

**? RECORDS/HUNDERTMARK (GERMANY):****NITSCH, HERMANN: 7. Sinfonie 2CD (Q 02). \$34.00**

"Thankful reissue of a 2x90 set, originally released by Dieter Roth Verlag in 1985 in an artists' edition of 200 copies (can only imagine K7 as the poorest choice of frequency-preservation for such full-band and dynamic delicacy). Massive sprawling orchestral tonewheel incorporating white noise generation, through-composed bodily desecration, various percussion instruments (traditional and invented), sunlight, near-silent refrains & other formal & tonal variations. Easily one of the finest recorded examples of Nitsch's directorial prowess. Massive." — Hrvatski

**CHOPIN, HENRI: Audiopoems, 1956-1980 CD (Q 03). \$21.00**

A collection of 8 Audiopoems, from the years 1956 through 1980. No overlap with the Alga Marghen or Nepless label material. "Early recordings from arguably the soundpoem king (Heidsieck & Chopin have been duke-ing it out over this title for years) presented as two LP-side length 'ultimixes' containing 'Rouge' (1956), 'Dynamisme Intégral' (1973), 'French Lesson' (1974), 'Double Extension' (1970, with electronic composition by Sten Hanson), 'Hoppa Block' (1970), 'Pêche de Nuit' (1957), 'Tête à Tête' (1971-73, again with Hanson), and 'L'Agrippe des Droits' (1980, for Christian Clozier). Lip smacking, projection-affiliated feedback(s), perfect stereo channel isolations of separate program content, lunatic ranting, endless repetition of single words, all in store. Chopin has played the proverbial thorn in the side of the art world proper for almost 50 years now (see "Cantata for Two Farts and Juan Carlos I"), extremely glad to have these seminal works available on CD finally. Killer, really." — Hrvatski

**HANSEN, AL: Andy Warhol Attentat Sound CD (Q 04). \$21.00**

"A collage consisting of sounds recorded between 7PM October 11th and November 12th, 1986 in New York City by the 'New York City Audio/Visual Group' led by Al Hansen. Features Al, Lisa Cieslik, Georg (ist Warhol!), Suzanne Zierold, Dieter Hebben, Peter Kleinertz, Hanjo S., Nicole Hundertmark, and others. Figures like Gerard Malanga, Angus MacLise, Valerie Solanas, Warhol, and others are roasted/honored (the tone is always a little hard to suss) in the form of chants like 'Long Live Andy Panda', etc... Hansen was one of the 14 'Classic Fluxus Folks' whose most well known pieces such as "Piano Drop" are eclipsed historically by the 2 generations removed between himself and Beck Hansen, a quirky & dubiously Fluxus-aligned pop star (couplets like 'the sales climb high through the garbage pail/slike a giant dildo crushing the sun' seem the only proof of this) of global renown with whom Al shared an exhibition (and a lovely coffee table gallery edition) titled *Playing with Matches*. Eleven-minute-and-sixteen-second program (one 'track') leaves you wanting more, but you'll need a few plays for it all to sink in anyways so stop complaining. Yet another necessary piece of the flux-sound puzzle (the eye of a bird, a penguin leg, or perhaps one of the corners...)." — Hrvatski

**PATTERSON, BEN: Tells Fluxus Stories (From 1962 To 2002) CD (Q 07). \$21.00**

"Scholarly Notes: On 14,03,02 Sabine Felker and Gerhard Westerrath recorded this interview with him, in his kitchen, in Wiesbaden, Germany, Wandersmannstr. 2B. My decision to use 'Ein Heldenleben' by Richard Strauss, as 'background music' happened several months later." — Ben Patterson 31.07.02

**JONES, JOE: Back and Forth Exhibition Sound CD (Q 08). \$21.00**

The third Joe Jones archival CD release on this label. "A single 31-minute recording of said exhibition, August 31st, 1985. Jones' mechano-constructs whirring/clanking all the while, generally refusing to sit still. Back cover shots display several motor-agitated automatons with single beaters attached to end(s), pre flail. Heard: motorik-accent hand drum, metallic ping, bells, possibly glockenspiel (?), distant melodic informations, presumably of aleatoric/wind-based selection. Joe Jones' music continues to exasperate, providing much need 'wha?fuck?' synapse-misfire. Defiant." — Hrvatski

**CHOPIN, HENRI: La Peur And Co (1958-1979) CD (Q 09). \$21.00**

A collection of early text-sound compositions: "Dynamisme intégral", (1966), "Présence du Soleil" (1971), "Dentales soufflées" (1979), "Le Peur" (1958/1969). Edition of 400 copies.

**SHIOMI, MIEKO: A Musical Dictionary of 80 People Around Fluxus CD (Q 10). \$21.00**

"To celebrate the 40th anniversary of Fluxus, I composed eighty short musical pieces for eighty Fluxus people... For each person, I used only the pitches available from the letters spelling his/her name. A different timbre was applied to each person..." The artists whose names are musically described are: Dietrich Albrecht, Eric Andersen, Ay-O, Michael Berger, Joseph Beuys, René Block, Luigi Bonotto, George Brecht, Stanley Brouwn, Jean Brown, John Cage, Giuseppe Chiari, Henri Chopin, Henning Christiansen, Christa, Francesco Conz, Philip Corner, Jacques Donguy, Jean Dupuy, Esther Ferrer, Robert Filliou, Henry Flynt, Ken Friedman, Allen Ginsberg, Ludwig Gosewitz, Al Hansen, Geoffrey Hendricks, Jon Hendricks, Juan Hidalgo, Dick Higgins, Davi Det Hompson, Armin Hundertmark, Alice Hutchins, Joe Jones, Allan Kaprow, Bengt af Klintberg, Milan Kizak, Alison Knowles, Arthur Koeppke, Takehisa Kosugi, Shigeko Kubota, Vytautas Landsbergis, Jean Jacques Lebel, George Maciunas, Jackson Mac Low, Gino Di Maggio, Walter Marchetti, Jonas Mekas, Larry Miller, Barbara Moore, Peter Moore, Charlotte Moorman, Hermann Nitsch, Serge Oldenbourg, Pauline Oliveros, Yoko Ono, Nam June Paik, Ben Patterson, Willem de Ridder, Dieter Roth, Harry Ruhé, Gerhard Rühm, Takako Saito, Gianni Sassi, Tomas Schmit, Carolee Schneemann, Mieko Shiomi, Gilbert Silverman, Gianni-Emilio Simonetti, Hanns Sohm, Daniel Spoerri, Yasunao Tone, Endre Tót, Ben Vautier, Wolf Vostell, Yoshimasa Wada, Robert Watts, Emmett Williams, La Monte Young, Marian Zazeela

**JONES, JOE: Xylophone CD (Q 11). \$21.00**

The fourth Joe Jones archival release on Hundertmark. This features one 31-minute piece of sound made by a music machine xylophone, recorded in 1976. Jones' xylophone consists of a motorized cork beater that runs over the Lyrica tone-tubes in monochromatic fashion, creating an illustrious wave of cosmic fracture. Edition of 500 copies, deliriously good.

**RÜHM, GERHARD: Pencil Music CD (Q 12). \$23.00**

"I was surprised that it was possible to read the acoustic event from the object drawn, and some insecurity about the association of visual signs and sound phenomena (caused by the directional openness of the reading process) appears to increase even more the attraction of seeing them combined. The pencil-sound piece did not always remain the by-product of the dominating drawing-process. The dynamics of the sound sequence in its turn often influenced the development of the drawing and determined it significantly. You will probably notice that even carefully listening to the CD by itself, without producing the images at the same time, has its attraction and betrays its independent musical quality, in other words can be regarded as 'absolute music'. Inversely, it is advisable to look at the drawing independently at times, either as 'pure' visual events or as spatial traces of a hidden music, perhaps caused by energetic processes. This makes one alert and sensitive for the reception of the synaesthetic dimension of the perception of the phenomenal world." — Gerhard Rühm

**BÖHMLER, CLAUS: Live At The Lightbulb CD (Q 13). \$24.00**

A radiotape concert. Dankerrt, Hamburg 1981. With Holger Hiller, Walter Thielsch & Gaste. "Claus Bohmler works with the media. Since they seem to function so well, he takes them

apart, examines them, and then, perhaps, assembles them anew. This process doesn't create chic elements for the living rooms of the communication-theorists, the sociologists, or the simulation-apocalyptic, but rather the same sort of rudimentary raw material as found in notebooks, drawings, miniature cameras, radios, photostats, and cassettes. It's these poor media that open eyes and ears. Not bound to a cultural-bureaucratic administrative machinery, they stand their ground by presenting an opulence of idea-productions that fragment, ferment, combine, and experiment, because 'according to Bohmler, every substance is good for thinking' — K. Gallwitz."

**1/2 SPECIAL:****TRAD, GRAS OCH STENAR: Djungeln Lag CD (HALV 001CD). \$13.50**

Perfectly realized (& authorized) reissues of the obscure 3rd & 4th albums by this legendary Swedish group, originally issued in 1972/3. "Recorded live in Sweden 1971. Originally released on the band's own Tall imprint 1972 in an edition of 1000, reissued here for the first time, in conjunction with the band, from the original master tapes and with previously unreleased bonus material. Complete with liner notes from the band and tons of pictures, flyers etc."

**TRAD, GRAS OCH STENAR: Mors Mors CD (HALV 002CD). \$13.50**

"Recorded live in Sweden and Denmark 1972. Originally released on the band's own Tall imprint 1973 in an edition of 1000, reissued here for the first time, in conjunction with the band, from the original master tapes and with previously unreleased bonus material. Complete with liner notes from the band and more tasty pictures, flyers etc. These two independently produced albums by Swedish psych/Kraut/stoner legends Trad, Gras and Stenar upon initial release only reached the turntables of 1000 turned-on souls each, and for records of this magnitude (ahem, these are easily the band's best two albums — the studio recordings on Silence that you may have heard never captured the true organic force of this band, plus the sound on these albums is amazing — two mics into a reel-to-reel - unreal!), that is not enough. In a world where seriously inferior artists of the era (Grateful Dead, Faust, Ya-Ho-Wa) have boxed sets and large record sales to show, the true bliss of these trance-inducing, throbbing hallucinatory jams, its Ornette-esque guitar lines and Liebszeit/Tony Allen voodoo-drumming deserves to be heard by more than the psychedelic fiesos who don't blink twice spending the 100 - 200 dollars it would take to obtain an original copy."

**12K:****DEUPREE, TAYLOR: Occur CD (12K 013). \$13.00**

"Taking cues and production practices culled from his collaboration with Tetsu Inoue on the compact disc *active/freeze* (12k1009) and his recent compilation appearances on Ritornell and Intransitive Recordings, among others, *Occur* is a work of non-repetition and subdued melodic passages composed almost entirely by granular synthesis algorithms. Initially inspired by the often quiet urban sounds outside of his studio in Brooklyn, New York, the concept behind *Occur* grew to become pieces about all things brief?glimpses, things that come and then are gone. These are singular occurrences in time, like the passing of a car or the blinking off of a street light at night. The brittle and sporadic granular tones crunch and crumble about the stereo field creating an implied urban soundscape. This is the first solo CD on 12k from Taylor Deupree since the minimal rhythmic of 1998's *Comma*. Part one of a two part series, *Occur* is to be followed up within a year by its polar opposite entitled *still*, a work of intense repetition, a movement towards implied stillness."

**SOGAR: Basal CD (12K 014). \$13.00**

"Born in Nuremberg, living in Paris, Sogar's Jürgen Heckel manipulates accidental sound into gentle and brittle melodic textures with arrangements using guitars as well as mixing desks, amplifiers and cables as instruments. The sounds are then further processed and treated in software into light hisses, crackles and granular melodic passages rich and insectile-like swarms of life exploring the extremes of spatial oscillations. *Basal* is both calming and engaging, as well as a challenging foray into the future of microscopic music. Ardent fans of 12k's shuttle358 releases will definitely appreciate this exciting new work."

**GOEM: Abri CD (12K 015). \$13.00**

"*Abri* was composed using Goem's mobile studio consisting of a laptop and multichannel sound card which allows them to compose anywhere around the world. The music is built around minimal loops and the buzzing of analogue synthesizers create a rich tapestry of sound which requires intense listening to reveal the underlying subtleties and depth. *Abri* is signature Goem sound and perhaps their most mature and delicate release to date. Goem started mid 1996 when Roel Meelkop gave Frans de Waard a small electronic device, which he found in a thriftshop in Rotterdam. The device was called the Student Stimulator. Until today it is unknown what it was used for, but most likely it was part of a research program exploring the mysteries of human sleep. The machine generates pulses, of which speed and intensity can be changed. Frans dabbled around with the machine using Steve Reich's Phase Shifting techniques and presented a demo back to Roel, who thought it was 'interesting', but not as an end-result. Upon his suggestion, the two re-worked the original demo, by adding sound effects, analogue synthesizers and filtering. Most of those sessions ended up on the first CD *Stud Stim*, which was released mid 1997 by Raster Music. By this time, Goem were invited at very short notice to play in Barcelona, during a side festival of Sonar. Roel and Frans invited Peter Duimelinks to join forces and since then Goem are a trio. Goem's music is better described as minimal pulse (techno) than as 'glitch' or 'clicks & cuts'."

**POIRIER, GHISLAIN: Il N'y A Pas De Sud... CD (12K 016). \$13.00**

"In an alluring departure from the sound of 12k's recent output, *Il n'y a pas de Sud...* blends broken melodies and sonic slips with a very stripped down version of the Berlin techno sound. The result is a sparse blend of rhythm and space with a slow diffused groove as beats flux and vibrate beneath lo-fi oscillations of warm chords and clouds of bass. *Il n'y a pas de Sud...* was created using an ageing PC with so little processing power that Poirier is forced to compose each work in parts and later piece them together. Using this approach he pushes himself to make the most of very little, which he does very well, and has developed a unique and fresh signature sound proving that the latest, most trendy software isn't necessary to create captivating sound. *Il n'y a pas de Sud...* is a brilliant work from a new face in minimal electronic sound."

**O/R (NOSEI SAKATA + RICHARD CHARTIER): Varied CD (12K 018). \$13.00**

"O/r is Nosei Sakata (\*0) and Richard Chartier. While O/r suggested a sense of chaos with its jarring and syncopated digital sound, *Varied* utilizes much more refined compositional techniques to create highly deliberate passages of whispering sine waves, extreme frequencies, and looping rhythms of noise and detailed sonic pops. Nosei Sakata, who records under the moniker \*0, is from Tokyo, Japan. He is part of the new wave of Japanese minimalists exploring computerized anti-music and the conceptual aspect of implied silence. \*0 means 'multiplied by zero' hence all answers to such a calculation are zero, and as a result \*0 means 'nothing'. The main concept of \*0's works centers around the Japanese thought of

'mu'(nothing)... creating all things from an implied nothing. Richard Chartier, minimal sound artist/composer and graphic designer, explores the relationship between sound, silence and the act of listening."

**MOTION: *Dust CD (12K 019)*. \$13.00**

"Motion (the UK's Chris Coode) makes stunningly subtle works out of sensuous vestiges of melody and digital space. Like an awakening insect, 'T.Mis F' opens *Dust*, Motion's debut 12k CD with sparse fragments of warm tones, lo-fi creaks and bass frequencies. Equally as organic, 'Plan B' conjures up images of a lifetime emerging from a murky pool of liquid. Slowed-down chords and tonal scrapes play over a soft, hushed noise. A quiet CD, *Dust* engages and focuses the listener, and rewards with repeated listening."

**DEUPREE, TAYLOR: *Still*. CD (12K 020). \$13.00**

"*Still* is the much anticipated follow-up to Taylor Deupree's critically acclaimed 2001 CD *Occur*. Where *Occur* found itself exploring the non-repeating patterns of nature, inspired by the sounds of life outside of Deupree's Brooklyn studio, *Still* was initially inspired by the work of photographer Hiroshi Sugimoto, whose Seascapes images masterfully combine repetition and minute change. *Still*, thus became the sonic opposite of *Occur*: a set of compositions based on extreme repetition and the exploration of stillness. Arranged in four long pieces, *Still* is based on the complex repetition of looping passages. The underlying idea is that a pattern repeated for long enough begins to reveal hidden pulses and movements not initially apparent. Elements and frequencies overlap to create subtle new intersections, drawing the listener in, and suspending them in this brief moment of frozen time. The sound of *Still* is built using melodic and granular passages juxtaposed in variable-length loops, creating layered and imbedded rhythms and highly variable structures of repetition."

**WILLITS, CHRISTOPHER: *Folding, And The Tea CD (12K 021)*. \$13.00**

"Willits' trademark sound is the result of a melodic guitar lines, folded into and on top of each other in real-time. The rhythmic structure of the music is generated from this process. The light pinprick transients, (creases in the body), reveal the reorganization of melodic/harmonic passages. These are the demarcations or an artifact of a rearranging plane of sound, and emerge from the process of folding. Similar to a folded sheet of paper, the music is simultaneously fragmented and continuous. Melody and rhythm are folded into each other, they coincide and interlock. Christopher's interests lie in music that is generated spontaneously, non predetermined. It is a focus on the aesthetic, and material implications of self organizing systems — how fluid yet geometrically dense structures grow from a set of interacting, well designed building blocks. His music is a direct result of the processes involved. Overlapping software processes recontextualize warm guitar chords and folded acoustic timbres into loose and fluid forms while still retaining a feeling of geometry and centeredness. These systems take on a life of their own, generating a music of constant variation and repetition — structures that persist yet gradually drift."

**SOGAR: *Apikal.Blend CD (12K 022)*. \$13.00**

"Born in Nürnberg, Germany, Sogar's Jürgen Heckel now lives and works in Paris. His music has become a signature blend of crystalline sound fragments, static, and simple translucent melodies. Combining both the musical and non-musical, Sogar creates his sonic lifeforms with a combination of software, guitar, and found studio sound sources. *Apikal.Blend* is the 3rd release by Parisian-based Sogar. (his debut release, *Basal*, was on 12k in 2001 which was followed in 2002 by Stengel on the French label List). It is the perfect listen for winter days with its icy and fragile textures."

**SADJA, DORON: *A Piece Of String, A Sunset CD (12K 023)*. \$13.00**

"Doron Sadjia's debut release, *A Piece Of String, A Sunset*, is a five movement CD exploring the subtle fluctuations in tone and amplitude created by the combination of sinewaves nearly identical in pitch. Utilizing a 144 note per octave scale, *A Piece Of String, A Sunset* is made up of chords containing notes 1/12 a semitone apart, with a heavy emphasis on pitches near the threshold of human audibility. These extreme frequencies are combined with the randomization of data/sound files, the sparse pulse of rhythmic static, and the continuously present expressive meandering of a sol pont Violin (played by Amie Weiss) and loops of manipulated guitar (played by John Anderson) forming a highly synthetic yet still organic body of music."

**KIRSCHNER, KENNETH: *September 19, 1998 et al. CD (12K 024)*. \$13.00**

"Kenneth Kirschner's music combines the influence of the 20th century avant-garde (most importantly Morton Feldman) with the techniques and technologies of contemporary electronic music. His methods mix a systematic use of chance procedures with the sort of rigorous editing only possible in the digital environment. An advocate of the freedom of information, Kirschner makes his work freely available online, and releases material on CD under intellectual property licenses that encourage, rather than inhibit, the music's free proliferation and appropriation. 12k is pleased to present *September 19, 1998 et al.*, the first available CD collection of Kirschner's highly varied output. The opening track, 'September 19, 1998,' juxtaposes a spare, Cagelan piano line with percussion sounds derived from found household objects, principally kitchenware. 'September 27, 2002' is a dense, polyrhythmic study in the possibilities of software synthesized sound design. The final piece, 'February 8, 2003,' transforms tiny, unconsciously selected fragments of the composer's mp3 collection into a flowing assemblage designed to evoke the late-period orchestral music of Feldman. (All of Kirschner's pieces are titled for the date on which they were begun.)"

**VA: *E\*A\*D\*G\*B\*E CD (12K 025)*. \$13.00**

"Instrument relatives of the guitar can be traced back as far as the 3rd century. Many adaptations were made to the interface over hundreds of years: 3, 5 strings, coupled strings, no coupled strings, 6 strings, always changing with technological advances in instrument craft, new materials from overseas locations, and selection pressures brought upon by musical fashions of the day. The 20th century mixture of guitar + electricity (pickups, amplifiers, processing circuits) changed music as we know it. The 21st century guitar, still cousin to the third century Arabian 'ud, can now be seduced by personal computers and software tools. The old stringed melody-maker, re-sonified and exploded though do-it-yourself digital signal processing, has assumed yet a new form of assemblage and mixture with modern technology. Suddenly the 6 strings seem refreshed, and open to a new notion of guitar music; a music generated from vibrating strings meshed with software processes. 12k embraces this idea by presenting four artists who create contemporary sonic hybrids of guitar and digital processing. *E\*A\*D\*G\*B\*E* is by no means trying to be a definitive voice of these practices, but rather a sound focused through the 12k filter of minimalism and subtle textures. The title, *E\*A\*D\*G\*B\*E*, comes from the root tunings of each string on a 6-stringed guitar." Features: Fonica, Keith Fullerton Whitman, Sebastien Roux, Christopher Willits.

**VA: *Two Point Two 2CD (12K 026)*. \$19.00**

"Over the course of 7 and 4 years, respectively, 12k and LINE have been at the forefront of minimalist digital music. They have established themselves not only as a home for some of the most important contemporary electronic sound artists but also as labels who are not afraid to introduce new artists and give them the opportunity to create a unique and recognized voice for themselves in the crowded world of electronic music and sound art. With the

release of *Two Point Two*, the continuation of 12k and LINE's joint double CD series, the labels showcase their own aesthetics and highlight some of the current and future artists that will be at the forefront of their release schedules for the next year. Packaged in a stark-white double-CD digipack that features the design and photography of Taylor Deupree and Richard Chartier, all of the tracks on *Two Point Two* are previously unreleased. CD1 shows 12k's current interest in melodic and acoustic instrument-based electronic compositions and experiments in deconstructed rhythmic structures. CD2, the LINE disc, continues the documentation of conceptual and installation work by artists who explore contemporary and digital minimalism and the borders of silence."

**MOTION: *Every Action CD (12K 027)*. \$13.00**

"The 3rd full-length release from the UK's Motion (Chris Coode). The work on *Every Action* spans from 1999-2004, some of the material created around the time *Pictures* was produced, sharing that release's more obvious tonal and melodic content. Using a stripped-down setup of studio equipment Coode crafts his sound by sampling, processing, resampling, reprocessing.. back and forth, like generations of tape transfers or photocopies of photocopies, until the final results are smeared and distorted ghosts of the original: detuned, groaning, fragmented. Despite the digital sources, Coode's music is highly organic, utilizing randomness, openness and dysfunction to create an oddly ambient and quieting sound made from stressed melodic flickering and skittering, tones, drones, and overprocessed textures. Motion is important in Coode's work, too; slow motion formed in grainy timestretches punctuated by dynamics that swell and disappear creating odd suggestions of performance, structure, and deconstruction built from his always live mixdowns."

**BRETSCHNEIDER, FRANK: *Looping I-VI (And Other Assorted Love Songs) CD (12K 028)*. \$13.00**

"Bretschneider is a founder of Germany's art/music collective Raster-Noton and has released some of the most engaging albums of the decade. *Looping I-VI* shows a change in direction from Bretschneider's characteristic bouncing and rhythmic minimalism. He took it upon himself as a challenge to create a more sparse and demanding album built with slowly evolving loops and subtle changes over time. Taking inspiration from his current immersion in science fiction novels *Looping I-VI* plays out very much like a story, unfolding over 42 minutes. Despite the 12 tracks on the CD the music flows seamlessly, slowly, and creates two distinct 'chapters' marked by a sonic hit and a brief moment of silence. *Looping I-VI* is a work that rewards complete listening, from start to finish, following Bretschneider's sonic fiction through his world of clean tonal elements and loop architecture. For sound-generating, editing, composing and arranging he used again his favourite soft-and -hardware for many years, Logic Audio and the Nord Modular, a synthesizer which has become an extension of himself and that he has unquestionably mastered."

**13 AMP:**

**HOLMES, DAVID: *Come Get It, I Got It CD (13AMP 001 CD)*. \$17.50**

"Mined from an extremely rich vein of 60s and 70s funk and R&B (that often only Holmes seems to know about), *Come Get It I Got It* is David Holmes second DJ mix album. Its also the debut release for his own new label, 13 Amp. In it, he stitches together a free flowing mix modernized by his own creative interludes under his new guise — Free Association. Following on from 1998's much-loved *Essential Mix* and the seminal *Lets Get Killed* studio album, David's work as a DJ now dovetails with his role as both film composer and artist putting together soundtracks for films such as Stephen Soderbergh's *Oceans 11*. His instinct for making the seemingly unworkable work together has never been more evident with this startling selection of choice cuts delivered with superb and effortless timing. Its an infectious blend of uptown euphoria and downtown hysteria." Artists include: Rodriguez, The Free Association, Hodges, James, Smith & Crawford, Muddy Waters, The Johnny Otis Show, Rex Garvin, Harold Alexander, Ray Bryant, Cyril Neville, A Fascinating Musical Experience, Julius, Betty Adams, The Staple Singers, Johnny Jones and the King Casuals, Valentin Mehlers, The Peter Thomas Sound Orchestra, Andre Perry.

**HOLMES, DAVID: *The Free Association CD (13AMP 012 CD)*. \$16.00**

"This is some of that alligator-gumbo-southern-fried-funk...'. David Holmes presents his new band project on his own fast-rising 13 amp label. And this is their remarkable, debut album. Originally conceived by DJ/producer/soundtrack composer David as a means of taking his music live, *The Free Association* surfaced in a slightly clandestine role on David's March 2002 released mix album *Come Get it I Got It*. There, David provided atmospheric, largely instrumental interjections between the glorious mix of southern fried funk and general weirdness in collaboration with fellow free associate Steve Hilton. Steve also works as programmer for Craig Armstrong and David Arnold as well as being a member of forthcoming 13 Amp act, Children. Now expanded out to a core four-piece, The Free Association are an altogether weightier proposition, and they are kicking some serious shit. The most apparent change is that *The Free Association* is nine tenths sung, with new vocalists Sean Reveron's caustic MCing and Petra Jean Philipson's Billie Holiday-esque style taking David's already extremely infectious and inventive grooves to a whole new dimension."

**HOLMES, DAVID: *The Free Association 2LP (13AMP 012 LP)*. \$17.00**

Double LP Version, full color gatefold sleeve.

**1ST DECADE RECORDS (GERMANY):**

**VA: *NEO.POP Part Two 2CD (1ST 002 CD)*. \$26.00**

"In the year 2001 a new idea, which has been developing to a great trend, was born by the Label 1st Decade. A trend which managed to wake up the Electro and Techno scene from its restraining coma of commerce within the last 9 months. In the meanwhile the inventors almost got the victims of their own concept...??? OK so let's start at the beginning: In Northern Lite a group with the same passion for electronic music had been found, but which didn't want to stop with the flowery and always equal sound structures of the last years. Therefore a sound developed which minimised electronic music to its original basis, but which is danceable and carries messages instead of word cases. Like many of its predecessors Northern Lite were always a step further than their contemporaries, so nobody really understood their music. Immediately their label had monetary problems. So a new solution had to be found, which should guarantee their survive. But gladly the Gods of creativity and of music were benevolently so they gave them a new concept: A new compilation was needed, a compilation on which they could mix their tracks with those of musically related artists. As people from all over the world with the same attitudes communicated per exchange of ideas through the www. The only thing missing was the accurate name, which was to be found: *NEO.POP!* On this double CD are the greatest tracks of the last months, including on CD 1 a digital mix and on CD 2 a hand made vinyl mix from one of the masterminds of the scene, Gunjah." Artists include: Golden Boy With Miss Kittin, Northern Lite, Peaches, Martini Brös, Kristall, Slam, Autotune, E-Man, Marc Verbois, Mr. Lovelace, Flash & Gordon, Dan Maxem vs. Polygen, Green Velvet, Frank Müller vs Takkyu Ishino, Sigue Sigue Sputnik vs. Northern Lite, Steril, Nitsch & Gleinser, Kiko, John Starlight, Binge Purge, Ural 13

Diktators, FPU, Heinz, Felix Da Housecat, Queens Of Japan, Fisherspooner, Neon Man, Maru & Comix.

**VA: Neo.Pop Part Three CD (1ST 003 CD). \$16.00**

"Good music and relaxing parties are in constant demand. This is exactly why the Erfurt label, 1st Decade Records, decided to make their compilation series *Neo.Pop* available to a larger audience. *Neo.Pop* can be seen as a focus for acts and DJ's who want to set new accents in the realm of electronic music. Modern techno and electro, call it, neo.pop: meaning a synthesis of dance-orientated, fat beats paired with song structures and ideas that partially have their roots in 80's synth-pop, yet dare to step into new directions in electronic music. Northern Lite and the small, yet fine, creative record label, 1st Decade Records, are both a symbol and basis for this style of music, which has found a following not only in Germany and Europe, but which has spread as far as Japan and the USA. The third volume of this compilation series is, again, more than an insight into the most interesting and innovative part of the scene. Tested club tracks from Codec & Flexor, Kiki and Chicken Lips have their place alongside new releases and previously unreleased tracks from Monosurround, Gunjah and Warren Suicide. For the first time, 'Reach the Sun' from Northern Lite premieres on a CD compilation. Further tracks from M. Mayer, Generation Aldi and Ladytron make this disc complete."

**NORTHERN LITE: Reach The Sun CD (1ST 007 CD). \$18.00**

"The new year is marked by a variety of things. For example, the early elimination of the German national soccer team in Portugal, which is more or less already inevitable, the likewise hot and chaotic Olympic Games in Athens and — what so-called fortune tellers have seen in their crystal balls for years — the ascension of the sickly Pope to heaven. On top of all this, if we're really unlucky, we'll have to put up with another 453 'popsuperstarch-fame' shows. Fortunately, our universe is based on a balance of cosmic powers. The law of ambivalence calls for half-way good news as well. One of these is, without a doubt, the release of the new Northern Lite album. After playing their way into the hearts of club-goers persistently for the last 3 years, and enjoying success in Spain, England and Japan, the trio from Erfurt finally found time to record their long-awaited debut. The 13 tracks successfully reflect the unbelievable atmosphere of Northern Lite's live gigs and the individuality of singer Andreas Kubat, guitarist Larry Lowe and DJ Boon. It remains to be seen, though, how much this will contribute to the stability of the universe."

**NORTHERN LITE: Reach The Sun LP (1ST 020 LP). \$13.00**  
LP version.

**2.ND REC (GERMANY):**

**CHESSIE: Overnight 2LP (2ND 004 LP). \$18.00**

New vinyl version of the 2001 Plug Research CD. "A swirling, indistinct realm of sonic abstraction with influences ranging from the Beach Boys to My Bloody Valentine and Satie. 3rd album by an artist who combines live instruments, found sounds, and non-sequenced electronics. Somewhere between asleep and awake there is a suspended dream state where sounds float and pulsate, where you can no longer trust your senses. Chessie is the soundtrack to this special place. Over the course of three albums, Chessie's Stephen Gardner has plumbed a swirling, indistinct realm of sonic abstraction. Inspired by the sounds of railways, his work has blended electro-acoustic production techniques, live playing and non-sequenced electronics in an effort to capture the spirit and emotion of rail travel. The propulsive, inexorable clank of steel on track forms the rhythmic backbone of the Chessie compositions, and makes a particularly American counterpart to the motorik rhythms of much post-Kraftwerk music."

**EPY: Ahead Of The Wav CD (2ND 007 CD). \$14.00**

"Although equipped with an obvious touch of irony, the album title by these likeable recluses delivers a most fitting descriptions for EPY's music. With a healthy disrespect for traditional music, *Ahead of the Wav* yet again presents EPY's blueprint for the disco of the next decade but one. For nigh on nine years the Austrians have been programming their own software, feeding it snippets of hip-hop, electro or jazz as sustenance for endless improvisation sessions, to then again dissect the results and combine them anew, creating a patchwork of the driest bass drums, crisp hi-hats, rattling bass, deep soundscapes and fragments processed to infinity. Sounds that appear from nowhere, with uncountable, tiny barbs, scramble all over each other, somewhere between collision and flow while seemingly awkward rhythm shifts might take a few bars to settle into an angular groove. It's funk distilled."

**GIARDINI DI MIRÒ: The Academic Rise Of Falling Drifters CD (2ND 008 CD). \$15.00**

"Maybe the most impressive aspect of Giardini Di Mirò — besides their rare gift for turning melancholy and beauty into audible jewels — is their constant strife to shift their own sound's boundaries with each and every release. In this context *The Academic Rise Of Falling Drifters* sounds like a natural consequence. After broadening their musical base, inviting selected guests and collaborating with other artists, the Italians have now trustingly passed their songs into other hands entirely. The metaphor might be over-used, but Giardini Di Mirò truly treat their songs like children and have carefully selected suitable foster parents for their musical offspring. As avid fans they had soon identified the perfect candidates for re-interpretations." Includes remixes by: Styrofoam, Herrmann & Kleine, Nitrada, Turner, Opiate, Dntel, Isan, Errorencountered.

**GIARDINI DI MIRÒ: The Academic Rise Of Falling Drifters LP (2ND 008 LP). \$13.00**  
LP version

**TWIG INFECTION: The Big Blowjob CD (2ND 009 CD). \$15.00**

"The *Big Blowjob* manages to combine elegant math rock, unpretentious art rock and sharp pop elements. Twig Infection effortlessly move between melancholy, anger and humour, one moment they are highly charged, the next subtle and fragile. At the same time they remain accessible despite all their complexity, angularity and the many twists and turns their tracks tend to take, not least of all due to Francesco Cantone's charismatic voice."

**NOAH23: Quicksand CD (2ND 010 CD). \$15.00**

"Canadian Noah Brickley has been making music for almost 10 years: flitting between styles, spheres and contexts, soaking up everything from Van Morrison to The Boredoms, he now concentrates on hip-hop, breaking up the narrowly defined limits of this particular genre. From the first moment *Quicksand* assaults us with a barrage of musical references and quotes like there's no tomorrow. Dancehall, folk, jazz, indie rock, jungle, industrial... hardly a style is left unexplored. Nevertheless Noah23 never truly leaves the realm of hip-hop, but keeps patrolling and searching its frontiers with binoculars, directional microphone and hallucinogenic substances, always aware of what goes on beyond."

**NOAH23: Quicksand 2LP (2ND 010 LP). \$17.00**  
Double LP version.

**GIARDINI DI MIRÒ: Revolution On Your Pins! 3" CD (2ND 011 CD). \$8.00**

"With *Revolution On Your Pins!* Giardini Di Mirò are serving a delicious appetizer for their forthcoming album *Punk...not diet!*. The 3" CD single reveals the new dimensions GDM are

taking with their upcoming record. By adding vocals to almost all their songs the Italians leave the trails of postrock in order to create their very own versions of popsongs: epic, dense and massive in sound."

**GIARDINI DI MIRÒ: Punk...Not Diet! CD (2ND 012 CD). \$15.00**

"Long misunderstood, it took Giardini Di Mirò a string of EPs and the excellent long player *Rise And Fall Of Academic Drifting* to shake the constricting postrock tag they had been labelled with. To the Italians, their music was always about creating their very own take on pop: expansive, epic, orchestral, but always with a focus on the underlying melodies. Joining the list of guest musicians are Arne Van Petegem (Styrofoam), Thaddeus Herrmann (of Herrmann & Kleine) as well as Christophe Stoll (Nitrada) who, with a lot of sensitivity and understanding for the band's unique sound, added electronic elements to some of the tracks. For the first time since their inception (nigh on seven years ago) the band took their time in the studio to truly explore their sound for *Punk...Not Diet!*. Many of the guitar parts spawned by absentminded experimentation during nightly recording sessions found their way onto the album."

**GIARDINI DI MIRÒ: Punk...Not Diet! LP (2ND 012 LP). \$16.00**  
LP version.

**STACS OF STAMINA/PILOT BALLOON: Split 10" (2ND 013 EP). \$9.00**

"Embarking on a musical journey that takes you to the depths of mother earth and back. Johan's production on the 7 part song is an epic feat described as 'spaced out drum n bass, banging hip hop, distorted electronica, futuristic folk music'. KaeoFlux and Jud from Komadose Records, together form the incredible production team Pilot Balloon. With hard-core, jazz, hip-hop and electronica backgrounds there are no barriers to destroy. There seem to be no boundaries to their intricate beats as they go from bouncy, slow hip hop in 4/4 to melancholic electronica-drum n bass in 6/8."

**NITRADA: We Don't Know Why But We Do It CD (2ND 015CD). \$17.00**

"Electronic music can turn you into a bit of a recluse. Especially when, like Christophe Stoll aka Nitrada, you tinker with it by yourself — in the dark cellar of a dark city. This might sound a little sad, dramatic even. And in a way it is, but precisely these circumstances triggered an idea which proved crucial for the first ever Nitrada long-player: to brighten up his self-imposed solitude Christophe decided to, every once in a while, leave the basement door ajar — a welcome invitation for a stream of guest musicians to enrich these nine tracks with internal ideas and impulses in a variety of possible combinations."

**NITRADA: We Don't Know Why But We Do It LP (2ND 015LP). \$16.00**  
LP version.

**PILOT BALLOON: Ghastly Good Cheer CD (2ND 016CD). \$18.00**

"Undoubtedly hip hop by nature, their debut also poaches in the spheres of post rock, jazz and electronica. With the aid of guitar, bass, drums, synthesiser, turntables and sampler they have managed to create an atmospherically dense and sophisticated record, exposing ever new facets on even the umpteenth play. What might start out sounding chaotic or arbitrary is soon revealed to be very clever and painstakingly arranged. Pilot Balloon are true geniuses at chopping beats, grinding melodies and allowing entire tracks to fall apart to then shape something new out of the wreckage. Unexpected twists and turns are lurking in each and every track, sluggish grooves might suddenly roll and overtake themselves while skewed dissonances dissolve in suspense-ridden harmonies."

**PILOT BALLOON: Ghastly Good Cheer LP (2ND 016LP). \$15.00**  
LP version.

**GIARDINI DI MIRÒ: Hits For Broken Hearts and Asses CD (2ND 017CD). \$17.00**

"Giardini Di Mirò's 8-year band history is characterized by an urge for development and change. With each release, the Italians have moved on — and forward. The past, especially their own, has never been important. Nevertheless, their upcoming *Hits For Broken Hearts and Asses* is not a brand new album, but a collection of earlier recordings. All Giardini Di Mirò songs recorded and released before their debut long player *Rise and Fall of Academic Drifting* only ever saw the light in small and limited editions on a number of different labels in Italy, Germany and the States. There is only a tenuous link between the tracks assembled on *Hits for Broken Hearts and Asses* and the band's current sound. A lot has happened between the first demo and last year's *Punk? not Diet!*. The most glaring difference is probably the inclusion of vocals, already featured on two tracks of their debut album and almost ubiquitous on *Punk? not Diet!* (with only one purely instrumental track). In addition, electronic elements have joined the melee of Giardini Di Mirò's music, as evinced by collaborations with Arne van Petegem (Styrofoam), Thaddeus Herrmann (Herrmann & Kleine) and Christophe Stoll (Nitrada) on their current album. Nevertheless all releases — whether instrumental or with vocals, whether recorded with just two microphones or in a 24-track studio — have one thing in common: their beautiful, melancholic melodies suffused by true heart's blood."

**GIARDINI DI MIRÒ: Hits For Broken Hearts and Asses 2LP (2ND 017LP). \$19.00**  
Double LP version.

**2062:**

**BASINSKI, WILLIAM: The Disintegration Loops CD (2062 0201). \$13.00**

First non-CDR release on Basinski's own label (prev/forthcoming releases on Raster & Idea). "William Basinski is a musician, composer, auteur who has worked in experimental media for over twenty years in NYC, expanding the boundaries of the aural landscape. In 1978, inspired by minimalists such as Steve Reich and Brian Eno, he began developing his own vocabulary using tape loops and old reel to reel tape decks. He developed his meditative, melancholy style experimenting with short looped melodies played against themselves creating feedback loops." About *The Disintegration Loops*: "In the process of archiving and digitizing analog tape loops from work I had done in 1982, I discovered some wonderful sweeping pastoral pieces I had forgotten about. Beautiful, lush cinematic truly American pastoral landscapes swept before my ears and eyes. Tied up in these melodies were my youth, my paradise lost, the American pastoral landscape, all dying gently, gracefully, beautifully. Life and death were being recorded here as a whole: death as simply a part of life: a cosmic change, a transformation."

**BASINSKI, WILLIAM: The Disintegration Loops II CD (2062 0202). \$13.00**

Finally officially released, the next three volumes in Basinski's incredible *Disintegration Loops* series. Each volume is totally mesmerizing, in the realms of general organic drone and aesthetic decay. Basinski has become a cult hero of sorts for the quality of his works (previous releases on Raster & Three Poplars; forthcoming on Idea) and the release of II, III, & IV will solidify that forever. "The second *Disintegration Loops* consists of two long segments, both strikingly beautiful; the first one is a single muffled — but radiant to my ears — chord repeating over and over, a musical fragment that, more than evoking abandon or solitude, brings to my mind the effort of a woman giving birth to his creature: repetition and the ongoing pulverizing of sound resemble the extreme force of life desperately wanting to overcome. The remaining part is one of the best tracks by William, as it's based upon a loop



seemingly taken from a 'calm' moment of a western soundtrack — like someone watching an immense prairie in front of him; of course, the deterioration process and the constant shift of memories guarantee much more, as the two notes creating the constant, slow melody of the piece remain in your ears for weeks. Another testimony of how one can fill the pages of his own album of grey pictures without a trace of glue, only with a slight touch of soul opening." — Massimo Ricci.

**BASINSKI, WILLIAM: *The Disintegration Loops III* CD (2062 0304). \$13.00**

"As time passes by, one feels like trapped in quicksand: the more you try to liberate your mind from the echo of memories, the worse you get entangled into that certain 'something' thought to be completely forgotten, but still there in your very 'me'. This image came to my mind while listening to the fifth movement of Basinski's work-in-progress on these heart-breaking loops, probably the absolute top of the series as far as a simple concept of 'beauty' is usable. A few orchestral chords stretch one over another while the rolling tape shows here his worst kind of deteriorating, transforming a throbbing atmosphere of delicate infancy remembrings into a flesh-tearing interruption, then again getting into an almost complete silence, broken only by tape hiss and the last remnants of original sound: let me tell you, truly memorable. Part 6 begins right there where the other ends — more chordal superimpositions in infinite repeat — this time with minor damage to the tape during its course. This particular piece sounds like a long reflection on what's become of us after so many beautiful moments of our life; what should we try to do to the ones we care about to let them feel our love and respect? William's music is certainly a sign to all of us, he's opening his chest and letting us see what's in there: unbelievably, I — for one — have been able to look into a good portion of my own past thanks to his sad yet wondrous recalls." — Massimo Ricci.

**BASINSKI, WILLIAM: *The Disintegration Loops IV* CD (2062 0305). \$13.00**

"And then, the man remained alone with more doubts than ever before. Music had flown through the years, the tapes definitively gone. *IV* draws the final line in this groundbreaking 'disintegration' cycle and it does it with a high grade of acute intensity and a totally developed loop aesthetic...moreover, the final track is sort of a reprise of the first segment in *I*, like putting an end to a whole giant texture. Basinski's repetitions are truly addictive; I could listen for days, each repeat bringing out new details to punch my stomach with majestic emotional landscapes. This music turns slow cartwheels in the conscience of the 'ones who know': it's a rerun of those life segments our brain likes spitting out randomly when we're reflecting in the silence. This Brooklyn artist casts a shadow on many so-called 'Ambient' semi-gods because of the simple contrast between his articulated flashbacks and the very simple means he uses. These loops are much more than fine-grained soundworks, rather they just turn out to put some well placed knot in carefully chosen throats."

**23FIVE:**

**GENDREAU, MICHAEL: *55 pas de la ligne au no3* CD (23FIVE 002 CD). \$13.50**

"Long-time San Francisco based sound artist, internationally known from his extensive discography as Crawling With Tarts, releases his first full length solo work. *55 pas de la ligne au no3* is a microscopic study of dense sonic landscapes buried within antiquated turntable motors. Gendreau, an acoustician by profession, utilizes high sensitivity accelerometers to map detailed frequencies from a variety of old turntable motors and mechanics. This is a rare exhibition of the creative potential within this kind of technology."

**240 VOLTS (GERMANY):**

**BLACK & SELFPARTWO, KONRAD: *Scrawled In Blood Across Your T-Shirt 12"* (VOLT 005). \$9.00**

"Three works of super-controlled, deep and taught electronic sound. Follows from the *Nails* EP on 240 Volts and 'White Cigarettes' from 240 Volts compilation."

**DAVIS, RICHARD: *EP 12"* (VOLT 007 EP). \$9.00**

"Fresh from his much applauded LP *Safety* on Punkt music, we are happy to bring you 4 new tracks of deep, soulful, real house music. Richard is an Englishman living in Berlin for many years, but he makes music that feels like Chicago, New York, Detroit and Paris all rolled up. We are really into this release and hope that you will share Our feelings.. A1) 'Bring You Closer' - cut up cellos, scratchy percussion, chunky beats, dub feelings...this song is a hymn and a celebration of sadness. A veritable classic. A2) 'A Million Miles' more deft production. Super sub basslines. Full vocal treatments - happy/sad house for heart, head and feet. B1) 'Your Hands' a stopped clock tells the right time twice a day... Lush pads, cheeky high hats, driving percussion, phasing vocals, oh so disco synth bass line... More Quality filled pleasure grooves. B2) 'Cruel Sun' back to 1992-3 with this very New York / nervous/ strictly rhythm style song...full, fat and so much soul."

**HUNDARNA FRAN SODER: *EP 12"* (VOLT 008 EP). \$9.00**

"Daniel Savio, Tor Lowkrantz, Aksel Friberg citizens of Sweden deep and frozen fresh for your ears, we are happy to bring this fine release to you. These 3 young men are truly talented and bring just enough but never too much to every song on this EP. A1) 'Reunion' — a constant favourite here at Volt hq. This is a fine lesson in deep, feeling music. Makes me smile and cry. A2) 'Regn' — Ahh the long winter nights, driving for something to do. Early morning sunshine, heavy frost. A fine breakfast indeed. B1) 'Reporter' — Electro rhythms fly with deep chords and delay, recalling bitstreams of pleasure. B2) 'Codex Eticus' — Possibly the best is saved for last — sustaining pads, mini klicks and synth heaven take us to the happy/sad center of our label."

**25PM (FRANCE):**

**HELDON: *Only Chaos Is Real* CD (25PM 002). \$15.00**

"Heldon, the legendary electronic band, is now active again thanks to Richard Pinhas, now accompanied by Maurice G Dantec, famous French SF-writer, Norman Spinrad, another legendary SF author and David Kom, trash singer. Aggressive guitars, electronic rhythms, ecstatic music are melted into a new fusion dedicated to Heldon's music."

**3 BEADS OF SWEAT:**

**MOUNTAIN GOATS, THE: *Protein Source Of The Future...Now!* CD (3BOS 1001 CD). \$13.00**

"*Protein Source of the Future...Now!* is the first volume (in a series of three) of compilations collecting songs by the Mountain Goats from the myriad 7"s, cassettes, and compilation appearances made over the years. This is a reissue of the 23-track Ajax compilation that originally came out in 1999. This volume spans the period of their early-ish material ('93/'94), when John Darnielle was still insisting that the band was a 5-piece, up through the development of his modern, more mature solo style, albeit before he started recording in 'real' studios. For many folks, this period features some of his best, most poignant and funniest work."

**MOUNTAIN GOATS, THE: *Bitter Melon Far m* CD (3BOS 1002 CD). \$13.00**

"*Bitter Melon Far m* is the second volume (in a series of three) of compilations collecting songs by the Mountain Goats from the myriad 7"s, cassettes, and compilation appearances made over the years. This is a reissue of the 27-track Ajax compilation that originally came out in 1999 and that has been out of print for over a year."

**MOUNTAIN GOATS, THE: *Ghana* CD (3BOS 1003 CD). \$13.00**

"*Ghana* is the third volume (in a series of three) of compilations collecting songs by the Mountain Goats from the myriad 7"s, cassettes, and compilation appearances made over the years. This 31-track compilation has never seen the light of day before, and includes some of the most difficult-to-track-down Mountain Goats material ever released."

**BACULUM: *My Friends Became Junkies* CD (3BOS 1004 CD). \$13.00**

"*My Friends Became Junkies* is the debut album from a San Francisco 'studio' band headed up by Michigan transplant Sam Goldman, who performed on the final recordings of the late great Slovenly. There's no way to neatly encapsulate what it is that Baculum do over the 19 songs here, since the results are so wide-ranging and unclassifiable. There is some great, wiry rock, rustic Americana-tinged campfire songs, atmospheric ambient studio fuckery, slinky noir-nightclub shuffle, ethereal John Fahey-meets-This Kind of Punishment art-rock, and more. It's a sonic cousin to such fellow travelers as the aforementioned Slovenly, Mayo Thompson's Red Krayola, This Kind of Punishment, the Toiling Midgets, the Fish & Roses country-blues side-project Peach Cobbler, and Tom Waits."

**3 CHAIRS:**

**3 CHAIRS: *3 Chairs* 3LP (3CH 003LP). \$24.00**

Long rumored triple album from the Detroit supergroup of: Malik Pittman, Theo Parrish, Rick Wilhite, Kenny Dixon. As expected, awesome deep-space house, in the grand KDJ tradition. Track Listing: Plate I - A/'3 Chairs Theme', 'Dreamz'. B/'Blackbone Waltz'. Plate II - C/'System Sauce', 'Misty City'. D/'Dance of Nubia'. Plate III - E/'I Wonder Why' (EDIT), 'Underwater People'. F/'Midday Blues at Midnight'.

**30 HERTZ RECORDS (UK):**

**WOBBLE, JAH: *Elevator Music Volume 1A* CD (30HZCD 022). \$15.00**

"My philosophy of life is very simple. I discovered a few years ago that I am the centre of the universe...without me none of this ... (by this, I mean all this) would be possible. Unfortunately being the creative centre of the universe comes with certain responsibilities. Yes even I have to follow divine law. Anyway, now is not the time to go into all that. I do still have hobbies, one of them is making music. *Elevator Music*, to be more specific. I recommend that you listen to this music in this fashion; Simulate the conditions of a typical elevator... invite friends around to your house/room, pretend that you don't know each other. Stand, silently, in close proximity to each other. Try, in a rather self conscious fashion, to avoid eye contact. Attempt to get everybody to cultivate 'coffee breath.' If like me you don't have friends use mannequins, and spray them with home made coffee breath essence. Listen to the music at a level that is always slightly too low. The whole experience should be; uncomfortable, disconcerting, mildly irritating, vacuous, and devoid of meaning. Enjoy." — Jah Wobble. With guest musicians BJ Cole: (pedal Steel), and Harry Becket: (Trumpet).

**YULDUZ: *Bilaladim* CD (30HZCD 023). \$15.00**

"A graduate of the department for oriental music at the conservatorium in Yulduz Usmanova composes her songs around established folk songs which are still sung in Usbekian villages today. This traditional Usbekian folklore, which contains Turkish, Persian and Central Asian influences, has been mixed by Jah Wobble (her producer on this album) with western rock, pop and dance styles. The result is an extraordinary combination of east and western styles, although the ethnic elements are unmistakable. 'When I started, I thought that this traditional music has to be preserved,' explains Yulduz, 'it had to be made up to date though.' When Jah Wobble first heard Yulduz' music, he felt that her work had suffered from an over-commercialisation; caused by a major record company and producers who had misunderstood her ethnic artistry and potential."

**WOBBLE & DEEP SPACE, JAH: *Beach FervourSpare* CD (30HZCD 11). \$15.00**

"Jah Wobble, the Pope of dub-punk bass guitar, consolidates his reputation as a bandleader with the second epic installment of his Deep Space project. The first album (*Deep Space*, 30HZCD9) was the best received Wobble CD for several years. For the potent new album, Wobble has brought in the awesome talents of young drummer Mark Sanders (the drummer of choice of avant-sax godfather Evan Parker), and the no-nonsense true grit of Manchester based guitarist/producer Chris Cookson. Highly respected ambient composer Paul Schütze lends an atmospheric hand, and the whole mix has been enhanced by the vast experience of dub producer Marc Angelo Lusardi. Drama queen wind players Jean-Pierre Rasle and Clive Bell carry over from the first album. This team of musical mavericks has been handpicked by Wobble for their willingness to lay aside their egos and lose their individual contributions in the greater whole that is Deep Space. Musical reference points are the Panthalassa 'mix-translations' of Miles Davis by Bill Laswell, and 1999's *Programmed* by Carl Craig's Innerzone Orchestra. This is the most robust mystical music you will ever hear, and the most visionary Jah Wobble album to date."

**WOBBLE & THE INVADERS OF THE HEART, JAH: *Molam Dub* CD (30HZCD 12). \$15.00**

"Molam, the thousand year old musical tradition of southern Laos. Molam is a love jousting, a stylised courtship ritual. Male and female singers improvise in poetic or bawdy style, competing in rhyme. Traditionally, Molam is founded on the churning rhythms of the khene, the lively bamboo mouthorgan which is the national instrument of Laos. The khene is to Laos as the bagpipe to Scotland, only more so. Inextricably tied to the national identity, the sight and sound of this bouncing cluster of tubes makes the Laotian heart beat faster. The khene player blows, sucks, wheezes and often dances while playing — it's a mouth-driven accordion, and is in fact the ancestor of the accordion, harmonica and all other western 'free reed' instruments. The Laotians are famously the people who eat 'sticky rice' (steamed rice served in baskets and eaten with the fingers) and play the khene. Laos is a landlocked strip of southeast Asia between Thailand and Vietnam, the river Mekong forming most of its western border. One of the poorest countries in the world, it also has the dubious distinction of being the most heavily bombed nation per capita in the history of warfare. In the Palace Museum in Luang Phabang is a fragment of moon rock, presented to the Lao people by US President Nixon in 1973. The same year that the US finally stopped saturation bombing of eastern Laos, the secret footnote to the history of the Vietnam war. Molam is still the country's favourite entertainment, heard at farming ceremonies, family celebrations and raucous drinking parties. When you witness Lao singers trading amorous innuendo through microphones and a vicious amplification system at a Vientiane party, it's hard not to see Molam as a distant cousin of rap music. Molam is such a popular genre in Laos and neighbouring Thailand that it has mushroomed into pop and electric formats, involving guitars, keyboards and drums. Many singers sell vast numbers of cassettes of electric Molam and the related Thai Luk Tung. One of these stars is the singer Pornsak Songseng. When listening to



this largely drone-based and pentatonic music, two impressions leap out: one, that Pornsak's bass guitarist plays a lot like Jah Wobble; and two, that the whole kaboodle is southeast Asia's answer to reggae. After listening to and admiring this music for many years, and seeing that such a fine group of Lao traditionalists was living three hours across La Manche by Eurostar, Jah Wobble could finally resist no longer, and decided to record a collaboration with Molam Lao group members. The sessions were an exhilarating party — westerners were impressed by the flexibility of the Lao musicians, and the direct beauty of their performances. Laotians were bowled over by the antics of Wobble and engineer Cai Murphy on the mixing desk, and each mix was concluded by the whole studio bursting into applause. We were all moved by what was happening, and hope that this project will bring the Molam of Laos to a wider audience." — Clive Bell.

**WOBBLE, JAH: *The Inspiration Of William Blake* CD (30HZCD 13). \$15.00**

"For this album, Wobble pursues yet another tangent, whereby he sets some of William Blake's poems to his trademark hallucinatory soundscapes. Blake was a 19th century artist, poet, mystic and author of *Tyger Tyger* and *Jerusalem*. He made little distinction between the conscious and the unconscious, a similar line that Jah Wobble follows as a musician. This inspirational recording was first released on the All Saints label in 1996."

**WOBBLE AND EVAN PARKER, JAH: *Passage To Hades* CD (30HZCD 14). \$15.00**

"*Passage to Hades* is a heavenly blend of the rich unmistakable bass tones of Jah Wobble and the sublime improvisations of free Jazz legend Evan Parker. From start to finish the album is a soaring world of many delights which sees Wobble's trademark deep bass grooves and sonic flights of fancy interspersed with the unique circular breathing virtuosity of Parker. Already hailed by some quarters as very important, *Passage To Hades*, follows on from the success of Jah Wobble's recent albums *Inspiration Of William Blake* and *Molam Dub*. 30 Hertz are gaining a reputation as the home of some dazzling innovative and ambitious musical works. Wobble seems hell bent on chasing the sonic grail and *Passage To Hades* sets this out whilst Evan Parker's position as among the UK's foremost improvisational musicians is cemented further. Featuring superb contributions from members of Wobble's Deep Space Project, the mesmeric, haunting pipework of Clive Bell and Jean Pierre Rasle along with the hypnotic rhythms of drummer Mark Sanders, this is work that defies easy categorisation and implores repeated listening from fan and new listener alike."

**WOBBLE & DEEP SPACE, JAH: *Largely Live In Hartlepool & Manchester* 2CD (30HZCD 15). \$21.00**

"Everyone owns a record that Jah Wobble has played on. This maverick bass player first found his musical feet with Public Image Ltd (PIL), creating melodic bass lines as striking and memorable as the Metal Box they came in. Jah Wobble soon found himself on his own path of musical discovery. Jah worked with Can's Czucay and Leizezeit, and U2's Edge which resulted in 2 albums, *Betrayal* and *Snake Charmer*. These albums only hinted at future 'world music' influences. This album is a high quality live performance concert recording taken primarily from the band's gigs in Manchester and Hartlepool last year. Many fans of Jah Wobble and Deep Space have been asking about the availability of live concert recordings and there is a thriving bootleg market for such CDs. The market exists and Jah enjoys a large and loyal fan base and this recording will be a must for them."

**WOBBLE, JAH: *The Early Years* 2CD (30HZCD 16). \$15.00**

Double CD (for the price of one) retrospective of Wobble's earliest post-PIL recordings, circa 1983-4. "A big thanks to the many of you who, at any time or place, have asked the man operating as Jah Wobble when he's going to re-release the Bedroom Album era records. Years of pestering have finally paid off. And the world is a better place for it. What you have here, on a convenient 2 disc set, is the legendary, lost *Bedroom Album*, five complete 12 inch singles (as we used to call them), and a selection from the equally legendary and even more lost *Tradewinds* album. The master tapes are long gone. The discs were re-mastered from the holy records themselves. This music was recorded in a bedroom and various studios in London, and in a night club in Amsterdam, during the early 1980s. And released on Lago, the record label without a logo or an address. The *Bedroom Album* wasn't planned as an album. Wobble made it because that's what he does. By himself mostly, with some help from David, known as Animal, Maltby on electric guitar. But it's not like he wasn't getting out of the house at all at the time. He was also busy playing with Animal and Jim Walker as the Human Condition, as well as making records with the likes of Holger Czucay, Jaki Liebezzeit, and Ben Mandelson. And at home it stayed until someone from Rough Trade came round, heard the tapes, and suggested it be released. Given that Wobble hadn't much of an income source at the time, he agreed. Listening to the record you get the feeling that the curtains of the bedroom probably weren't opened very much. The music is compelling, introspective, and dark. 'No joy in my heart, I'm just existing' he sings on the opening track, City. (It was made shortly after the death of Ian Curtis in 1981.) This darkness, as Wobble often has said, is a part of all of us that should be recognized and dealt with, not ignored. To quote the original sleeve notes by Juan Fernandez Jr, 'A record perfect for night-time playing...play it to antidote the Western Cancer Music'. The second disc is a set of completely different dishes, using many of the same ingredients and spices. After this batch of records Wobble spent about 10 years working with Island Records before going in to business for himself again in 1997 with the launch of 30 Hertz Records. As with Lago, this arrangement suits the man much better, allowing him to put out exactly the music he wants when he wants. Fresh from the kitchen to your table."

**WOBBLE & TEMPLE OF SOUND, JAH: *Shout At The Devil* CD (30HZCD 17). \$14.00**

"*Shout At The Devil* wisely colours its Arabic dub soundtrack with the addition of vocal contributions from the world recognised Natasha Atlas, Nina Miranda and Prodigy's Shahin. This rich tapestry of collaborators are at the heart of this tasteful brew of exotic and entrancing music. Unlike Wobble's other recent collaborations, all of a similar ilk, *Shout At The Devil* contains a sinister underbelly, whereby the hypnotic melodies wind around the listener like a hissing cobra. As usual, Wobble can be found bass in hand, scoring out the songs which are then given their meat and bones via Count Dubulah's occasional springy guitar and full-blooded programming. The title track, with Natacha Atlas on vocals takes you into the heart of the tribe like never before, delivering a healthy dose of mystical eastern authenticity."

**WOBBLE'S SOLARIS, JAH: *Live In Concert* CD (30HZCD 18). \$14.00**

Jah Wobble, Harold Budd, Jaki Liebezzeit, Bill Laswell, & Graham Haynes. "Born out of a chance collaboration between Jah Wobble and Harold Budd, Solaris brings together an extraordinary line up of musicians to perform improvised modal adventures in dub, jazz and ambient music. Solaris gives audiences a rare and unique opportunity to watch a group of highly eclectic musicians who are pioneers in the worlds of ambient, post-rock, world and jazz music perform together for the first time ever. Taking the name for the project from Russian film maker Andrei Tarkovsky's sci-fi classic *Solaris*, Jah Wobble talks about his inspiration in the director's faith and belief; 'You get this mystical vision of the world, a certain kind of stillness. Now the world of film has been influenced by the wacky world of video, where you've got to have scene changes and fast edits every second or two. And that

reminded me of record companies in the 80s and 90s. You couldn't let things run for a few bars without change going on, because god forbid but the audience is so fucking stupid they might lose the plot, they might get bored. You can't have that, they've always got to be stimulated. It's very unhealthy shit that's going on. That's why Tarkovsky is the antidote to that kind of craziness.' Wobble's Solaris project offers its own antidote through music itself."

**WOBBLE, JAH: *Fly* CD (30HZCD 19). \$15.00**

"This is Jah Wobble's first solo album for sometime, and demonstrates his considerable talents as a composer, multi-instrumentalist, as well as a bass player. Guest Musicians: Clive Bell pipes and flutes, ticks; Charlotte Glasson alto sax; Harry Beckett trumpet; Jean-Pierre Rasle; Chris Cookson guitar/programming; Cat Vonn-Trapp."

**WOBBLE & DEEP SPACE, JAH: *Five Beat* CD (30HZCD 20). \$15.00**

Long awaited album from Jah Wobble's Deep Space group, now featuring Philip Jeck! "In early 1999 I formed the group Deep Space. The idea was to mix ancient and awe inspiring pipe sounds, (courtesy of JP Rasle and C Bell) played over a fluid and ever changing (in terms of mode, rhythm, tempo and time signature) rhythm section (courtesy of drummer M Sanders and your humble narrator). The other starting premise was a desire to incorporate the layered textures of electronic music, particularly of the music concrete variety. This 'electronic aspect' was, over the subsequent years and much to my frustration only ever occasionally satisfied, (Paul Shutze on *Beach Fervour* Spare for example). This situation seems to have been rectified by the addition of the irrepressible P Jeck and his record players. Also featured on this album are C Cookson on guitar, as well as my old friend and master trumpeter Mr H Beckett. These last two musicians combine well, bringing a particular 'chordal' and melodic sensibility into the melange, specifically in regard to track 4. The last track features a vocalist both versatile and daring: Ms C Vonn-Trapp. I am very happy with this recording. I am inclined to feel 'mission accomplished'. In which case I will write elevator music at home for the foreseeable future." — JW.

**WOBBLE, JAH: *English Roots Music* CD (30HZCD 21). \$15.00**

"Many of the moody, drone-based, heart-rendering melodies are based on the old church modes, and some have hardly changed since medieval times (There are speculations that a version of 'The Unquiet Grave' inspired the carol 'There blows a colde wynd todaye, todaye' c. 1500). Other songs have a strong XVIIIth Century flavour, and their tunes have often been borrowed for later Victorian hymns, whereas Cannily, Cannily was written in 1969, by folk collector and protest songwriter Ewan MacColl. Its melody seems to be based on a lullaby, and helped towards its success and assimilation into the body of traditional British folk songs. With the help of Chris Cookson's wild ethnic loops and his own obsessive, post-industrial bass lines, Jah Wobble proceeded to deconstruct the same songs over the next two days, commandeering the odd flurry of whistle notes or long sustains of bagpipe drones at exhilaratingly odd intervals. He interspersed the recording with jumping out of hotel wardrobes and frightening the life out of me, but also with illuminating musings while walking along Hartlepool's lesser known sea front. Surrounded by the savage beauty of its black and white rocks mixed with decaying Victorian dwellings and 21st century waste, Jah Wobble's chosen musical mix seemed particularly relevant. The result is sure to rattle some folksy cages, and more than a few Victorian song collectors might turn in their grave, but the atmospheres he has created provide a direct link with the songs' original bearers: a hint of the first trains here, a whiff of the sweatshop there. Let these songs speak for themselves."

**WOBBLE, JAH: *Deep Space* CD (30HZCD 9). \$15.00**

"Features drummer Jaki Liebezzeit of legendary German art-rockers Can; ace jazz experimental bass player Bill Laswell, Bosnian singer Amila Sulejmanovic, plus Clive Bell and Jean-Pierre Rasle on pipes and flute, as well as Wobble's long time sparring partner Mark Lusardi (playing 'the Mutator'). With *Deep Space* takes his development of 'real ambient' even further, taking a lead from avant garde composers Stockhausen and Messiaen. The seven tracks are very trane like and very atmospheric, with an emphasis on rhythmic movement — classic bass and drums and very heavy."

**30 MIL RECORDS (UK):**

**DUAL PURPOSE: *Runfastmaybefaster 12"* (3TML 002 EP). \$9.00**

"Four new tracks from the very shy Dual Purpose, of whom not much is known. Following on from the much talked about 4 track EP in 2001, here we find two tracks in a lazy ghetto pace, and on the flip, two driving tracks derived from arcade hell." This one is rumored to be Skam-related...

**333DISCS (JAPAN):**

**WORLD STANDARD & MOOSE HILL: *Futari: Graceful Silence* CD (333DISCS 004). \$21.00**

"*Futari* is a serial collaboration project of Soichiro Suzuki (a.k.a. World Standard) In that project, he's going to collaborate with friends who are engrossed in music deeply. They spent more time than ordinary collaboration work. They make music by exchanging sound data and e-mails without meeting. The chemistry of them produces something new. It will be quite different from their past works. The first release of the project is an acoustic instrumental album collaborated with Goro Ito (a.k.a. Moosehill) The relaxing sound of acoustic guitars, mixed with exquisite electronics, flute, piano, etc...makes the tapestry of sounds. It's just like an elegant and friendly conversation made in a 'Graceful Silence'. *Graceful Silence* is for grown-ups who have longings for the beauty of innocence of children." Thematic packaging that is similar to the 2nd volume on P-Vine (PCD 5664: *Futari: Anthology Of Barbarian Folk Music*).

**3LOBED:**

**BARDO POND/TOM CARTER: CD (3LOBED 012). \$13.50**

"Early 2003 saw Tom Carter performing a string of shows on the east coast, including a stop in Philadelphia at the Tritone where he joined Bardo Pond on stage and play a quiet, subdued set. While this group of the musicians had known each other for a while, they had never formally collaborated before on the stage or in the studio. On April 23 all of the players convened at the Pond's Lemur House studio in an effort to prepare for the show. Those preparations were done with the tape running and the results stunned everyone involved — while there were expectations that things would work out nicely, the resulting free-flowing and complex improvisations were beyond anyone's imagination. Carter's signature guitar styling acted as the perfect accompaniment to the Bardo Pond sound, together with their performances creating a fully-formed collection of songs."

**4 MEN WITH BEARDS:**

**FRANKLIN, ARETHA: *I Never Loved A Man (The Way I Love You)* LP (4M 101). \$15.00**

"Originally released in 1967, this is Aretha Franklin's first album for Atlantic and possibly the greatest debut in the history of soul music. This soul landmark contains one of the truly seminal singles ever ('Respect'), 2 killer tracks recorded at Fame Studio in Muscle Shoals ('I Never Loved A Man The Way I Love You' and 'Do Right Woman-Do Right Man') plus lots of other great hard soul groovers. A masterpiece from start to finish. This reissue contains new exclusive and detailed liner notes by '60s music historian Alec Palao along with the original ones by producer Jerry Wexler. Audiophile remastering from the original master tapes..180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**MCCANN & EDDIE HARRIS, LES: *Swiss Movement* LP (4M 102). \$15.00**

"Originally released in 1969 on Atlantic (and recorded live in the same year at the Montreux Jazz Festival), this is one of the most popular and best selling soul-jazz albums of all time. The spontaneous and groovy tracks are unforgettable. Contains the definitive version of Gene McDaniels' 'Compared To What' that became legendary. Les McCann and Eddie Harris with the amazing Benny Bailey on trumpet plus Leroy Vinnegar (bass) and Donald Dean (drums). New exclusive liner notes by the original producer Joel Dorn. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**SHARROCK, SONNY: *Black Woman* LP (4M 103). \$15.00**

"A legendary album produced by Herbie Mann and originally released in 1969 on the Atco subsidiary Vortex. Sonny Sharrock (and his wife Linda) recorded these tracks with a cast of New York free jazz all-stars including pianist Dave Burrell, drummer Milford Graves, trumpeter Teddy Daniel, and bassist Norris Jones among the others. A radical album with uncompromising blasts of atonal electric guitar, free-form sonic explorations, eccentric country blues touches and Linda Sharrock's Patty Waters/Yoko Ono-influenced vocals. Featuring the classic 'Portrait Of Linda In Three Colors, All Black'. This reissue contains detailed liner notes by Byron Coley. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**ART ENSEMBLE OF CHICAGO: *Bap-Tizum* LP (4M 104). \$15.00**

"First of the 2 landmark albums originally released on the Atlantic label by one of most significant avantgarde jazz groups (and the most famous band to come out of the AACM). A particularly inspired AEC recorded live at the legendary Ann Arbor Blues and Jazz Festival on September 9, 1972.. A radical and outrageous performance ranging from driving percussions jams to exaggerated poetic narration adding spare tenor solos and rhythm explorations to chaingang R&B. Contains new and detailed liner notes by MCS manager John Sinclair and a rare photo from the band's archives. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**REDDING, OTIS: *The Great Otis Redding Sings Soul Ballads* LP (4M 105). \$15.00**

"Originally released in 1965 on Stax/Volt, this is Otis Redding's second album and noted in the August 2001 issue of MOJO as one of the best soul albums ever recorded. It contains several of Otis' classic tracks: 'That's How Strong My Love Is', 'Chained and Bound', 'A Woman, A Lover, A Friend', 'For Your Precious Love' and 'Mr. Pitiful'. This reissue has new exclusive and detailed liner notes by maverick '60s music historian Alec Palao. Audiophile remastering from the original master tapes.180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**HARRIS, EDDIE: *The Electrifying Eddie Harris* LP (4M 106). \$15.00**

"Originally released in 1968 on Atlantic, this LP is one of tenor-saxophonist Eddie Harris' most significant albums. *Rolling Stone* called Eddie's hit single 'Listen Here' a space-funk classic with it's inventive use of electronic effects. Also features the groovy 'Sham Time' and the incredible 'Theme In Search Of A Movie'. New exclusive liner notes by Mitch Myers. Audiophile remastering from the original master tapes.180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**MCCANN, LES: *Layers* LP (4M 107). \$15.00**

"Originally released in 1972 on Atlantic, this is the most inventive album that Les McCann cut during the '70s. The electronic groove tracks have a funky space-rock keyboard sound that have been sampled heavily by DJs and rappers in recent years. Many classic beats & breaks. New exclusive liner notes by Tortoise co-founder Bundy K. Brown. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**ART ENSEMBLE OF CHICAGO: *Fanfare For The Warriors* LP (4M 109). \$15.00**

"The second of 2 landmark albums originally released on the Atlantic label by the finest avant-garde jazz ensemble of the '70s. This mind-blowing studio session concluded AEC's first and most significant period. Contains new, detailed liner notes by MCS manager John Sinclair and rare photos from the band's archives. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**ART BLAKEY'S JAZZ MESSENGERS WITH THELONIOUS MONK: *Art Blakey's Jazz Messengers With Thelonious Monk* LP (4M 110). \$15.00**

"An historic 1957 match-up of two jazz pioneers: drummer Art Blakey (with the intense hard-bop of his Jazz Messengers) and pianist/composer Thelonious Monk. Five classic Monk compositions plus tenor saxman Johnny Griffin's 'Purple Shades' are featured on what became Monk's first and only recordings for Atlantic Records. The Penguin Guide To Jazz called it 'absolutely indispensable jazz'. New exclusive liner notes by Mitch Myers. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**FRANKLIN, ARETHA: *Soul '69* LP (4M 111). \$15.00**

"Originally released in January of 1969, this is Aretha's sixth album for Atlantic and mistakenly one of her most under-rated '60s albums. Despite the title, *Soul '69* is a brilliant jazz flavored set (with sophisticated brass arrangements and cool horn playing) featuring 'Today I Sing The Blues', 'Gentle On My Mind' plus passionate covers of The Miracles' 'Tracks Of My Tears' and Sam Cooke's 'Bring It On Home To Me' among others. The Queen of Soul is backed by jazz musicians including Kenny Burrell, Ron Carter, David Newman, Joe Zawinul plus the amazing grooves of the legendary Muscle Shoals rhythm section. Contains new liner notes by MCS manager, poet and music historian John Sinclair. Audiophile remastering from the original master tapes.180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**SPRINGFIELD, DUSTY: *Dusty In Memphis* LP (4M 112). \$15.00**

"Dusty grooves in Memphis! Britain's greatest pop diva Dusty Springfield was the finest white soul singer of her era and this landmark Atlantic Records album from 1969 is a masterpiece, a perfect marriage of pop and soul. Contains her top 10 hit 'Son Of A Preacher Man' plus several other hit singles and classic tracks. *Dusty In Memphis* was picked as the #9 coolest record of all time in the April 11, 2002 issue of Rolling Stone and chosen by Mojo magazine as one of the best 100 albums ever released. A recognized classic around the world! This reissue has new exclusive liner notes by maverick '60s music historian Alec Palao and guitarist/songwriter Chuck Prophet. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. original artwork. Gatefold sleeve."

**NICO: *Desertshore* LP (4M 113). \$15.00**

"This 1970 Reprise Records album finds Nico reunited with her Velvet Underground bandmate John Cale as producer, main instrumentalist and harmony vocalist. Co-produced by Joe

Boyd (legendary producer of Nick Drake, Sandy Denny and Incredible String Band), *Desertshore* contains 8 songs of deep haunting beauty featuring Nico's dark voice and harmonium and is one of her very best solo albums (also used as soundtrack for the 1971 Philippe Garrel's experimental French film *La Citatrice Interieure*). This reissue has new exclusive liner notes by Dawson Prater and Dean Roberts. Audiophile remastering from the original master tapes. 180 gram HQ vinyl. Original artwork. Gatefold sleeve."

**FRANKLIN, ARETHA: *Spirit In The Dark* LP (4M 114). \$15.00**

"1970's *Spirit In The Dark* includes five self-penned Aretha vibrant classics, as well as songs by B.B. King, Dr. John, Jimmy Reed, and Carole King. Musicians include: Brother Duane Allman, Big Star/Rolling Stones' session man Jim Dickinson, along with the Muscle Shoals rhythm section and the Dixie Flyers. The November 2002 issue of Mojo magazine said of this uplifting LP: 'triumphant... spiritual in immense proportions... defiant, jubilant'. Liner notes by Richie Unterberger. Remastered at Fantasy Studios from the original 1970 master recordings." 180 gram HQ vinyl. Gatefold sleeve."

**FRANKLIN, ARETHA: *Aretha Live At Fillmore West* LP (4M 115). \$15.00**

"Aretha Franklin's 1971 album *Live at Fillmore West* was a seminal soul breakthrough. It finally cemented her status beyond soul audiences and it matched her with a phenomenal rhythm section in King Curtis and the Kingpins. Franklin adroitly mixed pop, rock, and soul material throughout the three nights, including Stephen Stills' 'Love The One You're With,' and Bread's 'Make It With You,' and the Beatles' 'Eleanor Rigby,' as well as true favorites 'Respect,' 'Don't Play That Song,' and 'Spirit in the Dark,' which brought Ray Charles out of the audience for a spirited duet. Deluxe gatefold sleeve featuring photos from the concert and new liner notes by Down Beat contributor Mitch Myers (including fresh interviews with original album producers Jerry Wexler and Arif Mardin)." Original cover art. 180 gram HQ vinyl."

**YOUNG-HOLT UNLIMITED: *Oh Girl* LP (4M 118). \$15.00**

"Bassist Eldee Young and drummer Isaac 'Red' Holt spent the 1960's as Ramsey Lewis' rhythm section. By the time they recorded this soul-jazz/instrumental groove classic in 1972 (produced by Michael Cuscuna, also known for his work on the Art Ensemble's *Bap-Tizum* LP), Young & Holt were solid stoned groove monsters — similar to Curtis Mayfield's early '70s material. Plenty of samples have been lifted from this album featuring percussionist Ralph McDonald and keyboardists Richard Tee & Bobby Lyle. A 'rare groove' classic! New detailed liner notes by original producer Michael Cuscuna and Monk of *Wax Poetics* magazine. Remastered for maximum dynamic range from the original master tapes." 180 gram HQ vinyl. Gatefold sleeve."

**CHARLES LLOYD QUARTET: *Love-In* LP (4M 119). \$15.00**

"Recorded at the legendary Fillmore in 1966, the Charles Lloyd Quartet featuring pianist Keith Jarrett and drummer Jack DeJohnette was called 'the first psychedelic jazz group'. Predating Miles Davis' appearance at the Fillmore by several years, the band blends exploratory post-bop classic jazz themes with '60s rock influences. Four Charles Lloyd modal groovers, two Keith Jarrett standards, and a Beatles tune. Liner notes by Down Beat contributor Mitch Myers. Carefully remastered at Fantasy Studios from the original tapes." 180 gram HQ vinyl. Gatefold sleeve."

**HANCOCK, HERBIE: *OST Blow-Up* LP (4M 122). \$15.00**

"In late 1966, Herbie Hancock with Freddie Hubbard, Joe Henderson, Ron Carter and Jack DeJohnette entered a New York studio to capture the vibe of 'swinging London' in a jazz mode — with grooves that create effective bluesy moods on the slow pieces and funky ones on the up-tempo tracks. Meanwhile in London, the Yardbirds (with Jeff Beck and Jimmy Page) were recording additional material for use in the *Blow-Up* movie soundtrack. Liner notes by maverick journalist Steve Dollar. Superb audiophile remastering." 180 gram HQ vinyl. Gatefold sleeve."

**VA: *OST Zabriskie Point* LP (4M 123). \$15.00**

"Originally released in 1970, the soundtrack from Antonioni's weird and wild classic features the debut solo recordings by Grateful Dead guitarist Jerry Garcia (only available on this soundtrack) as well as a number of songs recorded especially for the movie by Pink Floyd. Also includes 1960's nuggets from the Grateful Dead, John Fahey, The Jessie Cohn Young & The Youngbloods, Roscoe Holcomb, and David Lindley's Kaleidoscope. Deluxe gatefold sleeve includes rare photo stills from the movie and new liner notes about the music and film by maverick journalist Steve Dollar." Original cover art. 180 gram hQ vinyl."

**RIDDLE, NELSON: *OST Lolita* LP (4M 124). \$15.00**

"Perhaps best known for his arrangements on Frank Sinatra's classic 1950s Capitol Records releases, Nelson Riddle was also an accomplished and popular soundtrack composer. This is the deluxe gatefold 180 gram vinyl edition of his 1962 original score for Stanley Kubrick's classic film *Lolita*. It contains 'Lolita Ya Ya' (reprinted in a slightly longer version as 'Charlotte Is Dead'), a maddeningly vapid and catchy track with nonsense vocals that comes across as a simultaneously vicious and good-humored parody of the kitschiest elements of early '60s rock 'n roll. Deluxe gatefold with liner notes by Michael Layne Heath."

**GALE, EDDIE: *Eddie Gale's Ghetto Music* LP (4M 127). \$15.00**

"Having developed his skills amongst the cream of New York's hard bop players (jamming with John Coltrane and Jackie McLean), Eddie Gale helped ring in jazz's controversial new thing during the 1960s and 1970s on a series of influential releases. His inspired trumpet playing graced Cecil Taylor's *Unit Structures*, Larry Young's *Of Peace And Love* and a series of recordings and performances with Sun Ra's Arkestra. He also cut a pair of under-acknowledged soul-jazz influenced albums as a leader for Blue Note at the end of the '60s. The first Eddie Gale Blue Note LP Eddie Gale's *Ghetto Music* was released in 1968, produced by Blue Note founder Francis Wolff. A blend of funky grooves, a gospel street choir of singers, and late 60's free form freak outs. Recommended for fans of Sun Ra & Brother Ah, Coltrane's *Love Supreme*, and Max Roach's *It's Time*. The original vinyl LPs go for big bucks on Ebay, this is the first time this Blue Note album has ever been reissued. Remastered from the original master tapes on 180 gram vinyl. All original artwork in a gatefold sleeve featuring detailed liner notes and an interview with Eddie Gale."

**GALE, EDDIE: *Black Rhythm Happening* LP (4M 128). \$15.00**

"*Black Rhythm Happening* (the second Blue Note album by Eddie Gale) was released in 1969 and includes jazz heavy weight Elvin Jones on drums and sax man Jimmy Lyons. Again the mix is a blend of soul jazz, free form freak outs, and a gospel influenced street choir. Suggested listening for fans of Sun Ra & Brother Ah, John Coltrane's late 60's LPs, and Ornette Coleman and Albert Ayler's more groove oriented recordings. The original vinyl LPs go for big bucks on Ebay, this is the first time this Blue Note album has ever been reissued. Remastered from the original master tapes on 180 gram vinyl. All original artwork in a gatefold sleeve featuring detailed liner notes."

**TELEVISION: *Marquee Moon* LP (4M 501). \$15.00**

Reissue of the 1st Television (featuring Tom Verlaine) album, originally issued on Elektra in 1977. "To call it punk rock is like describing Dostoevsky as a short-story writer... it's hard to conceive of a world without *Marquee Moon* being part of it... a revolutionary album!

Features: exact reproduction on 180 gram vinyl, original artwork including lyrics and memorabilia, detailed liner notes by Michael Layne Heath, all-analog mastering from the original master tapes."

**SAINTS, THE: (I'm) Stranded LP (4M 502). \$15.00**

"The Saints were to Australia what the Sex Pistols were to Britain, and the Ramones to America. Moreover, the Saints were blitzing the unsuspecting in their home of Brisbane in 1973, long before the Sex Pistols or the Ramones had even begun. Even today's punk fans are amazed at the sheer tenacity and outright fire of the title cut, 'Nights in Venice,' 'One Way Street,' and 'Erotic Neurotic.' Hear history burning. Original artwork, gatefold sleeve, 180 gram vinyl."

**CONTORTIONS: Buy LP (4M 503). \$15.00**

"In 1979 the quintessential 'no wave' group released two albums simultaneously; *Buy* was effectively the group's debut, originally appearing on the indie label ZE, while the same project was released as *Off White* under the adopted alias of James White, one of the many identities of leader James Chance. The Contortions are considered to be one of the most important and influential groups of the N.Y. no wave scene, which spawned the crazed postmodern persona of James Chance alongside Lydia Lunch, Mars, and DNA, among others. James Chance was a sort of avant lounge lizard personality cult who led numerous projects throughout the '80s, yet he never quite topped the warped distillation of punk, funk, and free jazz presented here. Original artwork, 180 gram vinyl."

**WHITE & THE BLACKS, JAMES: Off White LP (4M 504). \$15.00**

"For *Off White*, James Chance, a veteran of New York's avant-garde 'no wave' scene, recast his seminal band the Contortions as a parody of a soul band, albeit one incorporating the rhythms of disco and funk rather than R&B. Thus, Chance became James White (as a nod to James Brown), the Contortions became the Blacks, and his music, previously a twisted, experimental brand of avant-jazz, became a disco/funk/free jazz hybrid. As bizarre as the fusion of Albert Ayler and Giorgio Moroder might sound, *Off White* works primarily because Chance commits to both sides of the music. By carefully constructing his music with such polar opposites, Chance manages to highlight how both of them have more similarities, especially in rhythm, than would appear at first listen. Original artwork, 180 gram vinyl."

**BUZZCOCKS: Singles Going Steady LP (4M 505). \$15.00**

"If you think *Never Mind the Bollocks* and *London Calling* are punk masterpieces, then there's no question that you have to buy *Singles Going Steady*. Manchester's legendary Buzzcocks were one of the best, most influential punk bands. Pete Shelley & co. combined full-blast guitars, ear-catching melodies and social/romantic contents. This essential collection originally released in 1979 contains their masterpiece 'Ever Fallen In Love?'. Original artwork, gatefold sleeve, 180 gram vinyl."

**430 WEST:**

**VA: 430 West Presents: Back To The Rhythm CD (CEPT 05 CD). \$15.00**

"First there was *430 West Presents Detroit Calling*, the much loved techno mix masterpiece that spawned the classic 'Blackwater' by Octave One. Now there is *430 West Presents Back To The Rhythm*. And it's very special. The credits say it is mixed by Lone Burden of Octave One fame under his KSR alter ego. As with all things KSR it is abrasive tech house rather than start techno. What the credits don't say is that with needles blazing across the turntables and funk sparking inside the Pro-Tools the Detroit wonder kid manipulates and teases disparate tunes into one glorious Motor City jam. Along the way he gives us a preview of upcoming Octave One single 'Someday' (with a startling KSR remix naturally), throws in a never before released remix of Inner City's 'Big Fun' that will make the hairs on your neck stand up, includes Underground Resistance's amazing 'Transition', checks out 'Birth Of 3000' by Los Hermanos (DJ Rolando in disguise) and also comes on strong with a whole pile of unreleased 430 West back and new catalogue." Artists also include: Al James, Randolph Paul, Gerald Mitchell, Random Noise Generation, Perception.

**VA: 430 West Presents: Back To The Rhythm 2LP (CEPT 05 LP). \$16.00**

Double LP version.

**4LUX RECORDINGS (NETHERLANDS):**

**VA: Cool, Calm & Collective CD (4LUX 001CD). \$19.00**

"On this compilation you'll find well respected artists contributing the best they have. This CD contains music of high profile artists (especially in their field) such as Phil Asher, Alex Phountzi & Kaidi Tatham (from Bugz fame), Guida de Palma (from Kyoto Jazz Massive and DaLata), Clara Hill, Quant ft. Ernesto and, of course Gerd himself, along side new talents like Flowriders, Heavenly Social, Natalie Gardiner, etc."

**VA: Cool, Calm & Collective 2LP (4LUX 001LP). \$20.00**

Double LP version.

**555 RECORDINGS OF LEEDS (UK):**

**CRABSTICK: Discoverooster LP (555 13 LP). \$13.00**

"Only 9 years after completion, the second Crabstick LP finally makes into the public domain. 14 tracks delivered with urgency, similar to the shambler side of Hood, or fellow Aussies The Cannanes. An almost mythical underground indie record."

**CANNANES, THE: Communicating At An Unknown Rate LP (555 21 LP). \$13.00**

"The 7th full length release from long established Australian underground superheroes. After numerous releases on American labels such as K records, Yoyo and Ajax, 555 offer the first official UK release in the band's 17 year history. Fantastic sweet vocal from Frances Gibbon that has been an obvious influence on many other Australian bands such as Hydroplane, The Cats Miaow, Kylie Minogue, etc. Limited to 500."

**HOOD: Hood vs. Duo 14 Remix Project 10" (555 24 LP). \$10.00**

"A four song remix project by the mysterious Duo 14 of tracks taken from last year's *Days of Cycles and Seasons* (Domino records). The LP spans some 20 minutes plus, and is a continuation of the more experimental Hood-dub style. Limited pressing of 1000 only in a 555 house bag."

**CEX: Starship Galactica CD (555 28 CD). \$11.00**

"6 track EP of brand new tunes. Hot on the heels of the 2 previous sold-out 555 releases, and the well-received full length for Tigerbeat6 (Kid 606's slamming label), our 19 year old cexyboy continues to teach his pretentious elders what electronic music is really about. More hip-hop and fuller sounding than his previous releases, but packed with as much sincerity and humor as ever."

**THE FAMOUS BOYFRIEND: Compiled CD (555 29 CD). \$14.00**

"The music of The Famous Boyfriend is a curious hybrid of Autechre meets the Field Mice. Definitely pop, but also firmly on a homemade electronica tip. Heartfelt vocals and heartfelt beats. The Famous Boyfriend were Andrew 'Puffy' Johnson and Craig Tattersall (ex-Hood).

The boys changed their name in 1998 and now record as The Remote Viewer."

**STEWART: Horselaugh On My Ex CD (555 CD 20). \$14.00**

"Third proper full length from Leeds' electro-buzz-confused-mod-one-man-mess. Featuring various contributions from some of Stewart's very talented friends (Hood, Electroscope, Even As We Speak, etc.). A curious hybrid of hardstep drum 'n' bass, fuzzpop, and 80s electro-synth pop. Think Aphex Twin with an acoustic guitar."

**HUON: Hung Up Over Night CD (555 CD15). \$15.00**

"Following much critical acclaim for their debut *Epig* LP, Melbourne, Australian based Fuon return with a 14 song strong follow up. The core of the group consists of David Nichols on drums and vocals (Cannanes, Blairmail, Crabstick), Andrew Withycombe on guitars and keyboards (Cats Miaow, Hydroplane), and vocalist and multi-instrumentalist Mia Schoen (Long Weekend, Sleepy Township). There are also many guest appearances on the CD from various other underground Australian musicians. The songs are dense and strange, yet retain a strong pop element and are danceable to boot. Musically there are few immediate comparisons to be made- perhaps a poppier Thinking Fellers Union Local 282."

**6 MONTHS:**

**VA: Beyond Space Presents CD (BSE 010 CD). \$11.00**

"After releasing numerous albums under the radar, Beyond Space Entertainment decided it was their time, and what better way to build a name for themselves than with a compilation featuring well established artists from all around the country? Having tired of comps with as many recycled tracks as exclusive, Beyond Space delivers nothing but new, exclusive songs from sole, alias (deep puddle dynamics, anticon), odd nosdam (clouddead, reaching quiet), passage, The Bommar Monk, telephone jim jesus (restifrom bodies), Adeem & Shalem (production for Sage Francis's The Makeshift Patriot), Circus and The Shape Shifters, and up-and-coming artists JD Walker, Tadow, Emynd, and Ognihis."

**75 ARK:**

**ENCORE: Self-preservation CD (ARK 5008 CD). \$14.00**

"Encore melds a fascination with ancient Egyptian studies and clever word play with ingenious beats and samples. *Self-preservation*, their debut for 75 Ark, will prove to the hip hop world that they'll very quickly earn their place among their peers and idols."

**NEXTMEN, THE: Buck Foolish 12" (ARK 5010). \$6.50**

Limited stock.

**MISTA SINISTA: Serious 12" (ARK 5011 EP). \$6.50**

"*Serious!!!* is Mista Sinista's first release for 75 Ark and includes remixes from the Architect (Encore) and production from Rob Swift, also of the X-ecutioners."

**UNSUNG HEROES: What Would You Do? 12" (ARK 5012). \$6.50**

"The Unsung Heroes (aka Insite & B. Skills) return, the first offering their forthcoming full length *Unleashed*. The dream team collaboration of underground heroes J-Live, Mr. Complex & L-Fudge."

**NEXTMEN, THE: Amongst The Madness CD (ARK 5013 CD). \$14.00**

"To Stateside hip-hop fans still suffering flashbacks of Derek B, the Cookie Crew and the Wee Papa Girls, England's most significant contribution to rap has come in the form of Slick Rick's accent, but the appropriately titled 'Buck Foolish', from Brixton, England-based production trio The Nextmen, breaks the drought of not-so-hot tracks from the Anglo motherland. Snappy arrangement of jazz-chord guitar strums, stutter-step kicks 'n' snares and vocal snippets from the likes of Pete Rock & Positive K are positively soul-brother-esque in aptitude."

**NEXTMEN, THE: Amongst The Madness 2LP (ARK 5013 LP). \$12.50**

Double vinyl version.

**ENCORE: Love & Hate (The Mellow Drama) CD (ARK 5020 CD). \$6.50**

"The Handsome Boy Modeling School graduates step out on their own." Five track EP, 4 mixes of 'Love & Hate (The Mellow Drama)' (album version, Nextmen remix, Nextmen instrumental, clean version) and an original instrumental version of 'Considaris'.

**ENCORE: Love & Hate (The Mellow Drama) 12" (ARK 5020 EP). \$6.50**

**UNSUNG HEROES: The Next Degree 12" (ARK 5023). \$6.50**

"The Unsung Heroes (aka Insite & B Skills) return with another killer 12" package. The title track features Karim on vox (Red Snapper, Talkin' Loud) & some killer remixes...instrumentals, clean versions & acapellas at no extra charge

**DELTRON 3030: Virus 12" (ARK 5029 EP). \$6.50**

First single from the forthcoming album. Deltron 3030 is Dan The Automator, Del Tha Funkee Homosapien & Kid Koala. This single features the tracks "Virus" and "Things You Can Do", three versions of each (album, radio edit, instrumental). Produced, programmed and mixed by Dan the Automator. All scratches by Kid Koala.

**UNSUNG HEROES: Unleashed CD (ARK 5030CD). \$13.50**

"The debut full length release from the UK's Unsung Heroes. Featuring stellar performances from a host of US MC's J-Live, Mr. Complex, L-Fudge and Karim Kendra (Red Snapper), *Unleashed* will certainly take the hip hop world by storm."

**UNSUNG HEROES: Unleashed 2LP (ARK 5030LP). \$13.00**

Double vinyl version in full color sleeve.

**VA: Circuit Breaks Vol. 1 CD (ARK 5037CD). \$13.00**

This was slated to be the first release for Dr. Octagon's Bulk Recordings, but they "went underground" with it, so to speak. Resurrected here by 75 Ark, with the original Bulk design & logo, in limited quantities. "Fishgush brings you the dopest instrumental & drum beat breaks record. 24 heart-pounding, pulse-racing tracks. A DJ's wet dream and much sought after DJ tool." CD version contains 10 bonus tracks.

**EXECUTIVE LOUNGE: Big Tyme b/w Heat Wave 12" (ARK 5042). \$6.50**

"The first release from EXL, showcases the jazzy hip hop production of Architect (Encore), the lyrical skillz of Turbin, Grand da Visitor & Encore on 'Big Tyme' & Holokost on the flip, entitled 'Heat Wave'."

**DELTRON 3030: Positive Contact CD (ARK 5045 CD). \$6.50**

"Positive Contact" is the new single from the most talked-about Space Age Hip Hop Opera of the 31st Century, *Deltron 3030*. Featuring remixes of both 'Positive Contact' and 'Time Keeps On Slipping' (featuring Damon Albarn of Blur). Track listing includes radio edits, instrumentals, acapellas. Remixes by Charlie Clouser (Ninjab Nails), Cut Chemist and Mike Simpson (Dust Brothers) & surprise bonus tracks not found on *Deltron 3030*."

**COUP, THE: Party Music CD (ARK 5050 CD). \$15.00**

"Not many groups have spanned the eras from early-90's Afrocentricity to 21st century rap-tivism as do Boots Riley and Pam the Funkstress, aka The Coup. *Party Music* is the debut full-length release on 75Ark by this politically charged rap group."

**MERRIWEATHER PRESENTS... NATHANIEL: Lovage: Music To Make Love To Your Old Lady By CD (ARK 5053 CD). \$15.00**



"Instrumental version. Produced by Dan the Automator."

### A BRUIT SECRET (FRANCE):

**CHARLES, XAVIER: *La Neige Attend La Neige* 3" CD (ABS 010). \$12.00**

Instruments : surfaces vibrantes. Recorded by Francois Dietz, CCAM, Vand'uvre. "Xavier Charles is well-known on the French improvisation scene for being an active militant (he is the co-founder of the Densités Festival) and a multi-instrumentalist (clarinet, bass, electroacoustic device). He has played in numerous improvisation and electroacoustic groups with Axel Dörner, John Butcher, Yoshihide Otomo, Martin Tétreault, Kristoff K.Roll, Frédéric Le Junter, Jacques Di Donato 'La neige attend la neige' ('Snow waiting for the snow') is a piece for vibrating surfaces, in which various objects that have been chosen for their resonance capacity are arranged, added to or subtracted from the vibrations of the loudspeakers. This is a radical gesture of turnaround and deconstruction of the domestic diffusion, a poetical proposal opening on unheard plays of matters. Loudspeakers are used as instruments, after such a similar use has been applied to the mixing desk by Toshimaru Nakamura and to the microphone by Max Neuhaus, Jérôme Noetinger, Lionel Marchetti, thus closing the loop."

**DORNER, AXEL: *Trumpet* CD (ABS 03). \$15.00**

"Axel Dörner lives and works in Berlin. He is part of the recent improvisation scene which renews this practice by using a method close to contemporary conceptual music. He has played in various jazz and free improvisation groups along with musicians like Mats Gustafsson, Xavier Charles, Sven Ake Johansson, Andrea Neumann, Annette Krebs, John Butcher, Butch Morris or the Berlin Contemporary Jazz Orchestra. *Trumpet* has its own mythical characters, and Chet Baker was their archetype, an expressionist depressive lost in the too burdensome history of jazz and his own obsession with the musical phrase. Axel Dörner would be his negative twin, no more lost in inner obsessions but rather in the practice of active listening in search of an abstractive potentiality for his instrument, within the sound as the only vibration subsisting in the air. What distances him from other jazz trumpet players is the disappearance of the phrase, until it reaches the core of the musical note which he then erases by working on a regular blowing, putting together abstract noises, miniatures of blowing. This abstraction recalls the new electronic aesthetics, a kind of sound that seems to lose its own particular acoustical quality as if generated by an electronic device to create a beautiful ambiguity of sound."

**LABELLE, BRANDON: *Techné* CD (ABS 04). \$15.00**

"Brandon LaBelle lives and works in LA. A musician, performer, critic, sound artist, publisher, he stands at the cross-roads of various artistic disciplines, mixing his practices in a singular work articulating sound and social space. Through his use of contact mics, the human body turns into a complex sound source, and the space where the action takes place becomes a musical instrument by itself. Brandon LaBelle builds his sound performance to reflect the site and the objects he finds there, found-art seen as a highly conceptual reasoning as well as a play in improvisation. The music of Brandon LaBelle reveals the social context in which it exists, or more precisely, it's the context itself that is designated as a musical event, through the displacement of the concept of authorship on an active social space. *Techné* presents itself like the trace of a process where the physical body interacts with architecture via micro contacts. The technology is the interface of this contact built both on desire and the architectural constraint of the place (and its subconscious). A recording of situationist poetry where the politics project gives its shape to the musical project, a radical noise."

**GUIONNET, JEAN-LUC: *Pentes* CD (ABS 07). \$15.00**

"Jean-Luc Guionnet: orgue, Eric La Casa: prise de son. Jean-Luc Guionnet has studied plastic arts and electro-acoustics with Christine Groult, Michel Zbar and Iannis Xenakis. He played with Eric La Casa, Eric Cordier, Pascal Battus, Edward Perraud, Frédéric Blondy, Sophie Agnel, André Almuro and Olivier Benoit and in the bands Schams, Synapses, Calx, Phéromones and Hubbub. Moving from a really physical approach of the playing and the breath, to a spatial set of sound, through complex sound devices. The Church organ, escaping the mystic-oriented mannerism, is used here to trigger sound experimentation nearing Concrete music. Each track is built out of a specific manner of playing on the bellows, on the mechanisms of the instrument, a play on timbres and envelope. Jean-Luc Guionnet's musical works resemble Charlemagne Palestine's physical play of organ and the extreme in Francisco Lopez' sounds. The sound recording — the localization of microphones — is here as important as playing the instrument, noises are heard which usually remain hidden, the unheard sounds of the organ."

**AKIYAMA, TETUZI: *Resophonie* CD (ABS 08). \$17.00**

"The name Tetuzi Akiyama may not be very well-known, but he is part of the large improvised music in Tokyo where he plays with Taku Sugimoto (together they have a CD on Bottrop Boy, with a guitar quartet, including Yoshihide and Nakamura), Utah Kawasaki, Sachiko M and also various European people. Tetuzi plays mainly the guitar, the one with steel strings and he explores the possibilities of creating overtones within the metallic string sounds. In these eight solo tracks, recorded directly to DAT he plays with a high end feedback like sound, and indeed metallic scrapings, with microscopic changes, but do be called minimal music this might not be appropriate either. In some tracks the guitar sounds very much like a guitar (like in 'Primitif' for instance), but in 'Dissociation' the scrapings prevail and the guitar sounds like so far away. This CD is a fine example of the sheer unlimited possibilities of using the six strings in yet another vein."

**M, SACHIKO: *1:2 3" CD (ABS 09). \$12.00***

"Sachiko M plays a No-sampler (with sine-waves) as her unique instrument, thus creating her own abruitsecret. In the after of sampling, diverting her digital sampler from its specific use, erasing all memories, voiding it from all samples that could be taken from our record collections or cultural databanks, she listens to the internal sound of the machine, designing the sound in a both abstract and radical approach. She wants her music to have no memory, she claims no influence, forms are taken as ephemeral proposals, she draws an aesthetics of disappearance from her sine-waves. Sachiko M has played in Ground Zero, before taking part of the Filament (with Yoshihide Otomo), ISO (with Otomo and Yoshimitsu Ichiraku) and Cosmos projects (with Ami Yoshida). She plays improv with Toshimaru Nakamura, Taku Sugimoto, Andrea Neumann, Kaffe Matthews and John Tilbury, and many more."

**VA: *Off Site Composed Series 2001 2CD (ABS 101/02). \$25.00***

"A compositions compilation curated by Taku Sugimoto recorded at Off Site Gallery in Tokyo. Are involved in this project: Taku Sugimoto, Sachiko M, Toshimaru Nakamura, Yoshihide Otomo, Annette Krebs, Burkhard Stangl, Mari Furuta, Tetuzi Akiyama and others."

**LARNER/TAKU SUGIMOTO/BURKHARD STANGL, BRETT: *Compositions For Guitars* CD (ABS 103). \$17.00**

"Three compositions for guitars by Brett Lerner, Burkhard Stangl and Taku Sugimoto. Different propositions questioning the limits of the instrument through radical and oblique approaches. Close minimalist electronic experience in Lerner's piece, games on detuning in Stangl's piece, and a Cagian questioning of silence in Sugimoto's piece 'Hum' Beyond the

instrumental stakes, it is a question of our relation with space and time. The guitar is only the vector through which we apprehend our musical object."

**VA: *From: / To: CD (ABS 201). \$16.00***

A series of 8 duets, featuring: Taku Unami/ Norman D.Mayer; Masafumi Ezaki/Hugo Roussel; Utah Kawasaki/Jean-Philippe Gross ; Yasuo Totsuka/Quentin Dubost; Masahiko Okura/Sharif Shanaoui; Yoichiro Shin/Olivier Brissou; Ami Yoshida/Alfredo Costa Monteiro; Kazushige Kinoshita/Fabrice Eglin. "Depicted on record is an a-topics meeting in music in the open space between two scenes. The 8 duets open on experimental proposals: 8 improvised musical meetings in the suspended time of mail exchanges. East to the West, Japan & France. 1+1 = 3. The musical arithmetic differs from what we were taught at school. Each duet creates a sonic hybrid with a third element born out of the encounter of the musical identities. *From: / To:* found its source in the will of 5 labels Hibari / Abruitsecret / Fragment / Pricilia / Vertpituite to gather young musicians from Lebanon, France and Japan playing in the fields of electroacoustic and improvised music. To renew them."

### A POSTERIORI RECORDINGS:

**WARMDESK: *Guero Variations Variations 12" (APOST 002 EP). \$7.50***

"Warmdesk's follow-up to the full-length *Guero Variations* CD (Deluxe Records) offers the unrevealed and the reinterpreted. While the album has been called 'dubtechno in perfection' (De-Bug) and a record that 'makes musique concrete detritus shimmy and shake with glee' (Dave Segal, Portland Mercury), the 12" record contains a different mix of one of the more thumping tracks from the CD as well as an unreleased variation of vocoded musique concrete techno. Stephan Mathieu (Ritornell, Orthlorng Musork) reinterprets the original Guero source recordings into micro-managed phase patterns, developing a pulsating and exhilarating commotion. Also, Ulrich Troyer (of Mego fame) goes out on a limb and mixes Guero with the downtempo sounds of the kitchen."

### A SOUND-ART PROJECT (UK):

**VA: *Ctrl Alt Del* CD (SAP 001 CD). \$13.00**

"This project includes performances and workshops in Istanbul and Maastricht. This nicely priced sampler features exclusive tracks from Kim Cascone, Matt Wand, Merzbow, Scanner, Paul Devens, 2/5 BZ, Natalie Bruys, Hassan Khan, Jozef Cseres and many more..."

### A&M RECORDS (GERMANY):

**TYRANNOSAURUS REX: *A Beard Of Stars* CD (A&M 10032). \$13.00**

The fourth and final Tyrannosaurus Rex album, originally released by Regal Zonophone in the UK in 1970. Took was replaced on this album by Micky Finn (backing vocals, Moroccan Clay Drums, table, bass, finger cymbals). and Bolan introduced electric guitar to their sound for the first time. Finn's theory on bongo fury was a lot less inspired than Took's and Bolan's songwriting/singing seemed to aim more squarely at the anthem/dramatic protocol that was soon to emerge. But this was the final chapter in Tyrannosaurus Rex, T. Rex was next.

**TYRANNOSAURUS REX: *My People Were Fair And Had Sky In Their Hair... CD (A&M 10092). \$13.00***

...But Now They're Content To Wear Stars On Their Brows. Mid-line European CD reissues of the four albums produced by Tyrannosaurus Rex, 1967-1970. *My People Were Fair...* was the first album, originally issued by Regal Zonophone in the UK in 1968. Unlike the more commercially viable T. Rex of the post-1970 era, Tyrannosaurus Rex were steeped in a magical psychedelic elfland. The group was simply a duo of Marc Bolan (vocals, guitar, ex-John's Children) and Steve Peregrine Took (vocals, bongos, Chinese gong, assorted percussion, Pixiephone) and their music was largely acoustic (exclusively so on the first 2 albums). Peaking the UK hippy trip, they wandered through their musical terrain of magic, mystics, elves, witches, with Bolan's ethereal vocals sung in a voice that on occasion could not be proven to have any relation to the English language. Material from these 4 albums has been combed and two-ferred together for ages, but never available as 4 separate albums on CD in the US. Pixiehood never sounded so desirable.

**TYRANNOSAURUS REX: *Prophets, Seers & Sages The Angels Of The Ages* CD (A&M 10102). \$13.00**

The second album, originally released in the UK by Regal Zonophone in 1968. Similar in style to the first album, again with just Bolan (guitars, vocals) and Took (bongos, vocals, African talking drums, assorted percussion, kazoo, Pixiephone and Chinese gong).

**T-REX: *CD (A&M 10112). \$13.00***

European-only mid-line reissue of the first T-Rex album, following the 4 Tyrannosaurus Rex albums, originally issued in 1970. In essence this is really the final Tyrannosaurus Rex album, as it is continuation of the duo sounds found on the prior *A Beard Of Stars*, featuring Marc Bolan (guitars, vocals, bass organ) and Micky Finn (drums, bass, vocals, pixiephone). A meshing of acoustic and electric integration, and more Bolan pixie-vision.

**TYRANNOSAURUS REX: *Unicorn* CD (A&M 10122). \$13.00**

The third album, originally released in the UK by Regal Zonophone in 1969. The final album to feature the duo of Bolan & Took, it is still almost totally acoustic and generally considered as the most developed and masterful Tyrannosaurus Rex album. The sound was fleshed out a bit: Bolan (vocals, guitar, Harmonium, lip organ, Fonofidels), Took (bongos, vocals, African Talking Drum, bass, guitar, piano, drumkit, pixiepipe, gong), with guest children's story reading from John Peel.

### A&M RECORDS (JAPAN):

**CLARK, GENE: *White Light* CD (POCM 2094). \$19.00**

Japanese-only release of the first solo album from the Byrds' Gene Clark, first released in 1971. "When the Byrds launched 'Eight Miles High', Gene Clark—the main composer of the song that defined the psychedelic era — had already left the band. Fed up with being confined to tambourine, the least-accomplished musician but songwriting heart of the Byrds, craved a solo career. Ironically, the official reason given for the departure was fear of flying. After the stunning *Gene Clark with the Gosdin Brothers* LP and two albums with Doug Dillard, as Dillard and Clark, Clark released *White Light*, his first 'real' solo LP. Clark's most singer/songwriterly release is one of those albums that needs a few spins to crack its code. Its appeal lies in the lyrics and songcraft genius. No Rickenbacker salvos or dazzling vocal harmonies be found here — the understated instrumentation is simply there to carry Clark's velvet voice, and resembles prime electric Dylan and the first two Band albums. Of course it's no coincidence that 'Tears of Rage', the only non-Clark composition, is a song from The Basement Tapes sessions that Dylan handed to Clark. It's a pleasure to have this long out-of-print nugget from the Byrds universe available again. Get it now, and by the time you're ready to break out that reliable bottle of Scotch, you'll realize you made one of the best investments of the year." — Frank van den Elzen

## A&amp;R ENT.:

**MX-80: Das Love Boat CD (A&R 27). \$10.00**

Subtitled: Instrumentals 1975-1990. Nineteen years of instrumental scorch.

**MX-80: "Have Another Drink"/"You Can't Win 'Em All" 7" (QUAD). \$3.00**

## A-MUSIK (GERMANY):

**KUBIN, FELIX: The Tetchy Teenage Tapes of Felix Kubin 1981-85 LP (A 23 LP). \$15.00**

Finally the vinyl version w/ different tracks than the CD (Skipp); 4c cover and innersleeve plus lyric sheet. "The idea for the release came about as I was making a minidisk recording of German electronic music, for my friends of SKIPP label and as a gag mixed in some of earlier pieces on tape. My answer to the question, of what it be, knocked them off their feet: And the high voice & that's YOU? Once they asked me if I had any other material, I sent them a load of pieces, of which they then chose their favorites for a CD. For the planned LP version for A-Musik of Cologne, we followed the same pattern. So different were the results, that this lead to two variations for 'Tetchy Teenage Tapes'. The cut amount from LP to CD lays around the 50%."

**KUBIN, FELIX: Die Kulturelle Revolution / Hello 7" (A 26). \$8.00**

"Two songs, which describe like psychological antipodes of departure and internal decay. Kubin's music style ties here to the old tradition of east-european combat songs. Completely differently the introverted b-side, a pathological reinterpretation of the Song 'Hello' by Lionel Richie, which sets an end to that metaphysical nonsense of a dear-mad voice. An end in form of a lifted up table tennis plate. The song shows, what Lionel actually wanted to say to us, after the show, in a dark illuminated backstage room with many mirrors."

**KUBIN, FELIX: Matki Wandalki CD (A 27CD). \$16.00**

"Old School? New School? In reality, both are just a question of orchestral and sound preference. The freespirt, in this case, decides for No School: for only from the fragments of No (ie. No Wave in reference to No New York) new forms can originate. And, at best, No would also imply idiosyncratic winking and autodidactic self-empowerment. As 11-year-old pre-teen, this Gyro Gearloose of pataphysical sound Felix Kubin not only sought for self-satisfaction with his legendary child-band Die Egozentrischen 2 but also instigated the first folk synthesizer against its own instruction manual (of course in accordance with the 'zeitgeist' at that time). The result was an elevated monstrosity from a merciless rage-experiment with frightening precociousness. All at the peak of the Neue Deutsche Welle...Thank god that today, more than two decades later, there is no stopping this former 'wunderkind'. Admittedly, the mischievous demolition of pop structures, which was once attributed to a juvenile Berserkerdom, has since then evolved into a more conscious Dada-Hooliganism. Or — to put it simple with the metaphor of the album title — it turned into the Mothers of Destruction (in Polish: 'Matki Wandalki' = Vandalizing Mothers). The fact that the anaemic ghost of deconstruction doesn't spoil the 13 tracks on this CD must have to do with Felix's abstruse humor. Like his love of sounds, the hum of Kubin's cosmos is powerfully distinct. It reminds (not only) me of tschechoslovakian animation films and — even further back — of the electro-acoustic sound experiments of the fifties avant-garde long before their development into pop. Matki Wandalki unites several pairs of aesthetic contradictions. Abstract Darmstadt goes Pop. The result is 'witty' musique concrete and something that I can only interpret as 'program-music' without a narrative program."

**KUBIN, FELIX: Matki Wandalki LP (A 27LP). \$16.00**

LP version.

**SCHLAMMPEITZIGER: Spacerokkmountainrutschquater CD (A10). \$15.00**

A shimmering, mesmerizing 2nd album from the Cologne's Jo Zimmermann's (whose performance name of Schlammpeitziger gets easier and easier to pronounce the more we get used to it). Reminds you of the construction of really classic era Cluster works imbued with the shifting electronic perspective of Zimmermann's contemporaries, Mouse on Mars. Another A-Musik breakthrough album that is going to blow a lot of people away. "Jo Zimmermann's second full length delivery for A-Musik. An unconventional, yet accessible sound-cosmos. This time it's not about south-pacific harmonies (Freundlichbaracadamelodieliedgut), but the comfortable atmosphere of a child's dream or the soundtrack to an amateurish, lo-fi videofilm. Friendly keyboard melodies, soft, casual beats and rhythms. Narrative tracks like 'Himmendentriff' take turns with repetitive pop tracks as 'Mausfaltenfrippi'. Engineered by Mouse On Mars' Jan Werner."

**SCHLAMMPEITZIGER: Spacerokkmountainrutschquater LP (A10 LP). \$13.00**

LP version with full color cover (slightly alternate to the CD). 8 of the 10 tracks found on the CD.

**HOLOSUD: Fijnewas Afpompen CD (A11 CD). \$15.00**

"Second coming for Cologne's duo HoloSud, aka Felix 'F.X.' Randomiz and Sir Joe Schlammpeitziger. Fijne Was Afpompen is maybe the most entertaining A-Musik release, with Jo and F.X. capturing the distinction between hi- and lo-fi on Schlammpeitziger's self-constructed instruments and bargain basement synthesizers that meet Felix's intricate sampling techniques. Quite a groovy and surely funny one from Brüsselerplatz 1a-crew!"

**HOLOSUD: Fijne Was Afpompen LP (A11 LP). \$13.00**

"Debut full length selection of anti-matter science (after one EP) for mssrs. Jojo Schlammpeitziger and Felix F.X. Randomiz, perusing the 'unwantseds' section of the 'out-techno' marketplace. The first track, 'Alaune', manages to turn a fairly hokey circus/carnivore loop into one of the more memorable slices of 'technology music' witnessed binaurally in some time. Certain elements recall the splendor of Burger/Ink's 'Las Vegas', only with a bit more 'pep' and a much more 'tweaking'. Will undoubtedly draw more attention to the under-documented scene of genius/wunderkind manics that is A-Musik. Gifted." — Hrvatski.

**THAEMLITZ, TERRE: A-Muzak 7" (A14). \$6.00**

"Terre Thaelmiltz' first 7" release after many CD releases on labels like Mille Plateaux, Instinct Ambient, Subharmonic and his own label Comatonse. Specially for the 7" he used vintage easy Listening 7", slightly treated with electronic devices. Not as abstract as his latest CD outputs, he presents two warmhearted, dreamy tracks of new Exotica."

**DAT POLITICS: Villiger CD (A15). \$15.00**

"Apparently they're an all-laptop quintet from Lille, France (although I could be wrong about the geography), borne out of the ashes of Sub Rosa recording act/post-rock entity Tone Rec. This, their third release (see Tracto Flirt on Skipp as well as a Fat Cat Split Single with Process) works it wisely, mixing the glick-beats with the clitch-melodies and sounds, with (what I'm told is) a sexy live show on the festival circuit. The first of certainly a growing wave of contemporary 'computer bands', you really can't go wrong with just about anything on this disk. I suggest investigating now to avoid imminent embarrassment later." — Hrvatski.

**DAT POLITICS: Villiger LP (A15 LP). \$11.00**

LP version.

**SCHMICKLER, MARCUS: Sator Rotas CD (A16). \$15.00**

"Marcus Schmickler aka Wabi Sabi (A3) aka Pluramon expands his electronic experiments, creating a surreal, open music that enraptures the listener with raging soundwaves and maximum density. Expect the unexpected from the new school of improvised music: hybrid wooshings, subsequenced crackles, microharmonic adventures. Strange, tense, cool and rich of superb pranks."

**SCHLAMMPEITZIGER: Restwassrestreitgebetel 7" (A17). \$6.00**

"Preceding Jo Zimmermann's next album for A-Musik is this entertaining limited 7" (early mixes of tracks that may appear on that album). An unconventional 2 tracker with that comfortable Schlammpeitziger atmosphere with friendly keyboard melodies, soft beats and rhythms."

**SCHLAMMPEITZIGER: Augenwischwaldmoppgefloete CD (A18). \$15.00**

"Third or fourth full length from Joe the carpenter (whether or not you count the reissue of the Erdauchharnschleck cassette on LP last year, or the His Master's Cosmic Music/Schlammpeitziger LP on Gefriem) after the (deep breath) Freundlichbaracadamelodieliedgut and Spacerokkmountainrutschquater full lengths of yore. Featuring yet more lush pop made with the same Casio CZ-230S & the little battery powered Yamaha sampler he's used for years now both in the studio and live. Quite brilliant, eclipsing any of the similarly themed but far less informed efforts being laid to tape by certain legions of American post-indie dropouts (those fools!). Necessary." — Hrvatski.

**SCHLAMMPEITZIGER: Augenwischwaldmoppgefloete LP (A18 LP). \$11.00**

LP version

**KUBIN, FELIX: Jet-Lag Disco 12" (A19). \$8.00**

12" version with full color sleeve.

**SCHMICKLER, MARCUS: Param CD (A20). \$15.00**

"The new release on Cologne based label A-Musik contains compositions by Marcus Schmickler that were performed and recorded over the last four years with many various musicians and ensembles. These recordings document Schmickler's interest in a confrontation with modern classical composers, they are a return of 'the living dead.' According to Schmickler, innovations are only possible by including the old. Schmickler has been known also for his different approaches with Pluramon, MIMEO, his collaborations with Thomas Brinkmann or the improviser Thomas Lehn. Param continues his series of releases on A-Musik although it presents itself less electronic and less bulky than Wabi Sabi or Sator Rotas. The original recordings of the compositions are newly edited for this release."

**SCHMICKLER, MARCUS: Param 2LP (A20 LP). \$16.00**

"The double 12" vinyl contains unshortened versions and is limited to 500 copies, comes in a deluxe fold-out cover."

**BEIT & JORG SCHLICK, ANDI: Diese Wildnis Hat Kultur CD (A21 CD). \$15.00**

"The set for the new production of the ballet Der Krieger (Graz Opera House, Studiobühne) is on a serial image concept. Projected image panels act as a stage set that forms a subtle grid background for the one-man performance (choreography: Jörg Schlick). The symphony Diese Wildnis hat Kultur (1982) forms the musical base of the dance performance. One instrument is reserved for each of the four movements: Jörg Schlick: violin, flutes, violoncello and electric guitar; Andi Beit: synthesizer. 'Minimalist form was combined with Expressionist social comment' wrote Jack Anderson (New York Times, 21.05.1985) in his critique of the première. This reference to the field of tension between the minimalist vocabulary of forms or object gesture (performers) and the expressive portrayal of social conditions hits on a fundamental aspect of Schlick's work. The symphonic composition accompanies the performance like a 'synthetic heartbeat' that corresponds to the intensity of Beethoven's 'Eroica' in terms of its tonal character. The 'deflection of the needle', the electronic display of total intensity and pitch of the classical symphony, acted as the score for Jörg Schlick."

**USHMI & STEPHEN GALLOWAY, MARC: There must be a (Brinkmann-)Remix 12" (A22 EP). \$9.00**

"This 12" brings the best of the collaboration between Marcus Schmickler and crazy vocalist Stephen Galloway: A sophisticated trip into retro-deep-house. 3 tracks are taken from the well acclaimed CD on Whatness. Comes with ultra-thin-humorous hidden remix by Thomas Brinkmann on the double-groove flip-side. Not only for fans of Lil Louis."

**MÜELLER, WOLFGANG: Mit Wittgenstein in Krisuvik CD (A25 CD). \$16.00**

"Wittgenstein in Krisuvik - translated as 'twenty-two Elf Songs for Iceland', the solo CD by Wolfgang Müller. Wolfgang Müller, author, artist and the head of the legendary cult band Die Tödliche Doris (1980 - 1987) lives in Berlin. He is the president of the Walther von Goethe Foundation Reykjavik. In August 1995, Wolfgang Müller met the head of Iceland's Elf Department, the medium Erla Stefánsdóttir, in Reykjavik, for a long interview. To his question whether elves are only to be found in Iceland, Erla answered: 'of course not. Elves are everywhere.' And how do the communicate with each other? Is there an international elf language?, enquired Wolfgang. Amused, Erla Stefánsdóttir plucked some fluff off her red jumper and shook her head: 'elves don't speak — they sing!' Elves' singing is normally inaudible to the human ear. Unlike music made by humans, it goes directly into the head of the listener. Hearing, therefore, is not an essential function in order to perceive it. An extremely fascinating thought for Wolfgang Müller, who had already produced music with a hearing challenged friend in the early Eighties."

'In order to create an agreeable environment, where elves would feel comfortable, I must remain equally open to the musical, the non-musical and extra-musical,' says Wolfgang Müller. And so, various musical styles, directions and currents are found running through on his new CD, Mit Wittgenstein in Krisuvik. Elves and dwarves are behind all of those, inaudible and yet perceptible — some friendly, the others wrathful; sometimes merry, serious at other times."

**MÜLLER, WOLFGANG: Mit Wittgenstein in Knisavik LP + 7" (A25 LP). \$16.00****WABI SABI: CD (A3). \$15.00**

Wabi Sabi is a staggering sounding, beautifully packaged and simply significant contemporary electronic album by Marcus Schmickler out of the thriving German underground music scene. Schmickler has one release under his own name on the Odd Size label in France, and was a contributing member of POL and Kontakta on the same label. Most recently he released the exceptional Pluramon Pick Up Canyon album on the Mille Plateaux label (which featured the guest drumming of Jaki Liebezeit). This CD consists of two pieces: "Wabi Sabi" — a devastating 33 minute 2-channel spatial composition that mixes gorgeous flowing electronics ala Francois Bayle with moments radio-static density and transcending sound waves. "Param" is a shorter work of 2-channel, powerfully droning electronics. "The pair of terms wabi and sabi are expressions of an attitude towards life that draw the power of artistic creation from silence and decay."

**WABI SABI: LP (A3 LP). \$13.00**

LP version.

**L&N: CD (A5). \$15.00**

CD issue by the L@N duo of Rupert Buwa Huber & Otto Muller. This includes 3 of the 4 tracks of the first L@N LP (A4), plus 2 of the 4 tracks on the 2nd L@N LP (A7), plus 2 exclusive tracks, totaling 71 minutes of blissful nod. Recorded both live and in the studio, these 2 produce multi-channelled trance electronic epics of perfectly proportioned rhythmic synchronicity. Tuned in to the German legacy of Neu-inspired propulsion, with a lovely, burning minimal edge of non-punk/acid purity, this is totally successful, subtly shifting, interface.

**F.X. RANDOMIZ: Goflex CD (A9). \$15.00**

Another beautiful and very happening release on the A-Musik label out of Cologne, packaged in a lovely digipak. "F.X. Randomiz is one of those you might have met musically but you won't be sure when. In 1992 there was the infamous *Slow* CD with Jan St. Werner (now Mouse On Mars) on that tiny Gefriem label. *The Wire* (issue 5/97) wrote: 'Slow...an unsung electronic masterpiece, an outstanding pre-Oval example of capsized sampling virtuosity.' Both musicians appear as Dü on the highly appreciated Mille Plateaux compilation *In Memoriam Gilles Deleuze*. Some may remember the My Bloody Valentine-inspired 7" by Four Square Logos (Randomiz/Suchy/Werner). Now it's time that his solo-album *Goflex* will show his talents to the wide public. Recent releases were remixes for Microstoria's *Reprovisers* CD and the Schlammpeitziger 10" (A-Musik) as well as the duoproject Holosud (12" on A-Musik). *Goflex* is a state of the art example of software-engineering of sound transformation and manipulation. A groovy, sometimes melodic album but radical treated sampled and synthesized sounds will catch your attention. Possibly it will satisfy groovers and headphone-listeners at once. A record for consumers and producers."

**F.X. RANDOMIZ: Goflex LP (A9 LP). \$13.00**

LP version.

**A-WAVE RECORDS (UK):**

**SYSTEM 7/DERRICK MAY: *Mysterious Traveller* CD (AAW 008 CD). \$15.00**

"Stretching back a decade is a unique musical collaboration between UK electronic pioneers, System 7 (Steve Hillage) and original Godfather of Detroit techno, Derrick May. Meshing funky lush Detroit techno soundscapes and tuff beats with System 7's haunting spacey grooves, this album showcases new mixes of rare and unreleased tracks from both System 7 & Derrick May, together and solo. It joins the dots from early deep and unbridled Funky 90's techno through to today's more eclectic technoid soundscapes, including vintage highlights such as Rhythim Is Rhythim's 'Icon' masterpiece (the full version never released on CD before), the unreleased electro-tinged 'Prototype 1' and the exclusive new System 7 track 'E-merge'. *Mysterious Traveller* brings together 10 tracks from System 7 & Derrick May's collaborative past. One of the unfinished and unreleased pieces is 'Prototype 1', which was finally completed by System 7 earlier this year. 'Altitude', here in its rare Mayday mix, and the lush live jam, 'Fractal Liaison' come from the first System 7 album, and were produced over 10 days in September 1990."

**SYSTEM 7/DERRICK MAY: *Mysterious Traveller* 2LP (AAW 008 LP). \$16.00**

Double pack 12" version, 4 tracks.

**A-ZAP RECORDINGS:**

**MELT-BANANA: *Cactuses Come In Flocks* CD (AZ 02 CD). \$14.00**

"An album from the morning hours of the Melt-Banana history, the 2nd release on Melt-Banana's label was originally released in 1994 on cassette by Scottish label Chocolate Monk. The first half is a live recording from a 1992 improv festival that took place in a small room at Tokyo University; the second half is made up of four-track recordings created in mid-1994. Melt-Banana is nothing if not a force to be reckoned with. Because they have unlocked the secrets of prime-number hardcore and gorged themselves on influences ranging from the Damned to Patty Waters, Jim O'Rourke to Merzbow, and Gertrude Stein to Mr. Bungle, they appear to a fairly wide range of freaks and lovers of high-decibel controlled chaos."

**MELT-BANANA: *Teeny Shiny* CD (AZ 03 CD). \$14.00**

"Melt-Banana describe their third self-released album as 'pop and nice,' a claim to which numerous incredulous subscribers to the band's mailing list have replied, 'No pop!' and 'Extreme, please!' This angular Pythagorean-core HC quartet supposes that the words 'pop' and 'nice' have slightly different nuances those outside their native Japan are failing to see; perhaps they mean 'pop' not in the Celine Dion sense, but in the Andy Warhol sense, 'nice' not as in smashing a bunch of garbage together and expecting fans to swallow it out of habit, but as in well-crafted, hairball mania. Even as the band acknowledges that *Teeny Shiny* is punk, noisy, screeching, and fast, they steadfastly maintain that it is pop and nice for them."

**MELT-BANANA: *Cell-Scape* CD (AZ 05 CD). \$14.00**

"A band who have justifiably been championed across the world, Tokyo's Melt-Banana have been responsible for some of the most complex punk rock ever made... that far outshines ninety-nine percent of most other bands out there. The band once described their live show as 'Shooting machine gun and laser beam, chaos in order'."

**A.D.S.R. RECORDS (GERMANY):**

**NU SCIENCE: *Return Back Space* LP (ADSR 014). \$12.00**

"After several releases on Ultra Dub Recordings this is the first release on A.D.S.R. by the Finnish band Nu Science. On this record Henri Tani and Mikko Ojanen create a mixture of neat electronica melodies made with tons of analog synths and c64-sounds, used in a more melancholic and silent way than we know it from a lot of other records that come out within the c64 and 80's hype of the moment. This album is more an adventure game than a jump and run. Tired robots with low batteries smile amused while riding a space shuttle returning back to space... Guests on this album were: op:l bastards' T.A. Kaukolampi and mini of Polytron intro on a3 by Erkki Kurenniemi, a legendary Finnish synth wizard."

**A.I. (UK):**

**CLARO INTELECTO: *Peace Of Mind* 12" (AI 003 EP). \$9.00**

"Debut EP, four tracks wide, each of them guaranteed anthem material. Shot through with a rich vein of prime Detroit legacy, the title cut's subtitle 'electrosoul' says it all really — wicked bubbling 303 and the plusthest of strings, make for one of those records destined never to leave the deejay box. 'Peace Of Mind' is just genuinely huge. 'Tone' toughens into a diamond hard, acute piece of electro. 'Signifier' softens into as sensual piece of deep house as you could wish, while 'Contact' simply floors us every time we hear it, just one immaculate track: acid, minimal and deadly. With the white label already finding considerable favour around the world with jockeys from Michael Mayer, Warp DJ's, Dave Clarke to Skam, this is a record which will prove impossible to ignore in 2003, it's really that simple."

**VA: *New Town* CD (AI 005 CD). \$16.00**

"In the space of the last 12 months, Ai has become one of the most talked-about, relevant and collectable of independent labels anywhere in the world today. With an audio-visual

aesthetic heavily rooted in originality and an appreciation of classic electronic music and design in all its forms; followers of Warp, Skam, Toytronic and the like have been scrambling round each of its limited releases with glee. Originally conceived as a tribute to the 'sound of Crawley', *New Town* is a simply devastating collection of electronic tracks for the dancefloor. Following his hugely influential EP *Piece of Mind*, THE record at Sven Vath's infamous Cocoon nights currently, Claro Intellecto finally returns with two brand new cuts: the dense, punishing electroid mashup of 'Delete', and the Rhodes-infused Drexcian chill of 'Breathless'. Claro has been cited by many as the finest producer of electroid/house hybrids on the scene at the moment — a British producer who can at long last rank amongst the most decorated Detroit operators — typifying precisely why he has been in so much demand over the last few months. FZV, another core artist, displays a relentless IDM construction that spins with the sort of dark strokes that fans of Bola and early Skam will adore — a mangle of crunch and strings designed to evoke and terrify. Joe Franks, meanwhile, summons the spirit of Mantronix through a series of filters and flangers that digest the squashed drums and appropriated basslines into a factory monster: tough, considered, flawlessly executed electro sizzles of the loveliest kind. SWF's beat engineering comes straight outta Company Flow's rulebook — deep structures and a blue, crisp crunch of uncompromising beats to draw in a machine-led future on the gargantuan 'True'. With uplifting motor-city house chords shimmering on Andy Freer's 'Super Galaxo', ADJ's mangled machinery evoking EP7-era Autechre brilliance and the Carl Craig/69 vibes assembled on T.R.I.P.'s 'Donald Plays Techno', *New Town* deploys a heavyweight assault through the ages of electronic music — past, present and future."

**VA: *New Town* 2LP (AI 005 LP). \$18.00**

Double LP version, full color textured sleeve.

**FZV: *Precedent* CD (AI 006CD). \$17.00**

"Ai imprint return with the release of Richard Herbert's first full-length endeavour under the FZV moniker. *Precedent* is an electronic album rooted firmly within the traditions of the Artificial Intelligence school, as perfected by Warp's early recruits Autechre, Black Dog and Aphex Twin, and the affiliated work of Bola and Gescom for the influential Skam imprint. FZV re-visits a time of electronic music construction that did not rely on laptop conceits or digital presets — largely revolving around analog synths, effects and drum machines for the development of involving sci-fi textures built-up without pretension or conceit. With extreme attention to detail, the Ai imprint has built an impeccable reputation for visual panache and product design that has garnered it the attention of countless followers and the world press."

**MANNING, MICHAEL: *The Lost Aberrant Dragonfly* 12" (AI 007 EP). \$9.00**

"Blinding, accomplished, addictive EP from the much discussed, highly tipped, already wave-stirring Michael Manning. *Lost Aberrant...* is a fabulous collection of tracks, spanning half an hour in length across 6 pieces that ebb and flow with a subtle affection for the acoustic while the electronic alignment does its thing so beautifully. 'Come To Go Far' is one of those rare things, a transitional piece that actually acts as opener — all dusty drums and life-affirming analog sounds, twilight melodies that you can imagine developing out of a child's lullaby into evocative moonlight music for grown-ups who refuse to grow up. 'The Lost Aberrant...', meanwhile, paces itself majestically with a solitary, slowed-down rhythm that breathes into existence a melancholy, widescreen melody that could, at a push, unleash those Boards of Canada references once again, but with a lonely, joyous slant that endears and colours-in its surroundings with destitute originality. The EP ends with 'Pillow', a sublime study in understatement that tinkles away in a barely audible arrangement of childhood noises before ever so gently slipping into a tiptoe rhythm that takes you over without any fuss. A brilliant debut."

**VA: *Station* CD (AI 007CD). \$17.00**

"*Station* stands alone — offering a kind of closure to previous compilations conceived by Ai records, it's not so much a concept album, more of an attitude — *Station* as a place leading somewhere new, motion and stasis, at once urban and yet suggesting other destinations, new locations. A truly international base of artists bless each track with unique musical criteria and direction — from urban mind funk through electro to purest pop. Ai's typical attention to graphic detail brings the sleeve's hexagonal patterns into allusive focus — in the detuned melodies of 'Welk from Steve Hyland's 'Normal' and Praveen's 'Small Clues' — evidence of a generation reared on the shamanic pastoralism of the Boards of Canada. However, we've learnt to expect diverse terrain from Ai — the label's EP stars of 2003 continue to develop their sound — Yellotone's Simon Harding drops the Channel One influenced digital steppa 'Dubbly More', while Michael Manning runs it down with some Bola-esque percussive voodoo. From the new recruits there's classic pop too — West Australian Pablo Dali offers pristine indie-tronic strums and sways, from comparative Swiss veterans Sinner Dc — a vocal tune with strings and a stroboscopic psychedelic purity to entrance and rescue early Air fans. From Italy, Tin-Tole-Lata blur the divide between electronic and acoustic with aplomb, dreamlike melodies play over crisp beats. Icelander's Traject — now signed to the super-cool Spezial material imprint — traverses a glacial, isolated place. Intonamori provides an unguent, welcoming lullaby for the synapses, while Ascoltare and Sofalofa achieve great things with chiming melodic vibes and deep acoustic drums, processed in their own inimitable style. Its left to Ai's own Puerto Rican-Miami connection, Chris Roman's 214 project to bring the boom to this album — reared on classic bass, and it really shows. From The Outside asks listeners to submit to the get on down and party with a dose of classic Detroit inflection. Plain to see why Microlux have snapped up his debut album. *Station* provides a sense of the diversity this critically lauded label has made its watchword, never content with mere stasis — looking ahead for the next destination with what may be termed wanderlust. A concentrated dose of the right stuff."

**VA: *Station* 2LP (AI 007LP). \$19.00**

Double LP version.

**CLARO INTELECTO: *Neurofibro* CD (AI 008CD). \$17.00**

"Claro Intellecto's album is a masterpiece of continuously shifting mood and tempo — controlling the floor from the Theo Parrish paced deep house of 'Percentages' to the piano-driven soundscaping of 'Baudrillards Supper' to the crushing Warehouse acid of 'Back' to the already classic sounding generic hybrids of EP hits 'Chicago', 'Peace of Mind', 'Section' and 'Contact'. The simple fact is that Techno albums don't tend to work. When they do, everyone sits up and takes notice. Think Derrick May's *Innovator*, Carl Craig's *More Songs About Food and Revolutionary Art*, Jeff Mills' *Waveform Transmissions*, The Other People Place *Lifestyles of the Laptop Cafe*, Psyche / BFC's *Elements* and most recently Ricardo Vilalobos' *Alcachofa*. That's more than 15 years of Techno reduced to a handful of albums defining their moment, pushing the boundaries a little bit further. *Neurofibro* is a techno rarity. An album that works from start to finish, taking in a myriad styles, paying homage to the masters and developing some new tricks all its own. In the end all that's needed to describe this record is one word : classic."

**CLARO INTELECTO: *Section 12*" (AI 008EP). \$9.00**



"Mark Stewart delivers the goods yet again. 'Chicago' reminds us all what we've been waiting for — that trademark square bass — melodic depth, deceptively simple, tough production, just unmissable....Four anthems for all fans of classic period Carl Craig, Detroit, deep and clickhouse variants through to prime electro and a fitting prelude to his debut album, *Neurofibro*."

**CLARO INTELECTO: Neurofibro 2LP (AI 008LP). \$19.00**

Double LP version.

**FZV: Enclosure 12" (AI 009EP). \$10.00**

"A.I.'s latest discovery, showcasing a harder strain of the acid virus, suggesting sounds and directions still to be explored by this much admired young label. FZV's 'Big Dark Room' was one of the highlights of the *New Town* compilation, as the All Music Guide put it, 'the title of *Big Dark Room*' by FZV isn't nearly as evocative as the fear-inducing content within; you can practically sense four steely walls gradually closing in on you as the track builds tension through repetition."

**A.R.M.Y. (UK):**

**MARK ONE: Get Busy 12" (ARMY 001EP). \$9.00**

First releases on this new UK Grime label (new UK underground breakbeat offshoot), as featured on the soon released *Grime* compilation on Rephlex. "Recently signed to Rephlex Records, Mark One is THE name making waves out of the UK at the moment. His 3 tracks on this first A.R.M.Y release experiment with different sounds and styles to produce a hybrid sound that defies the restrictions of genre. All 3 tracks are very different in style, yet all share the same energy and draw from the same influences. Breaks, Tech step, Electro, Grime and dubstep all play a part in Mark One's sound. A: 'Get Busy' is a Breaks / Techstep bomb which has been receiving major attention and rotation on the fwd+ and breaks circuits, not to mention full support from the Rephlex camp. The tracks shuffling break beat combined with the hectic bass line is sure to cause a storm on any dancefloor. B1: 'Space Hopper' manages to combine the best of Grime, Techno, Electro and fwd+ beats. The beat is futuristic and the Techno bassline has a huge impact. B2: 'Cant Touch This' is a 4 beat roller. This one's fresh and only a selected few DJs have been lucky enough to get it, pure energy. The invasion has begun."

**L.A.S.: VIP 12" (ARMY 002EP). \$9.00**

"L.A.S is a name you will be hearing a lot from in the coming months. His unique sound derives from his musical upbringing of Reggae and Hip Hop and Drum and Bass but he is no newcomer to the production scene having already unleashed some bombs on legendary Jungle DJ Mickey Finn's Urban Takeover label as well as Kenny Ken's Mix N Blen imprint. A: 'VIP' is best described as Drum and Bass programmed at a Breaks tempo with a Hip Hop step. This is revolutionary! 'VIP' has received unprecedented support and press attention since its first airing on the booming pirate radio network of Urban London. Both musical and robust, this is a full on, an adulterated bass onslaught. B1: 'VIP' (EJ 4X4 REMIX) EJ lends his remixing skills to the flip, coming in hard with a stomping tech 4x4 beat and dirty, deep sub bass stabs. Awesome. B2: 'VIBES' carries on where 'VIP' left off, using the same ground breaking formula to grimmer effect. The invasion has begun."

**A1 RECORDS (NETHERLANDS):**

**PHUTURE 303: Alpha & Omega CD (A1 009 CD). \$19.00**

The long awaited debut album from the Chicago pioneers of Acid sound; issued in mid-'98, but generally hard to track down. For an excellent history of the group (originally known just as Phuture), consult *The Wire* #170. From that article: "Out of it's tough and exciting exploration of the original Acid style, the group has evolved a form that matches the daringly sparse European Electronica they can lay claim to having influenced. The album reaches it's logical, overdriven conclusion on 'Space Signals', whose overload of distortion and sound effects prompted one reviewer to comment: 'More Cologne than current Chicago.'" On *Alpha & Omega* Phuture music proves to be as forward looking as ever, even as it still takes off on the fuel of the past. "Contemporary (1998 that is) release from arguably the forefathers of Acid House, whose 'Acid Tracks' (included here as a bonus, all 12:25 of shimmering glory) spawned a boatload of 'good vibes' one fateful summer over ten years back. Fortunately, they (Earl Spanky Smith Jr., Ron 'DJ Skull' Maney, Damon 'Professor Traxx' Neloms, and Roy Davis Jr.) haven't altered their time-honored formula in the wake of recent dance-floor proven forms, instead choosing to stick to the (Roland) XOX rhythms/sonics which they have undoubtedly mastered over the last few years. 12 tracks of the sort of slow-development that calls to mind both the New York Minimalists and the looping ecstasy of Krautrock, over 76 minutes. Essential." — Hrvatski. Limited stock...

**AB:**

**REVIVAL: CD (AB 02). \$16.00**

Bootleg reissue of an unknown and theoretically privately released psych-prog album from 1979. Led by a Iranian guy on guitar & effects, this was recorded & released in the USA, but it says "Printed in Iran" for good measure. The line up is guitar, bass, drums & flute, and a number of styles are touched upon with drippingly tranced Middle Eastern instrumental atmospherics. At its peak this grazes upon Sun City Girls-like torches of improv ecstasy; other parts rely on a lot of flute, in almost Yatha Sidhra fashion.

**ABATON BOOK COMPANY:**

**GIRLS, THE: Live at the Rathskeller: 5/17/79 CD (ABA 007CD). \$13.50**

"The Girls were there at the beginning. For a few short years, they were undoubtedly one of the most exciting and experimental bands performing in the Boston punk scene. Combining delirious live performances, raw sound and Duchampian art-world smarts, The Girls walked an aesthetic tightrope between pop music and sonic chaos. Those who actually saw them either loved them or hated them; their live performances offered no middle ground. During their brief existence, The Girls released only one recording, 'Jeffrey I Hear You'/'The Elephant Man', a 7" on Pere Ubu's Hearthan label. Twenty-five years after the fact, Abaton Book Company is pleased to present *Live at the Rathskeller*, one of the most essential missing links between late 70s punk and post-punk. It has been digitally remastered by Elliott Sharp. The album features an eight-panel folding insert that includes numerous unpublished photographs, a performance chronology and copious liner notes by Byron Coley.

**DAY, DEVORAH: Light Of Day CD (ABA 009 CD). \$13.50**

"Debut CD by avant jazz vocalist Devorah Day. Although Ms. Day is little known in the current jazz scene, her stature is undeniable to those who have seen her perform or heard the underground tapes in circulation. Her fans understand that this release should be seen as the most important jazz vocal album of the decade because Day is heir apparent to the fortunes set aside by Billie Holiday, Sarah Vaughan, Nina Simone and Jeanne Lee. With her high-

ly unorthodox line up of voice, triple saxophone, and bass, Devorah Day has constructed a multi-layered yet minimalistic statement, a subtly hued tone poem. Her phrasing has few limitations as she chases her own tale by leaps and bounds through gray skies, toward greener pastures. *Light of Day* has much in common with classic titles produced by ESP-Disk', the adventurous 1960s avant-garde label that released two records by Day's accompanist, Marion Brown. Here Brown, the legendary saxophonist who played on John Coltrane's *Ascension*, gives his most transcendental performance in many a year." Says "released under license from ESP-DISK" on the back; recorded 10/28/99.

**VORONTSOVA, JULIA: From St. Petersburg With Love CD (ABA 011CD). \$13.50**

"The debut CD by Russian singer/songwriter Julia Vorontsova. 21-year-old Julia Vorontsova is the most recent link to the underground bards of the Soviet era. She sings melancholic ballads, all in her native tongue, with an otherworldly voice that is reminiscent of Brigitte Fontaine and Vashti Bunyan. Vorontsova's guitar alternates between minimal finger picking and a bouncier, more casual strumming. Her imaginative compositions run the gamut from truncated pop vignettes to somber elegies and are delivered, alternately, with exuberance and despair."

**ABDUCTION:**

**SUN CITY GIRLS: Superculto CD (ABD 014). \$13.50**

"Volume three in a series of hopefully never-ending CDs under the title of the Sun City Girls' *Carnival Folklore Resurrection*. Limited one time only pressing of 1000 copies." Recorded live 9/13/97 at GBU/Seattle. "It's like a refrigerated tosser, crushed fingers, full of hemline theory. Every angle is covered, explicitly." — Marty Perez.

**SUN CITY GIRLS: A Bullet Through The Last Temple CD (ABD 015). \$13.50**

"Volume four in a series of hopefully never-ending CDs under the title of the Sun City Girls' *Carnival Folklore Resurrection*. Limited one time only pressing of 1000 copies." Recorded live at Gravelvoice, Dec. 1997. Guests/co-composers: David Carter (trumpet), Teri Nelson Zagar (upright bass); the Bishop's add piano and sax on certain tracks. This one features 9 shorter instrumental tracks, some with a campfire freak-out flare ("In The Bosom of Ungle"), others with a full flight swinging jazz methodology ("NARCOLODIC") not often heard via this conglomerate.

**SUN CITY GIRLS: Severed Finger With A Wedding Ring CD (ABD 016). \$13.50**

"Volume five in a series of hopefully never-ending CDs under the title of the Sun City Girls' *Carnival Folklore Resurrection*. Limited one time only pressing of 1000 copies. "If you've been paying attention to these at all you've come to expect the unexpected. The highlights include the proto-lounge tune 'I Wanna Go To The Moon', which sort of collides with the next track 'Chameleon 2000', an anthem (!?) 10 minute organ driven instrumental blast that already seems to exude legendary status potential. From that point on it becomes even stranger, an excursion into the Girl's unique take on gtr. bass and drum divinatory improvisation. Possibly the best of these yet. Recorded live w/ audience at the Rainbow, Seattle in March 2000." — Billy Kiely

**HAWK, GERALD: King of River Canoe CD (ABD 017). \$11.00**

Debut release by this obscure filmmaker (?). The last non-member of the Sun City Girls to release something on their Abduction label (Hal Russell) didn't live long to tell about it, but Gerald evidently thinks he's made of tougher stuff. This recording features acoustic muddle and the whispered rants of somebody with no fear of waking up in a bunker. A certain amount of Jandekian idolation/emulation/ass-ination raises the intrigue and as for the wind, it continues to blow. Don't be afraid to jump, straight down.

**SUN CITY GIRLS: The Handsome Stranger CD (ABD 020). \$13.00**

Volume eight in a series of hopefully never-ending CDs under the title of the Sun City Girls' *Carnival Folklore Resurrection*. Recorded at Gravelvoice, GBU & Maple Leaf by Scott Colburn & SCG 1997/98. A Goucher-led acid fantasy about the fulfillment of Jack Kennedy's spirit elevation, this one brims with some rare east coast pride. Features a cover photo of 3 humans, slightly beneath the mark. That means you should buy a ticket today.

**KANG, EYVIND: Live Low To The Earth, in the Iron Age CD (ABD 022). \$12.50**

Composed and performed by Eyvind Kang and the Neti-Neti Band. Atmosphere guitar/violin/bass/drums instrumental excursions, in that elusive higher-key sunset mode. Purely ecstatic, highlighted by the riveting 26-minute 'Binah'. "I believe that music should be grown on trees, to be plucked like a fruit without the extravagance of harvest." — Eyvind Kang

**SUN CITY GIRLS: Wah CD (ABD 023). \$13.50**

"Previously released as a tour only CD in November 2002 in limited edition of 500 copies, it has now been extended to 1000 copies with 500 more recently pressed for those who missed it the first time. The record features instrumental tracks of drums, bass, and electric guitar with Rick Bishop's wah-wah peddle in full force throughout. Recorded in a Seattle garage in 2001, the feel of this record is reminiscent of a late-sixties trio of acid stoners jamming into the night. The playing is fluid, direct, and spontaneous with that semi-coherent SCG touch which is only known to those who know their sound. The last cut is a 36 minute epic of rogue exploration titled 'Distorted Views'. One of my deadhead friends loves this record. Then he bought SCG's *Jack's Creek* LP and thought it was a different band. Well, as with most of their releases, Sun City Girls are different bands — about 100 of them."

**SUN CITY GIRLS: Flute and Mask CD (ABD 024). \$13.50**

"Previously released as a tour only CD in November 2002 in limited edition of 500 copies, it has now been extended to 1000 copies with 500 more recently pressed for those who missed it the first time. This collection is a mood mosaic of sinister characters, ambient ceremony, and what appears to be folk music from unknown origins. 'Where's My Fuckin Jesus?' starts this thing off in grand fashion as a live performance piece of vocal pageantry and strange happenings which seem almost completely alien. Another track, 'Lord White of the North' is a creepy violin drone with orchestrations that grew some Neptune foliage right outta my speakers! It all ends with an insane piece called 'Dukun Olympic Theatre'. Mostly acoustic instrumentation of strings, percussion, gamelan, and other unidentifiable sources, *Flute and Mask* delivers that 'otherness' vibe in a way that no other group out there seems to provide. Its still hard to imagine that John Ashcroft continues to let these 3 whackos roam freely within US borders."

**NEUNG PHAK: (Mono Pause) CD (ABD 025). \$13.50**

"Not only will listening to this music take your mind off how you'll manage paying off your debts and surrendering your soul to the ruling elite, but its almost a soundtrack manifesto justifying a great 'Career move' where you can uproot your pathetic and truly meaningless life in Western society and relocate to the great inner-peninsula of Southeast Asia. This is what you could be listening to when you move into that cheap apartment overlooking the Chao Phraya River: some roots 'Molarm beat' from the Lao countryside, creamy Khmer ballads and Cambodian Rock, with a dash of Bangkok big city pop. Dig this template of tropical seduction, from rural to urban, through thick sewage and pristine rice paddies, side-steppin' the sex tourist industry just enough to make this disc legal to purchase. On second

thought, stay where you are and don't ruin it for the rest of us who's souls are firmly imbedded in the great tunnels beneath the underground cities of Angkor stretching their way to the sewers of Soi Cowboy. Its starting to get too crowded over here! Stay where you are!"

**HAWK, GERALD: *The Honey Guide Bird CD* (ABD 026). \$13.50**

"The second CD from obscure artist Gerald Hawk, The Honey Guide, is the music of opposites: laughter and misery, crazy and the grim, toytown and the city of fear. This curious recording is filled with hypnotic sound-fields and a queer feeling of humility. Stories of giants and witches are embedded in an otherworldly atmosphere. The music betrays an ability to enter into the supernatural space of abstract hoverings. Is he communicating with the dead, performing underwater rituals, or sketching a lush photographic awareness of the world?"

**ABOVE ROCK RECORDS:**

**PABLO, AUGUSTUS: *This Is...* CD (ARM 2001 CD). \$14.00**

"Produced by Clive Chin at Randy's (17 North Parade), this was Augustus Pablo's debut full length LP. Originally released in 1974 on the Kaya label, this landmark album was the birth of the Rebel Rock sound. With the help of Errol T. at the controls, the two childhood friends Clive Chin and Augustus Pablo took Jamaica by storm. This is absolutely top-notch dub. Classic stuff."

**PABLO, AUGUSTUS: *This Is...* LP (ARM 2001 LP). \$11.00**

LP version.

**ABSOLUTE [LONDON]:**

**LOPEZ & ZBIGNIEW KARKOWSKI, FRANCISCO: *Whint 2CD* (.A.[S] 003). \$20.00**

"Zbigniew Karkowski and Francisco Lopez share a common ground in their respective work with the physicality of sound through a passionate approach forcefully devoid of conceptual elements. Raw sonic energy and an intense focus on the intricacies of sound matter. They both have a long history of solo work, collaborations and performances all over the world. *Whint* is their first studio collaboration, recorded by commission of The Compound in San Francisco. Using white noise as the only sound source material, they generated and transformed a common pool of sounds together, and then created two independent pieces in separate studio rooms. A common sonic spirit and two different compositional personalities. Two amazing drifting voyages into the same essential sonic micro-universe of the 'sound of all sounds'."

**ABSOLUTE [SEATTLE]:**

**LOPEZ & MICHAEL NORTHAM, FRANCISCO: *Belle Confusion 0247 CD* (.A.[S] 001). \$13.50**

"Five years ago an exchange began between Francisco Lopez and Michael Northam — elements shared from a similar perspective into the internal dynamics of sound as a possibility to refine perceptual awareness. Utilizing individual systems designed to articulate complex sound material, Lopez and Northam have always shared an important thread towards the creation of immersive sound spaces. Their contrasting routes towards realization — Lopez with his 'absolute' limitless exploration of sound as raw material — and Northam with his fragile electro-acoustic based sound organisms — creates a tension between abstraction and harmonically rich intensity enfolded in this Lopez's first interpretation of this special sound dialogue. Packaged in slimline case with four color + metallic silver ink artwork."

**ABSOLUTELY KOSHER:**

**VIRGINIA DARE: *Baby Got Away CD* (ABK 002). \$14.00**

First full length album by this SF-based group, two previous 10" EPs on Nuf Sed. "I can throw multi-hyphenated descriptions at you to try and explain what makes Virginia Dare and their debut full length so special, multi-hyphenates are a dime a dozen these (especially on one-sheets) and this record is better than that. Virginia Dare is the sound of kismet. It feels familiar, it feels right, it just feels. The rhythm section is brought to you by Greg Freeman's bass and the strum-strumming of Mary O'Neil's autoharp (no drums here). The texture comes via Brad Johnson's unique guitar styling (there's a screwdriver where the whammy bar would normally be). The melody, ah, the melody's dressed up in Mary's proud and pretty alto croon as she delivers tales of urban Americana."

**TELEGRAPH MELTS: *Illum CD* (ABK 004). \$14.00**

"Telegraph Melts began as a humble exploration into the sonic psychology of the relationship between electric guitar and amplified cello. The duo has endeavored to break new ground on the terrain of untraditional rock and through-composed genres by using 'secret' formulaic techniques to invade audiences' subliminal consciousness and wreak havoc on the pre-established notions of sensible music-making." Will be followed up by a remix 12" featuring Mu-Ziq, DJ Cheb i Sabbah, Horse Opera and Stock, Hausen & Walkman.

**PLACES, THE: *The Autopilot Knows You Best CD* (ABK 011). \$14.00**

"A stunning and fragile debut of ten originals, each and every one a classic, coating your brain the way curry powder might coat your fingertips. The imaginative arrangements highlight the subtleties of these songs, combining the gentle lyricism of Nick Drake, Al Green, and Elliot Smith with the creative nuances of the Renderers and flourishes of post-rock-style chord progressions, the confidence of Liz Phair and Cat Power, and the quiet intensity of Smog or Low." Limited stock.

**MOUNTAIN GOATS, THE: *The Coroner's Gambit CD* (ABK 012). \$14.00**

"For almost ten years, John Darnielle has been treating the planet to the Mountain Goats. After several world tours and an extremely prolific output of six albums, three separate collections of compilation tracks and singles, and a few limited 12"s, cassettes, and side projects, he returns with *The Coroner's Gambit*. It's his first studio album in three years. Achieving a lyrical maturity that rises to the top of his vast, yet consistent oeuvre, he expresses such raw potency in sound and delivery that it makes his now legendary early recordings seem mellow and tame by comparison."

**ABUSE INDUSTRIES (AUSTRIA):**

**SIN: *Remixed CD* (USE 7185772). \$18.00**

Sin is the duo of Mona Moore & Andy Orel. Their music is a strange Austrian hybrid of vocal pop (courtesy of Mona) and electronic darkness (I've seen a reference to "emotional trip hop"). This CD is a bit more notable than Sin's previous full length, because it's all remixes by the Brooklyn/Vienna connection: Potuznik, Abe Duque, Sluts'n'Strings, Kirlian, IO (Cheap), Gianni Stiletto, Jeff & Kirk, Kruder & Dorfmeister, DFKT and the Gregory Fleckner Quintet. Fantastic booklet design by O/R/E/L, giving this the same storybook feel as their other intricate travelogue/porn designs for Disko B (Kirlian, DJ Hell, Rancho Relaxo Allstars, etc.).

**AC>PI (UK):**

**SPEEDRANCH/JANSKI NOISE: *AudiomulchLive at the Scala CD* (ACPI 0001). \$8.00**

"A CD/floppy disk set (yes, the disk is blank, despite what attempts they will make to wreck yr computer) in 3 parts: A) 30:10 recording of these 2 blokes "avin it" across four decks (w/out bothering to consider the tenets of beatmatching/correct' DJ posturing, possible damage to said decks via beer-spillage, etc...) recorded live at the mobile Scratch Club @ The Scala, London 25th March 1999, apparently through a micro-cassette answering machine dialed into the club from Alaska, B) CD-ROM portion with Ross Bencia's brilliant AUDIOMulch software (for WinTel boxes only, worth the asking price alone, even if you think these guys are wankers) to be used in conjunction with C) 31 short tracks of giggle-splurt tectonics & rather unsettling jolts & tones ala their recent *Execrate* mix CD. Aggression's making a comeback, buy some stock..." — Hrvatski. Last cpies, reduced price.

**ACCIDENTAL (UK):**

**HERBERT BIG BAND, MATTHEW: *Goodbye Swingtime CD* (AC 005 CD). \$16.00**

"The follow-up to Herbert's successful *Bodily Functions* album (K7 2001). Guest vocals by renowned New York artist Arto Lindsay, Jamie Lidell (Super Collider/Warp), Dani Siciliano (Herbert), Mara Carlyle (Plaid) and Shingai Shoniwa (*Bodily Functions*). Additional production work by Plaid and Mouse On Mars; recorded with a 16-piece big band at Abbey Road studios, London; combines the best of electronic production with the best of the UK jazz scene; jazz musicians include Dave O'Higgins (saxophone), Stuart Brooks (trumpet), Dave Green (bass) and Phil Parnell (piano)."

**HERBERT BIG BAND, MATTHEW: *Goodbye Swingtime 2LP* (AC 005 LP). \$17.00**

Double LP version. "The follow-up to Herbert's successful *Bodily Functions* album. Guest vocals by renowned New York artist Arto Lindsay, Jamie Lidell (Super Collider/Warp), Dani Siciliano (Herbert), Mara Carlyle (Plaid) and Shingai Shoniwa (*Bodily Functions*). Additional production work by Plaid and Mouse On Mars; recorded with a 16-piece big band at Abbey Road studios, London; combines the best of electronic production with the best of the UK jazz scene; jazz musicians include Dave O'Higgins (saxophone), Stuart Brooks (trumpet), Dave Green (bass) and Phil Parnell (piano)."

**HERBERT BIG BAND, MATTHEW: *The Many and the Few 12"* (AC 006). \$9.00**

"First single by The Matthew Herbert Big Band, featuring vocals by Jamie Lidell. Includes 9 previously unreleased tracks from the *Goodbye Swingtime* recording sessions at Abbey Road Studios. Features a big band version of Doctor Rockit's best-selling 'Café De Flore'."

**VA: *You Are Here CD* (AC 007 CD). \$16.00**

"*You Are Here* is a collection of tracks released on Matthew Herbert's Accidental, Soundslike and Lifelike labels from their 3 year history. Initially the three labels were just a way of separating the myriad guises of Herbert. So, Accidental became home to Radio Boy, Lifelike the home of Doctor Rockit and Soundslike the home of Herbert. The label soon attracted a following and demos began to come in. From these came the first releases for the label that weren't produced by Matthew Herbert. The first of these was Phil Parnell's *Barcelona EP*, the title of which is included here. The next artist was The Soft Pink Truth, a side project of Drew Daniel, one half of Californian experimentalists Matmos. His debut album *Do You Party?* was released in February 2003 on Lifelike. Other artists on *You Are Here* are John Matthias, 8 Doogymoto, and Shelby Gaines. Also exclusive tracks from Ian Vine, International Space Station, Pete Stollery and NB."

**DOCTOR ROCKIT: *The Unnecessary History of Doctor Rockit CD* (AC 009CD). \$16.00**

"Electronic auteur Matthew Herbert has established himself as unique voice in the world of electronic music. *The Unnecessary History of Doctor Rockit* is the first and last Doctor Rockit (aka Matthew Herbert) compilation, featuring deleted and previously unavailable music alongside recent singles. This will be Doctor Rockit's final release and includes music from 1996-2003, including deleted tracks from *The Music of Sound* album, released by influential label Clear back in 1996. It also includes 'Café de Flore', 'Veselka's Diner' and tracks previously available on vinyl only (and unavailable for several years!)."

**DE WARDENER, MAX: *Where I Am Today CD* (AC 011CD). \$16.00**

"Recommended to Matthew Herbert by Plaid, London-based Max de Wardener releases his debut album. Max has emerged with a wonderfully understated album where recordings of acoustic instruments and objects (wires & bowls) fizz and buzz before finally wrapping themselves around the sound of electricity. Each track has a story behind its making: 'Hundreds and thousands', for example, uses recordings of church organs played in an English cathedral and church. The music has all the trade-mark serenity you might expect from such a beast of an instrument. It then incorporates the percussive clicks and whirs of a camera to shape it into something equally beautiful. '*Truly modern, progressive music*' is how Matthew Herbert describes it. The album has the sparks and scratches of electronic music, the tranquility, tenderness and space of Brian Eno's ambient work but it's all driven by rhythm even when there isn't any."

**ACID MOTHERS TEMPLE (JAPAN):**

**ZOFFY: *Thou Shall Not Mess With Zoffy! CD* (AMT 011 CD). \$19.00**

"4th full length release from Zoffy. Psychedelic trad duo infused with B-grade humor, formed in 1997. The group consists of Kawabata Makoto who is obsessed with troubadours and the music of their birthplace Occitan, and Tsuyama Atsushi who is frighteningly knowledgeable about European trad and the good old rock of the 60's and 70's. Kawabata Makoto showcased his multi-instrumental skills in Toho Sara, and has also performed solo on various ethnic instruments. Kawabata and Tsuyama's fateful meeting finally occurred, and the two first began to improvise covers of classic rock tracks on traditional instruments. In their own words this 'revitalized the original power of the songs by returning them to their original versions'. The concept of the group has since altered, and they now aim to improvise fake versions of troubadour and traditional music from various regions. Again in their own words, '*giving birth to troubadour and trad music that could not have been born at the time. Just like the troubadours in the Middle Ages, our performances are entirely improvised, our communication, sympathetic vibration and resonance are based on inspiration. We ARE contemporary troubadours.*' Both musicians are also current members of Acid Mothers Temple & The Melting Paraiso U.F.O."

**ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *Last Concert in Tokyo CD* (AMT 012 CD). \$16.00**

"Complete document of the last gig that AMT played in Tokyo in February 1999. The gig was also Tsuyama's first with us after officially joining the group, and it took place about a month before the release of 2nd album *Pataphysical Freak Out MUJI*. For this recording, AMT consists of Cotton Casino (voice, synthesizer), Tsuyama Atsushi (monster bass), Higashi Hiroshi (synthesizer, guitar), Koizumi Hajime (drums), Kawabata Makoto (guitar). Limited to 1000 copies only. This is the first issue of AMT Official Bootleg Series of AMT label."

**ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *Hypnotic Liquid Machine***

**From The Golden Utopia CD (AMT 013CD). \$16.00**

"February 2004 recording featuring Tsuyama Atsushi (monster bass, cosmic joker), Higashi Hiroshi (synthesizer, dancin' king), Koizumi Hajime (drums, sleeping monk), Maruichi (drums, percussion), Magic Aum Jiji (Jew's harp, erotic underground), Kawabata Makoto (guitar, synthesizer, speed guru) which also features a bonus track by 'Captain Bret Heart & Terry Funk Zappa' recorded live by Tadashi Ueba at Bears '70's Rock Tribute' 31Jan.2004. This is a one-time edition of 1000 copies."

**ACID SYMPOSIUM (WORLD'S LEADING TERRORIST STATE):****ST. JOHN GREEN: St. John Green CD (ACID 004 CD). \$17.00**

Bootleg reissue. "Strange Kim Fowley produced psychedelic opus with a sanctified hippie vibe — 'canyon music' as this Los Angeles area group might have described it; strange songs about the fires of hell and spacemen from Venus alternate with some anti 'flower power' songs and stoned sounding jams that show why they were touted by Fowley as the next 'in-thing!' — they weren't, of course, but a strong album all the same."

**MARKLEY: A Group CD (ACID 005 CD). \$17.00**

Bootleg reissue. "The West Coast Pop Art Experimental Band (WCPAEB) are a showcase for the various dementias of vocalist Bob Markley (paranoia and a very keen interest in young — emphasis on young — women), and the electric shock treatment of guitarist/vocalist Dan Harris; the album's rich harmonies and full, delicate arrangements show the abundant influence of Michael Lloyd, who co-produced the album with Markley; tracks such as 'Elegant Ellen', 'Sweet Lady Eleven' and 'Magic Cat' are nearly as good as some of the highlights from the WCPAEB catalog; a surprisingly consistent and accomplished album for a band about to collapse under the collective weight of it's own insanity."

**BERBERIAN AND THE ROCK EAST ENSEMBLE, JOHN: Middle Eastern Rock CD (ACID 006CD). \$17.00**

Bootleg reissue. "An inspired fusion of Middle Eastern rhythms and the fuzz guitar blasts so dear to fans of psychedelia resulted in this the most accessible album by accomplished oud player John Berberian and his troop of skilled musicians. First released on Verve/Forecast in 1969 this exotic album features music based on traditional themes from Turkey, Armenia, Greece, Arabia and North Africa blended with the terrific improvised energy of psychedelia. So what you end up with here is bustling bazaars and scorched sands passed through the prism of the lysergic sensibilities of the late 60's. A great album, for the first time on CD!"

**ACME (UK):****SUN DIAL: Acid Yantra LP (AC 8011). \$10.00**

Reduced price. UK only vinyl issue of this band's 1995 return-to-form album, in a full color Sav X gatefold sleeve.

**FANTASY FACTORY: Ode To Life LP (AC 8019). \$10.00**

"Superb 90s psych/prog power trio from Germany. Full color gatefold sleeve." Reduced price, last copies.

**ACME GRAMOPHONE/LION PRODUCTIONS (UK):****NEON PEARL: 1967 Recordings CD (ACLN 1001CD). \$15.00**

"First time on CD for these incredible sessions from the year of psychedelia's apex. Top notch floating underground psych with organ and harmonium — features members of Please and The Flies who were later in legendary band T2 (the sleeve notes try to make the convoluted band history clear). This edition is taken from the master tapes, and comes complete with two bonus tracks not on the limited LP edition."

**AGINCOURT: Fly Away CD (ACLN 1002CD). \$15.00**

"1970 UK private pressing mega-rarity — a top notch psych-folk classic in Syd Barrett solo/Fairfield Parlour direction, but with female vocals. Originals are £1500 or more — no chance to get them. Available for the first time from the original master tapes. Sixteen-page booklet comes complete with lyrics and band history, and includes stunning previously unseen photos of the band. The addition of previously unheard bonus tracks makes this an essential reissue for everyone."

**ITHACA: A Game For All Who Know CD (ACLN 1003CD). \$15.00**

"1972 UK private pressing megararity from the same band that made *Agincourt* two years earlier. Classic ethereal Pink Floyd influenced psych-folk gem is available for the first time taken from the original master tapes and has previously unreleased bonus tracks. Sixteen-page booklet comes complete with lengthy band history, lyrics, and rare photos. A beautiful trippy album with lovely female vocals sounding glorious in a dreamy setting — this edition sounds amazing."

**BULLDOG BREED: Made In England CD (ACLN 1004CD). \$15.00**

"Amazing 1969 UK mod/psych/freakbeat rarity featuring members of T2 and The Flies. This is the first time it has been reissued officially on CD — and it's taken from the original DECCA master tapes. Comes complete with new sleeve notes, photos and bonus tracks including the mega-rare single 'Halo in My Hair' b/w 'Portcullis Gate'. A classic album finally gets proper recognition."

**ACUTE RECORDS:****THEORETICAL GIRLS: Theoretical Record CD (ACT 001 CD). \$13.00**

"The Theoretical Girls may just be the most influential group you've never heard. This seminal New York City no-wave group from the late 70s created songs and sounds that helped shape what we know today as alternative or indie rock. Yet external politics and internal pressures within the band thwarted the official public release of their music, until now. Following the initial punk and new wave explosion that gave birth to bands like Television, the Ramones and Blondie, a movement emerged from the NYC underground called no wave (featuring bands like Lydia Lunch's Teenage Jesus and The Jerks, James Chance and The Contortions, and DNA (featuring Arto Lindsay, Tim Wright and Ikue Mori). Jeffrey Lohn, artist composer, writer and plumber, was at the heart of no wave. He hosted all night concerts in his chinatown loft where young musicians, improvisers, and artists would gather and perform music. Lohn, a classically trained composer, was very excited by new bands like the Ramones and wanted to combine his classical compositions with the raw energy of punk rock. With Glenn Branca (gtr, bass, vocals), Margaret Dewyss (organ, bass, vocals), and Wharton Tiers (drums, vocals), he formed the Theoretical Girls. At the time there were no bands on the new york city scene that better combined the accessibility of punk, new wave and plain old rock and roll with such avantgarde takes on classical composition and sheer noise. This combination made the Theoretical Girls both a cutting edge assault of noise-rock and an incredibly catchy rock band. This cd contains over an hour of Jeffrey Lohn's material, all unreleased except for one song which appeared on a rare out-of-print 7" record over 20 years ago. Now, for the first time in decades, his songs and sound will get the credit they are due."

**BRANCA, GLENN: The Ascension CD (ACT 002 CD). \$13.00**

"When looking at all the press that followed 99 records release of Glenn Branca's *The Ascension* in 1981, one cannot avoid the debate, is the *Ascension* a rock band performing classical pieces, or an experimental ensemble performing rock music? Glenn's prior work in the seminal no wave bands The Static and the Theoretical Girls represented some of the most aggressively avant-rock sounds of the New Wave era, while his work in the two decades since has taken on a decidedly 'classical' approach. However, for a brief moment, Branca and his band were able to transcend such classifications as High Art vs. Pop Culture, Classical Music vs. Rock and Roll, and release a record that, amongst all the debate, at least had all the critics agreeing on one thing: *The Ascension* is truly awesome."

In 1982, the critic's reference points were the repetitious minimalism of Philip Glass and Steve Reich on one hand, and the 'hard rock' of the Ramones on the other. These days it's hard to listen to Glenn Branca without thinking of Sonic Youth, whose two guitarists (Thurston Moore and Lee Ranaldo) both served tours of duties in Branca's guitar armies. That famous guitar sound, dissonant, jarring, clanging, ringing, chiming, heavenly, beautiful, which first appeared in the Static and the Theoretical Girls, would be used by Sonic Youth in more accessible manners to influence a new generation of alternative rockers. *The Ascension* features 5 compositions, none a moment too long or too short, none too leftfield to be inaccessible, none too mainstream to be boring. Just 40 minutes of sheer guitar bliss."

Acute's release of *The Ascension* marks its domestic debut on CD, and to celebrate, we've added lots of extras. Our version is completely remixed by Chicago neo-no wave legend Weasel Walter of the Flying Luttenbachers. We have added a short but intense video clip of Glenn performing live in Soho from 1978. Lee Ranaldo has also supplied us with liner notes that give a fascinating insight not only on his work with Branca, but on the overall social and artistic atmosphere of downtown New York City in the early 80s. Additional artwork by Robert Longo (who designed the original cover) is also included."

**METAL URBAIN: Anarchy In Paris! CD (ACT 003 CD). \$13.00**

"The concept was simple yet unique: marry the post-Stooges guitar aggression of the 'class of 77' punk school with the artsy electronically-processed aesthetic of Roxy Music, Robert Fripp and Brian Eno. The sound: big killer punk rock guitar hooks, squealing textural synth noises, shouted French vocals, and a cheap, adrenalin-fueled drum machine. While most people were just discovering punk, Metal Urbain were blazing the trails for what was to become 'post-punk', with a sound so distinct that Rough Trade would make them their first ever release. Sure, echoes of Metal Urbain can be heard in popular indie bands from the '80s like Big Black and Jesus And Mary Chain, but only now, almost 30 years after their first release, can their genius and foresight be fully appreciated."

**METAL BOYS: Tokio Airport CD (ACT 004CD). \$13.00**

"After years of forging their seminal synth-punk sound in the late 70s and receiving critical yet little financial success, Paris's Metal Urbain had no choice but to re-group and, with the addition of a female vocalist, take their processed electronics aesthetic even further as the Metal Boys. Their mash-up of sounds and styles makes them difficult to pigeon-hole, but punk, rockabilly, Gainsbourg-esque song, dub, industrial, and new wave all appear. The Metal Boys created one of the greatest synth-pop experiments of the time, but until now few have been able to hear their long out-of-print avant-electro. Acute Records is proud to present for the first time ever on one CD their only LP *Tokio Airport* plus nine previously unreleased tracks."

**BRANCA, GLENN: Lesson No. 1 CD (ACT 005CD). \$13.00**

"After playing in the seminal and influential New York City no wave rock outfits the Theoretical Girls and The Static, Glenn Branca made his first strides towards the more ambitious guitar symphonies he'd become famous for with his first solo release *Lesson No. 1* in 1980. *Lesson No. 1 For Electric Guitar* is perhaps his most accessible piece of the period. It is a concise yet extended statement of forward motion, guitar motives repeating in a manner recalling the minimalist of Philip Glass, but unlike Glass, with a maximalist approach to sonic density and bombast. Upon its initial release as the first record on the influential 99 Records (Liquid Liquid, ESG, et al.), *Lesson No. 1* was paired with *Dissonance*, a more daring experiment that explodes sonic dissonance with rock and roll energy. For this reissue, Acute Records has added 'Bad Smells' (featuring Sonic Youth's Lee Ranaldo and Thurston Moore), composed as a dance piece for choreographer Twyla Tharp in 1982. And if that wasn't enough, Acute has also included an 18 minute quicktime video of 'Symphony #5', recorded in 1984 at what was to become the legendary New York City venue The Kitchen."

**DR. MIX AND THE REMIX: Wall of Noise CD (ACT 006CD). \$13.00**

"Trading in the electro-punk of Metal Urbain for true Metal Machine Music in 1979, Paris's Eric Debris, now known as Dr. Mix, unleashed his new concept, Dr. Mix And The Remix. With nothing more than a distorted guitar and a fuzzed-out drum machine, Dr. Mix And The Remix mixed originals with drastically distorted and deconstructed cover versions of 60's garage and avant-rock staples (Stooges, Bowie, Velvet Underground, et al.). Acute compiles the complete Dr. Mix And The Remix recordings for the first time on CD including the seminal *Wall of Noise* LP (listed by the Jesus And Mary Chain as one of their top 10 records ever) and many lost and rare tracks."

**ADDICT RECORDS:****VA: Ye Olde Barn Compilation CD (ADDICT 004 CD). \$12.00**

"Depending on the eye of the beholder, the barn in East Troy, Wisconsin was complete idiosyncrasy or beautiful art. We at Addict Recordings saw it as both. For five beautiful summers, the Barn served as a drawing board for a community of musicians from around the world. Artists like Venetian Snares, Bogdan, Neon Hunk, Doormouse, Emotional Joystick, Stunt Rock and the famed band MEAT used it as a creative testing field; bouncing around insane musical ideas to a greatly appreciative audience. Boats were burned, wheels cars flipped, smashed and destroyed. Countless wanderers thrown into mud, ears turned 180 degrees by the foreign sounds. Flash forward, summer 2003, and the barn has seen better days. The property owners are seeing some legal, and this is our way to help. All tracks are donations, and original unreleased music. Each artist was asked to make a song dedicated to the barn, about the barn. We think it's a pretty amazing collection of what has become known as 'midwest hardcore'. In the end, all profits go directly to the owners, and you get a damn fine listen. Limited to 500 worldwide."

**AE RECORDINGS (ICELAND):****OZ ARTISTS: Ooger CD (AE 01 CD). \$17.00**

Apparently an offshoot label to Thule, who released the highly appealing *Fishcake* compilation. This is more thunderous minimal house from Iceland, clicky, post-Basic Channel filterism and a heavy lo-sunlight groove. "Thorhallur Skulason aka Thor has been a leading figure in Icelandic clubculture since the late 80s. He went from breakdancing DJing and hosting underground radio shows. Later in '92 Thor teamed up with Björk, he has also appeared on numerous 12"s from various labels including Harthouse, Reload, PlastTrax, Uniform &



Thule. File under: Minimal House."

**EXOS: My Home Is Sonic CD (AE 04CD). \$8.00**

"AE Recordings presents the first full length album to be released on the label. An amazing album by the Icelandic techno artist Exos. He is all ready well established within the techno community after releasing two LPs on the critically acclaimed German minimal label Force Inc and series of 12"s on Thule Records, Tissju and Mosaik and in addition, remixing Ben Sims and Pascal F.E.O.S. to name a few. Exos is not only a talented musician but also regarded as one of Iceland's best techno DJs." Last copies, reduced price.

**AEON:**

**KAGEL, MAURICIO: Rrrrrrr CD (AECD 0311). \$18.00**

New versions of "Rrrrrrr" (1980/1), "Ludwig Van" (1969), "Der Eid des Hippokrates (1984), "Unguis Incarnatus est" (1972), MM 51" (1976), performed by Alexander Tharaud (piano) and others. "Mauricio Kagel, born in Buenos Aires in 1931, is one of today's most distinctive composers. Over the course of his career, Kagel's creative output has been enormous. It encompasses not only stage, orchestral and chamber music, but also film scores, radio plays and essays. Throughout its broad spectrum, his music eschews any and all forms of academicism as well as close ties to tradition, especially to the German tradition. Imagination, originality and humor are the hallmarks of this multimedia artist. With inexhaustible powers of invention, Kagel makes use of a very wide array of expressive devices which, although often caustic and provocative, are always placed in the service of musical discourse. An outstanding soloist as well as a fine chamber musician, pianist Alexandre Tharaud has developed an enviable reputation for his interpretations of French repertoire. Joined by a fine collection of fellow musicians, this album of chamber music makes a fine introduction to the music of Kagel."

**AESTHETICS:**

**ISOTOPE 217: Mixed by Commander Mindfuck, Designer CD (AST 06 CD). \$9.00**

"The material on this EP consists of live recordings from the well known Rainbo Club in Chicago, where Isotope 217 got their start and played every Monday night to various musicians and the expected hipsters. These recordings were manipulated and remixed by two masterminds in electronic music, Mike Kandel (Commander Mindfuck), who is more commonly known worldwide in the electronic community as Tranquility Bass, and Designer, who is Casey Rice, well known for his numerous electronic 12" releases on Soul Static Sound, Duophonix, Kultbox, etc."

**ISOTOPE 217: Mixed by Commander Mindfuck, Designer LP (AST 06 LP). \$8.00**

**L'ALTRA: CD (AST 07 CD). \$9.00**

Three song 19-minute debut EP. "L'altra is a Chicago-based ensemble. The sound L'altra generates is an emotive atmosphere consisting of piano, guitar and bass arrangements, drums, electronics, rhythms and voice."

**L'ALTRA: 10" (AST 07 LP). \$8.00**

10" vinyl version.

**L'ALTRA: Music Of A Sinking Occasion CD (AST 08 CD). \$12.50**

"Enter Phase Two from Chicago's L'altra. There is a conceptual unity to the record which runs through the music, lyrics, artwork, and recordings of the songs which drags the listener beneath an undertow of melody of rhythm. These emotive compositions have been carefully orchestrated to a feeling of submergence and surrender Heling to create this haunting and beautiful atmosphere are friends Rob Mazurek on trumpet, Fred Lonberg-Holm on cello, Robert Cruz on accordion, Mike Lust on vibraphone and Marc Hellner on guitar."

**L'ALTRA: Music Of A Sinking Occasion LP (AST 08 LP). \$12.50**

Gatefold LP version.

**ICEBREAKER: Distant Early Warning CD (AST 09 CD). \$12.50**

"Debut release by the duo of Alexander Perls and Simon Break, funded in part by NATO/Arts, a conceptual arts organisation based in NYC. 'Distant Early Warning' is program music for the North Atlantic Treaty Organisation's far northern radar defense shield'. Attractive organ/drone/percussion segments cleverly influenced by the Reich/Riley/Gibson school of minimalia whilst retaining that trademark Chicago 'whoompf' necessary for post-rock cred. Nice." — Hrvatski.

**ICEBREAKER: Distant Early Warning LP (AST 09 LP). \$9.00**

Clear vinyl LP edition.

**33.3: CD (AST 11 CD). \$12.50**

"Introducing the glorious full length from CT's 33.3. An amazing instrumental trio who beautifully craft the sounds of a wide variety of influences to created their own distinct sound. The pull from the roots of jazz, experimental, rock and many others." Related to A Minor Forest, Threnody Ensemble.

**33.3: LP (AST 11 LP). \$9.00**

**GIVENS, DANIEL: Age CD (AST 12 CD). \$12.50**

"Within Age you will find sounds past, present and future. Each track lives as an atmosphere unto itself, yet collectively, they work in the traditions of interplanetary works by Pharoah Sanders, Lee Perry, Sun Ra, Augustus Pablo, 4hero, and Carl Craig amongst many others. Age is a fusion soul album with roots in jazz, spoken word, drum-n-bass, world music, dub, and musics yet to be named."

**GIVENS, DANIEL: Age LP (AST 12 LP). \$12.50**

Double vinyl version in deluxe gatefold, clear vinyl.

**HOOD: Home Is Where It Hurts CD (AST 13 CD). \$10.00**

"Home is Where it Hurts marks the first CD release by Hood in N. America since 1997 (singles comp Happy Go Lucky). This recording bridges the gaps of Hood's musical past and future, incorporating electronic elements throughout, a direction to be continued on their upcoming full length, which will also feature guest MCs from the group Anticon)."

**ETERNALS, THE: LP (AST 14 LP). \$11.00**

"The Eternals are: Damon Locks (ex Trenchmouth), Wayne Montana (ex Trenchmouth) and Dan Fleegal. The music they create is taken from where Trenchmouth left off, but has also spawned its own hybrid form. Imagine Serge Gainsbourg, Tricky, and Lee Perry all in a band together. This might give you some idea as to their musical experience."

**33.3: Plays Music CD (AST 16 CD). \$12.50**

"On this record, 33.3 take a more melodic approach to songwriting, by adding trombone, bass and trumpet to their mix. The outcome is Plays Music, a more cohesive and jazzy sounding record, with beautifully orchestrated and richer sounding songs throughout."

**33.3: Plays Music LP (AST 16 LP). \$11.00**

**HOOD: Cold House CD (AST 17 CD). \$13.00**

"The 5th LP from the English quartet Hood, a nearly perfect venture through subtle experi-

mentation and varying sonic color. By further realizing the dynamics of their outstanding recent releases, Home is Where it Hurts and The Cycle of Days and Seasons, this UK group has invited us into an imaginative new musical world. Melding organic and inorganic elements, noise and melody, Cold House doesn't hide from any musical opportunity, giving further exclamation of Hood's love of many styles of music. This willingness peaks with the collaboration on three tracks with California hip-hop reconstructionists Dose One (cLOUDDEAD, Ninja Tune, Anticon) and Why? (cLOUDDEAD, Anticon), as well as fully embracing the contemporary electronic movement of Autechre, Prefuse 73/Savath+Savalas, Nobukazu Takemura and the Schematic label."

**HOOD: Cold House LP (AST 17 LP). \$11.00**

LP version.

**PULSEPROGRAMMING: 1 of 2 in 1000 12" (AST 18 LP). \$10.00**

"First of 2 12"s to showcase Pulseprogramming's drastic progression and change in songwriting. They have moved 110% into the world of electronic beats (and vocals even on some tracks!). These 2 12"s will appeal to fans of Boards of Canada, B. Fleischmann, Arovane, all the releases on Morr Music, and should just generally bring up their profile quite a bit in the electronic community. Pulseprogramming is a multi media collaboration between musicians Joel Kriske and Marc Hellner, graphic artist Hans Seeger, and video/film artist Eric David Johnson."

**VA: Compiled CD (AST 20 CD). \$9.00**

"A track from each of our current artists (L'altra, Hood, 33.3, Daniel Givens, Windsor For The Derby, and Pulseprogramming), as well as from The Eternals and Icebreaker, are used. To beef up the comp we asked several other artists to contribute who are currently not on Aesthetics, but may in the future be doing releases with us. Thus tracks from: Fleck, E\*vax, High Priest (of Anti Pop Consortium) and Team Forest. As you will see, the compilation begins with the more pop and electronic based artists, and steadily moves towards newer genres of music, such as hip hop, and various experimental ideas."

**WINDSOR FOR THE DERBY: The Awkwardness EP CD (AST 21). \$9.00**

"Windsor For The Derby's Aesthetics debut is a diverse 5 track CD EP, containing glorious remixes from the likes of Pulseprogramming, Carnival Wave, I - Sound, Calla, and Windsor For The Derby themselves. Surprisingly (unlike some remixed records), these 5 tracks work incredibly well with one another, yet at the same time maintaining their own distinct personality. Carnival Wave's mix starts things off with pure bliss, which then leads perfectly into labelmates Pulseprogramming's dubbed out piece. On the 3rd track, I - Sound (To Rococo Rot collaborator) dense and chaotic deconstructive sounds bite throughout eventually flowing into Calla's guitar driven effort. The record ends (as it begins in context) appropriately enough with the Windsor For The Derby mix of themselves."

**GIVENS, DANIEL: The Ideas Of Space 12" (AST 22 EP). \$8.00**

"The Ideas of Space contains four tracks of the more vocal oriented pieces from these sessions. On the opening track 'Propel', intricate rhythms lay the groundwork for the exquisite interplay between cello and bass. I dare say, this piece may be Givens' greatest nod to hip hop to date. The next track 'Defiance', is a lush, dense and chaotic blend of Givens' vocals, bass, rhythms, and guitar. Upon flipping sides of this LP, one finds Givens taking a more subtle and spacious approach to his music. 'Palms/Psalm' is reminiscent of Sun Ra's interplanetary works, with hypnotic and spaced out rhythms throughout."

**GIVENS, DANIEL: Freedom's Myth 12" (AST 23 EP). \$8.00**

"Highlights the disparate aesthetic evolution that has made his compositions so unique. Given's continues his creation of a seemingly all-inclusive palette of instruments and voice, featuring some of Chicago's most innovative players (guitarist Jeff Parker (Tortoise, Isotope 217, AACM), vocalist Glenda Baker, cellist Fred Lonberg-Holm and upright bassist Josh Abrams (Town & Country), among others) seasoning a soul — stew of dub, world music, jazz and trip-hop ripe with color and varied dynamics. Freedom's Myth carries inflections of artists such as Augustus Pablo, Sun Ra and Martin Denny and will appeal to listeners who want a music that elevates above its mere parts."

**WINDSOR FOR THE DERBY: The Emotional Rescue LP CD (AST 24 CD). \$12.50**

"This is Windsor's 4th full length, and it is a vast departure from their older more jagged and dark sound, and it also is a huge step away from being noted as a mostly instrumental group. They've actually come off writing a gem of a pop record! For those of you that heard the latest M. Gira/D. Matz CD on Young God, look for more of this sound, on this latest Windsor effort. Lazy and pastoral, yet intense, direct and simple."

**WINDSOR FOR THE DERBY: The Emotional Rescue LP LP (AST 24 LP). \$11.00**

LP version.

**L'ALTRA: In The Afternoon CD (AST 25 CD). \$12.50**

"In The Afternoon is an elegant venture through a pastoral blossoming with sonic textures, melodic tenderness and emotional depth. L'altra have done their homework, passed the first spate of exams, allowing In The Afternoon to feel like an artistic exhale, where it's finally time to reap the rewards of the effort, while breathing some changing energy into the world of indie rock. In the Afternoon personifies what the best guitar bands (the Mogwai's, Radiohead's, Sea & Cake..) hope to accomplish; a synergy of new ideas with musical craft and above all, emotion."

**L'ALTRA: In The Afternoon LP (AST 25 LP). \$11.00**

LP version.

**PULSEPROGRAMMING: Tulsa For One Second CD (AST 26CD). \$12.50**

"A remarkable record, rich and personal with understated textures and wintry elegance while presenting an array of styles that reference artists such as Boards of Canada, Matmos, early Mouse on Mars, Telfon Tel Aviv (whose Charlie Cooper mixed 'Tulsa') and the Morr Music label. The Pulseprogrammers have expanded their use of vocals (including contributions from Lindsay of label mates L'altra) to create a handful of pop gems that interact with their lingering instrumentals and make for a singular listening experience." 2nd pressing in a regular digipak (no longer fold into a house!)

**PULSEPROGRAMMING: Tulsa For One Second LP (AST 26LP). \$13.00**

LP version.

**ETERNALS, THE: Black Museum 12" (AST 27 EP). \$8.00**

"Their 3rd 12inch and first for Aesthetics (last 2 on Thrill Jockey), is a huge departure from their previous works. A much more experimental approach is taken in their songwriting and structure, with much more IDM/Computer influences and writing. This record is cut up, deconstructed and spastic... Influences of hip hop, dub, experimental, electronic musics and all throw into Santa's bag and disbursted accordingly for one messed up listening experience."

**BRUNDEL, SETH P.: Beyond Murky Drapes 12" (AST 28 EP). \$8.00**

"A record that forgoes abstract hype and trendy-ness for musical substance and lyrics fueled by the pursuit hope through truth. As the title implies, this record is not clichéd window dressing, but a dense, angular exposition. With flawless phrasing, 'the left overs we dispose of on a weekly basis can feed a whole village, so why not walk the righteous way and fight

this industrial machine killing the American dream?" He evokes the belief that hip-hop is still a vehicle for social and political protest. Brundel is part of a new wave of underground MCs and producers, gaining notice by battling the vacuity of stereotyped hip-hop."

**KPT.MICHI.GAN: *Player, Player* CD (AST 29 CD). \$13.00**

"The dynamic here is far different than the usual clicks'n cuts. Undulating at times while polarized elsewhere, Kpt.michi.gan is unafraid to meld the abstract with the sensual to negate the sterile, always with precision and throttling volume. *Player, Player* is a multifaceted yet simply motivated record that forms an entirety from its many viewpoints of electronic and analog composition. The music is futuristic, but it comes from a strong punk ethos, using elements of dub and monochromatic techno to frame fragments of melody and noise and continually build by contrast, layering vertically with volumes that aren't always sensical. Beckett is foremost a guitarist, and much of the album's texture is constructed from muted and distorted guitar, seeking to mimic the warmth and 'natural' noise of the amplifier."

**KPT.MICHI.GAN: *Player, Player* LP (AST 29 LP). \$11.00**

LP version.

**ETERNALS, THE: *Rawar Style* LP (AST 30LP). \$11.00**

LP version.

**L'ALTRA: *Ouletta 7"* (AST 31). \$5.00**

"Ouletta" is an 8 minute track L'altra recorded during their 'In The Afternoon' sessions in the autumn of 2001 in Chicago. The beginning half of 'Ouletta' realizes a more ambient and textural feeling giving way to a mix of programmed and live drums as the track evolves. The 2nd half of the track (side B) begins with a more emotive feel and parallel's the groups work on 'In The Afternoon.'"

**BRUNDEL, SETH P.: *Devil's Pawn* CD (AST 34CD). \$13.00**

"On Devil's Pawn Brundel's political & socially infused hip-hop speaks louder & hit's harder than ever. Brundel's style can possibly be considered a throw back to MC's of year's past, but his voice leads a clear, energized & inspiring path in a world filled of deception & mediocrity. As Brundel battle's his inner conflicts & dissatisfactions a voice of a new generation is born, one clearer & more positive than any government."

**BRUNDEL, SETH P.: *Devil's Pawn* 2LP (AST 34LP). \$15.00**

Double LP version.

**PULSEPROGRAMMING: *Tulsa For One Second Remix Project Vol.1 12"* (AST 36 EP). \$8.00**

"Multimedia outfit Pulseprogramming's highly anticipated remix series & follow up to 2003's highly acclaimed *Tulsa For One Second*. This, the 1st release of this limited edition vinyl-only series features remixes from 2 of Berlin's well recognized electronic producers Schneider TM & Static."

#### AESTUARIUM:

**COHRAN AND THE ARTISTIC HERITAGE ENSEMBLE, PHILIP: *On The Beach* CD (AES 001). \$13.50**

Repressed. "First released in 1967 on Zulu records, Cohran's own label, *On The Beach* has been effectively unavailable. This is a shame, because it is a work of disarming revelation, finding unity in material as diverse as the singing of Yma Sumak, the writings of 'Bucky' Fuller, and the thoughts and practices of ancient African cultures. Effortlessly melting novel instrumentation (such as the Frankophone, an electric kalimba invented by Cohran, and the Chinese musette) into a mix using modality, alternate tunings, and rhythmic cycling, the pieces project the feel of a processional — a spiritual viscous sound field of undeniable substance. Drawing from Sun Ra, a former employer, Cohran's musical ideas and structures foreshadow Earth, Wind & Fire, the AACM, electric Miles, and, arguably any group that has attempted to find a larger sonic palette to explore cultural self-awareness. This is a landmark attempt to actualize cultural identity and heritage through music, a seed of what later germinated into the black arts period of 20th Century American history. Amiri Baraka sites Cohran in one of his works, as did the late Gwendolyn Brooks. Musically advanced, yet accessible, *On The Beach* is required listening for anyone interested in the history of post-modern music and its relation to who we are."

**BOADI AND THE AFRICAN INTERNATIONALS, DAN: *Money Is The Root Of Evil* CD (AES 002CD). \$8.00**

"Browsing through the pages of Dan Boadi's press pack, it becomes pretty obvious that he's not new to world of music. With four decades of recording, writing, and performing behind him Bodi has become a fixture of sorts in contemporary world music. He first rose to prominence in the mid-70's, topping the national charts of his native Ghana with an LP titled *Abrabo*, which, according to the liner notes, 'sold like apples'. Riding this regional success, Boadi decided, with a little coaxing from his entrepreneurial friend Robert Minta, to try his luck in the United States. In 1978, Boadi arrived in Chicago and with little fanfare, he and Minta released *Money is the Roos of Evil* in a limited run of 500 copies. Under the hue of late 70's disco production, the LP's two funk/disco cuts, 'Money is the Root of Evil' and 'Play That Funky Music' launched the propulsive Afro-Beat of Nigeria's Fela Kuti into the magestic, psychedelic abandon of the American dancefloor? or at least that was the intention. What should have become a venerable monster on the early Loft/Warehouse disco scene passed unnoticed. A dejected Boadi returned to Ghana, unable to get a grasp on his would-be American market. *Money is the Root of Evil* has stood the test of time and we believe that the energy and atmosphere of Dan Boadi's music remains present. Both songs drip of the sweat of the dancefloor — each swinging with a tight, static Afro-Beat/disco/funk-fused propulsion."

**BOADI AND THE AFRICAN INTERNATIONALS, DAN: *Money Is The Root Of Evil 12"* (AES 002EP). \$7.00**

12" version.

**VA: *Chicago One-Stop: Staff Picks Vol. 1 3x7"* (AES 003/4/5). \$10.00**

"Ferocious falsettos, heavy Hammond and a teenage diva. Six sides of undiscovered Midwest Soul and Funk music. A collection of extremely rare, obscure instant classics from the 70's, featuring impressive music from Joey Irving, Wayne Carter & The Organ Twisters and Sugar Hill...where each band features two songs on their very own single. The folks at Aestuarium Recordings astound us once again with this wicked, new series of singles. Essential for fans of great, timeless music? not just eager crate diggers and Soul/Funk connoisseurs."

#### AETHER:

**TOMBSTONE VALENTINE: *Hidden World* LP (AELP 003). \$13.00**

Debut album by a group from Indiana. "Described as 'having the 1967 Pink Floyd sound down pat,' Tombstone Valentine features an array of mostly analog synthesizers, Farfisa organ, otherworldly guitar, electric violin and bass. Lead vocalist Richelle Toombs displays an impressive range and compelling vocal textures, reminding of Grace Slick at times."

#### AFRO SAMBAS:

**SMOKEY & MIHO: *Tempo de Amor* CD (AFRO 002CD). \$8.50**

"Since 1999, singer Miho Hatori has been the more visible of the two Cibo Matto ladies, providing guest vocals for several of Dan the Automator's projects, most notably Gorillaz. She achieves real beauty when delving into Brazilian idioms with guitarist Smokey Hormel; inspired by the 1966 album *Os Afro Sambas*, Smokey and Miho decided to tackle the songs of Brazilian great Baden Powell. Along with Jon Birdsong (trumpet), Don Falzone (upright bass), Ganda (vocals), Mauro Refosco (percussion), and Joey Waronker (drums), the duo transform pleasant bossa-nova shuffles with Smokey's off-kilter, slightly distorted guitar, highlighted by Birdsong's muted trumpet burbling through. Vocally, Miho sounds better than she has on either Cibo Matto album, far more confident in her voice, and delivering relaxed and bright performances."

**SMOKEY & MIHO: *The Two EPs* CD (AFRO 003 CD). \$14.00**

"Since 1999, singer Miho Hatori has been the more visible of the two Cibo Matto ladies, providing guest vocals for several of Dan the Automator's projects, most notably Gorillaz. She achieves real beauty when delving into Brazilian idioms with guitarist Smokey Hormel; inspired by the 1966 album *Os Afro Sambas*, Smokey and Miho decided to tackle the songs of Brazilian great Baden Powell. Along with Jon Birdsong (trumpet), Don Falzone (upright bass), Ganda (vocals), Mauro Refosco (percussion), and Joey Waronker (drums), the duo transform pleasant samba and bossa-nova shuffles with Smokey's off-kilter, slightly distorted guitar, highlighted by Birdsong's muted trumpet burbling through. Vocally, Miho sounds better than she has on either Cibo Matto album, far more confident in her voice, and delivering relaxed and bright performances. Along with the five Baden Powell songs from the *Tempo De Amor* EP, this 10-song CD also includes the 2002 self-titled Smokey & Miho EP, with 'Nzage', a 1965 Angolan tune by Ngola Ritmos, and four original Smokey & Miho compositions, sung in both English and Japanese."

#### AFROSTRUT (UK):

**KING, PETER: *Shango* 2LP (ASTRUT 006 LP). \$19.00**

Double LP version.

#### AFTERGLOW (UK):

**FANKHAUSER & HMS BOUNTY, MERRELL: *Things Going Round In My Head* CD (AFT 015). \$8.00**

HMS Bounty was the band Fankhauser had before he went off to form Mu with Jeff Cotton, classic '67-68-style west coast psych. [now reissued in more legit fashion by Sundazed, the last copies of this edition are at a much reduced price..]

**TWENTIETH CENTURY ZOO: *Thunder On A Clear Day* CD (AFT 016). \$10.00**

If this is 2nd tier US guitar psych, then it's pretty good 2nd tier, with some "violent" guitar outbreaks, etc. and worth a listen. Last copies, reduced price.

#### AGARIC:

**BORBETOMAGUS: (1st) CD (AGARIC 1980). \$13.00**

The trio of Jim Sauter (reeds), Don Dietrich (reeds) and Donald Miller (guitar) are practically an American institution at this point. For the better part of 2 decades they have raised the mantle on intense improvisational sound parameters into one of the most unique sound configurations heard on planet earth. Heavy noise, deeply coiled feedback manipulation, hair-raising electronic squeal & the ultimate in air propulsion explosiveness, all initiated by humans. Pretty much every home could use at least 1 Borbetomagus recording; this CD is a reissue of their debut album from 1980, with the addition of Brian Doherty on electronics. With a previously unreleased track.

**BORBETOMAGUS: *Borbetomagus* CD (AGARIC 1982). \$13.00**

Reissue of the trio's self-titled 3rd LP.

**BORBETOMAGUS: *Fish That Sparkling Bubble* CD (AGARIC 1987). \$13.00**

Reissue of the group's first recordings with the legendary Swiss duo of Moslang & Guhl (aka Voice Crack), on "cracked everyday electronics". Adam Nodelman plays bass to give Borbetomagus the full quartet sound.

**BORBETOMAGUS: *Experience The Magic* CD (AGARIC 1992). \$13.00**

Live at CBGB in 1993.

**BORBETOMAGUS: *Seven Reasons For Tears* CD (AGARIC 1993). \$13.00**

Reissue of classic and long hard to find Purge/Sound League album from 1987. Quartet session with the power-bass addition of Adam Nodelman.

**BORBETOMAGUS: *Songs Our Mother Taught Us* CD (AGARIC 1995). \$13.00**

First album release in years from the trio of Jim Sauter (saxophones), Don Dietrich (saxophones) and Donald Miller (guitar). For over 2 decades they have raised the mantle on intense improvisational sound parameters into one of the most unique sound configurations heard on planet earth. Heavy noise, deeply coiled feedback manipulation, hair-raising electronic squeal & the ultimate in air propulsion explosiveness, all initiated by humans. This CD features live performances in Glasgow and London 1999.

#### AGENDA (UK):

**VA: *Documenta* CD (AGN 001 CD). \$16.00**

"Agenda is a new division of Peacefrog set up as a platform for a variety of compilation packages, the first of which being the *Documenta* series. The idea and concept behind the series is simple in context, but somewhat detailed and complex in terms of structure. Each package documents movement and innovation in a particular form of modern and specialist music, initially three prime subjects; Electronics (1.0), Acoustics (2.0) & Hip Hop (3.0) which are all genres of music that unlike many other music forms crossover to one another somewhat incidentally and in quite a relaxed, acceptable context. The essence of the packages derives primarily from the specialist nature of the material and its innovative contribution to a particular music form. The first package in the series is a carefully chosen selection of electronic material sourced from various independent labels around the globe. The chosen material documents a particular side of modern electronics in a context that clearly highlights that machine made music can be as heart moving and soulful as any other music form. Reaping with character and emotion from every angle eleven tracks in total are included, each painting their own individual picture of a love life with machines." Artists include: Farben, EU, Marumari, Isan, Phoenixia, Funkstorung, White Shoes feat. Carin, While, Arovane, Mum, To Rococo Rot, Phonem.

**VA: *Documenta 2.0 CD* (AGN 002 CD). \$16.00**

"Following on from *Documenta 1.0*, the second part of Agenda's ongoing series documenting various underground, independent and specialist developments in modern music, *Documenta 2.0* highlights and compiles some of the finest moments in the movement of

modern acoustic and electroacoustic grooves. Various rare, sought after and extremely limited pieces are taken from selected classic and groundbreaking albums bringing together a collection of tracks each full of heartfelt emotion, innovation and challenging thought provoking ideas." Artists include: Mice Parade, Tarwater, Tied + Tickled Trio, Mum, State River Widening, Labradford, The American Analog Set, Bergheim 34, Windy & Carl, Re, Lali Puna, The Notwist, Calexico, Savath & Savalas.

**VA: Documenta 2.0 3LP (AGN 002 LP). \$23.00**

Triple LP version.

**VA: Documenta 3.0 CD (AGN 003 CD). \$16.00**

"Following on from Documenta 1.0 and Documenta 2.0 Peacefrog sub label Agenda presents the next two chapters in its ongoing Documenta series with two flawless collections of American made avant hip hop grooves. Compiling a selection of material sourced from various American independent hip hop labels, many of which are amongst some of the most underground and low key hip hop production outfits America knows today. Operating on the fringes of the genre, constantly defying the conventions and restraints of stylistic boundaries these labels and artists have redefined the way hip hop is perceived today and will be in the future. The two collection's document the next level of hip hop and a new wave in the defiance of a system. Genre's are crossed and redefined with lyrical experimentation, production is sparse, raw, minimal and often mechanical, pushing the concept and approach to hip hop production into entirely new territories. Included are cuts picked up from each of America's key experimental hip hop imprints inc Ozone, Definitive Jux, 75ark, Anticon, Mush, Celestial and Galapagos 4 alongside a variety of other small lowkey setups." Artists on this first volume include: Mike Ladd, Them, Centric I.E & Offwhyte, Josh Martinez, Anti Pop Consortium, So Called Artists, Sonic Sum, Deep Puddle Dynamics, Cannibal Ox, John Smith feat. McEnroe, Aesop Rock, Telephone Jim Jesus.

**VA: Documenta 3.0 2LP (AGN 003 LP). \$18.00**

Double LP version.

**VA: Documenta 3.1 CD (AGN 004 CD). \$16.00**

Artists on this 2nd volume include: Cannibal Ox, The Infesticons Feat. Rob Smith, Sage Francis, Aesop Rock, Anti Pop Consortium, Daddy Kev Feat. Mikah 9, Sixtoo, Offwhyte, Boom Bip & Dose One, Mike Ladd, So Called Artists, Why?.

**VA: Documenta 3.1 2LP (AGN 004 LP). \$18.00**

Double LP version.

**VA: Another Country CD (AGN 007 CD). \$16.00**

"Another Country is an introduction to alt-country and Americana for the uninitiated, bringing together for the first time some of the genre's leading lights. All of these songs have been cherry-picked from across a continent's-worth of rare and hard to find output from rock's fertile margins. Everybody here is from the USA or Canada, though the songs — from Jim O'Rourke's wry paean to fatalism to Wilco's skewed protest song and Hawksley Workman's mischievous love ballad — are about life, death and everything in between; stuff that goes on everywhere." Artists include: Sam Prekop, Jim O'Rourke, Peggy Honeywell, Jim White, Kelly Jo Phelps, Hayden, Len Brown Society, American Analog Set, Scud Mountain Boys, Lambchop, Wilco, Low, Hawksley Workman, David Grubb, Mighty Flashlight, The Be Good Tanyas, and Calexico.

**VA: Another Country 2LP (AGN 007 LP). \$18.00**

Double LP version.

**VA: Another Country 2 CD (AGN 008CD). \$18.00**

"Another Country 2 takes us deeper into the heartland of American 'alt.country' — a place of otherworldly harmonies, stripped-down arrangements, plangent guitars, clanking banjos and a short-story anthology's-worth of intriguing narratives. Not one artist here emanates from Nashville, though the rest of the country is well represented. There are beautiful, harmony-laced porch hymnals from New York's elegantly melodious Cub Country and Georgia's disarmingly intimate Azure Ray. There's heart-swelling, arcane boogie from Brooklynites The Boggs and died-in-the-wool Southerners Iron & Wine. Elsewhere, Arizonan legends Giant Sand chip in with a slice of beauteous desert-flecked country rock, while North Carolina's superstar-elect Ryan Adams and Austin's bucolic troubadours Okkervil River tip their feed caps toward Dylanesque folk-rock. Another Country 2 showcases country music, then, but not so as you'd notice. These are songs that, irrespective of genre, you'll simply want to inhabit. Like a tumbleweed cottage or a beloved pair of boots; they have a lived-in charm that's truly beguiling."

**VA: Another Country 2 2LP (AGN 008LP). \$21.00**

Double LP version.

#### AGROLIGHTS RECORDS:

**GLIESE: 2076-2096 CD (AGL 001). \$13.00**

New Miami-based label that "will focus on the live aspect of electronics." Gliese has also appeared on the first two Schematic compilations. "Obscure stuff that goes from noise rhythms ala Mego to more ambient things, very finely detailed compositions. It is a limited and numbered production (300) in hand-made packages, with super cool black CDs (ala Playstation)." Limited remaining stock.

**CANIBAL A:FRAUX: CD (AGL 002). \$13.50**

"With a swinging pendulum of the sphincter comes a gray aesthetic of sound. Associates involved have commented on the relations of Mioc and H.A.L.O. Vessel. A bit like noise verging on a spatial divide of tone. There is also a visit from a local named Richard Devine that may offend but also cease. The second release from the Agrolights label in Miami. There might be something in the pretrial that awaits."

**SEMAI: Boredom Made Pets CD (AGL 004). \$13.50**

"The long awaited new project from audio habitat is finally out. Housed in gorgeous hand-made tracing paper covers, which come in a combination of 4 colors and 8 photos, 'Boredom Made Pets' brings out this excellent and upcoming Colombian/South Florida kid, who was just recently voted best electronic act in Miami (New Times) This is music for three legged dancing freaks, bordering conceptuality and booty bass, splendidly combining lo-fi electronic and future soul development."

#### AIM RECORDINGS:

**MYSTERY BAND, THE: Leo, Gemini, Capricorns & Jones LTD. LP (ARC 71011). \$13.50**

Debut album by this long-running CA-based group, including Ace Farren Ford (Ace & Duce, The Child Molesters), and Richard Snyder (Capt. Beefheart circa the Doc At the Radar Station tour and Ice Cream For Crow album). This LP version features 3 tracks not to be found on the forthcoming CD version. "Free Jazz? Country & Western? Sea Shanties? Barrelhouse Rock? What do you do with a group who refuses to play just one style of music? These and many other questions are being addressed by four fellows known or rather unknown as the Mystery Band. Playing an unusual blend of mostly original material (and a highly unusual array of covers), the Mystery Band have been lurking about the Los Angeles

club scene for some 10 years, however, their musical association with one another goes back as far as the nineteen sixties."

#### AIN-SOPH (CANADA):

**DOYLE, ARTHUR: Do The Breakdown CD (AIN LAMED). \$14.00**

A home recording continuing in the style of The Songwriter or Plays And Sings From the Songbook Vol 1, recorded 4/20/97. Doyle on tenor sax, flute, vocal & Walkman-generated hiss. This immediately transports you to Arthur's universe, an instantly recognizable sound factory.

#### AIRBAG:

**KUMO: Kaminari CD (AIR 17760). \$10.00**

Domestic issue of a CD released by Plink Plonk d'n'b subsidiary Psychomat. "Kumo is Liverpool-born Jono Podmore, a multi instrumental analogue psycho who moves with ease between the titles of engineer, remixer, producer and DJ. Kumo's name is already a familiar name amongst the drum 'n' bass fraternity, following the UK release of his album entitled Kaminari (meaning thunder and lightning). Kaminari is a successfully ambitious blend of organic sound and textures, an exercise into musique concrete or 'future sound'. It gathers an impressive array of squidges, hum, and clicks with the help of analogue synths, samplers and a Theremin, whilst never straying into full on sample self abuse. Harps and traffic merge to form a melody, dark mumbblings keep up the intrigue whilst the chattering of diverse machines provide a staccato rhythm."

**T-POWER: Waveform CD (AIR 17761). \$10.00**

The 2nd T-Power album, now issued in the US, licensed from S.O.U.R. on a new CA-based label. A brilliant, legitimately experimental drum 'n' bass album that turns into a pure fringe monster after extended play. "Way back in the Summer of '94 when the sound of jungle was lauded by the mainstream UK music press, ragga vocals fused with staccato rhythms was the sound of the moment. Then S.O.U.R. released 'Mutant Jazz' by T. Power vs. MK Ultra. In September of '95 T. Power delivered the album Self Evident Truth of an Intuitive Mind, and once again the boundaries of D'n'B were twisted and contorted into a subsonic squirrel's nest, forcibly thrusting the listener into the cerebral passenger seat. Now the time has come for the 2nd album, Waveform, the fruits of which display a bittersweet symbiosis that plots man against machine in organic technological confusion. With no breakbeats in sight, the crispness of the drum programming shines through and enters a space previously unobtainable. Check the time signatures, moving from 3/5 into 13/14 and beyond. As the bottom end swings against the flow, the freeform snares carve a tracer-like path through the listener's consciousness."

#### AIRLOCK (GERMANY):

**AIRLOCKTRONICS: Narrative 12" (AIR 1212). \$4.00**

Airlock is the label formerly known as Drive-In; Airlocktronics is the artist formerly known as Airlock. "Single #2 of 3, documenting one Airlock's affinity for modern electro stylings. Functional club-floor fare w/vocal re-iterations and occasional break-stutter mania/roller bass/gate 'verb. There are even traces of ghetto bass and Kraftwerkian lo-bit computer vox. Sure to do your head in at the next block party." — Hrvatski. Last copies, reduced price.

#### AKARMA (ITALY):

**BLUE CHEER: Vincebus Eruptum CD (AK 011 CD). \$15.00**

New digipak reissue of the first Blue Cheer album from 1967, originally issued by the Philips organization. Features their "hit" cover of "Summertime Blues" and the beginning of their documentation to be the loudest/heaviest rock band ever. Later practitioners may have bested then on at least a scientific level (in terms of decibel or pound measurements), but for pure trouser-beltage, the sound of Blue Cheer is instantly iconoclastic. Psychedelic bombardment from the times...

**BLUE CHEER: Vincebus Eruptum LP (AK 011 LP). \$21.00**

Deluxe 180 gram, heavy jacket that fairly accurately mimics the original silver & blue embossed sleeve.

**BLUE CHEER: Outside Inside CD (AK 012). \$15.00**

Digipak reissue of the 2nd album, originally issued by Philips in 1968. The core of Blue Cheer: Dickie Peterson (bass, vocals), Bruce Stephens (guitar), Paul Whaley (drums).

**BLUE CHEER: Outside Inside LP (AK 012 LP). \$21.00**

180 gram vinyl, full color gatefold sleeve.

**BLUE CHEER: New! Improved! CD (AK 016 CD). \$15.00**

Digipak reissue of the third Blue Cheer album, originally issued by Philips in 1969. Most notable for the side 2 inclusion of the entire output of the group while employed with Randy Holden as guitarist. Three long tracks, all penned by Holden, which are considered amongst the most legendary recordings of the heavy rock era. Holden would leave the group quickly and went on to release his masterpiece solo album from 1970, Population II, before sinking off the musical universe into an exotic existence of hi-life boating and fishing in the Pacific!

**BLUE CHEER: New! Improved! LP (AK 016 LP). \$21.00**

**BLUE CHEER: CD (AK 017 CD). \$15.00**

Digipak reissue of the fourth, self-titled, Blue Cheer album from 1970.

**BLUE CHEER: LP (AK 017 LP). \$21.00**

**BIG STAR: #1 Record LP (AK 028). \$21.00**

180 gram LP reissue of the first Big Star album, originally issued by Ardent/Stax. Chris Bell, Alex Chilton, Jody Stephens, Andy Hummel.

**BIG STAR: Radio City LP (AK 029). \$21.00**

180 gram vinyl reissue of the second Big Star album, also from 1974, originally issued by Ardent/Stax. Minus Chris Bell.

**TWINK: Think Pink CD (AK 064 CD). \$15.00**

"Originally released in 1970 on Polydor. This is a wild classic of British psychedelia featuring various members of the Deviants." Previously bootlegged by SPM in Germany, this version's been licensed direct from the Belgian shoe salesman, John "Twink" Alder himself. Not to imply that original master tapes or cover films were used, but this is probably as close to legit issue as you're going to get on this album. Contains the all-time classic sludge-dunt classic "Ten Thousand Words In a Cardboard Box".

**TWINK: Think Pink LP (AK 064 LP). \$21.00**

Full color gatefold, 180 gram pressing on pink vinyl.

**MOUNTAIN BUS: Sundance 2LP (AK 066 LP). \$34.00**

Double vinyl reissue, in full color gatefold. Previous CD version on Eva is now out of print.



First issued as privatepress, from 1974. "Originally released on their own Good Records. Beautiful ringing guitar work in a style very similar to the Grateful Dead. Contains over 30 minutes of previously unreleased material. 180 gram vinyl."

**SANTANA: S.F. Mission District CD (AK 068 CD). \$15.00**

"Live material recorded in SF in 1969. Featuring classics like 'Evil Ways' and 'Soul Sacrifice', plus over 10 minutes of previously unreleased recordings."

**TRIPSICORD: CD (AK 077 CD). \$16.00**

"Originally released in 1971 on Janus. SF acid and psychedelic guitar sound at its best, produced by Matthew Katz. Featuring all the material ever recorded by the band — the original pressing is now very rare and expensive to purchase." Has five bonus tracks; two from the *San Francisco Fifth Pipe Dream* compilation and two from their single on the San Francisco Sound label. "Tripsichord Music Box (name shortened to 'Tripsichord' circa 1970) were one of the Bay Area's most enigmatic and yet truly amazing bands, their self-titled album (recorded in 1969) proves conclusively that during that year, they along carried the torch that was once shared by Quicksilver Messenger Service, Frumious Bandersnatch and Moby Grape in San Francisco...The Tripsichord album itself is essentially what the world was hoping *Shady Grove* would be! The album is a wealth of riches both musically and in it's dark and menacing lyrical imagery. The dual guitar interplay on this under-rated album gem is as good as anything by some of the best San Francisco bands and has stood the test of time well." — Vernon Joynson.

**TRIPSICORD MUSIC BOX: Tripsichord 2LP (AK 077 LP). \$34.00**

Gatefold sleeve (textured paper and gold embossed!) and 180 gram vinyl.

**MAJIC SHIP: 2LP (AK 084). \$34.00**

"The complete recordings from the beginning in NYC (as the New Primitives) to the last sessions recorded during 1969." Italian-only vinyl version, packaged in deluxe gatefold sleeve; CD version is currently on Gearfab.

**SANTANA: Mother Earth CD (AK 088 CD). \$16.00**

Collection of tracks dated 1969 and recorded at different locations like the Fillmore Auditorium, the Ed Sullivan show, and their own studio. Contains 10 tracks. "For those of you that have been living in a basement in Sri Lanka for the last thirty five years, Santana were/are a rock n' roll group from the Bay Area that had a decidedly Latin flavor to a lot of their songs, had their first huge hit covering Peter Green's 'Black Magic Woman', and with 1999's *Supernatural* won more Grammy Awards than God. This is the second release by Akarma of some pretty great early 'live' material by these guys (the other being *S.F. Mission District*), but be forewarned, this one contains different versions of a lot of the tracks covered on the other volume — if you just can't seem to get enough of hearing variations of 'Jingo' or 'Fried Neckbone at Home Fries' you've come to the right place. Nifty new mini-LP styled CD package by Akarma as well, with a pretty silly collage of the boys with some faux-Aztec taqueria artwork gracing the inside of the gatefold." — Billy Kiely.

**HIGH TIDE: Interesting Times CD (AK 091 CD). \$15.00**

"The third album by this band from England. Originally release only as a privately pressed tape."

**ANALOGY: CD (AK 093 CD). \$15.00**

"Originally released in 1972 on the Produzioni 28 label, in a cover that pictured the group nude out in the field! The only album by this Italian/German progressive outfit. The album is a masterpiece of progressive rock comparable to Circus 2000, Julian's Treatment, Sandrose or Earth & Fire. Analogy's distinctions were Jutta Nienhaus' unique vicious vocals, Thurn's and Pankoff's impressive instrumental skills on guitar and organ respectively and the overall dark atmosphere of their music."

**ANALOGY: LP (AK 093 LP). \$21.00**

"180 gram vinyl, gatefold sleeve, and a free 7" (by the pre-Analogy band Voice) included."

**UNDER MILKWOOD: CD (AK 095 CD). \$15.00**

First legit issue of this good-to-pretty-good-to-almost-great underground rock album from 1970 (previously bootlegged as just "Milkwood" by the ever-doomed Fanny organization). Beautifully presented in one of Arkama's new LP-styled mini gatefold jackets. "Reissue of a fantastic Californian psych-based only released in 1969 as test pressing (was planned to be released on A&M label but never came out); it had this real 'west coast' guitarsound like Jefferson Airplane, Moby Grape, some folkrock passages ala Fairport Convention but also some exotic hippie atmospheres ala Traffic Sound; great alternate male/female vocals not unlike Balin/Slick but also crystal vocal passages ala Sandy Denny."

**LE STELLE DI MARIO SCHIFANO: Dedicato A CD (AK 1008 CD). \$15.00**

"Originally released in 1967 on the BDS label. Mario Schifano (the amazing painter and sculptor from the Italian pop scene) recruited four young and unknown musicians to record this innovative album. Features Peter Hartman and beautiful cover artwork by Schifano himself." Previously carried on the dubious Mellow label, this version has got to jump one giant step forward in the great Italian label scramble for legitimacy! Starts out with a killer side-long track that almost makes this one out as the Italian answer to *Love Live Life + 1*: flying freak-out stuff, stumbling percussion, screaming organ waver, screaming female vocals, screaming, heavy lead guitar all add up to a first class psychedelic cacophony. The remaining tracks are fine, in a shorter psych/pop vein. Unknown and good-to-astounding, depending on your relationship to the psych universe.

**LE STELLE DI MARIO SCHIFANO: Dedicato A LP (AK 1008 LP). \$21.00**

Gatefold sleeve on 180 gram vinyl.

**AREA: Maledetti CD (AK 1009 CD). \$15.00**

"Originally released in 1976 on Cramps, the last studio album recorded with Demetrios Stratos. Features appearances by Steve Lacy and Paul Lytton, the original artwork on a gatefold sleeve and 180 gram vinyl." The 5th Area album released overall; rather crazy, demented jazz-rock from this pioneering outfit.

**AREA: Maledetti LP (AK 1009 LP). \$21.00**

LP edition, full color gatefold sleeve, 180 gram vinyl.

**STRATOS/PAGANI/TOFANI: Rock and Roll Exhibition CD (AK 1016 CD). \$15.00**

"Originally released in 1979 on Cramps. A live album tribute to Elvis Presley. Featuring Demetrios Stratos and two members of Premiata Forneria Marconi."

**STRATOS/PAGANI/TOFANI: Rock and Roll Exhibition LP (AK 1016 LP). \$21.00**

**CIRCUS 2000: CD (AK 1021 CD). \$15.00**

Second label to reissue this album, which was originally released by RiFi in 1970. "Competent Italian psych record from 1970, the band's first of two, it's places being some great female vocals by Silvana Aliotta, and some pretty classic fuzz breaks by guitarist Marcello 'Spooky' Quartarone. At points a little like Aguturbia, and if you're a fan of theirs you might feel that you need to hear this. CD version includes 4 bonus tracks not found on the LP, with Akarma's trademark sturdy mini-LP sleeve and some 'interesting' neon hued cover art." — Billy Kiely. "This 70's Italian band (vocals in English) employs some unique ideas in their sound, as well as some progressive tendencies, including rapid shifts from soft

acoustics to hard rocking electrified guitar jams, etc. Some folk influences are also apparent in the sound, as well as typical late sixties psychedelic folk-rock type harmonies led by lead vocalist Silvana Aliotta." — *Gibraltar Encyclopedia of Progressive Rock*.

**CIRCUS 2000: Escape From A Box CD (AK 1022 CD). \$15.00**

"Originally released in 1972 on RiFi. Their 2nd and (maybe) best album. More progressive than the debut work. Extended instrumental passages. Gatefold sleeve. The CD contains 2 bonus tracks." Heroically dumb psychoedelic collision from Italy, characterised by the IQ-anthem, "Hey Man", drawing air from the same celestial bong-portal that led to the birth of Aguturbia in SA and Tomorrow's Gift in Germany, this is a special elixir.

**CIRCUS 2000: Escape From A Box LP (AK 1022 LP). \$21.00**

180 gram vinyl LP version in full color gatefold sleeve.

**ARTI E MESTIERI: Tilt LP (AK 1024 LP). \$21.00**

180 gram vinyl version.

**ARTI E MESTIERI: Giro Di Valzer Per Domani CD (AK 1025 CD). \$15.00**

"Originally released in 1975 on Cramps. This is their 2nd album. More dynamic and inspired than their debut title. Contains 2 bonus tracks. Original artwork."

**ARTI E MESTIERI: Giro Di Valzer Per Domani LP (AK 1025 LP). \$21.00**

"Gatefold sleeve... 180 gram vinyl."

**VA: 1979 Il Concerto (Tribute To Demetrio Stratos) CD (AK 1026). \$15.00**

"An interesting 1979 tribute concert to Demetrio Stratos and his great voice. Contains live tracks by Area, Banco Del Mutuo Soccorso, Francesco Guccini, Antonello Venditti, Roberto Vecchioni, Eugenio Finardi, Roberto Ciotti and lots more. Contains 1 bonus track."

**DIAZ DE BLUES: CD (AK 103 CD). \$15.00**

"Originally released in 1972 on Discos De La Planta. A rare and great album of South American rock blues." Originally from Uruguay, this trio of Jorge Barral (bass, acoustic guitar, orrigontofono, vocal), Caniel Bertolone (electric guitar, bottleneck, harmonica, piano) and Jorge Graf (drums, percussions, piano) sweats it out with the best of them...

**AREA: Live Concerts Box 3CD BOX (AK 1030 CD). \$48.00**

"Very nice boxset of the massively influential Italian progressive group lead by Demetrio Stratos containing historical concert recordings that capture the group at the peak of their unique creative prowess. Their music encompassed rock, jazz, folk, free-improvisation, classical influences and prog. Area approached rock music a political rigor that was unmatched by any other popular group of the time. First disc is recorded live in concert in Milan with guest Steve Lacy and Paul Lytton and is filled with the dense sound of unbelievable high virtuosity mixed with inspired energy that gave signature to the band. 5 pieces recorded live and an incredible encore of 'Boom Boom' by John Lee Hooker and an 'Improvisation' previously unpublished which sees Lytton and Steve Lacy really stretch out into some abstract atmospheres. Plus 2 1976 concerts from Paris (2nd disc) and Lisbon (3rd disc) make up the rest of the collection which feature some excellent performances and some charming French asides from Demetrio Stratos. Crucial documentation of possibly the single most vital Italian progressive rock group of the '70s. Beautifully packaged featuring notes and photographs previously unpublished."

**OPUS AVANTRA: Opus Magnum 4CD BOX (AK 1033 CD). \$50.00**

"Contains the complete work of this extraordinary '70s Italian group that fused avant-garde, classical, folk, canzone, progressive rock, improvisation and electronics. This group were highly influential in the progressive avant-garde scene of the time. A collaboration between composer and instrumentalist Alfredo Tisocco, singer Donella Del Monaco and the non-musician Giorgio Bisotto who was the philosophical director of the group. This boxset contains the three extraordinary albums of the group (*Introspezione*, *Lord Cromwell* and *Strata*) and the solo album recorded by Tisocco in 1975 (titled *Katarsis*). The booklet contains photos and extensive biography of this outstanding post-modern music group."

**AREA: Area Boxset 4CD (AK 1036 CD). \$48.00**

"Formed in 1972, Area was the single most influential Italian progressive rock band of the era. Perhaps as well known for their leftist politics as for their unique blend of progressive rock, free jazz and Mediterranean folk music, these recordings capture Area at the height of their creative prowess. The avant-garde vocals of singer Demetrio Stratos also contributed to the band's unique sound. This boxset containing their first 4 albums: *Arbeit macht frei*, *Caution Radiation Area*, *Crac*, and *Areazione*, includes the original covers, lyrics and liner notes by the well-known Italian music journalist Riccardo Bertoncelli."

**STRATOS, DEMETRIO: Demetrio Stratos Boxset 5CD BOX (AK 1037 CD). \$54.00**

Reissue of the solo albums by Area's avant-vocalist, originally issued on the Cramps label (1972-78). Each album is packaged in heavy cardboard replication of the original LP jacket, with 2 booklets of additional notes (Italian/English). "Elegant 5 CD box set documenting one of the most important artists in the Italian musical panorama. These 5 albums (*Cantare La Voce*, *Metrodora*, *Le Milleuna*, *Recitarcantando* and *Concerto All'Elfo*) span the career of the amazing vocalist who used his own voice as an instrument like few others had ever dared. 25 years later Demetrio's work is still extremely relevant, and he stands out as one of music history's true unique voices."

**AREA: Event '76 CD (AK 1038 CD). \$15.00**

"Recorded live at the University of Milan with Steve Lacy and Paul Litton during the period in which Area were working on their experimental Maledetti. Many jazz critics saw an affinity between Area's experimentalism and that of the jazz avant-garde. *Event '76* shows us the band's enormous live potential and puts an end to any idea that Area were a simple rock band. An important piece of Italian music history."

**AREA: Event '76 LP (AK 1038 LP). \$21.00**

LP Version, 180 gram pressing, gatefold sleeve.

**OPUS AVANTRA: Omega 4CD BOX (AK 1039). \$48.00**

"Opus Avantara were one of a kind in the Italian musical panorama; their unique sound joined elements of avant-garde with classical music (Avan tra = Avant-garde + Tradition). Pianist Alfredo Tisocco alternated between concerts (during which he performed the music of Satie, Ravel, Debussy, Albeniz, Granados, Stravinsky, Gershwin, etc.) and his own compositions and artistic direction of the ensemble Opus Avantara, with whom he recorded 5 critically acclaimed albums that won them international renown (particularly in Japan). On his own, Tisocco recorded 12 LPs, each of considerable significance. This collectors box set includes two of Tisocco's solo efforts (*Ritagli d'anima* and *Ballet Collection*), along with two as Opus Avantara, Lyrics and the previously unreleased *Live Concert Excerpts*, which features the ensemble in concert at various dates from 1978-1990. Extensive liner notes complete the box, along with previously unreleased photos of the musicians."

**AREA: Live '77 2CD (AK 1042 CD). \$32.00**

"Thanks to our hard working treasure hunters, Akarma has dug up this long lost high quality recording of Area performing live in Turin in 1977. This historic concert by one of the most internationally acclaimed Italian rock bands in history is only available from Akarma. Featuring the classic 'La mela di Odessa', 'Luglio, Agosto, Settembre, Nero' and 'Cometa Rossa' plus songs from their experimental Maledetti album, also released in 1977. The con-

cert ends with a long and inspired improvised number."

**BAUHAUS: *Stairway To Escher* CD (AK 1043 CD). \$16.00**

"Formed in 1973 by Rino Sangiorgio, Paolo Damiani and Luigi Calabrò (three quarters of the Italian 70s progressive rock band Buon Vecchio Charlie). Like BVC, Bauhaus was also in the progressive rock vein, but with much more pronounced jazz influences (in the style of Soft Machine) and thanks to the extreme technical proficiency of the musicians (all much sought after session men), they were named 'best new Italian band' at the 1974 Villa Pamphili music festival. *Stairway To Escher* recorded live in studio at 'Festa Garage Studios' in Rome in May 1974, is the missing link of 70s Italian progressive rock, and is finally available for the first time ever."

**MORLY GREY: *The Only Truth* CD (AK 109 CD). \$15.00**

"Originally released on Starshine in 1969, this record has been a rare collector's item for years, and is now reissued in a digitally remastered version. The 17 minute title track is the highlight, full of acid guitar work and incorporating the band's reworking of 'When Johnny Comes Marching Home'. Contains a rare poster that was included in some copies of the original release. 8 tracks, 180 gram vinyl." Ohio-based rural-ish psych, of all the 70s albums obsessed with the shroud of Jesus, this is a pretty good one, even a bit "scorching" at times.

**MORLY GREY: *The Only Truth* LP (AK 109 LP). \$21.00**

**RUNNING MAN, THE: CD (AK 111 CD). \$15.00**

"Originally released on Neon (an RCA subsidiary dedicated to progressive rock) in 1972. This English progressive band had it's strength in the guitar player Ray Russell, well known for his fastness and talent. Powerful jazz-rock tracks, alternate with softer moments. Featuring the sax player Gary Windo."

**MOVING SIDEWALKS, THE: *Flash* CD (AK 117 CD). \$15.00**

"Originally released on Tantara in 1968. Hailing from Houston, this was one of Texas' premier psychedelic bands. Featuring Billy Gibbons (on guitar and vocals) later of ZZ Top. This re-release contains the original track list plus five bonus tracks taken from ultra-rare singles (including a version of Lennon-McCartney's 'I Want To Hold Your Hand')." [LP version forthcoming]

**MOVING SIDEWALKS, THE: *Flash* 2LP (AK 117 LP). \$34.00**

Double vinyl version, in gatefold sleeve.

**FRY, MARK: *Dreaming With Alice* CD (AK 126CD). \$15.00**

"Originally released in 1972 on Italian RCA... a very rare album recorded in London and Milano... nice mellow psychedelia with some Eastern influences... original artwork... gatefold sleeve." Donovan-influenced, sitar-laced, this is a rather extraordinary psych/folk revelation and one of the most impressive Akarma archive gestures to date. Not some laughable Kissing Spell-type atrocity.

**CALLENDER, BOBBY: *Rainbow* CD (AK 128 CD). \$15.00**

"Originally released in 1968 by MGM. Pure Eastern influenced psychedelia produced by Alan Lorber. 'Music to be seriously stoned by... young negro-turned-mystic Bobby is joined by an orchestra and a host of other musicians including Funatics Hugh McCracken for a trip to the local soul-serious opium-den hippie scribbling, here... sitars and tablas abound in this artifact of an era... find a paisley cushion, adopt lotus position and contemplate your inner self' (from *Fuzz, Acid And Flowers*). Featuring Collin Walcott. 2 bonus tracks. Original artwork."

**CALLENDER, BOBBY: *Rainbow* 2LP (AK 128 LP). \$34.00**

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**CALLENDER, BOBBY: *The Way (First Book Of Experiences)* CD (AK 129 CD). \$15.00**

Although advertised as "unreleased", this did come out on a smaller label around 1971. The second and probably last album from this soft-psych Black mystic, a sprawling concept album in a similar bag-of-pillows style to his more renowned debut, *Rainbow*. The character of "John" is back and this time his "soul arrives on Luvland and he is awakened by Luvlanders". You can imagine the scenario. Single CD in an even more deluxe than usual Arkama double fold-out mini-LP gatefold jacket. "Previously unreleased album recorded in 1970 with the help of a few members of Oregon. Jazz, psychedelia and Indian influences. 15 tracks."

**CALLENDER, BOBBY: *The Way* 2LP (AK 129 LP). \$34.00**

"15 track. The 4th side is engraved. 180 gram vinyl. Gatefold sleeve."

**BLUE CHEER: *The Original Human Being* CD (AK 150 CD). \$15.00**

"5th album for the SF based heavy rock combo (originally released in 1970 on Philips). A step forward into a more psychedelic sound." Featuring Gary Yoder and Dickie Peterson.

**BLUE CHEER: *The Original Human Being* LP (AK 150 LP). \$21.00**

180 gram vinyl.

**RAW MATERIAL: *Time Is* CD (AK 153 CD). \$15.00**

"Originally released in 1971 by RCA/Neon. 2nd and best album for this UK progressive rock combo (their records are now very rare and sought-after). Acoustic and melodic prog with heavy guitars, sax riffs and nice keyboard chords. Recommended to fans of the early Pink Floyd/Syd Barrett. Original artwork... gatefold sleeve..."

**RAW MATERIAL: *Time Is* LP (AK 153 LP). \$21.00**

180 gram vinyl, full color gatefold sleeve.

**GALADRIEL: *Galadriel* CD (AK 158 CD). \$15.00**

"First and only album, originally released by Polydor in 1971, for one of the best Australian bands of the era. Galadriel is rated as one of the most interesting and rarest major label progressive releases of the early '70s. The material is very diverse, ranging from innovative, psych-tinged songs with lots of fuzzy guitar breaks, bluesy hard rock, a country-flavoured song, jazz-pop, and a nice ballad with a flute solo? (Ian McFarlane). Original artwork."

**ILL WIND, THE: *Flashes* CD (AK 162 CD). \$15.00**

"Ultra rare album originally released in 1968 on ABC. Strongly recommended psychedelic Boston based combo previously known as The Prophets. Contains 3 bonus tracks. Original artwork." As pointed out by band member Richard Zvonar, PhD, "It is totally irrelevant that Ill Wind was previously known as the Prophets. We never recorded under that name and there is probably nobody alive who ever heard us perform under that name."

**ILL WIND, THE: *Flashes* LP (AK 162 LP). \$21.00**

"180 gram vinyl."

**ANONYMOUS: *Inside The Shadow* LP (AK 170 LP). \$21.00**

"Originally released in 1976 in a small pressing of 300 copies by Milwaukee indie A Major Label. After the demise of '60s garage psych legends Sir Winston & The Commons, singer/guitarist Ron Matelic reformed the band into a jangly swirling blend of The Byrds,

Jefferson Airplane and Buffalo Springfield with male and female vocals, electric 12-string guitar, lead guitar, bass, driving percussion and outstanding original songwriting. Original artwork. 180 gram vinyl."

**RYDER, J.: *No Longer Anonymous* LP (AK 176 LP). \$21.00**

"Recorded at Neon Cornfield in 1979, this is the album done by Anonymous under the moniker J. Ryder, which was the title of one of the best songs included in their rare debut album. The music is still rooted into psychedelia (Jefferson Airplane, Stephen Stills, et al) but this time influenced also by that typical UK sound of the early '70s. Original artwork. 180 gram vinyl."

**CRESSIDA: *Cressida* CD (AK 182 CD). \$15.00**

"British progressive rock group which released two albums on Vertigo and were lead by the guitar and vocals of Angus Cullen. Highly praised in *The Tapestry of Delights* guide to progressive rock and psychedelia as a prime example of what is interesting and worthwhile in UK progressive rock. An amalgamation neo-classical, jazz inspired motifs rock and folk into a refined whole that is pure British progressive. Cullen was great vocalist, and kept the complex music contained within shorter songs that the group would expand on the second album. For fans of early Genesis, Caravan and Soft Machine. Original artwork."

**CRESSIDA: *Cressida* LP (AK 182 LP). \$21.00**

"Gatefold sleeve. 180 gm HQ vinyl."

**ARZACHEL: CD (AK 184 CD). \$15.00**

"An excellent album from this British progressive group recorded in 1969 by a band of mysterious pseudonyms... in fact, this was a formation of some of the biggest names in UK progressive rock — Simeon Sasparella, Njerogi Gategaka, etc. were in fact Steve Hillage (who went on to play in Gong). The other 3 members Dave Stewart, Clive Brooks and Mont Campbell formed Egg. Originally released on Evolution this heavy spacey keyboard driven album is often compared to Pink Floyd's *Saucer Full of Secrets*, and quite deservingly so — the track 'Garden of Earthly Delights' is an influential classic of early UK progressive psyche. The sound of sustained keyboard and guitar passages are full blown drawn-out psychedelia of the highest order, think Egg, Gong, National Heath, Caravan etc. Original artwork."

**ARZACHEL: LP (AK 184 LP). \$21.00**

"180 gram vinyl."

**PATTO: CD (AK 185 CD). \$15.00**

"Reissue of the amazing debut album by British jazz-rockers Patto, originally released in 1970 on Vertigo. The band, named after singer and wild man of UK rock Mike Patto, is perhaps best remembered for the extraordinary guitar work of Ollie Halsall, capable of amazing jazz-inspired runs and unimaginable peaks of distortion and on both electric guitar and Vibraphone."

**PATTO: *Patto* LP (AK 185 LP). \$21.00**

"Reissue of this 1970 recording originally released on Vertigo, Patto were an unequalled force in the UK rock scene producing two notable albums for Vertigo and a third for Island. Featuring the extraordinary Guitar work of Ollie Halsall who is capable of reaching unimaginable peaks of distortion and Jazz inspired runs on both electric guitar and Vibraphone, along with a fierce rhythm section and the vocals of Mike Patto. The late Mike Patto was wild man of UK rock who spent time in the Bow Street Runners, Spooky Tooth and most notably Timebox (who transformed into Patto). Original artwork. 180 gram vinyl."

**PATTO: *Hold Your Fire* CD (AK 190 CD). \$15.00**

"Reissue of their second album, originally on Vertigo?featuring UK axe legend Ollie Halsall?mixing up fiery jazz with a hard-rock assault in a manner that can only be called 'fusion'. Vocalist Mike Patto is best known for his playing with Timebox, the Bow Street Runners and Spooky Tooth?this album may just be their best release."

**PATTO: *Hold Your Fire* LP (AK 190 LP). \$21.00**

"Reissue of their second album originally on Vertigo following Akarma's reissue of the self-titled debut recently released. Guitarist Ollie Halsall is somewhat of a UK axe legend mixing up fiery jazz playing with hard-rock assault in a manner that can only be called 'fusion'. Vocalist Mike Patto was most notably playing in Timebox, The Bow Street Runners (64-66 with Mick Fleetwood evidently) and later in the '70s a spell with Spooky Tooth. This album is undoubtedly the better of the three that the group recorded, and comes beautifully repackaged on Akarma 180 gram vinyl with gatefold sleeve."

**KAHVAS JUTE: *Wide Open* CD (AK 191 CD). \$15.00**

"Reissue of this legendary Australian psychedelic/hard rock album from this Sydney combo originally released on Infinity in 1971. The group is widely known in psychedelic collector circles for the burning guitar work of Dennis Wilson and Tim Gaze (also of the great Australian hard-psyche group Tamen Shud). This album opens with a wah-wah-fuzz blitz that sets the tone for what results in one of the heaviest albums of Australian psyche of the era. Bassist Bob Daisley went on to work with such legends as Ozzy Osbourne, Widowmaker, Ritchie Blackmore and Gary Moore. Will appeal to fans of Human Instinct and other southern hemisphere hard-rock. Original artwork."

**KAHVAS JUTE: *Wide Open* LP (AK 191 LP). \$21.00**

"Gatefold sleeve... 180 gram vinyl."

**JULIAN'S TREATMENT: *A Time Before This* CD (AK 192 CD). \$15.00**

"A cosmic progressive rock concept album originally released on Decca in 1971, multi-instrumentalist Julian Jay Saravin was poet and novelist of note who had made one solo album prior on the Birth label in 1969. With the spoken and sung vocals of Cathy Pruden this album is a cosmic trip through the mind of a warped genius and in parts recalls United States of America style keyboard freak out. Will appeal to fans of the exotic side of prog and psychedelia. Original artwork."

**JULIAN'S TREATMENT: *A Time Before This* LP (AK 192 LP). \$21.00**

180 gram vinyl version.

**MCGREGOR'S BROTHERHOOD OF BREATH, CHRIS: *Brotherhood Of Breath* CD (AK 200 CD). \$15.00**

"Joe Boyd-produced first album originally released in 1971 by the RCA subsidiary Neon. South African McGregor formed the racially mixed Blue Notes in the '60s and later settled in London where soon formed a big band to work with on a regular basis called The Brotherhood Of Breath (essentially the Blue Notes augmented by musicians they befriended in the British jazz community). One of the truly legendary modern jazz big bands, the Brotherhood Of Breath had a tremendous impact on future European big bands. They incorporated the true spirit of Afro music into an ecstatic trance of jazz and rock stylings. The culmination of the explosive group's sound reaches a majestic peak of the 20 minutes 'Night Poem'. This is a great studio release with excellent compositions (particularly 'The Bride'). Featuring John Surman, Dudu Pukwana, Harry Miller, Louis Moholo, Harry Beckett, Marc Charig, Alan Skidmore, Mongezi Feza, Mike Osborne, Ronnie Beer, Nick Evans and Malcolm Griffiths. Original artwork."

**MCGREGOR'S BROTHERHOOD OF BREATH, CHRIS: *Brotherhood Of Breath* LP (AK 200 LP). \$21.00**

Gatefold sleeve. 180 gram vinyl.

**LYD: 10" (AK 2013 LP). \$15.00**

"Originally released in 1970 as acetate only. Garage punk with acid guitars from Hollywood, CA." The same six track album as previously reissued by the goddamn Fanny label out of Belgium, with new cover artwork and pressed on multi-splatter colored vinyl. A relative classic of the forgotten psych era, now issued with the artist's permission, in a more acceptable presentation.

**CIRCUS 2000: Boxing Circus 10" (AK 2014). \$15.00**

"Contains previously unreleased and rare material. 8 tracks."

**AMERICAN BLUES: Is Here 10" (AK 2017). \$15.00**

"Originally released by Karma in 1968. 1st album by Dallas based band featuring Dusty Hill and Frank Beard (before they went on to join ZZ Top). Very good psychedelic blues-rock. 9 tracks. Original artwork."

**COUNTRY JOE & THE FISH: Rag Baby EPs 3x7" (AK 2019). \$34.00**

"The 7" singles come with their original artwork/sleeves. Liner notes and lyrics included."

**JONES, JERICHO: Junkies Monkeys And Donkeys CD (AK 202 CD). \$15.00**

"Israeli group that began as the Churchills, moved to England, changed their name to Jericho Jones, then simply Jericho. They released this one album in 1971 (as Jericho Jones) on A&M that lies between the psychedelia and hard rock/psych sound. An obscure but classic album. Featuring 5 previously unreleased bonus tracks. Original artwork."

**HAPSHASH & THE COLOURED COAT: Featuring The Human Host And The Heavy Metal Kids CD (AK 204 CD). \$15.00**

"Their 1968 first classic album (originally on Minit) is something of an electric mayhem and freeform freakout. Art students/designers Michael English and Nigel Weymouth, whose striking graphics were seen on many bright and trippy posters for psychedelic clubs like the Ufo and Middle Earth in London, were the creative talent behind this band along with DJ and manager Guy Stevens. Not far from what the Godz were creating in NYC, an underrated document of its time. A band like this, incorporating flower power, love and peace, acid and psychedelic rock lifestyle, tainted with freak out, drop out, hippy and underground trends, could not have existed in any other era than the late sixties. The Heavy Metal Kids, the alter ego of the proto-Spooky Tooth group Art (comprised of Mike Harrison, Greg Ridley, Mike Kellie and Luther Grosvenor) appeared backing. But who was The Human Host? Original artwork."

**HAPSHASH & THE COLOURED COAT: Featuring The Human Host And The Heavy Metal Kids LP (AK 204 LP). \$21.00**

The first 500 copies come in red vinyl. 180 gram vinyl.

**MCPHEE: McPhee CD (AK 207 CD). \$16.00**

"An extremely rare album originally released in 1970 on Violets Holiday. A highly-rated Sydney heavy progressive band with demented guitar, wild organ and beautiful female vocals. Two originals (the breezy 'Sunday Shuffle' and the final 10 minute and more freeform jazz-flavoured instrumental called 'Out To Lunch') plus some interesting covers (Spooky Tooth's 'The Wrong Time', Neil Young's 'Southern Man', Ritchie Haven's 'Indian Rope Man' and Lennon/McCartney's 'I Am The Walrus'). Original artwork."

**MCPHEE: McPhee LP (AK 207 LP). \$21.00**

180 gram vinyl version.

**MU: Mu LP (AK 209 LP). \$21.00**

"Their only album released in 1971 for the small Beverly Hills label RTV while living on a half acre estate in Canoga Park, California and being heavily into meditation and vegetarianism. Both inventive and imaginative, MU is full of well-structured, often mystical songs with some tasty laid back guitar work from Merrell Fankhauser and Jeff Cotton (who previously played with Captain Beefheart)... a gem of the late hippie era, combining the fractured blues-based tangents of Beefheart with the loose flow and stoned lyricism of bands like the late '60s Grateful Dead. One of the most unclassifiable recordings of the time. Contains 4 bonus tracks. Gatefold sleeve. original artwork. 180 gram vinyl."

**FIVE DAY WEEK STRAW PEOPLE: Five Day Week Straw People CD (AK 218CD). \$16.00**

"This rare double album has long-since earned its place on many a vinyl collector's 'want' list, both for its content and brilliant sixties cover art. The Five Day Week Straw People was the brainchild of Attack's frontman (John Du Cann) and rhythm section (Mick Hawksworth: bass, vocals and Jack Collins: drums), in an attempt record a full blown psychedelic opus. In 1967 in a small studio north of London under the watchful eye of Roy Thomas Baker, the band recorded this legendary work in just 4 hours! After the album's release Du Cann became infatuated with the exciting new sounds of psychedelia, continuing his illustrious career with Andromeda and Atomic Rooster. This important 19 track reissue includes 9 bonus tracks by Attack."

**FIVE DAY WEEK STRAW PEOPLE: Five Day Week Straw People 2LP (AK 218LP). \$34.00**

Double LP version. 180 gram vinyl.

**TIPPETT, KEITH: Dedicated To You, But You Weren't Listening CD (AK 227 CD). \$15.00**

"Keith Tippet's name is probably familiar to you if you are a fan of '70s British jazz or bands like King Crimson, the Soft Machine and Blossom Toes (who all benefited from Tippet's keyboard playing on some of their greatest albums). Dedicated To You, But You Weren't Listening, recorded in 1971 (with the help of Elton Dean, Robert Wyatt, Gary Boyle and Roy Babbington), gives birth to a personalized avant-garde style that puts Tippet in a class of his own. In the years following the album's release, Tippet became involved in the jazz rock of Centipede and Ovary Lodge with his future wife Julie Driscoll."

**TIPPETT, KEITH: Dedicated To You, But You Weren't Listening LP (AK 227 LP). \$21.00**

LP Version, 180 gram pressing, gatefold sleeve.

**CRESSIDA: Asylum CD (AK 229 CD). \$16.00**

"Cressida was an excellent British progressive rock band and authors of two memorable albums that are still much sought-after. Their second album, Asylum, was just as successful as their first, thanks to its captivating atmospheres and the technical ability of the musicians. Angus Cullen's pleasing vocal style is at times surprisingly folkie, while Peter Jennings unveils enviable talent and class, especially in certain jazz passages. Guitarist John Culley does the rest with clean guitar solos that never sound dated. The whole album is high-quality, but tracks like 'Munich', 'Lisa' and the eleven minute 'Let Them Come When They Will' are some of its highlights."

**JOSEFUS: Dead Box 3CD BOX (AK 235 CD). \$48.00**

"With a standard guitar-bass-drums-vocals (and sometimes harmonica) line-up, the Texas-based Josefus produced a classic, blues-driven 'made in the USA' psychedelic sound. This 3 CD boxset includes the complete Josefus discography: Dead Man (1969) and Josefus (1970) plus a full CD dedicated to various live and studio outtakes. Also contains booklet with extensive biographical notes and previously unreleased photos of the band."

**JOSEFUS: Dead Man LP (AK 235 LP). \$21.00**

"Rock-hard, blues-driven psychedelia straight from Austin, Texas, led by singer Pete Bailey

and guitarist Dave Mitchell. Their 1969 debut album, Dead Man, originally released on Hookah is a must for fans of early '70s underground psychedelic rock. Of their two albums, Dead Man is considered their most inspired, with one track (the title track) over 17 minutes long. Heavy quality cover and 180 gram vinyl."

**ARCADIUM: Breathe Awhile CD (AK 239 CD). \$15.00**

"Originally released in the UK in 1969 and perhaps most closely aligned with the heavier side of psychedelia, this obscure LP is a standard fixture on many a collector's 'most wanted' list. The intense 12-minute guitar and organ-driven opening track, 'On My Way', sets the album's slow-burning epic tone. The whole album is high quality, with no stale moments, but highlights include 'Poor Lady', the 7 minute 'Walk On the Bad Side', and the 10-minute 'Birth, Life and Death'. This reissue also includes two rare bonus tracks: 'Sing My Song' and 'Riding Alone'."

**ARCADIUM: Breathe Awhile LP (AK 239 LP). \$21.00**

LP version.

**ROBERTSON, DON: Dawn CD (AK 240 CD). \$15.00**

"Today the native San Franciscan Don Robertson is an improbable 60 year old multi-instrumentalist and new age composer, but back in 1969 when this album was released on Limelight (a subsidiary of Mercury) he was the obscure and uncontested master of 'eastern psychedelia'. In the mid-sixties, like many of his peers, Robertson began experimenting with non-western music, which led him to record the extraordinary Dawn in 1969. Here, in addition to piano, Robertson plays guitar, harp and various traditional instruments, such as the tablas and the jaltarang. The result is a surprising and engaging mix of eastern-influenced jazz, psych rock, and classical music. Gatefold sleeve with biography and archival photos provided by Don Robertson himself."

**ROBERTSON, DON: Dawn LP (AK 240 LP). \$21.00**

LP version

**STAVIS, GEORGE: Labyrinths CD (AK 241 CD). \$15.00**

"In 1969, banjo player George Stavis made his Vanguard debut with Labyrinths: Occult Improvisational Compositions For 5-String Banjo And Percussion, an eclectic release that enters into so-called 'Sandy Bull territory', using instrumental improvisation to bring together a variety of genres (jazz, country, ethnic and psychedelia). Here Stavis plays Earl Scruggs, John Coltrane, Ravi Shankar and John Fahey, but his own unique musical voice is what dominates the recording."

**BEN: Ben CD (AK 247 CD). \$16.00**

"This classic example of 70s British jazz rock is finally available on CD. Ben's legendary self-titled debut, originally released in 1971, is beautifully executed by this quintet, led by guitarist Gerry Reid and saxophonist Peter Davey. The album maintains a delicate balance between jazz and progressive rock, and the musical ability of each musician is apparent in each track. Featuring the classic 'faucet' cover art work."

**WRITING ON THE WALL: The Power Of The Picts CD (AK 252 CD). \$15.00**

"Part of the underground progressive movement, Writing On The Wall, was formed in Scotland, but soon moved to the more fertile musical territory of London, where they became the house band at the legendary Middle Earth club. During that period a handful of independent labels, dedicated to progressive rock and ready to sign new talents, were springing up. Writing On The Wall took advantage of this wave and recorded their debut Power Of The Picts album in 1970. Original copies of the album now fetch high sums, but when the album was first released it was shunned by many radio stations, who considered the sound to be too heavy for airplay. This lovely reissue also contains their first single 'Child on a Crossing' / 'Lucifer Corpus'."

**WRITING ON THE WALL: The Power Of The Picts LP (AK 252 LP). \$21.00**

"Part of the underground progressive movement, Writing On The Wall were formed in Scotland, but they soon moved to London, home of rock, becoming the house band at the Middle Earth club. During that period, a handful of independent labels sprung up, dedicated to progressive rock and ready to sign new talents. Writing On The Wall took advantage of that wave and recorded their debut Power Of The Picts album in 1970. Original copies of the album now fetch high sums, but when it was first released it was shunned by many radio stations, who considered the sound to be too heavy for airplay."

**MAY BLITZ: May Blitz CD (AK 253 CD). \$16.00**

"May Blitz was formed by drummer Tony Newman (Sound Incorporated, Jeff Beck), a musician with a heavy hand and decidedly at home in hard rock territory. Original copies of this album (the band's 1970 eponymous debut) sell for outrageously high sums, which makes this reissue an even more welcome addition to the Akarma catalogue. Excellent hard rock, enhanced by the solo guitar acrobatics of Jamie Black."

**DANDO SHAFT: Dando Shaft LP (AK 255). \$21.00**

Gatefold LP 180 gram. "High quality acoustic folk is what we find on Dando Shaft's 1971 release. The complicated rhythmic fabrics — woven together by melding guitar, mandolin and violin and joined by the expressive vocals of Polly Bolton — create unique progressive folk atmospheres that are definitely worth a listen. This reissue also features four bonus tracks, including the original demo for 'Spring Clog Dance'."

**DANDO SHAFT: Dando Shaft CD (AK 255 CD). \$15.00**

"High quality all acoustic folk is what we find on Dando Shaft's 1971 release. The complicated rhythmic fabrics — woven together by intricate guitar, mandolin and violin, and joined by the expressive vocals of Polly Bolton — create unique progressive folk atmospheres that are definitely some of the best of the period. This reissue also features four bonus tracks, including the original demo for 'Spring Clog Dance'."

**LEAFHOUND: Growers Of Mushroom LP (AK 256 LP). \$21.00**

Gatefold LP 180 gram. "This classic 1970 British hard rock album has finally been repressed with 2 bonus tracks! Although the title suggests psychedelic rock, the album actually brings on full-body Zeppelinesque hard rock, driven by the dual guitars of Derek Brooks and Mick Halls. Blues-based rhythms, strengthened by the vocals of Pete French (of the Brunning Sunflower Blues band) and Black Cat Bone (future Atomic Rooster). Featuring the rare British sleeve (with the German sleeve pictured inside). Extensive liner notes and a rare poster. A hard-prog classic not to be missed."

**MU: The Last Album CD (AK 258 CD). \$16.00**

"Recorded in 1974, Mu's second album never saw the light of day because the band broke up soon after recording. Finally released as a limited Italian-only edition in 1982, the music transmits a delicate mix of soundscapes, in which elements of blues, folk and West Coast psychedelia meld together thanks to a solid guitar base and the incisive vocals of 70s cult icon Merrell Frankhauser. 20 tracks (bonus tracks). " Fankhauser with Jeff Cotton, Randy Wimer, Jeff Parker, Mary Lee.

**BUFFALO: Dead Forever LP (AK 273). \$21.00**

"This 1970s Australian hard rock band became very successful in Europe in the 1980s thanks to three heavy albums for the Vertigo label (becoming the first non-English group to record for the label) The first of the trio, 1972's Dead Forever sold 25,000 copies becoming an



immediate classic of the genre. Upon the album's release the Vertigo office in Holland proclaimed 'Dead Forever is better in quality, production and music-wise than Black Sabbath's Vol. 4 — which is by no means slouch: hear it, if you haven't already'. Like Black Sabbath, Buffalo was also criticized for their controversial album covers and supposed satanic content (for the album cover of Dead Forever Buffalo chose a scarred, blood stained face, while the inside album features a rather macabre photo of the band in a Sydney cemetery), but also like their English cousins it was the band's hardrocking guitar heavy sound that would prevail."

**VA: Storm In The Garage 3CD BOX (AK 274 CD). \$48.00**

"3 CDs of pure sixties garage sound. The bands featured here are authors of rare 45s released in the USA between 1965 and 1969 and the sound ranges from garage punk to R to psych with plenty of fuzz guitar thrown into the mix for good measure." Artists: The Alliance, The Benders, The Cirkyt, The Doppler Effect, The Intruders, Lawson & Four More, The Lime, The Marauders, The Saints & Prince Of Darkness, The Sirs, The Soubenders, The Trolls, The Vagrants, The 'Fax, Lost And Found, The Boy Blues, The Bush, The Cardinals, Cheshmann Square, The David, Disraeli, The Epics, The Esquires, The Fabulous Prophets, The Intruders, The Juius, The Kyks, Little Boy Blues, Little Phil & The Night Shadows, The Motifs, The Romans, The Fabulous "Rumble", The Soubenders, The Undertakers, The Damnation Of Adam Blessing, Finch, The Vagrants.

**BUFFALO: Volcanic Rock LP (AK 276 LP). \$21.00**

"Less than a year after recording their impressive debut Dead Forever (which had their record label, Vertigo, claiming 'Dead Forever is better in quality, production and music-wise than Black Sabbath's Vol. 4') these Australian hard rockers were back with more of that same frenzied, guitar-heavy rock that was making them living legends not just down under, but in Europe as well. Here John Baxter and friends bring us memorable songs like 'Sunrise (Come my Way),' 'Till My Death' and 'Shylock', an authentic pearl for all fans of 70s hard rock. 180 gram vinyl."

**REIGN GHOST: Reign Ghost LP (AK 277LP). \$21.00**

"Toronto-based band led by Bob Bryden (gtr, vox) and Linda Squires (vox), whose pure yet often haunting vocals gave them their unique sound. Their debut album, originally released in 1969 on Allied, is a collection of psychedelic songs full of fuzz guitars and moody farfisa organ. They're sometimes reminiscent of Jefferson Airplane in their early days, but often try to deliver something original." 180 gram vinyl.

**SHIVA'S HEADBAND: Psychedelic Yesterday CD (AK 282CD). \$16.00**

"Led by Spencer Perskin, Shiva's Headband were well known on the 60s SF psychedelic scene for their strong live shows, scoring a Capitol Records deal in 1969. Returning to their home of Austin, TX during the 70s and beyond, the band released several albums and singles. Psychedelic Yesterdays was recorded at McAdams studio in Austin in 1977 and originally released on the Austin-based Ace label. Includes the 1968 45 single 'Kaleidoscopic / Song for Peace'."

**SHIVA'S HEADBAND: Psychedelic Yesterdays LP (AK 282LP). \$21.00**

LP version.

**BRITISH NORTH-AMERICA ACT, THE: In The Beginning... LP (AK 285LP). \$21.00**

"A combination of psychedelic melodies, pleasing harmonies, and simple, sharp songwriting make this 1969 Canadian combo's one and only release a much sought-after rarity. Now once again available on vinyl from the good folks at Akarma."

**FARM BAND, THE: The Farm Band 2LP (AK 287LP). \$34.00**

"This record is the work of a Tennessee rural and vegetarian community directed by Stephen, their guru who released four albums between 1972 and 1977. Their debut album reproduced here contains two LPs with inner sleeves and a giant poster. Their music was somewhat inspired by the Grateful Dead: long bluesy jams with good guitar solos, flute and violin (several tracks last more than eight minutes)."

**PUSSY: Plays CD (AK 288CD). \$16.00**

New reissue (previously on Background) of this 1969 UK album. "One of the rarest albums of the entire British prog-rock scene, Pussy's Plays is undoubtedly also one of the most obscure and beautiful. Their line up has always been a mystery as they never revealed their identity. A must for keyboard lovers and prog connoisseurs."

**PUSSY: Plays LP (AK 288LP). \$21.00**

LP version.

**GREENWOOD, NICHOLAS: Cold Cuts CD (AK 289CD). \$16.00**

"Nick Greenwood was a big part in the Crazy World of Arthur Brown's successfully acclaimed Fire LP, and when he left him in 1969 to pursue a solo career, he started to work on one of the most eclectic and beautiful examples of musical creativity. Released in 1972 on Kingdom Records, Cold Cuts is one of the rarest records to ever be reissued. British psych-prog enlightened by brilliant arrangements and highly inspired tunes with echoes of 'Arzachel' and 'Affinity'. Featuring Bunk Gardner (from Zappa's Mothers of Invention) and ex-Khan drummer, Eric Peachey."

**STEPHEN AND THE FARM BAND: Up In Your Thing LP (AK 291LP). \$21.00**

"In the late 1960s, Stephen Gaskin made a name for himself teaching a weekly class on the meaning of the psychedelic experience in San Francisco's Haight-Ashbury District. At the start of the 70s, he led a hippie exodus to Tennessee, where he created 'The Farm,' just about the only successful hippie commune still standing. This is the second album by Gaskin and the Farm Band who fall somewhere between the Grateful Dead and Jethro Tull performing long psycho blues suites with flute and violin solos. Featuring the original artwork which a poster and inlay notes about the history of the community."

**CLARK HUTCHINSON: A=MH2 LP (AK 293LP). \$21.00**

"A=MH2 is the debut album of one of the most interesting and irreverent bands of the British underground rock scene of the late 60s. Like the Deviants, Edgar Broughton Band, Pink Fairies, and Third World War, Clark - Hutchinson had an anarchic attitude towards the establishment, in their case represented by the music business. Very inspired and promising, A=MH2 combines many influences, brilliant ideas and the talent of Mick Hutchinson, whose guitar style recalls his passion for Indian music and rock blues."

**STONE THE CROWS: Teenage Licks LP (AK 294LP). \$21.00**

"Originally released in 1971, Teenage Licks was certainly the best reviewed album by this band and their bestseller; giving Maggie Bell's combo a certain notoriety during this period. This album also marks their switch from the initial bluesy background in favour of more power oriented hard rock supported by the talented vocalist and the art of axe hero Les Harvey. Original artwork."

**FARM BAND, THE: On The Rim of the Nashville Basin LP (AK 295LP). \$21.00**

"Collector's items since the beginning, all albums by the Farm Band have always been extremely hard to find due to the special nature of the band, a musical combo which sprang out from a hippie commune. Led by Thomas Dotzler (vocals/guitar/keyboards) and Walter Rabideau (guitar) the Farm Band's sound has much in common with hippie combos like the Grateful Dead but also with psych-rock ensembles like Jefferson Airplane."

**BROWN, BOBBY: The Enlightening Beam of Axonda CD (AK 298CD). \$16.00**

"Not to be confused with the famous R'n'B star of the same name, Bobby Brown became known to the public for his bizarre self-built percussion set which he played with hands and feet creating a very unusual and peculiar rhythm carpet, not to mention his odd vocal style which added to his intriguing musical choice a touch of captivating madness. Although not electronic, his musical take will be particularly enjoyable for who listened to experimental musicians such as Silver Apples, United States Of America, Moondog and Fifty-Foot Hose. This 1972 The Enlightening Beam Of Axonda is a supreme introduction to the bizarre world of Bobby Brown and the cover artwork confirms Brown's oddities."

**AMERICAN BLUES: Is Here CD (AK 917 CD). \$15.00**

"Originally released by Karma in 1968. 1st album by Dallas based band featuring Dusty Hill and Frank Beard (before they went on to join ZZ Top). Very good psychedelic blues-rock. 9 tracks. Original artwork."

**AKASHIC RECORDS/EASTWEST (JAPAN):**

**HARRIOT/JOHN MAYER DOUBLE QUINTET, JOE: Indo-Jazz Fusions CD (AMCT 2874). \$24.00**

"Japanese CD reissue of two original Atlantic LPs (Indo-Jazz Fusions and Indo-Jazz Suite) — originally issued in 1966/67 — featuring pioneering Brit-free alto Harriot (albums include: Free Form, Movement and Abstract) and virtuoso Indian-born violinist Mayer, as well as Kenny Wheeler, Allan Ganley, Coleridge Goode, Chris Taylor, Shake Keane, Pat Smythe, Diwan Mothar, Chandras Paigankar, and Keshav Sathe. With the rise in reissues of the 'exotica' end of Indian Music (Bollywood soundtracks, Outcaste-type stuff), it's a bit refreshing to have a reissue of something that actually works on a musical level instead of a kitsch one. And we have Towa Tei (of Dee-Lite) to thank for this! Anyways, Harriot's been severely under-documented in the 90's (his career parallels Dolphy, right up to the Indian stuff), he's about to blow up Ray Russell style, you can be sure of that. Smart." — Hrvatski.

**ALBA ABSURDIA (UK):**

**VA: Alba Absurdia CD (ALBA 001). \$14.00**

"The majority of the music within is exclusive to this release, including more of the second coming from Benbecula's Christ, more nursery rhymes from Frog Pocket and analogue heaven from Joni. Also exclusive to this release are tracks from bip-hop's star Bovine Life, minimalist glory from CK Dexter Haven, divine electro from the Wee DJs and digital mayhem from Diskono's Ehmsie Rocon. Many artists make their popular debut here with some tear jerking material from Operator, organic excellence from Benbecula's new star Reverbaphon and Nimrod 33 who re-writes the rules with what will no doubt become a total anthem in the 'chill out' rooms across the planet. Weighing in at exactly 20 tracks, this compilation further proves that Scotland is nurturing a new breed, untouched and unpolluted by the mainstream."

**ALCHEMY (JAPAN):**

**VA: Osaka Greasy Truckers CD (ARCD 007). \$18.00**

Alchemy is the Japanese Kingdom of Noise label (they also release punk rock stupidity and "local goth" of which we have no comment). This is the third volume of "West Psychedelia", featuring Subvert Blaze, Mannish Tone, Folk Tales + 1.

**SOLMANIA: Trembling Tongue CD (ARCD 077). \$18.00**

Third Solmania CD for the label. Studio recordings, two guitars and vocal.

**VA: Guitar Unlimited CD (ARCD 086). \$18.00**

Alchemy guitar compilation, featuring Kyoichi Tokuyama, Sisho, Seiichi Yamamoto (Boredoms) & Jo Jo Hiroshige (Hijokaidan). Tokuyama is from the band Auschwitz, here playing unspeakably vile wanky guitar/synth pop. Sisho plays sensitive folk rock. Yamamoto delivers strange off-kilter claustrophobic rock. Jo Jo's sound is pure solo screech as you might expect.

**NIHILIST SPASM BAND: Live In Japan CD (ARCD 093). \$18.00**

"Live album from Nihilist Spasm Band from Canada. The selection was done by the band from their last Japanese tour in March 1996. Also includes studio session track with Jojo Hiroshige from Hijokaidan."

**VA: Guitar Untouchable 3 CD (ARCD 094). \$18.00**

"3rd release from Alchemy's guitar compilation series. This volume is noise guitar battle with artists all over the world. Noisier than other in the series. Includes Mason Jones (from SF), Donald Miller (Borbetomagus. from NY), Murray Favro (Nihilist Spasm Band from Canada), Masahiko Ohno (Solmania from Osaka)."

**JURAJIUM: CD (ARCD 096). \$18.00**

"Jurajium is a noise unit which was active in noise scene early 80s together with Hijokaidan. They did a re-union performance opening up for Borbetomagus's Japan tour. This is their first album after 18 years of their history." Jurajium Hattai plays synth, keyboard, tapes & electronics. Jojo Hiroshige from Hijokaidan guests on guitar.

**NIHILIST SPASM BAND: 1984 CD (ARCD 106). \$18.00**

"Live performances from their regular Monday night performances at Forest City Gallery in Canada in 1984. Longly awaited CD reissue of the original that been released only as a cassette in few copies by Chimik Communications and traded at a premium."

**SPACE MACHINE: Cosmos From Diode Ladder Filter CD (ARCD 132). \$18.00**

"Alchemy limited edition series 'Inner Mind Music' 1st release. Maso Yamazaki (Masonna) new project. Using mainly EMS VCS3 vintage synthesizer & analog tape echos. Sound like: Conrad Schnitzler, ost/Forbidden Planet..... space electronic work."

**HIROSHIGE FEAT. YOSHIKO SAI, JOJO: Crimson Voyage CD (ARCD 136). \$18.00**

"Alchemy limited edition series 'Inner Mind Music' final release. This is Jojo's 4th solo album with 70s legendary female singer Yoshiko Sai. Like german progressive sound." Jojo (electric guitar, keyboard and percussion), Sai (voice & percussion). Three long tracks, recorded 2001.

**IDIODIOT O'CLOCK: CD (ARCD 137). \$18.00**

"Long time deleted 1st album (sole). This release is new edition +2 bonus tracks. Original release by CD on Alchemy Records & LP version on Org Records 1990." Org is the originating company of Maher Shalal Hash Baz, Nagisa Ni Te, The Hallelujahs, Reiko Kudo and Love Beach, etc. Lo-key psychedelic-undercurrent rock/pop, with a unique slant. Idiot O'Clock is organ driven, with a sorta American Down There vibe, hard to describe or understand, really. Do they even have porches in Japan?

**ALCOHOL (UK):**

**OTOMO/ROWE/SUGIMOTO: Ajar CD (AL ALORS1). \$16.00**

"Otomo Yoshihide, Keith Rowe, Taku Sugimoto. Grade A guitar trio recorded at LMCSound in London and engineered & mixed by Xentos. Fluorescent pink cardboard wallet. Insect

with amusing colour snaps of the players, who surely need no introduction."

**SELFISH AND THE IDEALS, BING: *Dizzy With Success* CD (AL B51). \$16.00**

"Pop music for the cynical present — bright, breezy, sardonic, witty, a work of dazzling luminosity that confirms Phil Ochs's contention that 'In such an ugly time, the true protest is beauty.' No one — neither crusty anti-consumer nor slick tv researcher — will be able to resist 'Anarchs In Love', 'Incapability Brown' or 'Sun Yat Sen', toe-tapping leftwing hits for an alternative top twenty chart of the imagination. Bing sneers his way through love songs, oozes louche charm as he launches into hymns in praise of Nijinsky or green environmental issues, rages against time, the universe and the state. Sprightly, slightly lopsided, always surprising, this is protest music that uses humour as a weapon against the monumental terrors of the world; and wit as a rapier to prick the bubble of pomposity. A dozen drunken drive-time songs with an all-star London underground band featuring Simon King (Orchestre Murphy), Richard Harrison (Spaceheads), Xentos Fray Bentos and Lepke Bukwater (Die Trip Computer Die) plus special guests."

**ORCHESTRE MURPHY: *Smut* CD (AL OMCD). \$16.00**

"A collection of immaculately crafted songs combined with a bit of sly wiggling-out and a few poignant instrumentals. Lyrically without equal, it's a foray into toe-tapping inventiveness — ironic, witty and a little outlandish. Moving restlessly between miniature improvisations — musical invocations of domestic tableaux — and craftily mock-heroic, swooningly epic ballads, *Smut* recognizes that a record release should be an event, not just a document or a manifesto."

**ALGA MARGHEN (ITALY):**

**MARCHETTI, WALTER: *The Bird Of Paradise* LP (ALGA 00). \$23.00**

"The Bird of Paradise: Hunting in the City. Performance time: from dawn to dusk. Leave your home, with a cool head, and carrying a briefcase full of birdcalls, of the kind used by hunters, as well as a portable tape recorder, slung across your back on a carrying strap. You will use it, at the proper time, to play a tape, which has also been placed in the briefcase. Once outside, you begin your performance of 'The Hunt' by crossing over to the sidewalk on a far side of the street, with respect to the building you have just left. After observing this building for several minutes, you will then begin to walk. From the point at which you begin to walk, proceed for 1632 paces, and then come to a halt. (Whenever you come to a halt you should always look around to your rear, since the Bird of Paradise may in fact be following you. Check at least three times, carefully casting your eyes in all directions). Resume walking, turn to the left at the first street corner, and stop again. Choose 6 calls and sound them 38 times. Then put them back into the briefcase and continue along your way, until passing the second street on the right. Remove 10 calls from the briefcase and sound them not more than 20 times. Resume your walking. Stop after 3274 paces, pick out a call with a powerful sound, and sound it 15 times. Resume walking, turn right at the third corner, take a few more steps, stop, open the briefcase, take 5 calls and sound them in alternation 127 times? 1005 more paces? after 2536 paces? sound it 140 times? walk 1634 paces? etc? etc? At a certain point you can constantly turn either right or left, entering and exiting every door along this whole new route until coming into sight of a park with a single tree. Once beneath this tree, sound all the calls a single time. If everything remains unchanged, motionless and silent, open the briefcase and take out the tape, which holds the recording of the song of the Bird of Paradise. Play it by means of the tape recorder which is slung across your back. Replay this tape 316 times. Having listened to the song of the Bird of Paradise, wait in complete inactivity for 24 minutes. And then, perhaps? This one-sided LP (25 minutes) with the recordings of the song of the Bird of Paradise is a secret."

**TAZARTES, GHEDALIA: *Une Eclipe Totale de Soleil* CD (ALGA 005). \$16.00**

"The first record released by Ghedalia Tazartes in 1979. Far away from contemporary music intellectualisms or from synthetical noise purists, this was certainly one of the most original and creative records of the 70s featuring a new form of musical expression...the value of this work was underestimated and only a few people had a chance to listen to its beautiful music. Now, due to the new growing interest, Alga Marghen has taken the decision to reprint all Tazartes records, starting with his first work. Originally conceived in two parts, *Une Eclipe...* has been remastered and is now integrated by a 25 minute new piece ('Part III'), composed expressly for this CD." A unique record, utilizing collage, strange vocals by Tazartes, trance-ethno backing splices, droning organ and childish naivete, in a spirit all of its own.

**HEIDSIECK, BERNARD: *Poeme-Partition "X"* LP (ALGA 006). \$30.00**

Some extremely interesting Sound Poetry LPs on this Italian label. Starting with one of the few available sound recordings by the French sound-poet Heidsieck, recorded at Jean Tinguely's house in 1962. "The recording of the original poem-partition 'X' (1960); due to its length the author couldn't give it on a public reading. It's destination was the record, finally issued for the first time after 37 years!" Last copies, new higher price (?).

**CHOPIN, HENRI: *Juan Carlos The First LP* (ALGA 007). \$30.00**

Some extremely interesting Sound Poetry LPs on this Italian label. "In the late 70s Henri Chopin composed two important audiopoems, 'cantata for two farts and Juan Carlos I' and 'les chuintantes respirent'; these were included on a Chopin LP issued in the historical series of art records called *Lotta Poetica* (1982). But a terrible mistake was done and the Chopin record was issued at the wrong speed (4 times faster than the original recordings)! While working with Chopin we decided to finally issue these infamous audiopoems in the correct original speed; so they were remastered and are now on Side A of this record. Side B presents 'Throat Power' never published on record before and 'Vertigo de Vertige' a composition from the 70s."

**CORNER, PHILIP: *Metal Meditations* LP (ALGA 008). \$20.00**

"*Metal Meditations* is the culmination of many years experience and experiment with the properties of resonant metal objects, whether intended for music for not." —Philip Corner. One side is taken from a 1974 performance at Merce Cunningham's studio, performed by David Behrman (electronics and performer) & others. There is also a 1975 performance with Bill Fontana and Corner ("long metal pipe with active microphone) as well as a short version from the Avant Garde Festival in Cambridge, MA, 1978.

**TAZARTES, GHEDALIA: *Tazartes' Transports* CD (ALGA 011). \$16.00**

"Probably represents the most original example of the artist's poetical and personal approach to sound organisation. The material of the first track, which gives also the title to this CD, was recorded in 1977 at the artist's own studio in Paris; the CD reprint of this mixed atmospheres masterpiece is followed by 'Transports 1' and 'Transports 2', both composed in 1997 for a theatre piece. We are here in front of a different kind of *transport*, where the more complex and powerful sound material contributes to create the dense, monolithic structure of these previously unreleased tracks. 'Elie', a piano piece performed in duo with the composer's young daughter, brings a poetic and more relaxing magic to end the program."

**CHOPIN, HENRI: *Les Mirifiques Tundras & Compagnie* LP (ALGA 012). \$20.00**

A beautiful picture disc LP. "Side 1 features 'La Digestion', an historical audiopoem dated 1972, as well as 'Les Pirouettes Vocales pour les Pirouettetements Vocaux', the last audiopoem created by the artists (12/95). Side 2 features 'Souffles des Tempêtes', certainly one of the most important works produced by Henri Chopin; recorded in 1993 at Fylkingen, Stockholm, this audiopoem compares the human breath of the artist (amplified using a microphone inserted into the throat, and distorted then through a large piece of electronic manipulations) to the natural and continuous wind blowing in northern countries where Chopin live a part of his life. All the audiopoems presented on this record are previously unreleased."

**NITSCH, HERMANN: *Musik Der 66. Aktion* 2CD (ALGA 014). \$26.00**

"The sound carrier accompanied by a series of photos depicting the 66. Aktion, which took place in 1980 in the patio of the Frankfurt Stadelsschule where Hermann Nitsch has been teaching a class for intermedia art since 1989, focused on musical creation within a coinciding event. The first musical statement of the Orgien Misterien Theatre is the scream, an uncontrolled, subconscious shriek uttered outside the real of linguistic structures. Hermann Nitsch later focused on the elementary noise of various instruments; the artist positions the members of the orchestra and their instruments contrasting them with forms of expression taken from musical history. An attempt at folklore-like ritual behavior, as well as at aggressive chromatics of the bruitist tradition; Nitsch produces a collage, he triggers collision, and he thereby sheds light on the common origin of all these elements. A digipak double CD in box with more than 2 and a half hours of pure Nitsch sound; containing a 24 page booklet with photos of the 66. Aktion."

**BRUHIN, ANTON: *InOut* CD (ALGA 015). \$16.00**

"Anton Bruhin is an artist and composer from Zurich, Switzerland, who was well-known to a very limited circle of people who had the chance to listen to his four wonderful LP records issued between 1969 and the end of the 1970s. Alga Marghen visited him and selected some previously unpublished material (1976/1981) for this first CD. This new title follows the two CD reprints of Tazartes records; again a music difficult to describe, which escapes categories. What was really impressing to the first listening was the special and particular quality obtained using very poor technical equipment, and how Anton Bruhin's creativity handled these low-technology means to reach a unique sound. In the first track, 'InOut', thousands of very short sound fragments coming from the most different sources are added like a patchwork, an acoustic quilt with geometric irregularities and varied patterns. 'Musik Vielleicht fur Sie', is based on the recordings of a self-made instrument, various sound sources and effects on a reel tape recorder equipped with an endless loop tape which skips the tape head; the result resembles a natural multiple echo with a long delay. The spatial illusion does not result from the stereo panorama, but from the spiral or screw shaped layerings into the depth of space. 'Wochenwende' deals again with creative recording technique; two tape recorders with loudspeakers for a ping-pong recording to let the listener perceive sounds as a spot moving fore and back from his ears. A digipak CD with an eight page insert. A big surprise for those who think low-fi music was created between the US and New Zealand notso much time ago. Still now-a-days one of the best examples of low-technology creativity, the music of this compact disc was recorded in the heart of the European mountains more than 20 years ago." "Massively entertaining 'outsider art' styled pieces from 1976-1981. The title track alone is worth admission; 23 minutes of microscopically granulated sound-clips, the results of pause-button abuse (the click of which alone is made an instrument) during a continuous music-room-test. Tuning whistle, toy and party gag instruments, electric razor, model ship engine with propeller, CH-Phon, feedback speaker-microphone, double shawm, falling down spoon, tearing scotch tape from spool, hair dryer, etc... all whizzing past your block at exponentially fast increments of space-time. A fascinating listen and a once-not-every-so-often-available peek into the cogs of a true, deranged, mission-from-god level convention-saboteur." —Hrvatski

**MARCHETTI, WALTER: *Antibarbarus* CD (ALGA 016). \$16.00**

Beautifully presented minimal sound works by this Italian composer, who has recorded for Cramps, etc. Digipak CD with fold-out poster of concrete poetry. This CD features studio recordings from 1998. concrete tone-waver and mystery of the highest order. "The *Antibarbarus* cycle of five pieces makes use of original tapes coming from the same recording sessions that originated some of Marchetti's major musical works realized in the 80s. The concept of this series of works respond to the common feature of presenting some homogeneous and untouched sound sources in the 'concrete' status of their inner — and necessary chaotic — level of entropy. The almost narrative thread of the *Antibarbarus* set of pieces doesn't intend to suggest, in a strict sense, a simply allegorical metaphor; not 'representation' but a diagnosis of a fatal paralysis, where the musical consciousness vainly struggles. This appears not without supposing an inversion of its dialectical sign, in order to oppose the antithesis of a radical humanism to the barbarity of utilitarian and instrumental reason."

**HANSON, STEN: *The Sonosopher Retrospective* LP (ALGA 017). \$19.00**

"Fylkingen has, in the course of its many years of activity, become a familiar factor in Swedish, as well as international, musical life, a unique forum for the presentation of experimental art. Since very early it began to work in collaboration with an electronic music studio in Stockholm for the creation of technically satisfactory performance possibilities. The movement within Sweden in sound poetry/text-sound composition took hold in the early 1960s with the reorganization of Fylkingen, aiming to develop the relation between art and technology. Sten Hanson's work is an excellent example of sound poetry treated extensively in an electronic studio; *The Sonosopher Retrospective* LP covers the long period of 30 years activity."

**HODELL, ÅKE: *200 Volts Buddha* LP (ALGA 018). \$19.00**

Another Fylkingen-related release; both of these feature previously unreleased material, in limited editions of 545 copies. "Åke Hodell was a fighter pilot in the 1940s and came into contact with literature after a bad accident which resulted in a long spell in a hospital. In the 1960s Hodell made a comeback with strongly experimental art — concrete poetry, picturepoems, multi-media work — playing a prominent role in text-sound composition. '220 Volts Buddha, Electronic Purgatorium' was commissioned by Fylkingen in 1970."

**CORNER, PHILIP: *On Tape From the Judson Days* CD (ALGA 019). \$16.00**

"On tape from the Judson days. Remember? When you made these things at home, on the best equipment you or your other poor friends could find? Electronic music from the 1960s. And you had that Japanese taperecorder with built-in mike; indeed that was the only piece of furniture on your tatami floor on the Lower East Side that summer of 1961. This compact disc presents tape music recorded between 1962 and 1963 for the friends meeting once a week in a loft in NYC. The first track, 'Lucinda Pastime', was the soundtrack for a dance piece by Lucinda Childs: 'the tape was made in the kitchen sink, with primitive equipment and all the different kinds of plates and bowls in the house. The enjoyment of listening to this musique liquide at night, in bed, and always finding it too short.' 'Memories: Performances': 'Ah yes...yes! The principle of this tape is the recombining of recorded performances from the past, my past, this time. Because the idea, and practice, of collage was really around in that time.' 'From Thais', was made on request of Yvonne Rainer, 'collaging

mostly extracts from Massenet opera, mix after mix to get thrown around fragments of the opening until the thin, otherworldly quality of the ending.' 'Oracle, a Canata on Images of War,' was commissioned by the Living Theatre: 'All sounds in violent counterpoint, made by me at home...playing with real noises, with a deliberately vulgarized reality made of over-recorded close-miked crashes which even blew the machine's circuitry. Mixed into the Darkest White Noise ever made.' 'Flares' used dancers and musicians and slides and lights in a total-space multimedia; this is the only piece on this compact disc which uses purely generated tape sounds. 'Circus Tape' was for 'a whole evening of inspired crazy-fun, from burlesque to creaking doors.' All previously unreleased works presented in a digipack CD with 16 pages booklet.

**BEHRMAN, DAVID: Wave Train CD (ALGA 020). \$16.00**

A digipack CD with David Behrman experimental music from 1959 to 1968. "The CD starts with the short piece called 'Canons,' a product of a 3 weeks stage in Darmstadt (summer 1959) featuring David Tudor on piano and Christoph Caskel playing percussions. 'Ricecar' is a prepared piano piece made in 1961 and has the flexible form of the kind favoured by European composers in the early 1960s, but also reflecting the work of Cowell and Cage. 'Wave Train,' (1966) marked the moment when something radical happened, in which established techniques were thrown away. A powerful feedback piece live performed with Gordon Mumma. 'Players with Circuits' (1966) is an exploration of raw materials, here a combination of live electronics and amplified acoustic sound. 'Sounds for a Film by Bob Watts,' for outdoor environment recording and homemade synthesizer, was recorded at Stony Point, the artists' cooperative which John Cage, David Tudor, Sari Dienes and other friends had established. The last piece, 'Runthrough,' was made for performance by members of the sonic Arts Union: Alvin Lucier, Gordon Mumma, Robert Ashley and, of course, David Behrman; two of them working the dials and switches of homemade synthesizers, and two others distributing sound in space with homemade photocell mixers; Time Records released a different version of this piece in 1969. All others are previously unreleased. The edition includes a 12 page booklet."

**BEHRMAN, DAVID: Wave Train 2LP (ALGA 020 LP). \$23.00**

"Double LP reprint of the famous David Behrman *Wave Train* compact disc issued a couple of years ago. Experimental music from 1959-68: 'Canons' featuring David Tudor on piano and Christoph Caskel on percussion; 'Ricecar' a prepared piece performed by David Behrman in the early 1960s; 'Wave Train' a powerful feedback piece performed live with Gordon Mumma; 'Players with Circuits' a combination of live electronics and amplified acoustic sound; 'Sounds for a Film by Bob Watts' for outdoor environment recording and homemade synthesizer recorded at Stony Point; and 'Runthrough' with Lucier, Mumma, Ashley and Behrman on dials and switches of homemade synthesizer and distributing sound in space with homemade photocell mixers (different from version released on 'Sonic Arts Union' LP). This edition comes in a colour gatefold LP cover with new graphic and lay-out. Edition of 500 copies only."

**GYGIN, BRION: Poems of Poems LP (ALGA 021). \$19.00**

"This record presents some of the most important experiments in cut-up and recording technique by the famous poet and artist, Brion Gysin. Originally recorded in 1958 at the historical Beat Hotel in Paris: 'Language is an abominable misunderstanding which makes up a part of matter. The painters and the physicists have treated matter pretty well. The poets have hardly touched it. In March, 1958, when I was living at the Beat Hotel, I proposed to Burroughs to at least make available to literature the means that painters have been using for fifty years. Cut words into pieces and scramble them.' 40 previously unpublished minutes of hypnotic, pure cut-up, only the voice of the author plus background noise from the Uher 4400 reel-to-reel recording machine; a fabulous, minimal piece of history. 'What to do with this all? Paste it to the wall with some photos and see what it looks like. Wait, paste these two pages together and cut in the middle. Paste it all together, end to end, and send it out like a big piano-roll. After all, it's not but matter. There's nothing sacred about words."

**HEIDSIECK, BERNARD: 50/70 LP (ALGA 022). \$19.00**

3rd LP on this by this French sound-poet on the label. "Featuring 'Poème-Partition "B"' (1957), for Bernard de Pontcharra, killed in Algeria; 'Poème-Partition "M"', suggested by a comment made by Henry Miller about 'Deserts' by Edgar Varèse; 'Démocratie II' (1977) and 'Publicité' (1979). The first two compositions belong to the Poème-Partition series, the starting point of Bernard Heidsieck's work, specially focused on the problem of a poetical direct communication and directly inspired by Nono, Stockhausen, Boulez and Cage. The latter two works were included in the Passe-Partout series, a formally more experimental one, based on electronic and reel-to-reel recording machine manipulations."

**HEIDSIECK, BERNARD: Vaduz CD/BOOK (ALGA 026). \$30.00**

"Here is it, finally! After the sold-out LP edition, Alga Marghen now presents the long time awaited book documenting the renowned work by Bernard Heidsieck titled 'Vaduz'. A hard-bound book, 40 pages, including two essays, the complete score, 'Vaduz' discography, bibliography, list of performances and a short Bernard Heidsieck biography. Also including a 12 minute compact disc. This sound-poem was commissioned by Roberto Altman in 1974 for an exhibition in Vaduz, the capital city of Liechtenstein, and has since then been performed all over the world. Conceived as a canon, the multiple structure of superimpositions is powered using electronic effects and manipulations."

**ANIMA-SOUND: Musik für Alle CD (ALGA 027). \$16.00**

"Paul and Limpe Fuchs music, better known as Anima, represents the most original and obscure event among German Kraut Rock. Here they play a wonderful and very inspired duet on Paul Fuch's self-built instruments with the pot-production collaboration of Will Neubauer's Echolette Ringmodulator. Privately issued on LP record in 1972 for the artists' own label Altepfarhof, these two 17 minute long improvisations titled 'n da da uum da' and 'traktor go go go' can surely be considered as one of the best psychedelic experiences ever created. Due to the intensity of the recording, Alga Marghen, in agreement with the artists, decided not to add more material to the CD reprint. Presented on digipack CD in a first pressing of 1000 copies. Excerpt from cover notes: 'In the summer of 1971 the authors of this record parked their wooden stage caravan, hauled by a Hanomag tractor, in front of Willy Neubauer's recording studio in Düsseldorf. They had been travelling for 6 months at a speed of 20 km/h through the country, chugging and building up their stage. After touring, they spent three isolated days in the studio and let Willy and his newly discovered electronic add wings to their minds."

**PATTERSON, BEN: Early Works CD (ALGA 028). \$16.00**

"Alga Marghen proudly presents the first record ever produced by Ben Patterson: 'This is not only my first CD, but also the first recordings of these works available to the general public.' Starting as a virtuoso double-bass performer of classical music, Ben Patterson was one of the very first founders of the Fluxus Group in Wiesbaden. This digipack CD will introduce you to some American neo-avantgarde music classics, a crossover between John Cage exploding influences and the experimental art atmosphere of the early 1960s in Europe. The

compact disc program includes two essential 1961 documents: 'Duo For Voice And A String Instrument' and 'Variations for Double-bass,' both recorded in concert at the Galerie Parnass in 1962; this event has special historic significance in that it included the first public presentation by George Maciunas of his Fluxus manifesto and plans for the Wiesbaden Fluxus Festival. 'Duo' was Patterson's most ambitious and lost attempt to combine graphic notation and chance operations for the realization of a performance score, while 'Variations' represents the moment when, unexpectedly, out of some unknown place, something new entered the process — humor! The other three tracks were recorded in Milano especially for this release; for this purpose a collaboration was asked to Philip Corner, Walter Marchetti, Davide Mosconi and a few more friends. These newly recorded pieces include 'A Simple Opera' (1995), a repetitive homage to Emmett Willons on his 70th birthday; 'Paper Piece' (1960), the work that cut the umbilical cord to all of the author's previous classical and contemporary musical training and experience, and 'Pond' (1961), a piece that reminds of Richard Maxfield's electronic music with voice collage. The edition includes a fold-out 16 page insert with original scores and photos."

**MARCHETTI, WALTER: Nei Mari Del Sud CD (ALGA 029). \$16.00**

"Walter Marchetti's *Nei mari del Sud* may be regarded as the 'epitome' work of all his recent musical output. Firstly for it represents the original re-elaboration of a former work achieved in 1982; secondly, the manipulation techniques here applied rise in the same principles formerly developed for recording the Antibarbarus set of pieces, a cycle to which the new work therefore refers in terms of an ideal continuity, though it preserves some peculiar characters strictly connected with the source of its basic music material. The former version of 'Nei mari del Sud' was originally conceived as an environmental music or, more properly, as a piece of 'acoustic theatre'; to accompany an installation staged on June 9, 1982, during the international contemporary music festival Musicaia at Teatro Carcano, Milan. In this stage installation, Marchetti expanded for the first time on a larger scale the same figurative scheme that usually marks his major work in progress: a series of installations invariably entitled 'Musiche da camera,' where the 'icon' of a piano defines its role in a seemingly paradoxical context. In the scenery of 'Nei mari del Sud,' as shown in the photographic sequence reproduced on the CD fold-out, the black carcass of a grand piano appeared on the surface of a large expanse of sea, artificially re-created with a shapeless heap of bluish tissue-paper. In the background, the slow, progressive unsticking of the blue paper-curtain, accidentally caused by the floodlight's heat, configured the impending threat of a gigantic wave on the point of completely submerging the scene. The acoustic décor projected for this installation invaded the whole stalls through twelve loudspeakers set in a semicircle in the rear of the audience. This equipment simultaneously played the tracks of six magnetic tapes, whose signals were displaced out-of-phase by inverting the two poles of each loudspeaker and by means of the reciprocal crossover of each mixed channel. Perhaps, an even more calligraphic adherence to the same 'subject' inspired the version of 'Nei mari del Sud' now subtitled 'Musica in secca'. Not being possible to reproduce with absolute fidelity, in a studio recording, the acoustic design originally conceived for spreading the six sound sources in a theatre space, Marchetti chose to create, using the same material, a new work that could express the relationship with its archetype transposing the same 'icon'; on a more pregnant metaphorical axis. Answering to an always implicit exigency in Walter Marchetti's oeuvre and coherently investigated by the composer with more and more penetrating awareness — the same processing techniques efficaciously employed in 'Antibarbarus' revealed themselves extremely suitable for raising to the highest degree the critical and metalinguistic reflection stated by this metaphorical axis. A piano *englouti* in the abysses of that process of reification in which the heritage of musical thinking is irrevocably sunk. Finally, Walter Marchetti has touched the bottom of music. Presented on digipack compact disc, in a first pressing of 1000 copies, including a foldout with photo documentation, an essay by Gabriele Bonomo, a testimony by Robert Ashley and a poster."

**ASHLEY, ROBERT: String Quartet...How Can I Tell The Difference CD (ALGA 030). \$16.00**

"String Quartet Describing The Motions of Large Real Bodies' was composed as the potential orchestra for an opera based on the text of 'In Sara, Mencken, Christ and Beethoven There Were Men And Women'. When the work was composed, in 1972, it was clear that a huge change in electronic instrumentation was just beginning, a change that would involve computers and sound producing devices as yet undreamed of. The piece consists of an electronic orchestra of 42 sound producing modules. The technique of the string quartet is for each player to make a stream of intentional but unpremeditated (that is, random) very short sounds, pulses, somewhat like pitched clicks, but with the formats and overtones of a string instrument (this idea came from the rumor of a performance by Takehisa Kosugi). These sounds go directly to a set of four loudspeakers, but at the same time they are delayed electronically, and those delayed sounds are sent to a series of seven networks of sound producing modules activated by the very brief coincidence of an original sound and a delayed sound. The operation of the networks as a result of the coincidence can, in the theoretical world of electronics, produce almost any sound imaginable. In the performance recorded here few of the technical resources were available. Now, of course, there are computer 'patching' programs that would make the job possible, but complicated. Such are dreams, when technology promises a 'new world'. Sort of like 1492. The hills and mountains separating San Francisco Bay from the Pacific Ocean are filled with a labyrinth of endless concrete tunnels constructed by the military in the 1930s in anticipation of World War II, to defend San Francisco Bay from invasion. At the entrance of every tunnel is a huge steel door. When the door is slammed, the reverberation through the labyrinth seems to last forever. It is one of the wonders of the world. Naturally, Robert Ashley tried to record this phenomenon. On the occasion of the recording, just as the reverberation seemed to die away, a motorcyclist, miles away in the tunnels, started coming closer. The effect, which took minutes, was as if the reverberation had been reversed, as if the tape recording was running backwards. A perfect case of coincidence as illusion. In Version One of 'How Can I Tell The Difference?' the composer tried to create the drama of the recording of the reverberation and the motorcyclist, using the 'String Quartet' as an 'orchestra', in the way it was intended to be used in the opera. In Version Two of 'How Can I Tell The Difference?' a solo string player using the same playing technique as in the 'String Quartet' opens and closes the sound 'gates' to electronic reverberations and prerecorded sounds running continuously with the performance. A digipack CD edition including an 8 page booklet with scores and liner notes written by Robert Ashley."

**ASHLEY, ROBERT: String Quartet Describing the Motions of Large Real Bodies - How 2LP (ALGA 030 LP). \$23.00**

"Double LP reprint of the compact disc by Robert Ashley titled *String Quartet Describing the Motions of Large Real Bodies / How can I Tell the Difference? (I & II)*. 'String Quartet' was composed as the potential orchestra for an opera based on the text of 'In Sara, Mencken, Christ and Beethoven There Were Men And Women'. When the work was composed, in 1972, it was clear that a huge change in electronic instrumentation was just beginning, a



change that would involve computers and sound producing devices as yet undreamed of. The piece consists of an electronic orchestra of 42 sound producing modules. The technique of the string quartet is for each player to make a stream of intentional but unpremeditated (that is, random) very short sounds, pulses, somewhat like pitched clicks, but with the formats and overtones of a string instrument (this idea came from the rumor of a performance by Takehisa Kosugi). These sounds go directly to a set of four loudspeakers, but at the same time they are delayed electronically, and those delayed sounds are sent to a series of seven networks of sound producing modules activated by the very brief coincidence of an original sound and a delayed sound. The operation of the networks as a result of the coincidence can, in the theoretical world of electronics, produce almost any sound imaginable. In the performance recorded here few of the technical resources were available. Now, of course, there are computer 'patching' programs that would make the job possible, but complicated. Such are dreams, when technology promises a 'new world'. Sort of like 1492. The hills and mountains separating San Francisco Bay from the Pacific ocean are filled with a labyrinth of endless concrete tunnels constructed by the military in the 1930's in anticipation of the World War II to defend San Francisco Bay from invasion. At the entrance of every tunnel is a huge steel door. When the door is slammed, the reverberation through the labyrinth seems to last forever. It is one of the wonders of the world. Naturally, Robert Ashley tried to record this phenomenon. On the occasion of the recording, just as the reverberation seemed to die away, a motorcyclist, miles away in the tunnels, started coming closer. The effect, which took minutes, was as if the reverberation had been reversed, as if the tape recording was running backwards. A perfect case of coincidence as illusion. In Version One of How Can I Tell the Difference? the composer tried to create the drama of the recording of the reverberation and the motorcyclist, using the String Quartet as an 'orchestra', in the way intended to be used in the opera. In Version Two of How Can I Tell the Difference? a solo string player using the same playing technique as in the String Quartet opens and closes the sound 'gates' to electronic reverberations and prerecorded sounds running continuously with the performance. This edition comes in a colour gatefold LP cover with new graphic and lay-out. A double LP set with 3 recorded sides (side 1, 3 and 4; side 2 is blank). Edition of 500 copies only."

**VA: Rumoriarotonda CD (ALGA 031). \$16.00**

"Live recording at the Rotonda del Pellegrini, Milan, January 21st, 1959 featuring John Cage, Morton Feldman, Juan Hidalgo, Leopoldo La Rosa, Walter Marchetti. Among all the events involving John Cage during the long stay in Europe that followed his controversial appearance at Darmstadt Ferienkurse in September 1958, the concert he held in Milan on January 21st perhaps represents a less well known episode. The reasons that justify the necessity to present here, after forty years, the complete recording of the concert, and that restore the measure of the exceptionality of this rare document can be summarized in the contrasting reactions catalyzed by this event. Featuring Cage's intervention both as composer and performer of one's own work as well as of two piano pieces by Morton Feldman, the concert at Pellegrini's 'Rotonda' may be considered the first event of experimental music in Europe in which the presentation of American and European composers consciously acted on an agreeing and equal aesthetic horizon. Both the set of pieces in programme and the peculiar environmental frame of the concert were fit intentionally for emphasizing the radical aesthetic conceptions of the compositions performed. Cage's choice was highly representative and related into those works of his recent catalogue that more than any other was pushed on the way of a conscious neutralization of compositive intention. The Duo which opens the concert significantly consists of the parts for flute and viola excerpted from his celebrated 'Concert for Piano and Orchestra'. Cage then completed his participation in the concert, besides performing some unspecified numbers from 'Music for Piano' (the piece that showed him the possibility to de-conceptualize the resort to chance operations transcribing the paper point imperfections), also performing two of the three 'Piano Pieces' with which Morton Feldman, in 1954, was reconverted to conventional notation, while preserving the same rarefying qualities his music formerly acquired by means of the systematic adoption of aleatory graphic notations. Juan Hidalgo, Walter Marchetti, and Leopoldo La Rosa on the contrary premiered six compositions purposefully written for this occasion, employing aleatory procedures for the first time in their works. Both Hidalgo and Marchetti wrote a trio and a quartet firstly following a common notational stylization, which provides the spatial distribution of a prearranged, but reversible, sequence of intervals within a flexible temporal grid, structured fixing each subsequent time limit. Curiously, those procedures forerun the so-called 'temporal-brackets' technique that Cage will employ, at the end of a long creative career, in time-structuring his famous 'Number Pieces'. The cyclical alternation between the instrumentally always-heterogeneous ensemble works and the slight sonority of the solo piano pieces, was presumably regulated, in fact, by an evident principle of symmetry. More than constituting a restriction, a so rigid performing frame plausibly acted as an efficacious form of conjugation in strict connection with the environmental space. Exploiting the circular architectonic structure of the concert hall all the performers were spread abroad among the audience, with the piano exactly placed in the centre. According to Cage, in the integration of the physical space into the performing process one can recognize a basic requisite that consented to transform music composition in an unforeseen event in which the physical separation of the performers allows the sounds to issue from their own centers and to interpenetrate in a way which is not obstructed by the conventions of European harmony and theory about relationships and interferences of sounds. At a distance of only few months since Cage described with these words — in one of the three lectures given in Darmstadt then collected under the title 'Composition as Process' — one of the distinctive features of his conception of an experimental work, the concert at Pellegrini's 'Rotonda' perhaps represented the first concrete opportunity to verify and extend these same concepts. So, not only the concert at Pellegrini's 'Rotonda' was characterized by the performance of works that accepted the indeterminacy as their own operative premise, but also for having been a collective event in which the individual contribution of each composer, the strict succession of the works without solution of continuity, the dislocation of the sound sources in the space, mutually acted as autonomous elements, but interrelated in the comprehensive design of their concordant dimensioning in the environment. The edition includes a 36 pages essay with photos and full documentation of the event."

**WOLMAN, GIL J.: L'Anticoncept LP (ALGA 032). \$19.00**

"This first LP record by Gil J. Wolman features two important and connected moments of his poetic production: three mégapneumies (that's how the author defined his poems) and five excerpts from the soundtrack of his film titled *L'Anticoncept*. In the very early 1950s Wolman, together with his friends Dufrene and Brau, left Isou's Lettrist movement and the dictatorship of the letter for the development of a more personal research in the arts. The Mégapneumies actually were a topical and formally very aggressive moment in the development of the later experimental sound poetry. As Henri Chopin wrote: 'Historically Wolman was our source, since he overpassed the phonetic poem made of letters'. And Dufrene: 'Since the early 1950s Wolman and I where always together in the same fights. Wolman is

the poet of the breath, the breath that he opposed to the letter of Isou, and whose influence was decisive for the evolution of the ultra-lettrism? It's the breath that creates the poem: rhythm and scream, the scream until now inexpressed in poetry; scream of joy, of love, of anguish, of horror, of hate, but scream'. Premiered on Feb. 11, 1952, and immediately banned, the first experimental film by Gil J. Wolman titled *L'Anticoncept*, was divided into two sections: a non-narrative soundtrack, some kind of interior monologue including physiological noises, and a visual part built on the irregular alternation of black and white circles screened on a meteorological balloon. A 'music of light' wetting the scene and producing a physical movement in the audience. Wolman wrote: 'As the Mégapneumie units created a new sonority, this disintegration represents the transitory period and the beginning of a new amplification of the arts'. And the amplification came."

**CORNER, PHILLIP: 3 Pieces For Gamelan Ensemble CD (ALGA 034). \$16.00**

"'Gamelan' means for Phillip Corner more than the name for Indonesian orchestras. The composer uses the word the way, apart from Europe, someone might say 'symphony'. A basis of making music, adding a few wonderful ideas from the Orient: a precise relation between the scale of time and that of musical space; a simple formal concept, expressed directly through sensual attractiveness; some freedom, or mystery, added to the precision. 'Gamelan' is the name of the first piece. In 1975 at Livingston College where Barbara Banary, who had just constructed the earliest instruments for Son Of Lion, invited Phillip Corner to compose a piece. Its opening gong stroke and long resonance has gone through several revivals over the years since, and has come to seem like a 'classic'. This piece is the link to the composer's earlier works, particularly those of struck resonant instruments, like *Metal Meditations*, which are intensely focused on the immediate presence of the sounds. What is added here is counting, although counting so long a length dissolves again into the intuitive. The second track on this CD is titled 'The Barcelona Cathedral'. The composer Tom Johnson wrote about it in 1978: 'A few weeks ago I attended a rehearsal of New York's own gamelan ensemble, Son Of Lion. One of the works I heard that evening was a new composition by Phillip Corner. Corner was conducting in big slow beats that fell heavily once every few seconds. With each beat about ten mallets fell onto the metallic percussion instruments with a tremendous clang. A variety of pitches resulted, and the general effect was much like a big church bell. The piece went on for nearly half an hour, always with that same relentless beat, but with slightly different effects.' These first two compositions, first issued on LP for Lotta Poetica, have been remastered for this CD edition that also features a previously unpublished major work entitled 'Belum'. The author wrote about it: 'There is improvisation within a structure that only reveals itself over many repetitions. The melody is quite difficult, with many syncopations and rhythmic irregularities. We have learned it well, but since no one knows exactly how each will play, there is individual freedom and group chance results. Bringing together different cultures in a new kind of harmony. ...It [the music culture of Indonesia] has added to my previous development sense of music as wonderful-sound, the sense of music as wonderful-measure. Thanks to this, I now love numbers and with no diminishing of the senses...'. 16 page booklet, color photos, graphic notations and scores are included with liner notes written by Phillip Corner."

**PALESTINE, CHARLEMAGNE: Alloy (Golden 1) CD (ALGA 035). \$16.00**

"The *Golden Research* is the name chosen for the complete documentation of previously unpublished works by Charlemagne Palestine starting from the early 1960s to the mid-late 1970s. Such a huge project will include seminal collage and electronic music, Bell Studies, New York and California Drones, Piano drones as well as more specific compositions. All the recordings will be exclusively available through Alga Marghen. Be ready to change your own opinion about minimalism and music in general? *Holy1* and *Holy2* were both recorded in NYC in 1967. Charlemagne Palestine was listening to a lot of ethnic world music; he was also immersed in the late night New York soundscape and absorb the spatial sound diversity and beauty that such a big city could only express very late at night? He worked also at night building up a sound, oscillator by oscillator; then add tiny increments of white noise that would gradually make the sounds thicker and thicker until they were immense sacred machines humming like gargantuan tibetan bees. The sounds were played very very loud making all the room and objects in it resonate while outside all was quiet and sleeping. *Holy1* & *Holy2* were done this way. Then, in 1969, Tony Conrad asked Charlemagne Palestine to make some carillon music for his film *Coming Attractions*. They were seeing each other regularly when the Free Music Store of radio station WBAI asked Palestine to create a piece for an event they were preparing to broadcast live on radio. So he asked Tony, his saxophonist Bob Feldman and his then wife and soprano Deborah Glaser to collaborate on a work that he would organise around an instrument that he invented at that time called an Aluminium. Tony Conrad played an instrument that he invented, the Long String Drone, that was a long string attached to a long wooden structure and amplified. Bob played the chimes and a conch. Deborah sang and played chimes and Charlemagne sang, also played the chimes and some percussion instruments that they found lying around the hall where they played. The piece became *Alloy* and the sound used as all electronic background continuum, played through loudspeakers in the hall, were *Holy1+2* from 1968. Digipak CD edition with folded insert and liner notes."

**PALESTINE, CHARLEMAGNE: Continuous Sound Forms (Golden 2) CD (ALGA 036). \$16.00**

"This CD features two very special moments of the acoustic production of Charlemagne Palestine. A very peculiar strumming for 2 harpsichords and the first piano composition marking the passage from the electronic music period to strumming technique. Elisabeth Freeman and Charlemagne Palestine met in 1971 at Cal Arts near L.A. while she was a student of the international harpsichord virtuoso Fernando Valenti. The sound and clarity of the harpsichord perfectly fitted the sonic approach of Charlemagne who, in 1975, invented a strumming for her. In 1976 she performed the World Premiere of *Strumming for Harpsichord* at the Purcell Room in London and the next year, 1977, the American Premiere of this work at Carnegie Recital Hall in New York City to critical success. Then in 1978 they visited the harpsichord factory of William Martin in Pennsylvania and decided to experiment with two harpsichords together. The recording featured in this CD, *Duo Strumming for 2 Harpsichords* (three excerpts), was recorded in that magic moment. You will experience both the harpsichord sound and the strumming approach in a way you never had before. This recording of *Piano Drone*, from 1972, was recorded at Cal Arts playing the first Bosendorfer Imperial piano that inspired the piano music style to come. At the beginning we hear Terry Jennings 'Getting His Stuff' and then Charlemagne play in the style of that time which was very arpeggiated liquid and dreamy. This *Piano Drone* on the original Imperial of California beginning with the voice of Terry Jennings is dedicated to him."

**BERROCAL, JACQUES: Parallèles CD (ALGA 037). \$16.00**

"Jacques Berrocal has been very active since the beginning of the 1970s. No one in France could mix jazz, improvisation, rock'n'roll, punk, no wave, spoken words and industrial music like him. He also had a central position in the creation of d'Avantgarde, a collective record label that issued some of the most particular sessions of the mid-late Seventies. At the same

time he was working on never ending sessions for records that were never issued. Jac and his band were the Apostles of the non-urgency, enjoying recording in unusual situations, with no rules, improvising on undefined structures or using non-musical material mixed with ethnic instrumental solos. In 1976 d'Avantage issued a wonderful record LP titled *Parallèles* featuring, among the others, Bernard Vitet, Roger Ferlet, Pierre Bastien, Michel Potage, Daniel Deshays, with the intervention of Vince Taylor, the dark diamond of rock'n'roll who inspired David Bowie's Ziggy Stardust. Just a couple of years later Berrocal collaborated with Steven Stapleton to create the first Nurse with Wound record LP. *Parallèles* features very different styles; acoustic solo and duo for trombone and cornet as well as a large ensemble 25 minutes long piece dedicated to the futurist Russolo (again, two years later, Mr. Stapleton dedicated his first NWW record to the same Italian artist). Also to mention are 'Post-Card', recorded in a Pigsty in 1976, and the legendary 'Rock'n'roll Station', a mini-concert for voice (Vince Taylor), double bass (Roger Ferlet) and bicycle (Jac Berrocal). The remastered CD also includes five previously unreleased tracks that were actually left out of the original record: 'Villa Povera Naturale' (1972) is a short piece for pocket trumpet and various concrete elements; 'Occupe' by Michel Potage is an excerpt taken from an LP that d'Avantage never issued; 'Shorten' and 'Lisylis Pavillon' are the first experiments using electronics and 'Cryptea IV', taken from the sessions of the early Futura LP. Thirty years later Jacques Berrocal is still there, where nothing is waiting for him, totally outside the rules, out of fashion thus indecomposable. A digipack CD edition including a folded insert with very nice original photos and scores."

**M.E.V.: *Spacecraft/Unified Patchwork Theory* CD (ALGA 038). \$16.00**

"In the fall of 1966 a group of composers that included Frederic Rzewski, Alvin Curran, Allen Bryant, Jon Phetteplace, Giuseppe Chiari and Richard Teitelbaum organized 'Avanguardia Musicale I', a festival of several consecutive nights at the Accademia Filarmonica Romana. The program included tape music, Fluxus performance art pieces and live electronic works. It was also the beginning of the group MEV. One year later the group was in Rome, Italy, but also involved in a very active period of touring in Northern Europe, mostly in Germany. It was the period of the first major collective piece, 'Spacecraft'. In many ways, the music of that period was the most unique and radical in the group's thirty years history. The instrumentation included Rzewski's amplified glass plate to which he attached coiled and stretched springs of various kinds, all highly amplified with contact microphone. With it he generated a range of sounds from the screaming of wild animals and viscous percussive clangs to richly resonant low gong sounds. Alvin Curran used contact mikes to amplify a large Italian olive oil can, an African thumb piano and various items of junk he scavenged at the site of the gigs, as well as a distorted amplified trumpet. Allen Bryant's idiosyncratic instrument, an old electronic organ he had bought in a Roman flea market and re-wired by trial and error until he got the sound he liked, and Richard Teitelbaum's Moog, which he played by twirling knobs while triggering it with his brainwaves and toes and amplified heartbeats made up the 'synth' section. Finally, Ivan Vandro's (at that time also member of Gruppo di Improvvisazione Nuova Consonanza) wildly wailing alto sax — usually long, high sustained screams or low guttural honks — rode above the dense noise textures that gradually evolved and grew over time into violent climaxes. These in turn gave way to soft, slow and meditative sustained vocal and electronic drones and chants. This CD, the first in a series of editions devoted to MEV, introduces us to the integral 42 minutes of 'Spacecraft' recorded in Cologne, Germany (1967), as well as to the more recent 'Unified Patchwork Theory' recorded at Rote Fabrik in Zurich (CH), in 1990 featuring Curran (sampler and synths), Rzewski (piano), Teitelbaum (synths), Steve Lacy (soprano sax) and Garrett List (trombone, voice and electronics). Digipack CD edition including a folded insert with original photos of the group from 1967, the text by Frederic Rzewski titled 'Plan for Spacecraft' (first published in Source Magazine) and an excerpt from 'Some MEV Memories' by Richard Teitelbaum."

**MARCHETTI, WALTER: *De Musicorum Infelicitate* CD (ALGA 039). \$16.00**

"As Walter Marchetti told to the producers of *De Musicorum infelicitate*, i.e., 'The Unhappiness of Music, this will probably be his last music work, but this is not the only point making this edition a very special one. Coming after two CDs previously issued for Alga Marghen (*Antibarbarus* in 1998 and *Nei Mari del Sud* in 1999) these 'Ten Pieces in the Form of Painful Variations' dispose in their unceasing and implacable sequence the landing at an anaphorical finis terrae, the extreme and impassable threshold, beyond which music can but sink in the abyss of its own loss of consciousness, in front of the horizon of the definitive loss of its exhausted tradition. 'De musicorum infelicitate', anamnesis of the condition of music, a barren aesthetic code ineluctably suspended between self-mystification and expression of the inauthentic, having reached the limit of its own fertility and every faculty of the imagination. 'De musicorum infelicitate', longing for a magniloquent destructio musicae, the destruction of an administrated practice, of a tautological exercise devoid of inner necessity. As Gabriele Bonomo, the project coordinator of the complete Walter Marchetti editions for Alga Marghen, remarks in the liner notes, music has been reduced to leading a ghostly existence, haunting the cemetery of history and frustrated by the impossibility to adhere to itself; if only music were able to recognize its own superfluity it could fulfil its destiny. While listening to these 'Ten Pieces in the Form of Painful Variations', each one with the precise duration of six minutes, you will realize that music, this extremely dense sonority close to the pulverisation limit, is talking about itself."

**HIDALGO, JOHN: *Una Voz* LP (ALGA 040). \$18.00**

"ZAJ has always been located close to the limits of the arts, the music, the theatre, the writing, the word, the object, the body. This has conducted to stay at the borders of the traditional artistic circuits, of the institutional spaces and, curiously enough, of the official vanguardias (fluxus, wiener aktionismus, etc?). Since 1964 ZAJ organise several festivals and premiered most of the compositions of Walter Marchetti and Juan Hidalgo. They also invited other composers including the devastating performance of Fontana-Mix-Feed by Max Neuhaus in 1965 and a reading of Bernard Heidsieck in 1967. They privately issued 5 ZAJ-books: Juan Hidalgo *Viaje a Argel*, 1967, and *De Juan Hidalgo*, 1971; José Luis Castillejo *La Caída de l'Avion*, 1967, and *La Política*, 1968; Walter Marchetti *L'arprocate seduto sul loto*, 1968. But they never produced a record? And here it is, the first ZAJ record ever issued: *Una Voz*, written by Juan Hidalgo, read by Javier Martinez Cuadrado and recorded by Walter Marchetti who also added some music by opening the windows on Paseo de Santa María de la Cabeza. An evening in Madrid on September 1967. As Juan Hidalgo wrote for the liner notes: 'I spent about 10 years reading, hearing and meditating, outside, around and inside Zen Buddhism. Una Voz, this repetitive vocal music, couldn't have been conceived without these circumstances. This 'metaphysic' work developed in the years I was living in Italy; first in Milan and then in Rome. Walter Marchetti and John Cage supported all this with their knowledge and friendship. The final result is a reflection on life, non-life, pain and pleasure'. This project has been coordinated by Walter Marchetti who strongly wanted this LP to be the first ZAJ record. This edition also includes a 16 pages booklet (size cm. 30x30) with the complete Spanish text (first published in *De Juan Hidalgo*) and the English translation. Edition of 323 copies."

**BRUHIN, ANTON: *Rotomotor* CD (ALGA 041). \$16.00**

"The new compact disc by Anton Bruhin issued by Alga Marghen is titled *roto motor* and covers two different areas of the artist's research. The first one is represented by a group of works including the short and mysterious environmental recording 'ORAX' as well as 'Lange Tone', 'VERSUCHPILZ 6' and 'Paul is 35', three excerpts from the epic 'MC-10 zyklus' created between 1976 and 1977 recording various layers of sound sources on two cassette recorders with loudspeakers. The complete zyklus consists of 12 different episodes (each one ten minutes long) which investigate the multi-layer ping-pong recording technique; the spatial illusion of the monoaural replay which moves away from the listener's ears into the depth of space. Far away sounds coming from a cosmic dimension or from an abyssal space, moving fore and back. The loss of sound quality considered as stoned space improvement. 'roto motor: ein motorische Idiotikon', the title track, is a 28 minutes long reading, one of Bruhin's major works. Rotomotor is a poetic Idiotikon of the swiss-german dialect where, instead of the straight alphabetical order, the words are organised according to the similarities of their letters (each word differ from the previous one by just one letter). For this reading a delay equipment which repeated the signal after 0.6 seconds was used and each word is superimposed to the echo of the preceding one. On one hand this echo generates the rhythm of the performance, on the other it supports the acoustic metamorphosis of the words. Again, a very simple concept perfectly accomplished. What results from the whole program is maybe difficult to describe, maybe more easily perceivable in a state of alternate consciousness. But surely a quite unique sense of acoustics approach; so no surprise to see him mentioned in the mythical Nurse With Wound reference list. Chance meeting in an Alpine chalet of a roto-Bruhin and an AKRE."

**CORNER, PHILIP: *Gong + CD* (ALGA 042). \$16.00**

"*Gong +* presents three previously unpublished compositions by Philip Corner recorded in New York City, 1974. 'Metal Meditations with Listening Center', a 29 minutes long piece, is a collaboration between Philip Corner and Bill Fontana. At that time Bill Fontana was very interested in the resonance properties of every object, putting his ear to everything, and sometime recording what he called 'Listening Centers' (soon to be issued by Alga Marghen). A microphone placed in a resonating space (for example a jar, or a pipe) recording the environment with no intervention from the artist. This time the 'Listening Center' was integrated as an active element on two pages from 'Metal Meditations' ('one stroke: vigorous: one resonance' and 'these are twirlings, swirlings') performed at the Intermedia Foundation. The continuous resonance of metal objects mixed with the chaotic sounds of New York City distorted through the 'Listening Center'. 'Gong!' is a series of works and can be considered forms of kinds of 'Metal Meditations'. They are more-elaborated performing plans for/on this 'prototype of all rich resonances', so, are musics assuming long-resounding & more-than-single-pitched large-surfaced (likely) lower-tone-favoring metals. Some substitutions are possible: piano? low clusters and selected sonorities. Colors controlled from pedal. Struck by soft stick(s) — or from keyboard. This specific version, titled '2 as entrance ? passageway (resounding regularly)', was recorded on May 22nd, 1974 at The Kitchen and performed by Philip Corner, Brian Dallow, Daniel Goode and Carole Weber. The piece starts with deep resonances of the gong played by two performers and very slowly fades into the pulsation of the low-key strings of the piano. The last composition on this compact disc, taken from a different series of works titled 'Pulse Polyphony', was also recorded at The Kitchen during the same festival. 'Pulse Polyphony' compositions may use very different materials; one of them (the central part of 'Oracle', an electronic music piece) was included in *On tape from the Judson years*, a previous compact disc issued by Alga Marghen. The version presented here is the passage from string piano to bell-tree."

**LORA-TOTINO, ARRIGO: *Fonemi* LP (ALGA 043). \$18.00**

"Arrigo Lora-Totino is probably best known for having been the editor of the famous sound poetry anthology issued by Cramps Records in the 1970s with the title *Futura*. But only a few know about his sound poetry production. Following Henri Chopin's idea that poetry is above all an expression of the body through its own language, Lora-Totino started his important poetical practice in 1965 with 'Fonemi', a sound sample of erasure: the reading of a text recorded on tape is filtered through an electronic pulse generator that splits it into small fragments. Also featured on this LP is 'Poesia liquida & liquimofono': in 1968, together with the artist Piero Fogliati, Lora-Totino staged a 'liquid poetry and music' show. While he 'dove' and 'drowned' words into the idromeagafono and watered the audience with liquefied consonants, Fogliati operated on the liquimofono, a sort of water organ, thus producing liquid music. LP edition limited to 345 copies."

**NEUHAUS, MAX: *Fontana Mix-Feed* CD (ALGA 044). \$15.00**

"This compact disc includes the complete documentation of Max Neuhaus' *Fontana Mix-Feed* performed in venues in the US and Europe between 1965 and 1966. With these performances Neuhaus introduced the idea that acoustic feedback, previously always abhorred, could be a useful technique for generating sound. 'Feed' is the title of the score Max Neuhaus made with the chance operations specified in John Cage's 'Fontana Mix'. In 1963, while exploring ways of changing the timbre of percussion instruments through amplification, Neuhaus discovered a means of generating sound: the creation of an acoustic feedback loop with a percussion instrument inserted inside it. Beginning with pickup of room sound with a contact microphone which is touching a percussion instrument, a loop is quickly created when the speaker projects the amplified result back on the percussion instrument again. Neuhaus decided to create a realization with the mixture and interaction of four channels of these loops. The factors here are so complex that even if the piece were to be performed twice in the same room with the same audience, the same instruments, and the same loudspeakers, it would have completely different sound and structure each time. It is a beast, alive!" First compact disc edition with the integral documentation. 20 pages booklet including photo of the performances, scores as well as composer's and editor's notes. Digipack edition.

**CHOPIN, HENRI: *Revue OU 4CD/BOOK* (ALGA 045). \$90.00**

Miraculously over-the-top presentation of Henri Chopin's famous sound-poetry "magazine", issued either as 4CDs or 6 LPs (currently sold out), each in a heavy-duty LP-sized box. "Since the end of the fifties, Henri Chopin, an explorer in the new recorded sound poetry field, has never ceased, through his own work as well as through his publishing activities (*Revue OU*, a magazine with record from 1963 to 1974) to defend the electronic exploration of the voice and the body. If Henri Chopin's *Revue OU* is such a remarkable publication, then this is surely because it is one of the truly — and most authentically — 'contemporary' publications of its time. Yet at first sight, the word 'contemporary' seems to offer a rather simplistic description of such a visionary publication as Chopin's *OU*. When we consider in the general cultural context of the sixties, for example, aren't all mid-century art publications generally 'contemporary' in one way or another? And when considered in terms of most other poetry publications of the sixties, doesn't Chopin's *OU* clearly stand out as one of the most significant 'experimental' or 'avant-garde' publications of the mid-century? As Chopin observes, he considered the sound poetry published on the records in *OU* to be a distinctively 'new

form of art'. On one hand sound poetry constitutes an almost archetypal practice, but on the other hand sound poetry also emerges from the very sources of recording technology by means of its use of electro-magnetics. As this collection of CDs (remastered under the supervision of Henri Chopin) reissuing the complete *Revue OU* records indicates, Chopin's most striking achievement was to consistently identify and publish the first major works of many of the most visionary transatlantic artists exploring the new recording technologies of the fifties, sixties and seventies. Far from attempting to establish any monodimensional 'movement', Chopin characteristically championed a wide variety of those poets, writers and composers whom he perceived to be 'in movement', and whom he subsequently applauds as 'Fabulous Independents'. Following an editorial logic of selectively eclectic inclusion, Chopin's *OU* records published an astonishing diversity of inter-generational and international experiments. These include intense electronic readings by William Burroughs and Brion Gysin; pioneering optophonetic works by the Dadaist Raoul Hausmann; 'crirhythms' and vocalic improvisations by François Dufrene and Gil J Wolman; fragmentary poems-partitions by Bernard Heidsieck; high-tech text-sound works by composers such as Ake Odell and Sten Hanson; electronic abstractions by Bengt Emil Johnson; phonetic poems by Mimmo Rotella; 'handy tech' performances on self-built electronic instruments by Hugh Davies; haunting tape-manipulations by Ladislav Novak; playful improvisations by Bob Cobbing with Anna Lockwood; dramatic monologues by Paul de Vree; electronic concrete music by Jacques Bekaert and — of course — Chopin's dynamic orchestrations of the body's 'factory' of corporeal sounds. Chopin's writings equally consistently championed the 'electronic language revolution' facilitated by what he describes as 'technological means which extend the human body', thereby inaugurating an enormous expansion of human expression. Many manifestos and theoretical texts, as well as original photos, have been published in a 70 page book which includes: an essay by Nicholas Zurbrugg titled 'Living with the Twentieth Century'; a detailed presentation of the contents of each issue of the *Revue OU* as well as an analysis by the author of the complete Chopin's audio poems published in *OU*; an essay by Chopin on the new medias titled 'Expressions and Techniques'; the famous Chopin's manifesto 'Open Letter to the Aphonic Musicians' issued in *OU* No.33 (1968) and its 'Sequel to Open Letter' published in 1982 on Zurbrugg's Stereo Headphones; Dufrene manifesto 'Pragmatic of Crirhythm'; 'Henri Chopin, a British Viewpoint' by Hugh Davies and a series of testimonies by William Burroughs, Sten Hanson, Jacques Bekaert, Jackson MacLow; Dick Higgins, John Giorno, Bob Cobbing, Paul de Vree, Larry Wendt and more. The LP-size boxset also include 30 fold-out black and white *OU* inserts (size cm.26x26, or cm.26x52, or cm.52x52) reproducing the original scores of the audio works featured on the 4 CDs (by Chopin, Heidsieck, de Vree, Davies, Cobbing, Bekaert) as well as graphic works by John Cage, Tom Phillips, Arriago Lora-Totino, Michel Seuphor, Ben Vautier, Stefan Themerson, Richard Orton, Pierre Albert-Birot. Also included is a 16 pages booklet with a critical text titled 'You've got to Laugh' and a full colour poster (size cm.52x52) 'for William Burroughs' both by Henri Chopin. First press of 1000 copies."

**CHOPIN, HENRI: *Revue OU* 6LP (ALGA 045 LP). \$105.00**

"The same sound material included in the 4 CDs of the *Revue OU* boxset reissuing the complete *OU* records is also available in a limited vinyl edition. This edition includes 5 picture-discs reproducing the design conceived for the original *OU* record covers as well as graphic works by Chopin, Hausmann, Gysin, Odell, Rotella, de Vree and Cobbing. One extra LP features six previously unpublished sound poems by Henri Chopin from the *OU* period. This LP is: Henri Chopin *The Body is a Sound Factory* and is only available with the vinyl edition of *OU*. The six records are issued in an edition limited to 300 copies." Please note: the 70 page documentation book and the complete *OU* inserts presented in the 4CD boxset are NOT included in this edition, they are only available w/ the CDs.

**PALESTINE, CHARLEMAGNE: *In Mid-Air* CD (ALGA 047). \$15.00**

"The first electronically generated sounds that Charlemagne Palestine ever heard came from the machines he encountered in ordinary daily urban life. Machines like the refrigerator electric motor, or electrical generators; but it was especially the sounds of motion (race cars, motorcycles, war planes, rocket ships) that first excited his sonic imagination as a young teenager. Then he heard the electronic music of Tod Dockstader, Pierre Henry and Pierre Schaeffer, the famous 'Podme Electronique' of Varese, Xenakis and 'Gesang der Junglinge' of Stockhausen. He immediately reacted buying a cheap reel to reel tape recorder, cutting and pasting recording tape and making collage sound experiments. Then, one day, Charlemagne Palestine experienced at an electronic music studio what electronically produced sounds waves looked and sounded like through an oscilloscope and he began studying Helmholtz's on the sensation of tone. He started dreaming of an expressive continuous ever-moving, everchanging sound form; an enormous sonorous, 3-dimensional sculptural canvas in mid-air using electronically produced sounds. The first experiments were done with simple sine tone generators emitting the purest sound waves without any overtones. With access to more complex systems the sound was constructed using the sine/sawtooth/square wave oscillators in a fluid everchanging mix of adding or filtering overtones and white noise to create sonorities constantly changing timbres and weight. Five early electronic compositions including 'Sine Tone Study' (1967); 'Open Closing' (1968), created through speed alterations of 'Holy 1+2'; 'Seven Organism Study' (1968); 'Negative Sound Study' (1969) and 'Timbral for Pran Nath' (1970). Late night electronic sonorities created on the Buchlas 100 & 200 systems available at the New York University Intermedia Centre. All compositions previously unreleased. 3-folded digipak cover with original photos and liner notes written by the composer."

**ASHLEY, ROBERT: *Wolfman* CD (ALGA 048). \$15.00**

"This edition on compact disc introduces us to the most extreme experimental side of the famous American composer. The program starts with 'The Fox' (1957), the first electronic music work by Robert Ashley which already displays the future electronic music theatre style. Dark atmospheres and primitive tape collage techniques recorded at home, mixing the electronic tape and the voice in a single 'live' pass. The title track, 'The Wolfman', was composed in early 1964 and first performed on Charlotte Moorman's festival of the avant-garde in New York in the fall of the same year, gaining considerable reputation as a threat to the listener's health. For the occasion instigated by Feldman, Robert Ashley composed a piece of tape music, 'The Wolfman Tape', to be played along with the vocal performance of 'The Wolfman'. The idea of a tape composition, which is to come out of the same loudspeakers as the voice and the feedback (the main sound source for this composition), is to fill-in the ongoing performance sound and to transform the performance into an elaborate version of the 'drone' under the influence of electronics. The choice of what sounds should be on the tape is determined by the need to have the whole range of frequencies brought into the feedback, but to give those sounds a short duration in other words, a blizzard of very short sounds across the whole frequency range so that the illusion of the sounds coming from all parts of the room is preserved. For the performance of 'The Wolfman' recorded here, produced at the University of California at Davis, Robert Ashley used an earlier (1960) tape composition entitled 'The 4th of July'. That composition changes gradually from a parabolic-

microphone documentation of a backyard party into a layering of tape loops and tape-head feedback. 'The Wolfman Tape' (1964) is, as described above, a tape composition made for a short performance of 'The Wolfman'. It uses tape-speed manipulation and mixes of many layers of 'found' sounds, both from AM radio and from recordings made using different kinds of microphones. 'The Bottleman' was composed in 1960 as music for an experimental film by George Manupelli. The 40 minutes long version preterred here involves contact microphones on a surface that holds a loudspeaker some six feet away. The loudspeaker is broadcasting open-circuit 'hum' (at the American standard of approximately 60 hertz). That pitch is raised slightly through tape manipulation and the result is mixed with vocal sounds and other 'found' sounds played back at various tape speeds. All compositions previously unreleased. The digipak CD comes with a 12 pages booklet including liner notes written by the composer and the complete score of 'The Wolfman', first issued in *Source* magazine."

**POUSSEUR, HENRI: *Paysages Planétaires* 3CD BOX (ALGA 051). \$68.00**

"In year 2000 Henri Pousseur was asked by Philippe Samyn, architect of Brussels who likes to work in association with other arts, to lend his support to the plan for the construction of a business complex by one of the most important building enterprises in the country. There were four low buildings arranged like different parts of a medieval castle-village, grouped around a kind of large open central court. Leaning on the suggested image, Pousseur immediately suggested that the first spinal-column be composed of an electronic carillon, sounding in variations every hour, thus making the hours between 6 a.m. and 10 p.m.

Henri Pousseur imagined then a connection between the time of Nivelles (a city 40 km south of Brussels, where this large project will be situated) and the time of the entire planet and the more or less metaphoric sonic and musical realities attached to it. He made on the one hand the 16 hours of a theoretically complete day of work (from the cleaning service up to the last researches in the office) correspond to the 24 hours of a complete terrestrial revolution. And divided the globe into eight large north/south 'slices', themselves divided into three perpendicular 'rings': north, center, south, with the understanding that only inhabited lands were taken into consideration. To each of the 8 'great hours' of the total duration, Pousseur associated 3 regions, one of each ring (north/center/south) set out as far apart as possible on the terrestrial globe.

Over a background of a fairly continuous variety of noises which are perpetually evolving: sea, fire, city, swamp, industry, forest, etc. there are ethno-musical samples from one region or from several regions involved, more or less worked over by all sorts of numerical methods which vary their capacity to be recognized and their effectiveness as quasi-traditional music. This work once finished (realised in the Studio of the composer's son Denis), Pousseur made a synthesis on three discs by superimposing the landscapes (a bit in the manner of the previous *Etudes paraboliques*) in 16 *Paysages Planétaires*. The titles of the landscapes expresses by their contraction the simultaneous or alternate presence of several regions; for example, 'Alaskamazonie' is self-explanatory. Something like 'Gamelan Celtibere' brings out a play; between the West Coast of Europe with the Indonesian archipelago and even the northern part of Australia. Continuing like this you could find it amusing to reconstruct the circum-planetary movement of the work.

Michel Butor, for forty years accomplice of Henri Pousseur, has been willing to write the prose-verse alternating poetic structure, very luminous, which makes a global accompaniment to the procession of these landscapes. His text is included in the 60 pages documentation booklet, also featuring 2 long essays by Henri Pousseur: 'Paysages Planétaires' and 'Atmospheric and Cultural Sources for Each of the Landscapes'.

Finally, by this work, Henri Pousseur renders homage to all the singers and instrumentalists, sound engineers, ethnic musicologists and editors who have either produced, or gathered and transmitted, all the marvellous musical invention which inspired and nourished the work and which, with the sounds of the world, of nature, of society and of industry, are supposed to represent a kind of formal summing-up of life's multiplicity on this sailing Earth as she travels through cosmic space.

All the images, obtained through extensive digital treatments, were conceived and manipulated by Henri Pousseur. Heavy cardboard slipcase with 3CDs and 60 page booklet."

**TAZARTES, GHEDALIA: *Diasporas/Tazartes* CD (ALGA 053CD). \$16.00**

"More than 5 years after the CD edition of *Eclipse totale de soleil* and *Transportes*, Alga Marghen finally decided to also reissue the first and the forth LP by Ghedalia Tazartes including both on one CD. Ghedalia Tazartes is a nomad. He wanders through music from chant to rhythm, from one voice to another. He paves the way for the electric and the vocal paths, between the muezzin psalmody and the screaming of a rocker. He traces vague landscapes where the mitre of the white clown, the plumes of the sorcerer, the helmet of a cop and Parisian anhydride collide into polyphonic ceremonies. Don't become a black, an arab, a Tibetan monk, a jew, a woman or an animal but to feel all this stirring deep inside of you. The greatest trips are made in the deep end of the throat: the extra-European music open the ear to Ghedalia's intra-European exotism. Where was music before music halls? Where was the voice before it learned how to speak? Ghedalia is the orchestra and a pop group all in one person: the self is multitude and others. The author and his doubles work without a net, freely connecting the sounds, the rhythms, his voice, his voices. The permanent metamorphosis is a principle of composition, it escapes control, refuses classification. To hell with the technocrats of noise and the purists of synthetic culture. All art like all true mythology use a double clavier, playing nature and culture, feeling and the distance of the flesh, death. Off limits!"

**PALESTINE, CHARLEMAGNE: *Charlemagne at Sonabend* 2CD (C@S 2001). \$42.00**

"First time available 2CD set of the Charlemagne Palestine performances at Sonabend Gallery, New York City, 2001. Privately issued by the composer and exclusively distributed by Alga Marghen. The first contact between Charlemagne Palestine and the Sonabends took place in Paris with Simone Forti. It was 1972 and collaboration immediately started. Soon after Charlemagne created a sound installation at their gallery on rue mazarine in Paris and then, when they decided to move to West Broadway Soho and leave Paris, they asked the composer to inaugurate their new Soho address by creating a double disk, '4 manifestations on 6 elements'. The Sonabends organised several concerts and installations with Charlemagne until the middle seventies. Some time after the composer gave up performances and his sculpture was presented more in Europe than America. At the end of the nineties a new meeting happened and the Sonabends announced that they had decided to leave Soho for a bigger space in Chelsea and proposed again for Charlemagne Palestine to create a disk. This time it was agreed to record a series of performances done directly in their new space on 22nd street and so *Charlemagne at Sonabend* was born. The 2 disks comprise a private performance recorded at their gallery 2 days before the concerts on a Sunday (which is disk one) and the second disk comprises the 2 live performances recorded on the following Tuesday and Wednesday middle of September 2000. All the performances are played on a Bosendorfer Imperial piano."

**CASTILLEJO, JOSE LUIS: *TLALAATLA BOOK+CDR* (MARGHEN 11). \$50.00**

"Alga Marghen proudly present *TLALAATLA* the new editorial creation of José Luis





One is immediately reminded of Chain Reaction artists, only it may be far more enjoyable for those that find a lot of that imprint's style to housey much of the time. Jirku is working solely with computers, giving his overall sound a very rich and modern sound with a lot of punch."

**MONSTRE: *Sucre 3 CD (ALIEN 24). \$9.00***

"The recording is constructed mainly with voice-based sounds, processed, looped, treated as well as various toy instruments, primitive drum machines and samplers. We will refer to Monstre's sound as 'harsh pop'. In this respect it may remind some people of the beautiful music of Slap Happy Humphrey, a supergroup fronted by Alchemy/Hijokaiden's Jojo Hiroshige. We are talking about an artist who is making pop under influence of folks like Demetrio Stratos, vocalist of Italy's 70s avant-garde group Area that also featured Walter Marchetti. Monstre is also influenced by the likes of Robert Ashley, Henri Chopin and more current sound artists as well."

**MIGONE, CHRISTOF: *Quieting CD (ALIEN 25). \$12.00***

"The fourth solo recording from conceptual sound artist Christof Migone. *Quieting* is a fine example of the artist's ability to pay attention to minute detail. The record runs just over 40 minutes and features 18 different tracks that play in and out of each other in a similar vein to Ryoji Ikeda's *±* CD. Sounds on the recording range from pulsing electro glitch popularized by the likes of Pan sonic, Rehberg & Bauer and Migone's own duo Undo with Alexandre St-Onge. It features field recordings and experimentation with periods of silence, reminiscent of projects by folks like Brandon LaBelle, Steve Roden, Achim Wollscheid and Tokyo's WRK collective of Minoru Sato, Atsushi Tominaga and Toshiya Tsunoda."

**BRUME AND ARTIFICIAL MEMORY TRACE: *1st Encounter CD (ALIEN 26). \$13.00***

"Finally we are able to bring to light an electroacoustic masterpiece which unites the talents of France's Christof Renou [Brume] and Belgium's Slavik Kwi [AMT]. Each artist has constructed and deconstructed the other's original material, and through this process they have created beautiful fluid collaborations. *1st Encounter* was completed in 1996 and is part of an ongoing series of releases by Artificial Memory Trace. The sound on this particular installment is as one would expect given the backgrounds of the two artists: a mixture of electro-acoustic and concrete sounds."

**HAINO, KEIJI: *Abandon All Words At A Stroke, So That Prayer Can Come Spilling 2CD (ALIEN 27). \$17.00***

"We are very pleased to announce two new recordings by Keiji Haino, focusing on hurdy-gurdy and wave drum. Continuing in the vein of our previous release with Haino (the 66 minute drone *So, Black is Myself*) this double CD remains very dark and very ambient for the most part. Each disc features one long piece using one of the two different instruments and each is individually titled. The main title as well as the individual track titles perhaps give the best insight into the mind of this enigmatic performer and the message he is trying to convey. Keiji Haino is easily one of the most exciting live performers of our time, exuding a passion and an intensity rarely matched. Disc 1 is a solo piece for hurdy-gurdy and is an absolute gem. It is among the most gentle and beautiful pieces of work we have been graced with by His Darkness. At times comparable with elements of the *Affection* recording that came out PSF in the early nineties and like disc two recalls the work of Nijjumu, another project of Haino. Disc 2 starts off really quiet with metallic resonance, slices of treated voice fragments and loops of feedback. It continues with rattling and bursts of vocal shrieks, with periods of absolute silence shattered by jarring belches of sound. Out in anyone's Keiji Haino collection. This is certainly one of Keiji Haino's most psychedelic sounding solo releases, at times reminiscent of early works by Amon Duul's *Psychedelice Underground* and *Experimente* recordings and at times it recalls some of the work by pioneering psychedelic ensembles from Japan such as Kawabata Makoto's Acid Mothers Temple, East Bionic Symphonia and Taj Mahal Travellers."

**KRISTIAN, SHALABI, ST-ONGE: *Trio Recordings (Self-titled) CD (ALIEN 28). \$12.00***

"Alien8 Recordings is releasing the studio recordings from the trio of David Kristian on EMS VCS-3 synthesizer, Sam Shalabi on guitar and oud, and Alexandre St-Onge on upright bass. The sound of these three musicians is a mixture of electronics with bowed bass and prepared guitar and oud. The results are quite impressive. Many may consider it unlikely that such a combination of instruments could successfully blend into something interesting and enjoyable. However, a precedent may have been set by projects like Otomo Yoshihide's I.S.O. and his Cathode release, not to mention a number of Europeans who are blending electronics with their free jazz and avant-garde music, to an extent not yet seen here in North America. The trio presents a rather unique sound and the instruments blend beautifully together. At times it is reminiscent of Euro improvisers such as Polweschel [2]; a gentler Konk Pack or AMM come to mind."

**SHALABI, SAM: *On Hashish CD (ALIEN 29). \$13.00***

"On Hashish is dedicated to German historian Walter Benjamin and highlights Shalabi's compositional skills. Here he has enlisted the help of a dozen musicians from the local scene, recorded them at the Hotel 2 Tango, then spliced and diced their playing and shaped it into his own compositions. The sound here is comparable in some respects to the sounds of legendary euro-improv super group AMM. The first track is long piece that weaves piano, bowed bass, flutes, percussion, distorted voice samples and other sounds. The piece moves along quite smoothly until the eleven minute mark, when the piece takes a psychedelic twist, due to the bizarre tape splicing of flutes. The second track is a much shorter piece at 5:41, a chaotic symphony of sorts that brings to mind some of Hermann Nitsch's orchestral actions. The third and final track weaves field recordings of various forms of static with sparse piano."

**SET FIRE TO FLAMES: *Sings Reigns Rebuilder CD (ALIEN 30 CD). \$12.00***

"Set Fire to Flames are a collective of thirteen musicians from the musical community of Montreal (including multiple members of Exhaust, Fly Pan Am, godspeed you black emperor!, Hanged Up, HRSTA, undo and more). There is no doubt that Set Fire to Flames bears some resemblance to the projects of its contributing members, but the band is incredibly unique at the same time. Brooding and beautiful, haunted and haunting, *Sings Reigns Rebuilder* is so stunningly/lovingly played and skillfully assembled, infused throughout with a massive sense of slow-burning tension and periods of weighty, rousing release — sweeping everything along with it. Packaged in beautiful full-colour gatefold heavy paper jacket, including 24 page booklet."

**LOPEZ, FRANCISCO: *Untitled #123 CD (ALIEN 31). \$14.00***

"This latest outing by Spain's most prolific experimental artist was prepared with sounds recorded in Grain Silo #5, in Montreal, Quebec. Last year the experimental duo known as [the user] began the Silophone project, transforming an abandoned grain silo into a gigantic instrument. *Untitled #123* starts off with a minute of silence, forcing the listener to pay close attention, like on many of Lopez' recordings. Incredibly subtle changes and fluctuations in volume and body begin to take place. The piece begins to display the Silophone sounds more clearly at the 10-minute mark, dark metallic resonance that feels strangely gothic. This continues until sharp piercing slices of mechanical sounds cut in and out of the

piece every few seconds (imagine being subjected to giant blasts of machinery). This continues until the 19-minute mark where all audible sounds dissolve and all that is left is some of the most demanding low-end ambience one is likely to experience."

**TANAKH: *Villa Claustrophobia CD (ALIEN 33 CD). \$12.00***

"Tanakh is a layering of sound and structure that combines songwriting sensibility and improvisational abstractions that are as thick and rich as they are minimalist. These two seemingly opposed forms fluidly combine to forge dark sweet lulling gypsy melodies dug from middle-eastern sands that have been knuckled across Appalachian washboards that shadow the city in which they live. *Villa Claustrophobia* marks the debut of this new project and features an all-star ensemble including Mic Turner (Dirty Three), Jessica Billey (Lofty Pillars), David Lowery (Cracker), Ned Oldham (Palace) and Nirmal Bajekal (Ravi Shankar's band) amongst others. Between them they bring vocals, violin, viola, cello, bass, percussion, electric and acoustic guitars, flugel horn, trumpet, clarinet, and various ethnic and home made instruments to the recording."

**TANAKH: *Villa Claustrophobia LP (ALIEN 33 LP). \$14.00***

LP version; comes with a bonus CD with six extra cuts (five of which are only available to those who purchase the LP)

**ACID MOTHERS TEMPLE: *Electric Heavy Land CD (ALIEN 34). \$14.00***

"*Electric Heavy Land* is one of the most over the top releases to come out of the Temple so far, and is perhaps Kawabata Makoto's heaviest groove-oriented material since the classic Mainliner debut *Mellow Out*. The recording is made of three tracks that at times will have listeners reminiscing over the likes of early Mudhoney and Monster Magnet's *Spine of God* era sound. It's the one of the catchiest records from the incredibly prolific psych unit in recent times and can be best compared to the heavier tracks on *Absolutely Freak Out Zap Your Mind* the bordering-on-metal sound the band often seems to take on in live situations."

**LOPEZ, FRANCISCO: *Addy En El Pais de Las Frutas y Los Chunches CD (ALIEN 35). \$14.00***

"*Addy en el país de las frutas y los chunches* was originally released in an edition of 500 copies on the ND label in 1997. This release is most comparable to efforts that centered more on the environmental aspects of artist's work and is somewhat comparable to releases such as *La Selva* and *Untitled Music for Geography*. *Addy* was the first American release by Lopez and to this day remains the artist's favorite release. The sound world created and captured by Francisco Lopez on this recording is absolutely incredible, a beautifully horrifying listening experience. This could very possibly be one of the most important ambient records of the last 10 years and truly reinvents the concept of field recordings. *Addy* could easily serve as some of the most effective soundtrack music ever. This recording transcends mundane aural experiences. The listener will recognize many sounds but will have never quite heard them like this. It is environmental music without even the slightest influence of New Age. Far from it, it is closer to massive drone music or even at times dark-ambient."

**MENCHE, DANIEL: *Beautiful Blood CD (ALIEN 36). \$13.00***

"The sound on this recording is what one might expect — insanely powerful drone based music composed of the richly layered sounds of different instruments and field recordings, allowing the listener to pick up on new sounds and subtleties with every listen. This is incredibly unusual music that takes influence from both ambient and noise circles and blends the two to fantastic results. The final product is a very unique style of drone music that has incredibly rich and powerful sound. This work can be compared to works and stylistic approaches taken by the likes of Francisco Lopez, Phil Niblock and Hermann Nitsch, in terms of their use of layering massive drones to create portions of their work."

**SHALABI, SAM: *Osama CD (ALIEN 37). \$13.00***

"... 'protest music about arabophobia in a Post 9-11 World'. Musically, *Osama* takes quite a leap from the territories occupied by Shalabi's last solo outing, *Hashish*, comprised of field recordings, tape music and improv sewn together to fantastic results. *Osama* features contributions from over thirty Montreal musicians and takes a straight-ahead hard rock, psyche and pop approach, but still utilizes many improv and experimental techniques. The recording's closing and golden moment is the incredibly beautiful seventeen minute epic, 'Guantanamo Bay', which begins with an eerie similarity to Soft Bulletin-era Flaming Lips. Once again the blissful pop elements fade and dissolve into layers of sound. This track builds into an incredible crescendo driven by static, brushes, crackles, noise and the distant sound of muffled epic soundtrack music."

**MERZBOW: *Animal Magnetism CD (ALIEN 38). \$14.00***

"On this latest release Akita blends his passion for guitars and more rhythmic elements of progressive rock, metal and his love for animals, even bringing to life the sounds of his very own pet chickens to mind bending results. It is truly incredible when the chickens appear amidst dense layers of ambient noise and actually add the percussive elements to the piece. Aside from the title track, pieces like 'Super Sheep' continue with the animal theme and add a sense of humor to the music. While a lot of people have criticized Akita for not changing his sound and style, this charge is completely false. Over the last few years, since moving away from his custom-made instruments and concentrating much more on laptop as his main instrument, Akita has come up with some of his best recordings."

**SET FIRE TO FLAMES: *Telegraphs In Negative/Mouths Trapped In Static 2CD (ALIEN 39). \$17.00***

"A haunted, intense and highly diverse collection of material. Continuously shifting off at tangents, its slow sprawl creeps from heartbreaking guitar melodies to sparse string compositions; concrete flickerings and modified machine-crunch to tranced-out kraut-ish rhythm-pieces; cyclical minimalism to awe-filled drone-spaces; free-flowing improvised skitter and spark to raw location/life recordings. Beautifully played and composed, and far more than merely a follow-up, *Telegraphs...* sees set fire to flames pushing beyond the gains made on that previous effort and forging an increasingly autonomous space for the group. The results achieved on this release are jaw dropping at times, putting this project on par with best of folks working within similar areas. Merely comparing this group to other instrumental, ambient projects would be unfair and dishonest. It goes far beyond the average meanderings of the post-rock genre, exhibiting great influence from the minimalist movement, contemporary classical and tape music."

**SET FIRE TO FLAMES: *Telegraphs In Negative/Mouths Trapped In Static 2LP (ALIEN 39 LP). \$19.00***

Double LP version.

**SOFT CANYON: *Broken Spirit, I Will Mend Your Wings CD (ALIEN 40 CD). \$13.00***

"The band takes cues from across the music spectrum, but unlike many of the rock bands to achieve success recently they shape their sound into something fresh and personal. Soft Canyon borrows heavily from the Laurel Canyon sound that spawned the likes of producer, arranger and musician Jack Nietzsche as well as absurdist popster Van Dyke Parks, not to mention the great influence it had on Arthur Lee's Love and former Canadian Neil Young. This is most evident on the anthem-style track 'Hope's Great Divide,' a track that is extreme-

ly catchy and chock-full of studio trickery that will have the listener thinking it must be one of those lost gems from the 70s. Soft Canyon layers the sound of two or three guitars and keyboards with incredible depth in the vocal department and a drum sound that recalls the studio wizardry of Phil Spector. The band also blends heavy influences of Pink Floyd's Atom Heart Mother era with early Grateful Dead and Allman Brothers, but without falling into the trap of ripping off or rehashing the same old sounds. In this respect they are comparable to Royal Trux or Acid Mothers Temple in the sense that they are paying homage to their influences but still changing the face of rock at the same time."

**SOFT CANYON: *Broken Spirit, I Will Mend Your Wings* LP (ALIEN 40 LP). \$13.00**  
LP version.

**UNICORNS, THE: *Who Will Cut Our Hair When We're Gone?* CD (ALIEN 41 CD). \$13.00**  
"Having blossomed in Montreal, Quebec, the Unicorns have packed their things and are heading to all the roads in all the world for an unforeseeable amount of time, backing up their reputation as being Canada's most promising new band, and planet Earth's next big thing. FACT: The Unicorns have a gift for blending a morbid sense of humour with irresistible pop melodies caked with beautiful vocals employing thoughtful, near-sacred lyrics. FACT: The Unicorns don't push the envelope, these assholes sign, seal and deliver their work to the north, south, east and west, in limited edition holographic 3-D. *Who Will Cut Our Hair When We're Gone?* features thirteen tracks deeply rooted in careful songwriting and lo-fi pop experimentalism."

**UNICORNS, THE: *Who Will Cut Our Hair When We're Gone* LP (ALIEN 41LP). \$13.00**

"Indie breakout hit of '04, color jacket & innersleeve, non-stop touring, if only Pavement were a trio, from Canada, wore pink on stage, and weren't named Rush...they'd still have a hard time competing w/ The Unicorns."

**SHALABI EFFECT: *Pink Abyss* CD (ALIEN 42 CD). \$13.00**

"Shalabi Effect refer their latest effort, *Pink Abyss*, as their 'pop record' — an apt description in comparison to their two previous releases. While *Pink Abyss* retains elements of those efforts, there is decidedly more emphasis placed on melody on this release, with more use of vocals and more prominence given to the guitar. Without a doubt, it is Shalabi Effect's most rocking effort thus far, featuring impeccable musicianship and a brilliant and powerful recording quality that will blow away the band's loyal following. Some highlights on *Pink Abyss* include 'Bright Guilty World' (track 2), which features beautifully seductive vocal work of Elizabeth Anka Vajagic who will be releasing a long-awaited solo record on Constellation early next year. This piece moves along gently at a slow patter, with an unusual combination of cracked electronics, guitar and jazz-styled percussion giving it a very cinematic feel. The somber chanting on 'I Believe in Love' (track 5) lends a deep eeriness to the piece, also bearing a certain resemblance to the outsider folk that is booming in the United States of late. Another absolute gem is the über-poppy 'Blue Sunshine' (track 4), featuring a beautiful guest appearance from Charles Spearin of Broken Social Scene and Do Make Say Think on trumpet. This track recalls the over-the-top sensibility that seems to have informed many seventies TV show theme songs or the hits of Burt Bacharach. The closing piece, 'The Kinder Surprise', has a very gentle, ambient feel and could blend in on a release from the Boards of Canada or Mogwai."

**TANAKH: *Dieu Deuil* CD (ALIEN 43 CD). \$13.00**

"Tanakh's newest record, *Dieu Deuil*, commands a nautical embrace of wet boots and November days filled with rain. It sings stories of loss, hope, and transcendence amidst the swirling cyclone of mundaneness. *Dieu Deuil*, which takes its name from the architecture of Daniel Libeskind, successfully integrates improvisation and song writing, and communicates an interior intimacy, which previously was only hinted at in the drifting exterior world of 'Villa Claustrophobia'. *Dieu Deuil* is a small warm café in the cavernous arcades of 'Villa Claustrophobia', where the air is moist with smoky teas and steam hoarfrosts the windows. 'Dieu Deuil' maintains the outer-national feel of 'Villa Claustrophobia' but focuses less on a pneumatic exotica and more on a rich interior journey that communicates the warmth of human touch and the frigid burn that such contact can leave when it is taken away. *Dieu Deuil* captures a particular gentleness of the 70s-era folk psychedelia inspired by the likes of John Martyn, Tim Buckley, Fairport Convention and Pentangle, both in its inventive orchestration and in its vocally charged delivery."

**ACID MOTHERS TEMPLE: *Mantra of Love* CD (ALIEN 44CD). \$14.00**

"*Mantra Of Love* is destined to be a classic release in the expanding catalog of one of today's most exciting psychedelic ensembles. It is beautifully recorded, featuring AMT's cleanest production to date. Cotton Casino's vocals are captured fabulously, rivaling the *Univers Zen ou de Zere a Zero* release on France's Fractal label. The recording is composed of two tracks. 'La Le Lo', a traditional Occitan piece, is somewhat similar to the classic *La Novia* release. It is largely based around the melodic vocals of Cotton Casino. Halfway through the track, speed guru Kawabata Makoto lets the thunder roll, giving the feeling of an entirely new song until it becomes melodic again toward the end. *Mantra Of Love* is the perfect release for those who enjoy the more melodic, droned out hippy elements of Acid Temple Mothers but also want the piece to let loose from time to time."

**LES GEORGES LENINGRAD: *Deux Hot Dogs Moutarde Chou* CD (ALIEN 45CD). \$14.00**

"The reissue of *Deux Hot Dogs Moutarde Chou* from Montreal's most notorious post punks, Les Georges Leningrad. Hailing from one of the most fertile scenes in North America, Les Georges Leningrad's completely over the top stage show and totally unique sound has made them one of the city's most beloved bands. The Alien8 edition of *Deux Hot Dogs Moutarde Chou* has been remastered & repackaged. Also exclusive to this release is a bonus track not included on the original release. The sound captured by this band is an indescribable mix of demented electro/noise/post/punk augmented by their own invented language."

**MOLASSES: *Trouble At Jinx Hotel* CD (ALIEN 46CD). \$13.00**

"The fourth album from the sprawling Montréal ensemble, Molasses. This inspired example of the group's utterly original music displays the raw, world weary voice of old Americana, the freedom of improvisation and experiment, the spiritually charged atmosphere of church music, and the adventure of the avant-garde... all swirling around the musings of singer/songwriter Scott Chernoff, whose poetic confessionals have been compared to illustrious songwriters like Leonard Cohen, Tom Waits, Nick Cave and Will Oldham. Molasses is music for guitars, strings, banjo, oud, percussion, piano, organ, harmonium, singing saws and voice. *Trouble At Jinx Hotel* is thirteen titles and ten tracks from some of North American underground music's brightest lights, featuring members of the Shalabi Effect, set fire to flames, GY!BE, Codeine, Come, Boxhead Ensemble and the Bonnie 'Prince' Billy band."

**MOLASSES: *You'll Never Be Well No More* CD (ALIEN FANCY1). \$14.00**

Repressed, with redesigned jacket and booklet. Technically a self-issued CD on the group's own Fancy label, distributed via Alien 8. "Dubbed *folk actuelle* — a genre fusing traditional North American folk aesthetics with the free ethos of musique actuelle. Molasses' influences include electro-acoustics, rural country & blues, hobo composition, contemporary noise, trash punk, abstract jazz and street poetry. But for everything that informs it, the music is a

unique and unusual invention from a group of musicians at the vanguard of underground music in Montréal."

**HRSTA: *L'éclat du ciel était insoutenable* CD (ALIEN FANCY3). \$14.00**

Repressed. "Hrsta (pronounced 'hursh-tah') is Mike Moya, founding member of both Godspeed You Black Emperor and Molasses, as well as a member of Set Fire to Flames and the Lonesome Hanks. This scintillating release, infused with endless waves of psilocybin pathos, does little to enlighten listeners confronted with the mystery that has enshrouded the name Moya, once thought to be a wayward rail-hopping tomcat. It does, instead, compound the intrigue with layers of hypnotic drones, haunting melodies, beautiful vocals, and streams of bewildering lyrics. Essentially a solo effort with Moya providing guitar, tape loops, organ, bowed desk, melodica, kazoo, and vocals; this release also features guest performances from Bruce Cawdron (godspeed you black emperor/set fire to flames) on drums, bowed cymbals, and idiophones; Norsola Johnson (godspeed you black emperor/molasses) on cello; Scott Chernoff (molasses) on acoustic guitar; and Fluffy Erskine (molasses) on saw, and bowed cymbals."

**MOLASSES: *A Slow Messe* 2CD (ALIEN FANCY5). \$17.00**

"The album, featuring a slew of honorary members and distinguished guests, is a remarkable and ambitious accomplishment, full of the delicate ballads, explosive improvisations, swirling drones and orchestrated minimalism that have helped earn Molasses its cult following. The band continues to chart vast sonic territory with utter originality; and the band's exquisite energy is everywhere on *A Slow Messe*: From trademark folk-noir ballads to clanging, chaotic funeral dirges; from lushly subtle love songs to cryptic, off-kilter pop songs. There are Siren choirs and haunting eulogies, little lullabies and spooky blues ruminations."

#### ALL SAINTS RECORDS (UK):

**ROEDELIOUS: *Aquarello* CD (ASCD 35). \$16.00**

A new album by the Kluster/Cluster/Harmonia founder. A trio grouping led by Roedelius (piano/keyboards/samples/voice), with Nicola Alesini (soprano/alto sax, effects) and Fabio Capanni (e-bow, treatments). Relatively smooth in Roedelius' contemporary style, but with that intriguing emotional depth that he constantly brings forth to the music he releases. Lo-key, relaxed, with late-nite perspectives.

#### ALL TOMORROWS PARTIES (UK):

**VA: *All Tomorrows Parties 1.1* 2LP (ATP 002 LP). \$17.50**

UK-only double vinyl edition of the album commemorating the 2nd All Tomorrow's Parties festival, 2001. Curated by Sonic Youth. Artists include: Sonic Youth, Unwound, Cannibal Ox, Stereolab, Stephan Malkmus, Papa M, Cat Power, Bardo Pond, Dead C, Kevin Drumm, Boredoms, Satans Tornade (Masami Akita & Russell Haswell).

**VA: *All Tomorrows Parties 3.0 - Autechre* 2LP (ATP 005 LP). \$17.50**

UK-only vinyl edition, issued in conjunction with the 4th All Tomorrow's Parties festival, 2003. This volume curated by Autechre. Artists include: Masters of Illusion, Anthony 'Shake' Shakir, Push Button Objects, Stasis, Autechre, Mark Broom, Baby Ford, Disjecta, Earth, Jim O'Rourke, O.S.T.

**BARDO POND: *On The Ellipse* 2LP (ATP 006 LP). \$17.50**

UK-only double vinyl version of their latest album. "Their 6th album, which sounds like a heavy mix of Sabbath riffs blended with the folk beauty of Led Zep III."

**VA: *All Tomorrows Parties 1.0* CD (ATPR CD). \$15.00**

"Now in its second year, a unique event in its own right ATP is curated by Tortoise and Foundation and this compilation is being released to coincide with the sold out event next month that features exclusive performances from Television (original *Marquee Moon* lineup), Lambchop, Boards Of Canada, Sun Ra Arkestra featuring Marshall Allen and also ESG. The successful indie weekender has encouraged artists to contribute rare and exclusive tracks from the likes of Autechre, Boards Of Canada, Broadcast, Yo La Tengo and Calexico as well as deleted material from curators Tortoise and The Sea and Cake." Tracklisting (all previously unreleased except as noted): The Sea and Cake: "Bird and Flag" (deleted 7" remix by Bundy K Brown), Prefuse 73: "Shitslime Garbage Can vs My Mpc", Broadcast: "DDL", Calexico: "Piker Sam", Yo La Tengo: "Our way To Fall" (Live track with OtherDimensions in Music), Rick Rizzo and Tara Key: "Sinfo", Black Heart Procession: "Waterfront (the Sinking Road)", Tortoise: "Cliff Dweller Society" (deleted Duophonic 7" track, first time on CD), Mike Ladd: "I seen what you say", Boards Of Canada: "In a Beautiful Place out in the Country" (unreleased edit), Atmosphere: "If I was Santa Claus", Cannibal Ox featuring El-P: "Ridiculous", Autechre: "All Tomorrow's Lineoleum", Russell Haswell: "Maquette Augmentation". Featuring live, exclusive, rare, edited, unedited and/or unreleased tracks from certain acts who appeared at a certain Tortoise-curated festival that took place during the early days of April 2001 at Camber Sands Holiday Centre, East Sussex UK. Features The Sea & Cake (A Bundy Brown remix), Prefuse 73, Broadcast, Calexico, Yo La Tengo (Live track with Other Dimensions in Music, recorded at Irving Plaza), Rick Rizzo & Tara Key, Black Heart Procession, Tortoise (the B-side to their o/p Gamera single on Duophonic), Mike Ladd, Boards of Canada (exclusive edit of 'Beautiful Place out in the Country'), Atmosphere, Cannibal Ox feat. El-P, Autechre (cheeky abstract number entitled 'All Tomorrow's Lineoleum'), Russell Haswell. Excellent selection, fairly representative of current direction(s) in the sound of all involved acts.

#### ALLQUESTIONS (ITALY):

**DUNCAN & FRANCISCO LOPEZ, JOHN: *NAV* 2CD (AQ 02). \$32.00**

"NAV-FLEX" by John Duncan using sources from Francisco López and John Duncan. 'NAV-gate' by Francisco López using sources from John Duncan and Francisco López. 2x CD in 2-panel digipak cover. CD only. Total time: 135 minutes. Released in an edition of 1000 with CDs mounted in clear trays."

**ZEITKRATZER: *Fresh* CD (AQ 03). \$15.00**

"Performed by Zeitkratzer. Composed and conducted by John Duncan. Zeitkratzer has recently performed works by Masami Akita, Zbigniew Karkowski, Christina Kubisch, Francisco López, Phill Niblock, Lou Reed, Elliott Sharp, James Tenney, including feature concerts in Venice, Italy, of Metal Machine Music. The self-exiled American John Duncan, a composer himself, though he does not work with notated music, is more familiar to particle accelerators, short waves, static and electronic phenomena. zeitkratzer specialises in extended techniques, contemporary composition, and defiantly works with post industrial, lower case electronics and noise artists. *Fresh* is an organic version of two previously issued electronic pieces composed and conducted by John Duncan, moving to the heart of the sound acoustic instruments can produce, a changing approach to composition and a new way to react to electronic based music."

**DUNCAN, JOHN: *Phantom Broadcast* CD (AQ 04). \$19.00**

"*Phantom Broadcast* is composed entirely from shortwave sources recorded at Scrutto. All



processing, mixing and mastering was completed in a single day." A six-channel solo concert, premiered at Fylkingen, Stockholm, on 9/20/02.

**DUNCAN, JOHN: *Infrasound - Tidal* CD (AQ 05). \$19.00**

"In 1998, Densil Cabrera made several infrasound recordings he'd made and collected: barometric measurements, seismic data, tidal readings from various points on the coasts of Australia. *Infrasound - Tidal* focuses on these sources, transforming them from dry research material into a rich and unique listening experience."

**DUNCAN AND ELLIOTT SHARP, JOHN: *Tongue* CD (AQ 06). \$19.00**

Voice; Shortwave. CD in special heavy paper cover; Photos by Giuliana Stefani. "John Duncan and Elliott Sharp together, with voice recordings by both artists in an elegantly stripped-down series of experiments that take them, and the listener, into unexpected and rewarding new territory."

**ALLUVIAL RECORDINGS:**

**SCHAEFER, JANEK: *Weather Report* CD (ALL 017 CD). \$14.00**

"Janek has created a very specific sound portrait which has a musical quality to it, but is not a musical work. Whether intentional or not, this work reflects kindly on the days of the early musique concrete of Pierre Schaeffer and Rune Lindblad." "My initial ideas were to create and collect new sounds that were related to the concept of weather in the broadest sense, to document and research weather in the media, and to float recording equipment up on weather balloons in various ways. These processes were integral as my focus was on sound associated with the weather, in preference to pristine recordings of the weather first hand. I let the recordings speak for themselves, no effects, no eq, just straight cut & splice collage where you can hear the edges of time. Some other sounds collected include: underwater ice skaters; flapping; old meteorological kit; leaf blowers; repairing weather damage; various 60's archive audio; melting ice, ski across snow, Minnesota forecasts on radio, in the car and on TV; Tornado chasing & test equipment; snow flakes landing on mic; squeaky tree; National Weather Service balloon launch; walkie talkie tones from my Science Museum workshop etc. Oh, and all temperatures in Fahrenheit. The result is a highly compressed Found Sound story, heard as a drifting voicemail message from the weather balloon. A hybrid documentary collected and edited outdoors, where it is designed to be heard while walking with headphones...so... go find a Walkman! — Janek Schaefer.

**DAUBY, YANNICK: *La Rivière Penchée* LP (ALL 018LP). \$21.00**

"Yannick may be best known for his collaborative work with mortham and Thomas Köner. La rivière penchée is located near his home in Lyon. From what he has told me, there is a rock shelter-like structure on one of the banks of the river where he decided to collect these recordings. We have the pleasure of hearing richly textural compositions made up of recordings taken at the rivers' banks, the manipulation of found objects, and some electronic elements. As one might expect, the record reflects a snapshot of a place — running water, stones, soil, metallic timbres, wind, rain, and even bats — all electronically altered so the sounds become something recognizable, but different. He has woven these sounds together into six pieces that span about 40 minutes. For some reason, we felt that the music found here is best suited for vinyl. Perhaps it is the organic quality of what Yannick does. Strictly limited edition to 280 copies."

**ALM (JAPAN):**

**RZEWSKI, FREDERIC: *The People United Will Never Be Defeated* CD (ALM 19). \$10.00**  
Solo new music piano work performed by Yuji Takahashi. 36 variations on !El Pueblo Unido Jamas Sera Vencido! by Sergio Ortega and Quilapa Yun. Last copies, reduced price.

**ALOLA (UK):**

**WATSON, VINCE: *Biologique* CD (ALOLA 004 CD). \$10.00**

"Glaswegian DJ/producer Vince Watson, formerly on Dave Angel's Rotation label, brings us his new album for Omid/16B's Alola label. *Biologique* will catch the attention of those with a penchant for lush jazz infused melodies and a techno bassline. Cultured keys and tingling hi hats meet up for a spin." Last copies, reduced price.

**ALPHAPHONICS:**

**EDWARDS, MARC: *Time & Space Vol. 1* CD (ALPHA 2). \$12.00**

2nd self-produced release by this legendary drummer well known for his previous associations with Cecil Taylor and David Ware.

**AMBIANCES MAGNETIQUES (CANADA):**

**TETREAULT/RENE LUSSIER/MICHEL F. COTE, MARTIN: *Des Pas et Det Mois* CD (AM 017). \$14.00**

New pressing available of this debut album from 1990. "Martin Tétreault is not a standard musician: his instruments are turntables. Specialist of reduction and trafficking, he has been fascinated by vinyl for several years: cutting up, scratching, scraping and even sanding the grooves. He will even go as far as ironing his victims to extract unheard sonorities! His first album, *Des Pas et des mois* has been conceived with the company of René Lussier, Michel F. Côté, Jean Derome and Robert M. Lepage. Unwoven rhythms twisted steps and social danse: Martin Tétreault plays like a mad scientist at mixing genres, creating a narrative music with record samplings and his carefully dosed feed back. Audacious, different, new, this music is related to rock by its humorous energy, and touches the inner rhythms of the modern world."

**GUILBEAULT, NORMAND: *Riel, Plaidoyer Musical/Musical Plea* 2CD (AM 073). \$17.00**

"On the eve of the 114th anniversary of the hanging of the Franco-Manitoban Métis leader Louis RIEL in Regina on 16 November 1885, double bass player Normand Guilbeault is launching this 2CD work. The result of four years of diligent research, *Riel...* sheds new light on one of the little-known and most controversial episodes in Canadian history. Guilbeault and his large group of outstanding musicians invite us to discover a historical and musical epic set on the Manitoban frontier. Original compositions, native chants, gigue, reels, songs of the period, military marches and improvisation are woven to create the fabric of a vibrant work that combines politics and poetry. Music, chants, political texts and poetry surprise, delight and assert without compromise."

**EVIDENCE: *Live à la Casa: Musique de Thelonious Monk* CD (AM 082). \$14.00**

"*Live à la Casa* is the second record of Evidence, a Montreal based trio devoted since 1985 to the music of Thelonious Monk — one of the greatest composers in the history of jazz. Pierre Cartier (basse électrique), Jean Derome (saxophone alto), Pierre Tanguay (batterie)."

**LABROSSE & MARTIN TETREAULT, DIANE: *Parasites* CD (AM 096). \$14.00**

Dianne Labrosse: échantillonneur, Martin Tétreault: tourne disques. "This improv duo creates a new generation of Parasites! Labrosse has given up referential phrases and works only with abstract elements while Tétreault has abandoned the use of LP's and turned to

the turntable's intrinsic sound potential."

**TETREAULT/OTOMO YOSHIHIDE, MARTIN: *Studio-Analogique-Numérique 3 x 3"* CDs (AM 111). \$14.00**

Triple 3" CD set, packaged in a little jewelry-style box. "An initial, 'Studio' encounter, recorded live, makes up CD1. Then both artists went to work to reprocess raw material not used on CD1. Tétreault used obsolete tape recorders to create an analogue remix: 'Analogique' CD2. Yoshihide used an ultramodern computer to generate a digital reconstruction: 'Numérique' CD3. Martin Tétreault: tourne-disques, électroniques, magnétophones à bande, Otomo Yoshihide: tourne-disques, électroniques."

**BAILEY/ANTOINE BERTHIAUME/FRED FRITH, DEREK: *Soshin* CD (AM 113). \$14.00**

"Conversations with two masters of modern guitar. This recording brings a pilgrimage that is sourced from two of improvisation innovators, in which young guitarist Antoine Berthiaume uncovers many assets. Derek Bailey: guitare, Antoine Berthiaume: guitare, Fred Frith: guitare."

**AMBIENT WORLD/FAX (GERMANY):**

**NAMLOOK & KLAUS SCHULZE, PETE: *The Dark Side of the Moog 4* CD (AW 011). \$16.00**

"It seems that Klaus Schulze and Pete Namlook are addicted to this project and also to collaborate with each other. Already the fourth product in this series within a bit more than one year. This time even more special as an additional brain joined them to produce the ideas for this music. Bill Laswell, Klaus Schulze and Pete Namlook get together to form the real mastermind-trio. Spacy, deep and moving but still different to *The Dark Side of the Moog 1, 2 and 3* plus the typical and amazing Bill Laswell bass treatments. Three sources — one direction..."

**NAMLOOK/KLAUS SCHULZE/BILL LASWELL, PETE: *The Dark Side of the Moog 5* CD (AW 015). \$16.00**

"This time Robert A. Moog himself opens this piece with the words '... I would like to present to you *The Dark Side of the Moog*.' Wide parts have been conceived by the sounds of his inventions... most monumental and deeply moving tones... The collaboration between the three musicians you find on this CD combine the styles of Space Music, Electronic and Dub/Ambient to an irresistible cosmos of sound. It seems as if three masters of their art combined their forces to show their very strengths in music... Klaus for the inimitable chords and sequences, Bill for excellent bass and dark-ethno oriented soundscapes and Peter for komplex-energetic rhythms, sequences, intense melodies (and good cooking). The three of them share their love for weird sounds and special effects. Sounds that take your soundsystem to a higher level."

**NAMLOOK/TETSU INOUE, PETE: *Shades Of Orion 3* CD (AW 026). \$15.00**

"Join them on their trip to the universe where Pete and Tetsu have the honour to take part in a very energetic 'Beteigeuzian Ritual'. After this experience they are 'Stranded on Riegel 3' by accident and make their way/explore the planet. On the last track you drift through a space of very deep and massive ambient but you are not alone... somebody is with you... he is 'Inouécent and Sirius'..."

**NAMLOOK & BILL LASWELL, PETE: *Outland 3* CD (AW 027). \$15.00**

"The conclusion of the successful *Outland* series. This time connects the old continent — Afrika — and its incredible influence on our music with the vast dimensions of a world beyond our comprehension. Ancient drumming meets the music of our times and combines these styles to a fusion of ethno-electronic music beyond the topics of pure Ethnic music, Techno, Dub and Ambient. Soundscapes including Bill Laswell at the low and the distorted end as well as Pete Namlook using new, powerful machines to create the soundtrack to a multidimensional world."

**NAMLOOK, PETE: *Air 3* CD (AW 028 CD). \$16.00**

"Probably nobody expected that there would ever be a third part of this series...but there is. Finally after a lot of preparation Pete Namlook sat down in his studio to create *Air 3*. The work of many days and nights had the deserved outcome...a brilliant follow up album. You should not expect to hear a remix of *Air 2* but an update on the *Air* project. Through its film character you are drawn into the different emotions, scenes and spaces while listening. What is the 'Secret Heritage'? A Love? Live through these deep feelings yourself and you will find out the truth."

**NAMLOOK/KLAUS SCHULZE/BILL LASWELL, PETE: *The Dark Side of the Moog 6* CD (AW 029 CD). \$16.00**

"After Pete moved to his new studio the choice was easy which project would be the first to start a new era in FAX production with. Klaus Schulze was asked and didn't hesitate to come to the small town at the Mosel river (144 KM away from Peter's homebase Frankfurt). The recording sessions took place and the features (as well as the difficulties) of a new studio created a life on their own. What came out is a recording that shows the aspects of vintage space music combined with the innovations of today to a further creation of Electronic Fusion Music."

**INOUE, TETSU: *Organic Cloud* CD (AW 030 CD). \$16.00**

Reissue of the 2nd release in Inoue's Ambient Trilogy (following *Ambient Otaku*; originally released in 1995. "One more time Tetsu Inoue gives you the right portion of chill-out. It's the second solo album which AW releases from him. Although still a perfect chill-out-album it differs quite much from what he has done before. The whole CD is more changing, more moving, it grows and develops and even brings some slight beats with it."

**AIR (PETE NAMLOOK): *Elle a du shell* CD (AW 031 CD). \$17.00**

"With *Air 1* Pete Namlook pioneered a style that combined Jazz and Ambient music to a new idea of Ambient music at the time of the CD release back in 1992. *Air 2* was a combination of Ethno and Ambient pioneering again a new idea in music. Now, years after that it was time to come up with some new ideas again. *Elle a du Shell* is a combination of the styles that made Air famous, innovative sounds, new combinations of styles and yet close to the Electronic Music of our days. You can sit back and enjoy the title track that features Electronic music combined with Caribbean Jazz or Electronic Be-Bop on 'Synthetique Be-Bop', Deep Ambient on 'Clearing your Head', Space Trance (On Her Way in, On Her Way out) and Ethno-Electronic music (La nuit de tous nos rêves approche). As you can guess from the name of the titles ... some sexy French is included as well as on previous Air releases."

**NAMLOOK/KLAUS SCHULZE/BILL LASWELL, PETE: *The Dark Side of the Moog 7* CD (AW 032CD). \$17.00**

"Pushing the limits, Klaus and Peter combined 70ies Space Music with the new (old) school Electro sounds. Part III of this CD features Bill Laswell whose ethno-oriented sounds add perfectly to this space music opus. Listening to this music is like watching a film... just close your eyes and find out yourself... we take you with us on a journey through the universe of sounds to our musical world."

**NAMLOOK & BURHAN OCAL, PETE: *Sultan - Osman* CD (AW 033CD). \$17.00**

"This CD was the most labor intensive project Pete Namlook has ever undertaken and he is

proud to present finally the second collaboration with Burhan Öcal. It opens up a series of recordings which will be dedicated to the different Sultans of the Ottoman empire which started in the 13th century. The start was Osman Gazi the founder of the Ottoman Empire. The music of this album is a rich ethnographic journey back in time to the Ottoman empire, incorporating direct links to the great poets of this time i.e. Celaleddin Rumi. But as on the first Sultan recording both artists combined the very past with the very future of music to a new generation of Ethno-Electronic Music. So Waldorf WAVE, Clavia Nord Lead and the newest Steinberg Cubase Software are part of the setup as well as ancient Turkish instruments as the Tanbur and a whole collection of medieval percussion instruments."

**NAMLOOK & KLAUS SCHULZE, PETE: *The Dark Side of the Moog 8 CD* (AW 034CD). \$17.00**

"Recorded Live...for the first time Klaus and Peter joined forces to perform in front of an enthusiastic crowd on the 23.Jazz (!) Festival Hamburg. The musical variety is immense on this album. From slow and mellow to fast and haunting... always a surprise around the corner... the best of what you expect from their eighth collaboration: Klaus' Space-chords, typical 1970s sequences from his big modular system, huge atmospheres as well as Peter playing the Trautonium (Live for the first time), Rhythms between Electro, Jazz and Jungle. The music on this CD is quite a trip, the frenetic applause even in the set (you can hear this ring-modulated through the EMS VCS3 of Pete Namlook)."

**NAMLOOK & GEIR JENSSEN, PETE: *The Fires of Ork CD* (AW 035CD). \$17.00**

"The Fires Of Ork was the first collaboration between Pete Namlook and Geir Janssen (aka Biosphere) and has since risen to legendary status in the ambient electronic scene as the first meeting of these two masters. Their common love for classical music as well as dark ambient trance resulted in a unique combination of style that you could expect when you mix the essence of their *Silence* with Biosphere."

#### AMBIGUOUS RECORDS:

**BLOOM & LOREN MAZZACANE, KATH: *Sing The Children Over LP* (AMB 002). \$12.50**

Warehouse find of some original copies of this Mazzacane/Kath Bloom LP release from 1982. Recorded in historic Watertown, MA. Liner notes by Nat Hentoff. Following retrospective comments by the LP's producer: "On first hearing Kath and Loren one is struck by the daring intimacy of their sound. Both on their early Daggett recordings, and live, I was moved by the rigor and bravery of the spiritual explorations they undertook in their music. While mining not unfamiliar tunes in the blues and folk idioms as well as lovely, spare originals, they, both in their own distinct ways, daringly stripped the music to some of its barest and most exquisitely aching elements. Together, they created a sound that while it echoed some of American music's oldest traditions was something resolutely new and original. After hearing Kath and Loren on their own home produced tapes, I wanted to capture some of that sublimity, that quiet intensity with more clarity. Thus inspired, my short lived label put out *Sing the Children Over* almost 20 years ago. I hope you agree this collection of traditional tunes and originals captures something special about American music and that it deserves a new audience." — Andy Breslau.

#### AMBUSH (UK):

**VA: *Mash The Place Up — Ambush Records Comp CD* (AMBUSH 01CD). \$13.00**

"A compilation of the best drum and noise tracks from South London's Ambush label. The tracks on this compilation originally appeared as individual 12"s, all of which were extremely limited in nature. Ambush represent the most recent branch of modern adventurous music. Influences like power electronics, free improvisation and musique concrète, give Ambush a strong sense of precedent, while the frameworks of drum & bass, hardcore techno, hip hop and dancehall reggae give it firm roots in the populist tradition of soundsystem culture. Ambush was started by Toby Reynolds (DJ Scud) and Jason Skeet (Aphasic), and along with a close knit crew of like minded producers, have developed a style that is instantly recognizable and utterly infectious. With sonic textures that move between punishing and harsh to achingly brittle, they comfortably fill the gap between dancefloor orthodoxy and the avant garde."

**SLEPCY: *And Again CD* (AMBUSH 03CD). \$13.50**

"Ambush Records are proud to present their latest discovery from Poland. Slepicy's Ambush release is their first ever outing on a UK label and their second release to date (previous 12" on Berlin's Kool Pop label). Their unique sound combines dark, disturbing string overtures with aggressive, brittle breakbeat arrangements and sledgehammer beats, coming over like a cross between Laibach and Aphex Twin. Sheer East European intensity pouring out of the speakers. Ambush Records is committed to exploring the most advanced and radical dance music around, and when we heard Polish duo Slepicy (pronounced 'Slephhhh' - Polish for blind man) we knew they had to be added to the Ambush stable of extreme electronic producers."

#### AMENTI (UK):

**AMENTI SUNCROWN: *Zenith Pitch CD* (AMENTI 01 CD). \$8.00**

"Amenti Suncrown are an international trio who work together almost exclusively over the Internet. Between August 2000 & January 2001 Amenti Suncrown members Russell Goodwin, J.Paul Morton & Gary A. Ayres exchanged and remixed audio files online, culminating in their full-length release, *Zenith Pitch*. *Zenith Pitch* has generated an enthusiastic response to all who have listened to it, winning over such luminaries as Rose McDowall, Jon Balance & David Tibet. Described as a dark and ghost-filled album, this electronic assemblage of sounds moves freely between pulsating rhythms and meditative calm, using field recordings, alienated vocal fragments, and acoustic melodies. The next Amenti Suncrown project currently in production will involve Rose McDowall & Robert Lee of Sorrow and will come with full colour art by David Tibet." Limited stock.

#### AMISH RECORDS:

**P.G. SIX: *The Well of Memory CD* (AMI 019CD). \$13.50**

"Continuing many of the themes introduced on *Parlor Tricks* and *Porch Favorites*, PG Six's well-received first record, *The Well Of Memory* makes nods towards 60s folk artists like Bert Jansch, Pentangle, Incredible String Band, and John Fahey, while also fitting in with contemporary musicians like New York psych folk poster-boy Devendra Banhardt, Anglo-folk traditionalist Alasdair Roberts, and West Coast psych guitarist Ben Chasny of Six Organs of Admittance. Pat's lyrics draw on narrative force, spinning mythology in abstract patterns that stretch moments of clarity between dreamlike sequences. His music, composed away from the bustle of the city in upstate New York, breathes as solemn spirituals. With *The Well of Memory*, P.G. Six transcends revival carving a permanent spot amongst contemporary singer/songwriters."

#### AMMP:

**KHAN, ALI AKBAR: *Summer Solstice DVD* (AMMP 088 DVD). \$17.00**

"Live footage of living legend whose reputation as a performer, composer, recording artist, and teacher is unparalleled. Contains rare bonus footage 'The Making of Legacy' (about Khansahib's Grammy-nominated album with Asha Bhosle). One of the first Indian musicians to introduce Hindustani classical music to the west, Ali Akbar Khan is the undisputed master of the sarode, a 25-string fretless string instrument with a sweet, guitar-like sound and overtones of banjo and oud. This is absolutely transcendent music by the master of a revered tradition dating back to the 16th century. Khansahib's numerous releases on AMMP cover 40 years of his finest performances — from 1955 through his esteemed Signature Series in the 1970s to his Grammy-nominated '90s titles." Running time: approx. 60 min.

**KHAN, ALI AKBAR: *From Father to Son - Puriya Dhanashri CD* (AMMP 209). \$14.00**

"The art of Indian classical music has been passed down from father to son, generation to generation as naturally as time goes by. This particular school of music, the Baba Allaaddin Senya Binkar Gharana, dates back to the 16th century and the courts of Emperor Akbar. Ali Akbar Khan was taught by his father, Baba Allaaddin Khan, who told him to spread the music as far as the sun and the moon. Indian classical music's place in the history of music is unique: most of what is performed on stage is composed on the spot according to the rules of the tradition. For a student, this is the most challenging time of one's life — listening and responding at the feet of one's guru with an intensity felt every moment. The traditional raga performed here, 'Ragini Puriya Dhanasri' is an evening raga with a mood of peace, pathos, joy and power. Its magic will pull you in and keep you involved until the last note of the performance."

**KHAN, ALI AKBAR: *Svara Samrat CD* (AMMP 310 CD). \$14.00**

"With Swapnan Chaudhuri on tabla, Alam Khan and James Pomerantz on tanpura, and Jai Uttal on guitar, 'Narayani Gauri' is a new mixture of two traditional ragas ('Narayani' and 'Gauri') woven together by Ali Akbar Khan. It is an evening raga mostly used for prayer for one's soul and mind. The moods are devotion, peace, joy, pathos and detachment. These recordings were made in Sausalito, California, on May 7, 1998, recorded directly to a hard drive, the first recording AMMP has released without the use of an analog or digital tape."

#### AMOEBC (JAPAN):

**TETREAULT/SACHIKO M/YASUHIRO OTANI/OTOMO YOSHIHIDE, MARTIN: *Four Focuses CD* (AMO SAT 02). \$18.00**

"Compilation of solos/duos (not set up entirely un-'Company'-like) recorded live at the 6th Int'l Now Music Festival, Instants Chavires, Rhiz, and at Otani's home from 9/97 to 5/98 by Martin Tetreault (3 Califone Turntables, Prepared Records and Prepared Needles), Sachiko M (Sampler), Yasuhiro Otani (Computer & Programming), and Otomo Yoshihide (Turntables with Feedback). This stuff has a distinct rhythmic edge completely alien to most acoustic improvised music (thank you, technology), which just might propel it out of the murk of current electro-acoustic real-time experiments & force it down the throats of some of the more experiment-minded techno kids & drone-patrons." — Hrvatski

**FILAMENT: *The Oscillating 'Will' And The Flickering 'Self' CD* (AMO SAT 03). \$18.00**

"Amoebic's first CD release in two years is the first live album by Filament, the duo project of Sachiko M and Otomo Yoshihide, which was formed as a persistent laboratory of memory-free, post-sampling music. It includes their entire performance at Kanagawa Kenmin Hall on September 29, 2000." From Sasaki Atsushi's notes: "People listening to this CD for the first time may have trouble accepting the fact that this was a live performance before a large audience, so powerfully stoic is Filament's music. To the constant sound of subtly strengthening and weakening sine waves are added the intermittent miniscule sound of circuitry, and a dull mechanical hum (too soft for us to recognize its origin). From beginning to end hardly anything happens here, but at the same time an amazing number of events occur. If one were to give a name to this 'onyko' of just under 30 minutes, the words composition, improvisation, and performance would probably all be too extreme. But all of these are included in this quiet phenomenon. When producing sound, even if one reduces as much as possible what is called 'self-consciousness', one can never completely eliminate it. This is because the 'I' that produces, decides to produce, and thinks about producing sound the 'I' that listens to, decides to listen to, and thinks about listening to sounds are always there. The minimal 'I' performing minimal 'listening' and 'sound production,' possessing a minimal 'will'..."

**METAL TASTES LIKE ORANGE: *Secret Recordings 1 CD* (AMO VA 04). \$18.00**

"48 minutes and 17 seconds of mixed-medium free improv by friends Günter Müller (electronics, selected drums), Masahiko Okura (alto sax), Otomo Yoshihide (records and CDs), and Taku Sugimoto (electric guitar), recorded/mixed/mastered in Tokyo between July 1998 and June 1999. A nice fun educated romp through several varying themes/styles (silence, ambient sound, early electronic, film-musik, high-density, etc...) with Otomo's trademark record crackle frying in the background all the while. A highlight in the catalogues of four very different, very prolific artists." — Hrvatski.

#### AMPERSAND:

**GRILLO, FERNANDO: *Fluvine CD* (AMPERE 01). \$14.50**

"Originally released as a part of Cramps' much vaunted Diverso series in 1976, Grillo's *Fluvine* has long been regarded as an important and influential audio document by nether-world artists like Nurse With Wound. Karlheinz Stockhausen dubbed him the Buddha of the contrabass. Avant garde heavy hitters Iannis Xenakis, Luciano Berio, Luigi Nono, Klaus Huber, Henri Pousseur and Iancu Dumitrescu have all composed for him. Highly regarded in Europe by top composers as one of the most inventive and captivating double bass performers, Fernando Grillo is hardly a household name in the US. Recorded solo with a suite of parabolic and contact microphones, the spectacular and deeply spiritual kinaesthetic bass gestulations on this disc elicit sounds that straddle the finest lines between free rhythmic improvisation and sparkling electroacoustic bliss. This is the first ever, fully remastered CD issue of Grillo's solo explorations of the limits of the contrabass. This edition features several archival photographs, schematic scores, original notes by Grillo and retrospective notes by French composer Ana-Maria Avram."

**BAILEY, DEREK: *Improvisation CD* (AMPERE 02). \$14.50**

"First US release of Derek Bailey's 1975 solo guitar exercise. Originally issued in Italy as part of Cramps' Diverso series, *Improvisation* presents the patented blend of fractal patterns, concentrated sound clusters and erupting colorful shpes for which this guitarist is best known. At the author's request, no historical words attempt to frame the 14 miniature excursions on this newly remastered edition. Several never-before-published photographs of Bailey engaged in the different stages of consuming an apple do, however, back up the old saying that a picture tells a thousand words."

**CAGE, JOHN: *Cheap Imitation CD* (AMPERE 03). \$14.50**

Classic solo piano work, performed by Cage, 3/7/1976 at Mills College. "...to take an interest in Satie," Cage wrote, 'one must be, first of all, disinterested, letting a sound be a sound and a man a man, abandoning illusions about ideas of order, expression of feeling, and all the other aesthetic sales-talk we have inherited.' Humbly engaged but never over-determined, Cheap Imitation remains John Cage's most devotional and enduring homage to a lifelong contract between the Maestro of Stony Point and the Frenchman. Originally composed when he was refused permission to use the arrangement for two pianofortes for Satie's 'Socrates' as the 'accompaniment' to Merce Cunningham's choreography, the tempered, harmonically rich and wryly simple melodic lines that comprise this piano work in three movements presents what French Cage scholar Denis Charles refers to as 'a deforming transposition of Socrates' musical skeleton.' Recorded and engineered by David Behrman and 'Blue' Gene Tyranny during a brief stopover at the Mills College Concert Hall in the midst of a Bay Area downpour and subsequently released on the Italian Cramps label. This newly remastered edition marks the first US release of this historic recording and is filled with archival photographs and essays by Gene Tyranny, Charles, and two pieces by Cage himself (one of which is a cleverly assembled fantasy communication between himself and Satie originally written and published in Art News Annual in 1958)."

**GRUPPO DI IMPROVVISAZIONE NUOVA CONSONANZA: *Musica Su Schemi* CD (AMPERE 04). \$14.50**

"Founded in Italy between 1964 and 1965, the world's first composers collective, Gruppo Di Improvvisazione Nuova Consonanza, sought to unhem the purposefulness of their respective instruments and the primacy of composition in order to open up a space for the emergence of free music and unintentional noise sounds. The music sways between nearly inaudible whir, clatter and scrape and bubbling blasts of sound. Their overtures to noise, anti-musical operations and compositional experiments on this disc, like their English brethren AMM, completely anticipated a strategic break with the standards of virtuosity. This work represents the earliest incarnation of Gruppo and features Ennio Morricone, better known for his soundtrack work, Franco Evangelisti, Egisto Macchi, Antonello Neri, Giovanni Piazza and Italian Instabile Orchestra member, Giancarlo Schiaffini. This disc is packaged in standard jewel box with outer slipcase. Contains previously unpublished photos and original notes by Franco Evangelisti."

**S.E.M. ENSEMBLE: *The Entire Musical Work Of Marcel Duchamp* CD (AMPERE 05). \$14.50**

"Though relatively unknown for his contributions to the world of sound, Marcel Duchamp's entire, though incredibly brief, musical output anticipated the radical direction of modern music vis a vis the chance operations of John Cage and Christian Wolff by nearly fifty years. Initially composed in 1913, 'Erratum Musical' and 'The Bride Stripped Bare By Her Bachelors', even initiated the use of chance and the introduction of non-musical sound sources to composition by introducing the arbitrary use of notation and vocal arrangements. This recording documents four realizations by the New York based S.E.M. Ensemble at Milano's Studi Reggion in 1976. The resulting musical interpretations for alto flute, celeste, trombone and glockenspiel are of a strikingly spare, slow and soft character that brings to mind the small sound compositions of Morton Feldman. This disc is packaged in standard jewel box with outer slipcase. Original photos of the performers and notes by Petr Kotik."

**CAGE, JOHN: *Empty Words (Parte III)* 2CD (AMPERE 06). \$18.00**

"John Cage's *Empty Words* is something of an epic in reverse: a diminutive vocal exercise divided into four distinct parts that gradually breaks down the writings on sound from Henry David Thoreau's Journal into pure vocalise. Disarticulated, distended and utterly transformed, Cage's recitation utterly abandons all connection to linguistic meaning and becomes pure aesthetic glossolalia. The nearly three hour performance documents Cage reading from the third part of *Empty Words* at Teatro Lirico in Milano during 1977 before an increasingly restless crowd of Italian students as it erupts into one of the great, if unnoticed, art riots of the last century. This fully re-mastered double disc set is packaged in a deluxe outer slipcase and features new liner notes by Phantasmic Radio author Allen S. Weiss, a collection of writings and drawings by Cage himself and lots of previously unpublished photographs of the event."

**CARDEW, CORNELIUS: *Four Principles On Ireland And Other Pieces* CD (AMPERE 07). \$14.50**

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

**FLYNT, HENRY: *Graduation And Other New Country And Blues Music* CD (AMPERE 08). \$14.50**

"Henry Flynt - philosopher, student of Pran Nath, a central figure in the early propaganda actions of the George Maciunas led Fluxus activities in the early 60s, four time sit in performer with the Velvet Underground, author of *Blueprint For a Higher Civilization* and various spirited broadsides against Stockhausen, 12 tone music, and the cultural dominion of European art — presents us with *Graduation* some 21 years after its originally scheduled (and scrapped) release. *Graduation* is the culmination of several years of solo exploration and chance ensemble opportunities to realize his own personal vision of an avant-hillbilly American ethnic music cast out of the mixed up mold of Indian classical, bluegrass, funk, blues, and psychedelia. The result is a perfectly realized trucking and trancing outsider sound world. From the alternately twisted and comical political anthem of the opening title track, Pran Nath influenced vocal stylings, to the winsome hillbilly, cowboy raga, steel city boogie on the succeeding 6 group instrumentals, it is only too clear that *Graduation* has as much to do with classic southern jam rock as it does with the minimalism of downtown New York drone luminary, and Flynt ally, La Monte Young. The record takes a sudden turn on the album closer with the nearly 20 minute illuminatory audio program *Celestial Power*, an elemental, laid back head trip comprised of oscillating vibrato guitar churns that instantly monopolize your ears and spirit and bring you to a natural high. The nearly 80 minute collection was remastered from the original tapes, and features two classic photos of Flynt by the acclaimed photographer Peter Moore and updated track notes by Flynt."

**KUBISCH/FABRIZIO PLESSI, CHRISTINA: *Two And Two* CD (AMPERE 09). \$14.50**

"During her 25 year career, Berlin based sound artist Christina Kubisch has pioneered the

creation of site-specific sound and light environments, sound sculptures and sound installations. The roots of her abstract sound realities began in the intense collaboration with Italian visual artist Fabrizio Plessi in 1973 and are presented here, in the first of two planned archival releases, with the performance piece *Two And Two*. Performed in Europe and the United States in the '70s, *Two And Two* was a live performance for two performers (Kubisch and Plessi), two video cameramen, a wall of monitors and uncommon objects and instruments. Throughout the performances, people were invited to walk around and observe the live action in real time as close up images of the performance were projected on video screens and unusual objects as sound sources — a vibrator, water, swanee whistle, voice, contact microphone on ventilator, prepared alto flute, electronic metronome, waterjet on steel drum — were sonically 'blown up' through self invented systems of amplification. The resulting four pieces on this 1977 recording alternate between heavenly, rhythmically shifting drones to gamelan tinged blistering electronics that sound like distant, corrupted morse code dispatches. The entire album is an organic revelation of the discreet acoustic nature of everyday objects, intensely mechanical, startling and elemental. This edition features a 24 page booklet with new photographs of the performance, retrospective notes by Kubisch and an interview with Kubisch and Plessi from 1979."

**KUBISCH/FABRIZIO PLESSI, CHRISTINA: *Tempo Liquido* CD (AMPERE 10). \$14.50**

"First CD reissue of legendary collaboration between Christina Kubisch and Fabrizio Plessi." "The performance started with a four-channel ambient sound that continued throughout the whole performance. Since I had no sampling possibilities at that time, all of the instruments were recorded solo in my studio on a Revox machine. The recordings — one channel for each instrument — were repeated several times in order to create a kind of 'mega-loop' and the final result was transferred to a four-channel-tape for the performance. The superimposition of the sequences of different durations generated continuous layers of sound with minimal variations: a music that could go on forever... *Tempo Liquido* was one of our most complex pieces, mixing life, performance, video images, different projections, and a multi-channel sound system. I loved to perform it. It was a collaboration where our individual artistic ideas and activities really integrated into a common experience." — Christina Kubisch.

**VAGGIONE, HORACIO: *La Maquina De Cantar* CD (AMPERE 11). \$14.50**

"Argentinian born electronic composer Horacio Vaggione (known to some for his involvement with the Alea group) threw together this 2 track masterpiece of multilayered sci-fi epic glop in 1978 for the Cramps label's relished Nova Musica series... Relying solely on an IBM computer, the title track from 1971 retains the massive energy and unrelenting use of texture and sonic layering that have occasionally given him comparisons to the work of Conrad Schnitzler. The closing piece, 'Ending', is a classic mini-Moog/Yamaha organ tune with some seriously timely prog-pop elements (no kidding, we're talking an otherwise dangerous entrance into ELP territory that is pulled off with total grace and finesse). At the end of the day, the pulsating and spacey elements adhere to a very cool minimalist aesthetic that is at once entirely Vaggione's own sound and even perhaps a wakeup call to the diminutive world of microsound overtures."

**KNIZAK, MILAN: *Broken Music* CD (AMPERE 12). \$14.50**

"Widely regarded as one of the most important sound art documents on record, Ampersand is proud to present the first CD release of Czech artist Milan Knizak's groundbreaking work of art damage." "From 1963 to 1964 I used to play records either too slowly or too fast and thus change the quality of the music. In 1965 I started to destroy records: scratch them, punch holes in them, break them. By playing them (which destroyed the needle and often the record player, too) an entirely new music was created — Unexpected, nerve-racking, and aggressive. Compositions lasted a second or for an infinitely long time (like when the needle got stuck in a deep groove and played the same phrase over and over again). Soon I developed this system even further. I began sticking tape on top of records, painting over them, burning them, cutting them up and gluing parts of different records back together again to achieve the widest possible variety of sounds. Later I began to work in the same way with scores. I erased some of the notes, signatures, and whole bars. I added notes and signatures, changed the tempo and order of the bars, played the compositions backwards, turned the lines upside down, pasted different parts of different scores together, and so on." — Milan Knizak.

**AMPOULE (UK):**

**MOPED ENDO: *EP 1 12"* (AMP 004). \$8.00**

"Here we have a collaboration between Pub and Lucky & Easy for your listening pleasure. Pub has previously recorded for Ampoule and the highly regarded Vertical Form label. Lucky & Easy has previously recorded for Ampoule and the Dutch based Delsin label. Limited to 1000 copies world-wide."

**ANDROMEDA (SWEDEN):**

**LUNDSTEN, RALPH: *Elektronisk Musik* 4CD (ACD 27-30). \$38.00**

"A somewhat unexpected foray into the early-electronic retrospective scene, a 4CD set from this under-documented (at least in the domestically available CD age) Swedish composer, perhaps better known for a series of gnome and prophet-shape-involving 70's synthesizer records than for his proper oeuvre; his mid-60's electronic works, mysteriously absent from recent activity-listings of 'electronic pioneers'. From 1959 onwards, Lundsten was working in relative obscurity, nestled away in his 'Andromeda' studio in his Castle Frankenburg in Saltsjö-Boo (outside of Stockholm), working the DIMI-O (a custom synthesizer replete with camera and TV-monitor, which produces sonics in an 'immaterial twelve-tone scale from the empty air'), the DIMI-S (aka THE LOVE MACHINE, which apparently 'generates sound and light by contact with the skin, reacting to the emotional state of the performers') and various other home-brewed devices in creating pre-space epics of repetitive sound-motion. Whilst references to the 'folklore of elves, trolls, wood-sirens and little people' do appear, the complete tonal nature of included exercises veer closer to a one-man canon of well-funded academic electronic ideas and techniques, an undeniably awesome goal witnessing the somewhat crude nature of his home studio technologies at the time (as compared to the technologically overstocked centers of the era such as EMS Stockholm). A well thought-through item oozing with outsider murk, a must for all you pre-73 electronic junkies out there. Essential." — Hrvatski.

**ANECHOIC:**

**CASCONI, KIM: *Parasites 3"* CD (ANECH 01). \$11.00**

"Four years after leaving Silent records, Kim Cascone has started a new label called Anechoic. The name of the label is a reference to the late composer John Cage and his experience in an anechoic chamber. While inside the anechoic chamber, Cage was expecting to hear silence, but instead heard sounds emanating from his own body, proving that the



condition of silence can never exist. *Parasites* is a blurring of the line between atomic samples and compositions. Cascone has been fascinated with shorter formats of music as evidenced in his latest work *Pulsar Studies*, and his production of a collection of sonic icons for Thomas Dolby's internet audio company Headspace. Taking this interest in compressed sonic information one step further, the shorter pieces found on this CD can be used for either listening or constructing new pieces with. Cascone describes this release as another approach to his concept of 'residualism' — 'the process of removing a signal until all that's left is its ghost-signal or the artifacts thrown off by the signal'. Kim says, 'I wanted to initiate some sonic organisms that would replicate, travel and mutate into various forms, which is another method of creating a residue, or a barely recognized form.' Utilizing a relatively new format known as 'card discs' (89 x 87 square CDs), Anechoic will release all future CDs in this format. All the information will be contained on the CD label itself and will come in a clear vinyl sleeve."

**ROWE & KIM CASCONI, KEITH: *With Hidden Noise 3" CD (ANECH 02). \$11.00***

Card disc release (89 x 87 square CDs). "Cascone strips away all the linear time information on a 20 minute segment of Keith Rowe's solo performance at the B-Movie and processes it with the Max/MSP patch he developed for *Residualism*. The result is a warm, chaotic fog of processed guitar work punctuated with ornamental glints of digital transformations. *With Hidden Noise* is a homage to AMM's *Live at the Crypt* and *It had been an ordinary enough day in Pueblo, Colorado* releases. The title is also a nod to Marcel Duchamp's sculpture of the same name that consists of a ball of twine wedged between two plates of steel that contains an unknown object that makes noise when the sculpture is shaken."

**BERTHLING & KIM CASCONI, ANDREAS: *Rust And Blue Dawn 3" CD (ANECH 03). \$11.00***

Card disc release (89 x 87 square CDs). "Andreas Berthling and Kim Cascone join forces on their first collaboration of digital soundfile manipulation. The idea to work together on a CD came about during a meeting they had in Berlin last summer. The premise for this piece came from Kim's interest in sonifying data space, i.e., data can be sonified enabling a listener to recognize certain parameters by hearing them. Even more interesting was the ability to listen to raw data and find inherent sonic structures and aesthetic qualities within the soundfiles sent to Kim by Andreas. Taking this idea one step further the main concept for *Rust and Blue Dawn* was to create a fictional space where data could float and mingle, engulfing the listener in a world where narrative doesn't exist only atmosphere. 3" carddisc format."

**CASCONI, KIM: *Dust Theories 2 ? Alchemical Residue 3" CD (ANECH 04). \$11.00***

Card disc release (89 x 87 square CDs). "While attending a computer music conference in Sydney, Australia, in July 2001, Kim was invited to perform a live set on the Alchemy Radio show at the SBS Radio studios. He performed 'Dust Theories 2' using a Max/MSP (an object-oriented audio programming language) patch that Kim developed for his fall 2001 European tour. This radio performance served as a trial run for his newly developed software. The resulting piece, 'Dust Theories 2 — alchemical residue,' is an intricately woven collection of layers of dense audio information based on a new philosophical direction Kim has been forging. Kim refers to this new area as 'New Density,' which runs counter to the stark, austere electronica known as 'glitch.' Kim says this about his new direction: 'the basic concept of 'New Density' stems from the fact that we exist in a very overloaded mediascape that is changing our perceptual capacities?' 'New Density' is a barrage of audio information that the listener can aurally situate themselves in? This new mode of listening enables a listener to 'view' the work from multiple perspectives? you could consider this a sonic mixture of futurism and cubism'."

**CASCONI, KIM: *blackCube() 3" CD (ANECH 06). \$11.00***

Card disc release (89 x 87 square CDs). "All the sounds on this CD were created using a Max/MSP version of a software application by Arun Chandra called 'Wigout.' Tad Turner developed the Max/MSP version for an online project we were planning. While working with Tad's version of 'Wigout' I found that I had amassed a sizable library of sounds which I created. Always eager to experiment with new techniques to generate waveforms I started composing new work with this sound library. The six pieces on this CD represent a collection of short exploratory studies generated with these distinctly different sounding waveforms."

**CASCONI, KIM: *Pulsar Studies 1-20 3" CD (ANECH 07). \$11.00***

Card disc release (89 x 87 square CDs). Reissue of *Pulsar Studies 1-20* which was released on Fals.ch in 1999.

**ANGELIKA KOEHLERMANN (AUSTRIA):**

**ELECTRONICAT: *Birds Want To Have Fun CD (ANGK 012). \$15.50***

"*Birds Want To Have Fun* is the new album of Electronicat on Angelika Koehlermann. The ghost of Marc Bolan is scaring Cindy Lauper while Chrome robots (featuring gp!) are shouting from Paris to Vienna... In 1997 Fred Bigot began to sample guitar sounds and started his first solo project 'Electronicat': bits of vocals, guitar stuff and analogic machines like tr808 drummachine, moog and all kind of distortion, wah wah, delays used in psychedelic electro punky music... In the last three years, he has released several albums, singles and remixes (the latest one is 'The Dead of Night' for Depeche Mode) on labels like Disko B, Oni.tor, Mute."

**MINISKY, TED: *Madame Le Ted CD (ANGK 014). \$15.50***

"*Madame Le Ted* is the debut album of the young costume designer Ted Minsky. Songs that could be fashioned from velvet, (but that also sometimes sound like they were spun out of wool or string), send us on a journey through Miss Minsky's dark and foggy dreamworld, while her vocals, whether in english, german or spanish, lead us softly but deliberately to the borders of pop music. Digital eight-track poetry? Yet-to-be discovered mini-soundtracks for the next David Lynch film? Bjoerk or Nena? Disco or Theatre? hmmm... there is only one who knows the answer to all these questions: *Madame Le Ted*, the new super-architect from Angelika Koehlermann, the label that is MORE than just a label..."

**SCHMOOF: *Bedroom Disco CD (ANGK 015). \$15.50***

"Schmoof are Sarah and Lloyd. They write effervescent synth-pop about all those things that matter the most — boys, nail varnish & chocolate. They have attracted much attention at live shows because of their quirky live animations and their love of all things pink, leather & pvc. Ultimately, Schmoof are all about having fun and they just want you to join in..."

**BOULDER DDASH: *Alien Folk Trash CD (ANGK 016). \$15.50***

"Teenage kicks! Boulder dDash is the musical side project of JB Hanak, guitar-player in french avant-rock-group dDamage. JB created a monster that grew too big to stay in his Paris-based hometown. It crept out of its cave and made its way to Vienna's AK-head-quarters, leaving his alien-marks all over the land. Imagine Syd Barrett meeting Aphex Twin at a Dinosaur Jr. gig and you get a slight idea of what this album sounds like — acoustic guitar sounds colliding with strange custom-made electronic instruments, and vocals of unbelievable melancholy."

**B.O.S.: *0-Land CD (ANGK 017). \$15.50***

"0-Land is the land where B.O.S. came from. A land far far away. Never discovered by noone. They landed some months ago with their spacey-spaceship right in the middle of Europe. In a small village called Maria-Anzbach in the Austrian countryside. And they came with a gift. A gift to our civilisation. A CD with music that they recorded between trees and bushes under the open skies. Mostly at night under the bright shining stars, twinkling high above 0-land. This beautiful piece of music was handed to the high priests of the AK-temple and will now be presented to our strange world. what it sounds like you ask? We call it slo-mo-kraut-progck."

**CRUBE, PIERRE: *Immediate False Relief CD (ANGK 018). \$15.50***

"Canada's Pierre Crube a.k.a. Pierre-Simon Weisskopf played in some electro-pop-bands until he got sick of repeating the same song structures over and over again. He decided to stop doing band-business and started out doing tracks in a new way all by himself. The result is the album *Immediate False Relief* out now on Angelika Koehlermann. Most of the tracks are no longer that one or two minutes. Somehow a similar aesthetic to the wonderful *Michiko Kusaki* album by Anne Laplante, that was released a few years ago, but totally different at the same time. Instead of low-fi-cassette recordings all tracks are done with digital accuracy and seem all to be constructed on Simons laptop. A nice term to describe the music could be something like 'data-pop'. The song structures are still hearable on some tracks — some songs even feature simons melancholic vocals, while the instrumental tracks are full of romantic desires and wonderful melodies, that stay in your head for a long time."

**SUDDEN ENSEMBLE: *am II CD (ANGK 019). \$15.50***

"Non electronic stuff from Doreen and Wayne from the New York area. We are very happy to be able to release their debut album here on AK. So many names came into our heads when we first listened to their music — Sonic Youth, The Fall, Royal Trux, Dinosaur Jr... — but they are far away of just trying to sound like all those. They definitely found their very own style."

**ZEEBEE: *Chemistry CD (ANGK 020). \$15.50***

"Chemical reactions...happen all around us: when we light a match, start a car, eat dinner or walk the dog. A chemical reaction is the pathway by which two substances bond together. Chemistry is the conclusion to everything. It contains answers where we seem helpless. The Zeebee album *Chemistry* is a chemical reaction in many ways. It is a stubborn and romantic pop album."

Zeebee is a vocalist, alive in the rockin mountains of Austria. Recording herself since the age of five, touring with Birmingham's Piggap when seventeen, and releasing records on the Swiss label Off Course with her band D-sire in the late 80's. Then starting to work as a ghostwriter, copyrighting herself through commercial wonderland, taking flying-lessons and dreaming of a career as an acrobatic pilot. Still giving music the Zeebee treatment in private, recording her vocals, exploring the possibilities of new technologies. In the year 1999 Zeebee starts to work via internet with the most diverse songwriters from all over the world.

Drawing from many influences, Zeebee creates hypnotic soundscapes that push the boundaries of pop, jazz, trip hop, hip hop, acid jazz, trance and folk. In only three years, endless day- and night-sessions, Zeebee writes 187 songs. Early 2003 she gets in contact with Gerhard Potuznik, known as one of the finest producers of electronic music in Europe, and asks him to help her produce and release an album. They carefully start to select and rework songs out of that enormous pool of Zeebeemusic for the first Zeebee album *Chemistry*. The album contains now 10 songs written by Zeebee as well as Loyal & Royal, Jeffry Math, Jox, Scott Mcfadyen and Curd Duca; co-produced by Gerhard Potuznik and Jox. Get some Zeebee now."

**ANGELMAKER (NETHERLANDS):**

**RA-X: *The Overthrow EP 12" (AM 014EP). \$11.00***

"Angelmakers the label known for its *Power Slaves/Iron Maiden* compilation comes with another raw piece of music. This time its label boss Ra-x known for its releases on Bunker (and the Dutch cult surf rock band The Travoltas!) who's on duty. Bad ass dark electro and more classic IDM-ish electro made to rock. Very functional and effective. Dark sweaty basement style music with some touches of Underground Resistance."

**VA: *Powerslaves 12" (AMR 015). \$12.00***

"After the release of the acclaimed *Powerslaves* CD late last year by Angelmaker Records, the cry for a vinyl edition started and never stopped. The most dance floor friendly cuts have been selected for your dancing and head banging entertainment. This 12" brings you new and never before heard electro versions of classic Iron Maiden songs by artists like: Legowelt, Acid Junkies, Rude 66 and Luke Eargoggle. Expect 4 all exclusive and unreleased killer electro cuts, filled with singing and screaming vocoders, fat synthlines and banging 808s to let you experience the sounds of Iron Maiden like you've never heard it before."

**SIR STEPHEN: *Hang Tough 12" (AMR 016). \$10.00***

"Who ever thought electro music was capable of making its listeners feel like pushing somebody around? Sir Stephen's debut, the *Hang Tough 12"* on Angelmaker Records, will do just that. His gritty, distorted yet percussively melodic sound has an irascible tendency to shake ass and tweak out. Sir Stephen's first release melds familiar vibes of 80's cult flicks with the relentless sounds of the Detroit and Miami underground. After hearing the edgy electro sound of Sir Stephen, one might feel like one of the tough kids at recess, taking nerds' lunch money; and it's certain to be a welcomed juxtaposition in any electro set. Sir Stephen brings you 8 bit electro P.U.N.K.R.O.C.K., six brand new fresh tracks that have the energy of punk and still maintain a very melodic base."

**ANN AIMEE (NETHERLANDS):**

**CORTX, ALEX: *CTRL EP 12" (ANN 001EP). \$9.00***

"A brilliant release to kick off this new label Ann Aimee. The first release brings warm electronics, IDM-styled beats come with lush melodies, in style of Metamatics, The Detroit Escalator Company and label mate CiM. All releases on the label form 'the soundtrack to the journey home of a lost space ship'."

**CIM: *Do Not Multiply Models CD (ANN 002CD). \$20.00***

"You are very welcome to the world of CIM, a world full a warm data, where bits and bytes come alive. The second album on the electronica label Ann Aimee brings two groundbreaking, now deleted EPs: *Service Pack* (Delsin '99) and *Warm Data* (deFocus '00) by UK's electronica maestro CIM. CIM delivers beautiful crafted electronics, which should please lovers of Metamatics, Boards of Canada and Detroit Escalator Company."

**CIM: *Noki Bay EP 12" (ANN 002EP). \$9.00***

"The return of Londoner Simon Walley aka CiM! CIM built up a big profile with releases for respected labels as Delsin and deFocus, for which he released his impressive *Reference* album. This *Noki Bay EP* is his first full release after more than two and half years. This EP brings nine tracks in his trademark style, warm subtle electronics with a little touch of Detroit."

**LUCKY & EASY: Talent Hoover CD (ANN 003CD). \$19.00**

"Missions on earth are carried out as Pub (Ampoule, Vertical Form), in space they're known as Lucky & Easy. A classic, is a first word which comes to mind playing the album. The music grabs you, and takes you away from all daily things, which just distracted you again. Once you've returned after an hour, there's not much else to think then directly wanting to get on board again. Lucky & Easy bring very warm electronica, intriguing rhythms and sometimes it seems like one song sounds as three in one. Lucky & Easy sound like songs, The Black Dog once used to make, as well like the sounds of Boards of Canada, and it even reminds to The Orb, with it's psychedelic excursions. Their own Ampoule label kicked off with their sought after EP, later on Lucky & Easy released music as Pub on the Scottish Ampoule label as well on UK's Vertical Form, being remixed by Arovane and others. The Pub album *Do You Ever Regret Pantomime?* from 2001 became an electronica classic. *Talent Hoover* is a beautiful electronica album in style of classics as Boards of Canada's *Music Is The Right To Children*, Kettel's *Cenny Crush*, or Plaid's *Not For Threes*. Listen and be amazed as well."

**DRIBS: The Open Log Book 12" (ANN 004EP). \$9.00**

"The Ann Aimee's mission continues... With the search for the mothership not yet fulfilled, Dribs is the newest scout on board. Dribs, on earth known as Fredrik Östling, comes four times with beautiful carefully crafted electronica. All tracks come in gentle and easy, and in sound come most close to Lucky & Easy, Kettel or Boards of Canada. Intriguing rhythms, but most of all beautiful, beautiful melodies. The full sleeve artwork for this release comes again by Delta.inc, making these Ann Aimee releases collectibles on their own. Just another top release for this hot deep electronica label."

**ANNETTE WORKS (UK):****MATTHEWS, KAFFE: CD Ann CD (AW 0001). \$15.00**

Debut release on a new UK label "set up to produce works which use real time exploitation of electronics in a particular place at a particular time." Matthews performs 4 long tracks, featuring her droning violin playing via the treatment system LiSa. "Impressive debut release. Using a violin, a sampler and one site-specific sound source, Matthews sculpts huge, shifting drones and detailed floating lead lines. Instant electro-acoustic experience crossing (for easy reference) Main with Tony Conrad."

**MATTHEWS, KAFFE: CD Bea CD (AW 0002). \$15.00**

"Recorded during a ten date tour of the industrial NE USA, (December 1997), *cdBea* is violin masher Kaffe Matthews' second solo release, strongly following her debut *cdAnn* ('97) with a clearly marked move into a wider terrain of beauty and noise and lopsided layers of shifting granular patterns. All sampled and processed live on stage from a beaten up violin in a rock club, a bookstore, a gallery and a cafe, this extraordinarily filmic and un-violin-like music makes *cdBea* another notable event in live electronic music making. Recently Kaffe has collaborated with Charles Hayward, Panasonic, Butch Morris's conduction, the BROOD, Neotropic (aka Riz Maslem), Thomas Koner, Kingsuk Biswas (Bedouin Ascent) guit-artist John Bissett and forthcoming in '98/'99, a desert uplink with Australian wire music merchant Alan Lamb and a MIDI generating flying kite collaboration with artist Bruce Gilchrist and lighting designer Joe Joelson."

**MATTHEWS, KAFFE: CD Cécile CD (AW 0003). \$15.00**

"Third CD release of location-specific Violin/DSP treatments from this highly-regarded UK sound sculptress, whose live laptop-rocking experiments parallel (predates?) Mego set activities rather closely & of course should be investigated w/the proper attention span. This CD collects live sets from Oslo, Chicago, and London recorded between 12/98 & 2/99, during which Kaffe intoned violin sonorities (& audio sourced from one microphone hidden in the establishment) into her Mac laptop running STEIM's LiSa (Live Sampling) software, effectively distorting/degrading/granulating it all beyond recognition. One of the few acoustic/electronic free-improv artists who can hold her weight in salt." — Hrvatski.

**MATTHEWS, KAFFE: CD DD CD (AW 0004). \$15.00**

"So here at last we have the fourth release from live processing queen Kaffe Matthews. A little later in the year due to a flat out tour schedule and a developing changing process as the violin has finally gone into retirement. Now she improvises with sonic snatches from the venue and around, reprocessing during the show, resampling within the space, playing inside a circle of speakers with the audience. The involvement is full on and some kind of homogenous journey apparent. *cd dd* swings and rocks through sparkling territories, noisier and more rhythmic at times than previous works, but chilling to a very still place of beauty by the time we get to the third piece, the most recent work on the album which shows a marked shift in her work since the second, the final violin performance from Italy '99."

**MATTHEWS, KAFFE: CD Eb + Flo 2CD (AW 0005/6). \$18.00**

Kaffe Matthews converting live things and a theremin in Perth, Vienne, Essex, London and Quebec City, 2002, reconstructed at home. "Double CD. 106 minutes worth. Reveals a pared down aesthetic and a delicate precision. Bends, cracks and floats sounds made from a small theremin, a room and its feedback. Still working live, here we hear snips from shows in Perth, Vienna, Essex, London and Quebec City, 2002. Reconstructed at home."

**ANOMALOUS RECORDS:****VOICE OF EYE: Live LP (DV 940604). \$14.00**

"This recording documents two rare live performances: Anomalous Records [Whittier, CA] and Hangar 18 [San Francisco, CA], both from June, 1994. These shows followed the release of *Vespers* and contained material similar to it. Voice of Eye is centered around the duo of Bonnie McNairn and Jim Wilson who live in Houston, Texas. To best explore new avenues and allow them to shape sound, they have built several of their own instruments. Some these, like the Squawk Box are controlled by bioelectricity, the electrical aspects of the human body. The Squawk Box is a small device housed in plastic container and can be held in the hand. The device is played by touching two wires which yields a squealing sound. They see an instrument to be the physical manifestation of music, the inert form of sound. And with this in mind, Jim has developed stringed instruments which are bowed to extend the envelope, so the texture of each sound has time to be explored, expanding time so as to hear each part of the whole."

**AMM: At the Roundhouse CD (ICES 001 CD). \$14.00**

"The International Carnival of Experimental Sound, or ICES '72 for short, was an ambitious festival sprung from the mind of Harvey 'Job' Matusow (1926-2002). Jumping off from his associations with the influential Source magazine, Harvey brought together over 300 artists from more than 21 countries to perform in London, England over the course of two weeks in August of 1972. Based on the theme of Myth, Magic Madness and Mysticism, he assembled an amazing diversity of performers working in diverse range of audio-visual arts. Encompassing happenings, films, dance, a train ride, and the phantom soft pool table, the focus was on sound — specifically that of artists who were both composers and performers. Most of the concerts were held at The Roundhouse, a cavernous structure that was formerly a railroad engine house. Now, for the first time in 30 years, these recordings can be heard."

This first CD in a series documenting the festival features the complete concert given by legendary free improvising group AMM. Represented here by Eddie Prevost and Lou Gare, they offer up powerful explosions of saxophone and drums punctuated with their famous *AMM silences*. This is the first time this material is available, aside from two short excerpts were published as the only 7" release on Evan Parker and Derek Bailey's Incus Records (and a very rare and desirable record that has become)."

**AGOG: Dust Is Their Food And Clay Their Meat LP (NOM 05). \$12.00**

"Starting his music career in the early 1980s in the collective Points of Friction alongside Joseph Hammer and being on the fringes of the L.A.F.M.S. group, Damian Bisciglia has gone on to create a body of work only available on cassette and generally only heard among the cassette culture. His work is amazingly developed though, finding a style incorporating collage, improvisation, and diverse number of unique sources including contact mic as instrument unto itself, multitracked loops, shells, balloons, metal heater, springs, matchbox car, and many others."

**POINTS OF FRICTION: Sackcloth And Ashes CD (NOM 10). \$13.50**

"Originally released by the LAFMS offshoot label Solid Eye (who were also responsible for releases by Doo-Dooettes, The Romans, Dinosaurs with Horns, and Fredrick Nilsen) on cassette in 1984, *Sackcloth and Ashes* is the most electronic and perhaps most polished incarnation of this multimedia collective. The unorthodox exploration of keyboards, guitars, toy instruments, the assemblage of field recordings, noise improvisations, and tape loops tantalize the senses with arousing emotive power. The opus title track is a compendium of improvisational soundings and field recordings that include a chorus of squeaky swings, a cat's purring, snapping shrimp, a diseased lung, and cacophony on a yard sale car rack. Exquisitely abrasive and haunting tracks 1 through 6 yield to the perfumed machinery and melodious hypnosis of the remaining tracks. All were originally performed under cover of live film and slide projections with optical manipulations at alternative music venues in and around Los Angeles."

**DEMPSTER, STUART: On The Boards CD (NOM 11). \$13.50**

"Stuart Dempster has been involved in a variety of new music endeavors over the last 40 years. He organized the ensemble to record Terry Riley's landmark piece 'In C' for Columbia Records; commissioned works from Luciano Berio, Ernst Krenek, Pauline Oliveros, and several others; gave David Tudor a place to stay while developing 'Rainforest'; participated in the U.S. premiere of Cornelius Cardew's 'Treatise'; toured with Merce Cunningham Dance Company alongside such luminaries as David Behrman, Takehisa Kosugi, and Tudor; founded Deep Listening Band with Oliveros; and much more. However, he has only released a few solo recordings of his own work during that time: *In The Great Abbey Of Clement VI*, originally released on LP by 1750 Arch and later reissued by New Albion Records, and *Underground Overlays from the Cistern Chapel*, also on New Albion. This is a third, originally released on cassette only in 1986 and receiving limited distribution. Unlike the others, this documents Stuart in front of, and with, an audience. This is important as Dempster works with the audience, two pieces in particular using them to add to textures he is creating and bringing them into the music. 'Don't Worry, It Will Come' takes this a step further, using a series of hoses hidden underneath the audience seats with rather humorous results. The bulk of the disc is focused on his meditative buzzing and droning, skillfully drawn from unique didgeridus and the instrument he is best known for playing, trombone."

**CHASSE, LOREN: Hedge of Nerves CD (NOM 12). \$13.50**

"The work of sonic artist/investigator Loren Chasse (solo, Thuja, Coelacanth, id Battery, and various manifestations of the 'Jewelled Antler collective') usually involves the documentation and manipulation of minute sound events (rubblings, scrapings, clickings) involving found objects and natural phenomena, emphasizing unexpected perspectives and connections. *Hedge of Nerves* is dedicated to a friend of Loren's who dearly loves the wonderful sound of record crackle as it mingles with the music from the record's grooves. He also enjoys the sound of record crackle alone, as when an LP cycles on its run-out groove. Compact disc reissues of early 20th century ethnic music 78s, or Portishead, or Philip Jeck: if it's got that crackle, he likes it! So, this friend asked Loren to make him a recording of vinyl surface noise only, one that he could DJ with, mixing with non-crackly musical sources, to create virtual scratchy records. For this reason, the idea was to avoid any obvious looping, but to make a continuous, unbroken and organic field of crackle. *Hedge of Nerves* is amazingly musical, and highly dynamic, moving from loud crinkly-crackly storming sound-swarms to a wilderness quietly bristling and sighing. It's a mesmerizing expanse of hiss and drone, buzz and click, with hints of melody (from his grandfather's 78). The originating idea of surface noise is ever-present, but upon closer examination that 'surface' proves quite deep, something within which the listener might become submerged, blissful and fascinated."

**VA: Electrically Induced Vibrations LP (NOM 13). \$18.00**

"This is a collection of music created with electronic means by artists residing in Luxembourg, United Kingdom, United States, New Zealand and The Netherlands. Most of these people have been making music for 20 years or more, and have diverse histories. Their music as collected here is varied, but arranged into a cohesive flow. By all means experimental to the general population, the first side consists of what might be considered the more musical contributions, while the second explores more abstract and ambient territory." Artists include: Edward Ka-Spel, Cyclobe, Colin Potter, Steve Thomsen, Omit, Arkkon, The Silverman, Mistress of Strands, Fibrillation.

**ANIMIST ORCHESTRA: Wuwei CD (NOM 14). \$13.50**

"From the beginning, the focus of the orchestra has been on listening, and improvising in the moment. A group of people truly playing together and focusing intently on the present can be a powerful thing. the use of natural objects (stones, shells, pine cones etc.) as opposed to more conventional musical instruments, can help the players to not fall back on learned habits of musical play. There is no canon or book of rules to refer to when using everyday things as sound makers, and this may facilitate the removal of actions arising from taste and memory." — Jeph Jerman.

**SHANNON, MIKE: Laguz LP (NOM 16). \$21.00**

Edition of 200 copies. Instruments: camel bells, glass by Alison Chism, oscillator, voice/body, electric bass, field recordings, air drum, bottillia, dilruba, electronic devices, electric guitar, marimba, lira, erhu, all sorts percussion. "...minimal sections blending a street hawker in London with electronic tones, field recordings, percussion, string sections, a dilruba solo played with a chopstick, and a section which on first hearing I thought must have been a full ensemble of people playing, sounding as it does like music from some far off lost island (in truth it ends up he played the whole thing through multi-tracking)."

**OMIT: Rejector CD (NOM 19). \$13.50**

"This is the first American CD release by veteran New Zealand artist Omit. Previously he has had three compact disc releases on the prestigious New Zealand label Corpus Hermeticum. 'Patterned after the paranoid electronics of Klaus Schulze's *Cyborg*, Omit tinkers with out-dated synthesizers, delay pedals and tape loops to shape plastic signal patterns and oblique modulations to evoke sprawling voids of nightmarish emptiness. Sublime wooden rhythms

and unsettling, textured scrapes sporadically appear in the synthetic wash, suggesting that Williams has encountered the higher profile electronica of Alva Noto. Such parallels are purely coincidental, but Omit deserves a broader audience."

**JERMAN, JEPH: *Instability Studies* CD (NOM 21). \$13.50**

"This is Jeph's third CD for Anomalous Records, following the solo disc *The Second Attention* and *wuwei* by his animist orchestra. Edition of 300 copies, hand made covers. 'The sugar bowl is ceramic, with an ill-fitting lid which will rattle if not seated properly. By changing the position of the lid in relation to the bowl, a number of different vibration rates were discovered. The simple recordings are stereo imagings of a single shaketable. The complex rendering is a series of shaketable recordings layered via overdubbing on the four track.' — Jeph Jerman

**FIBRILLATION: *My Axis Is Undone 3"* CD (NOM 22). \$9.00**

"This collection of six pieces is the first official release by Fibrillation, following his appearance on the Anomalous Records compilation LP *Electrically Induced Vibrations*. Constructed with great care, these will reveal many layers over repeated listening. Though he works largely in the realms of electronic music, no source is considered outside of his realm, and in fact many fragments of sound important to his life are incorporated in the complex weave of aural communication. Fibrillation aims to create a sound compliment to mental images and evoke important personal experiences."

**SANDERSON, PHILIP: *Reprint* CD (NOM 23). \$13.50**

"*Reprint* was originally released on cassette by Snatch Tapes in 1980 and was credited to an unknown duo called Claire Thomas & Susan Vezey. Claire and Susan were infact a figment of Snatch Tapes founder Philip Sanderson's imagination. In addition to running the label, Philip was one half of the DIY electronic group Storm Bugs, and regularly collaborator with a then unknown musician by the name of David Jackman (one of these tracks they did together was recent issued on a 10" by Die Stadt). *Reprint* was in effect one of his few solo recordings. The music of *Reprint* is a peculiar combination of academic rigour married to an inverted pop art aesthetic. For whereas pop art incorporated the cheap intoxication's of consumer culture into the supposed lofty rooms of high art, here was an attempt to incorporate the form or perhaps just the smell high art into the low brutality of DIY electronics."

**DEUTSCH, ANDREW: *Lung Cleaner* CD (NOM 24). \$14.00**

"Andrew Deutsch creates very human electronic music working with layers of sounds to create dense and immersive sonic environments. He draws his sounds from a multitude of sources sometimes beginning with acoustic sources such as bells, music boxes, baby toys and water, and other times drawing from digital sources, converting video images to audio or transforming the data left after a computer crash. Andrew takes these things and makes a music that is positive and energizing. In fact, *Lung Cleaner* was created for friend going through an illness as a sort of 'sonic cure'. His strong work with sound, both as an artist and educator, has lead to collaborations with Paulive Oliveros, Tetsu Inoue, Stephen Vitiello, Tony Conrad, and John Cage. On this CD, Andrew presents another of his collaborations with Pauline Oliveros where she provides samples from her unpublished early electronic works from 1966 for one piece."

**BIOTA/MNEMONISTS: *Musique Actuelle 1990* CD (NOM 25). \$13.50**

"Biota was founded in 1979 in Fort Collins, Colorado, as the Mnemonist Orchestra. Over the years, the Mnemonist Orchestra developed into Biota (the musical contingent) and Mnemonists (the visual contingent). Both Biota and Mnemonists work as one on productions of musical and visual components. The group has released nine LPs, one EP, and four CDs on both their own Dys label and Recommended Records UK. Heard on this CD is the first adaption of their studio-based recording techniques since 1981, as presented at Montreal Musiques Actuelles — New Music America 1990. For their live performance they composed a set of material specifically for the concert and virtually relocated their studio to the stage to properly recreate it. Nine musicians playing only acoustic instruments (aside from electric guitar) were heard natural and unamplified from the stage while extensive electronic processing, heard through the speakers, rendered radical tonal, timbral and temporal modification creating an incredibly unique and strange sound world. Added to this, the two-dimensional graphic work that Mnemonists have become so renowned for was transformed into stunning video projections — beautiful examples of which are now included in the full color booklet accompanying this CD."

**MILLIS, ROBERT: *Leaf Music Drums Distant Drums - Recordings from Laos, Camb* CD (NOM 26). \$13.50**

"Culled and carefully edited from many hours of field recordings made in Southeast Asia by Robert Millis, member of Climax Golden Twins (who are responsible for the OST of *Session Nine*, also the Anomalous Records released CD *Lovely*, and more besides). A mix of ambience and music including a beguiling improvisation performed by an elephant mahout using only a leaf, ethereal temple orchestras, blind street musicians, insect choruses, stage-coach rides, singing cabbies, drunken spirit orchestras performing Leo Sayer songs, naughty and nice children and impressionistic ride from the 21st century Thailand to the medieval corners of Myanmar — strange meetings of natural and supernatural, East and West. Rob worked on the recent Sublime Frequencies DVD *NAT PWEE: Burma's Carnival of Spirit Soul* and some of this was recorded during the same trip."

**RLW: *Views* CD (NOM 27). \$13.50**

"In the 25th year of Ralf Wehowsky's recording career, Anomalous Records presents his first truly solo release featuring four new compositions based on instrumental improvisations. Using simple devices (tone-generators, percussion toys, music boxes, an electric toothbrush and an electric guitar) played in unusual ways, he builds up layers of each sound to create a suite of textural pieces. Each of the four tracks takes on an identity unique from the others, as the first three each focus on one of the sound sources while the last combines elements from the previous three to make something else. The disc opens with a 20-minute piece of mysterious and drifting electronic tones. Other tracks highlight very tactile sounds and bring a much more 'live' element to his work, while retaining his skillful use of dynamics and placement of silence which have gained him so many fans. Previous releases by RLW have seen him collaborate with such diverse artists as Achim Wolschheid, Bernhard Günter, Andrew Chalk, David Grubbs, Jim O'Rourke, Kevin Drumm, and Bruce Russell. He is the founder of the now defunct group P16.D4 and the still active label Selektion."

**FULLMAN, ELLEN: *Staggered Stasis* CD (NOM 29). \$13.50**

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

**INOUE & ANDREW DEUTSCH, TETSU: *Field Tracker* CD (NOM 9). \$13.50**

Repressed. "*Field Tracker* was recorded at the Institute for Electronic Art, Alfred NY during the Winter of 2000. Inoue, utilizing his digital sound processing systems in combination with bells, guitar, and other odd sound making objects, constructed tiny improvisational sound moments each one having a shape and gesture of their own. These micro compositions were at times highly abstract and noisy and at other times extremely melodic and calm. Many of these micro compositions were used in the production of his recent release *Object and Organic Code*, the others (almost 2 hours worth) were handed over to Andrew Deutsch who was to construct another release combining sounds of his own. Being responsible for the overall 'Auskomponierung' or compositional unfolding of the work, Deutsch combined synthesized sounds, drones, chatter, loops and other d.s.p. techniques to produce what he hoped would be a kind of 'Gebrauchsmusik' or useful music that one might use in the home. The work has a notion of 'ambitendency' built into it, that is, the tendency toward change combined with an equal tendency toward stasis. The work could be described as 'meta-divisionism', 'Baroque Minimalism', or 'expanded systemic digital minimalism'. Sound works for our new recombinatory world."

**LERMAN, RICHARD: *A Matter of Scale and Other Pieces* CD (NOM LERMAN3). \$13.50**

"Richard Lerman has been active in music since the 1960s, and yet only having two previous releases: *Travelon Gamelon* LP on Folkways and *Within Earreach* CD on Artifact Recordings. This is a collection of live pieces using Richard's trademark amplified small sounds from piezo discs along with other instrumentation in live performance (including a recording from inside the Houston Astrodome). Unique use of blowtorch on metal and amplified drinking straws."

**KNOTT, DAVID: *Natura Naturans* CD (NOM NOT1). \$13.50**

"Veteran improviser and instrument builder as yet almost undocumented by recordings. This disc will feature improvisations on his 'stringboards', simple yet beautiful amalgamations of wood and prepared strings that draw to mind harps, gongs, and sound sculptures. 'At a woodshop I was renting I had been messing with attaching strings to collected throw-away (found) pieces of plywood. I had a collection of used strings of many types: guitar, bass guitar, cello, violin, dulcimer, harp, piano, along with some types of raw wire including brass and nylon monofilament. I had heard Ellen Fullman's Long String Instrument and wanted to experiment with making strings in long lengths. I enjoyed using two strings to make a longer combined length and found the results to be shimmering.' — David Knott."

**ANOPHELES:**

**DEBRIS: *Static Disposal* CD (ANOPH 004). \$16.00**

Finally a legit reissue of this mid-70s American monster. Although "discovered" pretty early on within the realms of private press mania, this album has never quite reached the hysterical peaks achieved by other strange artifacts of this era. Very detailed reissue work on the part of Anopheles, who've turned this out as one of the most finely detailed and richly presented documents of its type. "This legendary group from Chickasha, Oklahoma formed in 1975 and self-released their lone LP in 1976. A Dada/punk/psych masterpiece recorded in just under seven hours in Dec. 75, the LP and the individuals who created it have long been the subject of a great deal of mystery and conjecture due to their elusiveness, the mind-blowing quality of the music as well as the provocative negative image 'bondage' LP sleeve design. This expanded reissue includes all 11 original LP tracks in sparkling fidelity from the original master tapes along with 10 previously unissued rehearsal recordings (total time just over 76 minutes). Fully authorized by the band, this CD also features a 28 page booklet with rare photos, lyrics, and personal accounts by all three original members, including bassist Chuck Ivey's tale of relocating to L.A. to participate in the nascent Dangerhouse punk scene, where he took the stage with the Randoms at the Masque benefit in Feb. 78. The Debris LP was also namechecked in Nurse With Wound's infamous listing of influential LPs included with their first album in 1979. In short, Debris cultivated its own dynamic musical vernacular, showing the influence of Captain Beefheart, the Stooges, early Roxy Music and other pre-punk mainstays of the time. Their closest contemporaries were Hearthan era Pere Ubu, Siren-era Chrome, Indiana-era MX-80 Sound and Canadian sonic miscreants Simply Saucer. The beautifully raw and untamed bonus cuts include two unreleased originals, five alternate takes to the LP tracks, covers of the Stooges 'Real Cool Time' and John Cale's 'Gun', as well as 'Other Things', a song originally recorded by Debris' precursor group, Victoria Vein and the Thunderpunks."

**DEBRIS: *Static Disposal* LP (ANOPH 006). \$16.00**

"Anopheles Records is proud to announce a limited edition, high quality clear vinyl LP reissue of this 1975 Oklahoma outer limits psych-noise proto-punk extravaganza. This edition features the complete 1976 self-released LP from the original master tapes, with original artwork, a new insert and a previously unreleased (and amazing!) November, 1975 practice take of the Stooges 'Real Cool Time' (an earlier, radically different recording to the CD version). This is a one time only vinyl reissue, limited to 1000 copies."

**TWINKEYZ: *Cartoon Land* LP (ANOPH 007). \$16.00**

"Deluxe LP issue of the best studio recordings of '70s Sacramento garage psych legends, the Twinkeyz! The 1998 *Aliens In Our Midst* CD is out of print, and Donnie Jupiter decided we'd have the most fun making the music available again on a high quality limited edition LP. Stunning full color sleeve featuring original artwork by Donnie never seen in public before, card stock insert with photo and brand new liner notes by Karl Ikola. This group was the 'missing link' between the Sacramento Valley '60s garage band scene (Oxford Circle, the Public Nuisance) to '80s Paisley Underground heroes originating from the tiny Davis/Sacramento cluster of groups of the late '70s/early '80s (Dream Syndicate, Game Theory, True West). This edition features two cuts never before issued on vinyl. All the original singles and LP tracks. 13 cuts of the best crude genius America had to offer a quarter century ago."

**ANOTHER LATE NIGHT (UK):**

**KID LOCO: *Anotherlatenight* CD (ALN 007 CD). \$16.00**

"The LateNight train rolls on..... This time taking with it France's premiere downtempo producer Kid Loco. With Groove Armada's mix having been nominated for Muzik Magazine's Compilation Of The Year Award the series just seems to get stronger and stronger. Kid Loco is no exception. Like the previous, highly acclaimed mix from skate legend Tommy Guerrero, this one features gems that reach back, way back to the dulcet tones of John Lucien and Harvey Mandel. We then move softly forward into the percussive persuasions of The Herbaliser, DJ Crystal and Public Image Ltd to name but a few. Carefully selected and smoothly arranged this mix will slip like velvet into the collection of any 'AnotherLateNight' fan. Also features Kid Loco's exclusive cover of Gang Of Four's 'Paralysed'. 22 tracks from the likes of John Lucien, Aim, DJ Crystal, The Herbaliser, and more."

**NIGHTMARES ON WAX: *Late Night Tales* CD (ALN 008 CD). \$16.00**

"With names like Groove Armada, Zero 7, Fila Brazillia, Tommy Guerrero, Kid Loco, Rae &



Christian and Howie B all having divulged their influences for the AnotherLateNight series, Nightmares On Wax, aka DJ Ease, aka George Evelyn steps forward and delivers his LateNightTale — giving you an insight into the tunes that have shaped his sound. The LateNight phenomenon always aims to deliver you, the listener, with a put-it-on-and-let-it-play LateNight party pack. The series keeps with a policy of being all about the quality of the tunes and N.O.W.s eclecticism and eccentricity makes him another perfect candidate to tell his own set of tall stories for the small hours."

**NIGHTMARES ON WAX: Late Night Tales 3LP (ALN 008 LP). \$19.00**  
Triple LP version.

**SLY & ROBBIE: Late Night Tales CD (ALN 009 CD). \$16.00**

"An eminent selection from reggae's royalty, Killer tracks from Aretha Franklin, Curtis Mayfield, Bobb Deep and Ian Dury. Features two exclusive tracks including a cover version by Sly & Robbie themselves." Artists: DJ DSL, MFSB, George Katsiris, Jones Girls, Rare Earth, Jaymes Samuel & Canibus, Clarence Carter, Evelyn 'Champagne' King, Ian Dury and the Blackheads, Aretha Franklin, Seelenluft and Mobb Deep feat. Lil Kim.

**SLY & ROBBIE: Late Night Tales 3LP (ALN 009 LP). \$21.00**

Triple LP version, unmixed.

**TURIN BRAKES: Late Night Tales CD (ALN 011CD). \$19.00**

"Darlings of the new Brit revolution and master songsmiths Turin Brakes invite us to crank down the stereo while we rifle through their record collections. Drawing on sounds that inspired their first two gold selling artist albums this is a truly majestic listening experience; a mix of soaring strings, lo-fi grooves, and sweet vocals from the likes of JJ Cale, John Barry, Talk Talk, G Love & Special Sauce and many more. Also includes an Exclusive Turin Brakes cover version of a Rolling Stones classic. 11th release from the LateNight series — First ever compilation from Turin Brakes — Showcasing the strings and sounds that inspired their first two gold selling artist albums — A majestic, melodic, lo-fi listening experience." Artists: Nicolai Dungar, John Barry, Silver Jews, Les Barons feat. Henri Gaobi, Grant Green, G Love & Special Sauce, John Hammond, Chris Whitley, Dave Palmer, JJ Cale, Talk Talk, Al Di Meola feat. John McLaughlin, Smog, Gillian Welch, Jessica Lauren, Turin Brakes.

**TURIN BRAKES: Late Night Tales 3LP (ALN 011LP). \$23.00**

Triple LP version, unmixed.

## ANTENNA FARM:

**DAVENPORT, BART: Game Preserve CD (ANT 501CD). \$13.00**

"Bart Davenport arose from the '90s Bay Area mod revival scene leading such legendary acts as the Loved Ones and the Kinetics. Since then he has struck out on his own as one of the last few singing and songwriting troubadours of our generation. His second solo album hits a tight, no-nonsense, analog sound that is both classic and pioneering, and some of the East Bay's finest musicians were recruited. Keeping with the Berkeley/Oakland spirit, Davenport's second CD has more cameos than a hip-hop album. Members of Call And Response, Cake, Subtle and Dave Gleason's Wasted Days all contribute, while stunning vocal harmonies from The Moore Bros. and Nedelle give many of the songs a West Coast, 'Ventura Highway' kind of vibe."

**BEAM: Beam CD (ANT 502CD). \$13.00**

"Beam emits from Oakland, CA, with a light touch and a heavy heart. Songwriter and lead chanteuse Helene Renaut originally hails from France and sculpts bright, brooding songs infused with the airs of Syd Barrett, Nick Drake and Jackie DeShannon. Most of the repertoire is sung in English with a British folk and pop sensibility that you can sway to. Having played around the Bay Area for three years, Beam has shared the stage with the likes of the Court and Spark, Bart Davenport, the Fruit Bats and more. Beam's self-titled debut features folks from Call And Response, The Moore Brothers, Themselves/Anticon, and Winfred E. Eye, and it is as much a bright light that dazzles as a late night fire from which to take comfort."

## ANTICON:

**THEMSELVES: Them CD (ABR 010 CD). \$15.50**

"Themselves, formerly Them, are Doseone and Jel — the former a nowhere man out to make the world small and his neuroses something lovely, an artist free of form and slave to his own scatterbrained genius; the latter the drum machine's premier musician, whose distinct few-bit sound and rhythmic sensibilities get him coveted by vocalists and MCs far and wide. Them was originally released as a self-titled album by them in May of 2000 when little about Anticon was known or understood; the record went out of print about a year after its release. For many, this album introduced the ground-breaking, genre-defying madness of the duo. Jel's distinct sound naturally facilitates Doseone's surreal vocals, evoking another world entirely. The record is a funhouse ride turned ugly — through childlike daydreams and social rants, to hip hop bravado and just outright strangeness."

**SOLE: Bottle Of Humans CD (ABR 011 CD). \$15.00**

"Bottle of Humans, Sole's debut full length release on Anticon, and his first widely distributed record, was released in 1999 and quickly became a cult-classic, but by the year 2001 the record's initial pressing went out of print due to a dispute with Anticon's previous distributor. The bootlegging is finally over. This highly anticipated CD reissue has been re-mastered, the record's artwork has been revitalized the way it was originally intended (including the album's lyrics in the liner notes) and its track listing has been slightly altered. Bottle of Humans combines the anger and conviction of early Ice Cube with Sole's own brand of self-deprecating honesty. Whether he's lashing out at the hypocrisy of 'the industry' or celebrating the sad state of his own life, you know it's coming from his heart, it sounds big, and you believe every word of it. Looking and sounding better than ever, Bottle of Humans is classic, vintage Sole. Features production from Alias, Jel, Daddy Kev, Raggy Andy, Scott Matelic, Odd Nosdam, and Controller 7."

**VA: Anticon We Ain't Fessin' (Double Quotes) CD (ABR 019 CD). \$7.00**

"The Anticon posse's rhyme-testing, extremely abstract title cut, originally heard on the giga-single, gets more than just a remix; it gets a wrecking ball. As soon as you think you get it, they've moved on to the next thing. By the time it's all over, you realize that you're going to have to play it back. 'More From June,' the lost Deep Puddle Dynamics song, is on the flip, with anticon MCs Dose One, Sole and Alias, along with Slug and Eyedea of Rhymesayers, over the music of Tortoise's John Herndon. CD includes the bonus track 'Pitty Party People.'"

**FRANCIS, SAGE: Personal Journals CD (ABR 021 CD). \$14.00**

"Sage Francis, AKA Xaul Zan, AKA Strange Famous, member of the witness protection program, 2000 Scribble Battle MC Champ, 1999 Superbowl Battle MC Champ, and nationally ranked slam poet 1998 and 1999, is finally dropping an official, full length album. Sage or 'Stage Presence' has gained a reputation from ripping live shows with his emotionally intense songs, freestyles, and spoken words, but this album provides a comprehensive and definitive introduction to a very different kind of MC and person. Recorded over the period of a year, Personal Journals beautifully chronicles Sage's often times painful life — from

relationships to being an outsider. Sage has also employed a host of producers for beats on this album, including, Sixtoo, jel (Atmosphere, Deep Puddle Dynamics, them), mayonnaise, Joe Beats, odd nosdam, Mr. Dibbs, alias and more. This album is destined to be the reference point for emo-hip hop."

**ALIAS: The Other Side Of The Looking Glass CD (ABR 022 CD). \$13.00**

"The humble godfather of goth-hop and once-unsung seminal ironman of Anticon, alias avenges the downtrodden and abused producer-rapper. Composing music from his deepest shades, this irrefutable jack of all trades drops anchor with a debut solo full length intended to serve as hip-hop's response to a Stevie Wonder record, with virtually all writing, composition, and production created by the artist himself. This collection of introspective lyrics rapped over ethereal, minor-chord drones, dark samples, and aggressive, dubbed-out drum beats was recorded in home studios between December 1998 and October 2001. The production is rainy-day contemplative and rhythmically menacing, and the mixes sound simultaneously calculated and spontaneous."

**ALIAS: The Other Side Of The Looking Glass 2LP (ABR 022 LP). \$15.00**

Double LP version.

**SOLE: Salt On Everything 12" (ABR 024 EP). \$6.50**

"Although it might seem impossible, sole has been resurrected from the dead once again and he sounds even more jaded and fed up than ever. sole maintains his complex delivery and original style but this single demonstrates that he has refined everything he does so well. In his signature hoarse voice, sole assaults hard, brooding tracks from anticon producers odd nosdam, alias, and jel with that characteristic honesty, sincerity and a touch of enduring self-pity. Features an exclusive track with Sage Francis."

**THEMSELVES: The No Music. CD (ABR 025 CD). \$15.50**

"Themselves, formerly Them, are Doseone and Jel — the former a nowhere man out to make the world small and his neuroses something lovely, an artist who is free of form and slave to his own scatterbrained genius; the latter the drum machine's premier musician, whose distinct few-bit sound and rhythmic sensibility get him coveted by vocalists far and wide. The no music, is Dose and Jel's second full length, an American ode to the exposed nerve. At times the soundscape is layered to the point of opacity, only to peel away and reveal the sometimes buried drum bone and sick sung skeleton beneath. The no music, sounds like the polyphony of all the machines in the factory that turn fetus heads into skulls. The project is dark, maybe morose in parts, but it never takes itself too seriously for too long. Although the words are sometimes cloaked beneath layers of noise, they are consistent, confidently self-aware, and deliberately interrelated. The no music, is part composition, part organized chaos."

**THEMSELVES: The No Music. 2LP (ABR 025 LP). \$15.00**

Double LP version.

**SOLE: Selling Live Water CD (ABR 026 CD). \$15.50**

"Twenty-five, bookless, bored, obsessive, hypocritical, barb-witted, full of shit, and horrified by the war machine; what else could this outspoken tangle of contradictions do but make the next classic rap album? Sole lives out a perpetual identity crisis so we don't have to, surfacing each of his past lives in his music: the 13-year-old Ice Cube from Maine, the Lord Finesse-styled battle MC who ruled open mics in New England, the hyperactive San Francisco transplant consumed with the idea of anticon, and finally the sagacious mid-twenties writer who hums Dylan and guns for Bush."

**SOLE: Selling Live Water 2LP (ABR 026 LP). \$15.00**

Double LP version

**FRANCIS, SAGE: Makeshift Patriot LP (ABR 027 LP). \$9.00**

"Makeshift Patriot was written, recorded and released free to the public exactly one month after 9/11/01. Consisting mainly of news reporter quotes, it is basically an attack on popular media and an indirect attack on its naive audience. Makeshift Patriot contains six brand new Sage Francis tracks to follow up his critically acclaimed, debut album, Personal Journals. Featuring music from AOI, MF Shalem, Meaty Ogre, and a politically charged, spoken word track entitled 'Hey, Bobby', this piece of vinyl shouldn't be one of a kind in content or purpose... but it is."

**ODD NOSDAM: No More Wig For Ohio CD (ABR 028 CD). \$15.50**

"A young odd nosdam began meddling with machines in the mid-'90s, looping his favorite Nirvana riffs on a Sega Genesis CD player and filling tapes with noise collage. Since then he has compiled at least three solo full lengths, as well as a number of collaborations, including the highly acclaimed cLOUDDEAD. nosdam has developed his own distinct sound, drawing inspiration from a broad palette ranging from Flying Saucer Attack and Hood to the RZA and everything in between and outlying. nosdam allows his many mental ups and downs, quirks and eccentricities to seep deep into his sound creations — a rare quality among modern instrumental artists. No More Wig For Ohio is a meticulously deliberate two-part arrangement of instrumental songs and far found sounds collaged into a maniacal music quilt that somehow retains cohesiveness."

**ODD NOSDAM: No More Wig For Ohio 2LP (ABR 028 LP). \$16.00**

Double LP version.

**WHY?: oaklandazulasyllum CD (ABR 029 CD). \$15.50**

"In addition to his membership in cLOUDDEAD and reaching quiet, why? has collaborated with Hood, Fog, boombip, jel and sole. why?'s quirky production and infectious melodies are merely sugar coating for the contents of a young man with unbuttoned lips and a gut spitting words. oaklandazulasyllum, why?'s first official self-produced full-length release, is fourteen lonely art songs recorded over two years' time. With sharp focus and visceral lyrics set in decisive production, each song maintains individuality while positioned to fulfill its unique role in the record's sequence."

**WHY?: oaklandazulasyllum LP (ABR 029 LP). \$11.00**

LP version.

**SOLE: Plutonium - Selling Live Water 12" (ABR 030 EP). \$7.00**

"Plutonium, the follow-up 12" to Sole's acclaimed full length Selling Live Water has finally arrived. The title track remixes the classic, Alias-produced Sole anthem about searching for truth in left- and right-wing propaganda in the press. Alias remixes his own beat down to its teeth, creating a Blade Runner eeriness to sole's already dark ponderings. For the second track, Odd Nosdam remixes his original contribution to Sole's full length, the title track 'Selling Live Water'. Nosdam's remix puts Sole's vocals in the forefront, while maintaining that tape-dubbed dirtiness characteristic of Nosdam's sound."

**VA: Anticon Sampler 1999-2004 CD (ABR 031CD). \$7.50**

"Featuring Sage Francis, alias, Markus Archer of the Notwist, odd nosdam, dosh, why?, themselves (doseone and jel), sole, deep puddle dynamics (featuring Slug of Atmosphere), yet-to-be-released tracks by pedestrian, passage, sole, jel and restiform bodies. The Anticon Sampler CD features a selection of tracks from the past, present and future of the Anticon catalog at a back-breaking low price. The sampler introduces the label to the novices, clarifies the Anticon collective for the confused, educates those who are unlearned, offers our

dedicated fans a chance to preview some unreleased tracks from upcoming full lengths."

**DOSH: Dosh CD (ABR 032 CD). \$15.50**

"Martin Dosh, most well known as the drummer and Rhodes piano player in the Minneapolis band Fog (Ninja Tune), has struck out on his own with his debut solo record. When he wasn't practicing drums, playing in bands around Minneapolis or teaching drums to elementary school students, Dosh was collecting hours upon hours of drum breaks and keyboard riffs in the basement of his house, a room cluttered with musical instruments, old samplers and effects pedals, blown out amps and a couple of dusty couches. He worked for a little over a year putting sounds to tape with the occasional accompaniment of friends. These recordings would become this collection of 12 self-engineered, mature instrumentals. Dosh's live drums, which are filtered, overdriven, looped, and effected, sound like a robot with human hands playing a beat-up kit through a vacuum cleaner. They are set in layers of sad, jazzy piano keys, beautiful feedback ambience, vibes, reverb and delay-drenched Casios, turntables, guitars, and Dictaphone tape. The album displays a full hi-fi sound spectrum while maintaining the down-to-earth honesty of a homemade recording. Riding the faders, mutes and effects knobs, Dosh mixes in the spirit of Lee 'Scratch' Perry, making each pass a one-of-a-kind, spontaneous performance."

**DOSH: Dosh LP (ABR 032 LP). \$10.00**

LP version.

**ALIAS: Eyes Closed EP CD (ABR 033 CD). \$7.50**

"The eyes closed EP is five beautifully arranged instrumental songs of filtered polyrhythmic percussion, fat chopped drums, drone synths, pretty string samples and some TV and radio overdubs with anti-imperialist / anti-consumer sentiments. Each of the five tracks stands alone, a four-minute electronic pocket symphony with movements and themes, while smoothly transitioning into the next. A departure from early sample-heavy, loop-based alias productions, tracks laden with washy keyboards and eerie guitar rely more on Alias's multi-instrumental talents. Lying somewhere between ambient Brian Eno and Kraftwerk, eyes closed seems akin to Boards of Canada or early Aphex Twin while maintaining some of the boom bap of roots hip-hop — at the same time rainy day contemplative and rhythmically menacing."

**ALIAS: Eyes Closed EP 12" (ABR 033 EP). \$7.50**

Vinyl EP version.

**THEMSELVES: The No Music of AIFFs CD (ABR 034 CD). \$15.00**

"Themselves are Doseone and Jel. The No Music of AIFF's is the companion piece to the duo's September 2002 release, *The No Music*. The original has been remixed down to its smallest intestine and back toward the light until only the order of its tracks remains intact. The record features a new themselves song along with guest remixers Controllor7 and Matth, Hrvatski, why?, Hood, alias, A Grape Dope (John Herndon), Fog, odd nosdam, The Notwist and Electric Birds. The listening experience that follows is a personality-heavy splay of the thousand threads in every sort of human music. Twelve diverse guest artists were selected in a real life lottery from an entire globe's worth of eligible home recordists. Each original track is reborn - re-contextualized and translated, through a new lens, unique to each of the guest artist's sensibilities."

**THEMSELVES: The No Music of AIFFs 2LP (ABR 034 LP). \$15.00**

Double LP version.

**WHY?: Early Whitney EP CD (ABR 035 CD). \$9.00**

"Why? grew up in Cincinnati playing kickball in the cul de sac and watching 8-bit Nintendo in his big brother's attic bedroom. The minor key melodies of religious music and the tight belt, tight-laced shoes of his soft-spoken middle childhood in part provide the impetus for why?'s candy-time-disonant, singsong-suicide style. In addition to his membership in cLOUDDEAD and reaching quiet, why? has collaborated with Hood, Fog, boom-bip, jel and sole; he has toured the world twice, performed two Peel Sessions under the cLOUDDEAD moniker, and is admired by Boards of Canada, Mum, Stereolab, Danielson Famile, The Notwist and Mogwai. why?'s quirky production and infectious melodies are merely sugar coating for the contents of a young man with unbuttoned lips and a gut spitting words."

Picking up where why?'s well received *oaklandazulasyllum* left off, the *Early Whitney EP* maintains why?'s unique, off-kilter, dirty-drum, digital, dark folk constructed with samplers, guitars, keyboard and all kinds of found sounds. Over unique song structures why? delivers pretty melodies and catchy, sing-songy half-raps. The record starts out with the hair-raising title track (initially released on *oaklandazulasyllum*) 'Early Whitney,' a sad song about all things being mortal. The rest of the side continues with a similar feel and theme. Just as original and sweet as his melodies are why's words. The tracks on Side A are introspective, moody and lonely dissections of the human condition, with memorable lines like 'you should whistle when you walk past a graveyard and hide your face in your trench coat collar' on 'Ladyfingers,' whereas Side B is more topical with songs like 'Darla,' a whimsical vegan anthem of sorts, starring a hen named 'Darla.' 'Me on Beer' ponderings class-ism, and 'the crest' brings it all back home."

**ALIAS: Muted CD (ABR 036 CD). \$15.00**

"Alias is the humble and once unsung, seminal iron man of Anticon — an avenger of the producer/rapper type, whose music sounds his own at the turn of every instant. Part Brian Eno and part Kraftwerk, muted is akin to Boards of Canada or early Aphex Twin while maintaining some of the boom bap roots of hip-hop. Alias uses muted to explore (and at times parody) the 'boundaries' between what is considered hip-hop and what is considered electronica. Tracks exaggerate and underline these distinctions, but the approaches are so closely fused, it's not clear where one begins and the other ends."

**ALIAS: Muted 2LP (ABR 036 LP). \$15.00**

Double LP version.

**ALIAS: Unseen Sights 12" (ABR 037EP). \$7.50**

"Alias's follow-up 12" to his critically acclaimed *Muted* record features Markus Acher of The Notwist and Pedestrian. Both tracks demonstrate Alias's compositional talent and flexibility as he blurs the lines between several music genres. In a addition to the title track and 'The Physical Voice,' the single also features two new exclusive instrumental tracks by Alias: 'Autumn Afternoons' and 'Something Borrowed,' as well as exclusive instrumentals of both 'Unseen Sights' and 'The Physical Voice.'"

**PASSAGE: The Forcefield Kids CD (ABR 038CD). \$15.00**

"Passage's is the kind of electro-new-wave-industrial-folk-hospital-waiting-room hope-hop that you can dance or die to. The self-produced *Forcefield Kids* is full of distorted lo-bit jiggly drums; chopped-up, backward harps and French horns; distinctive synths with envelopes and filters; acoustic guitars; playful, heavy words; and catchy-ass melodies. Passage capably references and blends a seemingly infinite library of influences. Who would have thought that someone could create a hardcore, new wave, melodious fast-raps record, with sweeter-than-candy indie-pop hooks?"

**PASSAGE: The Forcefield Kids 2LP (ABR 038LP). \$15.00**

Double LP version.

**PASSAGE: Creature In The Classroom 12" (ABR 039). \$7.00**

"The lead single for Passage's upcoming, self-produced full length, *The Forcefield Kids*. The title track, an unintentional anthem for disaffected youth, encapsulates the miserable moments of everyone's high school years. The second track on the A-Side, 'Poem to the Hospital,' creates the kind of hospital waiting room scene that could take place only in a David Lynch film. Layered with distinctive synths, rattling, distorted, low-bit drums, and sung with Passage's signature melodious fast raps, the *Creature in the Classroom* 12-inch gives a sense of Passage's genius. He blends and references hardcore, new wave, indie-pop, electro, fast rap and just about everything else."

**ODD NOSDAM: Your American Bonus 7" (ABR 040EP). \$5.00**

"Ten American minutes in the No More Wig For Ohio short-attention-span collage tradition. Packed with personal references and inside jokes, side one's quick pace jerks through four big Nosdam beats constructed from his 'oddest' sources yet. Consider side two's more serious five minutes as David's personal reflection time, concocted with two 'throwaway' beats and a fun-with-tape remake of DJ Andrew Broder's Happy Birthday Party Time mixtape intro."

**ANTIDOTE (UK):**

**DJ YODA: How To Cut And Paste CD (ANT 100 CD). \$17.00**

"DJ Yoda is from London, England and is one of the UK's biggest hip-hop mixtape and club DJ's. The whole album was mixed with just two turntables, a mixer and a four-track recorder, shunning the swish technology of samplers and computers. The album features top scratch DJ's from both sides of the Atlantic showing off their skills (A-Trak, Plus One, Scratch Perverts etc.), and has collated together hip-hop tracks from Pete Rock, Biz Markie, Ugly Duckling & Paul Barman along with exclusives from Quasimoto, Nextmen & Aspects. Together with this, Yoda's thrown in some funk, soul, TV themes, film samples (*Dune*, John Cleese & The Balti Curry Kitchen) and a shed-load of scratching. The result is a mess!"

**DJ YODA FEAT. PEOPLE UNDER THE STAIRS: Quid Control 12" (ANT 1003). \$8.00**

"The UK's hip hop mixtape maestro DJ Yoda teams up with LA's People Under The Stairs. A laid back jazzy feel piano track with Yoda's own cut and paste magic with samples and scratches galore. The picture sleeve is a highlight with a 70's USA style advert with captions and funky logo's."

**MADLIB: Blunted In The Bomb Shelter Mix 12" (ANT 1004). \$8.00**

Sampler EP version. 6 of the tracks selected by Madlib for the *Blunted* mix CD, in unmixed form (no overlap w/ the 2LP version). Features: The Upsetters, Lee Perry, Prince Jammy, Dennis Alcapone, Barrington Levy, King Tubby.

**UGLY DUCKLING: Turn It Up 12" (ANT 1006). \$8.00**

12" single. Tracklisting: Side One: 1. 'Turn It Up', 2. 'Turn It Up' Instrumental; Side Two: 1. 'Turn It Up (Refried)', 2. 'Turn It Up (Refried)' Instrumental.

**JU JU & BLOODY MOON: Aaaaahhhh...Punch You in the Face! 12" (ANT 1007). \$8.00**

12" single of this track (by the guys from the Beatnuts) from the Dan Greenpeace & DJ Yoda album

Unthugged

Features

Dirty,

Clean, Instrumental and Accapella versions.

**GRANDMASTER MELLE MEL & THE FURIOUS 5: Freestyle (The Steinski Additive Remix) 12" (ANT 1008). \$8.00**

Club, Clean & Album mixes of Melle Mel's classic "Freestyle" (Steinski's Additive Remix). Plus: the Double Dee & Steinski 'Sugarhill Suite'. "Double Dee & Steinski at the controls/rhythm scratching by Cut Chemist."

**DJ YODA: How To Cut & Paste Mixtape Vol. 2 CD (ANT 101 CD). \$17.00**

"DJ Yoda (from London, England) is one of the UK's biggest hip-hop mixtape and club DJ's. *How to Cut & Paste Vol.2* was recorded using exactly the same primitive methods that Yoda used for the first volume — two turntables, a mixer and a four-track. No computers, no samplers, no gadgets — just a bunch of classic and exclusive hip-hop, and some very silly samples. Once again he's included some exclusive new hip-hop that you won't hear anywhere else including Yoda's first single 'Quid Control' with People Under The Stairs, 'Glue' by Mr Complex & Biz Markie and a freestyle from MC Paul Barman under the new Grinning Barns guise. The album also features some classic hip-hop from the likes of A Tribe Called Quest, Pharcyde, Beatnuts & Wu Tang Clan, as well as some golden oldies from Billie Holiday and George Formby, which Yoda updated in his own unique style. This time 'round Yoda's also added an 80's pop section to the mix, taking in Rick Astley, Five Star, Bomb The Bass, SWV and Hall & Oates. And due to popular demand, he's also returned to the reggae, producing a seven-minute track jam-packed with the finest Trojan joints. So check it out — if nothing else, it's the only mix CD you'll ever hear featuring Rick Astley and the Wu Tang Clan..."

**MADLIB: Blunted In The Bomb Shelter Mix CD (ANT 102 CD). \$17.00**

2002 release, a classic mix of reggae from the Trojan catalog. "Some people have musical greatness thrust upon them, some are born into it, Otis Jackson Jr. — aka Madlib — has hip-hop embedded into his DNA. His father was an accomplished R&B session musician who played with the likes of David Axelrod and H.B. Barnum. His uncle is Jon Faddis, legendary trumpeter who played with Dizzy Gillespie, Charles Mingus and Bob James among others. Growing up, Madlib was astutely aware of his family's musical legacy. He was obsessed with Jazz, hip-hop, reggae and collecting records. These obsessions have worked their way into his songs such as Quasimoto's 'Jazz Cats PtI' and 'Return of the Loop Digga' a hilariously accurate re-telling of Madlib's run-in with a less-than-knowledgeable record store clerk. After getting spotted by Peanut Butter Wolf, Madlib was signed to Stones Throw Records. No one could have anticipated the quantity or quality of work that would follow, Madlib became the leader of the Loopack and put out a solo project as his alter ego Quasimoto, a helium-voiced rapper that Jackson created on a whim and later developed into a full-length album. As if that wasn't enough, he is also the sole member of the new jazz experiment, Yesterday New Quintet, which have released a crate-load of recordings of late." Artists: Don Drummond, Prince Far I, Prince Jammy, Dillinger, Lee Perry, Sly & Robbie, U Roy, Winston Blake, King Tubby, Gregory Isaacs, Dennis Brown, Zap Pow, Owen Leon Silveras, Lival Thompson, The Aggrovators, Prince Jazzbo, Barrington Levy, Roots Radics Band, Leroy Wallace, The Chosen Few, Upsetters, Cornel Campbell, Jerry Lewis, Miley Dread, Dennis Alcapone, Gaytones, The Skatalites, Johnny Clarke, The Pioneers, Winston Jarrett & The Flames.

**MADLIB: Blunted In The Bomb Shelter Mix 2LP (ANT 102 LP). \$18.00**

Double LP version. 16 of the tracks selected by Madlib for the *Blunted* mix CD, in unmixed form.

**GREENPEACE & DJ YODA, DAN: Unthugged CD (ANT 103 CD). \$17.00**

"DJ Yoda's *How To Cut & Paste* Volumes 1 and 2 contained more than your fair share of hip-hop, funk, reggae and turntablism, whilst at the same time managing to successfully fuse the A-Team theme with electro, George Formby with scratching, and Rick Astley with the Wu-Tang Clan. For the *Unthugged* mix CD, Yoda teams up with his long-term DJ partner, and fellow Hip Hop Connection and Fat Lace Magazine scribe Dan Greenpeace. Greenpeace

presents XFM's All City Hip-Hop Show, and also finds time to run Bad Magic Records (Blak Twang's label). Together, they come up with a completely original, educational and hilarious hip-hop mix, with contents ranging from classic old school rap by BDP and T La Rock, to brand new (and exclusive to the Unthugged mix) tracks by Ugly Duckling, The Beatnuts and Large Professor."

**PRINCE PAUL: Politics of the Business 2LP +7" (ANT 104 LP). \$18.00**

UK-only vinyl version (CD is on Razor & Tie in the US). "On Politics of the Business, via his trademark commentary-by skit and inimitable style, Paul addresses music business institutions that have often questioned his artistic judgment. The album features guest appearances by Dave Chappelle, Erick Sermon, Chris Rock, Guru, Chuck D, Ice-T, Tony Touch, Beatnuts, Mr. Len, DJ Premier, Chubb Rock and MF Doom. Politics of the Business is Prince Paul's follow-up to two very critically acclaimed albums, 1999's A Prince Among Thieves and Handsome Boy Modeling Schools So . . . How's Your Girl? (a collaborative effort with Dan the Automator). Prince Paul is also renowned for his production and re-mix work with De La Soul, Chris Rock, the Beastie Boys and George Clinton." Includes bonus limited 7".

**STEINSKI: Steinski's Sugarhill Mix: Burning Out of Control CD (ANT 105 CD). \$17.00**

"In the early '80s, as part of Double Dee & Steinski, advertising executive Steve Stein created the Lessons — a series of archetypal cut and paste records that, to this day, are still lauded as some of the most important dance tracks of all time. Steinski mixed The Marx Brothers with James Brown, 50s news footage with Afrika Bambaataa, and influenced just about every hip-hop DJ on the planet. Not least of which Coldcut, Q Bert, DJ Shadow (who he has recently toured with), and Jurassic 5's Cut Chemist (who appears on this mix). On Burning Out of Control, Steinski is set loose on the Sugar Hill catalogue, allowing him to indulge in his love of old school hip-hop, and the result is fascinating twist on a typical 80s rap mix. Employing Prince Paul and a fake news-reader, Steinski mixes and scratches his way through an exciting lesson on the birth of hip-hop."

**DJ YODA: How To Cut & Paste: The 80's Edition CD (ANT 107 CD). \$17.00**

"How To Cut & Paste Volumes 1 and 2 saw DJ Yoda draw in influences as diverse as reggae, electro, funk, hip-hop, The A Team theme and George Formby, but the biggest reaction from fans was to his now-classic 80s Pop Megamix. Given the Yoda treatment, classic 80s pop records were mutilated into masterpieces of turntablism, with scratching and samples peppering each track. Now Yoda extends the 80s idea to a whole mix — with rock and pop records ranging from the respectable (Blondie) to the completely cheesy (Rick Astley) from the 1980's sitting surprisingly comfortably in between hip-hop hits from the same era." Artists: Grandmaster Flash & The Furious Five featuring Melle Mel & Duke Bootee, Johnny Hates Jazz, Nice & Smooth, Climie Fisher, Paul Hardcastle, Grandmaster Flash & Melle Mel, Thompson Twins, Melle Mel & Duke Bootee, S Express, Betty Boo, Europe, Herbie Hancock, Lisa Lisa & Cult Jam, Midnight Star, Rick Astley, Terence Trent D'Arby, Tom Browne, Kurtis Blow, Blondie, ABC, Aztec Camera, Prefab Sprout, Toni Basil, Nena, Salt N Pepa, UB40, Slick Rick, Culture Club, Hall & Oates, The Primitives, A-Ha, Cameo, and Yoda.

**DJ FORMAT: presents A Right Earful Vol. 1 CD (ANT 108CD). \$17.00**

"Brighton based Format has built a huge name for himself since the release of his debut album Music For The Mature B-Boy (Genuine/Pias 2003). For those unaware, Format works the same musical mines as DJ Shadow (who requested Format to support him on his UK tour) and Cut Chemist, utilising obscure funk and jazz breaks to come up with fresh hip-hop. On A Right Earful, he delves into his hip-hop roots with a lughole damaging selection of early 90's hip-hop and breaks." Artists: Down South, Abdominal & DJ Fase, Freestyle Fellowship, Madcap, Souls of Mischief, Nautilus feat. Fatski, Lord Sear, Edan, Ugly Duckling, The Brand New Heavies feat. Main Source, The Pharcyde, The Vascals, The Alkaholiks, King Tee feat. Nefretitti & Madcap, Kurious feat. Casual, Black Sheep, Double J, Little Barrie, The Upsetters, Gonzalez.

**ANTIFAZ (PUERTO RICO):**

**VERSION CITY ROCKERS: Darker Roots CD (ATFZ 001CD). \$13.00**

"Nine classic reggae singers & players shed their skin in 2004 and present never-before-heard tracks; Glen Brown, Sugar Minott, Ronnie Davis (Itals), Sister Nancy, Ranking Joe, Cedric Brooks, Little John, Yabby You & The Prophets, and Congo Ashanti Roy (The Congos). These singers, many inactive in the reggae circuit, were brought together in a series of sessions that took place around the fall of the twin towers in 2001 to late 2003. Backed by the infamous NYC-based Version City Rockers group + Cedric Brooks on tenor sax, these recordings combine the post-911 melancholiness felt throughout New York and the world with a late 70's social consciousness and deep yard sound. In a time where digital riddims keep on turning tricks and flooding the genre, this offering can be considered a true & pure roots revival."

**ANTIOPIC:**

**ULTRA-RED: ¡Amnistía! CD (AN 003 CD). \$10.00**

"Los Angeles collective Ultra-red (previous releases available from Comatonse, Mille Plateaux, Fat Cat, and Beta Bodega) come forward with an intense, playful and urgent commentary on the rights of undocumented immigrant workers. Using the May Day 2000 rally which took place on Wall Street in New York City as the sound source from which the group craft this suite of compositions, this 20 minute EP energetically brings the immediacy of the workers' situation to the fore. Ranging in style from finely detailed minimal house to precise and focused soundscaping, these recordings mark a stylistic departure for the collective while merging to create a seamless listening experience complete with repeating motifs, both verbal and musical, throughout the release. The use of field recordings of the rally (vocal house?) to create the sense of protest through atmosphere and rhythmic urgency is more effective and complex than to be found in Ultra-red's previous works."

**WORKMAN, DION: Ching CD (AN 004 CD). \$10.00**

"Dion Workman (of Sigma Editions) produces a confounding piece — terrifyingly intrusive yet completely subtle, deep with texture and layer although monochromatic in character. Ching is a complex work of grey shadows and glaring light, an exemplar of aggressive digital minimalism. Its harsh textures coexist with the open-ended pulsation of extended tones and overtones, playing with the listener's tolerance. What sets Ching apart from simple noise is Workman's attention to minute detail, as well as the piece's mesmerizing structure. This short (20 minutes 37 seconds) and exhilarating work builds with calculated motion, suddenly bursting into silence, only to reconfigure itself, similar but different, in a quiet dance of amassing sonic shards."

**GIFFONI/LEE RANALDO/JIM O'ROURKE, CARLOS: North Six 3" CD (AN 005CD). \$10.00**

"A seething, screaming set of power electronics and guitar with hardly a moment's pause for air, this recording finds the trio of Carlos Giffoni (computer, synth, guitar), Lee Ranaldo (guitar, firebell) and Jim O'Rourke (synth) in devastating form. This is classic free bombast, alternately sounding like a 'rock band' interpretation of Merzbow's Rainbow Electronics or a punk update of a Musica Elettronica Viva session. The instantly identifiable Ranaldo/Sonic

Youth guitar sound is joined by blurring digital scree and analog filter abuse, melding to create a heavy tidal rush of ecstatic cosmic noise. The bliss of the set is confirmed by the Brooklyn audience's joyful reaction at the close."

**SAKADA: Never Give Up On the Margins of Logic 3" CD (AN 006CD). \$10.00**

Featuring: Mattin, Eddie Prévest, Mark Wastell, Margarida Garcia, Rhodri Davies. "For London's Freedom of the City Festival Mattin's Sakada materializes in a big band incarnation. Unexpectedly, the larger the group, the smaller the sound. In contrast to Sakada's dense previous recordings as the trio of Mattin, Prévest and Rosy Parlane, here the expanded Sakada navigate a more restrained and open territory. Droning passages rise and ebb in blocks, the sound folding over on itself, while minute textures dance on the edges. The emphasis on bowed sounds (Prévest's cymbals, Davies' harp, Garcia's bass, Wastell's objects and Mattin's computer casing (!!!)) brings to mind the slow churning of a Morton Feldman composition, yet mutated further into the realm of the unexpected and abstract. This recording finds a group as attuned to the space in between as they are to each other. An intense document of precisely restrained improvisation."

**HINTERDING, JOYCE: Spectral CD (ANSI 001 CD). \$12.00**

Co-release with Sigma Editions. "A stunning work from Australian intermedia artist Joyce Hinterding, Spectral is based on celestial field recordings of magnetic fields and weather satellites made with a custom-built antennae. These phenomena were recorded in the isolated wilderness of Bruny Island, Tasmania, and later appeared as the sound element in 'The Levitation Grounds', an audio/video installation with artist David Haines. The result is a complex universe of mysterious interference, ghostly transmissions from unfathomable places, disembodied static, and failed communication. What is manipulated sound and what is straight sound remains unknown — this is musique concrète of the spheres."

**ANTS RECORDS (ITALY):**

**MAYR, ALBERT: Hora Harmonica CD (ANTS 002 CD). \$18.00**

"File under: sound installations, electronic, sound art, experimental. The application of musical criteria to the organization of time. *'When we slow down a sound many times, all the way below 15 cps approximately, we perceive as a series of discrete pulses. In a physical sense it remains a sound, but not for human perception. Try now to imagine an extremely slow sound where the fundamental has a period of 50 minutes. The - virtual - overtones would be integer divisions of that period. i.e.: 30', 20', 15', and so on. This is the structural principle of Hora Harmonica.'* (Albert Mayr). In Hora Harmonica the author transform sound in rhythm and time become music. All Mayr's work is concerned on the relationship between sound/time/environment and this electronic visionary work — realized in 1983 and only now published — represent one of his most hazardous and conceptually valid expressions."

**GROSSI, PIETRO: Battimenti CD (ANTS 003 CD). \$18.00**

"File under: contemporary, experimental, historical recordings. Pietro Grossi was one of the pioneers of the experimental musical scene in Italy. This CD shows one of his visionary electronic works: Battimenti an electronic work composed and realized in 1965, made by the 94 combinations of near frequencies organized in groups of 2, 3, 4 and 5 sine waves. This coupling originates the 'harmonic beatings', overtones born out of the intersection of frequencies. Originally thought by Grossi has a 'working material' for his famous electronic Studio di Fonologia Musicale (S 2F M) this work has, in itself, the ability to fascinate, as only the greatest artistic intuitions have. The rigour of Grossi's working method creates an imaginary sound painting, that he later called '94 songs of XXth century's anonymous'. It's a composition that anticipated times and was contemporary to other masterpieces of modern music. A real forerunner of the electronic minimalism that later occurred. The personality of Grossi and his passionate theories and music, make his new discovery obliged."

**JOHNSON, TOM: Organ and Silence CD (ANTS 005 CD). \$18.00**

"File under: minimalism, conceptual sound art, organ music. A music whose talking about, as the author writes in the disc notes, *'the importance of silence in music'*. This work is conceived not 'for organ' but, really, for 'organ and silence', as the silence is a founding part of it, and it's not possible to give it up. It's the tentative, as the author explain *'to permit as much silence as possible, without allowing the music to actually stop'*. Tom Johnson is one of the masters of minimalism, that he strictly associate to a strong conceptual component. His work, free from false glitters, defines, better than any other one, the sense of a research the goes beyond the strict genre definitions, and become poetic application of original ideas." Recorded in Nerinx, Kentucky, spring 2001. Performed by: Wesley Roberts, organ.

**CAGE, JOHN: A Tribute 2CD (ANTS 006CD). \$30.00**

Joshua Pierce (piano & prepared piano); with Robert White: (tenor) — AFMM Ensemble. "John Cage wrote for keyboards throughout most of his life. Most famously, he invented the so-called 'prepared piano' but he also wrote for unprepared piano in both traditional and untraditional ways. His later piano works employ an almost ferocious complication and virtuosity at the outer limits of performer possibility. Earlier he used electronic extensions, chance and performer collaboration in complex ways. His early keyboard music was written for himself to play, much of it meant to 'accompany' modern dance performances. Cage's piano, prepared and unprepared, was the orchestra for a whole genre of solo dance performance by some of the greatest figures of modern American dance." This recording of Four Walls grew out of live performances by Joshua Pierce and dancer/choreographer Sin Cha Hong at the Seoul NYMAX Festival and Anthology Film Archive's Courthouse Theater in New York City on October 27 and 28, 1994, marking the work's fiftieth anniversary. Plans to extend this album as a double CD came about as a result of Mr. Pierce's brilliant and relevant performance of the composer's magnum opus: Sonatas and Interludes recorded 'live' at the Microthon Festival held at New York University on May 23, 1999, marking his twenty-fifth anniversary of live performances and his association with the music of John Cage, and in particular, Sonatas and Interludes. A very special feature of this summation of Pierce's work with the piano music of John Cage, is the presence of two compositions here recorded for the very first time: the 'Prelude (Piano Sextet) for Six Instruments in A minor', from 1946 and the 'Three Early Songs', from 1933. This release represent a great occasion to approach, at the highest level, the early piano masterpieces of the 20th century most important and influential composer, uniquely performed by one of he's most dedicated and well known interpreters."

**MASIN/GIUSEPPE CAPIROLI, GIGI: Moltitudine In Labirinto CD (ANTS 007 CD). \$18.00**

"File under: minimalism, electronics, ambient. Moltitudine In Labirinto is a poetic journey drawn with sound. An unveiled meeting. The minimal sequences, the recognizable character of Masin's music, here are fused with the electronic 'vision' of Giuseppe Caprioli, more harsh, materic. The result is a fascinating hybrid, a new modern music, leaden and grieved, lost voice in the maze of memories. This CD, at the same time the new work of Masin and the 'first time' for Caprioli, stands as a high expression in the lineage of evolution of the ever growing ambient/electronic scene."



## APARTMENT B RECORDS:

**VA: New York CD (APTB 003). \$12.00**

"New York: Various Artists" is a compilation of musicians who lived in New York during the summer of 2000. It is a record of a community of electronic musicians that existed in the city at that time. Apartment B met these artists in various ways: primarily school, email, and live performances. Many of the artists have a connection to Invisible Cities — a free evening of electronic music that took place every Wednesday at Brownies. Invisible Cities provided perhaps the most identifiable point of coalescence for this community — outside of Kim's, Other, Ethera, or anyone's bedroom studio. Most of these artists have since moved away, Invisible Cities is long retired, and Brownies will close in August, but we present this record as a souvenir of New York." Artists include: The Books, Daniel Raffel, I-Sound, Blurter, Adrien75, Unagi Patrol, Jack Donovan and Greg Shakar, Sybarite, End, So Takahashi, Tarikh Korula, Blitter, Caural, Minnow, Zammuto.

## APESTAARTJE:

**ANDEREGG: When Rectangles Roll Under Cities CD (APE 005). \$12.00**

"Eschewing conventional song structures while retaining his pop sensibilities, Anderegg presents a debut album both beautiful and engaging. The sounds themselves reference the familiar, evoking a sense of environmental space and structure. At times flirting with melody, the tracks imply a sense of song, which both draws the listener in, while giving room for interpretation. Moments and gestures fracture and decay, while subtle contrasts hint at the concrete."

**VA: Re: Martin Arnold 'Alone, Life Wastes Andy Hardy' CD (APE 007). \$12.00**

"An interesting remix set in that the source material is the sound-track to Martin Arnold's most recently completed film *Alone, Life Wastes Andy Hardy* (1998), which is itself a 15 minute 'remix' of short segments from three Judy Garland & Mickey Rooney screen-trysts, tiny bi-directional loops of natural frame-motion which repeat for minutes on end, very glitch indeed. Fitting that Fennesz, Anderegg, Akira Rabelais, N/A, A Silent Partner, Pimmon, Steve Roden were all chosen, set to task on disassembling these seemingly endless (re)iterations. Outcome ranges from grainy digital drone-gloss (lovely Anderegg track) to micro-concrete renderings (Fennesz). Sorted and aware." — Hrvatski.

**AERO: Pretend CD (APE 009). \$12.00**

"Pretend engages the listener on various levels, carefully and deliberately unfolding over the course of thirty-five minutes. With a strong focus on composition, each piece stands out, yet retains its own identity within the context of a larger whole, upon closer inspection, minute gestures and single events become apparent. Subtle details mark each moment of the album, which slowly reveals itself over multiple listens. Taking an aural step back presents the listener with a different perspective; the individual tracks come into focus, while contrasts and larger movements within the album become apparent. With sounds ranging from microtonal clicks and pops to warm organic tones and waves, the juxtaposition and transformation of certain musical elements cause the listener to focus on the individual sounds themselves. Playing with ideas of how space and sound interact with the listener, the album directly engages and confronts the audience at certain moments, the physicality of the music forcing one to be aware of themselves as listeners in their own personal environment."

**VA: Colour And Pattern CD (APE 011). \$12.00**

"Colour And Pattern consists of four lengthy parts, each emphasizing subtle variation of melodic form. An organic blend of experimental electronics with instrumentation (guitar, synth, computer etc) that evokes everything from classical minimalism to more serene folk stylings. Minamo, an electroacoustic quartet from Tokyo featuring several key players in the contemporary Japanese improvised music scene (Tetsuro Yasunaga, Keiichi Sugimoto, Namiko Sasamoto) begin the cd with a gently flowing and intricately detailed 16 min. piece. Notes hover as if caught in motion while more abstract electronic textures move in and out of focus to create an overall presence which defies any preconceived formula. NYC dj/producer/improvisor I-Sound and NYC multi-instrumentalist Daniel Raffel contribute a first time collaborative piece. Combining his more laid back song oriented efforts with To Rocco Rot and his exploratory experimental works, I-Sound creates a beautiful hybrid of swelling insect electronics underpinned by Raffel's hypnotic synth lines. Berlin's Jorg-Maria Zeger contributes a pair of minimal polyrhythmic guitar pieces heavily influenced by his collaborations with the native musicians of tribes in Sumatra and other Southeast Asian cultures as well as his years of experience with the electroacoustic improv trio Perlonex. Both pieces shuttle and shift effortlessly sliding between genres, referencing everything from minimal techno to balinese gamelan. The most overtly musical Apestaartje release to date."

**MINAMO: Beautiful CD (APE 012). \$12.00**

"Apestaartje is honored to be releasing the eagerly anticipated third album by Tokyo's Minamo. Compiled from a series of live improvisations, *Beautiful* comes across less like a compilation of live tracks and more like a carefully crafted series of events. An electro-acoustic excursion incorporating elements from classical minimalism, psych folk, krautrock, electronica, free improv, etc. Gently strummed guitars are coaxled from within glassy tones and noisy electronic textures to bring you something that is both challenging and rewarding at the same time. A fine document of one of the most exciting creative groups currently exploring new sonic territory. Extremely gradual music."

**ANDEREGG: Anomia CD (APE 013). \$12.00**

"Having re-located to Brooklyn, NY from the relatively mild temperatures of Portland, OR during the snowiest winter in over twenty years has given Anderegg plenty of time to hibernate over this intensely beautiful selection of tracks. Combining field recordings, electronics and good old-fashioned instruments like the guitar and piano, Anderegg has created an album that defies any silly genre restrictions. From the catchy piano melodies of the opening track to microscopic tape cut ups of 'historical figures' to the subtle arrangements in the albums title track 'Anomia' Anderegg's second full-length finds him widening his palette and truly coming into his own. While seemingly more accessible than his previous effort *When Rectangles Roll Under Cities*, *Anomia* is an extremely intricate album that will only reveal its true complexity given repeated listenings."

**VA: Object Set and Motion CD (APE 014). \$12.00**

"Full length CD featuring exclusive tracks by Sebastien Roux, Ausna, Tu m' and Duul\_Drv. Four entities brought together under one title to explore the sculptural aspects of air moving through space. Sound, not just as a physical phenomenon, but as an intrinsically musical environment. Sebastien Roux (Paris) contributes two beautifully understated pieces of digitally processed guitar that brittle and burst with a fascinating spectrum of intricate details. Naoyuki Arashi aka Asuna (Tokyo) extends his harmonium through various computer processing in his intensely thick and amazingly hypnotic drone piece 'Plural Rooms'. The duo of Rossano Polidoro and Emiliano Romanelli, Tu-m' (Pescara) continue their adventures in plundered melodic fragmentation with two tracks of stuttering simplicity that are among their

catchiest works. Unlike anything, yet instantly familiar Arden Hill aka Duul\_Drv (Winnipeg) creates quiet environments where field recordings co-exist with electronics in such a natural way that one wonders if he has done anything at all. Object set, and motion."

**AERO: Rises & Falls CD (APE 015). \$12.00**

"With his second solo album *Rises & Falls*, Apestaartje co-founder Koen Holtkamp aka Aero moves even further into developing his own style of psychedelic minimalism. Over a year in the making and based predominately on processed acoustic instrumentation with sympathetic oscillators to further orchestrate the overall sound *Rises & Falls* is an extremely dynamic and diverse set of compositions. Endlessly fluttering tones bounce off one another to create an overall body of sound that defies the listeners conception of time and space slowly peeling away layer after layer only to reveal a new direction altogether. A beautiful combination of clean crisp texture and warm modulating melodies each piece effortlessly moves through its ever so gradual changes never quite giving in to the power of suggestion. A synthetic recreation of something unspecifically organic." For those who take pleasure in listening."

**FOURCOLOR: Water Mirror CD (APE 016). \$12.00**

"After releasing several stunning albums as a part of the electro-acoustic quartet Minamo (Apestaartje/Cubic Music) and as 1/2 of the electronica duo Fonica (Plop/Tomlab) this is Keiichi Sugimoto's first widely distributed solo release as Fourcolor. Focusing predominately on the guitar 'water mirror' blends acoustic resonance with subtle precision to create an extremely detailed and restrained listening experience. Sugimoto focuses on the smallest of elements using electronics to accentuate every facet of an already tactile sound palette. Sugimoto seamlessly combines various threads of kinetic listening in this ever-shifting composition of gradual movement. A difficult one to memorize, 'water mirror' is a deceptively complex album full of warmth and rigor. The album closes with an epic 25 min soundtrack to the film *Frontire* by Japanese experimental Jun Miyazaki which will be screening at this year's Canne's Film Festival. Extremely gradual music."

**COLLINS, NICOLAS: Pea Soup 3" CD (LISTEN 002). \$8.50**

"I composed *Pea Soup* while a student of Alvin Lucier at Wesleyan University. A self-stabilizing network of circuitry (originally three Countrymen Phase Shifters) nudges the pitch of audio feedback to different resonant frequency every time the feedback starts to build. The familiar shriek is replaced with unstable patterns of hollow tones, a site-specific raga reflecting the acoustical personality of the room. These architectural melodies can be influenced by moving in the space, making other sounds, or even by letting in a draft of cold air. The piece existed both as an installation, responding to visitors, and in a concert version, in which people performed activities intended to influence the feedback." — Nicolas Collins.

## APHRODISIO:

**PATRICK, JAMES: Psychoacoustics CD (APH 003CD). \$13.00**

"Minneapolis native James Patrick celebrates the best of new and reborn sounds in this burgeoning domain, weaving Zen simplicity, mathematical precision and the pistol's complexity. James Patrick combines grand masters Richie Hawtin and Thomas Brinkmann with trendsetters I.A. Bericochea and Dave Miller into what is being heralded the apex anthology in this musical landscape. The album soars in the expanse between funky down tempo and inspiring free-jazz Intelligent Dance Music (IDM)."

## APRAXIA:

**BLOWHOLE: Uncoastin' 7" (APRAX 04321). \$3.00**

4th single, 2nd for this label. 5 tracks.

**BLOWHOLE: Corroboree 7" (APRAXIA). \$3.00**

2nd 45 by this outfit, self-released in a nice silkscreened chipboard cover.

## ARABLE (UK):

**FLOTEL: Bosso Fataka EP 12" (ARABLE 001EP). \$10.00**

"The first EP comes from Nottingham based Leigh Toro, who last released a gushingly received 7" as Flotel on Expanding Records, and these four new tracks are equally, if not more lovely, oh yes. Just touch the icy music box of 'Swiss Mountain' for a mere caress, while 'Tantara' treads carefully and builds into an amazing tonal float. On 'Anlogo' there's shimmering surfaces, while 'One Window, Two Views' with its delicate treatment of resonance, should be heard by anyone taken with Keith Fullerton Whitman's Kranky excursions, Ryuchi Sakamoto's and Carsten Nicolai's awesome Raster collaboration last year or even the overtones of Stefan Micus or Moondog."

**PSAPP: Buttons & War EP 12" (ARABLE 002EP). \$10.00**

"Psapp's second E.P., *Buttons and War*, comes courtesy of new label Arable Records recently formed by Robin Saville of Morr Music's Isan. Psapp is the collective experiences of Carim Clasmann and Galia Durant, a Kings Cross based pair of happy anoraks whose mutual obsession with odd noises and heart-prodding pop has resulted in a sound that slips between genres like an excited snake in a margarine tub. Sampling anything they could lay their greasy hands on, the pair pinched sound from snowy carparks, cats, bike sheds, sitting rooms, fathers and cookery, and nestled themselves away using binary to stitch and snip their analogue finds. The results are an unlikely mix of heartfelt songs and surprising bursts of noise. Psapp has distilled this couple's talents — Carim's production prowess, and Galia's penchant for warm hooks and quirky world musings."

**MAPS & DIAGRAMS: Tactile Love 12" (ARABLE 003EP). \$10.00**

"Third slice of loveliness on the Arable imprint, founded this year by Robin Saville of ISAN. Robin has co-produced the four part title track with Tim Martin of Maps and Diagrams, fully reflecting his hands-on creative approach to the label. 'Florin Base' sets us rolling, all welling tones and beautifully intimate acoustic guitars — highly reminiscent of the best elements of one of our most loved long players from last year — Corker-Conboy's fabulous first album. Then the first instalment of 'Tactile Love' ushers in a padding, gently percussive, undulating theme which inevitably brings total immersion and a sense of anticipation. Tim's work flows with a gentle yet surprisingly crisp fusion of flowing acoustic guitars, gently crushed digital beats and spine-tingling melodies that float in ghostly fashion and imbue proceedings with a lost ambience that brings to mind not only the work of Isan but also that of Xela and, in places, Bernard Fleischmann. It's hard to create music that floats so effortlessly and gently without sounding overly soft, yet Maps And Diagrams manage to delve into that preserved late-night space with loving originality and a deep understanding of pace and atmosphere. This is sublime, personal music; a soundtrack to introspection that will change your mood regardless of setting or time of day, beautiful and melancholy with equal measure."

## ARBITER:

MOTHER MALLARD'S PORTABLE MASTERPIECE CO.: *Mother Mallard's Portable*

**Masterpiece Co. CD (ARB 136). \$16.00**

First release of these recordings from 1975-76. An historic document of early analog synthesizer minimalism that importantly places David Borden's role in the movement. Done with Arbiter's attention to detail, with lengthy liner notes by Borden. "A leading force in the roots of Minimalism and soundtrack composer for the *Exorcist*. David Borden began Mother Mallard as a pioneering group using Moog's prototype synthesizers in-live performance. The live and studio performances reveal Borden's unique layering of parts and rhythms. Borden is a legendary figure in the electronic and minimalist music scene, a contemporary of Glass, Reich, and Riley. Text by Borden discusses how the Moogs developed a new music."

**ARCANUM ENTERTAINMENT (ITALY):****BEAUSOLEIL, BOBBY: *Lucifer Rising* 2CD (ARCANUM 001CD). \$25.00**

"The soundtrack to Kenneth Anger's legendary film has been unavailable to the public since the music was completed nearly 25 years ago. Bobby BeauSoleil's dark psychedelic masterpiece is now available on this deluxe 2-disc set with multi-fold digipak. The soundtrack on disc one has been fully restored and digitally remastered, and the second disc includes never before heard alternate versions and rarities. The 28-page full-color booklet chronicles the history of these recordings with extensive liner notes by occult scholar Michael Moynihan, an introduction from director Kenneth Anger, a letter from Bobby BeauSoleil himself, and dozens of rare photos and memorabilia."

**ARCOLA (UK):****ERIC B & RAKIM/BROTHAMSTATES: *Get Down* 12" (ARC 000). \$9.00**

"This is the opening salvo in a long battle for the dancefloor, launched by the generals of battlecamp Warp. Having long held an iron grip over all things electronica they're now launching special dancefloor operations under the name 'Arcola', a name soon to be feared and respected by all purveyors of mediocrity. To stamp the word Arcola across the country's clubbing cognoscenti's cute curves they've unleashed some old dogs of war, but taught them new tricks. On the A side of this Trojan horse of a 12" booty bumping beats with all the squelch of the Somme provide the backdrop to the devastating delivery of Rakim as he places faith in the fact that he knows you've got soul. Turn over with care and what's in sight? Could it be that diminutive purple warrior Prince packing sticks of disco dynamite? He's uptown and everything's alright. This record is super limited to prevent it falling into the wrong hands. Make sure it's part of your weaponry."

**RUSNAK, DENIS: *Working Sister* 12" (ARC 002). \$9.00**

2nd release on this Warp subsidiary label. "This the long awaited next installment from the mysterious Arcola imprint. Denis Rusnak hails from Ludwigsburg in Germany and this 12" release has a distinct German flavour to it, from the full-on razz machine funk bassline of 'Working Sister', the stripped down minimal squelches of 'Obsession', to the plain scary relentlessly loop driven 'Past Four'."

**BROTHAMSTATES: *Rktik* 12" (ARC 004EP). \$10.00**

"The latest dancefloor 12" from Warp's Arcola offshoot comes from label fave Brothamstates who delivers two futuristic floor fillers. 'Rktik' heads off with all manner of digital noises and glitches that form into crisp percussion for the fat club beats to grind under. The washy synth stabs are the main melody of the tracks and they rebound around the speakers while subtle synth strings float underneath and the warped acid bassline sneaks in up above, quite a busy track but one with serious dancefloor potential as the beats loop out heavy! Flip over to 'Matalabobo': a much straighter house cut with a heavy sub bass and 80's synth stabs that echo across the speakers, a nice groover of a track and a different take for Brothamstates who drops a vocal over the top to create an almost Chicago house feel, ace."

**CANE: *Teknotest* 12" (ARC 005). \$10.00**

"Warp Records off shoot label Arcola, come offering us another slice of electronic mayhem from Cane. Cane is a new alias for the two Dutch brothers who go under the name Funkarma. They have been quietly releasing supersolid electronic tunes on a number of labels for many years. These two tracks are ruffed up techno monsters, in the vein of early Plus8 records."

**DIGITAL, LOUIS: *Insurgency Soul* 12" (ARC 003). \$9.00**

"Warp's dancefloor stable drop their third EP, bringing up Louis Digital, whom some of you may know from his deep house shenanigans on the Footwork imprint. The opener 'Ecology Of Fear' utilises a jacking staggered vibe within a straight-up club track, Louis chucks samples, staggers beats, buffers noises and adds some deep chords to deliver a party 4/4 tune with depth, another floor winner from Arcola. The 2 tracks on the flip hit Akufen territory with cut up vocals and broken beat feel, though Louis keeps it very digital throughout, with the sharp noises contrasting deep keys and very edited beats keep it interesting, check."

**AREA CODE 221/ZOOMSHOT (GERMANY):****VA: *Elektrophysix* CD (EFA 61043). \$15.00**

"Shows the state of the electro art in 1999. It combines Cologne's techno pioneers like Botz Botz from the hot World Electric label, the International DJ Gigolo hits from Miss Kittin & The Hacker and David Carretta as well as terrific newcomers like Anthony Rother, Mas 2008 and Detroit's Adult (aka Ersatzaudio or Dopplereffekt). The style is specified very clear: electro techno with neo-wave influences. Tracklisting: Monoscale: "Monomanie", Daf/Dos: "Oversexed Discotheque", Adult: "Silent Property", Miss Kittin & The Hacker: "1982", Dopplereffekt: "Pornoactress", Miss Kittin & The Hacker: "Frank Sinatra", To Rococo Rot: "Telemata", Artificial Material meets 3rd Electric: "High Tension Wires", David Carretta: "Ricky's Hand", Kit Builders: "Get Out", Dopplereffekt: "Sterelization", Anthony Rother: "Red Light District", MC T Rock: "Introducing", Mas 2008: "Robosex (H.E.I.M. Elektronic Rmx)", Jean Michel: "Pediculos Humanus (Mike's Rmx)", Groovezone: "I.C.U.", Bolz Bolz: "Envelope Power", G.D. Luxxe: "Airforce One".

**VA: *Chillout Basscapes Vol. 2* 2CD (EFA 61134). \$22.00**

"It's time for another wonderful double CD in the *Chillout Basscapes* series. Once again Macka Mi of the Bassenforcement Soundsystem avoids to team up with all those same Ibiza, Cafe Del Mar CDs and creates a relaxing Atmosphere full of smart effects, cool overdubs to create a summerlike atmosphere. CD one just features tracks: from Ken Ishi, Texas' trip hop romancers Bowery Electric, 310 from UK's Leaf label, Germany's electro kings Console, Zulutronic or nu jazzers Lorenzo. On CD two you'll get Macka Mi's exciting warm bass soundscape put on tracks from Bristol's Smith & Mighty, Berlin's dubbings Submission, the latest Pole release, an exclusive track from Form & Function's Minimal Phunk, Too Pure electro popsters Mouse On Mars, Harry K, world music chansonette Natascha Atlas, or chillout electroids Solea Amphibia. *Chillout Basscapes Vol. 2* presents two hours of wonderful relaxing grooves, warm and relaxing basses and a dubby atmosphere by the masterhands of Macka Mi."

**AREAL RECORDS (GERMANY):****VA: *Bis Neun* CD (AREAL 001 CD). \$16.00**

"Sensitive mix of Areal's DJ Jan Eric Kaiser with Areal's first nine releases and WeltZwei as special guest. 74 minutes to blow you away." Featuring tracks by: Konfekt, Metope, Basteroid, Undo/Redo.

**VA: *Bis Neunzehn* CD (AREAL 002CD). \$16.00**

"The Areal presents a funny cross-section of newer releases, mixed by Jan-Eric Kaiser, who like always roots through the Areal history without fear and reproach. Strange, hard, tender, sick, nice, what, sexy, in every case a big fun for the whole family. With Konfekt, Metope, Ada, Basteroid and Remute, this release is as contrasting as it is compatible. They give each other the relay stick and run like hell immediately."

**METOPÉ: *Drachma* 12" (AREAL 015 EP). \$9.00**

"The unstoppable Areal crew keeps on building their new house. Irresistible freaky minimal that takes no prisoners."

**REMUTE: *Inhuman Things* 12" (AREAL 016). \$9.00**

"In a small town somewhere in the north of Germany, stood a weather-beaten brick-house close to a park - my music-school. In the backyard, under the shade of an old chestnut tree was a small hiding place where the roof extended over the wall. It was here I relaxed before I had to subdue to the severe discipline of my gloomy trumpet teacher from Prague. Lying there with closed eyes I could hear the struggling child-orchestra practicing inside. Sometimes the forced kettle-drums, helpless flutes, tormented violins and maltreated xylophones mixed with the sound of rustling leaves to make a beautiful melody now the house is gone and I wonder if that melody was beautiful at all, but it made me feel melancholic. If someone can remind me of those things makes me truly happy. *Inhuman Things* is the first Areal release for 19-year old Denis Karimani aka Remute. Advanced techno with strings on without, with bleeps and without, with shuffle and without, with and without whatever."

**BASTEROID: *Sympathy For Disruption* 12" (AREAL 017 EP). \$9.00**

"Year by year and always at that day the people from the village came together to celebrate a big party. And like every year after lots of dance, love and drinks they heard a thunder coming — slowly but unstoppable. Usually they were totally scared and flew to the woods from that upcoming disaster. But not this time. No, now it's time to keep on dancing. The thunder arrived and became a huge noise that started to party with people till the early morning and then it faded away forever. The people, now free from fear, began to build huge and loud instruments and until nowadays they praise the rhythm of the thunder...."

**UNDO/REDO: *Gleitzeit* 12" (AREAL 018 EP). \$9.00**

"When Undo and Redo would cancel themselves, this text would be missing. But actually they are content with picking up what the other just has dropped. Then they can cause a fundamentally fuller Metope and Fonfekt aka Undo/Redo in their next collaboration, 16.9, 4 songs in full bandwidth."

**ADA: *Lovelace* 12" (AREAL 019 EP). \$9.00**

"Year by year the moment comes when everything that has wings is about to leave our (cold) Europe. Small swarms set out and during they leave fields and meadows behind they become bigger and bigger. Totally exited they whirl along the horizon. As it gets warmer on their trip, anticipation starts to overcome and let them reach their destination, warm and droning. Adaption is nearly meaningless to her. Maybe because she is no direct descendant of Adam, but raised up by pink ponies. Most of her songs are not really adagio, but she seems to be the long awaited adapter between electropop and snotrock."

**BASTEROID: *Against Luftwiderstand Rmx* 12" (AREAL 020EP). \$9.00**

"In the last episode... When Basteroid left his starglider to explore the dark planet, he didn't expect what was waiting for him behind the huge rocks in the east. He only recognized this equally disturbing and beautiful sound sneaking into his ears. 'what!?!?!' — too late. As the sound became more and more intensive rapidly something took control of Basteroid's feet and made him dance like crazy. But anyway, he managed to pull his blast o beam ultramax aiming the direction he thought the aggressors would be. Z w o o o o o o o o s c h ! ! ! Simultaneous two huge plasmaphotonic bullets flashed through the night, clashed together and detonated in a plasmaphotonic reaction like he (same with the attackers) has never seen before. When after three minutes the dust thinned out he discerned who it was..."

**KONFEKT: *Fin[hell]Drive(Cont)* 12" (AREAL 021EP). \$9.00**

"Over and over again they took up their tractor beam and with every time, with every trial they had to admit their failure. New numerical series, new factor equation. Nobody ever before forced up the ray frequency to more than 800.3. Nothing. The big red cube remained unaffected and unmoved on its hill. Whenever they had hope as of positive instrumental data, they pulled their controllers up to 100% and watched on the monitor how the powerindex was getting closer to the critical point, which would make a transport possible. For nothing, they could never achieve it. The big red cube, used to ineffective excitement, keeps on buzzing silently and watching the Areal."

**VA: *Rabimmel Rabammel Rabum Bum Bum* 12" (AREAL 022EP). \$9.00**

"'Rabimmel Rabammel Rabum Bum Bum' is a German song that is sung by children on the day of the blessed Saint Martin. We also can not explain why we decided to use the image that is found on the cover front. It was the nephew of our resident DJ, Jan-Eric Kaiser, that created this masterpiece. We love the fine arts and so we saw it has the perfect means to exploit the up coming star. What we can say for sure is that we decided to let this folk-record be our loudest and noisiest release ever. 12" with songs from Basteroid, Konfekt, Metope and Ada."

**METOPÉ: *Alphafrog* 12" (AREAL 023EP). \$9.00**

"Admittedly, 7'4" feet tall Hans and his Italian dwarf pony Monty were unmatched partners. But their constellation had a decisive advantage. Like this Hans was able to support his loyal fellow using his own legs. Besides both of them loved exploring the plains of the wild world west listening to the funny clip-clap of their cheerful 6-foot-gallop."

**ARRIVAL RECORDS (CANADA):****DETENTION: *Warp & Woof* CD (ARR 002 CD). \$13.00**

"Recorded March 27 and April 10 2000 at Studio DNA, Montreal, Quebec. Detention are the duo of Sam Shalabi (Molasses, Shalabi Effect, PO + works with Alex St.Onge & David Kristian) on electric guitar and Alex MacSween (The Nils, Pest 5000, and Bionic. He currently plays in Goa Gajah, Pipo Fiasco and Sloth is The Love (with Sam Shalabi) on drums. This Montreal based duo blend raucous noise/rock improv, minimalism, and musique actuelle to create a very personal language in improvised music. They received high praise from critics and listeners alike for their performance at the 2000 Festival International de Musique Actuelle de Victoriaville. This is the duo's first recorded output and not one to missed."

**ART ISSUES PRESS:**

**VA: The New Now Sounds Of Today! CD (ART 19701). \$19.00**

Subtitled: *Songpoems by Twenty-One Contemporary Artists*. "Songpoems are a unique 20th-century American artform, created in factory-like recording studios from amateur lyrics solicited through small ads in the backs of comic books and pulp magazines. Promising the possibility of stardom, the small recording companies churned out dozens of vanity recordings each week during their heyday in the 1960s, usually in quantities just large enough to fulfill their contractual obligations. *The New Now Sounds of Today!* picks up where the songpoem tradition left off. Art issues Press solicited lyrics from 21 contemporary visual artists, primarily from Los Angeles, and commissioned one of the last remaining songpoem companies, Magic Key Productions of Ogden, Utah, to set the lyrics to music. The results exceeded all expectations. From the opening track, John Baldessari's 'New Age Luois Prima' lesson *Learn to Draw* to the closing number, Jeffrey Vallance's 'Johnny Rotten mutating into Elvis' *Tak Sa Mycket* (Swedish for 'Thank you very much'), *The New Now Sounds of Today!* is a hilarious, rollicking, and often surprisingly moving journey through a series of wildly original hybrids between fine-art words and popular musical forms. The elaborate letterpress packaging is designed by renowned underground artist/musician Bruce Licher of Independent Project Press and the bands Savage Republic and Scenic. It is offered in a limited-edition and numbered first pressing of 2000. *The New Now Sounds of Today!* is both a fine art and record collectable, but is most importantly an exploratory document of the collapsing boundaries between fine art, popular culture, theory, and commerce." Artists include Mike Kelley, The Museum of Jurassic Technology, Jim Shaw, Alexis Smith, The Rev. & Mrs. Ethan Acres, Judy Fiskin, Joe Scanlan, Eleanor Antin, Sharon Ellis, Tamara Fites, Doug Harvey, Robert Heinecken, Steven Hull, Martin Kersels, Dave Muller, Ruben Ortiz Torres, Stephen Prina, Gary Simmons, Pae White.

**ART OF PERCEPTION (GERMANY):****BANDULU & DISX3: The Chaos Space Marines 12" (AOP 005). \$9.00**

5th volume in this 12" series (many volumes appear to now be out of print). "The dynamic duo known as Bandulu confronts us with the well armed and highly mobile Chaos Space Marine Bikers in their first track, entitled 'Deadly ride'. A fast paced fanfare launching the biker's deadly raids behind enemy lines bringing terror and death over their pure victims. You know, what which they cannot destroy, they will defile. Those who they do not defeat will know only despair. Bandulu's second contribution 'Dance, nurling, dance...' comes through your speakers as a quite groovy dub-woofer with nice sounds. Even the most rotten, stinky god of decay and pestilence should spread his putrefaction with a funky dance. Yeah, shake your booty, my god of corrosion. On the B-side DisX3, aka Alexander Kowalski, enchants us with an 'Unholy pray', which is filled with mystical themes and a dark driving beat. His second track is a celebration of Slaanesh, keeper of secrets. It's impossible to describe his despicable power of his/her two-sided nature. Half male and half female this obscene mixture of animosity and man is a trap for any mortal kind. 'Slaanesh' is an electro-track with a mysterious atmosphere in accompaniment of heavy bouncing drums and a razor sharp bassline."

**TENOR & URAL 13 DIKTATORS, JIMI: The Orks 12" (AOP 006). \$9.00**

"This split EP represents the future sound of Finland, as two of Finland's finest acts bring us their interpretation of one of the deadliest species in the known universe, the Orks. 'Blood on Borstch', the first track by Jimi Tenor, was created in cooperation with a full orchestra and easily manages to mix the sound of a heavy metal band with a classical movie score. The scary atmosphere is underlined by a spooky chorus of more than 3000 slaves singing their last prayer before extinction. The Ural 13 Diktators dare the impossible, the mixture of Disco and Death! 'Warlords of Destruction' combines disco beats with early C64-sounds accompanied by the Warlord's lyrics foretelling the end and its messengers, the Orks themselves."

**CODEC & FLEXOR AND MICHAEL MAYER: Eldar 12" (AOP 008). \$9.00**

"The first soundtrack 'Alert' by Codec & Flexor can be described as a hybrid mixture between industrial-sounding techno and dark metal. While squeezing some nerve-wrenching riffs out of his guitar, Flexor definitely screams harder than Ozzy Osbourne ever had. Final extinction shows its ugly face when those sirens shred through the enemy's lines. A more relaxing mood is established in their second contribution, 'Time has changed', which is more minimal but powerful nevertheless. A melancholic tribute to the sad history of the Eldar, the last remnants of a people whose mere dreams once overturned worlds and quenched suns. 'Get The Walker Groove' by Michael Mayer equals the fine forged elegance of an Eldar's War Walker. Masterfully crafted this futuristic track challenges the agility of anyone on the dancefloor as steep and broken grounds are no match for this vehicle of extremely unusual design. 'Craftworld' is a beautiful ambient soundscape, that reminds of Bochum Welt in its sweet character of sound and its minimalism. Lost in the vastness of space the craftworlds float in utter isolation like scattered jewels upon a pall of velvet. No star-shine illuminates their sleek towers."

**NORTHERN LIGHT/CLE/MIKE VAMP: Tyrannids 12" (AOP 011). \$9.00**

"Northern Light sagaciously stage the tantalising deployment of the *Tyrannids* in their first track. A dominating bassline marches on in this electro-influenced score as the *Tyrannids* prepare for a vicious fray. A romping, stomping steamroller of a track, that fiercely features those riffs of rock'n'roll your sorry soul would expect from Northern Light. Clé & Mike Vamp aka Martini Brös capture the essence of a *Tyrannid*'s mind in their first track entitled 'Eat'. Electronic guitars ragingly rip apart the lurid leftovers of the body count of battle as vile vocals loutishly laugh at the face of death. A massive kick makes pop as absurd as life itself in this one."

**DR. SHINGO & ASCII DISKO: Chaos Space Marines 12" (AOP 012). \$9.00**

"Dr. Shingo on the rampage, like a steamroller gone bonkers. 'March of Death' appears as the auditive equivalent to a horrid road of eighteen wheelers rompin' and stompin' though your brain. The idiosyncratic Bloodthirster Khorn himself at the wheel on this tour de force. The pounding of the bassdrum rages like a call to arms, while screaming sequences of savagely saving basslines slit your ear-drum into pieces. And suddenly... like a surrealistic twist of fate this track turns the battlefield into an opera of officious omnipotence. ASCII Disko blows the horns of war in a way that describes the *Chaos Space Marines* in their inner essence. Simply yet effective entitled 'Chaos' his first track can be described best as a pure force of a nature, a flaming tornado that slashes his way through the lines of the enemy."

**VA: The Sound Of Warhammer 40.000 Chapter 1 CD (AOP 013). \$15.00**

"The Philosophy of Art of Perception is to combine visual and sound elements from the numerous creative niches of what is called 'new media'. With our first project *The Sound of Warhammer 40.000 Chapter 1* we took the first step into a new era of crossover, which made people not familiar with electronic music so far open their musical horizon and get interested into this kind of music. On the other hand we tried to bring a new aspect to electronic music and the people who support it by adding quite a different and unusual content

to the music. By mixing these two worlds we bring different interests and people together, which is always a necessity for the birth of something new. *The Sound of Warhammer 40.000* is a co-operation with the Nottingham based creative company Games Workshop, best known for fantasy and science fiction miniature battle games such as Warhammer, Warhammer 40.000, Necromunda and Lord of the Rings. Warhammer 40.000 is the game of tabletop battles, where powerful warriors battle vicious and merciless aliens in the far distant future of the 41st Millennium. The task for the artists involved in this project was to conduct a unique theme for a species from the Warhammer 40.000 universe. This resulted into a glamorous bunch of electronic soundtracks, which represent the full range of electronica's musical styles — now presented on one CD. This three part CD-series will cover the entire twelve part vinyl series which was available only in a strictly limited quantity. As a special bonus there are soundtracks, which have not been released on vinyl. The first CD contains soundtracks by artists as flabbergasting as Kim Cascone, known for his international movie soundtracks — especially his work with director David Lynch for the movies *Wild at Heart* and *Twin Peaks*, John Starlight also known as Zombie Nation, Warp Records' Jimi Tenor, Bochum Welt from Aphex Twin's label Rephlex, German techno hero Johannes Heil and Cologne's pope of electronic music Mike Ink aka Wolfgang Voigt."

**VA: The Sound of Warhammer 40.000 Chapter 2 CD (AOP 014 CD). \$16.00**

"We proudly present the second part of the trilogy *The Sound Of Warhammer 40.000*. This three part CD-series will cover the entire twelve part vinyl series which was available only in a strictly limited quantity. As a special bonus there are soundtracks, which have not been released on vinyl, for another handful of Warhammer 40.000 characters like 'Tau', 'Sisters of Battle' and of course 'The Imperial Guard'. *The Sound of Warhammer 40.000* is a co-operation with the Nottingham based creative company Games Workshop, best known for fantasy and science fiction miniature battle games such as Warhammer, Warhammer 40.000, Necromunda and Lord of the Rings. Warhammer 40.000 is the game of tabletop battles, where powerful warriors battle vicious and merciless aliens in the far distant future of the 41st Millennium." Artists include: Silicon Scally, Rude Solo, Bandulu, Disx3, Christian Morgenstern, Heiko Laux, Alter Ego, Codec & Flexor, Thomas Brinkmann, Solar, Sikora.

**VA: The Sound of Warhammer 40.000 Chapter 3 CD (AOP 015 CD). \$17.00**

3rd volume in this series. Feat. tracks from Michael Mayer, Silicon Scally, Christian Morgenstern, Heiko Laux, Kitbuilders, etc. "We finally made it. After twelve limited split-EPs the journey through the 41st Millennium reached its destination. Travelling at the speed of sound brought us to a vast universe inhabited by the most unique creatures mankind faced so far. The pilots of our time and space travelling capsules documented their most frightening and surprising moments on their digital hard drives, an archive, that contained material too good to be true. The most fascinating sound files were collected into the above mentioned series of twelve tantalising split-EPs. *The Sound of Warhammer Chapter III*, the conclusion of our trilogy, contains the auditive adventures into the future's dark age of brave young spies of sound like John Starlight, feared by the enemy for his furious beats, Dr Shingo, the jammin jester from Japan, Kitbuilders, eclectic electricity from Cologne, Northern Lite, guiding us into their future, or ASCII Disko, epicure of encoded entities."

**ART UNION (JAPAN):****VA: Inspiration & Power 14 Free Jazz Festival 1 2CD (MTCJ 5501/2). \$40.00**

New reissue of this classic free jazz/underground compilation, from the early 70s. Often cited as a big influence on Otomo Yoshihide, etc. 24-bit remaster, mini-LP gatefold packaging. CD 1: Toshiyuki Miyama & his New Herd Orchestra, Motoharu Yoshizawa, Itaru Oki Quintet, Now Music Ensemble. CD 2: Masahiko Togashi & Masahiko Satoh duo, New Direction for The Arts, Masahiko Satoh's Gorandoh, Yohsuke Yamashita Trio. Recorded at Shinjuku Art Theater, Tokyo, June 30-July 12, 1973.

**ART YARD (UK):****RA, SUN: Disco 3000 LP (AY 001LP). \$30.00**

First ever reissue of this very obscure Sun Ra album. "Wonderful 1978 El Saturn recording in first-class reissue by the new Art Yard imprint, with notes and two rare Val Wilmer photographs, and royalties to the Arkestra. 'Disco 3000'/'Third Planet'/'Friendly Galaxy'/'Dance Of The Cosmo Aliens'. Sun Ra (keyboards & electronics); John Gilmore (saxophone); Michael Ray (trumpet); Luqman Ali (drums)." Liner Notes: "This whole Sun Ra Quartet project from Italy in early 1978 has a particularly 'experimental' feel, unique in a particular way in Sun Ra's huge and varied recorded output. Innovation is hardly unexpected from Sun Ra — his music regularly pushes the envelope. However, this project represents a tryout for a different kind of music altogether, a small-group music. In the end it was a musical path Sun Ra left unexplored, it has little in the way of precedent or sequel on record. It has stood the test of time well."

**ART-TEK (RUSSIAN FEDERATION):****LAZYFISH: Vortex CD (ART 007 CD). \$13.00**

"ArT-Tek Records is proud to announce the first ever full-length release of new and no doubt one of the most interesting electronic artists of Moscow - the Lazyfish. His name originates from a small pirate company he ran with his friends to produce skateboards. In addition to skateboarding Sasha is a great fan of riding his mountain bike down the hill to get a dose of adrenaline, not to mention many wounds and bruises. During the winter he makes efforts to kill himself on a snowboard. No wonder he used to listen to a lot of industrial music and played bass guitar. Among his influences from that time he names Psychic TV, Current-93, Coil, Scorn. The album consists of 3 parts. A short intro will test the resilience of your hi-fi and introduce you to the album which has 12 tracks, mixed together to lead you through magical mathematical mazes of sonic pulsations, industrial landscapes, and the nightclubs of Moscow. Slowly but surely you will find *Vortex* developing and changing, getting more complicated and colorful, so that you will admire to it its diversity. The "Please-126" single will remind you some kind of dance music. Three mixed tracks will certainly give you an idea about different shapes and styles such music could have, especially from the way Lazyfish performs it for you and us."

**ALEXANDROID: Sinoptic CD (ART 012 CD). \$13.00**

"ArT-Tek Records presents: a new full length album *Sinoptic* by Alexandroid project. This paramount and unusual work was compiled and prepared on ArT-Tek from tracks written by Alexandroid musicians between 1996 and 2001 at locations in Riga, Moscow, and St. Petersburg. There is not anything localized or secondary in their music. This is not a typical Moscow electronica or just another St.Petersburg techno band. Their music is a cocktail of everything they have heard around them. *Sinoptic* consists of 16 tracks each carrying its own mood, a story, and there is a history related to writing of every track. The music on the album creates an effect of deja vu bringing some pictures from your long past memory and



freezing them in time. A strange sensation as if you are remembering your previous lives. This could be someone's story or biography, or simply a collection of emotions dedicated to one person. Some tracks create a feeling that the time is slowing down and stops."

#### ARTGALLERY (FRANCE):

##### VELLA: *Carolus Poppee* CD (AG 001). \$12.00

Art Gallery is a now defunct French label, devoted to modern composers, in the new music/avant garde/contemporary genres. Jean-Marc Vella is a young French composer who creates a sort of synthetic "musical cubism" that features repetitive pop electronics in a mildly whimsical presentation. It might be "somewhat reminiscent of Max Ernst's dream collages," but not strongly enough.

##### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *Mnemosyne* CDR (AG 006). \$15.00

New CDR edition of this now deleted title, pressed up by Dumitrescu & Avram's EDMN label; color xerox package retains the flavor of the original Art Gallery booklet. "Mnemosyne" is for prepared piano, bass saxophone, octobass flute, two percussion instruments, resonance tomtom & magnetic tape. "Impulse" is for bass flute and perc. "Clusterum I" is for perc. The 3 works by Avram are for flute, bass-flute and percussion. "Dumitrescu had produced true acoustic music based on the intrinsic value of sound stemming from spectral expression... this album, replete with mingled, plentiful lines that inter-modulate in a geologic of fluid harmonics, constitutes an idea initiation into the works of two of this century's most innovative and representative Romanian composers."

##### TRIPTYCK: CD (AG 008). \$12.00

A trio of Jacques Derégnaucourt (of Kiodyssea, on violin, viola, voice, synth), Dominique Spriet (saxophones) & Frederic Gregson (perc.). Improvisational classical music with a dark, avant flare (Derégnaucourt can really growl or space-out).

##### KIODYSSEA: *Projections* CD (AG 009). \$12.00

Second album by solo studio constructions by Jacques Derégnaucourt, utilizing violin, viola, voice, percussions, tapes, synthesizers, programming. Good combination of experimental fiddle-wrangle and ambient electronics.

##### VELLA: *Football* CD (AG 010). \$12.00

2nd Vella CD on Art Gallery, featuring repetitive synth swatches of only mild interest.

#### ARTHUR:

##### ARTHUR: #9 March 2004 MAG (ARTHUR 009). \$0.01

Features: The Doom Metal elder, Wino (ex-St. Vitus); MC5; Liars: Live at the witch trials; NASCAR of the North. Arthur is a free publication and you may add a copy to your order at no cost while supplies

##### ARTHUR: #11 July 2004 MAG (ARTHUR 011). \$0.01

On the cover: Kim Gordon. Features: Aleister Crowley; Kristine McKenna on desert artist Noah Purifoy. T-Model Ford, new artwork from John Lurie and much more. Arthur is a free publication and you may add a copy to your order at no cost while supplies last.

#### ARTIFACT:

##### POLANSKY, LARRY: *Harmonic* CD (ART 1011). \$13.00

Works in various instruments in just intonation: harp (performed by Alyssa Hess Reit), violins & violas (Ron Erickson), basses (Robert Black) and french horn & computer (Krystyna Bobrowski).

##### POLANSKY, LARRY: *Change* CD (ART 1023). \$13.00

"Polansky's 'morphing' pieces, for instruments and computers, are collected on his third solo CD on Artifact Recordings. These works explore musical change in diverse and strange ways. Several were written by computer, using formal, mathematical, and software morphing techniques. Performers include the composer, Daniel Goode (clarinet), Empi Esguerra (voice), Sarah Cahill (piano), Nick Didkovsky (guitar), Leo Ciesa (drums), Greg Anderson (bass), and Tom Erbe (sound).

#### ASCENSION RECORDS (AUSTRALIA):

##### HUMAN INSTINCT: *Burning Up Years* CD (ANCD 002). \$15.00

"Ascension records are ecstatic to announce the official authorized re-issue of three all time crucial albums from the late 60s/early 70s anywhere in the world. The Human Instinct's *Burning Up Years* (1969), *Stoned Guitar* (1970) & *Pins In It*." This marks the first release on CD for the first 2 albums by this legendary group led by Billy T.K.; *Pins In It* was released on CD in 1998 by Little Wing in Germany (packaged in a ridiculous generic sleeve), but Ascension claims that all LW Human Instinct releases are "bootlegs". These Ascension label titles are licensed from group member Maurice Greer, who allegedly obtained the rights from Pye/Polygram in 1989 (the label has supplied documentation of this). Each CD features the original LP cover artwork, and a fairly detailed history of the band, including a memorable Jesse Harper/Jimi Hendrix anecdote. *Burning Up Years* features 4 original Jesse Harper tracks, as well as a cover of the Kinks' "You Really Got Me". [Maurice Greer has written in to correct the above paragraph and inform us that Billy T.K. was merely an employee of his group for two years; while this may be accurate, there is a general consensus amongst contemporary listeners of the complete Human Instinct output that guitarist Billy T.K. was integral to the heart & soul of the group's only truly interesting output — our apologies if we have mis-represented his status within the group.]

##### HUMAN INSTINCT: *Pins In It* CD (ANCD 004). \$15.00

Third album from 1971. Has been previously reissued on CD by Little Wing, with an inferior plain black cover. This version replicates the original cover artwork. The final Human Instinct album to feature Billy T.K.

##### MASTER'S APPRENTICES, THE: *Masterpiece* CD (ANCD 005). \$15.00

"When you talk the three greatest Australian bands of all time it comes down to The Easybeats, AC/DC & the Master's Apprentices...no one else comes close, period. From the crunching, reverbed soaked first chords of 'Undecided' right through to the mind blowing psych of 'Beneath The Sun' they were peers, equals, if not superiors of many bands on a world wide level. Two of these albums were released in the UK (*Choice Cuts* — known in the UK as self-titled, & *A Toast To Panama Red*), leading many people all over the world who were fans to think they were an English band for many years. Their four EMI releases are being re-released on Ascension. Original vinyl copies are highly sought after and very rare. With the exception of dodgy bootlegs, three of the four have never been released on CD. All albums will sport original cover art."

##### PERRY, LEE: *Truth and Wisdom 1971-75* CD (ANCD 009). \$15.00

"Compiles many rare sides, many of which were never released outside of Jamaica back in the day. CD has 5 bonus tracks." Artists include: The Heptones, The Pioneers, Leonard Dillon & The Upsetters, I Roy & The Upsetters, Dennis Alcapone, The Righteous Upsetters, Dillinger & Upsetter Upsetters, Sam Carty, Leo Graham, Easton Clarke, Augustus Pablo & The

Upsetters, Winston Wright & The Upsetters, Shenley Duffas.

##### AXELROD, DAVID: *Songs of Experience* CD (ANCD 013). \$15.00

Reissue of Axelrod's second album, originally issued by Capitol in 1969. Similar to *Innocence*, a bit more lush and complex. Elegant and no sugar whatsoever. "Composed, arranged and produced by David Axelrod."

##### AXELROD, DAVID: *Earth Rot* CD (ANCD 014). \$15.00

The third Axelrod album, originally issued by Capitol in 1970. Subtitled "A Musical Comment On The State Of The Environment", this features lyrics adapted by Michael T. Axelrod from The Book Of Isaiah, The Old Testament and Song Of The Earth Spirit, a Navajo origin legend. A concept album evolving around ecological doom, this features choral-based arrangements, fierce jazz-like structure and a very compelling, very flat-out weird atmosphere.

##### FOWLEY, KIM: *Born to be Wild* CD (ANCD 015). \$15.00

Reissue of the third Fowley solo album, originally issued by Imperial in 1968. "By being born wild into this universe you are hereby endowed by nature with all you need for life, liberty and the pursuit of happiness. The world owes you a living — flaming creatures. Go wild until you get it." — Kim Fowley.

##### HUMAN INSTINCT: *Singles 1966-1971* CD (ANCD 017). \$15.00

"This compilation is the fourth release from the Human Instinct archives. It includes material from the Mercury, Deram and Pye labels." There are 10 tracks from the Mercury and Deram labels that predate the first Human Instinct album, *Burning Up Years*. Plus 10 more tracks of Pye-era (with Billy T.K.) tracks, including alternate takes of "Midnight Sun", "Black Sally", "Tomorrow", etc.

##### UNDERDOGS, THE: *Blues Band & Beyond* CD (ANCD 019). \$15.00

"The Underdogs CD compiles all the material they ever recorded for Zodiac: their *Blues Band* LP, *Sitting In The Rain* EP, and 45s. The band features the genius guitar playing of Harvey Mann, whose only rivals in guitar god stakes back in the New Zealand day were Billy T.K. (Human Instinct) and Neil Edwards (who later joined the Human Instinct!). Think anywhere from hard-driving blues to The Music Machine if you are one of the uninitiated."

##### PLEAZERS, THE: *Definitively Definitive Pleazers* CD (ANCD 020). \$15.00

"While most New Zealand bands headed to Australia for their fame and fortune, like the La De Da's, the Pleazers actually went the other way. Originally from Australia, they headed off to NZ and set up shop there, releasing the LP *Definitively Pleazers*, the awesome *Midnight Rave With The Pleazers* EP and a handful of 45s. This release compiles their entire recorded output, bar two tracks. Tuff 60s punk/beat was predominantly their forte."

##### PERRY, LEE: *Enter The Ark* CD (ANCD 023). \$15.00

"Most tracks previously only available on an expensive CD box set." Recorded at the Black Art Studio in Kingston, Jamaica; further recording details/dates not available. Artists include: Bob Marley/Lee Perry, Flying Sensation, Upsetters, Keiths, Shuamark & Robinson, Armageddeans, Carol Cole & Sister P, Soulettes.

##### SPACE FARM: *Space Farm* CD (ANCD 027). \$15.00

New version with original cover art (previous edition was released by Little Wing in Germany). Originally released by the famous New Zealand Zodiac label in 1972 & oft-compared to Billy TK-era Human Instinct. "First time on CD for original version of this classic and highly sought after New Zealand early 70's monster with original cover art intact. Previous re-issue of this was not an 'alternate mix' as advertised by the label in question, but actually had parts re-recorded in the eighties (!?) at their request — including vocals (by someone who was not even in the band) and other parts, and was sold as a 'lost' version. Beware all fakes — this is the real deal. Features the genius guitar work of Harvey Mann of the Underdogs."

##### PERRY, LEE: *Black Art Singles Selector Too* CD (ANCD 033). \$15.00

"Finally after many requests here are the flip sides of all the Black Art revive 45's that were compiled on last years *Black Art Singles Selector* (ANCD 010), this release is a companion volume to it. Lots of crucial sides recorded at the Black Ark Studio, many seeing release on CD for the first time. 78 minutes of pure Black ark magic."

##### VA: *Zodiac Records Sampler 1964-1972* CD (ANCD 034). \$15.00

"The latest release mined from the vaults of the Zodiac Records archive, which, for the uninitiated was New Zealand's finest label from the late 50's to the early 70's. This compilation starts from the beat boom of Ray Columbus & The Invaders & The Merseymen and ends with acid tinged psych and prog rock of the likes of The Hi-Reving Tongues and Space Farm, respectively. All tracks are from the original mastertapes. Thirty one tracks, featuring tracks from all six previous CD releases from the Zodiac label releases on Ascension by The La De Da's, The Pleazers, Ray Columbus & The Invaders, The Underdogs, The Hi-Reving Tongues & Space Farm, along with tracks seeing their first release on CD by The Merseymen, Soul Agents, The Layabouts, The Gremlins, The La De Da's, The Troubled Mind and Sandy Edmonds backed by the Pleazers. This release is a good taster for those wanting to get a on the train but don't know where to start, and for those already on the train, there's a few tasty sides you need anyways - so dig in! 31 tracks — almost 80 minutes long, nine tracks on CD for the first time (at least legally!)."

##### MARLEY, BOB: *Black Ark Sessions* CD (ANCD 101). \$8.00

Four track CD single, produced and directed by Lee Perry. Tracks are: "I Know A Place", "I Know A Place Dub", "Who Colt The Game", "Who Colt The Game Dub". Previously unreleased tracks recorded with in 1978.

##### PERRY, LEE: *Truth and Wisdom* LP (ANLP 009). \$12.00

#### ASH INTERNATIONAL (UK):

##### FRIEDMANN, BERND: *Leisure Zones* CD (ASH 2.5). \$12.50

1996 release. "Bernd Friedmann reveals his true nature as an experimentalist, forsaking his more melodic work, for a 77 minutesoundscape. *Leisure Zones* offers an alternative to the state many people find themselves in; as passive consumers of leisure. But the increasing inavailability of this option due to environmental destruction will force us to modify this existence. The West is overloaded with used and unsold hardware; the very pile is threatening to topple over and crush us all. But the intimate world of auditory pleasure (including silence) presents an alternative to this miasma." Limited stock.

##### VA: *Scatter CD* (ASH 3.5). \$12.50

1997 release. "This is the second of a triptych, which was commenced by *Chiky(u)u (The Japanese Compilation)* and completed with *Decay (The European Compilation)*." Artists: Kevin Drumm, John Hudak, Earth, Jim O'Rourke, Daniel Menche. 1997 release.

##### S.E.T.I.: *Above Black* CD (ASH 31). \$12.50

"S.E.T.I. is Andrew Lagowski. This special 2nd edition with altered artwork is now available. This nebulous world of weird science and alien conspiracies is invoked by Lagowski's shadowy electronic music, which builds on the deep rumblings of Lustmord (he was once a member) and adds the kind of digital noise constructions explored by the post-industrial under-

ground."

**VA: Antitrade: An Ash International Compilation CD (ASH 4.1). \$12.50**

"Compilation celebrating sound (& the death of the Ash International Organization and all allegiances/personnel so aligned) & anti-function with hhh, Leif Elggren, Hazard, S.E.T.I., Disinformation, AER, & Bruce Gilbert, funded in part by now familiar 'sound-research' grants. Languid chiming exercises, harmonic series/partial/mind expansion, the distant buzz of ant colonies wasted via governor-disabled lawn-kemping bulk, ghost-voice cerebry/alien paranoia, all about/around for that all-night/sleep-over exorcism & related day-after hang-over. Clean." — Hrvatski.

**DISINFORMATION/VARIOUS ARTISTS: AL-JABR CD (ASH 4.3). \$12.50**

An album of reconstructions, featuring work by Evan Parker, Tactile, Jim O'Rourke, Simon Fisher Turner, Mechos, Lawrence Casserley, Tun[k] Systems. "AL JABR is based on the albums R&D (Ash # 2.9) and R&D2 (Ash # 9.2), electromagnetic noise recordings by Disinformation. For those not familiar with the Disinformation brand name, this project consists of DJing, publishing and live performance with recordings of unusual electromagnetic (ie radio) noise. On AL-JABR itself, rather than creating antiphonal responses to the original source material, the contributors 'equate' the raw material with their own idiosyncratic input; Lawrence Casserley transforms the rhythmic intricacies of how long data noise into a symphony of crushed and shattered slates; Evan Parker's wailing saxophone complements the pulsating drones of the city's power distribution networks. The noise group Tactile take ultralongwave sub-bass radio noise generated by the TIG welders in sculpture/sound group Oubliette's metal workshop. Jim O'Rourke adds uniquely American humour and a rock 'n' roll analogue of National Grid. Simon Fisher Turner twists broadcast data noise into gorgeous rolling melodies. Tun[k] Systems pitches VLF band radio recordings of interference radiated by electrical storms against pristine lab pure sine waves. Mechos isolates individual lightning strikes and inserts them in a lattice of clicks and low frequency drones, whose deceptive simplicity belies the subtly disorientating effects of their unfolding, twisting rhythms."

**S.E.T.I.: Pod CD (ASH 4.6). \$12.50**

"The 3rd in Andrew Lagowski's alien trilogy which began with Knowledge (Ash 2.3) [Concept: Following recent revelations concerning the ease with which individuals can access high security data, Knowledge is particularly relevant in exposing the farcical levels of secrecy which surround any investigation or research into extra-terrestrial intelligence] and was followed by Above Black (Ash M31) - [Concept: The Search for Extra Terrestrial Intelligence should be secondary to the search for those outlanders already present on our planet. The National Security Agency and World Defense departments, particularly in America, not only know of their existence but are aiding them with the supply of monitored abduction subjects and E.S.P. - capable Intuitive Communicators. These Grey Projects are hidden behind 'above top secret' Black Projects, where not even those orchestrating the Black Projects are aware of what is going on under their command. With the Earth's population increasing almost exponentially, a catastrophe is being prepared for, or is being prepared for us...]. Pod is a metaphor for escape. An escape pod. On a superficial level, the human desire to escape the confines of this planet. In reality, the urgent need to leave ourselves behind and become new beings." The album is made entirely from space-related sounds and space images translated into sound. Cover by Jon Wozencroft.

**SANTA POD: Santa Pod CD (ASH 4.9). \$12.50**

"Play loud — Do not mistake this compact disc for a musical product. 1999 marks the 50th year of drag racing, after the first official meeting was held in 1949 on the streets of Goleta in California. Then, the quarter of a mile course took 11 seconds with the vehicles travelling at over 150 mph. Now, they race at over 300 mph, taking just 4.5 seconds. The vehicles are completely purpose-built and represent the extreme fringe of non-commercially motivated technological research. Santa Pod Raceway was started in 1966 on the site of an old American airbase. It is the home of European drag racing and host to the FIA European drag racing championships. Drag racing is the fastest and loudest motorsport on Earth, with sensational race action from dragsters and door-slammers to beetles and bikes. See 0 — 100mph in under 1 second and make your ribs rattle, your brain shake, and your ears roar! This CD captures all the thrills and spills of drag car racing - an activity at the cutting edge of technology. For fans and audio buffs alike, you can use this CD to recreate the awesome power in your own living room, or frighten the daylight out of the dancefloor by using this as a DJ tool."

**HISS: CD (ASH 5.2). \$11.00**

"Compilation with Bernd Friedmann/Leif Elggren/S.E.T.I./Santa Pod/Daren Seymour & Mark Van Hoen/Hazard/ Disinformation vs Evan Parker/ Raymond Cass [EVP]/Lem Tuggle/ I Saw It All Happen from Beginning to End and I Still Can't Believe What I Saw]. Ash, in association with the Lydmar Hotel, Stockholm, releases this compact disc — a selection from the label archives."

**ELGGREN/PER JONSSON/KENT TANKRED, LEIF: Ugn/Mat CD (ASH 5.3). \$12.50**

"October 14 is also King's Day in Elgaland-Vargaland, and the opening of the Leif Elggren retrospective at Fragfabriken Stockholm. Three tracks: 'Ugn', '60 Seconds of Silence for Per Jonsson', 'Mat'. Ugn: In the oven the porridge cooking. Two actors worked furiously. Intense and violent. Everything painted orange. Glass porcelain smashed. Tools used. Sledge hammer spit club. 27 girls dressed in white. The porridge still cooking when the actors left. Bits and pieces. Stillness. 'Ugn' was recorded in December 1984 at EMS in Stockholm for a performance at Fylkingen Stockholm on January 12th, 1985. 'Ugn' was first released as a 12" by Radium 226.5 in 1986. 'Mat': Repeated four times in one evening. On the border between sleep and waking. Ten actors with false beards in bed. Fed with potatoes during the acts. Eating sleeping pills. Drinking Whisky in the breaks. A fight against indolence. Movements rapidly changing between intensity and stillness. A dog dressed like a sheep. "Mat" was recorded during the Spring of 1989 at EMS for a performance at Moderna Dansteatern in Stockholm on May 19th 1989."

**OCSD: Opening Sweep CD (ASH 5.7). \$12.50**

"CM von Hauswolff, Edvard Graham Lewis and for the first time on the label, Jean-Louis Huhta combine for their second Ocsid CD, Opening Sweep. Opening Sweep was recorded at L-O-K, a club in Munich, Bavaria, on the 12th November 1999. Ocsid started performing before the audience arrived; and finished as the floors were being swept (2200 - 0330). Opening Sweep is the first 75.04 experienced by five dogs and a man. It took a year before Ash received the MD master, as they are all exceptionally busy people; Graham took part in the reformation of Wire and subsequent tour; CM exhibited and performed around the world; Jean-Louis started a family whilst continuing to record and play. They all live in Sweden. [Because of global warming, the bears in Stockholm Zoo can't hibernate, so their cages have to be refrigerated.]"

**VA: freq out CD (ASH 5.8). \$12.50**

With pieces by: Finnborg Pétursson, Franz Pommasl, BJ Nilsen, Jacob Kirkegaard, Mike Harding, Kent Tankred, J. G. Thirlwell, PerMagnus Lindborg, Jana Winderen, Hans Sydow,

Brandon LaBelle, Petteri Nisunen/Tommi Grönlund, & an ensemble piece arranged by BJ Nilsen [Hazard].

"What: A sound installation consisting of 12 individual audio works which are presented as a single piece.

Where: Any large self-contained space will work. The first event took place at Charlottenborg Exhibition Hall, Copenhagen, Denmark, in June 2003.

Who: Encouraged by disturbances, Swedish artist and curator C M von Hausswolff assembled a collection of 13 artists representing the elite of international sound art. The group consist of sound artists, architects, composers, producers, sculptors, mathematicians and visual artists. The installation was part of a larger event taking place at the Royal Danish Theatre and Charlottenborg in Copenhagen.

How: Each player is assigned a frequency range to work with. This process is carried out in situ, each player using a workstation consisting of mixing desk and PA system. All the resulting sounds are then mixed together in the space provided to create a sound installation.

Why: The project reveals how space-specific certain frequencies can be, but also how other sounds can be separated from their source and 'thrown' around the space. It also shows how sound 'fits' (or not) into the space provided by exploring the complexities of frequencies and their inter-action. The final mix not only reveals the innate properties of the frequency ranges, but also the possibilities when they are combined. The result is a lively and accessible sound-filled space which can be approached either as a traditional installation, or as a theme park of sound — fun for all the family and serious students alike."

**VA: Krev X 2CD (ASH 6.6). \$16.50**

"This release marks the tenth anniversary of the moment when, at 12 noon on 27th of May 1992, the State of Elgaland-Vargaland was proclaimed by Leif Elggren, founder of Elgaland, and CM von Hausswolff, founder of Vargaland." Artists include: Marcus Davidson, Sten Hanson, Andreas Karperyd, Thomas Liljeborg, Heitor Alvelos, Mika Vainio, Ulf Bilting, B J Nilsen, Egneken Montgomery, Ryoji Ikeda, Henrik Rylander, Mats Gustafsson, Bigert & Bergstrom & Richard Walton, John Duncan, Per Svensson, Johannes Heldén, Oren Ambarchi, Rozenhall, People Like Us, Thanasis Chondros and Alexandra Katsiani, Olga Nane, Chris Waten, James O'Rourke, DJ Guacamole, Johannes Bergmark, Lary 7, AER, Kent Tankred, Bruce Gilbert, Cecilia Heisser, Adam Hayward, Jean-Louis Huhta, Edvard G., Maja Foss Hagerup, Paul Williams, Steven Travis Pope, Ingrid Engaras, Fennesz, Pontifex Maximus.

**ASP (PUERTO RICO):****CRAWLING WITH TARTS: Mayten CD (ASP 23). \$11.00**

First CD release from this long-running Oakland twosome. Features some different sides of the band, collective improv with various horn players and Fred Lonberg-Holm on cello, and also some of their (slightly) more "standard" songs with Suzanne Dycus singing.

**CRAWLING WITH TARTS: Operas 3 And 4 CD (ASP 27). \$11.00**

A fascinating continuation of the groundbreaking surface noise operas debuted on their now o/p 1st LP. "Like the Operas LP, surface noise and the non-aesthetic content of one-off transcription discs and institutional records are used as the primary form generators for the 2 pieces. 'Grand Surface Noise Opera Nr. 3 (Indian Ocean Ship)' is scored for four turntables alone except for a plate bell, and 'Grand Surface Noise Opera Nr. 4 (Drum Totem)' is for turntables and percussion."

**CRAWLING WITH TARTS: I Am Telephoning A Star CD (ASP 31). \$12.00**

First CD in a while from the duo of Michael Gendreau and Suzanne Dycus. Less conceptual than some of their works, this features 15 tracks of acoustic improv, random clatter and some submerged surface noise collage-type material as they've previously investigated.

**ASPHODEL:****VA: RE/SEARCH: Incredibly Strange Music Vol 2 CD (ASPH 0951). \$13.00**

Asphodel is a SF-based label with an impressive array of releases. This first CD was issued in association with Re/Search's 2nd volume of Incredibly Strange Music. "...features moog, instructional, outer space, latin, religious, spooky and just plain bizarre tunes...the cream of the quirk." With: Hot Butter, Bob McFadden & Dor, Lucia Pamela, Ken Nordine, Billy Mure, Myrtle K. Hilo, Russ Garcia, Del Close & John Brent, Jean Jacques Perrey, Eden Ahbez, Harry Breuer, Marcy, Lex Baxter & Rusty Warren.

**BYZAR: Galatronick 2LP (ASPH 0973LP). \$14.00**

The vinyl version of Galatronick contains two 12"s, which covers approximately 2/3 of the CD version.

**WORLD STANDARD: Country Gazette CD (ASPH 0982). \$13.00**

A project by the co-founder of Yello Magic Orchestra, Harumoni Hosono. "Welcome to the virtual country. This album no less reflects the inner space of a hobo easy rider than the outer space surrounding him. So it reminds me of a film by Monte Hellman, The Shooting, which is regarded as one of the strangest Western Movies in the late 60's. Like this film, Country Gazette will take us to nowhere on the banjo sound. We can hear various intoxicated ambient sounds of a banjo (country gadget) from this disc. This record owes a lot to the Stereolab series of the Vanguard label and is especially inspired by John Fahey. He composed many requiems (great collage sounds) for his fans. Country Gazette is also a requiem, for all kinds of 20th century popular music." —Mikado Koyanagi. "Absolutely great. Love the production, the original pieces for banjo and guitar (and atmospheric vocals). It's played with a light touch, it's loose and airy, and aesthetically very pleasing to these ears. The six minutes or so of almost inaudible distant thunder sounds followed by the weirdly vocalized cowboy poem (written by Hank Williams?) is shocking. Buried in the mix are samples of 'Coffee Blues,' from Mississippi John Hurt's live double album on Vanguard, and Fahey's 'The Singing Bridge of Memphis Tennessee' from The Yellow Princess — which itself utilized samples of a Ragtime Henry Thomas' 78 ('Quill Blues' I think)." — Glenn Jones.

**GALAS, DIAMANDA: Malediction and Prayer 2LP (ASPH 0984LP). \$14.00**

Gatefold 2LP version.

**MIX MASTER MIKE: Anti-Theft Device CD (ASPH 0985). \$13.00**

Solo album by the Invisible Skratch Piklz core member & current Beastie Boys turntablist guest. "Scratching is the future of music, straight up." —Mixmaster Mike.

**SAKAMOTO, RYUICHI: Love Is The Devil CD (ASPH 0987). \$13.00**

Original soundtrack. "In Love is the Devil, a John Mayberry film, Derek Jacobi stars as Francis Bacon, one of the 20th century's most controversial artists. The score to this film is written by award winning composer Ryuichi Sakamoto. Sakamoto's best known work, along with an illustrious history in the past and present electronic scenes, includes Merry Christmas Mr.

Lawrence." To be followed by a remix project.

**SWIFT, ROB: *The Ablist CD* (ASPH 0993). \$13.00**

Second full length solo album by the X-Ecutioners member, following his 1997 debut on Stones Throw, *Soulful Fruit*. Produced, arranged and scratched by Swift, guests include Roc Raida, Mista Sinista (X-Ecutioners), Dan "Automator" Nakamura, Dr. Butcher, etc.

**INVISIBL SKRATCH PIKLZ: *Vs. Da Klams uv Deth 12"* (ASPH 106). \$6.00**

Repressed. "The name of the band is of course the Invisibl Skratch Piklz, the legendary crew featuring Q-Bert, Mix Master Mike and Shortkut. Listening to their groundbreaking debut 12", 1997's Invisibl Skratch Piklz vs. Da Klams uv Deth, is like breakdancing in a tornado. In terms of sampling, this record is to Sean 'Puffy' Combs what Public Enemy was to Lou Rawls, not to mention musical ground zero for the scratching revolution that took over hip-hop in the late 1990s. Beat, melody, rhyme, rhythm, and time are totally skewed as the Piklz cut and scratch records with such unknowable, deconstructive skill that grooving (even listening) becomes painful. A truly virtuosic recording by three remarkable artists at the beginning of their recording careers."

**X-ECUTIONERS: *Raida's Theme Remixes CD* (ASPH 111 CD). \$5.00**

Second single to be released by the turntablist X-Ecutioners. Features 4 mixes of "Raida's Theme" plus the LP version of "The Countdown".

**SWIFT, ROB: *The Ablist 12"* (ASPH 116). \$6.00**

"Rob is a world class DJ whose work with the X-ecutioners on Asphodel's 1997 release *X-pressions* has established Rob's name as one crucial forefather of 'turntablism'. Turntablists take Hip Hop beyond the world of loop and sample to a new place where the turntable is treated and respected as an instrument. This 12" is his Asphodel solo debut, a taste of his full length to be released in early 1999."

**MIX MASTER MIKE: *Suprize Packidg (The Automator Remix) 12"* (ASPH 118 EP). \$6.50**

**SWIFT, ROB: *Dope On Plastic (Large Professor Remix) CD* (ASPH 119 CD). \$5.00**

"Second single from his forthcoming full length release on Asphodel, coming out in Feb." 7 track EP featuring 4 versions of "Dope On Plastic" (remix, scratch version, instrumental, acapella) and 3 versions of "Do You Dance" (original, instrumental, acapella).

**CRUMAR, PHIL: *As It Goes 12"* (ASPH 125). \$6.00**

**CRUMAR, PHIL: *As It Goes CD* (ASPH 125 CD). \$5.00**

Debut 4 track single, with guest scratching by Rob Swift & DJ Marz. "Phil Crumar was born and raised in Washington, DC. He was exposed and influenced by go-go music at a very young age. Trouble Funk was on of his first favorite bands... He quickly started to imitate his favorite DC go-go drummers and soon branched out to other styles, but the 'go-go swing' is a thread that can be found in most of his compositions."

**ALLIES, THE: *D-Day 12"* (ASPH 126). \$8.50**

**ALLIES, THE: *D-Day CD* (ASPH 126 CD). \$7.00**

The Allies are A-Trak, Craze, Develop, Infamous, J-Smoke & Spictakular. "In most crews, having one world title makes you stand out, but not with The Allies — where all 6 members have a world title. With such an extensive resume, The Allies have broken the tradition of the DJ playing the background and have not stepped into the spotlight...they emphasize all aspects of the DJ, such as beat juggling and scratching body tricks."

**TIPSY: *Hard Petting CD* (ASPH 127 CD). \$5.00**

"First single from their upcoming full length album out early 2001."

**CAGE, JOHN: *Atlas Eclipticalis & Winter Music!103 4CD* (ASPH 2000). \$24.00**

Two live, unedited performances of Cage's orchestral music: "At last Eclipticalis With Winter Music!" (recorded 5/19/93, performed by The Orchestra of the SEM Ensemble, conducted by Petr Kotick, piano by David Tudor) and "103" (recorded 11/21/98, performed by the Janacek Philharmonic Orchestra, conducted by Petr Kotick). "Kotick and Cage met for the first time in May, 1964, performing a 3-hour, six percussion version of Atlas Eclipticalis. Kotick's association with Cage continued until the composer's death in 1992." John Cage: "We've now played the Winter Music a number of times. I haven't kept count. When we first played it, the silences seemed very long and the sounds seemed really separated in space, not obstructing one another."

**MARCLAY/OTOMO YOSHIHIDE, CHRISTIAN: *Moving Parts CD* (ASPH 2001CD). \$13.00**

"Christian Marclay is well known for using damaged & re-assembled recordings to create his music. He has put out many solo recordings over the years. Otomo Yoshihide is one of Japan's best known experimental musicians today. He led the experimental band Ground Zero in the 80s and has played with Fred Frith, John Rose, Jim O'Rourke, Carl Stone & Bob Ostertag. The two create an intense, noisy tapestry of sound, encompassing a wide range of sources — from the baroque-sounding flute and harpsichord snippet that opens the CD to squalls of Hendrix-flavored guitar, opera, flamenco, movie soundtrack music, and purely electronic sound. Marclay firmly favors the analog, intentionally letting his records get scratched and even gluing pieces of vinyl together, while Yoshihide employs mainly digital methods. The combination is potent and compelling. Unlike a lot of the people identified with turntablist world, they never go for laughs with sharply contrasting stylistic juxtapositions or the ironic use of spoken-word records. Sometimes the source materials are pummeled and entirely reshaped, and other times a melodic quotation will stand out untreated; the results are at times reminiscent of Stockhausen's 'Hymnen' or Eric Salzman's 'Nude Paper Sermon.'"

**TIPSY: *Uh-Oh! CD* (ASPH 2003 CD). \$13.00**

"What do you get when you bring together the seemingly disparate worlds of experimental noise and instrumental pop music, seasoned with a healthy dose of humour, an appreciation of all things bizarre, and a tongue in cheek sense of irony?" The answer is San Francisco's notorious duo Tippy, consolidating the quirky talents of Dave Gardner and Tim Digullia who deliver their heady cocktail of lounge music, thematic sounds and exotica. Following their critically acclaimed 1996 debut: *Trip Tease*, Tippy's sophomore release is as captivating as ever, actively illustrating the duo's eclectic musical influences and evoking imagery with their charmingly surreal and highly individual style intact. Tippy have accumulated support from all corners. From cutting-edge radio shows to film and television producers, their sound is strikingly different yet accessible and contagious."

**TIPSY: *Uh-Oh! 2LP* (ASPH 2003 LP). \$15.00**

**XENAKIS, IANNIS: *Persepolis Plus Remixes Vol. 1 2CD* (ASPH 2005 CD). \$14.00**

"In 1971, former Iranian dictator Muhammad Reza Shah hosted a lavish and highly choreographed event amidst the ruins of the ancient Persian capital of Persepolis in order to celebrate the 2500th anniversary of Iran's founding by Cyrus The Great. This commemoration of modern Iran's beginnings was part of the Shah's own struggle with the country's increasingly politicized Shi'ite Muslim Clerics, led by the late Ayatollah Khomeini, to secularize Iran.

Declaring himself to be heir to Cyrus' legacy, the Shah presided over a cast of 6,200 vintage Persian costume-wearing vassals in an outlandish ceremony affirming the Shah's own interpretation of Iranian history, one which paid little deference to Islam. The third annual Shiraz arts festival was held that same year at Persepolis. In keeping with the 2500th national anniversary celebrations, the Shah commissioned Greek composer and computer music pioneer Iannis Xenakis (1922-2001) to write a piece of music exalting ancient Persia's aristocratic pre-Islamic religious culture. Selecting Xenakis to author such a work could not have been more symbolically appropriate. A central figure in the development of computer composition, this half-blind former architect, WWII resistance fighter and associate of Le Corbusier evolved a new approach to music, most notably one that employed mathematical probability functions as a compositional methodology. Titled *Persepolis*, in honor of the location in which it was to be performed, Xenakis composed a fifty-six minute, eight-track tape piece of musique concrete for the occasion. A noisy, apocalyptic-sounding work distinguished by rising waves of intensity, *Persepolis*' debut must have been quite an experience for those lucky enough to be in attendance. *Persepolis* takes on an even greater significance when listened to as a musical work whose purpose was to serve a failed secularist ideology overtaken less than a decade later by a fundamentalist Islamic revolution. In light of the events that have consumed the world since September 11th 2001, the notion that a radical composer would align himself with a political figure like the Shah shows how very few places such a brilliant artist could go to receive support for their work. Creative modernism is left with choosing between authoritarianism and religion. Hence the inclusion of a second disc of remixes in this edition of *Persepolis*. Disc 2 of this recording contains nine remixes of *Persepolis* by an international cast of avant-garde musicians, transforming Xenakis' original work in entirely distinct contexts, imbuing it with compellingly new meanings. Otomo Yoshihide, Merzbow, Ryoji Ikeda, and Construction Kit contribute Japanese readings, while Spanish artist Francisco Lopez, Polish musician Zbigniew Karkowski and German Ulf Langheinrich bring the so-called noise from Europe. Americans Antimatter and Laminar round the global aspect of this collection out by providing their own compelling takes on the original. Despite their distinctiveness, what unites all of these remixes is a shared sense that all great works of art can transcend the contexts in which they were first conceived in order to explore, and perhaps fulfill their greater purpose."

**TIPSY: *Tipsy Remix Party CD* (ASPH 2006 CD). \$13.00**

"San Francisco's Tippy are an anomaly in the world of electronica. Master synthesists of exotica, lounge, country and found sound, over the course of two full-lengths and twice as many EPs, Tippy have delighted listeners with their highly ironic take on musical history. Frequently tagged as the members of the nebulous 'Space Age Bachelor' pad genre in the tradition of Jean-Jacques Perry and Gershon Kingsley, Tippy take the best aspects of crate-digging sampledelicia and turn it into their own unique musical idiom. Curated by Dave Gardner, *Remix Party!* transcends the cliché of simply being a remix album, moving into territory traditionally reserved for tribute records and scene documentaries. Moving from Russia to Japan, Austria, Switzerland, the UK and America, the remarkable geographic spread of Tippy translators attests to the creeping influence of the Tippy phenomena worldwide. Featuring consistently up beat, humorous and memorable contributions by the likes of Matmos, the High Llamas, People Like Us, Messerchups, Optiganally Yours, and World Standard, *Tippy Remix Party!* is the ideal lifestyle accoutrement for the Barbarella-worshipping computer science major in you."

**TIPSY: *Tipsy Remix Party LP* (ASPH 2006 LP). \$14.00**

LP version.

**USER, THE: *Symphony #2 CD* (ASPH 2007 CD). \$13.00**

"Canadian sound artists [The User] first made a name for themselves with their 2001 project, *Silophone*. The brainchild of composer Emmanuel Madan and architect Thomas McIntosh, inspired by the transformation of decaying European industrial sites into art installations, [The User] created an interactive, web-broadcasting musical instrument out of an old grain silo in Montreal's Quai des Ecluses, using a grain elevator, microphones and telecommunications technologies. Although it was an elaborate theoretical construction, [The User]'s goal was quite simple: All they wanted to do was take a modern-day North American ruin and turn it into an instrument of sound. Quite literally, a Silophone. 2002's subsequent User project takes the form of *Symphony #2*. In keeping with the general philosophical thrust of their Silophone project, *Symphony #2* finds the duo sampling and playing back the sounds of vintage dot-matrix printers using customized midi controllers specially designed to turn Imagewriters into sound modules. The results of this project take the form of this 48 minute Asphodel debut, consisting of two full tracks and various index points which give pause and pull to an otherwise traditionally structured symphonic work. Produced and arranged at Asphodel's Bloody Angle Compound studio, *Symphony #2* is both a conceptually rich, humorous and delightfully spare plug-in free full-length about the joys of transforming the office environment into a palace of culture."

**MIX MASTER MIKE: *Return Of Eye Of The Cyclops CD* (ASPH 2008 CD). \$13.00**

"This newly compiled release, showcases 17 tracks of the famed and acclaimed Beastie Boys DJ into one full-length recording. *Return* features works recorded before and after 1999's seminal *Anti-Theft Device*. Wave-twisting bass, mind-warping scratches, and off-the-cuff compositions flavor the journey as Mike skillfully guides us through his cut-up world of ambient, electro, jazz, and B-movie soundtracks to the outer limits of abstract hip hop. Out-of-print 12"s *Valuemeal* and *Suprize Package* provide rare tracks and remixes not available on Mike's full length releases. The 2001 Bammie award winning classic EP, *Eye of the Cyclops*, provides more 11 tracks to round out this essential piece."

**MIX MASTER MIKE: *Return Of Eye Of The Cyclops 2LP* (ASPH 2008 LP). \$14.00**

Double LP version.

**DJ SPOOKY: *Songs Of A Dead Dreamer CD* (ASPH 2009). \$13.00**

The 2002 edition of DJ Spooky's legendary *Songs of a Dead Dreamer*, featuring 2 bonus tracks previously available only on the Japanese edition. "Abstract junglist, former leader of the Illbient movement, culture critic or just plain organized noise progenitor: there's no denying New Yorker DJ Spooky's immense influence on the American experimental electronic scene. 1996's groundbreaking *Songs of a Dead Dreamer* is the first full-length testament to his position. Spooky proclaims himself a 'music futurist,' given how fear reaching *Dead Dreamer*'s influence continues to be six years after its initial release, its clear Spooky was on to something. For anyone interested in contemporary IDM, from Berlin PowerBook dub to Kid606's groovy electropunk, *Dead Dreamer* is an ambient classic which deserves a space in your collection."

**DJ SPOOKY: *Songs Of A Dead Dreamer 2LP* (ASPH 2009 LP). \$14.00**

Double LP gatefold edition.

**ANTIMATTER: *antimatter vs. antimatter CD* (ASPH 2010 CD). \$13.00**

"The debut Asphodel full-length of Bay Area sound artist, Xenakis remixer and Mixmaster Mike engineer mixture 151, AKA antimatter. Featuring seventeen tracks of classic Powerbook based-DSP interpretations of selections from antimatter's own discography,



**antimatter vs antimatter** is both a career overview and a remix record. Incorporating elements of musique concrete, sampled loops and haunting guitar drones, **antimatter vs antimatter's** eclectic sound sources and spacious arrangements will appeal to fans of Christian Fennesz and Einstürzende Neubauten alike. Previous full-lengths include 2002's pulsating wave and drone collaboration with Polish sound artists Zbigniew Karkowski, **Function Generator**, on Portugal's SIRR imprint, 1999's **Transfixion** on Artifact Records, as well as various compilation appearances."

**TONE, YASUNAO: Yasunao Tone CD (ASPH 2011 CD). \$13.00**

"Yasunao Tone's near-half century's worth of work links contemporary electronic music with the historical avant-garde. One of the founding members of Japan's Fluxus Movement and an early associate of Yoko Ono and the late John Cage, 67 year-old New York resident Yasunao Tone has been composing experimental sound pieces since the early 1960s. A member of Japan's first computer art group, Team Random, who programmed Univac mainframes to perform Tone's own compositions, Tone has maintained a lifelong fascination with manipulating technology for his own musical ends. Tone's first composition using CD players, the appropriately titled **Music for 2 CD Players**, made its NEA-sponsored debut in 1982. Not long thereafter, Tone began composing pieces based on overriding the error-correction systems of consumer CD players in order to generate new strings of random digital sound. A pioneer in the use of prepared CDs, Tone first scratched his own self-described 'wounded' scotch tape and pinhole-punctured compact disc in 1985. With previous works performed by John Cage, commissions on behalf of the Merce Cunningham Dance Company, installations at 1990's Venice Biennale, and 1993's Whitney Biennale, and releases on the Lovely Music (**Musica Iconologos**) and Tzadik labels (**Solo For Wounded** CD), Tone makes his Asphodel debut with this new full-length recording of intensely visceral, conceptual noise."

**BROKER/DEALER: Initial Public Offering CD (ASPH 2014 CD). \$13.00**

"Equipped with an array of samplers, sequencers and vintage synthesizers, San Francisco wunderkinds Broker/Dealer make catchy minimal electronic music equally suited for the den or the dancefloor. Simultaneously channeling the aquatic dub of Berlin's Chain Reaction label and the genre-defining minimal techno of the Kompakt imprint, on their debut full-length, **Initial Public Offering**, B/D evoke the sounds of futuristic 70s disco maven Georgio Moroder and the proto-synth pop of early Art of Noise. Featuring subterranean basslines, ambient synth pads, dubby beats and interlocking pop melodies, Broker/Dealer's porous, punchy tracks and classy melodic nuances have been eliciting comparisons to the likes of early Mouse on Mars, Frankie Knuckles and Thomas Brinkmann since the release of their first 12" on the well respected Cologne label, Traum Schallplatten, home to B/D heroes Akufen, Miss Dinkt and Phillipe Cam."

**BROKER/DEALER: Initial Public Offering 2LP (ASPH 2014 LP). \$14.00**

Double LP version.

**NORDINE, KEN: Wink CD (ASPH 2015 CD). \$13.00**

"A world where windshield wipers fall in love and some people making a business out of licking lampshades may sound like something Ken Nordine imagined, but his 1967 album **Twink** was actually Nordine reading a little-known Beat Generation classic somebody else wrote. Robert Shure wrote the strange little poems, first published in 1957 by City Lights Books. Nordine, whose own cult classic, **Word Jazz**, was also first released in 1957, stumbled across the tiny gem years later, but instantly recognized a kindred spirit. 'Two voices, one head,' he said. 'I knew it was going to be perfect.' He recorded the dialogue, talking to himself from opposite sides of the stereo spectrum, one voice recorded dry, the other drenched in echo. The album was released in 1967 while he was signed with Phillips Records. Over the years, the originality and imagination of Nordine's anomalous creations has become ever more evident. What once was viewed — with some beneficence — as a quirky, if entertaining, irrelevance now is more commonly accorded the status of a timeless classic."

**USER, THE: Abandon CD (ASPH 2016 CD). \$13.00**

"**Abandon** is a composition written for the abandoned Silo #5 grain elevator in the Port of Montréal's Quai des Ecluses. It's a piece of music which employs no musical instruments other than the building itself, to which [The User] gave the name 'Silophone.' This instrument incorporates the astounding acoustics of a series of grain storage cylinders, which possess a stunningly beautiful echo and a reverberation time of up to twenty seconds. The Silophone instrument is unique in that it is almost always played at a distance, using telecommunications technologies such as the internet or telephone."

**LAMINAR: Nozzle CD (ASPH 2017 CD). \$13.00**

"**Nozzle** is Laminar's first full-length recording for Asphodel. A dense, explorative and compelling collection of contemporary DSP-concrete composed in the tradition of Xenakis' stochastic compositional methodology, **Nozzle's** star ting point is the investigation of nonstandard synthesis routines for creating music. As a whole, **Nozzle** is based on iterative functional synthesis and asynchronous granular synthesis, which involves developing musical structures by manipulating interactions at the sound-particle level. The sound textures of **Nozzle** move from order to disorder to outright chaotic, all the while blurring the fundamental separation of sound and structure. Periods of stability are frequently interrupted by sudden and erratic events. The musical results are hectic, explosive sound gestures alternating with dense states of slack which express the fundamental physicality of sound."

**RHYTHM & SOUND: W/ The Artists CD (ASPH 2018 CD). \$13.00**

US licenses of Burial Mix European releases. "Over the course of the past decade, Berlin producers Mark Ernestus and Moritz von Oswald forged a new musical idiom under the moniker Rhythm and Sound. Fusing minimal electronics with the richest and most spacial of dub arrangements, Ernestus and von Oswald found a new middle ground between Detroit techno and 70s roots reggae. Rhythm and Sound have since influenced a generation of club and dub producers in Germany and beyond. Rhythm and Sound's **W/ The Artists** is a compilation of reggae oriented tunes issued over the past three years through such imprints as von Oswald and Ernestus' own highly regarded Basic Channel label. Recorded in Berlin, New York and Jamaica, **W/ The Artists** features vocal performances by living reggae legends such as Cornel Campbell, Paul Saint Hilaire, Shalom, The Chosen Brothers, Love Joy, Jennifer Lara and Jah Batta."

**RHYTHM & SOUND: The Versions CD (ASPH 2019 CD). \$13.00**

"Released simultaneously, **The Versions** CD contains corresponding instrumental and dub versions of w/ the artists, integrating minimal remix structures with Rhythm and Sound's breathtaking atmospheric density. An essential twin release that will please fans of everyone from Pole and Burnt Friedman to Mad Professor and the Bullwackies alike."

**ALLIEN, ELLEN: Remix Collection CD (ASPH 2020CD). \$13.00**

"A veritable who's who of contemporary electro and minimal techno, **Remix Collection** gathers together Alien's interpretations of Goldenboy with Miss Kittin, Gold Chains, Barbara Morgenstern, Sascha Funke and Neulander amongst eleven outstanding tracks. Ellen Alien's artistic development is largely defined by one circumstance: her engagement with 'music of the future', i.e. techno and the historical after-effects of the year 1989. Alien

witnessed the changes created by the end of the Cold War and Germany's reunification, particularly the impact that it had on the culture and geography of her newly expanded hometown of Berlin. Her music remains indelibly marked by this experience."

**FIRES WERE SHOT: Solace CD (ASPH 2022CD). \$13.00**

"**Fires Were Shot** are an experimental guitar duo hailing from Austin, Texas. At once contemplative, haunting and disheveled, the band's second release, **Solace**, continues to set for the abyssal, effected acoustic guitar sounds found on their debut release, **Form the Hearth**, self-released on the band's own Its Only Me imprint in 1998. **Solace** is a collection of complex emotions, warm guitar tones, and sculpted noise. Each genre-defying song contains image-evoking soundscapes, guitar melodies, and has the gritty quality of spontaneous performance. This is not drone, electronic, or ambient; it is very analog, very experimental, and extremely cinematic, evoking the arid geography of the band's southwest Texas home. Featuring the talents of guitarists John Wilkins and Clay Walton, **Fires Were Shot** have been compared to everyone from Windy and Carl to Roy Montgomery and most appropriately, Austin neighbors Stars of the Lid."

**MARCLAY, CHRISTIAN: dTRIO CD (ASPH 2023CD). \$13.00**

"Performer, sculptor, and sound artist Christian Marclay has been experimenting, composing and performing with phonograph records and turntables since 1979. As a musician, he was one of the first to use records and turntables as a medium for performance and improvisation. Mixing a wide variety of LPs on multiple turntables, fragmenting and repeating sounds, altering speeds, playing records backwards, spinning, throwing, scratching, and otherwise manipulating records to create his unique 'theater of found sound,' Marclay's extreme DJ manipulations predate by two decades the turntablists of today. dTRIO is a rotating trio founded by Christian Marclay in 1996 to showcase the talent of some of the world's best avant-garde turntablists. Rooted in the context of free-improvisation, Marclay's latest musical project continues pushing forward the definition of what deejaying is. The new CD features four of the most forward thinking turntablists of the new music scene: Toshio Kajiwara, Erik M., DJ Olive and Marina Rosenfeld. dTRIO features the deejay as an instrumentalist working collectively in a group instead of performing as a soloist. Over the course of the past seven years dTRIO has also included Otomo Yoshihide, Pita, and Tom Recchion, among others. The follow-up to Marclay's 2000 collaboration with Otomo Yoshihide, **Moving Parts** (Asphodel) dTRIO continues to demonstrate that a lot more can be done with turntables than just scratch beats."

**RISHAUG, ALEXANDER: Possible Landscape CD (ASPH 2024CD). \$13.00**

"Alexander Rishaug is a sound artist and electronic musician based in Oslo, Norway. A member of the country's fer tile experimental music scene, Rishaug has toured throughout Europe and the US and appeared on compilations on the Rune Grammofon, Jester and Smalltown Supersound labels. His first full-length, the critically acclaimed **Panorama**, was released in 2002 by Smalltown Supersound. Moving from ambient to abstract beats and classic clicks and cuts, Rishaug's second release, **Possible Landscape**, explores tones and textures creating detailed, rich and melodic soundscapes. Based on recordings of self-played instruments and field recordings that were then edited and processed on Rishaug's computer, **Possible Landscape** straddles a perfect middle ground between structure and rhythm with unexpected skips and random shifts."

**VA: Archiv 1.1 CD (ASPH 2025CD). \$13.00**

"Originally assembled for subscribers of the December 2003 edition of **The Wire**, **Archiv 1.1** is the first domestically-released compilation of Germany's celebrated Raster-Noton label. Featuring new and unreleased tracks not available on the original anthology, **Archiv 1.1** is a retrospective introduction to one of Europe's most influential contemporary experimental and minimalist electronic imprints. **Archiv 1.1** appropriately begins with the brooding minimalism of Raster's in-house group Signal. Seamlessly moving through representative catalogue works including Cyclo (Nicolaï's collaboration with Ryoji Ikeda) and Herve Boghossian's DSP guitar piece, 'Memoire Cyclique,' **Archiv 1.1** concludes with 'Riverll' by American drone artist William Basinski." Also includes Senking, Komet, Byetone, Modul, Liima, M. Akiyama, Pixel, Noto.

**ASTHMATIC KITTY:**

**STEVENS, SUFJAN: Michigan 2LP (AKR 007LP). \$13.50**

"Asthmatic Kitty and Sounds Famlyre announce the vinyl edition of Sufjan Stevens' **Michigan**. On two LPs, this special edition includes alternate versions of 'Vito's Ordination song,' 'Romulus,' and five out-takes not included on the original CD release. Also new to this edition is an essay on the songs by Sufjan Stevens. Composed as a geographical tone poem, **Michigan** follows a Metaphysical expedition through the idiosyncrasies of middle America. Drawing from personal anecdote, regional history, and state heritage, Stevens mixes social and political grievances with songs about snowmobiles, Henry Ford, the Detroit riots, and love."

**STEVENS, SUFJAN: A Sun Came CD (AKR 009CD). \$13.50**

"Asthmatic Kitty announces a new edition of **A Sun Came**, the 1999 debut album by Sufjan Stevens. Widely acclaimed for **Michigan** (2003), and **Seven Swans** (2004), singer/songwriter Sufjan Stevens' first solo collection has been skillfully re-mastered, with two previously unreleased tracks and new art by Stephen Halker. Recorded on 4-track while still in college, **A Sun Came** first demonstrated Sufjan's eclectic instrumentalism — he plays over a dozen instruments here — noted production skills, and heartfelt songwriting. Though little known until listeners and reviewers discovered **Michigan** last year, **A Sun Came** foreshadows Sufjan's later work, and stands on its own as an expression of his unique talents."

**ASTRALWERKS:**

**AIR: 10,000 Hz Legend CD (ASW 10332 CD). \$15.50**

"Recorded in Paris and Los Angeles, the new album features plenty of trademark Air-isms; sweeping string arrangements, electronically treated vocals, ethereal backing harmonies. This time, however, the band reaches beyond the 70's electro-lounge og **Moon Safari** to create a next level listening experience, or as **Spin** magazine recently remarked in their Top 40 for 2001 issue... 'a soundtrack so vivid it will turn your daily life into a French film.'"

**AIR: 10,000 Hz Legend 2LP (ASW 10332 LP). \$15.50**

Double LP version.

**SIMIEN: Chemistry Is What We Are CD (ASW 11005 CD). \$14.00**

"Equal parts mystery and whimsy, Simian are four lads from rural England on a dreamy musical adventure down the rabbit hole. Their debut album channels a wild amalgam of styles, painting Beatlesque harmonies over Aphex tones, polishing creaky Britfolk to a modernist sheen, and taking all manner of found noises and molding blissed-out pop thrills out of them. Mining the same fields as the Beta Band, Badly Drawn Boy, Lemon Jelly and the Elephant 6 crew, Simian's music is the sound of the imagination running riot, an alchemy of songcraft and atmosphere that is as addictive as it is delightful."

**PLAYGROUP: CD (ASW 11170 CD). \$15.50**

"Playgroup is the brainchild of Trevor Jackson — the producer behind UK rap outfit The Brotherhood and remixer extraordinaire for the likes of U2, Massive Attack, UNKLE and Death in Vegas. Playgroup is the fantasy album of a master producer running amok through his rolodex and record collection, rediscovering cult heroes and forgotten legends from the worlds of punk, funk, reggae, new wave, house and rap. It's Screamedelica meets Blue Lines for a new century, appealing to fans of both cutting edge and retro sounds. Playgroup features a host of musical mavericks; hip house poet KC Flightt brings the party vibes on 'Front 2 Back,' while Shinehead presses the dancehall pressure on a cover of Paul Simon's '50 Ways To Leave Your Lover.' Scottish indie pioneers Edwyn Collins (Orange Juice) and Roddy Frame (Aztec Camera) are along for the ride, as well as original riot grrrl Kathleen Hannah (Bikini Kill & Le Tigre). Add to that ex-Headcoatees Kyra, Happy Mondays stalwart Rowetta, Lucy Pearl vocalist Joi, and finally Trevor himself singing on the dubelectro opus 'Overflow' and you have Playgroup: a compendium of perfect grooves and infectious pop sensibilities, fusing old and new schools into the ultimate millennial house party. The US CD version will contain the video for 'Number One' directed by master animator H5 (Alex Gopher's 'The Child'), as well as an exclusive extra track TBA. The double vinyl will contain the extra track '4th Sex Baby' featuring indie provocateurs Peaches & Gonzales."

**AIR: Everybody Hertz CD (ASW 11833 CD). \$8.00**

"Air returns in the new year with this deliciously diverse collection of remixes, edits and covers. Based around three key songs from the 10,000 Hz. Legend album, this attractively priced EP features a variety of flavors to fire the imagination of Air's loyal fanbase. The Neptunes transform 'Don't Be Light' into a jazzed-out hip-hop joint, while hot new Euro-talent The Hacker gives the song a hard-edged dance feel that recalls New Order's 'Blue Monday.'" Remixes also by: Thomas Bangalter, Mr Oizo, Adrian Sherwood, Modjo, Roger Manning, Jack Lahana.

**AIR: Everybody Hertz 2x12" (ASW 11833 EP). \$13.00**

"A nicely priced 2 x 12" 10 track E.P. featuring remixes of tracks from the acclaimed album 10,000 Hz. Legend. Features contributions from The Neptunes, The Hacker, Adrian Sherwood, Thomas Bangalter of Daft Punk and much more. Features a brand new, previously unreleased track."

**VITELLI, COSMIN: Clean CD (ASW 12358 CD). \$17.00**

"There are two men by the name of Cosmo Vitelli. One is a character in a '70s Cassavetes film played by Ben Gazzara. The other is the mastermind behind the album Clean, a unique musical adventure that ranges from uplifting house to dreamy atmospheres, sometimes within the same track. On Clean, Cosmo Vitelli has fashioned an aural wonderland where soap opera themes are mashed with breakbeats, and new wave melodies float over lush technicolor backgrounds. Featuring the floor-burning anthems 'Party Day' and 'Robot Soul', Clean is a rush of pure discified pleasure, a magic carpet ride through an imaginary history of cool & sexy music. Already an acclaimed artist in his homeland, Cosmo Vitelli emerged out of the Solid Records scene in Paris which spawned Alex Gopher and Etienne De Crecy."

**VA: I Hear Voices CD (ASW 12855). \$14.00**

"Record Makers is the label established by Air and their management as an outlet for showcasing new French talents authors, composers, performers or all in one. Included in the mix here are electro and hip-hop beats, classic French 'chanson' style balladry, dark disco sleaze and some typically twisted Parisian humor. Topped off by a brand new song from Air and friends under the pseudonym The Rainbow Brothers, this collection is an affordable introduction to the next wave of French innovators." Artists include: Damien, A Visible Boy, Los Chicos, Jack Lahana, Maxence Cyrin, Hypno-Love, Mr. Learn, DSL, Electromanager, Newton, Mathieu Persan, Doyan Korolic, Notre Dame, Thomas Winter & Bogue, D.I.E.U., The Rainbow Brothers.

**CASSIUS: Au Réve CD (ASW 13039 CD). \$17.00**

"Long considered one of the cornerstones of the French dance explosion alongside Daft Punk and Dimitri From Paris, the dynamic duo Cassius (Philippe Zdar and Boombass) return with a stunning new album that captures the essence of their notorious DJ mix sets while further exploring their talent as producers. Their debut album 1999 was a tour de force of soulful house and funk energy, and while Au Réve continues with elements of that tradition, we are also treated to some amazing stylistic diversity."

**ØYE, ERLEND: Unrest CD (ASW 13321 CD). \$17.00**

"An album that recalls the ethereal, electro-pop spirit of classic '80s albums while further exploring Erlend's hushed melancholy vocal delivery. Collaborators include talented American producer Morgan Geist (Metro Area) and Brooklyn's Soviet while Europe is represented by up-and-comers Mr. Velcro Fastener, Kompis, Jolly Music, Prefuse 73 and more."

**ROYKSOPP: Melody A.M. 2CD (ASW 13352 CD). \$17.00**

"Astralwerks is proud to announce the long awaited US release of Royksopp's brilliant debut album Melody A.M. Having already sold 200,000 copies worldwide, spawned several singles and been featured on over a dozen U.K. TV commercials and compilations they are now set to bring their melodic hooks, lush harmonies, and percolating beats to the States. The special US version will come with the addition of a bonus disc with 4 extra tracks as well as three incredible videos."

**ROYKSOPP: Melody A.M. 2LP (ASW 13352 LP). \$18.00**

Double vinyl version.

**NEU!: CD (ASW 30780 CD). \$15.50**

First ever legit CD issue of this Krautrock icon (sometimes referred to in title as #1), originally released by Brain in 1971. "Now the three classic Neu! albums that so many musicians and writers reference but which few actually own (except as bootlegs) are being officially released on compact disc, having been painstakingly remastered from the original master tapes. Neu! were formed by Kraftwerk members Michael Rother and Klaus Dinger who took the sparse early Kraftwerk electronic sound and utilized many effects like lock-groove rhythms and minimalist melodies currently used by today's electronic artists. Neu! created a new kind of rhythm that bridged the gap between rock n roll's syncopation and dance music's four-on-the-floor beats." "Neu!'s groundbreaking debut challenged rock n' roll by using feedback, processed effects, repeated riffs and incessant rhythms — laying the cornerstone of what would become today's electronic music."

**NEU!: 2 CD (ASW 30781 CD). \$15.50**

The 2nd album, originally released by Brain in 1973; contains the all-time classic motorik track "Für Immer". "A good portion of Neu!2 consists of sped-up, slowed down and otherwise altered versions of what was initially just 20 minutes of newly recorded material. In short, Neu!2 presents the listener with the first ever examples of what was to become one of electronic/dance music's most important devices — the remix." Klaus Dinger (Japan banjo, guitar, percussion, Farfisa piano, Bandonion, singing, electronics); Michael Rother (guitar, bass, piano, violin, zither, percussion, cassette recorder).

**NEU!: '75 CD (ASW 30782 CD). \$15.50**

"The album oscillates between Michael Rother's more ambient, minimalist approach and Klaus Dinger's rock-infused abrasiveness that predates punk rock by a year. In fact, when

Neu!'75 was imported in the UK, it influenced key players responsible for the punk rock movement."

**KRAFTWERK: Expo Mixes CD (ASW 38768 CD). \$8.50**

"A US-only remix edition of the Kraftwerk single Expo 2000. Universally known as the Godfathers of electronic music, Kraftwerk's incredible ability to blend electronics, emotion and soul have placed them apart from nearly everyone in the genre. Expo 2000 again takes metronomic rhythms and melds them seamlessly with lush, layered melodies. Kraftwerk's 1981 vision of a computer-centered world community (Computer World) have now come to fruition and their ongoing interest in exploring Man and Machine picks up right where it left off. In addition to Kraftwerk's own Kling Klang mixes are re-mixes by Orbital, Francois K, DJ Rolando and Underground Resistance." Contains 9 out of the 10 tracks found on the European EMI releases ("Expo 2000" and "Expo Remix" EPs).

**KRAFTWERK: Expo Mixes 2x12" (ASW 38768 EP). \$10.00**

Double vinyl version.

**RICHARD X: Being Nobody 12" (ASW 38864 EP). \$6.50**

"The Richard X story begins at the start of 2001, when he accidentally instigated the craze for making bootleg mash-up records. Secretly working under the name Girls On Top, Richard released a limited 7" featuring, on one side, the Whitney Houston-meets-Kraftwerk contemporary classic 'I Wanna Dance With Numbers'. Now newly signed to Astralwerks, Richard X has teamed up with another of the UK's top pop groups, Liberty X, in a logical extension of his Girls On Top activities. This time, Liberty X performs Chaka Kahn's 'Ain't Nobody' over Richard's faithful instrumental version of The Human League's 'Being Boiled'. For a certain smash pop hit, it's a raw and unorthodox affair; without doubt one of the most exhilarating singles of the year, a cracking battle of the Xs."

**MALI MUSIC: Mali Music CD (ASW 41019). \$17.00**

Domestic licensing of this Honest Jon's UK release (UK copies in beautiful 40 book book-like packaging, with a US sticker/barcode added). "In July of 2001, Damon Albarn (frontman for Blur and Gorillaz) traveled to Mali - west Africa's most musical nation. With a battered melodica as his chosen instrument, Damon sat in on club and private jam sessions; playing concerts and street corners, in bars and on boats. Back home in his London studio, Damon experimented with the recordings. In line with their original, inherent diversity he fused the recordings with subtle nods to electronica, reggae, house, rock, while some stayed untouched, just as they are. Featured performers include Afel Bocoum, Toumani Diabaté, Lobi Traoré, Kassé Mady Diabaté, and Ko Kan Ko Sata Doumbia."

**A BAND OF BEES: Sunshine Hit Me CD (ASW 42236 CD). \$17.00**

"Deep in the idyllic countryside on the Isle of Wight, a slew of sounds emanate from within a small shed. The breezy summer sounds are a stark contrast to the UK wind and sporadic showers that pepper the island. Is that the smell of tropical flowers and fruits mixed with the familiar odor of Jamaica's finest import or just our imagination? It sounds like a water balloon fight between Paul McCartney and Wings, The Specials, Pink Floyd, The Stooges and The Beach Boys, with Lee Scratch Perry officiating, but it's not. Has a mad DJ mixed his entire record collection into some amazing new hybrid of sound? No, it's actually the sound of Sunshine Hit Me from The Bees being recorded."

**ROYKSOPP: Remind Me 12" (ASW 47142 EP). \$6.50**

"The second 12" single from the debut album Melody A.M., 'Remind Me'. Featuring the vocal styling of Erlend Øye with a commercial house mix by Tom Middleton (Cosmos) a progressive tech-house mix by James Zabiela, a dark and sultry electro mix by Ernest Saint Laurent and a beefed up version by Royksopp themselves."

**AIR: Cherry Blossom Girl CD (ASW 47768CD). \$6.50**

"Recalling the elegant seduction of their classic single 'All I Need' from their seminal Moon Safari album, 'Cherry Blossom Girl' is a slice of classic Air and a song that is currently an Astralwerks priority at radio. In fact, Nigel Godrich's radio mix is the lead-off track on this 4-track CD single, which also includes contributions from Mazzy Star's Hope Sandoval and UK experimental pop pioneers Simian. The 12" single counterpart is a 3-track release and perfect for DJs working in the downtempo/lounge/chill-out setting."

**AIR: Cherry Blossom Girl 12" (ASW 47769EP). \$6.50**

Vinyl EP version.

**KRAFTWERK: Aérodynamik CD (ASW 48204CD). \$6.50**

"In keeping with the French theme of the Tour De France concept, Parisian dance luminaries Alex Gopher, Etienne de Crecy and Francois K (who remixed the original 'Tour De France' single in 1983) were commissioned to remix brand new versions with a house edge, while Kraftwerk have rewired the song themselves to great effect. The Gopher/de Crecy mix transforms the track into an acid-flavored tech-house jam, while Francois K's version adds some superb, butt-shaking, deep house flavor to the original composition, making Aérodynamik Kraftwerk's most dancefloor friendly single package to date."

**KRAFTWERK: Aérodynamik LP (ASW 48204LP). \$6.50**

4 track 12" version.

**RADIO 4: Party Crashers CD (ASW 49492CD). \$6.50**

"Fast forward to 2004 and the return of Radio 4. Having spent the Winter holed up in an unheated basement level studio in Brooklyn, the band have delivered the new album Stealing Of A Nation. The latest release is an expansion on the Radio 4 sound with a greater focus on soaring melodies, politically-charged lyrics and even more thumping grooves than before. The full-length hits this Fall but the first taste comes now with 'Party Crashers.' Remix duties are handled by Headman and Ashley Beedle."

**RADIO 4: Party Crashers 12" (ASW 49492EP). \$6.50**

Vinyl EP version.

**TELLIER, SEBASTIEN: L'incroyable Vérité CD (ASW 50667 CD). \$15.50**

"Air established their creative independence in 2000 when they released their score for The Virgin Suicides on their own Record Makers label. 25 year old Sébastien Tellier (pronounced: tell-yay) had originally come to Air's attention by way of a track 'Fantino' which was included on their parent company Source's acclaimed 1999 collection Source Material. Mixed by Quentin Dupieux (aka Mr Oizo) and Sébastien Tellier in July 2000, L'incroyable Vérité is an album about life. You can hear a dog singing, a woman screaming, and legs growing. It is an album unlike any in recent years."

**KRAFTWERK: Tour De France 03 12" (ASW 52689). \$6.50**

"Not to be confused with the 1983 hit 'Tour de France', these new recordings update the band's original concept and are intended to commemorate the 100th Anniversary of the French cycling tournament of the same name. Just like 20 years ago, the music acts as a soundtrack to the race and inspires similar feelings of drama, excitement and intensity."

**SOUL ODDITY: Tone Capsule CD (ASW 6173 CD). \$14.00**

Debut album from the ancient daze of 1996 by the pre-Phoenecia duo of Romulo Del Castillo & Josh Kay. Laid the Miami electro groundwork for the whole Schematic-label phenomenon...

**KINGS OF CONVENIENCE: Riot On An Empty Street CD (ASW 71665CD). \$17.00**

"When their debut album *Quiet Is The New Loud* was released in early 2001, little did anyone know that two Norwegian balladeers — Eirik Glambek Boe and Erlend Oye — armed with only two soft voices and acoustic guitars would become critical darlings and find their music being used in a national TV ad campaign. Now Kings Of Convenience return with 12 new intimate songs on their second album *Riot On An Empty Street*, which picks up where *Quiet Is The New Loud* left off. Recorded over the last six months in Norway, the new album contains more complex arrangements this time around with the acoustic sound still very much the leading edge, and augmented by banjo (Eirik), self-taught trumpet (Erlend), bass, drums and other instrumentation in carefully selected places."

**KINGS OF CONVENIENCE: *Riot On An Empty Street* LP (ASW 71665LP). \$17.00**  
LP version, European pressing, gatefold jacket.

**MISS KITTIN: *I Com* CD (ASW 77263CD). \$17.00**

"On *I Com*, we find a savvy, big hearted personality for whom 'electro-clash' is now a distant memory. Gone is the deadpan delivery of her previous works. Instead, Miss Kittin sings, screams, raps and croons, all with ample helpings of sly wit and wordplay and a musical landscape that incorporates both brazen beats and intoxicating atmospherics. Co-produced by Tobi Neumann and Thies Myntner a.k.a. GLOVE, who had previously also worked with fellow electro-pop upstarts Chicks On Speed, *I Com* features music that gleefully skips through electronic music sub-genres like a hyper-active child racing through a hall of mirrors."

**MISS KITTIN: *I Com* 2LP (ASW 77263LP). \$19.00**

Double LP version.

**ENO, BRIAN: *Taking Tiger Mountain (By Strategy)* CD (ASW 77288CD). \$16.00**

New Brian Eno "Original Masters" reissue series, of his classic early works. Each album features "new digital transfers using the latest state-of-the-art technology from the original master tapes". Digipak packaging, with clear plastic slipcases. Although these records haven't been the least bit unavailable for the last 15 to 30 years, maybe these are packaged just deluxe enough and the timing is just right enough for you to reconsider re-investigating all over again. Pinnacle'd 70's pop decadence from the days of fur. "Eno's second solo work continues the innovative music of *Here Come The Warm Jets*, but with a darker, multi-layered atmosphere. Guest musicians include Phil Manzanera, Robert Wyatt and Phil Collins."

**ENO, BRIAN: *Another Green World* CD (ASW 77291CD). \$16.00**

Original Masters reissue, of this 1975 solo album. "With *Another Green World*, electronics began to play a larger role in Eno's music, giving a glimpse of the ambient path he would later pursue. Guest musicians include Phil Manzanera, Robert Wyatt, and Phil Collins."

**ENO, BRIAN: *Before And After Science* CD (ASW 77292CD). \$16.00**

Original Masters reissue of this 1977 solo album. "Considered the highlight of Brian Eno's early solo works, *Before And After Science* ranks among his most popular and critically acclaimed works. Guest musicians include Phil Manzanera, Phil Collins, Cluster, and Fred Frith."

**ENO, BRIAN: *Here Come the Warm Jets* CD (ASW 77293CD). \$16.00**

Original Masters reissue of this 1973 debut solo album. "Chosen by Britain's *Mojo* magazine as one of the '100 Greatest Albums Ever Made,' *Here Come The Warm Jets* is Brian Eno's first solo project after leaving Roxy Music. Guest musicians include Robert Fripp as well as Roxy Music members Andy Mackay, Phil Manzanera and Paul Thompson."

**BETA BAND, THE: *Heroes to Zeros* CD (ASW 78005CD). \$17.00**

"Mixed by Nigel Godrich (Radiohead, Air, Beck), *Heroes to Zeros* represents a true marriage of samples, programmed beats and a live band. Alternately tribal, epic and intimate, the album fuses all the best elements of this unique band. Songs like the first single 'Assessment' combine classic songcraft, visionary production and transcendent rock energy into a heady rush of propulsive intensity and pure pop thrill."

**BETA BAND, THE: *Heroes to Zeros* LP (ASW 78005LP). \$17.00**

LP version, gatefold sleeve.

**MOTORBASS: *Pansoul* 2CD (ASW 81839 CD). \$17.00**

"In 1996, even before the massive success of Daft Punk's debut album *Homework*, there was one French dance album, only available as an import that was on every discerning dance fan's shopping list, Etienne de Crecy's collaboration with Cassius member Philippe Zdar under the Motorbass alias. *Pansoul* was widely considered the body of work that kick-started an entire wave of French dance artist albums, (Air, Dimitri From Paris, Cassius, etc.) and even now, is referenced as a 'lost' classic. Now, seven years later, we are proud to release this extremely hard to find, seminal album for the first time in the U.S., not just in its original format, but with the inclusion of a bonus disc featuring an hour's worth of remixes and unreleased tracks."

**AIR & ALESSANDRO BARICCO: *City Reading (Tre Storie Western)* CD (ASW 81871). \$17.00**

"Alessandro Baricco is Italy's most famous contemporary writer, known for his unusual characterizations and lyrical, poetic style. He contacted Air in summer 2002 for a live performance in a theater during readings of one of his best selling novels *City*. The show premiered last November in Rome's Teatro Valle with such artistic success that both decided to make a record out of it and the result is *City Reading*. On *City Reading*, Air have recorded over one hour of original music separated into three 20-minute pieces, mixed by Radiohead producer Nigel Godrich, over which Baricco recites his own texts in Italian with his unique voice. The result is a deep voyage into western stories, underpinned by Air's unique musical know how, exploring both sentimental and cinematic moods."

**BROOKS & LIGHT OF SABA, CEDRIC 'IM': *The Light Of Saba* CD (ASW 82987 CD). \$18.00**

"Cedric 'Im' Brooks' is arguably the most innovative saxophone players in all of reggae music. His stunning fusion of jazz, Afro-beat, funk and Latin with reggae sets him apart as a true pioneer, radically altering the limits and expectations of what reggae music could sound like. Born in Jamaica, Cedric Brooks toured Caribbean hotels and clubs with various big bands and combos in the 1960's. All the time, however his own musical horizons — especially the breakthrough of new jazz — grew increasingly distant from the constrained, commercial music he had to play. *The Light Of Saba* collects 18 of Cedric Brooks most exhilarating tracks blending African and US, Cuban and other West Indian influences — calypso and funk, rumba, jazz bebop, nyabingi and even 70s disco — on top of a foundation of sunny, warm reggae music. All the originals go for big bucks & are impossible to find. If you've never heard of Cedric Brooks before, then get ready to experience reggae in ways you never thought possible."

**AIR & ALESSANDRO BARICCO: *City Reading (Tre Storie Western)* 2LP (ASW 83702). \$19.00**

Double LP version; European pressing.

**MEDICINE: *The Mechanical Forces Of Love* CD (ASW 90160 CD). \$17.00**

"It's been a long strange journey for Brad Laner, the L.A. native who has recorded as Medicine, on and off, for more than a decade, culminating with the album he produced

over the last year with vocalist Shannon Lee, the daughter of kung-fu screen icon Bruce Lee. *The Mechanical Forces Of Love* is a concise and sublime work: an often surreal, frequently euphoric celebration of love and life and sex and death. And how does it sound? Like a deluxe digital dream. Like creamy sunshine, radiant and golden, pulsing through the speakers. Like sweet soul music sculpted by software; the cutting-edge curdled, brilliantly blurred. It's how three-and-a-half minute pop music should sound in 2003: weird, warm, modern and melodious."

**HALL & MUSHTAQ, TERRY: *The Hour Of Two Lights* CD (ASW 90990 CD). \$17.00**

"Terry Hall's career has always been one of spotting trends and breaking new ground. Now, together with Mushtaq, a UK-based, Middle Eastern musician with a background in hip-hop, reggae and r'n'b, Terry Hall has created an album no less groundbreaking and arresting than anything he has done in his career. Terry Hall and Mushtaq's album couldn't be more in tune with today's headlines, fusing the Jewish and Arabic musical cultures which draws upon the duo's own lineage — Terry Hall being a Polish refugee with a Jewish background and Mushtaq being a Middle Eastern Muslim. In some ways, the album is a return to Terry Hall's musical roots (you'll recall *The Specials'* breakthrough hit 'Gangsters' was based around a Middle Eastern-influenced melody). Yet, together with Mushtaq, the album breaks bold new ground by creating a stunning topical tapestry of music. This melting pot of sounds features Jewish Gypsy music (from the group Romani Rad), a Mongolian throat singer, an Egyptian violinist, an Algerian rapper, a Turkish percussionist, a Syrian oud player, an Arabian pianist, and a Jewish Clarinet player whose resume includes being a sessions musician on the original *Pink Panther* theme. Even Blur and Gorillaz front man Damon Albarn provides guest vocals and instrumentation."

**RÖYKSOPP: *Melody A.M.* CD (ASW 91378). \$17.00**

"Originally released as a Limited Edition double CD, *Melody A.M.* will now only be available in it's classic single disc form."

**KRAFTWERK: *Tour De France Soundtracks* 2LP (ASW 91708 LP). \$19.00**

"Features all-new recordings of the single 'Tour De France 2003' alongside brand new compositions as well as a new version of their seminal, electro masterpiece 'Tour De France' from 1983. Kraftwerk's music on *Tour De France Soundtracks* acts as a companion to the race itself, inspiring similar feelings of drama, excitement and intensity."

**BASEMENT JAXX: *Kish Kash* 2LP (ASW 93878). \$19.00**

"Once again defying expectations, Basement Jaxx return with *Kish Kash*, their most inventive and ambitious album yet. A joyous rush of riotous punk, cosmic funk, electro-step and anthemic northern soul, *Kish Kash* is an astoundingly intense and beautiful ride from start to finish. Taking 'Where's Your Head At' as the blueprint and their 'punk garage' fusion to its logical endgame, *Kish Kash* is pure Jaxx future music, at once sprawling and focused, wild and subtle. The album features a jaw-dropping cast of characters drawn from across the musical spectrum, including UK underground sensation Dizzee Rascal, legendary South London punk pioneer Siouxsie Sioux (of Siouxsie and The Banshees), nu soul diva Meshell Ndegeocello, N\*Sync asylum seeker JC Chasez and the Bellrays' Lisa Kekaula."

**AIR: *Talkie Walkie* LP (ASW 96600 LP). \$14.50**

LP version.

**AIR: *Talkie Walkie* CD/DVD (ASW 96724 CD). \$18.00**

"Now in the seventh year of a highly distinguished career, French electronic pop luminaries Air (JB Dunckel and Nicolas Godin); have made their most accomplished album to date with *Talkie Walkie*, a glorious set of cinematic songs that radiates a know-how unique to these talented Parisians and a sensibility for writing songs with great hooks and rich musical content. Still evident are the stirring string arrangements (this time courtesy of farmer Serge Gainsbourg arranger Michel Colombier), the otherworldly keyboard and percussion flourishes and Nicolas Godin's inventive fretwork, but the one big distinction here is the absence of guest vocalists. For the first time the band has performed all the vocals themselves." Bonus DVD - "Electronic Performers". A film by Bruno Dunckel. Live performance, Summer 2002. Features tracks: 'Electronic Performers', 'Talisman', 'Don't Be Light', 'People In the City', and 'La Femme D'Argent'. 35 minutes.

**LERCHE, SONDRE: *Two Way Monologue* CD (ASW 98027CD). \$17.00**

"Hailing from Bergen Norway, 21-year-old Sondre Lerche is the unlikelyst of pop stars, a charmingly charismatic artist of both substance and style, who has developed a fanbase the old fashion way: through grassroots support, persistent word of mouth and fantastic live shows. His sophomore effort *Two Way Monologue* fulfills all the promise of Lerche's precocious debut *Faces Down*. Astonishingly mature, *Two Way Monologue* is brimming with vividly melodic songs. From the fragile acoustics of 'It's Too Late' to the symphonic variations of the title track, from the no depression lilt of 'Stupid Memory' to the uplifting pop of 'On The Tower', its an album of breath-taking diversity and imagination that refreshes pop music as a creative force. His work immediately recalls some important artists: Jeff Buckley, Elvis Costello, Beck, Brian Wilson, Rufus Wainwright, Burt Bacharach and Cole Porter."

**PHOENIX: *Alphabetical* CD (ASW 98635CD). \$17.00**

"In 2000, Phoenix's debut album release *United* blazed across the musical skies like a newly discovered comet. Paris, London, L.A. and New York were all captivated, with everyone from Sofia and Roman Coppola to Air heaping praise on them. And with good cause: great songs, great performances and great production. Powered by tracks like 'Too Young' (which was featured on the *Lost In Translation* soundtrack), 'Honeymoon' and 'If I Ever Feel Better', critics hailed *United* a brilliant debut, an album that one UK critic described as, 'undoubtedly the best post-French house, seventies country-rock concept album of modern love songs you're ever likely to hear'. For *Alphabetical*, Phoenix have once again given birth to a mutant, drawing on a range of disparate influences to create an idiom that is both coherent and original."

**PHOENIX: *Alphabetical* LP (ASW 98635LP). \$17.00**

LP version.

#### ATA TAK (GERMANY):

**A CERTAIN FRANK: *Nothing* CD (ATA 3781 CD). \$14.50**

"*Nothing* is the third CD by Pyrolator's Kurt Dahlke and Der Plan's Frank Fenstermacher aka A Certain Frank — both pioneers of the German modern Electronica. Trip Hop, Dub and other grooves have been generated so neatly and undogmatically into individual electronic listening symphonies with the aid of Dorfmeister & Tosca drummer Mike Dalot, Amsterdam bass player Pascal Plantiga as well as singers Karin Knipphals and Mai Lingani that it is not hard to get passionate about them. With *Nothing* a definite lounge sentiment also emerges, which radiates an absolutely liberated mood and is the ideal 4 wall sound as well as being desirable discman and walkman music for urban mobiles and modernists. Suitable for both chilling out and dancing, this music transforms every living room into a club and turns any hairdressers into a Coiffeur de Paris."

**OVAL: *Wohnton* CD (ATA WR 006). \$15.00**

The obscure debut by Oval from 1993, which predates the Mille Plateau/Thrill Jockey clas-



sics *Systemisch & Diskont 94*. Assisted by ex-members of Der Plan, this features a more song-oriented structure (with vocals!) and a curious, skeletal peek into the future of Oval's sound. **WILP, CHARLES: *Fotografiert Bunny: Remixed At Zero G 12"* (ATA WR 76). \$9.00** Remixes by: Yasuharu Konishi (Pizicato 5), Dauerfisch, Metrophonics, A Certain Frank.

**A CERTAIN FRANK: *Nobody? No!* CD (ATA WR71). \$18.00**

"Two legends and a new CD. Just as the first CD came from techno and trance influences, with this CD A Certain Frank have transposed their favourite sounds of the 50s and 60s into a late 90s context and in so doing achieve a groove of their very own. A special brand of Pop which combines jazz and contemporary music influences with Listening and Electronic Club sounds. They have formed a sound, multifaceted, soft, clear and humorous. Pop and Lo-Fi in one. It fits as well to your living room as it would in a Phillippe Starck cafe with internet terminals. Frank Fenstermacher is the founder of Der Plan and Fehlfarben, head of his own Ata Tak label, multi-(non)-instrumentalist on innumerable productions, and counts along with Kurt Pyrolator Dahlke as one of the pioneers and forerunners of modern electronic music. Dahlke was the co-founder of the band DAF, at the beginning of the Neue Deutsche Welle era and went on to become the third member of Der Plan. He produced for Ata Tak, as well as other labels, bands such as Andreas Dorau, Element of Crime, Stereo Total and the Bad Examples. Young bands like Kreidler, Mouse on Mars or Schlammpeitziger relate strongly to the Düsseldorf school of Pyrolator and Der Plan. Also making an appearance on this CD are: S.Y.P.H.-guitarist Uwe Jahnke."

**A CERTAIN FRANK: *Remixed by Kreidler, Phoneheads 12"* (ATA WR72). \$9.00**

"Now we are happy, that our friends from Kreidler and the Phoneheads found their song on *Nobody? No!* to remix: 'I'm alive': This dynamically living interpretation of the song with a dreamy vocal part, shows, that the Phoneheads (Unique DJ's Philip Maiburg and Micha Scheibenreiter) are Germany's most powerful drum'n bass acts. 'Moonchild': This extended mix by A Certain Frank itself combines modern musical abstraction with lo-fi soundmontage and evokes a certain touch of suspense, that makes it metaexistentially tipsy. 'I will never leave you': with this remix, Kreidler shows us where they will be in the future. This track is like a vision of time. A short poetical moment's feeling becomes musically real: musical humanism."

**WILP, CHARLES: *Charles Wilp Fotografiert Bunny CD* (ATA WR74). \$15.00**

"No other German has embodied the breakaway from the 50s into modern times so well as Charles Wilp. A Man Ray student, turned artonaut, Dokumenta 5 artist, photographer, an advertising conceptualist, conductor and a space age media artist. Whether spectacularly blowing up his racing car, building an UFO bungalow on the roof of his Düsseldorf home, or overcoming gravity in a NASA centrifuge simulator, the LP written in the Sun Year 1965, titled *Charles Wilp fotografiert Bunny* — a light and floating melange — has at Ata Tak's specific wish, been re-released as a CD. A world first in psychedelic TV advertising in 1969 — 'Africola' showing three lightly clad women dancing behind a water covered screen (Amanda Lear's, Marsha Hunt's and Donna Summer's first TV appearance) — *Bunny* was never available in the shops, but was produced together for 16 organizations which had contracted Wilp to create their company designs. Over 500,000 free record copies were distributed to employees and clients in the same companies. What is surprising about Bunny-Musik is the elegant stylistic assuredness and relaxed work out which is really unusual for a German orchestra. Peter Thomas made some close observations of these recordings, noting influences from A.C. Jobim, Frank Sinatra and Claus Ogermann. This possibly had to do with the hottest summer of the century in 1965, when this piece was composed. More probable is that Charles Wilp developed a feeling for music and space through his mother, who accompanied Richard Tauber through the world as a silent film pianist, as well as through encounters with the so called 'rocket men' he knew, including Karl Oberth, Paul Nebel, Werner von Braun, Fritz von Opel and Paul Valier. One thing however is certain — this record is too good remain unreleased ..... That opinion is shared by Daniel Miller, The Gentle People, Topsy, Stereo Total, Thomas Fehlmann, A Certain Frank, Andreas Dorau, Schlammpeitziger, Stockhausen & Walkman and many others who have expressed willingness to make a remix for Charles Wilp. This will shortly be released under the name *Michaelangelo in Space*, a name shared by the space art module to be designed and built by Wilp as the first Art-in-Space Gallery as well the first Space Art Academy. This is to be docked onto the newly developed international ISS space station — which will of course include the CD onboard! The first CD in space!"

**A CERTAIN FRANK: *Nothing 12"* (ATA WR81). \$7.50**

4 track 12" version.

**BAD EXAMPLES, THE: *Profis Like Us CD* (ATA WR84). \$15.00**

"It comes as a small surprise that the fabulous Atatak label, which has been instrumental in shaping the German music scene since the end of the 70s should also be welcomed as the discoverer of Düsseldorf's most popular Elektrotikband The Bad Examples. The Bad Examples play instrumental pop music, which relates stories — either long or short, cheerful or sombre. Harmonies and sounds, acoustic and electronic glide into another dimension when the four musicians take to their instruments, as if becoming part of them. They collectively mould a sound that takes us by the hand and accompanies us to Exotica. Here's their latest release — a selection of extensive playing time, which after repeated listening is still not long enough. It is a lucid exemplification of the art of subtle arousal, which The Bad Examples are very capable of generating. As previously, narrative structured tones of electronic provenance haunt the music like a central theme, supporting the harmonic minor second steps which turn into a truly catchy little number. The tracks sound as if from a film at the same time as from the electric jungle — Dubbed Melodica meets Sub-Bass meets Delay meets Vibraphon meets E-Piano meets computer generated sounds, which sample themselves. The remarkable music of The Bad Examples is equally at home in a flamboyant nocturnal bar, on the a dancefloor of an intimate club, or on the stage of humid summer open-air festival as much as it is on the formatted waves of anational radio station or those of a single-format radio channel. There is no conclusive evidence of what makes the Bad Examples' music so mysterious — or so irresistible. What is for sure is that Pyrolator produced it. The captivating cover design originated from Moritz RRR refines yet another great Atatak creation."

**PYROLATOR: *Ausland CD* (ATA WR87). \$13.00**

"*Ausland* — a conceptual album? Or, home is where the voice is. After the release of his debut album *Inland* and the equally well-rated first LP with Der Plan, the Pyrolator started summer 1981 with his work on *Ausland*. In the heat of summer 1981 the album was recorded, with the help of various international musicians, in the studios of the brilliant inventor and sound-genius Werner Lambertz on the first digital-sequencer 'Brontologic', the first production outside the Atatak-studios. The reaction of the press and the public could not have been more euphoric when Ata Tak's tenth release *Ausland* finally appeared at the end of 1981. Musikexpress conferred a top rating and Diedrich Diedrichsen applauded in *Sounds* "At last we've made it: a German record which one can enjoy all the more because it's not the usual 'well for Germany ...' A record with qualities not yet achieved during the years of

stagnation in the Germany's New Wave music". Even the international press is unanimous. New Musical Express's Chris Bohn elevated Pyrolator to a 'great pioneer'. Alfred Bos of the Dutch magazine *Oor* wrote 'I don't wish to dramatize, but this record could prove to be an important influence in 10 years time, just like *Monster Movies* from Can or *The Faust Tapes* from Faust."

**S.Y.P.H.: *Am Rhein CD* (ATA WR88). \$16.00**

"As a sequel to *Wieleicht* this is — in the original words of D.Diedrichsen — the fabulous 'White Album' of Germany's underground rock in German. S.Y.P.H.'s second offering on the Ata Tak label and S.Y.P.H.'s last album in more or less its original formation with Harry Rag (vox), Uwe Jahnke (guitar also with Fehlfarben and Toon), Jojo Wolter (bass) and Ralf Bauerfeind instead of Ulli Putsch on drums. In conspiracy with the groups Mittagspause and Fehlfarben S.Y.P.H. projected Germany onto a punk and Neue Deutsche Welle (German New Wave) plane which other groups later dissected and commercialised. S.Y.P.H. is primordial punk, Dada in its best sense as well as Trance-Rock which no 'weed' can beat. Like no other band from the legendary early 80s scene in Düsseldorf, S.Y.P.H. — (Smashed Yankee Pummels Homo or Save Your Pretty Hearts) — assimilated influences from Can, the Kinks to Pere Ubu with unrivalled originality and anarchism. S.Y.P.H.'s *Am Rhein* moves playfully in the groove. The long trek from *Industriemädchen* (Industrial Girl) in the late 70s to *Picknick im Grünen* (Picknick in the Green) is artfully dealt with. S.Y.P.H. 87 no longer stands out there alone and colossal, but for magicians meandering through 1000 ideas, building bridges from island to island, emptying out the pop marshland's sludge and enabling the essentials to come into view. And somewhere between a psycho pop odyssey and nursery rhymes, their music comes over as completely uncramped — an aural rural sculpture. The music is a concoction of rock, film, literature and experimental — it's all there. And yet there is a concept to all this — a critical standpoint to what officially and what unofficially exists or happens. The group's ingenuity lies in their skill to come out with the absurd without the intellectual need to make sense where it doesn't exist, with a result that the only meaningful element is what remains in the music itself."

#### ATAVISTIC:

**BRANCA, GLENN: *Symphony No. 3 (Gloria) CD* (ATA 008). \$13.00**

Reissue of the long unavailable Neutral LP, "music for the first 127 intervals of the harmonic series." With Thurston, Lee, Mike Gira, Barbara Ess, etc.

**BRANCA, GLENN: *Symphony No. 6 (Devil Choirs at the Gates of Heaven) CD* (ATA 010). \$13.00**

Another of Mr. Branca's masterworks: 10 guitars and bass & drums, beautifully studio-recorded. From the liner notes by Tim Holmes: "If one piece of music could possibly be all music, then you're holding it in your hands. I have played this album thousands of times since 1989 & it's still metamorphosing, trillions of layers peeling away translucent sound vibrating new electric worlds the hammer and hum of the infernal/celestial engine...the ubermusik of the spheres, as terrible and gorgeous as desire."

**BRANCA, GLENN: *Symphonies #8/10 (The Mysteries) CD* (ATA 012). \$13.00**

"Stunning, heavy requiem for ten electric guitars." Recorded in 1994, with the following guitarists: Steven Antonelli (alto guitar), Eric Hubel (tenor guitar), Brannon Hungness (soprano & octave guitars), Phil Kline (tenor guitar), Carolyn Master (alto guitar), John Myers (soprano guitar), Dave Reid (bass & octave guitars), Ellen Watkins (soprano & octave guitars).

**BRANCA, GLENN: *Symphony #5 CD* (ATA 015). \$13.00**

Subtitled "Describing Planes Of an Expanding Hypersphere". Recorded in 1984 but held up in a post-production stasis until now, this is music for 5 guitars, mallet guitar, violin, drums, bass, keyboards, that is being touted as the "most dense, cacophonous Branca symphony yet." "Glenn's music gets quite often inaccurately described as wall-of-sound/noise/guitars/whatever. A wall exists for the purpose of containment. 'Symphony No. 5' is expansive beyond limits, smashing the wall (at least sonically) between this dimension & all others. There is quite audibly the garblings of the voices of alien intelligences banging at the doors of our world as we dream of theirs."

**MX-80 SOUND: *Hard Attack CD* (ATA 030). \$13.00**

Combines their debut *Big Hits* EP from 1976 along with their near-mythical first album *Hard Attack*, originally released by Island UK in 1977. These have been unavailable practically since their respective days of release, and it's quite a public service to bring them back into the light. Massively peaked hard-art genius.

**BRANCA, GLENN: *Selections From The Symphonies (Works For Electric Guitar) CD* (ATA 035). \$13.00**

Intro sampler collection of Glenn's various guitar orchestra classics for the uninitiated. "Glenn has personally selected a track listing representative of his absolute unique-on-this-planet vision, with material ranging from the delicate celestial beauty of *Symphony No. 3* to the demonical, otherworldly terror unfurled in *No. 10*. *Selections* is the ultimate 'in' to Branca's work if you're yet unacquainted with the most influential composer of the era."

**RANALDO, LEE: *East Jesus CD* (ATA 036). \$13.00**

The definitive solo Lee Ranaldo release, including recordings from 1981 to '91.

**VA: *Out of Their Mouth Mk. 2 2CD* (ATA 038). \$13.00**

120 minute label sampler, priced as a single CD. Unreleased tracks by Scissor Girls, Antimuro, E.A.R., Alan Licht/Gerry Miles, Vandermark Five, NRG Ensemble, plus some remixes. And selections from the increasingly vast Atavistic catalog.

**VA: *Just Another Asshole CD* (ATA 039). \$13.00**

Reissue of a rare audio magazine, edited by Barbara Ess and Glenn Branca, originally issued on LP in 1981. 77 short tracks, including contributors like Phill Niblock, Rhys Chatham, Rudolph Grey, Kim Gordon, Thurston Moore, Lee Ranaldo, Z'ev, Shelley Hirsch, etc.

**BRANCA, GLENN: *Songs '77-79 CD* (ATA 043). \$9.00**

Documents the early recordings of Glenn Branca within the realm of his legendary no-wave ensembles The Static & Theoretical Girls. Contains all the recordings from both singles by these groups, plus "outrageous and inspired home cassette recordings from the time." Crucial no-wave-into-the-eighties reference point, and some extremely influential music.

**VANDERMARK FIVE, THE: *Single Piece Flow CD* (ATA 047). \$13.00**

"Debut album by Chicago's titanic Vandermark 5, ups the ante in terms of American avant-jazz forms: a challenging, yet truly accessible new standard has been delivered, built on colorful structures both concentrically rockist and blisteringly linear." With Mars Williams (reeds) and at least one track dedicated to Lawrence Cook.

**MARS: *78+ CD* (ATA 048). \$13.00**

Crucial document of this seminal NYC band from the late 70s, considered by many in retrospect to be the most influential no wave band from the era. A quartet of Sumner Crane, China Burg, Mark Cunningham & Nancy Arlen, they recorded revolutionary EPs for Ze and Lust/Unlust, as well as contributing to the infamous *No New York* LP. To the uninitiated, Mars may sound like listening to a laundromat magnified. That's because every instrument

is making a sound, but who is making which sound? Instead of one direct sound or beat the music travels in at least 3 different directions, speeds of rhythm making a totally orbital sound, one that never really enters the ear instead spinning around the head. At times it sounds like tortured children singing in 7 different tongues." —Stella Doon, 1977.

**DON KING: One-Two Punch CD (ATA 049). \$13.00**

Reissue of the 1985 EP and numerous unreleased bonus tracks from this NY no wave group featuring Mark Cunningham & Lucy Hamilton (Connie Burg) of Mars, plus Arto Lindsay, Duncan Lindsay, & Toni Nogueira. "Don King began in the spring of '81, at roughly the same time as Swans (MK. 2) and Sonic Youth. As a trio, they made their debut at the White Columns Noise Fest. Described as 'purely magical' by Thurston Moore, their sound was a stark & slitherin' sort of string/drum interplay upon which a horn would swing in Ayler/root cadence. Don King remained a trio until late '83; with the addition of percussions Toni Nogueira and Arto's brother Duncan, they recorded the 5 songs that appeared on their Doublevision EP...it has a lopin' poppin' base of equatorial percussion locked in conflict with bendin', blandin' post-cool homage." —Byron Coley.

**TEENAGE JESUS & THE JERKS: Everything CD (ATA 051). \$13.00**

Complete retrospective of Lydia Lunch's historic debut no-wave band from the late 70s. It's safe to assume that dozens of people reading this literally had their lives saved by the original release of this material; it's weirder to think that there are hundreds more reading this that are completely unaware of the Teenage Jesus's status in the correct history of fuck-you culture.

**LUNCH, LYDIA: Drowning/In Limbo CD (ATA 052). \$13.00**

Reissue of 2 old Widowspeak albums from the mid 80s: *The Drowning of Lucy Hamilton*, and *In Limbo*. The former is her classic duo album with Connie Burg (ex-Mars), doomed instrumental works for piano, guitar & bass clarinet. The latter is a negative-energy song forum high-light from the same era, featuring a group of Pat Place (g), Thurston Moore (b), Richard Edson (d), etc.

**RUIN/LYDIA LUNCH, CLINT: Stinkfist + The Crumb CD (ATA 053). \$13.00**

Reissue of 2 mid-80s EPs documenting Lydia's collaborations with key co-conspirators Thirlwell and T. Moore.

**LUNCH, LYDIA: Honeymoon In Red CD (ATA 054). \$13.00**

Legendary studio session from 1982 featuring Lydia and various members of the then-descending Birthday Party, but not released till the late 80s (on Widowspeak) after a Thirlwell mix and the addition of Thurston Moore guitar intrusions. Also includes Lydia & Rowland's finest moment, their cover of Lee Hazlewood's "Some Velvet Morning". "Absolutely the most rock-orientated album in her discography...simply put, way ahead of its time, massive and totally classic."

**LUNCH, LYDIA: Universal Infiltrators CD (ATA 055). \$13.00**

"A new album recorded live in the UK in '94...Lydia's hallmark 'illustrated word' solo performance pieces. Combining one of her creepiest rants ever with dark backing tapes by Dave Knight..."

**MX-80: Das Love Boat CD (ATA 056). \$13.00**

Previously issued on the band's own A&R/Ent label. A collection of mostly previously unavailable instrumentals dating from the band's earliest days in '75 through 1990. Bruce Anderson's guitar tone is staggering throughout.

**SWANS: Kill The Child CD (ATA 057). \$13.00**

"The first of two brutally intense live recordings culled from the Swans '85-'87 European tours, during their storied '\$' era. Originally released as extremely ltd. 'bootlegs' by M. Gira on his own Disaster label, we've lovingly repackaged them & the fidelity/hugeness here cannot be denied."

**SWANS: Real Love CD (ATA 058). \$13.00**

Recorded live in 86 on their European tour, this is the 2nd Atavistic reissue of an old Swans "official bootleg". "The material performed is from the classic Swans albums *Greed* & *Holy Money*...musically *Real Love* takes the trappings of rock music into the realm of high art via sonic devastation."

**MARCLAY, CHRISTIAN: Records (1981-89) CD (ATA 062). \$13.00**

Much anticipated release of early material (including unissued stuff) from the NYC master of high-art/lo-destruction vinyl manipulation. Features tracks from 1981 through 1989: early cassette-only material, obscure comp tracks, etc., packaged with detailed annotation from Marclay and liner notes from Thurston Moore. "One Thousand Cycles" is from one of Marclay's infamous recycled records — cut up and reconfigured vinyl. "Second Coming" & "His Master's Voice" are relatable to hip hop dj-ing, but with Marclay's distinct cut-up aura; "Groove" is a massive looped drone track. The whole thing reeks of historic significance, yet still sounds vital in a contemporary sense as well — this is the record you have been waiting for.

**MX-80: I've Seen Enough CD (ATA 067). \$13.00**

First new MX studio recordings in many years "MX-80's most unusual & unpredictable work to date, even incorporating synthesizers into Bruce Anderson's patented maelstrom of blistering guitar strikes. Rest assured, Marc & Dale's peerless, monolithic free-rhythm section work is holding the whole thing down, and Rich's nihilistically lyrical muse (plus horns) are at the forefront...but something new & exciting has been unleashed here. We like to think of *I've Seen Enough* as a crash course in sonic existentialism...a life lesson extraordinaire."

**VA: State Of The Union 2CD (ATA 069). \$13.00**

2nd part of Elliot Sharp's compilation project, featuring 147 tracks and over 150 minutes of music (again priced as a single CD). Features John Zorn, Borbetomagus, Zeena Parkins, Voice Crack, Uii, Frith, Kaiser, Yamatsuka Eye, Christian Marclay, DJ Spooky, Ikue, Painkiller, many more.

**MILES WITH ALAN LICHT & KEIJI HAINO, GERRY: Gerry Miles CD (ATA 071). \$13.00**

"Gerry Miles stripped vaudeville-style in Seattle from the 1930's to the 60's..." Nobody seems to explain what that has to do with this recording of an amazing improv that took place in St. Peter's Cathedral in NY a couple years back. It features Connie Burg (ex-Mars) on bass clarinet, Keiji Haino on vocals, Alan Licht on pipe organ & Melissa Weaver on piano. "The avant-improv results of their collaboration will astound, mesmerize and transport you to the next solar system."

**E.A.R.: Millennium Music CD (ATA 072 CD). \$13.00**

"Featuring performances by Sonic (SP3, Spectrum), Eddie Prevost (AMM), Pete Bassman (SP3) & Tom Prentice (God) on a truly unique variety of vintage synths, voltage-controlled electronics, Theremins and acoustic & electric strings, *Millennium Music* presents a cortex-stimulating vision depicting the vast expanse of time immemorial, from the pre-historic era through the digital age...a brain-baking collage of rich analogue sounds emulating (among other things) dinosaurs, insects, computers, wild animals, synthesized human speech & sounds of modern transportation, generating a hypnotic reflection of the earth's intangibly massive epochs."

**LUNCH, LYDIA: 8-EYED SPY CD (ATA 075). \$13.00**

First CD issue of the long unavailable album and single originally on UK Fetish around the beginning of the 80s (plus unreleased material) by Lydia's most accessible musical ensemble. "8-Eyed Spy was developed by Lydia after the release of her landmark solo album, *Queen Of Siam*; the Spy were a sweaty, hot & heady concoction of unique rhythm section play (led by the legendary George Scott III) and frantic patchwork of sax/gtr blur. 8-Eyed Spy played a plethora of live gigs and were hugely popular, blending the visceral, the cerebral and the sexual: swamp-meets-slam-meets concrete slab."

**LUNCH, LYDIA: Queen Of Siam CD (ATA 077). \$13.00**

"The post-No Wave classic, Lydia's first solo record, is back in print. *Queen of Siam* is positively drenched in the NYC negativity-energy charge of the day. Written & recorded after her glorious Teenage Jesus was laid to rest, and parallel to her tenure as the mouthpiece for 8-Eyed Spy, the swampy carnival-ride noir is in full effect...captures the essence of an era, long-gone but never forgotten: the pinnacle of the art-world/music crossover of the big apple's final heyday, circa 1980."

**AZ: Music For Scattered Brains CD (ATA 081). \$13.00**

Solo album by Azita from the Scissor Girls; previously available as a self-issued LP-only release; strange, brilliant electronic blippage that lives up to its title. "Imagine the sound of a vintage 1940's Western Union telex machine whirring away under the influence of heady pharmaceuticals, compelled by ingredients both naturally occurring and manmade. There's an eerily clandestine quality about *Scattered Brains*...strangely arcane, utterly personal music."

**BROTZMANN/PAGE HAMILTON, CASPAR: Zulutime CD (ATA 083). \$13.00**

Issued in tandem with Blast First (UK) and Sub Rosa (Belgium). "You can hear it now, but can't quite imagine it completely: the organic, painterly throb of Caspar Broetzmann's smoldering pyrotechnics, colliding head on with the heavy, jazz-tinged virtuosity of Page Hamilton...this combination creates such an exciting, expansive sonic picture...if guitar as visceral mind-sprint exploration is your thing, then the once in a lifetime duet improvisation of *Zulutime* is a serious one-way ticket...out."

**O.S.T.: DUTCH HARBOR: Where The Sea Breaks Its Back CD (ATA 085). \$13.00**

"This soundtrack release provides a perfectly austere foil for King & Moya's beautifully icy, black & white pictures, featuring ensemble performances by Joseph Ferguson, David Grubbs, Charles Kim, composer Michael Krassner, Douglas McCombs, Jim O'Rourke, David Pavkovic, Rick Rizzo, Ken Vandermark, and includes an additional new track by Will Oldham & O'Rourke."

**SCISSOR GIRLS: Here Is The CD (ATA 088). \$13.00**

"Provides insight into our girls' earliest, most organic & vicious moments, all reissued here for your convenience on one brilliant disc: a singles compilation par excellence, if you will. Includes their venomous *Staticland* 10", three way out-of-print singles...and some other salient oddities."

**LUNCH, LYDIA: Shotgun Wedding 2CD (ATA 090). \$22.00**

"Eight years after the fact, an elusive cornerstone from the foundation of Lydia's rock catalog is finally receiving proper release: 1991's *Shotgun Wedding* sessions, as well as the commensurate live recordings, are now available in their entirety on Atavistic. Immaculately produced by J.G. Thirlwell, this 2CD reissue encompasses the desolate desert-blown landscapes & swampy sonic morasses you may recall from some of Lydia's landmark releases, such as her boldest ensemble piece, the *Honeymoon In Red* album and the unforgettable *Some Velvet Morning* EP."

**JOHN GAVANTI: CD (ATA 091). \$13.00**

"We're nearing the end of the 20th century. It's time for Atavistic to reissue the world's only No Wave operetta. Circa 1980, Sumner Crane (one of the four visionaries comprising possibly the greatest band of the era, Mars), created a blindsiding, previously unheard and truly inspired art form: no wave music in the form of the operetta. He then wisely enlisted the creative services of several other NYC-based musical genius/kindred spirit-types, including Mark Cunningham & Constance Burg (his compatriots in Mars), Ikue Mori & Arto Lindsay (both of DNA), and Arto's brother Duncan (later of the esteemed Don King). The results, a romping, dada-driven take on Mozart's *Don Giovanni* would be released that summer on Mark Cunningham's short-lived Hyrax label. *John Gavanti* demonstrates to full advantage the unbelievable array of noisemaking talent gathered for this auspicious occasion, delivering a splattering melange of guitars, horns, percussion, all fronted by Sumner's (or 'Gavanti's', should you prefer) otherworldly warble."

**SHARP, ELLIOTT: Arc 2: The Seventies CD (ATA 092). \$13.00**

"The 2nd release in E. Sharp's series of archival digs — a collection of live & studio recordings dating back to 1972, simultaneously demonstrating the depth, breadth and futuristic scope of his unique musical vision. The textures on *Arc 2* range from fuzzed-out hyperguitar choirs, machine rhythms & free improvisation, to microtonal elegies and proto-ambient soundscapes. Elliott's intensely percussive techniques are deployed on all types of implements including tenor saxophones, acoustic guitars, and his fascinating home-brewed string instruments."

**RANALDO, LEE: Dirty Windows CD (ATA 093). \$22.00**

"The long-awaited, years-in-the-making release of Lee Ranaldo's fourth solo album has finally arrived, co-released with the esteemed Netherlands-based Barooni label. Recorded and mixed by Lee & Wharton Tiers at Sonic Youth's Echo Canyon Studio, *Dirty Windows* features performances by luminaries such as fellow SY folks Thurston Moore & Steve Shelley, Michael Morley, the late Epic Soundtracks, and Lee's son, Cody Linn Ranaldo. It's the perfect companion piece to Lee's *East Jesus* collection, showcasing Sonic Youth's six-string conjurer on guitars, synthesizers, tapes & travelogue texts. Replete with a beautiful 45-page folio booklet of Leah's photographs, and encased in a truly unusual rage paper/newsprint package, there's never been a more satisfying opportunity to take in Lee's heady, post-beat, avant-sound approach to solo work."

**LUNCH, LYDIA: Matrikamantra 2CD (ATA 094). \$22.00**

"Expansive cinematic soundtrack of dreams & revelations...simultaneously theatrical, sensual & (as always) provocative...consisting of one disc of studio recordings, a second recorded live in Prague. Features performances by Czech multi-instrumentalist/underground icon Kamil Kruta & American soundscape specialist Joseph Budenholzer...the ultimate spoken word experience."

**SHARP, ELLIOTT: ARC 3: Cyberpunk And The Virtual Stance CD (ATA 095). \$13.00**

"A collection of nascent computer & sampler-based studio recordings from his Zoar label, dating from 1984-'88. The strange yet impressive results culled from E's primordial electronic music underworld are characterized by driving, yet mathematically-fractured grooves; percussive, brass, piano & vocal-based sampledelia, and mutated dance music & soundtrack scores."

**BOXHEAD ENSEMBLE: The Last Place to Go CD (ATA 096). \$13.00**

Documentation from the *Dutch Harbor* European film screening tour in 11/97. "The line up continued to evolve throughout the trip; this insured that each night was entirely different,

creating a new montage as the images continued to grow and change with the different accompaniments. Performers on the European Screening Tour included Grubbs, Kim, Krassner, Oldham, Rizzo, Vandermark along with Edith Frost, Ryan Hembrey (Pinetop Seven), Jule Pommerleau (Bobby Conn Experience), Scott Tuma (Souled American) and Mick Turner & Jim White (Dirty Three). These once-in-a-lifetime combinations of musical talent, venues, circumstances, and certainly the visual stimulation generated by the backdrop of the projected film has resulted in a truly sublime recorded work, totally unique and perhaps even more captivating than the film soundtrack (ATA 085)."

**MAGICAL POWER MAKO: *Music From Heaven CD (ATA 097). \$13.00***

Atavistic has done domestic issues of the 4 Mako albums previously issued by Marquee/Belle Antique in Japan, starting with this, his first for the label, from 1981 (*Blue Dot*, *Trance Resonance* & *Lo Pop Diamonds* follow). "Magical Power Mako is already legendary in Japan; he's flourished for over two decades as an elusive, yet central figure in a complex music underground. 'Psychedelic guitar genius' barely begins to describe Mako & his music...a stunning collection of alien guitar transmissions from the outer reaches of the galaxy. *Music...* is abstract & demanding, yet simultaneously charming & curious listening, much like the majority of Mako's recordings. Recorded in his private studio in the early 80s...the sound of a truly visionary artist informed by an uncompromised, purely personal culture."

**MAGICAL POWER MAKO: *Blue Dot CD (ATA 098). \$13.00***

Second Atavistic reissue of the Marquee MPM albums, this being one of the most recent Mako recordings, made in SF in 1995. "A penultimately psych-drenched trio recording...very much in the Amon Duul II/Ash Ra Tempel style of 70s Krautrock jamming, *Blue Dot*'s powerful, relentless excursions pulse outward and ebb & flow into the ether, each sonic missive disintegrating into the next organically-soaked instrumental passage. Definitely one of Mako's most rock-oriented efforts."

**MAGICAL POWER MAKO: *Trance Resonance CD (ATA 099). \$13.00***

Third Atavistic reissue of MPM's work for the Marquee label. "A performance document originally recorded in 6/94, during a multi-media celebration of music, dance & the machinations of 'breathing artist' Tetsuaki Hirata. Mako leads an armada of 12 performers through what can only be described as his most organic work to date, incorporating acoustic & electric guitars, keys, multiple samplers, cello, bass, 'high tone' vocals and Bolivian, Kena & Bari style dance. Not tranquil enough to be meditative in nature, the goal of *Trance Resonance* is to create 'trance-vision' in both the performers and the audience: a blissful, cogent state of human open mindedness, which is surely achieved here."

**MAGICAL POWER MAKO: *Lo Pop Diamonds CD (ATA 101). \$13.00***

Reissue of this album of recordings from the 80s, first issued by Marquee in Japan. "*Lo Pop* is truly a radical departure from the main body of his ultra-galactic guitar works. Steeped in a homemade brew of off-kilter folk pop, *Lo Pop* is endearingly naive to the end. Featuring performances by underground 'stars' Reira & Asuka, plus strange takes on two traditional Japanese tunes, this will appeal to fans who succumbed to the charms of early Shonen Knife, the pop theatricality of the Red Krayola, the clandestine spell of Beat Happening...and maybe even the Shaggs."

**CLINE/GREGG BENDIAN, NELS: *Interstellar Space Revisited CD (ATA 102). \$14.00***

"The decision to risk performing, recording and ultimately releasing an homage to Coltrane & Rashied Ali demands a unique commitment and sensitivity to their work that simply exceeds the grasp of most musicians. Nels Cline and Gregg Bendian both know a thing or two about digging deeply on conceptual & musical levels, and have performed together for years. With *Interstellar* they have simultaneously struck a stunning, delicate balance between skillful interpretation and unmitigated textural beauty."

**BODY LOVERS, THE: *Number One of Three CD (ATA 103). \$13.00***

Post-Swans solo project of M. Gira, the first in a "psycho-ambient soundtrack" trilogy of albums. "Essentially one shifting and radically morphing stream of sounds & textures, the music on this CD is in Gira's words, 'A metastitizing flowergarden'. Characteristically, this is not passive ambient music. Sensual one moment, turning brutal and cataclysmic the next. Sound sources include everything from electronic & synth noises, to raided Swans grooves, bass-drums-guitar processions, sine-waves, Irish harps, mandolins, accordions, orchestral bells, digital feedback — all woven together and further mutilated in a computer." Limited remaining stock.

**VANDERMARK FIVE, THE: *Target or Flag CD (ATA 106). \$13.00***

Studio recordings from Chicago by the grouping of Vandermark (clarinets, saxophone), Mars Williams (saxophones), Jeb Bishop (trombone, guitar), Kent Kessler (bass), Tim Mulvenna (drums).

**VANDERMARK FIVE, THE: *Simpatico CD (ATA 107). \$13.00***

"With the advent of *Simpatico*, Ken Vandermark has directed his monolithic quintet towards surprising, decidedly untested waters. Though a familiar film-noir essence underpins much of *Simpatico*, its emphatically deployed compositions clearly transcend any previous sonic maneuvering by the 5 — and frankly more often than not, defy mere words as well. Veering from peaks of pure avant-careen to interludes almost reverently traditional."

**TRICOLOR: *Mirth + Feckless CD (ATA 108). \$13.00***

"Tricolor features the deadly and estimable talents of percussionist David Pavkovic (Toe 2000, Boxhead Ensemble, Pinetop Seven), AACM member Jeff Parker (Tortoise, Isotope 127, Toe 2000), and Tatsu Aoki. Tricolor clearly operates within the realm of jazz, but this trio's unusual chemistry is truly something to behold. Their unique, whimsical musical language is both shared and developed on an incredibly sophisticated level, yet somehow never fails to keenly present the most essential ingredients and elemental textures in the music. Though one virtually sees the very grain of their 'sound' emerging in any Tricolor number, the music never seems austere — on the contrary, phrases such as 'rich complexity' and 'super-organic' quickly come to mind."

**LUNCH, LYDIA: *Crimes Against Nature 3CD (ATA 114). \$25.00***

"Ms. Lunch's most monumental release is available for the first time since 1992; seven years later *Crimes Against Nature* remains one of the most ambitious, complex, and fully realized spoken word releases of all time. A monolithic testament to Lydia's true status as the eternal outsider/artist-provocateur, *Crimes Against Nature* documents the work of a revolutionary whose ideas have been proven to be well-reasoned and salient enough to cause the mainstream media to stand up and take notice. Featuring her landmark debate on censorship with PMRC director Jack Thompson, as well as the spine-tingling biographical content you've come to expect from Lydia's spoken word projects, this massive triple CD set will provide you, dear listener, with enough cerebral nutrition to digest for months."

**VANDERMARK, KEN'S JOE HARRIOTT PROJECT: *Straight Lines CD (ATA 115). \$13.00***

"Straight after the two Joe Harriott albums, *Free Form* and *Abstract*, were finally reissued on CD, I bumped into saxophonist Lol Coxhill on the street. 'I'd forgotten how posh that music was,' he said to me. I can see what he means. The Harriott band — Joe on alto saxophone, Shake Keane on trumpet and flügel, my near-neighbor Coleridge Goode on bass, Pat Smythe on piano, and percussion from Bobby Orr and Phil Seamen and sometimes Fran

Holder — had a formalism around the unconventional tune statements which contrasted nicely with Harriott's astonishingly passionate sax playing. Producer/critic/guitarist John Corbett had the original vinyl Harriotts and copied the albums to cassette, handing them to his fellow Chicagoan Ken Vandermark. Vandermark picked up on the compositions, and here's a real historical parallel: people had made such a noise about the freedom of the improvising, they'd missed the fact that Harriott's tunes were also revolutionary. It's to Ken's great credit that this is in no way a revival band. The instrumentation is very different, the lack of a piano loosens the texture, and the melodies are sometimes transformed. It seems right that Chicago-based players—already very hip to the European free improvisation scene — should have picked up on some of the earliest European recordings of free music. Ken Vandermark (born Rhode Island, 1964) has worked extensively with local and European players, and I particularly like the clarinet/trombone combination with Jeb Bishop, reminding me of the intimacy of Pee Wee Russell's frontline with Marshall Brown. Vandermark's longtime collaborator Kent Kessler plays contrabass, and Tim Mulvenna is the drummer. The band works and the tunes sound good and natural." -- Steve Beresford, London, February 1999.

**CORBETT, JOHN & HEAVY FRIENDS: *I'm Sick About My Hat CD (ATA 116). \$13.00***

"Rather than simply remaining content with being one of the musical subculture's most passionate and intelligent voices, highly regarded journalist/raconteur/improviser John Corbett has finally ventured into the realm of releasing a proper studio album of his own design. John's Heavy Friends comprise a noteworthy compliment of Chicago's finest improvisors, experimentalists, and avant-jazz types, including David Grubbs, Jeb Bishop, Fred Lonberg-Holm, Mats Gustafsson, Hamid Drake, Terri Kapsalis, Peter Von Bergen, and Jane Baxter Miller.

**MILLER'S BINARY SYSTEM, ROGER: *From the Epicenter CD (ATA 117). \$13.00***

"Massively regarded since his days as guitar assassin in the legendary Mission of Burma, Roger has since been making intensely sophisticated music, largely driven by his eclectic approach to prepared piano. He's released several critically acclaimed solo guitar and piano albums on Forced Exposure, *Ace of Hearts*, *RRR* and *SST*, which to a significant extent have led him to the pinnacle so readily apparent on *From the Epicenter*. Percussionist Larry Dersch joins Roger to form Binary System, likely the heaviest avant-classical duo on the planet. Binary's music is typically dark, complex, cinematic and loud. Its compelling nature is derived from a blueprint of heady neoclassicism, impressionistic avant-jazz leanings, and the relentless desire to rock (if such a term may be applied). In the final analysis, their unique aesthetic undoubtedly makes Binary System the spiritual kindred of Sir Glenn Branca."

**STEAM: *Real Time CD (ATA 118). \$13.00***

Reissue of the deleted Eighth Day Music label release. "Messrs. Vandermark, Kessler, and Mulvenna need little introduction, as they've firmly planted their flag as 3 members of the Vandermark 5. They're joined here by Jim Baker, one of the Big Windy's most talented pianists, to form Steam. Suffice it to say that Baker's play creates a wonderful new set of variables for Ken, Kent, & Tim to work within & without. A unique tableau upon which to inscribe some of their most elegant musical ideas."

**BENDIAN'S INTERZONE, GREGG: *Myriad CD (ATA 119). \$13.00***

"Interzone not only demonstrates Gregg's formidable talents as a percussionist, but also functions as his primary outlet for compositional ideas as a leader as well. Nels & Alex Cline, twins yet to psychically separate since birth, provide their cursory brilliance on a variety of other sonic accouterments, and Stuart Liebig lends supple bass to the proceedings."

**SPACEWAYS INCORPORATED: *Thirteen Standards by Sun Ra & Funkadelic CD (ATA 120). \$13.00***

"Ken Vandermark had long been interested in paying respect to and interpreting classic material by Sun Ra and Funkadelic, legendary artists so thoroughly influential and inventive that their importance can't really be overstated. The obvious challenge (and inherent risk) for the players is finding the elusive ground between reverent tribute and eidetic transformation. In the case of Spaceways Incorporated, a superbly skilled and impeccably balanced trio finds that rarified musical destination." Ken Vandermark (reeds), Hamid Drake (drums), Nate McBride (acoustic & electric basses); studio recordings from Jan. 2000.

**VANDERMARK 5, THE: *Burn The Incline CD (ATA 121). \$13.00***

"*Burn the Incline* illustrates a real compositional breakthrough for Ken & the V5; the elemental ingredients have been recast, resulting in a set of their most challenging, yet enjoyable numbers ever committed to tape by the group in their five year existence."

**CLINE, NELS: *Destroy All Nels Cline CD (ATA 122). \$13.00***

"In *Destroy*, Nels' big band project, rock, jazz & prog-tinged structures meet head on & career off the guardrails; dreams are achieved in an ambitious 75:00+ time frame. He'd been building these compositions over a lengthy period of time, waiting for the stars to align properly to allow the direction & documentation of the pieces with a larger ensemble than his usual duo/trio/4tet projects. Nels sought & secured the services of electric harp goddess Zeena Parkins (fresh from recent studio sessions with Björk), immaculate string benders G.E. Stinson, Carla Bozulich (Geraldine Fibbers/Scarnella), conjoined identical twin/trapman extraordinaire Alex Cline (Interzone). With the scale, drama & intensity to rival a great feature film, *Destroy All Nels Cline* will likely leave fans of big guitar music, out-jazz, Interstellar Space Revisited & avant/prog-rock agape in it's roiling wake."

**POEM ROCKET: *Psychogeography CD (ATA 123). \$13.00***

"As is well-known in some well-paved circles, Poem Rocket hails from NYC- and for some time has resided there as an elusive, integral clutch of shadowy progeny within the hallowed lineage of the Apple's great noise-rock bands. Possibly the missing aesthetic link between Live Skull & Sonic Youth, yet with a far-reaching span of influences shared with absolutely none of these aforementioned giants."

**CORBETT & DAVEY WILLIAMS, JOHN: *Humdinger CD (ATA 124). \$13.00***

"Humdinger is a 'lovely' collection of musical improvisations by extraordinary Alabaman avant-guitarist/co-founder of the Trans Musej label & the Improvisor magazine/omnivorous surrealist/primary theorist of the 'Object Guitar Technique'/hilarious elder statesman of improvisation Davey Williams, and Chicago's main man about town: charming gadfly/bon vivant historian/cagey raconteur/venerated educator/matchless reissue producer, John Corbett — featured here on a variety of non-farming implements such as acoustic guitar, turntable, synthesizer, radio & keymonica."

**GREGG BENDIAN'S INTERZONE: *Requiem For Jack Kirby CD (ATA 125). \$14.00***

"Interzone's third release offers up a musical tribute to one of the 20th Century's most important & influential visual artists: Jack 'The King' Kirby. As a kid, composer/percussionist Gregg Bendian was an avid comic book reader and was deeply effected by Jack Kirby's virtuosic artwork and storytelling style. When his own interest in becoming an illustrator gave way to a love of making music, Bendian vowed he would someday pay tribute to this inspirational, yet often neglected hero of his youth. The compositions for *Requiem* push Interzone's nucleus of Bendian and Nels & Alex Cline to new heights of spectacular wordless communication. They endeavor with vibraphone, guitar & percussion to reflect the dramat-



ic, sumptuously colorful, archetypally violent, lyrically beautiful and always bizarre sci-fi world of Kirby's art. **Requiem for Jack Kirby** is ambitious, cinematic, orchestral, and almost operatic in scope... sonic 'clobberin' time' is at hand, in an exciting full-color, oversized poster booklet!"

**BOXHEAD ENSEMBLE: Two Brothers CD (ATA 126). \$13.00**

"The Boxhead Ensemble makes a glorious return after nearly a two-year hiatus, under the direction of Michael Krassner (Lofty Pillars); **Two Brothers** is their most distinctive & compelling album yet, a modern day meditation on 19th century American musics, circa the Civil War era. Highly detailed acoustic instrumentation dominates the aural landscape, propelled by the bountiful talents of Mick Turner & Jim White (The Dirty Three), Ryan Hembrey (Pinetop Seven), Glenn Kotche (Pinetop Seven/Jim O'Rourke), Fred Lonberg-Holm (Terminal 4), Jeff Parker (Tortoise/Isotope/Tricolor), Scott Tuma (Souled American), Jeff Tweedy (Wilco) & Guillermo Gregorio (Unheard Music Series). An extremely inviting haze emanates quietly from **Two Brothers**, drawing you further & further into its sonic web."

**BINARY SYSTEM: Invention Box CD (ATA 127). \$13.00**

"The Binary System is a duo: Roger Miller on piano and 'prepared piano' (alligator clips, bolts, etc. — affixed onto and between the piano strings to produce unorthodox percussive sounds) with Larry Dersch (who has appeared on a number of Morphine albums) on drums. Their music presents tightly structured compositions and open improvisation in a high-energy context. Over a rock underpinning, they layer 20th Century compositional techniques and a free jazz slant, resulting in an ever-changing sonic panorama."

**VANDERMARK 5, THE: Acoustic Machine CD (ATA 128). \$14.00**

"Each album in the V5's discography has been captivating, tuneful, muscular & focused; but **Acoustic Machine** their annual installment for 2001, is likely their most distilled effort yet. Bishop, Kessler, Mulvenna, Rempis and Vandermark continue to grow as a quintet and as individuals, by somehow simultaneously honing and widening their purview. As the tradition goes, Ken has chosen to dedicate each tune on **Acoustic Machine** to a particularly influential artist in his own development; the 'HBF Series' — the first short pieces ever released by the group — are an homage to visionary minimalist composer Morton Feldman; Archie Shepp, Elvin Jones, Julius Hemphill, Stan Getz & Lester Young also 'get theirs.'"

**EX & HAN BENNINK, TERRIE: The Laughing Owl CD (ATA 129). \$13.00**

"The **Laughing Owl** presents the proceedings of a heady musical summit: seventeen sublime, challenging duets from The Ex's guitarist, Terrie Ex & Dutch free-jazz legend Han Bennink. These gents' resumes are the stuff musical dreams are made of. The Ex's credentials as a musical entity & as human beings are simply unimpeachable. This stalwart experimental rock collective have been fearlessly doing things their own way for nearly 20 years, issuing relentless albums & touring the earth, reknown both for their integrity and intensity. Han Bennink may very well be the most accomplished, versatile & charismatic percussionist to emerge from the temperate hotbed of '60s Euro free jazz. **The Laughing Owl** also is the first of two albums featuring Terrie Ex performing with his fellow countrymen; **Hef**, due out this Fall (Atavistic 130CD), showcases Terrie & stellar reedsman Ab Baars. These releases will be followed up with more like-minded issues on Atavistic, from duos such as Swedish sax kingpin Mats Gustafsson & Chicago sound sculptor Lou Mallozzi."

**EX & AB BAARS, TERRIE: Hef CD (ATA 130). \$13.00**

"Atavistic is pleased to issue the domestic release of the second of two improvisational duet recordings featuring Terrie Ex (please recall Terrie's 2001 powerful summit with the inimitable Han Bennink on **The Laughing Owl**). Terrie & fellow Dutch musical giant Ab Baars meet on a mountain of sound entitled **Hef**, which runs the gamut of intensely challenging to strangely elegant over the course of its 14 dramatic pieces."

**SPACEWAYS INC.: Version Soul CD (ATA 132). \$13.00**

"Spaceways Inc. was spawned over a number of years in a series of songbook projects of saxophonist and clarinetist Ken Vandermark, often with Bostonian drummer Curt Newton, including ones centered on music by outspace ensemble jazz chameleon Sun Ra and heavy funk pioneer George Clinton. Spaceways' first CD documented that hard-line dichotomous approach; on **Version Soul** the trio investigates middle ground, filling out the spectrum on originals by Vandermark and McBride that navigate various funks, souls, reggae, dubs, jazzes, frees, and in-betweens, all treated with intelligence and passion."

**BROKAW, CHRIS: Red Cities CD (ATA 134). \$13.00**

"Red Cities, Chris' solo debut. It's both organic & deliberate, epic & detailed, part spaghetti western & part road flick — all masterfully delivered to your auditory canals by a truly gifted multi-instrumentalist. Kindred spirits and reference points include Calexico (sans South of the Border vibe), Pinetop Seven & Giant Sand (sans vocals), and even late-period Savage Republic. The mammoth sheets of guitar texture, powerful drumming & intricate elements that provide the foundation for **Red Cities** are simply a pleasure to hear; these are big, badass desperado noir numbers done right..."

**SWANS: Feel Good Now CD (ATA 135). \$13.00**

"The long-out-of print double-LP document of Swans triumphant 1987 European tour is finally available again on Atavistic. Featuring the mesmerizing, powerful lineup of Michael Gira, Jarboe, Norman Westberg, Algis Kyzis & Ted Parsons, **Feel Good Now** captures Swans live at one of the highest pinnacles of achievement in their storied career — somehow deploying music simultaneously heavy, yet delicate and fragile."

**BOXHEAD ENSEMBLE: Quartets CD (ATA 136). \$14.00**

"America's only possible answer to God Speed You Black Emperor has delivered their fourth proper album ('99s **Niagara Falls EP** notwithstanding), and a billowing cloud of phantom sensations it is, indeed. On this voyage, the Ensemble consists of leader Michael Krassner (Lofty Pillars), Jessica Billey (SMOG), Michael Colligan (Pillow), Ryan Hembrey (Edith Frost, ex-Pinetop Seven), Glenn Kotche (Wilco, Jim O'Rourke, Loose Fur), Fred Lonberg-Holm (Terminal 4, Brötzmann Tentet, Concertina Wire), and Scott Tuma. An ethereal, drifting work in the spirit of the **Dutch Harbor Soundtrack**, **The Last Place To Go & Two Brothers**, Quartets also features music from the Ensemble's contributions to the HBO Film **The Smashing Machine**. What began in 1996 as an experimental coalition assembled to generate a film soundtrack has long since become a recurring spectral presence in our listening lives. We like to think of the Boxhead Ensemble as a ghost ship, adrift in an endless sea of inspiration & freedomthankfully washing ashore every couple years... conjuring their otherworldly sounds for us, making music that refuses to be tied to any genre, place, or time."

**VANDERMARK 5, THE: Free Jazz Classics Vols. 1 & 2 2CD (ATA 137). \$14.00**

"Chicago's broadest shoulders present a nice-price double-cd reissue of their very sought-after and critically acclaimed Free Jazz Classics discs. Originally issued as limited edition bonus discs with the V5's last two albums **Burn The Incline** (ALP121CD) & **Acoustic Machine** (ALP128CD), jazz legends Ornette Coleman, Cecil Taylor, Archie Shepp, Carla Bley, Joe McPhee, Lester Bowie, Eric Dolphy, Anthony Braxton, Sun Ra, Frank Wright, Jimmy Guiffre, Julius Hemphill & Don Cherry get paid their due respect-as only The Vandermark 5 can."

**XMARSX: Xmarsx CD (ATA 138). \$13.00**

"Make no mistake, the vigorous aural experience known as XMARSX is just one more prime

example of the fierce individualism exhibited by Chicago bandleader Mars Williams. And while XMARSX runs the absolute gamut with their rock-noise-improv-electric-funky-no-wave-jazz-punk, there's a unified focus to their sensibility. Along with Williams, guitarist Greg Suran (Blue Man Group, Slam), drummer Dave Suycott (Machines Of Loving Grace, Stabbing Westward, Slam), and Kent Kessler (Vandermark 5, NRG Ensemble, Brotzmann Tentet) comprise the potent nucleus of XMARSX. Besides the stellar musicianship of the players listed above, it's also the charismatic presence of Brother Wayne Kramer (MCS) that makes this project unique."

**LONGBERG-HOLM/GLENN KOTCHE/JASON ROEBKE, FRED: A Valentine For Fred Katz CD (ATA 139). \$13.00**

"For a jazz cellist, there aren't so many possible heroes on the instrument. Fortunately, there's Fred Katz. Not only as a cellist- but as composer and arranger too, Katz is worthy of accolades and acolytes. He studied with old master Pablo Casals and played piano behind various big-name crooners at the start of the '50s, but soon Katz made his decisive move into the Chico Hamilton Quintet, where he had a chance to work with multiple reed visionary Eric Dolphy and guitarist Jim Hall. Fellow cellist and fellow Frederick — Chicagoan Fred Lonberg-Holm set out a few years ago to pay homage to the gloriously cool Mr. Katz. Recruiting ultra-sensitive drummer Glenn Kotche and adaptable bassist Jason Roebke, Lonberg-Holm arranged a varied set of Katz's music, as well as some pieces familiar from his records."

**VANDERMARK 5, THE: Airports For Light CD (ATA 140). \$14.00**

"The Vandermark 5's first studio album in two years (and the first waxed with drummer Tim Daisy) further integrates and resolves the potent musical ideas & structural complexities that surfaced on their previous effort, 2001's experimental **Acoustic Machine**. Superbly saturated to 2" analog by Shellac's Bob Weston (also at the helm on Spaceways Inc.'s recent **Version Soul** album), **Airports For Light** trades in a more palpable, effortless swing than past V5 efforts. Our favorite standard bearers' mastery over their own post-modern ballads has dramatically increased as well, providing a more confident command of the 'quieter' moments & myriad compositional challenges."

**BRIDE OF NO NO: Bride Of No No CD (ATA 141 CD). \$14.00**

"Azita's Bride Of No No have delivered their magnum opus to date with this, their untitled second album. Their deconstructive sonic stance now collides head-on with their newly discovered (and surprisingly overt) desire to atonally hook you into senseless submission. A quick history lesson, redux: Revered authentics of Chicago's mid-90's 'NOW Wave' scene, The Scissor Girls made what some would consider to be the ultimate postart school musical statement. In the hearts and minds of many — including The New York Fucking Times, the Scissor Girls are held in similar esteem to legends such as The Slits, Au Pairs, Mars and The Contortions. As with all the best musical collectives, their time would be very short before calling it a day. Fast forward to 1999: an atonal phoenix rises from the ashes — and slowly, unperceptibly, clandestinely — and Bride Of No No is born. Their 2001 Atavistic debut, **B.O.N.N. Appetit!** won rave reviews with their gauze-shrouded 'uniforms' and the record's strangely dischordant yet compelling riffs."

**BRIDE OF NO NO: Bride Of No No LP (ATA 141 LP). \$14.00**

LP version.

**FLESH EATERS, THE: Miss Muerte CD (ATA 142CD). \$13.00**

"By my count, **Miss Muerte**, is the thirteenth record by the Flesh Eaters. And it is probably performed by what is the thirteenth (at least) version of this legendary group. Initially formed in the dawn of the Los Angeles punk boom by writer/film-maker/producer, Chris Desjardins, the Flesh Eaters have been an on-again-off-again venue for his brain-devouring words and music since 1977. Several of the tunes on **Miss Muerte** are used in the new film that Chris wrote and directed, **I Pass for Human**. And the use of the title song as both intro and outro suggests that the album has a narrative trajectory. But that's a red fucking herring. The songs here may be in part related to the film, but they are really just great extensions of the music that the Flesheaters began laying down in the mid '80s, when they started allowing influences like the UA-era Flamin' Groovies and Exile-period Stones to mix with their own glorious street raunch." —Byron Coley

**FLESH EATERS, THE: No Questions Asked CD (ATA 143CD). \$13.00**

A complete reissue of the long out-of-print debut release by '70's L.A. punk icons, The Flesh Eaters. Featuring performances by members of X (John Doe, Exene Cervenka & DJ Bonebrake), our **No Questions Asked** reissue also includes 10 bonus tracks & deluxe artwork. "Of all the great bands that the Los Angeles underground produced in the latter half of the 1970s, none were more corrosively poetic, more explosively visionary than the Germs and the Flesh Eaters. The Germs' story has been well-documented previously, and their back catalogue has been easily graspable. But due to the vagaries of history and taste and fate, the major early recordings of the Flesh Eaters have been largely unavailable for many years; a cultural wrong that is finally being righted by this excellent package. The lyrics are wonderful bleeding collages of B-movie dementia, street crime, Mexican Catholicism and Dionysian punk spurt poetics. The vocals are powerful cat-scratched patterns of night-ripping fear, huge bursts of post-glottal raunch-vomit and cascades of pure and toxic love. The music is amazing. Just as The Fall (and somewhat later, The Birthday Party) took basic punk dynamics into whole new corridors of rhythmic/dynamic gloom, so do the Flesh Eaters. This is a potent combination. ...here is the meat that lies at the beginning of the Flesh Eaters' trail." —Byron Coley

**FLESH EATERS, THE: A Hard Road to Follow CD (ATA 144CD). \$14.00**

"A complete reissue of the long out-of-print masterpiece, and 4th release by '70's L.A. punk icons, The Flesh Eaters. Atavistic's **Hard Road To Follow** reissue (original release: 1983) also includes 5 bonus tracks & deluxe artwork in an oversize lyric booklet. The band's fourth corrosive masterpiece in as many years, **Hard Road** is the best evidence of a band that had achieved a still unequalled massiveness of sound. For my money, this particular version of the Flesh Eaters represents the greatest rock band ever. They were it. Their live shows (of which I missed only two or three) were uniformly mind-melting, and while the records they left cannot convey everything that the Flesh Eaters were, they remain amongst the best albums ever." —Byron Coley

**RANALDO/WILLIAM HOOKER/ROGER MILLER, LEE: Out Trios Volume One: Monsoon CD (ATA 146). \$14.00**

"The gorgeously powerful debut release in Atavistic's new Out Trios Series features Lee Ranaldo (Sonic Youth), Roger Miller (Mission Of Burma/Binary System) and NYC free jazz legend William Hooker — submitting at NYC's Knitting Factory. Massive extraterrestrial waves of sound crest, trough, collide & coalesce — making for some truly exhilarating, interplanetary music. With Ranaldo on guitar, Miller on keys & Hooker behind the kit, the textural essence of each player's style emerges — creating a simultaneously new, yet familiar listening experience for those previously acquainted. **Monsoon** lives up to its name: a tsunami has been unleashed by this über power trio, captured live to analog, and mastered by Ace of Hearts label mogul Rick Harte — well regarded for his production expertise."

**PARKER/KEVIN DRUMM/MICHAEL ZERANG, JEFF: *Out Trios Volume Two CD* (ATA 147 CD). \$14.00**

"The second installment in Atavistic's Out Trios Series features three highly-regarded Chicago-based artists: guitarist Jeff Parker (Tortoise/Isotope/Tricolor), electronics savant Kevin Drumm (Drag City solo/Vandermark Territory Band), and Chicago free jazz titan Michael Zerang (Solstice w/ Hamid Drake & proprietor of The Candlestick Maker venue). If you're familiar with the work of any of these reknown gents, you'll find the vernacular they're communicating in to be singular in nature — even though they're each speaking in the language of their traditional arsenals of choice. Atavistic's Out Trios Series is dedicated exclusively to issuing the most captivating instrumental music available — as deployed within the context, structure & constraints of the trio format. The Series is an open-ended experiment in freedom, interaction & sonic architecture."

**VANDERMARK 5, THE: *Elements of Style, Exercises in Surprise CD* (ATA 150). \$14.00**

"The new V5 album, *Elements Of Style* is largely concerned with scale — and is available ONLY in size XXL. Chicago's (and perhaps America's) most powerful new jazz quintet have created an array of musical themes & structures designed to blow the roof off theyour house, deployed using a superb balance of post-bop & avant-garde materials. Ken Vandermark's premiere project has been touring the planet relentlessly, and has never sounded more complete or sublime. The Vandermark 5's inherent promise to build a spectacular musical bridge between vanguard & traditional forms has been realized with the release of *Elements Of Style*."

**ZU & SPACEWAYS INC.: *Radiale CD* (ATA 151CD). \$14.00**

"Chicago stalwarts (featuring Ken Vandermark, Hamid Drake & Nate McBride) meet Italian stallions Zü in a heavyweight jazz:funk:dub:skronk fight to the death... can you say 'bronto-bassism'? *Radiale* contains 4 originals by Zü, plus 4 stomp-yr-ass-til-4AM cover tunes by Funkadelic, Sun Ra & the Art Ensemble."

**JARBOE: *Thirteen Masks CD* (ATA 152CD). \$15.00**

"A definitive reissue Jarboe's out-of-print '91 debut album, *Thirteen Masks* — remastered with three bonus tracks, presented in an oversized 16-page booklet, and featuring performances by Michael Gira, Roli Mossiman & Norman Westberg (SWANS), J.G. 'Foetus' Thirlwell & Larry Seven. Thirteen Masksoars through a number of styles from nightclub jazz, hypno trance & IDM- while simultaneously evoking the dark essence with which she imbues to her all art & music. The first in a series of four deluxe reissues for Jarboe on Atavistic."

**BENDIAN'S INTERZONE, GREGG: *Gregg Bendian's Interzone CD* (ATA 156CD). \$13.00**

"Remastered reissue of Interzone's self-titled debut release is replete with over 12 minutes of previously unreleased bonus material in a new package with images by digital maven Bill Elsworth. Featuring uber-percussionist leader Gregg Bendian and The Brothers Cline (Nels & Alex, that is...) breakthrough prog-jazz never sounded better. From Gregg's liner notes: "Growing up in New Jersey during the 1970's I was exposed to a great many British progressive bands. Compositionally, the most important of these bands, by far, was Gentle Giant. Their *Free Hand* (1975) record changed my ears for life. In Gentle Giant's complex brand of chamber music, I heard for the first time (quite unwittingly) such diverse elements as counterpoint, hocketing, atonality, polytonality, polymetrics, metric modulation, rhythmic displacement, multi-instrumentalism and of course, percussion as a featured voice — all vital areas of contemporary composition which I would later study seriously as a musician. Twenty years hence, while making a rediscovery and extended examination of their work, I realize what a profound and lasting effect their music and musicianship has had on my own approach to the composition/band concept relationship. This recording is dedicated to the core members of Giant (Kerry Minnear, Derek Shulman, Ray Shulman, Gary Green & John Weathers) with much admiration, respect and gratitude."

**MCPHEE, JOE: *Nation Time CD* (ATA 201). \$13.00**

Atavistic announces a new subsidiary reissue line: The Unheard Music Series, curated by John Corbett. "Joe McPhee's solo album, *Tenor*, literally changed my life. The recording (one of his first for Hat Hut, in September 1976) displayed his unique ability to integrate unconventional sounds and extended techniques with pure melodicism, and it permanently altered my perspective on what the saxophone could do and what music could be. *Nation Time* was recorded six years earlier, but ideas regarding the integration of means and methods were already at the forefront of McPhee's approach to improvisation. For this concert on December 12, 1970 (the other half of which was released in 1975 as the first Hat Hut LP, *Black Magic Man*), Joe McPhee mapped out a stylistically expansive set list, one that embraced methods as diverse as those developed by New Thing-era Archie Shepp, late 60s Sun Ra and Art Ensemble of Chicago, Grant Green, Cecil Taylor (Candid period), & Sonny Rollins. He and his band, through vision and work, made these various approaches their own. This set represents real 'free jazz' — the freedom to pursue the sounds and rhythms that inspire players to improvise with individual vitality and passion, no matter what different kinds of music are represented." — Ken Vandermark.

**MOUNT EVEREST TRIO: *Waves From Albert Ayler CD* (ATA 202). \$13.00**

Reissue of a rare album from the Swedish improvisation underground, first released in 1975 on the LIM (Live Improvised Music) label (with three bonus tracks added, recorded in 1977). Brought to our current attention by contemporary Swedish improviser Mats Gustafsson. The Mount Everest Trio is: Gilbert Holmström (alto, tenor sax), Kjell Jansson (bass) & Conny Sjökvist (drums). "I first came into contact with the music of Gilbert Holmström through *Waves From Albert Ayler*, and in my personal universe this record still holds its place as one of the strongest examples of creative music ever to be made in good old Sweden. I think that Mount Everest creates a very positive, beautiful, living improvised music, vibrating with total dedication and great spirit." — Mats Gustafsson, Gustavsberg.

**HAL RUSSELL'S CHEMICAL FEAST: *Elixir (1979) CD* (ATA 203). \$13.00**

"By the time he made his first commercially released LP with the NRG Ensemble in 1981, Hal Russell had already spent the better part of a decade experimenting with different sidemen, formations and instrumentations. Russell started leading bands while in living in Florida at the tail end of the '60s, and on his return to Chicago he set out to form an ideal working unit. Russell toughed out the '70s without making a record, but he didn't refrain from documenting the shifting lineups and evolving musical ideas along the way. In fact, when he died, he left a cache of hundreds of recordings in the care of his right-hand man, saxophonist Mars Williams. These extraordinary tapes provide an incomplete yet fascinating survey of Russell's pre-NRG career (as well as the lesser known NRG years) — and over time, the Unheard Music Series intends to make the most arresting and significant of these available to the public. We commence the Hal Russell Archive miniseries with this single concert, recorded informally on March 5, 1979, at Elixir Gallery — a storefront art space on North Clark Street."

**ANDERSON, FRED QUARTET: *The Milwaukee Tapes Vol. 1 CD* (ATA 204). \$13.00**

"Anderson (tenor sax) took a quartet with Billy Brimfield (trumpet), Larry Hayrod (bass) and Hamid Drake (drums) to play somewhere in Milwaukee (the name of the venue is a casualty of time) late in 1980, and made arrangements to have a professional 8-track recording

made of the concert. Twenty years nigh, the first fruits of this performance are publicly available." — John Corbett. Fred

**BRÖTZMANN, PETER SEXTET & QUARTET: *Nipples CD* (ATA 205). \$13.00**

Long awaited reissue of this historic pre-FMP album by Peter Brötzmann. Known to many for it's placement on "The List" (T. Moore's Top Ten list of free jazz artifacts as published in *Grand Royal* of course), this is one of the most desirable and completely unseen albums in the genre of modern improvisation. Recorded April 18/24, 1969 and released on the Calig-Verlag label. "Simply put, *Nipples* is one of the rarest and most influential European energy jazz recordings of all time. The incendiary Sextet lineup featured an international cast of musical greats; leader Brötzmann and bassist Buschi Niebergall (Germany), tenor saxophonist Evan Parker and guitarist Derek Bailey (UK), and pianist Fred Van Hove (Belgium). Virtually everything about *Nipples* is simply the stuff of legend. The most revered lineup in the history of Euro free jazz got together on only one occasion to record a genre-defining album in the most creative & hallowed of German studios (Conny Plank's), and the result has been out of print for 30 years."

**BENNINK, HAN: *Nerve Beats CD* (ATA 206). \$13.00**

"For those uninitiated, Han Bennink is one of the founding figures of European improvised music; longtime musical partner of Misha Mengelberg; and co-founder of the Instant Composers Pool (ICP). In short, Bennink is one of the most swinging, adventurous people on the planet. Though he's been active since the early '60s, Bennink remains energetic and irrepressible, and certainly qualifies as one of the great solo improvisers of the century — at times madcap & go-for-broke, other times harrowing, but always a sheer delight. Recorded for Germany's Radio Bremen in 1973, in the period when Bennink was storming Europe in a trio with Peter Brötzmann and Fred Van Hove, *Nerve Beats* is a great recording never before issued on CD. It comes from a time when Bennink employed a gigantic setup; metal percussion, tons of extra drums, tablas, an early drum-machine, as well as non-percussive instruments like trombone, clarinet, and various impossible-to-describe objects. A 3 track live concert recorded in its entirety at the acoustically ideal Rathaus, *Nerve Beats* is also the only live document available of Han performing solo at this time, as his early FMP and ICP records are out of print (and decidedly sought after). *Nerve Beats* has been mastered from the radio session original tapes and sports new handmade cover art by Bennink (also an accomplished visual artist) and a free-wheeling period portrait by outstanding photographer Pieter Boersma. Here's Han Bennink alone and at his most expansive, explosive, and wildly imaginative. Hilarious, razor sharp and not to be taken lightly."

**CUYPERS, LEO: *Heavy Days Are Here Again CD* (ATA 207). \$13.00**

"Leo Cuypers, pianist and composer from southern Holland, is one of the great unsung heroes of Dutch creative music — as a bandleader, solo pianist and member of the first incarnation of the Willem Breuker Kollektief. *Heavy Days Are Here Again* was a project that brought Bennink and Breuker (who made the first ICP record, *New Acoustic Swing Duo* together as a twosome back in the 60s) back together after a somewhat fractious split, and reunited Buypers with Breuker as well. Cuypers named the group as an ironic jab at the Ronald Regan 1980 administration's adoption of 'Happy Days Are Here Again' as their campaign music. *Heavy Days* showcases seven playfully lyrical iconoclastic and totally enthralling compositions by Cuypers, and is the only extant CD of Cuypers' music available. It has been meticulously remastered from the original tapes, and is presented with its original LP artwork."

**NACHTLUFT: *Belle View I-IV Reissue CD* (ATA 208). \$13.00**

"Nachtluft was a Zurich-based trio consisting of Gunter Muller on electronic percussion, Jacques Widmer on acoustic percussion, and Andres Bosshard on a unique cassette machine setup (with speakers distributed around the room), and all three musicians on metal. Self-described as 'a project for two drummers and live electronics in an all-over installation,' they formed in 1986, and went on to make this album, one other LP for Unit, and a Japanese CD. For fans of electronic music, noise rock, post-techno, advanced electronica, sound installation, and free improvisation, this record will come as a startling revelation and powerful manifesto on the glory of enormous electroacoustic sound." The following from Jim O'Rourke's liner notes: "It's hard to believe these recordings are almost 15 years old. Even harder, for me, to believe that I've had the record almost that long. Where does the time go? That's a good question: what happened to the time here? Why does it seem to be so assured in it's progression of events, yet seem completely free of the constraints of them? It doesn't have the feel of improvised music, a good sign. In fact, when I first bought the record, I didn't know it was improvised music at all. I threw it on then as I throw it on now, in confusion. This is group sound. Improvising groups that reach this single-mind unity are rare, and they are all puzzling: AMM's *The Crypt* has a picture that makes it impossible to tell how the hell they make their sounds; the back cover of *Music Improvisation Company* looks like they are appearing on Star Search; and now the graphic on the back cover makes me wonder about Nachtluft. They have this extra special awareness of the space they play in (in fact, they've organized concerts happening simultaneously on different continents, on bridges, through satellites). When it comes time for the big collapse the scientists keep talking about, this will be a good last choice for the stereo. Get out your pots and pans."

**GREGORIO, GUILLERMO: *Otra Musica CD* (ATA 209). \$13.00**

"The full title of this landmark collection, *Otra Musica: Tape Music, Fluxus & Free Improvisation in Buenos Aires 1963-70*, says a tremendous amount this overwhelming package in & of itself. Though he has only recently come to international attention through his recordings for Hatart as a leader and with Franz Koglmann, Argentinean clarinetist and alto saxophonist Guillermo Gregorio had a fascinating earlier artistic incarnation in Buenos Aires. Heretofore totally unknown, these recordings bring to light an incredibly sophisticated sound-world of proto-electronica, Fluxus-oriented performance art and very early free improvised music, all from a virtually secret enclave of South American experimentalism. Sixteen tracks, none ever released before, with various groups including Movimiento Música Más, totally free duets with trumpeter Carlos Miralles from '64, an astounding solo alto piece from the same year. Painstakingly researched and lavishly documented, with an in-depth essay by John Corbett, loads of great photos and reproductions of two of Gregorio's 1960s paintings, *Otra Musica: Tape Music, Fluxus & Free Improvisation in Buenos Aires 1963-70* will stand as one of the great archival unearthings of creative music."

**TCHICAI-SCHWEIZER GROUP: *Willi The Pig CD* (ATA 210). \$13.00**

"A tremendous live quartet concert, recorded at the first Willisau Jazz Festival in Switzerland in 1975, *Willi The Pig* features a smoking lineup of Swiss master pianist Irene Schweizer (one of the founding figures of free music in Europe), elemental Danish saxophonist John Tchicai (who co-led the New York Contemporary Five and recorded with Albert Ayler and John Coltrane), German bassist Buschi Niebergall (who appeared on Peter Brötzmann's *Nipples*), and South African drummer Makaya Ntshoko. First released in a hand-silkscreened batch of 500, to commemorate the Swiss festival, this LP has been out of print basically since it was issued, and remains one of the rarest LPs of '70s free jazz. This reissue reproduces the lovely cover, designed by Willisau chief Nicklaus Troxler, in all its

shocking pink and silver glory."

**PETER BROTMANN GROUP: *Fuck De Boere (1968/70) CD (ATA 211). \$14.00***

"Two concert recordings — never before released, mastered from original radio master tapes-by larger groups led by the German saxophone legend Peter Brötzmann. Both recorded by the esteemed Hessischer Rundfunk organization at the Frankfurt Jazz Festival, in 1968 and 1970. Two of the most explosive, rivetting pieces of music ever to come out of the European vaults. First: an unheard alternate version of Brötzmann's groundbreaking *Machine Gun*, this time with a nine piece group (same as the LP, adding tenor saxophonist Gerd Dudek), recorded three months before the BRO/FMP record was made! A beautiful recording, revealing some heretofore obscure aspects of the composition, it's sure to be a favorite for free jazz fans of any stripe. Second: a 40-minute masterpiece from '70, with a large group featuring three tenors, three trombones, no bassist, Fred van Hove on organ (!), Derek Bailey on guitar and Han Bennink and Sven-Ake Johansson on drums. It's a monumental piece, featuring some of the most extreme Bailey on record (sounding at times like Masayumi Takayanagi from five years later), and tremendous interplay between Brötz, Evan Parker and Willem Breuker. Dedicated at the time to South African bassist Johnny Dyani, it's a moving poem on forces of oppression and the idea of resistance. This deluxe package includes a 12-panel foldout booklet designed by Brötzmann, including very personal liner notes by him; two beautiful period photographs (the waft of late '60's freedom off these is utterly exhilarating and undeniable), and the cover photo sports a large Joseph Beuys-like sculpture Peter created during the same period."

**JOHANSSON, SVEN-AKE: *Schlingerland (1972) CD (ATA 212). \$13.00***

"Stockholm, Fall 1972. Sven-Ake Johansson, up to then busy playing and recording with Peter Brötzmann, Alexander von Schlippenbach, Manfred Schoof and other leading figures of continental improvisation, as well as his own lesser-known Moderne Nordeuropäische Dorfmusik, sat down to make one of the world's unique drum documents. Johansson put Schlingerland out himself in a heretofore unseen-by-most-humans edition of several hundred, with a lovely hand-printed cover. Later, Berlin's incendiary stalwart FMP initiated its sister label SAJ by reissuing the LP. It wasn't the first solo free percussion album in Europe — Pierre Favre and Han Bennink beat Johansson by a couple of years. But it is unlike those other percussion-centric records, focused fixatedly on the drumset. Nothing extraneous; no bells or whistles. A poem on polyrhythm. A meditation on varieties of flow and levels of intensity. And the infinite possibilities of the kit."

**SCHLIPPENBACH QUARTET: *Hunting the Snake (1975) CD (ATA 213). \$13.00***

"Astounding 1975 Radio Bremen session from Germany — never before released, by one of the greatest working bands in the history of European improvised music is offered for your consideration on *Hunting The Snake*. How can you lose? This all-star ensemble features Alexander von Schlippenbach on piano, Evan Parker on saxophones, Peter Kowald on bass, and Paul Lovens on drums and singing saw. Though they recorded two great LPs for Germany's historic out-label FMP, the Schlippenbach Quartet has no music available on CD...until now, via John Corbett's Unheard Music Series. A brilliant, previously unreleased 77 minute program from an under-documented powerhouse, in a luscious package featuring a gallery of period portraits by the great Italian photographer Roberto Masotti and a stunning cover painting by the legendary Michael Snow combine to make *Hunting The Snake* an unbeatable package for anyone interested in a peak period from one of the great European music ensembles of all time."

**MCPHEE, JOE: *Trinity CD (ATA 214). \$13.00***

"Trinity represents the second installation in The Unheard Music Series efforts to resurrect Joe McPhee's early '70's work on the CJR label, soon to be completed with *Underground Railroad* and *Pieces Of Light*. This brilliant trio recording of blues inflected out-soul from '73 follows up on hugely successful *Nation Time*, recorded a year later. Originally issued in '73 in an edition of 1000, Trinity has not been available since. John Corbett has remastered Trinity from original tapes; the LP had to be severely compressed to squeeze all the music on to it, but in the digital realm restoration of all the sweet space was possible. Hence, Trinity has never sounded so fantastic! Featured are a long drum and tenor duet section (with McPhee breaking new ground on the horn), and a fantastic piece dedicated to Albert Ayler, with McPhee overdubbed on soprano sax and pocket cornet. Utterly spellbinding."

**THOMAS, LUTHER: *Funky Donkey Vols. 1 & 2 CD (ATA 215). \$13.00***

"Funky Donkey is an ultra-rare document from the Black Artists Group (BAG) archives, led by alto saxophonist Luther Thomas, with a full force free-funk ensemble. UMS Producer John Corbett & Mr. Thomas have also unearthed a second volume of unadulterated Donkey Funk (featuring a long piece written by saxophonist Oliver Lake), which was recorded at same performance, prepared for release but never issued. Finally, almost three decades later, it's available for the first time. These great recordings featuring the Bowie brothers: late-great Art Ensemble of Chicago trumpeter Lester Bowie, and Defunkt-founder/trombonist Joseph Bowie, as well as reed player J.D. Parran (fresh from recording with The Band!) and versatile drummer Charles 'Bobo' Shaw. Out of print for twenty years, *Funky Donkey* delivers massive mid-70s creative sounds; Great Black Music, St. Louis style."

**ROVA SAXOPHONE QUARTET: *As Was CD (ATA 216). \$13.00***

"Simply put, *As Was* is a masterpiece of American creative music. These huge quartet recordings from the band's first incarnation with Andrew Voigt were first issued on Larry Ochs and Henry Kaiser's legendary Metalanguage label in '81, and have never been previously available on CD. Bay Area ROVA continue to make great music; they are the finest, most adventurous saxophone quartet in the biz. This record features some of their most memorable compositions, including the superb, R&B inflected 'Paint Another Take Of The Shootpop,' dedicated to Olivier Messiaen and Otis Redding, and 'Daredevils,' which Larry Ochs describes as '...a little hit of the circus.' *As Was* has been remastered & resequenced from original tapes by Rova's Larry Ochs, UMS has restored the swank original cover to the form it was initially envisioned (when printed for the LP it didn't turn out the way the group wanted it to...). This one record shows how expansive and exciting the sometimes mundane saxophone quartet format can be, when deployed with the right combination of care and spunk."

**MOSLANG-GUHL (VOICE CRACK): *Knack On CD (ATA 217). \$13.00***

From Jim O'Rourke's liner notes...: 'Moslang-Guhl'. You'd be forgiven if you thought it was food. It's not, but they use food. Previous to Voice Crack, Norbert Moslang and Andy Guhl were longhair troublemakers on the European improvising scene, more power to them. Their first record *Deep Voices* (FMP 510) pictured the boys rocking out on a variety of very small percussion and very large reeds. There are 'home-made instruments', not so odd for the time, there was Hugh Davies, Michael Wisznicz even Evan Parker was rockin an oscillator. But somewhere in St. Gallen, Switzerland, these guys were doing their homework. *Knack On* was released in 82, and in the interim, they must have come upon something that sent them on towards their path to Voice Crack. On this record you'll hear them crossing the line, moving past the improv w/electronics sound of the Tony Oxley/Allan Davies, Paul Lovens/Paul Lytton, AMM, MEV etc. axis, jumping headfirst into everyday SOUND."

**ANDERSON, FRED: *Dark Day/Live In Verona (1979) 2CD (ATA 218). \$18.00***

"Fred Anderson made his first visit to Europe, accompanied by his long-term partner, trumpeter Billy Irimfield, in February, 1977. The two Chicagoans appeared as featured guests with Neighbours, an Austrian trio led by pianist Dieter Glawischig, and with that group they recorded the album *Accents* (Musicians Record Company). Anderson toured Europe for the first time with an ensemble of his own a year later including an appearance at the Seventh International New Jazz Festival Moer. The day before they left on that second European sojourn, the Fred Anderson Quartet performed at home in Chicago at the Museum of Contemporary Art, as part of an ongoing series of AACM concerts presented by the museum. The MCA gig was taped and later issued on the tiny Austrian label Message Records. Released in a small batch it rather quickly became the rarest item in Fred Anderson's vinyl discography and has until now been a treasured collector's item heard by only a handful of Anderson fans. In reissuing this LP, we at UMS decided to augment it with an especially hot tape from the ensuing tour of Europe."

**HAAZ & COMPANY: *Unlawful Noise (1976) CD (ATA 219). \$13.00***

"Kees Hazevoet was an integral part of the emerging Amsterdam new jazz scene in the '60s and '70s. The fact that he left the music completely just as it was beginning to receive international attention has no doubt obscured his place among more familiar names? Willem Breuker, Misha Mengelberg, Han Bennink? But in fact he was part of the first wave of free players in Amsterdam, and as the scene solidified he worked with all the major figures there and with many well-known non-Dutch improvisors as well. Long-lost, peaked out free recordings featuring stunning lineup of Kees Hazevoet, Peter Brotzmann, The Bennink Brothers, Johnny Dyani & Louis Moholo. Original LP artwork, new photo, remastered from the original tapes."

**STARSHIP BEER: *Nut Music (1976-88) CD (ATA 220). \$13.00***

"John Corbett's Unheard Music Series presents an outlandish excursion in out-rock, improvised noise & experimental sounds — or as Starship Beer called it, Nut Music — from a great, little-known upstate New York trio, formed at the dawn of the '70s. This Starship was heavily influenced by Captain Beefheart and creative jazz — but concocted its own uniquely demented, completely charming music. The group included well known artist Pat O'Brian (whose work graces the reissue), and music journalist Kevin Whitehead, author of *New Dutch Swing* (Billboard Books) and the jazz authority on NPR Radio's 'Fresh Air.' Our UMS release compiles the entirety of their sole long out-of-print LP, *Nut Music: As Free As The Squirrels*, originally released on the Land Mammal label in a single batch of 1000 in 1979. Also included: almost another entire record's worth of bonus tracks, all previously unreleased, which include the twisted C&W death song '10-4 Big Buddy', plus a later collective improvisation that fans of Japanese noise will definitely need to become intimate with! User Directions: Put 1 pt. Cream & 1 pt. Anthony Braxton in a blender. Add dashes of Kurt Schwitters liberally. Set to puree, and presto: Starship Beer."

**PREHN, TOM: *Tom Prehn Quartet CD (ATA 221). \$13.00***

"Even for very informed fans of avant-garde jazz, Denmark is an awfully remote spot on the map. Among the most interesting (and the most unduly obscure) of the Danish musicians of the period is pianist Tom Prehn. The music on this record is startlingly original. When it was released, *Tom Prehn Quartet* garnered critical attention in the major Danish press, but it didn't manage to make much impact too far outside of its homeland. Nevertheless, decades later it is still a remarkable document, effectively merging jazz energy with characteristics that wouldn't fully emerge in European free music until later in its development. This is original free music of the highest calibre, quite far ahead (or maybe outside) of its time. Certain elements come from the realm of composed music. Indeed, in '67, on the verge of formally finishing his studies, Prehn took lessons in composition from Earle Brown and Witold Lutoslawski, and the importance of the modernist tradition makes itself heard, particularly on Prehn's highly unusual rhythmic study 'Modus Vivendi.' The message of Århus, 1967: four joyous cartographers boldly charting new landscapes, leaving behind a document that should force free music aficionados to rethink familiar maps 34-years later." — John Corbett.

**RA, SUN: *Nuclear War CD (ATA 222). \$13.00***

"Nuclear War stands as one of the great monuments in the latter part of Sun Ra's enormous oeuvre. It's an LP that by all rights should have been one of his breakthroughs, featuring one of the tightest versions of the Philadelphia-era Arkestra in a program that includes an appealing mix of standards and Ra originals. The title track is arguably to the '80s what 'Space Is The Place' was to the '70s. Ra's anthem for the decade, a piece that perfectly reflected certain apocalyptic aspects of his philosophy and his underlying quest for a better future. Ra thought very highly of this recording. He personally approached Columbia Records, certain that it was a winner, and when they didn't opt to issue it he reportedly became depressed and bitter. Eventually, Ra sold the music to an outfit called Y Records. Y was a very interesting British independent label whose catalogue included important post-punk LPs by the Pop Group and the Slits, some outstanding reggae and a couple of records of improvised music. In London at the beginning of the '80s, musical worlds were colliding, and people like Steve Beresford and David Toop actively crossed all kinds of genre borders, confusing rock and dub and jazz and noise. Y Records producer Dick O'Dell first put out 'Nuclear War' as a 12-inch single — the idea of Ra on an extended play disco plate was, in its own way, sheer brilliance! — b/w the glorious June Tyson vehicle 'Sometimes I'm Happy,' and two years later the full record was issued on Y Records in Italy. But the LP never went into full distribution and as a result the few copies that trickled into circulation became some of the rarest entries in Ra's discography."

**GLOBE UNITY ORCHESTRA: *Globe Unity 67/70 CD (ATA 223). \$14.00***

Alexander V. Schlippenbach's historic trans-European free jazz orchestra, featuring Gunter Hampel, Kris Wanders, Gerd Dudek, Willem Breuker, Manfred Schoof, Peter Brötzmann, Albert Mangelsdorff, Peter Kowald, Jaki Liebezeit, Mani Neumeier, Sven-Ake Johansson, etc. The 2 enclosed pieces are previously unreleased German radio broadcasts. "Since the beginning of the 'free jazz era' in 1960 at that time, we played almost exclusively in small groups — I was fascinated by the idea of playing our 'new' music with a large ensemble. The premiere performance, in November 1966 in the Berliner Philharmonik, was a sensational success, because the press outdid themselves equally in extravagant praise and hysterical vituperation. With this, the Globe Unity was founded and began its career, which lasted more than twenty years. The compositions presented on this CD originated in radio commissions for the Donauechingen Tage für Neue Musik ('Globe Unity 67') and for the Berliner Jazztage ('Globe Unity 70'). The 67 piece is based on the systematic application and expansion of the procedures already used in Globe Unity 66. In this respect, 'Globe Unity 70' is determined more by aleatorics and by semantic information for the players." — Alexander V. Schlippenbach

**HONSINGER, STEVE BERESFORD, DAVID TOOP & TOSHINORI KONDO, TRISTAN: *Double Indemnity/Limitation Of Life CD (ATA 224). \$13.00***

"Two classic Y records reissued on the Unheard Music Series; hardcore improvised music by



Beresford (Slits, Premiere U.K. Jounalisto), Honsinger (cellist extraordinaire), Toop (experimental Genius/author) & Kondo (Japanese impro legend)." Originally released in 1980/81, never reissued before. With bonus tracks, new liner notes by Beresford.

**THORNTON, CLIFFORD: *Freedom & Unity* CD (ATA 225). \$13.00**

Beautifully melodic soul jazz sessions from '67, featuring Coltrane Quartet's Jimmy Garrison on bass. Joe McPhee's first appearance on LP, prior to his own quartet's release in 1969. Includes 2 previously unheard/unissued bonus tracks from Joe McPhee's personal archive. Original liner notes by Ornette Coleman & Archie Shepp! "Clifford Thornton should be one of the best-known figures of the free jazz era. That he has lapsed into relative obscurity stands as a testament to the way that the availability of recordings shapes our sense of history. A brass player in a world of saxophonists, he recorded a handful of fantastic records under his own name for BYG, America and JCOA. He was an outspokenly political person in a politically charged atmosphere (in 1970, he was barred entry into France on suspicion of being a Black Panther), and he was an independent record company owner. Third World Records, on which he issued *Freedom & Unity* and later *Communications* (1972), was his own label."

**MCPHEE, JOE: *Underground Railroad/Live At Holy Cross Monastery* 2CD (ATA 226). \$18.00**

"*Underground Railroad* is Joe McPhee's first record. It was recorded at Holy Cross Monastery in West Park, New York, in April 1969, and issued promptly as the first release on Craig Johnson's CJR label. Only 500 copies of the LP were manufactured and it was never reprinted." Third installment of UMS's complete CJR Joe McPhee recordings.

**THOMAS, LUTHER: *Banana: The Lost Session* CD (ATA 227). \$13.00**

"Two master tapes from an unreleased session were discovered during the remastering of Funky Donkey, the 1973 Human Arts Ensemble record reissued by Unheard Music Series. These recordings had been mislabeled and looked almost identical to the Funky Donkey tapes, but in fact they turned out to be a lost session from roughly the same time. The group's personnel was subsequently identified by Luther Thomas: Thomas- alto saxophone, piano, slide whistle, finger chimes; James Marshall- alto, tenor & soprano saxophones, flutes, small instruments; Abdullah Yakub- alto horn, small instruments; Carol Marshall- voice, accordion, small instruments; Charles Bobo Shaw- drums. Clearly intended for release as an LP, perhaps, the tapes included verbally slated track titles. The entire session is presented here, including an outtake of one track."

**CHRISTMAN/MULLER/SMITH/STILLWILLIAMS: *White Earth Streak* CD (ATA 228). \$13.00**

"Trans was short for 'Transcendprovisation.' Davey Williams expanded on the concept in a letter reprinted in the 1977 issue of *Bells*: 'The point to me is how the music composes itself. The only function of me the musician is to bring it out as faithfully and as clearly as possible.... Perhaps more important is the practice of being in tune with the music itself as it comes out, being right in the middle of it (faithful transposition of thought to sound, unconscious) at the same time being at a distance from it, being able to follow the changes in direction, sensing the endings when they appear, etc.... We appreciate the phenomena, and invite them subconsciously....' Stunning surrealistic outmusic Transmuseq label reissue on John Corbett's Unheard Music Series. Gorgeous collage cover by Dorah Lee Rosen."

**VAN HOVE, FRED: *Complete Vogel Recordings (1972-74) 2CD (ATA 229). \$18.00***

"In the early '70s, Belgian improviser Fred Van Hove released three LPs on the Vogel label. These recordings, issued in very small quantities, have become some of the most sought-after and difficult to find items in the canon of European improvised music. Even some of the hardest-digging vinyl freaks haven't heard of these treasures- let alone own them. Compiling the two solo Vogel records (*Fred Van Hove* and *Live At The University*) and one record of duets with tenor saxophonist Cel Overberghe (*Een Tweede Vogel*), as well as an even rarer 7-inch 45 by Van Hove and Overberghe, *Complete Vogel Recordings* offers a rare document of one of the greatest pianists in free music from a particularly fertile period in his career. In addition to the tenor/piano duets, the record with Overberghe includes some musique concrete and overdubbed parts, with the saxophonist on bass and drums and Van Hove on organ; *Live At The University* features Van Hove on conventional piano, but also performing his special prepared piano improvisation with ping-pong balls on the strings."

**PETER BROTMANN GROUP: *For Adolphe Sax* CD (ATA 230). \$14.00**

"At last, the reissue of German saxophonist Peter Brötzmann's long out-of-print first record, one of the most auspicious debuts of free music, and a trenchant tribute to the inventor of the saxophone. *For Adolphe Sax* is a roundhouse punch of European free jazz, delivered in 1967 by the saxophonist's first classic trio featuring drummer Sven-Ake Johansson and bassist Peter Kowald. Initially issued in a tiny private run on Brötzmann's own BRO label — silkscreened cover designed by Brötzmann, with hand-stamped inner record labels — it was later reissued on FMP as one of the earliest in the Berlin-based label's extensive, essential catalogue. The Unheard Music Series has lovingly remastered *For Adolphe Sax* from the original tapes, and the package includes a plump gallery of period photos from Brötzmann's personal collection. In addition to the original music, the CD is augmented by a never-released nine-minute track, recorded in the studios of Radio Bremen, which adds Belgian pianist Fred van Hove to the trio; in a way, this group give a hint of the transition from Brötzmann's initial threesome with Johansson and Kowald to the next working trio with Van Hove and drummer Han Bennink."

**VON SCHLIPPENBACH, ALEXANDER: *The Living Music* CD (ATA 231). \$13.00**

"In the third week of April, 1969, pianist Alexander von Schlippenbach took a seven-piece ensemble comprised of German, Dutch and British musicians into Conny Plank's Rhenus Studio in Godorf, near Köln. When the day was over, two separate LPs had been completed. Saxophonist Peter Brötzmann used the session to record enough material by a quartet (Brötzmann, bassist Buschi Niebergall, drummer Han Bennink and pianist Fred Van Hove, the latter of whom did not appear with the Schlippenbach band) for side-two of *Nipples*. Earlier in the afternoon, Schlippenbach and his full band of accomplices recorded the entirety of *The Living Music*. Schlippenbach initially issued the album on his own Quasar label. In spirit as well as name, 'living music' was an integral part of the early years of FMP. Schlippenbach's *The Living Music* remains one of the most glorious, if also one of the least well known, of the label's adopted children."

**SCHOOF, MANFRED: *European Echoes* CD (ATA 232). \$13.00**

"During the mid-60s, trumpet and cornet player Manfred Schoof led one of the most important ensembles in German jazz, a quintet with pianist Alexander von Schlippenbach- composer of many of the group's pieces -saxophonist Gerd Dudek, bassist Buschi Niebergall, and drummer Jacky Liebezit (later augmented by second drummer Sven-Ake Johansson). In '66, Schlippenbach conceived of the Globe Unity Orchestra as a meeting point for this quintet and the Peter Brötzmann Trio. Three years later, after the quintet had split up, Schoof himself convened a large ensemble for a radio project in Bremen. This orchestra drew its lineup from the increasingly interconnected web of the European free scene: members of the quintet (Dudek, Niebergall, Schlippenbach); Brötzmann and his new trio with drummer Han Bennink and pianist Fred Van Hove; the constituent members of drummer Pierre Favre's

ensembles (including bassist Peter Kowald and pianist Irene Schweizer); their sometime associate Evan Parker and his countrymen Paul Rutherford and Derek Bailey; and fellow trumpeters Enrico Rava and Hugh Steinmetz from Italy and Denmark respectively. The resulting piece reveals in doubled and tripled instruments- how unusual, especially, to have three pianists in a group like this, not to mention three trumpets, three tenors and three bassists. Echoes across Europe (Germany, Holland, England, Belgium, Switzerland, Italy, Scandinavia), the resounding impact of new jazz and improvised music as it travels from country to country, region to region, scene to scene. A tape of the performance soon became the material for the debut of a new label based in Berlin: Free Music Production."

**BROTMANN/BENNINK/VAN HOVE: *Balls* CD (ATA 233). \$14.00**

"Reissue of the legendary FMP label's second-ever release: *Balls*, waxed by Peter Brötzmann, Han Bennink & Fred Van Hove — the essential recording by one of the most influential free music trios of all time. The classic studio session originally tracked in 1970 for FMP has been augmented with two substantive, previously unheard & unissued tracks from the period. *Balls* is the first album to be reissued by this famed trio, documenting some of their most spectacularly physical efforts during their history together. In short, *Balls* has it all: Peter Brötzmann's blistering tenor squal, Han Bennink's limitless über-kit world of sound, and Fred Van Hove's ceaselessly inventive keys created unquestionably one of the definitive jazz recordings of the 1970's."

**HAZEVOET, KES: *Pleasure* CD (ATA 234CD). \$13.00**

"The second release for Kees 'Haazz' Hazevoet on John Corbett's Unheard Music Series; piano/sax/drum trio recordings featuring Louis Moholo. Moholo, Wanders and Hazevoet coalesced into a terrific free jazz quartet. Their repertoire included terse themes by Hazevoet, and the playing is propelled by Moholo's mighty drumming — a South African amplification of some of the wave-like energy-field ideas Sonny Murray had pioneered — coupled with Hazevoet's walloping piano. *Pleasure* was issued in an unusually small batch — 250 copies, each with a handsilkscreened cover — but a few made their way into journalists' hands and garnered some glowing reviews, which made the prospect of continued work favorable."

**SCHIANO, MARIO: *On The Waiting-List* CD (ATA 235CD). \$13.00**

"The legendary 'godfather of free music' offers his finest album on John Corbett's Unheard Music Series; ultra-rare Italian answer to the Art Ensemble of Chicago, recorded in Rome 1973. Mario Schiano is one of the founding figures of free music in Italy, an intense and often uproariously funny alto saxophonist, bandleader and high-conceptualist who has been spreading his own postmodern eclecticism since the early '60s. Later in that decade, Schiano co-founded Gruppo Romano Free Jazz, and he's been the Godfather of free music in Italy ever since. Recorded in Rome in 1973, *On The Waiting-List* is one of the rarest items in Schiano's extensive — and by-and-large impossible to find — discography. Originally released on the King Universal label, from Naples, and produced by Toni Cosenza, it is virtually unknown outside of its homeland (mighty obscure there, too...). An outstanding creative jazz outing, the record features Schiano on alto as well as organ and voice (on the extra-outré track 'All It Takes'), with other luminaries of the Italian jazz scene."

**BROTMANN GROUP, PETER: *More Nipples* (1969) CD (ATA 236). \$14.00**

"One of the great archaeological finds of recent years: Three lost tracks from the *Nipples* sessions. Dateline: Germany, 1969. The legendary lineup: Peter Brötzmann and Evan Parker (saxophones), Derek Bailey (guitar), Fred Van Hove (piano), Buschi Niebergall (bass), Han Bennink (drums). Over the course of two long studio sessions, Peter Brötzmann assembled one of the masterpieces of free jazz from Europe, *Nipples*, which was reissued by the Unheard Music Series in 2000. Brötzmann has always mentioned more material, but thought it had been discarded long ago. But in 2002, FMP founder Jost Gebers discovered a reel of material, recorded by both the quartet (without Bailey and Parker) and sextet incarnations, in the FMP archive. Here, then, for the first time, is an entire record's worth of alternate pieces, including a sextet blowout featuring Parker on soprano saxophone and Bailey's guitar much more up-front than on the original LP, and two fantastic quartet pieces."

**RA & HIS ARKESTRA, SUN: *Music From Tomorrow's World* CD (ATA 237). \$14.00**

Completely unissued, much-speculated material from their 1960 Chicago-based era. "If the Wonder Inn recordings have been much speculated over during the four decades since they were made, a studio date from someplace called Majestic Hall rings only very distant bells, even for those who played on it. Majestic Hall was a fantastic session, with a slightly larger octet incarnation of the Arkestra, including Cohran on cornet, Gilmore again in gorgeous form, Marshall Allen and two other saxophonists: Gene Easton on alto and Ronald Wilson on baritone. Drummer Robert Barry is explosive on the latter track, and as with the Wonder Inn tracks, bassist Ronnie Boykins was the Arkestra's unflinching rudder. Behind it all looms the creative fireball named Sun Ra, concocting ceaselessly creative intros, comping imaginatively, or going without horns on the fragment of 'Interstellar Lo-Ways' that closes the disc. Here are two late-breaking installations from a single season in the story of Sun Ra's Chicago period, each focused on a different aspect of his concept. The Wonder Inn: Arkestra in motion, as part of the community, engaging the underground jazz intelligentsia on the south side. Majestic Hall: the grand scale of Ra's compositional and arranging genius, the heroic efforts of his band. Yet a couple more key pieces in the big puzzle that is Sun Ra's master-oeuvre."

**GRUNTZ, GEORGE: *Mental Cruelty* (The 1960 Jazz soundtrack) CD (ATA 238). \$13.00**

"In 1960, an astonishing jazz ensemble was convened by Swiss pianist George Gruntz to create a soundtrack for the Hannes Schmidhauser film *Mental Cruelty*. The group included bebop innovator Kenny 'Klook' Clarke on drums and Belgian saxophonist Barney Wilen, two of the most swinging and sensitive musicians on the planet. Though the dark, lyrical, mysterious soundtrack was initially released on a 10-inch EP, legal difficulties led to its being recalled, and the few copies that were sold became incredibly valuable collectors items. Now, for the first time, the session is issued in its full glory, including several previously unreleased tracks. One of the rarest European jazz records (only 100 copies on planet earth)."

**ALTERATIONS: *Voila Enough!* (1979-81) CD (ATA 239). \$13.00**

"Alterations was one of the premier British improvising groups of the 1970s. Comprised of four omnivorous multi-instrumentalists — Steve Beresford, David Toop, Terry Day and Peter Cusack — they represented an important crossing zone between abstraction and pop, incorporating elements of punk, indigenous musics and hip-hop (Toop wrote the influential study *Rap Attack*, as well as his more recent book *Ocean Of Sound* into their romping free play. Compiled and exhaustively annotated by Toop, *Voila Enough!* consists of previously unreleased music from '79-'81, packaged with a gallery of unpublished photos by Gerard Rouy."

**VON SCHLIPPENBACH TRIO, ALEXANDER: *Pakistani Pomade* (1972) CD (ATA 240). \$14.00**

"Finally reissued after decades of being inobtainable, one of the milestones of improvised

music. Recorded in 1972, **Pakistani Pomade** is the debut outing by the longest standing free music ensemble in Europe, the Schlippenbach Trio — together pianist Schlippenbach, saxophonist Evan Parker and drummer Paul Lovens continue to rock the world of improvisation today. Asked about his favorite recordings among those he's made, Parker has long referred to this gem, and now everyone can hear exactly why. A powerhouse, full of the group's trademark detail but also packing considerable free jazz punch, the record contains a variety of tracks, from short experimental sound pieces to epic firestorms, all featuring the early mature work of master percussionist Lovens. As part of the Unheard Music Series' FMP Archive Edition, **Pakistani Pomade** was remastered from the original tapes by FMP founder Jost Gebers. The UMS reissue also augments the original session with more than 20 minutes of new material that was thought lost, but recently unearthed."

**DODDS, BABY: Talking and Drum Solos CD (ATA 241 CD). \$14.00**

"One of the most important pieces of vinyl ever waxed, **Talking and Drum Solos** is the first recorded album of drum solos — by one of the great pioneers of jazz percussion: Warren 'Baby' Dodds. A mainstay of the early Chicago jazz scene alongside his brother, clarinetist Johnny Dodds — and inspiration to countless jazz trapezes (including Han Bennink — who has cited **Talking** as his favorite record), this endlessly inventive original was born in the Big Easy in 1898. Dodds made his mark in the mid-30s, peaking as the featured artist at a 1946 Carnegie Hall Pops Concert. The cornerstone of our remastered UMS reissue is Dodds' rare 1946 Folkways Records 10", featuring him playing and (true to the title) talking about drumming styles of the early jazz era, as recorded by the legendary Mose Asch. Also assembled here for your infotainment & contextual purposes are twenty bonus tracks from Folkways Records' **Country Brass Bands Of The South, Volume One.**"

**BRÖTZMANN, PETER: The Inexplicable Flyswatter (Works On Paper: 1959-64)) Book w/CD (ATA 242). \$34.00**

48 pages, square paperbound, many color plates, with CD. "Peter Brötzmann is best known as one of the founders of European improvised music and one of the most powerful and original jazz saxophonists of the post-60's era, but in fact began his creative life as a painter and even established ties with members of the Fluxus movement, primarily Nam June Paik. With a burgeoning career in music, Brötzmann's artwork has been kept a private activity over the years, with infrequent exhibitions and graphic design work done for album covers and posters. In late 2002, the first major retrospective of Brötzmann's visual art was finally mounted at Ystad Konstmuseum in Sweden. Curated by John Corbett, in collaboration with the artist, the first North American exhibition of Brötzmann's visual art, **The Inexplicable Flyswatter**, follows up on the Swedish retrospective, focusing on a set of pieces that were left out of that show. The primary subject of the exhibition is a set of over 50 works on paper (paintings, collages, lithographs) created over a four year period, more than half of which focus on a common, peculiar image: the flyswatter. This 48-page four-color catalog contains nearly 50 reproductions of Brötzmann's work, including most of the pieces in the exhibition, as well as a dozen previously unseen photographs from the period, which include images of Brötzmann demonstrating some of Paik's installation pieces in 1963. An in-depth essay by Corbett sets the context for Brötzmann's work and explores the transitional period of the early '60s, when Brötzmann shifted his focus from being a visual artist to being a musician. Two interviews with Brötzmann are included, one from 2002 (concerning the relationship between his art and his music) and an incredibly rare archival interview from 1965 (concerning his music). An audio version of the early interview is included in the catalog, along with two previously unknown quartet musical recordings (also featuring bassist Peter Kowald in his earliest recording yet released), predating the earliest Brötzmann music yet publicly available by two years. The percolating rhythm section brings out a heretofore unheard postbop aspect of young Brötzmann. The package's enhanced CD features three films as well, all from the early '60s, shot and edited by early Brötzmann colleague Manfred Montwé. Two of these short silent films feature Brötzmann's trio in '64, with beautiful hand coloring and distortion of the film by Montwé, while the other film is an incredibly important, previously unknown document of a major Fluxus festival in Amsterdam in 1963, which features Brötzmann alongside Fluxus founder George Maciunas, Emmett Williams, Tomas Schmit and others. **The Inexplicable Flyswatter** is a must-have for anyone remotely interested in Herr Brötzmann, free music, or the Fluxus Movement."

**RA, SUN: Spaceship Lullaby CD (ATA 243 CD). \$14.00**

"Ever-ready to delve into some serious sonic archeology, The Unheard Music Series is proud to bring to light a compelling and particularly obscure facet of Sun Ra's Chicago activities from the mid-1950's: a collection entitled **Spaceship Lullaby**, featuring Ra's work with several vocal ensembles from the period. Although similar musings had heretofore been heard only on the rare 7"s compiled on **The Singles** (Evidence), **Spaceship Lullaby** presents a full CD's worth of unreleased material, including songs by Nu Sounds & The Cosmic Rays, plus a previously unknown duo-wop group known as The Lintels — each singing popular tunes of the day. Strange, wonderful — and even hilarious in places — this is pop music as only Ra could envision it, featuring him on piano along with the great Robert Barry on drums; on a few select tracks, the Arkestra is even backing The Cosmic Rays. Included here for your enjoyment and edification are two songs (the glorious title track & 'Chicago U.S.A.'), which were known to exist but thought to be lost forever — as well as 35 (!) other tracks."

**BRÖTZMANN/BENNINK/VAN HOVE: FMP 130 CD (ATA 244). \$14.00**

"Long hailed as one of the great powerhouse groups of European free jazz — hear, for example, their gutwrenching 1970 debut **Balls** — the trio of German saxophonist Peter Brötzmann, Belgian pianist Fred Van Hove and Dutch percussionist Han Bennink waxed this (arguably their greatest) LP in a Bremen studio in 1973. Unlike other, more sprawling documents of the threesome, the self-titled record, now lovingly referred to by fans as its catalogue number, **FMP 130** shows the breadth of moods and materials open to the group in a set of concise, powerful statements. Listen to Van Hove's masterful celeste, Brötzmann's bottomless bass saxophone and Bennink's unlimited well of junk percussion. Short tracks, a wide range of instruments, crisp German studio recording, and the classic cover with Brötzmann's distressed b&w photos, **FMP 130** is a proud addition to the growing FMP Archive Edition."

**MOHOLO/STABBINS/TIPPETT: Tern CD (ATA 245). \$13.00**

"Dateline - Berlin, 1982: Recorded in concert during Free Music Production's 'Total Music Meeting', **Tern** is the only document of this stunning, UK-focused trio. Hero to fans of free music and progressive rock alike, pianist Keith Tippett is a leading light of British new jazz and free improvisation, and he was also a member of classic mid-70s incarnations of King Crimson. South African drummer Louis Moholo (based for years in London) and the criminally overlooked soprano (and tenor) man Larry Stabbins (longterm saxophonist in the group Working Week and inscrutable improviser on the British scene), joined forces with Tippett for this glorious evening of in-depth interplay, originally released as a 2-LP set on the FMP sister-label SAJ."

**BRÖTZMANN CLARINET PROJECT, PETER: Berlin Djungle CD (ATA 246CD). \$14.00**

"At JazzFest Berlin in 1984, Peter Brötzmann convened a once-in-a-lifetime ensemble, aiming

to put a spotlight on the clarinet. The six (!) hand-picked clarinetists — not all of them always thought of as clarinetists — constitute one of the great 'strange bedfellows' groupings of all time. Simply to hear Brötzmann and John Zorn on the same stage requires quite an imagination (and this is the only such recording), but add to that the stupendous British jazzman Tony Coe (well known as the tenor saxophonist on Mancini's 'Pink Panther'), East German Ernst-Ludwig Petrowsky, French sophisticate Louis Slavis and Lower Eastsider J.D. Parran, and you've got quite a volatile cocktail. Sit them atop Cecil Taylor's rhythm section, Tony Oxley on drums and William Parker on bass, and add Toshinori Kondo (of Die Like a Dog fame) on trumpet, Johannes Bauer and Alan Tomlinson on trombones, and the lineup is unstoppable. The Brötzmann Clarinet Project performs a single, lengthy score by Brötzmann, and the results are as sensitive and poetic as they are incendiary, as befits the black wooden horn. Remastered from the original tapes, with Brötzmann's original cover design, **Berlin Djungle** is proudly presented as part of the FMP Archive Edition."

**DUDEK/NIEBERGALL/VESALA: Open CD (ATA 247CD). \$13.00**

"Berlin, 1977: three masters of European free music convened for a triumvirate summit. Finnish drummer Edward Vesala, known in later years for his fiery big-band outings on ECM, was one of the pioneers of free jazz in Scandinavia, a tremendously sensitive percussionist and highly inventive kitsman who passed away 1999. Buschi Niebergall also died much too young (in the '80s), but he was a key bassist in the emergent German free jazz scene, playing with Peter Brötzmann, Manfred Schoof, Alex Schlippenbach, and many others. His German colleague, Gerd Dudek (here playing not only tenor sax, but also flutes and soprano saxophone), is a quiet hero of German jazz, a transitional figure on the cusp of free music with the Manfred Schoof Quintet in the mid-60s. He's sometimes compared to Clifford Jordan, a reference that makes sense, but he's also as wide open as the title of this great record suggests. This entry in the FMP Archive Edition, never before on CD, was remastered from the original tapes, with the original cover art. A little-known gem gets the polishing it deserves."

**FOETUS INC.: Male DVD (ATA 2736 DVD). \$20.00**

"Recorded over several shows at legendary venues such as New York's CBGB & Chicago's Cabaret Metro in late 1990s, the **Male** DVD shows Foetus ripping through songs old and new, plus a few fun surprises along the way. This recording packs all the brutal, unrelenting punch and atmosphere of Foetus' studio work, while the band itself avoids slouching at any and all points. 75 minutes of CD quality live Foetus magic. The Foetus all-star big band includes members of Swans, Prong & Cop Shoot Cop." 75 min., NTSC all-region; 5.1 surround sound.

**RA & HIS ARKESTRA, SUN: The Cry of Jazz DVD (ATA 2865 DVD). \$20.00**

"Filmed in Chicago, finished in 1959, the **Cry of Jazz** is filmmaker, composer and arranger Edward O. Bland's polemical essay on the politics of music and race, a forecast of what he called 'the death of jazz.' A landmark moment in black film, foreseeing the civil unrest of subsequent decades, it also features the only known footage of visionary pianist Sun Ra from his beloved Chicago period. Ample images of tenor saxophonist John Gilmore and the rest of Ra's Arkestra in Windy City nightclubs, all shot in glorious black & white. Rarely seen in cinemas, this is the first commercial release of the **Cry of Jazz**, transferred from a pristine print and featuring an otherwise unreleased Arkestral soundtrack." Region Zero; 35 min., 5.1 surround sound.

**BRANCA: Symphony Nos. 8 & 10 Live at the Kitchen DVD (ATA 4378 DVD). \$20.00**

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

**O.S.T.: DUTCH HARBOR: Where The Sea Breaks Its Back VHS (ATV 039). \$18.00**

"Dutch Harbor, located on Unalaska Island in the Aleutian Chain, has long been considered untamed territory...as far west as one could go, a place comprised of the harshest elements & hearty fishermen, with only the most minimal law & order. Now however, Dutch Harbor is a community in transition, as one of the last true bastions of frontierism becomes civilized by encroaching commercialization. Paved roads & fast food may soon become the norm in a place once known for rugged individualism & lawlessness. In winter '95, filmmakers Braden King & Laura Moya headed north to capture the essence of life in Dutch Harbor, loaded up with gear and prepared to face the same extreme climate to bring the story of **Dutch Harbor: Where The Sea Breaks Its Back** to filmic life. The soundtrack, released in spring '97 on Atavistic, provides a perfectly austere foil for King & Moya's beautifully icy, black & white pictures." Music performed by the Boxhead Ensemble (David Grubbs, Jim O'Rourke, Rick Rizzo, Ken Vandermark, Charles Kim, Douglas McCombs, etc.).

**ATC (GERMANY):**

**REPEAT ORCHESTRA: Themes From Repeat CD (ATC 008 CD). \$15.00**

"Repeat Orchestra (aka Antonelli Electr.) On **Themes from Repeat** Stefan Schwander presents the purest form of his Electronic Soul, live-performance, orchestral, deep house. In a post-modern manner, **Themes from Repeat** operates opposite to the standard sampling clichés of 'cc' houstunes that we hear on each and every street corner these days. Repeat Orchestra is a one-man-band, who likes to express his 'personal soul' in music by bringing deep chords, live-played strings and repetitive moments together in his music. The result is a warm and wonderfully musical expression on the dancefloor and in the living room. Repeat Orchestra's album **Themes from Repeat** features the most outstanding tracks (plus one additional exclusive and unreleased track) from his previous four 12" releases. All four singles were extremely well-received by DJ's and journalists all over the world. **Themes from Repeat** combines soulful music, within a minimal music context with a bit of pop for both entertaining and elevation."

**ATCO (GERMANY):**

**DR. JOHN: Babylon CD (ATCO 80438). \$15.00**

As with his classic debut, **Gris Gris**, the 2nd Dr. John album is not available on CD in the US, but here is a mid-line German pressing. Originally released by Atlantic/Atco in 1969, this is a primitively crafted blend of tranced-out low-key psychedelic rock, rippling jazz-like ambience and Southern-core character. The echo-max space-jazz breakdown in the "Twilight Zone" track is really especially exquisite. A fine overall advancement on the tribal psychosis of **Gris Gris**.

**ATMA (CANADA):**

**RILEY, TERRY: In C CD (ATMA 22251). \$15.00**

"In C has been around for more than half my lifetime and is arguably the most performed piece of contemporary music in existence. I have had to live happily with its blessings and its curses even though its creation on a Spring night of 1964 took only a few hours to pen.

There have been several diverse takes on this set of 53 patterns. The psychedelic innocence that gave birth to this music has long since dissolved into cyberworlds that rule the double 00s and yet it has somehow survived. It has not only survived but flourished as an anthem of triumph in this fantasia directed by Walter Boudreau, with SMCQ and Raoul Duguay (recorded live in 1997). This is a brilliant conception, I only wish I had thought of it myself." — Terry Riley. Pieces performed: Riley: *In C* (1964), Donald Steven: *Straight on Till Morning* (1985), Michel-Georges Brégent: *Atlantide (extraits)* (1985).

**ATOC:****TOUCH OF CLASS: Sucks! CD (ATOC 9001CD). \$16.00**

"A Touch Of Class Sucks! is a multi-artist album of production and mixes by the two N.Y. based artists Oliver Stumm and Dominique Clausen aka A Touch Of Class released on their own label imprint ATOC Recordings. Bored with easy assembled lifestyles, magazine hype and industry compromises they've decided to create their own platform thus keeping total independence and control. They use the name A Touch Of Class as an umbrella for all their activities and interests such as music production, artwork, design of their website, their record label or creating their own installations and events. With educational backgrounds ranging from visual design to mathematics the two concentrate on product development and high craftsmanship rather than publicity hype and conventional marketing strategies." Artists: Scissor Sisters, A.R.E. Weapons, Manuel Mind & Valentino Tomasi, Hi Fi Serious, Klein & MBO, The Ones, Waldorf, The Fox, A Touch of Class, Secret Weapons, Pop Deluxe.

**TOUCH OF CLASS: Sucks! 2LP (ATOC 9001LP). \$14.00**  
Double LP version, gatefold sleeve.

**ATOMIC RECORDINGS (BELGIUM):****CATHARS: Early Bells + Voices LP (ATOMIC 06). \$11.00**

"Timely LP of post-UVS/pre-Kyrie Eleison recordings (1996-1997) from our man in New York, Kurt Ralske, resident heir to live systems/computer-music myth (sticker, visible on the back of the laptop during concerts, reads: 'Actual Live Performance'), now dev-titan for the NATO video processing environ (but not party to its integer-poetry spouting progenitor, lest rumours lie). Nasty comparisons to Oval made in recent years (attributed to the rise of 2nd/3rd gen 'glitch' artists with which to be lumped) can be traced to far later sound-sets than these, more concerned with the hushed cathedral ambience/ghost voices of yonder (as in Medieval yonder) than anything remotely plunderphonic. A gorgeous statement; one of the more perfect Sunday comedowns (in lieu of worship proper) in an impossibly purple sleeve. Great." — Hrvatski.

**ATTACK GOLD (UK):****VA: Roots - People - Music CD (ATTACK 004CD). \$14.00**

"Another fantastic mid-price collection of Bunny Lee mid/late 70's gems. Featuring Leroy Smart, I Roy, Johnny Clarke, Max Romeo, Ken Boothe, Horace Andy, Jah Stitch, Barry Brown, Linval Thompson, Cornel Campbell, Dillinger, and Jackie Edwards."

**VA: Roots People Music Vol. 2 CD (ATTACK 007CD). \$14.00**

Nice mid-price selection of prime Bunny Lee mid/late 70's slices. Featuring Johnny Clarke, Ronnie Davis, Jah Stitch, Barry Brown, Paragons, Linval Thompson, Horace Andy and Dillinger.

**MITTOO, JACKIE: Drum Song LP (ATTACK 008LP). \$14.00**  
LP version.

**MITTOO, JACKIE: Drum Song CD (ATTACK 009CD). \$16.00**

"Crucial mid-70's a Bunny Lee — produced set from Mid/One keyboard player and arranger. Tracks include: 'Darker Shade Of Black', 'Big Bad Organ', 'Hot Milk', 'Big Man', 'Execution', 'Jump The Fence', 'Champion Of Arena', 'Rockers Delight' and many, many more, including the title track."

**AU GO GO (AUSTRALIA):****VENOM P. STINGER: Waiting Room CD5 (ANDA 137). \$4.00**

Warehouse leftovers of this four-track EP from 1991 Features Mick Turner & Jim White (pre-Dirty Three). Formed in 1985, this was their 4th release overall, following such classics as: *Meet My Friend Venom LP*, *"Walking About/26 mg" 7"*, & *Whats Yours Is Mine LP*. Didn't sell at all locally (they are universally hated in their ready to be bombed homeland), so we were handed some of these at a low price.

**AUDIKA RECORDS:****RUSSELL, ARTHUR: Calling Out of Context CD (AU 1001CD). \$14.50**

"When Arthur Russell died in 1992 he left an overwhelming archive of over a 1000 tapes that reveal the sublime genius of one of the most important musicians of the last 25 years. As a cellist, songwriter, composer, and disco visionary Arthur Russell consistently blurred the lines of our expectations of what pop music could be. Originally from Iowa, Arthur travelled west in 1970 to study Indian classical composition with Ali Akbar Khan, befriended Allen Ginsberg, performed with Alice Coltrane, and then moved to New York in 1973 to study at the Manhattan School of Music. Quickly gravitating to the then burgeoning downtown scene, Arthur wrote and performed his minimal compositions (captured on *Instrumentals* and *Tower Of Meaning*. Both to be re-issued by Audika) and collaborated with a who's who of some of New York's most influential artists including Rhy's Chatham, Ernie Brooks, David Byrne, Phillip Glass, Laurie Anderson, Jon Gibson, Robert Wilson, Christian Wolff, John Cage, Arnold Dreyblatt, and Phill Niblock. It then changed by a mere accident. Simply, he went to a disco. Inspired by the sonic repetition and sense of community, Arthur wrote and recorded some of the most important records of the disco era including 'Kiss Me Again', 'Is It All Over My Face', and co-founded Sleeping Bag Records with partner Will Socolov releasing 'Go Bang' and the album *24-24 Music*. In 2002 Audika Records entered into an exclusive licensing agreement with the estate of Arthur Russell to issue previously unreleased and out of print material from Arthur's vast archive. The first album *Calling Out Of Context*, features 12 previously unreleased tracks recorded during Arthur's prime years 1985-90. The material is drawn from *Corn*, an album that was completed in 1985 but never released, and an abandoned album recorded for Rough Trade as Arthur had become ill. Many of these tracks show hidden sides of Arthur's talent and underline the loss of his great potential. Contrary by nature, Arthur's spontaneous reaction and altered perception to his environment produced music that remains challenging and contemporary. Arthur's open hearted attitude to music was far ahead of it's time, and now that time is ours."

**RUSSELL, ARTHUR: Calling Out of Context 2LP (AU 1001LP). \$21.00**  
Limited Edition double vinyl set with 16 page booklet.

**AUDIO NL (NETHERLANDS):****DEUPREE, TAYLOR: Focux 12" (AUDNL 006). \$9.00**

"Straight (i.e. non-conceptual/perceptual/microsound/lowercase/etc ...) techno 4 tracker from this 12k-aligned/helming artist, full on resonant kick and mid range bleepage abound. A certain favorable rhythmic aptitude prevails throughout." — Hrvatski.

**GOEM: ems eenlems twee 12" (AUDNL 007). \$9.00**

"Two tracks (one rather rumby, the other buzzy/pulse) from the trio of Frans de Waard, Roel Meelkop, and Peter Duimelinks. This stuff barely moves, most will doubt it's even music at that. Out memes Meme. Test your perception(s) of 'composition' and/or 'value'..." — Hrvatski. "ems een" originates from music made by Muslimgauze.

**AUCH: Krautrock 12" (AUDNL 009). \$9.00**

"Cool follow-up to the Force Inc. album *Kiss Tomorrow Goodbye*; smart, elegant minimal techno." Produced by Ekkehard Ehlers.

**MENS, RADBOUD: Mixdown NL 12" (AUDNL 010). \$9.00**

"Fragile click techno patterns by this Staalplaat artist. Advanced tools!"

**DEUPREE, TAYLOR: Tokei 12" (AUDNL 013). \$9.00**

"Second EP by the 12K chief for Audio NL. Clicks & cuts that he fills with his own rhythms."

**MOTOR: Gok 12" (AUDNL 014). \$9.00**

Third Motor 12" on Audio NL. "First new material since his legendary *Hexen* CD. 'Gok' seeks a more dubby Berlin-techno vibe."

**STATIC: Static One 12" (AUDNL 015). \$9.00**

"Very soulful glitchtechno. Great Farben-related sounds, one of the strongest AudioNL releases."

**SLO-FI: 12" (AUDNL 016). \$9.00**

"Subtle kicking techno release with a touch of acid and ambient. Mysterious."

**MOTOR: Hexen CD (AUDNL 017). \$16.00**

1999 release, now repressed with an orange sleeve. Very heavy full length CD debut by this Russian techno artist known as Motor. Jubilant four-to-the-floor deepness, described by Kompakt's Michael Mayer as "maybe the most wicked and euphoric record on earth".

**DEUPREE, TAYLOR: Print 12" (AUDNL 018). \$9.00**

"The returne of seriousness. Ultraminimal Sähkö-like techno."

**RECHORD: Elover 12" (AUDNL 019). \$9.00**

"In 2001 Andreas Tilliander caught the attention of many with his album *Ljud*, released by the acclaimed German label Mille Plateaux. The album could probably be filed under the young genre 'click electronica', but instead of making an album based on clicks Tilliander was focusing on the rhythms and beats of hiphop but also on the baselines and echoes of dub. Rechord is Tilliander's latest project and is his most experimental, ambient and minimal work to date, without losing his feel for popmusic."

**RECHORD: Skokoll CD (AUDNL 020 CD). \$15.00**

"A. Tilliander elicits the maximum abstraction and depth of sounds from his powerbook. Here, Andreas concerns himself with all things dub and electrix related. There's a real feeling of Andreas engaging with elements of dub and float, attaining jewels of melodic interest amidst expanses of tiny static hisses and whispers. Convincingly fine music."

**RECHORD: Skokoll LP (AUDNL 020 LP). \$12.00**

LP version.

**MENS, RADBOUD: 2 12" (AUDNL 021). \$9.00**

"Dogmatic click-techno. Dry as dust and groovy as hell. Profan-heads watch out."

**MICHAUX: %20 CD (AUDNL 022 CD). \$16.00**

"Hailing from Detroit, one of the early capitals of techno, this is Michaux, monniker of Jimmy Edgar, who sees his first release on audio.nl. We are very proud to release these nine exciting tracks, that we were simply unable to put on vinyl, due to their extreme sounds. Running viral programs during his work on this music, Edgar has managed to incorporate glitch into the very matter of electronic music: the software. And in doing so, he has realised one of the finest releases on audio.nl."

**JIRKU, TOMAS: We Call Them Acids 12" (AUDNL 023). \$9.00**

"Audio.NL presents Jirku's most recent slabs on minimal techno. As a true devotee of the label, Tomas Jirku sure adds his own blend to the style. A crowd pleaser with every live performance, Jirku is sure to treat the audience with his latest developments on the leading edge of the minimal techno movement, mixed with his own brand of techno nostalgia. Despite the visual limits of entertaining an audience with a laptop, Jirku manages to hold the crowd's attention with his upbeat mixes. He's even been known to throw in his own one-off remixes of dance music classics most of us are embarrassed to recognize. By the end of his live sets, the audience has been treated to mix of intricate experimentation and booty shaking funk, and is grinning ear to ear."

**KOMET: Go! 12" (AUDNL 025). \$9.00**

"On this latest slab for Audio.NL, Komet has recovered some left over loops of forgotten projects, covered in dust, from his hard disk and recycled them into four beautiful, hypnotically buzzing tracks for everyday use. They click, they rustle and above all: they mesmerize! These are all perfect for the start or the end of every party."

**ILAR, ANDERS: Same 12" (AUDNL 026). \$9.00**

"Four new tracks from one of Audio.nl's biggest fans. Two tracks are in the more dubby techno field, and the other two show his more ambient side, which has received a lot of attention lately from listeners world wide. What you have here is a mini ambient miracle, filled with enough dynamics and pulses to delight the dance crew, but having enough depth and texture for the listening fraternity. And isn't that exactly what Audio.nl is all about?"

**ILAR, ANDERS: Senare 12" (AUDNL 027). \$9.00**

"Anders Ilar is back with four deep dark breathing tracks for cold late nights. 'Senare' has all the depth and bass from it's untitled predecessor times two, but less of everything else. Dystopic and reduced to nothing but frostbitten asphalt and distant memories."

**AUDIO RESEARCH:****DJ CRAZE: Rugged Radio Saturday CD (AUDIOR 001 CD). \$16.00**

"The label owners are DMC, ITF and Vestax world champion DJ A-Trak, his brother Dave One, rap editor at *Vice* magazine, and former Rawkus art director Willo. With its series of critically acclaimed singles and battle records, Audio Research has crafted a unique aesthetic which combines hard-edged, true school beats, non-sense rhymes, turntablism and avant-garde artwork. As their first CD release, *Rugged Radio Saturday* is an introduction to what Audio Research has been up to for the last five years or so. It includes some of AR's best selling singles as well as a bunch of new and unreleased tracks. Three time world DMC champion and friend of the Audio Research family, DJ Craze takes on turntable duties for the album and reminds you just how damn skilled he is, whether he's creating battle routines or letting the songs breathe, as he does here, creating a seamless mix of cuts and blends."

**AUDIO SCIENCE LABORATORY (JAPAN):**



**TOMITA, YANN: *An Adventure of Inevitable Chance* CD (ASL 5809). \$30.00**

"The ultra rare, hard to find legendary Yann Tomita's second and third live album is set to be released officially for the first time on a 2 in 1 CD. This is a must have recording for all music fans. Just imagine if Carl Craig, Jimi Hendrix, Miles Davis, DJ Premier, Herbie Hancock, Sun Ra, & Maurizio got together in a temple in Kyoto. For the ultimate trip-out with Terence McKenna reciting a speech to one thousand trappist monks on a sun-drenched afternoon. Well, you get the picture. Yann Tomita's music legacy for the past 15 years has influenced countless musicians, DJs, journalists, and fans alike. He has influenced you subliminally as well. *Astro Age Steel Orchestra, Doopees* (which was just sampled by none other than Mr. Oizo), and his mega 4 CD box set (featuring hip hop pioneer Grandmaster Flash's pulse while he is DJing). As the title of this album suggests, magic music of the spheres: heartbeat mind manifest. You too can experience Yann Tomita's magical source, a live album that you have never heard before, performed in the present and perhaps in the future as well. Full of the latest Japanese hardware and synthesizers at the time (basically the most expensive gear and coolest by today's standards) and the most bizarre musical situations ever to be orchestrated. If you thought that James Brown, Miles Davis, Fela Kuti & Frank Zappa whipped up a storm in their bands, catch Yann in action. Pure electronic, psychedelic acid rock for the beyond generation."

**AUDIOH! RECORDINGS (UK):****SCHAEFER, JANEK: *Skate/Rink LP + 3" CD* (AUDIOH 011). \$19.00**

"The original concept for the *Skate* LP was to make a record that usurped the deterministic spiral (and the 'anti-skate' mechanism) as a way of playing and listening to sound on vinyl. To do this I developed the 'Fragmented' cutting technique, a method of cutting a concentric collage of individual short 'sound scars' onto the disc. When played, the stylus navigates it's own random path across this intermittent terrain of physical/sonic diversions. The type of record player, its speed and the user will all affect the result and thus each and every playback of the LP will elicit a different composition. *Rink* is a composition using sounds sourced from the LP combined with live room recordings taken from the *Skate* Installation at Triskel Arts, in Cork, Ireland, August 2001. The CD started with a single copy of the LP. Firstly, 60 rhythmic and textural sound events were recorded by playing the LP on the Tri-Phonic Turntable in different ways. 30 silent tracks of varying lengths were then added to create a master source CD. A copy of this CD was then loaded into 3 CD players and broadcast in random mode and recorded together. A copy of the installation room recording was then added and the result was then melded 'on screen'. *Rink* was composed in spring 2002 by the invitation of Staalplaat."

**SCHAEFER, JANEK: *Pulled Under* CD (AUDIOH 012). \$15.00**

"New full length and follow up to *Above Buildings* album for Fatcat a year ago (which was awarded an 'honorary mention' at the Prix Ars Electronica) *Pulled Under* forms an enveloping and dense stream of macrosonic soundscapes. Navigating fluidly through a series of absorbing and granular abstract environments."

**SCHAEFER, JANEK: *On/Off LP* (AUDIOH 09). \$13.00**

"This record develops my invented 'eccentric' [off-centre] cutting technique into a more purely sonic/scientific based project, leaving 'music' to one side. The one sided LP has just two 'tracks' or cuts [each ending in locked grooves] which both contain the same continuous full frequency drone/tone sourced from a test tone 45 played at 8 rpm. In this instance the inner track is cut symmetrically, and on the same side the outer track is cut off centre which turns the identical 'monotonous' stereo tone/drone into a pronounced sine wave sound as the arm sways from side to side. The release comes in a numbered edition of 280, in see through faintly sepia toned vinyl with full colour labels, packaged in minimal white spined, hand scalpel cut sleeves. This LP is one in a series of records which aims to re-examine the potential of vinyl to alter sound through the processes of manufacturing and play back. The next in the series 'Skate' will be cut using short scars of textural sound which allow the tone arm to navigate freely across the disc."

**AUDIOSPHERE (BELGIUM):****JECK, OTOMO YOSHIHIDE & MARTIN TETREAULT, PHILIP: *Invisible Architecture 01 CD* (AS 001CD). \$14.00**

"Audiosphere is a new label what was made possible by collaborations between Audioview and Sub Rosa — to explore the most innovative aspects of the electronic scene today, we have create a brand new live series — including some original collaborations between musicians — called *Invisible Architecture*. This is a new series devoted to specific live events, often involving special collaborations between two or three musicians offering pieces of a primarily unreleased nature; and in appreciation of such urgent creativity. We have chosen to document and honor such recordings with this original series. What we present here are innovative and unique recordings which retain all the magic of each event, by utilizing new bio-aural technics. This recording is a fabulous electronic improvisation with and between the 3 masters with 30 minutes of pure joy. A great unpublished work from the Brussels 2000 sessions: one of the participants is Philip Jeck. After studying visual arts at Dartington College in Devon, Jeck began a performance career that found him at art galleries. In similar territory to Christian Marclay, et dans une ceratien mesure John Oswald, Philip Jeck is an avant-garde turntablist, plunderphonic sample terrorist and performance artist whose most famous installation, *Vinyl Requiem*, included no less than 180 turntables."

**VAINIO & CHRISTIAN FENNESZ, MIKA: *Invisible Architecture 02 CD* (AS 002CD). \$14.00**

"Audiosphere is a new label what was made possible by collaborations between Audioview and Sub Rosa, it could explored all forms of electronic and improvised music. — to explore the most innovative aspects of the electronic scene today, we have create a brand new live series — including some original collaborations between musicians — called *Invisible Architecture*. *Invisible Architecture* is a new series devoted to specific live events, often involving special collaborations between two or three musicians offering pieces of a primarily unreleased nature; and in appreciation of such urgent creativity. We have chosen to document and honor such recordings with this original series. Mika Vainio is one of the 2 heads of Pan Sonic — active as performer, solo or in short collaboration. He is also involved in installations and performances at Museums and Galleries. Pan Sonic have remained, over recent years, as one the most interesting electronic bands, alongside artists such as Autechre and Oval. Christian Fennesz began as guitarist and became one of the most brilliant improvisers with a powerbook. He is highly appreciated by artists such as Jim O'Rourke, and has developed a great science of the de-structured sound. His last CD on Mego *Endless Summer* was highly acclaimed. The recording contains two unpublished works from the Brussels 2000 sessions (30 minutes by Vainio alone + 30 minutes of Vainio & Fennesz). Highly abstract and obsessive (in total: 66 minutes)."

**SCHAEFER, JANEK: *Le Petit Theatre De Mercelis* CD (AS 003CD). \$14.00**

"The third opus in the 'Invisible Architecture' series is a recording by musician, sounddesign-

er and architect Janek Schaefer, who is experimenting with sounds created by modified turntables and custom made vinyl manipulations. *Invisible Architecture 03* was recorded live in Brussels on the 21/22 April 2002."

**JELINEK & COMPUTER SOUP, JAN: *Improvisations & Edits, Tokyo 09.26.2001 CD* (AS 004CD). \$14.00**

"What happens when leading German click-house/electronica artist Jan Jelinek (aka Farben, Gramm), and the Japanese trio Computer Soup, with their unique style of electrified jazz meet? Particles of electronic sound reverberate with each other to create a beautiful, sometimes humorous, and powerful soundscape, that is a must-hear masterpiece album. In association with the Japanese label Soup-Disk, Audiosphere is proud to present Jan Jelinek and Computer Soup's collaboration album entitled *Improvisations & Edits, Tokyo 09/26/2001*. Jelinek and Pole came to Japan in September 2001 to perform incredible live sets at Club Yellow in Tokyo, and that is where the improvisations by Computer Soup and Jelinek used on this record took place. Jan was a fan of Computer Soup's album *Toizarasi*, and had been fascinated by their sound from before. Jan and Computer Soup utilized the recording of this improve session by editing them to create the eight tracks (including one secret track) that are on this album. The word improve doesn't mean scattered, confused, and unorganized sounds. Both Jan and Computer Soup had developed a mutual sonic understanding for each other in the short span of this improvisation session, which enabled them to create many unforgettable phrases and rhythms in the performance. These are sounds that could not have been possibly made by one person sitting in front of a computer, and that is why there are so many unpredictable changes and rhythmic elements which make this such an organic record. Be ready to be pulled into a world of sound that virtually transcends the passing of time."

**MICROSTORIA: *Invisible Architecture 03 CD* (AS 005CD). \$14.00**

"Microstoria is a collaboration between Markus Popp (Oval) and Jan St. Werner (Mouse On Mars). Their common work sounds like an electronic 'soundtrack', deconstructing the structures and recomposing, re-inventing new textures to create the perfect melody. Their micro-stories are about new languages, new way of expressing the music itself, guiding it to unknown territories. Through echoing machines, Popp and St. Werner are developing the sound of abstract organicity. *Invisible Architecture 04* was recorded at Kaaitheaterstudio, Brussels, summer, 2000. This concert was a longtime awaited event, part of the 'Invisible Architecture' series. This tenuous claim to melodic content — based on a tidy collage, based on crackles and static, is the testimony of a pure delightful moment."

**AMBARCHI/G. MULLER/ VOICE CRACK, OREN: *Oystered CD* (AS 006CD). \$14.00**

"Take three Swiss tourists (Andy Guhl & Norbert Möslang aka Voice Crack and Gunter Müller). Feed them top notch Sydney rock oysters, fine Hunter Valley wines and get them into a recording studio with Oren Ambarchi. That was the challenge. This is the record. If Ambarchi, Müller and the Crack have one thing in common (beyond gastronomic excess), it is their ability to get extraordinary sounds out of everyday objects. This one day recording session at Big Jesus Burger in Sydney highlights the mutual approach they share. There's such cohesion, wholeness and single mindedness to these pieces that makes identification of the individuals involved virtually impossible. So forget the 'Who's Doing What?' game. Close your eyes and play 'Where The Hell Am I?' Rainforest, glacier, casino, ship's hull, bowling alley or five star restaurant? Personnel: Oren Ambarchi: Guitar & Electronics, Günter Müller: Selected Percussion, MD's, Electronics, Voice Crack: Cracked Everyday - Electronics."

**SCANNER & STEPHEN VITIELLO: *Scanner & Stephen Vitiello CD* (AS 007CD). \$14.00**

"Scanner and Stephen Vitiello are both recognized for their shared sensitivity to sound and space. Through recorded works, performances and installations they explore a world that shifts between digital pop culture and visual arts. These live performances capture two live improvisations between the artists, musical acrobats without the net beneath them. Recorded in New York City these recordings present a world of shifting, organic sound, one indoors at the esteemed Knitting Factory, the other on the roof top of a skyscraper, the sun brightly spinning across their machines."

**DEUPREE/CHRISTOPHER WILLITS, TAYLOR: *Taylor Deupree/Christopher Willits CD* (AS 008CD). \$14.00**

"This music grew out of a late November 2002 performance and studio improvisation in NYC. Deupree's *Stil*, and Willits *Folding*, and the *Tea* had just been released on 12k, and a release party had been scheduled at Tonic in NYC. Willits flew in town for the show. The night was beautiful, and music was recorded. Later that week, Willits and Deupree set up a processing system in Taylor's Brooklyn studio. It consisted of Willits' guitar, folding through his own software system, and then resynthesized through Deupree's kyma processing. Jamming late into the night turned into hours of raw material. Deupree and Willits then edited the recordings into 10 track foundations, and finalized the tracks individually, 3000 miles apart. The final CD contains excerpts from the live recordings at Tonic in NYC, and their favorite finished pieces from the original studio collaboration. You can trace each artist's solo approach to performance in their respective live sets, and hear how those methods, sounds, and processes blend together within the studio improvisations. The collaboration is a hybrid of Deupree's keen timing and sensitivity to the microprocessing of sounds, and Willits' folded guitar playing and flowing harmonic sensibilities. The CD drifts into new sonic territory for both artists, and establishes a foundation for Willits' new melodic arrangements and Deupree's growing interest in live instrumentation."

**AUDIOVIEW (BELGIUM):****MATTHEWS/NEWMAN, HAYLEY, KAFFE: *Pointy Stunt CD* (AUDIO 006 CD). \$15.00**

"Audio documentation of 3 collaborative concert events (10/98 Rhiz Vienna, 12/98 Strike London, 11/99 DiYpic London) by Matthews (previous 3 CDs: *Anne/Bea/Cecilie* of Violin/Macintosh on the Annette Works label) and Newman (co-organized the 'Rude Mechanic' event which yielded the 2CD set of the same name featuring everyone from Pan(a)sonic — who were the main commissioned collaborators — to Bruce Gilbert, Scanner, SFT, David Cunningham, Jimi Tenor, etc...). Mostly crackle and rumbling, artefacts of contact mic'd/digitally-processed-in-real-time clothes (full-body velcro body suit with 14 mic's sewn in), accessories (depending on your view; stiletto heel shoes with motors), and various bric-a-brac (two sets of digital weighing scales). Perfectly meditative sound exercises to dwell on. Quite lovely." — Hrvtski.

**ALEJANDRA & UNDERWOOD: *Cities and Clothes CD* (AUDIO 009 CD). \$15.00**

"Also known as Aeron Bergman and Alejandra Salinas, known as the founders and operators of the Lucky Kitchen label. In general, they are applying their unique musical vision to the everyday moments that make life so special (childhood tape experiments, for example). They've displayed their sound and video work from New York to Paris, London, and Copenhagen. This album reflects their new work, a compilation of live recordings made in the past year, and formed into fascinating sound sculptures, spoken word excerpts, and distant atmospheres & dreamy scapes."

**PRICE, ANTON: *The Collapse of the State Vector CD* (AUDIO 010 CD). \$15.00**

"After two highly successful EPs on his own label Tryptamine and a remarkable debut on Audioview called *Double Slith* EP we are proud to unleash Anton Price's debut full album. A.k.a. Dagobert Sondervan, the guy's influences come from a wide range of musical styles and are very important in his current career as an IDM/electro/electronic producer. Polyrhythmic structures, minimal voyages, evolving melodies (an AP trademark), live drumming, postpre-elektro, black dogism and breakbeats are all there to be discovered by you. This artist never limits himself to one thing, but that he himself is the eclecticism within the electronic music scene."

**PRICE, ANTON: *The Collapse of the State Vector* 2LP (AUDIO 010 LP). \$14.00**  
Double LP version.

#### AUDITORIUM (ITALY):

**MOORE/WALTER PRATI/GIANCARLO SCHIAFFINI, THURSTON: *3 Incredible Ideas* CD (AU 03). \$15.00**

"New collaboration of Sonic Youth guitarist Thuston Moore with double bass player Walter Prati and Giancarlo Schiaffini (an Italian top jazz musician). The album (recorded live and then completed/finished in the studio) contains 3 long electronic pieces." Thurston Moore (electric guitar, electronic devices), Walter Prati (cello, 6 string el. bass), electronics), Giancarlo Schiaffini (trombone, electronics).

#### AUDRAGLINT:

**CHARLES ATLAS: *Fabricate* CD (AG 019CD). \$13.00**

"Our latest release is an superb collection of remixes of Charles Atlas' most recent full-length, *Worsted Weight* on Ochre Records. *Fabricate* features a mix of rare appearances from accomplished artists as well as a fresh crop of up-and-coming sound designers. These contributors forego the standard extended dance mix or unrecognizable glitch abstractions of most remixing, and maintain the sense of composition inherent to Charles Atlas' work throughout. These lifting figures dipped in needle fluff ring out, evoking a response that is rare to this type of release. A moving, pleasing listen from start to finish." Remixers: Sybarite, Casino vs Japan, The Telescopes, Pram, Park Avenue Music, Signaldrift, Strategy, Isan, Stendec, Magnetophone, Marconi Union, Telefunken, Nudge.

**FONTANELLE: *F LP* (AG 102). \$11.00**

"The music on *F* is taken from various sessions over Fontanelle's three years, reflecting a variety of moods. By turns wirey and rubbery, the three keyboardist, two drummer, two guitarist line up creates complex, syncopated tunes that reveal the band members' experience in improvised music, electric drone, left-field electronic, and noise electronics." [CD version is on Kranky]. Limited remaining stock.

#### AUFTRIEB (GERMANY):

**WASSERMANN: *Ende Der Schonzeit* 12" (AUFTRIEB 11). \$9.00**

"Brilliant bone-breaking shuffle-techno & rectangle-noise-disco by W. Voight."

**HEIB: *Cargo* 12" (AUFTRIEB 12). \$9.00**

"808, the queen. Where has she been? Even machines do need a break sometimes. So she went to the countryside, and took some fresh air in the forest. Jochen Heib has been looking after her, and now, he brings her back into the world of senses and plug-ins. Through the woods and the sound of crunching snow. And surrounded by a mystical breeze, they are both descending to the valley of Cologne. *Cargo* is the celebratory come-back of analogue sensuality. Tradition can't be more beautiful. New energy running through old tubes. Acid without 303. Three deep cheers and a sexy tiger!"

**GRUMMICH, PETER: *Squeeze* 12" (AUFTRIEB 13). \$9.00**

"Berlin based Peter Grummich already showed his talent for Minimal Techno on his Shitkatapult, Kompakt and Sender releases. His new 12" on Auftrieb has all the qualities that one expects of outstanding Techno: Mean and kicking grooves, noises, humor and originality."

**HEIB: *Tage Danach* 12" (AUFTRIEB 14). \$9.00**

"Three great Minimal House tracks can be found on Heib's new 12" for the Kompakt sub-label Auftrieb. The mood is dark and the subtle tracks slowly build a magnetic tension."

**GWOSDZ, THOMAS: *Feuerwalze* 12" (AUFTRIEB 15). \$9.00**

"The title says it all and so does the artist. This record will knock you off your feet. This really fat bulldozer track comes along like T.rex in disco boots, size 54, made of sparkling Strass Beton and will knock down your house. Well, but who cares? Why do you stand around here? And by the way ? why not scrape off the heavy burial make-up from Marilyn Manson's visage? Tainted love, baby. Your arse will become boiling hot."

**FREILAND: *Remixe* 12" (AUFTRIEB 16). \$9.00**

"Who doesn't remember Freiland — one of Profan's sublabels with hi-hat-free theory rock releases which could be called the unofficial successor of the studio 1 Series. Then and now worth a dancing hypothesis. Apart from the spring cleaned original version (Freiland — 'Green'), you'll get remixes by two most bizarre landmines who must be off their rockers... Dieter Gorny, also known as managing director of a Cologne-based entertainment company, is dashing bare-assed over the frozen stubble field and even Johnny 'jackass Knoxville' would get the creeps. Finest, snottiest Auftrieb stuff. As if he had invented it. But then.... Jens harkel! Good old chap! Ye gods and little fishes! After several years in captivity, the artificial throat of generation Tekkno is rising again to speak into our groan-sticky ears. This land is your land — this land is my land — there is only one land — and this land is called Freiland. A fab, fat, buzzing sawtooth. Hey, two Jaegermeister, please."

**S.R.I.: *Songs To Remember-Remixes* 12" (AUFTRIEB 17). \$9.00**

"Original, Joachim Spieth remix, Reinhard Voight remix."

**DORNHAGEN, VOLKER: *MIOINIITIOIR* 12" (AUFTRIEB 18). \$9.00**

"They are pierced, they have silicon lips and they think it's 'natural'. They talk about sex at an age when their parents used to play with dolls and matchbox cars. Flirts are SMS messages and if they need a boy/girlfriend, they check the WWW. Well, youngsters are different nowadays. They grow up in an interactive world governed by mobility and flexibility. With endless opportunities to be seized. And out of this new freedom emerges a new moral concept. Many of you may think that egoism and fun are their driving force. But this wrong and simply a prejudice. While being self-centered and consuming, they still stick to traditional values like reliability, purposefulness and social sense. This might sound contradictory, but fact is that they are only facing tomorrow's network culture. In contrast to the generation of their parents, today's youngsters are using better strategies to cope with the complexity of modern life. Adults, you'd better listen and learn."

**FUCHSBAU: *Null/Eins* 12" (AUFTRIEB 19). \$9.00**

New Wolfgang Voigt project. Features mixes by: M:I:5 and Wassermann. "Fuchsbau is a disco saw somewhere between Mike Ink and Wassermann. Fuchsbau is the launch of the black series on Auftrieb. Geat disortet sound sculptures with wild acid touch, floor food for gour-

ments."

**SPIETH, JOACHIM: *Schlag auf Schlag* 12" (AUFTRIEB 20). \$9.00**

"Yet I felt drunken by his eyes that could melt even the biggest goldnugget and by the way he was talking about heaven and earth and life inbetween. Eventually, you can only enjoy goodlooking boys from a certain distance, but when they start talking, you start crying. But what came after the kiss did not make me feel like writing a letter of complaint neither to his mother nor to the Good Lord...rather a letter of thanks. Two heartbeats later, when I finally got rid of my trousers, I knew it: If music was sex than, damned, this guy would be Beethoven. Apart from the simple fact that Beethoven did not write his 9th Symphony with his tongue, I suppose..."

**HEIB: *Akrobat* 12" (AUFTRIEB 21). \$9.00**

"At first, there was only a small bunch of people: five, ten or twelve, but not more. Neither was there any announcement, nor did anyone expect anything. But suddenly, there are masses, black masses of people... Many people simply don't know what exactly had happened, they have no answers, but they all are hurrying to the place where everybody is....you think that one movement is communicating with the others, but this is not the point: it's the goal they all have in common. And it's there even before anyone has found the right words to express it. And this goal is the darkest-black location where most people meet."

**BLITZ: *This Is How Things Are!* 12" (AUFTRIEB 22). \$9.00**

"Who am I in a social world where the main features are dramatically changing due to individualization, pluralisation and globalization? Identity is a subjective construction process where the subject tries to find the balance between inner and outer worlds. But how does it manage to create a coherent form for itself in a fragmented and contradictory world? Blitz shows how the components of identity, i.e. work, love, social relationships and cultural positioning, can be connected in order to construct a coherent and consistent patchwork of a self that makes the subject capable of action and reaction. Blitz also shows that this construction process follows an understandable, inner logic and that this process requires social, mental as well as material resources. In post-modernity, the identity-forming process does not degenerate into a postmodern arbitrariness, but rather constitutes an active effort that can be regarded as a chance for the subject. This is how things are!"

**SPIETH, JOACHIM: *Und Kein Ende* 12" (AUFTRIEB 23). \$9.00**

"Spieth stays on the fast lane... storming harsh techno with heart and soul and trancey elements."

#### AUGEN (JAPAN):

**SUPERBALL: *Teenage Superstar On Stage* VHS (AUGEN 002). \$24.00**

Super Ball are a largely female trio who are somewhat legendary for their anti-music gestures, cuddly behavior and stunning theatrics. This 45 minute video supposedly documents an *entire tour* of short sets. Guitars are held and occasionally strummed in narcoleptic fashion. Rope is jumped. Ducks quack. You get the idea. Proposed double album on Ecstatic Peace doesn't seem to exist yet, but it's not like you can prove it.

**ATEM, ZIGGY: *Dry Ice System: Music Of Death* VHS (AUGEN 004). \$20.00**

Thirty-three minute presentation of a ridiculously fucked Japanese cult alien from outer space, with his band CIA Dry Ice System (including a transvestite dancer "who danced like a fallen Kabuki angel waiting for the space age messiah"). "Ziggy Atem is a schizophrenic who has spent time in and out of mental hospitals. He claims he (is) an alien from outer space who is living on earth. Maybe the world isn't ready for Ziggy Atem yet."

**TRI: *Unlucky World* VHS (AUGEN 005). \$20.00**

Live machine/fire performance by an Australian Survival Research-like group.

**JON: *Jon's Black Ball* VHS (AUGEN 006). \$24.00**

Jon is a Japanese woman who plays a pipe organ and sings about her dog in a teeny-tiny voice. She wears a dog suit while doing this, to the sound of no hands clapping. It's vaguely cuddly, but odd at the same time. She has one self-released CD and a CD on Tzadik.

**YAMAMOTO, SEIICHI: *Solo Improvisado* VHS (AUGEN 013). \$22.00**

"Yamamoto (Boredoms/Omoide Hatoba) solo improvisation. He plays guitar, piano, drums, microphone. Sleeve design by Akifumi Nakajima (G.R.O.S.S.). Liner notes by Thurston Moore."

#### AUM FIDELITY:

**WARE QUARTET, DAVID S.: *Wisdom Of Uncertainty* CD (AUM 001). \$13.00**

New label run by the ex-head of Homestead records, which will continue the documentation of Ware, Joe Morris, William Parker, etc. *Wisdom...* features the quartet of Ware (ts), Matthew Shipp (p), William Parker (b) & Susie Ibarra (d). Studio recordings from 12/96.

**PARKER/THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA, WILLIAM: *Sunrise In The Tone World* 2CD (AUM 002/3). \$16.00**

Second CD by Wm. Parker's large-scale ensemble, a 2 CD set from their 1995 live season. Up to 28 musicians contribute, including Roy Campbell, Lewis Barnes, Masahiko Kono, Steve Swell, Rob Brown, Marco Eneidi, Richard Keene, Assif Tsahar, Gregg Bendian, Susie Ibarra, Jason Hwang, John King, etc. "When sound vibrates at a certain level, we can see a corridor. At the end of this corridor is a room where all the secrets of life are kept. This room is locked and can only be opened through sound. If we play the right combination of tones the door opens and we are allowed to enter the room. Once inside, a secret of life is revealed to us. Every time we play music we can enter this room." —Wm. Parker.

**MORRIS TRIO, JOE: *Antennae* CD (AUM 004). \$11.00**

The trio of Morris (guitar), Nate McBride (acoustic bass) & Jerome Deupree (drums). "Joe Morris is one of the rare ones. A player who sets up great challenges for himself, and proceeds to meet them head on with resounding success. He plays the guitar like no one else can play; for comparative description, it's actually easier to refer to a horn player like Jimmy Lyons than any other guitarist in the history of the music. Playing with a very clean tone (no fx boxes, no pedals), his work builds energy through precise articulation and phrasing, rather than volume or other theatrics. Actually, the fretboard leaps unleashed to actualize the phrasing in his music often times seem impossible, or at the very least, superhuman. At this point however, it all flows very naturally from Joe Morris."

**DICKEY TRIO, WHIT: *Transonic* CD (AUM 005). \$11.00**

First session as a leader from the drummer associated with David S. Ware & Matthew Ship. With Rob Brown (as, fl), Chris Lightcap (b).

**OTHER DIMENSIONS IN MUSIC: *Now!* CD (AUM 006). \$11.00**

2nd album by the grouping of Roy Campbell Jr. (tp, flugelhorn, pocket trumpet), Daniel Carter (as, ts, fl, tp), William Parker (b) & Rashied Bakr (d). Parker: "The idea of making marathon jams cohesive came from an idea I've had since the '70s about being able to play a ballad all night long. You know how [pianist] Paul Bley used to play those short ballads that were so arresting? I just thought 'what if you could play ballads — like [Bley's] — that would never never end?' Once I heard [trumpeter] Art Farmer play a whole set's worth of

interesting solos n the same tempo. He just kept turning it over and over. It's easy to play something fast, then something slow, whatever, but is it possible to just stay in one groove — one color — and burn? No dead spaces, no lulls. Now that's a challenge."

**VA: Vision Volume One 2CD (AUM 007/8). \$25.00**

Compilation of exclusive recordings from the Second Annual Vision Festival in NYC, May 1977. Mainly released as a benefit to be sold at the 1998 festival, the remaining unsold copies are available for distribution for a brief period. Features: John Zorn/Susie Ibarra, William Parker, Thurston Moore/Lawrence Cook/Jon Voigt, Rob Brown/Matthew Shipp, David S. Ware, Rashied Ali, Butch Morris, Assif Tsahur w/ John Tchicai and more.

**MORRIS QUARTET, JOE: A Cloud Of Black Birds CD (AUM 009). \$11.00**

"The brand new vanguard body of work from Joe Morris, the most distinctive guitarist composing and performing today. This quartet, also featuring the mighty talent of Mat Maneri on violin is capable of delivering cosmic beauty with a wide and rousing swing. Each player creating their own orbit; the band itself a whole new planetary system with the elemental Sun of Music at it's center." With Chris Lightcap (bass) & Jerome Deupree (drums).

**PARKER/IN ORDER TO SURVIVE, WILLIAM: The Peach Orchard 2CD (AUM 010/11). \$18.00**

"The other of William's tow group's as a leader (the first being The Little Huey Creative Music Orchestra). In Order To Survive is living breathing actualization unit for musical ideas which William Parker has for small jazz group ensemble playing." Features Cooper-Moore (piano), Rob Brown (alto sax), & Susie Ibarra (drums).

**TEST: CD (AUM 012). \$11.00**

"Marked by the near constant interweaving of the front-line (as opposed to solo trading between the horns), and a far ranging textural diversity (due in part to the multiple wind instruments mastered by Daniel and Sabir), Test is a collective creative improvising quartet based out of the NYC underground: figuratively and most often literally. They have performed on a weekly basis+ basis for the past couple of years in the NYC subway; filling the rushing commuters various selves with anything ranging from joy to confusion; flustered looks to looks of revelation; responses depending of course on their attendant baggage." Sabir Mateen (as, ts, fl, cl), Daniel Carter (ts, as, fl, tp), Tom Bruno (d), Matthew Heyner (b).

**OTHER DIMENSIONS IN MUSIC: SPECIAL QUINTET WITH MATTHEW SHIPP: Time Is Of The Essence: The Essence Is Beyond Time CD (AUM 013). \$13.00**

"The music on this CD is at the vanguard of the distinctly Afro-American means of expression known as jazz. Jazz being a language that has been updated and advanced through the work of true giants of music throughout this century. The music herein quite readily represents the vanguard of organized sound as well. And voiced with an eloquence, lucidity, and passion that is, to the point, unparalleled. Taking into account that this music is created without precognition of any kind, the profundity of its rhythmic and harmonic advances is made even more remarkable." Roy Campbell (trumpet, flugelhorn, pocket trumpet), Daniel Carter (alto/tenor sax, flute, trumpet), Matthew Shipp (piano), William Parker (bass), Rashid Bakr (drums).

**MORRIS/MAT MANERI, JOE: Soul Search CD (AUM 014). \$11.00**

"Two of the world's greatest soul improvisers and technical prodigies on their respective instruments act upon a long-standing desire to set up microphones, press record on the reels, and unleash a series of fully improvised theatres of sound. Subtlety and nuance and listening rule. Journeys into uncharted territories abound." Morris (electric guitar), Maneri (electric violin).

**PARKER & LITTLE HUEY CREATIVE MUSIC ORCHESTRA, WILLIAM: Mayor of Punkville 2CD (AUM 015/16). \$18.00**

"Bassist/composer/poet/ultra-deep human William Parker held a monthly series at NYC's Tonic last summer/fall with his 16 piece Creative Music Orchestra. These shows were all recorded, and this majestic selector set is the result. This is the followup to 1997's universally acclaimed 2CD set *Sunrise In The Tone World*."

**PARKER & HAMID DRAKE, WILLIAM: Piercing The Veil CD (AUM 017). \$13.00**

(Drums, bass, balafon, tablas, bombard, bells, shakahachi, dumbek). "When Hamid and William first met, it was as long lost brothers. Two giants; cloth cut from the same patch of stars. A perfect union of infinite rhythm and other-worldly song. *Piercing The Veil* represents their first communion as a duo; fully improvised, from here to eternity."

**MORRIS, JOE: Singularity CD (AUM 018). \$11.00**

"After a brief breather, a season two past, and the hub-hub of a great old chosen frozen turned to hubris: Joe Morris sat down with his steel string acoustic and flew. West Africa is in the living room. Devastating technique is in ample evidence, but of course, that's not the point. Here then, ten excursions in elevation. Six strings versus ten fingers; brilliant beauty."

**DAVID S. WARE QUARTET: Corridors & Parallels CD (AUM 019). \$13.00**

"After a decade+ of top operation, and a dozen profound albums to prove it, we have here the very highly anticipated album #13 from the David S. Ware Quartet. This album is a 'first' for Ware in a number of important ways; perhaps the most compelling is his incorporation of synthesizer into the sonic template. This marks pianist Matthew Shipp's recorded debut on the instrument."

**NOMMONSEMBLE, THE: Life Cycle CD (AUM 020). \$13.00**

Whit Dickey (drums), Rob Brown (alto sax, flute), Matthew Shipp (piano), Mat Maneri (viola). "Whit Dickey returns to AUM with this tremendous new ensemble and an exquisite sound cycle. His abiding interest in the ancient essence of life which breathes freely in wide-open spaces — uncluttered by static — is here reflected. The Nommonsemble is the first time that all four players have worked together as one. The resulting Music resonates and radiates in ways unique to the sonic palette presently available to us."

**ORGANIC GROOVES: Black Cherry CD (AUM 021). \$13.00**

"A club remix album of the infinite grooves on *Piercing The Veil* by William Parker & Hamid Drake was intended from the beginning. For the past 6 years the Organic Grooves Collective has been holding Friday night parties all over NYC. Created by a collective of DJs and musicians, the Organic Grooves sound blends live instrumentation with original tracks and mixes tribal drum beats with contemporary sample techniques and electronics. Inspired equally by the rhythmic heartbeat of Africa, the layered bliss of prime Lee Perry dub productions, and the contemporary club sound."

**ORGANIC GROOVES: Black Cherry 2LP (AUM 021LP). \$13.50**

Double vinyl version of the remix album based on William Parker & Hamid Drake's *Piercing The Veil* album.

**PARKER QUARTET, WILLIAM: O'Neal's Porch CD (AUM 022). \$13.00**

New, third edition. "In 2001, William Parker unveiled his tremendous new Quartet with this album. Self-produced and released in an edition of 1000 copies on his own Centering Records, the album was sold exclusively at gigs and through mail-order. It quickly sold out, just prior to being chosen among the Best Jazz Albums of the Year by the New York Times, Jazz Times, Downbeat and AllAboutJazz.com."

**DAVID S. WARE QUARTET: Freedom Suite CD (AUM 023). \$13.00**

"David S. Ware's relationship with Sonny Rollins stretches back to the younger's teens, when the elder took him under his wing for informal improv sessions. Rollins recognized the gift that Ware possessed early on — a profound gift of expression that has blossomed in the 35 years since into what is now internationally recognized as one of the great voices on the tenor sax. Following on the success of his first excursions utilizing synthesized sound on 2001's acclaimed *Corridors & Parallels*, David S. Ware has manifest another first, an album-length exploration of his early mentor Sonny Rollins' 1958 composition for trio, 'The Freedom Suite'. Here, Ware and his Quartet interpolate a weighty composition by an elder Master. The results are exhilarating — the band is deeply focused, yet they swing like mad. And Ware, Saxophone Colossus indeed. The lineage made explicit."

**MANERI ENSEMBLE: Going To Church CD (AUM 024). \$13.00**

"*Going To Church* is a once-in-our-lifetime meeting of three distinct and potent worlds of improv. One sunny Saturday afternoon in the studio with no preset ideas, save free communication through tone. The open form and fluid dynamics that day manifest themselves into this profound hour-long program, ranging from rarefied pastoral beauty to an intensity of psychedelic proportions. String prodigy Mat Maneri and his father, underground legend Joe Maneri — an innovator in the realm of lucidation through microtones. The legendary ex-pat bassist Barre Phillips (*New Thing at Newport*) Ornette Coleman, *Naked Lunch* soundtrack, ECM Records pivot) representing the finest that European improv has to offer. Legends in the making Matthew Shipp and Roy Campbell, bring to the party the African-American tradition; their gifts honed in the hardcore NYC of Now."

**CARTER & REUBEN RADDING, DANIEL: Luminescence CD (AUM 025). \$13.00**

"This exquisite entry to eternity manifests a singular quietude — a mesmeric magnitude is maintained full through, broken only (perhaps) by the beckoning home of sea creatures at it's conclusion. Multi-instrumentalist tone master Daniel Carter is featured here in rare exclusivity on alto saxophone and, for the first time, on our West Coast. Daniel Carter is an underground legend and has been an integral part of the NYC music scene for three decades and running. 'Underground' largely because he sublimates his profound gifts into the pro-creative collective. He is a founding member of the peerless soul-improv groups Other Dimensions In Music and Test."

**DAUGHTER: Skin CD (AUM 026). \$13.00**

"Daughter is fronted by M.L. Platt and Nicole Lombardi. The union past of these two women is a bit hazy, but word is they were raised by wolves in the streets of NYC. Regarding their future, on first exposure to *Skin*, it seems that the immolation of all assholes is the plan. The band kicks precision punk rock and the songs are armament and artillery for this time, in which the shredding of the space-time continuum is rapidly advancing. Essence of the New York City rock revival? Quaint next to *Skin*. Feminist empowerment? M.L. could take Eminem out in a street fight. *Skin* is Daughter's debut. From NYC's streets comes punk rock greatness once again. The same standards of excellence that Aum Fidelity adheres to for the Avant Jazz are here applied to the first Rock album from the label? indeed."

**SHRIMP BOAT: Something Grand 4CD (AUM 028/30). \$36.00**

"Shrimp Boat was a phenomenal band that made music out of Chicago from the mid '80s clear through to 1993. Taking inspiration from bluegrass, jazz, country, rock 'n' roll, and most importantly — their own collective gung-ho, their ability to voluminously manifest new song form from the air around them left those exposed awestruck. Three albums were released in their lifetime: great, beautiful documents all, but they aren't even the half of it. Ian Schneller, Sam Prekop, David Kroll, Eric Claridge and Brad Wood were Shrimp Boat. They recorded everything, and this set manifests the extended 'Mega-money shot' culled from well over 400 hours of unreleased tapes — 16-tracks made at Idful Music, 4-tracks made at their loft on Archer Street, live stage performances, and radio broadcasts. *Something Grand* is a 3xCD collection featuring 51 tracks and a 54-page booklet packed with photos, show flyers and two sets of comprehensive liner notes." First 2000 copies include a bonus 4th full-length CD of further exclusive material.

**AURALUX RECORDINGS (UK):**

**THOMPSON & FRIENDS, LINVAL: Whip Them King Tubby! CD (LUXX 001 CD). \$16.00**

"Auralux Recordings was born with the goal of releasing rare and unreleased Jamaican music mastered and manufactured to the highest sonic quality. The creative side of things on the label is handled by David Hill, founder of Nuphonic records, and one time Ballistic Brother, and David Katz, reggae historian and author of the Lee Perry biography, *People Funny Boy*, and the recent *Solid Foundation - An Aural History of Jamaican Music*. Linval Thompson is a true reggae original. As a young singer and songwriter, Linval was the quintessential roots vocalist who also scored hits in the lover's rock mode; as a quick-witted producer, he helped germinate the contemporary dancehall style. This album features rare tracks and unreleased versions, only recently discovered, from a golden era in Jamaica's rich musical history. Over the years Linval amassed a collection of his own, exclusive, versions. It is a collection built on an exchange of talents; Linval would voice a track for the legendary Osbourne Ruddock, aka King Tubby, and in return, rather than a straight payment, he would have access to the tapes to mix versions for his own use. In addition to Linval trading his services with Tubby for the rhythm tracks, he would make a similar deal with some of the vocalists that he would engineer, or produce. The end result is an album of unreleased vocal cuts by Jamaica's greats, over unreleased versions of Tubby's rhythms. It doesn't get much better."

**THOMPSON & FRIENDS, LINVAL: Whip Them King Tubby 2LP (LUXX 001 LP). \$20.00**

Double LP version.

**PERRY, LEE: Upsetter 14 Dub Blackboard Jungle CD (LUXX 004CD). \$18.00**

"The second album from the new Auralux label is the benchmark *Upsetters 14 Dub Blackboard Jungle*, produced by Lee Perry and mixed by both King Tubby and Perry. Recorded in 1973, *Blackboard Jungle* was one of the first dub albums ever to be released and one of Perry's finest to date. *Blackboard Jungle* collects fourteen of the hardest Upsetter dubs from the early 70's, including Junior Byles 'Fever' and 'Place Called Africa', the Gathers 'Words', 'The Hurricanes 'You Can Run', the Wailers 'Keep On Moving', 'Dreamland' and 'Kaya' and the Upsetter favourite 'Bucky Skank' all mixed in true stereo with definite channel separation where the rhythm track is in one channel and solo instruments or percussion drift in and out of the other. This record received only a 300 copy Jamaican pressing at the time, but has since been issued in various guises to differing levels of quality. As no tapes exist — their whereabouts being the subject of much speculation — Auralux acquired a mint copy of the original pressing which they dubbed and mastered for this release. In addition to the *Blackboard Jungle* album. Also included are four unreleased treasures from the Black Ark studio. Extensive sleeve notes written by David Katz, author of the Lee Perry biography."

**PERRY, LEE: Upsetter 14 Dub Blackboard Jungle 2LP (LUXX 004LP). \$18.00**

Double LP version.



**DREAD, MIKEY: *African Anthem* CD (LUXX 005CD). \$18.00**

"This album comes from the most influential radio DJ to come from Jamaica, Michael Campbell — aka Mikey Dread, and is an extended and re-mastered edition of 1980's *African Anthem*. Dread was the first radio DJ in Jamaica to play 100% home grown music, and it was tapes of this JBC show, featuring his trademark jingles, that travelled airmail to London's Jamaican community on C90 cassettes, which is how The Clash came to hear of him, and then record 'Bank Robber', before touring America with him. The album features all the tracks and jingles from the original album, including the now infamous 'Dread at the Controls', which has since been sampled by all and sundry, plus as additional six tracks from the original sessions, all of which were mixed at King Tubby's, and two of which are previously unreleased."

**DREAD, MIKEY: *African Anthem* 2LP (LUXX 005LP). \$18.00**  
Double LP version.

**AUSFAHRT (GERMANY):****HAND, K.: *Soul* CD (AUSF 6338). \$15.00**

Female producer from Detroit, who has released an excellent albums for the K7 & Distance labels, as well as contributed tracks to comps like *Beyond the Third Wave* and *G-File*. "Kelli Hand is the Detroit House & Techno mistress ? female, independent and straight forward, she manages every challenge and takes no restrictions if compared to other people in the business. Working as a DJ inspired Hand to create own productions and a personal creative way to express herself. She publishes innovative House and techno music on her own label Acacia! Records for more than five years now. A smart and stylish form of progressive house music - laid back bass lines, provoking breakbeat-excursions mixed with jazz elements and few voice samples - a smooth house sound with sometimes crazy loops - a mature production, that has no problem to mess with quality and success of her last album." Limited stock.

**VA: *Songs Of India (The Golden Age Of Bollywood)* CD (EFA 12598 CD). \$18.00**

"Songs Of India presents the jewels of indian filmmusic, combined on one album. The indian film industry counts to one of the biggest of the world with more than 800 movieproductions made in 'Bollywood'. The producers arrange for the important films the most respected composers and singers of the country. Now the symphatic 'Bollywood'-fever has reached the West. *Songs Of India* contains all the big stars of the indian filmmusic with the high-lights of their career. There is the indian superstar Asha Bosle, 'the golden Voice of Bollywood', or the legend Kishore Kumar. Next to that it features songs with Lata Mangeshkar, the sister of Asha Bosle. She is named as the most legendary playback singer of 'Bollywood'. And of course important singers like Shailendra Singh or Alka Yagnik, and songs from Suresh Wadkar or Mahendra Kapoor are not missing. The music for the trend of this year. File under Banghra."

**AUTOBUS (FRANCE):****KIRALY, ERNO: *Spectrum* 2CD (AUT 004 CD). \$17.00**

"The work of composer and ethnomusicologist Ernő Király can be described as simple, radical & surrealist including raw modernity, archaic and avant-garde approach. His creative method has more in common with the American avant-garde (improvisation, instrument building, composer-performer, multi-instrumentalism) than with dogmatically rigid European compositional practice. The decisive factor in his career was ethnomusicology, which he began in the fifties, collecting the vocal and instrumental music of the people of the Voivodine region (Hungarian, Serbs, Croats, Slovaks, gypsies) as well as their folk instruments: zithers, drums, flutes and fifes. The work entitled *Spectrum* which appears on this album is a hitherto unissued representative selection of Király's work. Included is an opera for children based on a folk tale recorded in 1963, early 70's recordings of his works on citraphone, tablophone, acoustic guitar and zither, Katlin Ladlik visual poetry, and composed music played by Ensemble Acezantez. A 1998 'home-recorded' solo improvisation on Tablophone is also included as a bonus. Autobus is the label of french band Dragibus. The label is dedicated to adventurous music for children and kidsults."

**AUTUMN RECORDS:****VA: *Autumnature* CD (AR 001). \$13.50**

"A 14 track compilation of melodic electronic music featuring artists, both known and unknown, from around the world." Artists include: Colongib, Jet Jaguar, Lackluster, Hrvatski, Fizzarum, Bauri, I Am Robot And Proud, Kettel, Cex, Zammuto, MI, Asterisk, Marumari, Lexaunculpt. Limited stock.

**AVANT (JAPAN):****NAKED CITY: *Heretic* CD (AVANT 001). \$20.00**

[all titles on Avant/DIW have recently been deleted and are no longer available...] Avant is the Japanese-manufactured label of John Zorn's, which still continues on despite the more recent creation of Tzadik. All releases feature gorgeous art & design and aesthetically pure performance. "*Heretic* is the mysterious album of soundtrack music Zorn created for a Japanese film of S/M erotica and features this legendary band improvising in small units of duets and trios. Moody, extreme — almost exhilarating, many die hard fans consider *Heretic* their favorite Naked City album. Includes the first of many collaborative duet recordings by Yamataka Eye/Zorn and Joey Baron/Bill Frisell."

**FUSHITSUSHA: *Allegorical Misunderstanding* CD (AVANT 008). \$20.00**

[all titles on Avant/DIW have recently been deleted and are no longer available...] Recorded in NY in 1992 with Zorn producing, this is the first studio document of Keiji Haino's ultimate rock band, Fushitsusha. "Haino Keiji's musical influences are a lot more varied than most people believe. An accomplished musician who has listened to everything from Scarlatti to Pärt, Blood Ulmer to Django, Munir Bachir to Vassilis Tsitsanis, Haino's music is intense, visceral and brutally honest. One of the most enigmatic musicians in Japan, he is also one of the most prolific — but this CD is something special. His first studio recording ever. Performing with his regular trio Fushitsusha, Haino is in a surprisingly lyrical mode here. This is a side of Haino you've never heard, Haino in love. Produced by John Zorn and recorded by Martin Bisi, *Allegorical Misunderstanding* is a very special one-of-a-kind listening experience. Haino plays for lovers only."

**WEIRD LITTLE BOY: CD (AVANT 043). \$22.00**

"*Weird Little Boy* is a special band project spearheaded by John Zorn and Mike Patton. A collective of artists, writers and musicians, their first CD release features the world-renowned graphics of Nayland Blake, the cutting edge writing of gay S/M writer Dennis Cooper and music by Chris Cochrane, John Zorn and members of the cult rock band Mr. Bungle. A deluxe CD-book package containing a 46 page booklet and some of the strangest music you are ever likely to hear makes this unusual collaborative meeting of 'gays' and 'straights' a must for fans of each and every member of this exciting experimental collec-

tive."

**BARON + BARONDOWN, JOEY: *Crackshot* CD (AVANT 059). \$20.00**

A trio of Baron (d), Ellery Eskelin (ts) & Steve Swell (tb). "Barondown brings both his virtuoso playing and adventurous writing skills to the fore. Gut-bucket blues, hardcore madness, lyrical beauty and general mayhem, in all the inimitable Barondown style."

**AXIS:****MILLS, JEFF: *Exhibitionist* CD (AX 041CD). \$15.00**

"*The Exhibitionist* is Jeff Mills' first domestically released mix compilation. *The Exhibitionist* features a not-to-be-missed mix of the finest futuristic electronic dance music available, including classic Jeff Mills material culled from his entire solo production career." 45 tracks, including: Oliver Ho, Samuel L. Sessions, Jesper Dahlback, Octave One, Ben Sims, Oscar Mulero, Monika Kruse, Andreas Saag, John Arnold, Paul Mac, Mark Williams, DJ Zank, Aztec Mystic, etc.

**MILLS, JEFF: *Exhibitionist* DVD (AXDV 001DVD). \$18.00**

"Conceived and designed in the direction of programmable software rather than the usual DVD 'Live' recording, this latest project of Jeff Mills, *Exhibitionist* will prove to point out a step forward into a new era in Electronic Music. Remembering the excitement of an artist or DJ 'in action' is the key component for longevity because through our memory it is often how we measure an event's effectiveness. In addition to simulating the artist and/or DJ, this DVD provides an array of features that will be discovered, explored and expanded upon. All mix segments were filmed in Detroit, USA. A DJ setup and lighting were created to simulate the authentic look and stereo sound of a DJ in a club DJ booth. A black backdrop behind Jeff Mills was used so that the reprogramming of this footage in a live setting would not conflict with existing decor." 2-sided disc, NTSC format all regions, Approx. 225 mins., Color, Stereo, Multi-Angles.

**MILLS, JEFF: *Medium* 2LP (AX 009 E/F). \$12.00**

Double vinyl LP version.

**MILLS, JEFF: *Medium* CD (AX 009 E/F CD). \$12.00**

"Is all the falls within the cracks of reality. The blurring of the lines and the questionable. Undistinguishable matter that lives within its own cognitive state, in-sync with earth's rotation but not the rotation of life. We feel instead of seeing those who occupy the 'gray' as outsiders looking inwards towards a world that bares fruit but without the compassion to produce seeds. It is not possible to calculate the mass and density of the 'area' which is gray nor would it be necessary as it thrives on its shortcomings to avoid conclusions we-call-facts" —Jeff Mills. A psychological analysis on the creative Gray Area. Conceived and produced by Jeff Mills for Axis Records-Chicago.

**MILLS, JEFF: *From The 21st Part 2* 12" (AX 019-AFV). \$6.50**

"Sit back and hold on. This version takes you on a journey deep into the cavities of time. The unknown. Minimal movements, mid-range dominated sequences pop-up from the vinyl light like boiling molten lava. Designed for the dancefloor, seductive tracks invite the listeners to experience to worst of their fears. Non-human music. Mayhem for the mind more than the music. The sickness of it all."

**MILLS, JEFF: *From The 21st Part 1* 12" (AX 019-OUR). \$6.50**

"*From the 21st* is a judicious peak into the future. It marks a momentous start point for all that have interest in the field of future music exploration. Masterfully scripted by Jeff Mills, he compresses expectations, fears and hopes that we have about the 21st Century into a wonderful tale of mystic and intrigue. Previously released in Japan, *the land of the rising sun* (1999) through Sony Music to mark the coming of the year 2000. Though a 12" single was scheduled to be released shortly after the release of the CD/LP, Mills abruptly decides to hold back the 12" single release for astronomical reasons. We now have the green light to release these much sought-after 12" singles. This particular version is designed to tell a sympathetic approach to the new century. Compositions are more structured than minimal. It was intended to project a unique wariness to the listeners. Thought-provoking and spiritually applicable. Music for mind more than the mayhem."

**MILLS, JEFF: *Lifeline: Axis Compilation* 12" (AX 021). \$6.00**

Tracklisting: A1. Condor to Mallorca A2. Global Factor B1. Detached B2. Black Avenger

**MILLS, JEFF: *Metropolis* 12" (AX 022). \$6.50**

"Inspired by Fritz Lang's 1926 motion picture *Metropolis*. Jeff Mills tackles the task of imaging and soundtracking the timeless theories and visions of this wonderful story." 7 track 12" EP.

**MILLS, JEFF: *UFO/4ART* 12" (AX 024). \$6.50**

Produced and mixed by Jeff Mills for Axis Records 2001. "I've been testing this record for about 4 weeks, the response from the people is a very good one. 'UFO' is a track that was produced back in 1995 along with a cluster of rave-oriented tracks that never officially released. Designed to be dangerous and heavy, my vision was to create the feeling of UFOs swooping down towards the listeners. I've found that using 2 copies of UFO, to repeat the introduction works very well. '4ART' was previously released on AX-015 'The Other Day' EP. I had always thought that this track was rather unique and interesting because my attempt was to give the impression that the lead keyboard sounds were actually talking and saying words. I believe this track was overshadowed by the other tracks on the Other Day EP, 'i9'. Enjoy!" — Jeff Mills

**MILLSART: *Every Dog Has Its Day Vol. 3* 2x12" (AX 026). \$17.00**

"In time, all wrongdoings are eligible for correction. Even in the eye of a storm, we must endure the invalid as a objective fragment in the existence of mankind. Effortlessly, time passes over and onto, without you and without us. On it, we mark the acceptance of the new with the chance to begin again and give away the hand of the past, free of unadmissibles. Those who are punctual are thieves of time. Robbing from reserves of time that have been designated for nothing. In time, time tells truths or at least the truths you've been waiting for. Time is the oldest living thing we own. Its rate of speed is constant and in all, infinite. Some never have enough time, which are those people that are quick to recognize those who waste it. Is time or is it not? It has been said that seconds, minutes, hours, days, weeks, months, years, decades and centuries are just about all the average human can imagine and plan for. Millsart believes not. All that is needed to calculate is that 'one of these days is none of these days'. Now that you've read this, please be advised that Every Dog Has Its Day." —Millsart

**MILLSART: *Every Dog Has Its Day Vol. 4* 2LP (AX 030). \$16.00**

Special 180g vinyl in aqua blue jacket. 3000 copies only. *Every Dog Has Its Day Vol. 4* is produced, mixed, and edited by Millsart exclusively for Axis Records USA.

**MILLS, JEFF: *Expanded* 12" (AX 039). \$6.00**

"It has been said that the most remarkable thing about knowledge is that it not only has the ability to sustain the weather of opinion but also self-improves with each given instance the mind encounters. Ways and the means to be acknowledged become more elusive as the spiraling of life easily engulfs the impatient. By putting down the guard, letting loose of the

reins and residing with the unknown puts forth a gesture in investing for a better understanding of the questions when?, where? and more importantly, why? The AX-010 *Growth* EP saga continues."

**MILLS, JEFF: *The Tomorrow Time Forgot 12"* (AX 040). \$6.50**

"The Time Is Right To Begin Again. Explore New Worlds Through Old Dreams. Dream the dreams that shapes all tomorrows by subversive delegation. A pure act of engaging the unseen, the forgotten and the cultivation of your fantasies into the 'stuff' visions survive from. Look forward to making your dreams become our reality. 'Hope' replenishes the mental space that reserves all dreams."

**AXIS/TOMORROW:**

**DUNDOV, PETAR: *Sculptures 1-3 CD* (TW 300 CD). \$13.00**

CD-only release of the debut album by this East European techno producer. Features dark, subsonic bass and isolated atmosphere, no beats. "Entering the sonic space of vibrations, our sense takes us to the world of tones. In one's perspective, feelings take form. Reflections of thoughts on clear surface, shaping the indescribable part of ourselves. Giving form and meaning in self repeating motion, existing on different scales. From the distant horizon, bringing the wheel of creation." — Dundov

**WALCOTT, MITCH: *Europa CD* (TW 400). \$13.00**

"Mitch Walcott's *Europa* CD is set 7 years from now, on Jeff Mills' label, Tomorrow, a label intrigued by potential utopias, by intensive states, past and present. It arrives before the machines and waits for them. Indifferent yet raging. *Europa*'s 7 tracks impose 32 minutes of crushing space. Titles and tones converge to induce an ominous immensity, a sense of individual erasure, of the human blown away to a speck. The thundering trauma of looking on, listening to and identifying with the cryobot as it drills its way through ancient ice. Like X-102 Presents *The Rings of Saturn*, *Europa* is parahuman in its extremophilia, it's fascination with the extreme conditions of deep space. Outer space overlaps with inner space to draw you into a private time system, into a 32 minute universe that fits into an iPod. *Europa* is the fuel for the long journey across the hazardous terrain of the head. It grows a universe in the brain." — Kodwo Eshun.

**MILLS, JEFF: *Time Machine CD* (TW 800). \$15.00**

"Inspired and noted on the novel *Time Machine* by H.G. Wells, this 43 minute sequenced journey into time travel explores the outer limits and stretches the boundaries of your mind. Produced, mixed and edited by Jeff Mills. From instrumental storytelling, he propels the idea of not being in our time but, yet experiencing first hand, places and things from another time. Past and future. Caution: This release is only for the adventurous." CD comes with 8 pages of the 'Time Machine' story by Jeff Mills.

**AXIS9:**

**MILLS, JEFF: *Actual CD* (AX 009 C/D CD). \$12.00**

"With the end of the very successful Purpose Maker series (PM), it left room for me to create more releases for the AX-009 project. While in the process of making AX-009 C/D, I discovered that there was a need to re-create the feeling of Sci-Fi Techno again... Similar to woman's cosmetics, drum and percussionless music that could be layered upon other tracks or a drum computer that would give the percussion tracks/drum machines more life. Tracks that could be layered together to enhance or hide, like cosmetics. Because of a necessary skill to hold these tracks against other drum tracks or drum machine, obviously, AX-009 is designed for the most experienced and adventurous DJs. These tracks range widely in style from minimal to sub-sonic abstractions. And when simply listened to without being layered, the same tracks take on a movie soundtrack-like appearance. Designed with drama as a component, the AX-009 tracks hold the initial designs of individual character that has made these releases intriguing and an experience to listen to." — Jeff Mills.

**MILLS, JEFF: *Actual 2LP* (AX 009 C/D LP). \$12.00**

Double vinyl version.

**MILLS, JEFF: *Axis 009ab 2x12"* (AX 009AB). \$12.00**

"Axis9 The Label is coming. Beneath the Axis surface, there has been a force that has become increasingly too radical to contain. From its origin, axis9 series was designed as sonic vehicle to provoke the eager and tame the most electrical thinking Axis collectors around the world. Hardwax Records in Berlin was chosen as its base. Limited amounts of Axis9 material has been released to the public through designated periods over the past 8 years."

**AYLER RECORDS (SWEDEN):**

**HOWARD QUARTET, NOAH: *Live At The Unity Temple CD* (AYL 001 CD). \$15.00**

"A strong live set recorded at the Unity Temple near Chicago in 1997, this performance features pianist Bobby Few, bassist Wilber Morris, and drummer Calyer Duncan. Howard leads his tight and exciting quartet through five original compositions, some, such as 'The Blessing' and 'Schizophrenic Blues,' are very much identified with the saxophonist. Howard's playing is crisp, melodic, and clear, a tad less intense than decades past, but nonetheless compelling. His alto retains the mournful wail of Ornette, but with a distinct identity."

**DOYLE/SUNNY MURRAY, ARTHUR: *Live At Glenn Miller Cafe CD* (AYL 002 CD). \$15.00**

"Performing in a style he calls 'free jazz soul,' Arthur Doyle combines the liberated freedom flights of the avant-garde with the gritty, gut-wrenching emotion of gospel and R&B. The tenor saxophonist, flute player and vocalist is joined by veteran drummer Sunny Murray on this remarkably well-recorded live set from Stockholm in 2000."

**BROTZMANN, PETER: *Live At Nefertiti CD* (AYL 004 CD). \$15.00**

"One of free jazz's guiding lights, saxophonist Peter Brötzmann has had a career that has touched six decades. He's worked with talents as diverse as Don Cherry, Sonny Sharrock, Material's Bill Laswell, Carla Bley, and Anthony Braxton. This 80 minute set was recorded live in 1999 at Gothenburg, Sweden's Nefertiti Jazz Club featuring Peter Friis Nielsen on bass and Peeter Uuskyla on drums."

**JOHN STEVENS TRIO: *Live At The Plough CD* (AYL 007). \$15.00**

"John Stevens with Mike Osborne and Paul Rogers recorded live at 'The Plough' in London on March 30, 1979... 7 tracks..."

**DRAKE/ASSIF TSHAR, HAMID: *Soul Bodies, Vol. 1 CD* (AYL 024). \$15.00**

"Hamid Drake and Assif Tshar recorded live at the 6th Vision Festival in NYC (May 30, 2001)... 4 tracks..."

**MOONDOC, JEMEEL: *Live At Glenn Miller Cafe- Vol.1 CD* (AYL 026). \$15.00**

"2 tracks by Jemeel Moondoc with William Parker and Hamid Drake recorded at Glenn Miller Cafe, Stockholm, Sweden on April 15, 2002..."

**WILLIAM PARKER TRIO: ... And William Danced CD (AYL 044). \$15.00**

"Recorded in 'Utilized Leakage' at Flash Music Studio, Stockholm, Sweden on April 15, 2002... 3 tracks recorded by William Parker with Hamid Drake and Anders Gahnold..."

**AZOTH SCHALLPLATTEN:**

**CHATHAM, RHYS: *Echo Solo LP* (AZO 001 LP). \$15.00**

Beautifully packaged with extensive notes by the composer, "By 1989, downtown legend Rhys Chatham had been fusing art music and punk rock for almost fourteen years and wanted to try his hand at something else. Accordingly, he set out to combine forms using a diverse vocabulary drawn exclusively from the classic avant-garde; the result is *Echo Solo*. In it, Chatham appropriates a number of musical styles — serial technique, chance operations, and just intonation — then through a process of amalgamation and superimposition, he transcends their original musical meaning while at the same time imploding it. Only the tiniest pair of critical scissors could isolate the individual elements from the final product; it's a fascinating, paradoxical composition, one which the composer happily describes as "a rite of decimation."

As Chatham himself writes: "When one tunes a piano in just intonation, it is essentially in one key, the key of 1. La Monte Young tuned his piano in E-flat, owing to the fact that he was originally an alto saxophone player. I used a similar technique, but used C natural as my starting point, for the sake of simplicity. When we tune a piano in this way, however, we are usually very careful to select a strategy of striking a particular set of piano keys in order to stay in the right musical key. In *Echo Solo*, no such strategy existed. The aleatory and serial techniques used to arrive at the pitch choices completely ignored the tuning of the piano. And it is in this sense that *Echo Solo* would seem to be a contradiction in terms with respect to the manner in which the piano was tuned. And indeed it is, but it has the happy effect of endowing the piece with a unique sound: it clearly doesn't sound like Young, perhaps a bit more like a strange amalgamation of Cage and Boulez, but out of whack somehow. Something new..."

**AZULI (UK):**

**FC/KAHUNA: *Another Fine Mess CD* (AFM 001CD). \$16.00**

First volume in a series which considers itself a prequel to the Another Late Night series on Azuli. FC/Kahuna call it Acid Home (ie. like Acid House, only comfier). Artists featured include: Jolly Music, FC Kahuna, Juan MacLean, Brett Johnson, The Free Association, Trash Palace, Risky Disco, Danial Wang, Green Velvet, Soul Substitute, Blur, Atom, Cosmos, Wink, Christopher Just, Nightmares On Wax, and Polyphonic Spree.

**BA DA BING!:**

**YUME BITSU: *Giant Surface Music... CD* (BING 016 CD). \$12.00**

"After languishing for what felt like months in deletion hell, Yume Bitsu's first record is finally once again available. Fans of *Auspicious Winds* and their eponymous second record will have just as much to love here. The songs go longform in spaciousness and dreamliness, taking a step beyond dream pop simplicity and stomping in the psychedelic romper room of Tangerine Dream's Zeit, Roy Montgomery's most transcendent work, and My Bloody Valentine (when they knew how to use a guitar)."

**LANDING: *Seasons CD* (BING 033). \$13.00**

"While Landing is one of the country's top drone groups, creating long ambient instrumentals with sudden eruptions of intensity, *Seasons* shows off their previously unexplored song-writing flair. The record conceives of movement through four seasons with a breathtaking beauty and sincerity (Vivaldi would no doubt smile, then say something incoherent but pleasing in his archaic native tongue). For the first time, the band sings, and the soft fluidity of their voices perfectly matches their trademark delicate playing. The drama unfolds with a gentle minimalism, striking at beauty through impressionism, and reaching their goal with a whisper."

**COMETS ON FIRE: *Field Recordings From The Sun CD* (BING 034). \$13.00**

"*Field Recordings From the Sun* is not a psychedelic album in the manner of cheap guitar effects and gentle dorian meanderings served with an oil light show. It is an aggressive attack on a fragile reality, a peeling back of the skull above the brain and a transmigration of the senses to a universal location of beer drunk joy and overwhelming white heat in thundering, all consuming sound. If Exuma, Blue Cheer, Albert Ayler, Mitch Mitchell, Nanjo and the zombie of John Cipollina all met on the blue highway, wasted on golden whiskey and cocaine, there they would throw on *Field Recordings From the Sun* on a trashed boom-box while shooting pistols at their tracers. This is West Coast Psychedelia, hang onto your eardrums."

**COMETS ON FIRE: *Field Recordings From The Sun LP* (BING 034 LP). \$13.00**

"*Field Recordings From the Sun* is not a psychedelic album in the manner of cheap guitar effects and gentle dorian meanderings served with an oil light show. It is an aggressive attack on a fragile reality, a peeling back of the skull above the brain and a transmigration of the senses to a universal location of beer drunk joy and overwhelming white heat in thundering, all consuming sound. This is the first time that this record has made been available on vinyl."

**CROWLEY, ADRIAN: *A Strange Kind CD* (BING 035). \$13.00**

"His first album from 1999, *A Strange Kind*, available on these shores for the first time. A striking collection of melancholy folk music, direct and unpretentious. For this domestic release, the songs have been remastered."

**DWINELL, MARK: *Nonloc CD* (BING 037). \$13.00**

"Latest project of Mark Dwinell, guitarist/singer and cofounder of Boston's Bright. Using an improvisational approach with multi-tracked layers of dissonant, droning guitars, Bright gave it's best answer to the post rock dilemma, releasing four albums to increasing critical acclaim in the latter 1990's. With *Nonloc*, Mark trades his electric guitar for a classical, the impromptu and indesipherable vocals of previous work for yes, songs with real lyrics. Where Bright suggested the idea that 'space rock' could actually really rock, *Nonloc* focuses on acoustic elements, and while it certainly may be quieter, in need not be any less intense. *Nonloc* builds on Mark's previous experience — that you can build giant melodies on top of a single droning chord. The focus here is more intensely on these melodies, accentuated by piano, spontaneous string arrangements, clarinets, mandolin, and even a ten part vocal piece, reminiscent of a maniacal Brian Wilson."

**WORKMAN, HAWKSLEY: *(Last Night We Were) Delicious Wolves CD* (BING 038). \$13.00**

"Second full album for Ba Da Bing, the work of a tireless young singer, songwriter, multi-instrumentalist, producer, budding film actor, poet, shape-shifter and inveterate tall-tale-spinner."

**1 MILE NORTH: *Minor Shadows CD* (BING 039). \$13.00**

"1 Mile North is a meeting of two measured thinkers, each treading the line between composer and pop musician. Jon Hills has played the guitar since his youth, but his current work dates from early 1995, when he started crafting solo guitar works in earnest. In the years since, he has quietly developed into one of the stronger compositional guitarists recording

in our overloaded 'post-rock' world. Jon's clear, precise playing creates original atmospheres of melody rather than mist. Like Vini Reilly's Durutti Column, and the work of David Pajo and Brian McMahon since the dissolution of Slint, 1 Mile North's guitarist knows how to create patient works using only his instrument, steering clear of the monotonous effects-pedals and treatments too often accepted for their familiar sound."

**SONS & DAUGHTERS: *Love The Cup* CD (BING 041 CD). \$13.00**

"Music has always been a family affair, whether in truth (the Carters, the Jacksons, the Daniels), spirit (Parliament, Amon Düül) or some strange combination therein (White Stripes, Destiny's Child). Sibling love and competition has engineered some of the greatest songs ever made. Related in every sense but blood, Sons & Daughters rise from their early traditionalist Scottish folk songs on *Love the Cup*, embracing the subjects of love, god and murder that Johnny Cash so eloquently eulogized. All four members were active in the Glasgow scene before coming together. Adele Bethel and David Gow recorded and toured as members of Arab Strap and The Zephyrs. Beauty emanates from death crawls, guitar chords holding on until barely perceptible and tempos steady and sure. So many bands start off playing at a fast pace before realizing the subtleties of slowing things down that it's nice to hear a band apply the same method but do the exact opposite — speed up."

**JAMES ORR COMPLEX: *Chori's Bundle* CD (BING 042CD). \$13.00**

"*Chori's Bundle* (licensed from Rock Action, Mogwai's label in the UK) isn't a pretty record — its lyrical content and forceful playing style assure that — but it's nonetheless a beautiful record. With the assuredness that comes from the truly experienced, Chris Mack has applied his rock knowledge to folk in an astonishing manner. Mack has reignited interest in the '60s folk sound, thanks to his skillful, finger picked guitar compositions. But his style is aggressively original, shooting off into tangents at some points, circling around a melodic phrase at others. *Chori's Bundle* is the culmination of Mack's musical discoveries."

**BAADASSSS (SWEDEN):**

**INVADERS, THE: *Spacing Out* LP (BAAD 001 LP). \$22.00**

Repressed. "Long out of print perfect and exact reissue of one of the ultimate sought after and mega rare funk records of your dreams. Incredible Caribbean soul funk/groove trance monster from the Bermudas 1970, all instrumental and totally spaced out. Stunning wah-wah guitar, haunting sexy jungle rhythms on congas and rock steady drums, black night heat trumpet and severe echo effects and reverb to make the entire sound swirl around you till your totally inside out in a dizzy haze. The original LP in so so shape recently sold for over \$700 on Ebay, making this reissue very welcome."

**BACCHUS ARCHIVES:**

**VA: *Hava Narghile: Middle Eastern Raga Rock Ala Turquie '66-'75* CD (BA 1162). \$13.00**

"From a land of minarets and mosques, comes this compilation of some of the best garage and psych music from a country where psychedelic music flourished for a decade. A period in which Turkish rock musicians mixed the oriental overtones of their traditional folk music with acid rock. On these 21 tracks (released from '66 to '75) you'll hear sizzling raga rock guitar mingling with the exotic sounds of the saz (the national instrument of Turkey) and a distant relative of the sitar) and intense duelling of electric saz and killer fuzz guitar, backed by a belly-beat provided by a darbuka. So light-up your hubble-bubble pipe (narghile) for a journey to what was once the uncrowned psych music capital of the world. Take a trip to Istanbul (not Constantinople)." Features tracks by Erkin Koray, Mogollar, Siluetler, Kaygisizlar, Mavi Isiklar, Harmaliler, Yabancilar, Apaslar, Baris Manço & Kaygisizlar, Erkut Taçkin, Çağrısım, Grup Bunallım, Uç Hürel, Koray Oktay, Ersen, Melih Faruk Serdar Saygun, Gökçen Kaynatlan. Compiled by the world's leading Turkish psych expert, Jay Dobis (formerly of Cambridge, MA). Packaged in a poster sleeve with photos and informed liner notes, with many and never previously heard tracks. Many years in the making, this is the Turkish psych introduction that many people have been waiting for..."

**ALLAN PRESENTS CHAINO, KIRBY: *New Sounds In Rock 'N' Roll (Jungle Rock)* CD (BA 1183 CD). \$13.00**

"Las Vegas Grind, Frolic Diner and Incredibly Strange Music fans, are you ready? Here's an entire unreleased Kirby Allan Presents Chaino 'Rock 'n' Roll' album recorded in 1959. Some of LA's finest appear on this one including Phil Spector/Goldstar Studios 'wrecking crew' sax player Flaz Johnson. In fact, this entire album was recorded at the legendary Goldstar Studios. There were hints of this stuff on our Chaino CD from a few years back but, get ready for total African via Hollywood insanity. We had to put this on vinyl as any club DJ is going to want to use this record for mixing, scratching or just playing the songs! File under Weird and Wild, or modern/primitive, or incredibly strange or exotic."

**ALLAN PRESENTS CHAINO, KIRBY: *New Sounds In Rock 'N' Roll (Jungle Rock)* LP (BA 1183 LP). \$11.00**

LP Version.

**THOMPSON, BOB: *The Sound of Speed* CD (BA 1190). \$13.00**

"Long-sought orchestral tribute to wheels, wings, and whirly birds reissued. In the days of Esquivel's *Space Age Bachelor Pad Music* prime, orchestra leader/composer/arranger Bob Thompson was his stylistic counterpart. They recorded for the same label (RCA Victor), employed many of the same musicians and vocalists, and experimented with sound in the same LA studios. *The Sound of Speed* is Thompson's 1960 'concept' LP (originally recorded for the Dot label). Each composition evokes a different mode of modern transport, from Vespa scooters to Le Mans racers to rocket ships. The vehicular vignettes are book-ended by authentic sound effects, with vivid stereo motion. *The Sound of Speed* has been long out of print and high on the list of overlooked gems that connoisseurs of sophisticated sounds have been clamoring to see reissued. Its highlights have been a staple of production music for decades."

**BACKGROUND (UK):**

**JUMBLE LANE: CD (HBG 123/3). \$20.00**

Another schizophrenic Holyground release, from 1970/71, with Astral Navigations connections. Muddled, psychy blues and ramble. If the Holyground "saga" is a particular fascination, you probably have to hear it.

**HOYLE, LINDA: *Pieces of Me* CD (HBG 123/7). \$20.00**

Heavily collected Vertigo album that Vertigo collectors love to collect. Progressive torch female vocals, some decent psychy hard blues-rock tracks and, and gee, orchestral flourishes.

**BACKGROUND RECORDS (GERMANY):**

**CLAYTON, KIT: *Moles and Avocadoes 12"* (BG 006). \$9.00**

"Background returns with another serious contribution to our obscure electronic world. This time with the San Francisco Newjack's Swing, brought to you by Kit Clayton, who's world-

wide known for his releases on Cytrax, Plug Research, Parallel, and Scape. Presenting deep and minimal detroitish techworks on Side A, while presenting serious nonstop killer bleeps on Side B. Nothing else to say, the record speaks for itself."

**SUTEKH: *Obvious Solutions To Everyday Problems 12"* (BG 010). \$9.00**

"While the A-side is guaranteed to entertain you during your daily homelisting session or in your nearest electronic music-bar, the B-side is deliberately set to become a worldwide clubhit on purpose, exposing full energy on the floor by perfect arrangement in the stop and go principle, combining rocking beats and sounds that take over full control of your entire body-move."

**AKUFEN: *Dada 12"* (BG 017). \$9.00**

First release on the German minimalist Background label from a guy called Akufen, who has been mentioned as the "Canadian Brinkmann". Described to us as "absolute incredible and reminding in many ways of Mike Inc's 'Studio' releases: Dubby, minimal and funky as hell."

**SMYGLYSSNA: *Sight Is Something More Than All Things Seen 12"* (BG 019). \$9.00**

"Tongbreaker and typists-nightmare Smyglyssna, who released projects under various guises for labels such as Plug Research, Vertical Form and others, delivers an EP which carries a new philosophy, namely a special approach to production that is slightly experimental and deep in sound and processing but is not in anyway hard to digest. With less reliance on ambient impressionist melody and pad based washes, crisp tight rhythms are very much at the center of these tracks."

**RHYTHM MAKER: *Alles Mainstream EP 12"* (BG 020). \$9.00**

"This EP features a solid dancefloor mix of 'Peel' (A1); a guaranteed ultra driving crowd mover that is definitely gonna be heard on the dancefloors around the globe soon. The track builds up slowly from a melodic to a powerful 4/4 techno anthem in a early Detroit influenced oldschool vein, while 'Alles Mainstream' (B1) goes deeper into the melodic moody side of one of the most harmonic but still deep producers recently, here demonstrating the other side of Rhythm\_Maker with two tracks that will cause serious attacks on the dancefloors from Chicago to Oslo."

**RHYTHM MAKER: *Landing* CD (BG 021 CD). \$15.00**

"Dusseldorf's Stefan Schwander (aka Antonelli Electr.) presents his first techno-album under his Rhythm\_maker alias. Apart from his previous Background 12" 'Ches' which always had both feet on the dancefloor, his album *landing* became a grown-up adult full-flavour listening and dancefloor album which takes the listener onto a trip through different musical landscapes, ranging from experimental sidetraps, deep excursions through the fields of minimalism & harmony, further to uplifting powerful 4/4 running-fields, all together turning this album into a open-minded up-to-date modern guide of today's state-of-the-art electronic music."

**BABY FORD: *One For Sorrow EP 12"* (BG 022). \$9.00**

"Over the past few years, Baby Ford has released on some of the worlds most renowned record labels incl.: Klang Elektronik and Perlon, plus remixes of 'Check your Budda' by Sven Våth. The 'One For Sorrow' EP on Background is an exploration of Peter's darker, minimal compositions. Designed as a tool, and a standalone piece, 'One For Sorrow' illustrates the versatility of one of the world's most respected and prolific electronic music producers."

**VA: *Futuristic Experiments* CD (BG 024 CD). \$15.00**

"Background Records proudly presents *Futuristic Experiments Chapter IV* in the long awaited full-length album shape as 2x12" and CD, demonstrating the future of advanced & tricky electronic music from different places from all over the world, spotlighting the genre from different angles. Featured artists on *Futuristic Experiments Chapter IV* are: Akufen, Sutekh, Geoff White, Todd Sines, Dean Decosta, Rhythm\_Maker, Donnacha Costello, Submania, Mitchell Akiyama."

**VA: *Futuristic Experiments 2LP* (BG 024 LP). \$16.00**

Double LP version.

**PORTABLE: *Futuristic Experiments 5* CD (BG 026 CD). \$15.00**

"Background Recordings presents the indeed very special and most outstanding experimental modern left of center techno album by Portable, who was born and raised in South Africa before he moved to London very few years back. This album contains abstract & futuristic music that the world has sure not heard before. Influenced by the traditional african rhythms that surrounded him while growing up has seeped into his sound. Portable tries to incorporate all these influences, ancient past, the future, but all inbetween the rhythm and sound that is and always will be grounded in a 4/4 that was house music."

**VA: *Futuristic Experiments 006* CD (BG 035 CD). \$16.00**

"Demonstrating more state of the art, more dancefloor related electronic music, rather than experiments that are trying to look into the future. Featured artists on *Futuristic Experiments #006* are: Akufen, Ben Neville, Sutekh, Dave Miller, Andy Vaz, Rhythm\_Maker, B. Helvetica, Si-Cut, Db, Portable, DB. This 6th in a series of compilations follows the ideal of keepin' one eye on the future of techno by combining body and mind in music, without slandering the roots, while also keeping the history of 4/4 alive & authentic. In our cultural understanding, art and music are integrated into everyday life and mind and body are not separated. A tune can be functional, entertaining and intellectual all at the same time — by means you can 'jack your body' & 'elevate your mind', without forgetting the need for music to perform different functions. On the floor, we want the listener to get their groove on, while at the same time we want people to sit back, listen and get deep into the individual artistic idea behind the music presented here. *Futuristic Experiments* works as a two way street — combining mind & body against the idea that music is either entertainment or else an intellectual habit of separating the mind and the body, rather than integrating them. Techno has always been about both: the body and the mind — hence it can be whatever you allow the music to be, but it doesn't have to limit itself — it can bring maximum effect within a minimal aesthetic."

**VA: *Futuristic Experiments 006 2LP* (BG 035 LP). \$17.00**

Double LP version.

**PORTABLE: *Cycling* CD (BG 037 CD). \$16.00**

"*Cycling* by Portable is the album we always dreamed of doing as a record label. It combines so many things in one; raw and sexy very unique electronic music with a strong modern groove, based on the traditional rhythms of early Chicago house music. Most tracks are dancy, while perfect for listening as well, always staying interesting and diverse, yet always with Alan Abrahams (Portable) very personal handwriting."

**PORTABLE: *Cycling 2LP* (BG 037 LP). \$16.00**

Double LP version.

**BAD GLUE:**

**SUNBURNED HAND OF THE MAN, THE: *Sunburned Hand of the Man* LP (SBHM 001 LP). \$13.00**

"We got news from the Agency that someone raided the tape vault while we were pimpin' it live on the west coast Alaska Wedding Procession. A major security breach. The squad



was sent out, inquiries were made and our 'friends' from the old neighborhood were called in to assess the damage. When we uncovered the mole we spent a long couple of days with this puke 'under the lamp' pushing the buttons til he finally spilt the beans and gave up the info. We worked it out with the thief and got what was coming to us. The rest are up for sale to cover the 'damages.' Here on this record you got some new juice, some wafer thin promises and streetwise tales. Another Sunburned Hand of the Man adventure. Take it and bake it." — SBHOTM.

### BANNED PRODUCTIONS:

#### AMK: *Hi Fi 7"* (BP AMK). \$4.00

Locked grooves 45 from the mid-90s.

### BARN RE-LEASING:

#### ERTUNC TRIO, HUSEYIN: *Musiki CD* (BARN 1). \$14.00

Reissue of a very obscure free music document, recorded in Cambridge, MA, sometime in the mid-70s. Notable for its Saturn-esque paste-on cover artwork (eloquently reconstructed here), and general cosmic vibe, this record harkens back to days when "out" was merely a place people went to buy a sandwich. A trio, led by drummer Ertunc, with Michael Cosmic (as, cl, fl, bcl, sop, piccolo, organ, perc.) & Phill Musra (ts, ss, fl, zurna, cl, perc.). The albums features long tracks: "The Creator Spaces", "More Beautiful Vibrations from the Creator" & "Space On Space". These guys recorded 1 more LP and then who knows what? Little else is known, but this trio's interface with consensus reality just creaked forward a whole notch. "...we are now blessed with the most striking document of the free jazz from the mid-70s...a most complete outsider document of the era, rendered intact and relevant, striking fear deep into the hear of the most puritan of music obscurities." — Eric Aleph/The Lost Chord.

### BAROONI (NETHERLANDS):

#### PALESTINE, CHARLEMAGNE: *Jamaica Heinekens In Brooklyn CD* (BAR 021). \$15.00

"A major new studio recording from Charlemagne Palestine. Based on Palestine's use of electronic drones, the piece points into a new direction. Palestine made recordings of the Jamaica Day parade in New York City — where people from Jamaica, Guyana, Cuba, Haiti and other places come to dance, sing, eat and drink. These field recordings of shouting people, passing parade floats and helicopters hovering overhead are interwoven with the electronic sonorities. Together they give a completely new dimension to Charlemagne's work: *Jamaica Heinekens In Brooklyn* is colorful, exciting, trance inducing and it slowly unfolds into a magic experience." From Palestine's liner notes: "This work came out of the idea of traveling with an electronic drone on a ghetto blaster and re-recording it in different situations in many countries...the 60+ minute segment on this record is played without any editing, but super imposed upon this extract I have composed three series of drone textures of Yamaha organs, 16 Serge & Rubery oscillators with bandpass filtering, and a thick ARP Synthesizer texture using oscillators, filters and other sound modulation devices. All together this work creates a dialogue between pure and mixed electronics of my long continuum tradition and the real-time ambient sounds of a traditional urban ethnographic popular festival."

#### KAYN, ROLAND: *Tektra 4CD* (BAR 016). \$30.00

Repress of this very limited box set (originally issued in 1996). "Roland Kayn makes Cybernetic music. He design networks of electronic equipment which regulate themselves like a heating system. 'Music is sound, which is sufficient in itself,' says Kayn about his music, referring to the fact that even he cannot predict the eventual compositions, which are evolving sound processes without an epicentre, where every sound is equally important. Words like 'melody', 'harmony' and 'rhythm' do not apply to Kayn's music, in which processes normally associated with the composer are excluded as much as possible. Tragically, Kayn's intention to create a free form of music met with disrespect and ignorance resulting in him being ostracised by his contemporaries. The 4CD box *Tektra* is a sonic revelation: constantly shifting clouds of sound move capriciously through space creating an enormous variety and richness that goes beyond the borders of imagination. Roland Kayn has been idiosyncratically enriching music for forty years with ideas that resonate with our times in dedicated pursuit of his own intention to liberate sound."

### BASIC CHANNEL (GERMANY):

#### BASIC CHANNEL: *Basic Reshape 12"* (BC BR). \$11.00

"*Basic Reshape* features Basic Channel's very free takes of two of Carl Craig's projects that were originally released separately from each other on his own Planet E label. The *Basic Reshape* of 'The Climax' (which itself was originally released in 1991 on Retroactive) first appeared on the 2001 reissue of this milestone in Carl's work, is one of the most hypnotic and driving club tracks that Mark Ernestus and Moritz von Oswald have produced in their 'post Basic Channel' period. 'Remake' *Basic Reshape* from 1994 relates to 'Remake Uno/Duo', Carl's sample-based re-interpretation of Manuel Göttschings epochal 'E2-E4'. *Basic Channel* take a radical, abstract, sample-free approach with a breathtaking slow motion groove under a multilayered sound sphere. This track also appeared on the *Basic Channel CD*."

#### QUADRANT: *Infiniton 12"* (BC QD). \$11.00

"The *Quadrant EP*, originally released in 1993 on Carl Craig's Planet E label, was a one-off project by producer duo Mark Ernestus and Moritz von Oswald, also known from their work as Basic Channel, Maurizio/M-Series, Rhythm & Sound and others. Out of print for nearly half a decade, this reissue features the two main titles that reverberate an early 90s Detroit techno vibe and combine it with an early imprint of Basic Channel's timeless trademark sound aesthetic."

#### VA: *Basic Channel CD* (BCD 001). \$16.00

2003 re-release. "*Basic Channel CD*, originally released 1995 in a plain cardboard envelope and later in a metal box was out of print for a while and is now being rereleased in a convenient Digipak. Rather abstract and ambient tracks like the classic 'Quadrant Dub I' or 'Lytot Remix' are on the track list. From today's perspective, in this open sound much of the later Rhythm & Sound imprint (as released on Rhythm & Sound: *s/t*) with its echo-heavy atmospheric density was already laid out here." *Basic Channel* is the mysterious Detroit/Berlin axis minimal techno label, most closely associated with the producer known as Maurizio. They've released a classic series of 12" records, and this CD compilation of material from those 12"s. The "artist" names on the various 12"s are obscure (Cyrus, Phyllys, q1.1, Quadrant, Octagon, Radiance, etc.), and an absolute minimal amount of information about the contents of these records is offered. Stylistically, *Basic Channel* creates their own sub-genre of Detroit techno; slowly developing pulsations and abstractions with a heavy emphasis on post-dub processed crackles, blips & hiss — extremely minimal, extremely gorgeous & some of the finest and most invigorating horizontal listening out there.

### BASIC REPLAY (GERMANY):

**ACKIE/CHESS ROOTS: *Call Me Rambo/Rambo Gun Salute 12"* (BRHW 003 EP). \$10.00**  
2nd release on Basic Channel's dub/roots reissue label. "This was recorded in 1986 and originally released on the Heavyweight label (an offshoot of the Heavyweight soundsystem, based in the Wood Green and Tottenham areas of north London), featuring Chester Roots at the controls and his nephew Ackie at the microphone; also the helicopter sounds free with a Commodore 64."

#### HUDSON, KEITH: *Playing It Cool CD* (BRIT 009 CD). \$16.00

First release on Basic Channel's new Jamaican reissue imprint, Basic Replay. "Keith Hudson — as is Lloyd Bullwackie Barnes, his collaborator here — was a one-off innovator with impeccably classical lineage: his first studio recording involved former Skatalites; his earliest releases provided solid-gold hits for Ken Boothe ('Old Fashioned Way', 1967), John Holt, Delroy Wilson, U-Roy and the rest. *Playing It Cool & Playing It Right* was released in 1981 on the Joint International label, in NYC. It was originally intended that one of Hudson's teenage sons would voice the dubs: in the event the Love Joys, Wayne Jarrett, and most inimitably Hudson himself featured at the microphone. Like Wackies, Hudson was a Studio One devotee — 'I used to hold Don Drummond's trombone for him so I can be in the studio', he once recalled — and the album follows Coxson's recent strategy of overdubbing signature rhythms. The Studio One sides were aimed at the dancefloor; Hudson's reworks of tracks like 'Melody Maker' are more psychological. Here deep Barrett Brothers rhythms are remixed deeper with reverb, filters and other distortion, pitched down, everything; and overlaid with new recordings, often heavily treated, of guitar, percussion, keyboard, voice. *Playing It Cool* is legendary, strange, utterly compelling music."

#### HUDSON, KEITH: *Playing It Cool LP* (BRIT 009 LP). \$15.00

LP version.

#### HUDSON, KEITH: *Flesh of My Skin Blood of My Blood CD* (BRAT 1005CD). \$17.00

"*Flesh Of My Skin...* is the most hallowed of all those reggae albums which remain unavailable, and Keith Hudson's key achievement in a career launched when as a fourteen-year-old he recorded members of The Skatalites on his *Shades Of Hudson* rhythm. Originally released in 1974, after a series of solid-gold productions for Ken Boothe, Delroy Wilson, John Holt, U-Roy and the rest, it projects Hudson's removal from JA to London and New York studios and transatlantic audiences, and inaugurates a sequence of albums — classics like 'Pick A Dub', 'Brand', 'Playing It Cool' — which show his troubled experimentalism better suited to the LP than the cardinal 7" reggae format. Anchored here by Santa Davis and George Fullwood from the Soul Syndicate — alongside musicians like Augustus Pablo, Count Ossie and Leroy Sibbles — Hudson's mood is tormented and dazed, as on titles like 'Darkest Night', 'My Nocturne' and 'Testing My Faith' he struggles for Black senses of commitment — political, existential, religious — at its breaking point. Magnificently and deadly serious, hauntingly unique, unmissable and unforgettable."

#### HUDSON, KEITH: *Flesh of My Skin Blood of My Blood LP* (BRAT 1005LP). \$16.00

LP version.

### BASTA (NETHERLANDS):

#### VARIOUS ARTISTS: *Popular Electronics 4CD BOX* (BASTA 9141). \$55.00

Subtitled: Early Dutch Electronic Music from Philips Research Laboratories 1956-1963. Basta are well known for the mind-bending packages, but this one tops them all. Four CDs of historical, long desired early electronic music from legendary Dutch composers, (in association with Philips) packaged in a deluxe box with 8(!) individual booklets of liner notes and photos, etc. (180 total pages). Plus a series of fold-out posters of electronic scores, stickers, etc. Simply over the top. Fans of Pierre Henry, Jean-Jacques Perrey, Raymond Scott's electronic music, etc. — should all investigate at full speed. "A multi-CD release that will give a historic overview of Dutch popular and applied electronic music from 1956-63. The CD's contain music from Henk Badings, Kid Baltan, and Tom Dissevelt. Besides tracks that have been released on vinyl in the late 50's / early 60's on Philips (Kain en Abel, Song of the Second Moon, Evolutionen, Electronic Movements, Contrasts, Mechanical Motions, Pianoforte, Intersection, Fanatasy in Orbit), many never before published material has been re-discovered and restored for this project. Graphic design by Schreuders and Sonja Hamel. The text includes contributions by Rudie Kagle, book editor is Irwin Chusid."

#### SCHWITTERS READ BY JAAP BLONK, KURT: *Ursolate CD* (BASTA 9145). \$19.00

"In 1979, Blonk first heard the *ursolate* as read by Dutch actor Hans Hausdorfer. Over the following years he took to learning the piece by heart, bit by bit, in such a way that each segment acquired an individual meaning for him. For a long time, the Schwitters estate did not give permission to issue recordings of his works. Only in 2002 the ban was lifted and the performing and publishing rights were turned over to a foundation based in the Sprengel Museum in Hannover, the Kurt und Ernst Schwitters Stiftung. This meant that, finally, Blonk's 1986 studio recording could be made available to the public. On the present CD, Blonk decided to add a recent recording of the sonata. For reasons of contrast he chose a live recording from 2003, made in a richly reverberant space. It is complete and unedited, spiced with the inevitable odd slip of the tongue that helps keeping a live performance alive." Published with 36 page booklet, including complete libretto.

#### POPP, ANDRE: *Delirium in Hi-Fi CD* (BASTA 9031). \$17.00

"CD reissue of the legendary vinyl album with which French composer/arranger André Popp explored the boundaries of audio technology back in 1957. Old tunes like 'La Paloma' and 'Beer Barrel Polka' were reinvented by way of weird orchestrations and sound effects. The result: a milestone of musical creativity." Utilizing half-speed, double speed and backwards recording techniques, for trombones, vocals, vibraphones, flutes, saxes, trumpets, tape delay, accordion, etc. Following swiped from the pen of Johan Kugelberg: "This record is the *crème de la crème* of fucked up musique concrete/easy listening records. Any avant garde tape manipulation technique to known to man in the late 50s is utilized to the fullest extent of the law of ridiculousness."

#### SCOTT, RAYMOND: *Soothing Sounds For Baby 3LP* (BASTA 9035). \$46.00

A limited edition (1500 sets) reissue on LP of the 3 original volumes of Raymond Scott's *Soothing Sounds For Baby* series, with reproductions of the original LP cover artwork/liner notes. All 3 LPs are printed separately, but shrinkwrapped together so that they can only be sold as a set. Featuring the legendary electronic music of Raymond Scott from 1963, originally issued by Epic Records.

#### SCOTT, RAYMOND: *Manhattan Research Inc. 3LP* (BASTA 9045). \$46.00

Astounding triple LP version of this collection of unreleased electronic music from Raymond Scott's studio, from the 1950s & 60s. Previously issued as a double CD w/ book (BASTA 9078). This vinyl edition is presented as three LPs, each packaged and in its own full color gatefold jacket, all shrinkwrapped together (the LPs are not available individually). Contains all 69 tracks found on the CD version. "Over two hours of Raymond Scott's unreleased electronic recordings from the 1950s and 60s. In 1946, Scott formed Manhattan Research Inc. (MRI),

billed as 'Designers and Manufacturers of Electronic Music and Musique Concrète Devices and Systems'. His colleague Robert Moog said, 'Scott was definitely in the forefront of developing electronic music technology and in the forefront of using it commercially as a musician.' *Soothing Sounds For Baby* was just a warm-up. With *MRI*, prepare yourself for something beyond the pleasant parameters of pop. Scott's electronic experiments took him to uncharted netherworlds. The results are intriguing, compelling, and occasionally diabolic. Where *SSFB* offers relaxing ambience, the grotesqueries of *MRI* promise a sonic excursion to the realms of weightlessness, moon-craters, and six-armed aliens with twittering antennae. The recordings range from detergent jingles to decidedly non-commercial — uncommercial, even — experimental adventures in sound sculpture."

**POPP, ANDRE: *La Musique qui Fait Popp!* CD (BASTA 9057). \$17.00**

"New recordings by the Dutch Metropole Orchestra of original works by French composer/arranger André Popp from the fifties and early sixties. Most of these funny and cleverly arranged compositions were originally written for Popp's own radio orchestra." Produced by Gert-Jan Blom and released in 1996, covering various Popp works from 1952-62.

**SCOTT, RAYMOND: *Soothing Sounds For Baby Vol 1 (1 to 6 Months)* CD (BASTA 9064). \$13.00**

Unbelievably great reissue of 3 LPs originally issued by Epic in 1963. Utilizing a proto-Electronium, oscillators, an Ondioline, tape echo and other primitive electronics, this is shockingly contemporary sounding and nothing like Scott's familiar cartoon-jazz and orchestral work. These CDs are legally licensed from Sony by the Dutch Basta label, sound stellar and are each packaged with a16 page booklet of notes & photographs. All three volumes are essential. "In retrospect, *SSFB*'s simple, repetitive melodies and rhythms, intended to pacify infants, sound like—but pre-date—some of the gradually shifting, hypnotic dreamscapes composed by Phillip Glass and Terry Riley a few years later. They also foreshadow the 1970's electro-dance drones of Kraftwerk and Neu!—Irwin Chusid. From the liner notes by Joachim Gurewitz: "Despite its title, *Soothing Sounds For Baby* isn't just for infants. When it was recorded by composer/electronic music pioneer Raymond Scott in 1962 or '63 it was intended for babies—but history has endowed this deceptively simple work with a broader significance. Had Scott known that this elemental music's appeal would continue as its target audience grew up, he might have entitled the series *Sophisticated Sounds For Baby*. Released on three long-playing records in conjunction with the Gesell Institute of Child Development, Inc., *Soothing Sounds...* was intended to serve as an 'aural toy' during the 'feeding, teething, play, sleep and fretful periods' of infants in three distinct age groups. The original album notes stressed that a young child's sense of hearing is better developed than many people realize. Besides soothing infants, these recordings were intended to be 'pleasantly stimulating.' Babies like 'new sights and new sounds,' explained a booklet slipped inside the LPs. Music consists of vibrations, which babies also like—'just vibrate baby's bed gently,' the booklet noted, and 'crying often stops.' By approximating 'the rhythmic tinkle of a music box' and 'a ticking watch held close to [the] ear,' *SSFB* provided a 'quieting' atmosphere of relaxation, warmth, and contentment. Ironically, these same qualities were embodied in a type of adult music that evolved in the 1970s and '80s. Brian Eno's 1975 album *Discreet Music* is often cited as the first deliberate attempt at 'ambient music' (though Eno cited *No Pussyfooting*, a 1973 collaboration with guitarist Robert Fripp, as a forerunner). This music, intended to pacify and mesmerize, later mixed with dance beats into such styles as ambient house, trance, techno, and trip-hop. Echoes can be heard in the recordings of Aphex Twin, The Orb, and Stereolab, among countless others. By Eno's definition of ambient, *SSFB* qualifies, while pre-dating *Discreet Music* by over a decade. This reissue re-introduces Scott's seminal work to new generations of fans, whether their listening is active or passive—and regardless of the age of those particular generations. In fact, since the original releases had such limited circulation, it could be claimed that this reissue is actually 'introducing' this music to the world. It was easy to overlook the first time around — it doesn't scream for attention. So, relax. Listen closely. Or don't. In a world fraught with tension and insecurity, we trust you'll find Raymond Scott's gentle melodies and child-like rhythms to be soothing companions."

**SCOTT, RAYMOND: *Soothing Sounds For Baby Vol 2 (6 to 12 Months)* CD (BASTA 9065). \$13.00**

Features the incredible 17-minute track "The Toy Typewriter" which Irwin Chusid has referred to as "Metal Machine Music For Babies".

**SCOTT, RAYMOND: *Soothing Sounds For Baby Vol 3 (12 to 18 Months)* CD (BASTA 9066). \$13.00**

**SCOTT, RAYMOND: *Reckless Nights And Turkish Delights* CD (BASTA 9073). \$18.00**

"A New & Improved remastered edition of the landmark 1992 Raymond Scott album *Reckless Nights And Turkish Twilights*. This 22-track CD includes the original Columbia Records 78 rpm tracks by the Raymond Scott Quintette, including all the major RSQ titles (esp. those used in WB cartoons) such as 'Powerhouse,' 'The Toy Trumpet,' 'The Penguin,' 'In an 18th Century Drawing Room,' 'Twilight in Turkey, etc. The album was produced by Irwin Chusid, with Hal Willner as Executive Producer. For the new version, all tracks were 24-bit remastered at Sony Studios, NYC (i.e., the latest technology was used to extract better sound from the original 1937-40 metal master discs); two tracks ('Oil Gusher' and 'At An Arabian House Party') have been replaced by different, newly-discovered — and better — performances; the liner notes have been corrected, updated, and expanded."

**SCOTT, RAYMOND: *Manhattan Research Inc. 2CD* (BASTA 9078). \$28.00**

"Basta Records unveils *Manhattan Research, Inc.*, a 2 CD, 69 track edition of over two hours of Raymond Scott's unreleased electronic recordings from the 1950s and 60s. These works feature such homebuilt Scott music machines as the Electronium, Clavivox, Circle Machine (early sequencer), Bandito the Bongo Artist, and more. The album includes maverick (and decidedly 'non-kiddie') collaborative works with pre-Muppet-era Jim Henson, and comes packaged in a 144-page, full-color, hard-bound book. The text features interviews with those who knew and worked with Scott (e.g., synthesizer pioneer Robert Moog, wife Mitzi Scott, electronic music authority Tom Rhea), along with countless previously unseen photos, lab notes, US patents, and scrapbook items. In 1946, Scott formed Manhattan Research Inc. (*MRI*), billed as 'Designers and Manufacturers of Electronic Music and Musique Concrète Devices and Systems'. His colleague Robert Moog said, 'Scott was definitely in the forefront of developing electronic music technology and in the forefront of using it commercially as a musician.' *Soothing Sounds For Baby* was just a warm-up. With *MRI*, prepare yourself for something beyond the pleasant parameters of pop. Scott's electronic experiments took him to uncharted netherworlds. The results are intriguing, compelling, and occasionally diabolic. Where *SSFB* offers relaxing ambience, the grotesqueries of *MRI* promise a sonic excursion to the realms of weightlessness, moon-craters, and six-armed aliens with twittering antennae. The 'personnel' on *MRI* consists of such Scott inventions as the Clavivox, a keyboard theremin that was later modified to produce an array of sounds similar to a synthesizer; the

Electronium, an instantaneous composition-performance console (conceived in the '50s, developed in the '60s, used at Motown in the '70s); polyphonic sequencers, including his 'Circle Machine'; the Rhythm Modulator; and the Bass Line Generator; along with existing sound devices (e.g., the Ondioline and tone generators). The recordings range from detergent jingles to decidedly non-commercial — uncommercial, even — experimental adventures in sound sculpture. Aside from several samples of Scott re-tooling old titles (e.g., 1937's "The Toy Trumpet" and "Twilight in Turkey"), the remainder is new material. Also included, for the first time in commercial release, are several mid-1960s film soundtrack collaborations between Scott and Jim Henson."

**ARLING & CAMERON/SWART: *Sound Shopping* CD (BASTA 9088). \$23.00**

New "Special Sculpture Edition" of Arling & Cameron's *Sound Shopping* album (previous limited edition came in a special comix edition with artwork by renowned Dutch illustrator Joost Swarte — still available in small quantities). This new version, which contains the same tracks as the earlier limited edition, is stunningly designed by Joost Swarte. Production was delayed because Swarte created an entirely new packaging format that the factory was unprepared to manufacture. It's a 8-panel Digipak with cardboard cutout sections, with Joost's illustrations on all sides. Pretty unbelievable. Limited stock...

**HOFFMAN, DR. SAMUEL J. & THE THEREMIN: 3CD (BASTA 9093). \$38.00**

"Three out-of-print and long-sought albums featuring the ethereal sound of the Theremin are being reissued by Basta in a boxed set. *Music Out of the Moon*, *Peace of Mind*, and *Perfume Set to Music* have been digitally cleaned and have never sounded more beautiful. The music, by famed composer Harry Revel, is performed on *Moon* and *Perfume* by Exotica icon Les Baxter, and on *Peace of Mind* by bandleader Billy May. On all three albums, the eerie-sounding Theremin is played by the legendary Dr. Samuel J. Hoffman, wizard of the instrument. Liner notes were penned by Albert Ginsky, currently finishing a Theremin history book, *Out of Thin Air* (University of Illinois Press). The CD booklet includes many rare photographs, and each disc is packaged in the original sleeve artwork." Very elegant package; cheapskate alert: these are short albums, total playing time for the 3 CD set is about 54 minutes.

**SCOTT, RAYMOND: *The Chesterfield Arrangements* CD (BASTA 9097). \$19.00**

"Collection of originally unrecorded orchestral arrangements of classic Raymond Scott charts (newly recorded here by the 60-piece Metropole Orchestra featuring the Beau Hunks Saxette) commissioned by Paul Whiteman from his orchestrating staff between 1937 & 1938. Scott-quintet Chestnuts such as 'Powerhouse' (two separate versions), 'Dinner Music for a Pack of Hungry Cannibals', 'The Toy Trumpet', 'Twilight in Turkey', and 'Reckless Night on Board an Ocean Liner' here get recontextualized into denser, sophisticated takes on the now-familiar themes & variations. Things get pretty 'lush' after a few tracks, but if you've waded in this deep into the Raymond Scott (kiddie) pool, you might as well touch the other end." — Hrvatski.

**SCOTT & THE SECRET SEVEN, RAYMOND: *The Unexpected* CD (BASTA 9106). \$16.00**

"In 1959, Raymond Scott assembled an anonymous all-star band and dubbed them The Secret Seven. With this group of top jazz players, he recorded the album *The Unexpected*. For nearly 45 years the identity of the Secret Seven line-up has remained a mystery, but as Nat Henthooff wrote in the liner notes, 'Jazz listeners should recognize the identity of the performers.' This is another CD in Basta's Essential Reissue series, complete with the original liner notes & original cover artwork."

**SCOTT QUINTETTE, RAYMOND: *Microphone Music 2CD* (BASTA 9109). \$19.00**

"... A new collection of vintage 1930s Raymond Scott Quintette recordings, entitled *Microphone Music*... The title refers to Scotts emphasis on the microphone as a 'seventh member' of his legendary six-man Quintette, and the mic's importance in helping Scott shape the recorded sound of his ensembles. The 42-track compilation will feature unreleased titles, radio performances, first-rate rehearsals, and out of print gems by the Raymond Scott Quintette, recorded between 1937 and 1939. The collection was mastered from discs preserved in the Scott archives."

**ELLIOT AND HIS SWINGING BIG, BIG BAND, DEAN: *Zounds! What Sounds!* CD (BASTA 9111). \$16.00**

"Long-sought Bachelor Pad classic now on CD. *Zounds! What Sounds!*, the legendary 1963 album by Dean Elliot & His Swinging Big, Big Band, is now on CD as part of Basta's Essential Reissues series. The album is a wild collaboration between orchestra director Elliot and cartoon sound effects wizard Phil Kaye. The inspiration for *Zounds!* came when the L.A.-based bandleader was tooling around Woodland Hills, and stopped for a traffic light. His ears caught the rhythm of a cement mixer nearby, and he started snapping his fingers in synch with the mixer's gyrations. 'This has a terrific beat,' thought Elliot. 'How would it go with a melody?' Thus was born the woofer-wasting, tweeter-trashing *Zounds! What Sounds!*. Elliot's arrangements combine the orchestral explosiveness of Nelson Riddle with the percussive devilry of Spike Jones: brass and reeds compete for soundscape against short-wave signals, mechanical teeth, squeaking doors, bowling balls, hoot owls, pogo stick springs and underwater detonations. The sound effects were courtesy of Phil Kaye, a sonic alchemist whose mayhem underscored Tom & Jerry cartoons. The golden age of bachelor pad music (1955-1965) was marked by clever and creative use of studio technology to enhance live performances. Measured against such hi-fi/stereo stalwarts from the period as Esquivel, The Three Suns, Enoch Light, and Dick Schory, *Zounds! What Sounds!* deserves landmark status. In a long writing, conducting and arranging career, Elliot composed scores for such films as *The Phantom Tollbooth*, *High School Confidential* (with Mamie Van Doren) and *College Confidential* (with Mamie Van Doren and Steve Allen). He also scored for such animated TV shows as *Alvin & the Chipmunks*, *Bugs & Daffy*, and *Heathcliff*, and for theatrical releases of Tom & Jerry cartoons directed by Chuck Jones. The master tape of *Zounds!* that Basta received from Capitol was in excellent condition. Inferior-quality bootlegs have been circulating for years, reflecting the collector's status of this legendary LP."

**PERREY & DAVID CHAZAM, JEAN JACQUES: *Elektronics* CD (BASTA 9113). \$17.00**

"The name Jean Jacques Perrey should be immediately familiar to electronic music fans, particularly those who are aware of the Moog synthesizer's golden age of the '60s and '70s, when Moog synthesizer records were plentiful in record stores. But unlike most of those LPs — which usually covered other artists' tunes from the Beatles to Bacharach to Bach and beyond — Perrey's albums were mostly filled with catchy, incredibly happy original tunes showcasing Perrey's wacky musical sense of humor. From 1966 to 1970, Perrey released four LPs for Vanguard — two with arranger Kingsley, and two by himself as a solo artist. In addition to their records for Vanguard, during the early '60s, Perrey and Gershon Kingsley also created many commercials for radio and television. Around 1970, Perrey's contract with Vanguard ended, and he returned home to France. When Chazam became fascinated with Perrey's music, he sent a cassette of some of his own electronic music to Perrey, and proposed that they collaborate on an album. Perrey's reply was positive and said simply 'When, where and how?' Perrey joined Chazam in the studio, bringing his prepared tape loops (digitally loaded into his Kurzweil synthesizer/sampler), but bringing no actual tunes to record.

Instead, he arrived with what he calls 'several cine-reels in my head.' These 'cine-reels,' as Perrey calls them, were little movies — imaginary pictures and conceptual ideas that Perrey wanted to orchestrate with music. He would describe the feel of the music needed, and Chazam would come up with an appropriate rhythm track. David Chazam: 'This album was produced by a person who loves Jean Jacques' music — me! I wanted to present his music with some nice modern technical tricks, but I also tried to recreate the classic analog sound of his Vanguard recordings. I wanted to help him create an album that I hoped would be timeless, and wouldn't sound dated many years from now.' Jean Jacques Perrey's music for *Elektronika* is a perfect blend of the style of his classic '60s melodies blended with more modern, groove-oriented samples and production techniques."

**SCOTT, RAYMOND: *Kodachrome: Compositions For Orchestra By Raymond Scott CD* (BASTA 9118). \$18.00**

"*Kodachrome* is a sparkling collection of Raymond Scott's idiosyncratic orchestral music, performed by the 60-piece Metropole Orchestra. All compositions make their CD debut here. With *Kodachrome*, the Raymond Scott legacy grows yet again. After Scott disbanded his legendary 'Quintet' in 1939, he formed the first of his many orchestras. Scott continued to compose, this time for a larger canvas, and some of his more historically fascinating work often went commercially unrecorded, performed only on radio (and preserved on transcription discs made by Scott himself). *Kodachrome* was produced by Beau Hunks leader Gert-Jan Blom, and features exceptional cover artwork by Kellie Strom, and liner notes by illustrious author and jazz historian Will Friedwald."

#### BATTLE TRAX (UK):

**CYBERNET SYSTEMS: *Robot Movement CD* (BTCD 001). \$16.00**

"Phil Klein aka Bass Junkie has released 2 albums as Bass Junkie through Ed DMX's Breakin' Records. Partner with Scott Weiser of Dynamix II / Jackal & Hyde on Industrial Bass Machine album on Miami based label Joey Boy Records. He has recently remixed Radioactive Man on Andrew Weatherall's RGC label and remixed the 1982 Classic Electro track 'Hip Hop Be Bop' by the legendary Man Parrish due out the same day on Breakin' Records. Phil also runs the Battle Trax label. Dynamix II are involved in the track 'We are Borg' (track 10) which went on to become an underground electro classic. 15 trax exploring the different styles of Electro/Bass music. Futuristic sounds with Vocoder and very heavy BASS!"

#### BBE (UK):

**WILL I AM: *Must B 21 2LP* (BBE BG005 LP). \$21.00**

Double LP version. Feat. KRS-One, MC Lyte, Planet Asia, etc.

**CORSO, ALLEN GINSBERG, PETER ORLOVSKY, GREGORY: *3 Angels CD* (BGSW 001 CD). \$16.00**

"BBE records presents us with their first spoken word record by three of the leading beat poets Allen Ginsberg, Gregory Corso, and Peter Orlovsky. The Beat poets emerged in America in the aftermath of World War II. Disillusioned with the progress of science and Western 'technocracy', the Beats made their own rules, celebrating life at the margins of American society. Although once rejected by mainstream society as outlaws, rebels, and morally dangerous, today the Beats are recognized as icons of America's counterculture and as one of the most influential cultural movements of the century. These exclusive and rare readings were taken from sessions recorded in 1992 in New York's Greenwich Village."

**CORSO, ALLEN GINSBERG, PETER ORLOVSKY, GREGORY: *3 Angels 2LP* (BGSW 001 LP). \$19.00**

Double vinyl version.

#### BEATBALL (KOREA):

**TOKENS: *Intercourse CD* (BEAT 004 CD). \$17.00**

"This is a CD of the legendary vocal rock group The Tokens called *Intercourse*. We guess that says it all. What we have here is the great lost Tokens album, recorded in 1968 and promptly turned down by WB. To fill a contractual obligation, just 200 copies were pressed up and the album pretty much remained an interesting catalog sighting before its reissue. What we also have here is a white doo-wop group delivering an album that falls somewhere between *Pet Sounds* and *Sgt. Pepper*. Everything on here works in a very organic manner: all of the songs follow a neat continuum and could easily be termed as a humanistic song cycle, each one surrounded by late-'60s Beatlesque production values, right down to the massively compressed drum sounds and omnipresent tape saturation. Trippy, loopy and totally of its time, classic doo-wop this is not; great, however, it is. This CD issue contains remastered original mono mix album plus never released stereo mix version which were founded out from their attic. Total 31 trax in."

**CANTERBURY MUSIC FESTIVAL: *Rain & Shine CD* (BEAT 005CD). \$20.00**

"This limited CD issue is the sole album of The Canterbury Music Festival only 150 copies were pressed in 1968. The album has an almost willfully secret pop-sike masterpiece of sorts.... on the obscure and collectable BT Puppy label owned by the legendary doo wopper Tokens. This album contains the complete BT Puppy recordings, and is one of the rarest albums in the entire collectable Soft Rock genre! Beatball reissue CD carrying better clean sound in ever! Also this set contains newly extensive liner notes featuring the interview with the original members and rare band photos. Plus the band sticker... this is a must for all fans of soft rock & good time music lovers."

**CANTERBURY MUSIC FESTIVAL: *Rain & Shine LP* (BEAT 006LP). \$21.00**

Deluxe LP version, with insert & poster; Korean pressing, limited to 500 copies.

**MCCULLY WORKSHOP INC.: *McCully Workshop Inc. CD* (BMRC 0001). \$19.00**

Reissue of this obscure album (the first of 4 by this group), originally issued on Trutone in South Africa in 1969. Beautiful mini-LP gatefold jacket packaging with inserts. "A superb South African band's stunning debut album. *Sgt. Pepper* influenced psychedelic music blended with R&B, Garage punk tunes. Great songs, lovely vocals, strong harmonies, great distorted guitarwork."

**SEARCH PARTY: *Montgomery Chapel CD* (BMRC 0005 CD). \$19.00**

"This is a first official CD issue of rare religious psychedelic rock album which features lovely female vocals and excellent blending of folk and melodic psychedelic atmosphere." Beautifully done, packaged in a quality mini-LP style jacket with insert, liner notes, lyrics, original liner notes reprinted, etc. Limited to 1000 copies. Previously reissued on LP by Void. "Legendary California Christian psych with haunting female vocals and a mood of acid in the air. Folky, psychy, inventive, dripping with acid. The best of both worlds. God and music."

**HICKORY WIND: *Hickory Wind CD* (BMRC 0006CD). \$19.00**

"This Indiana based band released only a handful of copy which full of variety with psychedelic tunes. Sounds much alike the acid rock era of The Byrds & Buffalo Springfield. Also this reissue features 4 bonus tracks of B.F. Trike which founded by three members after disband-

ed Hickory Wind." Packaged in a high quality mini-LP style gatefold jacket, with insert, Limited to 1000 copies.

**FEMININE COMPLEX: *Live'n' Love Plus CD* (BMRC 0013CD). \$20.00**

Korean pressing, in deluxe mini-LP packaging. Original album plus 14 bonus tracks (3 more than previous Teen Beat edition). "One of the most interesting pop/psych records of recent day, the sole album by the 4-piece all girl band Feminine Complex. Their one and only record released out 1969 on Athena label, which were located Nashville, Tennessee (!). This album contains various garage tune, soft pop sound with the spirits of '60. Easily, it's another true case of the mixture of soft girl pop & garage-psychedelic sound. So, it's Great 60's Girl Psychedelic Pop. Our issue comes with the original cover art in paper sleeve with an extra ordinary booklet."

**EUPHORIA: *Euphoria CD* (BMRC 0014CD). \$24.00**

"Obscured 60's outfit leading by Tom Pacheco who is a brilliant singer songwriter lived in Woodstock area. This album contains excellent mix of west coast rock and acid folk sound similar to Mamas & Papas, Take off period of Jefferson Airplane with male female harmonies. And some tracks are well-crafted sunshine pop / soft rock tunes for the genre fans. This issue comes from the original master tapes for the first time ever. Packaged in gate folded Beatball paper sleeve with an extra ordinary booklet."

**DEVILS: *Devils LP* (BMRL K4). \$24.00**

Reissue of the 2nd Devils album (of 5), originally released in Korea in 1974. Described as a "mega rarity of 70s Korean garage-beat psychedelic." Packaged in a heavy duty LP jacket, with large poster, 8 page booklet with photos, limited to 1000 copies.

**HYUN & DONKIES, SHIN JOONG: *In-A-Kadda-Da-Vida LP* (BMRL K6). \$22.00**

Reissue of this Korean underground album, originally issued in 1970. Packaged in heavy duty LP jacket, with giant poster & insert. Limited-numbered edition 1000 copies only. Yes, it includes a "side-long" version of a conveniently re-named "In-A-Gadda-Da-Vida". Plus a bonus track. Last copies.

**HE 6: *He 6 A Go Go! - Go Go Sound '71 (1 & 2) 2LP* (BMRL K7/8). \$48.00**

"Beatball Music proudly presents the one of the monster rarity of Korean psychedelic rock album. This box set contains 2 mega rare LPs of the HE 6 that were released in editions of only 300 copies each for promotion at that time (1971). This amazing set shows an excellent mixture of psychedelic, Latin jazz rock, blues-oriented hard rock. Kim Hong-Tak's heavy fuzz guitar allow the set with best funky rhythm set [Cho Yong-Nam & Kwon Yong-Nam (later SJH & Yeop Juns)] and flute ever in Korea. After the release this set they recorded mega hit funky-psych album *Beautiful Doll* (also reissued on Beatball, GBRL-1). We recommended for all psychedelic stoners, DJ and deep groovers in the world. Each LP housed in high quality heavy sleeve; 24-page color book includes extensive (English) liner notes and rare photos; 6 post card set & Band logo sticker; 2 big sized posters; Limited to 1000 numbered copies."

**MUD ACRES: *Music Among Friends CD* (BSCD 002). \$17.00**

Reissue of this 1974 Rounder album, one of the label's earliest releases, never issued on CD in the US. High quality mini-LP style packaging, with extensive English liner notes, etc. Woodstock-era folk music. "This is the first project album by Happy and Artie Traum brothers with various folk singer songwriters in Woodstock area. The Traum brothers as well as musicians from school of Woodstock such as Maria Muldaur, Eric Kaz, Jim Rooney, Bill Keith and John Herald in 1973. This is a true gem in country & folk blues. Historical recording in ever."

**WOODSTOCK MOUNTAINS: *More Music from Mud Acres CD* (BSCD 003). \$20.00**

"School of Woodstock's re-gathering results in 5 years. Numbers of musicians can be seen in the album including Paul Butterfield (ex-Blues Project, Betterdays), John B. Sebastian (ex-Lovin' Spoonful), Eric Andersen, Paul Siebel, Pat Alger and early Rory Block. With an original members like John Herald (ex-Greenbriar Boys), Happy & Artie Traum too. The album contains well crafted their own songs with the varieties from American traditional tunes. Nothing's better than this. The cover tells everything about the album. This issue has a bonus cut from John Herald's unreleased archives."

**HE 6: *Beautiful Doll LP* (GBEL 001 LP). \$23.00**

"In the late 60s Korea, many groups or so-called the 'Group Sound(s)' had expanded their territories from the stages of the 8th U.S. Army that was a sort of 'their own private league' to 'general public'. The album showing us clearly that the accidental rock music style has already established its own places and territories in Korean music scene in 70's, and this phenomenon is contemporary with its 'original' ones (like those of the U.S.A or the U.K). To be short, while the recently reissued or rediscovered albums of Shin Joong-Hyun show the extremely 'Koreanized' rock music, the music on this album of the HE 6 show a real 'occidental' one, in an orthodox meaning of the word. This album shows an excellent mixture of GS beat, psychedelic, funky rhythm based brass-rock that consisted all the main elements of the time in incident. This album must be an 'amazing discovery' for collectors. All the more, these long-piece of 'Get Ready!' even in a pure improvisational form. Although it was already well known that already in 70s there existed the 'spontaneous native' rock music in Korea."

#### BEATBALL/FAB-BEAT (KOREA):

**CHALLENGERS, THE: *The Challenger's LP* (FAB 001 LP). \$21.00**

Elaborate LP-only reissue, full color gatefold sleeve, with poster and obi, pressed in Korea. "A great Puerto Rican garage psych group who sang in English, with pleasant multi-part vocal leads sitting atop more engrossing Latin rhythms and instrumental flourishes, fine fuzz guitar work and screaming farfisa organ. This is the first time reissue for LP of this rare central-south American psychedelic vinyl."

#### BEATROCKET:

**J.K. & CO.: *Suddenly One Summer CD* (BR 126 CD). \$12.00**

"In 1968, under the sway of the Beatles and LSD, 15 year old guitarist/singer Jay Kaye trekked from Las Vegas to Vancouver, British Columbia. There, with a topnotch team of session musicians, he recorded *Suddenly One Summer*, a dark masterpiece of orchestral psychedelia, intended to musically represent the life and death of a man. This first-ever legitimate reissue of this ultra rare album is available on CD and 180 gram vinyl, direct from the analog master tapes, and features interviews with Jay Kaye and key members of his Company."

**J.K. & CO.: *Suddenly One Summer LP* (BR 126 LP). \$13.00**

180 gram LP version.

**AFTERGLOW: *Afterglow LP* (BR 127 LP). \$13.00**

"Thirty three years later, Afterglow remains a riddle wrapped in an enigma. What's perfectly clear about this puzzling Klamath, Oregon foursome, however, is the staying power of their sole album, which wanders from chiming folk-rock and the perfumed bliss of lite-psych, to spaced-out, extra-terrestrial weirdness and down-to-earth pure pop. Long a best-selling CD, Afterglow is available at last on 180 gram vinyl, from the master tapes, with original cover art faithfully reproduced and four bonus tracks added to the original 1968



album."

**BEATS UNDERGROUND (GERMANY):****VA: *Beats Beyond The Underground Vol. 1* 2CD (BEYOND 001 CD). \$17.00**

"Beats Beyond The Underground isn't just another Electronica compilation. It is a well developed project, founded by the Eleganz label artist Jean Michel, presenting high profile electronic on his European tours, before or after performing as a live artists. This DJ concept got so popular, that he decided to create a CD with the most reputed tracks. The music is a variety from Drum & Bass to Minimal Techno or Elektronika. Names like Manioba, Depeche Mode, Elektrotwist, Seiji, Farben, Frank Martiniq, Foetus, To Rocco Rot, Hidden Agenda or Jürgen Paape are well established names from over- to underground. *Beats Beyond The Underground* does not present hits, it presents an artist's musical concept, that is tastefully represented by Jean Michel himself, carefully selected originals and remixes."

**BEAU RIVAGE (GERMANY):****VA: *Turning Dreams & Shifting Harbours* CD (BR 015 CD). \$18.00**

"This compilation is Beau Rivage's contribution to the Kidnapping Europe art project. It features 16 exclusive tracks from people like David Grubbs, Luke Sutherland, Jukka Reverberi (Giardini di Miro), Volker Zander (Calexico) and Christof Kurzmann alongside several Beau Rivage regulars and some new faces. The stylistic variety on the album goes from classical songwriting over many shades of electronic music to rather open compositions and field recordings." Artists: Andi Schoon, James Merle Thomas, Wio, Jules Etienne, Jochen Briesen, Jürgen Heckel, Jan Thoben, David Grubbs & David Sheppard, Alexander Polzin, Andi Künnecke & Christian Smukal, Luke Sutherland, Howard Monk & Loz Speyer, Jukka Reverberi & Christophe Stoll, Steve Roden, Christof Kurzmann, Volker Zander, Philipp Janzen & Christoph Leidig.

**BECAUSE TOMORROW COMES (GERMANY):****VA: *Because Tomorrow Comes #1* CD (BTC 01). \$15.00**

"Listen to what crisps, talks, bleeps and chirps there — or is the vacuum cleaner still on? *Because Tomorrow Comes* brings it closer to your ears! BTC is a forum, a magazine for sound-art in the form of an audio CD. It compiles contributions from artists who have chosen for the acoustics as working field, starting from the visual aspect and going to the musical one, then trying to promote the reachings of their soundart. The final purpose is to present it as a 'listenable exhibition'. So, a magazine to listen to, with, most of the time sound contributions, but also spoken words from the artists and varying texts about & from the artists and from art-historians and music-scientists." This first volume features contributions from: Rolf Julius, Alvin Curran, David Moss, Gen Ken Montgomery, Lawrence Weiner, Lou Mallozzi, Stephen Vitiello and Tracy Leipold & Tony Oursler.

**VA: *Because Tomorrow Comes #2* CD (BTC 02). \$15.00**

Volume two features: Manos Tsangaris, Charlemagne Palestine, Kristin Oppenheim, Hans Peter Kuhn, Carsten Nicolai, Christian Marclay, Christina Kubisch, Jeff Perkins.

**VA: *Because Tomorrow Comes #3* CD (BTC 03). \$15.00**

"Volume 3 of this forum and magazine for sound-art in the form of an audio CD. It compiles contributions from artists who have chosen for the acoustics as working field, starting from the visual aspect and going to the musical one, then trying to promote the reachings of their soundart. The final purpose is to present it as a 'listenable exhibition'. So, a magazine to listen to, with, most of the time sound contributions, but also f.e. spoken words from the artists and varying texts about & from the artists and from art-historians and music-scientists." BTC # 3 features Johannes Wohnseifer (sounds of electric machines made by the Braun Co.), Ross Sinclair, Dave Allen, Kristin Oppenheim ("sound installations that deal with hardly perceptible, spare interventions in space"), Alexander Györfi ("builds concrete meta-models that demonstrate the basically conceptual character of all pop music"), Slave Planos, Rodney Graham, Annika Eriksson and Christine & Irene Hohenbchler.

**BEGGARS BANQUET (UK):****SUN DIAL: *Bad Drug 7"* (BBQ 54 EP). \$4.00**

Limited supply of 7" copies in picture sleeve, pressed on lime green vinyl.

**BEHEMOTH RECORDS:****CRAWLSPACE: *God-Zee 10"* (BET 400). \$7.50**

Original copies of this 1992 EP, numbered edition of 400. Includes their version of Ornette's "Dancing In Your Head". Last copies.

**BEIGE RECORDS:****8-BIT CONSTRUCTION SET, THE: *The 8-Bit Construction Set 12"* (BEG 004). \$7.00**

2001 release, repressed. "A concept record documenting Jack Tramiel's electric slide between various entertainment-tech firms during the early half of the 1980s. Audio consists of themes, stabs and other detritus from various arcade (Atari) & home (Atari/C64) versions of flagship 80s entertainment applications. Atari side features commercials, ads game sounds, the 2-bit recreation of the head of Van Halen's cover of the Kinks; 'You Really Got Me'. On the C64 side we find all matter of SID tones, another grand original tune in SID style (called 'DOLLARS'), then another LP-ROM track, this one a 6581-303 emulator (!). Visionary stuff." — Hrvatski

**BELLAPHONE (GERMANY):****PELL MELL: *Marburg* CD (BELLA 09004). \$11.00**

German progressive-psych group's debut album from 1972 issued at an attractive midline "pocket price". "A unique combination of psychedelic and progressive sounds, complex and lyrical, with subtle classical touches handled in a manner rivaling the best Italians of the era. A unique touch was the two lead guitarists, each with a distinctly different style, drawing comparisons with Gentle Giant. And, the music was really quite avant-garde for classical-rock, not least so the closing opus 'Alone' which moves on the realms of Phallus Dei-era Amon Düül II." — Freeman Brothers.

**BENBECULA (UK):****OPERATOR: *Os 1.1* CD (BEN 011CD). \$13.00**

"After making his debut on the compilation *Alba Absurdia*, Operator continued to record electro-caustic musings and dance floor subversions for his first EP, *OS1.1*. Here are the results — Operator's unique production techniques reveal themselves to be most eclectic and contemporary, managing to be both muso and funky at the same time. From the crackle of 'Streetlight Constellation' you could be in Keith Whitman / Fennesz guitar processing

territory. 'Closed Circle' whops down a massive bassline on the table, then carves it up. 'Tisch' toys with detuned elements of the Boards/Christ axis, but adds a louche funkiness which goes down very well indeed. 'Das Boggon' broods a little more, but the clay pot percussive resonance translates well to an electronic context. 'For a whale' takes us someplace with Jonah we'd perhaps rather not have gone — detuned, inside the belly of the beast, this track appears to relish the claustrophobia of its sound. 'I want to go to host' departs radically on a twelve minute conclusion, with guitar and eccentric percussion. Individual and different, enter the world of Operator for a while, you should find something you like."

**OPERATOR: *Os 1.1* LP (BEN 011LP). \$10.00**

Vinyl LP version.

**VA: *Music Volumes 1 & 2* CD (BEN 015 CD). \$13.50**

"A much requested combination of the two sold-out vinyl label samplers from Scotland's fine Benbecula imprint. Following the acclaimed mini LP from Mikael Romanenko and Christ's already classic *Pylonesque*, Benbecula grant us a fourteen track overview of what they have in store, the artists a blend of known and unknown talent. A wonderful primer for a label with a strong future." Artists include: Beluga, Novel 23, Fibla, Mikael Romanenko, Bauri, Phase 6, Christ, Joni, Mr Projectile, Clubbed To Death, Frog Pocket, East Of Insanity, Marcia Blaine School For Girls.

**CHRIST: *Metamorphic Reproduction Miracle* 2LP (BEN 018 LP). \$18.00**

Double LP version, full color gatefold sleeve.

**REVERBAPHON: *The Medium Through Which Sound No Longer Travels Is...* CD (BEN 020 CD). \$12.00**

...No Longer Present. "It was on *Alba* that Reverbaphon was first unveiled. The mood here is more pensive and chilled altogether, a large clue lying in the frosty exploits of the sound engineers depicted on the CD cover, we reckon rocking the river Volga. Merging conventional and unconventional instrumentation: melodica, reverbaphone, banjo, biwa, guitar and the human voice all stand next to analogue electronics, field recordings and samples, deftly touched up on computer. This represents a refreshing, organic diversion from preset laptop hegemony — Reverbaphon allows us to fill in an all important piece of the mysterious, always collectable and above all innovative Benbecula jigsaw."

**REVERBAPHON: *The Medium Through Which Sound No Longer Travels...* LP (BEN 020 LP). \$9.00**

...Is No Longer Present. LP Version.

**GREENBANK: *Rotating The Square* CD (BEN 022 CD). \$13.00**

"This first release from Peter Brittain's Greenbank project glides across classic electronic terrain, employing at its root a love of the seminal IDM sound as employed by Aphex, Autechre and the Artificial Intelligence crew, coupled with an emotive response to delicate, crunchy soundscaping. The opening, 'I Need More Time', unfolds an arrangement of reflective piano cascades and squashed beats, a natural appendix to the sound of Christ that so mesmerized those who dipped into its wonders. 'My Computer' is far denser, a tougher arrangement of crunchy beats and oscillating sub-molecular basslines weaved into a nostalgic, gorgeous line-up of synths in portamento — a massive electroid monster of a tune. The 8-bit pop-blitz dysfunction of 'Loads of Little Squares' acts as fine preparation for the simply immense opener on the flip — 'Fluted'. This is an awesome, perfectly executed Plaid-esque moment, all bouncy percussion and playful synths, broken beats wrapping themselves around the mix in a vaguely West London style — set to be absolutely massive."

**GREENBANK: *Rotating The Square 12"* (BEN 022 EP). \$9.00**

Vinyl EP version.

**FROG POCKET: *Moon Mountain of the Fords* CD (BEN 024CD). \$13.00**

"John Charles Wilson, aka Frog Pocket, is back again with this new mini-album on Benbecula. 'My Mentle Ass' is a rampant, manic, squashed, chaotic breakbeat onslaught which ends very gracefully and in keeping with the deep, folkloric chimes and rich sound exhibited on 'Jupiter Lady Mountain Village'. Like stumbling into a strange kind of late night show, lit only by candles and shimmering cavelight, this is like some other worldly Bach recital gone astray, or Afx and Squarepusher junior on a mad one, beats underpin melancholy melodies voiced by delicately plucked guitars.. 'Hey hope', meanwhile, makes you want to don sensible cardigans and hit the slopes. There's a clear headed thoroughly Scottish musician at work here, the crunch of electronics tempered by the soothing melody of a slow air. Violins and stringed instruments resonate clear in the Frog pocket world, underpinned by sub bass hits and the exuberance of the stunning 'My Mentle Ass'."

**FROG POCKET: *Moon Mountain of the Fords* LP (BEN 024LP). \$10.00**

LP version.

**BETA BODEGA:****VA: *Frente 57* CD (BB 01 CD). \$13.50**

"This release consists of all ten tracks from the now out-of-print first and second Beta Bodega 12" releases, 2K and B-2. The Beta Bodega Coalition consists of Hamijama, Patcha Kutek, Atlajala, TPM and special allied member, Mannequin Lung. In addition, *Frente 57* contains new bonus tracks by Patcha Kutek (Push Button Objects), v8 & La Mano Fria and Hamijama (Takeshi Muto)."

**ULTRA-RED: *Desarrollos Sostenibles (Sustainable Developments)* CD (BB 06 CD). \$13.50**

"Desarrollos Sostenibles/Sustainable Developments is an album of remixes from Ultra-red's 2000 CD, the critically acclaimed *Structural Adjustments* (Mille Plateaux/Germany). The new album features remixes by an all-star roster of electronic musicians from the US, Europe and Japan. Remixers include Alejandra y Underwood (Lucky Kitchen, Spain), G.R.R.L. (aka Terre Thaemlitz/Comatone, Japan), Mannequin Lung (Plug Research, Los Angeles), Spike (Phonem/Morr Music, Germany), Otto von Schirach (Rice and Beans/Schematic, Miami) and many other members of the electronica international coalition. Both albums (Desarrollos Sostenibles and its predecessor) focus on Ultra-red's collaboration with the public housing activist group Union de Vecinos which has fought to stop the demolition of public housing in Los Angeles and to ensure access to safe and affordable housing for LA's public housing residents. Now five more public housing projects in Los Angeles are targets. Those projects being considered for demolition include Nickerson Gardens and Avalon Gardens (both in South Central LA), Rancho San Pedro (San Pedro), Mar Vista Gardens (West LA) and Estrada Courts (East LA). Under the funding regulation's of HUD's HOPE VI program, the Los Angeles Housing Authority has been demolishing public housing only to rebuild new developments at a fraction the number of units, providing little to no guarantees that displaced residents will be able to return to the completed projects. With a severe housing shortage in Los Angeles, it's a scandal that the Housing Authority would spend millions of dollars to demolish existing housing stock then rebuild fewer units. The Union de Vecinos and their allies argue that the city should instead renovate existing housing stock and expand public housing for the nearly 300,000 people in need of immediate housing. Together with Ultra-red, Beta Bodega Coalition, the statemet is made loud and clear. STOP DEMOLITION!"

**BETA BODEGA COALITION/SETH P. BRUNDEL: *Banana Republic v.3/Mata de Cacao CD (BB 12 CD). \$13.50***

"Bananas and Chocolate. From the Ivory Coast of Africa to the mountainsides of Honduras these are some of the most exploited workers in the world, suffering from long hours, low pay, forced overtime, massive exposure to dangerous pesticides, and lack of job security. In the case of bananas, they are the fourth most important staple crop in world food production, and are grocery stores' single most profitable product. In many countries such as Colombia, Costa Rica, and Panama, workers have struggled to form unions and raise wages to as much as \$11 a day. But in Ecuador temporary subcontracted laborers are not allowed to form unions and are earning an average of less than \$2 a day. Beta Bodega Coalition has gathered it's electronic forces from around the world to address this issue that some might date back to the 1800's with the swindling of land and then rise to power of companies such as US Brand better known as Chiquita banana. But the truth is the theft of Latin America's resources goes much farther than that, it's become imperialism's (better known today as globalization) tradition and legacy. Just ask Seth P. Brundel (known for his head nod work on *Botanica del Jibaro* and *Counterflow*) who addresses through his trademark dark strings, somber melody and powerful beats the plight of 284,000 child laborers who work in hazardous conditions on cocoa farms in West Africa, 200,000 of whom work in Cote d'Ivoire and most of whom work alongside their families. Some estimates have put the number of child slaves at 15,000, prompting proposals to bar US imports of cocoa unless shippers can prove it was grown without slave labor. Cocoa is the primary ingredient in making chocolate. No surprise two thirds of all cocoa products are consumed in Europe and North America. Musically we feel this to be one of those classic CDs you will keep on heavy rotation. 14 tracks which encompass a full range of quality sounds; a dark Datathief old school Skamtype electro ripper, the activism glitches of Ultra-red, the bouncing head nod of Prefuse 73 & V8, the powerful lyrical skill of Seth P. Guerra and Soare Spoken, and so on. Third world power."

**BETA BODEGA COALITION/DJ AURA/DJ POLARIS: *Betaquatch CD (BB 12.5 CD). \$17.00***

"Long-in-the-making and downright essential Japan-only mix CD from Miami's Beta Bodega Coalition, offering up the label's most devastating moments to date mixed up by Schematic's DJ Aura and maverick DJ Polaris, in finest styles. Presented in the usual eye-bending packaging from one of the world's most interesting, politically aware, sonically compulsive and visually groundbreaking labels, the mix starts off with Spike (Phonem) twisting the crunchy beat into a late-night glide while V8's enduring vocal commentary chops itself into the mix. Over an hour long, the crunchy stuff comes rolling in quick succession with tracks from Ultra Red, Prefuse 73, Cyne, Patcha Kutek, Otto Von Schirach, Hamijama (Jake Mandell), and onto Botanica's Del Jibaro's massive representing Serum, Evolver, Algorithm Presents Void and more."

**DOCNUKE.COM: *Petroleum G-String (Rise and Defeat #2) 7" (BB 13.5). \$6.50***

"The guerrillacore campaign, begun on the excellent Megadebt mini album continues: this is the second part of the uncompromising Rise and Defeat series from Docnuke.com, Miami's anti imperialist crime fighter and another rogue Megadebt member. Two sides on offer, three tracks in all, ranging from a brace of unhinged breakcore onslaughts, which are simply out of control, to a smooth, headnod banger, ideal for clubs and hot tubs. The good doctor is equipped with a zoot suit and nuclear rockets: when the media, infrastructure, wealth and the most modern military machine is all under the tightest control, how else can the oppressed resist? We need this kind of super hero to fight the super villain. His opinion, in case you've not been taking notes: The New World Order has officially begun, simple yet clever ways to herd the American sheep are all around, but Docnuke.com doesn't buy it, and neither should you. The scales are rigged, tilted too much to one side, so burn all this shit to the ground and start all over. What is a *Petroleum G-String*? Please write and ask your member of parliament."

**DIAMOND ICE/HAMIJAMA: *Temple of Boom/Ancient Cities 1 12" (BB 3.0). \$11.00***

"Two full years after the enigma known as Hamijama (aka Jake Mandell) surfaced on Beta Bodega with *Cultivar* and *Ancient Cities 2*, *Ancient Cities volume 1* finally surfaces on vinyl as a 3 track limited split release between Beta Bodega and its guerrillacore partner Metatronix. Hamijama continues where he left off with an offering of electro disjointed funk and techno for DJ's in the year 2012. Speaking of funk, the flipside finds three exclusive tracks from the 'Funk for da Trunk' man himself, Miami's Diamond Ice, gold teeth n'all. More minimal electro funk from Miami made for riding out while that bass drops, you couldn't really call this instrumental hip hop as the swing flies way too low and the low end flips your stomach through 360 degrees of heavy pressure — Diamond Ice's musical sensibilities make you think you are in a Grand Theft Auto video game riding down Biscayne Blvd."

**KUTEK, PATCHA: *Lomito Saltado CD (BB 4.0). \$11.00***

"Beta Bodega Coalition transmission....bb4.0. Patcha Kutek's long awaited debut on Beta Bodega comes at a time of temporary celebration in Peru. As when this project began the country was under the grip of President Alberto Fujimori, a US and IMF puppet and right-wing dictator. Alongside his henchman Vladimir Montesino, Fujimori managed to bring Peru to new levels of violence against his own citizens and social injustice. Responsible for countless murders Fujimori was finally charged with voter fraud in a third term election he should of not even been in. Currently hiding out in Japan (nationality of his parents), as he fights extradition back to Peru. Patcha Kutek delivers an intricate assault of percussion and raw, primitive electronic sound. Pure darkness, a true reflection of the last decade in Peru. Followed by a comprehensive audio documentary by Tatiana Harrison, a Los Angeles based journalist who was on location during the most crucial times of the most recent election. Limited to 1000."

**NEEDLE: *Trnsmssn.0014 CD (BB 6.5). \$13.50***

"Certain intercepted communiques between Beta Bodega Coalition operatives; recently declassified (1999-2000) by the CIA under the Freedom of Information Act. These transmissions were of course tampered with by the Cenral Intelligence Agency, therefore BBC is releasing these audio interactions in their original format to the public. Now available on an optical, digital, audio-device, these devices are ready for cryptanalysis on any CD-ROM or compact disc player. Receiving, scrambling and routing these transmissions is a specially enhanced networking computer known only as needle or ABUJA, version 6.5, developed at the BBCLACR (Beta Bodega Coalition Laboratory for Advanced Communication Research) connected with the BBCLAAS. Operatives dispatch transmissions and then become integrated into the needle system, little else is known about this network. Members within the system are Frank Metzger (formally of Oval), Patcha Kutek, V8, Kim Cascone (Ritornell, Rastermusic), Phonem (Morr Music), Full Swing (Orthlorng Musork, Ritornell), Sony Mao (Rice and Beans, Fal.ch), Andreas Berthling (Staalplaat, Microwave, Fällt), Oivind Idso (Ritornell), and Random Industries (ex-Autopoieses from Mille Plateaux). Product is once again packaged in Costa Rica and is sealed to maintain highest level of freshness."

**BETA-LACTAM RING RECORDS:****VA: *Tribryd: Installation Soundtracks CD (BLURR 002 CD). \$14.00***

"Ed. of 500 copies with exclusive tracks by: Beequeen, Aranos, Illusion of Safety, Asmus Tietchens, Scanner, Rapoon, M. Behrens, C. Renou, Humectant Interruption. *Tribryd* is a journey through that body. There is, of course, the body of time spent creating *Tribryd*. There is the body that is the three part realization of *Tribryd*. And then there are also the individual bodies of sound and vision that both unite into a whole, but also operate as bodies unto themselves. The cues inspired in these sound artists are a rare synchronicity, whereby the *Tribryd* CD is an unbelievably cohesive and moving body of organic sound. Compilations can be notoriously uneven, but HMS *Tribryd* is a solid vessel from stem to stern."

**STIMULUS: *A Motion Signal 2LP (MT 001 LP). \$26.00***

Double LP version.

**HARLINGEN, FAT: *Black 10" (MT 015). \$19.00***

"An edition of 150 numbered copies on audiophile vinyl. Silkscreened cover and insert. Also included is a bonus enhanced CDR with new music and video made for this release. *Black* offers 2 sidelong tracks (and one short epilogue) of minimalist aggression that builds towers up and tears playhouses down. Like old Rhys Chatham and Glenn Branca with lashings of Justin Broderick and/or Steve Reich and/or those repetitive Michael Gira bits at the ends of Swans songs thrown in, each piece rises and swells, pulse by pulse, until a giant golem of music encases everything in its shadow and is finally sent off to do the bidding of its master."

**GIRLFRIENDS: *CD (MT 018). \$9.00***

"Girlfriends recently had their first release on Beequeen's private label Plinkity Plonk. The new release will be a collaboration LP with Girlfriends (drum, guitar, bass, effects) & Beequeen (electronics, cello, turntable, tapes, noises). The instrumentation consists of guitar, drums and noise. How they choose to assemble these elements suggests what old school Can might sound like if Derek Bailey (or Sonny Sharrock) were their guitarist. Lots of open cosmos that gets filtered into noisy but compelling rhythmic excursions which then float back out to the fringes the galaxy. The prognosis is prog gnosis; occasionally beautiful instrumental lyricism which tends to become explosive."

**STIMULUS: *A Motion Signal 10" (MT 023). \$12.00***

Third volume in the 10" series. "Stimulus, 3 lads who reside in England are gaining a rather large fan base in both England & Japan combine elements of electronica & experimental electronics to form a new and fresh approach to modern music. Futuristic electronica? Repetitious tonalities (croaking textures, tempered guitars, sparse, resonant bass), into a sand blasted piano denouement, introducing one to the taut, kinesthetic dynamics utilized by Stimulus. Each track is constructed around repetitious cadences upon which disparate textures twitch and spasm. The muffled, steel wool scrubbed, looped rhythmic impetus of the hypnotic 'Transference' is shattered as agitated streaks of fluorescent light hover and screech like flaming electronic pterodactyls. Though they utilize a love of 'Nurse With Wound', '70's Italian Prog, Iron Maiden & field recordings' as inspiration, Stimulus move well beyond, exploring sonic territories uniquely their own."

**ARANOS: *Whilst Your Gaiety Melts 10" (MT 024). \$12.00***

"Aranos (pronounced aranyosh) was born in Bohemia (now a part of Czech Republic). He has performed as a singer and instrumentalist since the age of 8 in folk ensembles, jazz bands, rock groups, gypsy bands, ceilidh bands and as a solo artist. Written and composed in various styles from classical music to rock. He has performed and composed in dissident theatres in former Czechoslovakia. Aranos sings and plays violin, viola, cello, bass, guitar, mandolin, piano, keyboards, banjo, Chinese and Japanese flutes, santoor, drums, percussion, etc. Aranos has recorded Traditional Irish, East European, gypsy and folk albums and CDs. Aranos collaborates on a regular basis with Steven Stapleton of Nurse With Wound, David Tibet and Current 93. 'Whilst Your Gaiety Melts' starts out with rhythmic piano and violin with mixed effects and slowly morphs into a very long and sweet violin drone with haunting deep vocals. 'Octopus Field' is a more low-fi, free flowing soundscape with layers of minimal sounds and effects. smooth...and abstract. The 4th installment in the Lactamase series of 10" records."

**RAJKOWSKI, MIROSLAW: *The Primary Principle 10" (MT 025). \$11.00***

Part 7 in the Lactamase series. "Hooked on multiphonics! This stalwart vocalist turns groaning into a sublime artform. From the ringing drones of Tuvan throat singing to the whimsy of Meredith Monk (see Dolmen Music) influenced rounds and canons, Mr Rajkowski's soliloquys display a brilliant and playful love for the human vox. Mirosław explores a wide range of vocal stylings, carefully sidestepping any semblance of the common nuisance known as words. The deliveries lean more towards sparse atmospherics (ala early Henri Chopin) than machine gun bombast, save for the occasional Schwitterisms that inevitably twist across his tongue. Mirosław clears his throat that you may clear your head."

**NOISE-MAKER'S FIFES: *Múzoók 10" (MT 027). \$11.00***

"Pinging a bit like the audio equivalent of random and drifting thoughts whilst on the subway to work, NMF have an uncanny way of stringing together the disparate sounds of urbanopolis into a surreal narrative. Distant fragments of music blow in and away like a wind which also carries with it incomprehensible voices. A choir of night birds chime at each other over a faraway metallic ringing landscape. An accuracy of recording and a certain quietude are what make this such a brilliant piece which is not merely for the listening but also effective for mental transportation. I guess the crux of the matter is that *Múzoók* is like a recorded memory. Several memories, actually, and ever changing ones at that."

**TROUM: *Dervish 10" (MT 030). \$12.00***

"Like some of the more seething Rapoon material *Dervish* bathes the listener in low waves of repetition that generate the appearance of sub waves which subvert and cross hatch the pieces with negotiated peaces. Loud this is not, but its mumbling rotations seep into the ear and stay there like lake water after a swim."

**WHITELODGE: *Stream Of Dreams 10" (MT 031). \$12.00***

"This 10" EP reveals a band capable of great magick and prodigious evolution. Whitelodge has become adept at marrying atmosphere to song structure without surrendering to a belabored posture, and this even beyond the debut magnum opus. There has been found a solid footing where each sound, each note, is perfectly placed and paced. Beginnings are given to pregnant, breathing intros, allowing the music to develop and resonate before the fully formed images emerge, which ARE songs, but also tone poems. While not sounding at all like them, Whitelodge's methodology is something akin to My Bloody Valentine on 'Loveless', where pieces are sewn together, each ending making a subtle statement towards the birth of the next; textures taking equal place next to structure."

**CHRISTUS & THE COSMONAUGHTS: *The Four Whore's Men LP (MT 036). \$26.00***

"Christus is one of the few true Gods in a movement whose handful of heroes are being quickly drowned in an ocean of mediocrity. Where others champion and claim to channel the ancient sacrosanct visions of Devo, The Rezillos, Gary Numan, The Buzzcocks et al., Christus manifests much deeper spirits more akin to Polyphonic Size, Snowy Red, Early Fad Gadget, Early Robert Rental and a whole host of other little known minimal synth master-

minds. What's even more delicious about these five eucharists (aptly titled Disease, War, Famine, Death and a closing Epilogue) is their ability to transubstantiate into little wandering electronic sub-sects. Such electro-alchemy can only be the work of a divine force: wielding unbelievable and sparkling sounds that may well be hewn from the spheres themselves. Edition of 200 numbered & signed copies on 220 gram audiophile vinyl."

**NULL/BILL HORIST, KK: *Interstellar Chemistry* CD (MT 037). \$9.00**

"Null provided sonic source material which Horist then organised, manipulated and added on to. So what happened? Scrumptious musical confectionaries with surprise flavour centres! Much of it is like IDM with the boring removed. More deep and less bleep. The drum machinations pound out strains reminiscent of Ikue More (ala Death Praxis) or latter day Bruce Gilbert with a bit of controlled early Nurse With Wound wail thrown in as if this amalgamation were the soundtrack to an old Atari video game (see also Haruomi Hosono)."

**EARTHMONKEY: *Audiosapien* CD (MT 038 CD). \$13.50**

"The gangly orangutans behind Earthmonkey happen to be Peat Bog and Steven Stapleton. Now, we naked apes live in a world where the term 'psych' is thrown around with such frequency that it seems to mean little more than 'weird guitars,' which is everything nowadays, and could well mean Cher for that matter. So, when we say 'psych' in relation to Earthmonkey, we mean Monks. We mean Bonniwell Music Machine. We mean Wolfgang Dauner. We mean Amon Duul II. We mean Taj Mahal Travelers. We mean a bunch of other stuff that Earthmonkey wishes we mentioned but did not. Earthmonkey DOES have weird guitars, and organs, and percussion. But it also has that unnamable, freely streaming 'other' quality that sets it apart from being a somewhat avant-garde rock record. Stapleton may, in fact, be the missing link between Neander-Kraut and modern day Psych-Sapien-Sapiens. The music is, well, music. It's very outré, but is nonetheless bounded by time signatures and melody (These, however, are not ties that bind, rather, they are ties that will get you high). In other words, this is not just a noise record and throws back to Stapleton's previous Musical Pumpkin Cottage production projects and, to some extent, The LPD *Malachai* record he produced way back in the 'Before Times.' Earthmonkey is dark, droney, deep and, dare we say, groovy."

**EARTHMONKEY: *Audiosapien* 2LP (MT 038LP). \$21.00**

"Full color gatefold sleeve, 2 x 220 gram audiophile LP's, color insert and bonus 4th side of music. Limited to 1000 copies with the first 500 copies receiving a bonus LP Earthmonkey vs. Nurse With Wound with an introduction by Jimmy Carl Black. Who, you say? Jimmy Carl Black: legendary Mothers Of Invention alumnus who has collaborated with Arthur Brown, Eugene Chadbourne and numerous others for the past 30+ years. The gangly orangutan behind Earthmonkey happen to be Peat Bog (Nurse With Wound, Inflatable Sideshow) with production and sound samples by Steven Stapleton."

**ROMULUS & REMUS: *'Troth' Part One: Hekate 10"* (MT 039.1). \$25.00**

"Erratic singing syncopations pay a tribute to the ghost of Muslingauze by expounding on his rhythmic concerns. However, R&R plays Pollack to Bryn's Bacon. Drumming is doled out in broken sentences and often sounds as if played through plasma. Spaciousness is the real greedy star here, subduing any percussive elements with humming timbres, like those heard next to cadres of power lines. Low, patient tones flow and eddy, sometimes alone and sometimes influenced by the distant thrumming. Volume 1 of 3. Edition of 111 numbered & signed copies, each with an original wood cut cover by the artist."

**NURSE WITH WOUND: *She and Me Fall Together in Free Death* CD (MT 040CD). \$14.00**

Regular mass market version (previously released on LP and LTD CD), in fold out digipak. "Our most beloved resident Nurse has finally worked his way up to a Doctorate Of Madness (DOM). All those years of musical dissection have paid off and have revealed a sonic surgeon skilled at sewing sounds into solid sentence. NWWW isn't afraid to bring the pain and play that beat as his krautrock konstruktions kontinue to klimb. NWWW also brings the paeen as some of his concret hardens into something of a Homotopy to a Homotopy. Includes two bonus tracks not found on the LP version."

**NURSE WITH WOUND: *She and Me Fall Together in Free Death, Special Ed.* CD (MT 040CD-LTD). \$70.00**

"A special CD edition of the LP released in May 2003. Each CD is packed in a hand sewn silk bag with silk screened art, original artwork and autograph on each by Steven Stapleton. The CD will contain the original tracks plus several bonus tracks exclusive to this release. Our most beloved resident Nurse has finally worked his way up to a Doctorate Of Madness (DOM). All those years of musical dissection have paid off and have revealed a sonic surgeon skilled at sewing sounds into solid sentence. NWWW isn't afraid to bring the pain and play that beat as his krautrock konstruktions kontinue to klimb. NWWW also brings the paeen as some of his concret hardens into something of a Homotopy to a Homotopy." [regular priced CD edition also forthcoming]

**GREEN MILK FROM THE PLANET ORANGE: *He's Crying, Look* CD (MT 046CD). \$14.00**

"Where Acid Mothers Temple's jammy wanderings sometimes lead them astray, lost in a fog of their own screeching residue, GMFTPO's controlled madness leaves behind a resin that won't give you a headache and will have you feeling fresh in the morning. Their music, while loosely played, is steady and deliberate and its Eastern flavouring early on reminds a lot of Erkin Koray's best moments as well as churning up a little subdued Can of butter (circa Damo, where the bass plays a forward melodic role with whispered vocals, ala 'Mother Sky'). The album curdles, in places, to White Heaven-like outbursts and ferments into a couple extended excursions toward the great space udder."

**GREEN MILK FROM THE PLANET ORANGE: *He's Crying, Look* 2LP (MT 046LP). \$34.00**

Double LP version.

**KA-SPEL, EDWARD: *O'er a shalabast'r tyde strolt ay* LP (MT 048). \$17.00**

"A shalabast'r tyde, like unto pantent leather shoes, really doth shyne up. Reflected in the waves are twinkling stars; a smirking harvest moon; herds of passing clouds and hazy pink dots, like legends burned against eyelids after a long stare into an errant brightness. Ka-Spel's penchant for musical procreation is further fathered via this, another outstanding experimental recording. Fading into a subatomic rumble, 'Shalabast'r' sneaks into a quiet Edwardian waltz that sneaks into a fragmented sampling autoclave. If nothing else, Edward's always been a little sneaky. Maybe that's why he wears sneakers. At any rate, his cosmic overdoses are more subdued than the psychedelic damage inflicted by the full LPD ensemble, but virtuoso electronic manipulation combined with an ever deepening voice fosters a tonal child who's prodigious growth is enough to rattle the bones of mothers. And when Pandaemonium seems ready to pour out, angels appear, in the form of a vocal scented breeze that feels like walking out into the quiet stasis of sunlit, rain wet streets after a night of storm. Reflected in the pools are leafless trees; shards of morning glow; herds of passing clouds and a perfectly mysterious face. And, in the tradition of an 'Horrific Child,' the cover's exploding dramatic visage dances out like a Gagaku mask donned by a Louis Wain character as drawn during one of his latter day episodes of schizophrenia (or was it enlightenment; a true passion too often discounted as madness by the lost). This vinyl only

release continues the journey started with the World Serpent CD release *Caste O? Graye Skeeens*."

**KA-SPEL, EDWARD: *O'er a shalabast'r tyde strolt ay* CD (MT 048 CD). \$9.00**

"This CD version will feature the same tracks as the vinyl version. Originally, this was to be a vinyl only release, but Edward changed his mind due to it being his favorite work in years...A shalabast'r tyde, like unto pantent leather shoes, really doth shyne up. Reflected in the waves are twinkling stars; a smirking harvest moon; herds of passing clouds and hazy pink dots, like legends burned against eyelids after a long stare into an errant brightness. Ka-Spel's penchant for musical procreation is further fathered via this, another outstanding experimental recording. Fading into a subatomic rumble, 'Shalabast'r' sneaks into a quiet Edwardian waltz that sneaks into a fragmented sampling autoclave. If nothing else, Edward's always been a little sneaky. Maybe that's why he wears sneakers. At any rate, his cosmic overdoses are more subdued than the psychedelic damage inflicted by the full LPD ensemble, but virtuoso electronic manipulation combined with an ever deepening voice fosters a tonal child who's prodigious growth is enough to rattle the bones of mothers. And when Pandaemonium seems ready to pour out, angels appear, in the form of a vocal scented breeze that feels like walking out into the quiet stasis of sunlit, rain wet streets after a night of storm. Reflected in the pools are leafless trees; shards of morning glow; herds of passing clouds and a perfectly mysterious face. And, in the tradition of an 'Horrific Child,' the cover's exploding dramatic visage dances out like a Gagaku mask donned by a Louis Wain character as drawn during one of his latter day episodes of schizophrenia (or was it enlightenment; a true passion too often discounted as madness by the lost). This vinyl only release continues the journey started with the World Serpent CD release *Caste O? Graye Skeeens*."

**LEGENDARY PINK DOTS, THE: *A Perfect Mystery* 2LP (MT 050). \$32.00**

"The Legendary Pink Dots present *A Perfect Mystery*. This release marks the vinyl edition of the CD issued by Soleilmoon Recordings. This 2XLP includes a different mix on most songs than is found on the CD version and includes the side-long bonus track recorded for this release 'Premonition 25.' The bonus track has been described as 'Pierre Henry meets Ralph Lundsten' and was described by the Dots camp as 'a very spooky collage.' The music on the album jumps further into the psychedelically inspired Avant-Rock/Space-Rock world of the Dots."

**DE KLEER, MARTIJN: *So Close Yet So Far Away* 2LP (MT 055). \$21.00**

Full color gatefold jacket with two- 220 gram audiophile virgin vinyl LPs and double sided printed insert. "This inaugural solo jaunt by Legendary Pink Dots guitarist/bassist/violinist Martijn de Kleer betrays a love for freeform freakouts of the 60's, with a special emphasis on the mellow, acid drenched stylings of the West Coast underground of the late 60's. All the I's are microdotted and all the mushroom teas crossed as Martijn's guitar gently seeps, crawls, oozes, boils and burns. And even though Martijn's Dotted past is in some evidence, this is hardly an LPD Karaoke album. This is a fully fleshed out beast of original design. Martijn's vocals occasionally punctuate the parade, but the majority involves instrumental clusters, some based in rock form and others more like giant swelling clouds, all thick with psychedelia (acid rain?)."

**DE KLEER, MARTIJN: *So Close Yet So Far Out* CD (MT 055 CD). \$14.00**

"Digipak CD version of the critically acclaimed 2 X LP released last year. And yetter still, so wonderful. This inaugural solo jaunt by Legendary Pink Dots guitarist/bassist/violinist Martijn de Kleer betrays a love for freeform freakouts of the 60's, with a special emphasis on the mellow, acid drenched stylings of the West Coast underground of the late 60's. All the I's are microdotted and all the mushroom teas crossed as Martijn's guitar gently seeps, crawls, oozes, boils and burns. And even though Martijn's Dotted past is in some evidence, this is hardly an LPD Karaoke album. This is a fully fleshed out beast of original design. Martijn's vocals occasionally punctuate the parade, but the majority involves instrumental clusters, some based in rock form and others more like giant swelling clouds, all thick with psychedelia (acid rain?)."

**VOLCANO THE BEAR: *All the Paint I Can Breathe* 10" (MT 059). \$16.00**

"This 10" mini album presents some of VTB's very earliest recordings. The sessions seem to indicate that VTB enjoyed a particularly powerful vintage of Winsor-Newton cadmiums while recording. And for lack of VTB really repeating themselves, I can only paint an abstract portrait of the present opus. Their obsession with small sounds is in place and they already make for a crack improv ensemble, giving their pigment soaked inventions the kind of life that beckons many repeat listens. ATPICB is comprised in nearly equal parts of surrealist/dada sound sculptures and of minimal wave/prog canvases. All tracks were culled from the earliest VTB tapes of 1996."

**WHITELODGE: *Whitelodge* LP (MT 067). \$16.00**

"Like a palpable ghostly presence that phases in and out vision; at once translucent and illusive; simultaneously rattling silverware, sending chills through the flesh. That strange unseen grip in the hand; that vaporous and unexplained cloud of breath in the middle of the hallway. A great billowy poltergeist, Whitelodge is a musical revelation. The Lodge skirt borderlands between the mysticism of seething 'post rock' and the dark textures of latter day 'apocalyptic folk,' managing in the end to sovereign a musical nation of their own. Somber musical expressions exude surprisingly powerful punch and often carve modest stones into towering columns of sound, which, while not actually loud, seem to imply loud. Constructed somewhat like a This Mortal Coil record, the quietly crafted combination of acoustic guitars, electric piano, bass and electronics effuse scents of Sol Invictus ('Against The Modern World'), Gastr Del Sol, Sea And Cake, Insides, late late period Swans, Rosecloude era Death In June with a little *Another Green World* style Eno plastering the cracks."

**EARTHMONKEY: *Drum Machine* CD (MT 068). \$11.00**

"Earth 'Scratch' Monkey? Pete Bog's studio may not exactly be a Black Ark, but it is certainly a Grey Henge. Just when we thought we had the guy pegged, he adds a drum machine, eschewing his class of '72 psych ministrations for a more tranced out electro-dub. You all like LSD, right? Well, the first part of Drum Machine is rather like a post script to Coil's *Love's Secret Domain* album. Thereafter, Monsieur Le Bog retrofits his rockets with Kraut engines and even coughs up a hummus flavoured punker. Even more surprises in store as Earthmonkey really puts the E in EP. You'll hear what we mean, or will you?"

**KA-SPEL, EDWARD: *Pieces of 8* CD (MT 082CD). \$15.00**

Studio album, recorded 3/04. "A dark, meticulously drawn out cosmosphere that sounds like outtakes from *2001: A Space Odyssey*, which then, quite simply, becomes something altogether other. Throbbing electro sequences follow, gouging out the gorgeous, and then back into the mire. Everywhere prog rock influenced with nary a guitar in sight. There is even a thematic restatement. As if the music were not reason enough to sign on board, the dynamic use of the studio as an instrument is perhaps the most stunning since the collaboration with Stapleton on *Malachai*."

**LEGENDARY PINK DOTS, THE: *Traumstadt* 1 CD (TEKA 010 CD). \$14.00**



"Full color Digipack CD. Recordings from 1981/1982 compiling the *Apparition* and *Atomic Roses* cassette releases. These recordings document the early days of the Dots experiments in tape loops, sound collages, space rock, electro-space pop and other weirdness."

**SILVERMAN: *Dream Cell* ZLP (TEKA 013 LP). \$38.00**

"2 X LP in a full color gatefold sleeve limited to 300 copies. *Dream Cell* is the very first solo excursion by Philip Knight (aka Silverman), keyboardist and founding member of The Legendary Pink Dots. Recorded between Summer 1992 and Autumn 1994 in Nijmegen, the Netherlands, *Dream Cell* was first released on CD in 1995 by The Terminal Kaleidoscope. Eight years later we bring you this exquisite vinyl edition, complete with a bouquet of vibrant bonus tracks and the original cover art returned to its full glory."

**LEGENDARY PINK DOTS, THE: *Poppy Variations* CD (TEKA 015CD). \$15.00**

"New studio album on the LPDots own label Terminal Kaleidoscope. Though it may be the case that future musicologists will have to assign Kerschel numbers to LPD releases just to keep track, the vast output that has recently reigned down hath shown a group of musicians evolving even beyond previously well evolved states, possibly culminating in *Poppy Variations*. From the opening clogging cadence and cicada drone of Krusoe, the air begins to smell something like an Asylum on the eve of a Crushed Velvet Apocalypse. *Poppy Variations* isn't aping old LPD material (though it samples and processes it in the background). PV has, rather, captured those warm, heady, sweetly melodic tones of the old guard. Personal Monster and The Equaliser further evoke the thudding undercurrents and whimsy of Ancestral Dots. Crisp, walking bass stabs; percolating sequences; sax and flutes conversing with the electronics, Edward's voice quietly projecting, as from an interstellar transmission."

**BETWEEN THE LINES (GERMANY):**

**WINTSCH/ROADMOVIE FEAT. GERRY HEMINGWAY, MICHEL: CD (BTL 002). \$15.00**

With Gerry Hemingway (drums), Franziska Baumann (flute, vocals), Nathalie Saudan (violin), Daniela Beltraminelli (violin), Peter Schärli (trumpet), Jean-Jaques Pedretti (trombone), Michel Wintsch (piano), Jean-Philippe Zwahlen (guitar), Martin Schütz (cello), Lucas Niggli (drums), Jean Kéraudren (sound).

**MOORE/TRISTAN HONSINGER/COR FUHLER, MICHAEL: *Monitor* CD (BTL 003). \$15.00**

With Michael Moore (clarinet, bass clarinet, alto saxophone), Cor Fuhler (piano, keyolin, Hammond organ), Tristan Honsinger (cello). Recorded in Köln, Feb. 1999. "This trio's working method does not copy any of the umpteen bands these musicians have worked in of late — not ICP nor Clusone 3 (Moore) nor Cecil Taylor's units (Honsinger) nor the trio Fuhler/de Joode/Bennink. The combination of musical ingredients is specific to this combination of players. All of them have the capacity to play pretty and to make rude sounds. Michael has an irresistible bittersweet sound on alto or clarinet, which never gets cloying because it's no end in itself, but a vehicle for musical ideas. Tristan is unafraid to introduce lyrical material into an open improvisation — although his cello sound is less conventionally pretty, very idiosyncratic — and is just as ready to scrape up trouble when things get complacent. He's a born agitator." — Kevin Whitehead.

**AICHINGER, OSKAR: *Elements of Poetry* CD (BTL 005). \$15.00**

"Oskar Aichinger's music is a successful attempt to think in contradictions. The individual sequences can no longer be simply divided into the convenient categories of composition and improvisation. With *Elements of Poetry*, we leave the realm of what has been surveyed and secured. His trio devotes special attention to the fault lines, the edges of those forms that are slowly starting to disintegrate. This music combines abstraction and sensual experience of sound in such a unique manner that it is hard to find anything comparable in the contemporary scene of improvisation. Three individualists, three manners of narration? and yet they combine to create an aesthetic characterised by disparate unity. This is music which does not hide its inherent contradictions, but puts them into clear relief. Oskar Aichinger and the fellow members of the trio succeed in realizing the ideal of musical pluri-lingualism. The ability to call oneself into question in such a many-layered manner testifies to a self-assurance that can only come from technical virtuosity, profound sensitivity and absolute clarity of thought. *Elements of Poetry* is an outstanding example of the sovereign formal idiom of European jazz. There is always something new to be discovered in this album, and it never ceases to be exciting. Line-up: Oskar Aichinger (piano), Achim Tang (bass), Paul Skrepek Jr. (drums)."

**KOGLMANN, FRANZ: *An Affair With Strauss* CD (BTL 006). \$15.00**

"An affair with Strauss? It sounds like a daring idea, and yet, in the end, there is the music as if it were the most natural thing in the world. Franz Koglmann looks for the essence of Strauss' compositions, translates it into the idiom of jazz, defamiliarises it — and reveals what Strauss himself borrowed from other composers. By keeping at a distance, Koglmann gives us a completely new view of such apparently familiar musical forms as the waltz, for example. But he is not concerned with providing yet another jazzed up interpretation of the compositions he uses as a basis. The music represents Koglmann's musical reflections on the relevance of Strauss against the backdrop of the latest musical developments at the end of the 20th century. As in his other productions, the background is provided, not only by jazz with its tremendous emotional richness provides, but also by New Music with its exactly defined playing with forms. The understanding of jazz has suffered long enough from the misunderstanding that the desire for expression in itself already constitutes art. With his latest production, Koglmann convincingly shows that there is no opposition between intellectualism and an analytical approach on the one hand, and emotionality and expression on the other, but a mutual dependency. Just as Franz Koglmann analytically filters the tender scars of melancholy out of the ecstatic merriment of the waltz, his own music with its crystalline structures and manner of playing is a most precise impression of the uncertainty (or undefinability) of emotions."

**COE/ROGER KELLAWAY, TONY: *British-American Blue* CD (BTL 007). \$15.00**

"The session of the American pianist Roger Kellaway and the British saxophone player Tony Coe — exclusively performing on C clarinet this time — sounds at once gracious and radical. The record deliberately avoids a sugar-coated 'art of the duo' situation which regularly tends to be played to death. The refusal of the two artists to engage in arty-crafty sleight of hand may stem from the fact that both of them look back on a plethora of unusual experiences and, in the course of this spontaneous encounter, were actually looking for new musical panoramas. Their biographies are so comprehensive that they can only be summarised briefly in this context: Roger Kellaway is familiar with the entire range of styles in the field of jazz. The composer of demanding Third Stream music, numerous TV series and soundtracks, accompanist of pop stars like Bobby Darin and Joni Mitchell, has no problem whatsoever moving from Harlem Stride to Swing and Bop to avant-garde music. Similarly, the musical potential of Tony Coe with laconic British understatement, he masters both the swinging mainstream and modern classical music. *British-American Blue* is one of the finest moments of free music, because it features two virtuosos who improvise on isolated melodic fragments and transform them into a steady stream of exciting sound experiences."

**WILLERS, ANDREAS: *Tin Drum Stories* CD (BTL 009). \$15.00**

"Flight into art seems to be one of the ways of escaping the complexities of reality. Even if Andreas Willers took his inspiration for his 4-part *Tin Drum Stories* from the quaint twists in the plot of Günter Grass' novel *The Tin Drum*, his compositions and the way he transposed his model are fascinating in their own right. The explorations of this exceptional guitarist who has made recordings with most of the important European musicians, including Enrico Rava and Louis Sclavis, as well as with Americans such as Paul Bley and David Murray, are convincing simply because he has long since found a way for himself which is agreeably different from the music of multitudes of imitators of Bill Frisell and John Scofield. In his *Tin Drum Stories* melodies are often merely hinted at and move in space like mobiles. Some motifs arrange themselves into melodic patterns which emerge as surprisingly as the colourful, flowing patterns produced in the glass segments when one shakes a kaleidoscope. Line Up: Andreas Willers (el. & ac. guitar, banjo, ukelele, doorharp), Horst Nonnenmacher (b), Michael Griener (trap set, prepared trap set, dictaphone)."

**MEHTA, RAJESH: *Reconfigurations* CD (BTL 010). \$15.00**

"In most cultures numbers have been ascribed particular attributes and can serve to define human and cosmic developments. Independent of their mystic significance in religious contexts, numbers and mathematical laws have a determining influence on architecture, painting, literature and music. Rajesh Mehta is also fascinated by the mysticism of numbers and symbols and their relation to music. The Calcutta-born trumpeter is one of the few performers whose instrumental ventures actually break new ground. In the three parts of *Reconfigurations*, Mehta and 'The Mehta-Metric Ensemble' create exceptional fields of sound which despite the many apparently coincidental musical silhouettes that emerge, feature a mathematical connection between the individual motifs and the temporal sequence. It is hard to imagine that the surprising effect of his work, in which several predetermined patterns keep the action flowing, could be achieved without the inspiring collaboration of his group. The boundaries between melodic and rhythmic sequences start to disappear. Brief thematic statements and excitingly employed collective and individual episodes of improvisation are the appropriate means whereby the creative musicians unite the individual parts of the mosaic into a whole. Mehta draws inspiration for his music from the rich and many-hued tapestry of Indian music and the stimuli he received from his erstwhile teacher, the multi-instrumentalist Anthony Braxton. Mehta uses his different trumpets to create a vast variety of sound colour. He himself developed an unusual instrument featured on the CD, the 'hybrid trumpet'. It consists of an array of several trumpets interconnected by plastic tubing. By using them at the same time or alternately, Rajesh Mehta can extend the range of microtonal events and sound nuances. Line Up: Rajesh Mehta (trumpet, slide trumpet, bass trumpet, hybrid trumpet and extensions), Vlatko Kucan (clarinet, bass clarinet, soprano and tenor saxophone, melodica), Aleksander Kolkowski (Stroh violin, viola), Peter Niklas Wilson (double bass), Ray Kaczynski (percussion)."

**HOULE, FRANÇOIS: *Cryptology* CD (BTL 012). \$15.00**

"It starts like a quest. A quest for an impulse, for a guiding line which the music could follow. 'Palinodia I' a few notes, gentle and hesitant, like taking a last breath before embarking on a great creative endeavour. In this first track, which is representative of the CD *Cryptology*, the Canadian clarinetist Francois Houle and his four musicians do not choose the route of the traditional format of improvisation which consists of tuning in, moving ecstatically through the high-energy emphatic stage and then exhaustively winding down. The free imagination of the performers focuses instead on the gentle lead-in to the composition. In François Houle's case, the transitions are flowing, the borders are open, form and freedom are no longer opposites or terrains which must be defended. Francois Houle's concept of chamber-format improvisation is about the desire to use improvisation as a means of giving shape not as a means of mere self-expression. This is music in permanent motion; music which is continually ready to change direction within the larger scheme. Tracks such as 'Asymptote', which tell us about an imaginary meeting in infinity, or 'Palinodia I & II' with their poetesque allusions to a free allocation of values which can be revoked at any time, give an indication of Francois Houle's principle of safeguarding the reticent emotionality of his music by underpinning it with an intellectually sound concept. Elegance, melancholy, reflection. These three attributes aptly describe the music of this extraordinary quintet. The element of compulsion which formerly characterised free music seems to have reined itself in. Francois Houle and his musicians, whose interaction is wonderfully smooth, derive their power not from emotion, but from the abstraction of emotion, which supplements the motions of thought and expands them by a further dimension. 'Cryptology' is a track which in very non-encrypted terms deals with the clarity of feeling and the joy of thinking. Francois Houle (Clarinet), Brad Turner (Trumpet), Peggy Lee (Cello), Tony Wilson (Guitar), Dylan Van Der Schifff (Drums)."

**HERBERT, PETER: *B-A-C-H A Chromatic Universe* CD (BTL 013). \$15.00**

"Carol Robinson (bass-clarinet), Ingrid Jensen (trumpet, fluegelhorn), Marc Copland (piano), Kenny Wollesen (drums), Peter Herbert (bass) Through a universal concept, which extended both to his instrumental and his vocal music, Johann Sebastian Bach created a concentrate of the entire knowledge of his time. His Baroque music always had a rhythmic pulse, both in the pieces with a puritan mood and in those suggestive of merry fêtes/feasts. The 250th return of his death, which was celebrated last year, gave rise to a flood of editions which attacked/addressed/dealt with/ his oeuvre with varying degrees of success. What the world needs least of all is a new 'Play Bach' album. The Austrian bass virtuoso Peter Herbert, who has been living among the New York avant-garde for years, has not tumbled into the pitfall of producing a jazzed-up Bach retrospective, but created an homage, which turned at the same time into a manifesto of his own individual music. With the exception of 'B-A-C-H trumpet' all the compositions were penned by himself. Independent of this fact, his imaginative bass figures and his excellent arco play dominate the dramaturgical curve of the eleven tracks. Inventive choruses are provided by the trumpet and fluegelhorn player Ingrid Jensen, who is usually rather to be found in modern mainstream. In the dark sound colours created by bass-clarinetist Carol Robinson she has found a complement of kindred spirit. The pianist Marc Copland leads the excursions into epic musical realms and drummer Kenny Wollesen supplies the suitable rhythmic impulses. The great variety covered by the performances makes this session a snapshot of contemporary improvised music."

**AICHINGER, OSKAR: *To Touch A Distant Soul* CD (BTL 014). \$15.00**

"Lorenz Raab (trumpet), Max Nagl (soprano, altosax), Martin Siewert (guitar), Oskar Aichinger (piano), Achim Tang (bass), Paul Skrepek Jr. (drums). *Elements of Poetry* already had listeners enthusing about Oskar Aichinger's masterly command of formal idiom, which occupies an exceptional position in the realm of melodic sound sculptures and sound landscapes. For *To Touch A Different Soul*, the trio founded by the Austrian pianist was expanded into a sextet by the addition of two brass players and a guitarist. No friction losses occurred as the new formation found original ways of deciphering the signets contained in the leader's compositions without abandoning their own individual creativity. Alternating between written and improvised parts, they craft imaginative arcs of tension. Oskar

Aichinger's music leaves abundant leeway for the listener's imagination. A piece like 'Siren Song' seems to bring voices from a crystalline world to a point of convergence with spontaneously emerging musical structures. In 'Cocoon', something we deem familiar — a hint of a blues riff — is borne away in the subsequent thematic element like a trace of sound blown there by a chance breeze. Even in the calmer sequences of the session, the spectre of leaden contemplation never raises its head. In Aichinger's music, the pauses between the individual notes are an important structural element. One example of this is the insistence of his percussive accompaniment in 'Phoenix', over which the brass instruments soar in a wondrous choreography. Other passages feature a perplexing playing with the randomness of sound episodes. In 'Ritornell', the way the brass players suddenly come in after a plethora of sublime motif sequences is just one of the imaginative demonstrations of this conception, which is dominated by exquisite melodies and sounds."

**ULLMANN FEAT. CARLOS BICA, GEBHARD: *Essencia* CD (BTL 017). \$15.00**

"Gebhard Ullmann (tenor, soprano saxophones, bass clarinet), Jens Thomas (piano), Carlos Bica (bass) Gebhard Ullmann's numerous musical activities radiate outwards from Berlin and the Big Apple, New York. The saxophonist and composer has raked in a plethora of raving reviews and international awards for the creative potential of his many projects. It would be exhausting to list all the renowned musicians with whom Ullmann has performed in recent years. One authoritative source, the pianist Paul Bley, gives a typical description of Ullmann, when he calls him one of the best improvisers currently on the scene. On *Essencia*, Gebhard Ullmann communicates with two artists who have each developed their own musical language and moreover have a talent for integrating a wide diversity of sound fragments into original structures: the Berlin-based Portuguese bassist Carlos Bica and the pianist Jens Thomas. In compositions they have conceived together, such as *Essencia* Grave or *Walking Poem* No. 2, the protagonists take signature motifs and complete them into sound images. With its sonorous bass accompaniment, the meditative piano intro of *O Profeta II* forms the transition to Gebhard Ullmann's hymnic discourse on the bass clarinet. In *Gospel* he lets his tenor saxophone roam freely and then goes on to heighten the suggestive force of the piece by integrating melodic episodes. The identity of the group is not defined by one performer alone, it is the result of a creative process involving musicians."

**EMERY & JOE LOVANO & JUDI SILVANO & DREW GRESS, JAMES: *Fourth World* CD (BTL 020). \$15.00**

"James Emery (guitar), Joe Lovano (clarinet, soprano, alt, tenor, soprano, clarinet, log drums, drums, cymbals, bells, shakers, gongs), Judi Silvano (voice, flute, gong), Drew Gress (bass) Recorded: May 15 and 16, 2001 There is a melody in *Bellflower* like a weird and wonderful thought, a melody that could be right out of a composition by bop-piano outsider Thelonious Monk. It throws a revealing light on James Emery, whose unique performances on the acoustic guitar are rooted both in the jazz tradition and in the contemporary world of sound. Guitar riffs with uncanny arabesques and twirls reveal his skills in single-note play just as in chord accompaniment, and have such a plastic feel to them that the sounds might have been stamped out from metal. On *Fourth World*, Emery converses with Joe Lovano, who has just been crowned Jazz Artist Of The Year and has received more or less all the awards the trade journal *Down Beat* has to bestow. What is so sensational about this session is the fact that this outstanding musician not only plays most of the instruments in the saxophone family but also excels as a drummer and percussion player. His introduction on an array of gongs in *Worship* creates a meditative mood, which is taken up by Emery's flexible guitar lines until a theme is set up unisono by the onomatopoeic entries of the vocalist and of Lovano's soprano saxophone. The rhythmic pulse of Drew Gress' underlying bass figures supports the guitar solo, which is interspersed with action-laden percussion. The appeal of James Emery's new CD stems from the multifarious levels of the musical action. In *Hannah*, an intelligent bossa nova atmosphere is created during the improvised exchanges between Lovano's tenor saxophone and Silvano's flute, underpinned by light-hearted Latin rhythms. The *Next Level* establishes a contrasting mood: the heated exchange between the guitar and the alt saxophone ventures into new dimensions of sound. In *Golden Horn*, with its brawny bass introduction, Lovano not only features in an exciting improvisation on the tenor saxophone but also provides the appropriate beats."

**KOGLMANN, FRANZ: *Don't Play, Just Be* CD (BTL 021). \$15.00**

"Franz Koglmann, who likes to cross borders, pursues a dialogue between styles. Using this dialogue, which he consciously allows to include disruptions, Koglmann elegantly and expertly weaves his way along a path that avoids both the classical jazz clichés and the hermetics of e-music. His cool way of bridging worlds is often referred to as the '3rd Vienna School' by critics. On *Don't Play, Just Be* Koglmann collaborates with one of the world's leading New Music orchestras, the Klangforum Wien, conducted by Emilio Pomarico, and with outstanding jazz soloists. He impressively succeeds in harnessing the traditions of classical modernism and jazz for his very own world of sound. The four movements of the suite *Don't Play, Just Be* are a dialogue between a jazz quartet the legendary British tenor saxophonist and clarinetist Tony Coe, guitar virtuoso James Emery from New York, Franz Koglmann on the fluegelhorn and Klangforum bassist Uli Fussenegger — and composed and written processes of European e-music. The dialogue is enhanced by references to a text by Jean Cocteau and the films of Jacques Rivette, as well as hints of French film scores brought in by the accordion and violin."

**ENZLBERGER, JOHANNES: *Songs To Anything That Moves* CD (BTL 022). \$15.00**

"Thomas Berghammer (trumpet, flugelhorn), Hans Steiner (bass clarinet), Oskar Aichinger (piano), Hannes Enzlerberger (bass) Recorded: Dezember 2001, Vienna. The role of jazz bassists has changed greatly over the years: they no longer have the image of an extra on stage, many musicians have demonstrated their qualities as creative composers and conceptualists. This changing role is also reflected in the young history of *Between the Lines*. Peter Herbert and John Lindberg are two innovative bassists featured by the label, and now they are joined by a third: Hannes Enzlerberger from Vienna. His btl-debut *Songs to anything that moves* is a very personal exploration of the work of Carla Bley. Years ago, Enzlerberger's interest in jazz led him directly to Bley — or vice versa; hard to say after so much time has passed. It all started with a tape of the *Social Studies* album, which brought Enzlerberger into the Bley cosmos track by track. Enzlerberger didn't make it easy on himself: Carla Bley and her music are one, a unity that is rare to find in jazz. The pianist's compositions pose a challenge that is very different from a standard from the *Real Book*: they do not obey the rules of 'pure' jazz theory, and they derive a lot of their appeal from the special way in which they are performed. Bley's ensembles are always composed of musicians with very divergent styles. This is one of the main reasons why Carla Bley's music is so unconventionally vibrant and fresh. Hannes Enzlerberger's *Songs to anything that moves* are the result of a work in progress. This progress was made partly consciously and partly unconsciously."

**MOORE, MICHAEL: *Air Street* CD (BTL 023). \$15.00**

"*Air Street* continues the concept of 'Monitor', its predecessor, as the line-up clearly shows: Moore again performs with Cor Fuhler (piano, Hammond organ and keyolin (a home-made hybrid between violin and piano) and cellist Tristan Honsinger. *Air Street* is a little street in

the centre of London — and the opening of Moore's new release sounds 'very British': his three-part composition 'Train chords / Spiky-haired boy / Mule standing in the field' starts with an intro by Tristan Honsinger, which develops into a melody reminiscent of the English 'Penguin Café Orchestra'...The comparison, however, does not get one further than the next street corner, for the music of Moore, Fuhler and Honsinger deliberately defies pigeon-holing. Michael Moore sums up the group's concept very simply: '*Air Street* is chamber music, composed and played by three people.' Full stop. Moore is not a believer in the classical distribution of roles that is so common in European music history. On *Air Street*, all three musicians perform on an equal footing: as composers, soloists, but also as listeners... The egalitarian concept also extends to the musical styles: if Moore were to be part of any one line of tradition at all, it could only be that of Dutch improvised music. Ever since the American took up permanent residence in the Netherlands, he has been part of the close-knit circle of the Dutch avant-garde scene. That he is a virtuoso of improvisation, he has already proven in groups such as the legendary 'Clusone 3' (together with Ernst Reijseger and Han Bennink). And Moore still impresses us with his brilliant spur-of-the-moment ideas: in passing, he evokes different stations of western musical culture — and, true to Dutch tradition, always does it with a twinkle in his eyes."

**HEMINGWAY, GERRY: *Song* CD (BTL 024). \$15.00**

"Lisa Sokolov: voice, Wolter Wierbos: trombone Gerry Hemingway: Drums, Sampler, Voice, James Emery: guitars, John Butcher: tenor sax, Kermit Driscoll: ac / el bass, Ellery Eskelin: tenor sax, Thomas Lehn: analogue synthesizer, Herb Robertson: trumpets, Gerry Hemingway is back! From the beginning of his career in the 70s, the tireless percussionist and composer has been unstoppable in his progression to the absolute front-line of the New York downtown scene. *Songs* has a fresh, dynamic sound to it. Inspiration came into his life through his marriage to wife Nancy and — in musical terms — his new-found interest in song-writing, a first in Hemingway's work. After a series of chamber music works in recent years, *Songs* is a liberating creative experience. The idea of writing songs didn't come to him over night, however, as Hemingway recounts: 'I have been harbouring that wish for quite some time. Songs were always a source of inspiration for my compositions, just as the phrases of singers always influenced my drumming.' What ultimately led to the present collection of songs were the changes in Hemingway's personal life, which obviously gave him a great deal of inspiration — he is bursting with creative and performing energy. And the optimism has also perceptibly infected the musicians of his excellent band — so we can really hope that life holds many great things in store for Gerry Hemingway in the coming years."

**WILLERS, ANDREAS: *In The North* CD (BTL 026). \$16.00**

"One of the most convincing talents on the contemporary German jazz scene is the versatile Andreas Willers with his strong chamber-music orientation. An homage to Jimmy Giuffrè. In actual fact, however, *In the North* goes beyond Giuffrè's dissolution of traditional patterns, penetrating far into the desolate realm of the second-hand existences of our age. Just listen to the spacious expanses and desert-like isolation of the title piece or the tonelessly breathed interludes of trombonist Yves Robert in the subtly de-constructed Giuffrè classic 'The Train & the River' — like a meeting of people whose worst expectations of the future have come true. Art, it is true, is a reaction to its time, and this is very clear from the cleverly fragmented 'Motif' or the eerily beautiful 'Glaswerk' as well from a ghostly and very brief version of Giuffrè's 'Gotta Dance', which breaks off abruptly. Like Giuffrè's legendary groups without drums, this line-up dispenses with drums of any sort, and pianist Paul Bley provides an original link to the — meanwhile historical — trio Giuffrè/Bley/Swallow, while the virtuoso Willers and Yves Robert follow — in the widest sense of the word — Giuffrè's irresistible co-operation with Jim Hall and Bob Brookmeyer. Just listen to the flashes of genius by Bley in 'Face Two' or the dark, air-filled sound of Yves Robert in Bley's tremendous ballad 'Carla', or the inspired nimbleness of all the players in 'Motion'. We are presented here mostly with intimate, low-key stories. But they certainly tell us more about where and how we are than much of the blaring, sycophantic stamping produced by the entertainment industry."

**YEDID, YITZHAK: *Myth Of The Cave* CD (BTL 028). \$17.00**

"François Houle - clarinet, bass clarinet, Ora Boasson - double bass, Yitzhak Yedid - piano. Here we have every reason to speak of a sensational discovery. Born in Jerusalem in 1971, pianist/composer Yitzhak Yedid is one of the most outstanding and original talents of the young generation. His music is characterised by a totally original combination of traditional forms of Jewish-Arabic music with European classics and the vocabulary of jazz. And although he studied jazz with Paul Bley and Ran Blake at the New England Conservatory in Boston, it is easy to hear that, despite his pronounced lyrical proficiency, he is everything but a mere epigone of his teachers. Yedid is a musical cosmopolitan in the modern sense of the word. His music is as 'between the lines' as it gets."

**AICHINGER, OSKAR: *Synapsis* CD (BTL 029). \$17.00**

"Oskar Aichinger (piano + synthesizer), Stefan Nemeth (synthesizer + computer), Achim Tang (bass), Paul Skrepek (extended drums) Austrian pianist/composer Oskar Aichinger once said: 'I dream of music which is unequivocally committed to art and its complex mysteries — but is still understandable: simple yet sophisticated, like a good joke'. Deliberately old-fashioned — he steadfastly refuses to be taken in by the consumerist behaviour of the cell phone society — the artist who has chosen to make Vienna his home is a consummate master of this intelligent interplay between simplicity and complexity. Oskar Aichinger is the secret star (although 'star' is just the opposite of what he wants to be) of Vienna's underground scene, and with the delicate chamber music on *Synapsis*, he realises what is perhaps his most essential musical postulate: 'It is possible to find forms that have immediate impact without being banal.'"

**ENZLBERGER, JOHANNES: *Tango 1-8* CD (BTL 030). \$16.00**

"Thomas Berghammer (flugelhorn), Otto Lechner (Akkordeon), Hannes Enzlerberger (bass), Carla Bley's legendary album *Social Studies* (1981) seems to be the main source of inspiration for the Viennese bassist/composer Hannes Enzlerberger. Enzlerberger's *Songs to Anything that Moves* (BTL 022) also reveal this apparent affinity which Enzlerberger explained with a reference to Carla Bley's eclecticism and her disrespect of traditional forms. *Social Studies* features Carla Bley's 'Reactionary Tango', which Enzlerberger long considered a prototype of the tango before he explored the works of Astor Piazzolla. For a series of private living-room concerts, Enzlerberger composed eight delightfully atmospheric 'tangos' for flugelhorn, accordion and double bass, based on an experiment with tango clichés and with Bley's 'Reactionary Tango' always at the back of his mind. The tangos are performed by the regrettably little-known flugelhorn player Thomas Berghammer, the jack-of-all-trades accordionist of the Vienna scene, Otto Lechner, and the composer himself on the double bass. Hannes Enzlerberger's tangos are a sheer delight. They sound relaxed and non-intentional with their well-balanced combination of pain, comedy, sentimentality and grace."

**EGGERT, MORITZ: *Wide Unclasp* CD (BTL 031). \$16.00**

"Moritz Eggert used gentle irony to create the music for the memory chambers of Anne Sexton's existential poems: terrible, funny, strange, brilliant. Shortly before her suicide in 1974, American poet Anne Sexton wrote a series of poems in which she evoked rooms and

houses filled with strange memories. The maze-like Winchester House near San Francisco, where the Winchester rifles heirless led a spiritistic existence, is just such a place. Composer/pianist Moritz Eggert has placed Sexton's inner world in juxtaposition to the labyrinthine corridors of the Winchester House, the title *Wide Unclasp* alluding to a Shakespeare quote written on the wall of the Winchester House ballroom: *'Wide unclasp the tables of their thoughts'*. Moritz Eggert is a restless spirit, always on the lookout for new musical challenges. He has been awarded numerous prizes for his operas, ballets and works for the music theatre. The *Wide Unclasp* cycle of songs represents another departure for new shores, as Eggert was attracted by the idea of writing a piece devoted to an unusual theme in the context of his past work: the relationship of notation and improvisation. To this end, Eggert was able to work with an outstanding septet headed by one of the greatest new artistic discoveries of the German jazz scene in recent years: vocalist Céline Rudolph. The other names, too, speak for themselves: Steven Bernstein, musical director of the Robert Altman movie *Kansas City*; Sebastian Hess, master student of Rostropovich; star drummer Gerry Hemingway; guitarist Ralph Beerkircher, a master explorer of border areas, and Georg Breinschmid, a former member of the Vienna Philharmonic."

#### HERBERT, PETER: *You're My Thrill* CD (BTL 032). \$16.00

"Christine Tobin: vocals, ensemble plus, Peter Herbert: Dirigent Bassist / composer. Peter Herbert presents a new work, the main part of which, *You're my Thrill*, for jazz vocalist, jazz piano and nonet, is an homage to Billie Holiday. The life of the singer, legendary even in her lifetime and probably the one most important voice in jazz, was marked by professional triumphs and private fiascos. From the songs Herbert used, including 'Gloomy Sunday', 'Solitude' or 'Porgy', he only kept the text and intimations of the melody. The music for the Ensemble plus (a chamber orchestra of the Vorarlberg Symphony Orchestra) is Peter Herbert's own composition completely. The overwhelming result, for which UK singer Christine Tobin of course deserves her fair share of the credit, is acoustic chamber music based on songs interpreted by Billie Holiday. The title of the second part of the production is 'Communications Error' for nonet and tape. In New York, social distinctions are particularly pronounced. A homeless person: *'Would you have some change? Think of me as your son, Happy Mother's Day.'* Hardly anyone takes notice, let alone gives some change. A 'subtle' communications error. A cry for help ignored. 'Communications Error' for nonet and tape is about feeling one's way towards possible nuances — perhaps some sort of musical reconciliation for hopelessly entangled human situations. The tape plays noises Peter Herbert recorded in the subway and in the streets of New York."

#### OCCHIPINTI, GIORGIO: *Histoire CD* (BTL 033). \$16.00

"Giorgio Occhipinti Global Music Nonetto: Sonia Slany (violin), Joanna Lewis (violin), Nico Ciricugno (viola), Tiziana Cavalieri (cello), Giuseppe Guarrella (double bass), Matteo Gallini (soprano, bass clarinet), Olivia Bignardi (soprano, bass clarinet), Antonio Moncada (drums, kettledrums), Giorgio Occhipinti (piano, direction). Composer/pianist Giorgio Occhipinti, who was born in Ragusa, Italy in 1969, considers the basis of his working technique, which he has dubbed 'organized chaos', to be a controlled collision of a variety of different sources of inspiration. His main source of inspiration is 20th century music, albeit refracted by the prismatic effect of his Italian — or, more precisely, Sicilian — origins. This special Mediterranean outlook on life informs his novel interpretation and evaluation of the music of the last century. Folk music, contemporary classics, jazz and rock, opera, marching music — such diverse musical genres are usually deemed incompatible. From Occhipinti's highly personal perspective, however, such diametrically opposed facets can very well be combined in a kind of controlled chaos. In Occhipinti's composing process, tradition does by no means merely serve as a host of patterns released for reproduction or deconstruction. Occhipinti draws from its overall effects and considers it to be the foundation of his aesthetic design, which is unique in the European jazz and new music scene."

#### BEYONGOLIA (UK):

##### WILDSTYLE: *Instrumental Beats* LP (BEGO 12002). \$12.00

"Following the release of the original soundtrack from the classic b-boy movie *Wildstyle*, Beyongolia are releasing the vinyl-only *Instrumental Beats*. Produced for the DJ's involved in the film to use as backing for the M.C.'s and their rhymes, with only 1000 copies originally pressed — this is the first time that the album has been made commercially available. The album features many tracks which never made it to the film. The musicians featured, lead by Chris Stein, also formed the basis for Blondie."

##### O.S.T.: *Wild Style!* 2LP (BEGO LP 001). \$19.00

UK-only double LP vinyl version of this reissue of the 1983 soundtrack (with 5 previously unreleased bonus tracks); CD version is out in the US via Rhino. "Soundtrack to the most musically interesting of the holy triumvirate of hip-hop motion picture experiences (along with *Krush Groove*, and arguably, *Breakin'* — but not *Breakin' 2*, *Electric Boogaloo*, a pathetically weak jam). Produced by Fab 5 Freddy, most cuts are backed by a studio band consisting of Chris Stein, David Harper, and Lenny Ferari, who of course went on to form Blondie w/proto rapper Deb Harry. Rife with choice soundbites from the flick, street raps and sounds by a crew of historical lyric/cutters (Cold Crush Brothers/Busy Bee) and mad, mad cuts by DJ Grand Wizard Theodore and Rammellzee. The instrumentals are serious space-funk-damage, close to an extended-studio version of Liquid Liquid in many aspects, only harder and more stoned, with an array of sound effects and percussion breaks. Break out the cardboard (or linoleum for you soft-assed suburbanites) and bust a 'worm (don't try any of that windmill stuff; spine damage pending)." — Hrvatski

#### BGO (UK):

##### NUCLEUS: *Elastic Rock/We'll Talk About It Later* 2CD (BGO 047). \$22.00

"This set is a proposition that's hard to refuse for anyone wondering where to go after scooping up those electric Miles Davis and Herbie Hancock albums. Nucleus, the oft-overlooked UK jazz-rock ensemble led by trumpeter Ian Carr, recorded a batch of LPs for the legendary Vertigo label. Their first two albums from 1970, collected on this double CD, are as important an artifact in the development of a British prog-jazz identity as Soft Machine's *Third*. The debut album, *Elastic Rock*, is a mellow groover in a style comparable to the (then) not even born Weather Report, fortified with guitars and a typical Canterbury melodic sensibility. However, the second album, *We'll Talk About It Later*, is the clincher. Propelled by layers of funky keyboards and a sometimes heavily distorted bass, the grooves here rise to menacing climaxes, on top of which Chris Spedding psychedelically merges the worlds of Charlie Christian, Derek Bailey and Pete Cosey with fuzz-wah-ed guitar jabs. Reeds men Karl Jenkins and Brian Smith are no slouches either, together with Carr, they churn out razor sharp horn charts and go into astral forays of free blow. After these albums the original Nucleus lineup disintegrated—drummer John Marshall and Karl Jenkins played a key roll in the post-Wyatt version of Soft Machine (*Sixth* beats *Fourth* and *Fifth* in my book), Spedding became the UK's premier guitarist for hire (even *Never Mind the Bollocks*), while Ian Carr soldiered on with new versions of Nucleus well into the 80s, never reaching the ecstatic

heights captured on these initial albums." —Frank van den Elzen.

##### BOND, GRAHAM: *Holy Magick/We Put Our Magick On You* CD (BGO 483 CD). \$19.00

"Released in 1970 and 1971, originally on the Vertigo record label, the albums come from Graham's 'Magick' period. When released on BGO vinyl, back in the early days of the label, they sold extremely well and now make a welcome return as a 2 on 1 CD. Sleeve notes from Harry Shapiro, author of the Graham Bond biography *The Mighty Shadow*. The albums stem from Graham's early interest in the occult and at the time were the first in a proposed series of LPs about the Western magical tradition which began over 2,000 years ago."

##### DARROW, CHRIS: *Chris Darrow/Under My Own Disguise* CD (BGO 513 CD). \$18.00

"You've probably heard Chris Darrow's playing on more albums than you're aware of. Besides being a founding member of Californian multi-kulti psych band Kaleidoscope and a short stint in the early-Nitty Gritty Dirt Band, you'll find this multi-instrumentalist and ultimate musician's musician on recordings of Linda Ronstadt, John Fahey, Leonard Cohen, Sonny & Cher, and many more. The two albums on this CD, originally released in 1973 and 1974 on United Artists, should be considered his finest solo efforts. Besides Darrow (guitar, banjo, bass, dobro, fiddle, harmonica, autoharp, clarinet, dulcimer, mandolin, keyboards) and his right hand Steve Cahill, you'll find among the musicians guesting Dave Pegg and Dave Mattacks (of Fairport Convention), Dolly Collins, French harpist Alan Stivell, and fellow Kaleidoscope member Max Buda aka Fenrus Epp. Darrow uses these guests to give all of his exquisitely eclectic folk rock songs a different color — a Celtic arrangement here, a Nashville pedal steel there, a jug band flavor, a Nawlin's second line strut, a dash of Polynesian slide, an acoustic blues shuffle with an ARP synth bass line...anything is possible. Basically anyone who's into the gracefully understated interplay found on the albums of the Fairports, the Burritos, the Band, or Dillard and Clark will have a blast with these two Chris Darrow LPs." — Frank van den Elzen

#### BIG DADA (UK):

##### KING GEEDORAH (MF DOOM): *Take Me To Your Leader* CD (BD 051CD). \$14.50

"MF Doom, perhaps the most legendary figure in underground hip hop, returns. Only this time he's a giant three-headed lizard from outer space. Across 13 tracks all produced, written, recorded, arranged, mixed and mastered by the man himself (though with a variety of vocal guests including Kurious and Scienz Of Life), Doom comes through with the unique style which has made him the King of the Underground — off-centre beats that owe much to his love of jazz, fantastically skilled, charismatic MCing and ideas galore."

##### KING GEEDORAH (MF DOOM): *Take Me To Your Leader* 2LP (BD 051LP). \$16.00

Double LP version.

##### NMS (BIG JUS & NEPHILM MODULATION SESSIONS): *Woe To Thee O Land Whose King Is A Child* CD (BD 053CD). \$12.00

"After five years of planning, NYC indie-innovator (and central member of Company Flow) Big Justoleum and California underground legend Orko Elohiem holed up in a rural cotton mill loft in deep South Georgia and recorded two blistering albums known as *The Nephilm Modulation Sessions*. The resultant mini-album, *Woe To Thee O Land If Thy King Is A Child*, is one of the most vitriolic, whole-hearted attacks on the actions of George W and his cabal of lunatic henchmen and advisers that you're likely to hear. At a time when every celebrity finds it de rigueur to voice their opposition to war without actually having anything to say about it, it's refreshing to hear a genuine anger, and one whose target is much broader than just what happens in Iraq. With a track dedicated to the salty biscuit that nearly choked Bush to death ('Super Pretzel') and an analysis of the malaises in American and Western society that goes way beyond just blaming the Bush Dynasty, the spirit of the Last Poets and the Watts Prophets has been reborn with a new urgency. Add to this a musical palette which harks back not just to CoFlow's groundbreaking fractured soundscapes, but the Black Liberation music of the sixties and seventies and this is one of the most distinctive records you'll hear this year."

##### NMS (BIG JUS & NEPHILM MODULATION SESSIONS): *Woe To Thee O Land Whose King Is A Child* 2LP (BD 053LP). \$15.00

Double LP version.

##### TY: *Upwards* CD (BD 057CD). \$14.50

"Many MCs say they're going to 'elevate' — you, their skills, the people — but very few actually raise a whole lot more than their bank balance. So it's time to become reacquainted with TY, one of the most accomplished UK MCs and musicians around, and with his new album, *Upwards*, which takes you so high, lyrically and musically, you won't want to come back down again. The result is *Upwards* and the stakes have most definitely been raised. It's an album that has something to say and pushes the form but yet is still instantly accessible, funny and as much as anything else, heartfelt — a true expression of hip hop culture. With guests including legendary afrobeat drummer Tony Allen, Michelle Escoffery, Bembe Segue, Breis and Shortman."

##### LOTEK HI-FI: *Lotek Hi Fi* CD (BD 061CD). \$12.00

"Lotek HiFi consists of Wayne Bennett (best know for providing beats for both Roots Manuva records), Earl J (son of Jamaican dancehall legend Jack Radics), Wayne Paul (also known for his work with Roots Manuva), and Aurelius. On this eponymously-titled mini-album, they cover all kinds of styles, mash up genres with very little respect for anything except that all important quality, freshness. And that they have in abundance. How would you describe it? Reggae made by hip hop producers? UK bashment? The Specials on a weed bender? They certainly have more in common with acts like Heartless Crew and Massive Attack than they do with P Diddy."

##### LOTEK HI-FI: *Lotek Hi Fi* LP (BD 061LP). \$14.00

LP version.

##### DIPLO: *Epistemology 12"* (BD 062EP). \$8.00

"Dipolodocus has been making a little noise on the under under for a while but now it's time to really bring it on. Diplo makes the kind of hard-edged, razor-drummed, krunked out Southern bounce you've only dreamt of. But he ties this to a fantastic ear for a sample and a really musical way of making instrumental music. But hey, that makes him sound lame. Diplo's just a pure avant-gully human jaw machine and this single proves it, really proves it beyond any doubt."

##### TY W/ ROOTS MANUVA: *Oh You Want More 12"* (BD 066EP). \$6.50

"Over a bouncing, bass-punched fairground theme, the Awkward Boy and the One Man Powerhouse trade lines like there's no tomorrow, a bruising encounter between two of the heaviest of UK heavyweights."

##### INFINITE LIVEZ: *Bush Meat* CD (BD 068CD). \$13.00

"Imagine ODB and Kool Keith jamming with Prince Paul while doing cockney accents and, well, you're only just beginning to get a feel for the unique flow and ideas of Infinite Livez, the craziest MC to come out of the UK, bar none. *Bush Meat* is like *Three Feet High & Rising* on very very bad acid, a concept album where the main concept is to completely and utterly fuck with your head."



**INFINITE LIVEZ: Bush Meat 2LP (BD 068LP). \$17.00**

Double LP version. "Imagine ODB and Kool Keith jamming with Prince Paul while doing cockney accents and, well, you're only just beginning to get a feel for the unique flow and ideas of Infinite Livez, the craziest MC to come out of the UK, bar none."

**BIGG JUS: Black Mamba Serums V.2.0 CD (BD 071CD). \$14.50**

"What can you say about Black Mamba Serums? Well, for one thing, you can say that it sounds like nothing on earth. But you'd probably just think we were coercing you into some shameless hype, but you know you got to learn to trust us and believe. Anyway, like no other hip hop album, certainly, though perhaps displaying some common ground with the Black Liberation music of the late sixties. What it shares with much of the best hip hop (and much of the best jazz, blues and soul that came before it) is its conscious attempt to 'analyze what was stagnant in the present state of hip hop and try to energize it with creativity, freedom and individualism.' Which shouldn't distract you from the soulfulness, the sheer level of emotion that Juss manages to get into his voice even when spitting endless, snaking multi-syllabic, polyrhythmic lines as if pausing for breath will kill him."

**BIGG JUS: Black Mamba Serums V.2.0 2LP (BD 071LP). \$17.00**

Double LP version.

**BINEMUSIC (GERMANY):****BENDER FEAT. JAN KUMMER, OLAF: Byetone.Feld CD (BINE 001CD). \$16.00**

"The debut album by Olaf Bender aka Byetone, member of artist collective Ag Geige, co-founder and manager of Raster-Noton. For Byetone, Binemusic is the perfect platform to travel into new areas of music that wouldn't have fit into the concept of Raster-Noton. His collaboration with Jan Kummer, the voice of Ag Geige and owner of the Atomino club in Chemnitz, made them fall back into a kind of nostalgia frenzy, living up the old times they spent together with Ag Geige. Some of the featured tracks have been stored on Byetone's hd for ages and were collected and rearranged for the purpose to create a link to the past Ag Geige history. Jan Kummer agreed to tell one of his infamous stories, and so the idea evolved. Both confirmed that this won't be the resurrection of Ag Geige, though."

**TOL: Shang CD (BINE 002CD). \$16.00**

"Included are 11 tracks that will touch the core of you. Tol.Shang is a perfect mixture of dub, reggae and acid jazz components. After his debut album Tol.Trap together with Frank Bretschneider and several CD productions and live gigs with produkt(Bretschneider, Bender, Seidel) Tol is back and better than ever. "... with the new album Tol.Shang I tied in with my last tracks from Tol.Trap. Also the everlasting love to dub, electro and ambient can be found again in the new tracks. Furthermore my impressions and the sounds of my trips to China & Shanghai influenced some of the compositions. All in all I see most tracks as movie sequences, which rather match to the weather in Germany... all compositions were composed and recorded on a Mac and as software I used Cubase and Reason. The major instruments were the clavin nord rack and some software samplers/synthesizer. so far and enjoy."

**TOUZIMSKY, THOMAS: Fold CD (BINE 003 CD). \$12.00**

"Catalogue number 003 is delivered from Obrigheim, a small village in Rhineland-Palatinate. Thomas Touzinsky, co-founder of Binemusic, releases his EP Fold right on christmas time. Ever since listening to it, electronic music both fascinated and influenced him. The minimalistic yet entertaining sound of the legendary C64 lead him to the infamous Amiga, allowing him to create his first own tracks. Throughout the years, the ongoing change in music hard- and software helped Thomas evolving his music to today's experimental electronic sounds. Thomas himself finds his biggest contemporary influences in the ambient and independent words of various artists including Aphex Twin, The Shamen, Future Sound Of London and the Metamatics. Fold plays four multifarious tracks, harmonically aligned to form a 20 minute journey through sound."

**EONTA: Verletzbar CD (BINE 004CD). \$18.00**

"Eonta aka Andreas Golinski (Basel/Essen) and Spiro Kapravelos (Bochum/Athens) start in 2004 their music project Eonta with their debut album Verletzbar both of them are active in many facets of contemporary digital media: video and sound installations, 'future planning' and 3D-environments, web- and screendesign. In their musicmaking they don't follow a masterplan: ideas and moods are translated into sound. Typical song structures are seldom used, their tracks remind of short films as compact pieces of storytelling. Eonta's music is a projection of their inner world. Direct and raw snapshots of: a quiet day in the park, nature, lines from books once read, late-night emotional brainstorming, movies, one would wish to live in, the beauty of the far east but also noise and the fun in being loud, entangled in an endless loop and sometimes touching silence."

**BRUNN, BENJAMIN: König Und Drache CD (BINE 005CD). \$16.00**

"Debut album on Binemusic. All the tracks were written during 2003 and 2004 being heavily influenced by his life in Chemnitz, Dresden and Taiwan while not abandoning his melancholic house style which has already become a trademark on his former releases. The track names were chosen after they were finished, reflecting important and prominent details from the different, yet still similar living areas Germany and Taiwan. König Und Drache (king and dragon) substitutionally fight for Germany and Taiwan against each other — or stand together side by side. In this case they combine their power, of which the results can be heard on the finished tracks. Since 1999 Benjamin Brunn released his music on labels like Mole, USM, out to lunch and the Mathias Schaffhäuser label Ware."

**BINGO:****VA: The Day My Favorite Insect Died CD (BIN 001). \$11.00**

"All the music on this compilation was recorded with samplers, keyboards, tape recorders, CD players and broken records. The participants are better known for their work in bands like The Notwist, Potawatomi, Toxic, Couch, Village of Savoonga, Tied + Tickled Trio. These bands all live in or orbit the town of Weillheim, Germany and record for the Kollaps, Payola and Hausmusik labels. This compilation originally appeared in 1996 on Kollaps. It is the sound of rock musicians playing something other than guitar rock, simply because it might be a good way to fool oneself into making good sounds. The songs are mostly quite short."

**BIP-HOP (FRANCE):****VA: Bip-Hop Generation Vol. 1 CD (BLEEP 01). \$15.00**

"Welcome to the world of Bip-Hop, a label devoted to spreading unconventional sound adventures, deviant & transgressive electronica... . First releases will be a series of International compilations (the 'bip-hop generation') gathering together people creating music, sounds, based on machines, mix, modulations, modifications, sampling, glitches, clicks & cuts... Creative Electronica, experimental IDM." Features all exclusive tracks from: Schnedier TM (City Clang), Phonem (has records with Morr Music, Jetlag), Goem (Mego, Staalplaat, Noise Museum), Marumari (Carpark), Ultra Milkmaids (Ant Zen, Noise Museum, Staalplaat), Massimo (Microwave, Fals.ch/Mego and Staalplaat). 74 minutes, packaged in

fold out digipak sleeve. Much better than average aesthetic track flow, standing out in the over-crowded electronic compilation arena.

**VA: Bip\_Hop Generation Vol. 2 CD (BLEEP 02). \$15.00**

"Second volume in the Bip\_Hop series of International compilations. 20 exclusive songs. More than 70 minutes of music wrapped in a 6 page Digipak including a booklet w/ infos on each musician: Bernard Fleischmann (Austria) who has records on Morr Music, Charhizma; Arovane (Germany) has records on Din, Morr, City Centre Offices, Vertical Form; Warmdesk (USA) has done records for Fällt, and Static Caravan + a split w/ Plimmon on A Posterio; Köhn (Belgium) has two albums on (Kraak)3. Wang Inc. (Italy) has done a 12" on Sonig; Laurent Pernice (France) did 4 albums on PDCD and 2 new one are upcoming on Moloko+ and Organic."

**TENNIS: Europe On Horseback CD (BLEEP 03). \$15.00**

"Tennis is Benge (real name Ben Edwards) and Si-cut.db (real name Douglas Benford), two renown solo sonic artists in their own rights. Tennis is part of an on-going London based collaboration exploring digital and electro-acoustic sounds and rhythms combined with 21st century audio software. Wooden Sweets was the first Tennis release on the Cologne label ElectroChemicalResearch. The second album is entitled Europe On Horseback, and shows a progression of the 'Tennis sound' into a harder more digital/glitzy but accessible rhythmic realm, with dub and german influences to the fore. A must for fans of Pole, Vlad Delay and Kit Clayton."

**SPACEHADS & MAX EASTLEY: The Time Of The Ancient Astronaut. Universal Head Expander Vol.1 CD (BLEEP 04). \$15.00**

"From the first sound a different and special magic was evoked, captured in one afternoon on this recording. Haunting trumpet melodies over soft drones and textures sets the mood. This slowly mutates to a world of high opera and tipsy beats that then cascades with a metallic pounding. The music takes on cinematic proportions as the terrain unfolds. Interstellar landscapes are revealed. This is improvisation as a battle between the done and the possible. Max Eastley plays The Arc. A nine foot long mono chord. One string stretched over wood and played with a bow or glass rods. The pitch is changed by flexing the wood. The string can also be shortened with clips. It is then fed into electronic effects. The Spacehads is a duo mixing trumpet and electronics with drums and percussion. Plaintive trumpet calls are looped across pulsing beats that propel us into sheets of metal crashing and vibrating through tiny pick ups cranked to the full and then spun into electronic webs."

**VA: Bip-Hop Generation V. 3 CD (BLEEP 05). \$15.00**

"14 exclusive songs, 77 minutes of music in a 6 page Digipak including a booklet w/ infos on each musician: Neotropic (UK) aka Riz Maslen records for Ninja Tune. Bovine Life (UK) aka Chris Dooks is digital artist, broadcast tv director and musician who has collaborated w/ Third Eye Foundation, Komet, Kohn... First album upcoming on BiP\_HOp. Pimmon (Australia) aka Paul Gough who seems to be everywhere... Kraak, Falt, Staalplaat, Meme... Zonk't (France) aka Laurent Perrier who used to be in Nox and used to run Odd Size, Cape Fear and is now recording under this pseudonym. Atau Tanaka (Japan) who records for Caipirinha, Fals.ch and does Sensorband. Novel 23 (Russia) aka Roman Belousov who has an album on Pitchcadet."

**BOVINE LIFE: Social Electrics CD (BLEEP 06). \$15.00**

"Award winning UK filmmaker/digital artist Chris Dooks was known for his film work on musicians in Britain — directing documentaries on all sorts of luminaries from Scanner for The South Bank Show, to tiny bedroom labels in the middle of nowhere. Bovine Life has been jamming through the modem, speaking in electronic tongues, secreting sounds that vary from being immersed in amniotic fluid, right through to searing bleeps that would make any nation stand to attention. Exclusive soundclashes with artists such as Köhn, the label Alku and Mego and Plug Research alongside three tracks with Matt Elliot (formerly the Third Eye Foundation) are included on this 20-track release. There's also solo Bovine workouts in the vein of his 4 tracks on BiP\_HOp Generation v.3. This enhanced CD also features a six minute film that Chris directed."

**SI-CUT.DB: Enthusiast CD (BLEEP 07). \$15.00**

"Enthusiast is the 4th si-cut.db album, and another move forward for Benford's sound, following on naturally from the groundwork done by Tennis, his project with Ben Edwards (Benge). Si-cut.db presents the varnished sound of Enthusiast music of different timbers: this 4th si-cut.db (previously si-cut).db, but now stripped down) is the bridge between micro rhythms and carpentry. A major proportion of the sounds are samples of woodwork noises, different timbers, turning processes, shavings, planings, splintered pieces, contact mikes on veneered surfaces, acoustic instruments such as piano, fused with microsounds to create a rhythmic template between digital glitch and organic sources. Literally, different timbers and timbres; the grain on the wood becoming almost the grooves of a vinyl record, spiralling forward. The music speaks for itself."

**VA: Bip-Hop Generation V. 4 CD (BLEEP 08). \$15.00**

"74 minutes in a 6 page Digipak. Another very fine installment from a series which has quickly become the centre of a lot of attention in recent months. 10 exclusive songs by: Mira Calix (UK) She is a South African born Italian who resides in the United Kingdom and is currently working on her second solo album, for Warp, as well as a variety of collaborations. Si-Cut).DB (UK) is half of Tennis, cut down to the more minimal si-cut.db. Douglas Benford continues devolving his sounds, the ultimate enthusiast. He also runs the Sprawl Imprint, and just completed an album for BiP\_HOp. Datch'i (USA) comes from New York, he did three records on Caipirinha and I think he defies categorisation. His maniacal sonic creations are, at once, demented and delicate. Information is extracted from everywhere, broken down, reworked and reassembled — pieced together and tightly wound in a single thread. Twine (USA) have releases on Komplott, Hefty, and soon on BiP\_HOp. The Twinesound is a structure meets noise vs. melody sound, always morphing into something new: glitch beats collapse into warm swarms of static, long atmospheric drones become abstract sounds capes where cold dark ambience and stark angular structures meet. Vs.Price (France) is one of the best French act, he composes music for Dance show which mixes contemporary dance and electronica live music. He is working on a 12" to appear on Adenoide.. Cray (Australia) Cray is the sound of digital dreams, soundtracks for other worlds, the dirt on the street magnified, nano technology music. Ross Healy has been an active member of the Melbourne music scene since 1988 and has released recordings with projects such as Eden, Amnesia, 56k and This Digital Ocean. Cray's first release was the 'Comment' mini-cd for Irish label, Falt. Influenced by both contemporary digital technology and early sound pioneers like Pierre Henry, David Tudor and Tod Dockstader."

**CRAY: Undo CD (BLEEP 09). \$15.00**

"Cray is the current outlet for Australian sound merchant Ross Healy. On his second release, Undo on the BiP\_HOp label, Healy presents the adventurous listener with etched sound worlds; carved sine waves, slices of twisted time, but with a faint memory of melody. Using field recordings from mini disc and microphones to scrape and explore his immediate environment, Cray uses a PC to layer and manipulate these recordings. 'I usually create lots of

sounds first and these will start me off writing a piece or I may also have a mental picture in my head that I want to create a soundpainting for'. Healy has openly embraced the virtual digital studio concept to the point where, 'I like the idea of the computer being more important than the musician. I am interested in the conversation sounds have with one another. I'm not so interested in human conversation, which is one reason I find lyrics in songs unnecessary. I like the idea of this music being almost a painting, that you could stare at in a gallery.'

**BOVINE LIFE AND/OR/VS. KOMET: CD (BLEEP 10). \$15.00**

"BIP\_HOP in association with Fallt are pleased to present [reciproprocess : +/vs.]. A series of split CDs featuring the work(s) of two sound assemblers and documenting the process of musical reciprocity between them. This first issue in 'Reciproprocess' features both sound assemblers contributing a collaborative work; a series of independent works; and finally, contributing a remix of each other's work(s)."

**TWINE: :Recorder: CD (BLEEP 11). \$15.00**

"Twine is Greg Malcolm and Chad Mossholder. Enhanced CD, feature a video by Phase 4/Ric Hudgins. :Recorder: the latest offering from US abstract electronic duo Twine represent their collective effort and spans the last year and a half. :Recorder: ebbs and flows between abstract beat oriented compositions, dark cut-up neo-classical pieces and epic-ambient-noise guitar sound scapes. Is it IDM, microsound, noise, ambient, none or all at the same time?"

**DUKE, ANDREW: Sprung CD (BLEEP 12). \$15.00**

"Andrew Duke is one of Canada's foremost techno/new electronic music sound-assemblers. He has been performing live and recording his own music since 1987. His output has been compared to that of a wide range of artists Thomas Brinkmann, Kit Clayton, Coil, Oval, Skinny Puppy, Lustmord, Reinhard Voigt to name a few — yet always presents a unique and distinct 'Andrew Duke sound'. Sprung is organic, wet sounding techno that skitters along a range of frequencies, from scurrying subtleties to low pulsing rumbles, each brushing different areas of the sonic spectrum."

**VA: BIP\_HOP Generation V.5 CD (BLEEP 13). \$15.00**

"Slowly building up an anthology of the state of modern electronic art and sound design... New installment with unreleased songs by: Accelera Deck (USA) / Andrew Duke (Canada) / Mikael Stavostrand (Sweden) / StudioTonne (UK) / Rechenzentrum (Germany) / D'Iberville (France)."

**WANG INC.: Risotto In 4/4 CD (BLEEP 15). \$15.00**

"Bartolomeo Sailer comes from Italy, his first disc was released on Sonig/Thrill Jockey and received some attention. Then he appeared on numerous compilations, up to this long awaited new full-length. Rice has numerous grades, various colours and shapes which can be combined to work out an infinite collection of recipes. At the same time, a micro rhythm as the 4/4 gave birth to several musical forms. If you manipulate it with delicacy and expertise it can become an ingredient with which it will be easy to prepare a whole range of dishes. Some will become quite popular and appreciated, others, more experimental recipes that can be transformed thanks to other fresh and spicy elements and delicately seasoned with the salt of experience that has matured, with the help of organic sounds, in Wang Inc's electronic kitchen. Risotto in 4/4 eventually combines the organic nature of the stomach, with the arcane resources of the mind but never forgets to get your feet involved."

**ANGEL: Angel CD (BLEEP 16). \$15.00**

"Angel is the collaborative project of Dirk Dresselhaus (commonly known as Schneider TM) and Ilpo Väisänen (1/2 of Pan Sonic). Freeform-soul music, made with Ilpo's selfmade analog-synthesizer (typewriter), CD-player and the most fucked up electric guitar Schneider could find. They improvise live and create a real poundin' mixture of old industrial, minimal, or noisy wall of sound."

**TONNE: Soundtoy CD (BLEEP 17). \$15.00**

"Music by Scanner, Hakan Lidbo, Si-cut.db, Tonne. Paul Farrington had developed The original Soundtoy software as a research work at the Royal College of Art in London. He wanted to make his own software with applications in a design environment. The project is designed to allow musicians to diversify their working methods in using the Soundtoy software to generate new work. The audio side has two tracks by each artist created using the software, each very different in manner and explication. The CD contains the original Soundtoy software and sounds that were used in the creation of the tracks, so you have access to all original sounds that were used by the artists."

**SCANNER + TONNE: Sound Polaroids CD (BLEEP 18). \$15.00**

"Images and sound were recorded in London and this data was then processed using software that converts the pixels of an image into sound, giving the user the ability to paint with sound and compose with light. Such a graphical approach suggested the use of digital images taken across the city as photographic sounds, or 'sound polaroids.' Using a database of the original source material Scanner & Tonne then actively took the show on the road and created live performances following a similar system. Experience their view of London, Milano, Tokyo, Montreal and New-York."

**VA: BIP\_HOP Generation V.6 CD (BLEEP 19). \$15.00**

"Last volume in the first series of what has now become the classiest collection of contemporary electronica. Scanner (UK) / Ilpo Väisänen (Fi) / Angel (De/Fi) / Battery Operated (Ca) / Alejandra & Aeron (US/Es) / Bittonic (De)."

**TENNIS: Furlines 2CD (BLEEP 20/21). \$15.00**

"New and third album. Tennis have been playing quite a few shows (including Tate Modern and Ars Electronica) and the collaboration between Douglas Benford (si-cut.db) and Benjamin Edwards (Benge) is now really 'interactional'. Extending that ideal of exchanging and sharing, Tennis opened their heart to some friends... So you get a second CD packed with remixes of tracks that appeared on Europe on Horseback. Fur Lines is our 20th record, in two years of existence so to celebrate the birthday it includes a second CD free." List of remixers: Taylor Deupree, Kptmichigan, Warmdesk, Tim Hecker, Kim Cascone, Scanner, Cray, Frank Bretschneider, ElectroniCat, BitTonic, Pimmon, The Jerker (Oren Ambarchi), C K Dexter Haven, Mikael Stavostrand, Bovine Life.

**MATHIEU & SI-CUT.DB, STEVEN: Reciproprocess : +/vs. 02 CD (BLEEP 22). \$18.00**

"Second volume of our series document collaborative works between sound-designers. Another good move against the often autistic side of contemporary electronica. Fourth record of Si-cut.db within one year (Enthusiast as a Bleep 07, his 12" on Touch Of Class/Source, and another LP on Fallt), Douglas Benford on his way to world domination plays with Stephan Mathieu, another active and universe-famous sound designer."

**NOVEL 23: Architectural Effects CD (BLEEP 23). \$18.00**

"Roman Belousov is an electronic musician from Moscow, Russia. Novel 23 started making music back in 1997 and released several albums, split EPs, remixes, and tracks on numerous compilations. His sound originates in a combination of computer audio technologies and old Soviet synthesizers, electro rhythms and romantic melodies, which evoke new visions for curious listeners. Architectural Effects was created between 2000-2002. Ten tracks combines into one conception which is dedicated to architecture. Each track reflects element of archi-

ture, constructions or styles. Musically it is pure melodic, blissful electronica."

**VA: Bip\_Hop Generation Vol. 7 CD (BLEEP 24). \$18.00**

"New design for the first chapter of the second series. Minimal moves for listening pleasures...Almost 80 minutes of exclusive music by : Taylor Deupree (us), Emisor (ar), Fonica (jp), Fm3 (cn), Ghislain Poirier (ca), Janek Schaefer [uk]."

**EASTLEY & DAVID TOOP, MAX: Doll Creature CD (BLEEP 25). \$18.00**

"Third album in thirty years from those masters of ambient music...First one had appeared in 1975 on Brian Eno's Obscure label and was pioneering ambient installation... Second one Buried Dreams was voted third placed record of the year, behind Portishead and Massive Attack, in the 1994 Wire critics poll. Doll Creature create a mysterious imaginative landscape through sound, a narrative that takes form within our emotions through the unvisualizable phenomenon of sound. A spiritual inspiration that throws the obscure lineaments of invisible sound into visible relief."

**BIRDMAN RECORDS:**

**CARNEY, RALPH: Ralph Sounds CD (BMR 017). \$14.00**

Solo album by Ralph, known for his saxophone work with Tom Waits and Marc Ribot as well as his long time Shimmy-Disk associations. "Accomplished at playing a list of musical instruments too long to list here which are all incorporated on his debut solo album. Ralph Sounds runs the musical gambit from free-jazz to demented pop — all done in a uniquely twisted fashion that can not be mistaken for anyone else."

**PEARLS BEFORE SWINE: Constructive Melancholy: 30 Years of Pearls Before Swine CD (BMR 021). \$14.00**

"Fantastic 30 song compilation from Tom Rapp's Pearls Before Swine. This collections spans the group's post-ESP years when they called Reprise Records their home. The cream of their 5 Reprise albums (recorded between 1969 and 1972) are here as well as a smattering of previously unreleased material and rare radio broadcast recordings. With extensive text from music scholar Byron Coley, this is an essential package for fans of quality music." Two new versions of ESP-era tracks are added (with backing from Damon & Naomi and Tom's son, David Rapp)."

**ELECTRIC PRUNES: Lost Dreams CD (BMR 022). \$14.00**

"Between 1965 and 1969 Los Angeles' Electric Prunes recorded some of the best psychedelic/experimental/garage/punk of the era. The band is probably best remembered for their US hit 'I Had Too Much To Dream Last Night', though they generated a staggering amount of stellar material for a band that existed for such a short period of time. This 23-track CD is the definitive collection by these '60s psychedelic legends. Only recently have their first two classic LPs been finally made available on CD by the Collectables label (taken from nth-generation tapes and mastered atrociously, unfortunately). Now, for the first time, the 'Prunes' finest moments have been captured on digital format in pristine sound. Taken from original master tapes and painstakingly restored and mastered under the guidance of 'Prunes leader James Lowe, these recordings have never sounded better. Collecting the best tracks from the band's first two albums, ultra-rare singles sides, demos, and a hilarious radio spot for Vox wah-wah pedals, this is the only release anyone will ever need by the Electric Prunes."

**VA: More Oar: Tribute to Alexander "Skip" Spence CD (BMR 023). \$14.00**

Features tracks by Robert Plant (!), Beck, Tom Waits, Mudhoney, Mark Lanegan, Alejandro Escovedo, Greg Dulli, Robyn Hitchcock, The Durocs, Flying Saucer Attack, Engine 54, Alastair Galbraith, The Ophelias, Outrageous Cherry, The Minus Five, Diesel Park West, Jay Farrar & the Sir Omaha Quintet."

**EXTENDED ORGAN: XOXO CD (BMR 026). \$14.00**

"Extended Organ is a 'supergroup' of experimental sound artists whose members are culled from the ranks of that seminal West Coast 'slacker' noise cult the Los Angeles Free Music Society. The four members of Extended Organ have been improvising with sound for over two decades and although they have played together in various configurations in the past, this is the first time the quartet has ever played together as a total entity. The foursome each have active and well established careers on their own. Paul McCarthy is a world renowned art superstar. His work in Extended Organ consists of free form vocal/lyrical improvisations which play off the instrumental improvisations of the other three members while at the simultaneously setting a mood, telling a story and responding to the general ambience of the performance situation. Fredrik Nilsen is a founder of the Los Angeles Free Music Society and a noted photographer. Nilsen conceptually founded Extended Organ in which he plays prepared acoustic guitar and both an antique analog organ and a modern digital keyboard, all in an especially unorthodox style. Fredrik's approach, which acknowledging minimalist composers, spins equally from gothic horror movie soundtracks. Joe Potts is a founder of the LAFMS and mastermind of Airway, which has been called 'the gnarliest noise band of all time'. Potts is omnipresent on his chopped optigans — instruments he crafts from dismantled 70s optical samplers. With up to 64 simultaneous samples per instrument, the chopped optigan is the ultimate drone machine. Tom Rechion is a founder of the LAFMS and member of the Doo-Dooettes and B People. Rechion uses Kurzweil, guitar, radio, CDs, etc. to accent the other instruments as well as the occasional lush crescendos. Tom also acted as producer on the record as well as mixing and processing the sound of the entire ensemble live during the recording. Three years in the making, XOXO is creepy and wonderful. It may sound like a gross exaggeration, but we are wondering if this CD might not just be the Sgt. Pepper's of noise records."

**AUDIO ACTIVE: Bong CD (BMR 027). \$8.00**

"Japanese space punks Audio Active have been making whacked-out, marijuana-inspired cosmic jams since 1993. Their sci-fi beats and ganga-fueled sonic dub can only be described as amazing. Their material ranges from the deep and meditative to the hard and furious while always keeping a primary focus on the spliff. Bong, their new 7 track EP, carries on in their tradition of adventurous and varied styles and obsession with reefer."

**BOREDOMS: Vision Creation Newsun CD (BMR 028). \$14.00**

New domestic version now available. "Vision Creation Newsun follows the groovitude of the much-love Super Are with additional funkiness and space-time continuity. It is funk, it is trance, it is drum'n'bass, and it is wayyyyyy psychedelic. The Boredoms' pirouettes into new musical highs with each subsequent release have consistently impressed the world's rich supply of joyless humbugs, impressed the clinically indifferent, and amazed the unamazeable. They've been doing it for years. The same reliable line-up — vocalist Yamantaka Eye leading a celebratory loin-cloth journey to the heart of the sun; guitarist Yamamoto Seiichi surfing grooves effortlessly with the silkier pickin' since Ry Cooder discovered Sangria; Yoshimi P-we adding her graceful-as-the-kitchen-sink drumming style while keeping it with the corps; plus a new starship trooper who just pushes the beat farther into space — that has always created music for all 'noids to rejoice to."

**LEWIS, HERSCHELL GORDON: Eyeball Popping Sounds of... CD (BMR 029). \$14.00**

"In 1962 exploitation filmmaker Herschell Gordon Lewis and his partner David Friedman (a former carry and future porno kingpin) abandoned nudie films and invented a new film

genre. Dubbed 'the godfather of gore' by John Waters, Lewis began his career in graphic grue with *Blood Feast*, a film that shocked and disgusted drive-in movie audiences across the country. He followed *Blood Feast* with a string of gore, biker, horror, juvenile delinquent, and exploitation films that all bore his trademark style, part of which was his unique soundtrack music. Whether incidental, bluegrass, rock'n'roll or pop, the music in his films was almost always written and often performed by Lewis himself. When outside help was needed, he usually called on inept garage bands and lounge acts to do the job. *The Eye Popping Sounds of Herschell Gordon Lewis* collects the very best songs from his entire filmography in one bloody package for the very first time. Thirty-seven tracks in all, including rare radio spots and hilarious soundbites, and a beautiful, 24-page color booklet full of disgusting stills from his films and liner notes from the Godfather himself. This package is an absolute must for any fan of grade-Z films and trash culture."

**FRAZER, PAULA: *Indoor Universe* CD (BMR 030). \$14.00**

"Paula Frazer is the former lead vocalist of the critically acclaimed Bay Area band Tarnation. Tarnation's releases on Warner/Reprise and 4AD showed Paula to be a singing/songwriting force to be reckoned with — her rich voice radiates beauty. Occupying the space between Patsy Cline and the Cocteau Twins, Paula takes her country-infused influences to wonderfully dark extremes. Some have called her music 'country gothic' but Birdman's David Katznelson just calls it excellent. *Indoor Universe* is Paula's first solo effort and it is unquestionably her finest work to date. Her heavenly voice has never sounded better and the dreamy expansiveness of her music never more vibrant."

**OIOIO: *Feather Float* CD (BMR 031). \$14.00**

"Pronounced 'oh-oh-eye-oh-oh,' OIOIO follow up their debut album on Kill Rock Stars with the magnificent *Feather Float*. Yoshimi of Boredoms/Free Kitten on guitar and vocals, Kyoko on guitar and vocals, Maki on bass, and Yoshiko on drums recognize no one musical style but manage to touch on nearly all of them. New wave, no wave, pop, punk, electronic, trance — it swirls organically in every direction. Like the Boredoms, there is a prevalent primal groove recurring throughout, yet it is so melodic in parts as to be almost accessible (for a Boredoms-related project, that is)."

**BADAR ALI KHAN, USTAD: *Lost In Qawwali III* CD (BMR 032). \$14.00**

"Flowing with infectious rhythm, hypnotic percussion, mesmerizing repetition and spine-tingling vocal improvisation, Qawwali music has thrilled listeners since the 10th Century. One family — the Khans of Pakistan — has dominated this vibrant musical form with an unbroken line of truly great male vocalists. As Qawwali music rides an unprecedented wave of worldwide popularity, the star vocalist of the next generation, the voice that will carry Qawwali music to a whole new level, has emerged to claim the musical baton of his storied family. At 33, Badar Ali Khan has already released 22 albums in his native Pakistan. Most recently, working with producer/arranger/composer Suresh 'Baba' Varma, Badar has leaped to the forefront of his art, becoming a Qawwali superstar with Baba Records' multimillion-selling album, *Good Karma 1*. Blending the traditional with the contemporary, the ethereal with erotic, Badar Ali Khan has succeeded in transforming this ancient artform into something totally modern, incredibly potent and powerfully intoxicating for today's young audiences."

**ALI KHAN, NUSRAT: *The Final Moment* CD (BMR 033). \$14.00**

"Qawwali's devotional themes of love come from Allah and are sung by men who belong to a Sufi tradition and trace their music back over seven hundred years to the spiritual Samah songs of Persia. There is a long tradition of Qawwali singers in the Ali Khan family, including the man who brought Qawwali to the West — Nusrat Fateh Ali Khan. Like his father, uncles and grandfathers before him, Nusrat sang with a fervor and style that reverberated within the being of all his listeners. During his lifetime, Nusrat saw his audience grow from Pakistani devotionalists to a larger, more international group comprised of many races and religions from around the world. When Nusrat passed away in 1997, he was at his peak in popularity. He had just completed his biggest American tour to date and was signed to a major recording company. His voice was clear, powerful and inspirational. *The Final Moment* documents one of the last concerts of Nusrat Fateh Ali Khan. His group also featured Rahat Fateh Ali Khan, who continues the Ali Kahn legacy. Longtime collaborator Baba Varma recorded this 1996 concert of ecstatic Sufi compositions, a celebration for all who attended, now a vital and loving document of the Voice of the Century."

**WAHL & THE AMADANS, JON: *Sour Suite* CD (BMR 034). \$14.00**

"For more than 10 years Jon Wahl fronted the Los Angeles skronk-punk-jazz-metal band Clawhammer, whose sound earned them a hardcore following across the country and record deals with Sympathy, Epitaph and Interscope. Jon's saxophone, harmonica and guitar abilities have landed him guest appearances on recordings by Mudhoney and several In The Red recording artists, including the Bassholes and the Jon Spencer Blues Explosion. On *Sour Suite*, his debut post-Clawhammer effort, he has taken a subtler yet equally twisted musical path. Using acoustic and electronic instruments, *Sour Suite* weaves a very dark and haunting musical fabric. Equal parts Eno-era Roxy Music, Tom Waits and Spike Jones, this album sounds like nothing else."

**BROTHER JT: *Maybe We Should Take Some More ?* CD (BMR 035). \$14.00**

"Combining the classic trappings of '60s psychedelic guitar rock with an eccentric spirituality, Brother JT records are deep, penetrable and seek to entertain. He has racked up a multitude of impeccable releases on a multitude of independent record labels with impeccable taste. His palette expands with each passing release. Heavy pop, thick with guitars, thumping drums and stoned, tremulous melodies takes the listener on a trip through the complex patterns and designs that are unique to the mind of JT. From stretched-out zoner wail to agile, psychedelic strum, his body of work is singular, odd, outstanding and unimpeachable. It's a pretty tall order to name a contemporary artist with enough panache to carry on the legacy of wrecked pop and what writer Byron Coley would call 'Blieb Alien rock' left behind by the likes of Syd Barrett, Roky Erickson, Skip Spence and sandbox-era Brian Wilson, but Brother JT is the only name worthy to stand alongside."

**VA: *It Came From Memphis Vol. 2* CD (BMR 036). \$14.00**

"The 1996 publication of Robert Gordon's *It Came From Memphis* book unleashed the untold story of the underground history of the rich music scene of a little town we like to call Memphis, Tennessee. While the stories of Elvis, Sun Records, and Stax had been well documented already, the stories of Charlie Feathers, Furry Lewis, RL Burnside and Barbarian Records had yet to be told. Needless to say, owning this book, as well as the accompanying CD that featured loads of obscure rock and blues artists, were mandatory for lovers of American music." Artists include: Good Kid Robert, Otha Turner, Moloch, Sid Selvidge, Mud Boy and the Neutrons, Hammie Nixon, Van Zula Hunt and the Beale Street Jug Band, Johnny Woods and Bobby Ray Watson, Phineas Newborn Orchestra, Tav Falco's Unapproachable Panther Burns, B.B. Cunningham, Jerry Lawler, Jim Dickinson and the New Beale Street Sheiks, Soldiers of the Cross, Band of Ones, Lawson and Four More, Insect Trust, Bootleggers Quartet.

**HOWLAND, DON: *Land Beyond The Mountains* CD (BMR 038). \$14.00**

"Don Howland is best known for founding seminal blues-roots-deconstructionist outfits The Gibson Bros., The Bassholes and supergroup Ego Summit. On *The Land Beyond the Mountains*, Howland is by himself with guitar, piano and unidentified percussive instruments. This is Howland's music how it's meant to be heard — recorded in a basement on a four-track for under fifty bucks. Darker and moodier than previous works, thanks in no small part to the covers he's chosen (Pearls Before Swine's 'Sail Away,' Jessie Mae Hemphill's 'Cowgirl Blues,' Furry Lewis's 'Judge,' and the Edgar Allan Poe poem 'The Conqueror Worm'), *Land Beyond The Mountains* stands as one of his finest achievements."

**ELECTRIC PRUNES: *Stockholm 67* CD (BMR 039). \$14.00**

"In the winter of 1967, a psychedelic-garage-punk band from Woodland Hills, California, arrived in Europe for what would be their first and last tour of the continent. On the strength of their hit single 'I Had Too Much To Dream Last Night,' the band was welcomed with open arms by European rock fans as well as British rock royalty — they smoked out with Hendrix, partied with Brian Jones and Keith Moon, and hung out in the studio with the Beatles — but were also subjected to harassment and ridicule over the fact that their homeland was at war in Vietnam. Yep, good times, good times? Twenty days and six countries later it was all over. Luckily, on the last stop of the tour someone pushed the record button and this artifact is the result. *Stockholm 67* finds the Electric Prunes at the height of the powers. Some ninnies have griped that the 'Prunes were nothing more than a psychedelic one-hit wonder, and a studio project at best. This performance burns the criticism to the ground. Over-amplified and fuzzed to the max, the 'Prunes here are explosive, noisy and wild. This recording proves that the Electric Prunes deserve to be ranked alongside the very best bands of their era."

**WARLOCKS: *Phoenix CD* (BMR 040 CD). \$9.00**

"The Warlocks have been making a name for themselves for several years with their own brand of psychedelic rock — a swirling grind that conjures the Velvet Underground, The Stooges, Spaceman 3, Neu!, Can, and early Pink Floyd. They deliver the sounds and sights from their powerful, hallucinatory world that these synthetic times need and would do well not to ignore. At the vortex of The Warlocks' cross-fire hurricane — two drummers, four guitarists, bass and keyboards — is guitarist / bassist / lead vocalist Bobby Hecksher. He writes all of the band's songs, which range from fourteen-minute gotterdammerung assaults to pastoral acoustic-strummed meditations; from amazing pop songs to addictive guitar mayhem that anchors the trip."

**WARLOCKS: *Phoenix 12"* (BMR 040 EP). \$7.50**

12" vinyl version.

**WARLOCKS: *The Phoenix Album* CD (BMR 041). \$15.00**

"The Warlocks have been making a name for themselves for several years with their own brand of psychedelic rock — a swirling grind that conjures the Velvet Underground, The Stooges, Spaceman 3, Neu!, Can, and early Pink Floyd. They deliver the sounds and sights from their powerful, hallucinatory world that these synthetic times need and would do well not to ignore. At the vortex of The Warlocks' cross-fire hurricane — two drummers, four guitarists, bass and keyboards — is guitarist/bassist/lead vocalist Bobby Hecksher. He writes all of the band's songs, which range from fourteen-minute gotterdammerung assaults to pastoral acoustic-strummed meditations; from amazing pop to addictive guitar mayhem that anchors the trip. Hecksher was in the Brain Jonestown Massacre for a while, a few years ago, and also played on Beck's *Stereo Pathetic Soul Manure* album, so you know he's no fly-by-night. They've toured the US extensively and released two fine EPs on the Bomp label, but *The Phoenix Album* is by far their finest work to date."

**WARLOCKS: *The Phoenix Album LP* (BMR 041 LP). \$11.00**

Vinyl LP version.

**STATIC TAXI: *Closer 2 Normal* CD (BMR 043). \$14.00**

"If trash-punk guitar virtuoso Bob Stinson had a way of making fellow musicians feel like it was him and them against the world, most of these musicians also got the impression that the world was winning. Recorded in 1989 and 1990 by Stinson's 'art blues' outfit, *Closer 2 Normal* has remained unreleased until now, half a decade after The Replacements guitarist's death. Since Stinson's final drug spiral, it has been difficult to romanticize that era. Birdman Records has decided that the grace period has ended and these songs were worth resurrecting for more than the sake of nostalgia or the opportunity to mourn. The lyrical ache of the cascading guitar shimmer on these recordings is enough to make you weep. Stinson's springtime-sludge textures elevate Ray Reigstad's snotty choruses and jumpy rhythms to the level of great gonzoed power-pop. There was chemistry amid the chemicals of that train car — now everyone can hear it for themselves."

**PFFR: *United We Doth* CD (BMR 044). \$14.00**

"PFFR is a Brooklyn-based electro-rock-crazed combo made up of a small group of highly motivated young people (early teens and older) who started a band in order to cause a riot in the local public library. Inspired by The Boredoms, early Ween, and Add N To X, the group has created an underground following in New York City. Their fans visit PFFR's one-of-a-kind shows for the comedy, cynicism, rage and euphoria, but they stick around for the unique blend of synthesizers, guitars and noise. After several seven-inch records released by obscure French labels (all sold out), *United We Doth* is their first compact disc. Every instrument is used, every yowl rings of freedom. Frequently fantastic, incorrect, loose-limbed and choking on horsehair, PFFR is the final knife fight between theory and vehement concrete specimen. *United We Doth* answers the eternal question 'Would I?' with a resounding 'Hair-lie!'"

**CUTS, THE: *2 Over Ten* CD (BMR 045). \$14.00**

"The Cuts are four twenty-somethings from Oakland, California, who make some of the best garage pop that you'll find today. The Cuts' wild sonic tantrums and lust-scorched anthems are so soaked in Nuggets history it's hard to believe they weren't conceived in the same fertile musical ground that produced bands like the Sonics and 7 and the Mysterians. The band blends old-school, psychedelic garage with '70s NYC proto-punk noise (a couple songs are so Television it's crazy) — but these guys make the blend seamless. The guitars come off cheap and messy; the vocals are amp'd, snotty, and slightly distorted; the keyboards whiz around like some woozy Dennis Hopper drug sequence, and the rhythms switch between jangling so loosely they're gonna slip right out of your speakers and getting wound so tight they're gonna snap."

**MODEY LEMON: *Thunder + Lightning* CD (BMR 046 CD). \$14.00**

"Modey Lemon are a two-man hurricane of sound and a genuine force to be reckoned with. Hailing from Pittsburgh, PA (home of George Romero) and clocking in at barely 20 years of age, The Modey Lemon have developed a sound unlike anyone else's. Guitar, drums and Moog synthesizer, equal parts late '60s hard rock, early '70s hard rock, and early '90s grunge filtered through punk from all three decades. This inventive, creative duo are caked in gritty, high-wattage garage punk and B-movie rock'n'roll, a twisted influence of greaser / garage rock sounds, adjusted with an art punk mentality, channeled through some big amp rawk."



**MODEY LEMON: Thunder + Lightning LP (BMR 046 LP). \$9.00**

LP version.

**VA: Jim Dickinson Field Recordings: Delta Experiment Project #3 CD (BMR 047 CD). \$15.00**

"Memphis musician/producer Jim Dickinson is a legend in his own right (having played keyboards on the Rolling Stones' 'Wild Horses,' performed on Bob Dylan albums, produced Big Star and Alex Chilton albums, etc., etc.) and he definitely knows a thing or two about blues roots and field recordings of legendary and should-be-legendary blues artists from the south. Dickinson captures raw and spontaneous performances from some of the most important blues artists in the Memphis / Mississippi area on these exclusive recordings by Furry Lewis, Sleepy John Estes (whose performances feature the guitar work of Ry Cooder), Otha Turner, Mose Vinson, Johnny Woods and Alec Teal. These pure examples of Delta blues were committed to tape at Sam Phillips studios, Ardent studios, the Orpheum Theater, and various fields in and around the Memphis area. Raw, gritty and real — just how the blues should be heard."

Dickinson says, *'The Blues is a musical tradition born from the dark prison of slavery. Torn from family and homeland, separated from custom and culture, the call and response of the African work song took on new emotional depth. A lonesome sound in the darkness — a howling dog or passing train — echoed by harmonica or guitar became a raw, powerful statement of hard times, long work, and fast pleasure; a voice in the southern night complaining about the human condition.'*

**CUTS, THE: The Cuts CD (BMR 048CD). \$14.00**

"Modern day psychedelia — coming right at you with lightning speed. Did someone say '13th Floor Elevators meets Television'? The Cuts stand apart from any contemporary garage rock purveyors. Tough as nails, neurotic, simplistic, big, deep, catchy and devastating all at the same time. Genuine decathlon scorch."

**FRAZER, PAULA: A Place Where I Know CD (BMR 049 CD). \$14.00**

"Over the years, angelic-voiced Paula Frazer has amassed quite a catalogue of beautiful songs. She has performed in the various incarnations of Tarnation as well as with other players backing her on her solo pursuits. Her approach to songwriting is consistent; she is a firm believer in the bedroom demo recording. Alone, in her room, with her Yamaha four-track, Paula has recorded all of the songs that have made it onto her various releases, as well as countless others. Bedroom hiss plays along with the guitar and voice on these pure, fragile and haunting recordings. *A Place Where I Know* compiles the choicest of these recordings, taken from 1992 to 2002."

**TWILIGHT SINGERS: Black is the Color of My True Love's Hair CD (BMR 050 CD). \$6.50**

"Birdman Records is proud to announce the limited edition release of an EP by The Twilight Singers. This EP, *Black Is The Color Of My True Love's Hair*, represents the first release for Greg Dulli and company in over three years. This EP features a dramatic new rendition of the classic song Nina Simone helped to make famous, as well as one of the Birdman's favorite new Greg Dulli penned numbers, Domani."

**ASHLEY, GREG: Medicine Fuck Dream CD (BMR 052 CD). \$14.00**

"Coming from Houston, settling in Oakland, friend to the Cuts, loved by the Modey Lemon. Makes sense this acid-tinged, macabre piece of beauty falls on the lap of Birdman. Think Roky Erickson, Syd Barret, Mayo Thompson, post-ax wielding Skip Spence; the songs on *Medicine Fuck Dream* are hypnotizing, mind-altering, dark, fuzzy bits about love, love and death, love and war, and Technicolor love from the leader of Texas' Mirrors (not the old Mirrors from yesteryear)."

**YOUNG JAZZ GIANTS: Young Jazz Giants CD (BMR 054CD). \$14.00**

"A trad jazz recording worthy of Blue Note or Prestige. Schooled by the late Billy Higgins. Kamasi Washington appeared on Ryan Adams's hit 'New York New York', and is in Snoop Dogg's live band. Ronald Bruner plays drums for Raphael Saadiq, Kenny Garret and Suicidal Tendencies. Winners of John Coltrane contest at CSU Northridge."

**MODEY LEMON: Predator CD (BMR 056). \$7.50**

"The two-piece has toured the US, UK and Australia, blowing away audiences with their over-amplified, art-damaged, garage punk metal. Lead singer / guitarist / synth-player Phil Boyd receives as much attention for his Calvin Klein good looks as he does his musical prowess, and drummer Paul Quatrone is the most wildly accomplished rock percussionist since Neil Peart. *Predator* features the stand-out title track taken from *Thunder + Lightning*, a new alternate version of 'Tongues (Everybody's Got One)', as well as three new scorches that are guaranteed rock you in exactly the way you'd hope to be rocked."

**MIDNITE SNAKE: Midnite Snake CD (BMR 057CD). \$14.00**

"Bearded, dirty, and riding the brink of the stoner rock revolution, the new heroes of thee electric guitar mayhem, Midnite Snake are a Pittsburgh power trio who play instrumental acid rock until death does part."

**GRIS GRIS: Gris Gris CD (BMR 058CD). \$14.00**

"A machine is born created out of the embers of all the distortion and blissed-out feedback the devil birthed in Texas circa 1967. Rollercoasting from the surreal goodness of Ashley's *Medicine Fuck Dream* to Can-flavored head-bobbing environments, to that particular corner of garage rock that testified to the Detroit losers in the guise of *Back From The Grave* and *Nuggets* compilations, the Gris Gris's debut Birdman release is rock'n'roll that will save some and rattle the rest."

**APES: Tapestry Mastery CD (BMR 059 CD). \$9.00**

"The debut Birdman release from this Washington, DC quartet contains three stories from the beyond told to the band's blind weaver, Maximilla, as a guide for her to weave a masterpiece. *Tapestry Mastery* presents six mind-numbing recordings (over 25 minutes of music) with sounds more bombastic, fertile and charismatic than any Apes release to date. They rip it apart live with their signature bass-keyboard-and-drum grooves and singer Paul's sheer intensity. *Tapestry Mastery* finds the Apes creating a recording that equals the thrills of their live shows."

**APES: Tapestry Mastery 10" (BMR 059EP). \$9.00**

"The debut Birdman release from this Washington, DC quartet contains three stories from the beyond told to the band's blind weaver, Maximilla, as a guide for her to weave a masterpiece. *Tapestry Mastery* presents six mind-numbing recordings (over 25 minutes of music) with sounds more bombastic, fertile and charismatic than any Apes release to date. They rip it apart live with their signature bass-keyboard-and-drum grooves and singer Paul's sheer intensity."

**RECCHION, TOM: I Love My Organ CD (BMR 069CD). \$14.00**

"The bulk of the material on Tom Recchion's second album for Birdman was recorded just after the completion of *Chaotica* in the mid-'80s, and sounds like a natural continuation of that record (despite the absence of any Esquivel). Recchion is assisted on some tracks by noted musician, composer, author, journalist for The Wire, and music curator David Toop (himself a collaborator with Eno, Jon Hassell, John Zorn, Talvin Singh, Adrian Sherwood, and

Scanner). Recchion labored on *I Love My Organ* for years and years; dark and atmospheric, it is simultaneously creepy and relaxing lounge music for psychotics. Tom Recchion has been a notable personality in the Los Angeles underground avant-garde experimental music scene since the '70s, having been a founding member of the Los Angeles Free Music Society, art rock band The B People, and creepedelic quartet Extended Organ. He's collaborated with the likes of Keiji Haino, David Toop, and done numerous installations at galleries in the United States and abroad. There's even a planned collaboration with the Kronos Quartet in the works. In 1996 Birdman released Recchion's first solo album, an astounding sound collage of looped, manipulated, and extrapolated music by Esquivel. Like soundtrack music to a never-before-seen David Lynch film, *Chaotica* sounded remarkably fresh and timely when released (even though it had been recorded at least 10 years earlier)."

**BLACK BEAUTY:****CARNEY, RALPH: This Is! Ralph Carney CD (BB 72001). \$13.50**

"Imagine Roland Kirk, Capt. Beefhart, & Dan Hicks getting together for a 1970's jam with Brian Eno producing. Here's the 3rd solo album from a multi-instrumentalist/horn player who has spent the better part of the last 2 decades criss-crossing the world, on stage and in studios with the likes of Tom Waits, William Burroughs, Allen Ginsberg, B-52's, Marc Ribot, Bill Laswell, Hal Wilner, Pere Ubu's David Thomas, Elvis Costello, Topsy, Galaxie 500, Daevid Allen of Gong, Jonathan Richman, and contributor to movie soundtracks of David Lynch & Jim Jarmusch. File under: jazz, pop, hot licks, and weird soundtracks — like a serenade from a cuckoo."

**MUSHROOM WITH GARY FLOYD: Mad Dogs And San Franciscans CD (BB 72003). \$13.50**

"The Fillmore West meets Superfly when psychedelic jazz-rock groovers Mushroom join blues/punk powerhouse vocalist Gary Floyd (Sister Double Happiness) to explore twisted soulful space-rock songs by Curtis Mayfield, Leon Russell, The Who, Steppenwolf, Clarence Carter, Joe Cocker, Spencer Davis Group & Spirit. Snake guitars, tribal percussion, swamp piano, Memphis horns, foxy backing vocals, & cosmic sounds fueled by Floyd's dynamic belting ability makes for an incomparable return of The Pusherman and a time when even the Beatles had beards."

**GALE, EDDIE: Afro-Fire CD (BB 72004). \$14.00**

"The long awaited (30+ years!) follow up to Eddie Gale's Blue Note albums: *Ghetto Music* and *Black Rhythm Happening* (reissued recently by Water Records). *Afro-Fire* finds Eddie working with multi-instrumentalist David Hayden, pianist Will Nichols and synthesizer player Chet Smith crafting a blend of jazz with contemporary beats & rhythms. Gale's muted trumpet is once again at the forefront. Sam Sweet said it best 'Gale's music often carries apocalyptic undertones in its explosions of celebration and humor.... his records remain accessible and musically rich...somber and celebratory, contemplative and ferocious, there is much to be found in, and to be learned from, Eddie's music.'

**MUSHROOM: Glazed Popems 2CD (BB 72005). \$14.00**

"Psychedelic jazz rock groovers Mushroom move into baroque, pastoral, acid folk on disc one of their new double CD. New keyboardist Matt Cunitz arrived with a Mellotron and an electric harpsichord giving the music a distinct flavor — somewhere this side of post-Syd/pre-Dark Side Floyd, Led Zeppelin III, and vintage King Crimson. Don't worry that Mushroom has gone 'prog'. Guitarist Tim Plowman (Slovenly), trombonist Mike Rinta (Howard Tate) and saxophone maverick Ralph Carney (Bill Laswell, Marc Ribot), steer the band into wild space jams, jazzy grooves and freaky post-rock throughout disc two. Find out why Mushroom has attracted the likes of Faust, Bundy K. Brown, Kevin Ayers, and Daevid Allen — all of whom, have collaborated with Mushroom."

**BLACK LABEL:****MAZZACANE, LOREN: Hell's Kitchen Park CD (BLACK 1). \$10.00**

Loren Mazzacane is one of the most blaringly individualist American artists slugging away in current obscurity. Like Jandek, he has been self-releasing his music in private self-editions for close to 15 years, with 20+ releases to his name (almost all o/p). He plays guitar in a primitive, ethereal-blues style where each note hovers into it's own infinite state and takes on the universe, and you've never previously heard anything quite like it. This is the first release on a new label; he's mostly found in a solo setting on this disc (with the addition of Suzanne Langille's vocals on two of the 12 tracks), and long-time followers might be shocked by some of the extremes of loud-playing exhibited here, (there are some sectors of soaring sheets of sound that are even reminiscent of Keiji Haino).

**MAZZACANE CONNORS, LOREN: 9th Avenue CD (BLACK 3). \$12.00**

Solo work by MazzaCane Connors. This features his most electrified, fuzz-drenched, and third-minded solo guitar piece ever. Soaring sustain and ringing overtones dominate here like on no other Mazzacane release, to real soul-shattering effect. MazzaCane represents the true core-spirit of American individualistic creation and this disc finds him at an all time peak; please check it out. Limited stock.

**MAZZACANE CONNORS/SUZANNE LANGILLE, LOREN: Crucible CD (BLACK 4). \$12.00**

Exquisite guitar/vocal duets, that might just be the definitive work from America's master guitarist. Evocative, slobberingly drenched guitar sustain from Loren to match the heart-stopping vocals from Suzanne (who has accompanied MazzaCane on previous recordings like *Come Night* and *Rooms*) make this one of the year's most moving sound experiences.

**BLACK MELODY (UK):****HUMAN LEAGUE/THE FUTURE: Golden Hour Of The Future 12" (MEL 003). \$9.00**

"Vinyl only limited press (2000 only) of a sneak preview of the forthcoming *Golden Hour Of The Future* CD. This album includes previously unheard material from the pre-*Travelogue* and *Reproduction* era Human League, and their earlier alias, The Future. There are 3 tracks exclusive to this format that will not be featured on the album. Transporting us back to 1977 Sheffield, the tracks showcase the more ambient and experimental side of the band. This is rare, rare stuff."

**HUMAN LEAGUE/THE FUTURE: Golden Hour Of The Future CD (MEL 004 CD). \$15.00**

"This album includes previously unheard material from the pre-*Travelogue* and *Reproduction* era Human League, and their earlier alias, The Future and includes tracks from the classic Ware/Marsh/Newton and Ware/Marsh/Oakley line ups. Transporting us back to 1977 Sheffield, the tracks showcase the more ambient and experimental side of the band ('Last Man On Earth' — like prime Boards Of Canada, New Pink Floyd — as it says on the tin, but don't be afraid), their burgeoning pop sensibilities (Dance Like A Star, Year Of The Jet Packs) as well as their distinctive humour (Domination Advertisement). There a few secret outtakes from the multitracks hidden on the CD. A wealth of new material for the old school fans and the new listeners drawn to this era by the recent new wave and electronic revival. For fans of: Human League/Cabaret Voltaire/Clock DVA/Heaven 17."

**BLACK SAINT (ITALY):****MELIS, MARCELLO: *Aneddras LP (BS LP 073). \$5.00***

Melis (bass, vocals, radio dial), Famoudou Don Moye (drums), Don Pullen (piano), Sandro Sata (alto sax).

**MASLAK, KESHAVAN: *Blaster Master LP (BS LP 079). \$6.00***

Duets between Maslak (alto & tenor sax) and Charles Moffett (drums), recorded live in Austria in 1981. Despite a rather sinister New Wave style jacket, this record features the Leo-aligned saxophonist at his most ferocious and outward bound, backed only by the heroic Moffett (Ornette Coleman Trio). Although he later disavowed this style, "this record marks the culmination of a very intense free jazz, free bop period I went through in Europe." — Maslak.

**BLACK SOLIDARITY (UK):****VA: *The Park Is Mine CD (BS 055 CD). \$15.00***

"Repress of a compilation of classic Bunny Lee productions recorded in Jamaica during the 'golden age' of reggae in the mid '70s. Features the cream of Jamaican vocalists such as Cornell Campbell (Jah Jah Mi On Yah), Horace Andy (You Are My Angel, Don't Try To Use Me), Linval Thompson (Big Big Girl, Sukumaka), Mighty Diamonds (Carefree Girl), Barry Brown, Ken Boothe, Leroy Smart and more."

**SCIENTIST: *Pockets of Resistance CD (BS 077 CD). \$17.00***

"Black Solidarity have dug deep into the crates to dig out a dozen rare and obscure tunes associated with the legendary engineer and dub master Scientist. Most tracks date from the first half of the 1980's and feature the Roots Radics and the Soul Syndicate Band."

**PABLO, AUGUSTUS: *The Red Sea LP (BSLP 001). \$12.00***

"Classic selection of early Augustus Pablo recordings for producer Herman Chin-Loy dating as far back as 1969 when Pablo was pioneering his 'far east' sound. Features the original version of Pablo's classic 'East of the River Nile' and the blueprint of a track that was later to become 'Cassava Place'/'King Tubby Meets The Rockers Uptown', known here as 'I-Man'."

**VA: *The Park Is Mine LP (BSLP 055 LP). \$13.00***

LP version. "Repress of a compilation of classic Bunny Lee productions recorded in Jamaica during the 'golden age' of reggae in the mid '70s. Features the cream of Jamaican vocalists such as Cornell Campbell (Jah Jah Mi On Yah), Horace Andy (You Are My Angel, Don't Try To Use Me), Linval Thompson (Big Big Girl, Sukumaka), Mighty Diamonds (Carefree Girl), Barry Brown, Ken Boothe, Leroy Smart and more."

**KING TUBBY: *The Dub Organiser LP (BSLP 057). \$12.00***

"Superb collection of 12 Bunny Lee produced dubs from the vaults of King Tubby's studio recorded in the mid '70s, featuring Tubby on the mix alongside apprentices Prince Jammy and Philip Smart. Includes bone-crunching dubs to Linval Thompson's 'Big Big Girl', 'sukumaka', 'Long Long Dreadlocks', 'Jah Jah The Conqueror', Cornell Campbell's 'I Am The Gorgon', 'Dance Inna Greenwich Farm' and Wayne Jarrett's 'Satta Dread'."

**BLACKBERRY:****BEAT JUNKIES (FEAT. DJ RHETT MATTIC): *World Famous Beat Junkies 2 3LP (BLK 005 LP). \$14.00*****M-BOOGIE: *Laid In Full CD (BLK 009 CD). \$14.00***

"This fully mixed CD/LP equally presents the hip-hop DJ and MC. M-Boogie dices 28 tracks of MCs spitting' and DJs cuttin'." Features: M-Boogie with KRS-One, Irsicience & DJ Babu, Bedroom Produksionz, Kut Masta Kurt, DJ Revolution, Dignified Soldiers, Planet Asia & 427, DJ Dusk, Lootpack, N'Dea Davenport feat. Mos Def, International, Rip One, Senoj & J-Heat, DJ Rhettmatic, Insane Poetry, Joane Chavez, DJ Spooky w/ Kool Keith & Sir Melenik, Mr. Supreme w/ Al'Tariq, Missin' Linx.

**M-BOOGIE: *Laid In Full 2LP (BLK 009 LP). \$14.00*****BLACKJACK RECORDS:****METABOLISMUS: *Terra Incognita LP (BJ 027). \$13.00***

"Anybody fortunate enough to have heard any of Metabolismus' previous offerings can attest to the band's varied approach to musical construction. In addition to a wide range of influences — Faust, Can, Popol Vuh, '60s beat psych and jazz, weirdo American rockers like Kim Fowley (with whom the band has recorded) — this is attributable to a healthy policy of incorporating any and all voices that might push the group's sound experiments to the outer limits. With an aggregate membership whose size is believed to approach the low 30s, Metabolismus has both reached a peak in their evolution and released their most cohesive album to date." Limited stock.

**METABOLISMUS: *Terra Incognita CD (BJ 027 CD). \$15.00***

"Anyone fortunate enough to have heard any of Metabolismus' previous offerings can attest to the band's varied approach to musical construction. It is difficult to name two of their releases that, on the surface, sound alike. In addition to a wide range of influences — Faust, Can, Popol Vuh, '60s beat psych and jazz, weirdo American rockers like Kim Fowley (with whom the band has recorded) — this is attributable to a healthy policy of incorporating any and all voices that might push the group's sound experiments to the outer limits. With an aggregate membership whose size is believed to approach the low 30s, Metabolismus has both reached a peak in their evolution and released their most cohesive album to date."

**BLANCO Y NEGRO/WEA (UK):****CRAIG, CARL: *Landcruising CD (WEA 99865). \$17.00***

Now available as a mid-line reissue, this is Carl Craig's debut full length album, originally issued on the now-doomed UK WEA-associated Blanco Y Negro label in 1995. A concentrated, fully developed album (not a collection of previously released singles), Craig went all out to record one of the classic, defining records of Detroit-originated electronic music. A controversial record upon release (obvious guitar textures can be heard sampled; the overall sound is much more luxurious and sophisticated than usually expected from Detroit techno productions; it didn't contain any of Carl's numerous popular tracks under prior aliases; and, it was released on a label of dubious credibility w/ major label distribution), it is full of epic tracks and is a crucial document in Craig's career overview. It has never been distributed in any proper sense in the US and remains largely unheard by Craig followers who are much more familiar with his Planet E/SSR output. Ripe for rediscovery. "Like its primary source of inspiration — Kraftwerk — this major-label debut from Detroit techno producer Carl Craig is only occasionally and secondarily danceable. But despite their almost Muzak-like sonic sheen, these nine tracks reveal a polyrhythmic complexity and cinematic atmosphere that's

totally in line with purist techno's roots. 'Mind of a Machine' layers classic Detroit strings over a pulse-pounding synthetic bassline and bristling percussion for an album opener that evokes a relentless midnight trip down I-94. The melodic 'Landcruising' meanders across your speakers like a Sunday afternoon drive. The clattering 'Einbahn' has the same go-nowhere energy as a rush-hour traffic jam. But Craig is going for more than mere road-trip soundtrack. Thematically, the album attempts to reconcile the utopian and the dystopian sides of the man/machine interface - the dramatic tension of 'Science Fiction' and 'Technology' contrasting sharply with the romantic haze of 'A Wonderful Life' and 'One Day Soon'. Intentionally evoking the primitive equipment that his German heroes so successfully exploited, Craig creates a sort of retro futurism that sometimes sounds like a symphony of video games. This motif reaches its apex on the closing track, 'Home Entertainment', where tiny drum machines and luxurious synths wring melody and rhythm from plastic and wires." — Brian J. Dillard.

**BLAOU (GERMANY):****VA: *The Greatestshits (Mixed by Dixon & Mitja Prinz) CD (BLAOU 015). \$19.00***

Mixed compilation of euphoric German house, mixed by Dixon and Tresor's Mitja Prinz, featuring multiple tracks by M. Schaffhäuser, El Greco, Beat Boutique, Das Deva, Arc-en-ciel, Erobique, Platzdasch. Schaffhäuser is represented by 3 tracks and is there a heavier minimal house anthem than the astonishing '6 Uhr Morgens' which opens this CD? Cute cover, seductive sounds, similar to best of the Neuhouse series.

**SCHAFFHAUSER, MATHIAS: *Smith, Wesson And Me 12" (BLAOU 018). \$8.00***

"Berlin's Blaou label is bursting with quality at the moment. After Kissograms current hit 'if i had known this before' being hammered on all decks all over Germany here's another striking tune that will make all electronic dancefloor lads turn their heads. Cologne master Mathias Schaffhäuser with one of his finest moments. Cristal clear raunchy energetic excitement, from the intro speech towards to the incredible amorph bass flow you can feel the rhythms build and tension grow with each round the record spins. So electronic movers and future music pelvis shakers, if you didn't know it before: 'smith and wesson is our lesson.'"

**SCHAFFHAUSER, MATHIAS: *From 4 To 6 a.m. CD (BLAOU 019 CD). \$15.00***

"This is mixed compilation album from Blaou tells the story musical wise. It is titled *From 4 to 6 a.m.* and presents the complete 'Blaou Years', the works for Blaou until now, including 10 tracks that appear to be a versatile and highly inspired string of sounds that work like a concept album soundtrack for modernist urban electronic dancing. A striking example how fresh and inspiring this musical genre can still be when it is composed in Cologne-Germany. And 'Composition' is the word for this album, one hour of cristal clear raunchy energetic excitement from the humble foreplay installment '4 Uhr Morgens' towards the amorph bass flow when 'Smith and Wesson' appear on the scene up to the dramatic guitar crescendo of '6 Uhr Morgens', you can feel the rhythms build and tension grow with each round this CD spins. Due to the long time span of the single productions incorporated on the album the final edited version feels like a journey in time, going back to the future in the best meaning of the expression. You may know Mathias Schaffhäuser for his recent success on *Lido Hotel* on his own Ware label but you have never heard him sounding so special and intense as *From 4 to 6 a.m.* So, electronic movers and future music pelvis shakers, if you didn't know it before: the new year has no rhythm and no rhyme and no right time if it doesn't last 'from 4 to 6 a.m.'"

**PRINZ, MITJA: *Jack Crack 12" (BLAOU 020). \$8.00***

"The next huge blistering rocket choon on Blaou. Already making big waves in Berlin here's long time premier party jock, Dixon companion and word and sound friend Mitja Prinz with his first production ever. A hot haunting tech disco-tech house groover like no other. First of all its 'Jack Crack' a terrifying build up piece in Siesta/Tango/Hippe Halo, et al style with deep bass and some female vox, phat sliced strings and dominant dubby beats making the pace. Flip over for an even better deep pumping hallucinating and darkreloped wild pitch stomper called 'Gruwilischä's' that will hit hard on the floor and will make those boring plus 30 year old nu jazz lads look for shelter when Jack Crack arrives."

**ACRYLITE: *What Is It/Justus Köhnke Remix 12" (BLAOU 022). \$8.00***

"Produced by new Berlin talent Pierre Deutschmann and magically remixed by Whirlpool's Justus Köhnke this will be another big one for Blaou. One year after Kissogramm (Woody Rmx) its the same magical formula, as good and as ass-shaking intense. Original punkish male vox track turned into a wobbling basslined electrified Tech House anthem with long break and wicked build up theme. The B side is harder and more rough but as good in a rip off Woody/Fumakilla style- rocking non-stop, kick ass sounding and soo sweet."

**BLAST FIRST (UK):****RA, SUN: *Live In London 1990 CD (BFFP 060). \$15.00***

Originally issued in 1990 and available only through the mail (via *The Wire* magazine) as a 3 x 10" box set or CD, this has now been released for common public consumption, with new Graham Lock liner notes.

**GAYLE TRIO, CHARLES: *Live At Disobey CD (BFFP 100). \$20.00***

Restock of this 1994 CD, featuring recordings from Disobey (a club where the Blast First label has been running sporadic live performances for the past couple of years). Gayle (ts, bcl, voice), Michael Wimberley (d), Hilliard Green (b).

**BLUE HUMANS: *Live In London 1994 CD (BFFP 108). \$20.00***

73+ minutes of the trio of Rudolph Grey (guitar), Tom Sural (drums) & Charles Gayle (drums).

**GUTHRIE, ROBIN: *Drifting Mix CD (BFFP 159). \$15.00***

"To celebrate the second Drifting Festival, Blast First is releasing a 46-minute 45 seconds long drifting DJ mix by Robin Guthrie (of Cocteau Twins fame). This specially commissioned mix comprises of studio tracks and live recordings from the 1st Festival of Drifting (1998) plus original tracks specially recorded by Robin Guthrie." Features material from: Silo, Labradford, Charlemagne Palestine, Tony Conrad, Caspar Brotzmann, Sonic Youth, Chris 'n' Cosy, Pan American, Rothko. This was a giveaway CD at the Festival & these are some of the last remaining copies being offered on export. Packaged in a simple cardboard sleeve. Now at a reduced price.

**PAN SONIC: *B 12" (BFFP 161). \$9.00***

Four track 20-minute EP, following up to the most recent Pan Sonic album, *A*. Featuring all new tracks: "Latus," "Kuusi Halko," "Vapina 2," & "Pyokki Halko". "This vinyl only release is the companion to their latest album; just 4 tracks of pure analogue beats and rhythm and they are not available on any other release. It is certainly the most accessible of their records and it is aiming at the dance floor (in a very Pan Sonic way of course). 'Vapina 2' is one of the finest pieces of Electronica in recent years, obsessive and repetitive like a Kraftwerk classic and still extremely catchy and groovy. While 'Pyokki Halko' is a vicious electric drill-like beat that is expected to turn into a hi-energy tune at any moment." Limited stock.

**VA: *Sonic Mook Experiment 2: Future Rock & Roll CD (BFFP 176 CD). \$17.00***

"The new album is the follow up to last year's critically acclaimed Sonic Mook collection on Hub Records and features 25 tracks from some of the finest new bands around, many for the first time on CD. Capturing perfectly the energy and attitude of the club night it was spawned from, it includes tracks from the likes of The Eighties Matchbox B-Line Disaster, Liars, The Toes, The Beatings, The Parkinsons, Yeah Yeah Yeahs, Zongamin, National Bandit and The Bull Medways." Artists also include: Fat Truckers, Clinic, The Drug Punks, The Hives, WHITEY, Chicano, Überwensch, McLusky, Joan of Ass, Some Product, The Martini Henry Rifles, Electrelane, 2nd Gen, Mu Chan Clan, Ikara Colt, Earl Brutus.

**VA: Sonic Mook Experiment 2: Future Rock & Roll 2LP (BFFP 176 LP). \$17.00**  
Double LP version.

**VA: Sonic Mook Experiment 3: Hot Shit CD (BFFP 177 CD). \$17.00**

"Sonic Mook Experiment are set to release their third album *Hot Shit* on Blast First / Mute. *Hot Shit*, the follow up to *Future Rock And Roll*, contains tracks from a diverse collection of UK and US bands — more Art Rock than Punk and with a definite swing towards the dance floor, the compilation includes tracks from the likes of Pink Grease, Erase Errata, Ex Models, Radio 4, !!! (Chk Chk Chk) and Big Two Hundred." Artists: Pink Grease, Big Two Hundred, Whitey, Chrome Hoof, klang, Mommy And Daddy, Erase Errata, Puppy B & Donny C, Montana Pete, Crack Village vs. Radioactive Man, Radio 4, Queens Of Noize, Ex Models, Part Chimp, !!! (Chk Chk Chk), Kings Have Long Arms, Valerie, Ed Laliq, Todd, Groop, Yeah Yeah Yeahs, The Martini Henry Rifles, Bane Overlord, and Disastronaut.

**VA: Sonic Mook Experiment 3: Hot Shit 2LP (BFFP 177 LP). \$19.00**  
Double LP version.

**MARTINI HENRY RIFLES, THE: Luger 600 7" (BFFP 183). \$4.00**

"Sean McLusky's Sonic Mook Experiment unleash the first two singles in their Sonic Mook Seven Series on Mute's Blast First label. The Martini Henry Rifles describe their sound as being 'riddled with foot and mouth' and cite too many influences to name ranging from disgustingly no-fi Skin Graft obscurities to utter-gutter ripped raw '50s dementia. Blonde drones with nicotine stained razor wire guitars, a blaring wall of discord, adrenaline Rock & Roll and guitar smashing."

**TERRASHIMA: Loosing My Grip 7" (BFFP 184). \$4.00**

"Terrashima, England's most fucked up rock band, announce their intentions to destroy all their contemporary peers and expose them as impostors. They promise to lay waste to cosy complaisant audiences everywhere. The band started out of a mutual disgust of the current crop of safe music and fake rebellion: 'We wanna make music that kid's mum and dads hate, in fact we wanna make music that everyone hates.'"

**KAITO: EP CD (BFFP 189CD). \$8.00**

"Boy girl vocals, snarling art-punk guitar fuzz, catchy sugar-pop choruses and the kind of riffs that suggest Sonic Youth jamming with the Pixies. One of the most winningly freaked bands to ever detune and beautifully abuse their guitars. Songs drenched with sex and madness, cool like Elastica but completely off the hook, unpoised blasting apart the concept of pop as we know it. Kaito compose chaos and capture the thrilling beauty of the exact moment of fragmentation."

**KAITO: EP 10" (BFFP 189EP). \$8.00**

Vinyl 10" EP version. 4 tracks. Boy girl vocals, snarling art-punk guitar fuzz, catchy sugar-pop choruses and the kind of riffs that suggest Sonic Youth jamming with the Pixies."

#### BLAST FIRST PETITE:

**KLANG: No Sound Is Heard CD (PTYT 001CD). \$14.00**

"Klang's long-awaited debut album, on the new Blast First Petite label, features nine tracks and is the follow up to the Long trio's brilliant *L.O.V.E./No Thing* single (For Us, 2003). Klang formed in 2002 when Donna Matthews (Formerly of Elastica) and Isabel Waidner met Japanese drummer Keisuke Hiratsuka in a used record shop in London. A truly original Britpop group into scratchy, loopy, downbeat tunes, leaning like neo-expressionist drunkards toward the likes of Can, The Fall, and Kraftwerk."

**KLANG: No Sound Is Heard LP (PTYT 001LP). \$14.00**  
LP version.

#### BLOCKY DIAMOND (SWEDEN):

**FREEZY FREEZE/SWAYZE: Blocky Diamond Disc #1 12" (BLOCKY 001 EP). \$11.00**

"A new series called Blocky diamond disc. First one by Freezy Feeze (aka Luke Eargoggle) and Swayze with 4 ice cold electro cutz in a down tempo Model 500 style mixed with kinda weird Egyptian lover style vocals. Ultra cool stuff with a strange twist."

#### BLOODSTAINS:

**VA: Bloodstains Across Sweden LP (BLOOD 4). \$8.00**

Compilation of crude punk from Sweden, 1977-83. Featuring Watabout, Kriminella Gitarrer, Bugs, Rude Kids (their classic "Raggare Is A Bunch of Motherfuckers"), Glo, Usch, Brulbajz, Mizz Nobody, Butter Litter, Vicious Visions, Liket Lever & Blodarna.

#### BLOW RECORDINGS (UK):

**VA: Back To Breaks: The True Sounds From The Original Block Parties CD (BLOW 001 CD). \$19.00**

"Blow Recordings is a label created especially for avid music lovers. Blow will cover various musical styles from all influences and cultures. Kicking off with Breaks, it's worth considering just what a break is all about. In the South Bronx, Harlem and Brooklyn, the original break beat scene emerged. The Block Parties were essentially reacting against the dominance of disco. The crowds had grown up to the sound of artists like the James Brown, Fatback Band, Kool & The Gang and the sound of Jazz-Funk. James Brown was really the don of break beat, he must be one of the most sampled artists in current music today, from Pop, Hip Hop to Drum & Bass. The way in which James Brown created his tracks was... He would get the group to play a funky riff and then he would improvise his lyrics over the top. The funky break came first then the vocal song second. These tracks have been sampled and recreated time after time, but nothing sounds as good as these originals."

**VA: Mercy Mercy Me! CD (BLOW 002 CD). \$19.00**

"Blow Recordings selects the urban sound of the 70's Black America as the essential soundtrack to the soul grooves of a defining era. *Mercy Mercy Me!* brings together the patchwork quilt of Soul under the beautiful banner of Blow Recordings. *Mercy Mercy Me!* features the artists and recordings that are synonymous with the post Vietnam era of black politicization that were enhanced by the soul of Marvin Gaye, Barry White and Roy Ayers. *Mercy Mercy Me!* features all the musical genius' that put the heart in Soul. We have all been influenced in some way with the 70's movement, whether it be the fashion, movies and of course — the music. *Mercy Mercy Me!* is a true representation of the music from back in the day, which still sounds as fresh as ever and stands the test of time."

**VA: Afro Beat CD (BLOW 003 CD). \$19.00**

"What is this thing called Afrobeat? From all over the World music takes on a different style and the culture has a very heavy influence. Out of Lagos, Nigeria, emerged a very special sound, combining soul, Funk, Jazz, which they called Afrobeat. Fela Anikulapo Kuti is the man responsible for making this music come alive, as well as other visionary artists, musicians and thinkers. This is the sound of the musical insurrection sweeping across the African continent. Afrobeat is full of percussion, the funkiest guitar sounds, all blended with pounding horns and a snazzy bass. Afrobeat travels the Worlds clubland, spreading its energy and designed to make you move. This is a collection of the Rare, the obscure and the true sound of Africa, which makes this album the real heart & soul of Afrobeat." Features: Matata, Antibalas, Manu Dibango, Blo, Bantous Jazz, Wisdom, Tony Allen, Antonio Carlos E. Jocafo, Fela Kuti, The Rwezori's, Afro Funk, Lafayette Afro-Rock Band.

**SHAKA MEETS FIRE HOUSE, JAH: Authentic Dubwise CD (BLOW 004 CD). \$18.00**

"Blow Recordings is proud and honored to present the massive sound of Jah Shaka with *Authentic Dubwise*. This collaboration with Jamaican musicians Fire House Crew has never been released before! A night out at a Jah Shaka event is an amazing experience, normally held in a youth club or community centre hall, the lights are off, with just angle-poise illuminating the single deck over which is the silhouetted figure of Shaka himself. The music is heavy dub or spiritual roots with the bassiest of bass and African influenced percussion. Some people may complain, Shaka carries too much weight, too much distortion. Its true, it can verge on pain when Shaka shakes a sound by the scruff of the neck till it gives up its secret. But he is an extreme artist who's been rocking audiences since the mid-70s! Let Blow Recordings introduce your ears to the heavyweight basslines which make Jah Shaka so famous across the globe."

#### BLOW UP (UK):

**VA: Blow Up Presents: Exclusive Blend Vol. 3 CD (BU 019CD). \$15.00**

"After a long wait (3 years to be exact), Blow Up's *Exclusive Blend* series returns with *Volume 3*. This 16 track album was compiled from the late 60s and early 70s vaults of France's Telemusic Library by Blow Up's Paul Tunkin. The album comprises mainly of instrumental compositions that vary from Guy Pederson's funky wah wah workout to Paul Piot's Serge Gainsbourg girly-vocal sounding 'Virtueuse Reveuse'. *Exclusive Blend 3* features some of France's greatest jazz/R'n'B/pop musicians and writers of the time, including contributions from Bernard Estardy and Raymond Guiot."

#### BLUE (GERMANY):

**BIONAUT, THE: Everybody's Kissing LP (BLUE 005). \$12.00**

Warehouse find of the last available copies of the first ever Bionaut release from 1992. All music by the Bionaut (J. Burger, later infamous for his works on German Harvest, Eat Raw, Matador, etc.), with vocals by Ms. Aquamarine (how could you ever forget her?). Had that early rave-y sound that German records of this era are so fond of, and is a bit of a crispy/ambient classic. Very limited stock.

#### BLUE CHOPSTICKS:

**FERRARI, LUC: Interrupteur/Tautologos 3 CD (BC 01 CD). \$13.50**

Debut release on Dave Grubbs's reissue-oriented label (moving forward from where Dexter's Cigar left off). "Ferrari — along with Pierre Schaeffer, Pierre Henry, François Bayle, and others — is one of the pioneers of the particular style of tape music known as 'musique concrète'. More significantly, he must be counted as one of the most complexly, most idiosyncratically compelling of post-War composers. Ferrari has time and again ranged far afield of musique concrète, and *Interrupteur/Tautologos 3* is one such foray into instrumental music. But what a setting-forth! Mon dieu! These particular realizations came about through Ferrari's directed improvisations of Konstantin Simonovitch's ensemble, and the recordings were originally released in 1970 by EMI in their 'Perspectives Musicales' series. 'Interrupteur' is largely static music, a music of long tones periodically interrupted by aleatoric events. If it references musical minimalism (particularly Terry Riley, Steve Reich, and Robert Ashley), this surely counts as an intuitive, very personal result. 'Tautologos 3' pursues the idea of the superposition of cycles of different lengths that, once set into motion, will continually result in new events. Conventionally understood, a tautology is a redundancy in which the same meaning is expressed in different works; the same things are 'said' repeatedly in 'Tautologos 3', but as the context shifts through the displacement of the various cycles, how could there be no gain, no furtherance of both logic and sensation? In a world: exhilarating." "Interrupteur" is from 1967 and features the following instrumentation: English horn, clarinet, bass clarinet, French horn, trumpet, violin, viola, cello, two percussions, two electric organs. It is one of the most outright powerful and devastating recordings within the avant garde realm. "Tautologos 3" is from 1970 and features: flute, oboe, clarinet, trumpet, trombone, viola, cello, double bass, electric guitar, electric organ & vibraphone.

**VAN OEHLLEN: Rock & Roll Is Here To Die CD (BC 010 CD). \$13.50**

"The brothers Oehlen are stellar, oft-decorated visual artists with a long history of thorny, helpful interventions into the world of music. Albert has been a Red Krayola mainstay and provocateur since the mid-1980s, and is also responsible for the fabulous Leiterwagen label. Markus drummed in the legendary German punk band Mittagsspause, and records for Leiterwagen under the name Don Hobby. They were there as punk shaded into post-punk and scraped together the Deutschmarks for an analog synth. They're still here as various reissues of DAF, Der Plan, and Palals Schaumburg hang out in 'new releases' sections and find themselves spun by electroclash DJs. And they're still making music as odd, is-that-funny?, and darkly otherworldly as the early Suicide rehearsal tapes that recently saw the light of day."

**GRUBBS/MATS GUSTAFSSON, DAVID: Off-Road CD (BC 011 CD). \$13.50**

"Off-Road finds the two of them forsaking their earlier, glacially meditative m.o. for a shower of digitally re-composed slivers, the metal-on-metal timbre of a saxophone equipped with contact mics, Grubbs's chiming electric guitar, and Gustafsson's Pro Rhythm analog synthesizer clipped to the bell of his horn. Turntablist Henry Moore Selder makes a couple of guest appearances marked by sharp rhythmic counterpoint and low-frequency warbles and moans."

**GRUBBS/MATS GUSTAFSSON, DAVID: Apertura CD (BC 02 CD). \$13.50**

"Cheerful Mats was dragged into the studio last year by David Grubbs for the ostensible purpose of contributing to a *Thicket-in-the-works*. The pair instead became terminally side-tracked with recording the two lengthy duets for harmonium and tenor saxophone and harmonium and flutophone (Mat's invention — a flute with a reed mouthpiece) that make up *Apertura*. Listening to *Apertura*, the first question is 'who is doing what?' It's not certain that even the artists themselves know." Two long tracks (65 minutes total) of deep, evolving



drone, in what has to be the most lovable/likable Grubbs concoction to date.

**VAN OEHLÉN: *We Are Eggsperienced* CD (BC 03 CD). \$13.50**

"Van Oehlen is the duo of Albert and Markus Oehlen. Albert is best known to listeners for his heavy, integral participation in the Red Krayola, while Markus is the drummer of the legendary German punk group Mittagspause. *We Are Eggsperienced* features contributions from the Red Krayola's Mayo Thompson (singing the album's hit, "Hitrocking") and Tom Watson, as well as German jazz legend Rüdiger Carl (COWWS Quintet and numerous recordings for the FMP label) and Goldenen Zitronen's frontman Schorsch Kamerun. A draft of Albert's New Stream Manifesto was circulated before the Red Krayola's first live performance of *Fingerpainting*. What is 'new stream' music? New stream is not dissimilar to 'cold jazz', but counts among it's illustrious progenitors the Red Krayola's free-form freakouts, "Revolution No. 9". Sun Ra's most bracingly alien synthesizer solos, and the Deep Freeze Mice at their least musical."

**GUSTAFSSON, MATS: *Windows* CD (BC 04 CD). \$13.50**

"*Windows: The Music of Steve Lacy* takes us somewhere altogether different. The first thing you may notice is that only half the collection's six pieces are Lacy compositions. Or that Mats does Lacy via fluteophone and tenor and baritone saxes — no soprano. The fluidity and swing of Lacy's compositions (add to this Cecil Taylor's 'Louise', which Lacy recorded in 1961) frequently give way to the monumental stasis of a single gesture, the damn-the-world focus of which strongly recalls Gustafsson's singular playing on his previous Blue Chopsticks release *Apertura*."

**GRUBBS, DAVID: *The Cocombi/Avocado Orange* CD (BC 05 CD). \$13.50**

"Responding to the invitation of Quentin Rollet and Noel Akchote to make an LP for their Rectangle label, Grubbs penned 'The Cocombi,' an adaptation in song of Stephen Crane's short story 'The Blue Hotel.' This seventeen-minute moritat is scored for three voices: The Narrator (Stephen Prina, white-hot on the heels of *Push Comes to Love*); The Swede (Grubbs, wild-eyed and singing through gritted teeth); and The Cowboy (played to perfection by deep-voiced Sasha Andres, singer of the group Heliogabale). Grubbs's engrossing guitar-yarn is gorgeously fleshed out by the saloon band of Didier Petit (cello, voice), Yves Robert (trombone), Thierry Madiot (bass trombone), and Quentin Rollet (alto sax). The original LP and picture-disc LP version of *The Cocombi* featured as its B-side 'Aux Noctambules.' In its place is 'Avocado Orange,' recorded during *The Spectrum Between* sessions."

**BAILEY/NOEL AKCHOTE, DEREK: *Close To The Kitchen* CD (BC 06 CD). \$13.50**

"Welcome once again to the kaleidoscope of scrapes and soundings that was, is, and still could be the electric guitar. *Close to the Kitchen* is forty-seven minutes of thrust-and-parry string abuse and obstinate, simultaneous guitar glossolalia with the occasional breathtaking view — the dazzling spaces created by an open string. Much of it registers as a blur. A rapid-fire series of perfect — perfectly strange — punctuation. *Close to the Kitchen* is crackling, volatile improvisation — an energy music of unfamiliar, not-to-be-repeated gestures."

**WORKSHOP: *Es Liebt Dich Und Deine Körperlichkeit Ein Ausgeflippter* CD (BC 07 CD). \$13.50**

"Workshop's first US release in their decade-plus existence. 'You and your physicalness is loved by a dropout' is their translation of the title. On this, their fifth album, Workshop is the duo of Stephan Abry and Kai Althoff, currently divided between Hamburg and Cologne. With the current record, they have cut their cloth into shorter sections (the previous one, *Meiguweisheng Xiang*, consisted of three long pieces), emphasized lyric- and songwriting, and marshaled a distinctive palette of sounds that favors nylon-string guitar, harp, synthesizer, sitar, and overlays of drum kit and drum machine. Their European label Sonig (home of Mouse on Mars and Lithops) refers to it as 'krautfolk.'"

**FERRARI, LUC: *Cycle Des Souvenirs (1995-2000)* CD (BC 08 CD). \$13.50**

First ever release of a large scale electroacoustic piece five years in the making that revisits numerous periods from Ferrari's five decades of work. From the composer's liner notes: "I have been composing a new series of works under the general title *Exploitation des Concepts*. The point is to take concepts I have been experimenting with throughout my entire life as a composer, and to put them to use in every possible direction: in instrumental as well as electroacoustic music, in video, in multimedia installation, in new technologies as well as old ones.... These Exploitations go in all directions: the Tautology, superimposed cycles, the minimalism of the *Presque Rien* series, architectures of chance, anecdote, narrative, everyday sounds, *arte povera* . . . souvenirs . . . etc. — all these concepts that have always preoccupied me but which until now I hadn't really exploited. So we find images of my childhood, my street, my subway; places I passed through and which struck me enough to record them, certain villages in Italy or the sea in Portugal; of my present, too: work-places, my souvenirs, my house. The Cycle des Souvenirs also means that all the elements are structured in cycles which, when superimposed, produce chance encounters." — Luc Ferrari.

**GRUBBS, DAVID: *Act Five, Scene One* CD (BC 09 CD). \$13.50**

"Act Five, Scene One" is an hour-long instrumental piece that features the trio of David Grubbs, Tony Conrad, and Dan Brown. You'll find it divided into four psychedelically digestible fifteen-minute slices. Ah, the places you'll go — it's an hour of sawing and banging and riffing and cutting and (let's not mince words) shapeshifting. What the hell. . . here are a few possible reference points: Brian Eno's *Music for Films* and *Discreet Music*; Rodney Graham's *Verwandlungsmusik*; Workshop's longer pieces; Sun Ra (New Stream mode); The Fall (but languorous and wordless); Bruce Witsiepe's guitar sound on the first Circle X record. Also highway driving (solitary); a pinball game; a dream about breathing underwater."

**AKCHOTE/ROLAND AUZET/LUC FERRARI, NOËL: *Impro-Micro-Acoustique* CD (BC 12CD). \$13.50**

"*Impro-Micro-Acoustique* is a meeting across generations and genre. Composer Luc Ferrari, one of the progenitors of musique concrete and a pioneer of electroacoustic music, has previously written scores for improvising musicians. (One of these, 'Tautologos 3' — in an explosive 1970 performance by Konstantin Simonovitch's ensemble — appears on an earlier Blue Chopsticks release.) But prior to *Impro-Micro-Acoustique*, Ferrari himself had never played the role of an improviser. Several years ago, Ferrari chanced to see the Parisian guitarist Noel Akchote mistreating his instrument in his characteristic, inimitable manner. Ferrari was surprised to be reminded of musique concrete techniques — especially by an instrumentalist, and outside of the studio. He referred to what he'd heard as 'new, real-time concrete.' Then he thought to take up improvisation. As regards sympathetic players, Akchote was an obvious choice. Equally so was Roland Auzet, who had previously performed the demanding percussion part in Ferrari's *Cellule 75*. *Impro-Micro-Acoustique* presents Ferrari at the piano and utterly at home, utterly in-the-moment for this trio's first encounter. Improvisers generally opt for a documentary approach to recording. Stereo mics in a fixed position is par for the course. By contrast, *Impro-Micro-Acoustique* is a meticulously crafted assemblage of shifting sonic perspectives. It's a play of depths, in which individual attacks come abruptly and unpredictably to the fore. It's taut, edge-of-seat, aggressive interplay deployed within the wondrous frame — and frames within frames — of Ferrari's montage."

**AKCHOTE, NOËL: *Adult Guitar* CD (BC 13CD). \$13.50**

"*Adult Guitar* is a startling anthology of twenty unreleased tracks from Noël Akchote's first twenty-one years of recording. *Adult Guitar* (it is twenty-one years, after all) is the first record to attempt to represent the breadth of Noël's music. The project began when Noël dumped ten hours of wonderfully heterogeneous archival recordings in the hands of David Grubbs, who served as project editor and created a number of pieces from the raw material of live recordings. The resulting collection includes a demo made at age thirteen or fourteen; an awesome four-track cassette recording of Noël slashing his way through Ornette Coleman's 'Macho Woman'; a pair of spikily discordant acoustic and electric guitar improvisations; several stellar live performances from his period of static electric guitar pieces (be sure to enjoy the punishing 'Numéro 122,' recorded full-blast at the tiny Parisian bar L'Atmosphère); and a large helping of slippery, funny, ultimately gorgeous renditions of standards by Sidney Bechet, Cole Porter, and Dizzy Gillespie. There's also an excerpt of a conversation with legendary drummer Jacques Thollot. Pourquoi pas?"

**BLUE JUICE (UK):**

**VA: *Hidden People - Various Peoples* CD (BJ 013CD). \$15.00**

"Compiled by DJ Ziggy and 80% made up of unreleased, exclusive tracks, *Hidden People* is meant as a tribute to the artists Ziggy's come to respect over the years for their continuing commitment to music's underground — the Hidden People. The CD is split into 3 Sessions. Session 1 kicks things off with some laid back instrumental hip hop — vibes mellow enough to chill the wildest of dogs. Highlights include 'BT Africa', downbeat West African traditionalism from veteran DJ, producer, label boss and radio presenter DJ Vadim. Also featured is 'Charras Wrexus', ghost town beats courtesy of Deckwrecka, Psycho Pab and Ziggy himself close things out, bringing up the basslines to set you up for... Session 2 — a demonstration of the diversity of Blue Juice with more up tempo tracks. It opens with Part 2's 'Superman Syndrome'. Session 2 also features a rather special slice of vocal cheekiness from Scratchy Muffin, especially for anyone who thinks hip hop's got no sense of humour. Bringing us to... Session 3, which focuses on more experimental & electronic music. We're particularly excited to be able to bring you the instrumental. Also featured is 'Airport', from Blue Juice's latest signings, Borngräber & Strüver, and finally 'Version 12' by Pilote, aka Stuart Cullen. Welcome to the world of the Hidden People. Some of them you'll already know; but we're just as excited about the artists — Hermit, Proper, Mr Blue, Basic Sound ? you may be hearing for the first time. We feel the line-up on this CD embodies the underground spirit — a challenge to the majors and a breath of fresh air to everyone else."

**BLUE NOTE:**

**MADLIB: *Shades Of Blue* 2LP (BTE 36447). \$12.00**

"A collection of old and new flavors, *Shades Of Blue* opens with the declaration that 'we are now having a little cooking session for Blue Note right here on the scene'... Cooking session indeed, the Loopdigga, Madlib, was afforded the coveted opportunity to mine the vaults of Blue Note Records — having full access to the original multi-track recordings. On *Shades Of Blue*, Madlib delivers remixes and brand-spanking-new interpretations of Blue Note classics. Whetherfunking out Ronnie Foster's original 'Mystic Brew' and transforming it into the 'Mystic Bounce,' or giving Wayne Shorter's 'Footprints' a go with Yesterday's New Quintet, rest assured that Madlib's innovative sonic vocabulary will fill the ears. Merging hip-hop and jazz sensibilities, Madlib adds his signature aesthetic to the legendary Blue Note catalogue."

**MADLIB: *Slim's Return* 12" (BTE 53009). \$5.50**

"Three exclusive, previously unreleased tracks: an alternate remix of Donald Byrd's 'Stepping Into Tomorrow', a cover of Horace Silver's 'Dimples' by Yesterdays New Quintet and a new remix of Bobbi Humphrey's 'Young Warrior' a track which was never released."

**MADLIB: *Please Set Me At Ease* 12" (BTE 77987). \$5.50**

"On this 12" from his forthcoming full length CD/LP, Madlib got to fulfill many a DJ/producer's dream when he was given free reign in the legendary vaults of Blue Note Records, actually gaining access to multi-track recordings for remixing. This 12" contains Madlib's take on three tracks, which have been longtime favorites of crate-diggers. Included is a new version of Ronnie Foster's 'Mystic Brew,' which was the foundation for A Tribe Called Quest's classic 'Electric Relaxation.'"

**VA: *Blue Note Revisited* 2LP (BTE 90266LP). \$12.00**

"The long-awaited *Blue Note Revisited*, an album containing remixes, remakes, and reworks by some of the world's most talented DJs and producers — including Bugz in the Attic, Kenny 'Dope' Gonzales, Madlib, Jay Dee aka J Dilla, Jazzanova, Kyoto Jazz Massive, and DJ Spinnna to name a few." Original artists: Wayne Shorter, Bobby Hutcherson, Eddie Anderson, Donald Byrd, Horace Silver, Gene Harris, Bobbi Humphrey, Brother Jack McDuff, Eddie Gale, Grant Green, and Michel Petrucciani.

**VA: *Untinted: Sources For Madlib's Shades Of Blue* 2LP (BTE 93163). \$12.00**

"Hip-hop multi-personality Madlib (Quasimoto, Lootpack, Yesterdays New Quintet, Jackson) has been showered with praise for his *Shades Of Blue* — many are calling it his masterpiece and causing major-league buzz throughout the DJ and hip-hop communities. Responding to great demand by fans looking to hear the original source material, Blue Note now presents *Untinted: Sources For Madlib's Shades Of Blue*. Featuring rare from the likes of Bobbi Humphrey, The Three Sounds, Reuben Wilson and Donald Byrd core classics from the likes of Herbie Hancock and Horace Silver, this collection is an album on its own and a great way to introduce a new generation of music lovers to the treasures of Blue Note."

**GREEN, AL: *I Can't Stop* 2LP (BTE 93556). \$12.00**

"It's true... Al Green is back with a vengeance. One of America's greatest singers has returned to his Memphis roots to create the most newsworthy and danceable comeback disc of the year. And it's on Blue Note, the jazz label that is much more than jazz. *I Can't Stop* is a soul tour de force backed by many of the same great players of the Hi heyday, Green pours his heart into every new tune. The beautiful voices of Rhodes, Chalmers and Rhodes grace the background just as they did on all of his hits. The guitar of Mabon 'Teenie' Hodges lays in the cut just as it has since the 1960s."

**BLUE SANCT:**

**BLACK FOREST/BLACK SEA: *Forcefields and Constellations* CD (INRI 076CD). \$13.00**

"From the ashes of The Iditarod comes Black Forest/Black Sea. Backwards backwoods playing, electronic effects, a shortwave radio and some knob twiddling are all incorporated into their sound, which twists from traditional folk Americana to beatbox improv and back again. Nothing, however, is quite what it seems, and this constant sound shifting gives Alexander and Goldberg's musically metamorphic contribution to the New Weird America cult an edge over the competition. This new CD features guest appearances by Christina Carter, Glenn Donaldson, and Fursaxa."

**BLUE/ISLAND (JAPAN):****PESHAY: Miles From Home 2CD (PHCR 14011/2). \$32.00**

Japanese version of the recent Peshay full length, initial copies come with a bonus 2nd CD featuring these tracks: "Intro (Good Times)," "Sunshine," "Solar System," "Cops & Robbers," & "Moods" — 33 exclusive minutes of moody kosmogeek.

**BLUEFISKE:****WINDY & CARL: Introspection 3CD (BLUE 012 CD). \$21.00**

"A long-awaited collection of singles, compilation tracks, live + unreleased recordings from 1993-2000. Many of these songs were only available as limited edition 45's + hard to find compilations. Also includes an entire disc of unreleased recordings, including radio broadcasts + alternate versions of songs from *Drawing Of Sound*."

**BLUEPRINT (UK):****MOORE, ANTHONY: Reeds, Whistle And Sticks CD (BP 281 CD). \$15.00**

Previously unused archival recording by Slapp Happy's Anthony Moore. Recorded around the same time as his infamous collaboration with Faust (*Pieces From the Cloudland Ballroom*), this record has possible (but uncredited) Faust connections as well, as there's some background whispering and the occasional Jean-Herve Peron-like grunt emitted over the rather appealing organic racket explored by Moore. "Recorded in 1972, *Reeds, Whistle and Sticks* was designed to explore a further, obvious attitude of repetition, which is its function in relationship with memory. Less obvious perhaps is the idea of memories that are unconsciously formed, memories that are not immediately perceived. I prepared a surface of different materials on the studio floor: wood, glass, cloth, metal and plastic. Next I took a handful of bamboo sticks numbering around fifty and each a differing thickness and length. A pair of microphones were placed stereophonically just above and to each side of the surface of materials. Holding my hands out in front of me, I proceeded to let the sticks fall slowly through my fingers and onto the prepared surface below. I recorded a series of 'drops' each lasting roughly between twelve and twenty five seconds before the sticks came to rest. A selection of these 'drops' were then looped so that the sound was continuous, the repetition disguised as a linear, changing flow of events, rather than a repeating cycle. Well, there a few things in nature which fall continuously like cascades or waterfalls. But, if for example you were to pull open too far, a drawer in your kitchen full of knives and forks so that all the cutlery fell onto the hard floor, and if there was an endless supply of these tumbling knives and forks, then even perceived solely by ear, the very continuousness would cause quite an uncomfortable sensation of impossibility! How can this sound go on and on? The sticks too, sound as if they ought to stopfalling. But what is perhaps more interesting is the notion that that, if you listen to a single loop of randomly changing, apparently chaotic, continuous sound, the brain begins to recognise returning, identical patterns within the noise, before you consciously realise that the information is being cycled, resulting in a kind of subconscious apprehension of structure from memories you didn't know you had." — Anthony Moore.

**MOORE, ANTHONY: World Service CD (BP 313). \$15.00**

New reissue of the 6th chronological solo album by Anthony Moore (spelled here as "More" for whatever reason). Blueprint refers to this release as "a hybrid version of previously unreleased tracks and the best versions from the original album". "Anthony Moore began his recording career working in experimental film and music releasing two avant garde solo albums in the early 70s. Polydor Germany refused to release a third project so Anthony teamed up with Dagmar Krause and Peter Blegvad to form Slapp Happy. Slapp Happy joined forces with German pioneers Faust to release their debut album *Sort Of* in 1972. By 1974 Slapp Happy had signed to Virgin and acquired a cult following of fans, critics, and musicians such as Henry Cow and Robert Wyatt. Anthony left Slapp Happy in 1975, but Virgin failed to turn him into a pop star. Signing to cutting edge indie label Do-it, he released *Flying Doesn't Help* in 1979 and *World Service* in 1981. Similar in style to other mavericks like John Cale and Kevin Ayers with many lyrical twists."

**MOORE, ANTHONY: Pieces From The Cloudland Ballroom CD (BP 327 CD). \$15.00**

Crucial reissues of the first two Anthony Moore solo albums from 1971/72. Originally issued by German Polydor (part of the same program that gave us the first Faust recordings), these were briefly reissued on CD by Japanese Polydor in 1995, but were instantly deleted. So now they are commonly available for the first time, the only negative being that Blueprint's packaging is quite generic & uninspired, with no credits and only tiny new liner notes from Mr. Moore which detail the compositional intent. Moore is best known as a founder of the progressive rock band Slapp Happy but has also written lyrics for Pink Floyd. These albums are part of a theoretical trilogy written in Germany in the early 1970's (the third part, *Reeds, Whistle And Sticks* was unissued until a 1998 CD release on Blueprint). Although Anthony is of British origin, these can be viewed as essential Krautrock peripherals and are Historically Significant no matter how you look at it. *Pieces* features: Anthony Moore (comp/cond), with: Ulf Kenkies (vocals), Glyn Davenport (vocals), Gieske Hof-Helmers (vocals) & Werner 'Zappa' Diermeier (hi-hat). From Alan Licht's "Minimalism: The Next Ten", originally published in *Halana* #3: "Two great missing links in the incredible history of Uwe Nettlebeck's productions at Wümme, Germany. Slapp Happy founder Moore recorded *Pieces From The Cloudland Ballroom* a month after Faust cut their debut LP (fall 1971) and *Secrets Of The Blue Bag* a month before their second (with Slapp Happy's debut *Sort Of* following in May '72 and Tony Conrad/Faust's *Outside The Dream Syndicate* in October). Indeed, Faust's Werner 'Zappa' Diermaier and Gunther Wusthoff both contribute to *Pieces*, which is not a Krautrock or artrock LP but a bona fide minimal classic. Side one is 'Jam Jern Jim Jom Jum,' which has three singers chanting that mantra while Moore plays these odd, luminous repeating chords underneath. The first piece on side 2, 'mu na h-vile ni a shaoileas iad,' sounds uncannily like Richard Youngs' *Advent* with its quiet piano and piercing bowed sounds, while 'A.B.C.D. Gol'fish' could almost pass for the trance rock classic that Moondog never got around to recording."

**MOORE, ANTHONY: Secrets Of The Blue Bag CD (BP 328 CD). \$15.00**

The second Anthony Moore album, originally issued by German Polydor in 1972. Recorded: Feb 20th, 1972 at the Faust Studio, Wümme. Anthony Moore (composer/conductor), performed by: Gieske Hof-Helmers (vocals), Toni Sen (violin), Patrick Strub (violin), Rolph Braun (cello), Wolf Schreiber (bassoon). More from Alan Licht's "Minimalism: The Next Ten": "The follow-up, *Secrets*, is three pieces for strings and voice all based on the same 5 note melody. It's more 'classical' than its predecessor, kind of what I expected *Academy In Peril* to sound like. How and why Polydor was convinced to release these is beyond me (anyone know the story?). *Pieces* is the superior LP, but both are essential if you have any interest in the genre, period, or principals involved."

**KRAUSE/ANTHONY MOORE/PETER BLEGVAD, DAGMAR: Camera CD (BP 332CD). \$15.00**

"In 1990, the Slapp Happy trio reformed when Blegvad and Moore were commissioned to write an opera *Camera*, which was broadcast on television in 1993. This saw Dagmar as a lone individual figure struggling against the nightmare of bureaucratic intrusion. Dagmar Krause (as Melusina), Anthony Moore (music), Peter Blegvad (words); other featured musicians include The Balanescu Quartet, Terry Edwards and Kate St. John."

**HOPPER/LISA S. KLOSSNER, HUGH: Cryptids CD (BP 337 CD). \$15.00**

"Legendary Canterbury musician Hugh Hopper (Soft Machine) and magical singer Lisa S. Klossner combine forces once again for their second album. *Cryptids* features even more extreme musical voyages. Maserati mountain climbs through the dream valley panoramas of Lisa's words and vocals. These are underpinned by Hugh's fuzz bass, guitar, and keyboards. Supporting musicians include drummer Pip Pyle (Gong, Hatfield and the North), Elton Dean (Soft Machine), and extreme stereo guitar stylist Gary Smith."

**BMB (GERMANY):****PLANET JAZZ: 9 Funktional Diva Track CD (BMB 001 CD). \$16.00**

"Ex-Harthouse act comes back with intriguing tricky Electro jazz." All tracks written and produced by Thom Kubli with production assistance by Jiri Ceiver; associated with Barjazz Mit Begleitautomaten. Has that weird Cologne pop conscious found on records by the Bionaut, etc., but with more jazz-sample squishy-ness. A mystery item.

**PLANET JAZZ: 9 Funktional Diva Track 2LP (BMB 001 LP). \$17.00**

Double vinyl version, full color cover.

**BMBLAB (GERMANY):****KRAUSE, A.: Schwellwert CD (BMBLAB 001). \$12.00**

Minimal sound-architecture, based on feedback loops." 21-minute EP, with the CD packaged in a floppy disc sleeve.

**KUBLI, THOM: Mondok Spots CD (BMBLAB 03). \$18.00**

Obscure 1999 release, in canvas sleeve, on this this soft-digital/small-sounds label.

**BMG (GERMANY):****EVORA, CESARIA: Besame Mucho & More 12" (BMG 23121). \$9.00**

"We convinced BMG to release what was a promo only. Soon available on 12" Cesaria revisited versions from Senor Coconut (Besame mucho), Osunlade (Bondade e maldade), DJ Rork & Demon Richie (Sodade), & Château Flight (petit pays). The story goes on..."

**BOBBY J RECORDS:****SIMEON: Sleepy Eyes LP (BOB J 53). \$11.00**

"This is not Simeon of the Silver Apples. All music performed by the Simeon Berklee — member of North Carolina's The Go-Bots. Musical references: Neil Young, Skip Spence, Polvo, JJ Cale." Limited stock.

**AURORA PLASTICS CO.: Low Noise CD (BOB J AP). \$12.00**

"A year and a half's work of hard work. Let your mind and body float through this aural manifestation of inner space, provided for you by the dynamic duo of Aurora Plastics Company. No windows left unbroken, no doors remain shut. This premiere release from APC will shatter all your misperceptions about so-called 'reality'. Nothing is profane, all is sacred in this funny-smelling place we call home. Polymorphism for the third millennium." Limited stock.

**BOLIDE:****DELUXX: The Forgiveness Towel CD (BOL 2). \$12.00**

The Boston duo of Bob Fay (drums, vocals) and Mark Perretta (guitar, vocals, loops), who are known as "one-half of DFI, the Deluxx Folk Implosion. *The Forgiveness Towel* is a 30 min., multi-faceted offering drawn from a collection of bedroom tapes, live radio broadcast, and an overload of improvisational inspiration. With a one-take wonderment and a no-fuss ethic, Deluxx captures a mayhem wash of emotive moments, recorded live, often in over-drive, sometimes with a reverb soak."

**FULLY CELEBRATED ORCHESTRA: Right On CD (BOL 3). \$12.00**

The Boston-based trio of Jim Hobbs (alto saxophone), Timo Shanko (bass) & Django Carranza. "The fourth full-length release from this trio, an improvisational collective cavorting at the crossroads of originality and traditional aesthetics. They incorporate the impulse of free-jazz with an advanced sense of humor and an appreciation for melody. Whimsical Ornette-ish harmolodic inflections mix freely with frantic punk energy and audacity. The dynamics include an array of extreme contrasts: from hauntingly sensual and incisively lyrical, to furiously paced frenetic rhythmic intensity; swinging from delicate grace and mournful melancholy, to forceful and aggressive rollicking; menacingly ominous undercurrents give way to mystical charm. A follow-up to two Silkhead releases recorded in 1993 (*Babadita* & *Peace & Pig Grease*), this is their first studio recording in five years."

**BOMB HIP-HOP:****VA: Return of the DJ Vol. 2 2LP (BOMB 2003LP). \$14.00**

"Just as halting volume two of said series, this time a world tour of hand-wax muss disciples. Features Kid Koala (Ninja Tune), Roc Raida (X-Excutioners), Beyond There, Mr. Dibbs, LF Pee, Radar & Z-Trip, Pepe Deluxe, and DJ's Jeff, Format, Kool, JS-One, EQ, Spinbad, Jimmie, and Godfather. Cassette mix-tape transcribed sound-quality lends a certain flair of authenticity. These guys have more raw imagination in their left hand ring-finger knuckles than Mr. Marclay has in his entire blood stream. Schooled." — Hrvtaski.

**DISK THE PHONOSYCHOGRAPH: Ancient Termites 2LP (BOMB 2009LP). \$14.00**

2 LP version, limited stock. "Debut long-player from this San Francisco area vinyl-abuza/kill, with previous ties to several San Francisco mod-rock combos (MCM & the Monster, Buckethead's Giant Robot II) as well as the whole Invisibl Skratch Piklz phenomena, via participation in their Shiggar-Fraggar sessions. Currently on tour as Primus's supporting DJ. CD features guests Brain (Primus) and Buckethead. Far-out 'skraips', removed of all context and run through serious envelope-following algorithms for capture of those sub-audible alien-wavelengths. Far more damaged output than previously thought possible. A peak in the all-high point catalogue of this defining turntablists-only label." — Hrvtaski.

**BABY J: Birth CD (BOMB 2021CD). \$14.00**

"A compilation of Baby-J produced beats/sounds toasted over by a blasted array of East-Coast yet-to-be-discovered lyric scientists. Featured: A.Alikes, Poetic, Shaqueen, Knowledge, Cientifik Cipher, Kinzmen, Celestial Souljahz, Freestyle, Bless, Yogi, Fire, G-Force, Shabazz the Disciple, and DJ Noize. Full on crunchy lo-bit hip-hop sonics, full of the brutal street-cred inducing non-production tricks aligned with the turntable end of Bomb Hip Hop Worldwide. Contains the track 'Truth' from Baby J's previous chart-topping single... Ruff." —

Hrvatski. Limited stock.

**JEOP BEAT COLLECTIVE: Technics Chainsaw Massacre 2CD (BOMB 2025 CD). \$17.00**

"England's Jeop Beat Collective will make their US debut with this double CD/triple LP anthology. Features 19 tracks with over 82 minutes of music, this album chronicles the group's four year history, containing tracks from their first UK album *Attack of the Wildstyle Beatfreaks*, the remix LP *Repossessed Wildstyles* and their new 11/98 UK album release *For Jimi Hendrix (Ruf Beats)*. Sure to appeal to an eclectic audience and will expose turntablism/electronic lovers to Jeop Beat's funky deck wrecking history of beats and intricate scratching. With influences ranging from Grandmaster Flash to the Sex Pistols, this album will definitely take listeners for a ride on the wild side of beat chemistry."

**CRAZE: Crazeé Musick CD (BOMB 2031CD). \$14.00**

"Craze is the astonishing hip-hop DJ that took the 1998 DMC World Championship crown, and the ITF Scratch World Champion. *Crazeé Musick* is his debut album, of brilliantly assembled scratches, beats, juggles, and soundbites. True turntablism, true art. DJ Craze — aka Arish Delgado — sets himself apart from the competition by focusing on being a true turntable musician, as well as a battling champion. *Crazeé Musick* showcases all of Craze's skills, from his celebrated practice of constructing sentences from different records on 'Crabhappy Crabholids,' to his organic drum'n'bass beats on 'Mogli.' Craze has already been heard on DJ Faust's *Man or Myth* and *Fathomless* LPs, and on collaborations with Ani of Deee-Lite (and the soon to be issued colab with Push Button Objects, under the name Ko-Wreck Technique). Listen carefully."

**CRAZE: Crazeé Musick 2LP (BOMB 2031LP). \$14.00**

Double vinyl version, full color cover.

**VA: Return Of The DJ Vol. 4 2LP (BOMB 2044LP). \$14.50**

Double vinyl version.

**VA: The Best Of Return Of The DJ CD (BOMB 2057CD). \$16.00**

"Bomb celebrates its 50th release with this special collection. *The Best of Return Of The DJ* features the cream of the crop from the four volumes — Qbert (Wave Twisters), Rob Swift of the X-ecutioners, Mixmaster Mike of Beastie Boys, Mr. Dibbs of Atmosphere, DJ Babu of Dilated Peoples, Kid Koala (Ninja Tune), Cut Chemist of Jurassic 5, Peanut Butter Wolf (Stones Throw) and many more world famous deejays. Includes a special Megamix!"

**VA: Return of the DJ - Volume V CD (BOMB 2060 CD). \$14.00**

"Bomb Hip-Hop Records, the pioneering record label from San Francisco that produces a new volume in the *Return of the DJ* turntablist series every two years presents *Return of the DJ - Volume V*. This fifth installment features the newest and best hip-hop DJs assembled from the USA, Canada, the UK, Italy, Germany and Japan. These songs showcase stellar DJ scratching as well as creative concepts." Artists: DJ Shortfuse, DJ Hype & the Phaderheadz, '89 Skratch Gangstaz (DJ Pone & Snayk Eyez), Ales One & DJ Teeko, DJ Marvel, The Fingerbangerz, DJ Astro, Alien Army, Timestretch, DJ Nerve and Trouble B, Azzurro feat. Hashim B., Jazz Addix feat. DJ Ragz, DJ Boom and Mudd, DJ X-Rated, H.O.P. Noisy Stylus, DJ T-Rock, Mista Ed, and DJ J51.

**VA: Return of the DJ - Volume V 2LP (BOMB 2060 LP). \$14.00**

Double LP version.

**CHEAP COLOGNE: Just A Little Sample CD (BOMB 2061CD). \$13.00**

"As influences Cheap Cologne cites everyone from 'DJ Krush, Shadow, and Prince Paul' to 'Bob Marley, Erykah Badu, Nine Inch Nails, The Deftones and Radiohead.' Cheap Cologne has been compared musically to RD2, his debut album *Just A Little Sample* features the following guests: Slug from Atmosphere, Awol One & Circus of the Shapeshifters, Elias, Gentle Jones, DJ T-Rock of the 1200 Hobos, Unsung, and LA Symphony's Pigeon John."

**ALIEN ARMY: End CD (BOMB 2062CD). \$13.00**

"The End — the stunning second album from Italian hip-hop DJ supergroup Alien Army, and the first available outside of Europe, has already drawn comparisons to both D-Styles' *Phantazmegore* and Qbert's *Wave Twisters*. And no wonder since like those two Invisibl Skratch Piklz famed DJs, the six-member Alien Army also possess a powerfully unique strong song structure approach to turntablism: something often absent from the 'sketch' music genre."

**BONIATO:**

**WOBBLY: Multiple Peady 12" (BONIATO 004). \$8.00**

"Multiple Peady, a set of four remixes of two tracks from Wobbly's *Playlist* EP, resulting in a bizarre, but coherent suite of music for the uh dance floor. Wobbly's own 'General Peady' is actually the Original Peady, a strict-tempo hour, stitching tunes from angry pieces. Blevin Blectum's 'Chicken Jiggler Peady' atomizes the Peady into a writhing, mysterious mass, less Chicken than Snake. Sutekh's 'Clawing Your Eyes Out Down To Your Peady' is blazing, full-throttle, swing-time, 12-inch specific, while People Like Us' 'Tremble Peady' peels the sound-set away to reveal a bafflingly lovely arrangement of the original, country/gospel tune. The *Multiple Peady* EP is pressed on green vinyl in an edition of 440."

**BOOGIZM (GERMANY):**

**S-MAX & FYM: Streetlevel Surrealism EP 12" (BOO 002). \$9.00**

"With Boogizm they present their definition of danceable techno/housemusic which is not limited by concepts as 'minimal', 'functional', 'laptop-blah-blah'. Whatever is squeezed out of their beautiful everprocessing brains is manifestation of a challenging open-mindedness (and mindfulness) in syncopated creative energy. Structures representing individual definitions as well as the code of 'housemusic' are deconstructed or really fucked around with temporarily, then sorted again — so everything falls into place. Important issues are freaky-future-funk, high-resolution therapeutics and smart assaults on listening habits and expectations..."

**FYM: Emotions Under Curfew EP 12" (BOOG 007EP). \$9.00**

"Boogizm's latest goes different ways in format and style, preceded by his album on Telegraph. FYM delivers another pop-shock sure-shot, and this is the first solo artist EP on the label. Audio support is coming from the city of love and bony funkwar-twisters. It's the magnificent talent of ark manipulating FYM's vocals in his very own blockbuster-stylee. Seventh release on Boogizm reinforces it's special status amongst the protagonists of now-days funky-donkey-'minimal'-house-scene." W/ Ark remix.

**BOOT (GERMANY):**

**LE BOPRE: Stereojack 12" (BOOT 00). \$9.00**

"Just a simple kind of an e\_discoid \_acid track. It burns in and stays there for a while — so why don't u stay a while — Stay forever ha ha ha ha. Peter 'Knarz' Grummich, known from releases on Kompakt, Sender & Shitkatapult and Ralf Kronner, doin' the analogue digital crossover thing, got to know each other years ago, they met in Berlin, became friends, and started putting this wild one together. What's up with the clash thing? Rehear it — and you

be fronted by some high tech motherboard. 121 bpm gotta be enough to get this bitter-sweet thing started...almost penetrating line to modify over and over and over. Tip of freestyle, too. In the end blatantly funny Gigolo vocals. U know where this track's from."

**HARZ/PETER GRUMMICH, PATRICK: Acid Love 12" (BOOT 001EP). \$9.00**

"Acid Love' produced by Patrick Harz. He's one of Berlin's underground house DJs, and yeah, he does love the real disco feeling, as you can hear. So do we...forever more. Now listen to this, u know the source — but this is freakier than ever. And probably more love inside too, can't compare this masterpiece to these thousands of bullshitttrashcover versions with that bassline. It's groovin' with a forward tip...nice acid sweeps all over, and together with those analog keyboard sounds (played live) that Harz dude proves he's into atmospheric arrangement. Yeah its acid...classic acid house — for music lovers and dancers — sure u also got that pop appeal for those who love to groove without stupid breakdowns/ wack special fx...One two — or what? Feel it or not? 'What About Love?' same subject — another direction. The b side contains the Technosoul remix, done by Peter Grummich pushing things a lil' more forward and rollin' and rollin and rollin' and a version that works so self-reflective in a wildpitch style and recharges your energy. Grummich grabs the and won't let go 'till the very end. Use this track to change gear — yeah, yet another level to be explored..."

**GRUMMICH, PETER: Look Inside 12" (BOOT 002EP). \$9.00**

"This is love. Peter Grummich's debut single on Boot-music (known artist from Kompakt, Shitkatapult and Spectral). A side 'Look Inside' — sun is rising! These harmonies shelter and carry you on to the next day...and beyond...sensitive one...not to forget the deep, deep dub bassline. No doubt, 1, 2 gimme some space! It's time for yearning, love and aspiration. Soul. AA side 'Danse mystique': there's two sides of a story: now hear the dark one and do the danse mystique. Precisely programmed percussions, monsterbassline...this track's drifting through the night and there's no end — wide open — as you rarely experienced before. Best Basic Channel / Perlon tradition."

**BOTANICA DEL JIBARO:**

**ALGORITHM PRESENTS VOID: Suffer Great Nation 12" (BDJ 003). \$6.50**

"Botanica del Jibaro is the hip hop extension of the highly 'under-the-radar' label known as Beta Bodega. Botanica del Jibaro is spear-headed by Miami's and Atlanta's chapters of Beta Bodega Coalition. As with everything in connection, the goal and purpose is to inform and educate the masses on the real struggles and issues facing our world today. In a world where hip hop has become jugged out, thugged out or bugged out (referring to the slew of overtly abstract MC's) Botanica del Jibaro concedes intelligent, subversive street poetry and skilled producers is the only thing needed to correct the imbalance generated by 'trend culture' which is fueled by the pursuit of fame and riches. In a world engulfed in war, ignorance and struggle, the time is now for hip hop to step up to the forefront as something truly expressive and that relays a real message that will deal with the matters at hand. In comes Void. Void is the alter-ego of the Counterflow recordings group known as Algorithm, which includes Plex (producer of Spirit Agents, cf001-1), Seth. P. Brundel (producers of Avatar, cf002-1) and Dr. Faustus. The 3-man crew drops an extremely powerful debut."

**CYNE: Movements 12" (BDJ 006). \$6.50**

"After unleashing 'African Elephants' last year, followed by their label debut 'Midast' (both songs taken from their vault which goes back to turn of the millennium), 'Movements' marks a new era of the group's vision and resolve as Cyne. One example is the return of Akin (formerly known as Global Nosmize) back to the US from Europe to join again with Speck, Enoch and Cise (formerly known as HuAllah Star). This resulting in a group that is reunited and refocused. 'Movements' is a clear sign of things to come from this 4-man group, a representation of a unity found again, it is direction for the mind and guidance for the soul. With tracks like; '400 Years', a retrospective on slavery and of how the modern day slave mentality still plagues the African American community, with a thick and soulful touch of 'Southern' blues to add to the mood; 'Paradise', drops out of the sky and aims for the vails of ignorance blinding our society, while Spanish guitars drive the track into making you wish we added the instrumental; finally, 'Steady', runs forward through all the perceived obstacles and leaves you standing prepared for the tasks ahead with a clear focus. This track floats with so much soul that we couldn't front on this one, we had to give you the instrumental. Uplifting and driven, 'Movements' as a whole brings a fresh approach on an ancient message that seems to keep surfacing in scrolls, books, from the words of past prophets and now hip hop MC's, knowledge and preparation of self is key and that only through consciousness and unity will we turn the tide on our own self-destruction. As an added bonus the beat mercenary, Seth P. Brundel from Algorithm, has been contracted out to kill shit, and he does with his take on '400 Years', giving it that rugged but jazzed-out 92? club classic vibe, that gets even the hardrocks up on the dance floor without question. Brundel on a roll with releases 'Defective Experiment' and 'War at 120/80' on Counterflow Recordings not to mention his amazing work on Beta Bodega and Botanica del Jibaro, comes equipped with instrumental version as well. Bottom line this release is a must and will move and leave you behind standing if you don't follow it's lead."

**EVOLVER: State of the Union 12" (BDJ 007). \$6.50**

"Follow up to their debut release on Closed Caption, the current state of Evolver (formerly known as Evolvers) is that of continual evolution, adaptation and hard work. The union is that of Equate and Day at the nucleus with such talented artists featured such as Serum, Stres (Spirit Agent), Cise Star (CYNE), Lex D. Exec (on the bass), DJ Obscure and Manuvers adding to the collective effort. Their Botanica del Jibaro debut, 'State of the Union' is a unique sound structure that was built absolutely solid from beginning to end. Another Evolver classic. Evolver and their collective put in work, no question, clocking in at a little over 24 minutes with 5 vocal tracks, interludes and instrumentals to deliver a palate of hip hop to the people that is well worth their hard earned money. State of the Union comes in a limited custom silk-screened jacket (from guest designer Sain FreeGums) with another special edition issue of Jibaro Times."

**SERUM: Melting in the Pot 12" (BDJ 008). \$6.50**

"Whether commandeering a spray can and an outline or a mic and a crowd, Serum manifests a rugged, overpowering and commanding vibe, all his own. Though notorious as a battle MC and graff writer in underground circles, Serum's verbal assault could already be felt on various projects such as on the Deaf to the General Public project on Closed Caption and most recently this summer on the infamous Counterflow series, The Vapors Project, which featured Slug (Atmosphere), El-P (Def Jux), Induce (Counterflow) and Plex (of Algorithm) where he proved that a battle MC can actually spit something of lyrical substance contrary to the norm."

**VA: Afluenza CD (BDJ 010). \$13.50**

"America makes up 6% of the earth's population, yet uses 50% of the world resources, we spend more for trash bags than 90 of the world's 210 countries spend for everything. And as we continue to buy, we neglect to realize who is making all these products (exploited third



world workers) and how much are they getting paid (.56¢ an hour) and what are their working conditions like (they suck). So now Manuvers (Botanica del Jibaro/Counterflow) and El Jibaro invite you to get in the true holiday spirit. After the shopping frenzie, gather all your money from all those gifts you returned January 1st and buy this CD. Let the CD tempt and over-indulge you with songs by Soarse Spoken (featuring Serum), Seth P. Guerra aka Seth P. Brundel (featuring Soarse Spoken), Antenna (Manuvers, Stres and Induce), Silent Struggle (Mindshift featuring Stres) and many more. All tracks produced and compiled by Manuvers that go from the apathetic and disillusioned soul emerged in ultra-capitalism in 'Rusty Cynic' to the final solution when third world workers are pushed to the edge in 'Voices Rebeldes'. Plenty of interludes and well crafted instrumentals throughout plus free coupon to make it all well worth your money. Buy your own sickness today!"

**CYNE: Due Progress 12" (BDJ 013). \$7.00**

"In a world with natural tendencies towards hatred, fear, lack of respect and ignorance we can see how those in power can control the masses simply through economics, disease and war. Within all the propaganda and global darkness there are always flickers of light. Cyne offers *Due Progress* as a sign of hope through an epic anthem with old school break drums and hauntingly spiritual chants. While the lyrics rip, and Cise Star and Akin reminisce of days back in Africa, Day and Equate of Evolver, with their Marley Marl-esque sounding rendition, reminisce of days back when high-top fades and sneakers were the joint. The funky drummer is back. Speaking of back, the flip-side never comes weak and contains 2 more gems with instrumentals; 'Papermate', the struggle between the pen and it's master and '400 Years Revisited', a non-apologetic assault on the axis of evils legacy of slavery. Record jacket, once again custom screen printed and designed in signature Beta Bodega Coalition manner provided by La Mano Fria."

**ANTENNAE: Silent 12" (BDJ 016). \$7.00**

"Transmitting straight from Beta Bodega Coalition/Botanica del Jibaro's headquarters, is the debut EP from the crew called Antennae. Production is delivered by the Dade County duo, Chilean DJ Manuvers (better known for his Afuena project) and Counterflow collaborator, Induce, who both provide a spectrum of melodic, aquatic soundscapes ranging from hypnotizing to uplifting beats for their front man to ride and lyrically navigate on. Miami's best kept secret, Stres has been rhyming for over a decade and has inspired and taught several Miami MC's and even producers not to fear the abstract and to think outside the box (they know who they are). Hailing from one of Miami's oldest African American communities, Richmond Heights, Botanica del Jibaro proudly presents a group whose front man is a true innovator and an MC that has raised the bar here since the mid 90's, molding and sculpting every word and phrase via clever codes that when deciphered challenge and debate our 'realities', or at least the things we have come to accept or settle as reality."

**MANUVERS: Supernatural Tangents 7" (BDJ 017). \$4.50**

"Mad limited and soon to be highly sought after release from Botanica's Chilean commando Manuvers. Contains the exclusive vinyl version of 'Supernatural Tangents' (featuring Seven Star) which will also be on the upcoming Seven Star album CD entitled *My Mother and Fathers were Astronauts* forthcoming on Counterflow Recordings. On the flipside you can find an exclusive interlude and spokenword track featuring Amo Check. Designed and delivered in La Mano Fria standard Third World packaging, zip-lock bag and all."

**MANUVERS: Afuena 12" (BDJ 020EP). \$11.00**

"Botanica Del Jibaro, the most forward-thinking hip-hop label around right now drop a wicked selection of deep instrumental flavours by star of the future producer Manuvers. Manuvers digs deep into funk-fuelled dusted breaks and multi-layered melodic electronics via some soulful, deep sample sources. Stylistically right up there with McEnroe, Jel and Boom Bip — all having that special x factor. Amongst the instrumentals are fine vocal contributions from Seven Star, Soarse Spoken & Serum and the crew who started it all, Deaf To The General Public, although their rare and criminally under exposed 'Storytellers Story' is only here in an instrumental version."

**BOTTROP-BOY (GERMANY):**

**STILLUPPSTEYPA: The Immediate Past Is Of No Interest To Me - 10 Years Of Continuo CD (BBOY 009 CD). \$14.00**

"New 10 year anniversary full-length CD from this trio with all new music, the last album recorded with Heimir Björgulfsson who has left the group. The most melodic and rhythmic Stilluppsteypa ever! Contains a 20-page booklet with texts on the history of the band by people such as Andrew McKenzie, Jim Haynes and Frans De Waard. Limited to 500 copies."

**FREIBAND: Homeward CD (BBOY 011 CD). \$14.00**

"Second album from Frans De Waard (Goem, Shifts, Kapotte Muziek, Beethoven) under the Freiband name after the 'Microbes' album on Ritornell from last year. This one is more poppy and less dark, 15 songs full of melody, experiment and inspiration. Limited to 500 copies."

**LOPEZ, FRANCISCO: Live In 's-Hertogenbosch CD (BBOY 012 CD). \$15.00**

"World renowned composer Francisco López has by now an extensive discography and is seen regularly performing his music live around the globe. Yet only a very small portion of his extensive discography reflects his activities on stage. Therefore we are proud to release this excellent recording of a Francisco López concert from 1999, taped in 's-Hertogenbosch, The Netherlands. In a dark room, López sat behind the mixing board and mixed his various sound sources blindfolded, whilst his audience was also blindfolded. Unlike his many 'silent' (or more accurately) studio CD's, López here builds the sound from extreme silence to extreme loudness. This CD comes with a black blindfold which is recommended for use during playback of the CD at home."

**SIGMARSSON, SIGTRYGGUR BERG: A Little Lost CD (BBOY 013 CD). \$15.00**

"Icelandic musician (now based in Hannover, Germany) Sigtryggur Berg Sigmarsson has been a longtime member of the band Stilluppsteypa. Since some time he has been releasing solo works as well, with albums on Trente Oiseaux, ERS and Fire Inc already out. This is his new solo album, and the best example of the variety of his musical talent. *A Little Lost* contains three lengthy tracks, one beautiful piece that gets close in spirit to ambient, one collage piece using amongst else spoken word and a third track which is maybe closest to the familiar sound of Stilluppsteypa, on which he got help from Irr.App.(Ext.). This is certainly Sigmarsson's best solo effort to date."

**KIRKEGAARD, JACOB: 01.02 CD (BBOY 015 CD). \$15.00**

"Jacob Kirkegaard is a Danish musician currently located in Cologne, Germany, who was a founding member of the group Aeter which has been active for years on the European underground live circuit. They had a unique sound where abstract sound, beautiful singing and an interest in connecting music with visuals came together. Kirkegaard is also a famous composer of hearplays in his native country. Last year saw the first release from him outside his band with *Soaked*, a live recording he made with turntable artist Philip Jeck for Touch. Now comes his very first solo CD called *01.02* which is an collection of his best tracks from the last two years. Kirkegaard's sound is a wonderful blend of found sound, delicate

melodies and quiet beats."

**BJÖRGULFSSON & JONAS ÖHLSSON, HEIMIR: Fur Your Bears Only CD (BBOY 016 CD). \$16.00**

"Heimir Björgulfsson is an ex-member of the longstanding Icelandic group Stilluppsteypa and Jonas Öhlsson is a renowned visual artist, both based in Amsterdam, the Netherlands. *Fur Your Bears Only* is their second collaboration after the *Unspoken Word Tour* album in the Brombron series released by Staalplaat and Extrapool. *Fur Your Bears Only* is the most melodic and poppy music ever to have come out of Björgulfsson & Öhlsson, providing 8 tracks that show how disco & house can get distorted once in the hands of these two gentlemen. From the epic opening 10-minute title track onwards this work is full of abstract dancefloor sympathies. Recorded in Amsterdam, Xiamen, Los Angeles and Reykjavik, *Fur Your Bears Only* is the best example of how good a hybrid between classic dance music and abstract experimentalism can be. With beautiful collage artwork made by the two musicians themselves."

**JAZZKAMMER: Pulse CD (BBOY 017 CD). \$16.00**

"Jazzkammer are Lasse Marhaug and John Hegre from Norway. Together they have been making music as Jazzkammer since 1998. Past releases include *Timex*, *Rolex* (a remix album), *Pancakes* and a live album with Merzbow. Jazzkammer are relentless sound explorers with no set style or specific 'sound' — they move swiftly from hardcore overload electronics and sonic freakouts to lowercase soundscapes and location recordings. Once described as 'sonic architects', Marhaug and Hegre insist they are merely trying to make 'good music'. *Pulse* was recorded in Singapore during the SARS-crisis in april of 2003. It was inspired by a theatre piece of the same title that they were working on at the same time, though the music on the CD does not resemble that of the play. The album *Pulse* is a single beautiful 32-minute piece; its basic structure is a drifting electronic drone that slowly unfolds and mutates, with subtle layers of location recordings and vinyl-static adding color and depth. Like last year's *Pancakes*, *Pulse* has a cinematic feel to it, a feeling that is further enhanced by the photos of acclaimed photographer Yuen Chee Wai that grace the cover and 12-page booklet."

**SECULAR MUSICS OF SOUTH YORKSHIRE: Reproduction CD (BBOY 018 CD). \$16.00**

"Secular Musics Of South Yorkshire is the new project name for Mark Fell, who is half of SND and Shirt Trax. *Reproduction* is his first solo album after having only released a solo 12" as .H on Hobby Industries in 2000. The album is a reworking of sorts of the same-titled album from The Human League from the 80s, using it as source material for not only the music but also for the complete album concept. Although close in sound to the SND aesthetic Secular Musics Of South Yorkshire sounds more angular and erratic. Tracks skip and jump all over the place, working themselves into an asymmetrical beat."

**SUGIMOTO, TAKU: Chamber Music CD (BBOY 019 CD). \$16.00**

"Taku Sugimoto has been one of the most important musicians on the improv-front for some years now with releases on Erstwhile, Grob, A Bruit Secret, Improvised Music From Japan and many other labels. Redefining guitar improv with his ultra minimal way of playing, the most extreme endpoint for this was the *Taku Sugimoto Guitar Quartet* album released earlier this year on Bottrop-Boy. On *Chamber Music* he puts the guitar aside and composes 3 pieces for violin, cello and piano. He creates the same sustained sound as his guitar pieces, although these new works sound more composed and could be compared to modern classical composers such as Feldman. Only after an hour Sugimoto's guitar enters the frame together with a banjo for the short closing track."

**TV POW: Power Friends and Devoted Lovers 2CD (BBOY 020CD). \$21.00**

"Tfirst part of a giant collection of remixes of tracks mostly taken from TV Pow's *Friendship Patrol* album, released on their own Not For Profit label in 2001. This is a double-CD set containing remixes from Oren Ambarchi, Sutekh, Otomo Yoshihide, Stephan Mathieu, Motor, Thymme Jones, Toshimaru Nakamura, Jazzkammer, Stilluppsteypa, Freiband, Reynolds, Tu M', Leif Elggren and many others. 29 remixes in total."

**RATKJE & LASSE MARHAUG, MAJA S.K.: Music For Loving CD (BBOY 021CD). \$18.00**

"Second collaboration between Norwegian masters of noise Maja Ratkje (Spunk, Fe-Mail) and Lasse Marhaug (Jazzkammer, Del) after their 2002 vinyl-only album *Music For Shopping* on Synesthetic Records. *Music For Loving* is wild, frantic, nervous, loud, delirious and scattered all over the place. The perfect music to listen to with your loved one."

**MAZUREK, ROB: Music for Shattered Light Box and 7 Posters CD (BBOY 022CD). \$18.00**

"New solo album from this Chicago Underground musician after albums on Moikai, Walking Road, Delmark and Mego. This is a one long 40-minute composition made for one of his own installations which is travelling the world at the moment. Far away from his delicate cornet-playing, this album is a loud trip through his electronic endeavours. Noisy and mesmeric, this is another great example of this musician's need and talent in taking many different directions in his music."

**BOUTIQUE/UNIVERSAL (GERMANY):**

**THOMAS SOUND ORCHESTRA, PETER: Perry Rhodan 10" (JAZZ 010). \$11.00**

Two track 10" limited to 500 numbered copies. Features: "Perry Rhodan (Love Theme For Mondra Diamond)" & "Perry Rhodan (Samples)".

**VA: African Nights CD (UNI 8142 CD). \$16.00**

"*African Nights* is the follow-up to the series first volume and internationally very well received compilation *Norway Nights*. *A.N.* features percussive housegrooves by chartbreaking Bob Sinclair (the hidden vibes on this CD), Masters At Work, Blaze, Francois K & french Chateau Flight plus mindblowing horns by Femi Kuti, Manu Dibango, RAS from Berlin Sonarkollektiv freshly remixed; as well as vocal-extraordinaries by Frederic Galliano and parisien Mamani Keita who sings african inna jazz unsung. You'll find newly inventions like Afrohiphop by Fela Kuti drummer Tony Allen feat Jstyle Hereos and UK's chilling top-notch producers FUG laying their 'holy hands in downtempo music' on Salif Keita, the divorced prince of Mali. The latter is a very often requested promotional only mix and was feat. on many playlists like Rainer Trübys and Gilles Petersons. Some more rare issues are included by Soulrooner Erykah Badu, Bill Sawells Vodú 155 and new breakthrough artist Tiken Jah Fakoly playing reggae."

**BOXER RECORDINGS:**

**MARTINIQU, FRANK: Neowoogie 2LP (BOXER 002 LP). \$18.00**

Double LP version.

**MARTINIQU, FRANK: Neowoogie CD (BOXER 003 CD). \$16.00**

"Welcome back to the global amusement park of Boxer Recordings, and again it's Frank Martiniq who takes us on a fantastic ride through haunted splitter house. His third album *Neowoogie* is a masterpiece of weirdo shuffle funk and — according to Tobias Thomas/Spex magazine — 'one of the most striking minimal techno-shuffle-boogie-Michael Jackson-disco-jazz-noise-records around...'. Respect! *Neowoogie* is another great milestone in

Martiniq's success story, after the first two albums *pmf8* and *Schwingskomplex*, not to mention his dancefloor-killer-tracks 'Adriano' and 'Gigoletta'. Even higher scores for Martiniq's terrific precision when chopping up his songs into single notes which he later engraves, displaces, and processes in transparent, glimmering microfibre layers. The result is a most amazing complex groove structure."

**NODE 1: State Zero 12" (BOXER 008 EP). \$9.00**

"State zero" — Node 1's first track. A record like finest espresso. Strong and beautiful. The a-side featuring a track to die for. Half a century of friendly synth sound planes where Jost Menke and Oliver Grunau remind you and themselves the good times when computer music was regarded and discussed as both a blessing and a curse. Node 1's reply is a cuddly tech-house track, extremely vital. A track that turns everyone immediately into real fans. The perfect pass forward on to 'Sweet' Reinhard Voigt: in the loop generator, he mercilessly chops up the bass and synthy bits until they turn into straight dance monster. The result is a straight floor shaker you can only say yes and amen to. A track for all those dancefloors around the world feat. The minimal Cologne-style."

**BOXMEDIA:**

**VA: Loud :: Quiet 2CD (BOX 009). \$17.00**

"Re-issue of the extremely limited double disc compilation originally released in 1999 featuring a quiet track and a loud track from each artist. Features: PITA, Otomo Yoshihide, stilluppsteypa, MSBR, Voice Crack, Shifts, TV Pow, Kazumoto Endo, Akiyama / Sugimoto, Wheaton Research - Lasse Marhaug, Aerospace Soundwise, Kapotte Muziek, Black Dot, AD Relay and Madhar."

**VA: Simmer: New Electronic Music From Chicago CD (BOX 012). \$13.50**

"An introduction to the undercurrent of Chicago electronic music. Featuring Black Dot, Koura, Wheaton Research, Petra Klusmeyer, Ernst Long, Coeurl, Nautical Almanac, AD Relay, Seafoam, Fashion Will Guide Me, Gunshop, Aerospace Soundwise." Edition of 200 copies.

**BOY WONDER (SWEDEN):**

**EDLER, HANS: Elektron Kukesu CD (BOY 001CD). \$23.00**

"One thing is certain ?in spring 1971 Swedish pop-veteran Hans Edler released Sweden's first electronic pop album. It might even be the world's first computer-programmed pop-LP with a commercial release. At least, that was the way the album *Elektron Kukesu* was presented back in spring 1971. It was released in a small edition on Edler's own independent label Marilla. The music was recorded during many long late night sessions at the Electronic Music Studio (EMS) in the Swedish capital Stockholm. At the time, EMS was one of the world's most advanced studios for serious electronic composition. The facilities were even praised by no less a person than Pierre Schaeffer ? the father of the concrete music. The fact that the studio also produced an experimental pop-album is still a secret to most. 'I must say I had forgot about it myself. When I first was asked about a re-release, I thought it was some kind of a joke', says Edler, who has now turned 57. In 1970, EMS could present a freshly installed computer which had cost 7 million Swedish crowns. Unlike the moogs, the computer had no keyboard, but had to be operated by a control console which occupied a room by itself and was arranged as a rectangle with a total length of 10 yards (circa 9 meters). It should be noted that computers at this time were unusual and very expensive, making them accessible only to a small number of people. It was only after having taken lessons in mathematics and programming that Edler was allowed to work on the gigantic machine, which in spite of its steep price wasn't very reliable. Against all odds, Edler managed to finish the recordings. The result was a one-of-a-kind-album too original to be copied. *Elektron Kukesu* is hi-tech and low-fi at the same time. Try to imagine Stockholm on acid going berserk on Carnaby Street. Old school electronic breakbeats team up with the sound of vintage tone and noise generators ?all filtered through a psychedelic kaleidoscope by a frustrated mind on high speed. The record comes with digipack-sleeve, OBI, a 24-page colour booklet with full story and pictures, plus a reprint of the original promotion-poster from 1971."

**BPITCH CONTROL (GERMANY):**

**VA: BPitch Control: Berlin 2000 CD (BPC 006). \$18.00**

Very pumping compilation of monotrack Berlin techno, featuring: Elektraonauten, Rechenzentrum, Paul DB+, Johannes Heil, Totok, Jammin Unit, Heiko Laux & Ellen Allien, Art of Kissing, Little Computer People.

**ALLIEN, ELLEN: Stadtkind CD (BPC 021CD). \$18.00**

"Finally Ellen Allien is now able to present her debut album *Stadtkind*. The choice of title seems obvious, as the inevitable confrontation with Berlin as an urban area was always present in her childhood. This link is noticeable in the urban aspect of her music. She talks her own musical language within a psychotic, romantic and electronic plot. The chopped up sounds ornamented with atmospheric lo-fi attacks will keep you down and lift you up. The album contains among straight clubstompers and distraught spoken word electro, abstract down beat tracks too. Kneedeep and always straight out the middle of struggling daily life. The emotional range resembles to the concord's condensation trail: from light and airy heights to heavy as lead techno beats. The driving force is Ellen's vocals, which contains the whole musical spectrum of *Stadtkind*. It is the differentiated intensity of singing. You will never feel like you have to fall out of the window. In spite of all this, Ellen with her music on *Stadtkind* never gets lost in local vastness. The tough sound which boosts out of the speakers is still straight bpitch control. Berlin can be everywhere, right?"

**ALLIEN, ELLEN: Stadtkind 2LP (BPC 021LP). \$17.00**

Double LP version. Debut album from 2001. "She talks her own musical language within a psychotic, romantic and electronic plot. The chopped up sounds ornamented with atmospheric lo-fi attacks will keep you down and lift you up. The album contains among straight clubstompers and distraught spoken word electro, abstract down beat tracks too. Kneedeep and always straight out the middle of struggling daily life. The emotional range resembles to the concord's condensation trail: from light and airy heights to heavy as lead techno beats."

**FUNKE, SASCHA: 2:1 Für Die Liebe 12" (BPC 026). \$9.00**

"On '2:1 Für Die Liebe' the 24 year old Sascha Funke from Berlin uses his very own musical language, as we loved it on the preceded release 'Luftschloß'. His musical preferences are located somewhere between Berlin and Cologne but his own style can not be tied down to one of these cities. He simply hovers between his special dry funkiness (simply Funke) one the one hand side and straight, minimal structured tracks with playful virus melodies on the other. After last years very successful releases on Kompakt, he now feels drawn to Bpitch Control as his base."

**VA: Flieg Mit Ellen Allien CD (BPC 027 CD). \$18.00**

"On *Flieg mit Ellen Allien*, Berlin based DJ and BPitch Control labelowner Ellen Allien presents her current favourite DJ set. The musical spectrum is very broad. The will to have fun is

what ties the whole set together. In this sense techno from her point of view is not necessarily meant to be dark and hard. More important is to make this kick perceptible through melodies and singing — the bass drum is not all. The positive vibe of *Flieg mit Ellen Allien* is also evident in the track selection: from Meinrad Jungblut, Paula, Quarks, to Aeric, Little Computer People and Philippe Cam you can get lifted from the ground. Simply a summer mix."

**ALLIEN, ELLEN: Stadtkind Rmx 12" (BPC 030). \$9.00**

"Stadtkind' — the title track of Ellen Allien's previously released debut album, is dedicated to the city of Berlin. The Remixers Mark Verbos, Barbara Morgenstern and Turner show, that Berlin could be everywhere — or within every heart. The Verbos mix is more playful than the original — but keeps its techno flavour — showing room for some funny little plings and clongs. Ellen's vocals — who undoubtedly coin the track — are woven into deep soundscapes and are so present — you can almost touch Berlin City. Barbara Morgenstern drops decent, soft melodies over shuffled beats. Turner creates a wonderful harmonic love statement to our hometown."

**VA: Berlin 2001 CD (BPC 031 CD). \$18.00**

"Berlin 2001. Dedication, Representation. This compilation is the chronological successor of the first BPitch Control compilation *Berlin 2000* which started this series. This city, its changes and the life in it, is recited and can be experienced. Every shade of it is reflected in its musical counterpart on *Berlin 2001*. The label is to be found among the context of techno, which picks up and alienates the urban structure to put the urban change in concrete terms by abstract sounds. BPitch Control's characteristic dealing with the structure of electronic music, which originally involves break beat, ambient and house conveys an understanding of this music, that leads to the infancy of techno. In this case the return to the origins means the abolition of diversifications. BPitch Control does not aspire homogeneity. The only compartment to be categorised voluntarily feels like a honour at the same time: Berlin. *Berlin 2001* can be understood as a chronological diary of the development of techno, as well as an journey through the entire last year. BPitch Control and Berlin grow at the same speed, not only with one another, but together. The title *Berlin 2001 — Dedication, Representation* summarises all that. This compilations dedication depicts the personal and emotional relation to the 'state of the art'. It is again a kind of balance sheet of the label and the city's relation. This becomes obvious by the chosen artists on *Berlin 2001*: They whether live in Berlin or at least had a release on BPitch Control. The joining together mobilises creative powers by applying the highest principle of BPitch Control: the collective. The further fundamental idea of BPitch Control is the agreement of being total open towards all sides — as it can be seen on the formal principles. The artwork is done by Berlin's avant-garde graphic designers Pfadfinderei and extends the classic cover artwork by a short animated film on the CD, that provides the equal space for the sound and the visuals — reflecting the tight relations between musical output and visual implementation at BPitch Control. Tim Buktu, Barbara Morgenstern, Mitte Karaoke, Martini Brös, Mark Verbos, MIA, and Dash are friendly related artists. Together with the label's own artists Ellen Allien, Smash TV, Kiki, Eedio, Sascha Funke, Trike, Paul Kalkbrenner, White Dolemite and TokTok they represent the many facets of the 'Sound of Berlin'."

**KALKBRENNER, PAUL: Zeit CD (BPC 032 CD). \$18.00**

"The second album of Paul Kalkbrenner is titled *Zeit* ('time'). Not a bad title for a good record. Time always plays an important role and we also have no time to lose. That is the spirit of the age — never pausing. Sure. Music devotes a great deal of time to this subject. Paul Kalkbrenner tells stories of good times and bad times, of added on times like in a soccer game and half-whorl-times. Stories of seasons and stories of time healing all wounds, of memories of good and bad feelings, of presence and absence. Musicwise that means to deal also with in-between times, to import something from another time. This is the way time-engine-music is created, modernity out of dusty memories. The aim to create something timeless is seldom archived. This music nevertheless can claim this. There will be time for love. This is another subject of this record — the time you spend with your loved one. And loneliness. Therefore electronic dancemusic sometimes changes into something else: deep pop with a glittering undertone."

**KALKBRENNER, PAUL: Zeit 2LP (BPC 032 LP). \$17.00**

Double vinyl version.

**FUNKE, SASCHA: When Will I... 12" (BPC 035). \$9.00**

"Sascha Funke makes you happy. He has the potential to release unknown fan pleasure without losing his own identity. A likeable guy. With his fourth release on BPitch Control he mobilises new forces. Based on his constant reflection about which musical direction to take in the context of techno and electronic music, he presents his first results from dealing with this difficult question — 'When Will I...'. Changes can be found in the details. On 'When Will I Be Famous' he juggles with this phrase's literal meaning, functioning hypothetical as well as definitive formulated and his improved musical language."

**BUKTU, TIM: Infant Coversongs 12" (BPC 036). \$9.00**

"People who know BPitch Control will listen to this record in complete astonishment. Tim Buktu's 'Infant Coversongs' is the beginning of a new era on BPitch Control. Strictly speaking melting the genres, especially the aspects of classic songwriting, guitars and electronic music are brought together. Twenty two year old Berlin born Tim Buktu strolls his path very confidently, since he's got several experiences as a band musician."

**MARKS, SYLVIE: Baby Take Me A Little Bit Higher 10" (BPC 037). \$9.00**

"Sylvie Marks, energetic DJ and producer for years now, is getting ready for her guest-appearance on BPitch Control. Her track "Baby Take Ma A Little Bit Higher" was first released on 7" cult label Hal 9000, is now re-released on BPC on a well proven 10" format. The original version is accompanied by the brand-new Smash TV Remix."

**KIKI: Hott! EP 12" (BPC 038). \$9.00**

"Bpitch hits the right tone: All UK ravers with a sense for Berlin-underground glamour and kinky humour cheer: Kiki, Kiki, Kinky. With his second maxi on BPitch the smart party animal from Finland proofs that he is everything but a cold blooded Scandinavian. Four scandalous, suggestive tracks are packed with disco fireworks. Funky Chicago oldschool stomp and supermax vocals fill the dancefloors with golden whistles. And the ancient Romans tear their tunics off. Minimalism is over. No more modesty, no more restraint."

**SMASH TV: Electrified CD (BPC 040 CD). \$18.00**

"Electrified is a tight variety of Electro ? ElecTech. It bears the sign of the new millennium, transformed into 8-bit pixel optics, and hints to their b-boy roots. It is like the soundtrack for a project by the Chaos Computer Club, where a highrise-building at Alexanderplatz is used as a LED-like video screen for playing video games via telephone. While listening you move between digital abstract sounds, vocoder sounds and oldschool references as *Electrified* is the interface."

**SMASH TV: Electrified 2LP (BPC 040 LP). \$17.00**

Double LP version.

**ALLIEN, ELLEN: Erdbeermund 12" (BPC 041). \$9.00**

"Operate all mechanism! I am Godzilla Bass member of Perfume Sword fighting-beats maniacs. I walk on orbital legs, heavy pregnant with Ultra Low Reverb action. Play game with me, feel Mighty Earthquake inside deepest stomach. BOOM! BOOM! BOOM! Together we destroy all lesser-known monsters of music!" — Jeff Noon/Pixel Juice.

**MODESELEKTOR: In Loving Memory 12" (BPC 042). \$9.00**

"Modeselektor, in short MDSLKTR, is the new magic spell from Berlin's never resting, sound researching electronica community. Classical flats trickle down on the beats like powder snow — with a smile on his face. This may give you an idea of what Modeselektor sound like. They themselves describe it as grinding-your-teeth-music and preach their theory of a third ear that is required on the listener's side. Legendary live-sets, with their consequent fuck off attitude, straight ahead 'til the PowerBook weeps from exhaustion and the chaos pad is coughing, made their reputation even before their first release."

**AMOON, ALEX: I'm The Virus 12" (BPC 043). \$9.00**

"You'll need not even 10 seconds to notice that Alex Amoon's 'I'm The Virus' debut EP on Bpitch Control is once again a new approach to define music. Alex Amoon uses electronic equipment for producing in a jazz-like manner. He combines musical resources stripped of their original context. He feels at home on all floors and combines the best of Drum'n Bass, Techno and abstract electronic music. You can even tell that there are influences of classical singer/songwriter music of Post-Rock and Hip Hop. What you hear is a very intensive examination of the wide field of music."

**SMASH TV: Nobody Remixes 12" (BPC 044). \$9.00**

Following the release of their first long player *Electrified* (BPC040), this is the first remix version. The original will soon become a dance floor filler. With its hypnotic biting bass line and vocoder voices it will make you move. 'Nobody' doesn't sound a bit like retro or revival but rings in Electro2100. The Berlin beat monster Modeselektor saws up 'Nobody' to its basic components and puts them together in their typical manner. Something completely new is about to be created. For 1 1/2 minutes you can follow this dissection process 'til it gets stripped from its Elechtech background and gets planted into some kind of intelligent/abstract soil. Sonorous."

**TRIKE: Interflug CD (BPC 045 CD). \$18.00**

"Trike is one of the first Bpitch artists and has released several lovely tracks during his time on board. In this broad and open pool of musical ideas he shows that Techno 'Made in Berlin' combines the past with the present. *Interflug* can be characterised best by its dry Techno sound, which is significant for Trike. The beats roll out of the speakers with a creak and invite you to a hypnotising dance that will make you forget yourself. The uncomplicated way of integrating the vocals into the sound works 100 percent here. They are more subtle embedded in the background and give enough space to the whole structure of the tracks. That's why he fails the pink pop grid, where you easily can get caught when catchy vocals shift into the foreground. Trike does it without cheap showmanship, but doesn't lack some funny effects. The groovy rolling bass line is his best fellow company. It doesn't have to be too fast — there's definitely enough time to catch your breath. Trike catches the groove without overloaded structures. He enjoys the clarity of a minimalistic construction. On the other hand to judge *Interflug* as minimalistic falls short, since he has a special liking for Electro sound. In geographical context you can clearly see his refined musical ideas as a reference to the axis Berlin/Detroit at its best times."

**TRIKE: Interflug 2LP (BPC 045 LP). \$17.00**

Double LP version.

**BELOW, NORA: Crystallize... 12" (BPC 046). \$9.00**

"'Crystallize' builds a bridge between all imaginable varieties of electronic music. That includes Industrial as well as Power-noise — rhythmic noise and Nora Below's favorite music style. On her debut 'Crystallize' she rocks with her Atari and the resulting sound isn't always easy to digest. But as you adjust to the sound, you will discover the special charm of Nora's music. On 'Crystallize' it unfolds between electro-synthetic-modulations and the secrets of the night. Alienated vocals, accompanied by her electro sound, remind you of 'Horror in the Skyscraper'. Nora Below has her fun with it."

**ALLIEN, ELLEN: Weiss.mix CD (BPC 047 CD). \$18.00**

"On *Weiss* Ellen Allien devotes herself to her own musical preferences and inspirations from the past as well as to current musical tendencies. The result is a DJ-mix full of variety, which is very explicitly mirroring the DJ's profile. It's a statement for openness and flexibility. Ellen Allien doesn't have any kind of dogma. All tracks are forming a unity of equal relations. The combination of experimental styles with more conventional creates the unique flow, her very personal style with some space for surprise. *Weiss* is a surface for projecting the network structures Ellen Allien works in: the Bpitch spectrum covers 'sound', art-work and the product. On the other hand she is working hard as a DJ. That means you have to be open towards new styles without losing your own identity. One has also to be very selective. In the mix Ellen Allien sticks to clear and sharp cuts while leaving enough space for every track to convey its message. At the same time she once again proves her DJ-skills." Artists include: Closer Music, Kiki, Redshift, Sylvie Marks, DJ Maximus/Something J, Andrea Parker feat. DJ Assault & DJ Godfather, Squarepusher, Feadz, Cex rmx vs. Electric Company, Ellen Allien, Akufen, Archetype, Otto Von Schirach, Phoenicia, Mono Junk, Apparat, Modeselektor, Electric Company, Superpitcher.

**VA: Kollektive 3 12" (BPC 048). \$9.00**

"Bpitch Control up-date for your ears. With the 3rd 'Kollektiv' we take a look on the label's recent work. The emphasis lies on the two sides of the axis Paris with Feadz and Eedio and Berlin with Modeselektor and Sascha Funke. But soon you will discover that every artist has a completely different concept with lots of surprise."

**KALKBRENNER, PAUL: Brennt 12" (BPC 050). \$9.00**

"Using 'Brennt' ('burning') as a synonym for a Paul Kalkbrenner record suggests itself. It seems he reserved this title for a very special occasion. 'Brennt' sounds like a new variation of Kalkbrenner's sound-spectrum, which used to be based on a constant continuity as it was last seen on 'Zeit'. Is Paul Kalkbrenner now looking back on his output with an rather relaxed laissez-faire-attitude? In this context the title track presents itself the following way: the tight woven sounds create a new kind of atmospheric deepness — a cross-over of straightness and melancholy. The deepness of the sound is typical for all of the tracks."

**MARKS & HAL9000, SYLVIE: We Electric 12" (BPC 051). \$9.00**

"'We Electric' is already the second Sylvie Marks release on Bpitch Control and a collaboration with HAL9000, her Frankfurt based label. Like Ellen Allien she's been at the decks for around ten years now and developed her own way of expression with releases on HAL9000, Freund and Gigolo rec. The slightly queer aspect is seen best in the vocals, and after smasher 'Baby Take Me A Little Bit Higher' we now have 'We Electric', the title track with a deep groove and other typical Sylvie Marks surprises. On 'Masturbation while Menstruation' with this naughty lyrics she takes position between Electro, Techno and Robo-rattle."

**KERO: Busted Berlin 12" (BPC 052). \$9.00**

"'Kero refuses to look at electronic music in a well know way.' This is the first statement.

With the release of 'Busted Berlin' Bpitch Control got one of the most talented sound researcher on board. Living in Detroit/Windsor (CA) Kero develops his idea of connecting abstract programming with the earthbound pathos of 'Loop-Tech' in a Detroit tradition."

**HOUSEMEISTER: Wake Up! EP 12" (BPC 053). \$9.00**

"The new 12" of Justin Berkovi contains 4 hard, dark techno floorfillers! Heavy old-skool techno basslines with dark voice samples will make the dancefloor shake."

**MODESELEKTOR: Death Medley 12" (BPC 054). \$9.00**

"The boys of Modeselektor return to their past as passionate Hip Hop and Break Beat fans and DJs without embarrassing nostalgia. It's more like seeing your high school love again and realizing that you still can have fun with each other. The music plays with memories, cuts them in parts, puts them back together in a new way and pushes them with joyful noise and fat beats into the present: '... a huge bunch of flowers assembled of chain saw massacres and sweet honey floating around the edges...'. Because Sebastian Szary and Gernot Bronsert not only rock as if they would chafe their fingers bloody on Heavy Metal riffs every night with a sufficient supply of beer in the name of anarchy. They also create but fragile and hovering sound clusters."

**VA: Gemeinsam CD (BPC 055 CD). \$18.00**

"Cruising together through the Bpitch Control network: no wonder that after three years of label history you still can be surprised by the wide variety of the label's output. Those who still think Bpitch Control works within these old categories missed the point electronic music was developing to over the last few years and still is. Techno as a defining element has become somewhat the new 'zeitgeist'. As we have now arrived in the year 2002, Bpitch Control broadens its musical horizon with not only with the help of friendly related artists from Berlin's music scene, but draws larger circles. Internationality is the new motto. Under the title *Gemeinsam* there will be also a label-tour to follow. The possible combinations of today's Bpitch Control music seem nearly unlimited and range from abstract electronic music to independent guitar music. That ability to create new impulses is characteristic to every Bpitch Control release as you can perfectly see on this compilation of collected Bpitch Control works. Thereby always looking fast forward — even though this compilation is more a 'best of this year' so far. The rocking artists are Sascha Funke, Paul Kalkbrenner, Kiki, Feadz, Eedio, Alex Amoon, Tim Tim, Modeselektor, Trike and Barbara Morgenstern. There are also some exclusive tracks by Apparat (Shitkatapult), Kero (Shitkatapult, Bpitch Control), Sylvie Marks (HAL9000, Gigolo) and Ellen Allien."

**VA: Gemeinsam 2LP (BPC 055 LP). \$17.00**

Double LP version.

**FUNKE, SASCHA: Funkt 12" (BPC 056). \$9.00**

"The next tactical maneuver is being executed. Sascha Funke 'Funkt.' How long have we had to wait for his name to come alive. That's right, Sascha Funke doesn't have to play with matches to be called a child of fire. In this case, the dance floor receives the appropriate burn by the simple effect of music. The groove is designed well as always and small guitar samples permeate the borders. Thus Techno can prove once again that it isn't just self-referential and that it's ok to appropriate radio. Who knows, maybe in another lifetime Sascha Funke could have been the fourth member of New Order were it not for his passion for music in the circuit board. The other day Sascha was saying that he's finally doing what he set out for ten years back. It's as if the original plan had been resting under his pillow all along. However, dreams can come alive and that's why Sascha Funke can smile and brush the hair from his face while rubbing his hands and stepping to the plate to do what he does best: fill the dance floor with a full serving of groovy Funk. Last thing to mention is that this release, like previous ones before, is far ahead of the game. It goes to show that pop culture can also be at home in Friedrichshain. Kick it like Beckham? Kick it like Funkel!"

**MODERAT: Auf Kosten Der Gesundheit 12" (BPC 057). \$9.00**

"What do guys like better than their moms, munchin on self-baked cake over their 'rents designer couch and even football itself? Well, playing around on their electronic gadgets and passing around computer files. Then, when even best friends participate and the whole thing develops without a plan chaotically, it must be paradise on earth: 'MODEselektor + appaRAT' aka Moderat. Three nice laptop dorked out boys for whom one would love to bake cake every Sunday as well as wash their dirty football socks. Actually, Sebastian Szary, Gernot Bronsert and Sascha Ring all really don't like football, rather ping pong where you can cut and slam etc.. They like it China style, i.e. always moving around the table in a flash. That is perhaps why they make this kind of music: fragmentary pieced together sounds that are played into every corner of the table by the driving bass. In between, you find flirtatious planes that creep into your ear just like when a ping pong ball is cut hard and curves its way over the net."

**MARKS & HAL9000, SYLVIE: Bad Woman Meets Zen On The Street 12" (BPC 058). \$9.00**

"Sylvie Marks and HAL 9000 once again let robots and super-computers do their dance: nice conflation of indie-tronics, electronica, and melancholic pop. Her fragile vocals swerve from recitations to singing, thus leaving no desires uncompensated. 'Bad Woman' bridges another gap: whoever didn't realize that DJ's can sing will now know what's up. Put your hands in your pocket, sharpen your ears, and listen closely. 'Mad Zen' immediately gets more aggressive for the dance floor making you pull your laces tight. Deepness leads the way here along with a driving beat that heats up with heavy elektro velocity. The last piece shifts gears and moves in another direction: the four hits the one straight up and ends up as a gadget-like-dance-floor-buster via Green Velvet, raunchy girls attitude, and British school-girl charm. Nice, you can almost see Sylvie's hair flowing."

**KLOCK, BEN: Tag Der Arbeit 12" (BPC 059). \$9.00**

"Tag der Arbeit is the groovy mix between minimal Glitter and heavy basses... it will take you on the floor! On the flipside Ben Klock shows us his 'Invasion'. This Airtuitar-Bass-Monster rules!"

**FEADZ: On Level M' 12" (BPC 060). \$9.00**

"A small introduction to the history of Bpitch Control and Feadz: the 24 year-old French DJ and producer has always been a big fan of Bpitch Control — especially of Ellen Allien. After long letter correspondences with Ellen decorated with plenty of gimmicks at sometime it became apparent that Feadz had more to offer than just hysteria. Feadz' first 12" release on his 'favorite label' Bpitch Control finally came in the summer of 2001. He had already earned cross cultural credibility by coming from a Paris scene that's as strong Berlin's: he produced the mega-hit with Mr. Oizo (just remember Flat Eric)."

**HOUSEMEISTER: Anti-Gestern EP 12" (BPC 061). \$9.00**

"If you ask concretely what *Anti-Gestern* means then Housemeister will answer: 'simply looking straight ahead, without further making formulations, leaving everything open. It's not against retro, but rather pleading for newness while not forgetting the original feeling of Rrriot on the dance floor.' 'Einfach.Kicken' sounds exactly how one might imagine Housemeister as a person: an independent ball of energy where sunlight sometimes emanates out of the stroboscope. The whole EP never loses sight of the dance floor."



'Einfach.Kicken' entertains with little gimmicks, glow worms on acid. It's worth noting lastly that the whole song was recorded as a session. In the middle there is a transition that makes you flip out. Forget the 70s kids. That was yesterday. Today there's Housemeister. And by the way, Dr. Caligari would be thrilled."

**KALKBRENNER, PAUL: F.Fwd 12" (BPC 062). \$9.00**

"Just about everything that could be extracted from the bowels of my hard drive has been assembled on this record," Paul Kalkbrenner on his new release for BPitch Control. *F.FWD/Miles Away* follows last year's *Brennt* strongly considering the quirky computer upgrades and emotional energy Paul puts into his music. Paul's conception of techno is communicated loud and clear: *F.FWD/Miles Away* retains a well-known model. 'Pure techno,' as he says. 'My music never has a goal inasmuch as I would never do a conceptual album.'

**KIKI & SILVERSURFER: Restless 12" (BPC 063). \$9.00**

"Finnish decency meets Greek indecency" Kiki short and sweet on his new collaboration with DJ compatriot Silversurfer with whom he now shares equipment in the studio right next to the BPC office. It's not an exception that creativity doubles in this case — the result is an exponential leap forward — just how we hoped. 'Wasp' with its 'mean' (Kiki) wasp sound declares straight up with a dry attitude what one might think of 'rave' in the new century. Dancers are subject to the soundtrack of the millennium without any chance of putting up a fight. 'Wasp' stings deep and dreamlike."

**KLOCK, BEN: Glow 12" (BPC 064). \$9.00**

"The follow-up to Ben Klock's grandios first release on BPitch Control comes in just right. Who ever thinks 'Tag der Arbeit' is impossible to top is deadly wrong. Ben Klock calls 'Glow' a 'spontaneous excursion into rock.' How does that sound? Grandios."

**ALLIEN, ELLEN: Berlinette CD (BPC 065 CD). \$18.00**

"*Berlinette* firstly draws upon the album title itself revealing Ellen Allien's identification with the city. Ellen Allien has found the key to her Self in this international context when one considers the philosophical notion pertaining to the experience of one's person through a relation to the other, i.e. the quasi dialectic of an I with an Other. She is continuously set in relation to Berlin, especially abroad. *Berlinette* is thus supposed to reflect this precise experience without any pretense for irony. The presentation of her label BPitch Control also happens this way. Ellen Allien not only delivers the feeling of Berlin city, but also offers her own experiential horizon defined by network structures and the idea of autocracy and independence. Individual systems make way for a tight co-operative in the collective. Ellen Allien allowed herself little time to complete *Berlinette*. One should under no circumstance understand her second album conceptually. Rather, she is en route searching for a new sound aesthetic that pays respect to her wide interests, activities and of course her personality. The quote 'I demand the complete summary of all artistic powers for the accomplishment of the art work as a whole.' of Kurt Schwitters, the great pioneer of German Dadaism, could perhaps come from Ellen herself. Her artistic approach equally reminds one of Dada: the combination of all possible musical pieces such as text, arrangement, sample, and beat. Here she shows a new face which sets forth what *Stadtkind* started. However, the principle of minimalism has given way to a more sharpened approach which is more than a kind of experiment in the process of production."

**ALLIEN, ELLEN: Berlinette 2LP (BPC 065 LP). \$17.00**

Double LP version.

**ALLIEN, ELLEN: Trashscape Remixe 12" (BPC 066). \$9.00**

"The *Trashscape Rmxs* leave enough space for Ellen Allien to span an audible terrain from her own phantom all the way to her long-time heading the pack for inspiration. A cross section is being presented through some contemporary tendencies in the large playground of electronic music. America's bootleg and remix wonder child Kid 606 is just as much aboard as Apparat, who is usually busy coding binary emotions, and then there is Raz Ohara, a living hybrid between all styles, like Anthony Rother with his native Elektro real."

**MOCHIPET: Dim Sum 12" (BPC 067). \$9.00**

"Beware — Mochipet is arriving. Sound games of a higher level continue to emanate from BPitch Control ready to eat up your ears. It seems as if San Francisco is truly on the same map as Berlin. It's time for maps to be redesigned based on sound fractions of the world. Laptops define the new Esperanto as the production means they are by feeding musical understanding not based on the culture industry or redundancy."

**MODESELEKTOR: Ganse de Frau 12" (BPC 069). \$9.00**

"Crash course in the history of Modeselektor: Szary aka the perverted Persian and Gernot aka the rambunctious Rumanian — together you get Modeselektor. Up until now, their two releases for BPitch Control have introduced a new language with words like 'Sound-Hack' through bit-crushing and thousands of other ones. Modeselektor continue to always strike through conventional audio habits with their grandiose Live and DJ-sets in the end of which one often gets to see an entire club dancing the Polonaise in circles with synchronized shoulder leans. Long live ACDC on broken beats."

**APPARAT: Koax Remixes 12" (BPC 070). \$9.00**

"What does Apparat do so well then? He transforms his idea of the world into such a fragile sound shell that one gets goose bumps, almost interrupting breath, wondering how this sound in codes can exist. His freeing up of layers, that others sonically stack on top of one another, make room for a series of interpretations that were not meant to be this much. But precisely this is exactly the wonderful thing about it. Consider the fact that one even has the chance to always start a new or simply desire it. And when this seems to be the case, as if it were a testament to the love of music, the answer obviously is yes." Remix - Ellen Allien.

**ANDERSSON, TOMAS: The Rockacid EP 12" (BPC 071). \$9.00**

"BPitch Control can add another flag to their global map with the import of the Swede Tomas Andersson from Stockholm. Coming from the realm of Andreas Tillander and working as label manager of Average Rec., Tomas aka Sven Andersson develops his own idea of progressive electronic music labelled under 'techno' and made in Sweden consequently."

**KALKBRENNER, PAUL: Steinbeisser 12" (BPC 072). \$9.00**

"All in all: technoid and dry, covered with a sugary coating that we love him for. Paul Kalkbrenner shows us once again his preference for ordered continuity form two angles. 'Steinbeisser' hammers soft dreams into your ear that leave much room for paced synchronized head-nodding and playful eye twitching. Someone say then that Paul doesn't know his master. Here before us we have the personal union with the predecessor and transformer. 'Mundguci' on the flipside blows away the hypnosis like sand across the dance floor. The harmonies of the strings act against a high-pressure bass line that leave no desires or questions unanswered."

**ALLIEN, ELLEN: Alles Sehn Remixes 12" (BPC 073). \$9.00**

"The *Alles Sehn* Remixes are the second extraction from *Berlinette*, the second album from Ellen Allien. They primarily show mutual and respectful touch and go recording for the flow of the originals. The remixes go left and right from where Ellen Allien set a secondary foundation on *Berlinette* with the abundance of vocals in order to touch on contemporary and,

especially, experimental contexts. No one seems to be able to get around the challenge Ellen Allien is setting today: the positive and negative statements about her musical output are being opposed once again."

**FUNKIE, SASCHA: Forms and Shapes Remixe 12" (BPC 074). \$9.00**

Remixes by: Lawrence, P.Kalkbrenner, Forms & Shapes, Ellen Allien. "In the circle of his closest way companions, Sascha Funke walks on with the *Forms & Shapes-Remixe* to a journey, which will only still take its actual exit. With the release of his forthcoming debut album *Bravo* (BPC075) Sascha Funke can rub and contently the hands."

**FUNKIE, SASCHA: Bravo CD (BPC 075 CD). \$18.00**

"Sascha Funke is releasing his long awaited debut album called *Bravo*. It's true that the first signs of Sascha Funke's interpretation of techno lifestyles are keywords like continuity, independence, and translation. This 26 year-old Berliner is living a contradiction for all the spaces left in between: a simultaneous demand for pragmatic rationality and emotional pontification. Alone translating between these two poles is already a characteristic of how Sascha Funke sounds. It's still flavored with plenty of quotes, meaning he has a sharp nose for pop, even letting coincidence be the basis of the production process. A new belt is pulling techno tight. *Bravo* musically presents a rather 'state of the art', if not conceptual, approach even when the motif of *Bravo* has been around for two years as the hunt began. So Sascha Funke continues steadfastly there where his previous releases had been resting. For Sascha Funke continuity is a positive loaded term that states it to be important to complete one's own path and not lose oneself in the ditches and thresholds. In so doing he also throws up another image of daily life in the techno context. He manages to create further free spheres and independence in the life-world grey zone of creativity and the collective, which can be heard on *Bravo*. The fact that he remains himself and juggles his own inadequacies makes his music not only more pleasurable but also the person behind it all more transparent. What he calls 'rowing with technology' is overshadowed elsewhere by the immediate and pure, aseptic production. On *Bravo* he then engages his path safely: that what is usually determined to be the paradigm in techno, namely a rapid rise on a bolting industry train, he counters not only as a producer but even as a DJ who works for patience and one's own confidence in personal skill. So the positive sense would see him without passion. What's always decisive for him in unsure situations is the dance floor itself. Short momentary reactions and the belief that 'techno is always that what you make of it' leaves *Bravo* without competition in the set selection of his record bag."

**FUNKIE, SASCHA: Bravo 2LP (BPC 075 LP). \$17.00**

Double LP version.

**KIKI: Age of Cancer 12" (BPC 082EP). \$9.00**

"We proudly present: His excellence kiki's fifth masterpiece at the imperial court of the BPitch Control dynasty. Onward minstrel, let us hear his story. Kiki, in his saddle, on a bank. Below him in the plains and above him in the skies the powers are blustering, in expression of his inner engorgement. But in this hour in between darkness and light, two souls are fighting in his chest. The augurs have always been forewarning him for the 'Age of Cancer' he was born in, an extremely sensitive zodiac sign urging towards the outside with heart and soul. Only through wise demure he would be able to direct his reign into fruitful paths, he was admonished by the sages. So in the daytime he induced to build dikes, to reclaim new land and to erect buildings of symmetrical shape. Linear routes were drawn through his kingdom."

**KALKBRENNER, PAUL: Self CD (BPC 083CD). \$18.00**

"*Self* is the new full length film of the BPitch film buff Paul Kalkbrenner. After numerous short films, lastly the 'Self-pilotfilm' entitled 'Press on' (BPC 81), he presents with this work his third movie theatre production. We received script extracts through some dubious connections. Curtain opens. (Picture black/white. music on: 'Page one'.) Our protagonist (P.) steps out of his run down building onto the street. He sets off in a certain direction without hesitation. After a while, he stops one more time to think and looks up to his window on the upper floor: it's closed. No turning back, P.'s search can, no it must begin. (Camera turns from the window to the street. There is an accordion player, ending scene, over.) (Music on: 'The Grouch') P. walks through the city focused yet shaken. The objects stand there in a special light. We perceive them with an almost anxiety-stricken form of clarity. P. acknowledges them. One can sense his thirst for impressions. He stays however in a cocoon. He builds his own world around things without affecting them in their integrity. (outro with: 'The Palisades'.) (Music: 'Press on'. hard cut: total shot and close ups of P.) Next to the river lie huge planes filled with monumental structures. No people, just warm, rain-drenched dew. He steps again unrestrained through intimate small alleys. (Transitional music: 'Castanets'.) People hush, faster cuts.) Here rampant life rules. Everyday P. appears however in a parallel universe. A cat and mouse game follows with his own shadow. It's a kind of constant flux of various possible P. personalities. ('Queer Fellow'.) (Music: 'Marbles', then 'Since 77') Finally some quiet sets into P.'s restless search. He stops at a park to think. His gaze stops with the sight of children playing — an almost lovely moment. An accordion player sits on his own bench yet again. Now his music reveals its total Janus mentality: difficult to say, whether it gleams a happy sensibility or one of mourning. Everyone must find their own *Self*: the end is uncertain. (Music fades out. The fog rises.) It's getting a bit cooler; P. closes his jacket and disappears in the dusk."

**KALKBRENNER, PAUL: Self 2LP (BPC 083LP). \$17.00**

Double LP version.

**SMASH TV: Bits For Breakfast CD (BPC 087CD). \$18.00**

"Increased coherence is the central theme on Smash TV's new album *Bits for Breakfast*. Multiple sound designs settle here on so many levels of meaning that only the word, synthesis, is left for getting the sound of *Bits for Breakfast* down on paper. The conscientiously minimal construction of tracks is only one side to many possibilities. They are being intuitive by standing at the edge between a hypnotic vacuum with a steady bass-line and digital vocals that are then triggered. In contrast there is the working process of Smash TV: the golden thread of the album is sewn with thorough and rational Cut & Paste techniques based on memory and snippets of experiences. This is actually how *Bits for Breakfast* sounds: a presentation of a musical spectrum that is fully able to go against time in flight along with the knowledge that there is always more/there must always be more. In the beginning it might sound like Elektro, and Raz Ohara takes apart your ears in the opener 'Queen of Men.' In the end, he blows such soft bubbles on 'Can't Wait to Operate' that it would be so nice to be covered by them."

**SMASH TV: Bits For Breakfast 2LP (BPC 087LP). \$17.00**

Double LP version.

**HOUSEMEISTER: no.games.no.fun 12" (BPC 089EP). \$9.00**

"It's the fourth time Housemeister invites you into his weirded/played out world in the BPitch-Control cosmos. Tune in, turn the console on, and grab the joystick."

**SMASH TV: Queen of Men RMX 12" (BPC 091EP). \$9.00**

Four track remix EP, featuring: A: Dave Tarrida Rmx, A2: Original track. B1: Kiki Rmx, B2:

Smash TV Rmx.

**FUNKE, SASCHA: *The Intimate Touch 12"* (BPC 092). \$9.00**

"It's always moving forward with Sascha Funke at BPitch, now with his latest maxi. On the A-side, 'The Intimate Touch', and bringing up the rear — as the postscript to his album — the remix of the title track 'Bravo' (BPC 075) from Alexander Kowalski. Three dimensions on two sides of vinyl. Still between emotion and rationality, Sascha 'Techhouse-Hase' listens to the first of until now unheard beats, as the Techno-Hase turns suspecting. To this piece he has his own game: he means to escape from the traditional drum computer sounds, as well as from the light coming down from the treetops. Now he hops light and funky from shadow to shadow. Between the snapping switches, and the driving harsh calls he grabs still, compact melodies."

**KIKI: *End of the World Remix 12"* (BPC 093EP). \$9.00**

"With 'End of the world', Kiki opens his album *Run with me*. Whoever imagines an apocalyptic scene, misses the vision here. For Kiki the track pays musical homage to his Gothic & Wave phase, while for the most part the text concludes with a tendency towards the traditional courageous departure. Kiki's own sweeping remix now scatters the last doubts concerning the melancholy."

**TIMTIM: *atwater.ca remixe 12"* (BPC 076). \$9.00**

"TimTim is digging deep with 'Let's Pretend We're Going' (BPC077) proving not only that his debut album is waiting impatiently at the starting gates, but that now the 'Atwater Ca. remixes' are available to sharpen your ears for the time being until the ball drops. TimTim's adventure savvy and particularly nice mix of ambient, folk, and electronica is being fused here with a sort of 'best of BPitch Control' remix squad."

**TIMTIM: *Let's Pretend We're Going CD* (BPC 077 CD). \$18.00**

"On his debut album, *Let's Pretend We're Going* Berlin-based TimTim develops a set of delicately constructed landscapes, which stride a new path between the label traditions of techno and experimental elektronika. TimTim has paved his own road on the map although: at a crossroads between classical singer/songwriter and bleeping elektronika, he combines both by constructing electronic tracks into songs and a new category arises. This fusion of all categories formulates an approach towards an independence of BPitch Control by TimTim, with a further recess and specialization. In addition, where TimTim's musical socialization begins today, the electronic influences are broad. The categories, which are the foundation of the music world, speak likewise for themselves: beside post rock and punk the electronic avant-garde stands equally on the shelf. This discontinuity of category leaves a fragmentary collage, in which everyone can occupy their own field like *Let's Pretend We're Going* does. TimTim is a guitarist, drummer and songwriter and has appeared in various Berlin bands for many years. He may play in another league on *Let's Pretend We're Going* but he finds his own language, which offers enough space to his large musical passions for development. Sometimes melancholic to subtle, the sound is composed entirely by TimTim. And in this, the mental contradiction between song and track is broken up and again translated."

**TIMTIM: *Let's Pretend We're Going LP* (BPC 077 LP). \$16.00**

LP version.

**ANDERSSON, TOMAS: *Minimal Mama 12"* (BPC 078). \$9.00**

"What do we know about Tomas Andersson? He is from Sweden and is a DJ / live-act there as well as in multiple places all over the world. The first BPitch release *The Rock Acid* BPC071 excited the quite famous Munich DJ Hell. So Tomas Andersson ended up remixing that guy's track called 'Keep on Waiting'. Now the Scandinavian is establishing himself with his second release for BPitch Control."

**SMASH TV: *Hi-Jacked 12"* (BPC 079). \$9.00**

"Three singles, a bunch or remixes, Smash TV's course on BPitch Control has barely left time to catch a breath. The show goes on and is getting better with the new single 'Hi-Jacked' ....breathe, look around, breathe."

**ALLIEN, ELLEN: *Remix Collection CD* (BPC 080 CD). \$18.00**

"This is a selective and very nice collection Ellen Allien has offered us. She stays active remixing next to her own productions — that we know. Here we have yet again and comprehensively all the small remix pieces from 1995 - 2003 that comprise her vinyl releases served to you in one dish. There is even a little extra: Ellen Allien's Gold Chains Remix has been released along with it and belongs to the most recent ones. The inspiration for the remix collection came rather spontaneously. Ellen Allien packed all remixes in a pretty ipod, and that's how she passed time on planes. By now some of them belong to her favorite tracks. Maybe the remix collection is simply a testament to her own life filled with all the gigs, travels, own releases etc., which also includes remixing or achieving the thing in itself. It's perhaps an exercise in memory, as it seems, since Ellen Allien combines many personal things with what she does. It's well known that Ellen Allien has a relentless appetite for new sounds and genres. It is remarkable however how many ingredients she juggles freely while always maintaining her own style as if it were an automated signature... The list of the mentioned heads reads like a mix between global and central, hence Berlin. Apparently, Ellen Allien has her ears everywhere but still stands on solid ground nonetheless. Musically, this much electronic diversity gives good reason for her own work which makes looking for a formula senseless. What appears unanimous is Ellen Allien's stubborn and slightly queer way of absorbing the original without any heartburn. It rather seems like a very soothing way to pass the time." Artists: Sascha Funke, Gold Chains, Vicknoise, Apparat, OMR, Barbara Morgenstern, Ellen Allien, Covenant, Gut-Humpe, Goldenboy with Miss Kittin.

**ALLIEN, ELLEN: *Remix Collection 2LP* (BPC 080 LP). \$17.00**

Double LP version; German-only on vinyl.

**KALKBRENNER, PAUL: *Press On 12"* (BPC 081 EP). \$9.00**

"Paul Kalkbrenner is the cinematic orchestration coming from the BPitch Control camp. Coming off of several short films and two packed evenings of movie theatre productions, he is daring new heights again. Here you have his pilot film *Press On* which marks the release of his full length film project *Self*. We were able to obtain a few script excerpts through some dark back alleys. Let's try them. (Music on.) 'John 3-21' sets in as our protagonist (P) open his window shortly after waking up. In comes heavy rain and, for this time of year, way too warm wind. The first breeze strikes the face of our hero with luminous ferocity. (P. goes, the camera stays focused for a moment on the window and curtain.) In this split second it becomes clear that the curtain cloth, which blows rhythmically, is consistently finishing the same soft movements. A feeling of estrangement yet also melancholia and entrapment start to seep in."

**ALLIEN, ELLEN: *Astral 12"* (BPC 085EP). \$9.00**

"Allien leaves everything out on 'Astral' and, instead, offers her own definition of minimal Electech. To define means only as much as the word itself: to represent in elaborate terms something within its boundaries. Ellen Allien pins down every centimeter of the dance floor with precision. She knows how every corner, every angle sounds around her. In the process, she moves onward conscientiously. What can you say but that she is fully realized, especially in regard to her surroundings from the years past to those ahead. Ellen longed for space

with the frequency of the beat. Her attempt to breach the threshold of technoid elektro continues to push out of the genre. (If it weren't so then it just wouldn't be Ellen Allien). Powerful bass lines dig a track, grinding their way into your ear lobes, to then be hit with breaks over and over again. Cheers to renewal."

**FEADZ: *Maxibeef EP 12"* (BPC 086). \$9.00**

"We proudly invite you to a four course menu at the BPitch restaurant prepared by our french star-cuisinier Feadz. With *Maxi Beef* he fills up the plates all by himself for the third time. He already enriching the meal at the 'Gemeinsam' and 'Kollektiv' cooking-sessions with the other BPitch chefs. Oh ah .. à la Feadz, a look at the 3-star cooks kitchen: in a choosy and centered way he lets his eyes fly over the groceries lying around. Unerringly he reaches for the piece of beef of his choice. While gnawing on his lower lip, he juggles with the the plates, dishes and all the other gear. Feadz cuts it up, spices and squeezes it until the essence is found. No way! This is anything but fast-food, okay?!"

**BRASSLAND RECORDS:****CLOGS: *Lullaby For Sue CD* (HWY 004 CD). \$13.00**

"Clogs are four classical musicians hailing from Australia and the United States. The Wire celebrated their first record's 'eerie, looping folk melodies...delicately bowed and struck strings [and] beautiful 'lost at sea' effect.' *Lullaby For Sue*, their second album, is more rhythmic, ambient, electric, and eclectic. Think myriad stars in Aussie skies; red desert violins; gnarled attic guitars; medieval bassoons; junkyard metal percussion. Clogs have been compared to artists as diverse as Arvo Part, Sigur Ros, and Godspeed You! Black Emperor."

**FRIEDLANDER, ERIK: *Maldoror CD* (HWY 005 CD). \$13.00**

"Erik Friedlander is a unique cellist whose body of work both blurs and defies genre borders. Son of the noted artist/photographer Lee Friedlander, Erik was born in 1960. *Maldoror* is Erik's solo debut and consists of ten improvisations recorded at Berlin's Teldex Studios. It was inspired by the poems of early French surrealist Lautreumont, who wrote a collection named *Maldoror* and *Poems*. Is it jazz or classical? Is it composed or improvised? These are the questions of the feeble. Intense, mystical, and beautiful, Friedlander's *Maldoror* is a journey into music's darkest heart. Deep down where the music of Morricone, Piazzola, Godspeed You! Black Emperor, and John Coltrane also serves to sooth the savages."

**CLOGS: *Stick Music CD* (HWY 007CD). \$13.00**

"A tour de force concept album conceived by the duo. Simply put, it is a deep exploration of strings. They are bowed, struck, plucked, and treated as never before. The results are intimate, melodic, gorgeous. One moment they resonate like gentle raindrops, the next they're woven into dizzying eddies of sound. *Stick Music* is a bold achievement. It is odd and intense enough to satisfy avant gardists yet grows as accessible and comfortable as instrumental classics like John Coltrane's *A Love Supreme*, Steve Reich's *Music for 18 Musicians*, Ornette Coleman's *The Shape of Jazz to Come*, or Brian Eno's early ambient works."

**BREMSSTRAHLUNG:****VA: *Lowercasesound 2002 Compilation 2CD* (BLUNG 002). \$25.00**

"If you run across someone who pays attention to sounds," said John Cage in his *Indeterminacy III*, you will find that it's the quiet ones they find interesting." This compilation is offered as supporting evidence of that claim. Here is a collection of 33 artists across the world (Japan, USA, Spain, England, Austria, France, Argentina, Germany, and Sweden) who each, through their own unique paths, have arranged sounds in such a way that rewards the listener's careful attention. Although the sounds are often soft they are not intended for the background. 'Lowercase' is a term coined by Steve Roden in 1998 to describe his personal artistic aesthetic. "Lowercase music" bears a certain sense of quiet and humility; it doesn't demand attention, it must be discovered. The work might imply one thing on the surface but contain other things beneath. It's the opposite of capital letters — loud things which draw attention to themselves. [Morton] Feldman is the perfect lowercase music; it seems serene, but there is much going on beneath the quiet exterior.' The two discs focus on different approaches to lowercase-sound. The 'dot' disc is weighted towards the recording of physical materials while the 'dash' disc contains more purely electronic compositions. The time delineations for the compositions on the two discs have been modified to highlight these differences." Artists include: The Beige Channel, Tucker Dulin, Gal, Josh Russell, Bob L. Sturm, Dale Lloyd, Matt Shoemaker, Yannik Dauby, Electric Company, Reynolds, Joseph Siemion, Animist Orchestra, Radu Malfatti, Jason Lescalleet, David Gross, Under Quartet, John Hudak, Otaka Yakuza, Francisco Lopez, R Sundin, Akira Rabalais, Stephan Mathieu, Immedia, Dan Abrams, Peter Van Hoesen, Michael Schumacher, Carl Stone, Tetsu Inone, Taylor Deupree, Kim Cascone, Toshimaru Nakamura, Jonas Lingren, Civiui KKliu. [Includes a bonus set of duplicate discs to give to a friend, so a total of 4 CDs are in the box]

**TSUNODA/CIVIUI KKLIU, TOSHIYA: 2CD (BLUNG 003). \$17.00**

"Many of you may have already had a chance to appreciate some of Toshiya Tsunoda's work on such fine labels as Selektion, WRK, Intransitive and Lucky Kitchen. Here, this master of unprocessed field recordings again extracts baffling and compelling sounds from the most unexpected sources. Whereas Tsunoda's interest is very specific to eliciting sound from locations with described methods, *Civiui KKliu* works necessarily without description of process, and it has more to do with providing locations with a specific sonic condition."

**MALFATTI/ILYA MONOSOV, RADU: *Selbänder/Music For Listening 2CD* (BLUNG 004). \$17.00**

"One of the pioneering practitioners of minimalist improvisation presents his latest work for three trombones in 16th intervals. This composition 'Selbänder' combines dynamic silence with sensual release in Malfatti's ineffable style. Approaching some of the same aesthetics from a different angle Ilya Monosov's 'Music for Listening' is just that. This composition is intended to act as a catalyst for actually hearing all the sounds in our environments that we normally filter out. Although a rigorous composition that presents its own round sonic world it also rewards repeated listenings in different environments by consistently bringing out the beautiful in the serendipitous sounds that happen to occur. In his own words. 'Music For Listening', described by the composer as a serialism of memories and expectations, is all in all arranged into 3 structures and was generated with a digitally treated trumpet."

**BRIGHT STAR (UK):****REINDEER SECTION, THE: *Son Of Evil Reindeer LP* (BSR 019 LP). \$14.00**

LP version.

**BRO:****BROTZMANN & WALTER PERKINS, PETER: *The Ink Is Gone LP* (BRO 003 LP). \$25.00**

"More than thirty-five years after creating his own 'Bro' record label to release for Adolphus

Sax (Bro 1) & Machine Gun (Bro 2), now well established as an artist of great & enduring significance, Peter Brotzmann has decided to revive Bro as an outlet to release special editions of some of his most personal projects. Bro Records no. 3 documents Brotzmann's 2002 encounter with a true jazz legend, drummer Walter Perkins. As Brotzmann said from the bandstand, *'it is a great pleasure & honor for me to play with this gentleman. He is history. He has played with all my heroes, & I'm glad & grateful that I have this possibility'*. The music they played is marked by a depth of beauty & animation rare even by the standards of both artists' extraordinary histories. pressed on pristine 180 gram vinyl by RTI, artwork by Brotzmann, jackets silk-screened by Siwa Records, Oregon, U.S.A. in a numbered edition of 999."

#### BRUCHSTUECKE (SWITZERLAND):

##### VA: *Music For Children CD* (BRUCH 001 CD). \$16.00

"The compilation *Music For Children* is a project by friends with its own story. The idea was by Chica Paula of the label Ruta5: *'I love to listen to music with my daughter Romina, but we didn't feel like listening to this old styled productions for children. Romina loves electronic music very much — so why don't we make modern music for our children? After years of intense club- and party culture, most of the involved artists have now own children, or they are familiar with the needs through the children of their friends. The compilation tries to combine these two quite opposite ways of living. The tracks use sounds from little music boxes, melodies of children's songs or the voice of a baby. So they create a sound of intimate elation and harmony, they switch between minimal electronica and naive melody. The customs of listening have changed by children too. Musicians like Debussy or Satie worked intensely on music for children — maybe to explore their own fantasy or to satisfy their urge to play and the child in their own.'* A lot of the artists have Chilean origins, are related with people from Chile or have been there for vacation. Most of them live now in Berlin and support the label Ruta5, which sets up a stage for South American artists in Europe. After two years and a long way round the project came finally to Bruchstuecke, a label that released so far more club-orientated music for the dancefloor. *Music For Children* was the impulse to start a more textual and home-listening orientated series on the CD." Artists: Chica & The Folder, Console, Gudrun Gut, Mo & El Puma, Nicol Et Lucien, Pink Elln, Max Loderbauer, Tom Thiel, Ricardo Villalobos, Thomas Fehlmann, Dandy Jack, Jorge Gonzalez, Dinky.

##### BERMITTELNDE-ELEMENTE.DE: *Blume EP 12"* (BRUCH 04). \$9.00

Fourth single on this Swiss-based minimal techno label. "Percusiv, minimal, funky and dry as bones."

##### VERMITTELNDE-ELEMENTE: *Stiel 12"* (BRUCH 06). \$9.00

"Serious ultra-reduced 4 tracker by this artist known from Lo-fi Stereo and Bruch 04. Beautifully carved glitchtechnoloops in constant motion. Everything but boring."

##### LUCIANO: *La Capriciosa 12"* (BRUCH 09). \$9.00

"Awesome Latin-influenced electro. Highly erotic and the best ever release for this label."

##### VA: *Potlatch EP 12"* (BRUCH 10). \$9.00

5 track compilation with exclusive tracks from Brinkmann, Andy Vaz, Move D, Miguel Navas, Janovsky vs. Scheben. "The 10th release of Bruchstuecke doesn't feature its own story and its 'home-producers' mostly from Switzerland. Bruchstuecke 10 immerses into soundscapes of people, who have supported and shown interest for the label in the last three years. Janovsky vs Scheben cut 360 bassdrums together, never repeating a single one and break with the soundlayout of Treibstoff. Move D discovered in his Source-Records archive a forgotten piece of melodic swing. Andy Vaz releases its minimum sound variations around a draft, which he resumes on *Sound Variation 4*. Thomas Brinkmann alienates Nina Simone's cover version of a Jacques Brel classic into a painful version by destroying the original and creating an arena for a new interpretation of an old feeling. Miguel Navas, a young producer from Bogota/Columbia, publishes finally on this Potlatch EP his first track ever. Potlatch is 'a pre-Columbian market system without money, in which gifts were answered with gifts'. Without this principle — the exchange of tendencies and confidenceness, interests and contacts far away from financial interests -? a small independent label like Bruchstuecke could hardly exist."

##### DIE PATINNEN TIEL II: *Maske EP 12"* (BRUCH 11). \$9.00

"Obscure hybrid of Moloko-like jazz noir and rocking minimal. Crazy new style."

##### LIEBE IST COOL: *Liebe EP 12"* (BRUCH 12). \$9.00

"Liebe Ist Cool is a project by two people from Berlin: Kitty and Peter. We fell in love in summer 2002. Since then we have lived and produced music together. As Liebe Ist Cool we have written eleven tracks, which tell the story in chronological order. The *Liebe EP* on Bruchstuecke features a selection of these tracks."

##### CABO SAN ROQUE VS. LUCIANO: *Membrillo EP 12"* (BRUCH 13). \$9.00

"Cabo San Roque are eight people from Barcelona, who play acoustic music on self-built instruments. Most instruments are made out of rubbish. Luciano met these people, was fascinated by the sound and atmosphere of their music and promised them to make a remix. This is how the project came to Bruchstuecke. In spite of the fact that the original music is quite the opposite of electronic music the *Membrillo EP* fits perfectly to the idea of Bruchstuecke Records: open the range of electronic music. On the sleeve you see a can of Quince Cream, subserving as a guitar."

##### VA: *Music For Children 2LP* (BRUCH 14 LP). \$18.00

Double LP version.

##### LIEBE IST COOL: *Feder 12"* (BRUCH 15). \$9.00

"Second release by Liebe Ist Cool on Bruchstuecke records and part two of an ongoing love-story: 'The Intimate' post-minimal house-tracks appear in a crystalline, digital aesthetic. The songs of Liebe Ist Cool are serious and affectingly at the same time as they are some of the bounciest and humorously house around. *'Our music is a window into our lives and tell our love-story. We produced already 20 twenty songs, who tell our whole love-story in kind of a chronology.'* The *Feder EP* (Plume EP) is a second selection out of it."

##### GALOPPIERENDE ZUVERSICHT: *Basta EP 12"* (BRUCH 16). \$9.00

"Galoppierende Zuversicht is the live project by Styro2000 and bang goes, one of the most famous producers from Zurich. Since three years they have rocked specially small parties around Zurich, as some big festivals like M4Music or a legendary set at an off-event during Popkomm. Their techno and electro inspired live-sets are completely unique as they don't play with laptops but with self-built samplers and quiet old-school equipment. They didn't like to record their performances as they refused to produce in the studio in an other way then getting close to a live situation. So several sessions never ever left the studio and finally it took three years to put out their first release together as Galoppierende Zuversicht. (which means +/- galloping confidence...)"

#### BUDA MUSIQUE (FRANCE):

##### VA: *Ethiopiennes Volume 10: Ethiopian Blues & Ballads CD* (BUDA 82222). \$15.00

Tenth volume in this highly acclaimed series of Ethiopian music from the archives of this

country's lone independent label, Ahma Records (1969-78). This volume focuses on "tezeta" style: "Emptiness, melancholy, nostalgia; doom and gloom, morbid musings; heartache or homesickness: such is the stock in trade of the misery and mournful memories expressed by the song 'Tezeta' — Ethiopia's majestic hymn to the blues. Etymologically, the word itself means *memory, nostalgia*, and several Ethiopian authors have used 'Tezeta' as the title for their memoirs." Featuring tracks from: Mahmoud Ahmed, Alémayèhu Eshètè, Fréw Haylou, Tésfa-Maryam Kidané, etc. From the years 1970-74. Some background about this series in general: "For many years the little we knew of Ethiopian music was pretty much limited to Mahmoud Ahmed's cult album *Erè mèla mèla*. It was the first Western breakthrough for the country's brassy, electric, urban pop: swinging and hypnotic, poignant yet funky. So unique, so different from anything else coming out of the African continent. This amazing, head-spinning groove was celebrated the world over, and hailed as one of the finest releases of 1986. Precisely because Ethiopian music remains virtually unknown on our western shores, Buda Musique acquired exclusive rights to the Ahma Records (1969-1975) and Kaifa Records (1973-1977) catalogs, two major repositories of the music of the golden age: around 150 singles and over a dozen albums, the highlights of which are being reissued in the *Éthiopiennes* collection. *Éthiopiennes* aims to present a panorama of this missing link in Africa's music, to become a reference point, both lively and informative, a sort of audio emissary for Ethiopia's musical heritage. The collection will focus on the golden age of modern Ethiopian music but will also present other archival material as well as recent recordings, both modern and traditional, urban and 'ethnic'." — Francis Falseto

##### AGA, ALEMU: *Ethiopiennes Volume 11 - The Harp Of King David CD* (BUDA 82232). \$15.00

Solo album by Alemu Aga for voice and Bèguèna, an oversized lyre with ten strings. A rich, seductive, drone-inflected sound, with completely mesmerizing parameters. "For more than twenty years, Alemu Aga has been recognized as one of the masters of the Bèguèna. He was recorded as early as 1972 by Cynthia Tse-Kimberlin, an American musicologist specialized in the Ethiopian string instruments, for UNESCO collections. Kassa sings songs of religious inspiration as well as a tale, or traditional folk stories. Meditative, devotional or uplifting for some, simply 'mind-blowing' for others, bèguèna music is without doubt an otherworldly experience for Western ears. First released in 1995, this CD remains the sole album dedicated exclusively to the Bèguèna." — Francis Falseto.

##### VA: *Ethiopiennes Vol. 12: Kirba Affaa Xonso CD* (BUDA 82252). \$15.00

"Kirba afaa Xonso offers the missing link in African music concentrating on modern Ethiopian traditional music recorded 2000 and 2001 in Xonso." Xonso music is played entirely on indigenous instruments, similar to the lyre, Pan flute, bamboo flute, bell, horn trumpet, xylophone, drum, etc.

##### VA: *Ethiopiennes Vol. 13: Ethiopian Groove CD* (BUDA 82255). \$15.00

13th volume in this series, featuring tracks recorded 1973-76. "A tribute to the golden days of Ethiopian groove and includes the final salvos of the musical fireworks before they were brutally extinguished by the dictatorship. Some of the original recordings were huge hits in Ethiopia and are now heard here for the first dazzling time." Featuring: Alémayèhu Eshètè, Hirtu Bègèlè, Seyoum Gèbrèyes, Tamra Rêrèndji, Muluqèn Mèllèssè, Ayalèw Mésfin, etc. 32 page booklet of notes (English/French) & photos.

##### MEKURYA, GETATCHEW: *Ethiopiennes Vol. 14: Negus of Ethiopian Sax CD* (BUDA 82256). \$15.00

"Getatchew Mekurya is truly a legendary Ethiopian artist. Among all the traditional musics of Ethiopia exists 'shellela', an amazing war chant based on wild improvised vocal phrases. In the 50's young Ethiopian saxophonist Getatchew Mekurya started adapting this traditional chant to his instrument and to his jazz playing. The result was that a long time before anyone had heard of Ornette Coleman or Albert Ayler, Getatchew Mekurya had approached the shores of a new and wild poetic musical language. The tracks on this album had originally been released on Philips Ethiopia in 1972 and are the most representative of Getatchew Mekurya's talent. The last track is a super rare late 50's recording."

##### VA: *Ethiopiennes Vol. 15: Jump To Addis CD* (BUDA 82264). \$16.00

"A surprising gathering of Ethiopian, French and Dutch musicians, *Jump to Addis* presents an exhilarating blend of Abyssinian tradition, jazz revisited and mad rock'n'roll. This daring mix features azmari voices and krar lyres along with European guitars, sax and drums." Recorded in Addis Ababa, May 2001.

##### WERQU, ASNAQETCH: *Ethiopiennes Vol. 16 CD* (BUDA 82265). \$18.00

"Asnaqetch's very distinctive talent is linked with the Ethiopian tradition of Azmaris (the artist 'caste') improvising songs with their typical instruments, the 'Krar'. Asnaqetch Werqu first became famous as an actress and dancer. She actually was the first real Ethiopian female actress in the 50's. Her life has been very much of a struggle against social & moral establishment. Asnaqetch did not just experience the vicissitudes of life, she constantly found the voice to transform them into poignant laments or sarcastic ditties, which have earned her respect and recognition to this day."

##### VA: *Ethiopiennes Vol. 17: Tlahoun Gessesse CD* (BUDA 82266). \$18.00

"Let's say it straight away: although he is still completely unknown to Western audiences, for Ethiopians Tlahoun Gessesse is The Voice. Even more than Mahmoud Ahmed, Mulatu Astaté or Bzunesh Bègèlè, he is the absolute and unequalled icon for an entire country, rising above its ethnic or linguistic divides. Tlahoun Gessesse recorded very very numerous LP's and cassettes, but this album gathers the most significant recordings and his most interesting period in terms of artistic creation: the seventies. Most tracks come from his sessions arranged by the brilliant and innovative Mulatu Astaté, just back in Ethiopia after 10 years of study and musical adventures in the UK and in the US. The other tracks come from sessions with the Body Guard Band, and the Army Band."

##### VA: *Ethiopiennes 18: Asguebba! CD* (BUDA 82289). \$18.00

"The recordings presented here are intended as a continuation of those in *Tetchawet!* /*Ethiopiennes 2*, i.e. a presentation of the current Ethiopian musical scene. The interest of compiling these artists is to show that the renewal of the nightlife/musical life in Addis Abeba in the 90's (after 18 years of censorship) has nothing to do with the occidentalisation. The greatest music produced in Ethiopia is more than ever the 'Azmaris', the traditional popular music from Ethiopia that you can hear in the traditional bistros and cabarets. A music that urges the listener to enter into the dance-literally. This invitation carries the same sexual innuendo as Latino's 'Ya Dentro'. That's because even if he or she excels in poignant lamentation, the azmari must also, and at all times, be a master of the art of heating up the atmosphere. 30 pages Booklet with notes and lyrics in French & English."

#### BUDDHA (GERMANY):

##### CAPTAIN BEEFHEART: *The Mirror Man Sessions CD* (BUDDHA 91742). \$13.00

1999 reissue of the classic 1967 Bob Krasnow sessions, originally issued in belated fashion by Buddha in 1971. Includes bonus tracks (as previously issued by Sequel), some of which are spread out onto the new version of *Safe As Milk* as well. "Mirror Man is a weird album,



part blues, part . . . something else again. Three of the tracks are elongated, amorphous numbers ranging in length from 10 to 19 minutes. 'You're Gonna Need Somebody on Your Bond' reappears as the epic 'Tarotplane' (the title of which is a pun on Robert Johnson's 'Terraplane Blues'), encrusted with shards of 'Wang Dang Doodle' and some debutante saxophone noodling from Beefheart; the more economical 'Gimme Dat Harp Boy' is nothing more or less than a lurching take on 'Spoonful'. However, some of the songs nod toward things to come — most notably 'Kandy Korn,' which floats on French's oddly accented drumming and unexpectedly jerks into a wafting coda that anticipates the bolder rhythmic conceptions of Beefheart's next album." — Chris Morris.

**CAPTAIN BEEFHEART & HIS MAGIC BAND: Safe As Milk CD (BUDDHA 91752). \$13.00**  
1999 reissue of the first Captain Beefheart album, originally issued by Buddha in 1967, with 7 bonus tracks (from the *Mirror Man* sessions. "With [Ry] Cooder supervising the music, the sessions proceeded more or less smoothly...Overall the music is still blues-based and almost commercial, but several of the cuts point to future directions, especially the hypnotic use of slide guitars, the frequent tempo and key changes, and the exotic rhythms, most notably on 'Abba Zabba'. *Safe As Milk* remains one of the great, if sadly underrated, albums of the late sixties, the musicianship if of the highest quality and it's a record brimful of imagination." — John Platt.

#### BUDDHA LOUNGE (UK):

**VA: Saint Germain Lounge 2CD (BUDL 003CD). \$22.00**

"Drift into the world of the Saint Germain Lounge and experience a musical odyssey that samples Jazz, Electro, Chill-out, and the very best downtempo tracks that the world has to offer. Recline and sink into the lounge as the soundscape drifts and weaves through cuts from Faze Action, Faithless, MAW, Jazzanova, Mr Scruff, Smith & Mighty, Handsome Boy Modelling School and, of course St Germain. This is the place to lose your inhibitions and for once indulge in the music as the Saint Germain Lounge evokes the spirits of a myriad of styles and scenes that come together on one sublime album." Artists include: James Holden, Bent, St Germain, Mr Scruff, Citizen, Afro Cuban All Stars, Thievery Corporation, Jazzanova Vs Har You Percussion Group, Cosmos, River Ocean, Blue Lagoon, Cassi, Maw Feat Luis Salinas, Smith & Mighty, Kerri Chandler & Joe Claussell, Badmarsh & Shri, Ian Pooley, Alpha X, Boutique, Somer Orchestra, Christophe Goze, Nitin Sawhney Feat. Natacha Atlas, Aquarius, Faze Action.

**VA: Saint Germain Lounge: Rendez Vous 2CD (BUDL 004CD). \$22.00**

"Saint Germain Lounge returns with an elegant collection of chillout music for that perfect rendez vous. Coming off the success of the first Saint Germain Lounge this album continues the journey into sensual and exotic soundscapes. This two CD set gets you in the mood with selections from chillout masters Zero 7 to Grand Central's beatmaster Aim to the deep and soulful sound of Ian Pooley to the man who always scores the smooth, sexy soundtrack, David Holmes. Saint Germain *Rendez Vous* is a perfect album to chill the wine and advance the foreplay." Artists include: Zero 7, Truby Trio, Ian Pooley & Majik J, Fragile State, Aim Feat Kate Rogers, Playhouse, Eon A, Stockholm, Dust, Sphere, Pashtun Orchestra.

#### BUNGALOW (GERMANY):

**MINA: Ms Maria 10" (BUNG 56). \$9.00**

"On their second collector 10 Inch Mina are travelling through the experimental land between electronic, weirdness and pop. 'Ms Maria' starts with a noise loop that ends in an uptempo handmade breakbeat song. And on 'Sechs Für's Parkett' Mina show their unique ability to mix the skills of a classic band with the beats of house-DJs. Music, telling great stories without the use of words. Instrumental epics in pop formats, way too shiny and clear for living rooms. Music for relaxing days on the seaside that can even make you enjoy a terrible rainy summer day."

**VA: Pool Position 12" (BUNG 64 EP). \$9.00**

The 12" version features three new, exclusive and unreleased DJ-tracks by Dauerfisch, Stereo De Luxe and Pat & Matwell Explosion.

**VA: Pop Tics LP (BUNG 66 LP). \$15.00**

"Pop Tics will be a totally new and exciting kind of compilation. It will feature the works of various bands, artists, designers, and painters from all over the world. Why this? Everybody is talking about the millennium. We don't care. That's why we asked our favorite DJs and bands together with their graphic teams to write and design the last pop song of the 90s (no longer than 2 minutes — that's enough for the 90s). Artists: Jim Avignon (Ger), Yoshinori Sunahara with Mars Art Lab (Japan), Helen Love (UK), Olaf Hund (Fr), Andreas Dorau with Moritz Reichelt (Ger), Business Class (Spain), Pizzicato Five with Groovisions (Japan), Pop Tarts with E-Boy (Ger), DOB (Japan), Dauerfisch (Ger), Yukari Fresh with Popsy Rock (Japan), Discordia (UK), Jeans Team (Ger).

**MINA: A To B CD (BUNG 85 CD). \$14.50**

"There are only a few records that represent Berlin, which are really essential, which defined a style or broken new ground and represented the city of Berlin at a given era. Einstürzende Neubauten, possibly some of the Nick Cave records from the late Eighties, obviously Iggy Pop's Idiot. Later, maybe only Tarwater and To Rococo Rot came close but in a very different way. Now the time has come to add a new name to this list: Mina. Listen to their new album *A to B*. Feel the heartbeat of this city. Feel the ever changing moods and see the young people of Berlin dance to their music. Nobody does it better at the moment. This city, which is brimming with alternative culture, which likes to rock out as much as it likes to dance, the city that never sleeps. Berlin has gone through a total blood exchange after the wall came down and thousands of young creative people moved in and have lived here ever since. They have reshaped Berlin — it's nightlife, it's art scene and it's cultural mix. Mina are right in the middle of all this. Their new album was created in this atmosphere of anything goes. *A to B* simply defines Berlin in 2001."

**OLYMPIC LIFTS: Do One LP (BUNG 90 LP). \$11.00**

LP version, initial copies including a bonus 7". "Olympic Lifts come straight outta Belfast and have been taking on all-comers with their mix of long-haired hip hop and on stage rock 'n' roll shenanigans. On the original mix they come on like the Betas vs the Beasties — an irresistibly catchy hook, cut-up samples and breaks, a dose of attitude and all with a pop twist of their own making. The two stand-out remixes on here come from Ugly Duckling and Only Child."

#### BUNKER (NETHERLANDS):

**GET IT BOYS: Shake That Booty 12" (BUNK 3012EP). \$9.00**

"Old school Miami electro bass tracks by the Get it boys (related to the Novamen)."

**RUDE 66: De Wraak Der Weppiraten 12" (BUNK 3021EP). \$9.00**

"The King of the dark electro-wave deathrace is back with a 5-track killer ep: heavy industrial electro-wave-disco (like DAF!) and distorted electro-funk beats with a healthy dose of

paranoia and despair! Will awake those dark feelings in your innerself."

**POLARIUS: Jams From The Key Of Smack 12" (BUNK 3022EP). \$10.00**

"Here comes the FREAK!: fucked-up la-haia/Chicago/ghetto trax, raw, minimalistic and crazy. Somewhat reminiscent of ol' Unit Moebius doing that Chi-town thang. Bounce that big booty to the beats of Polarius. (Polarius aka. Machocatt Garage)." 8 track EP.

**LEGOWELT: Klaus Kinski 12" (BUNK 3023EP). \$10.00**

"Probably the best Legowelt so far, his tribute to the great actor Klaus Kinski, from dark barok Legowelt autobahn-disco to very sinister horror-movie soundtracks, passionate and moving, excellent."

**SARRIO, FRANCK: Made in Clermont-Ferrand 12" (BUNK 3026EP). \$9.00**

"Two-track 12" with very dark spherical electro-wave, true soundtracks for the ultimate post-nuclear scenario."

**EARGOGGLE, LUKE: Audio Warriors CD (BUNK 3027CD). \$16.00**

"Double LP/CD release with Luke's best production so far: crazy minimalistic robot electro with a twitch, eerie voices and twisted funk in an apocalyptic nightmare, you'll wet your bed with this slab of dark visionary freak-out! Kind of Ectomorph meets I-f meets the rest of the Bunkers posse."

**EARGOGGLE, LUKE: Audio Warriors 2LP (BUNK 3027LP). \$17.00**

Double LP Version.

**LEGOWELT: Classics 1998-2003 2LP (BUNK 3028LP). \$17.00**

Double LP version.

**LEGOWELT: Tower Of Gypsies EP 12" (BUNK 3030EP). \$10.00**

"Another record that proves that Legowelt is one of the guys to watch for the future. A wide range of DJ's (like Sven Vath, Mauro Picotto, Chris Liebing, Michel de Hey to people like I-f, Tiga, Serge, Travis Jackson, Melvin White) are playing his tracks. This new EP with Italo disco influences (with some slower and uptempo tracks and some great soundscapes too) will appeal that same wide range of people again!" 4 new tracks that are not found on the *Classics* album.

**VA: Sound of Suomi - The Electro Sound of Finland CD (BUNK 3031CD). \$19.00**

"Bunker is known for bringing unknown artists and putting out strange music which probably nobody else would release at that moment in time (remember Fünkstörung, Legowelt, Bangkok impact, Unit Moebius?). For this compilation they selected 12 tracks by 12 young artists (Mr Velcro fastener, Vulva, Imatron Voima and some unknown and obscure creative names like Konrad West, Alpha Males, Kings of Techno, Tero etc) from Finland...a compilation of 12 underground electronic artists on vinyl (2xLP) and CD. And yes I know what you think...another compilation with weird bedroom artists making tracks they better should keep for themselves... but when you know Bunker you know that won't be the case. First of all the A&R man at Bunker has a twisted mind...and 2nd Finnish people have a even more twisted mind and a somehow crazy talent for making crazy but outstanding tracks. Its probably the dark and long polar night, where suicide and alcohol abuse is a life's destiny and where you can do only but one good thing to escape: indulge in crazy music, no matter if it's Moroder-style electro-wave-disco to pounding industrial tekno and planet rock, maniacal B12/Jean-Michel Jarre-like syntheziser atmospheres, Drexciya future funk and dark robotic electro, anything twisted and mean machine will do the job nicely. And thats exactly what you get here."

**VA: Sound of Suomi - The Electro Sound of Finland 2LP (BUNK 3031LP). \$19.00**

Double LP version.

**NUKUBUS: Show Me The Way 12" (BUNK 3034EP). \$10.00**

"Nukubus returns with a new mini album full of strange electroish/techno house tracks... really don't know what to say about this. You can hear many influences like Basic Channel, Ectomorph, Unit Moebius, Dan Curtin and I don't know... 8 tracks of crazy and sometimes funky stuff Bunker style."

**SYNCOM DATA: Solid Industries 12" (BUNK 3039EP). \$11.00**

"A surprising release on Bunker again. Instead of the much hyped electro sounds from this moment, it is Bunker who returns to more minimal techno adventures of Syncom Data (Also know as Nukubus and Manolo 'GSM' Scaletti of Murdercapital fame). 4 tracks to work the floor sounding like they got lost somewhere inbetween Chicago and Detroit but its probably the Unit Moebius spirit which still lives in our area (Rotterdam/Den Haag). Tracks to please your friends who go to underground techno parties and who still believe that going to raves is not cool."

#### BURIAL MIX (GERMANY):

**RHYTHM & SOUND/CHOSEN BROTHERS: Mash Down Babylon 10" (BM 12). \$10.00**

The 12th 10" version in this spectacular series. With the usual versioning on side B.

**RHYTHM & SOUND W/ JAH BATT: Music Hit You 10" (BM 13). \$10.00**

13th release in the series, with Jah Batta on vocals. "Since the early 90s, with projects b/w on labels like Basic Channel, Maurizio (M Series) or Main Street Records, Berlin based producer team Rhythm & Sound (Mark Ernestus and Moritz Von Oswald) have originated a style between electronic club music and dub/reggae long before it became a genre of its own and have since inspired and influenced several generations of producers."

**RHYTHM & SOUND: W/ The Artists LP (BMLP 002LP). \$16.00**

"Since the early 90s, with projects b/w on labels like Basic Channel, Maurizio (M Series) or Main Street Records, Berlin based producer team Rhythm & Sound (Mark Ernestus and Moritz von Oswald) have originated a style between electronic club music and Dub/Reggae long before it became a genre of its own and have since inspired and influenced several generations of producers. Their current album *Rhythm & Sound w/ the artists* (BMD-2) on the Burial Mix label showcases the series of heavily Reggae-orientated tunes that was created throughout the past three years — starting with the landmark 'King In My Empire' w/ Cornel Campbell — and that so far has only been available on 10" vinyl format. After the previous Burial Mix album *Showcase* (BMD-1, released 1998), exclusively with vocals by Paul St. Hilaire (at that time performing as Tikiman), the present release features eight tunes, voiced in Berlin, New York and Jamaica by seven artists, some of them living legends; Cornel Campbell, Paul St. Hilaire, Shalom, The Chosen Brothers, Love Joy, Jennifer Lara and Jah Batta."

**RHYTHM & SOUND: W/ The Versions LP (BMLP 003LP). \$16.00**

"Released simultaneously, *The Versions* contains the corresponding instrumental versions b/w Dubs that integrate minimal structures with Rhythm & Sound's breathtaking atmospheric density. An essential twin-release."

#### BURNING AIRLINES (UK):

**BLACK SABBATH: Black Mass CD (PILOT 49). \$12.00**

"Formed in Birmingham, England in 1968, the four man powerhouse known as Black Sabbath pioneered a bone-crunching rock 'n' roll assault that laid the foundations for the heavy metal revolution that swept popular music in the 70s and 80s. While the band's blas-

tering ensemble playing and evocative lyric blend of machismo and mysticism set a standard for countless groups to follow, their 1970 self-titled debut album remains one of the most innovative and influential longplayers in rock history. Comprised of Ozzy Osbourne (vocals), Tony Iommi (guitar), Geezer Butler (bass) and Bill Ward (drums), the quartet was initially known by the name Polka Tulk, and then Earth, and took their hometown pub and club circuit by storm with a high energy blend of blues and rock. Schoolmates from a working class Birmingham neighborhood, the group earned a fervent following throughout the English Midlands and in 1968 changed their name to Black Sabbath. The new moniker reflected the band's penchant for moody, dark-hued music that matched supernatural themes with super-charged ensemble playing. In 1969 they entered the recording studio to cut their first album. The breakthrough came later that year with *Paranoid*, a pioneering heavy metal offering. The album was toured extensively throughout Europe, and it was during this tour that Black Sabbath appeared on the German TV show *Beat Club* (similar to the UK's *Old Grey Whistle Test*) and recorded four songs live, including, bizarrely, a cover version of 'Blue Suede Shoes'. The recordings were released on a Beat Club video in the US, but this is the first time the tracks have been released on CD-Rom format."

#### ROXY MUSIC: *Valentine CD (PILOT 51 CD)*. \$16.00

Track Listing: "Do The Stand", "Editions Of You", "In Every Dreamhome A Heartache", "Remake Re-Model", "All I Want Is You", "Virginia Plain". "Enhanced CD featuring six tunes (both audio and video footage of all 5) culled from TV appearances on the German TV show *Musikladen* in the early seventies, at the height of their venerable powers. As evidenced herein, Roxy had a lot more in common with Yank contemporaries The New York Dolls than many self-respecting persons would care to admit, from brazenly dressing in women's clothing on and off of stage, to mining the more baroque and subversive elements of Fifties rock n' roll culture. All of Roxy's greatest charms are exhibited here: A collision of Bryan Ferry's faux-operatic vocals, Brian Eno's electronic fuckery and a band that actually rocks — it's not surprising that Steve Jones dubbed his pre-Pistols band The Strand in tribute. In other words, these guys have to be seen and heard to be believed, so if you own their first five records already, or just need some make-up application tips, there is probably something here for you." — Billy Kiely

#### ROXY MUSIC: *Vintage CD (PILOT 74)*. \$12.50

"Second volume of the Musikladen performances. After the successful, *Valentine* this album features further rare performances by one of the UK's most stylish and bizarre cult bands. This totally unreleased Roxy Music from 1974 & 1975 includes a solo performance by Brian Ferry of Dylan's, 'A Hard Rain's Gonna Fall'. Specially packaged to accommodate the Roxy Music album cover trend utilising specially commissioned photographs."

### BUZZ (BELGIUM):

#### VA: *Relics — A Transmat Compilation LP (BZZ 106106 LP)*. \$17.00

Re-Release of a rare classic Transmat compilation (originally released in 1992) including deleted music of Detroit mastermind Derrick May (plus Juan Atkins, Carl Craig, James Pennington). One of the definitive Detroit Techno comps, long unavailable. Side A: Long Ago: "A Relic", Rhythm Is Rhythm: "Beyond The Dance", BFC: "Evolution", Long Long Ago: "Another Relic", Model 500: "Info World"; Side B: Psyche: "Crackdown Re-Mix", Mayday: "MS 6", Rhythm Is Rhythm: "The Dance", Suburban Knight: "The Art Of Stalking", Longer Than Long Ago: "A Relic".

#### LONG AGO/MAYDAY/RHYTHM IS RHYTHM: *Long Ago/Wigman Remix/Strings of Life 12"* (BZZ 106060). \$11.00

Gray area(?) reissue of this Detroit techno classic, originally issued by the Belgian Buzz label in 1992. "Classic Transmat repressed in Transmat picture sleeve. Feat. the legendary Derrick May 1987 produced Rhythm Is Rhythm 'Strings of Life'." Also features: Long Ago: "A Relic" (Derrick May genius from '89) and Mayday: "Wigman Re-Mix" (Stacy Pullen co-production from '92). Transmat logo sleeve.

#### PSYCHE/RHYTHM IS RHYTHM: *Crackdown/Kao-tic Harmony 12"* (BZZ 106076). \$11.00

Gray area(?) reissue of this Detroit techno classic, originally issued by the Belgian Buzz label in 1992. Repro'd with the graceful Transmat logo sleeve intact. "Once again the Buss/Transmat represses grab us. This time the legendary Carl Craig appears on Psyche 'Crackdown', on the flip Derrick May's Rhythm Is Rhythm 'Kao-Tic Harmony' and 'Beyond the Dance Remix'."

#### VA: *Equinox/The Beginning/Nite & Da LP (BZZ 106102)*. \$19.00

Reissue of this 1991 album, originally issued on the Belgium Buzz label. It collected 7 tracks from Carl Craig's seminal Retroactive label (pre-Planet E). "Re-issue of this superb, rare and much sought after Detroit techno Retroactive compilation album. Tracks from Urban Tribe, Carl Craig, Never on Sunday, and Open House feat. Placid Angels."

#### VA: *Panic In Detroit LP (BZZ 106107)*. \$19.00

Reissue of this album, originally released by Buzz in 1991. "Re-issue of this superb, rare and much sought after 8 track Detroit techno compilation album, includes tracks from Juan Atkins, Eddie Fowlkes, Kenny Larkin & Dan Curtin, full colour picture sleeve."

### C-PIJ (UK):

#### OBSCURA: *Wah / Fuzz / Swell CD (CPIJ 01 CD)*. \$15.00

"Ranking alongside such greats of confrontational electronics as Throbbing Gristle and (early) Cabaret Voltaire, as well as latterday contenders Fuxa and Add N To (X), Obscura's maverick stance is a collision of random & sporadic noise sewn into a complex web of outer-space melody, employing a multitude of diverse influences in a soundclash of ideas bound by the characteristic sound chatter unique to south London's C-PIJ towers studio. Waves of analogue drone mesh with churning rhythms, eerie disembodied voices flit ghostlike through bottomless dub caverns, simple keyboard riffs echo into infinity while dolphin clicks and sonar bleeps rise and decay in BBC radiophonic workshop doppler-effect arcs and jack-hammer rhythmic loops burst open without warning... This is an assault on all aural receptors, a mighty sound-trip 3 years in the making (with production input and track sequencing from one Lone Swordsman)."

### C.O.D. (CREATORS OF DEEPNESS) (UK):

#### DJ PIERRE: *Matrix Chambers Remixes CD (PHCD 001)*. \$12.00

New multi-mix release from the Chicago Acid house pioneer (w/ Phuture 303). "A stunning remix package on limited CD format courtesy of these groundbreaking US producers. 6 remixes to choose from, plus 3 bonus tracks." Features remixes by Phuture 303, DJ Pierre, Robert Armani, Spank-Spank & Professor Trax.

### C74:

#### CASCONE, KIM: *Dust Theories CD (C74 004)*. \$12.00

"Kim Cascone's c74 release brings together a number of current strands of his ongoing work

as a microsound composer and performer. It presents two expansive slices of emergent pond life generated from the sonic materials familiar to fans of Kim's earlier 'residualist' recordings and a peek at the densely packed audioscapes of the 'New Density' with Edgeboundaries 123. *Dust Theories* further continues the recombinant themes by including two radically different reworkings of Edgeboundaries 123 by Ben Nevile and DJ4'33". This is the first c74 release to include Max/MSP patches and a standalone application on the CD that lets users experiment with the tools Ben Nevile and DJ4'33" used to generate remix material. Cover photograph by Man Ray."

#### INOUE AND CARL STONE, TETSU: *pict.soul CD (C74 005)*. \$12.00

"*pict.soul* documents the first meeting between two giants in the experimental, ambient, and post-ambient world. The ten pieces here present a variety of approaches and ways of organizing sound that intermingle in ways guaranteed to vex and delight the serious transpotter for either of the two artists, and — like any good collaboration — ventures to places where the individual artists might not visit while travelling solo."

#### KLEINSASSER, WILLIAM: *Available Instruments CD (C74 006)*. \$12.00

"The migration of the tools of computer music from large specialized systems to 'personal' machines has become a common theme in discussions of art in the new century. Regardless of genre or style, the newly liberated composer faces similar questions regardless of their area of interest: how does one use a computer as an instrument? William Kleinsasser's *Available Instruments* provides two possible answers. His new c74 release includes two works that match high levels of musicianship from ensembles and soloist with his own compositional concerns about the relationships between timbre, performer, and machine. The title track is a duet for piano and computer whose energy lies in the tectonics of a complex player-controlled interplay between 'memories' of a performance and the human performer. The Double Concerto embodies a different strategy, where the performers collectively vitalize a complex system of memory and transformation composed of interactions with prerecorded, recalled, and reordered versions of performance. It is music with the scale and drama of a great soundtrack — two carefully and fully imagined sonic worlds destined to reward the serious and regular listener."

#### PEEBLES, SARAH: *Insect Groove CD (C74 007)*. \$12.00

"Observing an ecological system and the act of listening to music have much in common; both reveal their subtleties over time as a reward for the attentive eye and ear rather than presenting themselves in a single instant, and they both require a sense of relationship of their parts to the whole. Sarah Peebles' *Insect Groove* is a set of sonic landscapes for the ear that is, in the words of *The Wire*, 'a rewarding interface between digital abstraction, group improvisation, 21st century program music, Zen performance and ecological manifesto.' The disc collects a series of works by Sarah Peebles and an A-list of collaborators from the experimental music community (British composer and text artists David Toop and the extended guitar work of Nilan Pererra) and the work of Jin Hi Kim and Ko Ishikawa, traditional musicians known world-wide for their commitment to bringing the sounds of their respective traditional Korean and Japanese court instruments into the new century. The eight tracks on *Insect Groove* combine Sarah's performance on the sho, an ancient Japanese mouth organ found in the Japanese gagaku orchestra, with her own Max patches that she uses to access clusters of natural and mechanical samples."

### CACIOCAVALLO:

#### LEGENDARY PINK DOTS, THE: *All The King's Horses 2LP (CAL 028 LP)*. \$28.00

"Hand numbered limited edition of 500 double LPs, in full-color gatefold cover, with lyric sheet. Side four contains exclusive, previously unreleased material. I began writing the words for *All the King's Horses* and sister album, *All the King's Men* (on ROIR), early in 2001 with The Unlikely Event. The piece outlined a scenario which could occur in a society increasingly obsessed with technology. A plane is about to crash and one of the unfortunate passengers feels the need to phone his wife on his mobile, only to receive her voice-mail. A runaway train was set in motion with that song. Pieces were written furiously throughout the rest of the year — before and after September 11th. As a result, *All the King's Horses* and *All the King's Men* appear thematic — not by design, but on account of a body of work being made in a period when the World really did change."

#### NON: *Live In Osaka DVD (CAV 025 DVD)*. \$21.00

"*Live In Osaka* is NON's first DVD. It brings together a trio of far-flung and hard to find (and frequently bootlegged) short films, as well as a number of bonus items that make it a 'must-have' for fans of Boyd Rice (NON). The film that gives this DVD its title, *Live In Osaka*, is a recording of NON's legendary 1989 live performance in Osaka, Japan. The band consisted of Boyd Rice, along with a star-studded line up including Michael Moynihan (Blood Axis), Rose McDowall (Strawberry Switchblade), Douglas P (Death in June) and Tony Wakeford (Sol Invictus). The second film, *Invocation (One)*, has been out of circulation for years. At the time of its release, Boyd Rice was hailed by European critics as 'the bastard child of Kenneth Anger'. The third film, 'Black Sun', was premiered at the San Francisco Museum of Modern Art in 1996 alongside films by Kenneth Anger and Monte Cazazza. It was included in a retrospective of underground films dealing with occult subject matter. *Live In Osaka* is coded as a region-free DVD."

### CADENCE:

#### FLAHERTY/RANDALL COLBOURNE/STEVE SCHOLZ, PAUL: *Impact LP (CJR 1046)*. \$7.00

All improv sax/drums duo action, with the addition of Steve Scholz (violin). Limited stock.

### CADENZA (GERMANY):

#### LUCIANO + QUENUM: *Funky Dondy/Orange Mistake 12"* (CADENZA 001 EP). \$9.00

"An effortless first collaboration between Luciano and Philippe Quenum, 'Orange Mistake' is of the deep, blood-red, over-ripe variety. Evoking appreciative nods and quiet smiles in back alleys where decisions concerning your physical integrity are taken in a dialect that seemed understandable before that last kindly offered cigarette. Crescending counterpoint rhythms and a deadly, unsterilized organ hook that sends infectious ripples through your spinal fluid. Go sweat it out before someone spots your jaw moving asynchronously. And don't forget to order two copies, one is bound to get stolen on some hazy morning. 'Funky Dandy', an offbeat downplayed stroll through the distorted mind of what sounds like a French football commentator having a pretty rock-bottom Monday morning dealing with his inner child. Then again, it could just be a very cool b-side. Minimal yet subtly complex with a growling funkiness all of its own. Filled with creeping, hand-crafted chords designed to boost mid-season morale better than an organic hay fever remedy."

#### LUCIANO + BUCCI: *Stone Age/Amael 12"* (CADENZA 002). \$9.00

"On this one Luciano teams up with Pier Bucci, his Latin brother in rhythm and melody, offering us more heartfelt vibes on what is emerging as a special label for unique music by talented producers who happen to be friends. Luciano opens with 'Stone Age', a straight

dancefloor rocker with some truly mineral sounds. What begins as mild static soon develops into cracking thunder & lightning ripping through the air with an offbeat, wooden bass, then a disembodied voice hollering at you through a megaphone. It's too late and you keep dancing forward, the groove will carry you home if you don't miss the occasional chords for directions, they're like little gps devices. Having now joined the star-studded European Chile-expats club, Pier Bucchi continues his collaboration with Luciano with renewed inspiration. As a tribute to Lucien's baby boy, on 'Amael' Bucchi dreams up a universe of melancholy with minimal melody, in traditional deep Detroit style as Luciano's trademark synth stabs fade into the background, perhaps quieter than before. Suddenly daddy Luciano, who's providing the backdrop to all this, briefly interrupts Bucchi — and Amael — at play with a quick display of break science: 'hey I can do this, I can do that, and listen to this bass!'. The kids sort of shrug, 'so what?' then go back to painting mental pictures of a world seen through wide-open eyes. A piece of timeless techno music, if you're into that sort of thing."

**QUENUM AND LEE VAN DOWSKI: *Extension 12* (CADENZA 003EP). \$9.00**

"Hotly tipped Swiss producer with two subtle, efficient and unmistakably European techno tracks that should inflict a correct amount of damage whenever used. 'Xtension' methodically adds layers of complex loops and wild quirky sounds that build up over time into a massive yet refined techno groove — that could be it, and it would still be worth its salt. But there are these impromptu breaks where everything is flushed down the toilet in an instant, all sounds reduced to an eerie, damp gurgle. Like quicksilver the whole track quickly reshapes itself and presto, bass-heavy minimal techno with a super funky percussion track. The rest is up to you, Quenum & Lee Van Dowski have done their job."

**CADUCEUS MUSIC:**

**CADUCEUS: *Process X* CD (CAD 001CD). \$11.00**

Brilliant minimalist reductions, made in the unbelievable country of the United States. For fans of Brinkmann, Profan, etc. Informed and ecstatically produced. "Debut full-length release from Joanne and Christian Althoff, a.k.a. Caduceus. *Process X* features 8 tracks that are a queasy blend of 4/4 beats, glitches, blips, and home sampling that walks the fine line between the living room and the dance floor."

**CAIPIRINHA PRODUCTIONS:**

**DJ SPOOKY VS. THE FREIGHT ELEVATOR QUARTET: *File Under Futurism* CD (CAI 2025). \$13.00**

"The culmination of a six-month collaboration between DJ Spooky and The Freight Elevator Quartet (R. Luke DuBois, Paul Feuer, Rachael Finn, and Stephen Krieger). The recording presents the key elements and ideas of the artists involved, and represents a coherent musical work that takes DJ Spooky's immense talent for aural recontextualization and cultural commentary and merges it with the electroacoustic improvisation and digital savori fare of The Freight Elevator Quartet. The result is a commentary on cultural and aesthetic oppositions, through a musical exposition and juxtaposition of early twentieth century Futurism (imagining a sublime technology) and the exponentially accelerated culture in which we live today." Limited stock.

**CAMOBEAR:**

**MARTINEZ, JOSH: *Buck Up, Princess* CD (CAMO 003 CD). \$15.00**

"Containing guest appearances from Awol One, mcenroe, and Governor Bolts, with production from world famous producers DJ Moves, jel, Westainporcelain, Maker, and mcenroe, *Buck Up Princess* is serious business: next generation rap music, moving from banger to anthem and back again, leaving you with sweaty palms, a nervous tic, and the need to love and be loved."

**CANTALOUPE:**

**BANG ON A CAN: *Renegade Heaven* CD (CA 21001). \$17.00**

"*Renegade Heaven* is the most in-your-face recording to date of the Band on a Can All-Stars. The All-Stars have gained an international reputation for their extreme performances that take virtuosity to a new level and create an unparalleled atmosphere, powered by their unique combination of clarinet, cello, electric guitar, piano, bass and percussion. *Renegade Heaven* features the band in haunting compositions written just for them, in a fantastical blend of classical, microtonal, rock and pop styles." Pieces performed: Julia Wolfe: *Believing*, Arnold Dreyblatt: *Escalator*, Michael Gordon: *I Buried Paul*, Glenn Branca: *Movement Within*, Phil Kline: *Exquisite Corpses*. The Bang On A Can All Stars are: Maya Beiser (cello), Robert Black (bass), Lisa Moore (keyboards), Steven Schick (perc.), Mark Stewart (guitar) & Evan Ziporyn (clarinet).

**ZIPORYN, EVAN: *This Is Not A Clarinet* CD (CA 21002). \$17.00**

"With a stunning array of slap-tongue drumming, clarinet power chords, and fuzz box-sounding multiphonics, Bang on a Can All-Star Ziporyn changes the instrument forever. An ambient/ethno/noise travelogue....The starting point for all the works are double-edged: musically, they start with acoustics, with the idea that musical substance resides in the entire overtone spectrum (the 'partials' rather than simply in the fundamentals; culturally, that the clarinet is an oral, folk instrument, whose function has always been to mediate between western and non-western music, between classical and non-classical idioms. Thus new works by contemporary American composers (Lang, Tenzer) which spring from vernacular inspirations (James Brown, Croatian vocal music, etc.) are placed next to re-workings of traditional musics from Japan, Bali, and East Africa....The pieces all mediate between worlds, thereby creating unique compositional languages."

**LANG, DAVID: *The Passing Measures* CD (CA 21003). \$17.00**

David Lang's newest lush and meditative work: a 43-minute ambient extravaganza for bass clarinet, amplified orchestra and women's voices. "More and more I have become convinced that one of the noblest things you can do in a piece of 'serious' music is to allow for an experience that can't happen in your everyday life. My piece is about the struggle to create beauty. A single very consonant chord falls slowly over the course of forty minutes. That is the piece. Every aspect of the piece is on display, however — magnified, examined, amplified, prolonged. The soloist's notes are impossibly long, requiring frequent drop-outs for breath and for rest. The players are all instructed to play as quietly as possible, and then are amplified at high volume, in order to make their restraint an issue of the piece. Four percussionists scrape pieces of junk metal from start to finish, as if to accompany the consonance of the chords with sounds of dirt and decay." — David Lang

**RILEY, TERRY: *In C* CD (CA 21004). \$17.00**

"In 1964, Terry Riley kicked off a revolution called 'minimalism' with his landmark piece, *In C*. Starting with a single repeated note, the piece unfolds with a meditative inevitability that inspired the work of Philip Glass and Steve Reich, and set the stage for 'Ambient' and 'New Age' music. Now, Bang on a Can reinterprets this minimalist classic with its exuberant,

urban, ethno, loaded-with-attitude sound. In an explosive combination of electric guitar, mandolin, winds, strings, electronics, percussion from around the globe, and the ancient Chinese pipa, Bang on a Can propels this transcendental 60's masterpiece into the future."

**KLINE, PHIL: *Unsilent Night* CD (CA 21005). \$17.00**

"In what has become a cult holiday tradition, Phil Kline goes 'electronic caroling' through the streets of Greenwich Village with a parade of boomboxes. Creating a euphoric blend of otherworldly voices and bells, Kline's ambient clouds of sound emerge from choirs of boomboxes. This is the first recording of this 21st century ritual. A unique and engaging contribution to the history of holiday music, *Unsilent Night* makes a truly unusual gift. Phil Kline's musical activities range from being part of Glenn Branca's guitar ensemble to his more recent collaboration with Luc Sante to writing commissions for ensembles across the globe."

**DREYBLATT, ARNOLD: *The Adding Machine* CD (CA 21006). \$17.00**

"A disciple of LaMonte Young and Alvin Lucier, Arnold Dreyblatt has cultivated a strong underground fan base for his transcendental and ecstatic music. Among the second generation of New York minimalist composers, Dreyblatt has developed a unique and original approach to composition and performance. He has invented a set of new and original instruments, performance techniques and a system of tuning. The Orchestra of Excited Strings is a unique ensemble of strings — plucked, bowed, and struck — composed of instruments designed and built by Dreyblatt to illuminate the strings' hot overtones." Performed by: Robert Black, Jeff Lieberman, Laurel P. Smith, Mark Stewart, Danny Tunick & Evan Ziporyn.

**GORDON, MICHAEL: *Decasia* CD (CA 21008). \$17.00**

"*Decasia* is a large-scale single movement relentlessly monumental work about decay — the decay of melody, the decay of tuning, the decay of classical music itself. Following the atmospheric ambience of his recent string orchestra piece *Weather* (Nonesuch) Michael Gordon's new work retunes a giant amplified orchestra to resemble a piano fallen from a great height, with gripping strings, four detuned pianos, and massive winds and brass. The sound is Mahlerian and huge — stratospheric harmonies decay into another, giant blocks of sounds shift and fall — like an earthquake giving off a tremendous energy."

**REICH, STEVE: *The Desert Music, Tehillim* CD (CA 21009). \$17.00**

"Cantaloupe presents two Reich masterpieces, definitively performed by Alarm Will Sound and Ossia, led by Alan Pierson. The disc features the world premiere recording of the newly revised version of 'The Desert Music'. It is also the debut of a brilliant young American conductor, who has molded an energetic, tight, optimistic, rhythmic and memorable sound out of these monumental works. About the performance: 'A truly outstanding ensemble. Their recording of Tehillim is an absolute knockout... and this recording sets the standard for how The Desert Music is to be performed. Alan Pierson brings a new generation of expertise and energy that is clearly heard in the faster tempos used throughout.' — Steve Reich."

**BANG ON A CAN: *Classics* CD (CA 21010). \$17.00**

"Too funky for the academy, the Bang on a Can All-Stars emerged from the scruffy environs of downtown New York playing a new kind of music, with a new kind of energy, for a new kind of audience. This is the music that made them famous — their breakthrough CDs for Sony Classical, newly packaged, remastered onto one 74-minute disc. Music from Bang on a Can co-founders Michael Gordon, David Lang, and Julia Wolfe, Bang on a Can All-Stars member and acclaimed composer-clarinetist Evan Ziporyn, and innovators Nick Didkovsky, Annie Gosfield and Lois Vierk. With this music, Bang on a Can cracked open a powerful new world. Hear why."

**WOLFE, JULIA: *The String Quartets* CD (CA 21011). \$17.00**

"Bang on a Can co-founder Julia Wolfe has turned the string quartet world upside down with these hip and innovative works. Ferocious and fresh, Wolfe's quartets, played here in blistering performances by the Lark Quartet, Cassatt Quartet and featuring one of the most-talked-about new NYC quartets, Ethel, have been exciting audiences, quartets and critics for the last ten years. Defying classification, Wolfe's music conveys intensity and intimacy, a virtuosity and joy of sound that turns the string quartet into a relentless high voltage vehicle of expression."

**LANG, DAVID: *Child* CD (CA 21013). \$17.00**

"David Lang follows his highly-acclaimed Cantaloupe debut *The Passing Measures* with this major new work for seven musicians. *Child* is a powerful meditation on childhood and memory. Sweet and simple on the surface, gentle musical fragments float by, leaving faint traces of darkness in their wake. The result is at once dramatic and personal, intensely introspective and piercingly beautiful. Written in five separate parts for some of Europe's finest groups, *Child* is recorded here by the Italian ensemble Senrierr Selvaggi."

**RZEWSKI, FREDERIC: *Which Side Are You On?* CD (CA 21014). \$17.00**

"The first woman to record Frederic Rzewski's setting of Oscar Wilde's *De Profundis*, Bang On A Can/Steve Reich pianist Lisa Moore sheds powerful new light on Wilde's jailhouse meditation on imprisonment, debasement and the barriers that he faced as a homosexual. Rzewski, one of the great revolutionary American composers, has created an aggressively emotional soundtrack to Wilde's moving prose. *De Profundis* breaks down the boundaries between a piano recital and a theatrical experience. Written for a virtuosic pianist also sings, shouts, and declaims, Rzewski's masterpiece is given a gripping re-interpretation by the fiery Moore, who brings a new character to the work through her passionate piano performance and compelling voice."

**ZIPORYN, EVAN: *Shadow Bang* CD (CA 21015). \$17.00**

"Ziporyn teams up with Balinese singer and shadow puppet master I Wayan Wijia to create a unique cross-cultural music theater event. *Shadow Bang* combines the magic realism of a Balinese folk narrative with the raucous American sound of the Bang on a Can All-Stars. Singing, shouting, hard-driving tunes, ringing electric guitar — the result is a riot of sound and virtuosity."

**ETHEL: *Ethel* CD (CA 21017). \$17.00**

"Ethel, New York's most-talked-about string quartet, makes their solo debut with this new full-length CD on Cantaloupe. The disc includes major works by some of today's up-and-coming composers: John King's 'Sweet Hardwood', Phil Kline's 'The Blue Room' and 'Other Stories', Todd Reynolds' 'uh... it all happened so fast' and Evan Ziporyn's 'Be-In' (with special guest, Evan Ziporyn on bass clarinet)."

**KLINE, PHIL: *Zippo Songs* CD (CA 21019). \$17.00**

"*Zippo Songs* is a collection of deeply moving and intense songs featuring poetry inscribed on the cigarette lighters of American GIs during the Vietnam war. Kline has set these profound and often desperate poems with a calm and sacred spaciousness that echoes through the listener as if the soldiers themselves are singing to us from the afterlife. Coupled with songs set to texts by current US Secretary of Defense Donald Rumsfeld, *Zippo Songs* is Kline's fascinating and eloquent statement on war and politics of war, and a fresh and new take on the age-old tradition of the protest song. Phil Kline studied at Columbia University and Mannes College of Music, later founding the art punk band the Del-Bzyanteens with filmmaker Jim Jarmusch, write Luc Sante, and painter James Nares, and worked on film and



video projects with artists such as Nan Goldin and Wim Wenders."

**GUTBUCKET: Dry Humping the American Dream CD (CA 21021). \$17.00**

"With in-your-face rock n' roll production, fiery playing, and live energy caught to tape, Gutbucket crashes through genre boundaries to create a gripping soundtrack to 2004. Gutbucket is fearlessly devoted to unique, pushy melodies, high-energy rhythms and improvisational adventures. Their vast repertoire courses through playful circular movement, elastic time twists and rapid-fire banter. This is their second release after their debut *Insomniacs Dream* (Knitting Factory Records)."

**SO PERCUSSION: S&#333; Percussion CD (CA 21022). \$17.00**

"This self-titled debut recording by a group of young mavericks of the percussion world features the recording premieres of ground-breaking works by David Lang and Evan Ziporyn. Ziporyn's Balinese gamelan-influenced Melody Competition intermixes a lush soundscape with a driving competition between the players. Langs 'so-called laws of nature' (written for So Percussion) is simultaneously meditative and climactic. The group presents these works using traditional percussion instruments found in classical, rock, and world music combined with unique homemade instruments ranging from giant pipes to flower pots."

**CAPTAIN TRIP (JAPAN):**

**HA-ZA-MA: CD (CT 007). \$18.00**

New Japanese psychedelic rock group, featuring Kurihara (from White Heaven). Not as intense as White Heaven's *Out*, but definitely in the same style and very good. A subtle lysergic vibe permeates throughout and this is, y'know, a real grower in an ethereal West Coast style.

**VEGA POP: Orange CD (CT 009). \$18.00**

"Band from the Tokyo Underground! Their sound is reminiscent of the Velvet Underground or Television yet uniquely original." Much of this sounds like a Japanese band's demo for getting a gig at Maxwell's (not my idea of heaven), there's much VU appropriation (somebody probably still cares) and there's one staggering feedback track that makes you wonder why they were given lips.

**MARBLE SHEEP: Psychedelic Paradise Live '94 CD (CT 010). \$16.00**

Similar in style to the last couple of dud-like Marble Sheep studio albums (*Big Deal*, *Twiga*), but "all songs are freak-out long version. You will feel the paradise on your mind with this CD." Well, okay.

**SPACEBOX: Kick Up CD (CT 025). \$16.00**

2nd album from 1984, similar line-up and musical vein as above, previously issued as a picture disc LP.

**HOLDEN, RANDY: Guitar God CD (CT 028). \$16.00**

This is a 1993 studio session (Holden's first released recording since 1970's *Population II*). Featuring Blue Cheer's Paul Whaley on drums, this is mostly trio hard rock, with trademark Holden heaviness and terminal thud all over the place. There are other elements of turgid hard rock idiocy that I guess you have to put up with in these situations, but for the most part this will at least amuse and maybe even "blow away" Holden fanatics. Limited stock.

**AMON DÜÜL II: Carnival In Babylon CD (CT 033). \$18.00**

Fourth album from 1972. Limited stock.

**AMON DÜÜL II: Nada Moonshine CD (CT 038). \$18.00**

Reunion album from 1995, first issued on Schneeball in Germany. Meid, Knaup, Karrer, Peter Leopold, etc. return with a contemporary ambient/beat influenced modern rock album. By reunion album standards, I suppose this is par for the course.

**AMON DÜÜL II: Kobe (Reconstruction) CD (CT 039). \$18.00**

Some sort of vaguely Plunderphonic like re-mix album of old classic-era material, prepared by the band in 1996. A stream of 66 seamless minutes that acts as a pleasant foray into contempo sampledelic sound, but not exactly ground-breaking stuff.

**LOBA Q: A Chief's Song CD (CT 043). \$18.00**

Tokyo trio who play ugly American-style college rock.

**FARREN/THE DEVIANTS, MICK: Fragments of Broken Probes CD (CT 046). \$18.00**

"These tracks are alternate recordings, outtakes, remixes and live recordings, that span a period of 1968 to 1996. Sound quality varies greatly on these archive recordings." Psychedelic excess and proto-punk anthems like "Screwed Up," "Lost Johnny," "Half Price Drinks," etc. Mick Farren, Larry Wallis, Paul Rudolph, Sid Bishop, Duncan Sanderson and crew...

**AMON DÜÜL II: Live in Tokyo CD (CT 047). \$16.00**

"Live in Japan '96. Includes old songs 'Deutsch Nepal,' 'Wolf City,' 'Flowers of the Orient,' 'Surrounded by the Stars,' 'Archangels Thunderbird,' & unreleased cover song 'La Paloma'. Featuring Renate, Lothar, Chris." Contemporary rock sound.

**KAKASHI: Mountain Love CD (CT 048). \$18.00**

"From Tokyo underground. This is 2nd album. Sound like early Alice Cooper!?"

**VEGA POP: Here Or Alaska CD (CT 049). \$18.00**

"From Tokyo Underground. This is 2nd album. Velvets meets Okinawa? Strange R&R."

**FIFTY FOOT HOSE: Live & Unreleased CD (CT 052). \$18.00**

Live reunion performance from '95 in SF by this legendary group whose debut album from 1967 is one of the all time great strange psychedelic experiences. Founding member Cork Marcheschi (Echolette Audio Generators, microphones, fishphone, squeaky stick, Theremin, Spark Gap, saw blades, bow-wow yo-yo, amplifier, digital delay) grouped together a new band and performed that material for the first time in 27 years. Like just about every other reunion album from the last 15 years, I'd rather not comment, but this could be worse. "They never changed their sound & spirits! Good quality sound."

**CLUSTER: Japan 1996 Live CD (CT 055). \$16.00**

Recorded live in Tokyo and Osaka on their revolutionary world tour of 1996. I believe this is the same release as the recent Soul Static Sound CD out of the UK. Four long tracks of slowly building digital ambience, as this tour so excellently demonstrated.

**DIE KRUPPS: Foundation CD (CT 057). \$18.00**

The early 80s German industrial/hammer group, with a harsh live set from '81 (Neubauten-styled metal percussion, etc.) and early singles tracks in the Neue Deutsche Welle style, etc.

**DUNKELZIFFER: Live CD (CT 058). \$18.00**

"German mystic group, playing percussive space reggae. Featuring Damo Suzuki (ex-Can)." This is a previously unreleased live recording, from Cologne 1985, and is a CT exclusive release (the following 2 CDs are licensed from the band's FunUndVierzig label in Germany). Dunkelziffer started recording for Pure Freude in 1982, but Suzuki did not join until 1984 with their *In The Night* album. Although very 80s sounding with some new wave lapsings, these albums feature long percussive-groove tracks, experimental/raw edges and the occasional transcending moment. Damo's vocals distinctly hover across the top, and Can fanatics need to hear these.

**DUNKELZIFFER: In The Night CD (CT 059). \$18.00**

Reissue of their second album, originally issued in 1984. Their first release after Damo Suzuki

joined the band. The slickest and most pop-like of the three in terms of production quality.

**DUNKELZIFFER: III CD (CT 060). \$18.00**

Reissue of their third album from 1986 with bonus single/sampler tracks. The most Can-like in spirit and probably the place to start with these.

**GYAATEES: I CD (CT 063). \$18.00**

"Gyaatees are a free style music group by some Sei-sou priests and musicians. 'Sei-sou' has the meaning in Japanese — clean priest who is intellectually handicapped. Great spirits music!" One sprawling 36-minute piece of cacophony, featuring vocals, percussion, didjeri-doo, djembe, saxophones, guitar, synth, clarinet, etc.

**LA DÜSSELDORF: Individuellos CD (CT 066). \$18.00**

Reissue of the 3rd and final album from 1981, originally issued on Teldec. Includes 2 bonus tracks from 1983. Some pleasant synth wave motions, but hardly dramatically innovative or anything. Limited stock; first 2 La Düsseldorf CDs on Captain Trip are now out of print.

**SCHWEIZER/MANI NEUMEIER, IRÉNE: European Masters of Improvisation CD (CT 068). \$18.00**

Free music duets for piano and percussion, recorded live in 1990. Schweizer has been most of the most accomplished pianists in free music, as documented by her Intakt label and other European improv labels like FMP, etc. Neumeier was actually a member of one of her mid-60s trio along with original Guru Guru bassist Uli Trepte.

**TIERE DER NACHT: Evergreens CD (CT 069). \$18.00**

"Mani Neumeier & Luigi Archetti's avant-free-live CD. Tire Der Nacht are good for early Guru Guru fans." Live recordings from 1996 by the Guru Guru drummer and Swiss free guitarist Luigi Archetti.

**SAORI VS. DANBALL BAT: Sasori Cocktail CD (CT 070). \$18.00**

Captain Trip's documentation of "new Japanese rock" has been pretty painful/comical. This split CD might be a touch better, mainly for the oddly slanted glam moves of Danball Bat, but the typical consumer should beware... "Sasori are girls psychedelic/garage group. Sound like girls Jacks! Another one, Danball Bat are psyche/gram/strange group. 60's Japanese meets Pere Ubu? Including member of Toho Sara, Aras Nova."

**TIERE DER NACHT: Hot Stuff CD (CT 073). \$16.00**

Reissue of the first Tiere Der Nacht album, recorded 1991, previously issued by Rec Rec in Switzerland. German percussionist and Guru Guru founding member Mani Neumeier on drums, percussion, tapes, trombone, vocals, steel drum, Gamelan & radio. Swiss improviser Luigi Archetti on guitars, bass, tapes & mandolin. Totally flipped out rock/improv hybrid that is quite effective.

**TIERE DER NACHT: Wolpertinger CD (CT 074). \$16.00**

Reissue of their 2nd album, recorded in Germany, 1993. Neumeier (drums, perc., radio, Gamelan, tapes, voice, special effects) & Archetti (guitars, bass, mandolin, voice, pipes). "Integrating themselves into the sound of nature, or stretching out their feelers, reaching the chaotic realms of unheard soundwaves surrounding us, they may also become devouring monsters, eating up your guts, brain and ears like roaring chainsaws through inventions and delicate discoveries make it a pleasant journey in wonderland, starting in a freak orbit and looping through unto the last call."

**PETERSON, DICKIE: Child Of The Darkness CD (CT 077). \$18.00**

The first ever solo album from the voice of Blue Cheer. Backed by a German hard rock trio, these appear to be recent recordings but the ambience is purely leather trouser puffin metal blues/rock that could easily date from say '75 or so. Not offensive per se, but only for those whose still feel allegiance to the cause.

**DINGER, THOMAS: Für Mich CD (CT 078). \$18.00**

"Thomas Dinger (ex-Neu!, La Düsseldorf's) romantic solo album. Original was released in 1982. Includes 2 bonus tracks (unreleased)." Reissue of the lone solo album from Klaus Dinger's brother. Thomas plays most everything himself (organs, synthies, piano, tubular bells, drums) with guest help from La Düsseldorf's Hans Lampe and this is a relative classic and often overlooked item in the late German scene, a solid dose of crystal mystery and that pumping Düsseldorf sound.

**LA! NEU?: Zeeland CD (CT 086). \$18.00**

"New stuff of K. Dinger's group. Studio live style. Electronics wave + acid folk taste." Very low key, female vocals, minimal pop, with piano, guitars, synthesizers, Japanese bells, tambourine, etc. Pleasant elektro dinkery and a new form of monolithic simplicity from Klaus (Neu!, La Düsseldorf) Dinger. Has some serene acoustic tracks and a bit of a classic in the 16 minute "Dank Je Sanne", with its sweeping post-Kraftwerk-ian melodies. Real M.E.N. won't stand for it, but fuck 'em.

**LA! NEU?: Rembrandt CD (CT 087). \$18.00**

"This is in a La!Neu?'s name. But, all songs were played by Rembrandt (La!Neu?) with big support of Klaus Dinger. La! Neu? family album. Sound like completely electro world." The 3rd album under this name is mostly solo album by La! Neu?'s Rembrandt Lensink of synthesized structure and fields of sound, shuffling between beat-inflicted tracks with more ambient sampled sources — somewhat of a divide between old Kraut space/synth outbursts and primitive concrete works. And little to none of the more pop influence that has shown up on previous La! Neu? albums. The information found inside the booklet says: "Yes, this is a one instrument direct recording without computer, external sequencer or multi-track mixing. No, it's more a spontaneous compilation of noise events, not a high-tech music production. All tracks by (except 22), photography & artwork by Rembrandt Lensink. Track 22 by Dinger & Lensink."

**DEVIANTS: Human Garbage CD (CT 092). \$18.00**

"Live from '84. Feat: Wayne Kramer (MC5). They play some cover songs: 'Ramblin Rose' (MC5), 'Trouble Coming Every Day' (Zappa). Japan press only."

**TIERE DER NACHT: Sleepless CD (CT 096). \$18.00**

A new Tiere Der Nacht album, recorded in Düsseldorf, Germany 12/97. The duo of Luigi Archetti (guitars, bass, vocals, electronics, basics) & Mani Neumeier (drums, percussion, voice, Pro One), with guests Dieter Moebius (synthesizer), Roland Schaeffer (Nadaswaram) & Atarva (voice). Deeply grooved songs in a now almost familiar TDN style.

**LA! NEU?: Cha Cha 2000 — Live In Tokyo 2CD (CT 100/1). \$32.00**

Double CD live album from La! Neu?'s tour of Japan, 12/96. Consists of a 1 hour 45 minute version of "Cha Cha 2000"! "It was repeated/continued/nobody could stop and repeated...this primitive beat is where innocence of live can be hear, it was also a delightful rhythm of live, too." — Ken Matsutani.

**FARREN, MICK: Vampires Stole My Lunch Money CD (CT 103). \$16.00**

Mick Farren, the singer for the Deviants and a leading philosophical figure in Europe's underground rock movement (1967+), released this as his 2nd solo album in 1978 (*Mona*, from 1970 would ostensibly be his first) — and it's one of the more inexplicably great rock records of England's alcoholism-is-culture scene. Opening with a riveting version of the Mother's "Trouble Coming Every Day" (backing vocals by fucking Chrissie Hynde and Curved Air's Sonja Kristina!), this record documents the pounding blur of the mid-70s pub-into-

punk evolution as well anything you could name. Wilko Johnson and Larry Wallis apply guitars in totally burning fashion, the production is full & tubby and at least a handful of tracks have a near-chilling anthemic status. The downside is that every song is about having a drink, finding a drink, hopefully getting a drink for half-price, or falling down. It's 1998 and if brain-cell-destruction is really a topic for conversation, well, you might want to just run over to the nearest bridge, 'cause they're still made for jumping. That said, this record has it's place and maybe some of you will want to find it.

**SUZUKI BAND, DAMO: Vernissage CD (CT 105). \$18.00**

"Live from '90. Members are Damo Suzuki (ex-Can, Dunkelziffer), Jaki Liebezeit (ex-Can, Phantom Band), Dominik von Senger & Matthias Keul are from Dunkelziffer. They also play old Can numbers 'Halleluwah,' & 'Mushroom.'" This is a German pressing, distributed by Captain trip, packaged in a nicely designed corrugated cardboard sleeve. It appears to document an entire live performance in Austria. The approach is more rooted in basic rock perhaps, but for those infatuated with the activities of Damo & Jaki it's a necessary pile-shifter.

**KICKBIT INFORMATION: Bitkicks CD (CT 121). \$16.00**

First issue of live recordings from 2/22/75, by a group led by Uli Trepte (ex-Guru Guru, pre-Spacebox). Intense, primitively recorded improvisational rock-jazz, led by Trepte's bass, with Carsten Bohn (drums), Willie Pape (woodwinds), Otto Richter (violin) & Fritz Hegi (electric piano). "Common to all us — besides our fondness for psychedelia and our efforts not to separate life from work — was the undisputed intention not to play Anglo-Saxon leaning rock, but something specifically our own (Cental European) and above all bereft of standardized circle of fifths changes in the function harmonics. In order to achieve this we relied on my already quite well developed method to put the musical theme into the lower voice, in this case the bass guitar, thus giving the descent plenty of room for free excursions." — Trepte.

**LA! NEU?: Gold Regen (Gold Rain) CD (CT 123). \$18.00**

A somber, piano-driven studio album by the La! Neu? crew: Klaus Dinger, Rembrandt Lensink, Viktoria Wehrmeister, Nikolaus Van Rhein, and Renate Dinger (Klaus Dinger's mother!). Recorded in 1998. Trademark Dinger beats pop up here and there, but this is mostly a soft, pleasant, classicist album focusing on mood-intensive whispered female vocals from Viktoria."

**DUNKELZIFFER: Colours and Soul CD (CT 158). \$18.00**

The fourth Dunkelziffer CD to be released via Captain Trip and the group's Fünfundvierzig label. It includes their earliest EP recordings from 1982, which were originally released by the legendary Pure Freude label (before Can vocalist Damo Suzuki became involved with them). These tracks are pretty classic new wave ethno trance and have certainly aged well. This CD also includes various outtakes from 1983, which are also pre-Damo and of interest. If Can-tangibles are what it takes to get you excited, Reebop Kwaku Baah is a main percussionist for Dunkelziffer and Jaki Liebezeit contributed bongos to one track!

**1-A DUSSELDORF: Fetteleber CD (CT 160). \$18.00**

"New project of Thomas Dinger (ex-Neul!, La Düsseldorf) and N. Christiansen. Japanese-only release."

**BLUEPOINT UNDERGROUND: In New York City CD (CT 161). \$18.00**

Music and lyrics by Eberhard Kranemann, Caroline Keufen and Oliver Blum. Music containing elements of computerization and traditional instrumentation. Lyrics incorporating quotations from newspapers, www, owners manuals, Artaud, Michaux, Beckett, Sloterdijk, Walasse Ting. A spontaneous sound-and-word collage, performed by Bluepoint Underground at Klaus Dinger's Lilienthal studio in Düsseldorf."

**DEVIANTS: Have Left The Planet CD (CT 163). \$18.00**

"New recordings + live + rare tracks. Feat.: A. Colquhoun, P. Rudolph, L. Wallis, A. Powell, etc. Japan only." Includes live material from LA (1995), Terrastock (1997), London (1977), Terrastock2 (1998).

**GURU GURU: '98 Live 3CD (CT 164/66). \$46.00**

Triple live CD from Guru Guru. The first two discs feature live performances in German, 1998. The 2nd disc includes a supergroup formation that features the addition of Damo Suzuki, Michael Karoli, Ax Genrich, Ingo Bischof, etc. The third disc in this set is a "special gift" of a live performance from Frankfurt 1971 by the Neumeier/Trepte/Genrich trio. The tracks are: "Der LSF Marsch", "Girl Call" & "Space Ship". It's pretty heavy duty stuff and a nice tip of the hat to congratulate you on wading all the way through discs 1 & 2.

**SUZUKI BAND, DAMO: P.R.O.M.I.S.E. 7CD (CT 167/73). \$110.00**

"Live from 1987-1990. Feat.: Damo Suzuki (ex-Can, Dunkelziffer), Jaki Liebezeit (ex-Can), etc." German pressing released by Damo's Net Work, with Japanese obi added. Heavy duty box set, containing 7 CDs, each with their own digipak sleeve.

**HA-ZA-MA: Once Upon A Time CD (CT 174). \$18.00**

2nd album of Japanese underground psych by this group, led by guitarist Kurihara (White Heaven, Cosmic Invention). Recorded over the years 1996-99, this is crafted duel guitar rock in the post-Quicksilver mode.

**FARREN, MICK: Mona CD (CT 175). \$16.00**

Reissue of the first solo Mick Farren solo album (following the dissolution of the Deviants), originally issued by Transatlantic in 1970 (and reissued by Psycho in 1984). Features Steve Hammond (guitar), Twink (drums), Shagrat the Vagrant (Steve Took) (guitar & percussion), etc. A curious rock opera of sorts, featuring "heavy" covers of the likes of "Summertime Blues," spoken excerpts of street-life interviews and other confusing junk to the delight of half-assed drinkers worldwide.

**LA! NEU?: Live In Tokyo 1996 Vol. 2 2CD (CT 176/77). \$32.00**

Live from 1996 in Tokyo, a sequel to the previous double live set: CT 100/1, *Cha Cha 2000 — Live In Tokyo*. This CD opens up with about 6 minutes of various audio verite documentation of Klaus Dinger walking around at soundcheck-time, saying "hello" to promoters, stagehands, anybody else unfortunate enough to get near him. One of those outrageous tactics where Klaus gets to pound his chest and exclaim, "look at me, I'm fucking braindead! Again!" The sound of shuffling feet has never been so "special". Very, very special. After that a couple of near silent tinkering ambient tracks follow and then a full band live version of "Viva" snaps you out of your coma. Recorded "bootleg style" with two mics direct to DAT, hold on to your pulsations. The 2nd disc features some songs, interminable stage banter, probably some other stuff.

**DEVIANTS: Barbarian Princes CD (CT 189). \$18.00**

Live in Japan, 1999. Mick Farren (vocals), Andy Colquhoun (guitar), Doug Lunn (bass), Ric Parnell (drums).

**BLUE CHEER: Hello Tokyo, Bye Bye Osaka: Live In Japan 1999 CD (CT 190). \$18.00**

Trio of Dickie Peterson (bass, vocals), Paul Whaley (drums) and Andrew Duck MacDonald (guitar), live in Japan, at the behest of their label, Captain Trip.

**OHR MUSIK: Friction Burns CD (CT 191). \$18.00**

"Experimental electronics group from England, but full of German rock feelings." Recorded at Sundial, London, 1998, a spaced out rock production indebted to the classic Krautrock

era.

**ROEDELIIUS, HANS-JOACHIM: Selfportrait VII CD (CT 193). \$18.00**

The latest solo work from the sensitive side of Cluster. An album of meditative keyboards, digital production and organic serenity. Roedelius's ability to go deep into the apparent void of such soft sound construction is endlessly impressive.

**TREPTE, ULI: Real Time Music CD (CT 205). \$16.00**

1996 release of a 1991 recording, licensed from ATM, Germany. Features: Trepte (bass), Edgar Hofmann (saxes, clarinets, flutes), Marika Falk (stick & brush percussion, Dombak, Djembe, Tarabukka, Caxici), Andy Kohlmann (perc.). "A music emphasizing minor keys, a functional modal-harmonic, cyclically structured authentic music that, as it sets out at another place, does not sound like Free or Mainstream, but that swings excitingly nevertheless, that contains logic solos with an individual but still beguiling sound, and which even pays its respects to the blues although in quite an unusual way."

**OUT TO LUNCH: Speakers CD (CT 213). \$18.00**

"Featuring Kohji Nishino (Ghost, Overhang Party). An arousing exchange of ambient sound from bass, drums, and keyboard. Recorded in an art gallery." Kohji Nishino (electric bass), Iwao Yamazaki (drums), Taiko Yoshizaki (synthesizer). "In 1994 I built unusual speakers for a solo exhibition. They could put out only at extremely low volume, but the sound they produced was totally pure. I connected our instruments to them to test how it would sound. The results are recorded here." — Iwao Yamazaki.

**S.Y.P.H.: CD (CT 219). \$18.00**

"Original was released in 1980. German punk/new wave group. Remastered by Pyrolator." Classic German abrasion, originally released on the Pure Freude label. First album this by group, later produced by Holger Czukay.

**ANGELBLOOD: CD (CT 222). \$18.00**

Angel Blood is a trio of girls from Texas: Rita Ackermann, Lizi Dark and Jesse. "All 3 members play drums, guitar, bass and sing, like lo-fi Shaggs sound from wood. Recorded in 1999." Has the klang-like euphoria of Free Kitten at their most flu-ridden, a teen spirit folk-metal drone, minus the couch. Your basic lip painter's dream & easily the most vital non-reissue release from Captain Trip to date.

**FANKHAUSER, MERRELL: Return To Mu CD (CT 237). \$18.00**

"Heavenly sound from the reunion of his own band MU. Based on Maui island, Hawaii in the mid-70s. Some tracks include John Cipolina, Nicky Hopkins, Ed Cassidy (Spirit), etc." This CD features a continuation of the sound found on the Subliminal Sounds *Maui* album (SUBL CD03). Three tracks are reprinted from that album, including "On Our Way To Hana" & "Waterfall", but these are different versions recorded with variant line ups. A slightly more produced take on very spiritual acoustic style of *Maui*, it still connects with Merrell's idyllic Maui lifestyle, and that's enough.

**1-A DUSSELDORF: D.J.F. CD (CT 251). \$18.00**

"The third album from 1-A Düsseldorf. *D.J.F.* stands for *Deutsch Japanische Freundschaft* (German Japanese Friendship). Limited press of 1000." The group is: Thomas Dinger (drums, keyboards, sax, bass, video), Nils Kristiansen (guitar, keyboards, vocals, painting), Giuseppe Favitta (guitar). Studio recordings made at Rheinland Studios in Germany. Poster sleeve. Thanks to Klaus Dinger, anti-Germanofon spiel, etc. Largely instrumental synth-pop drone meanderings of a reasonable quality.

**1-A DUSSELDORF: Live CD (CT 305). \$18.00**

"4th album of Thomas Dinger (ex-Neul!, Düsseldorf) and Nils Kristiansen. Experimental trance sound. Limited 1000 copies. Japan only."

**DEVIANTS, THE: Ptooff! CD (CT 311). \$18.00**

Limited Japanese pressing if poster sleeve. First album from 1967, one of the true highlights of underground UK rock of the era. "In the late 60s The Deviants were something like the British equivalent to the Fugs, with touches of the Mothers of Invention and the British R&B-based rock of the Yardbirds and Pretty Things. Their simplistic riffing anticipated acts like the Stooges for an inspired collision of punk attitude and psychedelic eclecticism."

**LA! NEU?: Live At Kunsthalle Dusseldorf 2CD (CT 344/45). \$32.00**

"New album by Klaus Dinger. Including the song 'Time' from La Düsseldorf. Recorded live 1998 in Düsseldorf, Germany. 2 CD set. Japan only." Features some really extended (20 & 30+ minute) trance-out tracks, that really aren't that bad. I know, when it comes to Klaus, we have to re-convince ourselves every time...

**VELVET UNDERGROUND: Final V.U. 1971-1973 4CD (CT 350). \$55.00**

A boxset of previously unreleased Velvets material, licensed from the Doug Yule Archives. Performers include: Doug Yule, Maureen Tucker, Willie Alexander, Walter Powers, Rob Norris, Mark Nauseef, Billy Yule, Don Silverman. Note: NOBODY NAMED LOUIS REED APPEARS ANYWHERE ON THIS BOX SET. A Japanese-only release, limited to 3000 copies worldwide. VU bootleg vets will be familiar with the oxidized cassette sound quality, but just like President #43, Doug Yule needs to have his day in the sun & here it is. "Disc One: November 5, 1971, School Of African And Oriental Studies, London. Disc Two: November 19, 1971, Concertgebouw, Amsterdam, Netherlands. Disc Three: December 6, 1972, St David's University, Lampeter, Wales. Disc Four: May 27, 1973, Oliver's, Boston, Massachusetts".

**MARU SANKAKU SHIKAKU: 3CD (CT 362/64). \$36.00**

The group's name is literally the icons for a "circle", "triangle" and "Square", with "Maru Sankaku Shikaku" substituting as a translation for those images. This is a very strange & unexpected reissue of this lo-fi (surface noise included!) performance group that existed from 1970 to 1973 in various Japanese suburbs, led by Sakuro "Kant" Watanabe (guests include Reck from Friction and Chiko-Hige). It looks like the group made 5 self released records in 1973, three of which are reissued here. "Performance group from early 70's Tokyo underground scene. Original LPs are very limited private pressing 3 LP set. Featuring the members of Murahachibu and Friction. Sounds like Taj Mahal Travelers meets Third Ear Band. Special poster cover 3CD."

**DORAU, ANDREAS: Demokratie CD (CT 403). \$16.00**

Japanese-only reissue. "The third album of German Pop singer in 1988 on Ata Tak, Lyrical cute songs. For those who like guitar pop."

**DER PLAN: Japlan CD (CT 404). \$16.00**

Japanese-only CD reissue of what was originally a Japanese-only LP in the 80s, issued in support of a Der Plan tour. "Der Plan is a German music art group who is running an independent label Ata Tak. The original LP was released only in Japan in 1985. Including 12" EP track, 2 unreleased tracks. Japan only."

**MOEBIUS + NEUMEIER: Live In Japan CD (CT 435). \$16.00**

"Live recordings from 2002 west Japan tour. Featuring: Moebius (ex Cluster, Harmonia), Neumeier (Guru Guru, Tiere Der Nacht, Lover 303). Sounds like *Zero Set*. Japan press only."

**CAR PARK RECORDS:**

**MANDELL, JAKE: The Placekick EP CD (CRPK 001). \$8.00**

"We're excited to present *The Placekick EP*: 7 tracks made three million years in the future

by a 24 year old raised by cats, fed by curry, and mentored by a senile artificial intelligence." The CD is sorta football-shaped, you'll have to see it to, uh, "believe" it. If you're lucky, you might stumble in front of a highly accelerated train before your eyes ever meet up with such a site.

**MARUMARI: *Ballad Of The Round Ball* CD (CRPK 002 CD). \$12.00**

"Formed in the 2000th year of the new history. All the cultures and races of the universe were now in alliance, and interstellar travel and trade resulted. Ships flew freely from one planet to another, and all seemed well among the galaxies... then Marumari arrived. Originally from the planet Earth before emigrating to Zebes, Marumari's career began as a young man reading *Omn*i magazine in upstate New York. From there, he acquired the scientific skills of a certified space hunter and hence initiated his travels throughout the galaxy. Upon coming into contact with the musical people of Chozo, Marumari realized that his future lay in communicating the sounds he had often heard in his head as a young man while riding his bike up to the local Dairy Queen. From that point, Marumari took leave of his position in the space hunters and purchased a small villa on the remote planet of Tourian. Here he began his journey as a messenger of the future. The first product of these sessions has been transmitted back to Marumari's home planet Earth and has been named *Ballad Of The Round Ball*. Interceptors have called the sounds 'electronic pop music'."

**MARUMARI: *Ballad of the Round Ball* LP (CRPK 002 LP). \$10.00**

**TAKAHASHI, SO: *Nubus* CD (CRPK 003 CD). \$12.00**

"Hailing from Yokohama, Japan, but currently living in New York, So has been making music in his home studio for over 4 years now. Utilizing his collection of vintage Roland drum machines, some guitars, a theremin, and sounds from his kitchen and fax machine, so has constructed in *Nubus* a new audio plateau resting somewhere in between ambient melodicism and structured noise. So is continually trying to reconcile his love of club music with more 'non-body' musics. While his first CD is specifically aimed at the dancefloor, *Nubus* seeks out an area somewhere just outside the club after closing. Here one can hear traces of Cologne (Studio 1), structured noise (a la Ryoji Ikeda), and Japanese pop. There are other musical dichotomies that are constantly being negotiated as well: 'order vs. chaos', 'pop vs. un-pop', 'mechanics vs. organics'. In the end, So demonstrates how futile these dichotomies ultimately are at the end of the millenium, and brings us to a greater understanding and appreciation of music through music."

**TAKAHASHI, SO: *Nubus* LP (CRPK 003 LP). \$9.00**

**MARUMARI: *The Wolves Hollow* CD (CRPK 004 CD). \$13.00**

"With this, Marumari's third full length (and their second for Carpark) we find our young space traveler in a state of transition. The first half of the record emerges from the interests on Marumari's *Ballad of the Round Ball*, where strange, decontextualized tones integrated freshly with space-age melodies and glitchy robust beats. The second half of *The Wolves Hollow* finds Marumari pursuing different ideas. Here he is less concerned with the song and more concerned with layers (I hate to use the word tracks). Listened to as a whole, it is a masterful statement sure to please all those in tune with the future."

**MARUMARI: *The Wolves Hollow* LP (CRPK 004 LP). \$10.00**

**TAKAHASHI, SO: *12"* (CRPK 005.6). \$7.50**

"Carpark is repressing the first So Takahashi 12". We are keeping the attractive record sleeve and the 31 locked grooves, but So presents a new ambient track for the a-side. The new a-side is quite different from the old one. While still retaining the ambient feel of the original track, So has introduced percussion elements into this composition. More shaken and stirred than bleepy and sparky, this track could be dubbed music for fleeting moments (e.g. first love, car crashes, et al.) If one could elongate the process of a cork coming off a champagne bottle to 18 minutes, this would be the musical accompaniment. The b-side contains 31 locked grooves."

**KID 606: *The Soccergirl EP* CD (CRPK 006 CD). \$8.50**

"Kid 606 ushers in the second installment of the Carpark *Sports-fan* CD series with *The Soccergirl EP*. This special CD, with a soccerball shaped disc and soccerfield surface inspired traycard, is sure to cause some lively debate with the punters. With this recording, Mr. 606 makes a departure from many of his previous recordings. Those associating the sixer with punk/gabba inspired mayhem or glitchy/cutty style poppity-pop will be in for a big surprise. Instead, *The Soccergirl EP* offers six tracks of melody-suffused ambient electronics in a style reminiscent of early Kraftwerk or To Rococo Rot."

**TAKAHASHI, SO: *30/30* CD (CRPK 007 CD). \$13.00**

"30 minutes of audio for 30 empty rooms; this is the theme of So Takahashi's new *30/30* CD for Carpark. Given 30 photos of empty or unused rooms, So has playfully constructed narrative and memory within. The photos, taken by Fumiko Nozawa, were displayed in galleries and clubs throughout North America and Europe as the 30 minute audio piece played out. As the exhibit is no longer available for viewing, Carpark thought the best way to have a more permanent artefact of this experience was to release the audio on a CD with the 30 photos in a CD booklet. In the audio, ideas appear and disappear just as humans and other animals enter and leave a room. Not quite happy to remain out of a space, an idea will return later in the piece tampered or with additional data about it. Though So Takahashi has firmly placed his own audio interpretation on these rooms, he still leaves quite a bit to the participant. The piece can be listened to on its own or while perusing the photos. More to the point, the photos can be looked at in a number of different ways and orders. Listen and hear voices talking, crickets chirping, maybe even the hum of a heater or air conditioning unit."

**MANDELL, JAKE: *Love Songs For Machines* CD (CRPK 008CD). \$12.00**

"Once set in motion, these songs express what words cannot: the ineffable sensations accorded to desire and attachment. Much has been said about the dehumanizing aspects of computer technology. Jake Mandell revises these luddite notions and claims the computer as the 20th century humanizer par excellence. *Love Songs...* leaves no computer music movement untouched. From the poppy new waveness of New Order and early Human League, to the unique timbres and rhythms can only be achieved with late 20th century computer software, this CD brings the last 50 years of computer music history together into one very bold emotional statement."

**MANDELL, JAKE: *Love Songs For Machines* LP (CRPK 008LP). \$10.00**

**MARUMARI: *Supermogadon* CD (CRPK 009 CD). \$13.00**

"Carpark is pleased to present the 4th full length recording from Marumari (his 3rd for Carpark) entitled *Supermogadon*. The continuing effects of interstellar space travel combined with extended stays in New England have created even more musical building blocks for our young space traveler to work with. Dare we call *Supermogadon* more 'mature' even though Marumari is ageless? Our boy has taken elements of smooth jazz, 80s alternative

rock, and 70s American radio hits and given them a more playful digital interpretation. Sadly for marketing departments around the world, this is dance music that fits no currently existing dance genre."

**MARUMARI: *Supermogadon* LP (CRPK 009 LP). \$10.00**  
LP version.

**MASAKATSU, TAKAGI: *Pia* 2CD (CRPK 010 CD). \$17.00**

"Takagi Masakatsu is a video maker who creates music. Takagi Masakatsu is a musician who creates video, or maybe Takagi Masakatsu is a documentary filmmaker, which ever one you prefer, Takagi is an artist who is wholly dedicated to exposing and preserving the human experience at the start of our burgeoning new century. Bringing new meaning to the phrase 'think globally, act locally,' Takagi has travelled the world collecting pieces of sound and video in which he constructs a fluid and timeless snapshot of our current human condition. Takagi employs samples of speaking children with their 'real' sounds such as the weather, his own piano playing, and various recorded sounds throughout his and other people's homes, after collecting this raw material, Takagi blends it into his laptop arrangements and manipulations to create a very new type of ambient music. One CD comprises the melodic ambient nature of Takagi's audio creations, while the 2nd CD is a CD-Rom featuring 5 audio/video pieces."

**MISS DINKY: *Kill The Bass Kick EP 12"* (CRPK 011). \$7.50**

"Chilean-born NYC resident Alejandra Iglesias (aka Miss Dinky) possesses a unique perspective on dance culture: she actually studied dance and piano during her academic years in Chile. Those familiar with Dinky's work often find it divided into two major branches: ambient and techno. Much of her material for the Traum label falls into the former while *Kill the Bass Kick* firmly stands in techno terrain, Miss Dinky has a sharp sense of how to interweave melodic lines into simple drum patterns to create what we like to call "the Dinky sound": as equally accessible and enjoyable in the bedroom as on the dancefloor."

**DAVIS, GREG: *Arbor* CD (CRPK 012 CD). \$13.00**

"Is this a rock record, a folk record or electronic record? Surely the rockers will think it's 'electronic', while the computer kids will find it 'rockist', and well... who knows what the folk listeners will think. Regardless, Greg Davis has created a record that truly transcends these marketing genres. *Arbor* is something wholly new that manages to incorporate all these elements and more. In structural and aesthetic terms, think of a mix between John Fahey's early acoustic records, Fennesz's *Endless Summer*, and Jim O'Rourke's solo work. Carpark is certain that *Arbor* is the harbinger of a new type of music we like to think of as 'laptop folk'. It isn't already obvious, laptop IS the new folk."

**DAVIS, GREG: *Arbor* LP (CRPK 012 LP). \$10.00**

LP version.

**MARUMARI: *The Remixes* CD (CRPK 014 CD). \$13.00**

"In the works for many years, meticulously prepared and fine-tuned by Marumari's friends, Carpark presents the much-anticipated Marumari remix CD. The list of remixers reads like a who's who of Marumari's IM buddy list: Electric Company (tigerbeat6), Robert Lippok (from To Rococo Rot), Casino vs. Japan (wobblyhead, city centre offices, and future carpark recording artist), Lackluster (defocus), Cex (tigerbeat6), Greg Davis (darpark), L'usine (isophlux, hymen), Octopus Inc. (kracfive), Stars As Eyes (tigerbeat6), and Colongib (kracfive). The CD also includes the ever-popular 'baby m' music video (which made its way onto MTV2 last year), a short video piece about Marumari's dog bacon (with remixed audio by miami's o9), and mp3s from Vim, Kettel (planet-mu), Multiplex, Buddy System, Phluidbox, Yupster (8 bit peoples), Proem (merck), Thug (defocus), and Atomly (atomiky)."

**NORIHIDE, OGURUSU: *Humour* CD (CRPK 015 CD). \$13.00**

"*Humour*, Ogurusu's debut for Carpark, blends aspects of pop, techno, and Japanese folk using an array of instruments like guitar, bass, keyboard, powerbook, recorder and percussion. Bundling the two self-released EPs *Study* and *I*, *Humour* takes in an astonishing range of sound, from the intimate acoustic guitar solo of the first track (simply titled '0:52') to the purely digital abstractions of the fifth ('5:20'). Ogurusu shows he is one of the leading purveyors of minimal pop. Listening to *Humour* conjures up comparisons to such seemingly disparate artists as the Beatles, Brian Eno, Jorge Ben, and Taylor Deupree."

**MASAKATSU, TAKAGI: *Opus Pia* DVD (CRPK 016 DVD). \$17.00**

"Along with the *opus pia* audio CD, this DVD (a first for carpark) realizes one of Takagi Masakatsu's core beliefs: tiny miracles in daily life. In Takagi's own words, 'as SILICOM (name of unit I've been working in since 1999) I've created video works with lots of computer effects. In this *opus pia*, I didn't use any effects on the image. I just used the intact video images, it is kind of hard for me to present these movies because I used to regard them as a 'material' not a 'stand-alone work.' This time, I used my oldest computer sounds, as I could recognize the vision of linking by computerized sounds and natural images in my last travels around the world.' Alternating between the harmonically sublime and the day to day, *opus pia* makes our world that much smaller." Running time: 30 min.

**MASAKATSU, TAKAGI: *Opus Pia* CD (CRPK 017 CD). \$13.00**

"Meant as a companion piece to the *opus pia* dvd, Takagi Masakatsu's *opus pia* CD fully realizes one of his core beliefs: tiny miracles in daily life. Only 23 years old, Takagi Masakatsu has already presented his sound and video work in art galleries and clubs throughout Japan, America, and Europe. With this *opus pia* CD, Takagi has taken sounds from his travels around the world (locations include Nepal, Cuba, America, France, Indonesia, Turkey, Greece, Thailand, Germany, Switzerland, Canada, and Japan.) He has remixed the original audio from the *opus pia* dvd into three different tracks: *opus pia*, *re pia1*, and *re pia 2*. Each piece is a meditation on sampled moments occurring throughout the world. Sounds of human experience interweave with Takagi's piano and computer sounds to create a captivating dance that blurs the distinction between song and documentary. 'Harmony', an extended sound collage, is pure audio travelogue, taking the listener to the aforementioned places in just under twenty-eight minutes. Closing off the CD is 'and then...', Takagi's newest track with artist/girlfriend Shinako on vocals. As Takagi states: 'this time, I used my oldest computer sounds, as I could recognize the vision of linking by computerized sounds and natural images in my last travels around the world.' Alternating between the harmonically sublime and the day to day, *opus pia* makes our world that much smaller."

**CASINO VERSUS JAPAN: *Whole Numbers Play The Basics* CD (CRPK 018 CD). \$13.00**

"*Whole Numbers Play The Basics* is altogether a moodier, more introspective record. The distinctive melodic songwriting is still there, but the textures and structures are chosen from a wider musical palette. While *Go Hawaii* was all bliss and summer joy, *Whole Numbers Play The Basics* is the sound of life after the endless summer. If *Go Hawaii* was Casino Versus Japan's 'Surfin Safari', then *Whole Numbers Play The Basics* is his 'Pet Sounds.' Hip-hop beats, dark tones, airy melodies, and hearty bass patterns show off a musical mind informed by sources ranging from the classic works of David Axelrod and Pink Floyd to more contemporary heroes like Boards of Canada and My Bloody Valentine, this one is a true feast for lovers of sound."



**SIGNER: Low Light Dreams CD (CRPK 020 CD). \$13.00**

"First forward-thinking musicians began experimenting with electronic instruments, then some abandoned the traditional band setup (and the band) entirely for the computer. It's a trend that has been observed by New Zealand native Bevan Smith (aka Signer) for many years. Abandoning his indie rock past and embracing the burgeoning 'electronic' scene of the mid 90s, Bevan created many gorgeous IDM and ambient techno records as Aspen and Signer. Yet after a while he felt constrained by the digital music making process. It had become as formulaic as the indie rock he abandoned in the 90s. It was time once again for something new. *Low Light Dreams* explores a sound that Bevan himself calls 'nu-indie': incorporating elements from first-wave post-rockers like Seefeel, dub-influenced techno, and some of the more blissed-out items from the Kranky Records' catalog."

**SIGNER: Low Light Dreams 2LP (CRPK 020 LP). \$13.00**

Double LP version.

**242.PILOTS: Live In Bruxelles DVD (CRPK 021 DVD). \$17.00**

"Utilizing their own custom software created with the innovative and controversial nato.0 + 55 programming environment, 242.pilots expressively improvise rich, layered works in real-time as soloists, in duo, or as a trio. The performance software created by HC Gilje, Lukasz Lysakowski, and Kurt Ralske (formerly of 4AD group Ultra Vivid Scene and late 90s electronic outfit Cathars) allows video to be controlled in a fluid and expressive manner. In group improvisation, the three artists respond and interact with each other with the intuitive subtlety found in the best free jazz ensembles. The end product is a complex visual conversation, a quasi-narrative exploring degrees of abstraction and the nature of the sign, or just raw retinal delight. 242.pilots' work explores the uncharted territory of simultaneous audio/visual improvisation, improvised audio might be used to generate video output, or improvised video might be used to generate audio. (Or, both control mechanisms might work simultaneously, in a feedback loop of control + controlling.) The *Live In Bruxelles* DVD includes one improvised trio piece (with audio by Justin Bennett), three solo pieces, and a short documentary on 242.pilots." NTSC region-free.

**KIT CLAYTON VS. SAFETY SCISSORS: Ping Pong CD (CRPK 022 CD). \$9.00**

"Playfulness, competition, innocence, cruelty, excitement, anxiety, ping, pong. A fast-paced volley of broken thoughts and insecurities, this story charts the wavering desires of two petty humans trying desperately to conform to an undiscoverable standard. In this fruitless effort they travel through wildly divergent territories of the familiar and inaccessible with rapid bursts of alternating comfort and confusion. Ripe with the melodrama and intrigue of our exceedingly product-focused lives, reality tv has never been so compelling. Exhilaratingly brisk, charmingly raw, and unquestionably musical, the *Ping Pong* EP fills us with hope for the new world we've already forgotten."

**VA: Wanna Buy A Crapzak? CD (CRPK 023 CD). \$9.00**

"Wanna buy a Crapzak? A unique multimedia CD sampler selling at a special low price, that will make everyone's wallet very happy. *Wanna buy a Crapzak?* contains 13 audio tracks and 4 videos from all of your favorite Carpark artists (such as Marumari, Greg Davis, Kit Clayton, Safety Scissors, Kid 606, Dinky Ogurusu Norihide, and Signer). Many of the tracks are taken from future and past Carpark releases, some are exclusive (Lake Mandell, Freescha, Takagi Masakatsu, Hrvatski, and 242photos)."

**DINKY: Black Cabaret CD (CRPK 024 CD). \$13.00**

"Wilkommen, Bienvenue. Welcome to Dinky's Black Cabaret. Prepare yourself for a selection of dark and slinky odes to downtown nightlife. Tonight, Dinky (aka Alejandra Iglesias) presents to you the ultimate 21st century New York City pop record. Fusing the music of her teenage years with the current electro/post-punk/dance/whatever experimentation going on in her current home of New York City, *Black Cabaret* entertains and titillates. Imagine a radical reworking of Cabaret Voltaire, Madonna, Aphex Twin, and Prince and you're only halfway there. *Black Cabaret* is the culmination of every facet of Dinky's musical persona. Parts hark back to the melodically incited gothic elements of her earlier techno work, while other parts significantly explore brand new areas, overall, the tracks have more of a pop song structure with most songs featuring a guest vocalist or even Dinky herself singing."

**DINKY: Black Cabaret 2LP (CRPK 024 LP). \$13.00**

Double LP version.

**NORIHIDE, OGURUSU: Modern CD (CRPK 025 CD). \$13.00**

"In the white room with white curtains, Ogurusu Norihide patiently and steadily works on his distinctive techno-folk hybrid, his studio of white walls and hardwood floors is as clean and single-minded as his musical vision. Ogurusu Norihide's *Modern* is part of the burgeoning 'laptop folk' scene alongside fellow Carparkers Greg Davis and Takagi Masakatsu, but to limit his music to this tag would do Ogurusu a great injustice. His music follows its own path, informed as much by contemporary Japanese culture as by the ancient religious and cultural institutions of the Shinto faith. For Ogurusu Norihide is a certified Shinto priest, having completed his studies in Tokyo last year, Ogurusu has returned to his hometown of Kyoto to concentrate fully on music. Kyoto, where centuries old temples and gardens sit side by side with the offerings of new Japan, complements the music of modern well. The sounds of religious rites (hand-claps, bells) rub up against digitally-produced rhythms which are integrated with acoustic guitar and piano. Instantly familiar and totally abstract modern is informed by so many musicians but sounds like none of them. Like all great artists, Ogurusu Norihide completely reshuffles your ideas and preconceptions and deals them out in a way you didn't think was possible."

**DAVIS, GREG: Curling Pond Woods CD (CRPK 026 CD). \$13.00**

"Defining the term 'laptop folk' way before it became fashionable to mix acoustic guitars and electronic sounds, Chicago's Greg Davis is keeping ahead of the curve once more with his second full-length *Curling Pond Woods*. While still retaining elements of 'laptop' and 'folk', *Curling Pond Woods* evolves from his debut with a larger array of instruments, richer arrangements, song structures, and vocals. Sections of acoustic songs intermingle in and out of drones, field recordings, and digital processing. Greg's range includes the psych-folk of The Incredible String Band, the songcraft sensibilities of Brian Wilson, and John Cage's embrace of randomness."

**DAVIS, GREG: Curling Pond Woods LP (CRPK 026 LP). \$10.00**

LP version.

**CARNABEAT RECORDS (UK):****ELECTRIC BANANA: Blows Your Mind CD (CARN 007). \$14.00**

"All the good (i.e. psyche) tracks that the Pretty Things recorded for DeWolfe back during the S.F. Sorrow era. Great sound and packaging (full color w/liner notes)." "With their newly expanded line up, the Banana were definitely working at the peak of their powers. John Povey moved to keyboards to accommodate new drummer John 'Twink' Alder; together with solid bass from Wally Waller, blistering guitar leads from Dick Taylor, and Phil May's powerful vocals (not to mention the band's surging harmonies and cryptic lyrics), they were as talented a psychedelic band as any in those headswirling times...as important a document

of UK acid soaked greatness as better known albums like Sgt. Pepper, Piper at the Gates of Dawn and S.F. Sorrow." — Onnie St. John Driver.

**CARNAGE PRESS:****VA: The Human Breakdown of Absurdity CD (CP 718). \$12.00**

MSR song poem madness volume 3, following *Beat Of The Traps* and *Makers of Smooth Music* (which is currently o/p). "The music's obvious characteristics are a surreal bouillabaisse of short-comings, twitches and accidental glory. It's as different from pop radio as shrimps are from humans...a remarkable opportunity to hear people who could be your neighbors or relatives offering words they think should be songs." —David Greenberger.

**POUNCEY/SAVAGE PENCIL, EDWIN: Reichstag Bleep Hour booklet (CP SAV). \$6.00**

Small, 32 page chapbook of surrealist poems by Edwin, illustrated by his alter-ego, Savage Pencil. The material dates from 1973; he printed up about 8 copies at the time and just stuck them on the shelf of local bookstores without telling anyone. Now it has been reproduced and can be sold with full capitalistic swagger.

**CAROLINE:****FAUST: IV CD (CAR 1885). \$13.00**

1992 CD issue of what was the fourth and final album to be released during Faust's original lifespan, released by Virgin Records in 1973. Opens with one of their most relentlessly mantric tracks, "Krautrock", a searing post-VU drone, and then delves into what is some of the most accessible Faust material ("The Sad Skinhead", "Jennifer", etc. Less revolutionary than its predecessors (*Faust, So Far, Tapes*), but still contains many memorable moments.

**HUMAN LEAGUE: Travelogue CD (CAR 80115). \$14.50**

"With *Travelogue*, The Human League began to incorporate more traditional rock elements to their signature synth-led sound, and in doing so featured songs with more pop and dance music leanings creating a sound that would become the template for the current electronic music movement. This album has been expanded to include 8 non-LP singles tracks released during this period including their cover versions of the Gary Glitter anthem 'Rock 'n' Roll Part Two' and Iggy Pop's 'Nightclubbing'."

**HUMAN LEAGUE: Reproduction CD (CAR 80165). \$14.50**

"The moody, sparse electronic sound of The Human League's debut album is the very reason why *Reproduction* has become suddenly back in vogue by electronic music fans. That sound together with its innovative ideas have many now regarding *Reproduction* as an early electronic classic. All the tracks from the first three Human League indie label singles have been added as bonus tracks including 'Being Boiled'."

**HUMAN LEAGUE: Dare/Love And Dancing CD (CAR 80601). \$14.50**

"Perfectly fusing electronic music with infectiously catchy songwriting, *Dare* is one of the best selling electronic albums of all time. While most of the albums from Human League's contemporaries now sound lost in the '80s, *Dare's* sense of detachment from the flowery synth pop at the time makes the album still sound fresh and innovative. For this special reissue, the entire *Love And Dancing* album (arguably the earliest example of a remix album, featuring instrumental and dance mixes from *Dare*, as well as the new track 'Hard Times'), has been included as bonus material."

**CARPET BOMB:****ADRIEN 75: 12" (CARP 004). \$6.50**

"One half of Microstudio and Unagi Patrol respectively. Adrien goes it alone this time for a 7 song EP. Adrien layers melodic guitars and atmospheric electronics against lush beatscapes with Gregory Fleckner's electro-tinged jazz and space rock as two possible reference points."

**UNAGI PATROL: Elevate and Pool CD (CARP 006). \$11.00**

"Debut full length from the duo of Doron Gura and Adrien '75' Capozzi, who had previously teamed up in Livestock, then Microstudio. The bread and butter of almost all Carpet Bomb label output thus far has been the application of live-take instrumentation amidst the wall-of-din electronic percussion. And here we're treated to almost exclusively acoustic/electric chordal and melody layers over impossible-to-source rhythmic computer gadgetry. Even a few trumpet solos here & there and a liberal dose of electric guitar and bass parts. Bravo. Pushing the early 70s jazz-rock fusion envelope just slightly (albeit embracing ECM over Miles) to placid affect. The ultimate Sunday comedown with a few aggressive bits for measure. Well executed." — Hrvatski.

**CASEQUARTER:****JACKSON, REVEREND CHARLIE: God's Got It: The Legendary Booker and Jackson Singles CD (CASE 101 CD). \$13.00**

"CaseQuarter is a brand new label whose purpose is to document and make available all manner of obscure, eccentric and original sacred and spiritual music of the American South — contemporary and historical; both commercial and informal recording. This is the first release, after the better part of twenty-five years; the legendary early 1970s New Orleans Booker label recordings of the Baton Rouge gospel guitarist have finally been collected on CD. Ever since Reverend Jackson's Booker singles were discovered by gospel collectors in the 1970s and began to trickle out to a wider audience, his primal, funky guitar riffs have astounded listeners. Raw and unadorned and at other times spare and lyrical, his Booker and Jackson label recordings are infused with sanctified energy and singing. Further to his own singles are records by Brother Ike Gordon, Sister Frances Jackson, and Caravan No. 2 of Zachary, which feature Reverend Jackson as accompanist."

**OWENS, ISAIAH: You Without Sin Cast The First Stone CD (CASE 102CD). \$13.00**

"The CaseQuarter mission continues full-force with its second installment of the wondrous and sacred musical intensity and beauty that avails itself in the American South. This time it is a collection of contemporary recordings — *You Without Sin Cast The First Stone*, the solo debut of singer/guitarist Isaiah Owens. In the early 1990s, Isaiah Owens ended a distinguished career singing lead with the gospel quartet the Flying Clouds of Montgomery, Alabama. Early in the 1980s, Owens began to teach himself guitar and soon began sitting in on local AM gospel radio broadcasts, most notably with the Montgomery Gospelaires and later with Ann Talbert's Cheerful Angels program. Always known for his dynamic vocals and piercing falsetto, Owens augmented the initial chords he taught himself with extremely loud volume. Along with emphasizing the rhythmic over the traditionally musical, Owens was not afraid to incorporate dissonance into his playing. The merging of Owens' unique guitar style with his accomplished vocals makes for an intriguing and original musical experience truly not heard anywhere else in the gospel world."

**CATALOG. (JAPAN):****VA: Time: Space 2 2CD (CAT 002/3 CD). \$19.00**

Japanese-only compilation, licensed from Derrick May's Transmat label. It's an installment of future Transmat artists and releases, featuring mostly all exclusive tracks. A high quality return to form from one of the originating Detroit techno labels. Quietly, this will be one of the better electronic compilations of 2003. Artists: Aril Brikha, Reginald Dokes, MicroWorld, Indio, Stephen Brown, Louis Haiman, Yellow Planet, Sans Soleil, Ebb, Rodenbush, Tony Drake, Lucian Nicolet, L.S., John Arnold.

### CATALOGUE/WAGRAM MUSIC (FRANCE):

#### VA: *French Girls CD (CAT 054 CD). \$15.00*

"Rock music is still widely considered as a men's affair. But computers and turntables have given girls the opportunity to produce sensible and original music on their own. Music that even rocks. Singers, songwriters, DJ's, the female artists gathered on this compilation are no violent femmes neither Riot Grrrls. Their work stands for how equal and democratic the musical production tools have become over the last decade. It also testifies to the deep changes recently operated in the music diffusion networks. Flying over five years of French electronic music, this compilation intends to pay a tribute to the visionary talent of these beauties coming out of the night." Artists include: Lake Soul, Scratch Massive, Miss Kittin & The Hacker, Chloé, Autour De Lucie, Ana Rago, Sporto Kantes, Williams Traffic, Holden, Ollano, Cocosuma, Klima, Sextoy Et Chloé.

#### VA: *French Sounds CD (CAT 063 CD). \$15.00*

"Featuring previously unpublished tracks by: Bosco, highly acclaimed 'Satellite' (featuring on *Tombrailer* OST) taken from the album *Action*), Télépopmusik, emblematic leader of the new *French Touch* with their 120 000 albums sold worldwide *Genetic World? Avril*, which offers us a remix of his single 'The Date' by Chloé, the French She-DJ-producer in vogue. The compilation *French Sounds* reviews with exultation the panorama of a French electronica scene constantly renewed." Other artists include: Vitalic, Dat Politics, D.I.P., Electronicat, Williams Traffic, Readymade feat. Juice Aleem, Doctor L., Sporto Kantes, M83, Domotic, Avia.

### CATSUP PLATE:

#### DOUBLE, THE: *Palm Fronds CD (CPR 719CD). \$13.00*

"The Double that you hear on *Palm Fronds* is very different than what founding members David Greenhill and Jeff McLeod originally conceived. The band began as a guitar/drum math-rock-cum-outre-blues duo replete with intricate time signatures, multiple song sections, and an overall sense of angular complexity. But the production, drum machines, and general vibe have a wonderfully overmodulated digital crunch, plenty of echo, broken electronics and all sorts of what'sit thrown into the mix. Which is to say that all that songwriter stuff, when The Double finally let you hear it, owes a lot to a bunch of digital dub and experimental electronic types."

#### IVYTREE, THE: *Winged Leaves CD (CPR 720CD). \$13.00*

"Glenn Donaldson plays in a whole slew of phenomenal bands — the Skygreen Leopards, the Blithe Sons, Thujia, the Franciscan Hobbies and about a half-dozen others — releasing them on Jewelled Antler, the label he co-founded, and numerous others. His vast and engaging creative output covers everything from field recordings and found sounds to plaintive pop to wide-eyed, drooling psychedelia and remains engaging and compelling. *Winged Leaves*, the Ivytrees follow-up to the 2003's *Orchards & Caravans* (credited to The Birdtree — stay with me here), again finds Donaldson brewing a potent and unique style of acid folk balanced with incidental and instrumental pieces that focus on field recordings and less traditionally structured pieces. The songs here are based on guitar and voice improvisations and fleshed out with layers of bowed bouzouki, banjo, and dulcimer, along with organ and percussion. There is a distant melancholy in these songs, a mournfulness that somehow manages to be stately and tuneful in the rumble of sounds passing by. Donaldson's voice accounts for much of this: his echoing, wordless (or, at the very least, indecipherable) falsetto cuts through the layers, like the summer sun poking through a dark canopy of leaves above. Edition of 1000 copies in hand assembled, letterpressed chipboard digipaks, with full color tipped-on cover image and poster with Donaldson's dizzying collage work."

### CELESTIAL HARMONIES:

#### RILEY, TERRY: *In C CD (CH 13026). \$14.00*

1989 performance of the 53-part minimalist masterpiece originally written by Terry Riley in 1964, performed here by the Shanghai Film Orchestra, along with two other compositions by David Mingyue Liang: "Music Of A Thousand Springs" & "Zen (Ch'an) Of Water". The version of "In C" is the first performance of a Western new music work by a Chinese ensemble in mainland China (performed on only indigenous instrumentation: various lutes, zithers, mouth organs, flutes and percussion). This version has been mixed by Brian Eno, Jon Hassell and Terry Riley and adds a whole new layer of Eastern mystic to this undisputed pulse classic.

#### VA: *The Music of Islam, Volume 1 CD (CH 13140). \$14.00*

Classic 1997 series of Islamic music, 15 volumes spread out over 17 CDs, available individually or all together in a wooden box. "Nearly all traditions of Arabic music, including Egyptian, are strongly defined by rhythm. A glance at the history and structure of Arabic music, the most modern of which is based in Egypt, imparts an insight into an unheard of multifaceted aspect of traditions and functions; styles and repertoires, genres and instruments, forms, and structural principles. Arabic music shows a dynamic and changing historical evolution. This first volume in *The Music of Islam* series clearly reflects this, belonging to both old and new styles — in repertoire and performance the music in this recording reflects the new Egyptian style while the orchestration follows the older Arab practices.

What is unique about this volume is that it incorporates only instrumental recordings. This is highly unusual. But this one-sidedness is toned down as all other instrumental pieces are determined thematically — except the pure musically bound solo taqsim (instrumental improvisations) and the sama'i (Turkish, aristocratic art music) — be it through renowned texts of the songs performed by the instruments or through programmed indications, which are characteristic for many new Egyptian instrumental compositions.

The musicians featured in this volume are regarded as some of the most outstanding and sought-after studio musicians in all of Egypt. They play traditional Arabic instruments and are masters of classical, folk and popular music. The ensemble includes Mamdouh El Gbaly playing 'ud (lute), Mostafa Abd El Khalek playing the qanun (zither), Mohammed Foda playing the nay (flute), Khaled Gomaa playing tabalah (goblet drum), Ibrahim Gomaa playing duff (frame-drum), and Hesham El Araby playing riqq (tambourine with small cymbals)."

#### VA: *The Music of Islam, Volume 2 CD (CH 13141). \$14.00*

"The Sinai, under the control of Egypt today, is a triangular peninsula bridging North Africa and the Middle East. The unique and varied landscape, resources, demands and dangers of

the South Sinai has allowed the Bedouin there to develop their own lifestyle and culture. The Bedouin music culture also developed against the backdrop of the desert — a place of intense silence. Out of the silence, the desert Bedouin culture has evolved a profound sensitivity and mystical appreciation for sound which permeates every aspect of Bedouin life. The piercing cry of women's ululations express acclaim on festive occasions, the plaintive melody of the shepherdess's flute accompanies her watch over the sheep and goats, and the rhythmic beating of framedrums exorcise evil spirits from holy places and tombs. But for the Bedouin, the most subtle and charged of man-made sounds is the spoken or sung word.

Bedouin music is probably the oldest part of the entire repertoire of folk music in the Arab world. Thus, this recording is a celebration as well as a sound document of their traditional culture and unique identity. From the harsh and beautiful land of desert plains and rugged red-brown and black mountains — the South Sinai — this volume features the traditional folk music of the legendary desert nomads. Recorded in a single night, in a dry riverbed under a full moon, the backdrop of the desert offered a priceless doorway into this ancient culture, people and music, capturing their very essence."

#### ASWAN TROUPE FOR FOLKLORIC ARTS: *The Music of Islam, Volume 3 CD (CH 13142). \$14.00*

"From ancient times, Nubian peoples have flourished in the land along the Nile River. But Egyptian projects to dam the river at Aswan have, over time, submerged the Nubian territories along the Nile under water. And with the completion of the Aswan High Dam and Lake Nasser came the inundation of the entire Nubian valley in southern Egypt. As a result, the Egyptian Nubians irrevocably lost what remained of their ancestral lands along the Nile and were forcibly relocated. The resettlement has given rise to a range of social problems, and many aspects of Nubian culture and social organization that previously existed have now changed or disappeared.

Despite efforts to survive or revive their culture, at this present point in the epic history of the Nubians, when their ancestral land is lost, and when their language is no longer the medium of either their religion or their government, music may in fact prove to be the best means for preserving something of the ethos of Nubian culture, and for adapting it to further changes in the future.

The traditional instruments featured, which are used to accompany Nubian song and dance, include the 'ud (fretless, short-necked lute), tabla (or tabalah, single-headed tapered drum) and tar (or duff, round framedrum). The typical song style is based on alternation of a solo singer with a chorus. Both song and dance are often accompanied by intricate patterns of hand-clapping and foot-stomping. Wedding celebrations, which can last up to a week, are the main social setting for performing traditional Nubian music and dance."

#### LELO & HAITHAM HASAN, MOHAMMED SALEH ABD AL-SAHEB: *The Music of Islam, Volume 4 CD (CH 13143). \$14.00*

"During the early phase of conceptualizing what would become *The Music of Islam*, at least one volume was planned to be recorded in Iraq, in the ancient city of Basra. However, the tempest of world politics prevented us from accomplishing this goal. With no legal means to enter Iraq our approach changed to a global search for Iraqi musicians. And to our surprise, in the beautiful port city of Doha in the small Emirate of Qatar on the east coast of the Arabian peninsula (not too far south of the Iraqi border), we discovered an expatriate community of Iraqi musicians, all born in Baghdad and graduates of Baghdad University.

*The Music of Islam, Volume Four* embraces some of the most beautiful Islamic music from Iraq, featuring the 'ud and various percussion instruments, performed by Iraqi master musicians who keep their music traditions alive in Qatar. Born in Iraq in 1939/1969, Mohammed Saleh Abd Al-Saheb Lelo, holds a degree in music from the Faculty of Fine Arts, Baghdad University, with a major focus on the 'ud (oud, a short-necked fretless lute) and qanun (a type of plucked board zither). Haitham Hasan, born in 1939/1969, began playing percussion instruments at the age of nine. In this recording, Haitham is featured on the tabalah (a goblet drum), kasur (a small single-headed drum), riqq (tambourine), tar (a single-headed frame drum), sajak (copper finger cymbals), drenga (like the tabalah but more metallic in sound) and the tabl (a double-headed cylindrical drum)."

#### VA: *The Music of Islam, Volume 6 CD (CH 13146). \$14.00*

"This volume features songs from various sections of the lila (music ritual) repertoire of the Gnawa. The Gnawa inhabit the same religious world as Arab Muslim Moroccans, yet find their entry into it via a different path. Instead of reciting prayers in preparation to trance ceremonies, the Gnawa's authority is invoked by recounting their people's experience as in Ulad Bambara (track 1). A long suite of songs, it opens with praise to God and the Prophet Muhammad and his daughter Lalla Fatima, but also refers to the Gnawa centers, including Marrakesh, as well as entreat the assembly to make pilgrimage to the local awliya' saints. Thus establishing the present location in Muslim Morocco, the song moves south and recalls the Gnawa's lands and people of origin as well as some spirits of West African origin and the abduction and transporting of slaves from the Sudan. The singing ends with the proclamation of faith and gives way to a series of dances. Singing in a call/response style — the lead singer being answered by other members of the group in chorus — the lead singer determines the length of sung portions, while the sintir signals changes in tempos or meter, announces new songs by switching the melody, and signals the ends of songs with cadential cues. The songs are flexible in length, allowing the leader to shorten or lengthen a song to accommodate the needs of dancers in trance. The Gnawa use three main instruments, which are particular to them: the sintir or hajhaj, a long-necked lute of the guinbri family; the qraqeb or qraqesh, a pair of hand held metal clappers; and the tbel, a barrel drum with two heads struck with sticks."

#### VA: *The Music of Islam, Volume 7 CD (CH 13147). \$14.00*

"North Africa became the stronghold of Arab-Andalusian music after the fall of Granada in 897/1492, yet the existence of the nubah (plural nubat, literally rotation or succession) system in Morocco can be traced back earlier, to at least the XI/12th century. Much of the repertoire has been lost over the years, and different areas preserve different nubat. In Morocco today, there are at least two distinct styles of Arab-Andalusian music, al-Ala, which is the most prevalent one across the country, and Gharnati, specific to Oujda in eastern Morocco and to Tlemcen in Algeria. These traditions are considered to be Morocco's classical musical heritage.

The repertoire of the al-Ala today is highlighted in this volume. It consists of eleven nubat which were standardized in the late XII/18th century. A nubah is divided into five sections, each corresponding to a particular mizan — rhythmic pattern. Within each of these rhythmic phases, there is a slow and a fast version of each mizan. A nubah is actually never performed in its entirety, for this could take over six hours. Each Moroccan nubah contains between 95 and 153 songs and instrumental pieces. The layout of the nubah functions more as a matrix of possible performance choices than as a plan that must be adhered to. A typical nubah performance will consist of several pieces from a few different rhythmic phases.

The musicians of the featured ensemble are ambassadors of this living tradition. Led by El Kacimi Mohamed, the ensemble uses traditional Arabic instruments. El Kacimi Mohamed

plays the kamanja (violin), Ahmed El Kamas plays the 'ud (lute), Abdelkarim Doukhou plays the nay (flute), and percussionists Abdelilah Azlas and Mohamed El Rhouni play the darabukka (goblet drum) and tar (tambourine)."

**JORMANA GROUP, LOTFI: *The Music of Islam, Volume 8 CD (CH 13148)*. \$14.00**

"According to producer David Parsons this volume was the most difficult in the series, both technically and information-wise. 'It was a classic case of trying to record, with one stereo microphone, a group of singers who also played drums', exclaims Parsons. Yet, however technically challenging it may have been, the end result is nonetheless superb. Two of the most beautiful songs (tracks 2 and 7) on the recording feature the mawwal — a vocal form which usually follows the performance of the layali —vocal improvisations. The form was known as early as the III/9th century where it was described in connection with the working class. Also featured is a modern composition (a rarity in this series) by group leader and vocalist, Lotfi Jormana. As in traditional music, the melodic component of this song is shaped by the concept of maqam — or mode — which governs the construction of melodic phrases, standard melodic formulae, cadential patterns, and vocal range. Recorded in a house in the medina, the old quarter of the city of Tunis, the capital of Tunisia, this volume features the traditional instruments and songs of the folkloric music of Tunisia which thrive as a living testament to the wide spectrum of cultures and practices across the World of Islam."

Performed by the Lotfi Jormana Group, this volume features the melodic mizwid — Tunisian bagpipe played in the central regions of Tunisia accompanied by percussion. The mizwid has two melody pipes and no drone pipes. In instrumental music the long flowing melodies of the mizwid seem to soar above the pulse of the percussion group. In vocal music, the mizwid echoes, punctuates, and connects individual vocal phrases."

**GALATA MEVLEVI MUSIC AND SEMA ENSEMBLE, THE: *The Music of Islam, Volume 9 CD (CH 13149)*. \$14.00**

"Sufism, the mystical branch of Islam, has long had a tradition of art music, and one of the most celebrated mystical traditions in the world, that of the Mevlevi dervishes, evolved in Turkey. Mevlevi or Mawlawiyah music, developed in the VII/13th century and nurtured by several centuries of sultans, poets, and musicians, remains arguably the greatest Turkish contribution to the music of Islam. Although this music is the focus of this volume its influence is also strongly felt in volume 14."

Tracks 1-6 in this volume represent a complete sema ritual, and other rituals of mystic Mevlevi music are included as well. As a branch of Sufism, the Mevlevis practice the ritual called zikir (Arabic dhikr) — an ecstatic ceremony of invocation and remembrance of God through, among other things, the repeated chanting of his many names. The zikir is practiced by Sufis throughout the Islamic world, and it has been noted that even the Turkish sema is a specific subdivision of this genre of ritual. The Mevlevis also present their mystical music in what might be viewed as a kind of concert suite (tracks 7 and 9). Track 8 is a prelude of sorts that introduces the mode used in the final suite. Each suite is united by a different mode. In every case, the music draws its inspiration from the text, and its structure from a sophisticated set of modes, rhythms, and traditional forms."

**VA: *The Music of Islam, Volume 10 CD (CH 13150)*. \$14.00**

"Many orthodox Muslims have traditionally held that music is generally detrimental to the listener's religious life, and as a result there is relatively little sacred music in Islam. But there is some. Central to Islamic life is the chanting of the holy scripture, the Qur'an. Two associated works, the call to prayer known as ezan (adhan) and the tekbiir, are known throughout the Islamic world, and are also performed in a highly stylized, richly embroidered style of chant. These prayers are the subject of this volume. A further prayer, the mevliid (mawlid) and regional prayers for the month of Ramadan are reserved for special occasions. All of these sacred works are sung/recited (the distinction becomes almost a semantic one in these performances in Arabic, of course; but difference in pronunciation and inflection have led to distinctly regional styles of performance. The five reciters recorded in this volume are all based in Istanbul, Turkey, where the tradition of Qur'anic chant is particularly strong."

The sound of the Qur'an recitation can be a striking one for Western ears. The modes can range from the slightly piquant to the startlingly exotic. But it bears repeating that, for all the musical interest in these performances, this is basically not music at all. It is prayer; and like the chanting of the Buddhist monks of Tibet, has as its ultimate aim not a musical goal but a spiritual one."

**VA: *The Music of Islam, Volume 11 CD (CH 13151)*. \$14.00**

"The music culture of Yemen is a domain which has, until this recording and accompanying annotation, been scarcely known or documented. Yet, it has deep historic roots. The music of Yemen is extremely rich in genres, repertoires and configurations, functional relationships, modalities of performance and instruments. Yemenite music in general, and regardless of all the differences between layers of tradition and local and regional styles, has a particular attraction and charm, virtues which have been praised since ancient times."

The traditional music life in Yemenite towns knows no concerts or concert halls. Music performances form part of various functions. In Sana'a there are two main occasions: magyal, a social afternoon gathering and samra, night time entertainment. Recorded at a modern magyal, this volume features the classical traditional style of Yemen."

**VA: *The Music of Islam, Volume 12 CD (CH 13152)*. \$14.00**

"The instrumental compositions in this recording belong to Persian art music as passed down to the present. The marked preference of the Persians for instrumental music contributed to the dedication of greater attention by the Arabs, orientated more towards vocal music, to the development of instruments and instrumental performance."

Gusheh-ha — designating small dimensioned tonal melodic tone groups — form the foundations of the great complex creations of the classical music of Iran. A gusheh (singular) is comprised of a dastgah — a kind of five-part suite. The connection with classical music is first established by the integration of all recordings in two very popular dastgah-ha (plural), Shur and Homayoun, also found in most regional music traditions. The instrumental compositions combining the kemenche and santur offer an excellent rendering of the feeling for sound or of the sound ideal of classical Persian music culture. They are accompanied in the rhythmic formation by the zarb or duff."

The Iranian musicians featured in this recording; Agha-ye Sadjadifard, Agha-ye Djamshidi and Agha-ye Sahihi, were very enthusiastic about representing Islam and Iran and were passionately devoted in presenting a balanced program offering a broad spectrum of Iranian classical music. Traditional instruments featured include the santur (a trapezoidal zither), kemenche (Arabic kamanja, a bowed spike-lute), tombak (a large goblet drum) and duff (a large framedrum with cymbals)."

**KHAN, USTAD BARY FATEH ALI: *The Music of Islam, Volume 13 CD (CH 13153)*. \$14.00**

"The classical music of Pakistan has its roots in pre-Islamic times. Hence the names of the majority of ragas have Hindu connections and are from the Sanskrit language. Muslim musicians from Pakistan will generally sing in the Urdu language and the lyrics, if religious, will

be in praise of Allah. Islamic culture, and in particular Persia, has had a profound influence on the evolution of music. Today, Muslim musicians play a major role in the music world. Whether they are from Pakistan or India, names like Ustad Bary Fateh Ali Khan, Vilayat Khan, Amjad Ali Khan, or the late Nusrat Fateh Ali Khan are among the great musicians of the XIX/20th century."

In this recording, Ustad Bary Fateh Ali Khan presents three ragas for three different periods of the day: early morning, early evening and evening. The concept of set periods of the day to which ragas are attached is based upon how one generally feels at different times. This is further defined by scale and the ascending or descending structure of the raga. Each raga is in the tin-tal rhythmic cycle, the closest to the Western concept of 4/4 time."

**VA: *The Music of Islam, Volume 14 CD (CH 13154)*. \$14.00**

"This volume focuses on the mystic music of the Islamic world — specifically Turkish mystics. To Westerners, Islamic mysticism is practically synonymous with Sufism. Sufi poetry and music have endured for centuries in various Islamic countries. In the mystical brotherhoods music always had a revered and acknowledged place. Although the term music is never used in mystical writings, but rather listening — voice, gesture and musical instruments are all aids to the devotee in his spiritual exercise, which leads him to ecstasy and to supreme union with God. In every case, the music draws its inspiration from the text, and its structure from a sophisticated set of modes, rhythms, and traditional forms."

The tracks on this recording literally date from the V-XIV/11th-20th centuries featuring many famous compositions such as Tekbir and Salavat-i Serife, known throughout the Islamic world as two of the masterworks of one of Turkey's greatest composers. Also featured are ilahis (hymns), excerpts of the sema ritual and dhikr (zikr in Turkey) ceremonies. Completing the volume is a vocal performance of Surah 19, Ayet 115-117 of the Qur'an."

**VA: *Musik Of Laos: The Buddhist Tradition CD (CH 13218)*. \$14.00**

"Laos has remained a mystery to most Westerners even after the names of its neighboring countries — Vietnam, Cambodia and Thailand have become commonplace. *Musik Of Laos: The Buddhist Tradition* is the result of a collaboration between the University of Applied Sciences in Linden, Germany, and the Ministry of Information and Culture of Laos. If Laos is still a mystery to the West, its music is even more obscure. As producer Gisa Jähnichen points out, little research has been done on musical practices in Laos. She determined that only 22 albums were ever issued of Lao music — some on cassette only, many of dubious quality, and most generally unavailable. Apart from the khen, most types of Lao music were woefully underrecorded. Recording the ceremonial ensemble of Champasak in Champasak province (which is the source of the first four tracks on this collection) offered an opportunity to record a fabulous set of instruments that had been made in 1750 and are still in use. Jähnichen also found that the religious/ritual music of the province was far less accessible than the classical court and entertainment styles. The last five tracks on this collection come from Luang Prabang, featuring the Pi Mai ensemble, and while they clearly feature a 'classical' ensemble and some fairly obvious 'popular' tunes, they nevertheless show the pervasive influence of Buddhism, as they were all part of the Buddhist New Year celebration held in April."

**ATHERTON/JAMES ASHLEY FRANKLIN, MICHAEL: *Aurora CD (CH 13236)*. \$14.00**

"The music of *Aurora* is, in a number of respects, a piece of sonic research, an experiment, the outcomes of which are tested in sound. One aspect of the experiment is that of space and spatiality. Apart from the usual technical process whereby instruments recorded in a relatively lifeless studio are artificially placed in a reverberant space, an attempt has here been made to explore the placement of sounds in somewhat unusual spaces. In addition to pieces such as 'Blue Globe Saltarello', which use a relatively conventional approach to panoramic placement of the instruments, we find 'At the Rising of the Dawn', in which the listener is presented with the instruments from a possibly unfamiliar position: that of the performer. 'Caverns' and 'Again the Stars' are, at one level, spatial fantasies. Within the framework of the stereo recording medium, these pieces construct spaces by analogy with their sound sources. The ruined piano, which forms a major textural layer of 'Caverns', becomes a space through which the shakuhachi travels. The music of *Aurora* is also an experiment in cultural interaction. Two of the instruments employed, the shakuhachi and koto, derive from traditional Japanese musical culture. They interact here with instruments from western cultures: piano (albeit in a ruined state), guitars, marimba, double bass. In summary and as a totality, Celestial Harmonies offer the results of these researches in sound, in their various facets, as an enrichment of the source traditions on which Atherton and Franklin have drawn — Eastern and Western."

**VA: *The Music of Islam, Volume 5 2CD (CH 14144)*. \$25.00**

"Aissaoua Sufi Ceremony, the first of three volumes in this series recorded in Morocco, captures the public performance of 'Aissaoua rituals, called hadra. 'Aissaoua is the brotherhood comprised of followers of one of Morocco's most well-known and highly regarded spiritual leaders, Shaykh 'Abd Allah Sidi Muhammad Ben 'Aisa as-Sufiani al-Mukhtari (870/1465-933/1526). 'Aissaoua performances work on several levels: for members of the brotherhood, they form part of their spiritual training; for ceremony sponsors they serve to bless the event; and for the individual pilgrim or participant, the ritual provides access to the tangible baraka (blessing) of the Shaykh (Arabic Sheikh), which can be activated for purposes of healing and guidance. The trance possession which occurs during the hadra is the most dramatic manifestation of this therapeutic function of the performance. The baraka which effects these transformations is activated and brought into the hadra by means of recitations, singing and music, all of which is traditionally featured on this double length recording. Perhaps Parsons has captured even more than the Islamic music represented here, like, the transcendence of baraka from Shaykh ben 'Aisa for all who listen."

**VA: *The Music of Islam, Volume 15 2CD (CH 14155)*. \$25.00**

"This final volume introduces the world to the Muslim Music of Indonesia. A land of about two hundred million inhabitants, Indonesia is home to the largest Muslim nation in the world. It is extraordinarily rich in musical genres which derived originally from the Arab-Persian world but were transformed by local genius into unique musical styles and genres, generally practiced by all-male or all-female groups. The great majority of Indonesian Muslims adhere to Sunni beliefs, but a few Shi'a outposts still remain, especially in west-coastal Sumatra. Disk one features many of these rich genres, such as: Sunni prayers; samples of the Shi'a ritual (tabut or tabuik) characterized by passionate vocal music and group drumming; religious or secular songs with body movement accompanied by frame drums (indang); and a musical genre performed by a pair of male singers accompanying themselves with rhythmic beating on round brass trays (salawat)."

One of the first provinces to develop Muslim art forms was Aceh, the northernmost province of Sumatra. Aceh has a wealth of Muslim musical genres and body movement or dance forms among its ethnic groups. Disk two features many of the rich genres, such as: music and dance associated with syncretic animist and Hindu-Buddhist beliefs with added Muslim components or prayers (daboihi ceremony); the well-known male martial dance called seudati; the female dance-vocal form pho, based on the expression of grief at the



death of a child, and very sad songs (ratap or ratep meuseukat); and a form of worship and courage raising via male group vocal and frame drum performance (rapai daboih).

The instruments heard in this volume are both traditional Muslim instruments such as double-headed drums, frame drums, brass trays and the lute, as well as non-Muslim instruments such as bamboo flutes, oboes and bronze ensembles."

**VA: Music Of Indonesia: Maluku & North Maluku 2CD (CH 14232). \$25.00**

"Celestial Harmonies has commenced a series of recordings which eventually will feature music from all of Indonesia's 26 provinces, as well as from the island of Timor, now divided into Timor and independent East Timor. At their closest point, Indonesia is about as far away from Australia as Cuba is from the United States, but there are worlds between the neighbours. Whilst the sounds from Bali and Java are quite well-known, in the west, the traditional music from the lesser known provinces has been a well-kept secret to most. The province of Maluku contains many diverse musical cultures, each based on a unique, creative synthesis of local traditions and outside influences. Many musical forms are linked to religious practices, including the church music-influenced styles of the Christians, the Middle East-influenced musical expressions of the Muslims and the music associated with ancestor and nature spirit-based religious beliefs."

**VA: The Music of Islam 17CD BOX (CH 19907). \$205.00**

"Ten years in the making, The Music of Islam series recorded in Egypt, Morocco, Tunisia, Turkey, Yemen, Pakistan, Indonesia, Iran and Qatar represents the most comprehensive sound documentation available to Westerners today, of a world religion dating back to 1/622. Although governed by strict rules for fourteen centuries, contact with other cultures has radically affected Islamic music throughout history. As the world enters the XV/21st century the timing of this collection serves an even larger purpose, documenting the traditions that have survived and will continue to survive for centuries to come. Today, one fifth of the world's population, over one billion people, are Muslims, occupying a large territory stretching from the Atlantic shore of north and west Africa, through west, central, and south Asia to island southeast Asia, and attracting an increasing following in India, western Europe, north America, east Asia, and southern Africa. This is a global presence which cannot be

With 17 CDs in 15 volumes, The Music of Islam boxed set artistically presents nearly 20 hours of diversely rich Islamic music recorded throughout the Islamic Belt with over 800 pages of synoptic scholastic text written by leading scholars and ethnomusicologists from around the world. Creating a class of its own, and perhaps setting a new standard, The Music of Islam is an unequalled sound document destined to live beyond our time and, regrettably, most likely surpass the very existence of some of the people and cultures featured."

**CELLDIVISION:**

**SPLATTERCELL: Remiksis::Ah CD (CELL 5026CD). \$8.00**

"Splattercell is the brain-child of a legendary guitarist & multi-instrumentalist who shall remain nameless. Known for his textural atmospherics & countless contributions to movie soundtracks (Blair Witch 2, Three Kings, The General's Daughter), he has now ventured into a territory occupied by the likes of Aphex Twin. Imagine's Aphex's 'Come To Daddy' or 'Windowlicker' remixed by Talvin Singh... The full length release QAH is being set up with this specially priced remix CD and LP; the first in what we call the Splattercell 'Installment Series'. Featuring re-interpretations from Dan The Automator, Charlie Clouser (Nine Inch Nails), Ryuichi Sakamoto, Carter Burwell, Yoshiro Hanno & non-albums gems from Splattercell." Root ideation, samplebasis & other ramifications by: Splattercell/David Torn.

**SPLATTERCELL: Remiksis::Ah 12" (CELL 5027LP). \$6.50**

6 track 12" version.

**CENOTAPH AUDIO:**

**GUIGNOL: Angela, David and the Neopolitan Road Issue CD (CENOT 009CD). \$12.00**

"Guignol is a project comprised of Jeremy Barnes, Laurence Coleman and Aaron Moore. These three members form the core of the group, and are assisted by guests Nick Mott (also of Volcano the Bear) and Korena Pang. The lone American in the group, Barnes may be most famous for his participation in Neutral Milk Hotel, but his work in Guignol bears a closer resemblance to his more recent projects, Bablicon and A Hawk and a Hacksaw. These are quite definitely 'songs', sounding distinctly British and rather intimate, though this intimacy is offset by an outsider aesthetic. Found sounds, scraped percussion, clattery improv and a gentle humour colour these songs. The music conjures images of not only the French countryside where it was recorded, but the mysteries of motion and distance."

**SCATTER: Surprising Sing Stupendous Love CD (CENOT 010CD). \$13.00**

"A large group with somewhat fluid membership, Glasgow's Scatter create music that touches many bases. There's a lot of brass instrumentation (over some fairly swinging rhythms), but you wouldn't call them jazz; there is a proliferation of voices and acoustic instruments, though you wouldn't call them folk; there are flourishes of stranger sounds — electronics, vocal babbling, and odd percussion — but don't call them experimental. At its core, Scatter is a glowing ball of musical energy, the various instruments clattering together like kinetic sparks of inspiration. Some members have performed with Vibracathedral Orchestra, and a similar musical language is evident — the harmony of glowing tones combined in a common goal."

**CENTRAL BREAKBEAT BIONOMICS (GERMANY):**

**VA: Hive CD (CBB 002 CD). \$14.00**

"For the second CBB release, the idea was to showcase the diverse range of sounds and artists that the label will be presenting. This revolves around two sets of geographically-separated artists, with Apparat and Modeselektor residing in Berlin, and Frank Murder and Chico Rockstar coming from Iceland. Each artist was given 15 minutes 'space' to give across their sound and approach, most of the artists opted for separate tracks in the time allowed, apart from Modeselektor who have given us a twelve minute opus! The soundscapes vary from Frank Murder's almost ethereal innocence, Apparat's claustrophobic digital breakdowns, to Chico Rockstar's use of vocals and classic breakbeats, then to Modeselektor's deep and sombre clinically sharp beats blended with collapsing hip-hop skits... This compilation brings across the true meaning of diversity, and also goes somewhat into explaining how your environment really does have an impact on the sounds you identify with."

**CENTRAL MUSIC (AUSTRIA):**

**THE MEMORY FOUNDATION: Timequake 2CD (CENT 02 CD). \$15.00**

"The Memory Foundation presents its first longplayer Timequake. The Memory Foundation, Central's heavy Detroit influenced main-act of the Hi-Lo duo, shows in an impressive way the many shades of techno. Varying from minimal berlinschool dub-techno, uplifting for-

ward driving Detroit-techno, dark, abstract and hypnotizing tracks with elektroid grooves, warm and housy pumping clubtrax and some weird funky stuff to break your neck, this CD gives you some serious non-bullshitting techno, perfect bits for those looking for the real thing. And that's not all because: included you'll find a free CD-compilation full of central classics remixed by friends and longtime supporters of Central. Ben Sims, Dan Bell, Angel Molina, Pacou, Funk D'Void, Swag, just to name a few did their versions of the central-sound and helped making this doublepacked a must."

**CERTIFICATE 18 (UK):**

**PILOTE: No Truck CD (CERT 1836CD). \$9.00**

"Brighton based Pilote, *nom de guerre* of Stuart Cullen, releases its second single on Certificate 18's Electronic Projects. Three more marvellous musical outings available on 12" and CD single. Taken from his debut LP Antenna, 'No Truck' moves into a tempestuous house territory, constantly evolving through intense scramblings of electro style beats breaking down menacingly into a melancholic sculpture of sound like swarming killer bees. 'The Ol' Electric Chair' sends meandering morsecode messages against cascading beats on top of a soundtrack vibe that lasts forever. Lastly, there's a lament theme for somebody they call 'Junior'. Influenced by almost every style of music and self taught on guitar and keyboard, Pilote is the man of the millennium."

**PANOPTICA: 03/04: Variaciones A Tuxedomoon 10" (CERT 1851). \$9.00**

"Third part in vinyl series of 10" singles from the Panoptica album."

**PILOTE: Nelson 12" (CERT 1854). \$9.00**

Three track EP, featuring his original version of "Nelson", Basic Sound remix of "Nelson" and a Richard Sands remix of "Paul Oakenfold".

**PILOTE VS BONOBO: Turtle 12" (CERT 1860). \$9.00**

"Featuring the music from the one-to-one advert, that has gained 3 months of heavy rotation on all networks... known as the 'whistling' tune. 'Bonobo mix' is the one familiar from the advert, and was originally only available as a limited freebie with the Do It Now Man album, the original version is taken from the first Pilote album Antenna."

**PILOTE: Doitnowman CD (CERT 18CD10). \$15.00**

Regular single CD version.

**PILOTE: Doitnowman LP (CERT 18LP10). \$13.00**

**VA: Widescreen Versions 12" (CERT18LP002). \$9.00**

"12" taster of tracks from the upcoming full-length CD comp of recent output on Certificate 18, home of early singles by Photek, Source Direct, etc... Included here are all of the tracks not previously issued on single form; remixes by Midnight Funk Association (of Klute), Two Lone Swordsmen (of Lexis) and a new reworking by Paradox & DMR (great crunchy midtempo beats...). The TLS mix is clearly the standout here, high-pitch elektro-squelch reminiscent of Weatherall's classic science for Warp. Clinical." —Hrvatski

**CHAIN REACTION (GERMANY):**

**HALLUCINATOR: Morpheus 12" (CR 35). \$9.00**

"The return of Hallucinator with four heavyweight excursions into the aquatic depths and stellar planes of techno dub morphology. Four elemental soundscapes, ideal for all hours domestic listening and the deeper progressive dub and electronica dancefloor."

**CHAIRKICKERS' MUSIC:**

**LOW: A Lifetime of Temporary Relief: B-sides and Rarities 3CD/1DVD (CKM 012CD). \$42.00**

"At long last, an exhaustive compilation of B-sides, rarities, outtakes, and never before heard demos from the past 10 years of Low's career. Featuring 50 songs assembled by the band themselves, including 7 exclusive songs, over 3 discs, this collection ranges from their very first bedroom recordings (1993) all the way through to vinyl-only cuts from their most recent CD, Trust (2003), and everything in the middle as well — all together consisting of almost 4 hours of music. Bound together with a fourth (extended length) DVD disc, featuring all 11 of Low's videos, 3 live songs, and a series of documentaries by Marc Garmtan, this thing is a behemoth. Also included is a very nicely designed 32-page booklet with song descriptions and commentary by the band, and it all comes in a pretty white and blue cardboard box. From quiet to loud, from obscure to obtuse, from Jandek to Journey, from sub-par to sublime." DVD is region-free.

**CHAMP D'ACTION (BELGIUM):**

**CHAMP D'ACTION: Screens CD (CDA 001). \$15.00**

"Composer Serge Verstockt has been working with video and audio-electronics for years now. In collaboration with the ensemble for experimental music Champ D'Action and architect Werner Vandermeersch he created a project that investigates the spatial interaction between video and music. Screens combines electrical instruments, real-time electronics and computer controlled images. In 1998 this work in progress started with hacking a video game. In the following years Screens has grown through several developing stages to become a large scale multimedia project. The sounds of improvising musicians are manipulated by computers and spatially projected through the hall. At the same time images are projected onto large screens as virtual rooms that disorientate the surrounded audience in the same way as the sound. Video and electronic sound are thus melted into one moving experience. Both a selection of images and the underlying music can be enjoyed on your computer, the full soundtrack can be listened to on a CD-player."

**CHAP CHAP (JAPAN):**

**SMITH/N'DA KULTURE, WADADA LEO: Golden Hearts Remembrance CD (CPCD 002). \$13.50**

1997 CD release on a Japanese label, sold at a domestic price. Ishmael Wadada Leo Smith (trumpet, flugelhorn, Nohkan), David Philipson (Bansuri, Tambura), William Roper (tuba), Glenn Horiuchi (piano, Shamisen), Sonship Theus (drum-set, percussion), Harumi Makino Smith (poetry). "An ensemble of master musicians and poet performs an original music which is best defined as contemporary creative world music where the art and philosophy of improvisation are vital to its music creation. N'da Kulture music is a new research focusing on the ensemble as a distinct forum, a vehicle to rethink the performance practice in creative world music culture."

**CHARHIZMA (AUSTRIA):**

**DAFELDECKER/KURZMANN/DRUMM/ERIKM/DIEB13/NOETINGER: CD (CHAR 020). \$15.00**

Werner Dafelecker (electronics, bass), Christof Kurzmann (G3, clarinet), Kevin Drumm (guitar synthesizer), eRikm (electronics), Dieb13 (turntables, pd), Jerome Noetinger (electroacoustic devices). Live recordings from 2000/1 from this stellar ensemble. For fans of the Mego/Erstwhile/Durian sound world. "What began in the year 1999 with the quartet of Dafelecker/Kurzmann/Fennesz/O'Rourke (CHAR 002) is still alive — 5 years later. The quartet of Dafelecker and Kurzmann (on this CD also to be heard once as a trio, once as a quintet) shows continuity. Only the color itself has changed like the times in electronic music have changed."

**FLEISCHMANN, B.: Pop Loops for Breakfast CD (CHAR 001CD). \$15.00**

First release on Charhizma, from 1999 (the LP version was the first release on Morr Music at the same time). "Born 1975, B. Fleischmann lives in Vienna. Since early 1998, B. Fleischmann concerns himself concretely with electronic music. Here harmonies and noises from various electronic music devices are in the foreground live some of his songs are accompanied with a drumset. The songs are calmly and warmly, for a red salon with deep sofas, pieces to which one easily moves, like the harmonies want that. Noises shouldn't be considered as strange events, but each tone is to understand by itself in combination with others. The aim of the songs is to close the eyes and open the ears. The songs become to be carried by warm basses, in addition there are knarrende noises and soft sounds. In a small studio in the 16th Viennese district the first numbers were developed. These were presented at picknick@rhiz on 17.1.99 from where the co-operation with Christof Kurzmann arose."

**FLEISCHMANN, B.: TMP CD (CHAR 015). \$15.00**

2001 release. "Basically a 69 minute two track version of a performance in Vienna's museum quarter early in winter 1999. Part one is nearly seventeen minutes, begins in a hushed, almost devotional calm. The volume and texture of the sounds grow incrementally, fragments of known and familiar Fleischmann surface in the mix, while rhythms muster a darker, more fractured sound than one perhaps expects from Bernard. The 52 minutes of part two take us still deeper in this singular performance, the trademark approach to accessible and warm melodies remains proud and undiminished, but there is a new take, a mood both gently reflective and quietly tender. In complementing his more pop-based work for Morr Music, Fleischmann exposes himself yet again to be an unfailingly lovable musician. Gorgeous."

**YOSHIIHIDE/SHIMADA MASAHIKO, OTOMO: My Dear Mummy CD (CHAR 017). \$15.00**  
(German version; with Fritz Ostermayer, Ishikawa Ko, Yagi Michio, Eto Naoko, Andrea Neumann, Sugimoto Taku, Sachiko Matsubara, Günter Müller, Werner Dafelecker, Otomo Yoshihide). "Shirhada Masahiko, one of Japan's best known novelists, wrote his short story *Miira Na Naru* made in the form of a diary, based on an actual diary of a man who committed suicide through starvation. Otomo Yoshihide's piece combines music and dramatic monologue, since its premiere in 1994 the piece has been shown a few times, always in collaboration with different musicians. The performance develops through the musical improvisation which in its relation to the text jumps between three elements: on the one hand Otomos conducting, but also the simple commands written on music paper and the advancing of time in the diary. This was the first performance of *Miira Ni Narumade* outside Japan and was translated especially for this occasion."

**ROSENFELD, MARINA: The Sheer Frost Orchestra: Drop, Hop, Drone, Scratch, Slide CD (CHAR 018). \$15.00**

"Performed by the 'Sheer Frost Orchestra 2001': Hrafnhildur Arnardóttir, Andrea Claire, Nilsa Colon, Barbara Ess, Chiara Giovando, Daniella Fabricius, Zhenya Merkulova, Kari McKahan, Josephine Meckseper, Marina Rosenfeld, Yvonne Senouf and Brooke Williams—electric guitars, Alexandra Gardner, Kaffe Matthews, Ikue Mori, Kristin Norderval and Keiko Uenishi—laptops."

**KURZMANN, CHRISTOF: The Air Between CD (CHAR 021). \$15.00**

Solo electronic albums from Charhizma's head, Kurzmann (who has worked with: Orchester 33 1/3, Dafelecker, Stangl, Rosenfeld, Fennesz, Scanner, O'Rourke, Drumm, Polwechsel, Sugimoto, Jeck, etc.). Low-pulse electronics that reflects on the glory of the Sakho speaker-phase era, radiating luxuriously. "When the organisers of the Donaufestival/Krems invited me to contribute a piece of work on this year's theme The Deep Tone, my first thought was to once again create music that follows parameters such as melody or rhythm, something that, except for a few contributions to various compilations, I had paid little attention to on my releases over the past years. I had set about building songlike miniatures and sketches, pieces based on low-pitched sounds interspersed with short melodic signatures, when suddenly the flow of my life was interrupted by something that was to change everything: war! Thus, this album has become an account that documents the surrender of my musical and creative self to my social self, a document of mourning and sadness. Rather than being the result of my wishes, the air between is a reflection of my mood of resignation. It's a picture of the first days of war, when the air raids were still rare yet nonetheless vehement and disastrous. It's a portrayal of the air between — between the attacks, between hope and despair, between waiting and surrender." — Kurzmann, 2003.

**REBECCA: Two Variations CD (CHAR 022). \$15.00**

Kai Fagascinski: (clarinet), Michael Renkel: (guitar). "Rebecca exists since October 2002. Work began with improvisations. Over the course of time the same piece was repeatedly 'improvised' again, reducing the concept of improvisation to absurdity. Through repeated playing a musical piece, a composition come into being. The piece is not notated. Rebecca remembers, and forgets. It is not so much a matter of interpreting a preconceived idea but rather of continuously working on and within the piece. The musical work becomes practice, action. Because the same piece is played over and over again in variations, piece and musician merge into a process. The concept of return is also hidden in the name ('re'). Less obviously, 'bec' (back) refers to the act of remembering, while 'ca.' (circa) stands for the vague, the indeterminate. This rotating around oneself and remembering as a means of drawing from the past, however, both aim at forward movement and outward communication. Repetition as memory facing forward."

**KAMMERER, MARGARET: To Be An Animal of Real Flesh CD (CHAR 023). \$15.00**

"The first solo-release of the Berlin-based singer and guitarist Margaret Kammerer contains five solo-recordings as well as collaborations with Axel Dörner (Die Enttäuschung), Chris Abrahams (Necks) and Yoshida Tatsuya (Ruins). Additionally there are remix-tracks from B.Fleischmann (Charhizma/Morr), Nicholas Bussmann (Kapitalband.1), Fed Frith, Philip Jeck (Touch) and Olivier Lamm (Active Suspension)."

**NEUMANN/SABINE ERCKLENTZ, ANDREA: oberflächenspannung CD (CHAR 024). \$15.00**

Andrea Neumann: Inside piano, composition; Sabine Ercklentz: trumpet, electronic devices, composition. "Sabine Ercklentz and Andrea Neumann are using for their compositions musical material which illuminate (examine) the noisily part of the sound, its density, colour and 'consistency', the possibility of transform it — comparable with sound transformations in electronic (computer) music — but made mainly with their acoustic instruments. Through the extreme amplification of both instruments, sounds that are hardly audible under normal

circumstances, can be worked with. Sometimes the original character of such material can also be changed considerably, the pure and fine original sound becoming something massive or even physical. The pieces often focus on the transitions from noise and textual sound to specific pitch and harmonic material and from metric and rhythmic time to clock/conceptual time, as well as on the connection between strictly specified and written material and freer passages. The compositions, while bringing to mind electronic music, through the use of machine-like repetition, nevertheless retain a raw quality due to familiar instruments, sounds and performance techniques."

**VA: Labor 2CD (CHAR 026/7). \$15.00**

"A Berlin sampler with: Phosphor, Andrea Ermke, Gregor Hotz, Asi Foecker, Robin Hayward, Kai Fagascinski, Merle Ehlers, Margareth Kammerer, Sabine Ercklentz, Alessandro Bosetti, Serge Baghdassarians, Boris Baltschun, Fernanda Farah, Uli Ertl, Werner Hirsch, Steffi Weismann, Rüt Waldeyer, Barbara Klinker, Sweatshop Orchestra, Ella Ziegler, Adeline Rosenstein, István Scheibler and many more. This CD is an attempt to present a very lively part of the music scene in Berlin. We've asked 21 artists — associated with one of Berlin's most interesting performance-spaces 'Kule' — to contribute a piece of work either for the audio or the video section on this CD. Of course they were completely free to ask other artists to accompany them or rather present their solo-work. We hope that the result will give you at least a glimpse or a vague idea about what is going on in Berlin 2003."

**EFZEG: Würm CD (CHAR 028). \$15.00**

Boris Hauf, Martin Siewert, Burkhard Stangl, Dieb13, Billy Roisz: electronic and acoustic instruments.

**CHARLY (UK):**

**YARDBIRDS, THE: Shapes of Things 7LP BOX (BOX 104LP). \$95.00**

"A collector's item? Sure it was. Now our intention is to bring it back to the public as an easier to find item, mainly because it's a priceless collection of seven of the very best works of the undisputed leaders of the R'n'B British Invasion. The Yardbirds' 7LP box *Shapes Of Things* is finally reissued in a new enhanced print, with all albums in high quality 5mm sleeves, each album with printed inner sleeve, photos and graphic material." Album Titles: *The First Recordings*, *Sonny Boy Williamson With the Yardbirds*, *Five Live Yardbirds*, *For Your Love*, *Having a Rave Up with the Yardbirds*, *Shapes of Things*, *Odds and Sods*.

**CHERRY, DON: Mu First Part/Mu Second Part CD (CHARLY 067). \$15.00**

Reissue of both LP volumes on 1 CD. Cherry (pocket trumpet, piano, Indian flute, bamboo flute, voice, bells, percussion) and Ed Blackwell (drums, percussion, bells). Recorded at Saravah Studios, 8/22/1969. "Neither musician compromises himself on *Mu*, which is surely one of the most beautiful duets ever recorded, comparable in intensity to John Coltrane's interplay with Rashied Ali on the album *Interstellar Space*. The music ranges from being as simple and naive as a nursery rhyme to other moments when it takes on the drama and intensity of an oriental chant. In listening to it, we can appreciate why Don Cherry always considered himself first and foremost a singer, even when he is playing the trumpet." — Pierre-Jean Critten.

**VA: Jazz Actuel 3CD (CHARLY 707). \$34.00**

Repressed! Deluxe 3CD box set, subtitled "A collection of avant garde/free jazz/psychedelia from the BYG Actuel catalog of 1969-1971." Selection edited by Thurston Moore & Byron Coley. Features one track each from: Sunny Murray, Archie Shepp, Steve Lacy, David Allen, Sonny Sharrock, Grachan Moncur III, Clifford Thornton, Jacques Coursil, Dave Burrell, Sun Ra, Arthur Jones, Burton Greene Ensemble, Art Ensemble of Chicago, Andrew Cyrille, Paul Bley, Frank Wright, Acting Trio, Dewey Redman, Don Cherry, Anthony Braxton, Jimmy Lyons, Claude Delcloo/A. Jones, Musica Elettronica Viva, Kenneth Terroade, Gong, Alan Silva & the Celestial Communication Orchestra. All tracks from the crucial series of original BYG albums; with 36 page booklet of in-depth annotation of photographs. Charly's reputation isn't the best for these kinds of things, but this seems well done all around.

**SHEPP, ARCHIE: Blasé Live At The Pan-African Festival 2CD (CHARLY 819). \$21.00**

Blasé was a mind-blowing Parisian studio session from 8/16/69, with: Shepp (tenor sax), Jeanne Lee (vocal), Lester Bowie (trumpet, flugelhorn), Chicago Beau & Julio Finn (harmonia), Dave Burrell (piano), Malachi Favors (bass), Philly Joe Jones (drums). *Live At The Pan-African Festival* was recorded 8/29 & 30 in Algiers. Featuring: Shepp, Clifford Thornton (cornet), Grachan Moncur III (trombone), Dave Burrell (piano), Alan Silva (bass), Sunny Murray (drums), plus Algerian and Tuareg musicians. "These two albums from 1969 remain some of the best Shepp ever made and were musical statements of his intention to go back to his roots: African transe, African-American chants but also blues and jazz. Each time he developed these influences and transcended them through his unique approach. These recordings have rightly earned their place in jazz history and are unique artefacts of the musical context of that period."

**YARDBIRDS FEAT. JEFF BECK, THE: London 1964-1965, New York, Memphis, Chicago '65, London '66 LP (CR 300013). \$16.00**

"The Yardbirds are perhaps best known having invented the 'rave up' (long instrumental breaks in the middle of songs that would contribute to the evolution of psychedelia) and because guitar virtuosos Eric Clapton, Jimmy Page and Jeff Beck all got their start here. But it was Jeff Beck's stint with the band from 1965-1966 that perhaps most influenced the way guitar was played in the 1960s. And not coincidentally it was also when Beck joined the band that the hits started rolling in. These studio sessions (recorded partly in London, and partly during the Yardbirds American tour in 1965) bring together some of these finest moments, including 'You're A Better Man Than I' recorded in Memphis with Sun Records founder Sam Phillips."

**MOTHER GONG: Fairy Tales LP (CR 5018). \$16.00**

"Originally released in 1979, Gilli Smyth (Mother Gong) with the help of Nik Turner (Hawkwind) among others, takes three children's fairy tales 'Wassilissa,' 'The Three Tongues,' and 'The Pied Piper' and uses her own haunting voice and music to bring out their unspoken dark sides. Warning: you may never be able to sleep peacefully again."

**CHARRM (UK):**

**VA: Absolute Zero CD (CHARRM 28). \$15.00**

"Artists: Biosphere, Disinformation, Gescom, Hallucinator, Hazard, Jiri Ceiver, Monolake, :zoviet\*france:... Since Saburo Teshigawara formed the dance company KARAS in Tokyo in 1985, the group's aim has been to seek a new form of beauty, one that contains the essence of human existence in its natural and manufactured environment. As a dance maker, Teshigawara's work and process spring not from conventional ideas established through history, but from his search for still hidden possibilities through action in choreography, art, music, design and thought. His approach is closer to the freedom and radical spirit of on-the-edge experimental music, being one of continually reinventing and rearranging ideas of dance and of expression. In Absolute Zero, Teshigawara attempts to achieve the impossible quality of perfect stillness and order amid the chaos of the physical world. A work of con-

trasts within and between its movement, sound and stage designs and its textures, Absolute Zero is the apotheosis of this artist's continual quest for beauty and discovery. To accompany the piece's worldwide touring, a number of international sound artists were invited to respond to the theme, 'absolute zero', with new compositions. This CD brings together eight artists whose work shares with Teshigawara's sensibilities of concept, aesthetic and innovation. From Biosphere to :zoviet \* france:, the contributing artists are at the forefront of electronica, their sounds sketching subtle approaches to the absolute."

**CHE RECORDS (UK):**

**MAGIC HOUR: No Excess Is Absurd LP (CHE 20). \$13.00**  
UK only vinyl version.

**CHEAP (AUSTRIA):**

**POTUZNIAK, GERHARD: Concorde+ 2LP (CHEAP 29). \$16.00**

Vinyl verion of Cheap CD5. "Double 12" version gives you all of the music with none of the 'art' (the 7 aforementioned spoken word/mood segments). Works just as well as a musical statement and lends its beat-services to the DJ public for after-hours (i.e. off-the-clock) extensions." — Hrvatski

**AUSTEN, LOUIE: Consequences 2LP (CHEAP 31). \$16.00**  
Double vinyl version.

**JUST, CHRISTOPHER: House 12" (CHEAP 42). \$9.00**

"Christopher Just strikes again — after his long timeout on Cheap Records, Christopher Just (Cheap, Test Tube, Gigolo ...) is back with this brilliant Chicago-style 12" called *House*. Even 10 years ago, when the Cheap label started up, none of the records rocked more than his ... so let's get back to the basics."

**KHAN: Ride Me 12" (CHEAP 43). \$9.00**

"Ride me", from 1989, was lost for a long time. Then I found the master and took it on my '1900 get Khan'-Tour, with the result that all over Europe people know what my underwear looks like, everyone is singing the song, but actually nobody has the track. I don't think that the Cheap-label needs any more reasons to release such electro-pop classics as 'Ride Me' and 'You Are No Friend Of Mine'."

**SLUTS'N'STRINGS & 909: Carrera Remixed CD (CHEAP CD4). \$16.00**

Remix album based on the 1997 classic from Patrick Pulsinger and E. Tunakan. Remixers are: Si Begg/Buckfunk 3000, Peter Kruder, The Private Lightening Six, Animals on Wheels, Orchester 33 1/3, DJ Hell, B Recordings, Sluta Leta, DJ Elin, & Farmers Manual.

**AUSTEN, LOUIE: Consequences CD (CHEAP CD6). \$16.00**

Austrian vocalist known for his "study" of the Ratpack (the ultimate loser trio of Frank Sinatra, Dean Martin & Sammy Davis Jr.), sings his songs over an electronic backing produced and arranged by M. Neugebauer. An incredibly uninteresting concept, actually realized to decent effect.

**ENGKILDE, AUGUST: Police Beat Box CD (CHEAP CD7). \$16.00**

"The music on this album is a computer-manipulated mix of two live recordings. A live recording with my orchestra band of Inner Urge, and a live sound recording from a cinema in Delhi showing some old Indian gangster movie. All together this is a new sound track of a gangster movie to be seen without a screen." — A. Engkilde

**CHEMIKAL UNDERGROUND (UK):**

**SUCKLE: Against Nurture CD (CHEM 042 CD). \$21.00**

"Debut album. Suckle's Frances McKee used to be in the Glasgow band The Vaselines. Suckle come on like Canadian folkies the McGarrigle Sisters jamming with the Velvet Underground." Utilizing glockenspiel, flute, percussion, keyboards, melodica, cello, chanter & whistle over a strumming folk-rock base, this is an eloquent expansion over the now legendary aura of the Vaselines. Beautifully crafted.

**SUCKLE: Against Nurture LP (CHEM 042 LP). \$18.00**

LP version, full color sleeve.

**ARAB STRAP: Turbulence (Mixes) CD (CHEM 051 CD). \$8.00**

"Turbulence" — the final track on the Strap's excellent long-player *The Golden Thread* — is given the once over by unlikely supermix heroes Bis — this is Arab Strap in full-on collision with New Order and Depeche Mode — plus further mistreatment from Jason Famous (Apollo remix) and Arab Strap themselves."

**BRITISH MEAT SCENE: Fukd Id #4 CD (CHEM 054 CD). \$8.00**

"British Meat Scene are Duncan Mackay and Rupert Lyddon. Duncan Mackay has been around the underbelly of the music industry for a while now. His post modernistic nu-psychedelic trumpet led him to become a member of 'The Scream Team ARKESTRA'. He has also worked with David Holmes, Death In Vegas and Richard Ashcroft. Rupert's involvement with the British Meat Scene stemmed from his involvement with North London's poshest organic meat suppliers. 'Not a comment on modern farming'."

**BRITISH MEAT SCENE: Fukd Id #4 12" (CHEM 054 EP). \$8.00**

**CHERRY RED (UK):**

**FREE DESIGN, THE: The Best Of Free Design 2LP (MRED 194 LP). \$23.00**

"This compilation draws from The Free Design's six albums recorded from 1967-1973 for Enoch Light's renowned audiophile label, Project 3; as well as their rare, *There Is A Song*, released on the tiny Ambrotype label in 1973. Despite their exquisite vocal harmonies and ethereal arrangements, success inexplicably eluded this sibling vocal group (Chris, Bruce and Sandy Dedrick). Yet, almost three decades later The Free Design's music continues to live on, influencing a whole new generation of 'soft' pop (Saint Etienne, The High Llamas, Stereolab, not to mention Japan's own Cornelius who, along with Pizzicato Five's Yasuhara Konishi reissued the Free Design catalogue on CD on his Trattoria label in 1994). Includes annotated track listing by Chris Dedrick."

**CHI/WORLD SERPENT (UK):**

**KA-SPEL, EDWARD: Caste O' Graye Skreeëns CD (CHI 01 CD). \$17.00**

"Caste O' Graye Skreeëns, the inaugural release on Legendary Pink Dots main-man Edward Ka-Spel's own label is his finest solo work to date. All the trademark LPD references are there, but with a fresh new approach, and a more intensive sound. Edward plays all instruments on this album, and has been busily working on this release for World Serpent since January 2001."

**CHICKS ON SPEED RECORDS (GERMANY):**

**CHICKS ON SPEED: Will Save Us All LP (COS 001 LP). \$10.00**

"The long awaited debut album from Chicks On Speed. Sydney-born Alex Murray-Leslie, New Yorker Melissa Logan, and Kiki Morse from Munich met behind the Munich Art Academy in 1997 and started as an art project that has gradually merged into the medium of music. For their debut album, they founded a new label, Chicks On Speed records. Their music is a unique mixture of punk/new wave attitude, electronic music wisdom, and a killer instinct for pop. *Chicks On Speed Will Save Us All* collects the best tracks of their totally sold out 7"s." "Real" (as opposed to the mega-limited *Un-Releases* CD) album from this trio of pan-lingual/localational mistresses, now creating a sort of stir in all manner of global art/culture hubs due to their infinitely appealing attire (single-use paper/leather dresses of primitive means taped directly to the body) and new/no-wave approach to synth-pop. Immense listing of accomplices adorns the CD: Tina Frank, Ramon Bauer, Florian Hecker (all of Mego/Skot fame), Patrick Pulsinger (of Cheap fame), Gerhard Potuznik (of Mego/Cheap fame), Ed DMX (of DMX Krew fame), etc... Features a few ridiculous covers ('Warm Leatherette' by The Normal, 'Give me Back My Man' by the B-52's, 'Mind Your Own Business' by the Delta 5) and a couple of jabs at the concepts of modeling and being female in a generally cold, non-receptive society. Incredibly cheeky, so good." — Hrvatski.

**CHICKS ON SPEED: Chix 52 12" (COS 002 EP). \$8.00**

**SILVESTERBOY: Monsters Rule This World LP (COS 003 LP). \$11.00**

"Here comes the first signing of Chicks On Speed Records! Sylvesterboy! . On his debut he presents a unique mixture of electronic music somewhere between Suicide and Sique Sique Sputnik, a highly political message and an entertainingly absurd art / performance-factor. Artwork and graphics by Chicks On Speed. True chicks-style!"

**CHICKS ON SPEED VS. KREIDLER: Chicks On Speed vs. Kreidler 12" (COS 004 EP). \$6.50**

"Chicks On Speed team up with Düsseldorf's instrumental pop heroes Kreidler to produce their strangest piece of pop music to date. Three originals by Kreidler / Chicks On Speed and one surprising cover version of Nick Cave's 'Where The Wild Roses Grow' make this release as mysterious as appealing." [CD version forthcoming]

**LE TIGRE: Feminist Sweepstakes LP (COS 005 LP). \$10.00**

"Le Tigre's second full-length release delivers the rollerskate jams, sampler-punk and political dance trax you've come to expect from the trio, and ups the ante for electro-conceptual, feminist pop music everywhere. This time around the Le Tigre sound seems influenced equally by basement recordings and top-forty electronic production. Sub-bass and break-beats figure prominently in the loud, live-show oriented song-writing on *Feminist Sweepstakes*. Kathleen Hanna, Johanna Fateman, and new bandmember J.D. Samson each have solo vocal moments on the album and elsewhere they gang up, finish one another's sentences, or exchange insights. Politically complicated, feminist perspectives inform Le Tigre's lyrical approach to their subject matter, even as the songs occasionally veer into introspection or absurdity." CD version is on Mr. Lady in the US.

**CHICKS ON SPEED: Fashion Rules 12" (COS 008 EP). \$8.00**

"This is the long awaited new Chicks On Speed single. The first track from their next album. With a cover-photo of Chicks On Speed by the king of fashion Karl Lagerfeld himself (no joke)! 'Fashion Rules' was produced by Tobi Neumann and Thies Myntner who were recently involved with mixes of club hits like 2-Raumwohnungen 'Sexy Girl', Goldenboy's 'Rippin Kittin' and Peaches 'Set It Off'. And if this would be not enough on the B-side we find a remix by Alter Ego who recently dominated worldwide clubcharts with their own tracks, their Human League remix and their productions for Sven Vath. Alter Ego turn 'Fashion Rules' into a raving/rocking club-anthem."

**BLECHDOM, KEVIN: Bitches Without Britches LP (COS 009 LP). \$14.00**

LP Version, gatefold sleeve.

**REED, ANGIE: Presents The Best Of Barbara Brockhaus LP (COS 011 LP). \$14.00**

LP version.

**CHICKS ON SPEED: We Don't Play Guitars CD (COS 010 CD). \$6.00**

"We Don't Play Guitars' is the first single to be lifted from the forthcoming new album *99 Cents*. Released on CD and 12" vinyl, 'We Don't Play Guitars' features another guest appearance, this time from Peaches on vocals and guitar, and sees Chicks On Speed deliver the type of perfect pop song they've so far only threatened. The single comes backed with stunning mixes by the likes of Tiefschwarz, Christopher Just, Chicken Lips and Cristian Vogel."

**CHICKS ON SPEED: 99 Cents CD (COS 012 CD). \$18.00**

"The new album, their third long player, follows *The Re - Releases Of The Un - Releases* compilation and 2000's brilliant debut *Will Save Us All*, and is without doubt their finest collection of songs to date. Written and recorded in their hometown of Berlin, the Chicks On Speed are Kiki Moore, Melissa Logan and Alex Murray-Leslie. The new album sees the band collaborate with a number of their favourite musicians, including Miss Kittin, Le Tigre, Nicola from Adult and Talking Heads' / Tom Tom Club's Tina Weymouth, who teams up with Chicks On Speed for a take on her own 1981 classic 'Wordy Rappinghood'."

**CHICKS ON SPEED: 99 Cents LP (COS 012 LP). \$15.00**

Double LP version, full color gatefold sleeve.

**CHICKS ON SPEED: Wordy Rappinghood CD (COS 017 CD). \$6.00**

"Chicks On Speed release the brilliant new single 'Wordy Rappinghood' taken from their latest album *99 Cents*. 'Wordy Rappinghood' is the cover of Tom Tom Club 1980's big hit. This version features the vocal talent of Miss Kittin and Tina Weymouth (Tom Tom Club and Talking Heads) herself. Released on CD and 12" vinyl, the single comes backed with stunning mixes by the likes of Trevor Jackson, Plaground and Dave Clark."

**CHICKS ON SPEED: Wordy Rappinghood 12" (COS 017 EP). \$8.00**

Vinyl EP version, with vinyl-exclusive Dave Clark remix.

**CHICKS ON SPEED: Will Save Us All CD (COS 001 CD). \$14.50**

"The long awaited debut album from Chicks On Speed. Sydney-born Alex Murray-Leslie, New Yorker Melissa Logan, and Kiki Morse from Munich met behind the Munich Art Academy in 1997 and started as an art project that has gradually merged into the medium of music. For their debut album, they founded a new label, Chicks On Speed records. Their music is a unique mixture of punk/new wave attitude, electronic music wisdom, and a killer instinct for pop. *Chicks On Speed Will Save Us All* collects the best tracks of their totally sold out 7"s." "Real" (as opposed to the mega-limited *Un-Releases* CD) album from this trio of pan-lingual/localational mistresses, now creating a sort of stir in all manner of global art/culture hubs due to their infinitely appealing attire (single-use paper/leather dresses of primitive means taped directly to the body) and new/no-wave approach to synth-pop. Immense listing of accomplices adorns the CD: Tina Frank, Ramon Bauer, Florian Hecker (all of Mego/Skot fame), Patrick Pulsinger (of Cheap fame), Gerhard Potuznik (of Mego/Cheap fame), Ed DMX (of DMX Krew fame), etc... Features a few ridiculous covers ('Warm Leatherette' by The Normal, 'Give me Back My Man' by the B-52's, 'Mind Your Own Business' by the Delta 5) and a couple of jabs at the concepts of modeling and being female in a generally cold, non-receptive society. Incredibly cheeky, so good." — Hrvatski.





one looked back. Squarepusher and Autechre, among others, added their two cents to this obscure Brooklyn hip-hop gem. Now, Chocolate Industries has taken the tired, long-held conventions about electronic music and hip-hop and once again rearranged the musical palette. Just when you thought: 'Ahh, electronics and hip-hop: brilliant idea,' Rapid Transit takes on board another dimension of contemporary musical cross-pollination. Whoever thought that free and improvisational jazz had nothing to do with hip-hop and electronics just hadn't read their liner notes or heard the anecdotes. As one of African-America's founding art forms, it was inseparable from the get go. Thus when the label's artist encountered the fecundity of the Chicago underground jazz scene, artists like Doug Scharin, Rob Maranek, Chicago Underground Trio, Isotope 217 and numerous others, there was hesitation. What Rapid Transit represents then, is where Mr. Lif meets the ghost of Alice Coltrane and Push Button Objects (Edgar Farinas) encounters the jazz coronet between two turntables and a mixer. It is also a compilation that fills the listener with suspense and anticipation because it is the place where local US musical movements, (Miami, Atlanta, and Chicago, to name only three) previously separated both by geography and musical aesthetic come together to produce a hybrid, the full results of which will still be unfolding a decade from now. This is a true state-of-the-art manifesto for the US electronic underground, in every one of its variegated aspects." — Tim Haslett. Track listing: Prefuse-72: "7th Message"; Roots Manuva: "Juggle Tings Proper"; East Flatbush Project: "Tried by 12 fides"; Push Button Objects: "Non Existant"; Sluta Leta: "Whispers Special"; Ko-Wreck Technique: "Metro Dade"; Prefuse-73: "Livin Life"; Communications Project: "Do Tell"; Ko-Wreck Technique: "Behavior"; Rec Center (DJ Emaculate): "Mind, Body & Soul"; Push Button Objects: "Tooth Picks and Horses"; While: "Slate".

**PUSH BUTTON OBJECTS W/ DEL, MR LIF & DJ CRAZE: 360 Degrees Remixes CD (CHLT 016 CD). \$12.00**

"Ask and you shall receive, the Chocolate Industries camp is finally ready to release the highly anticipated remixes of "360 degrees" (CHLT 012) by Push Button Objects w/ Del the Funky Homosapien, Mr. Lif and DJ Craze. The saga continues with new translations by El-p (Company Flow), Kutmasta Kurt, DJ Spinna, The Herbaliser and Prefuse-73. Each remix offers its own original blend of neck snapping beats and ill samples set forth by each of these cutting edge producers. An outstanding package to satisfy all. The remixes are in one package laced over a 2 part 12" and one CD. Artwork by Evan Hecox. Keep an eye out for the new Push-Button objects full length features guest appearances by Del, John McEntire and Doug Mc combs of Tortoise, Dose One, Vast Aire of Cannibal Ox, and many others. The CD has a total of 8 tracks: "360 degrees" (original), "Breakers delight", 5 remixes & PBO'sters "360 Beatapella". The Prefuse 73 mix is exclusive to the CD.

**PUSH BUTTON OBJECTS: 360 Degrees (Prefuse-73 Remix) 12" (CHLT 017 EP). \$5.50**

Three track remix EP of the PBO classic (featuring Del the Funkie Homosapien & Mr. Lif). Tracks are: Prefuse-72 original remix, instrumental remix and clean edit remix. "The long lost Prefuse-73 remix of "360 Degrees" is finally being put to wax for all the beat junkies. This is a limited edition type stylo, so speak your clout. Don't sleep."

**DIVERSE: Move CD (CHLT 018 CD). \$9.00**

"With the release of the Move EP starts a new era in abstract beat making and thought provoking lyrics. But for now this is just a sample of Diverse, 25 year old Kenny Jenkins, who makes a humble living delivering mail for a local Chicago university. In between his day job and rocking shows — you can find Diverse perfecting his skills with his band which consist of Matt Lux (Isotope-217) and Ted Sirota. Diverse is currently working on his new album which will feature guest appearances from Jeff Parker (Tortoise) and tracks from Prefuse-73 and a few others. You have been warned. Artwork by: Evan Hecox."

**DIVERSE: Move 12" (CHLT 018 EP). \$6.50**

12" with exclusive remix by J-rawls of the Lone Catalyst. 6 tracks, full color artwork.

**WHILE: Slip CD (CHLT 019 CD). \$9.00**

"This is a follow-up to While's latest album Even. It contains reworks from Even along with four remixes from Savath & Savalas, Fennesz, A Grape Dope (John Herndon of Isotope 217 / Tortoise) and While's cinematic beats and lush soundscapes. The perfect record to play on a lazy afternoon. Stunning artwork. A must for all While fans."

**PUSH BUTTON OBJECTS: Fly (You Ain't) 12" (CHLT 020 EP). \$5.50**

"Yes yes yall..the P.B.O. is back with another classic banger with special guest Vast Aire of Cannibal Ox, Akrobatik and Maintain of the Rec Center, on the heels of his now classic 360 Degrees single w/ Del and Lif. The p.b.o.-ster has delivered another timeless anthem...P.B.O. and Cannibal Ox will never fake shit...don't sleep."

**WHILE: Even CD (CHLT 021 CD). \$13.00**

"Off the heels of releasing the Haze EP, While has resurfaced from the underbelly of the nations capital with his first album entitled Even this album contains 10 tracks of lush digital paranoia in the light of Coil with a twist of Stravinsky and the moodiness of Charles Mingus. A must for fans of freeform electronics and glitchy jazz. Stay tuned for While's next release slip with remixes from Fennesz, Savath+Savalas (Prefuse-73), and John Herndon of Tortoise and Isotope-217." track listing: GATE2 // BIN // CHASE // SHAPE // ELSE TEMP // HIVE // LEVEL // FAULT // LOST MOTH

**WHILE: Even 2LP (CHLT 021 LP). \$13.00**

Double LP version in over-the-top full color foil-stamped gatefold sleeve.

**SUNDAY: Universe City/Afternoon 7" (CHLT 022). \$4.50**

"New Chocolate recruit and Australian native, Tania May-Bowers better known as Sunday. Brings forth a limited edition 7" of smooth angelic vocals, deep poetics and dreamy beats. All produced by Sunday and Tony Dupe. Imagine Seefeel, Tricky, Sade and Nico of the Velvet Underground having a sweet lunch on a rainy afternoon. Headphones required for a full stereo performance."

**VIA TANIA: Dream Of... CD (CHLT 023 CD). \$9.00**

"New Chocolate recruit and Australian native Tania May-Bowers better known as Sunday, brings forth her debut double EP of smooth angelic vocals, deep poetics and dreamy beats. Engineered by Casey Rice. Guest appearances by John Herndon and Jeff Parker of Isotope 217 and Tortoise. Via Tania's music is a blend of Sade, Nico of the Velvet Underground, Massive Attack and Seefeel on a slow endless roller coaster. While and Scott Herren (Prefuse 73, Savath+Savalas) have joined Sunday's roller coaster via two remixes of 'Universe City' and 'Drift Away'. Headphones are required for a full stereo performance. All this plus more from the Chocolate empire." 6-track CD only release.

**CAURAL: Paint CD (CHLT 024 CD). \$9.00**

"Chocolate Industries proudly presents Caural. Following in the Chocolate tradition of fusing musical genres you will find that this EP will fit quite nicely in your Chocolate collection.. On the Paint EP Zach Mastone aka Caural showcases his many talents and forward thinking approach to music. By melting head nodding beats, lush samples and dirty feed back to get just about anyone moving. Some might call this Sonic Youth meets Herbie Hancock but we call it Caural — at the rate this kid's going, who knows what's coming next. Expect a new album next year but till then put on your headphones and get acquainted to the Paint EP.

Artwork by: U.K graff writer/super human 'Kid Acne'."

**CAURAL: Stars On My Ceiling CD (CHLT 025 CD). \$13.00**

"Caural's musical journey began in the summer of 1984 with a Fisher-Price cassette recorder bumping the sounds of Thomas Dolby and the Beat Street soundtrack: the perfect backdrop for long summer days of skateboarding and break dancing. Now wrapped in nostalgia and headphones, the 24 year-old multi-instrumentalist and super human hailing from the city of wind takes you on his sophomore outing, once again delivering his unique blend of influences. The result is a potent dose of neck-snapping abstract soundscapes rooted in Hip Hop and drenched in the atmosphere of everyday life. With upcoming compilation appearances, remix work and tour plans, Caural is currently in the studio finishing up his double EP slated for the fall, featuring new instrumentals, cutting edge lyrics, and a remix by Savath and Savalas. Until then, Stars On My Ceiling gives you a look at the sky through Caural's eyes."

**CAURAL: Stars On My Ceiling 2LP (CHLT 025 LP). \$13.00**

Double LP version.

**PUSH BUTTON OBJECTS: Ghetto Blaster CD (CHLT 026 CD). \$13.00**

Long awaited 2nd full length from PBO. "It's... the return... of the Gangsta. The miighty O.G. Edgar Farinas (aka Push Button Objects) rocks the box once again with his long-awaited second Long Playa Ghetto Blaster. The Masta of Distasta brings nasty beats, electro zaps and fluttered samples to drop science on your tweeters. After popping breaks on 2000's Dirty Dozen and slow-burning bins with the '360 Degrees' 12", PBO steps in your area to dominate. Dynamix II meets Pete Rock, Cybotron dueling Bambaataa in Queensbridge, Prince Paul blunted in Berlin. Dope-flexed Interludes buffer the hott jointz with the flyest MCs in the land: Lif, Vast Aire, Del, Akrobatik, Anticon, Aesop Rock... yeah. 1nce again, Struggle's artwork is off tha heezy. Ya-ya-ya ya heard? Features the cutting-edge cadence of Mr. Lif, Akrobatik, Aesop Rock, Vast Aire [Cannibal Ox], Del Tha' Funkie Homosapien and Anticon. With kuts from world champion DJ Craze."

**PUSH BUTTON OBJECTS: Ghetto Blaster 2LP (CHLT 026 LP). \$13.00**

Double LP version.

**VA: The Urban Renewal Program CD (CHLT 027 CD). \$14.00**

"The Urban Renewal Program is the past, present and future of urban art, music and expression. This album is the first of four installments, featuring such artists as Mos Def, Diverse, Caural, DJ Food, El-P, Aesop Rock, Tortoise, Prefuse-73, and Miho Hatori of Cibo Matto and Gorillaz. The album also features artwork by Evan Hecox, and the CD will come packaged with a book of additional artwork by Kaws, Graphic Havoc, Struggle Inc, and Brent Rollins of Ego Trip. The Urban Renewal Program is a platform for the exploration and interpretation of urban life through music and art. This program strives to embody the essence of city life with themes of community, graffiti art, transit, and artistic integrity. Each artist's voice harmonizes with the chaotic roar of the city soundscape to create a dialogue that is both raw and passionate in its message. The album is full of surprises and bonus material like Aesop Rock, after his 'Train Buffer' track, rambling about a prostitute he almost caught one night while El-P laughs in the background. It also includes moments of insight into the artistic process, like Miho Hatori talking about cruising the city trying to find her rhythm, or Mos Def drawing inspiration from his neighborhood. This album is a hybrid collection of cultural references and musical disciplines. It follows the erratic, never-ending pulse of the city from the cacophony of the early morning rush hour to the edginess of night. This is the daily journey of the urban occupant."

**VA: The Urban Renewal Program 3LP (CHLT 027 LP). \$17.00**

Triple LP version.

**EL-P AND AESOP ROCK: Dead Light/Train Buffer 12" (CHLT 028). \$5.50**

First in a series of 12"s to precede the long anticipated Urban Renewal Program full length album later in 2002 (which will include exclusive tracks from: Prefuse-73, Mos Def w/ Diverse and Planet Asia, Diverse, Mr Lif, El-P, RJD2, Miho Hatori, While, DJ Food, Tortoise, Caural, Dose-one, Souls of Mischief). "After two years of hard physical and mental labor the Chocolate Industries empire is finally ready to release its first installment of the highly anticipated and highly classified Urban Renewal program compilation..kicking things off proper is the new head banger from el-p (Company Flow) and Aesop Rock...both 'Deadlight' and 'Train Buffer' are already classic tracks and 'Deadlight' is also el-p's way of saying a big FUCK YOU! to all the no integrity having establishments crawling around like insects..this 12" is large don't sleep."

**MOS DEF, DIVERSE & PREFUSE-73: Wylin Out CD (CHLT 030 CD). \$9.00**

"The Chocolate Industries Empire is ready to release the second installment of the Urban Renewal Program 12" series and the long-awaited collaboration between Mos Def, Diverse and Prefuse-73. This is exactly what we have all been waiting for — the Mighty Mos Def and Diverse locked over the illest Prefuse beat! This will no doubt be one of the hottest singles of the summer.... Don't sleep...by the way the b-side comes equipped with a remix from Ohio phenom RJD2..so if ya don't know, now ya know. Artwork by Evan Heck." CD version includes: original, RJD2 remix, K-Kruz remix, original instr.

**MOS DEF, DIVERSE & PREFUSE-73: Wylin Out 12" (CHLT 030 EP). \$5.50**

Six track 12" version includes original, instr., clean, RJD2 remix, RJD2 remix -instr, RJD2 remix - clean.

**DIVERSE: Certified/Build 12" (CHLT 031 EP). \$5.50**

"Okay kids, just to set the record straight — Diverse no longer delivers mail at a local university. He has actually been in the studio recording tracks with Prefuse-73, Mos Def, and Jeff Parker of Tortoise, just to name a few artists off his new LP dropping later this year. Diverse has released Build, a late summer head-nodding anthem with an inspirational message about moving around in his van (pictured) and building personal relationships with Chicago natives and beyond. This track embodies the camaraderie of an inner-city community. Now say it with me — Build. Yeah, sounds good, huh. And, as always, on the B-side we come correct with more hotness. Mr. RJD2 has blessed Diverse with a certified club-banger titled simply 'Certified.' With breakers breakin' and poppers poppin', it's certified to get any party moving."

**CAURAL: Blurred July EP CD (CHLT 032 CD). \$9.00**

"Following the Paint EP & his debut full-length for Chocolate Industries, Stars On My Ceiling, Zachary Mastone aka Caural brings you the third installment in the series: the Blurred July EP. Inspired by the events of his bizarre summer month and Haruki Murakami's novel The Wind-Up Bird Chronicle, Caural comes correct with two brand new instrumentals and a collaboration with the up & coming Chicago emcee Diverse. Coupled with a hauntingly beautiful remix by Savath & Savalas (aka Prefuse-73) and UK graf artist Kid Acne's imagery bringing it all together, Blurred July is an embarkation on an exciting era for this Chicago artist.

**CAURAL: Blurred July EP 12" (CHLT 032 EP). \$5.50**

4 track 12" version.

**SOULS OF MISCHIEF: Spark CD (CHLT 033 CD). \$9.00**

"Guess whoooooos baaaaaaack... yes kids it's the third installment of the Urban Renewal

Program 12" series and Mr. RJD2 & Souls Of Mischief have hooked up, to bless the world with 'Spark' a classic Banger which will have the whole dance floor in b-boy & b-girl stances... reminiscing of the days of 'never no more' and 'that's when you lost' this is rumored to be some of their best work since the days of 93 Till Infinity and with a sure shot connection like this you know you can't lose so 'Don't sleep,' and as always Evan hexox & Struggle Inc bring the madness with the ill art work... you know how we do SUCKA. CD includes two remixes by RJD2 & Mr Primitive. Plus himself EDAN."

**SOULS OF MISCHIEF: Spark 12" (CHLT 033 EP). \$5.50**

12: vinyl version (with the original, clean & instrumental versions of "Spark"); color sleeve by Evan Hexox.

**MOS DEF & DIVERSE: Wylin' Out (Kutmasta Kurt Remix) 12" (CHLT 034 EP). \$5.50**

3 track 12" only release, featuring a Kutmasta Kurt remix (original remix, instrumental, clean edit). "Ha ha hotter than most dudes. One of the biggest bangers of 2002 is back! This time around RJD2 and Prefuse-73 pass the torch to Kutmasta Kurt. The result is sheer mayhem, a veritable three car pileup of sonic jigginess. This record is large. Don't sleep. Artwork by Struggle Inc. Original version on Urban Renewal Program."

**SOULS OF MISCHIEF: Spark Remix 12" (CHLT 035 EP). \$5.50**

Six track 12-only remix EP, featuring remixes by RJD2 and Edan (original remix, dirty and instrumental versions of each remix are included). "The 12" version of the 'Spark' remixes have arrived and as we always say, get 'em while supplies last. Deadly label artwork by Struggle Inc. Stock up & educate."

**VIA TANIA: Lightning & Thunder 12" (CHLT 036 EP). \$5.50**

"With the release of her latest 12", Lightning & Thunder, Via Tania, whose 2002 EP Dream Of garnered rave reviews from the underground press, sets the tone for her upcoming full-length solo debut, Under A Different Sky. Lightning & Thunder is anchored by the bass-driven title track, an intricate composition bolstered by Tania's dulcet vocals. Also included: production and remix work by boundary-stretching producer, Prefuse-73 and a stunning cover of the classic New Order tune, 'Temptation'. This preview of things to come is the fruit of almost a year's worth of studio sessions. The album upcoming features production by Casey Rise and Prefuse-73, with guest appearances by John Herndon and Doug McCombs of Tortoise, Howe Gelb of Giant Sand, Chris Brokaw and others. Via Tania is an exciting new voice in the world of modern music. Lightning & Thunder is only the beginning."

**VIA TANIA: Under a Different Sky CD (CHLT 038 CD). \$13.00**

Via Tania's debut album has been completed. Album personnel features Doug McCombs (Tortoise, 11th Dream Day), John Herndon (Tortoise) and Howe Gelb of Giant Sand. Along with production by Casey Rice (Liz Phair, the Promise Ring) Prefuse-73 adds beats and textures to via Tania's already innovative output. Via Tania's career has taken a big step forward. She's now repped by Nasty Little Man, a New York-based public relations firm who've played an instrumental role in breaking Sigur Ros, Radiohead and the Beastie Boys. Under a Different Sky is an exhilarating sound experience geared towards the forward thinking listener.

**VIA TANIA: Under a Different Sky LP (CHLT 038 LP). \$13.00**

LP version, full color sleeve (& innersleeve).

**DIVERSE: One A.M. CD (CHLT 039 CD). \$13.00**

"This is one of the sure shots of this year, Diverse steps out and w/ production from Madlib, Prefuse-73 & RJD2 and guest appearances from Vast Aire of Cannibal Ox, Jean Grae & Lyrics born this album is packed w/ non-stop action. After blazing tracks with the likes of Mos Def, Prefuse-73, RJD2 & countless others on critically acclaimed records like the Urban Renewal Program compilation, Prefuse-73's One Word Extinguisher, as well as his own EP Move and his banger 12" Certified — it's been 3 years of laying the groundwork for international recognition — its quite likely that you've been waiting for this relentless artist to step out on his own and deliver his full-length testimony. Dropping on heads everywhere like a late-night wake-up call, One A.M. walks the line of black psych-rock, hip-hop and true school B-boying. It's quite simply something you have never heard before. With Jeff Parker of Tortoise, Rob Mazurek and K-Kruz (all of whom appear on One A.M.), Diverse embraces the town and the scene that has helped shape him as an artist. Reaching beyond the city of Chicago, the album features production with long-time collaborators RJD2 (who produced half the album) and Prefuse-73, as well as legendary hip-hop beat scientist Madlib. Joining Diverse on the MC tip on One A.M. is Lyrics Born (Latyrx), Jean Grae, Vast Aire (Cannibal Ox), and a rare vocal cameo by Prefuse-73 (SAY WHAT?? Prefuse doing back up vocals?). It's an album that fuses amazing talents, perspectives and energies. The results are next level."

**DIVERSE: One A.M. 2LP (CHLT 039 LP). \$13.00**

Double LP version.

**VA: Urban Renewal Program Supplement 1.5 CD (CHLT 040 CD). \$12.00**

"The Bangers are back. The saga continues — the Urban Renewal Program is reloaded in the form of an EP with new tracks & remixes from Atmosphere, Mos Def, Diverse, Kutmasta Kurt, Aesop Rock, Caural and Prefuse-73. As we all know by now, the Urban Renewal Program has gained international acclaim as a ground breaking compilation for its forward thinking music & artwork and this limited edition EP meets and exceeds all expectations."

**VA: Urban Renewal Program Supplement 1.5 12" (CHLT 040 LP). \$12.00**

8 track mini-LP version.

**POIRIER, GHISLAIN: Beats As Politics CD (CHLT 041 CD). \$13.00**

"Right now the gate is open for new ideas, that's the first thing you hear upon dropping the needle to Ghislain Poirier mini epic Beats as Politics. Ghislain Poirier new offering walks the line of sparse boombastic hip hop Ragga and minimal techno along the lines of Theo Parrish and Basic channel. While exploring the worlds socio political plateau with the help of up and coming rapper Diverse (last seen guesting on this years Prefuse-73 album) & Canadian rapper Seba who both drop polyrhythmic rhymes complementing Ghislain's disjointed headbangers, after experiencing Beats as Politics there is no doubt about it, Ghislain's music holds you hostage."

**POIRIER, GHISLAIN: Beats As Politics LP (CHLT 041 LP). \$13.00**

LP version.

**TIMEOUT DRAWER, THE: Terrible Secrets Revealed For An Instant 7" (CHLT 042 EP). \$4.50**

2 tracks from the CD on 7", including the Caural mix.

**VIA TANIA: Boltanski CD (CHLT 043 CD). \$9.00**

"Via Tania is back after releasing her critically acclaimed album Under a Different Sky earlier in the spring. Tania & company are back w/ a new batch of genre blurring goodies. The Boltanski EP picks up where Under a Different Sky left off, mixing up the unique musical structures which have won her a steadily growing base of followers, with the addition of two new tracks — 'March' & 'Dark Music for Dark Times.' Oh! And lets not forget the blazing remix of 'In the deep' by John Herndon Of Tortoise. Ah, that's better."

**VIA TANIA: Boltanski 12" (CHLT 043 EP). \$5.00**

Vinyl EP version.

**TIMEOUT DRAWER, THE: Presents Left for the Living Dead CD (CHLT 045 CD). \$9.00**

"Chocolate Industries is pleased to announce its new addition to the roster — The Timeout Drawer, a noisy guitar and synth driven rock band coming from the north side of Chicago. Long before linking up w/ Chocolate Ind., TTD have toured the country and have released two critically acclaimed albums on their own label, Someoddiplo. Now they have joined forces with the Choco crew, and Mr. Caural himself has contributed an amazing re-work of the title track to help celebrate a new direction for the label."

**VAST AIRE: Look Mom No Hands/Why Is The Sky Blue 12" (CHLT 046 EP). \$5.50**

"Vast Aire, remember him? After conquering the world w/ Cannibal Ox on the Cold Vein album. Vast Aire has taken a brief hiatus from Ox's crazy schedule to kick things off proper on the solo tip with his new 12" Look Mom No Hands the wait is over, Vast Aire has hooked up w/ Madlib (Quasimoto, Yesterdays New Quintet) to bring you the one of the most anticipated singles of the year. Look Mom No Hands is Vast's ill lyrics, locked over Madlib's ill production, this track will be one of the highlights of the year. The b-side is a whole other story, long time associate Cryptic laces Vast w/ a soon to be classic 'Why Is The Sky Blue' which takes you back to the days 'when videos games were 8 bit', a gritty atmospheric track w/ Vast laying out the details of his up bringing in Harlem."

**CHOICE PRODUCTIONS/MILLENIUM (UK):**

**VA: Cologne Summer CD (CH 029 CD). \$15.00**

"Following the successful musical dish of Chill House, Cologne based DJ and Record Producer Dominique Chevalier presents his expertise in Chilling House Music and atmospheric Deep House with this first edition of Cologne Summer. 27 year old Cologne based DJ Dominique Chevalier, Record Producer and founder of the Treibstoff Label, has created a hypnotic mix of mainly German tunes from Cologne and the result is stunning. Starting with an exclusive track by Steve Travell & Andy Tex Jones, you are immediately drawn into the deep and bitter-sweet end of House Music. The whole CD contains all these beautiful underground tunes which are not only hard to get but very difficult to hear in a concept as presented on Cologne Summer. Cologne based label Raummusik delivers two tunes of electronic depth by D.Diggler & Michael Langlois. Infamous German Imprint Force Inc. Recordings contributes with a stunning mellow piece of House Music by Dub Taylor, US Deep House Producer Chris Gray brings us Deep House American style and another Top Cologne label, Trapez Recordings, makes you drawn into the deep blue sea with the help of Lazy Fish and Akufen Psychometry. Cologne Summer is the first edition in the line of Chill House with a more electronic approach. It is beautifully mixed and creates an atmosphere you will not find on any other compilation." Limited stock...

**CHOOSE (GERMANY):**

**FULLMAN & KONRAD SPRENGER, ELLEN: Ort CD (CHOOSE 002CD). \$18.00**

"In 1981, at her studio in Brooklyn she began developing her life-work, the 70 foot (21 meter) 'Long String Instrument', in which rosin-coated fingers brush across dozens of metallic strings, producing a chorus of minimal organ-like overtones which has been compared to the experience of standing inside an enormous grand piano. In 2000, Fullman received a grant to live and work in Berlin for one year. A former American colleague from her New York years — composer Arnold Dreyblatt, already based in Berlin for many years — introduced Fullman to Jörg Hiller, aka Konrad Sprenger, two generations her junior. Hiller, a composer, producer, DJ, arranger, recording engineer and founder of Choose Records had gravitated from southern Germany to Berlin in 1998. The resulting collaboration might come as a surprise to those who know their respective outputs. At the beginning, Dreyblatt suggested to record an album of songs, harking back to Fullman's own southern heritage and the promise of her early song-work left unfulfilled, mirrored to Hiller's fascination with early American folk traditions inspired by Harry Smith's documentary recordings. Truly an exercise in shifting contexts, Fullman's haunting voice blends eerily with the sonorities of her instrument, which seems to function as a kind of cosmic fiddle. Hiller, as producer, arranger and musician, has created a 'wall of sound' behind Fullman with a potpourri of acoustic instruments, including Dreyblatt's own 'excited strings bass', a zither, violin, electric bass and even tympani along with the Long String Instrument. Ort, the third issue from Choose Records represents a unique blend of musical styles, from hillbilly/country & western to contemporary minimal, with shades of art-rock. With this release the label seems to be pointing to a number of diverse musical directions, opening a vast field of possibilities for the future." — Arnold Dreyblatt.

**FULLMAN & KONRAD SPRENGER, ELLEN: Ort LP (CHOOSE 002LP). \$19.00**

LP version.

**CHOPPED HERRINGS (UK):**

**GLAZE & PRO-CELEBRITY GOLF, JAY: Three Sinister Syllables CD (H1TOFF01). \$16.00**

"Over two years in the making, and it shows, welcome the debut album mixtape from Manchester's sickest diggers, the Chopped Herring cats. In excess of 250 breaks, used and unused, from all over the globe sampled by the likes of King Geedorah, Necro, J-Zone, Non Phixion, Paul Barman, Edan, Porn Theatre Ushers, Ugly Duckling and many more — painstakingly created, revealing lives devoted to the beat (more than two and a half tonnes of neglected vinyl have so far been shipped in from dusty groove emporiums worldwide for their next project!). A mixtape made with love for all the breaks of all the genres hunted down, combed, sifted, cut up, discarded, rechecked and then just plain stolen. Think Edward G. Robinson, John Cooper Clarke, Larry David, Mr Baxter from Grange Hill, Woody Allen, Bob Hoskins from 'The Long Good Friday', through to the exotic, fantastic and just plain unknown. Pop from all territories: neglected fourth albums, Japanese soul breaks, Israeli eurovision b-sides, country & western beats, obscure latin, hirsute eastern european songstresses, late sixties South African beats, swedish pop — all subjected to the Herring men's discerning ears and deft fingers."

**CHRONOSCOPE (UK):**

**SMITH, GARY: Stereo CD (CHR 2003). \$16.00**

Studio trio album led by this UK improvising guitarist. A much expanded sound compared to his previous albums on Impetus (solo) and Ecstatic Peace! (duo with John Stevens); this is loud, aggressive instrumental trio action, at times in an almost Caspar Brotzmann-like mold, with Dave Sturt (bass) & Lou Ciccotelli (drums).

**HANO/ASAHIITO NANJO/GARY SMITH, SHOJI: CD (CHR 2005). \$16.00**

"Duos and trios of modern improv shot through with Holden period Blue Cheer thunder."

**CINEVOX (ITALY):**

**GOBLIN/GIORGIO GASLINI: OST Profondo Rosso CD (MDF 301). \$15.00**



"The original soundtrack recording for the 1975 cult masterpiece by horror director Dario Argento. The movie (known in the US as *Deep Red* and starring David Hemmings) has one of the most terrific and intense scores ever (the original LP sold millions of copies). Contains liner notes. Featuring 40 minutes of previously unreleased material."

**GOBLIN: OST Phenomena CD (MDF 303). \$15.00**

"A 1987 horror movie directed by Dario Argento. In a Swiss college, a girl (Jennifer Connelly) discovers a wretched girl murderer with the help of animals (insects and one chimpanzee) she can communicate with. 12 years after the movie, this edition album is meant a tribute to Dario Argento's art and a real treat to his fans all over. The LP of 85 was a blend of Goblin songs with rock tracks of various artist, and one composition by the talented Simon Boswell. This 1997 CD can be considered the instrumental sequel to that work, with the addition of 4 movie takes and 11 unissued tracks.

**GOBLIN: OST Buio Omega CD (MDF 304). \$15.00**

"The original soundtrack recording for this 1979 horror thriller by cult director Joe D'Amato. The score has some fantastically spooky tracks that really evoke all the pulsating terror and bone-chilling horror of this necrophiliac love story (the movie is known in the US as *Blue Holocaust* or *Buried Alive*). Contains liner notes. Contains previously unreleased material."

**GOBLIN: OST Suspiria CD (MDF 305). \$15.00**

"The original soundtrack recording for this Italian cult movie by horror director Dario Argento. In 1977, Cinevox Record issued the LP MDF 33/108, i.e. the Goblin's soundtrack of the movie picture *Suspiria*. Some tracks featured Aquaman and Dr. Frankenstein from the album *Roller* though not part of the actual soundtrack. This CD re-issue has been fully remastered digitally from the original tapes; the above two songs were left out and replaced by four bonus tracks."

**GOBLIN: OST Zombi: Dawn Of The Dead CD (MDF 308). \$15.00**

"The original soundtrack recording for this 1979 U.S. cult movie by horror director George A. Romero. Terrific music score by Goblin and Dario Argento (oh yes, the Italian director!), the ultimate re-issue of a landmark soundtrack dedicated to many horror freaks. We have managed to find all original sessions' master tapes in our files, plus can't wait to introduce here 7 first issues well known by real aficionados: an alternative take of *The Dawn of the Living Dead*", some excerpts from "Ai Margini Della Follia".

**MORRICONE, ENNIO: OST Metti Una Sera A Cena CD (MDF 309). \$15.00**

"The original soundtrack recording for this Italian cult movie starring Jean-Louis Trintignant. The greatest Ennio Morricone's score ever? Yes! Released in 1969 on 45 rpm and LP it is now reissued and remastered. It contains the nine tracks already known to the public plus three bonus tracks not available on the original record and the vocal version of 'Hurry to Me' recorded for the English version of the movie and issued in England (by Cbs) under the title 'Love Circle'.

**MORRICONE, ENNIO: OST L'Assoluto Naturale CD (MDF 310). \$15.00**

"The original soundtrack recording for this 1969 Italian drama by director Mauro Bolognini. Another minor but cool nugget from the Maestro. Contains liner notes. Digitally remastered. Contains previously unreleased material."

**MORRICONE, ENNIO: OST Indagine Su Un Cittadino Al Di Sopra Di Ogni Sospetto CD (MDF 311). \$15.00**

"The original soundtrack recording for this 1970 Italian thriller by Elvio Petri. One of the best Morricone's scores. Liner notes. 2 previously unreleased tracks."

**MORRICONE, ENNIO: OST Giu' La Testa CD (MDF 312). \$15.00**

"The 1998 CD here to is meant to be a heartfelt tribute to Sergio Leone, coming 9 years after he passed away. This CD has been remastered using the original 1971 master tapes, it features an invaluable bonus track: an evocative reprise of the main theme by Edda Dell'Orso's magical voice. This ultimate re-issue gives the chance to all younger generation to discover Ennio Morricone's legendary inspiration for the western movie."

**MORRICONE, ENNIO: OST L'Uccello Dalle Piume Di Cristallo CD (MDF 313). \$15.00**

"The original soundtrack recording for this 1969 cult masterpiece by director Dario Argento. *The Bird With The Crystal Plumage* (as it is known in the US) was Argento's directorial debut and was based on a story by Byron Edgar Wallace. Definitely one of Morricone's best works. Contains liner notes. Digitally remastered. Contains previously unreleased material."

**GOBLIN: OST La Via Della Droga CD (MDF 319). \$15.00**

"The original soundtrack recording for this 1977 Italian crime thriller by director Enzo G. Castellari. The movie (starring David Hemmings) chronicled the adventures of an undercover police officer as he infiltrated a European drug ring. The score has a low-key sound that is reminiscent of '70s television police dramas. Most of the cuts are dominated by stripped-down, funky interplay between the guitar and bass. The main title has a mid-tempo groove from the rhythm section with a guitar solo reminiscent of David Gilmour. Other cuts have a frantic percussive attack or minimalist synthesizer hypnotic riffs. With liner notes and previously unreleased material."

**GOBLIN: Il Fantastico Viaggio Del Bagarozzo Mark CD (MDF 323). \$15.00**

"The Italian Progressive Rock group acclaimed for soundtracking created this as a concept album as a return to their prog-rock roots. CD features an MPEG video of the group performing a live version of a track from 'Non Ho Sonno' in the legendary Cinevox studio in Rome followed by a rare video interview with the group."

**MORRICONE, ENNIO: OST Quattro Mosche Di Velluto Grigio CD (MDF 325). \$15.00**

"A 1998 version of a milestone of a soundtrack, A 1971 thriller by Dario Argento. Included in this CD 2 bonus tracks never released before: an alternate take of the main theme, and one of "Miraggio" (Mirage), swifter in tempo. Orchestra conducted by Bruno Nicolai."

**GOBLIN: Patrick CD (MDF 330). \$15.00**

"Soundtrack to the 1978 Australian cult classic directed by Richard Franknin (*Psycho 2*, *Link*) originally featured an orchestral soundtrack by Briay May. For the Italian release it was of course essential to have Italian progressive avant-garde rock group Goblin for the supernatural horror. The complete Goblin soundtrack with the addition of ten previously unreleased tracks."

**GOBLIN: OST Amo Non Amo CD (MDF 347). \$15.00**

"The first Official release of the Goblin soundtrack to Amernia Balducci's film *Amo Non Amo*. The film starring Jaqueline Bisset and Terrence Stamp was released in the USA under the title *Together?* with a soundtrack by Burt Bacharach. For the Italian prog group Goblin the commission to re-score the Italian version presented a challenge that would produce some of their most unusual work. There was no spine-chilling horror in this human love story so Goblin penned the title track ballad inspired by the pop-orchestrations of Bacharach as is 'Both Two'. 'Maniera' gets closer to the familiar Goblin progressive sound. 'Funky Top' is a boogie masterpiece. The CD features six additional takes of the title track and incidental pieces from the Cinevox archives which are previously unreleased."

**CHERRY FIVE (AKA GOBLIN): Cherry Five CD (MDF 349). \$15.00**

"Cinevox records reissues *Cherry Five*! The classic first album from Progressive Rock/Soundtrack institution that would later be named Goblin. *Cherry Five* is the very first

recording by Goblin when they returned to Italy after their London experience in 1974. At the time the band was Claudio Simonetti (keyboards), Massimo Morante (guitars), Carlo Bordini (drums and percussions), Giancarlo Sorbello and Tony Tartarini (vocals). The album is composed of 6 extended tracks, structured in suite format. A cornerstone of Goblin's past which is a must for all their fans."

**MORRICONE, ENNIO: Bianco Rosso E Morricone CD (MDF 352). \$15.00**

"The original soundtracks written by Ennio Morricone for Carlo Verdone's first two movies: *Un Sacco Bello* (1979, produced by the great Sergio Leone) and *Bianco, Rosso E Verdone* (1981). The legendary Morricone composed, orchestrated and conducted the scores for Verdone's films, which followed his enormous cabaret and television success. The meeting of the music giant and the young comedian gives birth to two soundtracks that include both sad and happy themes. The main themes of these soundtracks were issued on a 7" but this is the first time that they are released in their almost complete version. Bianco Rosso e Verdone is complete while *Un Sacco Bello* is missing a number of versions of the Marisol Theme featuring the vocals of Edda Dell'orso. Unfortunately, the master containing these tracks was lost. In these scores, Morricone succeeds in capturing the whole range of Carlo Verdone's comical expression in music. There are lighthearted motifs as well as sad and romantic themes."

**CIRCULATION (UK):**

**CIRCULATION: Colours 2CD (CIRC 001 CD). \$17.00**

Repressed, new lower price. "This is house music with no pretensions. You get the classic, dirty, twisted energy that dominated the early house blueprint with enough jackin' beats and Mr. Fingers style melodies to keep you gripped in that Circulation way. This is a sublime debut album, disc one is on a slightly mellower tip with the beautiful classic sounding 'Cyan'. Disc two has a harder edge with the techy style that they have made their own." "Takes in shades of everything from old school Detroit to the mellower side of Italo-house. There are nods to classic deep house and Eighties electro-funk...the depth and beauty of the best early Nineties electronica...ancient analogue sounds combine with twinkling chimes and big booming basslines."

**CIRCULATION: Colours Two CD (CIRC 002 CD). \$16.00**

2nd album from this UK deep house due. "Since the release of the first installment of the 'Colours' series Circulation (AKA Paul Davies and Matt Jackson) have been DJing and performing live all over the globe. The club still informs much of what Circulation do and tracks like 'Chocolate', 'Topaz' and 'Emerald' are aimed squarely at the dancefloor. The more reflective, downtempo tracks like 'Terracotta' and 'Taupe' lifts 'Colours Two' out of the dangerous 15-Club-Bangers-On-A-CD-Collection that befalls so many dance albums."

**CIRCULATION: Colours Two 2LP (CIRC 002 LP). \$18.00**

Double LP version.

**CIRCUS COMPANY (FRANCE):**

**ARK: alleluyark CD (CC 001 CD). \$16.00**

"The CD compilation which is not an album. 8 tracks + interludes + remixes from Akufen (Force Inc.), Dimbiman (Perlon), Isolee (Playhouse) And Noze (Circus Company). Ark, half angel, half devil... An artist who has never made any concessions and who will always stay authentic through out his work. After having released some EPs on quality labels such as Brif records, Karat, Perlon and Circus Company, Ark comes back to longer formats with *alleluyark*. It's the opening for Circus Company's solo series (CCS). This project gathers 3 EPs on which you will find all his influences, humor and diversity that make him one of the most interesting French electronic music artists. That's probably why he's been collaborating with such talented artists. From Pépé Bradock to Mr Oizo and Cabanne? All of them would agree on that point: Ark's got a unique sensibility in music."

**VA: Circus Company #5 12" (CC 005 EP). \$9.00**

"The Circus Company are back again with two new members: Mossa and Dave Aju, who will both release a solo ep on Circus Company in the next months. A1/ Mossa: 'Bucolik' Montréal-based, Mossa's track gathers voicy cuts and jumping grooves. A2/ Dave Aju: 'Drivethru'. Coming from San Francisco, Dave Aju infiltrates various genre-strict circles and exposes unsuspecting heads to his sound with results varying from frustration to salvation. Sometimes minimal, sometimes vegetarian, his music is equally concerned with headscratching and ass shaking. B1/ Cabanne: 'Circam' is a loopy track deep minimal track, perfect to spin! B2/ Kean & 16: 'Transit' Kean with his mate 16 delivered a brilliant minimal house track full of warm groovy synths. This track might be the more original of the whole EP. Their groove is unexpected and so tasty."

**ARK: Alleluyark part 1 12" (CCS 001 EP). \$9.00**

"Ark is opening the ball of the Circus Company's solo series with a brand new fresh EP: *Alleluyark vol.1*. The volume 1 is representative of his versatile and authentic work: a melting pot of various influences. He leads us to his funky crazyness with 'satanark' on which we can feel a snake charmer vibe. In 'Sweet Chat Rio' he goes straight into the darkness with percussive grooves. Both sides are ended by 133,3 bpm loops. Flip over for Akufen's remix of 'e-cône': Brilliant! Hope you'll all enjoy these new tracks from the number one godfather of French minimal house."

**DAVE AJU: The Unorthodox EP 12" (CCS 005 EP). \$10.00**

"We are proud to present you a brand new artist on Circus Company. Dave Aju rocks as hell. He's music is crunchy, heavy, loud and groovy. San Francisco's in the house. The anomaly known as Dave Aju appeared on the DJ scene in 1995. Disgruntled with industry standards, he set out on the long-term mission to 'rescue dance music from the blahs.' In his hometown of San Francisco, Dave Aju infiltrates various genre-strict circles and exposes unsuspecting heads to his sound with results varying from frustration to salvation. Sometimes minimal, sometimes vegetarian, his music is equally concerned with head scratching and ass shaking. He has recently joined forces with Circus Company in Paris to unleash some of his production madness onto dancefloors around the world. Currently spinned around by the whole minimal house scene, from Dan Bell to Ricardo Villalobos."

**NÔZE: EP1 12" (CCS 006 EP). \$9.00**

"This record is the first of a series from Nôze, Organizing an 'avant garde meeting', beyond the concepts already in place...forget about nu-jazz, trip-hop, house, or techno. From the most dancefloor song (Canicule) passing by click and bleep style (Outamimondio) to a very melancholic ballade (Newlyn), Nôze are showing a new sight of jazz through electronic music. Are Nôze the ultimate 'Electrofree' fusion? A record which gives another idea of what electronic music can bring to improvised music. And mutually. A record where are confronting the acoustics of instruments (piano, prepared piano, clarinet, saxophone...) — and the synthetic of data processing. That is to say the unpredictable vitality of the one confronted with the clockwork regularity of the other one. The objective does not aim at technical perfection where everything is clearly expressed, it plays with the suggestion, the unspoken, the imagination."

## CITY CENTRE OFFICES (GERMANY):

**SCHNAUSS, ULRICH: Far Away Trains Passing By CD (BLOCK 005 CD). \$14.00**

"Far Away Trains Passing By" grabs you by the heart. All 6 tracks, full of heavenly melodies and harmonies, do not even think about caring about unwritten laws of the so-called electronica genre, but switch on sun after sun in the sky instead, hover old drumboxes and breakbeats and explore the more than impressive collection of machines in Schnauss' studio. Everything works and flows on autopilot here and sounds much more like a studio with wooden floors and walls rather than harddisk cooling fans. Ulrich Schnauss? No, the name should not ring any bell, although it might sound familiar to his Berlin neighbours. However, Mr. Schnauss released more records over the last couple of years than you might think, all of them appeared in quite different contexts though. And does it matter? Far Away Trains Passing By is the most astonishing debut of the year and at the same time only the beginning of a long story. Next time, everyone will take them serious though...."

**STATIC: Eject Your Mind CD (BLOCK 006 CD). \$14.00**

[deleted] "Modular pop, anthemish circuit cuddlings, or maybe simply electronica, always on the verge between song and track: there is a good number of cosey little drawers one could open in order to find an appropriate language to describe Static's music. One can be sure, however, that in a better world, Static's music would be played on heavy rotation everywhere between Iceland and Japan and lucky owners of oldskool jukeboxes would cut dub-plate after dubplate to feed their little machines with tracks from Eject Your Mind. Static is one of a few monikers of Hanno Leichtmann, a Berlin-based musician. If not working on Static material, he plays in various other projects like Paloma, Ich Schwitze Nie or DJ Attaché & The Beige Oscillator. On Eject Your Mind, Static combines quiet dsp-stills with a warm, almost investigative pop appeal, resulting in a perfect illusion of a crumbly-glitchy electronica aquarium, in which small sounds, dubby echos, minimal beats and beautiful melodies walk hand in hand. Such music needs vocals. So, Static picked up the phone and invited Ronald Lippok (To Rocco Rot, Tarwater) and Justine Electra to join him in his studio. The cd-version also features a special video application ('type f for fullscreen'), developed by Joshua Goldberg, a New York-based video artist, together with Mr. Static, to give macintosh users the chance to visualize this beautiful, stunning album."

**STATIC: Eject Your Mind LP (BLOCK 006 LP). \$12.50**

LP version.

**THE REMOTE VIEWER: Here I Go Again On My Own CD (BLOCK 007 CD). \$14.00**

"Craig Tattersall and Andrew Johnson aka The Remote Viewer have been active in the UK indie-scene for a good number of years now. Both started as members of Hood (Craig played drums, Andrew guitar) and recorded four albums with the band. Here I Go Again On My Own is the second Remote Viewer album to date. The ten tracks are all very personal, intimate moments full of fragile warmth and quiet melancholy taking you by the hand as soon as the guitar comes in and plays along to colorful melodies and small clacky beats. This is an album sounding like a dreamy day spent alone in the countryside, when you look down a hill and whisper songs from another world. File under indietronics."

**THE REMOTE VIEWER: Here I Go Again On My Own LP (BLOCK 007 LP). \$12.50**

LP version.

**CANEY & KAMAL JOORY, MORGAN: Magic Radios CD (BLOCK 008 CD). \$14.00**

"The Magic Radios album and live experience represents a happy collision between two musicians from very different backgrounds. All the way from the ultra precise world of contemporary electronics to imaginary soundtracks of the wild prairies and the mating rituals of the pioneers? yeeeeee haaaaaaa! Kamal Joory has produced many recordings for various electronic labels (Skam, Neo Oujia, Staaplatt, Nature etc) as Geiom? also taking his sound to various open-minded corners of the globe and providing interactive soundscapes for international performance artist Simone Kenyon and the milieu? collective. Morgan Caney - a versatile and well travelled musician/composer, whose experience has taken in playing at Ronnie Scotts (as part of the experimental jazz ensemble) scaring people in tunnels (part of his ongoing sonic art tapeworks project) and teaching Himalayan children the joys of the human beatbox. Gorge Aplenty on a myriad feast of warm and delicate melodies, vacuum cleaners in space junkshop vibes, latino piano, insect percussion, lovesick cowboy vocals, electric brakes, spine-tingling violins, acoustic shredding, campfire. expect to find this and more in a typical live transmission from Magic Radios."

**CANEY & KAMAL JOORY, MORGAN: Magic Radios LP (BLOCK 008 LP). \$13.00**

LP version.

**DENZEL & HUHN: Time Is A Good Thing CD (BLOCK 009 CD). \$14.00**

"Recorded high above sea-level at upperroom, a snug attic studio in Berlin, giving it that same crackling fireside glow. But there's also something sub-marine about it, exploring the depths, alert to the sonar patterns, the throbbing of turbines, the tolling of a bell-boy far above. This is no coincidence: Denzel & Huhn's affinity for underwater scenarios recently had them working on music for a samadhi floatation tank. If you wanna categorize d+h's sound, think of a crossover between the static but lively crackling glitches of your old vinyl collection, treated by digital circuitry, a bass as heavy as a high-rise building and the warmth of a noisy drone telling you everything you ever wanted to know. Somewhere between .snd's seriousness, a playful and charming reminiscences of a world called 'indie', and a fascination for obviously Berlin-inspired dub-metaphors, d+h create their own sonic universe, experimental of sorts, heart-grabbing for sure."

**DENZEL & HUHN: Time Is A Good Thing 2LP (BLOCK 009 LP). \$16.00**

Double LP version.

**DICTAPHONE: m.=addiction CD (BLOCK 010 CD). \$14.00**

"From the very beginning, Dictaphone was the idea of Oliver Doerell. Born and bred in Brussels, multi-instrumentalist Doerell now lives in Berlin and has been working on the Dictaphone project for the last three years. Together with Roger Döring, saxophone and clarinet player, he has slowly been developing his version of electronically processed slomotion jazz, which is nothing but a collection of beautiful lovesongs. A deep bass meets an ocean full of warm, enchanting melancholy. m.=addiction feels like a french urban dream. Strings are struggling against precisely placed artefacts and rhythmic noisy bits. Field recordings from public swimming pools meet strange messages recorded with old dictaphones. Maika Spiegel ('minimal compact') makes one of the tracks even more beautiful with her unique voice. m.=addiction simply makes you drown in a soft, velvety atmosphere."

**DICTAPHONE: m.=addiction LP (BLOCK 010 LP). \$13.00**

LP version.

**VANLOO, BILL: Tones (For Sarah)/Harmonic Study 1.3 7" (BLOCK 012). \$6.50**

"Despite the fact that this 7" is Bill Vanloo's first ever release on his own, he is well known already because he built his reputation playing gig after gig over the last couple of years in the Detroit area. 'Tones' is is nothin else but a lovesong. Soft, beautiful melodies play ping-pong with each other, boogie with something we call subbass and enjoy the work of various delay-units which might remind you of some of the early Detroit Escalator Co.-tracks."

'Harmonic Study 1.3' looks at the story from a completely different angle, assembles drones and drones and carefully adds rhythmical accents to this lullaby for microchips." **CANEY & KAMAL JOORY, MORGAN: Darling/Darling (Remix) 7" (BLOCK 014). \$6.50** "After last year's stunning 7" on City Centre Offices, Morgan Caney & Kamal Joory (aka Geiom) return with a kind of special record. Right on time for Christmas, they give us one of the most beautiful tracks ever written. With pretty unusual, because acoustic sounds, both Morgan and Kamal sing and play themselves straight into our hearts. On the b-side they re-think the harmony of the a-side in a more digital, experimental way. 'Darling' is a taster of their long-expected album."

**BITSTREAM: Crab Nebula/Stream One 7" (BLOCK 015). \$6.50**

"Bitstream is the brothers Steve and Dave Conner, born in the mid 70's in a small town in Northamptonshire, England. Dave spent his early years drawing wildlife and began playing keyboards at the age of seven. By his early teens Dave began making cassettes using samples of natural, mechanical and electronic sounds ranging from beating tupperware to even sampling the motor of a friend's mum vibrating dildo! All the sounds were being layered with melodies and speech synthesis. Steve's first musical adventures were as a scratch dj and at the age of eleven he was winning scratch battles with djs twice his own age. Content with making music for themselves and friends the brothers only began releasing music a few years ago due to a friend's insistence to 'get something out'. The tracks are created individually but when heard together give a rounded musical experience."

**STATIC WITH VALERIE TREBELJAHR: Turn On Switch Off 12" (BLOCK 016). \$9.00**

"Static aka Hanno Leichtmann returns with three new tracks. For the title song, he teamed up with Valerie Trebeljahr, the singer from Lali Puna. 'Turn On Switch Off' is the piece of music the summer was waiting for to truly begin. A fluffy rhodes-inspired dream with a deep bass, even a harp and Valerie's unique singing. 'Promesse de Bonheur' and 'Give Me Your Loving', both exclusive tracks to this release, give you an idea of what Mr. Static is working on at the moment and what directions he will take for his next album, both relaxed and intense pop tracks. Finally, Jan Jelinek aka Farben rounds up this EP with his interpretation of the title track."

**KLEINE, CHRISTIAN: Firn EP 12" (BLOCK 017 EP). \$9.00**

"4 tracks which could not be more beautiful, rocking, kicking, relaxing, deep, and wonderful. 'Firn' is a friendly summer breeze — quite uptempo but somehow far away, pure bliss. 'Gestures' combines Christian's love for hiphop with one of the fattest bassdrums ever and a deep, dubby feel. 'St. Ouen' is sending out strange rays of high frequencies, plays around with guitars, soft chords and distortion. Best heard in a lighthouse. 'Back From Somewhere' with its straight 4/4 bassdrum almost sounds like a proper technotrack, which, of course, is a lie."

**I'M NOT A GUN: Make Sense and Loose Remixes 12" (BLOCK 018). \$9.00**

"John Tejada and Takeshi Nishimoto return with a 12", containing the most fascinating album track 'Makes Sense & Loose'. Most fascinating because this track is like a melting pot of John's more electronic world, with a 4/4 beat and a general house-feel and Takeshi's, more guitar-oriented world. 'Make Sense & Loose' is a proper dancefloor killer. Remixes come from John Tejada himself, turning the track into something even straighter, City Centre Offices' very own Ulrich Schnauss, who turns the track into a cinematic soundtrack-popsong and Vertical Form's Smyglyssna who just messes it up and turns the tune into a hiphop massacre."

**FIREWIRE: A Tribute To the Manzini CD (BLOCK 020CD). \$14.00**

Firewire are: Frederic Stader (aka DIN-ST, DJ MAXXIMUS): Machines; Carl Crack (ATARI TEENAGE RIOT, WHATEVER): Voice. "Frederic Stader and Carl Crack met sometime during the 90s in Cologne at a Cosmic Orgasm-Rave. Back then, Frederic was doing a project called Fever (later on DHR), Carl was the voice of Atari Teenage Riot. They got along well and worked on ideas together, on and off. Some years down the line, the idea of a common project became more and more important to both of them. They started recording. Then, in 2001, Carl Crack died and Frederic finished off the recordings himself. A Tribute To The Manzini, a release which has been approved by Carl's family, is a short but intense journey through a long forgotten world of distorted soul. Something you would not necessarily expect if you are familiar with both Frederic's and Carl's former work. Or maybe you would. From the haunting beauty of 'Open Ur Eyes', via the disturbing, Acid-infected 2Step error of '4 Ever' to the monstrous intensity of 'No Exit', each and every track remains a unique example of two exceptional musicians working together on something they both feel has to be done. An unusual release for CCO you might think. We don't think so. But this is another story."

**FIREWIRE: A Tribute To the Manzini 12" (BLOCK 020EP). \$13.00**

7 track vinyl mini-LP version.

**STATIC: Ghost Boy 12" (BLOCK 021 EP). \$9.00**

"Taken from his current second album for City Centre Offices (Flavour Has No Name), 'Ghost Boy' is another brilliant collaboration with Tarwater's and To Rocco Rot's Ronald Lippok on vocals, what starts in a dark, almost irritating, but at the same time fascinating, atmosphere quickly turns into beautiful popsong. 'A Pleasant Place' is an absolute Static classic, which finally makes it onto vinyl. The b-side kicks off with our soulbrothers Isan, who, if there would be something like a 'Grand Prix of Lullabies', would definitely win that contest easily with their interpretation of 'Ghost Boy'. Finally, Static's long-time partner in crime Nicolas Bussmann aka Resistance delivers a wild, extreme interpretation, which, finally, should wake the ghost."

**BOY ROBOT: Set It For Me EP 12" (BLOCK 022). \$9.00**

"Boy Robot is the joint effort from Hans Möller, well known for his work as Boulderdash and Michael Zorn." 4 track EP, features a Unai remix.

**WHARTON, DONATO: Built to Fail EP 12" (BLOCK 023EP). \$10.00**

"Built around one of the core tracks of his highly acclaimed album Trabanten (CCO, Towerblock 017), 'Built To Fail', Wharton delivers three new tracks which take his musical visions one step further. 'My Orange Lifejacket' combines the crackles of a digital campfire with soulful, processed guitars, weeping for a better tomorrow with one of the most peaceful and brightest melodies around. 'Collision Stills' takes the sunshine for granted, introduces a bassdrum to those of us who prefer not to dance when listening to music and explores the beauties of high frequencies. Not only twitchers will feel at home. 'Glazed', on the contrary, was obviously written and orchestrated in the small hours of the night, shifts back and forth between pulsating crackles, fragmented voices and repetitive guitars. Suddenly, all is blue ... all is unplugged ... all is calm ..."

**DICTAPHONE: Nacht EP 12" (BLOCK 024EP). \$10.00**

"After the highly acclaimed album M.=Addiction, Dictaphone finally return with four new tracks. 'Peaks' and 'Warszawa w nocy' are based around recordings made in a rehearsal room somewhere in Berlin with some microphones hanging from the low ceiling: Roger Döring (saxophone & clarinet on the Dictaphone album), Stephan Wöhrmann (drums) & Piotr Rybkowski (bass) met up for a couple of sessions over the last two years. When Oliver

Doerell heard those recordings, he immediately started to work on them. And finished them. 'Peaks' is more than a homage. Clearly inspired by the theme of a well known TV-series, it takes that certain haunting groove and transforms it into the most perfect base for Döring's saxophone. 'Warszawa w nocy' sounds like a million things happening at the same time, but in the end, all there is is noise, hiss, a pleasantly disturbing groove and the saxophone. The B-Side features two classic Dictaphone tracks, made by Doerell and Döring. Truly cinematic."

**REMOTE VIEWER: You're Going To Love Our Defeatist Attitude CD (BLOCK 025CD). \$14.00**

"Somewhere in the Greater Manchester Area, on an average street, in an average attic of an average house, every now and again, time stands still. This is when Andrew Johnson and Craig Tattersall sit down and switch on their machines, opening the gates to the land of The Remote Viewer. This, however, does not happen too often, just in case you want to know why it took so long to compile new tracks for a new release on CCO. After their album Here I Go Again On My Own released in 2002, we are happy to announce the return of The Remote Viewer. You're Going To Love Our Defeatist Attitude picks up where Andrew and Craig pressed the Stop button after recording their last album, but at the same time takes their sound to a completely new level, a much more acoustic one. With Nicola Hodgkinson (from Empress) on vocals, Andrew and Craig dig deeper, haunt some friendly ghosts in detuned pianos, introduce a vocoder to the band, polish their little rhythms and make them shine even brighter. It is an intimate world these two gentlemen are orchestrating, a world in which time doesn't really matter, a world which is always there, which always awaits you with open arms."

**REMOTE VIEWER: You're Going To Love Our Defeatist Attitude LP (BLOCK 025LP). \$13.00**

LP version.

**CYNE: Growing EP 12" (BLOCK 026EP). \$10.00**

"Cyne are part of a new breed of artists keeping focus with the beats and rhymes of traditional hip hop while utilising a love and knowledge of a myriad musical styles ranging from post rock, folktronica, exotica and lounge music, through to the most experimental and freeform variations of electronica. Growing is the group's first release for City Centre Offices. The title track is a joyous trip through reflection and cascading vibes, a bittersweet tribute to the spirit of gangstarr and the bouncy jig of their native Miami. 'Stomping Ground' rips the soul fusion into a looped trawl through the history of black music with a social conscience. 'The River' slips into a twilight world of acoustic guitars and gentle basslines daydreaming of sunshine spreads and a better place. 'Rousseau' is the perfect soul ending, consciousness streaming into a different era with all these new musical forms and influences there for good company."

**PORN SWORD TOBACCO: Porn Sword Tobacco CD (BLOCK 027CD). \$15.00**

"Henrik Jonsson from Göteborg has recorded a couple of records in the past you might know or not, but it was not until last summer that this particular project came together. The tracks on this debut release (a full-length is already in the making, the studio has been booked again for the summer) are unique and blend the genius of ambient masterpieces from composers like Harold Budd with something incredible. A burst of noise, crackles and static. Where other musicians use those elements as tiny ingredients for their music, Porn Sword Tobacco is more like broken radio, tuned into a station playing the most beautiful music you have ever heard in your life. Many famous musicians recorded in this studio, up in the north of Sweden. Ever since the 60s, the studio crew has been building one of the most impressive sound-archives in the world, a world recorded on reel-to-reel tape. Amazing acoustics and a collection of wonderful instruments and the constant presence of a very unique ambience make you think that Porn Sword Tobacco might be the modern version of Budd and Eno's The Pearl. It just draws you in, does not let go. Every track tells a very specific story, assembles sketches, drifts off, picks up again, re-adjusts itself all the time, levels noise, piano, guitar, organ, bass, thinks of new chords. Is there a better soundtrack for every season, month, day, hour, second?"

**PORN SWORD TOBACCO: Porn Sword Tobacco LP (BLOCK 027LP). \$13.00**

LP version.

**HERRMANN & KLEINE: Transalpin EP 12" (BLOCK005 EP). \$11.00**

"Herrmann & Kleine are Thaddi Herrmann, co-founder of our label, ex Digital Hardcore affiliate who was also responsible for the No Movement No Sound No Memories 12 inch on Lux Nigra; and Christian Kleine, a new talent from Berlin. "Transalpin" and "Where Have You Been" are pop anthems, mixing some of the greatest melodies with old school-ish, sometimes distorted breakbeats Herrmann & Kleine found in their record collections. "Hello" and "Goodbye" are 2 small quiet screenshots, atmospheric, almost ambient tunes. Herrmann & Kleine record their tracks only on Sundays, something you can tell by listening to their debut EP."

**AROVAINE: Tides CD (CCO 001 CD). \$14.00**

Emitting "future classic" status within seconds of play, this sophomore album by Berlin's Uwe Zahn is filled to the brim with liquid harpsichord euphoria, bridging that gap between early 90s "classic ambient" and more contemporary static like little else known. "Shortly after the release of Arovane's debut album on Din, CCO releases his follow-up album Tides. Inspired by a holiday spent in France by the sea, Tides marks a new step in Arovane's career. Based on hip hop grooves and live played guitars, Tides does not concentrate on digital glitches, but on warm melancholic songs. As Bleed From the German DeBug magazine put it, 'Tides is the iMac of electronica LPs. Wonderful, translucent, somehow familiar, but simply so great that you have to say hello.'"

**I'M NOT A GUN: Everything At Once CD (CCO 011 CD). \$15.00**

"I'm Not A Gun are John Tejada and Takeshi Nishimoto. Techno's best kept secret, John Tejada (Playhouse, Palette, 7th City etc.) has decided to take a break from his usual (strictly electronic) productions. Together with his friend Takeshi Nishimoto he sits back on the veranda of postrock-instrumentals and relaxes. Tejada on drums, guitar and electronics, Nishimoto on guitar and bass dream away their day — and make ours. With airy gestures and a sunny state of mind, they jam themselves into textures which have learned their lesson from the best records of the Chicago school: jazzrock does not have to be a pretentious monster, but can sing a poem of the utopia of unhierarchical communication. As soon as structure wins over the solo, dialogue over technical skills and the lightness of swing over the pathos of improvisation. With I'm Not A Gun, everything seems to be structure, dialogue and lightness. In a cheerful dizziness, these instrumentals seem to plan themselves, accepting no control from the outside world. Tejada and Nishimoto are just following that stream. Everything At Once is music of the inner ear, floating sessions full of trust in a higher sense of justice. Music which finally arrives at itself, unfolds, blossoms and stretches out its feelers. Here, work has got nothing to do with effort, and producing nothing with reason."

**I'M NOT A GUN: Everything At Once LP (CCO 011 LP). \$14.00**

LP version.

**DUB TRACTOR: More Or Less Mono CD (CCO 012 CD). \$15.00**

"Anders Remmer aka Dub Tractor hardly needs an introduction. Being a member of 'Future 3', the Danish supergroup togetherwith Thomas Knak (aka Opiate, production work for Björk) and Jesper Skaaning (aka Acoustic), Anders Remmer introduced us to distant vocals and almost shy acoustic guitars, all packaged up as popsongs. More than on his previous recordings, Anders Remmer focuses on how to bring together two worlds which did not have had much in common over the last couple of years. On More Or Less Mono, he plays guitar and bass as if the denial of these instruments within the electronic community would never have been an issue. His love for dub is still obvious, but what about a Peter Hook-like bassline or some elegiac guitar melodies? Opposed to other musicians who have been trying to master this fusion of acoustic and electronic elements and failed badly, Dub Tractor gets out the microphone and sings, while his bitcrusher is destroying the white noise and the delay switches on the radiator. More Or Less Mono is an album which will never leave your rack."

**DUB TRACTOR: More Or Less Mono LP (CCO 012 LP). \$14.00**

LP version.

**STATIC: Flavour Has No Name CD (CCO 014 CD). \$16.00**

"Hanso Leichtman's Berlin studio is a friendly place. You imagine it in half-light, scattered cushions, open bottles of wine and an opulence of form welcoming his family of collaborators and friends to dip into his world of shimmering pop. Flavour Has No Name sets out the agenda in a multi-coloured display of variation and a love of a melody that will not remove itself from your mind. This is, simply put, a perfect pop record. With guests: Justine Electra, Ronald Lippok, Christoff Kurzmann, and Lali Puna's vocalist Valerie Trebeljahr."

**STATIC: Flavour Has No Name LP (CCO 014 LP). \$15.00**

Vinyl LP version.

**YASUME: Where We're From The Birds Sing A Pretty Song CD (CCO 015 CD). \$16.00**

"Yasume is the collaborative effort of 22 year old Midlands resident John Xela and 24 year old Californian Gabriel Morley. John is probably best known for his work on the Neo Ouija label as 'Xela' and Gabe has just released a dark and crunchy EP on (Warp approved) Team Shadetek's imprint under his anagram-moniker 'Logreybeam'. In setting out to record this amazing album both artists laid their ideas against a backdrop provided by a big influence on them both — David Lynch. Twelve months were spent honing the sound and perfecting the tracks — bringing to life eight amazing cinematic soundpieces best summed up by the album's title: Where We're From The Birds Sing A Pretty Song. An album that reflects the varied and seemingly incongruous elements at play: intricate beats, cinematic strings, dub aesthetics and, perhaps most importantly, an intuitive understanding of evocative instrumental songwriting."

**YASUME: Where We're From The Birds Sing A Pretty Song LP (CCO 015 LP). \$15.00**

LP version.

**BOY ROBOT: Glamorizing Corporate Lifestyle CD (CCO 016 CD). \$16.00**

"It had to happen. Imagine two successful solo artists, Michael Zorn and Hans Möller (used to be a member of the highly successful swedish project Boulderdash), just happening to meet at work in Berlin and realising that they share not only an interest in music, but, more specifically, a love for that particular tinge of electronic music that finds itself surrounded by a bubbly effervescence. The 10 tracks on board manage to encapsulate and dissect a pool of sub-generic ideas that scarcely make an appearance on a single body of work, perfectly fusing the musical signatures that each artist has perfected over the course of the last few years. From an unfolding rigid digital riddim that Mr Zorn structures so well, a cascade of twilight melodies weaving itself in and out of the ride to a balearic vibe that seems deliciously out of place, like a tranquilised, late night version of post-rave blues. If you're familiar with the work of both of them, you will be instantly aware of the magic at play. Over the last couple of years, Zorn has acquired a reputation for deep techno tracks, focusing on complex rhythms. Möller fits perfectly into that image, adding his own vision of percussive structure and melodies, playing the melodica and the kalimba imbuing the whole album with a more acoustic edge."

**BOY ROBOT: Glamorizing Corporate Lifestyle 2LP (CCO 016 LP). \$18.00**

Double LP version.

**WHARTON, DONATO: Trabanten CD (CCO 017 CD). \$16.00**

"Debut album by Donato Wharton. At the age of 18, he signed his first record contract and moved to Cologne. There, he became interested in digital music and started producing hip hop instrumentals for the up-and-coming scene of Stuttgart. Trabanten is Donato's first real solo effort — an important move away from supporting other artists to focusing completely on his own ideas and visions. Donato, for whom Hendrix's Electric Ladyland is as important an influence as the more recent work from musicians like Vladislav Delay, Radiohead, Mogwai or jazz and hip hop in general, allows his tracks a lot of time and space to develop. He masters the more than difficult task of combining very detailed sound design with an ability to write wonderful, deep, intense songs. Doing so, he is one of few tellers of digital stories. And those stories are full of ideas. Without trying to describe the tracks in detail and bring up boring overused metaphors, Trabanten is the perfect soundtrack the time of the day when you go offline, switch off your phone and concentrating on music is all you really want to do. Trabanten requires attention, but the listener is rewarded. The way Donato Wharton pastes his sounds together, the way he gets all those noises out of his machines and, most importantly, the way he combines them with acoustic fragments and his guitar-playing, is unique. The fact that he is busy composing music for theater pieces makes complete sense."

**WHARTON, DONATO: Trabanten LP (CCO 017 LP). \$15.00**

LP version.

**XELA: Tangled Wool CD (CCO 018CD). \$17.00**

"In a year that has seen electronic music slowly creeping its way back into the mainstream via the folktronic tinkering of Four Tet and the euphoric anthems of Ulrich Schnauss, Xela is set to be the next operator to caress the mood of the people with his delicate blend of homespun acoustic composition and a careful arrangement of electronic beats. 23 years old and already responsible for one of the finest records of last year (For Frosty Mornings... on the Neo Ouija label), John Twells returns to his instrument-based roots for an album that oozes warmth and fragility. These are, first and foremost, love songs in the most modern sense of the word, the futuristic means of execution never compromising the purified strum of the guitar that lies at the heart of each piece, even the voice (that rarest of instruments in this scene) making an appearance to stoke the fire. Away from the TV adverts, short films, and documentary soundtracks that are the unquestioned domain of new music these days, Tangled Wool is an album that transcends fad or fashion. An enduring collection of songs for late nights and reflective moments that has been constructed with the kind of feel for mood and composition that has rarely been displayed with such maverick skill. It's there to be discovered, slowly unraveled, just remember to handle with care."

**XELA: Tangled Wool LP (CCO 018LP). \$16.00**



LP version.

**KLEINE, CHRISTIAN: Real Ghosts CD (CCO 019CD). \$16.00**

"This is the story of Christian Kleine, someone who is famous for his electronic music. Be it on his own or as a member of Herrmann & Kleine, Christian and his PowerBooks formed an entity. They still do, but for a long time, other instruments have been living in his studio. Instruments that were there long before he bought his first computer. Maybe this is one of the reasons why it took 18 months for him to complete his new, second full-length. Among other things, *Real Ghosts* is a meditation on Christian's musical roots. Not a restart, not a sudden denial of electronic music. The time was just right to get out the guitars again. 'I always played guitar, I simply did not record it very often. This is new. For *Real Ghosts*, I used whatever instruments were available. Guitar, bass, harmonica or computers.' The most obvious change is indeed Christian's focus on his guitar-playing. *Real Ghosts* is a real rocker. Distorted walls of guitars, head-nodding beats and the deepest, fatest basslines make *Real Ghosts* a completely different story, open up a complete new world. Take a track like 'Ghostwriting' for instance, where the synthesizer is simply overrun by loud guitars and precise flageolet-figures, gains ground again in an ongoing fight. This short track sums up the two sides of *Real Ghosts*: lush atmospheres and grounded directness. Christian Kleine combines these two elements like no one else. Sometimes it is good when things take a little longer. And maybe ghosts need more time to develop, anyway."

**KLEINE, CHRISTIAN: Real Ghosts LP (CCO 019LP). \$15.00**

LP version.

**AROANE: Lilies CD (CCO 020CD). \$17.00**

"Arovane's fourth album *Lilies* now resumes the human/warm approach of *Tides*. The fragmented structures of the rhythms are open to every listener, on their expanses everybody can find company, their tracks are cautious, thoughtful, and questioning. Because Uwe was taken with the friendliness and courtesy of the people in Japan — modes of behaviour which always have the potential to surprise, particularly for someone living in Berlin. Furthermore, he was fascinated with the Japanese way of reconciling progressive drive and tradition-consciousness. Both poles are found on *Lilies* too, then: in the abstract computer funk of the beats and in the approachability of the samples of traditional instruments, such as the sound of a piano, or the voice of Japanese singer Kazumi, being in fact the first to fill an Arovane album with vocals."

**AROANE: Lilies LP (CCO 020LP). \$16.00**

LP version.

**GEIOM/M. CANEY: BlanketFour Fifty Five 7" (CCO BLOCK007). \$6.50**

"Geiom, a.k.a. Kamal Joory from Nottingham UK, is known for his remix work for Anthony Manning, as a longtime affiliate of Lee Norris (Metamatics), as a member of Tone Language, and as an acclaimed solo artist on Neo Ouija. Here, he delivers two tracks which simply fit perfectly into the City Centre Offices catalogue. On 'Blanket', he works with long time friend Mr. Caney and explains what happens when digitized high frequencies meet squirly drums, a melody as deep as the ocean and an (almost) acoustic bass. 'Four Fifty Five' is almost dubby, somehow lazy, maybe melancholic but definitely great. It's a track that will stick to your head. Both Geiom and M. Caney are working on a full length for City Centre Offices, due next year."

**DENZEL & HUHN: Filet 12" (CCO BLOCK008). \$9.00**

"City Centre Offices continue their search for new, exciting music with the debut release of 2 Berlin residents Bertram Denzel and Erik Huhn. 7 tracks, full of warm drones and quirky, crackling rhythms. Some people might think, this is a pretty unusual release for City Centre Offices. We don't think so. Although almost ambient-ish, Denzel & Huhn's ideas fit well into our catalogue."

**ZORN: Eckermann/Vian 7" (CCO BLOCK011). \$6.00**

"After his stunning debut album and a killer 12", east-Berlin resident Zorn returns with a charming 2 tracker for CCO. 'Eckermann' is one of the first tracks he has ever done and has been a hit in the CCO office for a long time. Listen for yourself and discover a so far unknown Zorn. 'Vian' corresponds perfectly with his recently released double vinyl *The City's Collapsing* (But of Tonight) on Lux Nigra."

**CITY ROCKERS (UK):****BOGGS, THE: Stitches CD (CROCK 009 CD). \$16.00**

"With *Stitches* The Boggs distance themselves from their early sound and elaborate on the primitive urgency of their live show. The Boggs hail from Brooklyn NYC where artists have consistently displayed an ability to absorb influences from other cultures and countries whilst maintaining a distinct identity. Sharing the same schizoid mentality as their home city The Boggs feature the city's best drummer in Brad Conroy and two near virtuoso guitarists in Ezekiel Healy and Jason Friedman. The bands second remarkable album in as many years sounds innovative and fresh at a time when much music is sounding tired and formulaic. Unique and laden with attitude *Stitches* is raw, dark, loud and aggressive yet at the very same time the sometimes eerie phrasing of vocals lends a softer edge to the album."

**BOGGS, THE: Stitches LP (CROCK 009 LP). \$16.00**

LP version, full color gatefold sleeve.

**FCKAHUNA: Machine Says Yes CD (CROCK 02 CD). \$15.00**

"*Machine Says Yes* is an electrifying fusion of futurist acid house and silicone soul, driven by the sense of adventure and distaste for the mainstream that has always been the boys stock in trade. After capturing their own sound on various remixes (Luke Slater, Morel, Felix Da Housecat) Dan and Jon's next step was to translate this to their own music. They gradually enlisted the talents of like-minded collaborators Hafdis Huld, formerly with Iceland's Gus Gus, who sings on the icy swagger of the title track and the sensual 'Hayling'. Eileen Rose, an American singer songwriter on Rough Trade who graces 'North Pole Transmission' with her sensual vocal style and Si Jones, Verve alumnus ?.. and Jon's neighbour, who contributes his bass skills to a few tracks. Gruff Rhys, of Super Furry Animals, meanwhile contributes to 'Fear of guitars' with 'a paranoid mantra about the state of air conditioning'. This album is a bold rejection of conventional dance music and mainstream clubbing. *Machine Says Yes* harks back to the early days of acid house whilst setting it's sights firmly on the future. The artwork concept is based around the intrusive nature of marketing campaigns and giant billboards. It's a statement on how much information we have thrust at us but a reminder that this is not the only information available. There is always an alternative for you." Limited stock.

**VA: Futurism 2CD (CROCK 03 CD). \$17.00**

"City Rockers presents *Futurism* ?.. a crash course in everything you wanted to know about the scene and sound that is grabbing headlines in 2002. This fabulous release features tracks taken from Gigolo, Kitty-Yo, Bpitch, Cheap and City Rockers. Over two hours we get to sample the edgy delights of Felix Da Housecat, FC Kahuna, Kittin, Tok Tok and Green Velvet amongst others." Artists include: Felix Da Housecat, TIGA & Zyntherius, Dexter, Green Velvet, Tok Tok vs. Soffy O, Rob Mello, SK, Ellen Allien, Golden Boy with Miss Kittin, Bolz Bolz, Louie

Austen feat. Peaches, Fat truckers, Northern Lite, David Caretta, LadyTron, Paco, Peaches, Chicks on Speed, FC Kahuna, Adult, Zombie Nation, Tim.Bukto, Fischerspooner, Alpinestars.

**VA: Futurism 2 2CD (CROCK 05CD). \$17.00**

"Now it's time for *Futurism 2* and another blast of sparkling freshness. Tracks that have rocked the Bodyrockers night all year alongside a wealth of very exciting phuture shit that you need to hear RIGHT NOW! Compiled by City Rockers main man Damian Lazarus, this is a shot in the arm for lovers of exciting music worldwide. The second episode has arrived and it's light years ahead of the rest of the pack. *Futurism 2* spreads the musical net even further. We're talking tracks from Berlin, New York, Rotterdam, Helsinki, San Diego, San Francisco, Chicago, Detroit, London, Montreal, Philadelphia, Leeds, Glasgow and Barnet, amongst others, in the mix and shouting for attention. *Futurism 2* brings together some delights from the City Rockers stable (as it should!). Fresh warning shots from Riot Society, Matti Oiling, Kid & Khan and the awesome Xlover ('Trash Me' is one of the best produced demos ever!), plus known battle weapons from the likes of Felix Da Housecat (the Adult. remix of 'Silver Screen'), Coloursound (the cracking Midnight Mike remix of summer anthem 'Fly With Me'), and Daniel Diamond's quirky 'Champu.'" Artists also include: The Parallax Corp., C Dock, Le Tigre, Chicks on Speed, Freaks, Leroy Hanghofer, Kiki, Slam, Arthur Agent, And The Left-handed, Seelenluft, Kotai, Free Form 5, Creme de Menthe, Asci Disko, Martini Bros., Josh Wink, Taylor Savvy, Sourmash, Dot Allison, Static.

**VA: City Rockers Singles 1-23 2CD (CROCK 07CD). \$18.00**

Massive collection of the first 23 singles on this label! Artists include: Felix da Housecat, Dr kucho & Wally Lopez, Rubberneck, FC Kahuna, Eva Abraham, Rob Wakeman, Northern Lite, Drug Punks, Freddy & Heaman, Daniel Diamond, No Artist, TIGA & Zyntherius, differentGear, The Soulsavers, Coloursound, Matt Oiling, and Riot Society.

**FELIX DA HOUSECAT: Silver Screen Shower Scene CD (ROCKER 01CD). \$8.00**

First single off the *Kittenz* and *Thee Glitz* album, featuring remixes by Laurent Garnier & FC Kahuna.

**FCKAHUNA: Hayling 10" (ROCKER 05). \$8.00**

"FC/Kahuna kickstart their relationship with City Rockers with this limited 10". 'Hayling', featuring the vocal talents of Hafdis Huld, formerly with Iceland's Gus Gus, is a sensual, slo-mo track of fragile beauty. The first track to be taken from their debut album *Machine Says Yes* — released spring 2002 — an electrifying fusion of futurist acid house and silicon soul."

**WAKEMAN, ROB: Legs With Wings/Nonsensica 12" (ROCKER 07 EP). \$8.00**

"This release comes in the shape of two very large slices of dancefloor mayhem — deliberately infectious and simply superb. Side A 'legs with wings' is a deeper roller of classic proportions... and then of course, there's the subtle bassline that gets into your veins Side AA 'nonsensica' is essentially a tribute to Moodymann, containing a spoken word sample from 'An introduction ...'. It has been given the royal blessing from none other than Kenny Dixon Jr himself."

**FELIX DA HOUSECAT: What Does It Feel Like? CD (ROCKER 08 CD). \$8.00**

"What Does it feel like?" is the 3rd single taken from Felix Da Housecat's award winning album, *Kittenz* and *thee Glitz*. This fiery, edgy slice of fabulous electro pop features Melistar and 'it-girl' Miss Kittin on vocals and see's Felix in his most adventurous production mode combining breakbeats with funky guitar licks. This quality release includes a fabulous remix by Roysopp and a blistering No Ears re-edit of dancefloor favourite, 'Control Freaq', touched by the hand of Rob Mello."

**FCKAHUNA: Glitterball CD (ROCKER 11CD). \$8.00**

2nd single from this UK group, described as "an electrifying fusion of futurist acid house and silicone soul, driven by the sense of adventure and distaste for the mainstream...harks back to the early days of acid house whilst setting it's sights firmly on the future." Three track EP, including a Swazak mix.

**FREDDY & HERMAN: Aquarius CD (ROCKER 12CD). \$8.00**

"The mysterious Freddy is rumoured to be one half of an established production team from the UK, who has released material on a plethora of labels. He decided to get a bit of sun down-under and never came back! Jumping ship in Sydney with nothing but a head full of ideas, he met up with Herman who had the hardware and the know-how to bring them to life. Their debut 'Aquarius' single samples the Floaters 'Float On' and sees the dynamic duo in full flight. One of the most sublime and serene musical moments of the year. Just gorgeous! Remixes are courtesy of the hotly tipped Radio Slave (who have recently remixed 'Lazy') and breakbeat merchants Deep Impact."

**FREDDY & HERMAN: Aquarius 12" (ROCKER 12EP). \$8.00****TIGA & ZYNTERIUS: Sunglasses At Night CD (ROCKER 15CD). \$8.00**

"Licensed from DJ Hell's International Deejay Gigolos, this track has already been a huge top 20 hit there. DJ Hell heard this cover of 'Sunglasses at Night' and snapped it up for Gigolo and then played it non stop at Berlin Love Parade last year, after which it rocketed into the German charts." Three track CD version featuring "Sunglasses At Night" (edit), TGV's remix, a third track called "Sweet Sedation".

**DIFFERENTGEAR: A Little Bit Paranoid 12" (ROCKER 16 EP). \$8.00**

"DifferentGear unleash their debut single for City Rockers. 'A Little Bit Paranoid', featuring the vocal talents of clubland legend Phil Dirtbox, is already causing a stir with Weatherall, Heller, Laurent Garnier, Pete Tong and Jo Mills, and has been an anthem at the monthly City Rockers shindig 21st Century Body Rockers for months. \* differentGear is Gino & Quinn. The pair first met in the mid 90's, but didn't start working together properly until a bootleg version of theirs, an old Police track 'When The World Is Running Down' became the surprise hit of the Miami Winter Music Conference 2000."

**SOULSAVERS: Beginning To See The Dark CD (ROCKER 17 CD). \$8.00**

"The Soulsavers are Ian Glover and Richard Machin. Drawing on their diverse influences they soon began to hone a unique sound that incorporated the dark textures of bands like the Velvet's, but with more modern hip hop based production techniques. While the duo are attracting serious interest from labels on both sides of the pond, they have teamed up with current label of the moment City Rockers, to release a 6 track EP, 'Beginning to see the dark' as joint release with their own label Ghost Ride. A dark brooding cinematic affair, that also includes one of their first collaborations with Josh Haden."

**SOULSAVERS: Beginning To See The Dark 12" (ROCKER 17 EP). \$8.00**

12" version.

**FCKAHUNA: Machine Says Yes CD (ROCKER 18 CD). \$8.00**

"Machine Says Yes' finds Dan & Jon Kahuna reunited with Hafdis Huld, formerly with Iceland's Gus Gus and an emerging star in her own right. One of the real highlights of the album, 'Machine Says Yes' is a lesson in forward thinking electronics. This is popular electronic music of the highest order and a delight at every turn. Remixes are courtesy of Josh Wink and TIGA (of 'Sunglasses At Night' infamy) and they take the track on a trip to the heart of the dancefloor." Three track EP plus video track.

**FELIX DA HOUSECAT: Silver Screen - Shower Scene CD (ROCKER 19 CD). \$8.00**

"Felix Da Housecat's 'Silver Screen - Shower Scene' was the first release on City Rockers. Fresh for Summer 2002, it makes a welcome return. Bigger than ever, Felix's incredible original has been joined by stunning remixes from Jacques Lu Cont (Thin White Duke) and Adult.. Joining Felix and the inimitable Miss Kittin, Jacques Lu Cont turns in one of the remixes of the year complete with a haunting orchestral score and Jacques himself on live bass guitar. Joining the party, Adult, have contributed their own storming remix with Nicole Kuperus from Adult, supplying her own additional vocals."

**COLOURSOUND: Fly With Me CD (ROCKER 20 CD). \$8.00**

"This is very large indeed. The phattest bassline of the summer. Oh hello! City Rockers have a knack of doing this! Coloursound's 'Fly With Me' has electrified dancefloors since its first airing at the hands of Tom Middleton in Miami and now this sing-a-long dancefloor delight looks set to take the summer by storm. Magic. Remixes of 'Fly With Me' are forthcoming from Ashley Beedle, Midnight Mike, Headman and Hi-Fi Serious. Coloursound is a special collaboration between producer legend Stretch (minus his Vern) and Dylan Burns. The result is seismic."

**DUKE SPIRIT, THE: Roll, Spirit, Roll 12" (ROCKER 25EP). \$10.00**

Vinyl EP version.

**BOGGS, THE: The Ark/Low Light Hour 7" (ROCKER 26 EP). \$5.00**

"Restless and growing in both confidence and self-awareness, The Boggs have quickly moved away from the sound of their first record *We Are The Boggs We Are* and they have become darker, louder, and more aggressive. This is the first single taken from the album *Stitches*. The Ark sees the Boggs distance themselves from their early sound and elaborate on the primitive urgency of their live show."

**CITY SLANG (GERMANY):**

**HAZLEWOOD, LEE: For Every Solution There's A Problem CD (CITY 2019CD). \$16.00**

A collection of previously unreleased recordings from the Lee Hazlewood archives, recorded in demo-form over a 25 year period, dating back to the late 70s. "Lee Hazlewood is one of music's most influential and maverick stars. City Slang are releasing two albums simultaneously, a tribute album (not currently available for the US) and an artist album to salute a living legend. Many will know Lee Hazlewood for his work with Nancy Sinatra (These Boots Are Made For Walking, Some Velvet Morning, Sugar Town etc.) but he also wrote for Dean Martin, Elvis, discovered Duane Eddy and produced the original 'Somethin' Stupid' for Nancy & Frank Sinatra. This beautifully packaged release contains comprehensive liner notes with Lee discussing all the tracks on the record with his guitarist and friend Al Casey."

**SCHNEIDER TM: Frogtoise 12" (CITY 20198). \$9.00**  
12" version.

**SCHNEIDER TM: Frogtoise CD (CITY 20198CD). \$9.00**

"Schneider TM returns to mess with your minds with the release of 'Frogtoise', a limited edition single which features one of the stand out tracks from his album *Zoomer*. Inspired by a dream in which Schneider dreamt he had surgically spliced together a frog and a turtle, the single contains four radically different versions of the song. The lead Frogtoise Exploitation Edit blossoms vividly with a rich palette of sounds, a killer melody and a timbre that Schneider memorably described (flippantly, possibly) as 'post-Timbaland'. The Frogtoise Vredus Remix is a more electro-pop friendly version, drier and glossier and not a million miles away from a more avant-garde Pet Shop Boys! The Frogstears Schneider FM Remake sees Schneider TM take an acoustic approach to the song — something that he is also able to do with any of the songs on *Zoomer*, and which he probably will — while Fruktoes sees Schneider's live companion KptMichigan tear the song apart in a glitch and crackle style." This CD version adds a video clip.

**NOTWIST, THE: Pilot CD (CITY 8382 CD). \$8.00**

"The Notwist have finished their long awaited fifth album *Neon Golden*, and it's big step further towards what they've been aiming towards for years: seamlessly unifying guitar driven music with modern electronica. Brimming with self confidence, they effortlessly move between both styles and ultimately make it something all their own. The Pilot single will be our first offering from the *Neon Golden* record. Pilot starts with an insistent 4/4 groove accentuated by Console's (Martin Gretschnann's) buzzes and stuttering electro beats and is underpinned by Micha Acher's unshakeable bass line."

**SALARYMAN: Karoshi CD (CITY 8715). \$15.00**

"After a long two years, our favorite anonymous everyday workers are back with a monster slab of funky, keyboard-driven rock. More developed and realized than their self-titled debut, *Karoshi* (Japanese for 'death from overwork') is a dark, moody, sometimes even downright scary sounding record — but it rocks like a muscle car built by Kraftwerk and driven by King Crimson. Another proud first for City Slang, the CD is enhanced with a music video and what the band describes as an 'irritating' computer game accessible on Macs and PCs. Like the band itself, the details are still a mystery... figure it out for yourself." Limited stock.

**TO ROCOCO ROT: Telema 10" (CITY 8718). \$9.00**

"There is no mistake that with 'Telema', a taste from their upcoming third album *The Amateur View*, To Rococo Rot are hinting at something unique. Like the previous two albums, 'Telema' and the extra tracks 'Telema (långs)' and 'Even' combine an icy mechanical precision with an approachable human warmth and beats that are subtle yet insistent. Its lush, more widescreen melodic landscape, however, makes it their most refined, elegant and graceful release yet, a sign post to the sunnier, more accessible vistas that await the listener on *The Amateur View*.

**EXPERIMENTAL POP BAND: Homesick CD (CITY 8721 CD). \$15.00**

"Experimental Pop Band hail from Bristol, England, and are one band whose name truly represents the music they make. Led by singer-guitarist-songwriter-DJ -Davy Woodward, EPB started out as a studio project in 1995 and released a few funky, eclectic singles and their debut LP, *Disgratious* on the English label Swarf Finger. Although they come from Bristol, you'd never confuse them with the likes of Tricky, Portishead, or Massive Attack. EPB certainly use slippery, groovy beats like their fellow Bristolians, but the mood is miles away from Tricky's dark offerings or Portishead's detached cool. This is because underneath the beats and samples lies the warm, beating heart of a singer-songwriter who hung out in clubs DJ'ing instead of singing 'Kumbaya' around the campfire. That's right, songs that'll make you wiggle your hips and snap your fingers and they top it off with wry, sardonic lyrics that will make you listen more than twice."

**TO ROCOCO ROT: Cars 12" 12" (CITY 8724 EP). \$9.00**  
12" version, color sleeve.

**TO ROCOCO ROT & I SOUND: Music Is A Hungry Ghost LP (CITY 8746 LP). \$14.00**

"Co-produced by New York DJ and musician I-Sound, *Music Is A Hungry Ghost* is the fourth album from Germany's To Rococo Rot. The Berlin and Düsseldorf based trio — brothers Robert and Ronald Lippok alongside Stefan Schneider — met Craig Willingham aka I-Sound when they were touring the US in 1998 in support of their album *Veiculo*. The To Rococo

Rot sound is quite unlike any other. Those familiar with their previous work will find that *Music Is A Hungry Ghost* sees the band refine their talent for sumptuous and restrained instrumental soundscapes, underpinned by Stefan Schneider's lugubrious basslines. But it also exhibits even greater skill at resolving the conflict between abstract electronica and contemporary dance music. The new album sees To Rococo Rot at their most accessible, weaving intricate melodies amongst intimate sounds, whilst maintaining the trademark warmth and elegance that has always lain deep at the heart of their sound. It is this that distinguishes them from their harsher sonic contemporaries (who are, it should be noted, not so-called post rock acts like former label mates Tortoise, but instead the likes of Boards Of Canada. But *Music Is A Hungry Ghost* is less a commercialisation of the To Rococo Rot style, and more a distillation of what they have always been about, the combination of random sounds with a structure that slowly reveals itself. Their stated aim has always been the transfer of electronic music from the club to everyday life, in which music in its fleeting, non tangible form becomes something more concrete. It's an almost impressionistic style, one in which slight traces are the very heart of the sound. And here it works better than ever before to create a blueprint for a new music, neither abstract nor heavy handed, neither ambient or overbearing. To Rococo Rot's music is gentle, dreamlike, graceful, utterly engaging and endlessly imaginative, and after six years influencing and inspiring the likes of Leftfield and Björk it is ready to penetrate a world as widescreen as its intentions." [we only carry the LP; CD version is on Mute in the US]

**TO ROCOCO ROT & I SOUND: Pantone EP 12" (CITY 8749). \$8.00**

"With their fourth album, *Music Is A Hungry Ghost*, the well known Berlin/Duesseldorf electronics collective — this time around strengthened by New York DJ I-Sound — have succeeded in expanding their musical universe and enriching it around yet another new variation. To Rococo Rot are ceaseless in their quest to perfect their vision of timeless music. Playful electronic sound paintings, which are at times disturbing and untamed but equally set up a cozy, homey groove that always manages to touch the listener in a special place. They create other yet nevertheless familiar worlds which envelope you and make it very difficult to leave. Internationally, To Rococo Rot are heralded and respected above and beyond their German peers, having won the hearts of Björk, Radiohead, and Leftfield (just to name a few). The new EP, 'Pantone', is not a single in the traditional sense, but a result of their touring together with I-Sound. The title-track, 'Pantone(red)', has been drastically re-worked after the aforementioned tour experience as has 'Trace of Travel (gets)', which has to this point been unavailable on vinyl, although, like, 'Pantone', can be found on the *Music Is The Hungry Ghost* CD. 'Brett 2 (plus)' is a different version than of that on the 'Kölnen Brett' (Staubgold) compilation and 'I Wanted To Meet Him' and 'Fisherman Dresses Like Joseph Beuys' are two wonderful tracks that, for some inexplicable reason, never made it on the record."

**SOPHIA: People Are Like Seasons CD (CITY 95176 CD). \$18.00**

"Sophia is Robin Proper-Sheppard, formerly of The God Machine, and a cast of musicians drawn from a pool of bands with whom Robin has worked throughout his career, otherwise known as 'The Sophia Collective'. The previous two albums were entirely financed, recorded and produced by Robin, who also oversaw the entire production, promotion and distribution of the albums on his own The Flower Shop Recordings label. This is the first time since the days of The God Machine that Robin has agreed to work with another label. The new album fleshes out the sound and extends the dynamic boundaries, whilst maintaining Robin's traditional but effective approach of keeping things minimal, whether they be lyrically or musically. The overriding impression of the album is that it rocks, but this is quite clearly not a rock record. In fact much of it is quiet, pained, acoustic and mines a rich vein of melancholy that seems to seep through all of Robin's music throughout the years."

**SOPHIA: People Are Like Seasons LP (CITY 95176 LP). \$16.00**  
LP version.

**CLASHBACKK:**

**FELIX DA HOUSECAT PRESENTS APHROHEAD: Thee Underground Made Me Do It CD (CLB 107 CD). \$15.50**

"Felix Da Housecat, fresh off the success of the electro-synth masterpiece *Kittenz & Thee Glitz*, resurrects his underground alter ego, Aphrohead. With a mixture of straight forward house, sly electro, and percussive techno, Felix has created a release for the purists. Featuring the hit singles, 'Cry Baby' and 'Kazoo', *The Underground Made Me Do It* has already topped play lists from world renown DJs Carl Cox, Roger Sanchez, DJ Dan, Juan Atkins, Mark Farina, Derrick Carter, and Terry Mullan, as well as landing licensing deals around the world for everything from a Hula-Hoop commercial to top selling mix CDs from Moonshine, Ohm, BMG, Cream, and Bugged Out."

**FELIX DA HOUSECAT PRESENTS APHROHEAD: Thee Underground Made Me Do It 2LP (CLB 107 LP). \$16.00**  
Double LP version.

**CLASSIC (UK):**

**CARTER, DERRICK: Nearest Hits & Greatest Misses CD (CMC 108 CD). \$16.00**

"American house music legend Derrick Carter presents *Nearest Hits & Greatest Misses*, a compilation of his finest remixes to date, including many rare and unreleased gems never before available commercially. In classic Derrick style, this collection is all the things that make this respected DJ / producer/ remixer one of a kind. *Nearest...* contains exclusive unreleased remixes of top ten UK hits by Human League, Modjo and The Beloved and includes Derrick's exclusive, previously unavailable and highly-sought after DMC remixes of Blair and Karen Ramirez." Also includes remixes of Tortoise.

**CARTER, DERRICK: Nearest Hits & Greatest Misses 3LP (CMC 108 LP). \$22.00**  
Triple LP version.

**CLASSIC RECORDINGS:**

**CARTER, DERRICK L.: Squaredancing In A Roundhouse CD (CMC 106 CD). \$16.00**

"Chicago house producer/DJ legend Derrick L. Carter releases his debut artist album for the label he co-owns, Classic Recordings, putting an end to the five year long wait for fans. The 15 track opus, *Squaredancing In A Roundhouse*, features entirely fresh material, alongside new versions of recent releases, all of which are available on CD for the first time. In classic Derrick style, this album is soothing, touching, 'boompity', funky, and original; all the things that make this man one of a kind. He is seen by many as an ambassador for the new generation of Chicago house, following in the legendary footsteps of Frankie Knuckles, Marshall Jefferson and Ron Hardy. *Squaredancing in a Round House* perfectly encapsulates everything that DC is about — from the old school Chicago anthem 'If I...' through the sassy, 1920's inspired 'Do You Believe' to the new-wave jackin' grooves of 'Where U At?' The album also showcases Derrick's immense musical talent through the ethereal styles of 'All

Dreams Collide' and 'While Corey Slept', to the tongue-in-cheek nitrous rush of 'Friends'. The sheer musical diversity looks set to mark this album as a benchmark in the history of house music."

**CARTER, DERRICK L.: *Squaredancing In A Roundhouse* 2LP (CMC 106 LP). \$18.00**  
Double LP version.

**GREENS KEEPERS: *The Ziggy Franklen Radio Show* CD (CMC 107 CD). \$16.00**  
"Centered around James Curd and Nick Maurer, two long-time skate, bowling and golf buddies, whose love of ragtime, swing and jazz lead to a unique fusion of these traditional dance music genres with modern day Chicago house, creating the trademark Greens Keepers sound. *The Ziggy Franklen Radio Show* completely broadens the Greens Keepers sound, taking in their trademark Swing-House stylings and adding Funk, Electro, Downbeat and House into the mix. The album features collaborations with band buddies At Jazz, Joshua (Iz of Iz & Diz fame), Mike Dixon, and Lance De Sardi."

**GREENS KEEPERS: *The Ziggy Franklen Radio Show* 2LP (CMC 107 LP). \$18.00**  
Double LP version.

#### CLEAR (UK):

**REFLECTION: *The Erronormous World* 2LP (CLR 432 LP). \$17.00**  
Limited remaining stock.

**REFLECTION: *The Morerroronous World* CD (CLR 436 CD). \$18.00**

"In reaction to the overwhelming response to the Reflection album *The Erronormous World* (CLR432), Clear have put together a remix project asking some of our favourite artists and producers to remix select tracks. The result is a full length album project." Remixed by 4 Hero, As One, Hidden Agenda, Plaid, The Beyonders, Morgan Geist, Future/Past, Lithium Project, Freestyle Man.

**METAMATICS: *Onyx/Neo Oujia* 10" (CLR 438). \$9.00**

"Metamatics are Lee Norris & Dominic Kennedy. Citing their musical influences in the 70's experiments of German pioneers Can, jazz keyboard player Joe Zawinul & the instrumental works of David Sylvian amongst others; their own music pulls together a life time of eclectic and far-reaching listening...this two track 10" single drives deep into drum & bass, just one further part of their wide musical spectrum." Limited stock on this early 1998 release. Features the tracks "Onyx" and "Neo Oujia". Limited stock.

#### CLEARSPOT (GERMANY):

**TIED & TICKLED TRIO: *Electric Avenue Tapes* CD (CS 047 CD). \$15.00**

"A Master-Piece Of Fused Jazz. One of the key points about this German trio is that there are six of them, making the Tied & Tickled Trio unique before even listening to their music. When this album is played, you will hear a variety of influences and sounds — T&TT pay homage to 60's Blue Note jazz; the more free-form styles of Herbie Hancock or Miles Davis and combine this with unusual 80's On-U-Dub and contemporary 'post-rock' or 'intelligent electro'. The result is five delightful tracks played by a live jazz-based band: there are pianos, double-bass, a tenorsax, trombones, drums, mixed in with electronics and 'self-made instruments' (courtesy of Andreas Gerth). This is the kind of music someone like Björk would love. Anyone familiar with The Notwist's last album *Shrink* will not be surprised to learn that the Acher Brothers, Micha and Markus also feature heavily in T&TT. Andreas Gerth is also — together with Ted Milton — member of Loopspool. The Tied & Tickled Trio were originally formed in 1994 in the village of Weilheim, Bavaria, home to a number of post-rock & alternative acts such as Console, Couch, The Notwist, Blond and others."

#### CLICK NEWWAVE (SPAIN):

**VA: *Impossible Hits in a World of Pigs* CD (CLIC 002CD). \$17.00**

Spanish compilation of exclusive, previously unreleased and rare electro/electronic tracks. "Adult., Jeans Team, Ascii.Disko, Antártika, Electroncat, Ysabel Telegram, GD Luxe and up to 17 artists from all around the world making impossible hits for these blank thinking days." Also includes: Superpitcher, Das Bierbeben, Perspects, Kotai, Tamion 12inch, Kitbuilders, etc.

#### CLONE (NETHERLANDS):

**THE BROTHERS FUCK AND FRIENDS: *The Brothers Fuck EP* 12" (CLONE 07). \$9.00**

"The musical adventures of the Brothers Fuck. Lanny Eyes aka I-F and his partners in crime Francois Guillotine aka Duracel, Melvin White and Manolo Scaletti known for their releases on Disko B, Sabotage, Viewlexx, DUB, Bunker, etc. with some of their everyday live musical stories. Raw and direct electro, funky as fuck. Finally available after being out of print for a long time." Limited stock.

**TYRELL, ALDEN: *Krenk-box* 12" (CLONE 17). \$9.00**

"Known for the great 'Love Explosion' on Viewlexx and the previous Clone 12 release. Massive electro release with leaning to the past, but strong enough to fresh as hell today. Phat beats, cool vocoder vox, funky basslines."

**PUTSCH '79: *Putsch* CD (CLONE 03CD). \$18.00**

"And here it is... The full length debut album by the mysterious Putsch '79... An album laden with joyous steaming grooves made for the hips as well as the mind, and all the product of two Finnish guys (living in the extreme north of Finland) toiling thru 24 hours without daylight making musical sunshine to entertain themselves. Sami Liuski and Pauli Jylhänkangas are two young guys finding their muse in the vintage sounds of decades past. Having both started out their musical career on the Amiga the pair got more serious about their music after Sami released his first tracks on Bunker and shortly after that on Clone. Later, Sami's debut as Bangkok Impact *Traveller* was universally acclaimed as a modern disco classic and made him a talent to watch and several other magazines. Pauli just released his first solo project on Klakson records (owned by Dexter). But when the guys team up they seem to have a little extra magic in their synths... Also together they seem more open to other sounds and like all good producers they don't like to stick to one style, but try to create interesting and fresh music they enjoy themselves... Surprising enough (When you take into account Finland has one of the highest rates of suicide) its not all doom and darkness in Finland, because Putsch '79s debut is an album that sparkles, bringing a smile to your faces and a wiggle to your butt. Putsch '79 rolls up Motor City techno and electro with New York disco and Ch-Town House into a unique hybrid."

**VA: *The Men You'll Never See* CD (CLONE 04CD). \$19.00**

"If you've the slightest interest in today's electronic music, most of the acts on this first Clone label compilation require no introduction. If you've dabbled in disco, toyed with techno, or enjoyed any electro over the last few years, then you'll appreciate the significance on the global stage of this enterprising independent company from Rotterdam. In its restless quest for quality, Clone has attracted material from some of the finest artists from Detroit, such as Adult., D.I.E., Drexciya and Perspects, and championed home-grown heroes like

Alden Tyrell, I-F and Dexter. A modest operation, Clone has achieved all this on its own terms, without compromise and hype, by allowing the music to speak for itself. The fact that this album brings together magical tracks by masked marvels The Other People Place, Glass Domain, Cosmic Force and Duplex for the first time is, for those who know, reason enough to break out the champagne. For the uninitiated, *The Men You'll Never See* is the ideal introduction to a world where man and machine coexist in synthesized harmony, where they talk to one another and instinctively understand each other's needs. This is sci-fi soul, romantic modernism, a 70-minute crusade against mediocrity. It's funny and funky, advanced and accessible, but it's melancholy too, nostalgic for an impossible future. This is the stuff that perks up dancefloors, the DJ's secret friend, and will remain in your iPod forever. To some this impeccable collection of seductive electro, digital funk and energetic disco may sound retro, to others it might seem boldly futuristic, a glorious rush into the unknown. In truth, *The Men You'll Never See* sits happily between the two, shrugging off any attempts at categorisation." Artists: Adult., DPX, Dexter, Alden Tyrell, D.I.E., Perspects, Cosmic Force, I-F, Drexciya, Alden Tyrell, Glass domain, Duplex, The Other people Place.

**VA: *The Men You'll Never See EP* 12" (CLONE 10). \$9.00**

"Detroit In Effect with their cult classic 'The Men You'll Never See' including new interpretations by I-F (The Men Who Won't Come Back), Electroneum (Playmobile Invisible) and the very first appearance of Adult ever. Four killer tracks on one record."

**ADULT.: *New Phonies* 12" (CLONE 14). \$9.00**

"A four track EP in their original and unique 80s-2000 electro pop hybrid style. Obviously inspired by some producers from their hometown Detroit (and of course their own flavours, ranging from almost 4/4 to uptempo electro tracks."

**VA: *We Still Kill The Old Way* 2LP (CLONE 22). \$15.00**

"The first album on Clone records with an old concept... put some great music by some of the favorite artists of the label on one double pack...nice sleeve around it, cool image...and what do you have ...the greatest album available at the moment. Artists involved in this release are: Legowelt, Fabrice Lig, Alden Tyrell, Duplex, Dexter, Cosmic Force and some anonymous producers. Music ranges from raw uptempo Hi-tech electro (Cosmic Force/Frustrated Figures), to a great disco-ish track by Legowelt (offcourse), a dark soulful funk/house track by Duplex, advanced electro stuff (Dexter and Alden Tyrell), amazing techno track (Fabrice Lig). One of the best and most interesting compilation albums in a while....(and this is only part 1!)"

**VA: *We Still Kill The Old Way* 12" (CLONE 23). \$9.00**

"The second vinyl part of the *We Still Kill the Old Way*. New amazing tracks all new and exclusive to this release by Perspects, Bangkok impact, Duplex, Mocky and Double Dutch. 5 high quality tracks wich all are different from mood and atmosphere, but all contain honest elements and emotions of everyday life. No fancy images, no sexy posess, no sunglasses at night! 5 tracks ranging raw energetic and maybe even aggressive to uplifting and fun."

**VA: *We Still Kill The Old Way* CD (CLONE 24 CD). \$0.00**

"The very first CD release on Clone records. And what a CD! An amazing collection of thrilling and exciting electro, disco, technoish tracks wich doesn't have any competition in their quality. 12 strong tracks by various artists (Alden Tyrell, Dexter, Legowelt, Bangkok impact, Mocky, Perspects, Duplex, Fabrice Lig, to Cosmic Force and others.) All artists wich have been selected to contribute to this album (some wellknown..some anonymous, some relatively unknown) gave their best shot and managed to deliver one of their finest pieces of work. The selection is very versatile and can't be pigeon holed to one genre of one movement... but all track have one thing in common...and that's the fact they are all very good and they are so strong that each tracks stands out on its own. The whole compilation shows what good music needs... it has emotion, it has atmosphere, it is effective! Music should be honest and all these tracks are.... This release will have a personal relationship with their listener. The record will be part of the owners life...the owners everyday life, life without a happy ending."

**DREXCIYA: *Grava* 4 CD (CLONE 25 CD). \$14.00**

"New full length album by Drexciya. Drexciya has reached new levels with this new album. Their aquatic habitat has been replaced by a new territory in space. The star Drexciya. Money buys everything... and Drexciya bought their own star in the cosmos (they really did!). This album tells the story of underwater species in space... The Drexciya warriors escape the gravity waves and travel 700 million light years reach their new colony in the cosmos named...Drexciya (registered with the international star registry under the coordinates ra18h35m37.73 d3°22'31.12"). The hi-tech nomads life according the Drexciya r.e.s.t. principle (research, experimentation, science and technology) and try to reach new standards. This album proves that the evolution of their species hasn't been stopped yet and gets new impulses from their new possession. Drexciya goes deeper then ever before..."

**DREXCIYA: *Grava* 4 2LP (CLONE 25 LP). \$16.00**

Double LP version in gatefold sleeve.

**DUPLEX: *Autoload* 12" (CLONE 26). \$9.00**

"Great new 12" of the talented Duplex duo. First release after a summer full of live gigs and remix jobs (Fabrice Lig, Ferry Corsten, Ransom. etc). 3 tracks wich will blow your mind. Two energetic dancefloor killers...driving tracks with uplifting and atmospheric string sounds... Kind of Random noise generation meets Derrick May. And as a kind of bonus a very smooth funky techno/house track with warm chords which will make you feel like driving thru the warm summer night in the sleeping city and see the city calm down from daytime madness."

**THE OTHER PEOPLE PLACE FT. MYSTIC TRIBE: *Sunday Night Live At The Laptop Cafe* 12" (CLONE 27). \$9.00**

"Clone is proud to present this special project by the Other People Place! Since their amazing debut album on Warp we present a new release by this obscure act feat. another classic artist from Detroit called Mystic Tribe (previously known as Urban Tribe on labels such as Mowax, Planet E and the obscure Retroactive label). The Other People Place present 'Sorrow & A Cup Of Joe' wich is a sweet moody house kind of track (wich is a kind of Moodymann meets Dopplereffekt) with warm chords and typical vocals. Mystic Tribe delivers an sweet melancolic broken beat track called 'Telepathic Seduction', with dusty sound and a warm prominent basslines as they did before on the before mentioned labels... reminds especially on their early works one Retroactive (together with Carl Craig). Urban Tribe (Or Mystic Tribe) can be seen as one of the founders of the broken beat/nu jazz/techno wich has an increasing group of addicts these days (Think Jazzanova, Domu, Reclouse, John Arnold etc.)"

**PUTSCH '79: *1300 EP* 12" (CLONE 28). \$9.00**

"Tasty new project by Sami Liuski (aka. Bangkok Impact) and Pauli Jylh...nkangas. Three track 12" with two warm grooving New York disco tracks with some early '80s Detroit influences (think Cybotron/Juan Atkins and Shari Vari ). '1300' and 'Glowing cat' go with big leading basslines that will set the groove, combined with warm synths and funky discoish percussion to set the house on fire. As bonus track Putsch'79 came with a warm mid tempo



ride called 'Steam engine' with almost slick guitar and warm smooth rhodes touches, how smooth can you handle? Warm grooving and relaxed tracks will make you move naturally. Think Metro Area, Daniel Wang, Bangkok Impact, Legowelt."

**D.I.E.: The Men You'll Never See Pt. 2 12" (CLONE 29). \$9.00**

"From Eminem's neighborhood (around 8mile Rd) The Men You'll Never See produce their techno/electro tracks in thru Detroit style. Producing tracks with classic (childhood) influences like Model 500, Cybotron, Hashim, Planet Rock/Arthur Baker, Egyptian Lover, Funkadelic/George Clinton etc. make them forget everyday's struggle thru live. D.I.E. proves that producing music as an emotional outlet instead of making money or reaching stardom brings the best result."

**ADULT.: Blank Eyed-Nose Bleed/Shake Your Head 12" (CLONE 30). \$9.00**

"Two track pre-release 12" exclusive on Clone from the new Adult. Full length Anxiety Always. 'Shake Your Head' and 'Blank Eyed-Nose Bleed' are two rocking tracks featuring the ice cold vocals of Nicola Kuperus (also heard on the recent collaborations with Swayzak and Death in Vegas which reached a top 50 position in the UK singles chart) containing the influential sounds of Adam Miller."

**LAB RAT XL: Mice or Cyborg CD (CLONE 31 CD). \$16.00**

"2 years ago Drexciya announced seven 'storms' would be emerging from their studio, each storm standing for a Drexciya or Drexciya produced album (4 being released on Tresor, 2 on Clone and 1 on Kombination Research). Clone will be releasing the last storm in the series entitled Lab Rat XL and produced in accordance with the Drexciyan r.e.s.t. principle (Research, Experimentation, Science, Technology). Because of the tragic loss of one of the Drexciya members this is also (as far as we can tell) the last ever Drexciya production. This last storm consists of 6 stages of experimentation. The loss of James Stinson before the final track titles were decided upon has meant that the tracks are recognised by the production code 'Lab Rat' and a number from 1 to 6. Much has been written about Drexciya in the 10 years they have been releasing music on labels such as Underground Resistance, Warp, Clone and Tresor, but not one article has managed to capture the magical essence their music contains. Drexciya have always remained true to their principles of exploring new territories instead of repeating themselves (the key to success for many), instilling their music with an unquantifiable mystical element. This last release consists of 6 magic space electro funk tracks. Ranging from smooth light electro to raw darker tracks, all the Lab Rats have in common is that they don't sound as dark and menacing as some of the early Drexciya, possessing a more positive feeling. (This may be due to the change of living habitat of the Drexciyans). Sadly we will never know what future experiments might have emerged from Drexciya, but this Mice or Cyborg album is the best last storm we could get. Timeless piece of music."

**PUTSCH '79: Asian Girls EP 12" (CLONE 32). \$9.00**

"Sami Luski (aka. Bangkok Impact) and Pauli Jylh...kangas with the second three track 12" of their Putsch '79 project. Warm grooving New York disco tracks with some early '80s Detroit influences. 'Asian Girls' (the title track obviously) is almost a camp retro disco track with uplifting strings and grooving basslines. For those who can't handle so much joy...turn the record over to 'Picotto Jade' and 'Penguins Are Deep'. Two tasteful tracks with big leading basslines that will set the groove, combined with warm synths and funky discoish percussion to set the house on fire."

**GLASS DOMAIN: Glass Domain EP 12" (CLONE 33 A/B). \$9.00**

"Cult classic on Clone. The very first release by Heinrich Mueller which unfortunately never officially has been released. Produced in 1991 and pressed on a limited clear vinyl test pressings of 300 copies which only was given away and sold to friends in local record stores. Lucky enough Clone was able to lay their hands on this classic recording before it got lost. Four tracks made by a producer (or producers?) who can be seen as the most obscurest from Detroit. Even close friends are not getting information on what he or they are doing and what he produces. Only freaks can tell by recognizing his sounds what else he or they produced (some online magazines and discographies like www.discogs.com are drawing lines from Drexciya, Dopplereffekt, Der Zyklus, Japananese Telecom to Heinrich Mueller/ Glass Domain). We think it is impossible that one guy is able to do so many great releases, but if it's true we are sure he must be a saint send by a higher spirit to bring joy to this world. Glass Domain is the strangest but therefore coolest record especially if you think it has been produced in a period everybody into electronic music tried to make a dance hit instead of exploring new sounds and personal expression."

**L.A.M.: Balance Of Terror EP 12" (CLONE 33 C/D). \$9.00**

"Another special re-release on Clone. Produced in 1991 and released in 1992 on Robert Hood's Hardwax label. One of the deleted classic harder Detroit electro/techno releases. Produced under the name Life After Mutation (L.A.M.) many see this release as the first Drexciya release ever. This is from the same period as the early Underground resistance and the first Jeff Mills & Robert Hood releases on Hardwax, Underground resistance and Axis. Strange enough this release always has been one of the more obscure and underrated releases from that period. And we think now 11 years after its original release it should be available again — and here it is."

**PUTSCH '79: Putsch 2LP (CLONE 34LP). \$20.00**

Double LP version.

**VA: The Men You'll Never See 2LP (CLONE 35LP). \$20.00**

Double LP version, 11 tracks. Artists: Adult., DPX, Dexter, Alden Tyrell, D.I.E., Perspectives, Cosmic Force, Drexciya, Duplex.

**UNIT4: Body Dub 12" (CLONE 36). \$10.00**

"A new name in the game. Unit 4 (from Germany) comes with an amazing track called 'Body Dub'. This release has been pressed on 200 white labels by the artist and did get so much reaction that it needed a proper release. Clone is very happy to take care of this and here it is. The amazing almost 9 minutes long original version comes with 2 remixes/edits by Alden Tyrell. 'Body Dub' is a long building track with dub influences mixed with some bits Italo disco and some electro influences. Its really hard to describe and the track itself is completely different then everything being released at this moment. Alden Tyrell made two new edit/rmx version and gave the track a little more power for the dancefloor (even though the original version already gets played by people as Tiefschwarz, I-f, Ivan Smagge, Ewan Pearson, Glimmer twins and more of the nu-heros in the DJ world."

**DUPLEX: Rebuild Pt. 2 (Ft John Arnold & Gerd Remixes) 12" (CLONE CX10). \$9.00**

"Another remix EP of some of Duplex finest works. This time we asked John Arnold (Transmat, Ubiquity) and Gerd (LEA, SONY, 4LUX, Universal language etc) to produce their version of two of our favorite Duplex tracks ('Late Night Cycling' and 'Fading Memories'). Both of them came with incredible jazzy tracks. Gerd with a warm smooth broken beat, nu jazz mix with stand up bass and rhodes. The perfect thing for a late night jazz club session. John Arnold came with a more Detroit influenced (surprise, surprise) jazzy track as we know from him on his Transmat and Ubiquity releases. The perfect mix between Detroit techno and Nu school jazz."

**AMPLIFIED ORCHESTRA VS DEXTER: Getting It/Funk Force One 12" (CLONE CX15). \$10.00**

"500 copies only of this p-funk influenced release by Dexter and Amplified Orchestra! One side Amplified Orchestra's take on Space Funk and on the flip side Dexter is turning those tracks into a late 70's disco funk track with a 'borrowed' vocal from a classic disco cut."

**DREXCIA: Drexciya r.e.s.t. Principle 12" (CLONE CX9). \$9.00**

"The pre release for their forthcoming album on Clone — Grav4. Drexciya warriors leaving their save aquatic environment to explore their new colony in space 7 million light years from earth.... Drexciya, their own piece of the cosmos. Limited 12" release of the forthcoming album."

**CLOUD:**

**RAIN PARADE: Perfume River CD (CLOUD 006). \$15.00**

"A limited edition of only 1000 copies! This previously unreleased November 1984 recording features the Paisley Underground legends at their peak, playing songs from 'Emergency Third Rail Power Trip' and 'Explosions In The Glass Palace'. Steven Roback, Matt Picucci, and Will Glenn play 12 classics before bringing on members of the Long Ryders and Chesterfield Kings for jams on Velvet Underground and Neil Young tunes. Great sound and packaging with photos from the gig."

**CLOUD RECORDINGS:**

**OLIVIA TREMOR CONTROL, THE: Music from the Unrealized Film Script, Dusk at Cubist Castle CD (CLD 003CD). \$13.50**

"Debut double album by The Olivia Tremor Control finally back in print! The highly influential Elephant 6 masterpiece from 1996 has been out of print since 1999. Formed in Ruston, Louisiana in 1993 and transplanted to Athens, Georgia in 1995, they assembled Music from the Unrealized Film Script, Dusk at Cubist Castle over a month long period in the Denver-based studio of childhood friend and Apples (in Stereo) mastermind, Robert Schneider, using home recordings that they had amassed since their inception, as well as new mind-expanding studio creations."

**OLIVIA TREMOR CONTROL, THE: Black Foliage: Animation Music CD (CLD 004CD). \$13.50**

"Long awaited re-issue of The Olivia Tremor Control's ambitious, highly influential second album from 1999, which originally sold 40,000 copies. Perfect symphonic pop songs in an elaborate tapestry of tape manipulation, free jazz, and electronics. Guest appearances by The Apples (in Stereo) and Neutral Milk Hotel."

**COBRA RECORDS (CANADA):**

**G.I. JOE KILLAZ: CD (COBRA 003CD). \$12.00**

"Electro gangsta rap or laptop hip-hop if you like. This is indeed a hip-hop or rather a tech-hop release from the G.I. Joe Killaz, fronted by Destro, the Baroness and Tomas Jirku as the Cobra commander behind the beats. The results are fantastic, a fresh take on hip-hop. This self titled release by G.I. Joe Killaz boasts intro's, skits and 19 tracks of the Cobra team's scheme to rule the world — at whatever cost! The recording will probably offend some, but is incredibly difficult to take too seriously. Seriously this record is hilarious, but certainly not for everyone. Although we suspect that people that enjoy the likes of Dr. DOOOM, Peaches, Chicks on Speed, Gold Chains and NERD will more than likely get a kick out this release."

**COCHLEA PRODUCTIONS:**

**MANERI TRIO, JOE: Kalavinka CD (CP 1289). \$12.00**

An early 90s release, only distributed locally in very primitive fashion. Out improvisations by Joe Maneri (ts, cl, voice), Matt Maneri (electric violin), Masashi Harada (perc., voice). Joe has received much recent acclaim from his Leo, Hat Art CDs, etc.

**COCOON (GERMANY):**

**VATH, SVEN: In The Mix: The Sound of the 4th Season 2CD (CORMIX 007 CD). \$19.00**

"Having ended the Fourth Season in Ibiza with a monster Closing Party, Sven Vath is again delivering his opinion of the world in the form of a Double Mix-CD on his label Cocoon Recordings. As the most influential and present techno mastermind Sven's selection of tracks truly represents the spirit and tendencies of this years electronic music scene as he returns to the double Night & Day CD concept. Following the huge success of the previous editions, The Sound of the fourth Season is even more outstanding & essential. The CD comes in a high quality and extra ordinary silver embossed digipack. It is a true sum up, of what is happening in the world's electronic music party scene today." Artists: Funk D'Void, Paul Jackson, Dub Kult, Tres Demented, ADA, LFO, T.Raumschmiere, Codec & Flexor, Matt French, DJ Tonio & David Carretta, Marco Carola, Cassy & Dave the Hustler, Ingo Boss, Jay Alanaky, L'Usine, Ricardo Villalobos, Chateau Flight, Sten, Welt Zwei, Phonogenic, Bangkok Impact, Lopazz feat. Alex Cortex, Primal Scream, Dntel, Jackson Fourgeaud, Luciano.

**LEGOWELT: Disco Route 12" (COR 004EP). \$9.00**

"Dutch producer Danny Wolfers aka Legowelt had released his track 'Disco Route' on 12" vinyl on the American label Ghostly International, and probably, the limited record would have fallen into oblivion — if Sven Vath had not heard the track and put it on top of his charts. 'Disco Route' has been THE floorburner at this years' Cocoon Club in Ibiza's finest club Amnesia and a summer hit as such. Cocoon Recordings licensed the track and is to release a 12" vinyl EP containing the Original on the A-Side and a stunning remix by Kanzleramt Member and Cocoon Booking Artist Johannes Heil."

**BONDZIO, OLIVER: Straight Outta D-Town CD (COR 007CD). \$16.00**

"Straight out of Duesseldorf comes fresh food from one of Germany's most distinguished DJs and producers: Oliver Bondzio's very first Artist Album in his own name is released by Cocoon Recordings. This very fine piece of Techno bears the title Straight Outta D-Town and assembles varied tracks which come along with great love for the hilarity and a good deal of steam. Bondzio puts straight techno alongside dark Electro-Sounds like 'The Devil Made Me Do It' and thus proves musical variety. The distorted voice in the background of the track is the confession of a serial killer."

**BONDZIO, OLIVER: Straight Outta D-Town 2LP (COR 007LP). \$18.00**

Double LP version. "Bondzio puts straight techno alongside dark Electro-Sounds like 'The Devil Made Me Do It' and thus proves musical variety. The distorted voice in the background of the track is the confession of a serial killer."

**BOSS, INGO: Transistor EP 12" (COR 008 EP). \$9.00**

"Transistor" is industrial sounding sawtooth Techno with a shrill lead sequence and a varied arrangement; the built-in Short Breaks are speeding up the track with a wavering bass line. 'Little Eternity' on the other hand is fluffy electronic Techno. With its straight bass drum, a melodic bass and a playful bell-like piano part, the harmonic track with nice hooks and epic

sounds is moving towards Electro."

**SIENKIEWICZ, JACEK: *Displaced* CD (COR 008CD). \$18.00**

"Technology that powers the world is supposed to be stable and not to fail. But every machine is programmed or operated by a human, whose single mistake can lead into crash. Furthermore, beware of the accidents that happen, which may cause serious damage to a power computer, will it be either a software problem or brutal physical damage. And, in fact, the more complex the technology becomes, the threat of unexpected damage rises. However, broken machines could work, and here is the example: *Displaced* is the second album for Cocoon by Jacek Sienkiewicz, Warsaw-based 27-year old producer and fierce live performer, also running his own label Recognition. This is an exceptional record: made by Jacek after moving from his native Warsaw to more quiet and conservative Cracow, using, among others, a badly crashed laptop computer, virtually high on emotion. One can find all his trademark elements here — madly driving techno beats, overwhelming melodies and weird vocal snippets, but the result is more dancefloor-friendly as well as more experimental at a time, a rare achievement in today's formalised world of club music. The music formerly known as Techno is not dead, as many say... It's just somewhere else. And that's where it is."

**SIENKIEWICZ, JACEK: *Displaced* 2LP (COR 008LP). \$19.00**

Double LP version.

**VA: *Cocoon Compilation D* CD (COR 009CD). \$17.00**

"The fourth release in the Cocoon Compilation series assembles some of the finest Techno music. All tracks are made exclusively for Cocoon Recordings and over the past three years, more and more Techno musicians from all over the world became aware of and are fascinated by this concept of expressing the artist's relation to a label. Adam Beyer for instance, one of the most influential producers within the scene, called his track 'Rockoon' and thus showed both his commitment to the idea behind Cocoon Rec. as well as his conviction that the label's music is not boring at all. Sven Vath teamed up with long-time companion Anthony Rother and delivers a positively disturbing track which not only features Rother's well-manufactured soundscapes but also the unmistakable voice of Sven. The focus of the compilation was once more set on young fresh artists who stand out the mass of producers in our days. And people like ADA, Denis Rusnak, Bangkok Impact or Destillat for example, have definitely ideas that may help to take Electronic Music another step forward." Features: Dinky, Jake Fairley, Roman Flugel, David Carretta, Vath vs. Rother, ADA, Role Model, Adam Beyer & Henrik B, Tony Rohr, Denis Rusnak, Destillat, Bangkok Impact.

**ROTHER, ANTHONY: *Bodytalk* 12" (COR 010 EP). \$9.00**

"After more than three years, it has finally come true — Anthony Rother left his first and, so far, last footprints at Sven Vath's label Cocoon Recordings with the opening track for Cocoon's first Label Compilation A in 2000, 552000 under the alias 'Little Computer People'. Now, he presents a 12" record with the telling name *Bodytalk*, which was exclusively produced for Cocoon Recordings. With 'Come With Me', Mr. Rother invites us politely to follow him and gives one more definition of Elektro in 2003 at the same time. The futuristic sounding track melts the harmonies and beats with Rother-like vocals and sound specials, giving the music a light percussive touch, especially at the end. The flipside brings 'Bodytalk' to your ears and shows a somehow different facet of the artist Anthony Rother — 'gimme that damn Guitar'. With 'Bodytalk' and 'Come With Me', Anthony Rother has made two tracks which will cause some confusion in the Techno Community for sure."

**VATH, SVEN: *In the Mix* CD (CORMIX 001 CD). \$16.00**

"After having refused scores of offers and inquiries to publish a Mix CD, Sven finally agreed to release a recording of one of his DJ sets for the first time. It is not clear why the world had to wait for so long; maybe the reason is that Sven is a master in building up suspense throughout his sets which can often last for eight, nine or twelve hours. Anyway, it is for sure that Sven was so struck by the party people at the Amnesia that he decided to release this mix CD as a thankyou and a souvenir. The result is a mix which contains some of the most popular tracks of this past summer, and also includes some of Sven's very own work plus many surprises. A mix which builds up like a clubnight and perfectly catches the atmosphere of the summer." Artists include: Wasserman, Steve Bug, Technasia, Si Begg, Sven Vath, Terence Fixmer, John Selway, Alter Ego, Justin Berkovi, John Thomas, Electric Deluxe, Chris Liebing, Scorp.

**BUG, STEVE: *The Flow House* CD (CORMIX 002 CD). \$16.00**

"The first Steve Bug mix compilation from the Cocoon Mixed Sessions series — *The Flow* shows the wide range of modern House Music — resulting in 75 minutes of refreshing, groovy House beats. This mix provides another side to the audio spectrum of the Cocoon clubbing sound as originally heard on the first of the Mixed Session series with Sven Vath's hard techno *In The Mix* - The Sound Of The First Season. Through his numerous productions — singles as well as albums, Steve has already made a name for himself as THE minimal pioneer in Tech House far beyond German borders." Artists include: Reelcose (Carl Craig Mix), Hakan Lidbo, Antonelli Electr. Frankman, Swag, Don Disco & Sikora, Universal Agents, Schmoov, Charley's Vault, Chase Von Heckler, Mood II Swing (Josh Wink's Remix), Subtech, Steve Bug, Marshall Jefferson vs Noosa Heads (Mazi's Audio Soul Revamp).

**VATH, SVEN: *In The Mix ? Sound Of The 2nd Season* 2CD (CORMIX 003 CD). \$22.00**

"The highly anticipated follow-up to last years *In The Mix*. This double CD mix brings together Sven's worldclass mixing, top techno and house tracks, and the energy of the Cocoon parties thrown all over Europe. Disc one is the Noche (or Night) mix and disc two is the Dia (or Day) mix. This is merely a sampling of his epic six-plus hour sets and cannot be missed." Artists include: Surgeon, Mindlab, D Funk, DJ Shufflemaster, Secret Cinema, Daze Maxim, 1st Bass, Vitalic, Alter Ego, Speedy J, Marco Carola, Fabrice Lig, Funk D-Void, Quiet Daze, L'Usine, Sunpeople, Steve Bug, Tony Senghore Pres. Love Pack One, Mathias Schaffhauser feat. Rob Taylor, Samuel L Sessions, Christian Morgenstern, Auch, Two Lone Swordsman, Sensorama, Aphex Twin.

**VILLALOBOS, RICARDO: *In The Mix: Taka Taka* CD (CORMIX 005). \$16.00**

One of the most devastating electronic mixes since the glory days of Stacy Pullen or Claude Young's *DJ Kicks* installments. Totally awesome all around. "Well-known as Resident DJ in several clubs since 1988, Darmstadt born Ricardo Villalobos started producing excellent records in 1990. Since 2000, Ricardo lives in Berlin during the summer and moves to his native country Chile in the winter. This big share of summer is also noticeable in his music: his sets come along very light and levitating, the mixes are pointed and skillful. The Mix CD in hand exactly moves within this range: Ricardo gives an overview of his most important electronic Dance Tracks of the year and mixes them in the playful way we all know him for. The last three tracks illustrate his roots; it's getting rather housy here. Villalobos' definition of electronic club music is mainly based on House, even if some tracks sound more electronically. Beneath good fellows and old mates (and their labels), the tracklisting shows many new and partly unknown talents. Supporting new artists and their music always was and still is one of Ricardo's aims." Artists: Joris Vermeiren, Ark, Melchior Productions, Cabanne, Dimbman, John Shaniganes, Jabberjaw, Claro Intelcto, Mathew Jonson, Baeks, Brothers' Vibe, Vainqueur, Walter Jones, Kate Williams, Daniel Bell, False, Ricardo Villalobos,

Errorsmith, Luciano, Koro Osanago, Soul Capsule, Joris Vermeiren.

**PASCAL F.E.O.S.: *Rize and Fall* CD (CORMIX 006 CD). \$16.00**

"Being in business for 19 years now, Pascal F.E.O.S. is an important figure at the decks. His sense for the right sound in the right club and his openhearted character make him one of the most recommended DJ, Producer and Remixer. *Rize and Fall* reflects the philosophy behind Cocoon as Pascal understands it: showing the music like it is, illustrating its power and passion and just let it speak for itself. According to the great violin player Yehudi Menuhin (1916 — 1999), who said: '*Musica speaks for itself — provided that we give it a chance!*'." Artists: Ricardo Villalobos, Luciano & Querum, Monaco Jam, Pascal F.E.O.S., MFF, DK 7, Feos vs. SWS, Paul Jackson, Alexander Kowalski, Joel Mull, Agoria, Skatebard, Azure Taint.

**VA: *Funk D'Void in the Mix* CD (CORMIX 008CD). \$17.00**

"Cocoon Rec. continues its highly successful series *In the Mix* with an artist who has proven that he can do some serious damage to the dancefloor. Playing the Cocoon Club at Amnesia several times and literally turning the place into a madhouse made him more than cut out for doing the next Cocoon Rec. Mix-CD. His DJing style covers both mediums of house and techno seamlessly. The Mix is a completely rounded piece of work, totally made without plugins or computers — but with an excellent tension development and a very good overview over Funk D'Void's record case and the jewels that it currently contains." Artists: 16B, D5, Loft 55, Lullabies feat. Karine, Augmented Reality, Jesse Rose, Solid Gold Playaz, Konrad Blck and Selfparttwo, Luciano, Carl Craig, Future Beat Alliance, Hertz & Mhonolink, Zoo Brazil, Deetron, Dennis DeSantis, Dan Corco & Fred Carreira.

**COCOSOLIDCITI (UK):**

**BIOCHEMICAL DREAD (RICHARD H. KIRK): *Bush Doctrine* CD (CSC 006 CD). \$13.00**

"*Bush Doctrine* is an incendiary sonic polemic against oily greed mongering and cultural ignorance. BioChemical Dread spent much of the 90s travelling through the Middle East, India, West Africa, Haiti and Jamaica gathering field recordings. *Bush Doctrine* is the antithesis of the grinding sound of the industrial military simplex of the deaf and dumb war machine rumbling over ancient cultures. It is an audiophonic journey through time and space where the ancient language of rhythm meets digital communication to meld the organic and the technological. It is the propaganda machine's diet of fear and loathing subverted, synthesized and made subservient to the liberating process of creative expression and cross cultural contamination. BioChemical Dread is Richard H. Kirk! (Cabaret Voltaire, Sandoz) ...need we say more! Artwork by Designers Republic."

**CODANZA (UK):**

**TAYLOR FEEL TRIO, CECIL: *2 Ts For A Lovely T* 10CD BOX (COD 001CD). \$235.00**

Originally released in 2002 and only sold via mail order from the UK Mole Jazz shop, a few copies of this are now available for slightly wider distribution. Priced akin to FMP's famous 11CD set *In Berlin* from 1988, this features 5 double-CD jewel cases and a very slim 12 page booklet, packaged in a sturdy slipcase. Disappointing (and frankly, way overpriced) compared to the gorgeous and defining FMP box. The music is a document of a week-long performance in London, 1990, by the trio of: Taylor (piano), William Parker (bass) and Tony Oxley (percussion). "While working in the early '90's with Oxley and Parker, Cecil Taylor named his unit the Feel Trio. The 10-CD box set, *2 Ts for a lovely T* shows what an apt name that was. The feel for Cecil's complicated, frenetic, and always forceful compositions displayed by each musician in these discs is nothing short of amazing...the weeklong sets captured here are every bit as revelatory and even edifying as Miles' *The Complete Live at the Plugged Nickel*." — Adam Hill.

**CODE (GERMANY):**

**AMMER & CONSOLE: *On The Tracks* CD (CODE 006 CD). \$16.00**

"Radio play goes undercover: *On the Tracks* is the illegitimate child of reality TV and spy thriller, as it was conceived in Pauli's Chill-Out Lounge. In other words: The rules of the game were simple: 5 spies in 6 cities (Hamburg, Damascus, Cologne, Palermo, Naples and some other place in Germany) shadow 7 randomly selected persons without being compromised. As it is, each human being is a cosmos of its own and bears it wherever he may go. 'I am your shadow. Where do you come from? Where are you going? Who are you?' — Radio play as a test case for state-surveillance. The stalkers follow their targets — overcoming all obstacles — to a brothel, to a secret affair or into the drug scene. In real time they describe each and every step of their prey and involuntarily come upon the blackest depths of everyday life: the secret kiss, the Lolita-relationship, the lonely wolf in the night, their infatuation with those they pursue.

Andreas Ammer and Console transformed the authentic surveillance-protocols into a requiem for reality. Real trails became musical tracks. Musically, this is a complex and thrilling concept album."

**CODEK:**

**CROSSOVER: *Fantasma* CD (CODEK 06 CD). \$14.00**

American version of the Gigolo CD. "Call it new wave, punk, or disco, what ever you call it — Crossover, is the max! These two must have hatched from the same pod that was plucked from a B animated film, set on an alien planet. Their demented sequenced sound is fortified with heavy bass lines, drum machines and an arsenal of synthesizers. Journey with Crossover in their world of fantasy adventure stories: Fantasma! Electronic songs of dreams and despair. Listen to the distant echo moan, as Desmond and Verona chant about the likes of sitting bull to the everyday thoughts of an android. Crossover's organic blend of stripped-down, retro synth-pop has a mythical, surreal feel to it. They deliver 80s electro-influenced pop, hitting the art camp button squarely and arriving at what they call the new olde tyme — the majestik sound!"

**COG SINISTER (UK):**

**FALL, THE: *Room To Live* 2CD (COG 105 CD). \$15.00**

1998 CD reissue. "This is a reissue of the bands sixth album. Originally released in 1982 this CD has specially designed artwork for CD. The first copies of this CD come with a 20 minute live EP recorded at The Band on the Wall in Manchester in 1982. The full recording of this is split between two live EPs the first part is available with the reissue of *Palace of the Swords*."

**FALL, THE: *Grotesque* CD (COG 106 CD). \$15.00**

1998 CD reissue of the 4th Fall album, originally issued by Rough Trade in 1980. From an Edwin Pouncey review in *Sounds*: "The whole Fall sound is not, as some seem to think, a musical kickabout but structured and complete. The Fall are a rhythm section tight and disciplined, a well-tuned dance machine in the truest sense of the word dance, a firm founda-

tion created to give Mark the freedom to let fly. With such a band behind him he can get on and do what he feels he must do without worry. It is their strength that provides the empty canvas for Mark to paint his pictures of words."

**FALL, THE: *Live In Zagreb* CD (COG 109 CD). \$15.00**

"A top quality live recording of the Fall at their stunning, swaggering best. The band, had been given the chance to perform material that's related to the rest of the rock music family that is where tune, instruments and musicians melt into one. Mark E Smith of course, has no time for such frippery and exhibits his traditional disregard for the 'right' note from start to finish. Formed mainly from the Extricate and Frenz Experiment sets, this recording boasts an overwhelming reading from the 'MES Mad Epic' school. 'Hit The North' and an equally inspired take on The Monks' lost classic 'Black Monk Theme' which is a song so out there that it could have dropped from the claws of the same disturbing muse that grips Smith's shoulder. They top these off with the thoughtful traditional music arrangement that characterises 'And Therein', the traditionally deranged 'Carry Bag Man', the funky electronic paranoia of 'Telephone Thing' and the drugged-up squalor of 'Hillary'. The result is a hot and steaming slice from the only band in the world that's provided solid nourishment for the last two decades. Top Gig, Top Class."

**FALL, THE: *Dragnet* CD (COG 113 CD). \$15.00**

"This album was originally released in October, 1979, it was the bands' second release and is now issued on CD by Cog Sinister, The Fall's own label. This was a dark, experimental recording, using strange tempos and a wide range of influences. Smith's lyrics were full of outrageous rhymes and complex images reeking of hatred, injustice and fear. By now Smith was the only original founding member. Mark E. Smith (lead vocals). Craig Scanlon (lead guitar), Steve Hanley (bass guitar), Marc Riley (guitar and vocals), Mike Leigh (drums). Specially remastered, with full lyrics printed and produced by Grant Showbiz."

**FALL, THE: *Live 1977* CD (COG 114 CD). \$15.00**

"This is the earliest known recording of John Peel's all-time favorite band. Hidden at the back of Mark E. Smith's bedroom cupboard for the last twenty odd years, this was never a high-fidelity recording, even after the tape has been cleaned up it still sounds like a bootleg made on a first generation cassette recorder. Having said that, it's priceless, awe inspiring, raw, grinding punk-rock stuff, full of bile and humor in roughly equal amounts. This is vintage Mancunian crap- rapping, live and dangerous. Nothing from this early gig has ever been released elsewhere: 'Dresden Dolls', 'Hey Fascist', 'Cop It', and the Fall's masterful take on 'Louie Louie' have never been available anywhere until now."

**FALL, THE: *Live in Liverpool '78* CD (COG 118 CD). \$15.00**

"This recording captures the essence of The Fall's early sound back when the band were on first name terms with a good percentage of the crowd. Whilst the charts were full of half-assed lovesongs and three minute punk rock anthems, The Fall were writing marathon epics of alienation, paranoia and mystery. This recording was made apparently without a drummer, so the percussion is there but hidden deep down in the mix until half way through the recording. The first couple of tracks sounds as if Mark E. Smith has sacked the band performing a solo set. If anyone has ever wondered what Mark E. Smith was yelling then all will be clear on this recording. The set has an early shambolic, still gelling charm for example the track 'Psycho Mafia' sounds as though it was played while the band were falling down a long flight of stairs whilst Mark is thanking the audience and making jokes. Early rarities 'Stepping Out' and 'Mess Of My', get a thorough work out with Mark's unique vocal style showing through. On 'Music Scene' the whole thing comes together brilliantly for a whole nine and a half minutes dripping venom, contempt and twisted wry amusement with gold in every groove. This is far from the usual pristine studio recording but is a gorgeous slide show from a disturbing, experimental past life which will appeal to the band's large and loyal fanbase."

**FALL, THE: *Reykjavik [Austurbæjarbió]* CD (COG 125 CD). \$15.00**

"Reykjavik [Austurbæjarbió] was voted best live 'unofficial' recording by the fan club. This recording has been specially mastered for the official CD issue of *Reykjavik* and the sound quality is much enhanced. This brilliant 1983 recording has expressly commissioned artwork and sleeve notes by Tony Herrington, the editor of *The Wire*."

**FALL, THE: *Backdrop* CD (COG 127 CD). \$15.00**

"Backdrop is a unique collection of studio out-takes and different versions of classic Fall tracks. It was originally released as a bootleg in 1994 and contains virtually all the impossible-to-find tracks spanning the first 12 years of The Fall. 'Dresden Dolls' is a gloomy but insistent recording of a rehearsal and is the oldest track on the album, dating back to 1977. After powering through 'Plaster On The Hands' from 1983, the bulk of the remaining tracks cluster around the end of the 1980s which was one of the band's most fertile and inventive periods."

**FALL, THE: *Code:Selfish* CD (COG 133 CD). \$15.00**

"Originally released on Fontana in 1992 and unavailable for a number of years, *Code:Selfish* saw David Bush (keyboards and machines) joining Mark E. Smith, guitarist Craig Scanlon, Steve Hanley on bass and Simon Woolstoncroft on drums. The album received great reviews and was treated with respect by the press of the time, and again was a UK chart album for the band. Included on the album is the single 'Free Range/Everything Hurtz' as well as two bonus tracks from the Ed's Babe EP released in the same year."

**FALL, THE: *Shift-Work* CD (COG 134 CD). \$15.00**

"Long unavailable and originally released on Fontana in 1991, *Shift-Work* was the Fall's highest UK chart placing to date (No. 17) and captured the line-up of leader Mark E. Smith, Craig Scanlon on guitar, bassist Steve Hanley, Simon Woolstoncroft on drums and fiddle player, Kenny Brady, this fantastic album included the classic *White Lightning*, the channel hopping *A Lot of Wind* and the single *High Tension Line*. This reissue now includes 2 bonus tracks: *Xmas With Simon*, the b-side of 'High Tension Line' and 'Blood Outta Stone', the b-side of 'White Lightning'."

**COL LEGNO (GERMANY):**

**XENAKIS, IANNIS: *Anastenaria* CD (WWE 20086). \$19.00**

Features: "Anastenaria" (1952-54, World premiere of the full cycle) — performed by Symphonieorchester des Bayerischen Rundfunks conducted by Charles Z. Bornstein; "Troorkh" (1991, for trombone solo and large orchestra); "Ais" (1980, for baritone, percussion solo, and orchestra).

**XENAKIS, IANNIS: *Kraanerg* CD (WWE 20217). \$19.00**

"In the composition 'Kraanerg' new pitch and tonal structures are found now only in the live part for large orchestra but also in the tape accompaniments. In many of the sounds on the tape, more over, one can still hear that they derive from recorded instrumental passages. But even such passages can usually be distinguished from the live parts by their (more or less extensive) technical distortion. Often their sound has been altered — for example by damping or slowing and expanding (that is the recordings are played back at a lower speed, resulting in a lower pitch as well) — so that even when listening to the CD one can distin-

guish clearly between live sounds and tape sounds (whether they are alternating or overlapped)."

**COLD BLUE MUSIC:**

**FOX, JIM: *Last Things* CD (CB 0001). \$13.00**

"The Cold Blue label was started by Jim Fox in the early 1980s — in the days of vinyl. Early releases were by Peter Garland, James Tenney, Ingram Marshall, Harold Budd, etc. By the time of its demise a few years later, Cold Blue was recognized by many new-music critics as a label with a unique focus — particularly West Coast minimalism and post-minimalism. Jim Fox is a LA-based composer of instrumental and electro-acoustic music. 'The Copy of the Drawing' is a sectional, non-dramatic, serpentine soundscape charged with a certain abstract mysteriousness — it overlays, chains, and weaves a whispering voice with strands of nonverbal, pitched sound. The text is built of fragments — sentences, phrases, and individual words — from twenty-three letters addressed to the scientists at Mt. Wilson Observatory between 1915 and 1935. 'Last Things', scored for bass clarinet, pedal steel guitar, piano, and electronic keyboards, is somewhat of a rhapsodic call and response between bass clarinet and pedal steel guitar, constructed of seven connected sections (or songs) that over the length of the piece slowly build in intensity."

**BYRON, MICHAEL: *Music Of Nights Without Moon Or Pearl* CD (CB 0002). \$13.00**

"Music of Nights Without Moon or Pearl is a 1998 work for string quartet, contrabass, two pianos, and electronic keyboard. An arch-form work that unfolds slowly and insistently, at its point of greatest activity, the texture of *Music of Nights...* might be likened to the sound of rainfall on a roof — delicate, resonate, active, continuously changing while, in some sense, seeming to remain the same. *Invisible 'Seeds' for James Tenney* is a 1998 work scored for the same forces as *Music of Nights*. *Entrances* is a mid-1970s work for four pianos — all four parts stunningly played by David Rosenboom, who also realized the specific construction of the version of this somewhat open-form piece that is heard here. Starting with intermittent bursts of notes, it builds to an extraordinarily dense barrage of sound."

**SMITH, CHAS: *Nikko Wolverine* CD (CB 0003). \$13.00**

"Nikko Wolverine" (1999) is a three-movement piece scored for various bowed and struck metal instruments in non-tempered tunings. These instruments, which were designed and built by the composer, emit tones that are rich in complex harmonics and often sound more electronic than acoustic. 'Tons Tons Macoutes' (1999) is a texturally dense work for Smith's metal instruments. It is almost glacial in both its presence and its pace, and it might call to mind certain musique concrète works. 'Genus, Sho-Bud' and the hymn-like 'Near the Divide', both composed in 1999, feature the composer on pedal-steel guitar. The first of these works utilizes a highly processed sound and unfolds through series of harmonic suspensions. Chas Smith, a Los Angeles-based composer and performer in the American maverick tradition of Harry Partch, creates much of his music from exotic instruments of his own design."

**FINK, MICHAEL JON: *I Hear It In The Rain* CD (CB 0004). \$13.00**

"Ranging from works for solo piano and solo celesta to a textural soundscape for multiple clarinets to the title piece's glimmering electronic world, Fink's music on this CD is beautifully wrought, carefully meshing surface elegance with underlying formal concerns. Describing an earlier recording of Fink's music, Joan LaBarbera wrote in *High Fidelity*, "the simplicity and elegance of character that many of Meredith Monk's works display, quiet and peaceful?minimal, but with the careful sparseness one comes to appreciate in the works of Feldman, Cage, or LaMonte Young." This description could well apply to the music on Fink's new release."

**WALKER, MARTY: *Dancing On Water* CD (CB 0005). \$13.00**

"This CD by outstanding new music clarinetist Marty Walker presents the work of composers Daniel Lentz, Peter Garland, Jim Fox, Michael Jon Fink, Rick Cox, and Michael Byron. Ranging from lush music for ten clarinets and ten pianos to a technically thorny solo for bass clarinet, and covering much ground in between, the pieces collected here offer a diverse array of styles and technical concerns. However, there seems to be a simple underlying link that holds them all together — a fascination with music's inherent sensuality. Performing with Walker are a number of noted new music stalwarts — William Winant, Wadada Leo Smith, Bryan Pezzone, Amy Knoles, David Johnson, Rick Cox, and Susan Allen."

**COX, RICK: *Maria Falling Away* CD (CB 0006). \$13.00**

"This CD brings together six of Rick Cox's elegantly sparse, dark, sensuous, vaguely desolate soundscapes in which emotions seem to bubble just below cool surfaces (tracing a history of his work from 1990 through 2001). Most of these pieces display Cox's subtle, idiosyncratic electric guitar playing techniques, which sometimes employ preparations placed amid the strings (similar to those utilized in prepared piano works) and the use of such objects as sponges and brushes and glass lab slides to set the instrument's strings in motion. (Cox has been developing these techniques since the early 1970s.) These works also highlight Cox's ear for unusual and interesting harmonies. Featured performers: Jon Hassell, Thomas Newman, Jeff Elmassian, Chas Smith."

**SMITH, CHAS: *Aluminum Overcast* CD (CB 0007). \$13.00**

"The six-movement set of variations that comprise *Aluminum Overcast* play with the listener's sense of time — the perceived pace and the clock pace at which musical events take place — as they slowly progress, the spare advancing to the dense. The first five sections/variations are built from shared/recurrent phrases — melodic phrases (for bowed and struck metal), rhythmic phrases derived from geometric and Fibonacci structures, and phrases of 'harmonic noise' that vary in density. The sixth movement, something of a coda to the whole work, steps aside from the variations structure and into a purely textural, Ligeti-like soundworld. *Aluminum Overcast* is scored for metal instruments of the composer's design — resonators that sprout rods, which are bowed and struck; large, clangorous sculptures of titanium; metal strings strung across multiple resonators; and vibraphone-like arrays of metal plates — along with an understated touch of pedal steel guitar and electronically processed flute and woman's voice. Chas Smith is a Los Angeles-based composer, performer, and instrument designer and builder who, in the spirit of Harry Partch, creates much of his music for his own exotic instruments. His compositions, which always display his dualistic fascination with the scientific and the sensual, might owe their split personalities to the diverse collection of composers he studied with in the 1970s: Morton Subotnick, Mel Powell, James Tenney, and Harold Budd."

**VA: *Cold Blue* CD (CB 0008). \$13.00**

"Back by popular demand (and available for the first time as a CD), this essential collection of West Coast new music — an anthology known simply as Cold Blue — is a classic. Originally issued on vinyl in 1984. Although bound together by a common concern with music's basic sensuality, the pieces collected here are wide-ranging in style — process-driven works, through-composed pieces, ambient soundscapes, and music that glances in the directions of world music and avant-pop influences. In instrumentation, the music is also wide-ranging — from a celesta solo to a marimba quartet to a player piano solo to works for speaking voices to music for piano and bullroarer, plus works for solo piano, synthesizers,



cello and piano, and perhaps the only known piece of new music for pedal steel guitar and multi-tracked banjo." Composers include: Michael Byron, Jim Fox, David Mahler, James Tenney, Chas Smith, Peter Garland, Ingram Marshall, Daniel Lentz, Read Miller, John Kuhlman, Rick Cox, Michael Jon Fink, Eugene Bowen, and Harold Budd.

**ADAMS/COX/FINK/FOX: CD (CB 0009). \$13.00**

"Sometimes dark, sometimes quietly celebratory, the music on this CD is as straightforward as it is haunting and evocative. This disc, featuring new-music clarinetist Marty Walker, brings together Alaskan composer John Luther Adams' Dark Wind, a work for bass clarinet, mallet percussion, and piano penned in 2001, with three quintets for clarinet/bass clarinet and string quartet written in the early '90s by Los Angeles composers Rick Cox, Michael Jon Fink, and Jim Fox. All of these pieces — distinct in their own voices, yet united in their muted intensities and sensuous surfaces — inhabit a musical space that's just slightly (and interestingly) apart from most of today's prominent 'isms,' yet undeniably a part of the greater contemporary musical landscape."

**ADAMS, JOHN LUTHER: The Light That Fills The World CD (CB 0010). \$13.00**

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

**POLANSKY, LARRY: Four-Voice Canons CD (CB 0011). \$13.00**

"Over the past 25 years, Larry Polansky has been composing a series of fascinating mensuration canons (a formal concept dating back to the Renaissance) that run a sonic gamut from wildly boisterous (#6) to serenely introverted (#17, Guitar Canon). This disc brings together thirteen of these pieces (one of which is found here in three different 'realizations'). Each of the canons on this disc could be considered a different orchestration of two basic concepts — the mensuration canon and the permutational cycling of a small number of musical elements. The instrumentation varies wildly: gamelan, electric guitars, children's voices, computer-generated sounds, marimbas, non-pitched percussion, choir, and chamber ensemble. The pitch materials, rhythms, tempos, and textures also vary dramatically from piece to piece."

**BYRON, MICHAEL: Awakening At The Inn Of The Birds CD (CB 0012). \$13.00**

"Michael Byron's music is one of contrasts, riotous for its intertwining of minimalist and maximalist techniques and rigorous processes with freely composed music. In its unique way, it reconciles traditional notions of beauty with boisterous, almost-out-of-control instrumental writing. This new CD collects four of Byron's works written in the last three years and a new recording of a piece from 1981, all performed by some of today's most-respected new-music champions: Sarah Cahill, Joseph Kubera, Kathleen Supov6, and the FLUX Quartet. Continents of City and Love arid Tidal, written 20 years apart, are both arch-form pieces scored for two pianos, synthesizer, string quartet, and doublebass. Evaporated Pleasure is a fiery work for piano, four hands. Composed from an equal-tempered approximation of the harmonic and sub-harmonic series and multiple corrupted stochastic processes, it starts out almost hesitantly and builds to a wild, swirling barrage. *Awakening at the Inn of the Birds* is built from sets of rhythmic units that continuously change and develop."

**SMITH, CHAS: An Hour Out Of Desert Center CD (CB 0013). \$13.00**

"Chas Smith — composer, inventor, instrument builder, and performer — has created his own musical world, complete with its own instruments and 'language.' It is a world of carefully sculpted textures that never sit absolutely still, textures that evolve and are always in the process of a slow change of aural perspective. Critics have repeatedly compared Smith's sometimes beautiful, sometimes brooding compositions to those of Ligeti. *An Hour Out Of Desert Center* is scored for pedal steel guitars, composer-designed-and-built crotales and sound sculptures, zithers, and a 1948 Bigsby lap guitar (a one-of-a-kind instrument that was owned by famed steel player Joaquin Murphey, who played with Spade Cooley, Tex Williams, Sons of the Pioneer, and other classic country artists). Here, Smith's musical texture, evolving slowly and continuously over the course of the piece, is without dramatic flourishes. Like the spare landscapes around Desert Center, California, it simply exists in its muted beauty."

**VA: The Complete 10-inch Series From Cold Blue 3CD BOX (CB 0014). \$23.00**

"Back by popular demand (and available for the first time on CD), this boxed set of three CDs collects all the music released on a popular series of 10-inch vinyl records that were put out by Cold Blue in the early 1980s. During the Cold Blue label's first incarnation, this music by seven West Coast composers created much of the company's reputation as a challenging and always interesting source of new music. Although bound together by a common concern with music's basic sensuality, the pieces collected here are wide-ranging in style — process-driven works, carefully through-composed pieces, ambient soundscapes, and music that draws on influences from around the world. In instrumentation, this music is also wide-ranging — from violins accompanied by gourd rattles to an ensemble of clay ocarinas and whistles and flutes to works for piano (solo and duo), synthesizers, singers, speaking voices, cello and piano, electric guitar and clarinet, and perhaps the only known piece of new music for pedal steel guitar accompanied by multiple dobros. The diverse, free-spirited, genre-bending music in this set was characteristic of certain trends in West Coast music of the 80s. And, to some degree, most of this music tangentially addressed the lingua franca of 70s minimalism — embracing certain aspects, fleeing others." Composers: Peter Garland, Michael Jon Fink, Barney Childs, Read Miller, Chas Smith, Rick Cox, Daniel Lentz.

**FOX, JIM: The City The Wind Swept Away CD (CB 0015). \$8.00**

"A haunting music for trombones, strings and piano. A fragile music of rarefied and quietly rumbling harmonies that, like drifting clouds, seem to float in and out of 'view.' A music that is both motionless and moving forward with a strange sense of inevitability. (23 minutes)"

**LENTZ, DANIEL: Los Tigres de Marte CD (CB 0016). \$8.00**

"Swirling, compelling music. Its wildly branching roots touching everything from Debussy and Delius to pop to techno. Sometimes lush and enveloping, sometimes brittle and percussive; sometimes suspended and motionless, sometimes agitated. Featuring clarinetist Marty Walker with string quartet and electronic keyboards. (16 minutes)." *"When it comes to attempts at musical seduction, Daniel Lentz's music is way out in front."* — Kyle Gann, Village Voice.

**FINK, MICHAEL JON: A Temperament for Angels CD (CB 0017). \$8.00**

"Music that combines equal measures of beauty and grit. A moody, elusively shaped textural music that is compelling in its power and grace from its very first violin note to its final shimmer of decaying cymbals. For an ensemble of violins and cellos, percussion and

electronic/sampled sounds. (29 minutes)." *"Dense, slowly changing sounds, atmospherically gloomy and harmonically quite subtle."* — The Musical Times (London).

**PETERS, STEVE: From Shelter CD (CB 0018). \$8.00**

"Beautiful, undulating music written for choreographer Lane Lucas's dance/theater work Shelter. Three violas casually stroll through their notes, leading to an alluring voice and piano music that is perhaps an extended coda to the string music that preceded it. Features violist Alicia Ultan and vocalist Marghreta Cordero. (16 minutes)." *"Pure, restrained and rigorously beautiful."* — Alvin Curran.

**COLD SPRING RECORDS (UK):**

**C.C.C.C.: Flash CD (CSR 15). \$16.00**

First European CD release by this extreme Japanese noise group fronted by Mayuko Hino.

**COLLECTOR'S CHOICE MUSIC:**

**NEIL, FRED: The Many Sides Of 2CD (CCM 070). \$29.00**

"It's ironic that the man who wrote the song 'Everybody's Talkin'' should be so little recognized, but Fred Neil remains 'The Last Great Undiscovered Greenwich Village Folk Legend'. Fred was a contemporary of and inspiration to Bob Dylan, David Crosby, Paul Kanter, John Sebastian and just about every musician of note who passed through the early-'60s folk scene. And almost everybody knows his songs 'Everybody's Talkin'' and 'The Dolphins', but almost nobody knows that they're his songs. That's because the man has had absolutely nothing in print on CD ever [wrong!] and has not been seen or heard from musically since 1971. So we feel very fortunate to have secured the rights to release this, the definitive look at Neil's classic Capitol recordings. Included are the three albums he recorded for them, *Fred Neil* (later released as *Everybody's Talkin'* Sessions, and the live album *Other Side Of This Life*, plus the A and B sides of his rare single with the Nashville Street Singers, and six unreleased/alternate songs. Few artists have created such a singular, melancholy vision; Fred's low, rumbling voice and his chiming 12-string created the ultimate in late-night listening, perfect for existential contemplation."

**QUICKSILVER MESSENGER SERVICE: The Unreleased: Lost Gold And Silver 2CD (CCM 109). \$27.00**

"Here on one 78 minute disc is live Quicksilver as you've never heard them, a collection of hi-fi tracks taken from various 1968 performances that blow away their live album *Happy Trails*. John Cipollina is absolutely on fire. And, we've added a bonus disc with rare sound-track cuts, single-only sides, and yes, eight unreleased tracks, all of them dating from the prime 1967-1968 years. Live tracks include: 'Light Your Windows', 'Dino's Song', 'The Fool', 'Who Do You Love', 'Back Door Man', 'Codine', 'Mona/Maiden of the Cancer Moon/Mona', 'Gold and Silver', 'Smokestack Lightnin''. The bonus disc features unreleased studio versions of: Who Do You Love, Calvary. Plus unreleased songs: 'I Hear You Knockin'', 'Back Door Man', 'Your Time Will Come', 'Walkin' Blues'. Also, unreleased alternate takes of: 'Dino's Song', 'Gold and Silver' (entitled 'Acapulco Gold and Silver'), 'Babe I'm Gonna Leave You', 'Codeine' (in stereo). And finally the single sides: 'Bears' and 'Stand By Me'."

**DR. JOHN: Gris Gris CD (CCM 131). \$14.00**

"Dr. John's 1968 release for Atco, here reissued with original artwork and original and new liner notes, is hard to describe because there is simply no other record like it. One part psychedelia, one part New Orleans R&B and one part something else (voodoo ritual might be the best phrase, but we're not sure that really covers it). *Gris Gris*' blend of rasping lead vocals (from Dr. John himself), soulful backup harmonies, haunting melodies on flute, sax, and clarinet and eerie incantations creates a vibe that's awfully hard to shake. It's not scary — in fact, it's rather celebratory in that special New Orleans way — but for full effect you might want to turn off the lights."

**ELECTRIC PRUNES, THE: I Had Too Much To Dream Last Night CD (CCM 132). \$14.00**

"The Electric Prunes were more of an L.A. studio creation than an actual band, but that didn't stop them from making some of the most highly-prized psychedelic pop albums of all time. Bolstered by the production prowess of Dave Hassinger (Stones, Airplane), and the songwriting smarts of Annette Tucker and Nancie Muntz, the Prunes laid down two of the greatest garage pop anthems of all time ('I Had Too Much To Dream Last Night' and 'Get Me To The World On Time'). You'll find them along with a bevy of lesser known gems on these, their first three albums for Reprise, all of them released in that magical year of 1967. Original artwork, original and new liner notes, bonus tracks, and out of print for ages."

**ELECTRIC PRUNES, THE: Underground CD (CCM 133). \$14.00**

Second album.

**ELECTRIC PRUNES, THE: Mass In F Minor CD (CCM 134). \$14.00**

"Ah, the 60s. Love 'em or hate 'em, you gotta admit the decade had a lot of chutpah. Like when the Electric Prunes performed a Catholic mass set to psychedelic guitar (actually it wasn't their idea, it was composer David Axelrod's, but that's another story). The result was one of the most outrageous records of an outrageous time. Also made famous by the inclusion of 'Kyrie Eleison' in the soundtrack to *Easy Rider*. Along with it are 'Gloria', 'Credo', 'Sanctus', 'Benedictus' and 'Agnus Dei', plus both sides of their 'Hey Mr. President/Flowing Smoothly' single. Bread and wine not included."

**OCHS, PHIL: Pleasures of the Harbor CD (CCM 137). \$12.00**

"Perhaps Phil's greatest record, 1967's *Pleasures of the Harbor* boasts the dead-on attack on apathy, 'Outside of a Small Circle of Friends', plus 'Cross My Heart', 'Flower Lady', 'I've Had Her', 'Miranda', 'The Party', 'Pleasures of the Harbor', and 'The Crucifixion'. A tremendous album you must own." From Richie Unterberger's liner notes: "*Pleasures...* may have been the first Ochs album to use electric instruments and elaborate arrangements, but it would not be folk-rock, exactly. Influenced by rock'n'roll, jazz, soundtrack music, classical composition, and even the electronic avant-garde, Ochs sought elaborate, sometimes orchestral settings that would complement the progressively complex poetry of his lyrics." Especially notable for the riveting album-ending epic "The Crucifixion", featuring musique concrete assembly techniques and arrangements by Joseph Byrd (of the United States of America) creating "an eerie morass of loops, electric harpsichord, and washes of electronic distortion".

**OCHS, PHIL: Tape From California CD (CCM 138). \$12.00**

"The rockin' title track: Phil's first real foray into the genre: highlights this 1968 album, which also includes 'Half A Century High', 'Floods of Florence', 'Joe Hill', 'The Harder They Fall', 'The War is Over', the apocalyptic take on US history 'When In Rome', and 'White Boots Marching In A Yellow Land'. Another dazzling work."

**H.P. LOVECRAFT: Two Classic Albums CD (CCM 139). \$15.00**

"Both long-out-of-print studio albums from one of the best psychedelic bands of the '60s. Led by George Edwards and keyboardist Dave Michaels, a classically trained vocalist with a four-octave range, H.P. Lovecraft combined sophisticated vocal arrangements and imaginative arranging to create songs that mesmerized without meandering, a rare feat in those hazy, crazy days. To date, the only thing available on CD has been that excellent live set on

the Sundazed label; now here's a chance to hear this Chicago outfit work its magic in the studio. This reissue features their first two albums for Phillips, complete with original artwork and extra liner notes added."

**DONOVAN: A Gift From A Flower To A Garden CD (CCM 144). \$15.00**

"Here is the complete two-record set from 1967 on one CD with all of the artwork intact." Previously available as a UK import on BGO. "It would be easy to dismiss troubadour Donovan as a naive flower power era hit-machine, but then you'd be making the same mistake as the scorn-faced Dylan in Don't Look Back. Sure his songs are populated by silver girls, starfish, princesses, electric bananas, gypsies, and other whimsical stand-bys of those innocent times (also in vogue with contemporaries like Tyrannosaurus Rex and Incredible String Band), but there's no denying that Mr. Leitch was one hell of a songsmith who poured his tunes into stellar arrangements and production. In a little over 3 years ('65-'68) Donovan cranked out 8-9 albums, and most of them have gloriously stood the test of time; of these, A Gift From a Flower to a Garden should be considered his magnum opus. Originally conceived as two albums, Wear Your Love Like Heaven and For Little Ones, it was produced by the man himself and originally released as separate albums as well as a double set packaged in a luxurious cardboard box with artwork that involved seven color separations. The first album is the electric one; jazzy in style with organ, harpsichord, vibes, and the whole 9 yards. For Little Ones harkens back to his earlier sparse and fully acoustic days without forgetting that the clock had turned to psychedelia and the Maharishi Yogi — we're talking 1968, man! The CD has all 22 tracks of the original two-fer and comes with a 16-page booklet that faithfully recreates the original artwork, includes all of the song lyrics." — Frank van den Elzen.

**OCHS, PHIL: Rehearsals For Retirement/Gunfight at Carnegie Hall 2CD (CCM 150). \$19.00**

"He started out as a protest singer wearing the unfortunate 'second to Dylan' tag, but by the time Phil Ochs made these albums for the A&M label he had left his folkie days way behind. Fiercely romantic, ambitious, poetic and occasionally over the top, these records rank as some of the most interesting albums ever released by a singer-songwriter, and it's a wonder — or a blunder — that they've never come out on CD before. Two of Phil's classic A&M albums. Rehearsals For Retirement is sort of the soundtrack to the Chicago '68 Democratic convention, which Ochs attended; angry and acidly bitter, it reflects his disillusionment with American society, the protest movement and even himself. An extraordinary record. Meanwhile, the live album Gunfight at Carnegie Hall, which only came out in Canada, aroused controversy for the unlikely covers of Buddy Holly and Elvis Presley that sandwiched renditions of his greatest hits. 19 tracks."

**MAD RIVER: Mad River/Paradise Bar & Grill CD (CCM 172). \$15.00**

"Both albums from S.F. legends Mad River on one, jam-packed 76-minute disc. Mad River offered a darker brand of psychedelia than their Bay Area brethren; dissonant chord changes, oriental scales and unexpected rhythmic changes definitely did not make for a mellow vibe. Neither did the nervous, quavery voice of vocalist/songwriter Lawrence Hammond, which may explain why both of these albums stiffed commercially. It also explains, however, why both of these albums have attained serious cult status among '60s rock collectors. Here they are, with new notes and original artwork." The first album had been issued by Capitol in 1968, the 2nd in 1969. "Mad River were one of the hardest psychedelic bands to get a handle on, the eclecticism, oblique lyrics, and toruous multi-segmented songs defying quick summarization. It may not have helped that Mad River's brand of psychedelia was decidedly dark, often venturing into distraught visions in stark opposition to the feel-good stereotype of the San Francisco sound."

**FAUST: Faust/So Far CD (CCM 179). \$14.00**

"It's not just that this early — '70s German prog-rock band's albums have been very difficult to find — Faust, their 1971 debut, has only been intermittently available on expensive Japanese import, and So Far, their second album, has been out of print for years. No, the real source of the myth is their utterly fantastic music. Blending elements of psychedelia, avant-garde classical, folk and even pop influences along with that characteristic 'krautrock' metronome beat, Faust albums were mesmerizing but warm, even personal, not machine-like like some of their German peers. We at Collector's Choice Music are thrilled to offer these two albums on CD in the United States for the first time, complete with liner notes."

**NITZSCHE, JACK: The Lonely Surfer CD (CCM 195). \$13.00**

"The late Jack Nitzsche wrote, arranged and/or played keyboards for Phil Spector, the Rolling Stones and Neil Young amongst other legends, and scored such movies as One Flew Over the Cuckoo's Nest (not a bad resume, huh?). But none of the albums he put out under his name are in print, not even this one, which boasted the Top 40 hit title track along with 11 other tracks — featuring a band of Hal Blaine, David Gates, Leon Russell and Tommy Tedesco — that sounded something like a mariachi band conducted by Phil Spector in a spaghetti Western."

**THE TEARDROP EXPLODES: Kilimanjaro/Wilder CD (CCM 200). \$15.00**

"The Teardrop Explodes were at the vanguard of neo-psychedelic movement that (pardon the pun) 'exploded' out of Liverpool in the late '70s and early '80s, and were the band that gave the ever-eccentric and always-entertaining Julian Cope his start. That these two albums are out of print is a staggering oversight; they're only among the 10-or-so most essential new wave releases of the '80s. With original artwork and both complete albums squeezed onto a 75-minute plus CD."

**FAHEY, JOHN: Of Rivers And Religion CD (CCM 212). \$13.00**

"We at Collector's Choice Music are proud to honor the late John Fahey with the release of the two albums he made for Reprise in the early '70s. Long out of print, these two records display the mix of blues, folk and world styles that put Fahey in a category by himself among acoustic guitar players, and the unique blend of humor, mysticism and irascibility that made him a true American eccentric." Originally released in 1972. From Playboy Magazine, 1972: "John Fahey says he plays 'American Primitive Guitar,' by which he appears to mean a style formed on lves and early blues, ragtime and jazz, country and Gospel. Of Rivers and Religion (Reprise) shows, however, just how sophisticated such a style can prove. This is open and evocative music, with a stress on phrasing and pacing that is hard to imagine this side of Segovia. On several cuts, Fahey is joined by Nappy LaMare and Joe Darenborough. The results sound like something out of Wooden Joe Nicholas and his New Orleans Band. Frequently you'll hear the strings squeak, as Fahey fingers his stops, or the tempo accelerate, perhaps inadvertently (as it often did in old music) and perhaps not. Who cares? This is the good old stuff, created and re-created lovingly."

**FAHEY, JOHN: After The Ball CD (CCM 213). \$13.00**

Originally released in 1973. "Like Of Rivers and Religion, After The Ball mixed numbers that were in the more expected Fahey solo acoustic style with a few Dixieland style jazz numbers that you could imagine your grandparents cutting rugs to back in the day...[Fahey's] dexterous picking and accomplished slides set a range of moods, from the lovingly nostalgic and the mordantly humorous to dry-as-a-dustbowl vistas." — Richie Unterberger.

**CLEAR LIGHT: Clear Light CD (CCM 271). \$13.00**

"Here's a real missing piece of the psychedelic '60s puzzle: the lone album from Clear Light, the Paul Rothchild-produced folk-rock band that featured future actor Cliff DeYoung on vocals, CSN&Y drummer-to-be Dallas Taylor and a whole lot of West Coast Summer of Love attitude. You'll hear echoes of label-mates the Doors and Love here; maybe that's why this 1967 Elektra release has been at the top of '60s psych collectors' want lists for decades. We've added the non-LP bonus track 'She's Ready to Be Free' to the album; the notes include an interview with band-leader Bob Seal."

**INCREDIBLE STRING BAND, THE: U 2CD (CCM 288). \$19.00**

"Their 1970 double album veers wildly from flat-out raga to children's lullabies...in short, quintessential Incredible String Band! Intended as a soundtrack to their theatrical stage show, this was subtitled 'A Surreal Parable in Song and Dance,' and it indeed does go pretty far out there, with female sidekicks Rose and Licorice along for the ride, before winding up with Mike Heron's epic 'Rainbow.' Never before on CD."

**INCREDIBLE STRING BAND, THE: 5000 Spirits or the Layers of the Onion/The Hangman's Beautiful D 2CD (CCM 289). \$19.00**

"When it came to combining world music with rock and folk forms, the Incredible String Band provided the real magical mystery tour of the '60s. Mike Heron and Robin Williamson's unlikely concoction of Middle Eastern and Indian raga/trance music, British Isles folk, Caribbean song and music hall ribaldry — spiked with a psychedelic, communal hippie vibe and mixed by master producer Joe Boyd — was, at its best, a very potent potion indeed, capable of bringing tears to the eyes of grown men, it was so beautiful. And the next moment, its hippie naïveté might summon a sneer to the same visage — but that's one of the great things about these records, you never know where they are going to take you. Most of their albums have been out on CD before, but mostly as singles, so our twofers are great values. Quite possibly the ISB's best two albums... and neither of them have been available on a twofer before! 1967's 5000 Spirits saw the increasing influence of Middle Eastern music, the result of the pair's travels to Morocco and Afghanistan, while Hangman, their 1968 release, is generally considered their masterpiece, with the winding 'A Very Cellular Song' and the sublime album closer 'Nightfall' particular highlights."

**INCREDIBLE STRING BAND, THE: Wee Tam/The Big Huge 2CD (CCM 290). \$19.00**

"Two more beautiful records, these 1968 releases feature such ISB faves as You Get Brighter, The Yellow Snake, and Lordly Nightshade."

**INCREDIBLE STRING BAND, THE: Changing Horses/I Looked Up 2CD (CCM 291). \$19.00**

"Another exclusive pairing from Collectors' Choice Music. With two tracks clocking in at around 15 minutes, Changing Horses is Mike Heron and Robin Williamson at their most adventurous and off-the-cuff, while I Looked Up goes for a slightly more rockish feel, with Fairport Convention-er Dave Mattacks on drums. 1969 and 1970 releases."

**ACKLES, DAVID: American Gothic CD (CCM 311). \$13.00**

"Produced by Elton John's songwriting partner Bernie Taupin, American Gothic is probably Ackles' best-known album despite being the farthest-removed from a conventional rock release — just to give you an idea, the main session players hailed from the London Symphony! But the dark lyrical portrait of America painted by Ackles was so colorful, and his overall vision so compelling, that it stands up to repeated listenings as a multilayered piece of musical theater."

**ACKLES, DAVID: David Ackles CD (CCM 312). \$13.00**

"The three Elektra albums by singer-songwriter David Ackles. Coming from a background of musical theater, Ackles was one of those late-'60s auteurs, like Randy Newman, Scott Walker and Harry Nilsson, who broadened the definition of singer-songwriter beyond the folk-rock realm in which it had first taken root. Ackles' 1968 debut was his most rock-ish, featuring backing by members of the band Rhinoceros, and had the closest thing to a hit he ever had, the first-person drifter narrative 'The Road to Cairo.'"

**ACKLES, DAVID: Subway to the Country CD (CCM 313). \$13.00**

"For his 1969 sophomore effort, Ackles and producer Russ Miller ditched the rock band, brought in top session musicians and classically trained arranger Fred Myrow (a sometime collaborator with Jim Morrison), and made a record closer to Brecht and Weill than the Beatles. The sweep of Ackles' lyrics is truly cinematic on such songs as 'Main Line Saloon', 'That's No Reason to Cry', 'Candy Man', 'Our on the Road', 'Cabin on the Mountain', 'Woman River', 'Inmates of the Constitution', and 'Subway to the Country'. Ambitious and successful."

**CLARK, GENE: No Other CD (CCM 314). \$13.00**

"A lot of people think this is Gene Clark's best solo record. And a lot of people think it's his worst. What is not in doubt is that it's his most ambitious; Asylum had given the ex-Byrd a \$100,000 budget, and Gene made damn sure to use it, bringing in choirs, woodwinds, piano and fiddle to create (as on 'Lady of the North') an ethereal blend of gospel, country and psychedelia. At other times, the album succumbs to the excesses of the mid-'70s, but it almost goes without saying that this album has become a cult classic par excellence, here reissued with new liner notes by Mart Greenwald."

**VERLAINE, TOM: Tom Verlaine CD (CCM 316). \$13.00**

First US reissue of the classic debut post-Television solo album from 1979, with new liner notes by TV. Considered by some to be "one of best 'solo' records ever." Something about it just connects straight through to the center of the universe, and I've always considered it one of the most underrated "rock" albums of the millennium — a record that has sounded good every year from '79 to '02. I can't explain why the tracks "Mr Bingo" and "Yonki Time" have to exist, but "The Grip of Love," "Kingdom Come," "Red Leaves," "Last Night," & "Breakin' My Heart" are all major classics of personalized sound. Subtle production, riveting & unique lead guitar work from Verlaine and pure poetic nuance throughout.

**TIN HUEY: Contents Dislodged During Shipping CD (CCM 342). \$13.00**

"What is it about northeastern Ohio? Some of the most challenging and adventurous bands of the American underground — Devo, Pere Ubu, the Electric Eels — have hailed from there, and this band, Tin Huey, stands tall on that list. Led by horn player Ralph Carney, keyboardist Harvey Gold and Waitress-to-be Chris Butler, Tin Huey put post-punk, free jazz, art rock and even blues into a Dadaist vaudeville stage show that somehow got them signed to Warner Bros. in the late '70s. The marriage was doomed from the start, but this album was its wonderfully weird offspring, here reissued for the first time on CD with new notes containing extensive quotes from the band members."

**WATTS, ALAN: Om: The Sound of Hinduism CD (CCM 358). \$13.00**

"Alan Watts probably did more than any other single person to bridge the gap between Eastern and Western philosophies and religions, publishing countless books and putting out several albums, of which this was his first, released by Warner Bros. in 1967. This record is sort of like having your friendly neighborhood British mystic over for tea; Watts was nothing if not a showman, and as he charmingly discourses on methods of meditation and Hindu beliefs over droning Indian accompaniment, the effect is simultaneously soothing and com-

elling, almost hypnotic. This is not just a curio of the psychedelic '60s, though collectors of that ilk will definitely want to check this out; Watts was a man of great substance and expressed himself with great clarity and insight."

**ROSE GARDEN, THE: *The Rose Garden CD* (CCM 359). \$13.00**

"Most folks remember this band solely for the song 'Next Plane to London' that leads off this album, but for fans of California folk-rock, this record has some real gems, not the least of which are the two Gene Clark songs, 'Till Today' and 'Long Time', that Clark wrote for them and were never recorded by anybody else. Then there's the three tunes contributed by Pat Vegas, co-founder of Redbone, and another song co-written by legendary producer Bob Johnston (Dylan, Simon & Garfunkel); these guys were very definitely in the mix of that oh-so-heady late '60s SoCal folk-rock scene (they were even managed by Buffalo Springfield's management team)."

**PALMER, BRUCE: *The Cycle Is Complete CD* (CCM 375). \$13.00**

"Neil Young has the reputation of being Buffalo Springfield's resident eccentric, but the group's real wild card was bassist Bruce Palmer. Forced to leave the band after a drug bust, Palmer had a groove (both on bass and in life) all his own, a groove that comes through loud and clear on this, his only solo album, cut for Verve Forecast in 1971. This is easily one of the most ambitious releases of the late '60s and early '70s (a tall claim indeed); consisting of only four tracks, 'Alpha-Omega Apocalypse', 'Interlude', 'OXO', and 'Calm Before the Storm', *The Cycle Is Complete* blends psychedelic trance jams with world music and even free jazz: to create a vibe that's, oh, about two or three decades ahead of its time — this stuff predates New Age, trip-hop and two or three other related contemporary musical currents. And yet, it definitely retains its exploratory, psychedelic '60s spirit, which places this record near the top of many '60s rock fans' cult classic want lists."

**BATTIN, SKIP: *Skip CD* (CCM 387). \$13.00**

"The cult classic 1972 solo album from the late Clyde 'Skip' Battin, who went from scoring hits as early as 1959 as part of the duo Skip & Flip to being a member of the Byrds, New Riders of the Purple Sage and the Flying Burrito Brothers. He also became a chief collaborator with Kim Fowley (who contributes copious quotes to the notes we've included here), so he definitely ranks as one of the key, behind-the-scenes contributors to the whole L.A. country-rock scene. Speaking of Fowley, his fingerprints are all over this album as a lyricist and quasi-producer, and Byrds Roger McGuinn and Clarence White play on it, too. But Battin's love of old-time rock 'n' roll and Torny Lehrer-esque satire are what make this record really unusual; throw some Byrds-like country-rock into the recipe and you've got one strange, intoxicating concoction."

**DENNY, MARTIN: *Baked Alaska - The Cool Sounds of Martin Denny CD* (CCM 393). \$14.00**

"Artists send us recordings all the time for reissue on our label, but most of the time either the artist or the album is too obscure even for us. But when a CD from Martin Denny, the exotica king himself, made its way to our office, we sat up and took notice. And then we fell in love — for this recording, made of a September, 1964 concert given at the Elmendorf Air Force Base in Anchorage, Alaska (hence the *Baked Alaska* title), represents Martin's only live recording and an utterly charming one at that. Jazzy, exotic (how did they pull off those bird calls live, anyway?) and imbued with a very warm Hawaiian vibe in the oldest of places, this is not just a piece of history but a great listen as well. It's got a few rough spots as live recordings sometimes do, but even that struck us as appealing, in line with the homespun graphics and notes that Martin himself supplied. Martin's still going strong at age 92, by the way...here's a priceless glimpse of the man performing with his band in his prime."

**VERLAINE, TOM: *Flash Light CD* (CCM 394). \$12.00**

"This record, Tom's only one for the IRS label, broke a three-year silence with its release in 1987, and it's a varied, poetic outing, ranging from rockers to the slow, epic numbers where Verlaine's lyrical guitar work really shines. We've included lyrics."

**COLONY PRODUCTIONS (UK):**

**CRUNCH: *The Laurel EP 12"* (COL 001). \$9.00**

"These three tunes make up the central elements of the Crunch sound, as it unfolded into the second full release of the CD on their home base Colony Productions. Crunch is an apt title for the project exploring the crunchier end of the IDM spectrum, bringing to mind Funkstörung's work on the Compost label, a kind of mixture of chopped rhythms and accessible keys. 'Vexem' on the A Side is ace, aided by a truly loud cut, dubwise bassline combines perfectly with mangled beats and Arovane-ish chords to create something that sounds familiar but fully developed, warranting maximum attention. Killer stuff. 'Sigh\_F1' is an industrial squash of beats and whirrs, journey toward the dissected, cut up and bass-aded world of percussion-heavy electronica. Crunch have been blessed with tremendous foresight and an intuitive understanding of how to operate a groove. 'Chunky' closes the EP in style — heavy headnod styles allround, hip hop getting yet another beating from the electronic massive, with the loveliest of results."

**CRUNCH: *Crunch 2 CD* (COL 002 CD). \$13.00**

"A long overdue second album from the mighty Crunch finally lands with us here in the office, a follow-up to the album debut for Funkstörung's Musik Aus Strom label a couple of years back. Dave Tipper's journey toward the dissected, cut up and bass-aded world of percussion-heavy electronica has been blessed with tremendous foresight and an intuitive understanding of how to operate a groove. From the opening bass decimation of 'Edit 2' — a crushing arrangement of crisp flip flop beats and doubled-up cutting, the mood is set as one of pure spine tweaking, adrenalin-giving robust head nodding joy. Each and every one of the 16 tracks on board hits the mark — the melancholy melodic conceits of 'Cassette' flowing perfectly with a tough, slowed down, tweaked and destroyed 2-step undercurrent, the deeply tumbled hip hop escalation of the awesome 'Crunky', the deep night electroid dub of the spine-tingling 'bithop' — masterfully compelling and flawlessly produced from bottom end to highest hi-hat tweak. The emphasis is percussive throughout — the beats produced with almost unbelievable depth, clarity and oddity, tough grooving, uncompromising and wholly individuated — understated melodies playing on subtleties and suggestion to tickle the heart while the limbs keep on flailing. Complete with exclusive remixes on board from Funkstörung, Lusine, Evac and Bit Meddler — this is a seriously needed record from a true beatmaster."

**CRUNCH/KIMA VIDEO PROJECT: *Bit Hop CD* (COL 003 CD). \$10.00**

"This little CD EP package actually contains a treasure trove of material from Dave Tipper's excellent Crunch project. First up, the EP itself lists three sublime re-edits of 'Bit Hop', 'Toe Tac Tic' and 'Cassette', plus a dark, evocative epic-scale video produced by Kima Productions (you should see the production credits for this, seriously, it's one long list) and 15 (15!) bonus Crunch tracks. Bargain — sheesh. As for the music, the blinding Acid Mix of 'Cassette' steals the show with its evocative blend of blue sounds and that trademarked devastating percussive squash — fans of Funkstörung, Funkkarma and the like should investigate immediately."

**COLUMBIA (GERMANY):**

**RILEY, TERRY: *In C CD* (COL 94983). \$14.00**

The original, definitive issue of this album, as initially issued by CBS Masterworks in 1968. "California composer Terry Riley launched what is now known as the Minimalist movement with his revolutionary classic 'In C' in 1964. This seminal work provided the conception for a form comprised of interlocking repetitive patterns that was to change the course of 20th century music. *In C* is notated on a single sheet of paper as 53 short cells, to be repeated at will but played consecutively. It ends when all the players have reached and abandoned cell 53. The synchronizing element is 'the pulse,' the two top C's of the piano repeated in eighth notes for the entire duration of the event: 'the pulse,' Riley says in his instructions, 'is traditionally played by a beautiful girl.' *In C* can work, then, in all manner of venues and with all sorts of personnel, amateur or professional. But it is most convincing when offered by musicians highly skilled at improvisation and able to hear and respond to textures or counterpoints that coalesce as the performance is unfolding. The overall effect is at once unique to the circumstances of the moment and mightily evocative of the kinds of musical structures one often perceives in Indonesian gamelan music and African tribal drumming. It is fair to say that *In C* is the kind of compositional idea we call seminal: in some ways it established the principles of minimalist composition, and continues to stand as an artifact of the convergence of popular culture and high art that took place in the 1960s. This particular recording, with (in addition to the piano pulse) flute, oboe, clarinet, bassoon, saxophone (played by Riley, who also leads), trumpet, trombone, viola, vibraphone, and marimbaphone, comes from the composer's residency at SUNY Buffalo in 1968."

**COLUMBIA (UK):**

**SANTANA/TURIYA ALICE COLTRANE, DEVADIP CARLOS: *Illuminations CD* (COL 483810). \$15.00**

European-only reissue of this classic outing of psychedelic improvisation & spirits. "1974 meeting of these two musical minds which results in some rather pensive 'meta-spirituality-in-song-form'. Rhythm section's pretty top-chop-shop: Tom Coster on Rhodes/Organ (from Santana's band), Dave Holland on bass & Jack DeJohnette on drums (from Miles's band), and various Jule Broussard's, "Prabuddha" Phil Browne's, Armando Peraza's, Phil Ford's, and love-ly (Alice-led) strings all comp behind Carlos's alternately searing/mellow Eastern/Latin stereo-psych leads & Alice's manic piano/harp/Wurlitzer action. Far better than 'Zep IV/Side 1' for soundtracking a bit of the you-know-what. Lost." — Hrvatski.

**JONES, WIZZ: *Right Now CD* (COL 493337). \$17.00**

UK reissue of this 1972 album, originally issued by CBS at the height of the UK folk boom and one of Wizz's most high profile releases (and only about the 4th CD to be released of his music). Considered an originator of the British folk guitar style and influential to the likes of Bert Jansch, John Renbourn, etc. This album was produced by Renbourn, who contributed sitar on the beautiful "American Land" track. A subtle, melancholic album. "There can't be too many people around on the so-called folk scene who don't know and appreciate the music of Wizz Jones, and there's certainly a lot of guitarists who'd like to play the way he does. Wizz style is elusive though, and traces of the many and varied musicians that he has listened to can be heard in the tunes he plays and the songs he sings, but the music always ends up very much his own." — John Renbourn.

**RUSSELL QUARTET, RAY: *Dragon Hill CD* (COL 4944352). \$14.00**

"Timely reissue (when will the world wake up and chant in unison; RAY RUSSELL, RAY RUSSELL, RAY...) of the second UK Columbia-label Ray Russell Quartet LP from 1969 featuring a core group of Russell, Ron Matthews (bass, previously w/Tubby Hayes, later w/The Clarke-Boland Euro-Big Band, Joan Armatrading, Ian Carr's Nucleus, John Stevens, Michel Legrand, Charlie Watts, Paz), Royston Fry (piano, loner), and Alan Rushton (drums, appears later on the OST to Schwarzenagger flick *Running Man* along w/present bandmates Russell, Beckett, as well as Gary Windo and fucking Harold Faltermayer ("Axel F"? anyone? anyone at all?)) as well as guests Donald Beightol (trombone, later joined Oliver Nelson's Euro-Big Band), Harry Beckett (trumpet, previously w/Mike Gibbs' Euro-Big Band, later w/Alexis Korner), Lyn Dobson (saxophone, previously Georgie Fame's late sixties group, later w/Soft Machine, Humble Pie, Nick Drake), and Bud Parkes (trumpet, previously w/Alex Harvey's Euro-Big Band, later w/Mick Greenwood, Skin Alley (yes!)), Wishbone Ash (double yes!)). Anyways, the title track featuring Russell's invented decalogues involving the Venusian blues (in straight M7's) and atom-split contact freakouts of the highest non-order (akin to Sharrock circa *Monkey-Pockey-Boo*, Mahavishnu-John sans 70's street grade cocaine/Ganeesha, and no wave phenoms Arto/Grey et.al) are forged of PURE UNDILUTED ENERGY and are not to be mistaken (not by a long shot) for 'wank'. A real eye opener, sort of makes you wonder (aloud) why you're still buying Derek Bailey records. Unearthed, and ostensibly yours to study." — Hrvatski.

**RUSSELL, RAY: *Rites And Rituals CD* (COL 4944362). \$14.00**

"Third Columbia LP (recorded right after the behemoth *Rock Workshop* LP from 1970 featuring Russell's band along with a dozen other Brit-free citizens) for the Russell group, featuring a slightly revamped lineup featuring Darryl Runswick (bass, previously w/Barbara Dickson, Atlantic Bridge, later w/Cleo Laine, Tom Machover, and like 11 King's Singers LP's), Tony Roberts (sax, previously w/Kenny Wheeler, Mike Gibbs, later w/Richard Thompson, Stefan Grossman, John Renbourn AND Pentangle, and 80's one-hit wonders Saga), Nick Evans (trombone, previously w/Champion Jack Dupree, King Crimson, Manfred Mann, later w/Julie's Driscoll/Tippets, Slapp Happy, Daavid Allen, Johnny Thunders), Rushton, Beckett, and of course Russell. This record unleashes a truck full of ROCK (albeit, rock w/Lalo overtones), amp crackle, fuzz bass, layman's spirituality, and of course (to make it all work) PSY-CHEDELIC EXCESS. By far the most enjoyable record I've ever heard that DOESN'T abuse reverb. Instant classic." — Hrvatski.

**COLUMBIA (JAPAN):**

**JACKS: *Karappo No Sekai CD* (COCA 15258). \$15.00**

17 minute EP reissuing all 4 tracks from the first 2 singles from 1968 by the immortal Japanese underRound rock group, best known for their *Vacant World* album. Tracks are: 1) "Vacant World" (different, extended version), "She's Good Old Girl" (previously unavailable on CD, and an absolute stunner in the post-Cippolina vibrato-psych vein), "Marianne" (famously covered by Fushitsusha on *Tokyo Flashback 2*) & "Stop The Clock" (tremendous late night fragility). Admittedly, versions of three of these tracks appear on the *Vacant World* CD, but the ones here are different, earlier recordings and well worth hearing. Pretty memorable cover art from the original single sleeves as well. World class elevational psych from Japan in 1968 doesn't get any better than this; subtle, reflective crystallization of higher intent.

**COLUMBIA (NETHERLANDS):**



**SOFT MACHINE: Fourth/Fifth CD (COL 4933412). \$13.00**

New issue of the these Soft Machine albums from 1971/72 (used to be available individually in the US via One Way, but now deleted). "Two early-period Softs albums (one pre, one post accident) presented as a European mid-line two-fer. *Fourth* contains such era chestnuts as 'Virtually parts 1-4' played by the classic lineup of Hugh Hopper, Mike Ratledge, Elton Dean & Robert Wyatt & wanders into a more ferocious Miles/Ancient Egypt-inspired jank whilst retaining the psychedelic weight accumulated on previous efforts. *Fifth* adds Roy Babbington on select tracks and replaces Wyatt alternatingly with Phil Howard and John Marshall, who seemingly steer the group into more vamp-oriented zones. Both are highly worthwhile nuggets of concentrated group-sound, not to be lost in the mire. Classic." — Hrvatski.

**COMBINATION (GERMANY):****SWIMMINGPOOL: Anything That Doesn't Move CD (CORE 013CD). \$16.00**

"Swimmingpool are Michael Scheibenreiter and Stefan Schwander. Michael is commonly known by his polished producer work and as part of the drum & bass duo Phoneheads, whereas Stefan Schwander is respected for his solo work as well as his work with modernist Jörg Burger as Pop Up. Swimmingpool are knee-deep in dub. This is the essence, the space in which the music moves. Every track treats the space differently, but space is a steady companion. In a time in which basic channel dub plagiarism gets on ones nerves, Swimmingpool throw in a dub design that offers a completely new sound, with mumbling basses, strings, e-piano's, small breaks and a straight bass drum."

**SWIMMINGPOOL: Anything That Doesn't Move 2LP (CORE 013LP). \$18.00**  
Double LP version.**COMET (FRANCE):****ALLEN, TONY: Ariya Remix 12" (COM 004). \$8.00****ALLEN, TONY: Other Voices 12" (COM 007). \$8.00**

Two track 12" single, featuring a variant mix of the title track from Tony Allen's brilliant 1999 return-to-public-ey album, plus a new remix of that same track by Funky Lowlives.

**BUM CELLO: CD (COM 008). \$15.00**

"Bum Cello is a strange and curious character, a guy that plays both drums, bass and cello who has evolved in many different musical cultures: from graffiti Art and hip hop (friend of Futura 2000, former member of the early 90s cult band Papa's Culture with Erik Bobo/Cypress Hill, Harley White/Blackalicious and F. Blacke Davis/Sunkist) to world wide collaborations (Aswad, Cheb Mami, Nana Vasconcelos) to name just a few. His first album, a blend of free jazz and electronics, acoustics and digital, reflects his personal musical approach sustained by his numerous experiences and talents. This is Art."

**BUM CELLO: LP (COM 008 LP). \$14.00**

7-track LP version, which presents 4 tracks off the CD and adds 2 remixes of "Marathon Man" (by Flower & DJ Nem) and a reconstruction of "Boom! Hello" by Steve Argüelles.

**VA: Ouelele — Another Collection of Modern Afro Rhythms CD (COM 009 CD). \$15.00**

Brilliant collection of mostly early 70s rarities (earliest track dates to 1967), a sequel to the previous Comet collection, *Racubah!*. If you're searching for an entrypoint into the freakout element of 70s African output, it's hard to imagine a better starting place. "Groovy, spiritual, ethnic, modern or hypnotic, the multiple rhythms that came out of 'mother' Africa are now part of today's music. If you have a doubt about this, check what's after! Eclectic yet cohesive, *Ouelele* is a new collection of killer Afro-influenced tracks from all over the world that fits both for clubs and chill-outs. Rare, obscure but damn great, the tunes included here start just where *Racubah!*, the previous volume, stops, and features a variety of tracks ranging from Afrobeat and funk to Afro-jazz and Afro-Latin rhythms." Features: Letta M'Bulu, Philip Cohran & The Artistic Heritage Ensemble, J.M. Time & Foty, Manu Dibango, Samhila & the S.B.s, Marius Cultier, Ginger Johnson & His African Messengers, Antibalas, Ghetto Blaster, Fernando Gelbard, Henri Guédon, Batsumi.

**ALLENKO BROTHERHOOD ENSEMBLE: The DrumMachine Gun Construction 12" (COM 011). \$8.00**

First in a series of 5 12"s featuring Tony Allen in collaboration with other artists. This features Tony Allen vs. Son Of Scientist/I.G. Culture feat. Aska & Joakim Lone. "Tony Allen's drum patterns are revisited by I.G. Culture, who uses the Agrobeat pulse to create a killer song, which highlights the soulful voice of Eska."

**ART KONIK: Mingpark 12" (COM 014). \$8.00**

"A new EP that goes further on exploring the jazz side of electronic music. 'Mingpark' is a nu-jazz floor filler of high caliber. Heavy bass line, subtle keyboard work, unusual vocal sample, free blowing horn and the particular Art Konik off-beat are the ingredients of the track that gives his name to the EP."

**ALLENKO BROTHERHOOD ENSEMBLE: Dance of Loal/Afrocosmic Drums 12" (COM 015). \$8.00**

Third in the series. Tony Allen vs. Off World Ensemble and Jeff Sharel. "Off World, one of the numerous projects of producer Kirk Degiorgio whose 'Dance Of Loal' is a futuristic electro-Afrobeat monster. On the B-side, Jeff Sharel (Stratra Records) brings us the ambient 'Afrocosmic Drums', a pure heaven track mixed in a dubby style."

**VA: Bilongo CD (COM 017 CD). \$15.00**

"Following *Racubah!* and *Ouelele*, here's *Bilongo*, the third volume of our modern afro rhythms collection. Once again, we've been working hard hunting around for some obscure African and Antillan rare grooves and, believe me, good records are getting really scarce! However, we manage to make *Bilongo* at least as good as their predecessors, with our usual blend of Antillan jazz, Latin grooves, Afrobeat and Afro funk. Features: Eko (Cameroon born composer-singer-keyboardist Eko made several records in France in the mid-seventies), Kelenkye Band (produced in Ghana in the mid-70's), Richard Raux & Hamsa (French saxophonist Richard Raux produces in 1975 an afro jazz LP with the Hamsa collective), Henri Guédon (a classic vibra-led Latin jazz cut that moves from traditional Cuban groove to particular Antillan arrangements), Georges-Edouard Nouel (awesome 1975 version of a track made famous by Harry Belafonte in the 60's), Ephraim Nzeka (discofied version of Fela's classic 'Zombie' by Nigerian singer Ephraim), Alfred Panou & Art Ensemble Of Chicago (probably the rarest track of the compilation, taken from an original 7" from the cult French label Saravah, and introduces Alfred Panou's poetry over an hypnotic groove provided by the Art Ensemble Of Chicago), Les Dum (originally composed for the French version of Tarzan TV cartoon (!)), Michel Sardaby (all-time classic of Antillan pianist Michel Sardaby), Roots Foundation (A Nigerian band that recorded this afro-funk anthem in 1981), Julian Bahula (another great piece of jazz to come out of South-Africa!), Louis Xavier (a groovy almost-Afrobeat track with catchy bass-line and heavy horns arrangements), Sergio Otanazetra (we choose to close this collection with this track that melt jazz chords, Brazilian

percussions and African vocals)."

**DOCTOR L, TONY ALLEN, ETC.: Psycho On Da Bus CD (COM 018). \$15.00**

Featuring the supergroup recordings of: Doctor (programming, production), Tony Allen (drums), Jean-Phi Dary (Rhodes), Cesar Anot (bass), Jeff Kellner (guitar). "During Tony Allen's last US tour (spring 2000), Doctor L and the members of the Afrobeat 2000 band get the idea of making a collective album all together. Partly recorded on Doctor L's G3 during the tour, finished later on different studios in Paris with guest musicians such as Smadi, Dom Farkas or Eric Gauthier, the *Psycho On Da Bus* project fills the gap between the 70s and the newmillennium, blending gospel & soul vocals, Afrobeat rhythms, jazz & funk licks with wicked electronics and astonishing production. A hybrid fusion of free jazz, poetry, rare groove and nu-beats, featuring the wicked words and drum patters of Tony Allen."

**DOCTOR L, TONY ALLEN, ETC.: Psycho On Da Bus 2LP (COM 018 LP). \$16.00**

Double LP version featuring the supergroup recordings of: Doctor (programming, production), Tony Allen (drums), Jean-Phi Dary (Rhodes), Cesar Anot (bass), Jeff Kellner (guitar). "During Tony Allen's last US tour (spring 2000), Doctor L and the members of the Afrobeat 2000 band get the idea of making a collective album all together. Partly recorded on Doctor L's G3 during the tour, finished later on different studios in Paris with guest musicians such as Smadi, Dom Farkas or Eric Gauthier, the *Psycho On Da Bus* project fills the gap between the 70s and the newmillennium, blending gospel & soul vocals, Afrobeat rhythms, jazz & funk licks with wicked electronics and astonishing production. A hybrid fusion of free jazz, poetry, rare groove and nu-beats, featuring the wicked words and drum patters of Tony Allen."

**THE ALLENKO BROTHERHOOD ENSEMBLE: Allen Flesh/Right Here In Front Of You 12" (COM 019). \$8.00**

"Side A opens with a mix by the Marseille based trio Troublemakers, a trippy funk track in their usual style, beginning with a black poetry sample and then falling in a funky psychedelic breakbeat mood. With live percussions, rhodes and horns upon Tony's drum beat. In a totally different vein, the UK hip-hopologist Unsung Heroes gave us a great track on side B, 'Right Here In Front Of You', with the help of Big Dada's TY and his wicked flow."

**ALLEN, TONY: Homecooking CD (COM 020 CD). \$15.00**

"3 years after *Black Voices*, the ex Fela Kuti drummer comes back with his best album ever. The album starts with the killer 'Every Seasons' featuring Damon Albarn (Blur, Gorillaz) to invite the listeners to an Afro Soul trip. Co-produced by the Usung Heroes and Doctor L, *Homecooking* is a perfect combination of Soul vocals (with Eska — signed on Virgin UK), Reggae influences (with TY — signed on Big Dada/Ninja Tune), and Funky Afro grooves."

**ALLEN, TONY: Homecooking 2LP (COM 020 LP). \$16.00**

Double LP version.

**KONIK, ART: Remixes 12" (COM 021). \$8.00**

"Side A is the return of Abstract Soul, a French duo of producers. Deepness is the word to describe their work, a great job that keep the vibe of the original but brings the track to a more 'dancefloor' orientated attitude. Side 2 offers us the possibility to work with Volker Meitz. In his now usual trademark style, his remix of 'Mingpark' is definitely funky and 'for the floor', sounding like the meeting of Herbie Hancock & The Headhunters with the new millennium..."

**VA: The Allenko Brotherhood Ensemble CD (COM 022 CD). \$15.00**

"As a part of the legendary Africa 70's band with Fela Kuti, Tony Allen was one of the progenitors of the Afrobeat sound. After parting company with Fela in 1977 he left Nigeria for Europe, to confront his music with different cultures and to grow through collaboration with other artists. During this time he collaborated with Manu Dibango, Roy Ayers and Ray Lema amongst others. It is this spirit of innovation through collaboration that fuels The Allenko Brotherhood Ensemble. Comet Records head Eric Trosset explains: 'The idea here was not about remixing Tony Allen's music, quite the opposite, our aim was for each producer to give their own personal take on Afrobeat music using Tony Allen's drum patterns as a starting point.' The Allenko Brotherhood Ensemble: a project conceived and produced by Comet Records. Creating a meeting between the unique drumming style of Afrobeat pioneer Tony Allen and the best in contemporary musicians/producers from across Europe. Available separately over the last 12 months through a series of limited vinyl 12's, The Allenko Brotherhood Ensemble includes exclusive tracks from the following diverse array of producers: Cinematic Orchestra, Son Of Scientists feat. Eska, Troublemakers, Off-World Ensemble, Jeff Sharel, BiggaBash, Joakim Lone, Unsung Heroes feat. Ty and Bries, Rogall, Kraked Unit, Tweak, Boozoo Bajou."

**KONIK, ART: Vendetta Society CD (COM 024 CD). \$15.00**

"Drummer and percussionist, Art Konik is an accomplished musician working in different musical fields from jazz to world music and leftfield. While pursuing his numerous collaborations with various bands, he starts working on his own project, based on home-made samples and loops, ranging from ethnic and traditional music to more jazz structures. The versatility of his talent is particularly reflected in jazz pieces like 'Finger', 'Hum' or 'Mingpark', three nu-jazz floor-fillers based on heavy bass lines, subtle keyboard work, vocal samples, free blowing horns and the particular Art Konik off-beat. With the release of his first album *Vendetta Society*, including some guest such as free-jazz legends Bobby Few (piano on 'Finger') or Jef Sicard (saxophonist and leader of the cult band Full Moon Ensemble) and a couple of remixes by the like of Meitz, U.F.O., Playin'4 The City or Abstract Soul, Art Konik is now building his live project, with the help of Smadi (french artist signed on Melt2000, long-time friend, collaborator and producer of the album)."

**WESTON, RANDY: African Cookbook LP (COM 026). \$14.00**

"Africa is my ancestral home and it is the cradle of civilisation. In my spirit and soul i have always been in Africa, so when i first heard the true drums i knew i must return. The supreme creator placed me and my musical family on the continent of Africa in 1961. The music of no other civilisation can rival african music in the complexity and subtlety of its rhythms. The folklore of Africa has been the creative source of modern music. African rhythms are played all over this earth, in jazz, gospel, classical, rock & roll, samba, soul, even freedom music or the avant-garde- call them what you wish - are all in debt to african folklore. This album is dedicated to my musical family, may they continue to search for the truth of our rich musical heritage."

**WESTON, RANDY: African Rhythms LP (COM 027). \$14.00**

Original Liner Notes: "Randy Weston's compositions, among them 'Hi-Fly' and 'Little Niles', are considered standards of jazz and music in general. For years he worked in and out of New York City with his own sextet achieving a goodly amount of success, before settling home and family in Morocco. This album represents a tribute to Morocco and its beauty Afrique. Play Niles, play Randy, play the rhythms, Randy Weston's african rhythms. Niles is son, Randy is father, their music is testament : testament of life, of growth, of love's Niles, once little Niles, has become almost-man, almost-big : Niles littlebig."

**WESTON, RANDY: African Rhythms CD (COM 028 CD). \$15.00**

"After our well-known modern Afro rhythms collection (*Racubah!*, *Ouelele* & *Bilongo*),

Comet Records decide to bring back to a larger audience an incredible session by pianist Randy Weston recorded in Paris in 1969 with a line-up including Art Taylor (drums), Henri Texier (bass), Reebop Kwaaba Ba (percussions), Niles Azzedin Weston (percussions) and of course Randy on piano! Originally released on Polydor and only available in France, these sessions are the foundations of Randy Weston's fusion between African rhythms and jazz spirit. Jazz meets world..." Collects the 2 Comet LPs (026 & 027) onto 1 CD.

### COMMUNITY PROJECTS:

#### CATLETT, FRANCISCO MORA: *World Trade Music CD (CMP 0001)*. \$14.00

First release on a new sub-label of Carl Craig's Planet E. "Francisco Mora Catless: percussionist, composer, arranger, teacher, and producer. Master of countless disciplines. A Capitol Records studio musician and student of Alan Dawson and Babatunde Olatunji. Former member of the Sun Ra Arkestra and Max Roach's band. Now a member of the techno/jazz fusion group Innerzone Orchestra (led by Carl Craig). Recorded over a span of ten years, *World Trade Music* is a ride through sensations, felt only when you rediscover timeless Afro-rhythms. A call for a return to experimentation and real jazz sensibilities. Based around the trio of Craig Taborn (piano), Rodney Whittaker (bass), and drummer Catlett as a foundation, this album is rich with a passion that soothes with rare brightness and clarity."

### COMPANION RECORDS:

#### NEW CREATION, THE: *Troubled CD (CR 001 CD)*. \$13.50

"Welcome to the first commercial release of *Troubled*, the sole output from Vancouver, British Columbia's all-but-forgotten Jesus rock trio, the New Creation. Originally pressed in 1970 in the vinyl LP format in a limited run, this album never quite made it out of its hometown borders. It would be another two or three decades before anyone outside of the group's small circle would hear it at all. The obscurity of this album is impossible to overstate. Only 100 vinyl copies were ever produced and none were available commercially. The New Creation were partly inspired by the music of the Jesus People movement, a Christian adaptation of the '60s movement, which shared the same Haight-Ashbury district birthplace. Jesus People patterned their language, fashion, and music after their hippie neighbors in an attempt to update their expression of faith. This street level movement gained mainstream media exposure around 1970 and within a year cover stories ran in *Newsweek*, *Life*, and *U.S. News and World Report*. Musicians in this scene plotted their own course in an attempt to counteract what they saw as the destructive themes in much of mainstream rock music. Acts born out of this grassroots movement would inspire believers worldwide to cut their own record — contract or no contract." "A showcase of raw, inventive musicality. Categorically, it's — I dunno — *Sixties Garage Godcore*? Yet it transcends being a mere period piece. The songwriting is deliriously brilliant, the lyrical perspective haunting. The band's sincerity is unquestionable, even if its meters are unfathomable." — Irwin Chusid

### COMPLACENCY:

#### GREIF/DAN BURKE, RANDY: *Fragment 56 CD (CP SA01)*. \$12.00

"The result of 1 year of mail collaboration... by trading samples, sequences and tapes, they have created 8 new pieces... hypnotic, surreal, and fractured dreams for corrupted states of mind..."

### COMPOST (GERMANY):

#### GENF: *Import/Export CD (COMP 035)*. \$17.00

1997 debut album by this German post-rock group. Featuring Jens Massel on electronics, who also records as Kandis on Karaoke Kalk. All instrumental rock-loopy (and not as abstract as Visor or Kandis), and pretty fantastic within those parameters.

#### VA: *Future Sound of Jazz Volume 6 3LP (COMP 060 LP)*. \$21.00

#### VA: *Future Sound of Jazz Vol. 7 CD (COMP 080 CD)*. \$16.00

"Compiled by Compost Records honcho, Michael Reinboth with help from Rainer Truby. Totalling thirteen tracks with five never-before-released-on-CD and three-never-before-released-on-LP tracks this is clearly an essential release! Here's a taste of what we have: Kimbu Kimra (a very Grace Jones-style track with crazy lyrics and hypnotic rhythms), Universal Principles, Peter Kruder (one half of the acclaimed Vienna DJ duo Kruder and Dorfmeister), DJ Shuriken, The Illdependents, Burnt Friedman (based on live recordings, which Friedman made together with his new band The Disposable Rhythm Section, South-American rhythms, jazzy, electrical and acoustic sequences get connected in a unique style), The Amalgamation of Soundz, Jean-Claude and Mark, Solar House, Jolly Mukherjee and Simon Green. Come back to this compilation and it gets better each time."

#### FAUNA FLASH: *Confusion CD (COMP 101 CD)*. \$16.00

"Esteemed producers Fauna Flash take their genre-may-care attitude one step further with this lovely collection of remixed tracks from their esteemed full length, *Confusion*. From the uptempo dance bizness of Peter Kruder's Bum Rush The Discoteque mix of 'Tel Aviv' to the electronic dub of Pole's remix of 'Ten', *Confusion* is a testament to the world of possibilities that exist in Fauna Flash's music. Never content in simply being branded as broken beats or nu jazz or drum 'n bass, Fauna Flash, along with their conspirators on this remix album, create a sound which is as undeniably unique as it is beautiful."

#### FAUNA FLASH: *Confusion 2LP (COMP 101 LP)*. \$19.00

Double LP version.

#### VA: *Future Sounds of Jazz Vol. 8 CD (COMP 102 CD)*. \$16.00

"The eighth edition in this legendary series, *Future Sounds of Jazz Volume 8* is the continuation of a winning concept: simply offer the absolute best there is to offer in the world of leftfield jazzy electronics. From the opening notes of Soulpatrol's haunting 'Theme (Future Sounds Version)' to the contemplative improvisations of Butti 49's 'Spiritual Rotations', FSOJ8 thrusts you into a world where 70's Soul/Jazz fusion sits next to blunted beat excursions, introspective soul vocals are followed by explosive drum workouts, and anything is possible." Artists include: Soulpatrol, Moonstarr, Shawn Lee, Slow Supreme, Dan Curtin, Atjazz, Jon Kennedy, Kaos, Attica Blues feat. Roger Robinson, Soul FC, The Underwolves, Butti 49.

#### VA: *Future Sounds of Jazz Vol. 8 3LP (COMP 102 LP)*. \$21.00

Triple LP version.

#### MALIK, JOSEPH: *Diverse CD (COMP 104 CD)*. \$16.00

"What we have here is a beautiful deep album for a new generation! Nothing can be really hyped up here, because it's real life ? no synthetic pleasure. What we are talking about is an upcoming and growing post-dancefloor generation of young talented singer-songwriters, who were musical born or raised in DJs clubland, or, on a certain production level having something in common with club-life and the streets. It's about talent and own skills of singing and shouting, writing lyrics, performing songs. It's about club music by authors. Take

singers like Tommy Guerrero, Tim Hutton, Spacek, Victor Malloy, Victor Davies, Joseph Malik and some others too - all these people have in common that they are great singers (folky, soulful or just tasteful)."

#### MALIK, JOSEPH: *Diverse 2LP (COMP 104 LP)*. \$19.00

Double LP version.

#### TRÜBY TRIO: *Elevator Music CD (COMP 140 CD)*. \$16.00

"*Elevator Music* is the essence of the Compost sound. A record varied in styles with an eye on flawless production that appeals to the trendsetters and beyond. Trüby Trio collaborated with such acclaimed vocalists as Wummi, Joseph Malik, and Marcus Begg to give the album a strong vocal and lyrical focus. The Trio was founded in '97 by Rainer Trüby, Roland Appel & Christian Prommer. Since the very beginning they played in the Champions League of the dance business, as they brought different flavours like Brazil, Latin or even Disco music together."

#### TRÜBY TRIO: *Elevator Music 3LP (COMP 140 LP)*. \$15.50

Triple LP version.

#### VA: *I Like It - Vol. 1 CD (COMP 145 CD)*. \$16.00

"Being rather fed up and bored with the usual DJ-mix compilation format, Compost Records introduces the first in an innovative series of compilations with a unique twist. Every installment unites 4 influential cultural personalities from across the globe regardless of what scenes (music, fashion or art) they might be known in and asks them to compile their 4 favourite pieces of music of all time. With every additional volume of *I Like It*, 4 new celebrities come together only to give away their 4 favourite favourites. All in all, sixteen tracks detached from zeitgeist, genre or the feeling of having to please the listener carve out their own place on these compilations. Vol.1 brings together the inimitable stylings of DJ Hell, Austrian wonderboy Peter Kruder, record guru Michael Reinboth and globetrotting DJ Theo Thonnessen." Artists: Silicon Soul, Television Personalities, Max Berlin, The Pop Group, Ace. Inc., Grauzone, Graf Hadik, Brian Eno & Daniel Lanois, David Sylvian & Ryuichi Sakamoto, Mary Love-Come, Hector Rivera, C.O.D., Egberto Gismonti, Arthur Russell, Nathan Davis, Alexander Hoper/Blaze Wonderland.

#### VA: *I Like It - Vol. 1 4LP (COMP 145 LP)*. \$20.00

4 LP version.

#### MORRICONE, ENNIO: *Remixes Vol. 1 CD (COMP 150 CD)*. \$16.00

"Not your ordinary remix project, the Ennio Morricone *Remixes Vol. 1* goes above and beyond the call of duty to tastefully combine Ennio's legendary melodies with almost every possible style of dance music — from Downtempo to Drum & Bass, Jazzed-Up-Broken-Beats and House/Tech-House to Electropop, Easy Listening and Ambient to Hip Hop. A year and a half in the making, this initially small project has ended up a huge compilation, consisting of two volumes with 41 beautiful tracks in total, 14 of which are on this the first, *Volume 1*." Remixers: International Pony, Alex Attias, Swell Session, Hakan Lidbo, Leroy Hanghofer, Raw Deal, Needs, Hird, Kabuki, Butti 49, Kid Sundance, Majbour, The Amalgamation Of Soundz, Temporary Soundmuseum, and additionally on the LP version: Domu, Dan Curtin, and Doctor Rockit.

#### MORRICONE, ENNIO: *Remixes Vol. 1 3LP (COMP 150 LP)*. \$19.00

Triple LP version.

#### MORRICONE, ENNIO: *Remixes Vol. 2 2CD (COMP 155CD)*. \$17.00

"Not your ordinary remix project, the Ennio Morricone *Remixes Vol. 2* goes above and beyond the call of duty to tastefully combine Ennio's legendary melodies with almost every possible style of dance music — from Downtempo to Drum & Bass, Jazzed-Up-Broken-Beats and House / Tech-House to Electropop, Easy Listening and Ambient to Hip Hop. This highly anticipated second installment of the Morricone features 2Raumwohnung, Hird, Domu, Nick Holder, Doctor Rockit, Tom Middleton, Moonstarr, Fausmile, Dan Curtin, Hosono, Computerjockeys and many more."

#### MORRICONE, ENNIO: *Remixes Vol. 2 3LP (COMP 155LP)*. \$18.00

Triple LP version.

### CONSCIENCE RECORDS:

#### MOCEAN WORKER: *Home Movies From the Brain Forest CD (CON 0006)*. \$14.00

"The debut release by this new jazz-influenced drum & bass artist — produced, written, performed and mixed by Mocean Work, aka Adam Dorn. Electronic music that is a marriage of Adam's traditional training as a jazz musician and his affinity for synthesizer programming." Has appealing Photek-ian elements and is nicely packaged in a CD Q-pack. Limited stock.

### CONSTELLATION (CANADA):

#### FLY PAN AM: *Sedatif en Frequences et Sillons CD (CST 011 CD)*. \$9.50

"Fly Pan Am return with a 3 song EP of fractured, tape infested motorik rock experiments sure to please fans and detractors alike, sharpening the ears of the former while the latter sharpen their knives. *Sedatif en Frequences et Sillons*, which roughly translates as 'grooved frequency sedative', is an intransigent slab of self-referential auto-criticism by our favorite young conceptualists. Love 'em or hate 'em, Fly Pan Am stick to their agenda of acutely self-conscious musical manipulations, examining their own materials and assumptions to yield new compositions of uncompromising formalism. Side 1 ('De Cercle en Cercle...') is a medley or sorts, consisting of phrases and fragments reconfigured and replayed from last year's debut 3 sided LP. Side 2 features 'Efferant/Afferant', a new piece of somnambulist clockwork repetition, with the band laying down a strict, static groove while various tape manipulations penetrate the mix to create polyrhythms, dissonances and additional textures."

#### FLY PAN AM: *Sedatif en Frequences et Sillons 12" (CST 011 EP)*. \$9.50

#### GODSPEED YOU BLACK EMPEROR!: *Lift Your Skinny Fists Like Antennas To Heaven 2LP (CST 012 LP)*. \$17.00

"Five expansive compositions are framed by various field recordings, tape manipulations & ensemble pieces in a return to the sonic collage techniques that structured *the #a#*, their 1997 debut. Four seamless sides of vinyl unfold a world of aching, agonizing sadness & beauty, with musical quotes ranging from heartland Americana to Metteleuropa Folkways, all distilled through the unique sonic filters of Godspeed's orchestral rock instrumentation. Harrowing guitars, plaintive strings, pulsing basses and explosive drums combine with glockenspiels, horns, and tape drones to form an overwhelming palette of sounds, always driven by fierce melodic momentum and tremendous attention to dynamics and detail. Double vinyl, packaged in a chipboard gatefold jacket."

#### SPARO, FRANKIE: *My Red Scare CD (CST 013 CD)*. \$13.00

"The thrilling and mysterious debut by Frankie Sparo is a dark & deconstructed affair, featuring lots of angular guitar, skittish electronics, and a throaty voice offering up the finest lyrical turns of phrase we've heard in a long while. *My Red Scare* is redolent with film noir atmosphere; vaguely sinister & paranoid at times, smoky & languid at others, the whole record exudes oblique intimacy and the unique sensibility of a true auteur. With arrange-

ment help from various musicians within the Constellation circle, the pieces range from spare acoustic guitar accompaniment to electric guitar & beatbox collisions and full-on orchestrations for strings."

**SPARO, FRANKIE: *My Red Scare* LP (CST 013 LP). \$12.50**

**1-SPEED BIKE: *Droopy Butt Begone* CD (CST 014 CD). \$13.00**

"1-Speed Bike is the techno alter-ego of Aidan Girt, drummer for the Montreal based bands Exhaust and Godspeed You Black Emperor. From its humble beginnings on a first-generation 8-bit Akai sampler, 1-Speed Bike has progressed towards new and improved resolution on this debut full length, while maintaining a decidedly punk irreverence and ramshackle aesthetic. First heard on the 3 remixes interspersed throughout the self-titled Exhaust record, 1-Speed Bike beat manipulations are characterized by live drum phrases that pulse and breathe with organic dynamism, chopped and looped to form the backbone for melodic passages that range from the irreverent to the sublime."

**1-SPEED BIKE: *Droopy Butt Begone* LP (CST 014 LP). \$12.50**

**RE: *Mnant* CD (CST 015 CD). \$13.50**

"*Mnant* features densely layered songs formed by overlapping loops and filter treatments as well as spare compositions using only one or two fragments, similarly overlapped and filtered. Re: relies heavily on the 'cut & paste' technique popularized by microcomputers, though some pieces were executed largely in real time, just as in real life. All pieces, with a couple of obvious exceptions, are comprised (to some degree) of fragments performed in real time, out in the open air, with resonant devices, amplifiers, microphones, etc. Various filters were also often applied in real time, with hands on knobs tuning & calibrating & whatnot. In other cases, with reference to all of the above, the computer did the work & time was suspended. At one stage or another, all sounds were binarised & dealt with as such. *Mnant* is definitely the deepest that Constellation has yet plunged into the depths of machine-created music. The half of Constellation who is not part of Re: and who retains some objectivity re: re:) believes this foray to be as masterful and nuanced as anything we've released to date."

**RE: *Mnant* LP (CST 015 LP). \$13.00**

**HANGEDUP: CD (CST 016 CD). \$13.00**

"Hangedup is a Montreal-based duo featuring Gen Hiestek (Pest 5000, Sackville) on viola and Eric Craven (Shortwave, Sackville) on drums and percussion. Imagine Tony Conrad minimalism wedded to the rhythmic thrust of bands like Dog Faced Hermans and The Ex. A middle-European sensibility prevails in the stripped-down melodicism of the string playing, reminiscent of similarly folk-inspired modern music by the likes of Eva Bittova. Pieces range from borderline musique concrete experimentation to 80's new wave pop extrapolations, bound by a minimalist agenda throughout. Cameo appearances by electric bass and overdubbed effects provide some additional textures."

**HANGEDUP: LP (CST 016 LP). \$12.50**

LP version.

**SPARO, FRANKIE: *Arena Hostile* CD (CST 017 CD). \$7.00**

"In January 2001, Frankie Sparo toured Europe with A Silver Mt. Zion. Musicians from the latter group worked on new arrangements of songs from Mr. Sparo's debut record (*My Red Scare*), adding strings, organ & electronics to Frankie's guitar & beatbox compositions, some of the results were captured in a live to 2-track recording at VPRO radio in Amsterdam mid-way through the tour. The four songs on this new EP are all first takes from this radio session, beautifully recorded by the wonderful folks at VPRO."

**A SILVER MT. ZION: *Born Into Trouble As The Sparks Fly Upward* CD (CST 018 CD). \$13.00**

"This second album finds the band expanded to a six-member core, with a similarly expanded name. The addition of cello, second violin & second guitar has allowed Mt. Zion to develop richer, denser arrangements while preserving live ensemble playing. The opening pieces pick up where the debut left off, with found-sound loops & treatments introducing repeated melodic themes that move slowly through various counter-melodies — the greater breadth of instrumentation brings greater subtlety, complexity & harmonic range to bear on these neo classical dirges."

**A SILVER MT. ZION: *Born Into Trouble As The Sparks Fly Upward* 2x10" (CST 018 LP). \$15.00**

Double 10" version.

**FLY PAN AM: *Ceux Qui Inventent N'ont Jamais Vacu (?)* CD (CST 019 CD). \$13.00**

"Fly Pan Am sharpen their sonic and conceptual knives to shiny surgical points on this second full-length, having gradually moved from long, reverberant repetition to concise, bone-dry repetition in their live shows over the past couple of years, these new songs are marked by a full embrace of stuttering, fucked-up, funk. The result is a tightly-wound record that frequently seems to pop its own springs. The group is serious about their Krautrock, but about a great many other things as well, whether New York circ. 1980, Afrobeat, or musique concrete."

**FLY PAN AM: *Ceux Qui Inventent N'ont Jamais Vacu (?)* LP (CST 019 LP). \$13.00**

LP version.

**DO MAKE SAY THINK: *& Yet & Yet* LP (CST 020 LP). \$12.50**

LP version.

**EXHAUST: *Enregistreur* CD (CST 021 CD). \$13.00**

"Exhaust is a bass, drum & tape trio that crashed through various small montreal venues in a series of semi-controlled explosions during the mid-90s. All the original elements — ultra-low-end bass moan, loping breakbeat trapkit, live reel-to-reel tape scratch — remain at the core of this new studio work. The band is more head-trip than body blow nowadays, and has constructed a brilliant downtempo album of concrete/punk experimentation that gestures towards various currents in contemporary electronic music as well. Features Aidan from Godspeed You Black Emperor."

**EXHAUST: *Enregistreur* LP (CST 021 LP). \$12.50**

LP version.

**HANGEDUP: *Kicker In Tow* CD (CST 022 CD). \$13.00**

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

**HANGEDUP: *Kicker In Tow* LP (CST 022 LP). \$12.50**

LP version.

**SPARO, FRANKIE: *Welcome Crummy Mystics* CD (CST 023 CD). \$13.00**

"Sparo's debut record, *My Red Scare* (CST013), was comprised mostly of songs played solo, unadorned; wrought only from guitar, voice and beatbox. The two years since have seen forays into broader instrumentation and collaborations with additional players. This diversity of strategies and materials is held together by more than Sparo's voice. Amidst a minefield of influences, there is a sensibility at work that prevails in every song — and over the entire record. There's a beguiling mood enveloping a very fine and complex collection of poetic music. We can't think of humbler or higher praise. For fans of language, Sparo's lyrics can certainly be counted on for top-notch reflection and erudition."

**SPARO, FRANKIE: *Welcome Crummy Mystics* LP (CST 023 LP). \$12.50**

LP version.

**GODSPEED YOU BLACK EMPEROR!: *Yanqui U.X.O.* CD (CST 024 CD). \$13.00**

"U.X.O. is unexploded ordnance is laudmimes is cluster bombs. Yanqui is post-colonial imperialism is international police state is multinational corporate oligarchy. Godspeed You! Black Emperor is complicit is guilty is resisting. The new album is just music."

**GODSPEED YOU BLACK EMPEROR!: *Yanqui U.X.O.* 2LP (CST 024 LP). \$17.00**

Double LP version.

**DO MAKE SAY THINK: *Winter Hymn Country Hymn Secret Hymn* CD (CST 025 CD). \$15.00**

"Do Make Say Think have fashioned a fourth full-length album of tremendous beauty and depth, more loosely woven than previous records and played with a dark, wistful restraint throughout. The songs on *Winter Hymn...* are eerie and irredescent, composed and captured with mesmerising attention to detail, all guided by the band's most intricate and intimate guitar passages to date. Many of the songs feature a newfound non-linearity in compositional structure that once again raises the DMST bar for banding instrumental rock with heartrending — yes, even hymnal — narrative ideas. More than any previous effort by the band, this is an album that yearns to be listened to as a whole, or at least in the triptychs defined by the 3-sided vinyl edition. SIDE A is driven by introspective guitar work, full of delicate transitions and devastatingly soulful punctuations. These first three tracks rank among the finest and most finessed music Do Make Say Think has yet set to tape — impressionistic and fragmented, while remaining coherent and perfectly controlled. SIDE B relies more heavily on horns and a recurring jazz groove in the rhythm section, while SIDE C brings on the rock & pop denouement, beginning with an explosive track that devolves into cut-up and eventually gives way to the celebratory album finale (complete with submerged chorale)."

**DO MAKE SAY THINK: *Winter Hymn Country Hymn Secret Hymn* 2LP (CST 025 LP). \$17.00**

Double LP version, full color gatefold.

**POLMO POLPO: *Like Hearts Swelling* CD (CST 026 CD). \$15.00**

"Polmo Polpo is the main project of Toronto based musician Sandro Perri. As this new album demonstrates, his ear for long-burn drones and submerged rhythms overlaid with instrumental sources (slide guitar, strings, accordion) is impeccable. Building on foundations of multi-layered full spectrum drones and loops, the music of Polmo Polpo is distinguished by slide guitar motifs that are more naive pop pastoral than spaghetti western. The opening track, 'Romeo Heart,' builds inexorably from silence to jet-engine pink noise squall, coaxed along by descending bass and guitar lines. This is an excellent introduction to a record that gains in emotional resonance and structural complexity with every song. Polmo Polpo has crafted a subtle, enveloping, kaleidoscopic instrumental pop record — brimming and bursting..."

**POLMO POLPO: *Like Hearts Swelling* LP (CST 026 LP). \$13.00**

LP version.

**SILVER MT. ZION MEMORIAL ORCHESTRA & TRA-LA-LA BAND WITH CHOIR, THE: *This Is Our Punk-Rock, Thee Rusted Satellites...* CD (CST 027 CD). \$15.00**

...Gather + Sing.. "This third full-length recording by Mt. Zion finds the band continuing to work as a six-piece, with various guests on drums and a couple dozen folks on choral duty. The result is four long pieces, each in two or more sections, all featuring group and/or lead vocals. Efrim's increased vocal presence is the most obvious evolution from past efforts, yielding the most direct articulation of themes and emotions that have run throughout his work with Mt. Zion and godspeed you! black emperor. Long instrumental passages remain, however, marked by the most deliberate, complex and precise compositions the band has set to tape thus far. Dense layers of strings collide, blend and differentiate against a backdrop of ragged repeating guitar figures and noise treatments."

**SILVER MT. ZION MEMORIAL ORCHESTRA & TRA-LA-LA BAND WITH CHOIR, THE: *This Is Our Punk-Rock, Thee Rusted Satellites...* 2LP (CST 027 LP). \$17.00**

...Gather + Sing.. Double LP version, deluxe gatefold sleeve with booklet insert.

**BLACK OX ORKESTAR: *Ver Tanz?* CD (CST 029CD). \$15.00**

"Black Ox Orkestar is a Montreal based quartet that formed in 1999 to play European Jewish folk music. Filtering traditional klezmer tunes through a sensibility shaped by indie rock and free jazz, Black Ox infuses these pieces with a highly original approach to arrangement, freely borrowing from Turkish, Balkan and Greek folk idioms along the way. The band strikes a perfect balance between faithfulness to sources and extrapolation from contemporary influences, offering a challenge (both musically and lyrically) to modern Jewish political orthodoxies along the way. Evenly split between instrumentals and vocal tunes, this debut album is a hypnotic blend of pieces pulled from various Eastern European songbooks as well as several original compositions. Lyrics are in Yiddish and speak forcefully about the bloody history and intractable contradictions of Jewish diaspora and return. The record is of appeal to anyone who appreciates melancholy, minor key melodies and folk music unburdened by antiseptic production and/or cheap sentimentality."

**BLACK OX ORKESTAR: *Ver Tanz?* LP (CST 029LP). \$13.00**

LP version.

**VA: *Constellation Music Until Now* CD (CST COMP1). \$6.00**

"A low-price compilation of music from our first five years, featuring one previously released track from each of the following: Sofa, Exhaust, Do Make Say Think, Sackville, Fly Pan Am, A Silver Mt. Zion, Frankie Sparo, 1-Speed Bike, Re:, and Hangedup. This Compact disc has a running time of approximately 65 minutes, sounds like an album in its own right, and comes packaged in a cardstock gatefold jacket with insert booklet. We want it to properly introduce people to the overall label aesthetic, so every effort is being made to create a stand-alone, non-disposable object that is both aurally and visually compelling."

#### CONTEXT FREE MEDIA:

**VA: *Unravalled Vol. 1 12"* (TEXT 010A). \$9.00**

"The first installment of a three-part series, *Unravalled* is a mega-collaboration between all artists on Context, each remixing the other's material from the back-catalog. Parts one and



two will appear in 12" format, while the third installment will be a CD mixed by Sutekh, fusing the remixes with the original versions. **Volume 1** contains four mixes, each with a distinctive personality. On side A, Sutekh takes Ben Neville's material for a pigeon funk workout, while Kit Clayton finds out what would happen if a pack of gremlins were let loose in Timbaland's studio. On the B side, Portable's signature stuttered rhythms and organic digital chaos shuffle their way into Sutekh's 'Suite K' side project, while Twerk works binaural recordings of conversations with Portable into a slowly evolving piece of deep, atmospheric techno."

**VA: Unravalled Vol. 2 12" (TEXT 010EP). \$9.00**

"The second installment of this award-winning three-part remix series features all of your favorite American veterans (California's Twerk, Safety Scissors, and Kit Clayton) stirred and shaken with coalition forces from abroad (Canada's Ben Neville, Australia's Klunder, Mexico's Murcof, and Italy's Wang Inc.)."

**TWERK: Motala CD (TEXT 011 CD). \$9.00**

4 track CD EP, 22 minutes. "Twerk is synonymous with machine inclination, his concepts becoming simulations, and the music itself dealing with the paradigm of recontextualizing existing sounds in a complex and dynamic environment utilizing custom designed software and field recording devices. his passages seek to explore the outer fringes of composition and form. His albums, live performances, and museum installations include a dynamic mixture of microscopic electronic art, algorithmic-based compositional techniques and each showcase Twerk's use of his custom designed software. **Motala** is dedicated to victims of landmines worldwide. All proceeds from the sale of this record will be donated to the International Campaign to Ban Landmines."

**KLUNDER: Half Hidden Behind Trees 12" (TEXT 012). \$9.00**

"**Half Hidden Behind Trees** is the debut release by Klunder aka Brad Nederpelt, a 21 year old resident of one of the most secluded cities in the world: Perth, Australia. With a keen sense for both sound design and harmony, Klunder makes jagged, swinging techno full of scurrying critters. The four tracks on this EP vary from lazy, stargazing house to chopped up jack trax. A perfect addition to the growing international roster of Sutekh's Context label."

**WANG INC.: Woods Roads: The Premixes 12" (TEXT 013EP). \$9.00**

"Italy's Bartolomeo Sailer aka Wang Inc. is known for his releases on Mouse On Mars' Sonig label and France's Bip-Hop. These three mixes provide a DJ-friendly sneak preview of Wang Inc.'s upcoming full-length on Context, also entitled **Woods Roads**. Inspired by a recent road trip across the Pacific Northwest, and by the eerie psychological landscapes in the films of Lynch, Kubrick, and Jarmusch, the album promises to be an enigmatic journey through the maze of highways inside Wang Inc.'s circuitous, sometimes silly, and always thoughtful mind."

**VA: Thredes And Vaynes 12" (TEXT 06). \$9.00**

"This mini-compilation unites three familiar Californians with two new international additions to the Context roster, forming a pleasantly cacophonous mix of organic and synthetic, repetition and improvisation." Artists: Safety Scissors, Kit Clayton, Portable, Sutekh, Ben Neville.

**PORTABLE: Patterns And Signals 12" (TEXT 07). \$9.00**

"Context is proud to present 'Patterns and Signals', Alan Abrahams' first release since his relocation from Cape Town to London in 1997. Portable's productions incorporate a range of styles and moods, combining harsh, digital soundscapes with playful, organic house and electro rhythms. His early exposure to traditional african music surfaces subtly in both his rhythm programming and choice of sound sources, but heavy signal processing often makes it impossible to distinguish african drums from synthesized noise. Patterns and Signals also features a remix by Context label head Sutekh, who turns the slow, primal rhythm of 'Portal' into an uptempo puree of chopped up funk."

**VA: Deadpan Escapement: Reconstructed 2LP (TEXT 04 LP). \$18.00**

Double vinyl version; includes one track by Darin Marshall which is vinyl only. Heavy-duty line up of reconstructions of original music by Sutekh and Twerk by: Safety Scissors, Phoenecia, Timeblind, Mannequin Lung, Jake Mandell, Matmos, Kit Clayton, Stewart Walker & Mick Harris. "Originally released in 1998, **Deadpan Escapement** was the first collaboration between California techno artists Sutekh and Twerk. Establishing them as innovative, up-and-coming producers, the ten track double 12" combined pure sonic experimentation with dancefloor structures to create a new breed of deep, dark techno. Two years and many releases later, Sutekh (operator of Context) has revisited the project. After a rigorous selection process, ten internationally renowned artists representing all sides of the electronic music spectrum were granted the opportunity to bastardize and manipulate **Deadpan Escapement**. The results range from glitchy noise to broken hip-hop to electro, techno, and everything in between. Taken as a whole, **Deadpan Escapement: Reconstructed** reflects the chaotic beauty that arises when disparate elements collide. With this, the fourth release in the Context canon, Sutekh seeks to prove that techno music is about exploring new sounds and rhythms, experimenting with form and function beyond predictable, thumping beats. These ideas inform the Context aesthetic and foreshadow the diverse output of the label."

**CONTEXTERRIOR (NETHERLANDS):**

**MR.E.MINIMAL: Contexterrior 05 12" (CONTEXT 005 EP). \$9.00**

"On its fifth EP, Amsterdam-based Contexterrior introduces Mr. E. Minimal — a pseudonym that will serve as a cloak of disguise for different artists and collaborations in the label's upcoming releases. Uniting the various projects is a shared vision: to push the boundaries of dancefloor-centered music further into the realms of experimentation and complexity. In the absence of any extraneous identifiers, this record will become known by its sound, and its sound only. Four tracks of advanced minimalism in which innovatively processed vocal snippets become the missing link between sharp percussion and lingering atmospherics — the outside cuts to shake the floor, the inside cuts to perplex the minds. Contexterrior is a platform geared at bringing sub bass, click and glitch heavy music to your bedroom and the dancefloor."

**SPIESS VS. JAY HAZE, PETER F.: Contexterrior 06 12" (CONTEXT 006EP). \$9.00**

"In this series, labelhead Jay haze shares the spotlight with like-minded artists to offer complementary perspectives on a common theme — each artist laying out their personal blueprint of complex yet dancefloor-compatible material that challenges listeners ears and minds. While the first Contexterrior split record featured North American collaborator Jeff Samuel, the latest release exposes a connection closer to Haze's newly adopted hometown of Berlin with Cologne's techdub mastermind Peter F. Spiess. Followers of the label will feel at home with Haze's unique style of combining field-recorded noise snippets, cut up vocal hits and deep and driving basslines — each distilled to its functional essence with ever-greater clarity. Peter F. Spiess, known from releases on Klang, Alpha, and his recent work on Textone.org, shows off his mastery of intricate sound texturing and beautiful sequence layering over solid beat structures on the flipside."

**HAZE VS. MIKAEL STAVOSTRAND, JAY: Contexterrior 07 12" (CONTEXT 007EP). \$9.00**

"Once again Contexterrior hits you off with a brilliant split EP, continuing with this series, pushing the boundaries of minimal techno into new realms, and creating new ideas in a scene desperate for some originality. Outside cuts : Jay Haze: here you have 2 cuts that scream 'Twilight Zone' really for the more jazzed up times in life. Truly enticing and at the same time challenging, gets the listener involved and makes them move. We have deep bass, sub. . sub . . bass. Inside cuts: Mikael Stavostrand: deep and pumping , techy , dark. These 2 songs couldn't be more right, nice techy stabs that hand people bass via their chest. Pumping kicks that sound amazing in the clubs, and haunting vocals that leave you asking 'what did he just say?'. These are tracks for the deeper, darker moments when you want people to lose it . . and I mean in a good way."

**RICARDO VS. JAY: Prefer Summer/Cactus Love 12" (CONTEXT 008EP). \$9.00**

"This fourth 'versus' vinyl is a slight change from previous three. For this release, Ricardo Villalobos and Jay Haze collaborated to bring the record to your DJ bag. An artistic tandem jump if you will, the a1 is a melancholic summer hit. Melodic and deep filled with endless progression and relentless syncopation. This one is bound for the special moments when the party needs an extra kick. B1 — 'Cactus Love' — is a floor stomper. 4 to the floor bass killer with the kind of sound design one can expect from Villalobos and Haze. Minimal funk in every possible way. The closing track — 'Archive' — is a delicate techno-blues track. An after-party killer wrapped in reverbs and in your face bass lines."

**HAZE, JAY: Contexterrior 04 12" (CONTEXT 04). \$9.00**

"This fourth EP on Contexterrior is the first one to be released from the label's new headquarters in Amsterdam and the first one to be distributed exclusively through Kompakt. After gaining much acclaim in the minimal techno world for the previous three releases — two by Jay alone and one split EP with Jeff Samuel — Jay Haze is set to take over control of the minds and feet of advanced crowds everywhere with this four-tracker. Two dancefloor killers and two more relaxed, yet still solidly moving pieces assemble to form another psychedelic piece in the enigmatic puzzle of Haze's creative output."

**CONTROL TOWER (UK):**

**KANSAS CITY PROPHETS: Puncture 12" (CTOWER 008). \$9.00**

"Simon KCP gets industrial. A man who's live shows have been mashin' up the place big style. These tunes have been road tested at many gigs to much appreciation."

**DEAD SILENCE SYNDICATE: Hidden Cities 12" (CTOWER 009). \$9.00**

"Dexorist and cohorts fight the monsters in Edge city. 3 stormers, as you would expect from these rotters. Feel tha frequency!"

**COOKING VINYL (UK):**

**VIBERT/BJ COLE, LUKE: Spring Collection CD (COOK 093 CD). \$7.50**

"Second single from the critically acclaimed album, **Stop The Panic**. Features a brand new track and remixes by Mr. Scruff and the Metrophonics." Limited stock.

**COPASETIC RECORDINGS (UK):**

**TERRANOVA: Close The Door CD (COPA 010 CD). \$16.00**

"This follows the highly successful 1998 **DJ Kicks** mix CD on Studio K7. The band is made-up of Fetsich (a Berliner whom has been a successful DJ and has also produced several tracks for the Gee Street label), Cath Coffey (Stereo MCs vocalist), Marco Meister (classically trained pianist), and Kaos (DJ and graffiti artist). Always innovative, this collective has been pushing the boundaries of the 'trip hop' genre for several years with previous releases on Compost and All Good Vinyl. This release is already a genre classic and will be heard on many a DJ's platter for years to come!" Guest vocalists include: Rasco & Tricky.

**CORPUS HERMETICUM (NEW ZEALAND):**

**A HANDFUL OF DUST: Musica Humana CD (HERMES 005). \$15.00**

Corpus Hermeticum is Bruce (Xpressway, Dead C) Russell's label. Handful of Dust is a free-noise group mainly made up of Russell and Alastair Galbraith (Peter Stapleton also appears on drums sometimes). Subtitled "Collected Works 1990-93", this is a compilation of all previously available material, including the now o/p **Concord** LP & "A Little Aesthetic Discourse" 7" on Twisted Village, plus various comp tracks. Also includes volume 2 of Bruce's magazine of philosophy, music and culture-critique: **Logopandocy: The Journal of Vain Erudition**.

**PIETERS/BRUCE RUSSELL/PETER STAPLETON, KIM: Last Glass CD (HERMES 007). \$15.00**

Debut by an improvisational trio made up of Kim Pieters (bass, organ, synthesizer), Bruce Russell (guitar, perc., synth) & Peter Stapleton (drums, synth, guitar). "Pieters & Stapleton are known as the core of the now defunct Dadamah, as well as for new projects like Flies Inside The Sun & Rain. **Last Glass** is comprised of 6 instrumental improvisations which range from the near-ambient to the red faced and throttling, sometimes covering this range in a single piece. Obvious points of reference are AMM, Musica Elettronica Viva and the Silver Apples, but Pieters/Russell/Stapleton skirt these static reference points like downhill slalom skiers. All the pieces bar one are single takes, without overdubs, but the soundscapes are far from sparse as a result. Built around propulsive percussive rhythms, the other instruments provide plenty of the 'scrub and woosh' you'd expect from an outfit with this kind of pedigree. The CD comes in the trademark Hermescorp manila folder, which contains a 14 x 42 cm. folder of Kim Pieters' artwork."

**MOORE/TOM SURGAL, THURSTON: Klangfarbenmelodie...And The Colorist Strikes Primitiv CD (HERMES 011). \$15.00**

Instrumental duo improv space-mantra jamming from early 1995, recorded in NYC. Thurston plays in a crescendo-building, elevation-minded guitar style, over the wall of percussion laid down by the Blue Humans' drummer Tom Surgal. This CD is a New Zealand-only release on Bruce Russell's Corpus Hermeticum label. The CD comes in a lovely art-card-stock folio & is a great thing to behold.

**DORAMAAR: Copula CD (HERMES 012). \$15.00**

"Coalescing around the inspiration of Kim Pieters (Dadamah, Rain, Flies Inside The Sun), the line-up on this album includes Sara Stephenson, Adria Morgan and Andre Richardson. Favoring a revolving door policy with instruments, the group employ guitar, bass, synthesizer, organ, drums and voice to create sound-worlds that are at once enticing and threatening, like the paradigmatic songs of the sirens in Jacques Attali's *Noise: The Political Economy of Music*. Their approach is strictly 'free form'; collective improvisation is emphasized at all times and the group have the uncanny cohesion and singleness of purpose which all truly great improvisational ensembles possess."

**BRANDSDAL, KJETIL D.: Freedom — Waaah Waaah CD (HERMES 028). \$15.00**

"The name of Kjetil D. Brandsdal has been banded about the world increasingly over the last couple of years. Of Norwegian origin, though resident for the last three years or so in Northern Ireland, Kjetil has carved quite a niche for himself as a 'sound artist'. Exhibiting a

sterling self-reliance, he emerged first via a slew of self-released cassettes (about ten in all), then followed these with two self-released LPs and a slew of singles on labels such as Boblador, MykeDroner, and Betley Welcomes Careful Drivers. The LPs were manufactured in editions of 300, and got snapped up pretty damn fast, but not before he sent one to H-Corp HQ in the far antipodes. The CD currently under consideration was the natural result, once the Hermetically-tuned ears of the corporation got a whiff of the lo-fi, droning, tape-looped improv. spew that Kjetil was purveying, it was a done deal. The *Freedom* CD compiles choice tracks from both LPs, *KDB* and *Kjetil D. Brandsdal*, but also features the full-length version of 'Ill', originally restricted to just one whole LP side, it now closes the CD at a full 35 minutes. The recorded pieces are devoid of drums, most rhythms coming from tape loops or guitar parts, and generally levitate the consciousness pretty effectively in a ceiling-wards direction. Production appears to be on porta-studio in most cases, and headphone listening reveals some pretty cool mix-work in a style not a million miles from our own *Omit*, but retaining a unique Nordic 'grittiness' in sound."

**A HANDFUL OF DUST: *Jerusalem, Street Of Graves* CD (HERMES 029). \$15.00**

"Latest offering from one of the planet's foremost exponents of free-form what-ever, antipodean New Thing, Dutch klezmer, call-it-what-you-will. Regardless of what its called, A Handful of Dust are resolutely in the forefront of pushing the boundaries of collective 'out' rock/noise improvisation to new limits. Still made up of the core duo of Bruce Russell and Alastair Galbraith, with the regular percussive under-pinning of Peter Stapleton, Dust here offer the world their sixth full-length album of head-cleaning sonic mental-floss. Recorded during two live performances in August 1996 and 1997, the recent material picks up in intensity from previous offerings, and expands the instrumental interplay of the participants to new psychic heights. While the rest of the world slowly moves to catch hold of the comet's tail trailed across the musical heavens by these intrepid explorers, they continue to forge ahead. Still refusing to rehearse, or to perform regularly enough to blunt the adventurous edge of their group dynamic, Dust are fast coming to occupy a firmly entrenched, if well hidden, niche in New Zealand music. If your 'bag' encompasses screaming arcs of toneless machine-squeal, underpinned by manic kettle drums and hydro-electric turbine hum, then this is surely for you."

**OMIT: *Interior Desolation* CD (HERMES 030). \$15.00**

"Following from the ground-breaking HermesCorp re-release last year of the *Quad* triple CD boxset, it is with great pleasure that we announce the first compact disc release of new and hitherto unreleased material by the Blenheim-based Hidden Master of bedroom electronic psychedelia. From the first moments, as the field recordings of snorting pigs begin to assault your mind, you know you are in for one long strange trip. Just when the listener has come to terms with being shut into a aural pigsty, the first moans of synthesised sound begin to approach from the far distances of a tape delay-induced vacuum that seems to extend beyond the boundaries of our solar system. Seventy-odd minutes later you'll touch down on earth again, if you've managed to survive the journey with your mind intact. Clinton Williams has been on a highly personal journey into sound since the late 1980's. Starting from scratch, using modified electric motors as his sole sound source, he has built up a home studio and battery of hand-made and salvaged electronic sound sources, with which to pursue his researches into the human psyche. Working in complete isolation for several years, before making contact with a few like-minded souls in other parts of the world, he has released a mass of cassettes and lathe-cut polycarbonate records on his own Deep Skin Conceptual Mind Music imprint. He has also collaborated with Bruce Russell as *Dust/Omit*, and Paul Toohey as *Omit/K Group*. *Interior Desolation* was originally slated for release as a double LP on the German label Raffmond. When financial realities made this impossible, the challenge was taken up by Corpus Hermeticum and this CD is the result. The CD was recorded during 1996, and consists of a seamless blend of field recordings and synthesized soundscapes, in a similar vein to the previously released *Quad* triple CD. It comes in the standard HermesCorp card wallet, with two postcard-size inserts, all decorated with *Omit*'s characteristically geometric and psychotic line drawings."

**DE GENNARO/ALASTAIR GALBRAITH, MATT: *Wire Music* CD (HERMES 031). \$15.00**

"This compact disc records a performance undertaken in total darkness. The audience were conducted by torchlight into the dungeon-like basement of the Everything Inc. arts collective building, in Dunedin, NZ. They were then left in darkness while the performers began to stroke their rosined hands over tensioned lengths of piano wire, positioned so as to turn the entire performance space into one large acoustic soundingbox. The sounds on this compact disc document what that audience heard. Matt De Gennaro is an American student of art and acoustics, with a special affinity for the productions of the Fluxus movement. Inspired by an accidental epiphany occasioned by a light sculpture, he began to experiment with long tensioned wires, building on the earlier works of Athanasius Kircher (1602-80) and John Tyndall (1820-93). On a visit to New Zealand in 1998 he began a collaboration with noted Dunedin musician and painter Alastair Galbraith. This led to the Everything Inc. performance presented on this Corpus Hermeticum compact disc. Matt has previously performed wire music at a number of venues in his native Detroit, while Alastair is well known to aficionados of New Zealand music, both for his solo output, and also his participation in the spontaneous music group A Handful of Dust. This disc presents three pieces recorded at the soundcheck as well as the two pieces performed at the public show. In addition to the long wires, Alastair also performed on the violin and on one track played a pre-recorded tape loop. Other than where to install the wires, the artists made no prior decisions regarding the sounds they were to make. Listening to this compact disc thus allows the listener to participate vicariously in the performers' own process of discovering this unique music. When you really think about it, we can't realistically hope for a greater return from the simple process of slipping a digital disc into a player. *Wire Music* thus promises the purchaser maximum aesthetic experience for minimum artistic effort — another proud boast from the label that proves that in music less can really be more."

**RST: *Warm Planes* CD (HERMES 032). \$15.00**

"Second full length offering from this talented Kiwi sound sculptor. Guaranteed to pin your head to the floor with calm, carefully abraded and composed blocks of unrelenting noise. Nothing here is accidental, every sound event has a purpose and the result is a festival of physically impacting soundworks in the now classic NZ style. Andrew Moon is RST, a solo sound exploration project he launched on the unsuspecting world via the lathe cut LP *Event Horizon* in 1994. This LP, like the nearly contemporaneous *Surface of the Earth* double LP, marked the real beginnings of something new in the NZ noise scene, until then pretty fully occupied by offshoots of the Dead C and their close relatives. Andrew's past was as a drummer in various post punk NZ combos, but RST represented a considerable broadening of his sonic palette, using guitars, electronics and recording processes to weld slabs of sound into very slow moving and all-enveloping sonic environments. He subsequently featured on Hcorp's genre defining compilation *Le Jazz Non*, banged out a few select lathe cut rarities and put out his first CD, *R136a*, on Thurston Moore's Ecstatic Peace imprint. The key to RST's development was a spell spent in London in the early 90's, getting to grips with non-linear

music and improvised stratagems for sound making. Once sound was freed to be itself, there was no looking back for Mr Moon. He rapidly came to master the techniques of painting with sound, enabling himself to create sound worlds that hang suspended in the ear of the beholder, adrift from points of reference, where tones and isolated rhythm events turn slowly, casting light in interweaving circles around the inside of your brain. The pieces on this new album range from carefully wrought filigrees of sound sparkling in mid-air to slow moving bulldozers of low end noise that grind across the aural foreground, obliterating everything in their path. What links them together is the total dedication and attention to detail that accompanies their generation and recording, as with label compatriot K Group, no sound is just allowed to be there, every noise is sculpted and carefully placed for maximum aesthetic effect on the listener. Once more, confounding the armchair cynics who claim it is a dead cypher in a universe devoid of meaning, in RST's hands the electric guitar is reclaimed and made to do new work, uplifting the spirit and splitting the mind open to reveal yet new interior universes of signification. RST's *Warm Planes* are like thermal pools for the mind, from which the listener emerges revived and renewed. Dip in."

**RUSSELL, BRUCE: *Painting The Passports Brown* CD (HERMES 035). \$15.00**

"This, the third solo album recorded by the artist currently known as Bruce Russell, consists of three live slabs of improvised guitar, electronics, and analogue tape loops, recorded live in Melbourne, Australia in May 1999. This was the first of two visits he made to Australia in that year, the second being in the company of Alastair Galbraith as A Handful of Dust. These recordings are totally solo, built respectively around a prerecorded seven metre loop taken from the *Anabase* LP by Dust (*Black Flies* #1 & #2), and a slowed down and reversed tape of thumb piano improvisation (*With Rimbaud in Abyssinia*). These extended works are less brutal than the pieces featured on the first two solo albums, with more space and attendant dynamics in evidence. They abrade, rather than assault, the ears. This album represents a step forward in BR's solo work, integrating the pre-recorded and live sounds ever more fully into a seamless whole. The recordings have been edited at the front and back, but otherwise are presented totally live as recorded to minidisc by Melbourne resident and Freeway Sound label curator Marco Fusinato. The *Rimbaud* track is subtitled 'Ass Backwards' as the reversal of the backing tape was an unintended but fortunate accident, resulting from a failure to rewind the tape after the first show. These kind of random factors do so much to enrich the work of improvisers of all stripes, as witnessed by the music on this compact disc. Going on at length about the artist responsible for these recordings would be needless in the case of the very great majority of those reading these words. Suffice to say he performs and records with the Dead C, A Handful of Dust, and Pieters/Russell/Stapleton, manages the label on which this excellent disc has been released, and takes the kind of holiday snaps of bridges and buildings with which the cover is decorated. A 10" vinyl postscript to this recordings is being released about the same time on the Smalltown Supersound label in Norway, that record being of a much more dense and apocalyptic guitar-squall nature, recorded solo at one of the Melbourne Dust dates referred to earlier."

**AKIYAMA/TAKU SUGIMOTO/BO WIGET, TETUZI: *Spazieren/Hokou/Periodic Drift* CD (HERMES 036). \$15.00**

"This disc is the first HermesCorp release to feature either Japanese or Swiss artists, so two birds are killed with one stone. Of the participants, Taku Sugimoto is perhaps the best known, having collaborated extensively during tours in the USA and Europe with artists such as Kevin Drumm, Gunter Muller and Keith Rowe, and having worked in Tokyo over a number of years with the likes of Tetuzi Akiyama, Toshimaru Nakamura, Utah Kawasaki, Sachiko M, Otomo Yoshihide and others. He has a discography peppered with releases on labels such as Hat Hut, Meme, Sonoris, Boxmedia, Erstwhile, For 4 Ears and his own Slub Music. Tetuzi, as well as playing with Taku, has recorded a number of albums with inexplicable Brazilian hybrid outfit Amephone (for whom Taku has also wielded his 'other' instrument, the cello). Swiss cellist Bo Wiget is best known for his solo 3" CD *Elk* on the Sadke label. This fascinating work was composed in 1997 using multi-tracked solo cello improvisations. April 1999 saw all three together in Tokyo, where the session documented on *Hokou* was recorded. The venue for this meeting was the Rinky Dink Studio of Simpho Yanagawa of Amephone fame. The music covers a wide range of moods and techniques, with Tetuzi employing both acoustic and electric guitars, while Taku restricted himself to his usual hollow-bodied electric and Bo deployed both his cello and a range of electronic devices. This aural variety keeps the listener's attention fixed through-out, this is music to get lost in. The overall approach is the 'less is more' aesthetic that anyone familiar with the 'Bar Ayoma axis' might expect, but the range of physical approaches to the instruments, their strings and their bodies will keep even the most attentive listener guessing as to how or by what some of this music was produced. As Michel Henritzi has suggested, one might see precedents for all this in traditional Japanese aesthetic and instrumental traditions, as well as in the Zen category of emptiness. But equally well one can see it as three top-flight improvisers summoning aural magic from the smoking mirrors of their souls — pure and limpid. There's a 'new breed' of improviser cooking in Tokyo, within the context of a global network of connected sonic adventurers. *Hokou* [whichever language you say it in] is as good an introduction to this milieu as any, and consists of ten tracks totaling nearly 43 minutes of sound alchemy."

**PHÉROMONE: *Disparlure* CD (HERMES 038). \$15.00**

"*Disparlure* is the first release by French trio Phéromone. Comprised of Pascal Battus, Eric Cordier and Jean-Luc Guionnet, the trio have been together for some three years performing improvised music using guitar, hurdy gurdy, electronics and various electro-acoustic devices involving sundry objects with contact mics. Cordier and Guionnet have played together since the mid-80s in various settings, most recently in Schams and Synapses and also as a duo (discs on Shambala and Selektion). Battus is a new collaborator for them, a guitar player with an extended technique, recently praised in the *Wire* by no less an authority than Keith Rowe as one of the younger guitarists worth watching out for. This disc consists of a continuous piece (indexed as two tracks) edited from home recordings of the group by long-time collaborators Eric La Casa and Pierre-Henri Thiebaut. Their favoured concert set up is to occupy three corners of the performance space and seat the audience in the middle. The analogy is with the functioning of the eponymous insect hormones, which transmit messages to other insects at a distance. The audible messages of the three musicians transmit signals from one player to the next, with the audience hearing the interaction of the signals in 'surround sound'. This is particularly apt as the overall effect of the music on this disc is of a darkened environment full of animal calls, as unseen predators stalk small mechanical prey and flocks of metal birds perch in the tinfoil trees. Actual sound sources are impossible to identify with certainty as the various stringed and amplified instruments surge and recede in a dazzling display of alternating synchronicity and conflict. The variety of sounds, the virtuosity of the interplay and the obvious mix of both seriousness and humour in their approach mark Phéromone out as a trio to keep an eye on in the future."

**MALCOLM, GREG: *Homesick For Nowhere* CD (HERMES 039). \$15.00**

"Greg Malcolm is a longtime stalwart of exciting NZ guitar-work who has been criminally under-appreciated for too long. Through all of this he has single-mindedly developed a highly individual musical vocabulary, often employing multiple guitars simultaneously to generate drones and rhythms. This has culminated in the design of his own, multi-output 'adapted guitar'. This five-pickup beast, featuring extra harmonically resonating sympathetic strings and independent tuning at both ends, features on three of the cuts on this new album. *Homesick for Nowhere* is his first outing for solo guitar, and in some ways it bears comparison to Fred Frith's *Guitar Solos*, as well as sundry outings by Eugene Chadbourne, Zoot Horn Rollo, Davey Williams, John Renbourn and Philip Gayle. That's pretty precise, isn't it? He improvises, he picks, he rubs, he uses toys to make a noise. The tracks on *Homesick* were recorded live in Auckland, Wellington and Christchurch, as well as at home in Sumner. They include covers of tunes by Ornette Coleman, Steve Lacy, and Charlie Haden, as well as a Beatles number (you'll barely recognise it) and sundry improvisations on themes brazenly stolen from various folk traditions, which if they were less 'out there' we might describe as ethnological forgeries. In general the feeling of the album is introspective and extemporised, the melodic source material for the themes is often pretty incidental to the particular treatment adopted for the recorded versions, and overall the material sits very comfortably amongst the other 100% free music peddled by this label."

**AKIYAMA/TOSHIMARU NAKAMURA/GREG MALCOLM/BRUCE RUSSELL, TETUZI: International Domestic CD (HERMES 040). \$15.00**

"Tetuzi Akiyama and Toshimaru Nakamura are the moving forces behind the Improvisation Meeting at Off-Site performance series in Tokyo. In late July 2002 Toshi and Tetuzi came to Australia and New Zealand for festival shows. The NZ side of the tag-team wrestling face-off was Greg Malcolm and Bruce Russell. For them it was a rare chance to play with some Japanese improvisers, with whom they had already had some dealings in the past. For Toshi and Tetuzi it was a chance to play together for the first time with no third party, something they had never previously attempted. Tetuzi played prepared acoustic guitar, using rubber bands, knives, stones and toys, while Toshi employed his no-input set up. Since Greg is an accomplished exponent of his adapted multi-pick-up guitar, Bruce decided to balance the line-up by employing only electronic devices, including his 1949 Clavinoline keyboard. The resulting improvisational meetings were very satisfyingly varied, in tone, texture and amplitude. They varied from the painfully withdrawn, getting the audience on the edge of their seats for every note, to the startlingly explosive and aggressively nagging, causing the listeners to squawk with hysterical laughter. The music you'll hear on this disc runs a full frequency spectrum gamut of state of the art improvisational practice at the dawn of the 21st century."

**WEHowsky & BRUCE RUSSELL, RALF: Sights CD (HERMES 041). \$15.00**

"Take two collaborators, one a German sound artist noted for his painstaking micro-engineered computer compositions, the other a New Zealand noise terrorist with a reputation for making albums over his morning tea breaks. Put them in a basement studio in Karlsruhe for three days in February 2003, feed them on coffee and apple juice and let them out to walk in the woods once a day. What do you get? *Sights*, a dramatic collision of two very different but complementary approaches to the same problem — 'what is this sound?'."

This is a postcard from Bruce Russell's 2003 European holiday, consisting of three duo improvisations, one recorded after the fact by mail collaboration, and two recorded live in Ralf's studio. Russell and Wehowsky take turns in the studio playing guitar and manipulating a range of tone generating electronics, while the mail collaboration includes clavinoline and teapoons. The recordings have then been subjected to Ralf Wehowsky's characteristically careful mixing, where stereo placement and subtle tweaking of the recorded sounds grants a bewitching crystalline sheen to every click and whine. It's the combination of instantaneous composition and carefully-planned post-production that imparts the mystery to this particular session. At once quite unlike Wehowsky's recent work, yet imbued with the same ethos of care and judicious consideration which marks all his productions, *Sights* if anything represents a return to the more carefree jamming practiced by the earliest post-punk incarnations of his first band, PD. In this we see some influence from the slap-dash New Zealander, but whereas the average Russell production has an unmistakable air of accident about the fact that anything wound up on tape at all, in this case the beautifully-managed production does perfect justice to the audible excitement captured at the point of

There's a measured care to the way these sounds have been put together, but there's no slavish adherence to any tenets regarding how the results should sound. This is too rocking to be reductionist, too chance-driven to be minimalist, and too noisy to be lumped with any temporarily fashionable schools of micro-improvisation. What you get is the meeting of two well-made-up minds, which have spent upwards of two decades each deciding what the business of sound is all about, and then a long weekend putting the resulting experience into practice."

#### CORTICAL FOUNDATION:

**RILEY, TERRY: Music For The Gift CD (CORTI 01). \$12.50**

Repressed and available again! The earliest and most heavily anticipated release yet in Cortical Foundation series of archival Terry Riley releases. First time any of these pieces have been commercially available. Includes a historic performance with La Monte Young from 1960. Typically stunning packaging featuring Bruce Connor poster artwork. How much can your heart take? "The Genesis of Minimalist, Plundering and Tape-Loops. This CD brings together four seminal tape works of Terry Riley. 'The Gift' — music performed in Paris 1963 by Chet Baker, tape manipulations by Terry Riley; this was the first occasion on which Riley used tape delay to fragment, attenuate and return time, looping tape through twin-tape recorders. The Gift recordings, referred to often by Soft Machine members, is the precursor to the landmark that launched the minimalist movement, 'In C'. 'Bird of Paradise' is a radical tape-manipulation work, the earliest known plundering that inspired Steve Reich's 'It's Gonna Rain' era phase recordings. 'Mescaline Mix' a tape-loop recording from 1960-62; partly inspired by Riley's experience with Mescaline and the work of his friend Richard Maxfield. For this recording, the tape-loops would extend out Riley's window to a wine-bottle spindle in the yard; composed for choreographer Anna Halprin's 'The 3 Legged Stool'. 'Concert for Two Pianos and Five Tape Recorders' was recorded live at Hertz Hall on Berkeley Campus in 1960 with a humorous broadcast narrative doing the play by play. Performed by Terry Riley and La Monte Young, with broadcast announcements by Glenn Glasow. First time available."

**RILEY, TERRY: Olson III CD (CORTI 03). \$12.50**

The long awaited and incredible 2nd release in Cortical's series of archival Terry Riley CDs, featuring the first every issue of this live performance of 'Olson III'. A 53-minute work for orchestra, chorus and soprano sax. Performed by a Swedish High School band with Terry Riley on soprano saxophone, in 1967. Produced by Folke Rabe. "While Riley was rehearsing his composition 'Olson III' with the teenage students at Nacka School of Music, both he and

the students were subjected to fierce musico-political blockading. The final concert which was held on April 27th at Nacka, was absolutely tremendous and the uproar at the end was a clear indication of the excitement that the teenagers discovered in the music. Says Riley, 'I don't stand in front of the orchestra and keep them busy because that would be against the idea of what I'm trying to do, because they are all supposed to be phasing. The music is not conductable, everybody has to join it themselves.'"

**RILEY, TERRY: Poppy Nogood and the Phantom Band All Night Flight CD (CORTI 04). \$12.50**

The Organ of Corti label will be issuing a massively anticipated Terry Riley Archive Series, with at least 5 CDs and 1 video planned. Mostly unavailable material from Terry's early 60s period, including a reissue of his always-impossible to find debut LP, *Reed Streams*. This is the first CD to be issued: "Poppy Nogood's Phantom Band Purple Modal Strobe Ecstasy with the Daughters of Destruction." Soprano saxophone, organ, and time-lag accumulator. The sound is very dense and pulsates slowly like a heart beat until it finally reduces to a drone of held organ notes. The saxophone appears and builds up patterns of looping and phasing multiplicity, which here and there recall Coltrane, mainly due to the modal basis of the music. With the simplest of materials Riley produces some choice patterns and textures, with the marked advantage over his earlier *Reed Stream* recording, of greatly superior tape techniques. [From] A 6 hour improvised performance recorded March 22, 1968 during Intermedia '68 at S.U.N.Y. Buffalo, NY. First time available."

**BAILEY, DEREK: Incus Taps LP (CORTI 10 LP). \$26.00**

"220 Gram Vinyl. DMM Quality Pressing. Limited Edition. Many if not most of Derek Bailey's fans will be surprised at the existence of these extremely early solo recordings, originally issued by Incus back in 1973...the 'Taps' represented a unique but very short-lived experiment in marketing. Basically, Derek decided it would be interesting, cheaper and 'less formal' to issue some of his favorite recent solo improvisations in a reel-to-reel format, one at a time; custom made so to speak." —Tony Mostrom. This LP rescues some of those lost reel to reel tracks and is an absolutely fantastic archival issue of some forgotten genius; the prior CD version is now deleted.

**NITSCH, HERMANN: Day 3: Day of Dionysus 6-Tage-Spiel O.M. Theater 3CD (CORTI 18.1). \$32.00**

Packaged in the same elaborate LP-jacket as it's companion volume (CORTI 18.2), this features 2 exclusive CDs of music from Day 3 of the *6-Tage-Spiel des Orgies Mysteries Theater*; the 2 releases are stickered to differentiate. The third disc is the same CD-ROM as found in 18.1. "Packaged in 12" deluxe gatefold sleeve with 12" full-color printed inner-sleeves. Limited Edition: 500 copies. Day 3 of Vienna Aktionist Hermann Nitsch's magnum opus total experience in a 6 Day excess, a Bacchanalian rite that is sub-titled the Orgies Mysteries Theater. Two separate editions exist for Day 3 in a 12" Gatefold Jacket. Part one of this edition, includes one CD with music from 10am-11:15am. The second CD features music from three different intervals in the day; the third CD is a CD-ROM Cinepak movie compatible with the Windows media player and Quicktime."

**NITSCH, HERMANN: Day 3 6-Tage-Spiel O.M. Theater LP/CD-ROM (CORTI 18.2). \$32.00** Companion piece to the CORTI 18.1 release (soon forthcoming), with different music on the LP (CD-Rom material is the same on both volumes). "Packaged in 12" deluxe gatefold sleeve with 12" full-color printed inner-sleeves. Day 3 of Vienna Aktionist Hermann Nitsch's magnum opus total experience in a 6 Day excess, a Bacchanalian rite that is sub-titled the Orgies Mysteries Theater. Two separate editions exist for Day 3 in a 12" Gatefold Jacket. Part two of this edition includes a 220 Gram Vinyl pressing of the Finale of Day 3. The second CD is a CD-ROM Cinepak movie compatible with the Windows media player and Quicktime: 220 Gram Vinyl. DMM Quality Pressing. Limited Edition 500 copies."

**NITSCH, HERMANN: Harmoniumwerk Volumes 5, 6, 7, 8 2CD (CORTI 20.2). \$26.50**

2nd double CD in this series, limited to 500 copies (first volume is out of print). "In 1968 I got a harmonium as a wedding present from my wife. From then on I sat at the harmonium and played almost exclusively long notes that never wanted to end. I tried to listen into the infinite structure of stars, into the unimaginable spaces searching for sound. The joy of beautiful colors, of (almost intoxicating) combinations of sound was most important but at the same time it was carried by the almost presumptuous task to conjure, to sing of, and measure the extent of cosmic space. The course of the stars were to be put to sound." —Hermann Nitsch, Depth of the Universe. From 1984-89, 40 volumes of Hermann Nitsch playing harmonium were recorded in Prinzendorf Castle and issued privately by O.M. Theater Verlag in an edition of 15 copies in 1990. This series is an open door to experience the long drones and overtones in Prinzendorf. Includes photography of the cosmos from the Hubble Telescope courtesy of NASA. Hermann Nitsch, born in 1938 in Vienna, rose to notoriety during the 1960s as a result of his actions in his home town, and later in Germany, the USA and Italy. In 1971 he was able to purchase Prinzendorf Castle, the home of his Orgies Mysteries Theater, where he has staged his 6-Day-Play, his magnum opus that required 40 years of research and preparation. One of Nitsch's central concepts, realized thru O. M. Theater actions, was adapted from Freud and Breuer: that of abreaction ... which leads to what Nitsch refers to as 'primal excess'. It is worth quoting Nitsch on this: "In abreaction ... not only are the individual's blockades released, but] also the floodgates are opened to the immeasurable. From bottomless abysses there streams a vitality that amounts to the metaphysical, procreative rage of creation." Apart from his actions, Nitsch has gained international acclaim as an artist and is a prolific writer. His writings include not only play texts and scores, but also theoretical and speculative philosophical works. The complete Harmoniumwerk is being issued in a series of 2CD sets in editions of 500."

**NITSCH, HERMANN: Harmoniumwerk Volumes 9, 10, 11, 12 2CD (CORTI 20.3). \$26.50**

3rd double CD in this series, limited to 500 copies. The music documented on this incredible series is deep, intensely psychedelic; there are also the first cultural artifacts to really seem 100% worthy of the cosmic Hubble space photographs that grace their covers. "Cosmology and empirical science come across the cosmic background noise. The radio telescope still registers the immediate and extreme impact of the big bang today. Black holes represent the abyss without limits. Suns are swallowed, simply sucked up. In the midst of these empty and crowded worlds (anti matter), this sucking silence manifests itself. These harmonic pieces are harmonic meditations, variations of certain colors of sound. Like a kaleidoscope elating, ripe, sweet glowing splendor. Tulip colored silky chasubles transform into notes, sweet must. Fermented sounds mix with strains of hot and cold incense soaking the gorgeous old vestments. This music has ceremonial character. Ceremonial repetitions as if telling ones beads and callings of the cosmos, of infinity and eternity are carried out. The speed of light and the relating (unimaginable) distances are marked off with notes. The depth of the universe is the depth of space withering endlessly. Endlessness. This eternal repetition paints the picture of life into eternity, and the eternal repetition establishes within eternity itself life. If there would be no eternal repetition of time there would be nothing to talk about. The infinite ticking of time, the chain of appearances of life (of beings) puts



together what we call being. The happening of the worlds should transform into sounds. The boom, the coming into music of the basic processes of the world of stars should enrich the visual perception of creation." — Hermann Nitsch, Oct. 1986.

**PALESTINE, CHARLEMAGNE: *Shlongo!!! Daluvdrone* CD (CORTI 23). \$12.50**

"Charlemagne Palestine Solo Pipe Organ concert at Hollywood Methodist Church Recorded excerpt February 14, 1998 1:15 AM - 2:30 AM. Beyond the Pink performance festival. Essential early Minimalist, Charlemagne Palestine creates his composition *Shlongo!!! Daluvdrone* by inserting pieces of folded paper between the organ keys in order to create sustained resonant over-tones. Mr. Palestine's notes from the Beyond the Pink festival program further elucidate this technique, 'a continuous vibrating herd of organ pipes in big resonant cathedral was the basic premise for meditative sound environments that was to become the spectral continuum that was to become search for the golden sound that was to become *Shlongo*. I began my investigation pipe by pipe creating sonorities putting small folded paper nuggets between the keys a continuous sound object starting with a fundamental then a perfect fifth then the octave above and gradually building enormous sonorities over several hours with tens then hundreds and then thousands of overtones interacting with the beats creating a rhythmic fabric of overwhelming complexity. Like the smooth glassy surface of a body of water, *Shlongo!!! Daluvdrone* appears deceptively simple at first; a continuous drone the waves unceasing throughout. But as the listener become fully immersed into its aural depths, strange shifts and subtle nuances of sound become readily more apparent. A great sea of sound moves in gradual currents until one is swept away. Mr. Palestine has created a meditative sound environment that is active not passive; a running stream of resonant sonority. In addition to this current of sound, the resonant tones echo in the apse of the Hollywood Methodist Church in such a way that one can hear the architecture. The organ tones play the solid structure much in the same way a brook cascades across boulders and rocks. As Heraklitos said some 2,500 years ago, 'You never step twice into the same river,' so too does this recording spring anew upon each successive listen.'" — Maria Montgomerie

**PRINA, STEPHEN: *Vinyl II* CD (CORTI 24). \$12.50**

"For me, those are the only two things that exist — drones and love songs." —Stephen Prina. Purple. *Vinyl II* is a 16mm film commissioned on the occasion of *Departures: 11 Artists at the Getty*. The result is twenty one and a half minutes of interlaced references, from seventeenth century devotional painting to Andy Warhol's 1965 film *Vinyl*, which is a demented, black humored takeoff on Anthony Burgess's novel *A Clockwork Orange* [there are a total of 3 takes, for approximately 63 minutes of music]. And what about the music, the score, Prina's entrance as singer? From the casting of the musicians — affectless, nonprofessional actors that resemble Bresson's 'models' — to the composition of the multipart, rigidly symmetrical piece of music, the two middle sections of which sound like unwritten songs by the Beatles, Brian Wilson, Burt Bacharach, even Schumann, everything seems extraordinarily decisive." —Tom Holert, *Art Forum*. Since 1994, Stephen Prina has recorded and performed with The Red Krayola, appearing on *Amor and Language*, *Hazel*, and *Fingerpainting*. *Push Comes To Love*, 1998, is his solo pop record, co-produced by David Grubbs and Jim O'Rourke, available on Drag City." Credits for *Vinyl II*, recorded at the J. Paul Getty Museum on 10/4/1999: Stephen Prina (voice), Kirsten Barron (French horn), Daphne Chen (violin), Guenevere Meashan (violin), Kate Reddish (viola), Melissa Reiner (violin).

**INTERSYSTEMS: *Number One LP/7"* (CORTI 25). \$32.00**

"The first re-release of Intersystems' first LP in a 12" edition, with psychedelic comic book, in deluxe gatefold sleeve. Drug induced wild electronics by John Mills-Cockell and trippy outsider narrative by Blake Parker. This special edition includes a reprinting of a very rare psychedelic comic book by Intersystems originally published in 1968 and a 7" record with jukebox hole that includes an extract from 1) *Free Psychedelic Poster Inside* and 2) *Peachy*. The package offers a glimpse into the installations and psychedelic environments that Intersystems created (for example, the Mind Excursion Center) during the 1960's, with the time-capsule effect as reported by the media including the *Toronto Telegraph* and *Time Magazine*. (The Mind Excursion Center by Michael Hayden and Intersystems, was the precursor to the Electric Circus in NYC, also designed by Michael Hayden) 220 Gram Vinyl. DMM Quality Pressing. Limited Edition 500 copies." State of the art packaging, full color gatefold sleeve perfectly reproduced, housed in a heavy plastic sleeve. "Orange Juice & Velvet Underwear" is the kind of poetry that will bring you to tears in the name of Canadian Love. Authentic avant-garde cultural replication doesn't get any better than this.

**NIHILIST SPASM BAND: *No Record LP* (CORTI 26 LP). \$26.50**

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

**AIRWAY: *Beyond The Pink Live 2CD/7"* (CORTI 27). \$32.00**

Cortical Foundation releases #27, 28 & 29 are a series of deluxe packaged reissues of extremely rare and unreleased material from original LAFMS (Los Angeles Free Music Society). Each comes in a heavy duty full color gatefold 7" jacket, with inserts, etc., limited to 700 copies each — state of the art packaging quality and attention to detail. "Airway started in 1977 as a plot by Joe Potts to subliminally program audiences behind the cover of a chaotic wall of sound. To create the wash of ear-splitting noise, all of the instruments, Vetza's vocals, and the subliminal implants are mixed together and processed through a daisy-chain of flangers, phase-shifters, delays and distortions. Then the super-charged signal is blasted through guitar amps carefully placed to maximize the ricochet of sound from wall to wall. Airway kicks the notion of 'loud' up to a whole new level. First time available. New recording of Airway with the LAFMS alumni, including Jerry Bishop, Don Bolles, Dennis Duck, John Duncan, Pierre Bamboo Dupuy, Ace Farren Ford, Kevin Laffey, Mike Kelley, Don Lewis, Fredrik Nilsen, Rick Potts, Joe Potts, Tom Recchion, Melinda Ring, Captain Alan Schuck, Richard Snyder, Vetza, Liz Young. The release includes a repro Airway 7" from 1977 (with separate sleeve), CD of Airway *Beyond The Pink Live*, CD-Rom movie of Airway and Mother/Daughter, plus Airway documentation in PDF format. Plus inserts in deluxe 7" gatefold sleeve designed by Tom Recchion. Hand numbered edition of 700 copies."

**LE FORTE FOUR: *Boris The Spider/Priceless CD w/7"* (CORTI 28). \$32.00**

"This edit of Le-Forte Four is wedged between their former incarnation as The Patients and their debut LP that was put together in the electronic music studio at Cal Arts in 1974. Edited by Rick Potts in 1973. All the references made in their debut Bikini Tennis Shoes LP, from Speed Racer to Zappa to Looneytoons to the Moog, is very clearly foretold in the 'Boris The Spider/Priceless' edit. Includes Extended Grunge and Arguments From The Patients reworking of The Who's 'Boris The Spider' that was later submitted to the Norwegian Electronic Music Festival and rejected. First time available. The release includes: a 7" repro

of the very rare Slimey Adenoid and the Pablums 'The Residents' b/w Joe Potts 'Mother Daughter', CD of Le Forte Four *Boris The Spider/Priceless*. Hand numbered edition of 700 copies."

**DOO-DOOETTES: *Think Space CD w/7"* (CORTI 29). \$32.00**

"Group improvisations intended to accompany a film on the viking space probe in 1975. Includes the original Doo-Dooettes lineup; Dennis Duck, Juan Gomez, Fredrik Nilsen, Tom Recchion, Harold Schroeder. The 7" includes a Doo-Dooette version of Faust's 'Picnic On A Frozen River' recorded in 1978. Packaged in 7" gatefold jacket. Limited edition. First time available. The release includes: The Doo-Dooettes performing Faust's 'Picnic On A Frozen River' 7", CD of *Think Space*. Hand numbered edition of 700 copies. Designed by Tom Recchion." "The unearthing of the LAFMS recordings is experimental rock history at its most historical and hysterical — a completely bizarre and further-out counterpart to the LA punk scene." — Thurston Moore, Sonic Youth.

**NITSCH, HERMANN: *8th Sinfonie 2LP* (CORTI 30). \$65.00**

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

**CORTICAL FOUNDATION/LIGHTBULB:**

**L.A.F.M.S. (LOS ANGELES FREE MUSIC SOCIETY): *Unboxed CD* (LBU 12 CD). \$15.00**

"Unboxed, a collection of dissected from the *Lowest Form of Life* 10CD box set (on RRR) (including tracks not available in the box set) is a splash introduction to a newcomer of the L.A.F.M.S. *The Lowest Form of Music* is an utterly devastating set of the works of the Los Angeles Free Music Society. This tremendously obscure collective — a loose assemblage of artists and with shared subversive musical interests (John Cage, The Mothers of Invention, Captain Beefheart, Sun Ra, The Residents, Derek Bailey, Harry Partch, to name a few) — began in the mid-seventies and nominally continues today. LAFMS members were compelled by a wide range of music and art: free jazz, structuralism, prototypical noise rock, art rock, performance art, prog rock, chance composition, instrument building, kitsch, autodestructive art, minimalism, tape collage, genre jumping. *The Lowest Form of Music*, packaged in a sturdy brown box with a foldout plastic accordion of discs, is a marvel of historiography. *Unboxed* is stunningly designed by L.A.F.M.S. co-founder Tom Recchion, whose package designs has resulted in being nominated for 4 Grammy's." Features: Doo-Dooettes, Le Forte Four, C.V. Massage, Smegma, Tom Recchion, Seldom Melodic Ensemble, Rick Potts, Foundation Boo, Fredrik Nilsen & Joe Potts. Includes 3 tracks not found on the box set and 2 tracks never before released.

**CORWOOD INDUSTRIES:**

**JANDEK: *Ready For The House CD* (COR 0739). \$7.00**

There were plenty of significant events in 1978, ("You're The One That I Want" by John Travolta & Olivia Newton John was quite a popular track, for example), and one of the most low-key yet significant events was the debut LP release on the Corwood Industries label out of Houston, TX. Mysteriously enough it came out under the name "The Units", but it was obviously a singular vision and not a band. That individual would come to be more commonly known as Jandek, and a total of 28 albums have been issued on Corwood to date. In 1978 however, there was no telling what was to come. *Ready For The House* was a mostly acoustic guitar/vocal record, of ethereal, shambling post-blues form. It set the stage for one the most individualistic and fascinating bodies of work in contemporary music. The original LP was casually issued in a beautiful color sleeve, featuring a mundane but striking image of a living room chair & table (replicated with almost pop-art brilliance on this CD). No other information was ever offered. As it remains today. *Ready For The House* sounded like no other record, and it's doubtful that more than a handful of copies were sold at the time (promotional copies sent to out radio stations and reviewers were more voluminous). A second Jandek album wouldn't come out till 1981. By the mid-80s a wealth of documentation had occurred and the early Corwood albums became notoriously unavailable just as people were finally getting up the gumption to consider buying them. This record has been "in demand" for over a decade now and Corwood has finally caved in and reissued it proper. Find out what you've been missing for the last 25 years!

**JANDEK: *Six And Six CD* (COR 0740). \$7.00**

The 2nd Corwood album, reissued on CD. Originally issued in 1981, this was the first actual album to be entitled to an artist named Jandek (the first Corwood album, 0739, was credited to the Units — although that practice has been abandoned in the CD domain, an epic travesty in the minds of a few hardliners). The cover features a crude black & white photo-booth style portrait of the man we've come to assume as the singer, depicted at his most youthful, ready to accompany the power & glory of the Jandekian muse. Upon it's release *Six And Six* defined Jandek as a significant album artist (no mere one-shot), featuring some of his most mesmerizing variations of trance-blues, especially the 10-minute centerpiece, "I Knew You Would Leave". Crucial, all round.

**JANDEK: *Later On CD* (COR 0741). \$7.00**

The third Jandek album from 1981, reissued for the first time ever. "Another installment in the digitization of the Jandek back catalog, and for those who have never heard his earliest records because of their scarcity, you can now own another piece of the Corwood catalog without having to fend off those cutthroat members of the Jandek 'community'. This record, like Jandek's first (*Ready for the House*), is comprised of not just basically one chord throughout, but as far as I can tell he barely even touches the fret board of his guitar, using his instrument more for atmosphere and percussion than anything like a 'song'. The usual lyrical motifs of the blues are all over the place, including women, roads, death, and even janitors, which in my tweaked view of the universe hearkens back to Howlin' Wolf's paean to a custodian on his last record ca. 1972 ('Watergate Blues'), and much like the Loren Mazzacane Connors *Unaccompanied Acoustic Guitar Improvisations Vols 1-9 1979-1980* box set reissue on Ecstatic Yod, this is proof that something that might be called the blues can be non-formulaic, just undiluted expression, and actually just a skeleton on which to drape a very whacked universe of your very own." — Billy Kieley

**JANDEK: *Chair Beside A Window CD* (COR 0742). \$7.00**

Fourth Jandek album, originally issued in 1982 (the first of 3 albums to be released in this very prolific year). Notable for the track "Nancy Sings" which features the first appearance by an

outside vocalist on a Jandek record — an absolutely riveting acoustic gospel-blues tinged track.

**JANDEK: *Living In A Moon So Blue* CD (COR 0743). \$7.00**

Reissue of the 5th Jandek album, originally released in 1982. "The title for this one actually comes from a lyric from his track 'Can I See Your Clock' from his second LP *Six And Six*, and so one can already see The Artist creating an oeuvre filled with allusions, hints, motifs that really don't point at anything in particular. Herein lies one of Jandek's peculiar charms: his songs' resilience. We find him in a more 'aggressive' mode here — singing and playing here like he really 'means it'; therein lies another charm: we are never really sure what he means. All in all, *Living In A Moon So Blue* is one of his best, the presentation and approach seemingly from a different time altogether, how about some grayish Eastern Bloc country, ca. 1962?" — Billy Kiely

**JANDEK: *Staring at the Cellophane* CD (COR 0744). \$7.00**

Reissue of the sixth Jandek album, originally issued in 1982.

**JANDEK: *Your Turn To Fall* CD (COR 0745). \$7.00**

Reissue of the 7th Jandek album, originally issued on LP in 1983. According to Seth Tissue's Jandek discography, the track "John Plays Drums" features "the first appearance of an outside instrumentalist on a Jandek record." 16 short tracks.

**JANDEK: *The Rocks Crumble* CD (COR 0746). \$7.00**

Reissue of the 8th Jandek album, originally issued in 1983. From Seth Tissue's data: "Jandek goes electric! Contains three eccentrically numbered (613, II, 501) versions of 'European Jewel' and two versions of the rock anthem 'Message to the Clerk' (refrain: "Take a message to the clerk/ Tell him not to work")."

**JANDEK: *Interstellar Discussion* CD (COR 0747). \$7.00**

Reissue of the 9th Jandek album, originally released on LP in 1984.

**JANDEK: *Nine-Thirty* CD (COR 0748). \$7.00**

Reissue of the 10th Jandek album, originally issued on LP in 1985. "A series of songs on side two forms a sort of travelogue of a trip Jandek took through the American Southeast." — Seth Tissue

**JANDEK: *Foreign Keys* CD (COR 0749). \$7.00**

CD reissue of the 11th Jandek album, originally issued in 1985. More singing from "Nancy" and beautiful atmosphere permeates all over the place.

**JANDEK: *Telegraph Melts* CD (COR 0750). \$7.00**

CD reissue of the 12th Jandek album, originally issued in 1986. From Seth Tissue's Jandek web site: "In 'You Painted Your Teeth', Jandek frenziedly harangues an unknown second person: 'Don't paint your teeth! You painted your teeth! DON'T PAINT YOUR TEETH!' The title 'Governor Rhodes' may refer to James A. Rhodes, the Ohio governor who ordered the National Guard into Kent State; the song itself is a sort of incantation with Jandek and 'Nancy' repeating after each other 'Celebrate our love, celebrate our magic, chant with love, chant always,' etc., in endless variations."

**JANDEK: *Follow Your Footsteps* CD (COR 0751). \$7.00**

Reissue of the 13th Jandek album, originally issued by Corwood in 1986. "A song like 'For Today', w/its sparsely-plunked notes and melancholically assertive vocals, could almost be an out-take from one of Michael Hurley's classic albums on Raccoon... As the soul of individualism is being destroyed by the forces of evil, Jandek's flame is an especially bright beacon in the dark." — Byron Coley

**JANDEK: *Modern Dances* CD (COR 0752). \$7.00**

Reissue of the 14th Jandek album, originally issued by Corwood in 1987. Features "Painted My Teeth" and 10 other classics.

**JANDEK: *Blue Corpse* CD (COR 0753). \$7.00**

Reissue of the 15th Jandek album, originally issued by Corwood in 1987. "Jandek breaks up with Nancy and gets real depressed over it. All-acoustic except for the closer, 'One Minute'."

**JANDEK: *You Walk Alone* CD (COR 0754). \$7.00**

Reissue of the 16th Jandek album, originally issued by Corwood in 1988. "A celebratory exorcism... His most hard-rockin', conventional record... The progression of the guitar playing is astounding... It recalls the savage beauty of Mr. Howling Wolf... A masterpiece."

**JANDEK: *On The Way* CD (COR 0755). \$7.00**

17th album, originally issued in 1988. Features a darkly obscured color photograph of a drum kit barely illuminated at dusk through a window shade. I'm not sure it really translates on CD, but in original LP form it rated as one of the more staggeringly oblique jackets of all time. Working within blues-rock realms this one features "real" drums, bass, dual electric guitars, a possible guest vocalist on some tracks, etc. "I'll Sit Alone and Think A Lot About You" isn't far from Skip Spence-like detachment. "The most varied and easily-accessed Corwoodian brain-scrambler in a while... Of course, if you pay close attention you discover that the central core is as explosively cathartic as any of Jandek's previous recs." — Byron Coley

**JANDEK: *The Living End* CD (COR 0756). \$7.00**

18th album, originally issued in 1989. Twelve shorter trackers, dual blues. Piercing b&w portrait photography graces the cover, "Nancy" sings "Crazy", which is the track you'll put on your next mix tape.

**JANDEK: *Somebody In The Snow* CD (COR 0757). \$7.00**

19th album, originally issued in 1990. Brightly colored photograph of a well-gelled man is a favorite in many circles. Musically similar to the *Living End* sessions.

**JANDEK: *One Foot In The North* CD (COR 0758). \$7.00**

20th album, originally issued in 1991. "Electric guitar (sometimes one, sometimes two) and vocals, no woman singer, no acoustic guitar, drums about a third of the time. 'Yellow Pages' is a kind of cousin to 'European Jewel'. 'Alehouse Blues' is a pretty straight electric blues. 'Upon the Grandeur' is built around a very beautiful winding figure on the guitar; there's also a second guitarist and someone thumping along throughout on a kettle drum (?). (At the end you can hear two male voices speaking to each other, off-mike: I can't pick out any words except when one of them says 'What?')."

**JANDEK: *Lost Cause* CD (COR 0759). \$7.00**

Reissue of Jandek's 21st album, originally issued in 1992. "Side one has 7 non-datable tracks of depressed blues-destroying ramble... Early optimism on the opening tracks transmutes into full desolation by the closing hack-gulps at the end... 'The Electric End' is a nineteen-plus minute excursion into frothy extremes. Piercing electro-search guitar, revolutionary ultra-primitive drumming, lost-mind vocalism of real cracked creation and some sort of high end squeal (a penny whistle?) combine in an incredibly wasted fashion."

**JANDEK: *Twelfth Apostle* CD (COR 0760). \$7.00**

Reissue of Jandek's 22nd album, originally issued in 1993. This had been the final release during Corwood's vinyl era and now with this release, their CD reissue program is at last complete. "The most 'pure' Jandek album since *Blue Corpse* — rock and/or blues overtones are basically absent. All-acoustic, one guitar only, no drums, three to four minute songs. Uniquely, a heavy echo effect is added to the guitar on several songs on side two. Mood is

thorny, ambivalent, a little impersonal, serious but not depressed like *Blue Corpse*. This is the first album in Jandek's 'late period'; stylistically, it resembles the CD's that follow, not the LP's that came before." — Seth Tissue.

**JANDEK: *Graven Image* CD (COR 0761). \$7.00**

Repressed. *Graven Image* was the first Jandek CD (originally released in 1994) and when it went out of print a couple years ago, a whole legion of loafers freaked out and jumped into an extended Ebay dikathon. But now it's back, thanks to Corwood's relentless pursuit of availability.

Jandek is an obscured Texan who has been privately releasing beautiful documents of fractured, internalized song de-con, since the very late 70s. There have been no tours, no interviews, no public appearances but the representation of individualistic creation has never been more perfectly rendered than via the Corwood discography. Utilizing guitars (one at a time, both acoustic or electric), voice and percussion, this is music from the ultimate void — vaguely related to genres like folk, blues and avant-garde, but in the end it can only be the sound of Jandek. And there's never been anything else quite like it. There were 22 LPs released by Corwood in the LP era (all reissued on CD now). With *Graven Image* Corwood moved into the CD era for the first time. Haunting, eternal genius, continued.

**JANDEK: *Glad to Get Away* CD (COR 0762). \$7.00**

Jandek is an obscured Texan who has been privately releasing beautiful documents of fractured, internalized song genius, since the very late 70s. There have been no tours, no interviews, no public appearances but the representation of individualistic creation has never been more perfectly rendered than via the Corwood discography. Utilizing guitars (one at a time, both acoustic or electric), voice and percussion, this is music from the ultimate void — vaguely related to genres like folk, blues and avant-garde but in the end it can only be the sound of Jandek. And there's never been anything else quite like it. There were 22 previous LPs released, all of which are now out of print (CD reissues are happening & near complete). *Graven Image* was Corwood's first CD-only release (now o/p). *Glad to Get Away* is the 2nd Jandek CD, an all-acoustic masterpiece. Haunting, eternal genius, continued.

**JANDEK: *White Box Requiem* CD (COR 0763). \$7.00**

3rd full length CD, after a long delay. Fourteen tracks of detuned perfection, acoustic guitar and vocal.

**JANDEK: *I Woke Up* CD (COR 0764). \$7.00**

Fourth CD release.

**JANDEK: *New Town* CD (COR 0765). \$7.00**

The fifth Jandek CD release, his 27 album overall, has arrived. It features our man in acoustic mode, harshly stroking his guitar in a manner that suggests not penny of investment has been proposed towards technical advancement. The live-room, hiss-relevant recording quality is still omnipresent and if you were feeling good about your contemporary fortune it's quite possibly that this album holds wordage of universal truth. Once again.

**JANDEK: *The Beginning* CD (COR 0766). \$7.00**

8 track album, from 1999. The last track is a 16-minute solo piano — a Corwood first. It's called "The Beginning". Only one person knows where it leads to next.

**JANDEK: *Put My Dream On This Planet* CD (COR 0767). \$7.00**

"Record number twenty-nine in the ever growing oeuvre of Jandek, and it's certainly a head-scratcher. No guitar, no drums, no piano, just him rambling on for a small eternity in a sort of song/speech mode on two lengthy and one very short tracks; all of it sounding kind of like it was recorded though a 15 watt Peavey Bandit amp with a broken reverb spring and a noise-gate pedal. Eerie (some might say annoying or god awful), almost bluesy hiss bathed vocals are separated by some rather lengthy periods of complete silence, covering some of the places and 'feelings' that populate his other records so vividly. Reading into it a bit (for in this place everything means something), we see that his last record ended with 'The Beginning' (!) — a 15+ vocal-less (!) piano 'meditation' which certainly clouded the waters when it dropped — which can now be viewed as an intro to this new acapella recording...you get the idea. So then, as concrete poetry it's not so hot, and as some kind of Out Blues piece, it's actually rather dire, but viewed in the microscope of the Jandekian Canon, it's pretty massive, and that's saying something too." — Billy Kiely

**JANDEK: *This Narrow Road* CD (COR 0768). \$7.00**

The 30th Jandek album. As with *Put My Dream On This Planet*, this is an all-acapella affair, recording in same hi-hiss/gated-silence ratio. Opening with a 29-minute track, it follows through with 11 shorter vignettes. I have no idea what to say.

**JANDEK: *Worthless Recluse* CD (COR 0769). \$7.00**

The 31st Jandek album, this is the third document in Jandek's new solo-vocal style, following *Put My Dream On This Planet* & *This Narrow Road*. The cover photo depicts our man wearing a sweater I wouldn't be got dead in, standing in front of a red barn. Your views of the farming industry might just change ever so much...

**JANDEK: *I Threw You Away* CD (COR 0770). \$7.00**

A return to form album, the 32nd Jandek full length. Cover features controversial photo of a street in Europe(!), rumored to be from Cork City in Ireland, with the St. Mary's Pro-Cathedral church featured in the background. On this album, the Blues turn Black.

**JANDEK: *The Humility Of Pain* CD (COR 0771). \$7.00**

The 33rd Jandek album. An acoustic guitar/vocal affair, with funny song titles like "I Can't Leave A Clue" & "Share My Life". As they say at Googlism.com, "jandek is jandek".

**JANDEK: *The Place* CD (COR 0772). \$7.00**

2003 Jandek album, his 34th. A return to music (a form of music, anyway). Guitar & vocal.

**JANDEK: *The Gone Wait* CD (COR 0773). \$7.00**

35th Jandek album. "The Gone Wait" was a track on 1993's *The Twelvth Apostle* album, now it's an album title. This has happened before, and will happen again. Five tracks, good titles: "I Went To Hell", "I See The Open Door", "I Was A King", "I Just Might Go Now", "I Found The Right Change". Cover photos features a continuation of the Cork window shopping theme that has developed through the 770 series of Corwood releases. This time: sale pricing. Musically, a new style: acoustic guitar and electric bass duets, with Jandek's vocals teetering into almost-Steve Martin territory.

**JANDEK: *Shadow Of Leaves* CD (COR 0774). \$7.00**

36th Jandek album. Three long tracks, including the 30 minute title track. "Jandek plays bass again, claims to 'no longer exist,' sings about drinking 'mechanically produced beverages,' and announces plans to 'think about breathing.' Recently he took a walk. The music s e m s

improvised but is satisfyingly varied and tracks the varying moods of the vocals closely. During the long piece, moments of abjection or desperation occur, but they pass; mostly the voice we hear is lucid. He's leveling with us. When he sings 'I won't drive my car for the rest of the day,' it's a fact. The most harrowing moment comes during the last track, a love song that turns threatening: 'please take my bait... I want to eat you up... you'll never get away, you won't want to... you don't have a life, you live in me.' The music plunges down to the bottom of the bass's range, but by the last line, the point of view has pulled back

again to encompass 'the grand scheme of things.'" — Seth Tisue.

### COUNTER BALANCE (UK):

#### **SURGEON: Counterbalance Collection CD (CBX 01 CD). \$15.00**

"A totally hot CD release from the Surgeon from Birmingham. Anthony Child has been a brilliant electronic producer for years now and his counterbalance label has knocked every body for six. Already up to it's seventh release, Counterbalance is set up worldwide as being a force to be reckoned with. This mix CD collection features tracks from the first five releases all produced by Surgeon and masterfully mixed to keep everyone happy."

### COUNTERFLOW RECORDINGS:

#### **FAT JON AS MAURICE GALACTICA: Humanoid Erotica CD (CF 006 CD). \$14.00**

"As the main producer and 1/4th of the acclaimed Five DeeZ crew, Fat Jon the Ample Soul Physician has provided listeners with some of the freshest Hip-Hop since the post-golden age of 1994. Ready to help open up the next chapter of change in the scene, Fat Jon transforms into Maurice Galactica and brings us the predominantly instrumental and covertly sexual Humanoid Erotica album. Maurice Galactica, the self-made and quality assured casanova, has constructed one of those time-tested, love-making albums that you put next to your Moon Safari and Dummy CD's. While similar in nature but different in texture, the vibe is a bit more edgy than the aforementioned classics, but in order to grasp, you must enter your own Humanoid Erotica. One part Isaac Hayes, one part Pete Rock — the mix of laid back grooves, loungey house, and straight up Hip-Hop tracks proves to be what some have described as 'the type of album that will make most hip hop producers jealous.'"

#### **PANDA ONE: A's To Q's Fat Jon Rmx blw Swallow It Down 12" (CF 011). \$5.50**

"Panda One comes out with a new hit 12" 'A's to Q's Rmx' produced by Fat Jon giving the song a new angle to it, a Fat Jon soul full angle.... The A-side also has a bonus beat by Panda One 'Panda meets Sly '99' In this song Panda takes a Sly Stone song and totally freaks it with a hot beat... The B-side is another self produced track called 'Swallow it Down' giving the record a more hardcore feel with its rugged SP 1200 sounding beat and a flow that won't stop getting played."

#### **FIVE DEEZ: Koolmotor CD (CF 014 CD). \$14.50**

"Like a constantly unsatisfied jazz musician, the continuous motion of Five DeeZ is defined by their latest excursion entitled Kool Motor. Coming straight off the release of the 'Faceless' and 'Pretty Pussy Kitty Kat' singles, along with the Humanoid Erotica album and various side projects, Fat Jon, Pase, Kyle David, & Sonic deliver their official introduction into the musical realm of the Five DeeZ crew. The culmination of their various influences and personal experiences, Kool Motor, along with every Five DeeZ release, offers their ever-eclectic blending of classic, yet forward-thinking Hip-Hop, instrumental beats, Fat Jon's vision of what House should sound like, and whatever else they feel like doing."

#### **ROM: Into The Clouds 12" (CF 015 EP). \$6.50**

"On their introductory 12" for Counterflow Recordings, entitled Into The Clouds, ROM experiment with their own sound, pulling together three songs and a Secret Frequency Crew remix that fill with each other while simultaneously trying to fit into their own space. Two standout tracks, 'Into The Clouds' and 'Too Late' almost visually show the changin nature of their music, making listeners sift through what is live and what is synthetic. While 'Jumpin' is the middle ground between programmed and organic, the Secret Frequency Crew remix sets a parallel vibe, similar yet dynamically different. From massive to minimal, from wonderful to wandering, ROM's music is the vine in which, if let alone to grow, may just cover it all."

#### **FIVE DEEZ: Koolmotor Instrumentals CD (CF 016 CD). \$14.50**

"Instrumentals from the highly anticipated Five DeeZ LP Koolmotor. CD version also includes instrumental tracks from older Five DeeZ 12" Singles, which have never been on CD ever. Like a constantly unsatisfied jazz musician, the continuous motion of Five DeeZ is defined by their latest excursion entitled Koolmotor. Coming straight off the release of the 'Faceless' and 'Pretty Pussy Kitty Kat' singles, along with Fat Jon's Humanoid Erotica album and various side projects, Fat Jon, Pase, Kyle David, & Sonic deliver their official introduction into the musical realm of the Five DeeZ crew. The culmination of their various influences and personal experiences, Koolmotor, along with every Five DeeZ release, offers their ever-eclectic blending of classic, yet forward-thinking Hip-Hop, instrumental beats, Fat Jon's vision of what House should sound like, and whatever else they feel like doing."

#### **MERCURY PROGRAM, THE: a data learn the language 2LP (CF 032). \$15.00**

"Hailing from Gainesville, Florida and having existed for nearly 5 years, this band has been steadily growing and nurturing their sound through years of records and constant touring. 2002 marks the release of their third full length and it is the culmination of years of experimentation and musical growth. A Data Learn the Language is an 8-song, 50 minute ride down the path of a band coming into their own. Bassist Sander Travisano and drummer Dave Lebleu lock in the rhythm while vibraphone/keyboardist Whitney Travisano adds splashes of sonic color over Tom Reno's looped and cascading guitars. This record marks TMP's first venture into the world of electronics as drums can be heard coupled with electronic manipulations to create layered, intricate head-bobbing beats. Written as an album, it is clear that the listener is intended to experience A Data Learn the Language straight through, as there is a distinct progression in both mood and intensity."

#### **SEVEN STAR: My Mother & Father Were Astronauts Sampler 12" (CF 040EP). \$6.00**

"This vinyl sampler consist of Avatar (remixed by Square 4), Irate MC (remixed by Induce), Alice (remixed by Manuvers), and An Errors end (new joint produced by Manuvers). On the B-side, we have provided the instrumentals for all four tracks. Seven Star is that type of MC who will undeniably leave a mark, for he is a true passionate MC who lyrics connect with everyone in listening range."

#### **SQUARE4 PRESENTS: Bob James Boogie 12" (CF 044 EP). \$6.50**

"Bob James Boogie" has the potential to become the party joint of the year. Be warned that this song causes immediate ass shaking syndrome. A party favorite featuring amazing chemistry from the MC duo known as Fantab. Two cats from Dirty-Dade county, Fantab could easily lead the next resurgence of the native-tongue sound, the southern way. A southern twang all in the mix with a party jam, equals goodtime fun like them ol' hip hop days. On the other hand 'Pops Riff' and 'Live Without You' touch more on a personal basis with topics we all experience in our daily lives. The beats are very reminiscent of that Midnight Marauders vibe. With production handled by Square4 (A Touch of Jazz) and a remix by Locsmif (Cee-Lo), which gives the song a whole new dynamic, you can't go wrong."

### COUNTERPOINT (UK):

#### **VA: Afrika Underground CD (CPTR 015 CD). \$16.00**

"Afrika Underground is the first album from Counterpoint Records to begin to explore the rich heritage of South Africa's underground jazz scene during 1970's-80's. Compiled by label

head Jake Behnan, it's a tribute to the brilliant musicians who played a pivotal role in spreading the message of independence for South Africa. Inspired by the Black Nationalism movement that was spreading across urban America in the 60's & 70's, jazz musicians in the townships of South Africa were making music that promoted a Pan-African musical identity which was seen as a threat to the government's apartheid policy. Out of this incredibly oppressive time period in South Africa's history comes a beautiful document of human expression and freedom." Artists include: Movement in the City, Dick Khoza, Zacks Nkosi, Jabula, George Lee, Mike Makhalemele, Pacific Express, Harari, Lionel Pillay.

#### **VA: Afrika Underground 2LP (CPTR 015 LP). \$21.00**

Double LP version.

#### **VA: Disco Juice Vol. 2 (Soul, Disco, & Rap from Harlems P&P Records) CD (CPTR 016 CD). \$17.00**

"After the huge success of Disco Juice: The Funky Disco Sound of Harlem's P & P Records, which won praise from a host of press, radio and club DJ's worldwide (including the likes of Harvey, Norman Jay, and Kenny Dope), Counterpoint have once again enlisted infamous 12" vinyl dealer and DJ, Nick the Record to unearth more lost masterpieces. Whereas the first volume had its feet firmly set in the disco and jazz-funk era, Volume 2 takes a broader look at the label's diverse take on black music, such as Florence Miller's soul gem, 'The Groove I'm In', and Jesse Henderson's awesome soul groover, 'I Did It Again', to the early days of Rap, when P & P was competing with Sugarhill and Enjoy for a slice of the pie, with party joints from the likes of Willie Wood's 'Woody's Rap' and Margo's Kool Out Crew's ultra rare 'Death Rap'. The genius of P & P's in-house producer Patrick Adams (who has been hailed the Phil Spector of Disco) shows his Midas touch once again on Cloud One's sublime jazzy 2-step track, 'Dust To Dust' and the Margo Williams 'The Guardian Angel is Watching Over Us', featuring his trademark moog sounds in full effect. Disco Juice 2 is a resolutely funky sound that has lost none of its urgency, attitude, and the classic virtues of the best black music."

#### **VA: Disco Juice Vol. 2 (Soul, Disco, & Rap from Harlems P&P Records) 2LP (CPTR 016 LP). \$21.00**

Double LP version.

### COUP DE GRACE:

#### **AUTOMATO: Automato CD (CGC 5002CD). \$14.50**

Produced by DFA. "Moving beyond the hip-hop standard of turntables and samples, Automato create, play and record all songs with traditional instrumentation — drums, guitar, bass and keyboards. The sound is further distinguished by antique Moogs, vintage electronics and processors. Automato's musical recipe is simple; start with organic Hip-Hop, add a bit of 70s funk & soul and throw in a solid amount of early 90's indie rock."

#### **AUTOMATO: Automato 2LP (CGC 5002LP). \$18.00**

Double LP version, gatefold sleeve.

#### **AUTOMATO: The Single 12" (CGC 5003EP). \$5.50**

"Moving well beyond the hip-hop standard of turntables and samples, Automato create, play & record all songs with traditional instrumentation... drums, guitar, bass and keyboards. The sound is further distinguished by Moogs, vintage electronics and processors. Automato's musical recipe is simple; combine a solid amount of indie rock, 70's funk & soul and organic Hip-Hop."

### CRAMPS (ITALY):

#### **STRATOS/LUCIO FABBRI, DEMETRIO: Recitarcantadno CD (CRS 035). \$15.00**

1994 CD reissue of this live duo performance from 9/21/76, featuring Area's vocalist Demetrio Stratos (voice) and Lucio Fabbri (violin). Avant-garde vocals, string blippage and outward atmosphere all over the place.

#### **LACY, STEVE: Straws CD (CRS 066). \$15.00**

Reissue of this Lacy solo album from 1977. Limited stock.

### CRANK AUTOMOTIVE:

#### **CRANK #4: MAG w/7" (CRANK 4). \$5.00**

7" x 7" mag, featuring interviews with Alan Licht and Bruce Russell. 7" includes a side each from Licht and Handful of Dust.

#### **CRANK #5: MAG w/7" (CRANK 5). \$5.00**

Now in 8.5 x 11 full size format. Interviews with Stefan Jaworzyn/Ascension, BLABF & Richard Youngs. Single features Ascension/BLABF.

### CRAWLING WIND RECORDS:

#### **POTTER, JAMES: 13 Drones CD (CWR 01). \$13.00**

Very interesting debut self-release from this SF-based electronics composer, of deep sound penetration. "13 Drones is intended as a gallery of art and sound. The CD is a collection of austere and focused compositions that explore many variations of electronic drone music. The music was created on the Serge Modular Music System, ARP 2600, and other classic analogue synthesizers. Unlike many drone-oriented releases, the pieces are very moderate in length, allowing for more variety, and a more enjoyable listening experience for persons uncomfortable with 60 minute washes of sound. Each piece has it's own character."

### CRAZY WISDOM (JAPAN):

#### **DISKAHOLICS ANONYMOUS TRIO: CD (UCCM 1030). \$26.00**

Debut release by this trio of Mats Gustafsson (tubax, tenor sax, French flageolet), Jim O'Rourke (synth, computer) & Thurston Moore (guitar). Features three long improvisational tracks: "Three Collectors of Bird Note", "Totally Gump (Gump Completist)", & "Yellow Label Silence". Cover art by Coco Hayley Gordon Moore.

### CRC (SPAIN):

#### **CASCON, KIM: Gravity Handler CD (CRC 001CD). \$17.00**

"Gravity Handler was created from many different field recordings made in Madrid on October 3rd 2003. Recordings were made on fire escapes, water fountains, subways, elevators, escalators, and of a particularly noisy refrigerator in the studio where the CD was mixed. These recordings were subjected to processing and layering in Pro Tools with the intent of creating a continuum of recognizability: from sounds heard in our everyday surroundings to those heard only in our imagination. The intent of this CD is to convey a sonic impression of Madrid rather than presenting a documentation of the sonic environments encountered. The title of the CD is borrowed from a work by Marcel Duchamp, who was famous for taking the ordinary and transforming it into the extraordinary."

### CREATIVEMAN DISC (JAPAN):



**SHINCHO 2M: Speed By Disneey CD (CMDD 23). \$18.00**

1996 release. Shincho 2M was: Yoshikazu Otani: guitar, vocal, etc. & Jiro Yoshizawa: drums, cacio, etc. With guests

Osamu Gunma: voice, Kensuke Kobayashi: sample+edit, Fuzz Hajime: talk,

**DOWSER: Telecom CD (CMDD 59). \$18.00**

"Dowser — the project of Hiroyuki Nagashima — active musician in the fields of movies and multimedia. The music of Dowser is beyond description, it evokes the visual image like the soundtrack of a movie, as Nagashima works. The music frequently uses the EMS and Buchla synthesizer and is sometimes aggressive and sometimes lyrical." Guests include members of the Boredoms: Yamamoto (guitar) and Yoshimi (voice).

**ARROW TOUR: CD (CMDD 64). \$18.00**

Strange, slow-blooming underground Japanese electronica; sampling, electronics, primitive guitar, crackling lounge atmospherics, jazz breaks — all aimed at breaking through the exosphere. "The first release of the 2nd series of Unknownmix label. Arrow Tour is the solo unit of Jiro Yoshizawa. All the tunes are composed by sampling and programming except few tunes which Yoshizawa played guitar on it. This electronics music brings us a nostalgia for the place where we have never been or memories which we don't remember. This album has its own stream so the listeners could feel like watching some kind of road movie. Arrow Tour has joined to the compilation album *Fish Smell Like Cat* released from Howie B (known as producer of Bjork or U2)'s label called Pussy Cat."

**DOT: Echo Sounder CD (CMDD 66). \$18.00**

"There is a movement of digital-rock going on all over the world. On the other hand, there is a movement called strange-techno or mondo-techno. I would say that Dot is the answer from Japan to this 2 movements. The sound of Dot which created with simple equipment has rhythm of early electro sound with some strange sound on it. This sound which sometimes called 'drunken-techno', is hard-boiled and bizarre, comical and tricky. There was no wonder if it was released from Patrick Puslinger's label Cheap, Dr. Rockit's Clear or Aphex Twin's Rephlex." Totally great techno weirdness as described above, with an irresistible Japanese flavor. The "drunken-techno" movement starts here!

**CREME ECLIPSE (NETHERLANDS):****OMNI INCENTIVE: The Omni Incentive EP 12" (CRECLIP 001). \$9.00**

"The Creme organization deviates from the path with moody, raw and twisted filmesque electro, heavily under the influence of early Goblin and John Carpenter. There is no way to know how is in control but be sure the shadow government is among you. Dark driving electro from the deeper darker sides of Holland."

**KASSEN: Coaster EP 12" (CRECLIP 002). \$9.00**

"It's night and you're alone on the Scheveningen beach. Looming tower blocks are guarding the shoreline. Two coasters are communicating with foghorns on the horizon of the black sea in a shadowy play of light and dark while a lone watchtower is signaling retreat in the distance. A perverse cross between a John Carpenter soundtrack and early Basic Channel techno: brooding minimal soundscapes with hints of mania and depression, carried by clicky comatose beats."

**BETA EVERS: Confusion EP 12" (CRECLIP 003). \$9.00**

"Femme fatale Beta Evers stalks the streets of Augsburg in her Porsche 928 looking for easy meat, accompanied by her own minimal electronic film-noir soundtrack. Be careful, it might suck you in and make you a helpless victim of this siren with no remorse! Uncompromising darkness like Front 242 and Liaisons Dangereux."

**WHITE, JAMES: Ellis Island 12" (CRECLIP 004). \$11.00**

"A new Creme Eclipse by James White (No we don't know either who that is...). Simple dark electro tracks for the freaks."

**CREME RECORDS (NETHERLANDS):****BANGKOK IMPACT: Traveller CD (CREME 001CD). \$16.00**

"The amazing debut album of Bangkok Impact is ready to meet the world! Already marked in the NME as one of the best dance albums to be released for 2003 and naming Bangkok Impact (together with Legowelt) as the producers to watch in the year 2003. Tasteful electro disco from art territories via Clone and Creme brought into the world. 13 tracks amazing danceable tracks flirting with the '80s with some heavy disco and electro influences but not in the obvious retro way at all. A full length album that will bring the groove back to the people."

**VA: You Bet We've Got Something Personal Against You 2CD (CREME 002 CD). \$19.00**

"You had it coming. Creme celebrates its second anniversary with a stunning budget double CD compilation featuring exclusive tracks by established artists such as Legowelt and Bangkok Impact, as well up & comers Orgue Electronique, James White and Luke Eargoggle. The CD is topped off with out of print and already sought after classics by the likes of Lolita Strip and French guys It & My Computer. CD 2 is a special bonus mix, showcasing some mind-blowing hits from The Hague's Bunker Records, Sweden's Stilleben Records and Down Low Records (Stinkworx' own label from the US) in the process. You know it's that sound you cannot afford to miss." Artists: The Omni Incentive, Legowelt, Kassen, Beta Evers, Porn Darsteller, It & My Computer, Lolita Strip, Keyo Laboratories, Luke Eargoggle, Pussycat, Orgue Electronique, Raheem Hershel, Polarius, James White, Bangkok Impact, Red White Ros/, Spoiler Jugend, Catnip, Achilles, Macho Cat Garage, Mr Clavio, Plastic Sleeves, Rude 66.

**VA: Are We Too Late For the Trend? LP (CREME 003 LP). \$11.00**

"A nice 6 track album by Mr. Clavio, Bangkok impact, Beta Evers, Monkeychop, Lolita Strip and others. Expect their usual hit or miss sound. Beta Evers did produce the hit on this album... all the girls can sing along and wave their hands in the air to original smack dance tracks. Effective electro disco for all the so called 'freaks' out there who don't want to miss the trend... or are they too late already? Seems that the cheesy disco sound is taking over the clubs worldwide... bad taste never stopped ruling."

**BANGKOK IMPACT: Junge Dame Remixes 12" (CREME 03R). \$9.00**

"The best selling Creme release gets five rubberburnin reworks. 5 great remixes of Bangkok Impacts discobomb that are set to leave skidmarks on dancefloors across the globe. Includes a haunting 9 minute Legowelt remix and edits by Bangkok Impact, Kassen, Orgue Electronique and James White. Top selling electro-disco-tech."

**POLARIUS: Ride The Mace 12" (CREME 05). \$9.00**

"Minimal lo-fi Chicago tracks — old school dance mania style with a The Hague disco twist."

**PHYSICS, DAN: Chasing Sunday 12" (CREME 06). \$9.00**

"Two great rocking and bouncing Chicago tracks with a twist.... Could have been on Gigolo too.... Like all Creme releases perfect dancefloor tracks."

**MONKEYCHOP: White Loafers Boulevards EP 12" (CREME 07). \$9.00**

"Three scorching disco struts ideal for prancing around the boulevard on a sunny day, purring at the little kittens in the miniskirts. Dutch disco smack for the real consumers."

**HERSHEL, RAHEEM: Gotta Have the Pokey 12" (CREME 11). \$10.00**

"Drop your jaw as this Moroccan thug-boy from the The Hague ghetto slams his way through 8 (!) deep and rough jacktrax. Pure unadulterated Chi-town swang, like havin sex in an unexpected place — no frills, but just oozin' the funk! Raheem rocks in thru old school warehouse style."

**PORN DARSTELLER: Pardon des Offences 12" (CREME 12). \$9.00**

"Tender and grotesque electro-pop from this french romantic, who is the only true heir of Liberate. Including a deep cover of 'Nights in White Satin'. Dramatic electronica and effective electro for the floor all on one release..."

**LEGOWELT: Under the Panda Moon 12" (CREME 13). \$11.00**

"Legowelt comes with a EP full of dramatic disco-ish tracks. Raw crying analogue synthesizers with rolling 808 beats. 5 tracks ranging from the dramatic soundscore '80s type to more Italian disco dancefloor themes."

**ORGUE ELECTRONIQUE: Texas, Brooklyn, Heaven 12" (CREME 14). \$11.00**

"Orgue Electronique...?.. isn't that that guys who teamed up with Legowelt for their first releases full of electro and disco-ish tracks on Bunker before anyone else outside of Holland even had the balls to take an old Italo disco record out of its sleeve? Yes that him... and he comes with his best release ever! Great funky Chicago house tracks. (Think Terry Hunter, Cajual records, Relief and Farley Jackmaster Funk to name a few). A big change for the better of Orgue electronique! Genuine jacking house tracks with irresistible basslines..."

**CRI:****BRYANT, ALAN: Space Guitars CD (CRI 699). \$10.00**

Reduced price on these last copies... "Revised and expanded from the original CRI LP... the seven composition/improvisations played on Bryant's original string instruments are like visits to the outer space of contemporary music. Indeed, in his notes to the disc, Bryant explains that his music is the realization in sound of his own unique theories of physics and the universe. In Rome in the 1960s, Bryant was one of the original founders (with Alvin Curran and Frederic Rzewski) of the widely-influential collective Musica Elettronica Viva (MEV). He continues the great American tradition of iconoclastic composer/philosophers." From *Fanfare*: "The sounds are true sci-fi, ranging from strange, vibrato-y, metallic shimmers to highly pointillistic and percussive textures. Altered tunings are the rule, and at times the ghost of Harry Partch (amplified) peers around the corner. The pieces are often slowly evolving, the sounds sensuous and otherworldly, the textures thick and often propulsive. The overall effect is hypnotic."

**CRIPPLED DICK HOT WAX (GERMANY):****SCHIRMANN, PETER: Fluchtweg St. Pauli (Soundtrack) CD (CDHW 016 CD). \$14.00**

"It is 1971 in Hamburg. St. Pauli with its Reeperbahn, the famous red light district, ladies in black leather boots, men with thin moustaches and golden necklaces, the unpredictable wild city jungle, this is the background for Wolfgang Staudtes film Fluchtweg St. Pauli (aka Hot traces of St. Pauli). The story — borrowed from the bible — is about two completely different brothers (the good and the evil...). In the main role the legendary Horst Frank at his best, Christiane Krüger, Heinz Reincke and Klaus Schwarzkopf. Music by Peter Schirmann and the Rias Dance Orchestra. Fine little gangster grooves, pure crime-rhythm! Fluchtweg St. Pauli contains none of that mush of illustrative dissonances that some in the film industry believe generates excitement. Instead, wherever possible, the music has a function that is determined by the plot. In the opening scene, for example, whilst the introductory credits are being superimposed, the theme music comes from the radio in the taxi that the ill-tempered Heinz Reincke is driving while Heidi Stroh is getting drunkenly undressed in the back. And for the strip-tease scene in the dive, the Milljö, there is the sound of a Hammond-organ blues being played in a deliberately strident fashion, as can be heard even today from many a solo entertainer. Three further tracks have been added to the original Fluchtweg St. Pauli Soundtrack. 'Bleib sauber lieblich' which has been composed by Rolf Schirmann for a Rolf Thiele film and 2 remixes from the Crippled Groove Orchestra and the Crate Soul Brothers (Keyser & Shuriken from Hungary)."

**FRANCO, JESS: The Manacoe Experience CD (CDHW 037 CD). \$17.00**

"A dazzling lesson in cinematic B-film jazz. Cult director Jess Franco (Vampyros Lesbos) teamed up with some of the most prominent jazz musicians to come up with this musical tribute to his most popular work. Brass, fast, tough jazz inspired by the music to films such as *The Bare Breasted Countess*, *Venus In Furs*, *Tender Flesh* or *Downtown*! Franco delivers in music what his films became world famous for: pure delirium." This is a recently recorded session (not original soundtrack material), with Franco playing keyboards and conducting the B-Band, which features Clark Terry (tp), Carlos Benavent (guitar), Malik Jakub (saxophones), etc.

**VA: Iron Curtain Revisited 10" (CDHW 042). \$8.00**

"Together with the album *Iron Curtain Revisited* on CD/2LP — remixes and new interpretations of *Between Or Beyond The Iron Curtain* — a limited 10" with more unreleased tracks comes along; Crate Soul Brothers aka Keyser & Shuriken from Hungary, are already known from the Compost 'Glücklich' compilation. As Eastern Europe specialists they are taking a close look at supple, jazzy beats. Intega (Sonar Kollektiv) is a project from Berlin. Going back to the early 80-s where electronica meets bleeps, they offer a new interpretation of 'Quartett' by Katzenbeier. Mimok, radio play guru from Berlin, chose 'Funk! dla Franki' where his humorous style points out that Northern melancholy doesn't have any influence on our exile Swede. Balduin, our young man from Switzerland, rather nature stoner than alcoholic, all the same had to put Adam Macowicz 'Drinking Song' into a candy-rhythm-crate and to walk along the Swiss Alps. Finally the Original Jazz Rockers (Mojo Club Hamburg) take a funny walk together with the Novi Singers at the Hamburg redlight district."

**THOMAS, PETER: 100% Cotton: The Complete Jerry Cotton 2CD (CDHW 045 CD). \$22.00**

"Double CD set of Peter Thomas's sound-accompaniment to the eight 'Jerry Cotton' (i.e. the German 'James Bond') movies from 1965-1968. High quality crime-jazz overload. 'In the 1960's Peter Thomas worked with people like Lothar Meid (from Amon Düül fame) or soul organist Ingrid Hoffman. Just recently when whole easy listening revival phenomenon took off, he did some recordings with Combustible Edison.' Tracks such as 'Blood & Donuts' or 'Love is Swinging in the Air' from flicks such as 1966's *Der Mörderclub von Brooklyn* — frankly, this is some pretty amazing orchestrated chaos which seals the blast-doors shut on the world of dubious 'exotic' Italian/Spanish erotic/horror blowout-jams... 60 tracks." — Hrvatski.

**VA: Iron Curtain Revisited CD (CDHW 049 CD). \$14.50**

"Iron Curtain Revisited is a tribute to the remarkable history of East European Jazz. Several remixers have got their inspiration from the recent Crippled Dick album *Between Or Beyond The Iron Curtain* — we remember psychedelic extra class raregrooves and unpronounceable

artist names like Karel Velebny, Zbigniew Namysłowsky or the legendary Gustav Brom or the Novi Singers. A new generation lined up to whisk the old legacy through the sound mixer. Some of the tracks are almost unrecognizable interpretations, some are very close to the original. Fluffy, charming downbeat tracks à la Balduin or Les Gammas, soft and relaxed Drum & Bass by The Phoneheads and Kabuki, new creative Berlin school with Volker Meitz, Nootropica or Kasar (all Sonar Kollektiv), Nu Jazz bearing fusion elements by Jakim Lone from Paris (Versatil Records) and Higher Than God. Though the project was approached in very individual ways the result is very harmonious and nevertheless exciting — jazzaletronic 2001."

**VA: Iron Curtain Revisited 2LP (CDHW 049 LP). \$17.00**

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**SORT OF QUARTET, THE: Victim A La Mode LP (CDHW 055 LP). \$14.00**  
LP version.

**VA: Between Or Beyond The Black Forest 2LP (CDHW 056 LP). \$22.00**

Double LP version, packaged in full color gatefold. Two bonus tracks not found on the CD, by Jiggs Whigham and Wolfgang Dauner Quintet ("Oh Baby I Don't Love You Anymore" from *The Oimels*).

**O.S.T.: Beat At Cinecitta Vol.3 LP (CDHW 058 LP). \$18.00**

"The ultimate in raunchy film music from the wild world of Italian exploitation cinema. It's the final volume, the last installment of Cinecitta-Mania. *Beat at...* comes hotter than ever. This time it's not the easy way of Italian amore, but the dirty, red side of passion the pasta way. Say hello to sneaking kitties, pumping boys and starlove revival. Get that one, now! Feel the heat of the beat! Erotica, Exotica, Psychotica!" Tracklisting: Berto Pisano: "Tema di Oscar", Piero Piccioni: "Playgirl Sequence", Roberto Predaggio: "Eva La Venere Selvaggia", "Jungle Shake", Armando Trovajoli: "Quand'ero un Bebe", Piero Piccioni: "Colpo", Rovente Piero Piccioni: "Ti Ho Sposato Per Allegria", Armadno Trovajoli: "Bada Caterina (instrumental)", Piero Piccioni: "Inghilterra Nuda", Piero Piccioni/Ennio Morricone: "Amore Amore Amore", Sordi/McDonald/Piccioni: "Richmond Bridge", Robinson/Piccioni: "Once and Again", Amurri/Trovajoli: "Il Profeta", McDonald/Trovajoli/Pes: "Let's find out", Fowlkes/Trovajoli/Pes: "Crazy"

**OST: Signor Rossi LP (CDHW 060). \$18.00**  
Limited picture disc LP version.

**FUNKI PORCINI: Zombie 12" (CDHW 063). \$9.00**

"Funk! strikes back with two new tracks inspired by 60's Zombie movies. From jungle fever to blood mania he presents an outstanding mixture of electronica and soundtrack music. An artist for the British label Ninja Tune, he has always been in love with soundtracks. Having composed several when he lived in Italy, he got in touch with Crippled Dick! for their *Beat at Cinecitta* series. Early this year they sent Funki a video tape of *Zombie Flesheaters*, THE zombie classic, and asked him to work on a draft for a new soundtrack to it. 'The Chase' reveals as a trip to the jungle hunted by zombies: having time to take a breath, passing various landscapes, etc. But in the end there's no chance to escape. 'Zombie Parade' is the marching song for the undead themselves."

**BALDUIN: Creative Cookery Set CD (CDHW 072 CD). \$14.50**

"Creative Cookery can be defined as follows: If you have a good Cook taking tasty and healthy ingredients to make a real delicious meal, you will feel sensation exploding in your mouth of all the flavours and carefully added spices. You will be relaxed and pleased after eating it. Balduin considers his music as culinary art. Putting together some of the finest ingredients from Jazz to self generated lounge sounds and well kept secret instruments, his results are definitely sensations to the ears of spoilt music-gourmets. Or as Balduin puts it: 'The concept of Creative Cookery is that it's much more relaxing than food, cause you're never fed up with it. That's what Creative Cookery is for. Bon appétit!' Balduin's influences reach from musical boxes, Sibelius, Herbolzheimer, Dave Pike Set, Ennio Morricone, Pretty Things, Pink Floyd, David Bowie, The Orb ... over to Wagon Christ, as well as to all the new-groove specialists like Fila Brazillia and Flinger. Cooking it all up to a new delicacy. You'll meet deluxe Beat-brewery, full flavour soundmixing, and spicey sample composing uniquely made up to a 12 course-menu which will feed you for months. Balduin is a guy with relaxed charm who lived in the far-out areas of the alps of Switzerland. While his first creative moves have been misunderstood there, these idyllic landscapes have obviously left their mark on his carefree and fresh approach to the adventures of modern music. There seems to be no limit to the imagination of Balduin creating loops and beats which indeed deserve to be spread around the world."

**VA: Between Or Beyond The Iron Curtain 2LP (CDHW 075 LP). \$17.00**

"Lost grooves from East-Europe? *Between or Beyond...* is back, this time concentrating on the little known but incredibly unique and diverse Jazz of eastern Europe. The time is the 1960ies to the late 70ies in the midst of the Cold War: while the Communists tried to suppress Jazz from the beginning as 'western ideologie', musicians in Poland, the GDR and Czechoslovakia claimed the universal language of Jazz to be their medium of artistic freedom. From the small jazzcellars dwelled a movement, that soon became the pride and sign of a nation; Poland in special looks back on a huge tradition in Jazz, followed close behind by Czechoslovakia, that can be traced back to the early twenties. From this tradition grew such talents as Zbigniew Namysłowsky, Adam Makowicz, Laco Deczi, Karel Velebny, Gustav Brom, or mindblowing groups and projects like Laboratorium, Impuls, Prag Big Band and the Big Band Katowice from the famed Higher School of Music in Katowice. The very special quality of east european Jazz seems to be, that it embraces all musical styles with a passion: it mingles slavic influences with bits and pieces from the rest of the world; Latin percussion meets heavy funkgrooves flavoured with electronics, bewitching vocals and high energy instrumentalism. With the compilation at hand we proudly present an overview of exceptional grooves and we did not select old Dixieland thats for granted. This recording comes in CD and double-vinyl format, carefully illustrated booklet with all coverartworks and all the backgroundinformations. Vinyl comes in deluxe gatefoldcover."

**VA: Les Chansons Des Perverts 2LP (CDHW 076 LP). \$17.00**

Double LP version.

**SLOPE/PAUL KUHN/DIFUSORA: Gateway To Crime 12" (CDHW 077 EP). \$8.00**

"We continue our Revisited series: Part 3 is dedicated to a living legend, the German crooner, entertainer and jazz piano player Paul Kuhn. Although he has become well known for commercial pop hits in the German hit parade ('In Hawaii they have no beer, that's why I stay here...') and for some TV shows, his first and biggest love was jazz music. With all his film and TV industry contacts it seems natural that he finally even worked out some Library titles, which have been slumbering in the archives for decades — here we have digged one of them — 'Gateway to crime', from 1974. This title is definitely exceptional and might irritate some of his fans — since it does not sound at all like the typical German radio station big band stuff, but rather evokes New Yorks Haarlem streets atmosphere. Not only that this track never has been officially published, it furthermore bears an immense source of inspiration. For this reason we confidently put the title into the trustworthy hands of two producer teams to overpass it into a 'fit for the club' context; The first craftsmen team is Slope — Hans Schaaf and Daniel Paul. These very pleasant guys from Berlin prove a deep understanding of the original version. At the same time their version bears their own and very individual mark. They work since 1994 as a part of Sonar Kollektiv's Mermaid Label and are especially well known for really tricky killer breaks... The second team is Difusora — HP Eckhard aka DJ Agape (initiator of respect.brasil nights in Berlin) and Marc Frank (singer, drummer and producer for Les Gammas). They get to the heart of the original, turning it surprisingly into a fantastically straight Brasil dancefloor tune."

**VA: Between Or Beyond The Northern Lights 2LP (CDHW 078 LP). \$19.00**  
Double LP version.

**MEITZ/MISSUS BEASTLY: Geisha - Revisited 1 (Volker Meitz Remix) 12" (CDHW 079 EP). \$8.00**

"Our search for original rare grooves and danceable jazz for our Revisited 12" series once again has led to a fascinating new 'old' gem. This time we present 'Geisha' from the legendary Missus Beastly, which was formed in 1968 as one of the first German krautjazz bands. In their most creative times these 'Space Guerillas' of the jazz rock scene played the music of the after-Mahavishnu-era. Music that stands out of categories: a symbiosis of jazz, rock, funk, fusion. 'Geisha' is a beautiful instrumental rare fusion hymn taken from the cult and hard to get album *Missus Beastly* (1974). Driven by an impressively original, solid Drum+Bass rhythm structure, with a gentle breeze of Asia influenced moody flutes, all turning into a freak out scenario. In its days 'Geisha' has surely turned many flatshares into opium smoking dens. Meitz (Sonarkollektiv), supplies the dancefloor update! He is definitely one of the most gifted musicians in Berlin who has proven his talent on *Iron Curtain Revisited* as well as on many international remix projects (Peace Orchestra, Art Konik, Chari Chari / Japan, Phonique)."

**KROG, KARIN: Raindrops, Raindrops CD (CDHW 081 CD). \$14.50**

"Karin Krog is the most prolific Norwegian jazz singer. Since the 60s she is travelling the world and has performed in all the well known jazz venues. In the recording studio and on stage she has worked with all the big names like Don Ellis, Archie Shepp, Red Mitchell, Jan Garbarek, Dexter Gordon and John Surman. Her releases on the renowned jazz labels MPS and Verve made an internationally famous. The new album is a collection of rare gems. They highlight Karin Krog's beautiful expressive voice. She has always experimented with her voice and liked to include electronic instruments in jazz arrangements. On the album international jazz stars like Steve Kuhn, Jan Garbarek, Stu Martin, Steve Swallow, Philip Catherine or Niels Henning Ørsted Pedersen have guest appearances."

**HERBERT/KARIN KROG: Meaning Of Love 12" (CDHW 082 EP). \$8.00**

"Operating under different aliases like Wishmountain, Radioboy, Dr. Rockit or Herbert, Matthew Herbert has become one of the most sought-after techno producers. He has collaborated with artists such as Super Furry Animals, DJ Food, Moloko, Björk, Mouse on Mars and many more. He has also become well-known and much in demand for his considerable remixing talents. Herbert has been taking Jazz piano, flute and clarinet lessons since he was a child, which also might explain the fact that his output is often moving towards Jazz. Karin Krog, the Scandinavian Lady of extremely cool vocal Jazz, is known for her unique, beautiful voice and her affinity for choosing interesting, including electronic, instrumentals and complex grooves. She creates spherical, floating soundscapes with her songs, performing them with a very distinctive voice modulation and in a really bewitching way. It came to a collaboration for obvious and natural reasons. 'The Meaning of Love' — originally from her current Crippled release *Raindrops, Raindrops* — delicately wrapped into exquisite grooves by Herbert, while left in all the dainty transparency and elegant nonchalance given by Ms Krog."

**VA: Jeff Recordings - Rough Beats From Peru & Trinidad 72-76 2LP (CDHW 084 LP). \$19.00**

Double LP version.

**VA: Give Peas A Chance 2LP (CDHW 085 LP). \$19.00**

Double LP version; CD version forthcoming. "Whatever the reason may be — the general disposition to mass instead of class, all the fast-moving and short-remaining tendencies — it seems that in times like this there is not much music, worth playing and listening to in 10, 20 years, or even 2 months. From this fact arises the aspiration to save all those inconspicuous but notable gems into the digital age — while they are all slumbering, undiscovered in the archives of the so called library labels, which specialise in soundtracks for TV and film. We should give a chance to those small but quality rich established pea plants. Too many a professional musician from the 60s and 70s, who has dedicated most of his time to noble, but unprofitable band projects, we owe quite a lot of first class productions. All of them recorded by outstanding, but little lesser known artists. Not many of these recordings have been published and if at all, not many copies. Most of the productions disappeared in the archives of the publishers. Reason enough for Crippled Dick Hot Wax! to pick out of a multitude of recordings an exquisite selection. Along with the much loved but never published German political programme trailers like 'Spiegel TV', we listen to finest crime film trailers like 'Polizeiurf 110'. You'll find yourself surprised by rare groove killers like 'Gateway to crime' from Paul Kuhn or 'Eat Art' from Wirbitzky-Zimmermann. At the end we experience complete relaxation thanks to the theme of 'Titel, Thesen, Temperamente'."

**SCHULTZE SET, KRISTIAN: Recreation LP (CDHW 087 LP). \$14.50**

LP Version.

**CATCH UP: Catch Up LP (CDHW 088 LP). \$17.00**

LP version.

**TRANSPORTER: Glaze 2LP (CDHW 089 LP). \$20.00**

Double LP version.

**FISCHER, KLAUS-GOTTHARD: Jazzin' The Black Forest Book (CDHW BOOK). \$68.00**

Beautifully produced 322 page hardcover book documenting the history of the MPS label. Printed on 12" x 12" stock, in an edition of 1000 copies (no longer available with the bonus CD that came with initial copies, sorry; slightly cheaper than before as a result). "More than 700 jazz records were released by Saba/MPS. In addition to the most important German artists such as Albert Mangelsdorff, Joachim Kühn, Volker Kriegel, Wolfgang Dauner and

others, many of the international greats made their way to the Black Forest, too: Oscar Peterson, Duke Ellington, Jean Luc Ponty, Monty Alexander, Baden Powell, Dizzy Gillespie — to name a few. The success story of one of Europe's pioneering jazz labels and its founder and producer Hans Georg Brunner-Schwer is here retracted over 300 pages by author Dr. Klaus-Gottard Fischer. From the label's beginnings in the early 1960s up to its sale to Polygram in 1983. Includes all 700 LP sleeves in full color, a full index, and over 150 photos plus poster reproductions. Together with an extensive discography."

### CROSSTALK:

#### VA: *Theatermusik LP (CROSS 01). \$12.50*

"Long delayed collection of incidental music for film and theater realized by some of Berlin's brightest young stars. This album is comprised of works by Bernd Jesträm, Robert Lippok, Ronald Lippok and Bo Kondren. The music contained within is very reminiscent of early To Rococo Rot with a pinch of the Tarwater melodic sensibility and is surprisingly cohesive for a collection of works composed and recorded by different people, in different circumstances, for different purposes. The jacket is a frosted velum with a color image of the dome of the Berlin planetarium. The record is clear. The edition is strictly limited to 1000." Delicate packing that is not necessarily long for this world...

#### KYBORG & SARAH MARRS: *Back LP (CROSS 02). \$9.00*

"This release is pressed on clear vinyl and packaged in a clear plastic 'picture disc' type sleeve w/color labels resembling the original CD artwork. Strictly LTD to 500. Kyborg (Andreas Stobernak and Dirk Mitlehrer) belong with out a doubt to the protagonists of the Berlin electronic scene. *Back* is Kyborg's newest work. Do we still have to call it minimal techno? On top they asked Sarah Marrs (maybe known for her collaborative recordings with Tarwater) to lend her voice to 4 of the 6 tracks. At first she may sound more normal than how she actually reaches your ears. Miss Marrs' voice is full of weird deepness: sometimes she sighs like GPO, sometimes hollering like Alan Vega with a voice that must have been heavily mistreated with sandpaper over the last few decades."

#### AGF, KYBORG, SARAH MARRS, PEABODY & SHERMAN: *Tschikago 2.001 LP (CROSS 03). \$11.00*

"LTD 1000 copies pressed on ultra-clear vinyl in clear sleeve. The long-delayed 3rd volume in Crosstalk's 'clear music' series features an unusual collaboration flowing from the 2nd Tschikago Berlin invitational. Tschikago is an ongoing series curated by former Chicago resident Sarah Marrs with the assistance of Crosstalk owner Phillip Hertz to introduce new Berliner artists and musicians to Chicago in a short residency. Tschikago 1 involved gallery installations + DJ and live performances by Ms Marrs, Brad Hwang, Tarwater & To Rococo Rot. Tschikago 2.001 was a series of music and video performances involving agf (Antye from Laub) with fellow Berliners Kyborg & Sarah Marrs. The Tschikago 2.001 recordings have been built from material created by the artists during their stay in Tschikago. The sound files derived from these recordings were edited and modified by the participants individually and the finished tracks assembled to create this document."

### CROSSTOWN REBELS (UK):

#### LAZARUS, DAMIAN: *Crosstown Rebels Present Rebel Futurism CD (CRM 001CD). \$16.00*

"Since its inception earlier this year rising out of the ashes of the groundbreaking, genre-bending City Rockers label, Damian Lazarus's Crosstown Rebels imprint has proved itself to be one of THE labels shaping the new electronic dance underground. *Rebel Futurism* is not only the debut mix album for Damian Lazarus and Crosstown Rebels, it is one of the first compilations to really bring together the essence of this new movement of dance music. Damian compiled both of the hugely successful and genre-defining Futurism compilations for City Rockers, and with residencies and gigs in Berlin, Barcelona, Paris, Milan, Tokyo and, of course, at his own Slash and Burn parties in London, he has hands-on appreciation of what it takes to move the crowd. *Rebel Futurism* fuses house, techno, breakbeat, and electro with DIY/electropunk attitude into a forward-thinking, party-rocking dance mix." Artists: DJ Maxxi, Kiki & Silversurfer featuring Captain Comatosé, Le Dust Sucker, Joakim, DJ T, Tiga, Silversurfer, Ave Clarke featuring Chicks on Speed, D, Bushwacka!, Martin Solveig, Russ Gabriel, Jahcoozi, Digital Tongues, Helicopter Jackson, Phonique, Sasche Funke, Robbie Hardkiss, Avril.

### CROUTON:

#### TIETCHENS, ASMUS: *FT+ CD (CROU 019 CD). \$13.50*

"From 2001 — 2002, Crouton released a limited and now out of print series of triple 3" CD sets titled *Folktales*. Each disc featured a solo performance, and hosted the work of C. Rosenau, Hal Rammel, John Kannenberg, Jon Mueller, Bhob Rainey, Achim Wollscheid, Kevin Shea, Adam Sonderberg, and Dan Warburton. The idea behind the series was to present an 'aural story' from each artist — a statement made outside of their work in other groups and collaborations. Now in 2003, this series of stories are presented again, however, under the guise of a translator. With this release, legendary German sound artist Asmus Tietchens presents a total reworking of the entire *Folktales* series. Though these sound statements were originally made by others, the retelling is completely Tietchens' own. Since 1965 Tietchens has been at the forefront of experimental studio sound work, and this release is proof that he continues to develop his work further still. *FT+* is a continually surprising listen, very subtle and at moments extremely quiet, with strange colors and anti-rhythms occasionally peeking through. Tietchens once stated that he set out to explore the 'white dots on the landscape of sound.' Here he continues to find them, and present them in his own unique way."

#### IRR.APP.(EXT.): *Dust Pincher Appliances CD (CROU 021 CD). \$13.50*

"*Dust Pincher Appliances* was originally released in 1998 in a shorter, alternate form, via a now impossible to find 10" vinyl on Something Weird Records, Iceland. This CD edition on Crouton reveals different versions of the original recordings, as well as three tracks not present on the 10" edition. Some might say that anything graphic artist, sound artist, and writer Matt Waldron produces is peculiar, and his work as irr. app. (ext.) is no exception. Each minute of these startlingly Dadaist compositions reveals unexpected surprises. The instrumentation, who knows? A bit of everything really, except the standard ones. However, the style is not a mess, but rather an obsessively scrutinized audio story, aural painting, or sound experience, which is quite devastating to take in. Waldron began this recording project in 1991. Some will recognize his name as the one co-responsible for the recent Nurse With Wound CD, *Chance Meeting of a Defective Tape Machine and Migrane* on the United Dairies label. He has also worked with the likes of Stillupstepya and Coil."

#### KAHN AND JON MUELLER, JASON: *Papercuts CD (CROU 022CD). \$11.00*

"Over the years, both Jason Kahn and Jon Mueller have explored different means of percussion, finding texture and rhythm in not only acoustic drums, but in their relation to elec-

tronic devices. This pursuit also included work with other, non-drum related material. *Papercuts* is a critical document of this pursuit. Recorded over the course of a year, it was created entirely with various grades of handmade and commercial paper. With an extensive and delicate approach to mixing and electronic processing, this work retains the source of the recording, the grit and feel of dried pulp, and the texture of its interaction with movement and malleability. Here rhythms appear naturally, without intentional effort, to create a new discovery in the world of percussion."

#### MUELLER/BHOB RAINEY/JIM SCHOENECKER, JON: *CD (CROU 023CD). \$12.00*

"Recorded in a 110 degree room after a nearly sleepless 17 hour drive. Yet, the material on this CD has nothing to do with that. Here, Bhob Rainey perfects the form of transforming the saxophone into a metal tube, Jon Mueller plays snare drums with a home stereo system, and Jim Schoenecker sits across the room and stares at you, creepily. Meanwhile, Boston was melting under the relentless sadism of the sun. For the musicians, this recording involved discovery, survival, and Dustin Hoffman. Its organization was the direct result of caffeine and unemployment. For the listener, it might very well be the impossible made possible. For in this recording lies a sense of urgent contact; a message understood, yet surely incredible to decipher. Happy faces appear on food items. Inanimate objects come actively to life."

#### CHARTIER, RICHARD: *Archival 1991 CD (CROU 024 CD). \$15.00*

"Richard Chartier is a designer, an artist, and perhaps, a neat freak. Throughout his recent work, Chartier has continued to present sound as design — clean, simple design, implying colors and direct lines and shapes; a spotless, modern room; a series of colored screens. His release on Crouton predates this taste, when things were a bit more complex, a bit more intense. And as his recent work sucks the listener into white space, *Archival1991* takes you straight into a black hole, in the most comfortable way imaginable. This is a different kind of clean simplicity. The work is beautiful, stunning, and most of all, complexly powerful. The recording is based on two compositions from 1991, using analog and digital synthesizers. In 2003, these original pieces were used as source material for this new work, resulting in an extremely intriguing revisit, and aesthetically true to much of his work from the same period."

#### DIE ENTTAUSCHUNG: *Die Enttauschung LP (CROU 025LP). \$14.00*

"Die Enttäuschung is modern jazz at its peak. The quartet consists of highly skilled, internationally known players Axel Dörner, trumpet; Rudi Mahall, bass clarinet; Jan Roder, bass; and the always imaginative Uli Jenneßen on drums. Similar to their analysis of Monk, with their own work, the group find a comfortable balance between the smooth and the rough. An expected downbeat turns into an instigation, and frenzy somehow becomes a groove. But, this isn't a head-scratching guessing game or open-fire intensity. It's just a good time."

### CRYDAMOURE (FRANCE):

#### VA: *Crydamoure Presents Waves CD (CRYDA 001CD). \$12.00*

"The first mix compilation from Daft Punk's label, Crydamoure. Founded in 1997 by Guy Manuel de Homen Christo (one half of Daft Punk) and Eric Chedeville (aka Rico), Crydamoure brings you a selection of their singles specially mixed by disco-loop meisters, Le Knight Club. It is the first time any of these highly sought-after tracks have appeared CD. Previously, these tracks have only been available on twelve-inch vinyl and have never been licensed. Waves includes tracks from Le Knight Club, Paul Johnson, DJ Sneak, and Buffalo Bunch." [limited stock, reduced price; this album is now licensed to Astralwerks in the US]

### CRYPT:

#### JACKSON, REVEREND CHARLIE: *God's Got It! The Legendary Booker Singles LP (CRYPT 094LP). \$13.50*

"180 gram vinyl release of the stunning Reverend Charlie Jackson retrospective released in 2003 on CD by the CaseQuarter label. After the better part of twenty-five years, the legendary early 1970s New Orleans Booker label and mid 1970s Jackson label recordings of the Baton Rouge gospel guitarist have finally been collected on the beloved and downtrodden LP format. Ever since Reverend Jackson's Booker singles were discovered by gospel collectors in the 1970s and began to trickle out to a wider audience, his primal, funky guitar riffs have astounded listeners. Raw and unadorned and at other times spare and lyrical, these recordings are infused with sanctified energy and singing. Two special features are one very rare song from his own Jackson label which features the wonderful vocals of Laura 'Tiny B' Davis, as well as the recently discovered (in March 2003!) Booker single 'The Goodness Of God', that had seemingly been forever lost. *God's Got It* comprises 13 songs plus photos, color label scans, and extensive liner notes covering Reverend Jackson's life and (still active!) career."

### CTI (UK):

#### CHRIS & COSEY: *C&C Luchtbl CD (CTI 0503). \$18.00*

"This new C&C release is noteworthy for a number of reasons: It includes fantastic new versions of 13 classic C&C live tracks recorded live at the CCLuchtbl in Antwerp, in November 2002. It is an enhanced CD that includes 17 minutes of video clips. It is presented in a fabulous, glossy fold out DigiPak sleeve. It will be the last previously unreleased 'Chris & Cosey' album. Shocking as it may seem, after this new CD album there will be no further new releases by Chris Carter and Cosey F. Tutti as... Chris & Cosey. From September 2003 Chris & Cosey will be performing and releasing all new material as Carter Tutti."

#### CHRIS & COSEY: *Union CD (CTI 0999). \$14.00*

"This live CD was recorded at the Union Chapel in London as part of the Electronic Festival of Drifting on May 30th 1999, and was remastered for CD by Chris Carter." Cosey Fanni-Tutti (vocals, cornet, guitar) and Chris Carter (rhythms, keys, mixing). Recorded in a Chapel, this a cavernous, ambient affair, very much in what you would assume to be the spirit of the festival. If you haven't paid all that much attention to C&C's career in the last 12 years so, you might find yourself pleasantly surprised."

#### CHRIS & COSEY: *The Essential Chris & Cosey 2CD (CTI 1101). \$15.00*

"This budget priced double CD compilation album features 31 classic Chris & Cosey tracks, a playing time of 140 minutes and a fold out digi-sleeve with sleeve notes and discography. *The Essential Chris & Cosey Collection* was compiled with the help of Chris & Cosey fans world wide and includes deleted and hard to find gems such as 12" singles 'Obsession' and 'Synaesthesia' plus favourites such as 'Dancing On Your Grave', 'Dr. John', 'Love Cuts' & 'Driving Blind'. *The Essential Chris & Cosey Collection* includes tracks from all their albums and covers almost 20 years of Chris & Cosey recordings, from Rough Trade and Play It Again Sam to Netwerk and Wax Trax. This album is the ideal primer for anyone who isn't already familiar with Chris & Cosey's extensive body of work or for those who just want to reacquaint themselves with their unique and often groundbreaking slant on electronica."

#### CARTER, CHRIS: *Disobedient CD (CTI 98CC2). \$19.00*



"First solo offering from the one time Throbbing Gristle cohort Chris Carter for us here at World Serpent. Carter teams up with Bruce Gilbert (Wire) and Paul Smith from Blast First and the Disobey Club, aided and abetted by his partner Cosey Fanni Tutti. Carter has for a number of years been on the forefront of electronic music and I think he proves it with this fine example of his genius." Live recordings from Disobey, 10/95.

**CARTER, CHRIS: *Small Moon* CD (CTI 99CC3). \$19.00**

"New studio album by ex-Throbbing Gristle/Chris & Cosey member. Chris's first studio release since his acclaimed 1985 *Mondo Beat* album — a departure from his previous style and features dense, high-energy rhythms and mixes that have won acclaim from DJ's on both sides of the Atlantic. Be prepared for some foot stomping, thigh slapping good time music with that characteristic Carter edge. Physically reactive listening."

**CHRIS & COSEY: *Musik Fantastique!* CD (CTI CC0403). \$20.00**

"We are pleased to announce the re-release of Chris & Cosey's *Musik Fantastique!* album. Originally released in 1992 this much sought after but long deleted album has been digitally re-mastered and now includes a bonus track: 'Rise' (12" Mix) and new cover artwork. *Musik Fantastique!* features over 58 minutes of classic Chris & Cosey songs from 1992, probably their most dynamic and melodic period during their illustrious career. *Musik Fantastique!* is limited to 1000 copies."

**VA: *Core* CD (CTI CC0603). \$20.00**

"After years of building a near mythical status we can announce the limited CD re-release of *Core*. Core features some of the finest collaborations you'll hear between: Chris & Cosey, Robert Wyatt, Coil, Boyd Rice, Monte Cazazza, John Duncan, Joe Potts and Lustmord. This legendary 1988 compilation has been digitally re-mastered and features enhanced cover artwork and extensive sleeve notes by the artists. *Core* is limited to 1000 copies."

**CHRIS & COSEY: *Exotica & Take Five* 2CD (CTI CC1198). \$30.00**

"CTI & World Serpent are proud to re-release two classic albums from the 80s, *Exotica* and *Take Five*. This is no cynical exercise in 1980's bandwagon jumping either as this release is a double album presented in a 6-panel full colour digisleeve with comprehensive sleeve notes and a new cover design. Both albums have been unavailable for some time but now you can hear them as Chris & Cosey intended, in their full frequency, stereophonic glory, as both albums have been painstakingly digitally remastered (but not remixed) by Chris Cutler from the original master tapes specifically for this release. They showcase what many consider to be some of Chris & Cosey's finest works from that period. The seminal 'Exotica' track was adopted as an electronic anthem, most notably on the Goa scene. 'October Love Song' is probably one of the great underground electro-pop gems of the early 80s and has been referred to as influential by bands like Depeche Mode. In addition to all this the *Take Five* CD features two additional tracks, a previously unreleased song from the period and a new 150bpm megamix."

**CTI: *Electronic Ambient Remixes One* CD (CTI EAR1). \$18.00**

"First in an ongoing series of remixes by Chris Carter and Cosey Fanni Tutti. *Ear One* is based on Chris Carter's analog sound experiments at the studios of Throbbing Gristle and Industrial Records in London in the 1970s/80s, and was originally released by IR as *The Space Between*. This new version is a radical ambient remix and reworking of those early audio works, and features heavily manipulated and transmogrified drifting ambient textures which still retain the core essence of the original tracks. This new album shows yet another side to the many faceted musical persona of Chris Carter."

**TUTTI, COSEY FANNI: *Electronic Ambient Remixes Two* CD (CTI EAR2). \$18.00**

"Released simultaneously with its sister work *Time To Tell*, *Electronic Ambient Remixes Two* is a 54 minute drifting ambient remix of *Time To Tell*. A synthesis of sounds, a distillation, fragmentation and displacement of sound bites of significant events from Cosey's personal life, art actions, musical compositions, and personal statements. PS 1 Gallery in New York originally commissioned *Electronic Ambient Remixes Two* for their recent *Volume* exhibition."

**CARTER, CHRIS: *Electronic Ambient Remixes Three* CD (CTI EAR3). \$17.00**

"Ear Three is the second in a series of CD's based upon Chris Carter's analogue sound experiments at the studios of Throbbing Gristle & Industrial Records in London in the 1970's. Chris Carter (one of the founding fathers of the industrial movement and member of Throbbing Gristle) has taken a dozen of his original TG rhythms and transmuted them into three-dimensional polyrhythmic loops, weird gothic textures and spooky ethereal ambiances. Tap your fingers and toes to the shifting, pulsating beats of 'Discipline', sway to the eccentric undulations of 'Heathen Earth' and be entranced by the unnerving hypnotic motion of 'Hamburger Lady'. Take a break from the mundane and stale world of pop and rock and roll and immerse yourselves in the otherworldly electronic ambient topography of the 21st century that is Ear Three. Depending on the mood of the listener Ear Three has been mixed to be enjoyed at both unusually loud or soft playback levels."

**TUTTI, COSEY FANNI: *E.A.R. 4 - Selflessness* CD (CTI EAR4). \$20.00**

"This is the fourth in the E.A.R. series and is a new solo ambient sound work by Cosey Fanni Tutti. Originally broadcast live by Resonance F.M. (London) *E.A.R. 4* forms part of Cosey's 'Selflessness' covert art action, which took place in Disneyland in 2002. The music of *E.A.R. 4* aims to evoke the sensations experienced during the 'Selflessness' performance. *E.A.R. 4* contains more than 78 minutes of an extraordinary range of ambient music, textures and emotions. The cover includes sleeve notes and photos of the Disneyland 'action'. *E.A.R. 4* 'Selflessness' is limited to 1000 copies."

**TUTTI, COSEY FANNI: *Time To Tell* CD (CTI TTT2000). \$18.00**

"This edition has been repackaged, remastered and updated for the year 2000 edition. The release comes with a 40-page booklet including colour photographs of Cosey and revised texts, plus a previously unreleased track. No more trolling through E-Bay for expensive and hard to find copies of the original for the many that missed out first time round." Originally released on cassette only in 1983, this upgraded CD version adds remastered sound and a previously unavailable track from 1983.

#### CUBIC FABRIC (JAPAN):

**Z.E.L.L.E.: *rjct:nw* CD (CUBICF 002CD). \$15.00**

Follow up disc to their debut on the U.S. Line label. "The new album *rjct:nw* goes further into a world of impalpable digital zen dimension, paraphrasing Samuel Beckett: a world of 'vibrating contours... balances... breaking and reforming as we look at them... breathing colours, panting... swarming stillness... a world without weight, without strength, without shadow'. Onkyo Music at its nth degree."

**VA: *OperetteTapes: Opera Remixes* CD (CUBICF 003CD). \$15.00**

Remixes of Swedish electro-acoustic trio Tape's first album *Opera* (Hapna). Remixers: Josh Abrams (Town&Country/Thrill Jockey, Lucky Kitchen, Delmark); Oren Ambarchi (Touch) Anderreg (Apestaartje); David Grubbs Fonica (Tomlab); Hazard (Touch); Minamo (Apestaartje, Quakebasket, 360 records, cubic music); Pita (Mego); Rechord (Andreas Tillander, Mokira, Lowfour/Mille Plateaux); Stephan Mathieu.

#### CUBIC MUSIC (JAPAN):

**NAKAMURA, TOSHIMARU: *Vehicle* CD (CUBIC 008CD). \$15.00**

2002 release. This is the Third solo release by Nakamura. Limited availability.

**WONDERLAND FALLING YESTERDAY: *Enchanted Landscape Escape* CD (CUBIC 010CD). \$15.00**

"The mystery figure behind Wonderland Falling Yesterday produces beautiful, dreamy electro-pop that is sweetly sentimental with a dash of grit (smartly applied hiss, skipped notes, blurts & echoes that never seem gratuitous). The 73 minutes of music starts off with the familiar stutters of better known Japanese songsmiths like Nobukazu Takemura but quickly evolves into a totally distinct cinematic sound world. The great underbelly of field recordings cushion classical melodies, simple piano motifs and arpeggiated layers of strings & guitars and peaks with fully developed, enchanting orchestration. It hasn't felt this good to be real in ages."

**SAMURAI JAZZ: *meme?* CD (CUBIC 011CD). \$15.00**

"Yuta Uozumi and Tadashi Yonago are two guys with a trombone & a sampler. On *meme?* they emerge with a cut up stoned jazz that combines live horns, battle breaks and jittery samples into a kickass escapade that does nothing but justice to their chosen moniker."

**GNU: *Suro* CD (CUBIC 013CD). \$15.00**

"Unlike a lot of the Cubic roster to date, GNU willfully abandon the glitch electronica, scutelett rhythmic autism and dreamscapes on the label for a tight ass progfest combining squiggly reeds, fat bass & two drummers with massive clarity built around reedsman Masahiko Okura. GNU produce a groovy rock sound super reminiscent of the whole Rock In Opposition thing (Henry Cow, Art Bears). But, if you don't know what that was, maybe it's a good idea to scratch your head and rifle up the memories of those fantastic high school 'battle of the bands' events minus the inevitable love of Rush that emanated from the auditoriums."

#### CULTURE PRESS (FRANCE):

**HOPPER, HUGH: *Monster Band* CD (CP 3012782). \$16.00**

A label focusing on reissues of older Hugh Hopper releases [these titles have been deleted as of 5/98, and we only have a small remaining stock]. *Monster Band* is made up of 2 sections: the first five tracks are solo Hopper recordings from 1973 — beautifully soaring, fuzzed out progressive instrumentals (guitar, bass, electronics, etc.). The second half consists of material recorded live in France in 1974 with the band of Elton Dean (saxello), Mike Travis (d), J-P Carolfi (keyboards) & J-P Weiller (b).

#### CUNEIFORM:

**UNIVERS ZERO: *Heatwave* CD (CUNE 009). \$13.00**

The complete back catalog of this legendary Belgium dark-progressive/new music group. *Heatwave* was the group's first album to be released by Cuneiform in the US, but was their 6th (and final) album overall, recorded in 1986. "The band's sound here is fuller and grander than ever before, as the record contains the most musicians ever to have recorded with UZ."

**UNIVERS ZERO: *Uzed* CD (CUNE 015). \$13.00**

Fifth album from 1984.

**UNIVERS ZERO: *1313* CD (CUNE 020). \$13.00**

"Univers Zero was formed in 1974 by percussionist Daniel Denis and guitarist Roger Trigaux, the 2 initial composers of the group. Their first 2 releases (1313 from 1977 and *Heresie* from 1979) were unqualified critical and popular successes, and the band frequently toured throughout Europe. During this time, the group joined the 'Rock In Opposition' (RIO) movement, a cooperative organization working with a select group of Europe's finest new-music bands (Henry Cow, Art Zoyd, Etron Fou, etc.). Univers Zero's distinctive sound is a combination of their unique instrumentation (piano and keyboards, cello, clarinets and sax, bass and drums) blended with dark gothic imagery, electronics and intensely strong, classically influenced compositions". "UZ are part of a tradition that includes Bartok's string quartets, Barre Phillips' solo bass work and Glenn Branca's gtr-heroics — music that's so overwhelmingly crafted that you can almost forget it's actually as warm as blood and twice as tasty." —B. Coley.

**UNIVERS ZERO: *Heresie* CD (CUNE 029). \$13.00**

2nd album from 1979.

**HELDON: *Allez Teia* CD (CUNE 037). \$13.00**

Heldon were one of the quintessential European progressive groups of the 70s. Led by Richard Pinhas (and assorted backing guests), they released 7 albums from 1974 to 1979, all reissued in the early 90s by Cuneiform (inferior French editions can be found on Spalax). Pinhas went on to record a series of solo albums under his own name, also to be found on Cuneiform. *Allez Teia* was the second Heldon album from 1975 — it features Pinhas's trademark instrumental sound: waves of distorted post-Frippian guitars, ARP synthesizer, VCS3, tapes and mellotron into monstrous swelling of Spinrad/Dick-influenced SF mania. Searing instrumental space music, bridging electronics and psychedelic guitar excess in unique and legendary fashion.

**DOCTOR NERVE: *Armed Observation/Out To Bomb Fresh Kings* CD (CUNE 038). \$13.00**

Repressed. "These are the first two albums (1984, '87), complete on one CD, that cemented Nerve's reputation as one of New York City's most fast 'n' furious bands. The first album is somewhat more in the vein of the early 80's punk/jazz scene (Massacre, Material) than later work, and with embryonic versions of the lineup, but it still smokes. Produced by Fred Frith, *Armed Observation* was their second, and the definitive Nerve sound is beginning to be cemented into place. Includes some of the very earliest recordings of trumpet star Dave Douglas. Hot NYC downtown fusion."

**UNIVERS ZERO: *Ceux du Dehors* CD (CUNE 039). \$13.00**

Their third album, originally from 1981. "In 1980, Roger Trigaux left to form his own group, Present. Univers Zero, meanwhile, underwent further changes, augmenting the acoustic sound of their first two releases with a new, more electric instrumentation."

**MUJICIAN: *The Journey* CD (CUNE 042). \$13.00**

"Back in print after 3 years out of print. Since Mujician's initial formation in 1988 as an improvising collective, the band has been showcased at numerous festivals across Europe and Canada. The Journey, the first release by this English improvising supergroup, was recorded live by the BBC at the Bath Festival in England. It consists of a single, 57 minute improvisation — an ideal example of the musicianship & interplay for which the band is known. Mujician consists of four members, each with a well-established reputation in the European jazz & improvised music community: Paul Dunnall (reeds), Keith Tippett (piano), Paul Rogers (bass), Tony Levin (drums).

**HELDON: *Interface* CD (CUNE 043). \$13.00**

"This is a reissue of the sixth album by this quintessential progressive French electronic rock band. Originally released on Cobra in 1977, this features the classic Heldon line-up of Richard Pinhas-guitar and electronics, Patric Gauthier-Moog synthesizer and electronics and François Auger-drums and electronics. This was one of Heldon's heaviest albums, featuring their most intense and relentless electronic fuillades. This includes two bonus live tracks and is a great place to start your Heldon collection."

**HELDON: *Electronique Guerilla/It's Always Rock 'n' Roll* CD (CUNE 051/52). \$25.00**

Double CD reissue combining the first and third Heldon albums. *Electronique Guerilla* was the Heldon debut, recorded in 1974, introducing Richard's primitive guitar/synthesizer interface of screaming guitar leads over No Pussyfooting-styled loopology. The third album, *It's Always...*, features some of their more spacious, extended tracks, with guests Gilbert Artman & Patrick Gauthier.

**HELDON: *Stand By* CD (CUNE 053). \$13.00**

"This is a reissue of the seventh and final album by this quintessential progressive French electronic rock band. Originally released on Egg in 1979, this features the classic Heldon line-up of Richard Pinhas-guitar and electronics, Patric Gauthier-Moog synthesizer and electronics, Didier Batard-bass, François Auger-drums and guests, including Klaus Blasquiz of Magma. This was one of Heldon's heaviest rock albums."

**HELDON: *Agneta Nilsson* CD (CUNE 060). \$13.00**

The fourth Heldon album, recorded in 1975/76. "...from slow-building mellotron/electronic drones to searing synth/guitar sonic attacks."

**HELDON: *Un Reve Sans Consequence Speciale* CD (CUNE 065). \$13.00**

Heldon's 5th album, recorded in 1976. Featuring Auger (drums), Gauthier (Mini Moog, Moog bass), Didier Batard (bass), plus Janick Top on one track, this is a crushingly dense synthesis of loud sounds. Magma-styled intensity meeting the "apex of the punk electronic sound" — a masterpiece.

**BIRDSONGS OF THE MESOZOIC: *Dancing On A/A* CD (CUNE 069). \$13.00**

"Back in print after being unavailable for the last three years. Birdsongs Of The Mesozoics' innovative instrumental music, fusing rock, classical, minimalism, punk, and free-form sound, has earned the band wide recognition and audience appeal. Two keyboardists (one on grand piano and one on synthesizer), guitar, saxophone and electronic/computer percussion produce sound 'as meditative as it is physical, as rooted in classical structure and jazz improvisation as it is in rock 'n' roll.'"

**VOLAPÜK: *Le Feu du Tigre* CD (CUNE 074). \$13.00**

New French group featuring Guigou Chenevier (Etron Fou Leloublan), who were their country's representatives in the original Rock In Opposition movement. A trio, with a unique setting of: Michel Mandel (bass clarinet), Guillaume Saurel (cello) and Chenevier (drums, vocals). Lots of trademark Etron fou "moves" remain in place.

**MUJICIAN: *Birdman* CD (CUNE 082). \$13.00**

Third Cuneiform CD by this UK collective improv group, featuring Paul Dunmall (as, ts, Chinese Shenai), Paul Rogers (b), Keith Tippett (p, prepared piano), Tony Levin (perc.). Three long live/studio recordings that continue to erect this band's prominence as one of the finest European advanced-improvisation ensembles, pretty killer stuff.

**DEAN, ELTON: *Silent Knowledge* CD (CUNE 083). \$13.00**

First US release to feature English jazz saxophone legend (Soft Machine, Keith Tippett Group, etc.) as a group leader, as well as the debut of his new quintet: Paul Dunmall (reeds), Paul Rogers (b), Tony Levin (perc.), Sophia Domancich (p). "These five gifted players intersperse arranged compositions with free-blowing passages, evoking moods that range from swinging to explosive."

**BJORKENHEIM/KRAKATAU, RAOUL: *Ritual* CD (CUNE 086). \$13.00**

Repressed. "Reissue of the Finnish LP-only first release by this great rock/avant/fusion guitarist & his band (includes two bonus tracks). The record features a unique blend of heavy guitar work combined with dual, wailing, Coleman & Ayler-influenced saxes & a rhythm section of bass/electric bass and two drummers. The music is quite original, but has certain musical ties to the harmolodic school, ala the Decoding Society. ECM have released their 3rd (Volition) and 4th (Matinale) releases."

**WINDO, GARY: *His Master's Bones* CD (CUNE 089). \$13.00**

A collection of unreleased material spanning the years 1971 to 1984, by this late UK sax legend, who was involved with Keith Tippett's Centipede project as well as Chris McGregor's Brotherhood of Breath Band. Perhaps most famously, he was crucially involved in the sound of Robert Wyatt's classic solo works *Rock Bottom* and *Ruth Is Stranger Than Fiction*. This CD features a variety of groupings, including performances from Lol Coxhill, Hugh Hopper, Evan Parker, Dudu Pukwana, Harry Beckett, Radu Malfatti, Louis Moholo, Steve Hillage, Julie Tippett, Nick Mason, Robert Wyatt, Carla Bley & many more. With an extremely detailed booklet filling in Gary's elaborate history, this is quite an overview of an obscured cultural corner.

**SOFT MACHINE: *Spaced* CD (CUNE 090). \$13.00**

Fantastic archival release of this legendary avant-rock group, showing them at their most experimental, tranced-state ever, an organically looped masterpiece of sound construction which will be of interest far beyond the prog section. "Previously unreleased studio recordings recorded in early/mid 1969 by the 'classic' Soft Machine trio line-up of Hugh Hopper (bass), Mike Ratledge (electric piano/organ) and Robert Wyatt (drums). Shortly after recording *Volume Two* (rightly considered a landmark of British progressive rock), Soft Machine agreed to collaborate with Peter Dinkley on *Spaced*, a multimedia show at the Roundhouse. It was an experimental 'happening' in all its creative splendor, with ballet dancers and ex-army gymnasts choreographed to perform on a geodesic structure made of construction scaffolding. The dancers wore rubber costumes with octopus suckers up and down their legs. After it's week-long performance, *Spaced* slipped into obscurity. The tapes Soft Machine created for the event were forgotten for over two decades. They feature Soft Machine at their most radical, using sound-manipulated techniques associated with experimental music genres like 'musique concrete'. While they would never again use the studio in such a heavily manipulated fashion, the work influenced later Soft Machine works. It can also be seen as an early blue-print for later radical experimenters like Faust. Hugh Hopper: "They wanted a backing tape of suitably deranged and doomy sounds, so we recorded chunks of music as a trio...My brother came up at the weekend to add some sax blasts here and there, and we then spent a week or more playing around with tape loops and ancient mechanical aids to produce the finished tape. Now of course with a computer you could do the whole thing in an afternoon, but in those analog days it was strictly scissors and tape."

**VOLAPÜK: *Slang!* CD (CUNE 094). \$13.00**

"Volapük is a trio from southern France with unique instrumentation — drums, bass clarinet, and cello — and active, Rock In Opposition (R.I.O.) style compositions. Band members Guigou Chenevier (drums), Michel Mandel (bass clarinet), and Guillaume Saurel (cello) deftly cast their instruments into expanded roles, creating unusual tonal colors for rock music. *Slang!* builds upon the style established with Volapük's premier release and adds to it with

the additional experience the band has gained."

**DIAM KARET: *The Devouring* CD (CUNE 099). \$13.00**

Established in the fall of 1984, Diam Karet are one of the better known American prog outfits. "The Devouring is Diam Karet's first recording released outside of their own HC Productions label. It is a summation of over a decade's worth of work, incorporating elements of from all their previous releases. It is most notable for incorporating heavy rock pieces together with ambient and electronic textures. While stylistic comparisons to bands such as Porcupine Tree and 'classic era' Genesis and Pink Floyd are possible, Diam Karet have developed a sound completely their own."

**SOFT MACHINE: *Virtually* CD (CUNE 100). \$13.00**

"One of the most critically acclaimed and far-reaching avant rock bands ever was Soft Machine, named after a novel by William Burroughs. The band was formed in Canterbury, Kent, England in 1966 & had many personnel permutations over its decade-long career, but the lineup featured on this release [Elton Dean/Mike Ratledge/Hugh Hopper/Robert Wyatt] is considered by most to be the 'classic' version. This previously unreleased, excellent quality live concert was recorded by German radio during the lineup's final European tour." Wyatt (drums, vocals), Dean (alto sax, saxello, electric piano), Ratledge, (electric piano, organ), Hopper (bass). Recorded 3/23/71. "The early seventies (around *Third*) was for me the most exciting of the band's many transitional periods: a time when they began to move away from the song format (without abandoning an obvious melodic approach), and to incorporate extended modal, free improvisation and segued sets just like the most advanced jazz groups. Unlike jazz groups, they had at their disposal an awareness of identity of sound (who else played the Lowery organ apart from Ratledge, or the saxello other than Dean, or used spaced out bass features like Hopper, or processed voices like Robert Wyatt?). This concert took place a year and a half after jazz player Elton Dean joined Soft Machine and a few months before Robert Wyatt left the band because its music had become too jazz oriented for him. And it was this tension between rock and jazz elements that made up the group's dynamic in that particular period." —Peter Schulze/Radio Bremen.

**RATTLEMOUTH: *First Full Of Iffy* CD (CUNE 101). \$13.00**

Second CD by this Richmond, VA group, no longer featuring Rebbie Sharp. "Rattlemouth's unusual usage of sax, bass, drums and vocals produce a sound that is anything but stereotypical rock. Their tunes are instantly recognizable: unusual scales and modes in melodies that are usually handled by sax. The rhythm section keeps all of this activity firmly grounded, with quick-witted bass work and a drummer who can find the groove no matter what else is going on musically."

**MUJICIAN: *Colours Fulfilled* CD (CUNE 102). \$13.00**

Fourth album for Cuneiform by the quartet of Keith Tippett (piano [woodblocks, pebble]), Paul Dunmall (ts, ss, ebcl, bagpipes), Tony Levin (drums) & Paul Rogers (b). Produced by Evan Parker.

**DEAN, ELTON: *Just Us* CD (CUNE 103). \$13.00**

"A reissue of Dean's first solo album, originally released in 1971 and out of print for 25 years. The album's name comes from that of the side-band — Just Us — that Elton led during his tenure with Soft Machine and for the year following his departure. The band featured some of the best known names of 'Brit-jazz' of the early 70's (Moholo, Ratledge, Evans, etc.). In addition to the original album, this reissue adds 25 minutes of previously unreleased material. The music is a cross between the free sound Dean would later focus on and the more composed music typical of his work with Soft Machine. The bonus tracks were recorded during Just Us' final year, and show the direction the band took after Dean left Soft Machine."

**HOPPER, HUGH: *1984* CD (CUNE 104). \$13.00**

New CD issue of this classic album, with bonus track and improved sound (previously issued by Mantra). "Upon it's original release, 1984, with it's unusual combination of lengthy abstract sound-journeys and short, weirdly devolved James Brown-inspired pieces, gained much critical acclaim. 1984 was an extremely unusual release for 1973 and an extremely unusual project for CBS Records, who first released it. Like the groundbreaking novel after which it was named, Hopper's record was truly ahead of its time when it was created. It remains timeless today. 25 years after it was created — years which saw the rise of industrial music and electronica, the seeds of which can be found in Hopper's release — the originality and distinctiveness of Hopper's 1984 remains untouched."

**CURLEW: *Fabulous Drop* CD (CUNE 105). \$13.00**

"HIGH energy new release [their seventh] from this long lived, all-star improvising/avant rock band. Featuring leader/saxist George Cartwright, dual guitarists Davey Williams and Chris Cochrane, bassist Ann Rupel and drummer Kenny Wollesen."

**FOREVER EISENSTEIN: *One Thing After Another* CD (CUNE 106). \$13.00**

"Forever Einstein is a guitar/drums/bass trio whose stock-in-trade is quirky, rock-based instrumental music that shifts tempo, time change and mood, relies heavily upon composition and instrumental interplay, and draws from influences as diverse as Erik Satie, King Crimson and folk musics. In *One Thing After Another*, the band's third release, they produce energized music that you can feel AND think about by taking the power and aggression of rock and applying more adventurous compositional techniques than most rock music gets treated to."

**PRESENT: *Certitudes* CD (CUNE 107). \$13.00**

"Present was originally formed in 1980 by guitarist Roger Trigaux upon leaving Belgium's legendary Univers Zero, which he co-founded. They released two albums in the early 1980's & then collapsed. In the early 90's, Roger reformed the band & began touring Europe. In 1996 they recorded & released *Present Live!*. This album reunites Roger with his Univers Zero co-founders for the first time since U.Z.'s famous *Heresie* LP [1979]."

**MOTHER MALLARD'S PORTABLE MASTERPIECE CO.: *1970-73* CD (CUNE 109). \$13.00**

"The first album and previously unreleased recordings from the world's first all-synthesizer ensemble. They were also one of the very first [possibly the first] performing synthesizer ensembles, working closely with Robert Moog, whose first factory was nearby. This material pre-dates or is contemporary with the first work of Kraftwerk & Tangerine Dream. A uniquely American slant on synthesizer music by a band whose pioneering contributions to the genre had been forgotten until now." Some excellent driftage found here, fans of the likes of Reich, Riley, Schulze, etc. should take note.

**HUGHSCORE: *Delta Flora* CD (CUNE 110). \$13.00**

"This is the 3rd release (their first on Cuneiform) by the hugely influential UK bassist & composer Hugh Hopper, along with Seattle musicians Fred Chalenor (bass & guitar), Elaine diFalco (Rhodes piano, organ, accordion & vocals) and Tucker Martine (drums), plus other musical guests. *Delta Flora* is an appealing mix of beautifully sung songs and the more experimental structures that Hopper is usually associated with. It marks Hopper's return to collaborating with singer/songwriters in the tradition of his early work with Robert Wyatt on *Soft Machine Volume Two*. A psychedelic classic for the millennium!"

**BOUD DEUN: *The Stolen Bicycle* CD (CUNE 111). \$13.00**

"Since arriving with a roar on the new-music scene in January 1994, Virginia-based Boud Deun have continued to astonish audiences with their live shows. Although obvious parallels can be drawn between Boud Deun's work and instrumental greats like the Mahavishnu Orchestra, The Dixie Dregs, and King Crimson, there are additional influences from musicians as unexpected and far-ranging as Minor Threat, The Minutemen, The Dead Kennedys, David Grisman, Leonard Bernstein, and Igor Stravinsky."

**DUNMALL OCTET, PAUL: *Bebop Starburst* CD (CUNE 112). \$13.00**

"Saxophonist Dunmall of Mujician appears here fronting his Octet, a mixture of well known & up-and-coming players, including Keith Tippett (piano), Simon Pickard (tenor sax), Annie Whitehead & Chris Bridges (trombone), Gethin Liddington (trumpet), Paul Rogers (bass) & Tony Levin (drums). But the group is not just 'Mujician + four more', as Paul is firmly in control here, mixing his compositions with the more free-oriented blowing of the ensemble. Sympathetically produced by Evan Parker, *Bebop Starburst* is an important addition to Paul's growing body of works, and to the genre known affectionately as 'Britjazz'."

**THINKING PLAGUE: *In Extremis* CD (CUNE 113). \$13.00**

"A Colorado-based ensemble that explores the frontiers where rock, folk, jazz and modern symphonic music meet. Through these explorations, the band has created what *Journal Wired* called 'a genre of music unto itself, eclectically derivative in a bold way and spectacularly innovative in the old-fashioned sense of genuine originality.' Tuneful, well composed & strongly structured, this is very much in the vanguard of the RIO art-rock song style, along with peers such as U Totem, the Suu's & the Art Bears."

**DELIVERY: *Fools Meeting* CD (CUNE 115). \$13.00**

"This reissues a very rare 1970 album, out of print for at least 25 years, which was the first professional band by musicians who would later fame in a number of other bands: Steve Miller (Caravan), Phil Miller (Matching Mole, Hatfield & The North, National Health), Roy Babbington (Soft Machine), Pip Pyle (Gong, Hatfield, National Health), Carol Grimes & Lol Coxhill. Contains the original album, a non-lp single, a great alternate take & a couple of live tracks, all sounding unbelievably better than the rather poor sounding original LP on the wall of your favorite collector shop with a \$250 price tag. Also includes a full history of the band, written by author Mike King & rare photos from Steve Miller's personal archives. An usual & appealing blend of blues-rock, psychedelia, & early Canterbury-style progressive."

**MOTOR TOTEMIST GUILD: *City Of Mirrors* CD (CUNE 116). \$13.00**

"Brilliant composer James Grigsby has revived his MTG group as a 14 piece 'little big band', including Emily Hay (flute & vocals), Eric Johnson (bassoon), Vinny Golia & Lynn Johnston (saxes & clarinets), Joseph Berardi (drums), Dave Kerman (percussion) & others on trumpet, trombones, piano & synthesizer, guitar, mallet percussion & contrabass! The compositions the band perform range from a short, almost pop ditty to longer works which stylistically mix classical elements with jazz-stylings & solos to a massive work that features a graphic score, improvisation, as well as after the fact studio manipulations."

**FRITH/HENRY KAISER, FRED: *Friends & Enemies 2CD* (CUNE 117/18). \$18.00**

"The complete recordings (1979-1999) by these two extremely well known & respected guitarists, who, separately & together, have both pushed the boundaries of what can be done in music and with their instruments for many decades now. This includes all the music from their vinyl-only albums *With Friends Like These*, *Who Needs Enemies*, an unreleased live album, and 30 minutes of material recorded expressly for this set in January, 1999! *Friends & Enemies* is an essential document for those interested in the work of either Frith or Kaiser, two highly respected and stylistically distinct contemporary guitarists renowned for pushing the boundaries of their chosen instrument."

**DIAM KARET: *Live At Orion* CD (CUNE 119). \$13.00**

"In September, 1998, Diam Karet were invited to play their 1st ever East Coast shows, during a two night stand at Baltimore's Orion Sound Studios. The shows were recorded, & this excellent sounding release is the result. The vital playing of Diam Karet's instrumental dual guitar, bass and drums instrumental attack is perfectly captured here, & the performances are really exemplary, capturing a band at their absolute peak! Released on the band's 15th anniversary, this is an excellent summation of their work, & a perfect introduction to the band."

**UNIVERS ZERO: *The Hard Quest* CD (CUNE 120). \$13.00**

"Univers Zero's distinctive sound is a combination of their unique instrumentation (piano and keyboards, violin, clarinet and bass clarinet, bassoon, oboe, bass and drums), blended with gothic imagery, and an intensely strong, classically influenced writing style. In the hands of some of the best musicians in Europe, these factors lead to a group on the cutting edge of creating a new, vital and different approach to rock music. This is the band's first release in 13 years (!) and even before its release is already gathering acclaim such as, 'The fall of Rome? The parting of the Red Sea? What else can compare with the monumental occurrence of a new slab of Univers Zero....the world's finest musical ensemble.' — *Exposé* 18."

**VON ZAMLA: *1983 CD* (CUNE 121). \$13.00**

"Von Zamla were founded in 1981 by Grammy Award-winning keyboardist/composer Lars Hollmer and guitarist Eino Haapala, both former members of Sweden's Samlas Mammams Manna, one of the original five founding bands of the 'Rock In Opposition' [R.I.O.] movement, and one of the most popular bands in Sweden during the 1970s. Von Zamla released two albums in their lifetime; *Zamlaranama* (1981) and *No Make Up* (1983), neither of which was released outside of Sweden. The band disbanded after a final tour in 1985. These previously unavailable, professionally recorded live tapes are from the band's European tour in Spring, 1983. In addition to the two co-leaders, the band features the work of Univers Zero member Michel Berckmans on oboe and bassoon, a second keyboardist, bass and drums. This album is the first time that any Samla/Zamla related works have been released in the USA."

**FROHMADER/RICHARD PINHAS, PETER: *Fossil Culture* CD (CUNE 123). \$13.00**

"Two giants of electronic rock music join forces on this compelling collaboration! Based in Munich Germany, Peter Frohmader has been an important fixture on the European electronic music/avant garde scene since the mid 1980's. He has released over 20 CDs & LPs. Parisian Richard Pinhas is best known as the leader of Heldon. Between 1974-1978, Heldon released 7 highly praised and sought-after albums that fused electronics and rock music. Besides the Heldon works, Pinhas has recorded about a dozen additional solo works. Richard Pinhas has long been recognized as a pivotal figure in the development of electronic rock."

**PHILHARMONIE: *The Last Word* CD (CUNE 124). \$13.00**

"After 10 years of work, Philharmonie disbanded 10/97. The music features the amazing, instantly recognizable string interplay that all their albums feature, with the performances generally slanted towards the heavier sound of their last, *Rage*. With an all instrumental line-up of guitar, Warr guitar and drums, this will appeal to fans of bands such as King Crimson and Gordian Knot."

**BLAST: *A Sophisticated Face* CD (CUNE 125). \$13.00**

"Blast is a Dutch band notable for compositionally complex music and brutally powerful performances. Since forming in 1989, the band has worked to develop a sound both dense and kaleidoscopic. *A Sophisticated Face*, the band's fourth release, is an exciting stylistic departure; normally working as a quartet, for this release the band are essentially a miniature orchestra consisting of guitar, trumpet, flugelhorn, soprano, alto and baritone saxes, alto clarinet, violin, cello, cymbalom [an Eastern European hammered dulcimer], bass and percussion. The music reflects that as well, as the sound is geared more towards modern 20th century classical composition than what is normally thought of as 'rock' music."

**CARTWRIGHT, GEORGE: *The Memphis Years* CD (CUNE 127). \$13.00**

"*The Memphis Years* is the second solo release by composer/saxophonist/improvisor George Cartwright. Besides his solo CDs, Cartwright has released numerous recordings as leader and main composer of Curlew, and has appeared on many other releases with various players. *The Memphis Years* pays tribute to Cartwright's five year involvement in Memphis' well known music scene, and features some of that city's best musicians. Here Cartwright returns to the collaboration he first employed on *A Beautiful Western Saddle* by Curlew with noted lyricist Paul Haines ("Tropic Appetites", "Escalator Over The Hill") and vocalist Amy Denio. Davey Williams, a Curlew member and renowned guitarist and improviser, also appears. The result is a blending of strictly composed songs sung by Denio with composed and semi-improvisational jazz-oriented instrumentals. In *The Memphis Years*, Cartwright fuses these seemingly disparate styles into an eloquently coherent musical experience."

**DIAM KARET: *Burning The Hard City* CD (CUNE 128). \$13.00**

"Established in the fall of 1984, Diam Karet grew out of the ashes of several Los Angeles based bands. The name, Diam Karet (jam care-ray), came from an Indonesian word (popularized in an Harlan Ellison story) meaning 'elastic time' or 'the hour that stretches' — a term ideally suited to the band's expansive songs. Pleased with their successful collaboration with Cuneiform, which began in 1997, Diam Karet decided have Cuneiform license and reissue their out of print back catalog, starting with these two 1991 releases. *Burning The Hard City* is certainly the heaviest, most rock album that the band ever made. *Keyboard* wrote, 'Guitars crunch, slash, crash and bang through a bundle of hard driving prog rock cookers. Think 1983 and King Crimson...'"

**DIAM KARET: *Suspension & Displacement* CD (CUNE 129). \$13.00**

"*Suspension & Displacement* stands alone in the band's oeuvre as their most atmospheric and also their most studio-oriented release. The record grew organically out of the band's improvisations and experiments with tapes, textures and electronics. In a recent article, *Exposé* said that "To this very day, *Suspension* remains the definitive album in the realm of ambient electronica with its novel guitar looping, eerie effects processing, and sampling."

**SOFT MACHINE: *Noisette* CD (CUNE 130). \$13.00**

"One of the most critically acclaimed and far reaching avant rock bands ever was the British group Soft Machine, named after a novel by William Burroughs. The band was formed in Canterbury, Kent, England in 1966. *Noisette* was recorded January 4th, 1970, by the short-lived quintet formation of the group: Elton Dean & Lyn Dobson (reeds), Hugh Hopper (bass), Mike Ratledge (keyboards) & Robert Wyatt (drums & vocals). *Noisette* showcases a band in transition from their earlier psychedelic/progressive rock period towards the jazz/rock sound that would make them famous with the release of their *Third* and *Fourth* albums in 1970 and 1971. It features the quintet performing versions of material from Soft Machine's first two albums as well as previously unreleased material. As such, it is a vital and necessary release for all fans of this legendary English ensemble."

**PINHAS/MAURICE DANTEC (SCHIZOTROPE), RICHARD: *The Life and Death of Marie Zorn — North American Tour 1999 CD* (CUNE 131). \$13.00**

"Richard Pinhas is recognized as one of France's major experimental musicians. A pivotal figure in the development of electronic rock, Pinhas' stature in France is analogous to Tangerine Dream's in Germany: father figure of an entire musical movement. Pinhas first came to public attention as leader of Heldon, whose violent fusion of electronics and guitar is acknowledged to be a precursor of today's industrial music. In 1998, he teamed up with noted French 'cyber-punk' author Maurice Dantec to make a musical and spoken word tribute to his mentor, the noted philosopher Gilles Deleuze. This duo became 'Schizotrope' who came to North America, in March 1999 for a series of shows. *The Life And Death of Marie Zorn* was compiled from tapes of those live shows, which were Pinhas' first-ever performances in North America."

**WOODSON'S ELLIPSIS, RICH: *Control And Resistance* CD (CUNE 132). \$13.00**

"Woodson is a self-taught composer and guitarist who grew up on hard rock and heavy metal in Nashville, TN and San Antonio and Austin, TX. His major musical influences are jazzman Tim Berne, Frank Zappa, Watchtower (an 1980's Austin metal band, who invented the 'technical metal' subgenre) and academic composer Charles Wuorinen. This debut CD is a bold and brilliant synthesis of RIO progressive rock, modern jazz and contemporary composition. Densely textured, angular compositions, filled with complexity, intensity and spontaneity, the music is as personal and individualistic as a fingerprint."

**MILESI, PIERO: *Within Himself* CD (CUNE 133). \$13.00**

"Milesi is one of a number of composers in Italy who, although relatively unknown here, are quietly changing the way we think about music and its usage via their work with installations. He has scored numerous film, video, and television soundtracks, and has composed music for several ballets and live performance events. This is melodic new-music compositions with an underlying electronic/minimalist base. For fans of Klaus Schulze, Steve Reich, John Adams, Philip Glass, Vangelis, etc."

**VOLAPÜK: *Polyglôt* CD (CUNE 134). \$13.00**

"Volapük is a quartet from southern France with unique instrumentation — drums & electronics, bass clarinets & taragot, cello, and violin — and active, Rock In Opposition (R.I.O.) style compositions. Band members Guigou Chenevier (drums), Michel Mandel (clarinet), Guillaume Saurel (cello) and Takumi Fukushima (violin) deftly cast their instruments into expanded roles, creating unusual tonal colors for rock music."

**KERMAN/SUU'S, DAVE: *Regarding Purgatories* CD (CUNE 135). \$13.00**

"Drummer/composer David Kerman formed the band Suu's in 1984. He derived the band's name from gang graffiti spray painted on buildings in Los Angeles. The band recorded several albums before the band's merging with fellow L.A. experimentalists The Motor Totemist Guild to form the acclaimed U Totem. In 1994, Kerman reformed the Suu's, with different personnel, to record two well received releases on the ReR label. In the 1990's, Dave also became a member of a number of other musician's and composer's ensembles, and had contributed his drumming ability to releases by Thinking Plague, Present and Blast, among others. *Regarding Purgatories* is Dave's latest release of his own music, and features yet another version of the Suu's. He has enlisted what amounts to an avant/progressive supergroup to back him here, including vocalist Deborah Perry [of Thinking Plague], bassist Keith Macksoud [of Present] and keyboardists Charles Turner [Suu's] and Sanjay Kumar [U Totem]."

**BIRDSONGS OF THE MESOZOIC: *Petrophonics* CD (CUNE 137). \$13.00**



"Birdsongs Of The Mesozoic began in 1980 as a side project by half of Boston's now legendary Mission Of Burma: Roger Miller and Martin Swope. Miller and Swope joined forces with Rick Scott and Erik Lindgren. In 1983, they released their first project. In 1987, Roger Miller was replaced by saxophonist Ken Field. In 1992 guitarist Michael Bierlylo replaced Martin Swope. *Petrophonics*, the band's tenth release, is the band's first in five years. Birdsongs' instrumentation is as striking as their music: two keyboards, guitar and saxophone blend with electronic/computer percussion."

**DJAM KARET: *Reflections from the Firepool* CD (CUNE 139). \$13.00**

"Established in the fall of 1984, Djam Karet grew out of the ashes of several L.A.-based bands. The band's early live performances featured music that was a free-form mixture of guitar-dominated instrumental rock and textural Eastern drone music. Out of this process of musical exploration and thematic conceptualization emerged their music. *Reflection From The Firepool*, originally self-released by the band in 1989, was the album that first brought them to the attention of the general public."

**GILGAMESH: *Arriving Twice* CD (CUNE 140). \$13.00**

"Founded by keyboardist/composer Alan Gowen in 1973, Alan Gowen later went on to co-found National Health with members of Gilgamesh and Hatfield and the North in 1975. He left National Health in 1977, and then rejoined in time for a long series of gigs, including the band's US tour of 1979. After National Health broke up for good in 1980, he recorded a few sessions. Shortly after, Alan Gowen was diagnosed with leukemia, & he died in 1981. This is almost one hour of all previously unreleased recordings by this legendary "Canterbury" band. The musicians here later went on to play with notables such as Soft Machine, National Health, Black Sabbath, Mike Oldfield & others. This CD features a 16 page booklet jammed with rare photos and interviews, telling the story of leader Alan Gowen's career, from his birth until the demise of Gilgamesh. Interest in our archival Canterbury projects is very high, as witnessed by the great sales of our releases by Soft Machine, Delivery, etc. This is the latest in the series."

**THINKING PLAGUE: *Early Plague Years* CD (CUNE 141). \$13.00**

"Thinking Plague were founded in Denver, CO, by guitarist Mike Johnson and bassist/drummer Bob Drake in the early 1980's. They released their first LP, *a thinking plague*, in 1984 on their own label. Each album cover was hand painted by Bob. Johnson and Drake then disbanded the group & began working with new musicians. In 1987 their second album, *Moonsongs*, was released. *Early Plague Years* is a repackaging of the band's first two albums. These records have been out of print and highly sought after by collectors for well over a decade and have never before been released on CD. They have been remixed and remastered, and the sound is far beyond the meager sonics of the original vinyl pressings."

**PAUL DUNMALL OCTET: *The Great Divide* CD (CUNE 142). \$13.00**

"Born 1953 in Welling, England, Paul Dunmall is one of Britain's best-known jazz musicians. Classically trained on clarinet, Dunmall began his professional music career in 1969. Dunmall is perhaps most widely known for his work since 1988 as a member of Mujician, a highly acclaimed British improvising collective that has released four albums on Cuneiform. Since 1997, Dunmall has led his own Octet. The band includes Paul's tenor sax, Keith Tippett-piano, Simon Pickard-tenor sax, Paul Rutherford & Hilary Jeffries-trombone, Gethin Liddington-trumpet, Paul Rogers-bass & Tony Levin-drums. In *The Great Divide*, the band's third release, the Paul Dunmall Octet progresses through a six-part program that explores a multitude of moods and styles within the medium of modern improvised jazz."

**DEAN, ELTON: *Moorsong* CD (CUNE 143). \$13.00**

"*Moorsong* shows Dean entirely at home with an impressive range of jazz settings and styles. The CD begins with a swinging, Hammond Organ-driven session that may be seen as a nod to Medeski, Martin & Wood. The latter part of *Moorsong* features spacier, more atmospheric sets, with the music more based on moods and drones. *Moorsong* shows Dean in top form throughout, exploring the varied topography of British jazz via sax. It should appeal to aficionados of jazz, fusion and free music alike."

**CREELEY/STEVE SWALLOW/DAVID TORN/CHRIS MASSEY/DAVID CAST, ROBERT: *Have We Told You All You'd Thought To Know* CD (CUNE 144). \$13.00**

"Robert Creeley is one of America's greatest living poets; he was the link between the Beat poets of Greenwich Village and those of Black Mountain College. Creeley has long acknowledged the influence of jazz and improvised music on his work. In this collaboration of music and poetry, recorded live 9/98, Creeley reads his texts while the extremely talented band of David Torn [guitar, processing], Steve Swallow [electric bass], David Cast [saxes, bass clarinet] and Chris Massey [drums, percussion] provide a lively mesh of music that supports and augments the reading. This disc provides a permanent record of the quintet's emotionally moving performance, a work of art in which poetry, music and process become one."

**NATIONAL HEALTH: *Playtime* CD (CUNE 145). \$13.00**

"National Health was one of the last of the great 'Canterbury-style' progressive rock bands. By late '78, the personnel had become Alan Gowen [keyboards], Phil Miller [guitar], John Greaves [bass & vocals] and Pip Pyle [drums]. This version strove towards a more stretched-out, free-er approach. This CD is the first National Health live album to ever be released. It is also the only recorded documentation of the Gowen, Greaves, Miller, and Pyle version of the band. This is a fantastic, unexpected, newly unearthed document 20 years later, of a much loved band."

**MOTHER MALLARD'S PORTABLE MASTERPIECE COMPANY: *Like A Duck To Water* CD (CUNE 147). \$13.00**

"MMPMC were the world's first all synthesizer ensemble. This was their 2nd & final release, and was originally released in 1976. The music is a unique and extremely enjoyable blend of space electronics (ala Tangerine Dream, Klaus Schulze), minimal music (Terry Riley, Philip Glass), and contemporary classical & electronics (Gordon Mumma, John Cage). This album showcases a uniquely American slant on synthesizer music by a band whose pioneering contributions to the genre had been forgotten until now. Includes the original album, 20' of previously unheard bonus material, and bonus CDROM material; a QuickTime video of the band in performance in 1976. With David Borden, Steve Drews & Judy Borsher."

**MIRIODOR: *Mekano* CD (CUNE 148). \$13.00**

"Miriodor have been making adventurous progressive rock music in Quebec for 20 years. They are among a handful of bands worldwide whose works convey all hallmarks of the 'R.I.O.' school: adventurous and inspired compositions, rigorous musicianship, a distinctive and highly personalized sound, periodic references to folk music, and a steely determination to make music without compromise. *Mekano*, the band's 5th album, is perhaps their most impressive & entertaining work of all. It continues the trend that the band has adhered to since their beginning; a sound that is always developing in new and interesting ways, but that is still completely recognizable as 'Miriodor.'"

**DJAM KARET: *New Dark Age* CD (CUNE 149). \$13.00**

"Recorded in California at the turn of the millennium — a time when severe power crises overshadowed the Sunshine State and Silicon Valley — *New Dark Age* is the band's 11th release, and is the band's first studio release of new material almost five years. It showcases

the band's unique signature sound, combining a heavy rock foundation with spacier elements derived from the 'ambient' & 'trance' schools. *New Dark Age* showcases how Djam Karet's signature sound has evolved after over 15 years of playing together. Interweaving elements from the hard rock/progressive and ambient/trance schools, Djam Karet has created a progressive rock that remains outside of one stylistic time — a true 'classic' progressive sound."

**MATCHING MOLE: *Smoke Signals* CD (CUNE 150). \$13.00**

"Matching Mole was the band formed by drummer/vocalist Robert Wyatt after he left Soft Machine in July, 1971. Soft Machine were hugely popular in France, and Robert got the name of his new band as a play on the French translation of Soft Machine: Machine Mole. What eventually became the first Matching Mole album was begun as a solo album. Midway through recording, he was joined by guitarist Phil Miller (Delivery, Hatfield & The North, National Health), organist Dave Sinclair (Caravan), bassist Bill MacCormick (Phil Manzanera's 801) and guest electric pianist Dave MacRae. These recordings became their self titled first album, released in early 1972. Sinclair left soon after and MacRae joined full time. This quartet performed often throughout Europe, and recorded a second album, *Little Red Record*, which was released in fall, 1972. Soon after, Robert decided that he did not want the responsibilities of being a band leader & broke up the band. *Smoke Signals* compiles all previously unreleased performances from the band's most intense gigging period, the spring of 1972, and has been assembled to replicate their continuous concert set. The band's sound is a unique take on fusion with interesting structures."

**THE STICK MEN: *Insatiable* CD (CUNE 151). \$13.00**

"In the early '80s, The Stick Men ruled the Philadelphia new/no wave scene. Reminiscent of James Chance and the Contortions with more hyperkinetic energy (!!), they created a frenzied psycho-funk-punk sound that featured gut-wrenching timing, extraordinary charm, personality with a plus, and tons of good humor. This CD contains the The Stick Men's entire recorded output as well as rare tracks from live radio broadcasts. Also included is bonus CD-Rom material: a 20' Quick Time video of the band. The band remains an incomparable phenomenon to this day."

**CHRIS MCGREGOR'S BROTHERHOOD OF BREATH: *Travelling Somewhere* CD (CUNE 152). \$13.00**

"South African born and raised pianist/bandleader Chris McGregor formed the racially mixed Blue Notes in the early 1960's, touring and trying to get by in extremely difficult political circumstances as best they could. By 1964, facing continuous government harassment, Chris & the Blue Notes fled their South African homeland, finally settling in London in 1966. They made a huge impact on London's jazz scene and befriended many in London's emerging avant-garde jazz community. By 1969, the Blue Notes had drifted apart. Not too long afterwards, Chris formed The Brotherhood Of Breath, which was essentially the Blue Notes, augmented by a large number of the friends that they had made in the British jazz community. The band toured constantly during their peak years of 1971-74, but they only released 3 albums in their lifetime. *Travelling Somewhere* was recorded at a well known jazz club in Bremen, Germany on January 19th, 1973 for radio broadcast, and is by far the best recorded live document of the Brotherhood. The 12 piece band is a who's who of many of the big names of British free jazz of the early/mid 1970's: Harry Beckett, Mark Charig & Mongezi Feza (trumpets), Nick Evans & Malcolm Griffiths (trombones), Mike Osborne, Evan Parker, Dudu Pukwana & Gary Windo (saxes), Chris McGregor (piano), Harry Miller (double bass) and Louis Moholo (drums)."

**PICCHIO DAL POZZO: *Camere Zimmer Rooms* CD (CUNE 153). \$13.00**

"Picchio dal Pozzo are considered to be one of the very few 'Canterbury' inspired bands that emerged from Italy's fertile 1970's progressive rock musical scene. They released two highly regarded — and highly sought after — albums during their lifetime. The exciting release of *Camere Zimmer Rooms*, a previously unknown studio recording of all unreleased compositions, extends their legacy greatly! The band formed in Genoa in 1972. They released their first, self-titled album in 1975. The band recorded their second LP *Abbiamo Tutti i Suoi Problemi* in 1980. Shortly after this release, the band dissolved. But, back in 1977, with their first earnings as a band, Picchio decided to buy their first sound reinforcement equipment to use for touring. To check out the equipment, the band decided to set up a live concert in studio for some friends and record it. The result is the tapes that now make up *Camere Zimmer Rooms*. While never originally intended for release, the band now feels that it is indeed the most faithful recording of Picchio dal Pozzo's music and mood. One of the first things that even the casual listener will discover is that *Camere Zimmer Rooms* does not sound like a live-in-the-studio recording. Using the full extent of the large band and pre-recorded tapes of things like natural sounds, factory noises, radio-advertising collages and other manipulated material, that were triggered by the various members of the band, the sound is indeed very close to a studio recording that would be filled with overdubbing. Essential for their fans, as well as fans of groups like Caravan, Hatfield & The North, Henry Cow, Soft Machine & Frank Zappa."

**NEBELNEST: *Nova Express* CD (CUNE 154). \$13.00**

"NeBeNeST are one of the most adventurous and energetic young bands to emerge on the international post-rock / avant-progressive scene in recent years. The young French band is noted for its dark symphonic rock music influenced by King Crimson, Shylock and Univers Zero/Present, laced with psychedelia and improvisation, and played with a riveting level of energy and intensity derived from the hardcore and noise scenes. It is produced by Bob Drake, a musician and producer who has produced CDs by the Suu's and Thinking Plague, and has recorded solo and other CDs for the ReR label. Drake's distinctive production techniques are a perfect match for NeBeNeST, emphasizing and augmenting the wide dynamic range of the band's dark, mesmerizing sound."

**UNIVERS ZERO: *Crawling Wind* CD (CUNE 155). \$13.00**

"A founding member of the original 'Rock In Opposition' [R.I.O.] movement, and considered to be one of the greatest avant-garde bands of the 70's & 80's Belgium's Univers Zero were originally founded in 1974. For the first five years, they were co-led by Daniel Denis & Roger Trigaux. Originally released as a limited edition, Japanese-only 12" EP, *Crawling Wind* has long been the unavailable crown jewel of the band's oeuvre. Now available for the first time on CD, it has been remastered and expanded, with the addition of rare and never before released studio and live material, to a full length album. Univers Zero's distinctive sound is a combination of their unique instrumentation (piano and keyboards, violin, clarinets, oboe/bassoon, bass, and drums) blended with Gothic imagery and an intensely strong, classically influenced writing style. In the hands of some of the best musicians of Europe, these factors lead to a group on the cutting edge of creating a new, vital and different approach to rock music."

**BJÖRKENHEIM, RAOUL: *Apocalypse* CD (CUNE 156). \$13.00**

"Finnish guitarist Raoul Björkenheim first came to international attention with Edward Vesala's Sound & Fury band. Concurrently, he formed his own group Krakatau as an off-shoot Sound & Fury. The well-known German ECM label signed Björkenheim & Krakatau

(who are a quartet of guitar, sax, bass & drums on both of their ECM CDs), and released their 3rd (*Volition*) and 4th (*Matinale*) releases internationally. Since that time, Raoul's energizing, furious playing has been featured with a wide array of well known international artists, including Mats Gustavsson, Henry Kaiser, Mike Keneally, Bill Laswell, Michael Manring, Paul Schütze, Nicky Skopelitis, Jah Wobble and many others. *Apocalypso* is a galvanizing & exciting work that features the massed power of 30 guitarists, 8 bassists and 4 percussionists. This version, recorded in 2000, features Raoul performing all of the parts himself in a tour-de-force of virtual ensemble playing."

**CURLEW: *Meet The Curlews* CD (CUNE 157). \$13.00**

"Few avant/electric jazz bands have maintained as high a quality of work over as long a career — over two decades thus far — as Curlew. Cuneiform has released all of Curlew's CD releases, and is now proud to release Curlew's eighth album. Curlew was formed in 1979 by George Cartwright, the group's leader, saxophonist, and main composer. Curlew's alumni includes such well-known musicians as Fred Frith, Bill Laswell, Wayne Horvitz, and Tom Cora. *Meet the Curlews* features long-time members Cartwright and Davey Williams as well as new members Fred Chalanor, Bruce Golden and Chris Parker, whose contributions swing the genre-busting band more firmly into the realm of jazz."

**KERMAN/SUU'S, DAVE: *Abandonship* CD (CUNE 158). \$13.00**

"Inspired by the European 'Rock In Opposition' (RIO) movement's uncompromising stance, and devoted to a concept of song-oriented music with emphasis on short pieces, and lyrics and melodies, the Suu's created a sound that was 'a distinctly American version of RIO-inspired progressive rock.' (Alternative View). *Abandonship* features compositions, lyrics (printed in the CD booklet), and multi-instrumentation by Kerman, vocals by Deborah Perry (of Thinking Plague), and sound sculpting by Udi Koomran. Like other Suu's works, it consists of mostly short pieces that coalesce into a musically and/or conceptually coherent mosaic."

**DEUS EX MACHINA: *Cinque* CD (CUNE 159). \$13.00**

"One of the finest avant/progressive bands in the world today, Deus Ex Machina has carved out an enviable reputation with its amazingly high energy live shows and critically acclaimed live and studio albums. The band's music is a heady, playful fusion of classic hard rock (think 1971-era Deep Purple and Led Zeppelin) and progressive rock and jazz, topped with the incredible vocals of Piras, one of the most extraordinary vocalists working in rock music today. Notably, the classically-trained Piras sings in both Latin (!) and Italian. *Cinque*, Deus Ex Machina 5th studio recording, is the band's first release on Cuneiform and their first album release outside of Italy. A powerful work of jazz/rock fusion and progressive rock, it is the culmination of the band's search for, in their words, 'an even deeper rock impact.'"

**ARKHAM: *Arkham* CD (CUNE 160). \$13.00**

"Arkham is a legendary band in the annals of European progressive rock. Arkham was co-founded by two musicians who subsequently became two of the best-known known names in progressive rock: Jean-Luc Manderlier and Daniel Denis. Manderlier, Arkham's keyboardist and sole composer, would later become a member of the French band, Magma, recording on that band's landmark work, *Mekanik Destructiv Kommandöh*. During its brief yet highly active and visible two years of existence, Arkham played countless live concerts but never released a recording. Compiled from tapes made at various Arkham performances and rehearsals in Belgium between 1970-72, this self-titled CD documents the band's music throughout its existence. Arkham is an essential document of a band which holds a key place in the history of European progressive rock."

**MUFFINS, THE: *Bandwidth* CD (CUNE 161). \$13.00**

"The Muffins — the band whom Fred Frith called 'the finest progressive band America produced' — are back after an absence of two decades. *Bandwidth*, in production for more than two years, is the first album of new music by the band since 1980. Reformed in its best-known quartet version, the band sounds like it had never been apart. The Muffins' new music remains 'progressive' to its core in the truest meaning of that term: forward looking, boundary bursting, innovative, and yes, astonishingly fresh. Influenced by Soft Machine, Hatfield & The North, Henry Cow, Sun Ra, the Art Ensemble of Chicago, and many other jazz and European progressive rock bands, this quartet forged a committed following in the USA and abroad during the 1970's until 1981, when they split up. In a world glutted with half-baked reformations by bands looking to cash in on past glories, *Bandwidth* is the genuine article; a reformation of all the original members who have gotten together not for money, but because they miss what they had done together in the past and who feel that they still have something to say."

**MUJICIAN: *Spacetime* CD (CUNE 162). \$13.00**

"Since Mujician formed in England in 1988 as an improvising collective, the band has released 5 CDs on Cuneiform. Mujician is composed of four of the biggest names in the European jazz and improvised music community: Paul Dunmall: saxes, Tony Levin: drums, Paul Rogers: double bass, Keith Tippett: piano. But this 'supergroup' is also a true co-operative, a collective critically praised for its sensitive interplay and coherent voice. *Spacetime*, the band's newest release, features Mujician experimenting with shorter formats, and includes 15 pieces under 10 minutes each, recorded live in the studio."

**VA: *156 Strings* CD (CUNE 163). \$13.00**

"Curated by guitarist and producer Henry Kaiser, *156 Strings* is a compilation designed to showcase some of the most unique and highly personal work currently being done on the acoustic guitar. A longtime fan of the 'master creators' of American, steel-string, instrumental guitar — musicians such as John Fahey, Robbie Basho, Peter Lang, and Leo Kottke — Kaiser created this compilation to highlight, in his own words, some of the 'many players today who are operating at those elevated levels of acoustic eloquence.' The early Takoma Records sampler *Ips* compiled by John Fahey, and Fred Frith's 'Guitar Solos' *Ips* provided Kaiser with editorial inspiration; as he says in his liner notes: 'Those releases were portals that many listeners went through to discover new artists and sounds.' *156 Strings* includes pieces by the following 19 acoustic guitarists. Each and every one of them, in Kaiser's words, 'sound like themselves and have something special to say.' : Duck Baker, Stefan Basho-Junghans, Raoul Björkenheim, Jean-Paul Bourell, Nels Cline, Janet Feder, Fred Frith, Michael Gulezian, Richard Leo Johnson, Henry Kaiser, Mike Keneally, Peter Lang, Scott McGill, Shawn Persinger is Prester John, Rod Poole, Gyan Riley, Miroslav Tadic, Richard Thompson, U Tin."

**SOTOS: *Platypus* CD (CUNE 164). \$13.00**

"*Platypus* is the second album by this instrumental chamber rock/zeuhl/R.I.O. ensemble from Bordeaux, France. There is so much good work that is left to be done in this field of music, and so few people working in this vein, that *Platypus* is sure to be a 'best of the year' release to fans of Bela Bartok, Doctor Nerve, King Crimson, Magma, Igor Stravinsky, Univers Zero, Zypresen and other contemporary composers and ensembles."

**UNIVERS ZERO: *Rhythmix* CD (CUNE 165). \$13.00**

"Univers Zero has stretched and disintegrated the boundaries of classical and rock music alike throughout the course of its career, producing a sound that is equally passionate and sophisticated and always on the cutting edge. In *Rhythmix*, Denis draws upon the rich legacy

of Univers Zero's oeuvre, using both the acoustic colorations (bassoon, oboe, harmonium) of the band's earliest releases and the electric vibe (electronic keyboards and synthesizers) that marked Univers Zero releases from the mid-1980s. He also expands the Univers Zero's sound by using a greater number of musicians (10), and adding instrumentation — flute, trumpet, acoustic guitar, marimba and accordion — not customarily used by the band. In addition to Denis (drums, percussion, keyboard, harmonium), musicians on *Rhythmix* include Michel Berkmans (oboe, English horn, bassoon); Aurelia Boven (cello), Ariane De Bievre (flute, piccolo), Dirk Descheemaeker (bass clarinet, Bart Maris (trumpet), Eric Plantain (electric bass), Christophe Pons (acoustic guitar) Bart Quartier (marimba, glockenspiel), and Louison Renault (accordion). *Rhythmix* shows that, nearly three decades after it was first formed, Univers Zero continues to evolve, expanding and experimenting with the boundaries of New Music."

**PINHAS, RICHARD: *Event and Repetitions* CD (CUNE 166). \$13.00**

"Composer, guitarist and electronics innovator Richard Pinhas is recognized as one of France's major experimental musicians. A pivotal figure in the development of electronic rock, Pinhas' stature in France is analogous to Tangerine Dream's in Germany: father figure of an entire musical movement. For the last decade, Pinhas has been developing a system of electronic processing to perform live solo guitar concerts with. *Event and Repetitions* is over 75' of music performed live in his studio with just guitar and processing systems. The music is rich in depth, detail and texture, and will appeal to fans of musicians such as Aphex Twin, Brian Eno, Robert Fripp, Windy and Carl, Godspeed You Black Emperor, Labradford, Klaus Schulze, Tangerine Dream."

**CURLEW: *North America* CD (CUNE 167). \$13.00**

"Formed in 1979, North America reissues their obscure 2nd album, which was recorded in 1984-85 and originally released only in Germany. *North America* is an unusual album in the band's oeuvre, as it's their one album that is the most obviously a product of the studio, and it's also their most overtly 'avant-progressive' release. Like all the band's work, it is a unique synthesis of gritty Southern 'n' b, harmolodics, finger-popping grooves and the avant-garde. The band who perform on *North America* is pretty much an all-star ensemble of the emerging 'downtown' scene: Appearing as always are saxist/leader George Cartwright and cellist Tom Cora. Noted guitarist and composer Fred Frith appears in the role of bassist for the band. The guitarist is Mark Howell. Drum duties are split between Rick Brown and Pippin Barnett. In addition there is 30' of bonus live material included on *North America*, which features Cartwright, Cora, guitarist Nicky Skopelitis, drummer Anton Fier, and bassist Otto Williams."

**KRAKATOA: *We Are The Rowboats* CD (CUNE 168). \$13.00**

"Krakatoa are a young quartet, originally from Philadelphia and now relocated to Brooklyn who blend precise musicality and compositional skill with charm, playfulness and humor; their music is the unlikely meeting place between art rock, baroque cartoon music, progressive rock and chamber punk. The band uses vocals, guitars, violin, electric mandolin, keyboards, bass and drums. Krakatoa utilizes rock and classical instrumentation to channel surf and subvert the musical landscape, borrowing from every imaginable musical genre. Their mixture of charming musicality and fearless humor is theirs alone."

**DJAM KARET: *A Night For Baku* CD (CUNE 169). \$13.00**

"Djam Karet were established in 1984, and by the late 1980's had established themselves as one of the US's most important instrumental progressive rock ensembles. Compared by the press with King Crimson, Pink Floyd, the Grateful Dead, Ozric Tentacles and Porcupine Tree, they are credited with breathing new life into progressive rock. Their music is a unique and exciting blend of heavy guitar rock, jam-band excitement and ambient/electronic soundscapes. *A Night For Baku* is a journey through Djam Karet's musical universe, an immersion in its aural dreams. This finds Djam Karet utilizing more keyboards and electronics than in the recent past, and collaborating on one track with electronic musician Steve Roach."

**SOFT MACHINE: *Backwards* CD (CUNE 170). \$13.00**

"One of the most critically acclaimed, far-reaching and influential avant rock bands ever was Soft Machine, named after a novel by William Burroughs. The band was formed in Canterbury, Kent, England in 1966 by David Allen (guitar), Kevin Ayers (bass/vocals), Mike Ratledge (keyboards) and Robert Wyatt (drums/vocals). *Backwards* is comprised of recordings from three different and intriguing eras of the band, and includes liner notes written by Canterbury music scholar Aymeric Leroy. *Backwards* begins with three tracks from May, 1970: a recording of the 'classic' quartet made about the time that Soft Machine had finished recording its acclaimed *Third* album. The recording is mono, but the sonic quality is superb; this may be the single finest recording of the quartet version of Soft Machine, surpassing even the band's official studio releases. The next two tracks on *Backwards* are recordings of performances from November, 1969, featuring the 'big band' septet version. Since the only other available material by this version of the band is 20' of BBC recordings, this is an invaluable addition to the band's recorded legacy. *Backwards* concludes with Robert Wyatt's original demo of 'Moon In June', a tune the band would later record for *Third*. The demo version which appears here, taken from the original acetate, was recorded in two parts and spliced together by the band."

**PROTO-KAW: *Early Recordings From Kansas 1971-1973* CD (CUNE 171). \$13.00**

"This album compiles and releases for the very first time all of the studio recordings (as well as two live recordings) made by guitarist and composer Kerry Livgren with the 2nd edition of Kansas, a seven-piece band that immediately preceded the formation of the lineup of the band that the world knows as Kansas. With dual keyboards and an electric saxist/flautist featured in addition to the more standard rock instrumentation, the sound is obviously influenced by jazz/rock pioneers such as Don Ellis, Soft Machine and Frank Zappa and The Mothers Of Invention as well as early progressive rock bands such as Van Der Graaf Generator and King Crimson."

**MATCHING MOLE: *March* CD (CUNE 172). \$13.00**

"Matching Mole was the band that drummer/vocalist Robert Wyatt formed after he left the pioneering UK outfit Soft Machine in July, 1971. Over the course of its brief, one-year existence, Matching Mole would develop a characteristic sound, a unique take on fusion, with interesting structures that encouraged individualistic expression through solos. When one of the members came across a forgotten live show on tape — identified simply as 'March, 1972', they immediately contacted us, and this album is the result. Recorded live in Europe 3/72, shortly after Dave MacRae became the keyboardist, this includes the basic repertoire that the band would perform during their lifetime, with a few surprises thrown in. The sound is surprisingly superb for a live show of this vintage, and once again Tom Recchion has come up with a charming cover."

**NUCLEUS: *Live In Bremen 2CD* (CUNE 173/4). \$18.00**

"The groundbreaking UK band Nucleus were one of the very first jazz/rock fusion groups, forming in 1969 and releasing their first album in 1970. During their lifetime, the band recorded 13 albums for labels like Vertigo and Capitol, among others. The band was founded by trumpeter Ian Carr. He recruited musicians for the band in the autumn of 1969. The

timing was perfect: the world was ready for Nucleus and other early bands who were combining the energy and excitement of rock with jazz instrumentation, like Miles Davis, Tony Williams' Lifetime and Soft Machine. This never before released concert, recorded May 25th, 1971 and licensed from Radio Bremen, captures the band at an early peak and with an interesting lineup: Carr, Karl Jenkins-piano & oboe, Brian Smith-tenor & soprano sax, flute & percussion, Ray Russell-guitar, Roy Babbington-bass & John Marshall-drums. Most notably, Russell never recorded with the band, and his short tenure with Nucleus was completely unknown until now. Shortly after this recording, the original Nucleus began to unravel and three of the players (Babbington, Jenkins & Marshall) ended up in Soft Machine. This fine slice of vital, exciting, early jazz/rock."

**WYATT, ROBERT: Solar Flares Burn For You CD (CUNE 175). \$13.00**

"Vocalist, composer and multi-instrumentalist Robert Wyatt's career extends from the beginnings of the psychedelic era to the present day. This album started its life as simply a collection of the two BBC Top Gear sessions that Robert recorded in 1972 and 1974. But as we worked on it, Robert became more and more involved in it, until it ended up in its final form. In addition to the Top Gear recordings, there is a previously unheard and little known 1973 soundtrack for a short experimental film, two recent works with old collaborator Hugh Hopper and finally a 2003 home demo of a new song that did not end up on Robert's new release *CuckooLand*. Additionally, this CD includes a Quicktime movie of that 1973 film, as well as a 16 page booklet filled with photos, artwork and stories supplied by Robert and others, and liner notes by Aymeric Leroy."

**BONE: Uses Wrist Grab CD (CUNE 176). \$13.00**

"This is the first album by the new band of: guitarist Nick Didkovsky (Doctor Nerve), bassist Hugh Hopper (Soft Machine) and drummer John Roulat (Forever Einstein). Inspired by the energy and iconoclasm of heavy metal, evoking the fervor of guitar gods past, Bone's music is cathartic, blistering, and smart. Wailing, distorted guitars and driving rhythms delineate compositions that are brilliantly constructed, compelling and concise. Upon close inspection, this seemingly traditional guitar-bass-drums lineup is revealed to be anything but. In addition to the traditional rock instrumentation of guitar/bass/drums, some tunes on the CD feature electronics such as synth and tape loops, played by Hopper, and digitally based computer software instruments played by Didkovsky. The music ranges from take-no-prisoners-and-give-no-apologies intensity to deep floating psychedelia. Intense, precise, surreal: Bone is a power trio that defies expectations."

**CURLEW: Mercury CD (CUNE 177). \$13.00**

"Curlew was formed in 1979 by George Cartwright, the group's leader, saxophonist, and main composer. Cartwright's compositions are at once direct and mysterious, possessing a clarity and focus that show both Ellington and Ornette assimilated in a most unique way. Backed by the hard-rocking unit of Chris Parker-electric keyboards and piano, Dean Granrosguitar, Fred Chalenor-bass and Bruce Golden-drums, Curlew somehow manage to combine r'n'b swagger and groove with free jazz and wild soloing into a whole that is immediately identifiable as nothing other than 'Curlew'. Curlew are well known and well respected for almost 25 years of exciting work. *Mercury* is their 10th release."

**LARVAL: Obedience CD (CUNE 178). \$13.00**

"Larval is an avant/progressive rock ensemble led by composer Bill Brovold. Defined by driving guitars, saxes, multiple strings (violin, bass, cello, harp) and percussion, Larval's sound is intense, relentless and savagely hypnotic. The music brings to mind a blending of aspects of Glenn Branca, Godspeed You Black Emperor! King Crimson and more, but all put together in a completely 'Larval' fashion. Blistering in its intensity, relentless in its propulsive rhythms, the music on *Obedience* is nevertheless disciplined at its core. Brovold's compositions here encompass a wide spectrum of mood, traveling from quiet, contemplative passages tinged with ominous expectations to driving, aggressive onslaughts of screaming guitars and assorted strings that threaten chaos."

**BIRDSONGS OF THE MESOZOIC: The Iridium Controversy CD (CUNE 179). \$13.00**

"Dubbed 'the world's hardest rocking chamber quartet' by the New York Times, Boston's Birdsongs of the Mesozoic creates innovative instrumental music that fuses rock, classical, minimalism, punk, garage/pop, and jazz. Two keyboardists (one on grand piano and one on synthesizer), guitar, saxophone and electronic/computer percussion produce a unique sound that fuses the youthful energy and anarchism of rock with the structure (and process) of classical music. The result is simultaneously abstract and accessible, music without vocals with broad popular appeal. *The Iridium Controversy* is a sophisticated work, a soundtrack to a primordial epic that harkens to the future as well as the past. The cover art for *The Iridium Controversy* is by British artist and designer Roger Dean."

**THINKING PLAGUE: A History Of Madness CD (CUNE 180). \$13.00**

"Thinking Plague is a Colorado-based ensemble that explores the aural frontier where rock (in all its manifestations), modern classical, folk, and jazz music meet. *A History of Madness*, presents a further maturation of the band's sound. Its warm, organic sound is due in part to the inclusion of acoustic instruments in the mix, which is also interwoven with electronic sounds and samples. The CD includes two soundscape pieces, 'War on Terra' and 'Le Gouffre', that leader Mike Johnson maintains: 'are really a departure for me, or a beginning, as it were, in that they are my first really serious forays into the realm of semi-composed, sonic environments rather than organized pieces or songs.'"

**MILLER/IN CAHOOTS, PHIL: All That CD (CUNE 181). \$13.00**

"Featuring great players from the worlds of both jazz and rock, In Cahoots is one of the best groups producing new jazz fusion in the U.K. today. It was formed in 1982 by composer and guitarist Phil Miller as a vehicle for his own compositions, jazz-inflected tunes notable for their unique melodies, intricacy, passages for passionate soloing, and expert use of rhythm. Showcasing Miller's sublime compositions and contributions by others, and absolutely stellar playing by all involved, *All That* is one smoking disc. It is essential listening for followers of Phil Miller's work as well as all fans of fusion and British jazz."

**MCGREGOR'S BROTHERHOOD OF BREATH, CHRIS: Bremen To Bridgewater 2CD (CUNE 182/3). \$18.00**

"Combining the rhythms of African music with those of American big-band jazz and the free playing of British improv, it produced 'one of the most vital and life-affirming big-band jazz ever played by anyone, anywhere.' (BBC). The Brotherhood released only a handful of recordings in its lifetime. This release, *Bremen to Bridgewater*, contains two CDs of previously unreleased live recordings made in Germany and England during two very different periods of the band's career. The German recordings were made on June 20th, 1971 at Lila Uele, a well known jazz club in Bremen. The English recordings were made at the Bridgewater Arts Center, during two tours that the band made with different lineups in February and November of 1975, and feature some of the very last recordings of trumpeter Mongezi Feza, who died in December of that year. The band's lineups on these recordings are a veritable who's who of British free jazz, and include Harry Beckett, Marc Charig, Elton Dean, Nick Evans, Harry Miller, Louis Moholo, Mike Osborne, Evan Parker, Dudu Pukwana, Alan Skidmore, Gary Windo and others."

**GUAPO: Five Suns CD (CUNE 184). \$13.00**

"Guapo is a British trio that plays an intense, emotive and sometimes harrowing music that straddles the boundaries of progressive, noise, minimalism and avant-rock. Indeed, their sound has been compared to such artists as Magma, Boredoms, King Crimson, Univers Zero, This Heat, Ruins, Sun Ra and Terry Riley. *Five Suns* is the band's fifth album, and its first on Cuneiform. *Five Suns* is Guapo's most apocalyptic and dynamically accomplished work to date, bringing a new sense of sonic and spatial awareness to the band's trademark sensibilities of complex song structures, harmonic atonality and percussive mantras. The *Five Suns* makes use of vintage equipment such as Fender Rhodes, mellotron, Moogs and gongs to create a colour-saturated patchwork of epic, primordial beauty. The new instrumentation has allowed for an opening out of the sound into more ambitious vistas, where progressive influences are turned on their head by both the infusion of hardcore rock energy and the use of hypnotic, trance-like repetition."

**AHVAK: Ahvak CD (CUNE 185). \$13.00**

"The Israeli band Ahvak, named after the Hebrew word for 'Dust', creates music of dark, ominous and compelling beauty. Its striking and elegant compositions blur the boundary lines between classical, rock and folk musics, and align the band with such 'Rock in Opposition' style bands as Univers Zero and Present, The Science Group, Thinking Plague and the 5UUs. Ahvak's mesmerizing and electrified version of chamber rock is also comparable with such post-rock bands as Dead Can Dance and Godspeed You Black Emperor."

**PINHAS, RICHARD: Transition CD (CUNE 186). \$13.00**

"Composer, guitarist and electronics innovator Richard Pinhas is recognized as one of France's major experimental musicians. A pivotal figure in the international development of electronic rock music, Pinhas' stature in France is analogous to Tangerine Dream's in Germany: the father figure of an entire musical movement. On *Transition*, his newest work on Cuneiform, Pinhas weaves beautiful, spacey, processed guitar tapestries, with added color from laptop, violin and the drumming of Antoine Paganotti of Magma. The voice of the late author Philip K. Dick can be heard on 'Moumoune girl', from a 1977 tape that he gave Pinhas. *Transition* is a multifaceted and richly jeweled work in which cause and effect, acoustics and electronics, taped sound and live playing change roles and even realities."

**CLAUDIA QUINTET, THE: I, Claudia CD (CUNE 187). \$13.00**

"Formed by composer/drummer John Hollenbeck in 1997, this NY ensemble creates music that explores the edge in a manner that captivates and enthalls novice listeners, and keeps experienced fans returning for more. 'Claudia's' newest release, *I, Claudia* is a highly seductive work, ripe with compelling, propulsive grooves, dynamic sensitivity and telepathic improvisation. Remarkably accessible, its music can perhaps be called postjazz." Features: Drew Gress, Matt Moran, Ted Reichman, Chris Speed.

**UNIVERSITY OF ERRORS: Jet Propelled Photographs CD (CUNE 188). \$13.00**

"University of Errors is led by guitarist, vocalist, and pataphysical icon Daevid Allen. A near-legendary figure of the musical avant garde, Allen is an accomplished musician, artistic catalyst, and free-spirited psychedelic prankster who, over the course of his 60+ years, ignited and/or cross-pollinated creative fires in avant art movements across the globe. Allen launched his US-based band, University of Errors, twenty years, numerous musical escapades and multiple continents later. *Jet Propelled Photographs* is University of Error's 4th release. It is a remake of Soft Machine's first music: their repertoire from the days when Allen was in, and recorded with, the band whose existence he sparked. On *Jet Propelled Photographs*, University of Errors revives, re-informs, and reinvents Soft Machine's psychedelic rock and pop of the era, kicking it into the 21st century and resulting in a sound that is entirely new."

**WINDO, GARY: Anglo American CD (CUNE 189). \$13.00**

"Anglo-American saxophonist, improviser and composer Gary Windo was a 'musician's musician,' whose talent, passion and sheer joy for music energized and inspired musicians and audiences on two continents. Capable of handling any musical task while imprinting it with his personal style, and loving music of every manifestation, his work was in high demand by jazz, rock, r&b and pop artists. *Anglo American*, the 2nd retrospective of Windo's work to appear on Cuneiform, was compiled by Mike King and features liner notes by Pam Windo which include Gary's brief annotations. Consisting of over 70 minutes of previously unreleased and rare recordings from 1971-81, it not only highlights a decade of Windo's work but also that of numerous other prominent avant garde musicians on two continents. *Anglo American* includes 35 minutes of early 1970s recordings featuring Wyatt; several tracks featuring Brotherhood of Breath members, including Mongezi Feza, Dudu Pukwana and Louis Moholo; and appearances by Hugh Hopper, Steve Swallow, Laurie Allen and numerous other notable artists."

**UNIVERS ZERO: Implosion CD (CUNE 190). \$13.00**

"The new CD features their trademark chamber rock style subtly modernized, infused with greater classicism and given a sharper, more electric and electronic edge. *Implosion* shows that, three decades after it was first formed, Univers Zero continues to evolve, expanding and experimenting with the boundaries of New Music, and, to quote *Exposé*, ceaselessly 'proving themselves to be one of the best and most important groups on the planet.'"

**KAISER AND WADADA LEO SMITH, HENRY: Yo Miles! - Sky Garden 2CD (CUNE 191). \$21.00**

"Among the giants enthroned in jazz's pantheon, no one made as big, as broad, as bad-boy brazen of an impact on popular music in many manifestations — jazz, rock and improvisation — as Miles Davis. At the same time, he pioneered new routes for rock. The innovations Davis made in both jazz and rock spawned immediate followers in his time, and continue to infuse and energize the music of today. During the period c.1969-75, Davis also blazed new trails in improvisation. For *Sky Garden*, Yo Miles!'s 2nd recording and 1st release on Cuneiform, Kaiser and Smith have assembled an all-star cast culled from both the jazz and rock communities. The lineup here includes Smith on trumpet; Kaiser, Mike Kenalee and Chris Muir on electric guitars; Michael Manning on bass; Steve Smith on drums; Karl Perazzo on percussion; Greg Osby (alto) and John Tchicai (tenor and soprano) on saxophones; and Tom Coster on percussion. It also features a number of special guests, including Zakir Hussain on tabla, Dave Creamer on guitar, and the ROVA Sax Quartet. The group's studio performance at The Site was recorded live, directly to a stereo DSD (Direct Stream Digital) recorder, in a manner comparable to how Davis recorded live to analogue tape. The result is a set of two hybrid SACDs (Super Audio CDs, a new technology for enhanced audio quality) playable in either an SACD player or on a standard CD player."

**PYLE'S BASH, PIP: Belle Illusion CD (CUNE 193). \$13.00**

"Drummer and composer Pip Pyle is widely recognized as the drummer of the Canterbury school of progressive rock. As the drummer for Hatfield and the North and National Health, as well as stints with Gong, In Cahoots, Soft Heap and many, many others in both England and France, Pyle is one of the great drummers of both progressive rock and jazz-rock/fusion. His newest project, *Bash!*, is a modern electric jazz fusion outfit that integrates all of his past musical experiences while showcasing his compositional skills."



**SOFT MACHINE: *Live In Paris, May 2nd, 1972* 2CD (CUNE 195). \$18.00**

"One of the most critically acclaimed, far-reaching and influential avant rock bands ever was Soft Machine, named after a novel by William Burroughs. About five years into the band's lifetime, in August 1971, founding member Robert Wyatt left Soft Machine. The band had just released its Fourth album and completed an exhausting period of touring. Wyatt's departure left the band — then consisting of keyboardist Ratledge, bassist Hugh Hopper and saxophonist Elton Dean — in disarray. After a few months, Soft Machine recruited rock drummer John Marshall, formerly of the Jack Bruce Band and Nucleus. But the lineup of Hopper, Ratledge, Dean and Marshall would only last a half year. *Live In Paris* is a rare recording of the quartet of Hopper, Ratledge, Dean and Marshall during that lineup's final days; Dean left Soft Machine later that month. It is also a special, rare example of a Soft Machine concert recorded and released in its entirety. *Live In Paris* shows Soft Machine playing in top form, their stage performance transcending any internal tensions. Heavily indebted to jazz as well as free improvisation, the band's jazz/rock sound here is at times spare, even minimal, with Dean's free-blowing saxophone often in the fore. In the liner notes, Aymeric Leroy notes that the music illustrates main composers Ratledge and Hopper's 'shift in compositional style towards looser and more minimalistic themes'."

**TIBBETTS, STEVE: CD (CUNE 55009). \$13.00**

Nice reissue of an always tough to find privately pressed album from 1977. "Recorded at home just using multiple guitars, synth & tape/effects/processing, this achieves an unholy blend of finger-stick guitar Americana with the psychedelic spirit & effects of Jimi Hendrix. Carefully mastered from the original master tape, Steve says that the sound is better than he even hoped was possible." For many who are prone to wariness with anything ECM-related (the label Tibbetts has always been associated with since this debut), this is quite a stroke.

**THE MUFFINS: *Open City* CD (CUNE 55010). \$13.00**

"Back in print after being unavailable for the last few years! The Muffins were a Washington D.C. area progressive band circa 1974-81. This is all previously unreleased performances from 1977-80. Includes an outtake from *Manna/Mirage*, excellently recorded live pieces not found elsewhere, their incredible final demo tape, and two superb outtakes from Fred Frith's Gravity LP."

**HAPPY THE MAN: *Live* CD (CUNE 55014). \$13.00**

"Many people consider HTM to be the finest symphonic rock band that the US has ever produced. This features spirited live versions from their two long unavailable Arista LPs, some of which are significantly different than the studio versions."

**HAPPY THE MAN: *Death's Crown* CD (CUNE 55015). \$13.00**

"Composed & performed in late 1974, *Death's Crown* was written as a collaborative work with dancers, actors, lighting & coordinated slide shows — a multi-media event staged at a local dinner theatre in their hometown. The piece was performed several times, but was not a regular part of their repertoire, although parts of the work were regularly performed by the band in concert. Rehearsal tapes of the band performing *Death's Crown* were recently found & this marks the first time that this material has ever been heard."

**CYTRAX (UK):****PHONO.O: *Typodub EP 12"* (CYTRAX 17). \$9.00**

"John Mendez's (DJ Jasper) prestigious Cytrax label back with their second release from Phono.o. Brilliant electronics on this EP."

**WHITE, GEOFF: *Student Teacher 12"* (CYTRAX 18). \$9.00**

"John Mendez's (DJ Jasper) prestigious Cytrax label back in the picture with the great new release from Geoff White. Geoff White is a time based media student from Ohio and is the newest addition to the close knit Cytrax family. Geoff brings forward 3 cuts of brilliantly innovative minimal dance tracks that move the body as well as the mind. This prolific young producer promises great things in the months to come with releases on Force Inc., Morris Audio, Delay and his new project Label Edit."

**PHON.O: *Partition B* CD (CYTRAX 19). \$15.00**

"This is the first full length album on Cytrax Records, the label of DJ Jasper. It is written and produced Phono.o (an artist from Berlin who has already released some 12"s on Cytrax). The tracks are mastered by Kit Clayton. Phon.o brings out *Partition B* — a very nice and beautiful, crispy, dubby CD with a lot of new fresh experimental, glitchy sounds. All tracks have a deep and mind blowing own feeling."

**DAGORED (ITALY):****MORRICONE, ENNIO: *Morricone 2000* CD (RED 105 CD). \$15.50**

"Great compilation with 16 tracks culled from eight different original soundtracks from the past. Track listing and liner notes by Alan Bishop of the Sun City Girls." "This collection is a veiw from the top of the food chain; 16 boxcars of luminosity from an archival train that could span this earth. Culled from 8 original soundtracks in the Beat Records catalog, some of these cuts are impossible to describe. What kind of music is 'Una Corsa Disperata'...high drama orchestral psychedelia? How about 'Veni Sancte Spiritus'...an acid rock opera in Vatican City? And how could the sweet-syrup majesty of the theme to 'Il Grande Silenzio' possibly accompany a murderous Klaus Kinski on the screen during Sergio Corbucci's epic spaghetti western, the only one filmed in three feet of snow?" — Alan Bishop.

**MORRICONE, ENNIO: *Morricone 2000* LP (RED 105 LP). \$16.00**

"180 gram vinyl, and comes in a gatefold sleeve."

**MORRICONE, ENNIO: *Le Foto Proibite Di Una Signora Per Bene* CD (RED 106 CD). \$15.50**

"The original soundtrack recording for a 1970 obscure Italian thriller. Featuring Edda Dell'Orso and I Cantori Moderni. Contains a previously unreleased track. A must for all of Morricone's serious fans." "The music for the film, represented in its complete form for the first time on this release, is certainly soaked with atmospheres and touching sensation. The style and keys of Ennio return in this score in the most sublime way, surely complimented by the voice, unequalled and unsurpassed, of soprano Edda Dell'Orso." — Roberto Zamori.

**MORRICONE, ENNIO: *Le Foto Proibite Di Una Signora Per Bene* LP (RED 106 LP). \$16.00**

180 gram vinyl with gatefold sleeve.

**NICOLAI, BRUNO: *Agente Speciale LK Operazione Re Mida* CD (RED 107 CD). \$15.50**

"The original soundtrack recording for a 1967n spy comedy from cult director Jess Franco. This is known in the US as *Lucky The Inscrutable*. The awesome music score provided by Nicolai (Hammond organ, guitar riffs, and catchy vocals), perfectly match this sixties pop-art style store of secret agents, beautiful women, mad scientists and fast cars. The CD contains a previously unreleased track."

**NICOLAI, BRUNO: *Agente Speciale LK Operazione Re Mida* LP (RED 107 LP). \$16.00**

Gatefold LP version.

**REED, LES: *Girl On A Motorcycle* LP (RED 108 LP). \$16.00**

LP version of the CD found on the RPM label. "Gatefold sleeve and 180 gram vinyl, plus a free poster included."

**MORRICONE, ENNIO: *La Donna Invisibile* CD (RED 109 CD). \$15.50**

"The original soundtrack recording for this 1969 obscure Italian comedy featuring Edda Dell'Orso as vocalist. The CD contains four previously unreleased tracks. A must for all Morricone's serious fans. Liner notes by Roberto Zamori and very cool artwork."

**MORRICONE, ENNIO: *La Donna Invisibile* LP (RED 109 LP). \$16.00****MORRICONE, ENNIO: *Una Lucertola Con La Pelle Di Donna* CD (RED 110 CD). \$15.50**

"The original soundtrack recording for this 1971 cult movie (known in the US as *Lizard In A Woman's Skin*) directed by the mighty Lucio Fulci. The score perfectly matches this psychodrama murder mystery thriller involving LSD, psychoanalysis, lesbianism, and extremely gory dream sequences. The CD contains 6 previously unreleased tracks."

**MORRICONE, ENNIO: *Una Lucertola Con La Pelle Di Donna* LP (RED 110 LP). \$16.00****MORRICONE, ENNIO: *Il Gatto A Nove Code* CD (RED 111 CD). \$15.50**

"The original soundtrack recording for this 1971 cult movie (known in the US as *The Cat O'Nine Tails*) by horror director Dario Argento. The score is conducted by Bruno Nicolai and features Edda Dell'Orso. The CD contains 3 previously unreleased tracks. Liner notes by Roberto Zamori and free poster included."

**MORRICONE, ENNIO: *Il Gatto A Nove Code* LP (RED 111 LP). \$16.00****MORRICONE, ENNIO: *Revolver* CD (RED 112 CD). \$15.50**

"Long-awaited original soundtrack recording for this 1972 obscure Italian crime story (US title: *Blood In The Streets*) starring Oliver Reed. Really fine dramatic score by the Maestro." From Roberto Zamori's liner notes: "Morricone reaffirms here his concept that film music can (or rather, must) claim its own independence regarding style, contents and form. The elegance of the orchestration, made all the more evident by the resolute orchestra direction of the talented, late Nicolai, makes this core one of the more interesting works of the Roman composer in the series of detective stories and thrillers."

**MORRICONE, ENNIO: *Revolver* LP (RED 112 LP). \$16.00**

"180 gram vinyl in a gatefold sleeve."

**ORTOLANI, RIZ: *Mondo Candido* CD (RED 113 CD). \$15.50**

"The original soundtrack recording for this 1974 cool erotic adaptation of Voltaire's *Candide*, directed by the duo Iacopetti/Proserpi. Another great score by Ortolani after the worldwide success of the mighty *Mondo Cane*. Liner notes by Roberto Zamori. Beautiful artwork, and the first time available on CD format."

**ORTOLANI, RIZ: *Mondo Candido* LP (RED 113 LP). \$16.00**

"180 gram vinyl in gatefold sleeve."

**MORRICONE, ENNIO: *Giu' La Testa* LP (RED 114 LP). \$16.00**

LP-only release. "Unforgettable original soundtrack recording for this 1972 classic spaghetti western (known in the US as *Duck, You Sucker*, or *A Fistful of Dynamite*) by cult director Sergio Leone. Definitely one of Morricone's best works. 11 tracks, great artwork. Free poster included. 180 gram vinyl in gatefold sleeve."

**VA: *More Delicious Spaghetti Westerns* CD (RED 115 CD). \$15.50**

"Finally, the followup to the mighty *My Delicious Spaghetti Westerns* from a couple of years ago. This time you will find all the best Italian composers of film music - Ennio Morricone, Piero Piccioni, Luis Bacalov, Armando Trovajoli, Riz Ortolani, Alessandro Alessandrini, and more. Compiled by Orsotopo with liner notes by Roberto Zamori."

**VA: *More Delicious Spaghetti Western LP* (RED 115 LP). \$16.00**

"Great artwork and 180 gram vinyl in a gatefold sleeve with an 8 page booklet."

**MORRICONE, ENNIO: *Il Poliziotto Della Brigata Criminale* CD (RED 116 CD). \$15.50**

"The original soundtrack recording for this 1975 obscure French crime movie (known in the US as *Night Caller*) directed by Henri Verneuil and starring Jean-Paul Belmondo. A thriller drama about a psychotic serial killer who makes obscene phone calls to beautiful women and later kills them. Liner notes by Roberto Zamori."

**MORRICONE, ENNIO: *Il Poliziotto Della Brigata Criminale* LP (RED 116 LP). \$16.00**

"180 gram vinyl in a gatefold sleeve."

**O.S.T. (GOBLIN): *Dawn of the Dead* LP (RED 117 LP). \$16.00**

"The original soundtrack recording for this 1979 US cult movie by horror director George A. Romero (the epic sequel to his legendary *Night Of The Living Dead*). Terrific music score by Goblin and Dario Argento (yes, the Italian director). Liner notes by Roberto Zamori. Free poster included. 180 gram vinyl in gatefold sleeve." "In contrast to Argento's own frenetic tempos, Goblin create a plodding, lumbering main theme which fits the slow movement of massed zombies. Fat drums, chunky bass, tubular bells, spaced-out synth chords — the arrangement is a mutation of Black Sabbath's first LP and Morricone's early Spaghetti Western scores. Inappropriately overstated? Maybe. Luridly stylish? Definitely." — Philip Brophy/*The Wire*.

**MORRICONE, ENNIO: *Slalom O.S.T.* CD (RED 118 CD). \$15.50**

"The complete soundtrack recording (first time ever as a singular release) for this 1965 cult Italian spy movie starring Vittorio Gassman. Super suave film score with the classic main title surf-spy-ski theme song plus Arabian parlor music/hippy bongo suspense/orchestral moods/cocktail blues/roller rink electric guitar/odd vocal chorus film melodics and more..."

**MORRICONE, ENNIO: *Slalom O.S.T.* LP (RED 118 LP). \$16.00**

"180 gram HQ vinyl. Gatefold sleeve."

**MORRICONE, ENNIO: *Gli Occhi Freddi Della Paura* CD (RED 119 CD). \$15.50**

"This, the only credited soundtrack appearance of Gruppo di Improvvisazione Nuova Consonanza, makes you wish Morricone had used his free improv unit for that purpose more often. *Gli Occhi Freddi Della Paura*, or *Cold Eyes of Fear*, is an Italian slasher (giallo) from 1971. The score has Il Gruppo augmented by a rhythm section and a fuzz-wah guitarist (most likely Alessandro Alessandrini). The results sound like a creepy take on 70s Miles Davis, with driving jazz beats and psychedelic guitar jabs filtering in and out of the suspenseful textural mayhem provided by Il Gruppo: ashrays in pianos, bowed cymbals, scraping metal, jittery horns, string drones, etc. Besides an odd one in the Morricone canon, *Gli Occhi* is also an unusual endeavor for Il Gruppo. The ensemble set out to avoid all musical conventions: '...no sounds bound to the tonal system, no rhythmic periodicity, no motives, and no repetition allowed...', yet here they break Franco Evangelisti's rules and find themselves locked in some serious grooves. This Dagored issue is the definitive version with great sound and seven previously unreleased cues on both vinyl and CD. I don't blame anyone for being on the fence or only occasionally dipping their toes in the world of Morricone, that world is a confounding and oft disappointing one — the man scored nearly 400 films and finding the nuggets is tough. However, this is the one that all you adventurous/out-music gluttons needs to be able pull off the shelf when the avant-garde police knock on your door. Yep, this is THE ONE." — Frank van den Elzen.

**MORRICONE, ENNIO: *Gli Occhi Freddi Della Paura* LP (RED 119 LP). \$16.00**

"180 gram HQ vinyl. Gatefold sleeve."

**LES MALEDICTUS SOUND: *Les Maledictus Sound* LP (RED 120 LP). \$16.00**

"Originally released in 1968, this is one of the most bizarre records ever released and one of the most sought after titles on the collectors' market. The Maledictus Sound are to instrumental rock what Frankenstein was to science... a laboratory monster... a strange creature assembled from a mish-mash of diverse musical sounds... psychedelic pop, romantic ballads, musical tongue-in-cheek, drugged out chipmunks, near-delirium sound effects, horror movie screamadelia and a mega-twisted '60s vibe... eclectic, epileptic... for Jello Biafra this is 'some of the most screaming exotica-psych I've ever heard in my life.' Original artwork. Contains a free poster. 180 gram HQ vinyl, gatefold sleeve."

**BARRY, JOHN: *Game Of Death* LP (RED 121 LP). \$16.00**

"The original soundtrack recording for this 1978 classic Bruce Lee movie (also starring Chuck Norris and basketball star Kareem Abdul-Jabbar). A very nice score featuring funky beats (with really cool '70s cop show kinda feel), orchestral moments and weird sound/effects. 11 tracks, free poster included, original artwork, gatefold sleeve, 180 gram HQ vinyl."

**MORRICONE, ENNIO: *Metti Una Sera A Cena* LP (RED 122 LP). \$16.00**

"The original soundtrack recording for this 1969 Italian cult movie starring Jean-Louis Trintignant. The greatest Ennio Morricone's score ever? Maybe. You will fall in love with the dreamy kinda bossa influenced main theme (covered by countless artists). 9 tracks, beautiful artwork, gatefold sleeve, 180 gram HQ vinyl."

**WOMACK, BOBBY: *OST Rubare Alla Mafia È Un Suicidio* CD (RED 123 CD). \$15.00**

"Bobby Womack's original soundtrack to the 1972 blaxploitation classic *Rubare Alla Mafia È Un Suicidio*, (better known by its original US title *Across 110th Street*), directed by Barry Shear is one of the best scores of the early 70s thanks to Bobby Womack's amazing 'Across 110th Street' title track (famously used by Quentin Tarantino in *Jackie Brown*). Also includes 'If You Don't Want My Love', 'Quicksand', 'Do It Right', 'Hang On In There' plus extra cool instrumentals by composer/conductor J.J. Johnson. All new artwork."

**WOMACK, BOBBY: *Rubare Alla Mafia È Un Suicidio* LP (RED 123 LP). \$16.00**

"The original soundtrack recording for this 1972 blaxploitation movie directed by Barry Shear (the US title is *Across 110th Street*). This is one of the best scores of the early '70s thanks to the great title track (used by Quentin Tarantino in *Jackie Brown*). 'If You Don't Want My Love', 'Quicksand', 'Do It Right', 'Hang On In There' plus the extra cool instrumentals by J.J. Johnson. Completely new artwork, gatefold sleeve, 180 gram HQ vinyl."

**CARPENTER, JOHN: *Escape From New York* LP (RED 124 LP). \$16.00**

"The original soundtrack recording for this 1981 classic John Carpenter's movie starring Kurt Russell/Snake Plisken (along with Ernest Borgnine, Lee Van Cleef, Isaac Hayes, Harry Dean Stanton and Donald Pleasence). A wonderful score composed and performed by John Carpenter in association with Alan Howarth. This is a new expanded edition featuring lots of previously unreleased tracks and film dialogues. 28 tracks, free poster included, cool new artwork, gatefold sleeve, 180 gram HQ vinyl."

**MORRICONE, ENNIO: *Morricone 2001* CD (RED 125 CD). \$15.50**

"This is a wonderful collection for all Morricone's fans. 15 tracks culled from ten different original soundtracks from the late '60s and early '70s. Track listing and liner notes by Alan Bishop of Sun City Girls." From the liner notes: "One of his most refined and immediately recognizable trademarks was the 'erotic pop' sound, featured here in 15 epic tracks. Lush and hypnotic, most of these cuts outshine the films they were associated with, taking on cinematography of their own, luring the attentive to drift amidst powerful moods from an infectious period of musical style and mystery...these orchestral pop compositions and arrangements provide even further proof of Morricone's immortality as perhaps the most expressive film composer of the 20th century. And, by the way, that 'groovy lounge exploitation mood erotica' banner thrown around loosely these days doesn't get any better than this!"

**MORRICONE, ENNIO: *Morricone 2001* LP (RED 125 LP). \$16.00**

The 180 gram HQ vinyl version comes in a gatefold sleeve with a free poster included."

**MORRICONE, ENNIO: *OST Gli Intoccabili* CD (RED 126 CD). \$15.50**

"The original soundtrack recording for this 1969 obscure Italian crime movie (known in the US as *Machine Gun McCain*) and starring John Cassavetes, Peter Falk, Gena Rowlands and Britt Ekland). Another great score by the Maestro. 15 tracks (including 4 previously unreleased cuts)."

**MORRICONE, ENNIO: *OST Gli Intoccabili* LP (RED 126 LP). \$16.00**

"The 180 gram HQ vinyl version comes in a gatefold sleeve."

**O.S.T. (GOBLIN): *Suspiria* LP (RED 127 LP). \$16.00**

"*Suspiria* (1976) recapitulates the formulaic accoutrements of symphonic rock (compound time signatures, ornate instrumentation, vainglorious tone, melodramatic structure, self-aggrandising solos, etc) yet in its feverish simulation of the vocabulary, it somehow transcends the dated conventions of the form. More than *Deep Red* (which occasionally affects jazz fusion styling), *Suspiria* salaciously degenerates into atonal freeform passages which evoke a pap paganism to create some chilling moments of terror. Argento's murderous gaze and psychosexual camera work is matched by the hedonistic fever with which Goblin rake over the clichés of symphonic rock, stoking them into an overblown spectacle of operatic effect. While conservative critics bemoan both the excessiveness of Italian exploitation cinema and the numbing bombast of rock scores, Argento and Goblin collaborate to create a potent and toxic fusion of the two, blending their co-existing strains of perversity." — Philip Brophy, *Secret History of Film Music*, THE WIRE, April 98.

**ORTOLANI, RIZ: *OST Una Sull'Altra* CD (RED 128 CD). \$15.50**

"The original soundtrack recording for this 1969 Italian thriller filmed in San Francisco by cult director Lucio Fulci. The movie (known in the US as *One On The Top Of The Other* or *Perversion Story*) has one of the best and well-known scores written by the mighty Riz Ortolani. Groovy and jazzy like not many other Italian soundtracks. Contains 4 previously unreleased bonus tracks. Very cool artwork. The 180 gram HQ vinyl version comes in a gatefold sleeve with a free poster included."

**ORTOLANI, RIZ: *OST Una Sull'Altra* LP (RED 128 LP). \$16.00**

"The original soundtrack recording for this 1972 French-Italian obscure political thriller directed by Yves Boisset. A dramatic and intense score by the Maestro for a movie starring Jean Seberg, Jean-Louis Trintignant, Roy Scheider and Michel Piccoli among the others. Nice artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MORRICONE, ENNIO: *OST L'Attentato* LP (RED 129 LP). \$16.00****MORRICONE, ENNIO: *OST The Good, The Bad And The Ugly* 2LP (RED 130). \$18.00**

"The original soundtrack recording for this 1966 Italian spaghetti western directed by Sergio Leone... the classic theme is Morricone's most famous composition and topped the charts in

the US and Europe covered by Hugo Montenegro... moments of intense drama and incredible beauty that are rarely heard in motion picture underscoring... there's a traditional element with a brassy feel to it, with thundering percussions, various arrangements of voices, a lot of bells, clanging acoustic and electric 'surfing' guitars, and even a prepared piano... contains 10 previously unreleased outtakes... digitally remastered... new artwork... gatefold sleeve... 180 gram HQ vinyl..."

**SIMONETTI/MORANTE/PIGNATELLI: *OST Tenebre* LP (RED 131 LP). \$16.00**

"The original soundtrack recording for this 1983 Italian cult movie by horror director Dario Argento (this is actually one of his most violent and scary films). A terrific music score by Simonetti/Morante/Pignatelli (aka. Goblin) for this story starring Anthony Franciosa. Beautiful new artwork. Gatefold sleeve... 180 gram HQ vinyl."

**ABRIL, ANTON GARCIA/GIOMBINI, MARCELLO: *OST...4.3...2...1 Morte* LP (RED 132 LP). \$16.00**

"The original soundtrack recording for this 1967 Italian cult sci-fi movie by director Primo Zeglio... an intense music score used as background for astronaut Perry Rhodan's space adventures... bizarre voice-only tracks, 'outer space' electronic themes, organ-based rhythmic jazzy pieces with a psychedelic feeling... featuring the mighty shake music theme 'Seli' featuring Edda Dell'Orso and I Cantori Moderni... 15 tracks... digitally remastered... beautiful artwork... gatefold sleeve... 180 gram HQ vinyl..."

**FRIZZI, FABIO: *OST The Beyond* CD (RED 133 CD). \$15.50**

"The original soundtrack recording for this 1981 Italian cult horror movie known for its nauseatingly special effects... a terrific music score for this Louisiana-set creepy story (directed by Lucio Fulci) about cannibalistic zombies, haunted houses, multiple murder and hell... beautiful new artwork."

**FRIZZI, FABIO: *OST The Beyond* LP (RED 133 LP). \$16.00**

"Gatefold sleeve... 180 gram HQ vinyl..."

**SCIASCIA, ARMANDO: *OST Metempsyco* CD (RED 134 CD). \$15.50**

"The original soundtrack recording for this 1965 Italian horror cult feature (known in the US as *Tomb Of Torture*). Directly from the vaults at the cool Vedette label, this a fantastic and really intense score released for first time on compact disc. Contains previously unreleased material. Liner notes by Roberto Zamori."

**SCIASCIA, ARMANDO: *OST Metempsyco* LP (RED 134 LP). \$16.00**

"180 HQ vinyl. Gatefold sleeve."

**MORRICONE, ENNIO: *OST Il Diavolo Nel Cervello* CD (RED 135 CD). \$15.50**

"The original soundtrack recording for this 1971 Italian thriller movie directed by Sergio Sollima. A very impressive and effective score with the usual great compositions and arrangements by one of the most acclaimed film composers of the last 40 years. Contains previously unreleased material. New artwork."

**MORRICONE, ENNIO: *OST Il Diavolo Nel Cervello* LP (RED 135 LP). \$16.00**

"180 gram HQ vinyl. Gatefold sleeve."

**MORRICONE, ENNIO: *OST Giornata Nera Per L'Ariete* CD (RED 136 CD). \$15.50**

"The original soundtrack recording for this 1971 Italian crime movie directed by Luigi Bazzoni and starring Franco Nero (the feature is known in the US as *The Fifth Cord* or *Evil Fingers*). This score is epic and outshine most of Morricone works from this period. The lush and hypnotic tracks included are memorable. Contains previously unreleased material. New artwork."

**MORRICONE, ENNIO: *OST Giornata Nera Per L'Ariete* LP (RED 136 LP). \$16.00**

"180 gram HQ vinyl... gatefold sleeve."

**GOBLIN/GIORGIO GASLINI: *OST Profondo Rosso* LP (RED 137). \$16.00**

"The original soundtrack recording for the 1975 cult masterpiece by horror director Dario Argento. The movie (known in the US as *Deep Red* and starring David Hemmings) has one of the most terrific and intense scores ever and sold millions of copies. New artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MORRICONE, ENNIO: *OST Indagine Su Di Un Cittadino Al Di Sopra Di Ogni Sospetto* LP (RED 138). \$16.00**

"The original soundtrack recording for this 1970 Italian thriller by Elio Petri known in the US as *Investigation Of A Citizen Above Suspicion*. Beautiful stuff from Morricone with a haunting set of themes played on vibes, plucked strings and some very odd-sounding instruments. This score has the usual dreamy and minimally melodic style that made Morricone's fame. Featuring Edda Dell'Orso. New artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MORRICONE, ENNIO: *OST Quattro Mosche Di Velluto Grigio* LP (RED 139). \$16.00**

"The original soundtrack recording for this 1971 thriller by director Dario Argento known in the US as *Four Flies On Grey Velvet*. One of the best Morricone's scores, a milestone of a soundtrack. Orchestra conducted by Bruno Nicolai. New artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MARTELLI, AUGUSTO: *OST Il Dio Serpente* LP (RED 140). \$16.00**

"A great 1970 lost erotic trashy soundtrack filled with some excellent groovy numbers. An obscure score by Augusto Martelli with great compressed guitar and Hammond organ plus lots of exotic percussions. New artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MORRICONE, ENNIO: *OST Ecce Homo (I Sopravvissuti)* CD (RED 141 CD). \$15.50**

"The original soundtrack recording for this 1968 Italian science fiction thriller by director Bruno A. Gaburro. Beautiful music with a haunting set of themes for one of the most obscure Morricone's scores. Contains 3 previously unreleased tracks. New artwork."

**MORRICONE, ENNIO: *OST Ecce Homo (I Sopravvissuti)* LP (RED 141 LP). \$16.00**

Gatefold sleeve. 180 gram HQ vinyl.

**MORRICONE, ENNIO: *OST Il Serpente* CD (RED 142 CD). \$15.50**

"The original soundtrack recording for this 1972 Italian/French spy thriller directed by Henri Verneuil. The movie (known in the US as *Night Flight From Moscow* and starring Yul Brynner, Henry Fonda, Dirk Bogarde and Philippe Noiret) has one of Morricone's best scores. If you are familiar with his *Una Lucertola Con La Pelle Di Donna* soundtrack, you are getting an even better idea 'cause this is very much like that one. Along with the best known track 'Tema Per Una Donna Sola' (a very nice romantic theme), 'Nadine' (a brilliant pop instrumental), and 'Canzone Lontana' (featuring Edda Dell'Orso) the score contains lots of weird and scary instrumental sounds for a dark and noisy, totally atonal Morricone's masterpiece. Contains 16 previously unreleased tracks. New artwork."

**MORRICONE, ENNIO: *OST Il Serpente* LP (RED 142 LP). \$16.00**

Gatefold sleeve. 180 gram HQ vinyl.

**USUELLI, TEO: *OST Mondo Nudo* CD (RED 143 CD). \$15.50**

"The original soundtrack recording for this 1963 Italian shockumentary directed by Francesco De Feo. A previously unreleased score for all the fans of the infamous Mondo series. Cool artwork."

**USUELLI, TEO: *OST Mondo Nudo* LP (RED 143 LP). \$16.00**

Gatefold sleeve. 180 gram HQ vinyl.

**MORRICONE, ENNIO: *OST Barbablù* CD (RED 144 CD). \$15.50**

"Morricone's original soundtrack to the 1972 cult classic *Barbablu*, starring (two-time husband of Elizabeth Taylor) Richard Burton. Based on the traditional fairy tale 'Blue Beard', this version of the film is set in Weimar Germany and the uxoricidal 'Barbablu' (Richard Burton) is the nazi Baron Von Sepper. The female cast includes Virna Lisi, Raquel Welch (Miss Universe), and Karin Schubert (future porn-star!). Directed by Edward Dmytryk and Luciano Sacripanti. Morricone's soundtrack perfectly captures the dramatic and erratic moods of this erotic psycho-thriller. Trademark high quality Dagored artwork. CD version also includes 11 bonus tracks."

**MORRICONE, ENNIO: OST *Barbablu* LP (RED 144 LP). \$16.00**

Vinyl LP version. Gatefold 180 gram. "Morricone's original soundtrack to the 1972 cult classic *Barbablu*, starring (two-time husband of Elizabeth Taylor) Richard Burton. Based on the traditional fairy tale 'Blue Beard', this version of the film is set in Weimar Germany and the uxoricidal 'Barbablu' (Richard Burton) is the nazi Baron Von Sepper. The female cast includes Virna Lisi, Raquel Welch (Miss Universe), and Karin Schubert (future porn-star!). Directed by Edward Dmytryk and Luciano Sacripanti. Morricone's soundtrack perfectly captures the dramatic and erratic moods of this erotic psycho-thriller. Trademark high quality Dagored artwork. CD version also includes 11 bonus tracks."

**MORRICONE, ENNIO: OST *C'Entriamo Noi Con La Rivoluzione?* CD (RED 145 CD). \$15.50**

"Original Morricone soundtrack for this classic 1972 Italian 'tortilla-western' directed by spaghetti western king, Sergio Corbucci (perhaps best known for his classic *Django* [1966] and *Navajo Joe*, [1967], starring Burt Reynolds. Although the spaghetti western genre was invented by men like Corbucci and Sergio Leone, it was Ennio Morricone who gave the genre its distinctive flavor. Unlike many spaghetti westerns, *C'Entriamo Noi Con La Rivoluzione?* was intended as a comedy, evident by the presence of two of Italy's most famous comic actors: Vittorio Gassman and Paolo Villaggio. The light-hearted subject matter gave Morricone the opportunity to explore less familiar terrain — the result being a surprisingly experimental blend that makes the soundtrack an essential Morricone recording. Only 3 of the 17 tracks have ever been previously released."

**MORRICONE, ENNIO: OST *C'Entriamo Noi Con La Rivoluzione?* LP (RED 145 LP). \$16.00**

LP version. Gatefold 180 gram. "Original Morricone soundtrack for this classic 1972 Italian 'tortilla-western' directed by spaghetti western king, Sergio Corbucci (perhaps best known for his classic *Django* [1966] and *Navajo Joe*, [1967], starring Burt Reynolds. Although the spaghetti western genre was invented by men like Corbucci and Sergio Leone, it was Ennio Morricone who gave the genre its distinctive flavor. Unlike many spaghetti westerns, *C'Entriamo Noi Con La Rivoluzione?* was intended as a comedy, evident by the presence of two of Italy's most famous comic actors: Vittorio Gassman and Paolo Villaggio. The light-hearted subject matter gave Morricone the opportunity to explore less familiar terrain — the result being a surprisingly experimental blend that makes the soundtrack an essential Morricone recording. Only 3 of the 17 tracks have ever been previously released."

**MORRICONE, ENNIO: OST *I Figli Ci Chiedono Perché* CD (RED 146 CD). \$15.50**

"Morricone's original soundtrack for the 1972 Italian drama by Nino Zanchin and starring Umberto Orsini, Susanna Melandri and Rosemarie Dexter. Morricone's melancholy soundscapes masterfully capture the tragic tale of the forbidden friendship between a young Israeli girl and Palestinian boy during a war between Israel and Palestine — unfortunately still a timely tale. Ethereal vocals by the legendary Edda Dell'orso. Includes 7 bonus tracks."

**MORRICONE, ENNIO: OST *I Figli Ci Chiedono Perché* LP (RED 146 LP). \$16.00**

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**CINERAMA ORCHESTRA AND ALEX NORTH: OST *South Seas Adventure* CD (RED 147 CD). \$15.00**

"1958's *South Seas Adventure* was the fifth and last in a series of full-length documentaries designed especially for the 3-camera/3-projector Cinerama technology. The Cinerama Adventure was a new type of film that traded in big-name stars and plot in an attempt to give the audience a virtual reality-type experience, in this case, a trip in the South Seas. Although the Cinerama films have since become cult classics, the original soundtrack for the film was just one item in composer Alex North's hefty repertoire, which included the soundtracks to such classic films as *Spartacus* (1960), *Cleopatra* (1963), *A Streetcar Named Desire* (1951), *The Bad Seed* (1956), and *Who's Afraid of Virginia Woolf?* (1966)." Original Artwork.

**CINERAMA ORCHESTRA AND ALEX NORTH: OST *South Seas Adventure* LP (RED 147 LP). \$16.00**

180 gram vinyl LP version. "1958's *South Seas Adventure* was the fifth and last in a series of full-length documentaries designed especially for the 3-camera/3-projector Cinerama technology. Although the Cinerama films have since become cult classics, the original soundtrack for the film was just one item in composer Alex North's hefty repertoire, which included the soundtracks to such classic films as *Spartacus* (1960), *Cleopatra* (1963), *A Streetcar Named Desire* (1951), *The Bad Seed* (1956), and *Who's Afraid of Virginia Woolf?* (1966)." Original Artwork.

**KINGSLEY, GERSHON: First Moog Quartet CD (RED 148 CD). \$15.00**

"In 1970, Kingsley formed the pioneering First Moog Quartet, a four-synthesizer ensemble that attempted to prove that the electronic music could be played 'live' on stage, even in classical musical venues like Carnegie Hall (where the group gave the first live performance of synthesized music ever on January 30, 1970). Kingsley said, 'People were kind of confused about the concert, I understand, because it was just so new.' In order to get the Moog Quartet going, Kingsley had to convince Robert Moog to build three other synthesizers he needed. Then hire and train four musicians to play them. Not an easy task. But Kingsley's *First Moog Quartet* (originally released in 1970 on Audiofidelity) is the astonishing result."

Original artwork, with fold-out digipak and booklet of original liner notes.

**KINGSLEY, GERSHON: First Moog Quartet LP (RED 148 LP). \$16.00**

180 gram vinyl LP version. "In 1970, Kingsley formed the pioneering First Moog Quartet, a four-synthesizer ensemble that attempted to prove that the electronic music could be played 'live' on stage, even in classical musical venues like Carnegie Hall (where the group gave the first live performance of synthesized music ever on January 30, 1970). Kingsley said, 'People were kind of confused about the concert, I understand, because it was just so new.' In order to get the Moog Quartet going, Kingsley had to convince Robert Moog to build three other synthesizers he needed. Then hire and train four musicians to play them. Not an easy task. But Kingsley's *First Moog Quartet* (originally released in 1970 on Audiofidelity) is the astonishing result."

**KINGSLEY, GERSHON: Music To Moog By CD (RED 149 CD). \$15.00**

"Originally released in 1969 by Audio Fidelity Records, Gershon Kingsley's *Music To Moog By* was a masterpiece of electronic pop, featuring the first appearance of Kingsley's international dance hit 'Popcorn' (which shot to number 1 on the German charts, selling over 1 million copies in Germany alone). In an attempt to prove that the Moog was not just an unwieldy electronic toy, Kingsley also took songs like the Beatles 'Nowhere Man' and 'Paperback Writer', and classical pieces like 'For Alise Beethoven' and the children's lullaby 'Twinkle Twinkle Little Star' and transformed them into 100% Moog rockers, proving that the synthesizer was the instrument of the future that would change music forever." Original Artwork.

**KINGSLEY, GERSHON: Music To Moog By LP (RED 149 LP). \$16.00**

180 gram vinyl LP version. "Originally released in 1969 by Audio Fidelity Records, Gershon Kingsley's *Music To Moog By* was a masterpiece of electronic pop, featuring the first appearance of Kingsley's international dance hit 'Popcorn' (which shot to number 1 on the German charts, selling over 1 million copies in Germany alone). In an attempt to prove that the Moog was not just an unwieldy electronic toy, Kingsley also took songs like the Beatles 'Nowhere Man' and 'Paperback Writer', and classical pieces like 'For Alise Beethoven' and the children's lullaby 'Twinkle Twinkle Little Star' and transformed them into 100% Moog rockers, proving that the synthesizer was the instrument of the future that would change music forever." Original Artwork.

**MORRICONE, ENNIO: OST *L'istruttoria E, Chiusa, Dimentichi* CD (RED 150CD). \$15.00**

"Here's the soundtrack for the 1971 Damiano Damiani directed Italian political thriller starring Franco Nero (also known as *The Case is Closed, Forget It!*). Beautiful music with a haunting set of themes for one of Morricone's most obscure scores. Contains 2 previously unreleased tracks."

**MORRICONE, ENNIO: OST *L'istruttoria E, Chiusa, Dimentichi* LP (RED 150LP). \$16.00**

180 gram HQ vinyl LP.

**MORRICONE, ENNIO: OST *Gott Mit Uns* CD (RED 151CD). \$15.00**

"This is the soundtrack of the 1964 Giuliano Montaldo directed Italian World War II drama *Gott Mit Uns*, (also known as *God With Us* and *The Last Five Days Of Peace*) based on a real incident at the end of the war. Morricone's soundtrack perfectly captures the dramatic and heavy moods of this war movie. Contains 1 previously unreleased track."

**MORRICONE, ENNIO: OST *Gott Mit Uns* LP (RED 151LP). \$16.00**

180 gram HQ LP version.

**PICCONI, PIERO: OST *I Giovani Tigri* CD (RED 152CD). \$15.00**

"Here's the soundtrack from the 1968 Italian film known in the U.S. as *The Young Tigers*. Fast cars, loveless sex, Russian roulette and general rebelliousness drive the teens to the brink of disaster. They look for anything to rebel against and take advantage of every opportunity to show up their well-meaning but vapid parental figures. Starring Helmut Berger."

**EL-BAKKAR & HIS ORIENTAL ENSEMBLE, MOHAMMED: Music for a Belly Dancer 2LP (RED 153LP). \$23.00**

"One of the brightest Middle Eastern stars, already renowned for having performed for royalty, including the Shah of Iran, the late Mohammed El-Bakkar became famous in the United States for his leading role as a tenor in the Broadway musical *Fanny*. After this performance he immediately became a superstar for New York City's Middle Eastern community and his popularity soon spilled over into the mainstream as well. Collected in this 2LP set are his belly dancing masterpieces 'The Magic Carpet' and 'Sultan Of Bagdad' which — despite a very obsolete culturally characterized stereotype — give us an excellent example of the music that accompanies one of the most sensual traditions in the history of ritualistic dance."

**LORD INVADER: Calypso LP (RED 154LP). \$16.00**

"Musically active since 1937, Trinidadian Rupert Grant aka Lord Invader obtained his nom-de-calypso from his tailor who had predicted his success saying 'when you go up to the city you be invading the capital'. Sent to New York in 1941 by his label to promote *Calypso*, his main song 'Rum and Coca-Cola', featured here, was stolen from him and soon became a huge hit for the Andrews Sisters. He eventually won a lawsuit against producer Morey Amsterdam but by the time he saw the money he already had flown to Great Britain (1945) where other calypsonians like Lord Kitchener had found success. This record, originally issued in 1956 on Audio Fidelity, witnesses the importance of the calypso tradition not only as a form of entertainment but also — and often mainly — as a form of political criticism towards the wartime presence of US soldiers ('Yankees') in Trinidad."

**SHADES OF JOY: Music of El Topo LP (RED 155LP). \$16.00**

"Recorded in San Francisco in 1970 and originally released on the Douglas label, obscure Shades of Joy's *Music Of El Topo* is commonly associated with the visionary western-on-acid epic film *El Topo* by Chilean born Ukrainian Jewish multi-medial artist Alejandro Jodorowsky as its soundtrack, despite another unrelated album on the Apple label being credited as the true soundtrack to the flick. Nevertheless, this intriguing piece of urban jazz funk fusion delivers seven instrumental mantras whose core is neatly amalgamated by the fine art of a great ensemble, here together only for this seemingly extemporized job. The idea of 'soundtrack' is here superbly interpreted and leaves the listener puzzled about the short life of this incredible gathering of exceptional musicians." Gatefold sleeve.

**LAST POETS, THE: Right On! LP (RED 156LP). \$16.00**

"The Black Renaissance and its related movements may never be fully comprehended if the work of the Last Poets does not hold an important place in one's discography. The sensational self-titled 1970 debut album (GET8005) and its follow up *This Is Madness* (GET8009) come full circle with our re-release of the Poets' soundtrack to Herbert Danska's 1971 movie *Right On!*, an example of poetry in motion through the multiple verbal attacks by this ensemble of African American musicians / protesters. Danska was awarded the Choice Of Directors prize at the 1971 Cannes film Festival and his work hinges on 'the beginning of new movies, where Black and Third World art is going' (from the original LP's liner notes by Imamu Baraka aka LeRoi Jones, one of the sharpest poets of the Black cultural revolution). This album continues the Poets' deep research in music, so original and unique that it became known as 'jazzpoetry' for its well rounded way of conjugating both musical and lyric disciplines."

**MAYFIELD, CURTIS: Short Eyes LP (RED 158LP). \$16.00**

"This album is Mayfield's soundtrack to the 1977 Robert M. Young flick *Short Eyes*, based on the award-winning play by Miguel Pineiro. This project, released on Mayfield's Curtom label, again demonstrates his commitment to delivering a strong message from the African American and Latino communities. This powerful movie, despite its share of clichés (the inmates' code of honor, the race struggle that continues in jail, the abhorrent conditions of prisoners, especially Blacks) turns race relations on their head: here it is the white pedophile who is oppressed and the killers and drug dealers that surround him find their own dignity restored by their higher sense of morality."



**DAILY BREAD MINISTRIES:****DAMON: *Song Of A Gypsy* CD (DAMON). \$13.00**

Reissue of US private pressing monster from the late 60s. This has been bootied twice before (UK's Afterglow and on LP via the "fuck you" Fanny label out of Belgium), but this is the first legit issue, from original masters, via the resurfaced hands of Damon himself. Originally recorded in 1969 and released in some micro-quantity of non-distributed LPs, the album documents Damon's travelling-gypsy-psych concoction and will either blow you into the stratosphere with its precise period-evocations, or have you in a rage of tears. Personally, I find the exotic percussion, the lovely zap-fuzz psych guitar and the invigoratingly heart-stopping hippie-era insight of Mr. Damon's lyrical genius one of life's more rewarding small pleasures. The final track, "The Road of Life," a metaphysical battle where "some wear suits, some wear beads," caps off one of the finest philosophical acid-comedy records of all time.

**DAMON: *Gypsy Ehyes* CD (DAMON 2). \$13.00**

A surprising comeback album nearly 30s after the legendary Damon album came out. Unlike so many psych "big-ticket" albums that have come out in the last decade that were nothing more than purely ridiculous (anybody hear the reunion's from The Dark, Bent Wind, Marcus?), this record seems to maintain a similar spirit to the original intent. What a dude. "Damon, the Gypsy, returns after years of obscurity to present us with his new album. It bears the typical Damon trademark of haunting, hypnotic melodies, with lyrics that overflow with reflective thoughts of love and life that convey a deep-seated wisdom that will affect each and everyone of us in one way or another. As in the original *Song Of A Gypsy*, this new album will leave the listener with a much deeper insight into life itself, as well as the meaning of life itself, that most of us couldn't even begin to comprehend.

**DAISYWORLD (JAPAN):****WORLD STANDARD: *Jump For Joy (Discover America Series Vol. 3)* CD (CTCR 14213). \$32.00**

World Standard is a long-running Japanese project run by Sôichirô Suzuki, produced by directed by YMO founder Haruomi Hosono. In 1997 Suzuki started a series of ambient acoustic albums in tribute to the American Primitive spirit on the Daisyworld label (the first, *Country Gazette* was licensed to Asphodel in the US, the 2nd volume, *Mountain Ballad* was quickly deleted in Japan and is tough to find). This is the third volume, and it is another exquisite recording. Utilizing guitar, piano, organ, pedal steel, fiddle, glockenspiel, cello, resonator guitar, banjo, euphonium, baritone horn, trumpet, hand saw, ukulele, etc. this album runs through a series of Suzuki "originals" and traditional and "unknown" songs (including Albert Ayler's "Ghosts") that is immaculate in its presentation. It says that "there's only one World Standard dedicated to John Fahey" and there's no doubt that this is The One. Inspirational.

**DANCEFLOOR KILLERS (FRANCE):****DJ TONIO: *dancefloorkillers.com* CD (DK 008CD). \$16.00**

"Mixed by Tonio the one of the most famous French techno DJ's, resident DJ at the Rex club in Paris, and producer on Kobayashi and F-Com. On this mix compilation DJ Tonio presents almost of the Dancefloor Killers hits: the three tracks from the DK000 12" *VitalFerox* aka Al Ferox and Vitalic, Al Ferox's *Voodoo Project*, the Hacker remix from DK003 *Dead Zone*, plus more others French artists like David Carretta, C.Denza, Torgull..."

**DJ TONIO: *dancefloorkillers.com* 12" (DK 008EP). \$10.00**

6 track 12" version. "This limited vinyl edition presents two mix excerpts from the *dancefloorkillers.com* mix CD including tracks from The Hacker, David Carretta, Al Ferox, Vitalic and C. Denza."

**DANMASS INDUSTRIES (UK):****VA: *Afro-Rock Volume 1* CD (KONA 01 CD). \$15.00**

"The last few years have seen a growing interest in Afro-funk, inspiring numerous labels to release compilations. While some have offered a genuine insight into the genre, most contain material already accessible to collectors or tracks by artists inspired by the original African pioneers. *Afro-Rock Volume 1* digs much deeper, with compiler Duncan Brooker spending seven years trawling across Africa on a hunt for the real Afro Rock gems digging in chicken shacks and rifling the offices of long default record labels. Features largely unreleased Afro-funk gems from the likes of Jingo, Geraldino Pino, Stelle Beautah, Mercury Dance Band, Dackin Dackino, Orchestra Lissanga, Super Mambo 69, Yahoos, Bokoor Band, Nkansah & Yaanom and K Frimpong & The Cubano Fiesta. *Afro-Rock Volume 1* is the definitive Afro-funk album, making an excellent addition to the Strut, Harmless, Comet, Ocho and Celluloid compilations of late whilst tracing the musical legacy beyond the usual Afrobeat suspects to its vibrant roots."

**DARK BELOVED CLOUD:****UNCLE WIGGLY: *Farfetchedness* CD (DBC 216). \$13.00**

"Long running psych-pop trio Uncle Wiggly have been locked in their Brooklyn studio, Rubulad, and working on *Farfetchedness* continually for almost three years now, and it's their instrumental masterpiece, a dazzlingly intricate, nuanced piece of on-the-cheap studio genius. Imagine if Henry Cow and the early 80s Fall had collaborated on a wordless psychedelic album, or if *The Faust Tapes* had fermented for 25 years before poking its head up, and you'll be on the right track. Shivering guitar rock sandstorms, tangly overdubbed/edited improvisations and sampladelic home recordings link arms and somersault forward in tandem, magically shaping forms out of the chaos and vice versa."

**WORLD (OF DREAMS): *Who Is Yahdoosh?* CD (DBC 219). \$13.00**

"World (of Dreams) is Wm. Berger, genius guitarist of Uncle Wiggly and occasional member of Smack Dab, the Gamma Rays, and Princess Superstar. This is his homage to and fantasia on the sound he loves: the sound of Faust, Harmonia and Karuna Khyal, of steam-thick, mind-warping textures, prickly electronic drones and spidery psychedelic guitar. *Who Is Yahdoosh?* is a series of five psychic phenomena manifested as extended audio dreams of the secret Autobahn exit in Brooklyn."

**FLY ASHTRAY: *Sawgrass Subligette* CD (DBC 223). \$13.00**

"Formed in 1983, Fly Ashtray are the captains of a scene that's been bubbling ever since then. They bridge the gap between New York City's tradition of smart, tricky, wiry guitar bands and its new breed of twisted sound-sculptors. They've spent the last few years recording mountains of material and reworking and processing it in their famous Brooklyn space Rubulad- sometimes into tense, whiplash swift song forms, sometimes into abstract smears of sound, more often both at once. *Sawgrass Subligette* is their richest disc to date, playing up both their non-obvious sense of humor and their dizzying sonic intensity."

**PHOAMING EDISON: *Happy Nap Casino* CD (DBC 224). \$13.00**

"Phoaming Edison is James Kavoussi, insane home-fermenting garble-pop auteur supreme, and one of the songwriting geniuses behind Uncle Wiggly and Fly Ashtray."

**SNAIL, AZALIA: *Brazen Arrows* CD (DBC 231). \$12.00**

"Azalia Snail's eleventh solo album is a major change for her — she's put down her guitar and picked up an Omnichord and a new affection for the color of the sky at daybreak. *Brazen Arrows* is a different, abstractly expansive breed of juice-drizzled psychedelic whispering, warmed by the West Coast sun and inspired by clock chimes and Beatles mirages. The sweetness is front and center; the pungent overtones buzz around it."

**DATA ERROR (UK):****VARIOUS ARTISTS: *Einzelteile 12"* (DATA 001 EP). \$9.00**

Four track EP featuring: Decomposed Subsonic, Gebruder Teichmann, Vredus, Mathias Schaffhauser. "Marc Weiser (Rechenzentrum) and Martin Frese (Kitty-Yo) started working on the series Data Error/Einzelteile (Single Parts) 2 years ago. That time they had the idea of releasing remixes of Rechenzentrum tracks from the longplayer *The John Peel Session* (Kitty-Yo 2001) as 12"s on their own label. A CD with 99 bits & bytes from *The John Peel Session* was sent to artists all over the world. The feedback was amazing. More than 30 tracks of different sounds and styles have been produced so far and more are in process. These tracks are going to be released now as series *Einzelteile* of 12"s on Data Error."

**DATAPUNK (GERMANY):****ROTHER, ANTHONY: *Back Home 12"* (DTP 001EP). \$9.00**

"Anthony Rother has a newborn baby. We call it Datapunk. This is Electro within the upgrade of a musical definition of its position, which is open in all directions and re-considers the machine beat in a new and consequent way. Retro is dead, and because of that, we live Electro here and now. The story starts with 'Bad To The Bone': Never has Electro been formatted to the dancefloor more raw and direct over the last years, and those who like effect-manipulated vocals will have their share of fun, too. Significantly stricter, 'Back Home' deals with a matchless mix of alarm noises, frosty vocals and penetrating sawtooth sounds."

**HEIL, JOHANNES: *The World 12"* (DTP 002EP). \$9.00**

"Johannes Heil has caught an anonymous vocalist from Tokyo and gives us with Datapunk 02 two high energetic and powerful invocations of the dark side. 'Changes' rocks unmercifully ahead with angry HiTech game scenarios, flanger and high frequency attacks as well as subsonic bass lines; nothing for weak nerves but an extraordinary track with its darkly distorted vocals, which will leave lasting traces in the collective memory of the clubs. Time has come for changes, that's true."

**ROTHER, ANTHONY: *In Electro We Trust* CD (DTP 003CD). \$18.00**

"Trust is different from belief. Trust must be gained. Nobody knows his better than Anthony Rother. He works, plays, lives, is Electro for more than fifteen years now. With his new baby Datapunk, he transports the aesthetics of Electro to the present. However, trust is nothing you can get as a single fighter — trust needs social interaction, trust need the 'we'. This is why *In Electro We Trust* is especially in its plurality a highly expressive and border-crossing manifesto of the Datapunk sound with thirteen flashlight tracks, aiming at the illumination of all facets of a modern Electro concept. Anthony Rother himself selected the producers, assembling such highly acclaimed artists as Carl A. Finlow, The Advent, The Hacker, Johannes Heil or Alexander Kowalski. Over the last seven months, each of them composed an exclusive track and for the CD version, Rother processed these tracks into a homogenous digital mix."

**ROTHER, ANTHONY: *In Electro We Trust* 3LP (DTP 003LP). \$26.00**

Triple LP version.

**ROTHER, ANTHONY: *Popkiller* CD (DTP 004CD). \$18.00**

"Life is wonderful. Unexpected words to hear from almost thirty-year old Anthony Rother at the beginning of his fifth studio album. Are they gone, the times of skepticism about the process of independence of technology and its effects on the biosocial systems which had formative influence on his last two albums *Simulationszeitalter* and *Hacker*. Or is the new inside orientation in which Rather touches upon themes the family, friendship, or emotion pointing to the most important values on the threshold to the future? And how does the title of the album fit in? OK, curiosity kills cats, video kills the radio star, and copy kills the music industry but who would dare attacking pop culture? With *Popkiller* Anthony Rother establishes the format 'artist album' on his latest baby Datapunk — a label which already transported the aesthetics at Elektro with great success into the here and now with the EP *Bad To The Bone/Back Home*, and once more, the limits between the often hermetically separated styles of electronic dance music are blurred. 'Some people consider my releases on Datapunk Techno but my roots remain Elektro. For me, this blend of styles makes music simply more interesting at the moment than ever before. I'm really in the mood of getting ready to go. With *Popkiller*, I have since long reached a point where I cannot estimate how my surrounding will be reacting. I personally have a good feeling with the album, but I'm aware that *Popkiller* requires a high degree of flexibility, and that is creating a certain tension."

**ROTHER, ANTHONY: *Popkiller* 2LP (DTP 004LP). \$19.00**

Double LP version.

**HEIL, JOHANNES: *The World* CD (DTP 006CD). \$18.00**

"The literal sense of music is to transport emotions not money. From the start my approach was to escape this circuit, also as an statement against the slicky and aseptic mainstream popmusic of the 21st century. The image of the critical artist, who is dealing with hushed up topics, does not exist in modern pop music anymore. The main themes are love, sex, richness, honour and the creation of surfaces for perfect marketing instrumentation and not the true & important contents, no matter, if they are in the lyrics or in the music. Consumption is the only content. Johannes Heil wants a lot. It has always been like that. From the first second on Johannes Heil was a huge supporter of Anthony Rother's plan to create a new platform called Datapunk in order to refresh Elektro."

**HEIL, JOHANNES: *The World* 2LP (DTP 006LP). \$19.00**

Double LP version.

**DBK WORKS:****STARFUCKERS: *(Infinitive Sessions)* CD (DBK 102CD). \$13.50**

"On this 5th full length album from Italian experimental concrete-rock collective, *(Infinitive Sessions)* combines the diminutive rock a la No Wave champions the Contortions with a deconstructed take on the staggered soul rhythms of Fred Wesley and the J.B.'s, the gusto of the Stooges, the grinding prickly punk of Big Flame and the enigmatic cycles of industrial repetition of '80s art rockers This Heat... a fundamentally enigmatic album, prepare yourself

for a peculiar ride through the exoskeleton of musical form into a disorienting miasma of sound dislocation..."

**THOMPSON, LINDA: *Fashionably Late* LP (DBK 103LP). \$14.00**

"When Linda Thompson retired from music, she left listeners assuming they'd never hear from her again. But proving 'you can't keep a good woman down,' Linda returns in grand style on *Fashionably Late*, her first new album in 17 years. This remarkable comeback includes guest appearances by Rufus Wainwright, Teddy Thompson, Kate Rusby, Eliza Carthy, Van Dyke Parks, and Danny Thompson. *Fashionably Late* also features, for the first time in 20 years, a musical reunion between Linda and Richard Thompson."

**WYNN, STEVE: *Static Transmission* CD (DBK 105 CD). \$15.00**

"Steve's last album, *Here Come The Miracles*, was a massive, shifting behemoth of fuzzed-up grooves and scorching riffs and was quite rightly regarded as his best ever. *Static Transmission* is even better — a *Sticky Fingers* to *Miracles* *Exile on Main Street* (except Steve's done it the right way round). Utilising the same sandblasted desert surroundings of Tucson, Arizona and recording with producer Craig Schumacher (Giant Sand / Calexico), Steve's managed the almost impossible. Creating a truly different and startling piece of work from the same raw materials. The first 1,000 copies of the *Static Transmission* CD will include a free bonus CD of 8 more previously unreleased songs from the *Static I* sessions."

**ABSOLUTE GREY: *Greenhouse/20th Anniversary Expanded Edition 2CD* (DBK 108 CD). \$15.00**

"In the 1980's, Absolute Grey was part of an indie rock sound that included R.E.M., Rain Parade, Let's Active and Dream Syndicate — all of whom were fans of Absolute Grey's electric folk rock. Led by vocalist Beth Brown, the band recalled early Jefferson Airplane and Fairport Convention mixed with the modern psychedelic guitar sounds of Echo & The Bunnymen. Never before on CD, their 1984 debut LP *Greenhouse* has now been remastered and expanded to a 2-CD set with a bonus disc of unreleased 1984 live material. Includes liner notes by Byron Coley and Lester Bangs biographer Jim DeRogatis."

**AVENGERS, THE: *The American in Me* CD (DBK 109CD). \$15.00**

"In the two short years of their existence, The Avengers appeared with the Sex Pistols at Winterland (that group's legendary last show), recorded with Pistols guitarist Steve Jones and headlined dates with the Go-Go's, X and the Dead Kennedys. Now we present a previously unreleased concert from those legendary times, along with some previously unreleased Steve Jones produced out-takes and alternative versions from the band's debut (and only) studio album. Fat booklet of rare and provocative photos including new detailed liner notes by music critic Greil Marcus."

**HOUSTON, PENELOPE: *The Pale Green Girl* CD (DBK 110CD). \$15.00**

"Working with her longtime co-writer/guitarist Pat Johnson (who has also worked with Royal Trux, Charlie Pickett, Family Jewels), she has a new studio album. Along with drummer Eljohn Nelson of Poi Dog Pondering, the group leans towards garage organ and guitar sounds. Incorporating John Cale-esque folk-rock, and 60s Brit-pop, with razor sharp lyrics, Penelope sounds at times like a female Lou Reed, sometimes Sandy Denny-ish."

**BEATTY & DOUG HILSINGER, CAROLEEN: *Brian Eno's Taking Tiger Mountain By Strategy* CD (DBK 111CD). \$14.50**

"Folk rock vocalist/chanteuse Caroleen Beatty (Bedlam Rovers/Waycross/Jon Langford) meets up with multi-instrumentalist Doug Hilsinger (Bomb/Bill Laswell/L.D. Beghtol of Magnetic Fields) for a complete re-interpretation of Brian Eno's 1974 classic album *Taking Tiger Mountain By Strategy*. Hilsinger plays all the instruments (using NO keyboards, synths or samplers), combined with Caroleen's expressive voice — leads to a very organic and original take on this Eno album. Eno's already heard it and remarked 'I was very moved by your versions of my songs...It's strange and enlightening...I enjoyed your version of my LP'"

**CALLIER, TERRY: *Fire On Ice* CD (DBK 501CD). \$15.00**

"First time on U.S. CD release Terry Callier's 1978 Elektra debut is clean bedrock, deep Chicago soul. Featuring tenor saxophonists Eddie Harris, Fred Jackson, guitarists Phil Upchurch and Larry Wade, and backing vocalist Minnie Riperton, this set contains two of Callier's most moving tracks: the stunningly poetic 'African Violet,' with a melody as spare and haunting as anything he ever composed, plus the phenomenally written 'Martin St. Martin'."

**CALLIER, TERRY: *Turn You To Love* CD (DBK 502CD). \$15.00**

"This 1979 Elektra set is easily Terry Callier's most underrated album. He handled a lot of the guitar work himself, but he did have help from his songwriting partner Larry Wade and Tommy Tedesco. Also in the house was Motown's Randy Dunlap, courtesy of Smokey Robinson, and horn heroes Ernie Watts and Fred Wesley. The song selection here is impeccable, from the hard, growling gospel funk of 'Sign of the Times' to the serpentine love song 'Pyramids of Love' and a pair of awesome covers: Smokey Robinson's 'Still Water (Love)' and Becker & Fagen's 'Do It Again.' First time U.S. CD release."

#### DC RECORDINGS (UK):

**O.S.T. (GORAGUER, ALAIN): *La Planete Sauvage* CD (DCR 33 CD). \$18.00**

Restocked. Aka, the soundtrack to *The Fantastic Planet*. "Originally released back in 1973, this now highly sought after soundtrack accompanied Rene Laloux's animated feature film *La Planete Sauvage*. Based on the *Oms En Serie*, a book by the prolific and critically-garlanded sci-fi author Stefan Wul and set on a distant planet called 'Ygam', the film tells a tale of conflict between the 'Draags', 39 foot tall scarlet-eyed, turquoise skinned beings; and the 'Oms', descendants of mankind that are kept as pets by the Draags. Drawing heavily on Eastern European animation techniques and the cruel, surreal visions of acclaimed French illustrator Roland Topor, Laloux's utterly bizarre allegorical fantasy is underpinned by an extraordinary soundtrack from cult French composer Alain Goraguer, perhaps best known for his work with Gallic legend Serge Gainsbourg. Goraguer crafts a sinister selection of superbly orchestrated jazz, funk and all deformed psychedelia, complete with theramin wails, marimba workouts and demented bird whistles. Now receiving a full reissue on DC Recordings, this is the first CD release of *La Planete Sauvage*, the original vinyl album would set you back upwards of 100 Pounds in collector record shops, if you can find a copy at all. It's rarity and content has meant that it has been sampled by the hip hop fraternity (most recently by Quasimoto on the Stone Throw label), it's drum breaks and incidental atmospherics fitting perfectly into the hip hop genre."

**PICCIONI, PIERO: *Puppet On A Chain* CD (DCR 39 CD). \$18.00**

"DC Recordings is proud to present the previously unreleased soundtrack to Geoffrey Reeve's *Puppet On A Chain*. Based on Alistair Maclean's novel of the same name, the film tells the story of Paul Sherman, an Interpol narcotics agent who arrives in Amsterdam to investigate a gang of heroin smugglers. The music that accompanies the film comes courtesy of one of Italy's most prolific and respected soundtrack composers — Piero Piccioni — who has over 150 film scores to his name including Alberto Lattuada's *I Dolci Inganni*, Luchino Visconti's *The Stranger*, Jean-Luc Godard's *Contempt* and Francesco Rosi's *Salvatore Giuliano*. Often mentioned in the same breath as his peer's Ennio Morricone and Bruno Nicolai,

Piccioni's work has always embraced the celluloid spectrum, from demented sex comedies and spaghetti Westerns to bloody horror exploitation flicks. Recorded in 1970 *Puppet On A Chain* is a blistering, Hammond-heavy score that effortlessly mixes elements of sybaritic lounge listening, hard edged, beat driven funk/jazz and big band swagger."

#### DEBUG (GERMANY):

**VA: *Hartwaren 1 12"* (DEBUG 001). \$9.00**

"12" compilation of German electronic music, put together by Triple R in the name of the illustrious German dance culture magazine, *De:Bug*. Features new tracks from M:I:5, DJ Rush, Jammin' Unit, Toktok and Christian/Daniel (Marcus Schmickler).

**BAURI: *Embryo 12"* (DEBUG 004). \$9.00**

"Bauri is Martin Abrahamsson from Stockholm, Sweden. He has recorded for a bunch of labels incl. Mille Plateaux, City Centre Offices, Neouija and English Muffin. From his Swedish homebase, he also runs his own label Saundart. His *Embryo* EP on Debug Hartwaren features his irresistible blend of clicks'n'cuts inspired rhythms mixed together with the most beautiful, overwhelming melodies."

#### DECO (FRANCE):

**DISCOM: *Automoto* CD (DECO 003 CD). \$15.00**

"Discom started in 1998. A French duo consisting of Lionel Fernandez and Erik Minkinen, Discom is working with random processing softwares, using bleeps and cracks, sweet patterns and trash files. Discom's music is operating a delicate mixture between hardcore digital of cracked signals, and pop melodies. Deco, Discom's own label, is a platform dedicated to projects for electronic medias in music, video, web, design." Distributed via Mego.

#### DECODE (GERMANY):

**RELAIS: *1336* CD (DCR 04 CD). \$15.00**

"Hamburg musician Tom Fleischauer has been active as an organizer of several remarkable events, such as the Dub Conferences, or his recent house/techno club called Drift, as well as being a musician in bands like Faith Healer, Schwester Schwester, Rossburger Report (on the 4AD label), and as sound engineer to the likes of Blumfeld. Here is his debut CD on Decode recordings: *1336*. It pictures musical landscapes and atmospheric impressions created by reduction and analog warmth. A very personal and emotional album, in 61 compact and homogenous mintues Relais covers the wide range from warm, organic, minimal electronic (like the melancholy opener 'Erik', a tribute to Erik Satie, or 'Rekonvaleszenz', a dark Coil-like epoch), through soulful house tunes and Detroit inspired techno, to disturbing sound scenarios like the Gescom-esque track 'Radiojet'."

**SCARCUBEM: *47'17 Präsenz* CD (DCR 06 CD). \$15.00**

"The photographer Marc Horger and Martin 'Scube' first met each other when both helped to organize the electronic music party series 'Bewegungsgruppe' in Ulm. They started to combine their own electronic music projects in a common live act. What started as the combination of two names for a common live project very soon resulted in tracks that they produced together. That Marc and Scube started with playing live instead of producing records first is one of the main differences between them and most other electronic music projects. That's the reason why they started with really ripe music even on their first releases, and it is no surprise that all the reviews for their first works on Heimelektro Ulm were very good or even excellent. *47'17 Präsenz* is the first album of Scarcubem, as vinyl on Heimelektro Ulm and as a CD on the Hamburg based label Decode. With this release, Scarcubem finally show that there is no suitable place for them in the Warp/Rephlex-corner, where some journalists tried to put them at first. They've already invented their own universe of a popmusic for the next century."

**KIM, ILL-YOUNG: *Spielzeug* CD (DCR 07 CD). \$15.00**

"Ill-Young Kim might be known to some of you through his appearance on the German VIVA channel or his recent movie *St.Pauli Nights* by Söhnke Wortmann. Otherwise you might meet him in a café or a Cologne video rental store. His musical debut *Spielzeug* actually shows what the Cologne guy is doing most of his time: sitting at home and making crazy-funky music. Ill-Young is picking beats, whirling them around and creating new fragments with cut and paste. Filtered melodies are lifting you to heaven while the holy bass is giving the right punch for the floor and fantastic melodies release you from your earthy existence. Far away from scene-codes and Teutonic headmusic plays Ill-Young plays with his beats, kicks off with some funny voices and his favorite cartoon characters while loving old school synths and out of tune pianos. He arranges his music with more happenings per minute than you can easily (under)stand, just to keep himself from getting bored. The result could be called complex high energy electro-pop (or whatever), which might cause some synapses or legs to take up heavy movements. This is pure electro-fun on 17 tracks like they never came out of the plug. So do what you wanna do, Ill-Young does the same. And by the way, he loves Plaid, Clear and Rephlex, just to give you a clue."

**KIM, ILL-YOUNG: *Spielzeug* 2LP (DCR 07 LP). \$18.00**

**RELAIS: *Erik — Remixes 12"* (DCR 08). \$9.00**

"Relais' electronic homage to Eric Satie, as the opening track of his upcoming album *1336* finds here two very different interpretations from two of the most anticipated young German electronic acts. Christoph De Babalon, known from his releases on Alex Empire's Digital Hardcore Label and his own Label CrossFade Entertainment, delivers some serious dark and hitting breakcore. Taking the melancholic piano loop from the original he changes the downbeat atmosphere into a kicking fast drum & bass monster. Scarcubem stick to their fantastic warm electronica and make this remix one of their best tracks ever. Based on the influences of early Autechre or Boards of Canada they create their own little electronic universe. Tom Fleischauer, aka Relais, gives the 12" the finishing touch with two of his own tracks."

#### DECONSTRUCTION (UK):

**CLARKE, DAVE: *Archive One* CD (DECON 36110). \$23.00**

Classic debut full length CD from 1996. "Dave Clarke is undoubtedly one of the biggest techno DJs in the world, consistently name-checked by everyone from Detroit's originators to Daft Punk and the Chemical Brothers as an influence and an inspiration. *Archive One*, his only proper full-length so far, from 1996, goes a long way showing why — many consider it one of the greatest techno albums ever made. One of the words heard to describe *Archive One* almost more than any other is 'punishing' — it's apt because there is a combination of adrenaline, sonic mastery, editing and an inexorability of these tracks that leave most incapable of describing it any other way. Ostensibly a compilation of the A-sides from Dave's three landmark 'Red' singles released that year, fleshed out with other tracks — when this one dropped it defined a moment in electronic dance music so succinctly that producers

today still use it as a model for cuts designed to create a frenzy on the dancefloor. Highlight's include the hip-hop styled stunner 'No One's Driving', which sounds like a mutated Bomb Squad production from, say, 1990; 'The Woki', which some have described as containing the hardest bassline ever committed to vinyl; and the disco flavored 'Southside', a masterpiece of pacing and propulsion. Oh, and I have to mention those signature backwards drum sounds; awesome." — Billy Kieley

### DEEP LISTENING:

#### INTERFACE: *Recording Field, H DVD (DL 027 DVD). \$13.00*

Pauline Oliveros: (accordion and Expanded Instrument System (EIS)); Curtis Bahn: (sensor bass); Tomie Hahn: (interactive dance system and shakuhachi); Dan Trueman: (sensor violin and bowed sensor/speaker array). "*Recording Field, H* features several firsts: the first recording bringing together Pauline Oliveros and interface; the first video documentation of interface and their unusual instruments; the first video documentation of the sonic character pieces Streams and Pikapika; the first duo connecting shakuhachi and the bowed-sensor-speaker array; finally, the first DVD released by Deep Listening Publications. The odd-numbered tracks are electronic improvisations, created spontaneously with custom-made instruments. The even-numbered tracks feature Tomie Hahn as two radically contrasting sonic characters; in 'Streams' each gesture of the dreamlike apparition recalls bodies of water, technology, a flow of information, transmission, and liquid states; as Pikapika, Tomie embodies a spunky character influenced by anime, Japanese dance, and bunraku. In both pieces Tomie wears a sensing device developed by Curtis Bahn. This interface enables Tomie to negotiate full control of all aspects of the virtual soundscape structure with her movements." Region-free NTSC format; length: 66:55.

#### DEEP LISTENING BAND: *Tosca Salad CD (DL 03). \$13.00*

1995 release. "A tasty variety of free improvisations excerpted from recordings of Deep Listening Band rehearsals and of the Band in concert (1992-95). Band members Pauline Oliveros (just tuned accordion, French horn, electronics), Stuart Dempster (trombone, didjeridu, garden hose, electronics) and David Gamper (just tuned piano, organ, electronics) are featured exploiting the sonoric and spatial palette of the Expanded Instrument System. Performers Julie Lyon Rose (voice), Fritz Hauser (perc.), Urs Leimgruber (saxophones), Ben Neill (mutant trumpet), Joe McPhee (reeds, pocket trumpet), Joe Giardullo (reeds, flute), Ellen Fullman, Nigel Jacobs and Elise Gould (long stringed instruments) appear as guest artists. A wonderful chronological acoustic essay of the Band's work over the last two years."

#### MCPHEE QUINTET, JOE: *Common Threads CD (DL 04). \$13.00*

Recorded live in Seattle, 10/19/95. McPhee (pocket trumpet, tenor and soprano saxophones), Stuart Dempster (trombone, didjeridu and little instruments), Loren Dempster (cello), Eyvind Kang (violin and erhu), Michael Bisio (bass).

#### OLIVEROS, PAULINE: *Ghostdance CD (DL 07). \$13.00*

The long awaited soundtrack of the Ghostdance music and dance collaboration between Oliveros and Paula Jose-Jones, commissioned by Lincoln Center Out-of-Doors. Performed by: Pauline Oliveros (accordion/EIS), David Gamper (djembe/EIS) & Julie Lyon Rose (voice/EIS). "The Expanded Instrument System (EIS) used in this recording is an evolving electronic sound processing environment dedicated to providing improvising musicians control over various interesting parameters of electronic transformation of their acoustic instruments. Performers each have their own setup which includes their delay and ambience processors, microphones, signal routing and mixing, and a computer which translates and displays control information from foot pedals and switches."

#### OLIVEROS/ANDREW DEUTSCH, PAULINE: *Springs CD (DL 09). \$13.00*

"*Springs* is comprised of duo recordings by Pauline Oliveros (accordion) and Andrew Deutsch (electronics, modified television, bells), recorded over the last four years. Deutsch then remixed them keeping in mind a quote from Oliveros' book *Software For People*, 'Unity through variety — variety through unity... the transient swirling of leaves, the static nature of the foundation (variety), the direction of the moving sound (variety). How can unity dominate without destroying variety and vice versa? How can the two principles illuminate each other? Like two mirrors held opposite, each reflecting the other.' Track 2 is dedicated to Tetsu Inoue. Full color art by Deutsch."

#### CARRIER BAND: *Automatic Inscription Of Speech Melody CD (DL 16). \$13.00*

"The Carrier Band was formed in 1998 when Pauline Oliveros, Peer Bode and Andrew Deutsch performed 3 improvisations at Alfred University and later released the *Carrier* CD on DL. The title piece 'Automatic Inscription of Speech Melody' is a trio improvisation by Carrier Band based on quotes written in the technical notebooks (1934-1949) of pioneering electronic instrument developer Harald Bode. The piece weaves words and phrases excerpted from the notebooks spoken and vocoded by Peer Bode through the Bode Vocoder. The vocoder transfers speech onto pitched sounds and the VOICE releases the CARRIER sounds. These texts, along with Pauline's electronic sounds created on her Difference Box were mixed with loops and excerpts of Harald Bode's demo tapes and synthesized sounds constructed by Deutsch. The LFO drone heard at the beginning was Pauline's entrance into the piece. 'Earth Orbit' is a quartet improvisation which Dick described as being 'the most fun he's ever had performing' loops and text from Harald Bode's notebooks were once again used along with data sets generated by Deutsch."

#### SMALLWOOD, SCOTT: *Desert Winds: 6 Windblown Sound Pieces And Other Works CD (DL 17). \$13.00*

"*Desert Winds* is a series of six compositions based on the field recordings made in the Wendover/Great Salt Lake Desert Region on the Utah/Nevada border. As a sound artist who utilizes field recordings, I initially was concerned about the high desert winds causing technical difficulties for me. However, I soon discovered that the desert wind was one of the most interesting assets to me in my quest for finding interesting objects/sites to record. The sounds recorded were all produced by the wind."

#### DEEP LISTENING BAND/JOE MCPHEE QUARTET: *Unquenchable Fire CD (DL 19). \$13.00*

"Joe McPhee's *Unquenchable Fire*, a work inspired by Rachel Pollack's award-winning novel of the same title, was commissioned by The Pauline Oliveros Foundation for the Deep Listening Band and premiered at Lincoln Center Out-of-Doors. The Deep Listening Band explores the sensual combination of musical sound combined with natural sound, as well as the sounds of daily life and one's own thoughts."

#### NEW CIRCLE FIVE: *Dreaming Wide Awake CD (DL 20). \$13.00*

Monique Buzzarte, trombone; Rosi Hertlein, violin/voice; Susie Ibarra, percussion; Kristin Norderval, voice; Pauline Oliveros, accordion. "Spanning three generations, New Circle Five is an acoustic improvising contemporary music ensemble. Diverse musical backgrounds result in unique twists as the five explore the one-time only sonic environment of collective creative improvisations. On this, their debut recording, New Circle Five perform their unique blend of collective creative improvisations from dreams of a non-violent world."

#### TIMELESS PULSE: *Live At CNMAT CD (DL 21). \$13.00*

"Formed in 1993 in a residency at the Pauline Oliveros Foundation, the musicians of Timeless

Pulse make music together through listening and responding in the moment. Artists include Thomas Buckner (baritone), George Marsh (percussion), Pauline Oliveros (accordion), David Wessel (computer realized sound), and Jennifer Wiley (percussion). This CD is an unedited recording of a concert at CNMAT on Sunday, March 10, 2002."

#### OLIVEROS, PAULINE: *Tara's Room CD (DL 22). \$13.00*

"The two works on this CD — 'Tara's Room' and 'The Beauty of Sorrow' were composed and performed by Pauline Oliveros and recorded in May 1987. Previously only available as a cassette and long out of print, Deep Listening is proud to make these wonderful pieces available on CD. 'The Beauty of Sorrow' is intended to assist the listener in connecting and relaxing with deep feelings. 'The Beauty of Sorrow' was played by the composer on a small accordion tuned in just intonation and using Lexicon delay processors in a version of her Expanded Instrument System (EIS). *Tara's Room* is an invocation for wisdom especially during an unfamiliar journey. *Tara's Room* is a multi-track recording with all materials (voice, percussion, flute) played and sung by Pauline Oliveros."

#### EVIDENCE: *Out Of Town CD (DL 23). \$13.00*

"Sound artists Stephan Moore and Scott Smallwood began performing as the duo Evidence in 2001. Focusing on the universe of real-world sound, Evidence pours field recordings like water into their compositional and improvisational process, resulting in music that balances between tight organization and unregulated flow. Using recording equipment, laptops, and other electronic devices, Evidence creates music that deals with gradual change, improvised over time, sometimes atmospheric, sometimes pulsating, always texturally striking and unique. Resisting classification into a single genre, Evidence is equally at home performing in experimental venues, clubs, galleries, planetariums, and rooftops. *Out of Town*, the first full-length release by Evidence, features five structured improvisations recorded on stage and in the studio. Based on field recordings made during a road trip during the summer of 2002, each composition explores the acoustic and timbral eccentricities specific to each location. These are sculpted into a mix of rolling ambient planes, textural sound puzzles, articulated noises, and polyrhythmic whirlwinds, revealing and redesigning the microscopic intricacies and larger shapes of the carefully recorded soundscapes."

### DEEPART (NETHERLANDS):

#### BROOKES, TERRY: *Altered Perceptions 12" (DEEP 06). \$9.00*

"Terry Brookes is the first artist besides Deepart himself on the Deepart label. His *Altered Perceptions* is his debut release. A side is in a traditional Deepart style with 2 deeper, soulful electro styled tracks as well as a Deepart remix. B side contains 2 tracks. The first track is in an early Underground Resistance style, with it's haunting strings and pulsating bassline this builds up to a dancefloor Detroit techno track. The second track reminds of an early Chicago, Mr Fingers in particular, house track. A very intense, musical house track like it sounded in the 80's."

#### DEEPART: *Picture #4 10" (DEEP 4). \$9.00*

"After taking a break for almost three years, Deepart returns to the battlefield with his fourth Deepart 10". On this series he tries to express his feelings through futuristic sounding electronic music. In doing so, the music is the main object, this is why these releases have always had no titles and little artwork. Again this is the case, only this time every copy will come with it's own unique image. Over the years Deepart has spawned a group of fans around the globe. Although his output has been limited he has had enthusiastic feedback from Detroit to Berlin to Amsterdam."

### DEF JUX RECORDS:

#### COMPANY FLOW: *Cannibal Ox, Aesop Rock, RJD2 CD (DJX 05 CD). \$12.00*

"At long last. After 3 years since the release of their groundbreaking, trendsetting, classic first album *Funcrusher Plus*, indie hip hop mavericks Company Flow return to drop their best record ever. El-P and co-producer/DJ Mr. Len recently called it quits in order to pursue solo projects, but not before signing off with one of the most eagerly anticipated records in independent hip hop, featuring contributions from proteges and Def Jux artists Cannibal Ox, Aesop Rock and RJD2, plus a special guest spot from Ill Bill of Non Phixion. Produced by Company Flow's main producer and lyricist, El-P for his new label Def Jux, this classic offering sets the standard for new, original hip hop music in the Year 2001 and beyond."

#### CANNIBAL OX: *The Cold Vein CD (DJX 07 CD). \$14.50*

At long last, the long-awaited full length from Harlem's finest, Cannibal Ox. Comprised of MC's Vast Aire Kramer and Vordul, and featuring the unparalleled production of indie hip hop maverick/legend El-P (Company Flow), *The Cold Vein* is bound for hip hop glory. Hide the women and children."

#### CANNIBAL OX: *The Cold Vein 2LP (DJX 07 LP). \$14.50*

"At long last, the long-awaited full length from Harlem's finest, Cannibal Ox. Comprised of MC's Vast Aire Kramer and Vordul, and featuring the unparalleled production of indie hip hop maverick/legend El-P (Company Flow), *The Cold Vein* is bound for hip hop glory. Hide the women and children."

#### AESOP ROCK: *Labor Days CD (DJX 13 CD). \$14.50*

"That noise you hear, like the rumbling orchestra of the F train barreling past New York City's 2nd Avenue, is none other than the sound of *Labor Days*, the album by rising indie hip hop star, Aesop Rock. Once again teaming up with production partner Blockhead, Aesop brings his rhymes to life with a soundtrack that veers from the underground funk of the lead single 'Coma' to the stuttering drum & bass of 'Save Yourself' to the spaced-out melodically thump of the title track. Lyrically, Aesop's sheer ability, creativity, and tenacity shine like never before, and let you know why this is one of the most anticipated records in indie hip hop."

#### AESOP ROCK: *Labor Days 2LP (DJX 13 LP). \$14.50*

Double LP version.

#### CANNIBAL OX: *The F Word CD (DJX 15 CD). \$8.00*

"The 2nd single from their smash debut, *The Cold Vein*, Harlem's Finest return with the sleeper hit of the fall. Vast Aire and Vordul drop a B-Boy's love song like you've never heard before. Like Outkast's 'Ms. Jackson', The Pharcyde's 'Passing Me By' and Tupac's 'Dear Mama', 'The F-Word' is a song that anyone can relate to and is bound to reach even the hardest of hearts. Backed by the top-notch production of Def Jux impresario, El-P, and a phenomenal remix from Def Jux's secret weapon, RJD2."

#### CANNIBAL OX: *The F Word 12" (DJX 15 EP). \$5.50*

#### FONDLE 'EM FOSSILS, THE: *Fondle 'Em Fossils 12" (DJX 16 EP). \$5.50*

"Signifying the end of one era in indie Hip Hop and the beginning of a new one, Fondle 'Em Records, the landmark label of NYC legend and Hip Hop impresario Bobbito Garcia, says goodbye with this release and leaves underground in the trusty hands of El-P & the Def Jux Crew. Fondle 'Em Fossils, the lead single off the upcoming compilation CD *Farewell Fondle 'Em*, is a guaranteed classic, featuring an all-star posse cut (Breezly Brewin, Q-Unique,



Godfather Don, J Treds & MF Doom) with an exclusive remix from the one and only El Producto."

**VA: Farewell Fondle 'Em CD (DJX 19 CD). \$7.50**

Now at midline pricing. "Between 1995 and 2001, Fondle 'Em Records both defined and personified east coast independent hip hop. Purveyor of some of the most respected, talented and admired MC's ever to come out of the New York underground hip hop scene, Fondle 'Em's founder and one of hip hop's most respected luminaries, Bobbito Garcia, has decided to say farewell with this classic collection of songs, freezing in time an era that will go down in history. From outright indie legends like Kool Keith, Company Flow's El-P and the Juggaknots, to underground stars like M.F. Doom, Arsonists and J-Treds, this collection of already classic singles has been packaged in what is sure to be a classic album that both celebrates and says goodbye to one of the most influential periods in independent hip hop history."

**THE WEATHERMEN/MR. LIF & MURS: Same As It Never Was/Sneak Preview 12" (DJX 20). \$5.50**

"Setting it off for the Def Jux Class of 2002, we have a double AA side 12" single featuring a cut from label stalwart Mr. Lif and label newcomer Murs (from Living Legends) on one, and another from indie hip hop's newest supergroup The Weathermen (El-P, Cage, Camu Tao, Masai Bey, Vast.) on the flip. Bound to find it's way onto turntables, walkmans, mp3 players, mixtapes, and bootlegs worldwide, it's the perfect set up for the full-length. The track records of the artists on this record speak for themselves. The fact that both songs are produced by our very own El Producto just means that much more."

**AESOP ROCK: Daylight EP CD (DJX 21 CD). \$8.50**

"Picking up the theme from *Labor Days*, his groundbreaking debut album on Def Jux, Aesop Rock returns to his underground journey with the stellar follow up EP 'Daylight'. Manhattan's favorite son and one of indie hip hop's fastest rising names, Aesop sets it off with the title track 'Daylight' a standout cut from the LP, and continues with five exclusive new cuts plus the irresistible track 'Maintenance'. Featuring first rate production from El-P, Blockhead and Aesop himself, plus a blazing guest appearance from Blueprint, 'Daylight' sets an agenda for quality, originality and straight up excellence that will leave others struggling to catch up."

**AESOP ROCK: Daylight EP 12" (DJX 21 EP). \$5.50**

12" vinyl version.

**VA: Definitive Jux Presents II CD (DJX 22 CD). \$14.50**

"After making a major impact in the indie hip hop world with the release of last year's now classic EP, *Def Jux Presents*, we're taking folks back to school with volume II, this time in full-length form and featuring some of the hottest MC's and production work in the game. DJXII rolls out our roster for the year, hitting you with new material from our tried and true stalwarts like El-P, Cannibal Ox, Aesop Rock, Mr. Lif and RJD2, as well as introducing our class of 2002, including soon-to-be indie supergroup The Weathermen (El-P, Cage, Masai Bey, Camu Tao, Copywrite), MURS (from Living Legends), Y@k Ballz, Rob Sonic (from Sonic Sum) and the Atoms Family."

**VA: Definitive Jux Presents II 2LP (DJX 22 LP). \$14.50**

Double LP version.

**EL-P: PRESENTS: Cannibal Oxtrumentals CD (DJX 24 CD). \$14.50**

"At long last the highly-acclaimed Instrumentals to Cannibal Ox's *Cold Vein*, easily one of 2001's most talked about indie records. These tracks are being heralded as the second coming for progressive/indie hip hop, not surprising given El-P's already groundbreaking and genre-shaking work with indie hip hop legends Company Flow, producing their seminal debut on Rawkus *Funcrusher Plus* & the brilliant instrumental album *Little Johnny from the Hospital*."

**EL-P: Deep Space 9mm 12" (DJX 25). \$5.50**

"The perfect lead-off to what promises to be one of the most talked-about records of the year, full of cyborg funk, melodic vapor trails, and of course, El-P's unparalleled lyricism. Effortlessly stretching the boundaries of the genre once again with ass-shaking results, this record will blow your mind as well."

**EL-P: Fantastic Damage CD (DJX 27 CD). \$16.00**

"The debut solo release from El-P, the founder, producer & frontman of the seminal underground hip hop group Company Flow. A groundbreaking, staggeringly inventive masterpiece. This record delivers on all the promises, hype and anticipation attached to it. Full of cyborg funk, melodic vapor trails and of course, El-P's unparalleled lyricism, *Fantastic Damage* will set a standard for the rest to follow."

**EL-P: Fantastic Damage 3LP (DJX 27 LP). \$19.00**

Triple LP version.

**MR. LIF: Emergency Rations CD (DJX 30 CD). \$9.00**

"Mr. Lif has returned with a new 8 song offering to educate the masses. The EP offers critical commentary on the state of the world post 9/11, and uses propaganda to open the public eye to the many heinous acts committed by the American government. Its goal is to spark dialogue about the human condition amongst its listeners, in hopes that our communication may result in solutions. *Emergency Rations* features production from Mr. Lif, El-P, Faks One, Eden and DJ Hype."

**EL-P: Dead Disnee 12" (DJX 31 EP). \$5.50**

"The latest volley in the *Fantastic Damage* extravaganza, El-P drops a vinyl bomb on the music masses with this 3-headed monster of a 12" featuring 2 exclusive remixes of Dead Disnee, plus the album original, all courtesy of El Producto himself. The Weatherman mix, feat. Vast Aire (Can Ox), Copywrite, Camu Tao & Cage, makes it a Def Jux lyrical assault, with El-P leading the charge."

**EL-P: FanDamstrumentals 3LP (DJX 33 LP). \$14.00**

Triple LP version. The same 15 tracks that make up the first CD of DJX 39.

**RJD2: Let The Good Times Roll 12" (DJX 34). \$5.50**

"Our secret weapon, producer RJD2. 'Let the Good Times Roll' is a rollicking good time and quite possibly the instrumental party jam of the summer. From his appearances on DJXP1 & 2, his debut 12" on Def Jux, 'June', to various other projects, RJ has already made quite a name for himself."

**RJD2: Dead Ringer CD (DJX 35 CD). \$14.50**

"With *Dead Ringer*, RJ takes a step into hip hop's future and its past simultaneously. Melding the hip-hop tradition of raw, gritty samples with a more classical approach to song structure, he has concocted a style of production that pleases the most discerning hip-hop scholar without compromising that old dance floor aesthetic."

**RJD2: Dead Ringer 2LP (DJX 35 LP). \$14.50**

Double LP version.

**MR. LIF: New Man's Theme 12" (DJX 36). \$5.50**

"The lead single for the highly anticipated debut album from Mr. Lif, *I Phantom*. A semi-autobiographical tale, 'New Man's Theme' brings the listener to the fringes of societal pres-

ures and expectations, and into a place of escape and hope and personal discovery."

**MR. LIF: I Phantom CD (DJX 37 CD). \$14.55**

"Definitive Jux presents *I Phantom*, the highly anticipated debut album from rising star Mr. Lif. Hot off the success of his latest EP *Emergency Rations*, Mr. Lif returns with 14 brand new tracks for the masses. *I Phantom* features six songs produced by legendary beatsmith El-P, along with contributions from Edan, Insight and Faks One ('New Man Theme'). The album features cameos from El-P, Aesop Rock, Jean Grae, Insight and Akrobatik."

**MR. LIF: I Phantom 2LP (DJX 37 LP). \$15.50**

Double vinyl version.

**EL-P: Fandamplus (Instrumentals, Remixes, Lyrics & Video) 2CD (DJX 39 CD). \$11.50**

"Just when you thought he could do no more, the Def Jux impresario follows up his smash debut album, *Fantastic Damage*, with a double CD back-to-school banger, *Fantastic Damage: The Instrumentals*. Disc 1 features the instrumentals from *Fantastic Damage* and Disc 2 features exclusive new El-P remixes of 'Squeegee Man Shooting' and 'Dead Disnee', while RJD2 blesses us with his own take on 'Lazerface's Warning'."

**EL-P: Fantastic Damage: Remixes 12" (DJX 41 EP). \$6.00**

7-track remix EP.

**RJD2: The Horror/Final Frontier Remix 12" (DJX 46EP). \$5.50**

"Final Frontier remix featuring a brand new Rjd2 beat and unheard verses from Blueprint, Aesop Rock, Vast Aire, and Murs."

**MURS: The End Of The Beginning 12" (DJX 47EP). \$5.50**

"The Mighty Mighty Murs. If you've heard the name, you probably know all about his game, slangin' tapes on every street corner from South Central to Brooklyn, Osaka to Copenhagen. With hacking production from El-P and Belief."

**MURS: The End Of The Beginning CD (DJX 48CD). \$14.50**

"Murs is the west coast manifestation of the Definitive Jux spirit and its only right that we're getting down together to bring his name and his music to the widest audience possible. Backed by heat-seeking production from some of the top names in indie hip hop plus a priceless appearance by hip hop luminary Shock G (Digital Underground) and his alter ego, Humpty Hump, this album is more than a must have."

**MURS: The End Of The Beginning 2LP (DJX 48LP). \$14.50**

Double vinyl LP version.

**THE PRESENCE: Woke 12" (DJX 49 EP). \$5.50**

"Definitive Jux presents the debut single from The Presence. The brainchild of the one and only Nasa, the engineer behind the board on many a DJX release and El-Ps mixing partner, and his main men Cirrus & DJ PaWL, The Presence brings that next shit. Existing in a constant state of paranoid bewilderment, the trio offer sardonic takes on a post-9/11 universe. Imagine Terry Gilliam's Brazil as spied on through the lens of a prime-era Public Enemy. Word."

**RJD2: The Horror 2CD (DJX 51 CD). \$13.00**

"The follow up multi-media companion piece to RJD2s smash 2002 release *Deadringer*. The *Horror* is a feature length masterpiece of b-sides, out-takes, remixes & exclusives from the master himself. Featuring a brand new 'Ghostwriter remix', and 'The Final Frontier Remix', which, co-stars Def Jukie thrillers Aesop Rock, Vast Aire (CanOx), MURS and Blueprint. If that's not enough, the jam packed enhanced disc 2 presents RJ in 3-D, featuring exclusive live DJ sets at the Beta Lounge in SF and at The Bowers Ballroom."

**S.A. SMASH: Gangsta B/W Smash TV 12" (DJX 52 EP). \$5.50**

"Straight out of Columbus, OH, hip hop's newest rap-star breeding ground, S.A. Smash has come to fuck up your state of mind. Camu Tao, one of rap music's most up-and-coming rapper/producers and his main man Metro have crafted a thump heavy, hilarious and unhinged party album that doesn't make you feel like you need a Rolex to have a good time. Hard rock guitar stabs and crunchy kicks and snares make this record an instant head-nod classic."

**MURS: The End Of The Beginning 12" (DJX 53 EP). \$5.50**

"2nd single from MURS. The new single delivers the knockout blow by legendary Shock G. and his alter-ego Humpty Hump of Digital Underground fame, the crew who gave Tupac his start. MURS, Shock, and Humpty trade verses on this story rhyme, patterned after the Tom Cruise flick of the same name."

**S.A. SMASH: Smashy Trashy CD (DJX 55 CD). \$12.00**

"*Smashy Trashy* is the sound of two young, thorough hip-hop heads from the sticks let loose in the big city of dreams. Camu and Metro (aka. 'Mr. Fuck-A-Lot') have no trouble making noise as they get grimy on bar brawling, heat-holding blackouts like 'LA' and 'Clout, run game on third-tier groupies after the show 'Robot' and wake up hungover in yesterday's clothes ('Last Night' and 'Set Home'). And when teaming up with fellow true-school celebrities, Aesop Rock and Vast, the Smash Brothers lay down some of the wildest b-boy confessions on wax."

**S.A. SMASH: Smashy Trashy 2LP (DJX 55 LP). \$14.50**

Double LP version.

**WALZ, C.RAYZ: The Essence 12" (DJX 62). \$5.50**

"This Bronx born & bred phenom is a true underground legend if there ever was one. And he's also one of hip hop's best kept secrets. Having already served up countless MC's on vinyl platters, C. Rayz has decided to take it to the next level by combining forces with the Jux."

**PARTY FUN ACTION COMMITTEE: Let's Get Serious CD (DJX 63 CD). \$11.00**

"Taking the piss out of indie hip hop, rap, R & B, rap-rock and more, the boys at PFAC will leave you either crying from laughter or seriously attended. Tailor-made for Howard Stern and bound to be a cult hit *Let's Get Serious* follows in the tradition of Cheech and Chong and The Jerky Boys — stupid, foolish, politically incorrect and above all, fucking hilarious. PFAC is the brainchild of Blockhead (Ninja Tune artist and producer of Aesop Rock) and Jar, otherwise known as the Abbott and Costello of hip hop."

**WALZ, C.RAYZ: Ravipops (The Substance) CD (DJX 65 CD). \$11.00**

"Every once in a while an MC emerges whom profoundly alters the landscape of hip hop. Big Daddy Kane. Rakim. Chuck D. Ice Cube. Jeru. Biggie Smalls. 008. Eminem. It's time to make room for another name on that list straight out of that boogie-down borough where it all started, C-Rayz Walz comes heavily armed with his self-created style —The Art of Energy. Spellbinding, cinematic, jaw-dropping, mind-blowing, completely original. The words will be put in your mouth. All it takes is one listen to start understanding who the game is about to completely change. Having achieved a mythic rep in the underground as a soloist as well as a member of the mighty crew known collectively as Stronghold, this urban legend has been applying a vice grip on the independent scene for quite some time now. C-Rayz is totally for and from the streets, managing to soar above and beyond that realm while staying connected to hardcore and mainstream listeners."

**WALZ, C.RAYZ: Ravipops (The Substance) 2LP (DJX 65 LP). \$14.50**

Double LP version.

**AESOP ROCK: Freeze 12" (DJX 67 EP). \$5.50**

"The first shot from Aesop's forthcoming and supremely anticipated full length, *Bazooka*

**Tooth.** This is vintage Ace Rock, meaning blazing production and lyrics with his one and only approach, it's easy to see end hear why this MC (and producer) is one of the most talked-about artists in new music and why he has one of most rabid and devoted fan bases in indie hip hop. Having already set fire to the underground, the Internet, classic guest appearances, freestyles and shows worldwide, Aesop Rock is ready to take center stage."

**AESOP ROCK: Bazooka Tooth 2CD (DJX 68 CD). \$14.50**

"Aesop Rock returns to bring hip-hop back to the golden age of originality — but this certainly ain't retro. Like the early concept-driven, progressive and personal hip-hop of De La Soul, Ultramagnetic MC's, Boogie Down Productions and, today, MF Doom and Ghostface Killah, Aesop Rock has once again broken the creative barrier. Having produced nearly the entire album himself, *Bazooka Tooth* is an amazing expression of one man's artistic vision and raises the bar for everyone else in the rap game. With one of the most rabid and devoted fan bases in indie hip hop, Aesop returns the love with 11 minutes of lyrically explosive brain funk."

**AESOP ROCK: Bazooka Tooth 3LP (DJX 68 LP). \$17.00**

Triple LP version.

**VA: Presents III CD/DVD (DJX 76CD). \$14.00**

"The theme of this record is simple — a showcasing of both new and established artists on the Jux roster that will set the tone for the label's sound and direction for the next few years. Featuring brand-new exclusive music from some of the most prominent names in indie hip-hop, as well the new future stars, *DJXP3* represents the beating heart of our label and offers a glimpse into our immediate future." Features: Phase 2, Aesop Rock, Carnage, The Perceptionists, Rob Sonic, Hangar 18, El-P & Camu Tao, Despot, S.A. Smash, 4th Pyramid, Murs, C-Rayz Walz, RJD2. The 2nd disc is a DVD (NTSC format) with 6 videos.

**VA: Presents III 3LP (DJX 76LP). \$16.00**

Triple LP version.

**MURS: 3:16 The 9th Edition CD (DJX 80CD). \$12.00**

"*Murs 3:16* — the 9th edition is soulful and introspective, hilarious as well as shockingly realistic; a refreshingly honest look at the world from a young artist who's been recording and self-releasing hip hop records for almost 10 years. This record represents Murs best work to date — 10 concise, to the point, new millennium hip hop tracks for the heads and is thoroughly rooted in the classic hip hop tradition."

**MURS: 3:16 The 9th Edition LP (DJX 80LP). \$11.00**

LP version.

**RJD2: Since We Last Spoke CD (DJX 84CD). \$14.00**

"A more focused and cohesive effort than *Dead Ringer*, while still maintaining the vitality and soulfulness that made his debut so enjoyable. Like a modern day Quincy Jones in the abstract, RJD2 truly orchestrated his new record, creating a multitude of new songs from all angles, writing music and lyrics, arranging vocals and melodies, auditioning singers and even experimenting with a vocoder. He cut out any fat or filler, and in an industry virtually afloat on the concept of the guest appearance, the album features none (well, maybe one). Its strength instead lies in the meticulous programming, lush instrumentation and solid song arrangements."

**RJD2: Since We Last Spoke 2LP (DJX 84LP). \$14.50**

Double LP version.

**HANGAR 18: The Multi-Platinum Debut Album CD (DJX 88CD). \$13.00**

"Every now and again, people of the world are hurt and long for a change. Many times they don't even know it until the feeling hits them square in the chops, knocking them into next week. Enter Hangar 18, or 'The Hangar' as millions of fans have affectionately dubbed them, made up of Alaska, Windbreez, and paWL. Rising out of the New York City underground, The Hangar have shared the stage with the likes of Mos Def, Sadat X, Camp Lo, Talib Kweli, El-P, Company Flow, Aesop Rock, Murs, Aceyalone, Pep Love, Mr. Lif and Akrobatik, the Juggaknots, SA Smash, Stronghold, Soul Position, Atmosphere, and many others."

**DEFOCUS MUSIC (UK):**

**APHELION: Click 12" (FOC 353). \$9.00**

"Aphelion have been going strong for nine years, and yet before now they have only unleashed two 12" singles on their audience. The first was released in 1995 — and is still in demand since they only had the courage to press 250 copies. The second came out in 1996 — where they managed to double their courage to 500 copies. Their music has been described as sounding somewhere between B-12 and Global Communication." The label is now known as Defocus.

**APHELION: Zugzwang CD (FOC 355 CD). \$17.00**

"Another artist make their debut album release on deFocus. This time the four members of Aphelion offer us *Zugzwang*, which was the artist name they released their first 12" under. 'Bound' get's the whole thing moving with a total Carl Craig feel that simply reminds us where we are from. 'Movements' kicks back into what was once described as sounding between B12 and Global Communications and ends up sounding like an early As One LP on New Electronica. Not a bad place to be when you think about it. This album is full of Aphelion's unashamedly nostalgic music yet; it still retains that futuristic feel of early techno."

**TEJADA, JOHN: The Matrix Of Us LP Sampler 12" (FOC 358). \$9.00**

Four track 12" EP, limited to 500 copies. "John has recorded for A13, Multiplex, R&S, Plug Research, Residual, Immigrant, Mosaic, 7th City. John applies his talent to hip-hop, down tempo, chilled breaks and of course deep house/techno. This release is complied with a summery atmosphere that will relax even the most stressed person. The LP *Matrix of Us* will feature the diverse talents of John's opera singer Mum and USA rapper Divine Styler."

**TEJADA, JOHN: A Matrix Of Us CD (FOC 359 CD). \$17.00**

"John Tejada has worked with R&S, 7th City, Plug Research, Mosaic, A13 and his own label Palette. On this his debut LP for Defocus he also works with his Mum (she's an opera singer!) and Mo Wax's Divine Styler. John's music covers chilled breaks, deep techno, downtempo, ambient moods, all in a Defocus style."

**TEJADA, JOHN: A Matrix Of Us LP (FOC 359 LP). \$16.00**

LP version in full color sleeve.

**KOCH, TIM: Shorts In Alaska LP (FOC 363 LP). \$12.00**

LP version.

**ESEM: Enveloped LP (FOC 364 LP). \$12.00**

LP version.

**DEFRAG SOUND PROCESSING (ITALY):**

**TERRAE: Hinterwaelder 12" (DFRG 001). \$9.00**

"Defrag is the union of D. Rovito and M. Masullo, and the project is born from their common passion for the electronica, even if they came from different backgrounds. The label is

an open system where to put different realities close to this concept of 'music' without any limits, but associated from the same attitude 'noise' where rhythms and sounds are the same that pronounce clearly each single moment of our metropolitan day to be then, unconsciousness processed that became the main source of inspiration."

**DEFRAG: Contrasequentem 12" (DFRG 002). \$9.00**

"Glitchy and groovey techno by this Italian duo that focus his attention on the sound processing and on the use of a huge variety of sources such as microphone-recorded sounds, data errors, glitches or electronic masses. The imprinting dub and the audio editing flow seamlessly into the body of the tracks, their repetitive grooves combine dancefloor appeal and serious minimalism. The B side track is 'un' remixed by Gez Varley in pure G-man style, simple but effective."

**VA: OGM EP 12" (DFRG 003). \$9.00**

"Third DSP output hosting Defrag Sound Processing, Terrae, and Darkfarmer (from the Swayzak duo). Showing different attitudes toward the spread horizons of the vanguard micro-tech present scene. A continuous exploration of sound conducted by quite unusual instruments, approaches, and cooperation. On the A side 'idk' by Defrag Sound Processing starts floating into a fusion of minimal electronics and post dub processing to create a soulful glitch-techno tune. On the same side 'Omina Blur' by Terrae, still using as exclusive sound source only electric grounds, and synthesis waves while viewing the sunset rarefaction ballet of a future age heroin. On the B side, Darkfarmer shows his reinterpretation abilities with an absolutely contemporary micro tech track, obtained remixing 'Omina Blur' by Terrae with the sounds taken from Defrag Sound Processing's tune."

**DEKADANCE:**

**VA: 10 Years Vision CD (DKD 001CD). \$15.00**

Includes exclusive tracks from: Sven Väth, Swayzak, Thomas P. Heckmann, Ricardo Villalobos, Michael Mayer, Styro 2000, Continuos Mode/Mas Ricardo, Manon, Kalabrese, Gabriel Le Mar, Marco Repetto, and Serafin. "The Vision Festival, which takes places in the beautiful mountains of Switzerland, celebrates its 10th birthday and there couldn't be a better time to present the long awaited festival CD. The outstanding reputation of the festival comes from its superb alpine location and its spectacular music provided by the truly exclusive line-up. As the festival does, the CD contains the whole range of electronic music today, from dub to tech-house to mature techno."

**DEKATHLON (GERMANY):**

**GENERATION ALDI: Mini System CD (DEKA 007 CD). \$15.00**

"Generation Aldi, the unloved bastard of Bülent Kullukcu's liaison dangereux with MTV-Generation is dirty, aggressive pop-music. Retro-flavored synthlines over bass-heavy electro/techno-tracks with strangely distorted, uncomfortable lyrics. Kullukcu, whose parents are Turkish first-generation immigrant-workers, likes to call it 'subtly' political. Their on-stage show features Jugo-chick dancing girls, VJ Kaundown (Console) and Albert Tempel, a charismatic singer whose background is rather unusual. He scored well in a number of competitions which where thought as a piss-take of the European Song-Contest and proved himself in various TV and movie productions before he got to meet Kullukcu. His unique style flirts with the likes of Bowie, Iggy Pop and is mixing German and English lyrics like Falco. Kullukcu the bass machine from the depths of Istanbul's Kasbah provides the Aldi-beat to it. The current album *Mini System* represents the artists diversified background ranging from post-punk and ambient songs to EBM and nu-electro tracks. Broken synthesizers, squared appegiators, funky guitars and toy instruments for a trashed generation."

**GENERATION ALDI: Mini System 2x12" (DEKA 007 LP). \$16.00**

Double LP version.

**ZOMBIE NATION: Absorber CD (DEKA 010 CD). \$16.00**

"Here is the long awaited second album of Zombie Nation. The album contains 13 fresh tracks and will be released on Dekathlon Records, the label of Zombie Nation mastermind Splank, founded in 2001. After being very successful with his other project 'John Starlight', Splank returns to his origins and continues to force the global Zombification. Fresh ElectroCore, abstract, different, lively. The sound of *Absorber* arises from extraordinary machines and there'll be no stoppin' until all Hell breaks loose."

**ZOMBIE NATION: Absorber 2LP (DEKA 010 LP). \$17.00**

Double LP version.

**ZOMBIE NATION: The Cut 12" (DEKA 012 EP). \$9.00**

"Dekathlon Records strikes again with this dancefloor smasher, heavy rotation 12" vinyl, containing 3 versions of this tight 'Zombie Killah'. My Robot Friend the mysterious man-machine from New York is presenting his (very humanlike) voice on the Cut. For the Remixes DJ Naughty and DJ Chrysler could be pledged and they did a phantastic job."

**VA: Dekathlon Records Compilation #1: Sportler of the Year CD (DEKA 014CD). \$17.00**

"The first *Dekathlon Records Compilation* is the Track-selection of the most essential Dekathlon tunes (Cat. No. 001 to 013). Most was only available on Vinyl so far. The compilation shows that Dekathlon has become an important pacemaker in electronic music. Starting with the first Dekathlon release, the instant smash hit 'The Fake' of the New York Man Machine My Robot Friend, also known as songwriter for the Pet Shop Boys (q.f. Groove Mag. Interview Jan. 04), up to the latest 2004 releases of artists like NAM:LIVE, the electro hip hop crew from Montreal, or Duniz & Henrix, this collection gives a good overview on the past work and the future direction Dekathlon is heading to: Don't copy, create!"

**DELABEL (FRANCE):**

**VA: Wizz LP (DELA 6981). \$14.00**

**VA: Wizz CD (DELA 6982). \$17.00**

"This is a great thing to reissue some obscure French pop tracks from the 60's and 70's, tracks from the underground, made by artists from the alternative scene, those who tried to be creative among the miserabilism of creativity of this time. Under Sex & Psychedelism, the themes are sung by Charlotte Leslie, Christine Pilzer, Philippe Nicaud, Christie Laume among other unknown singers & producers."

**DELAY:**

**SUTEKH/GEOFF WHITE: Constructed/Deconstructed 12" (DELAY 06). \$9.00**

"A long time coming, here's a hot new title from these US giants of the electronic techno scene. 2 cuts to offer here with sublime, elctronics for all the family. This label puts in a much deeper than usual cut with real building distorted, white noise lines to move the more informed of house audiences."

## DELOS:

**ROCKMORE, CLARA: *The Art Of the Theremin* CD (DE 1014). \$11.00**

Clara Rockmore (theremin) and Nadia Reisenberg (piano) doing versions of Rachmaninoff, De Gall, Stravinsky, Ravel, Tchaikovsky, etc. Although first issued in 1987, this CD has come to much new attention in the last couple of years, due to the fabulous film documentary *Theremin: An Electronic Odyssey* which features amazing footage of Rockmore, as well as the unbelievable tale of the instrument's inventor, Leon Theremin. "Clara Rockmore, a pioneer of the theremin, apparently came out of retirement to make this recording. The theremin, which sounds vaguely like an excited female soprano, is one of the earliest electronic instruments, in which the player uses the motion of her hands to play distinct notes. If the instrument sounds familiar to you, it is because Miklo Rosza used it to great effect in Hitchcock's *Spellbound* in 1945. It became so identified with that film that it was seldom used again. But on this recording the instrument soars through Rachmaninov's 'Vocalise,' Saint-Saens' full throated 'The Swan', and other selections by Tchaikovsky and Stravinsky. Rockmore is extraordinary in this first commercial recording of her work. It was produced by none other than electronic music pioneer Robert Moog. The theremin produces a throbbing vibrato that will at first amaze you, then delight you, and finally overwhelm you — if it doesn't send you running from the room."

## DELSIN (NETHERLANDS):

**DJ YOAV B: *First Blood* EP 12" (DELSIN 045). \$10.00**

"Amsterdam's Delsin is very proud to present another gifted talent on their always moving label. Before this full debut release, DJ Yoav B. did a track on a Teknotika compilation 12" and remixed Aaron Carl for his Wallshaker-label. This first full solo EP brings two deep raw house jams, already adored by Terrence Parker, Aaron Carl and others. Side a brings 'Luv Iz', a slow, but energetic mover, with lots of percussion, synth stabs and a deep funky bassline, sounding as a secret collaboration between Carl Craig's Paperclip People and Moodymann."

**SEAMUS, PEEL: *Shifting Gears* 12" (DELSIN 11). \$9.00**

"*Shifting Gears* is Peel Seamus' 4th release. To put out his own music was one of his reasons to start the Delsin label. As his previous, well received EPs, this release also contains smooth beats and warm string sounds. Tracks go in a downtempo vein with lush sounds and with a clear techno edged going in directions like Ian O'Brien, Stasis, Cim, etc. Press has compared previous releases with the likes of Carl Craig, B12 & Likemind. Six tracks fully filled with warm soulful electronics. One for the fans."

**FUTURE BEAT ALLIANCE: *Audio Photos* 12" (DELSIN 12). \$9.00**

"After having built a solid reputation for himself with owning the Void label and having releases on Archive and Ferox under his belt, Future Beat Alliance comes with a great 4 track electronica/ techno jazz EP in usual, high Delsin tradition. Should appeal to fans of Ian O'Brien & Jimpster."

**NEW WORLD AQUARIUM: *Tresspassers* 12" (DELSIN 13). \$9.00**

"After the stir that has been caused by the limited edition of New World Aquarium's first release for Delsin, NWA now comes with his second output for the label. Again a very fine deep house EP in a definite Theo Parrish vein. Already favourite with Carl Craig and many other Detroiters."

**VA: *...Going Thru Life* CD (DELSIN 15 CD). \$15.00**

"The much acclaimed electronica label comes with it's first (CD only) label compilation feat tracks that have been out on 12" only. Featuring cuts by Norken, Cim, New World Aquarium, Peel Seamus, Plasm Nesonic, Aardvarck, Celvoice & Lucky & Easy. Will be one of the better electronica CD's for next year (how dare we to say?)." Includes previously unreleased tracks as well. "The Amsterdam label Delsin advances during its abstract Detroit research into new spaces, with the struggle for soul, innovation and surrealistic one above all...Delsin releases contain IDM with more than only one easy touch of Detroit ideology, releases which rather approach a world-wide movement of new electronic labels." — *Bleed/De:bug*

**DEEPART: *Snapshots* 12" (DELSIN 17). \$9.00**

"A new artist on the Delsin roster, the illustrious Deepart from London. Deepart is especially known through his incredible soulful 10" Picture series on his same name label. This 12" brings four typical Deepart tracks, mastered to full quality. Again they come in his typical, minimal lo-fi style, with the soul deep within. 'Monsoon' probably goes most abstract, a deeply funky combination of strings and beats. 'N-W-2' combines the same ingredients, together with live guitar played by Simon Gayes."

**SANDOR CARON: *Zwepg Typis - As One/Relaxo Abstracto rmx* 12" (DELSIN 18). \$9.00**

"Sandor Caron returns on the Delsin label, after his co-produced Celvoice release. 'Zwepg Typis' already featured on the Music For Speakers 'Coda' EP. This release brings a re-edited, longer version by Sandor himself as well as two remixes. His older brother David (known for his releases on Eevolute & MoiWax) teams up with Aardvarck and drops a very juice remix in a dope, groove broken beat style with heartbeating strings. Delsin is enlightened to present a remix by Kirk Degiorgio under his As One (ART/Mo' Wax/Ubiquity) moniker. A very soulful downtempo track."

**STRAND: *Message 2* 12" (DELSIN 19). \$9.00**

"More stuff from Detroit finds it way to the world through Amsterdam's Delsin Records. Strand consists of Brian Bonds and Kech Harrington and in the past they began recording as T.H.D. for Antonio Echol's Serious Grooves label. In 1997, under the name Strand, they recorded the Floyd Cramer's Revenge EP for Shake's Frictional label. Frictional also released Strand's latest EP Message I. Now their new EP, Message 2, sees daylight, fully filled again with their soulful and funky techno. The tracks end up somewhere between Shake's freestyle beats and Cim's soft electronic excursions. Strings and gentle beats are all around, as also going more uptempo & danceable in the groovy track Pocket Pimp. Funky, deep soul techno tracks in good Delsin tradition."

**FUTURE BEAT ALLIANCE: *Disconnected* CD (DELSIN 21 CD). \$15.00**

"After being in musical action for almost ten years, Future Beat Alliance now comes up with his debut album: *Disconnected*. The album brings ten gorgeous warm funky tracks, with techno as main element, shifting towards deeper house and jazzy grooves as well. The album sums up what his music has been all about until now: futuristic, haunting for beauty, deep funkiness, groovy and there always seems a link with the original Detroit techno vibe. Future Beat Alliance (FBA) is Matthew Puffett and most of his releases came through his own fine Void label. After quitting the label and putting out two more releases on the Archive & Ferox labels, FBA find a new home at Amsterdam's Delsin Records. This album brings very soulful, funky techno tracks, in style of Ian O'Brien, Kirk Degiorgio and others, proving deep romantic techno still exist."

**FUTURE BEAT ALLIANCE: *Disconnected* 2LP (DELSIN 21 LP). \$16.00**

Double LP version.

**AARDVARCK: *Nozum* 12" (DELSIN 23). \$9.00**

"Aardvarck's EP 'Nozum' starts with a gorgeous chilled out remix by Tony Nwachukwu better known as the beat engineer of Attica Blues. Further on, the EP provides a good insight of what his beautiful debut album will bring. Three more chilled out, hardly to compare with other artists, beat freakery. And all tracks have again these deeply soulful and funky contrasts with the deeper atmospheres around. Mixmaster Morris, Kirk Degiorgio and Jazzanova played out his releases in the past, and Domu and Nubian Mindz were happy to remix his stuff."

**AARDVARCK: *Find The Cow* CD (DELSIN 24 CD). \$15.00**

"After several well received 12" s last year, Aardvarck now delivers his beautiful debut album. *Find The Cow* displays his inspirational, creative, and unique production skills, using a minimal studio set up. Delivering a diverse album including hardcore broken beats, abstract hip-hop, atmospheric electronica, deep, cut-up techno tracks and beautiful ambient soundscapes, Aardvarck tugs and teases the listener into new textures, moods and sounds. The 23 tracks on the CD demonstrate his innovative approach to music, running the full spectrum from soft ambient interludes to the more uptempo beat trickery."

**AARDVARCK: *Find The Cow* 2LP (DELSIN 24 LP). \$16.00**

Double LP version.

**DIMENSION 5: *Control Complex* 12" (DELSIN 25). \$9.00**

"Dimension 5 aka John Harvey is a new, UK based producer. A very promising debut it is, as his music is very much linked to the classic Detroit techno sound with its serene strings and funky drums. With this in mind, Dimension 5 fits in perfectly with the Delsin roster. His Computer Groove on the a-side is a straight up, groovy Detroit-techno track and reminds of Kenny Larkin, Aril Brikha or Fabrice Lig. It's also very dancefloor friendly with its smooth basses, strings and tight beats. The two beautiful tracks on the b-side are more like those that will be released on his forthcoming debut album, early next year; More ambient like, gentle, subtle beats with smooth strings, still 4 to the floor. These remind more of in style of Jon Beltran, Cim, Norken and Detroit Escalator."

**DIMENSION 5: *Alien Artform* CD (DELSIN 26 CD). \$15.00**

"After the debut albums from Future Beat Alliance and Aardvarck, Delsin strikes again with this very deep soulful ambient techno album by Dimension 5. Until now Dimension 5 did have only released one 12", but one which was directly praised by Fabrice Lig, Laurent Garnier and others. His album *Alien Artform* holds both deep, ambient like techno to listen to (think: John Beltran & Detroit Escalator Company) as well as more dancefloor-aimed material, without losing the soft touch, (think: Kenny Larkin & Aril Brikha). This is (Detroit) techno as it is meant to be: soulful & deep. Should appeal to fans of Aril Brikha, D.E.S. and the dubbier German techno stuff."

**DIMENSION 5: *Alien Artform* 2LP (DELSIN 26 LP). \$16.00**

Double LP version.

**DIMENSION 5: *Dark City* 12" (DELSIN 29). \$9.00**

"To support his just released *Alien Artform* album, Delsin puts out the 2nd Dimension 5 12". This 3 tracker continues where the LP version left us: 3 brand new tracks (only Network was released on CD only). This one comes for the dancefloor. It opens with Dark City, an haunting, melodic 4-floor techno track with those old skool drum sounds. Dope! The B-side holds 2 tracks in the same vein, where Music Box film-esque, like Derrick May used to do, and gradually builds up. Network is a more soulful tracks, playing around with some nice synths and reminds of old Insync / Irdial stuff."

**OPTIC NERVE: *Optical* CD (DELSIN 30 CD). \$15.00**

"Keith Tucker needs no further introduction, as being active since the early days of Detroit techno & electro. After his debut through Juan Atkin's Metroplex, he has been putting his stuff out through labels as 430West, Direct Beat and his own Puzzlebox Records of course. The tracks as Optic Nerve always brought the more soul techno things he does. With this album *Optical* he finally puts together some of his best material of the last ten years. New unreleased tracks come together with reworked versions of classic tracks as 'Shades of Grey' and 'Premonition'. The album brings Optic Nerve to full capabilities, always futuristic, always soulful, and always deeply techno."

**OPTIC NERVE: *Optical* 2LP (DELSIN 30 LP). \$16.00**

Double LP version.

**VA: *Day By Day* CD (DELSIN 32 CD). \$15.00**

"The second CD-compilation from Amsterdam's Delsin-label. The CD brings together several highlights of the last two years from the varied label catalogue. For most tracks, it's as well the first time they appear on CD-format, as previously only being available on vinyl. Since it's early beginning Delsin is about pushing boundaries in soul and electronica, bringing back the original spirit of house & techno, or better to say music in general, meaning creativity & true spirit. And luckily people all around the world respond to it. Positive feedback came from people all over the world from Brazil to Japan, from the USA to Russia. People like Kirk Degiorgio, Carl Craig, Laurent Garnier, Gilles Peterson, Ben Sims and Dego from 4 Hero, all have praised the label as well, where the variety in these names says enough about the uniqueness of this label. The musical style on the label varies from deep techno to electronica, from house to jazzy beats, musical pleasure, dancefloor pleasure, ... it's all in there. And again people say that all Delsin releases have a sound in common. And we think it's the soul, as that is, what it's all about..." Artists include: Dimension 5, Aardvarck, Future Beat Alliance, Optic Nerve, \$tinkworx, Sandor Caron, Newworldaquarium, Strand, Peel Seamus.

**YOTOKO: *All Creation* EP 12" (DELSIN 34). \$9.00**

"Delsin Records is proud to present Yotoko, a new project done by Dave Farlam and Dominic Stanton. Dave Farlam is a so-called new kid on the block. This EP by Yotoko brings two more uptempo and one smooth delicious hip hop track."

**DEEPART: *Snapshots* CD (DELSIN 35 CD). \$15.00**

"Warm, soulful electronica from London's finest-Deepart. Deepart returns with his *Snapshots* concept, of which the first part was released on 12" Spring 2001. These tracks, along with the second part, are released as an album CD now. This is the first time that most of Deepart tracks are made available for a CD audience. Deepart is especially known through his incredible funky and soulful 10" series on his self-named label. Deepart is The alias for Andi Hart, and if there's one man out there which keeps true to his own sounds, it's Andi Hart. He's been pushing his sounds for almost ten years now, without any concessions. This CD brings twelve typical Deepart tracks; they come in his typical minimal lo-fi style, but with the soul deep within. Sometimes warm, frantic at other times."

**DEEPART: *Snapshots* 2LP (DELSIN 35 LP). \$16.00**

Double LP version. This 2x12" includes the new, unreleased tracks. 8 tracks in total.

**YOTOKO: *Wet Ink* CD (DELSIN 42 CD). \$17.00**

"From the men Shifty & Domu (JCR, 2000Black, Archive), together Yotoko, comes this perfect fusion between Broken Beat, Techno, Downtempo and other styles. Their album is not about breaking barriers, but it is their own little twisted version of what they call 'techno'. For Yotoko, techno can be heard in everything, so as such it is all techno... Domu and Shifty are influenced by lots of different stuff, soul, jazz, disco, hip hop, techno, some old break



beat, new broken stuff... as well 20 pence mad charity shop finds. The album is about Yotoko making music they think is cool and realizing that all this music is the same no matter what the bpm or groove."

**YOTOKO: *Wet Ink* 2LP (DELSIN 42 LP). \$22.00**  
Double LP version.

**DYNAREC: *User Input* CD (DELSIN 46CD). \$19.00**

"After the two impressive EP's *R-Cam* and *The Lost Souls*, Dynarec seems already up to dropping this amazingly brilliant debut album. This album brings electro with all the original aspects from Germany and Detroit, with all tracks being tight, surreal, melodic and deeply funky. While the vinyl brings the tracks which will work out on the dancefloor, or so to say, less tracks pressed for maximum dancefloor power, the CD album brings Dynarec's much broader spectrum. The album comes with the beautiful melodic ambient-styled interludes. And last...too much people have asked, or suggested, this being a Drexciya and/or Dopplereffekt related project... All we can say is, it ain't. But it should give a little idea of the quality level of music to expect... A surreal journey to the outskirts of the electronic music spectrum."

**DYNAREC: *User Input* 2LP (DELSIN 46LP). \$21.00**  
Double LP version.

**STINKWORX: *Ain't Chit History* CD (DELSIN 48CD). \$19.00**

"This compilation presents the very best of \$tinkworx released so far, for the first time on CD, from almost all out-of-print 12" releases. The compilation presents very early works, from the first two 7" singles, released on their own Down Low label, the now worldwide recognized underground techno outlet. Already both those releases caught a lot of attention and were later on even twice re-released by Rush Hour, as well as by the XL-label related Platinum Projects-label. Also on this compilation are four tracks from out-of-print releases of The Hague's Bunker label, and Rotterdam's Keynote label. These tracks, all together with newer tracks from his three 12" releases on Delsin, making it the complete overview of the works of \$tinkworx so far. Especially for this occasion, all tracks are fully re-mastered by electrofunk king Dexter (Klackson). Please now enjoy the electrodisco sounds of \$tinkworx. With his sounds along the lines of Drexciya, Metro Area, Dopplereffekt, Daniel Wang and others."

### DELUXE:

**BALANCE MAN: *Well Balanced Meal* CD (DLX 004 CD). \$13.00**

"Flows seamlessly through many moods and environments, from the frenetic beauty of "Frog and Bomb", with a cool interplay of vibes and a children's toy, to the constantly evolving structures of "Billy Monday" and "Astronomical Gumdrops". Jeremy Goody has also been known as Flemme Fatale, one third of drum n' bass combo HSO, which released a 12" on Drop Beat Records. In addition, he is also a member of instrumental 5 piece Jakarta, who have an LP due out early next year on Zum Media."

**ELECTRIC BIRDS: CD (DLX 005 CD). \$13.00**

"From the shimmering chimes & vibes of the opener 'Windy Hill', to the Steve Reich-esque organ pulses of 'Parallelogram', on this debut CD, Electric Birds focuses on texture and mood, creating organic electronic music that evokes nocturnal moments, arctic glaciers, desert suns, and decaying urban environments. Using computers, keyboards, guitars, and found sounds, Electric Birds make compelling, layered compositions that steer clear of MIDI-based predictability but still flow, demonstrating both chops at rhythm programming and an ear for intriguing texture. Similar to recent works by Nobukazu Takemura, label mates Matmos, or Mouse On Mars, each song teams with multiple ideas, patterns and structures: tranquil tones shift gear into frenetic, chattering techno; digital collages are paired with delicate guitar figures. Across this variable terrain, The Electric Birds CD remains an eclectic yet focused work, born of a true fascination with sound, that injects electronic music with some much needed personality and intimacy."

**BLECTUM FROM BLECHDOM: *The Messy Jesse Fiesta* CD (DLX 007). \$13.00**

"After the previous *Snauses & Mallards* 12" on Kit Clayton's Orthlorng Musork label, comes Blectum from Blechdom's first full length on Deluxe. A hyper mish-mash of sounds where hissy field recordings and vocal cut-ups (a la Stock, Hausen & Walkman, VVM, or Lucky Kitchen) segue into frenetic techno, electro breakbeats, and acid squelches (a la early Aphex Twin). Blectum from Blechdom's perverse, whimsical sensibility merges with skilled programming and composition, resulting in intriguingly fractured electronic pop with demented childlike melodies and dynamic 'four on the floor' techno."

**CONCENTRICK: *Tender Machines* CD (DLX 008). \$13.00**

"Lush orchestrated electronic instrumentals, equally concerned with melodic arrangements and complex rhythmic drum breaks. With it's ensemble of strings, synthesizers, drum machines and drum kits, *Tender Machines* glides through sublime Kraftwerk-esque melodies, sinister grooves (a la Aphex Twin), and dreamy atmospherics (from the ambient krautrock of Cluster, to the 70's horror film soundtracks of Goblin). Concentrick is one Tim Green, producer at his own Louder One Studios in San Francisco, member of seminal DC punk band — Nation of Ulysses, and current guitarist in The Fucking Champs (Drag City). Concentrick has recently remixed Trans Am and IQU, and has appeared on a Throbbing Gristle tribute CD."

**EBLAKE: *Limit* CD (DLX 009 CD). \$13.00**

"EBlake is one E. Blake Davis, current Seattle resident and master musicologist. *Limit*, his debut solo release, is a picturesque journey through refreshingly simplistic worlds, that reveal deeper territory with each listen. From sparse ocean floors, pulsing aquatic dub and lush dreamy vistas, acoustic chamber instruments rise out of a distant echo chamber as somber piano melodies circle above deep thumping bass tones. Combining cold dub-infused techno (a la Chain Reaction or Plastikman) with the warm ambient naturalism of Harold Budd or Brian Eno, *Limit* recalls the pulsing atmospheres of Gas or early Orb, with profound landscapes and *Fourth World* (Hassell & Eno) mystique."

**EBLAKE: *Limit* LP (DLX 009 LP). \$13.00**  
LP version.

**ELECTRIC BIRDS: *Panorama* CD (DLX 010 CD). \$13.00**

"Eight landscapes are painted with vivid electronic colors on *Panorama*, the second album from Electric Birds (AKA Mike Martinez). Rich atmospheres come to life with a heady brew of modernist organic techno, where natural and synthetic dust and debris swirl atop hypnotic backdrops spiked with sublime rhythms and blissful emotive textures. Shadows of processed guitar chords resonate against shards of reverberating clicks while elsewhere, rattling hand drums and finger pianos fall from the sky like percussive rain."

**ELECTRIC BIRDS: *Panorama* LP (DLX 010 LP). \$12.00**  
LP version.

**VA: *Night Owls 01* CD (DLX 011 CD). \$13.00**

"Deluxe Records presents *Night Owls 01* — the first volume in a compilation series of nocturnal mood music; not to fall asleep to, but a nocturne that awakens as it evolves. The

Night Owls occupy the twilight spaces between wakefulness and dreaming — conscious and subconscious. It is at that threshold, when the mind is both present and transparent to its own source, that strange images begin to appear. From lush, vivid dreams to dark hallucinatory nightmares, the Night Owls appear, taking shape in various (electronic) forms. The first volume features 13 exclusive tracks from: Esa Ruoho (aka Lackluster), Lips, Electric Birds, Starfish Pool, Chessie, Eblake, Dietrich Schoenemann, Aspic, Parts:Places, Solid Objects and Etherdrag."

**BLECTUM, BLEVIN: *Talon Slalom* CD (DLX 012 CD). \$13.00**

"The slalom is a living thing just as we are and has a soul as we do. You look at the talons through a telescope and you have a microscope through which, if powerful enough, you would see almost the same sight. Talons are the sharp gripping toes of a peeper, ludic and frantic. Open up your beak and PEEP PEEP PEEP... Blevin Blectum is one half of the duo Blectum From Blechdom. *Talon Slalom* is a mind-bending trip, quite unlike most electronic records you've heard. This is dynamic sound/beat/loop collage that flows from fun, catchy and groovy to intense, dense and fractured. Blevin's solo work gets into deep sample-based sound design with extended themes, in comparison to the more lyrical songs and max/msp sounds of Blectum from Blechdom. The music on this CD is essentially the soundtrack to a movie+music live performance."

**VA: *Night Owls 02* CD (DLX 013 CD). \$13.00**

"The second volume in the Night Owls compilation series has a more rhythmic focus, foregoing the previous free-floating scapes of the first volume. These are rhythmic forces of the night, going from textural grooves to spacious yet rhythmic sound designs. Far from a collection of odds and ends, *Night Owls 02* captures these various artists in fine form, with a diverse yet cohesive mix. New and exclusive tracks from: Soft Pink Truth, Electric Birds, Pan American, Jetone, Bizz Circuits, Warmdesk, Emisor, Daniel Gardner, Sagan."

**BIZZ CIRCUITS: *The Very Best Of* CD (DLX 014 CD). \$13.00**

"Bizz Circuits is a new alias of Sebastian Meissner, from Frankfurt, Germany, previously releasing as Autopioes, Open\_Source, Random\_Inc and Random\_Industries for the labels Mille Plateaux and Ritornell. Bizz Circuits focuses on an ironic deconstruction of post-digital music as genre itself. The sound sources for this album are pulled from every and each corner of my record-shelves. You will find there (if you're lucky to find them!) Ornette Coleman's saxophone just beside Metallica's guitar-riffs and Mozarts piano-pieces, but also the clicks and noises of many microsound artists.' The tracks are titled after his favorite adolescent pop-songs, which brings the abstract-rhythmical structures into a more 'earthly', pop-music context. This time the references and musical quotations are denouncing often highly academic music approaches, as brothers/sisters-in-law with the rock'n'roll circus. It's not important to recognize those sources. Just listen to the machines and feel the Bizz Circuits!"

**WARMDESK: *Guero Variations* CD (DLX 015 CD). \$13.00**

"Sometimes you can find a gem in the cut-out bin. While Warmdesk's William Selman was flipping through cut-outs in a well-known record store in Cologne, he came across a recording of piano pieces by the German composer Helmut Lachenmann. Based on the request of one of his friends in the States who said to pick up for him any Lachenmann CDs Selman found, he bought the album. Back in his room near the train station, he listened to it and was struck by the piece 'Guero' in which the pianist plays the interior of the piano, but none of its keys. The scratchy textures, the lovely glissando, the built-in reverb tapping the chamber: this was musique concrete without tapes, oscillators or computers, but with a traditional instrument. Inspired, Selman decided that he wanted to create tracks using those sounds and textures but tie them to the rigidity of the sequencer and the form of techno. *Guero Variations* is made almost completely with sounds from the piano — using recordings from several piano interiors — but without actually playing the keys. Free-flowing glissando and percussive sounds are shaped into hypnotic, rhythmic patterns, using lots of computer-based processing, wave table synthesis and the occasional cheating synth sound. And while the tracks are made with deft precision and attention to detail, there's an underlying, soulful warmth that pervades."

**TROYER: *Rose de Shiraz* CD (DLX 016 CD). \$13.00**

"*Rose de Shiraz* is an album about love, dreams, hay fever, streetmarkets, shopping, cooking and eating... Vienna based Ulrich Troyer (aka Uli Troyer, previously released on Mego) and friends create experimental electronic pop music with soul and humor. Cut-up samples of various sounds and vocals (of Persian, Turkish, German, Italian, French and Kurdish friends), along with guest musicians playing guitars, bass, clarinet, and saxophone, are rearranged to make something completely new, with a big love to small details. The album begins its journey through street markets in Mexico, over to Paris and Vienna, and ending in the middle of a bazaar in Cairo, contrasting delicate melodic shapes with weird cut-up sounds and distorted fun rhythms. Mixing live instruments, vocal samples, field recordings and beats cut with a cool precision, the album reminds us at times of the electro-acoustic cut-ups of Matmos (a la *The West*), the funky bounce of Mouse On Mars, and the organic instrumentations of Tortoise, but fusing modern 'electronic' music and acoustic music with his own unique blend of Latin, bossa nova, European and Middle Eastern flavors."

### DERAILED:

**SONS OF SILENCE VS. RONNIE & CLYDE: 12" (MDMA 1002). \$3.00**

US pressing of an EP on Leaf in the UK. "Both did a track and then gave it to the other to remix, and what comes out is two sides of 12" vinyl packed with the sounds of POW!" Reduced price.

**KRUST: *"True Stories"/"Cold War"* 12" (MDMA 1004). \$3.00**

"As the antithesis of Roni Size, Krust has always thrown the longer, darker shadow, with his ear finely tuned to the mammoth pulse of a distressed urban soundscape. Lalo Schiffrin-style orchestrated darkness and sci-fi effects swing alongside lo-fi strings, whilst relentless beats and a mega-distorted Bristol bassline attack your solar plexus." Reduced price.

### DESTIJL:

**WOLF EYES/MEGMA: *No Face Lives* LP (DESTIJL 035). \$13.00**

"Megma man, fucking Megma. They started the whole damn thing. Sure there was Lee Rocky & some soundeffects 78s that set the crew in motion but screw it... you wouldn't be blasting *The Beast* or any *Weird Handdrawn* LP with rotten ears if it wasn't for this truly motley crew. In high school my sweet momma would give me ten bones a week for lunch, come Monday by noon that shit was blown at the local rec shop. When I only had a couple of raggedy bux left from gripping Zorlac stickers, the only option was the dollar bin at the store. It was there that John Bender, Haystacks Balboa, Nik Reineck, & Peter Catham LPs blew open my teen mind to the netherworlds. Among the giants was this homemade wreckard by Ju Suk Reet Meat. Looked amazing... had no idea. Threw it on for nearly every day since. Mutant loops, improv from alien swamp prom & deviant horrible ideas. Changed my life. Just what a young mind needed to replace the *Texas Chainsaw Massacre*. Found out

later it was from the Smegma camp, a strange unknown mystery troupe from Portland. No photos ever... just a numbling clip on a RRR comp video Lessard gave me & Dilloway, a tunnel view into the spiritual mecca that would be the Smegma klan. Before the first Wolf jaunt out west we dropped them a postcard saying it would be good to meet. Soon it mangled into a recording session. We would be so honored. The day came. The Smegma house, totally pink, queued us in to rainy green Portland. We knocked. A femme voice said through the door, 'use the bell'. Nate pushed it and out came a gargled electronic siren. The door opened, Rock 'n Roll Jackie, 5 foot tall, grinning & long beautiful grey hair. We all fell in love. Soon after we meet Ju Suk & one by one slowly met all the Smegmas in one of the strangest nights ever. Burned Mind, Meltzer, Stan, Amazon Bambi, others. All weird as hell, checking us as much as us checking them. Yep, this is who we wanted to be with the rest of our lives... the Michigan crew had never been so inspired & moved but by this unholy blending of mutant minds... So we jammed. It was fucking amazing. Here are the results. Every year we are going to see them & hang like the best friend weirdo family. A total pilgrimage. Nate & I once got so blasted from Portland cloud that we projected that Smegma has always existed, ever since the beginning of time. Someone will always carry it on... might be this dude in Ypsi who has no face. Really. No nose, barely a mouth, always has a broken arm or something... smells like shit. Dude is totally in Smegma. Fucking life rules. — John Olson.

#### WOODEN WAND AND THE VANISHING VOICE: *Xiao LP (DETIJL 038LP)*. \$17.00

"Wooden Wand & the Vanishing Voice comprises ex-members of folk / psych space cadets of the Golden Calves / Polyamory axis, plus a host of other rebels, freaks and prophets, all affected so deeply it's as if Jesus himself had reached his hand down the front of their pants. *Xiao* is laid thick with the musik fur alle vibes; they seek alternative, primarily non-electric methods of melting down orange amplification, leaving everyone trippin' / slippin' in the resulting goo. Expect many things bowed and plucked and wet cardboard percussion, providing the backdrop for Wooden Wand to sermonize on the evils of fluoride and read the poetry of anonymous inner city hoods. Death to the prosaic punks! *Xiao* will appeal to all hippies interested in Limbus, Siloah, Angise MacLise, Vibracathedral Orchestra, THE master QSH, sperm, Joe Jones, NNCK, etc. Gorgeous full color covers with liner notes by Thurston Moore."

#### DET.UND (GERMANY):

##### VA: *Detroit Underground 01 12" (DET 001 EP)*. \$9.00

"IDM aesthetics from those who do just that here in Detroit. This Spatial environment will bring together friendly integration. *Det.Und. 01* features tracks from Richard Devine from Schematic and Warp. Kero who has released on Shitkatapult, Bpitch control, Ghostly and Sender. ModeSelektor from Bpitch Control. Derek Michael who has done work with Sender and Hurlzu! and Direkt Jives first release courtesy of Det.Und."

##### VA: *Detroit Underground 02 12" (DET 002EP)*. \$9.00

Six track EP feat.: Kero, Phon.o, OOO, Direkt Jive. "The second installment of D.U. brings DJ friendly environments along with some idm party rockers. On side A there is a chopped up dance floor track from Berlin's Phon.o who is on Shitkatapult and Cytrax Records. Also on side A there is a classic idm track from Kero. Side B features a break track from 000 courtesy of Planet-Mu records. A gangster-glitch track from Direkt Jive and also a experimental jungle track from Direkt Jive. The outro is a soundscape from Kero."

#### DETECTOR:

##### HACO: *Happiness Proof CD (DET 22)*. \$9.00

"Released jointly with ReR, this is a remix of the Japan-only release of *Happiness Proof* which came out in 1999. Artwork is similar, but jacket is completely different. Large folded 4 color sheet inside contains lyrics both in Japanese and English. Haco was one of the originators of indie music and continues today to produce intricate compositions. This group of compositions is a dynamic collection with help from musicians such as Tsuyama Atsushi, Ichiraku Yoshimitsu, Peter Hollinger, Yamamoto Seiichi and Yoshihide Otomo."

##### HACO: *Paradise Of Replica CD (DET 24)*. \$9.00

"With the forming of After Dinner in 1981, lyric and song writer Haco along with a fluid group of members recorded and performed many times during the 80's. Prior to releasing the remarkable *Paradise Of Replica* in 1989, the group had 4 releases, mainly on Japanese labels. The release prior to *Paradise* was a self titled LP release by Recommended Records of the UK in 1984. This introduced both the European and North American audiences to a very different and original sound that was happening in the slowly forming indie scene within Japan. The collective musical background of the members of After Dinner included new wave, traditional Japanese, contemporary music and avant garde rock. Coupled with Haco's lyrics and electronic manipulation, the sound was not to be confused with any other. One review described *Paradise Of Replica* as 'a stimulating voyage into a landscape of feelings'. After being out of print for over 10 years, Haco set out to remix the original tracks of *Paradise* and enlist the help of others to remix 4 tracks as *Paradise Of Remixes*. The remixers were Terre Thaemlitz, Pascal Plantinga, Skist (Samm Bennett/Haruna Ito) and Joshua McKay (Macha). The final result is a welcomed re-release of the original work in its entirety along with 4 very different remixes of After Dinner's original themes and ideas."

##### IMAI, SAYAKA: *Mahiru-no-Yume (Midday Dream or Day Dream) CD (DET 27)*. \$9.00

"Sayaka Imai was the guitar player/vocalist from Tokyo based psychedelic pop group Little Fujiko. Sayaka had been composing music on her own which was not at all in the psychedelic genre. Since her compositions were not in the psychedelic form, she expressed a desire to work on her own and this project was envisioned. Sayaka began music training early starting with piano at age 10. She's studied music in various forms and instruments. She's also studied various rhythm patterns, chord sequences and music styles which add to a sound quite distinct compared with typical Japanese 'j-pop' music. Not one to avoid experimentation, Sayaka reversed some of her compositions and created tracks in this manner."

#### DEVICE (UK):

##### FINLOW, CARL A.: *Electrilygy + CD (IRQ 006CD)*. \$16.00

"Nine tracks drawn from the by now infamous blue-bagged, vinyl *Electrilygy* series, plus an all new, unreleased bonus trilogy of killer tracks, all lovingly mastered for this release by Bola. The Device label, convened in Manchester by Datathief, and sporting gorgeous artwork by alter-ego Gigue, makes a stunning return with this, its first compact disc. Mr Carl A. Finlow, aka Silicon Scally, Voice Stealer, Random Factor, Il-Ek-Tro, has over the last decade or so appeared on quality imprints such as Warp, SCSI-av, 20/20 Vision, Playhouse, Satamile, Klang — in fact the list is virtually never-ending. This series of releases were the first to bear Carl's own name, and went some way to defining yet another aspect of this amazing producer, somewhere along the way summing up the massive surge in the electrodisco scene over the last three or four years. Effortlessly fashioning the continuing influence of classic eighties and nineties electronic music — imagine a global trajectory spanning Kraftwerk,

YMO, John Foxxx, Italian electrodisco, Yorkshire bleeps and Drexciya — Carl has pretty well delivered an all new manifesto for the dirty funk."

##### BOCHUM WELT: *Kissing A Robot Goodbye CD (IRQ 007CD)*. \$14.00

"Gianluigi Di Costanzo has been a doyen of the left field electronic scene for over ten years now. First appearing on the scene with a flurry of underground twelves, the good offices of Rephlex quickly saw a good thing, latching onto the Bochum Welt phenomenon for four mini albums around this time, while also procuring a full remix set from Gianluigi of contemporary maverick Like A Tim. 'Mannequin' here, dates from this classic period, suave neo-italo after party tuneage. Check the tune 'Telegame' for some flavour of where this music's headed, roughed up bass undertow, ominous padding, topped with a crystalline melodic architecture — killer stuff. Recent commercial collaborations with Thomas Dolby have fostered this sense of a full time technetronic crusader, at once leading edge and at the same time fondly connected to the analog, vintage warmth of classic drum machines, samplers, Oberheims and Moogs."

##### BOCHUM WELT: *Kissing A Robot Goodbye LP (IRQ 007LP)*. \$13.00

LP version.

#### DEVIL IN THE WOODS:

##### MEOW MEOW: *Snow Gas Bones CD (DIW 073CD)*. \$14.00

"Shortwave radio squeals, Beatles-esque tape loops, and healthy doses of analog tape twiddling all underscore the pure-sugar pop tones of *Snow Gas Bones*. Meow Meow offers up their debut album, a literate blend of fuzzed out/rev'd-up guitar anthems and beautifully understated/stoned soundscapes. This CD is fuelled by a penchant for pop melodies and art-Damaged, found-sound sonics. Meow Meow exists somewhere between Brill Building tradition and grandpa's pre-war 78 rpm's played with a broken stylus."

##### SHEDD, TRACY: *Louder Than You Can Hear CD (DIW 077CD)*. \$14.00

"For her third album, Tracy Shedd has delivered an insightful, full-bodied rock record while maintaining the integrity of her singer/songwriter roots. With a solid fan base already in place thanks to her two previous efforts on the Teenbeat label: *Blue* in 2001 and *Red* in 2003, her fans will be pleasantly surprised with her energized and dynamic shift in musical approach."

##### PEDRO THE LION: *Achilles Heel LP (DIW 078LP)*. \$13.00

"Recorded in Washington State at the band's studio — longtime Bazan collaborators TW Walsh and Casey Foubert (Seldom) were joined by multi-instrumentalist/percussive powerhouse James McAlister (Ester Drang) as the group spent a solid month working on the album's tracks. The concluding record is richly crafted and flawlessly produced as a scathing glance into the crosshairs of the American dream, a heartbreaking sketch of husbandhood and ultimately an exploration of faith as told through eleven perfectly textured vignettes. As sonically mature as it is emotionally complex, *Achilles Heel* is imbued with the hopeful sadness that only Pedro The Lion can, and do deliver."

#### DEXTRO:

##### DEXTRO: *a/turux-b CD ROM (DEXTRO CDROM)*. \$35.00

Stunning algorithmic visuals on a CD ROM for both Macs and PC. "Algorithmic drawings and movements, semi-automatic. This CD ROM contains more than 110 animations (most of them interactive, some with sound), about 1800 images and several movies. It runs on Macintosh (Mac OS 9 and Mac OS X) and PC, requires a 1024 x 768 pixel monitor with 24bit color and 30mb RAM.

in all the applicationS no mouseclickING is necessary. Developed over the years 1995-2003. See [www.dextro.org](http://www.dextro.org) for more details..."

#### DFA RECORDS:

##### THE RAPTURE: *House Of Jealous Lovers 12" (DFA 2121)*. \$6.00

Repressed! The original version, released early 2002 (later licensed to Output in the UK). "Newly relocated, the band needed a new East Coast home; and in early 2000 began a friendship and a working relationship with the DFA production team of James Murphy (the founder of Plantain Recording House) and Tim Goldsworthy, (Mo Wax /UNKLE). They worked together on the 'Out of The Races and Onto the Tracks EP' and the Insound Tour Support EP. The Rapture's California roots and admiration for the West Coast harmonies of the late Sixties never subsided as they explored a New York where Studio 54 and the Mudd Club once co-existed in a way that is only beginning to make sense."

##### THE JUAN MACLEAN: *By The Time I Get To Venus 12" (DFA 2122)*. \$6.00

"Features a remix by Beastie Boy Adam Horowitz (Adrock). Juan Maclean (then known as John) was the keyboardist of legendary East Coast electro-rock band Six Finger Satellite, who emerged in the nineties as acclaimed heroes of the indie rock scene. Juan has worked closely with Murphy and DFA's other half, Tim Goldsworthy, (Mo Wax/UNKLE) while honing his fantasy of a discotheque where Juan Atkins and Larry Levan share a bill with Public Image Limited and Grandmaster Flash. Afterwards everyone goes back to his enormous loft in lower Manhattan to play records and do drugs."

##### LCD SOUNDSYSTEM: *Losing My Edge 12" (DFA 2123)*. \$6.00

Repressed. The original US version, originally released in 2002, licensed to Output in the UK. "This release is the debut twelve from DFA records founder James Murphy. Known for an eclectic punk rock production and performance background as well as for having produced the smash 12" 'House of Jealous Lovers' for the Rapture and 'By The Time I Get To Venus' for the Juan Maclean, Murphy steps up with his own wild electro-disco madness. This track is currently in heavy rotation in sets by DJ's: Trevor Jackson, Felix da Housecat, Tiga, Thomas Bullock (ARE Weapons / Wicked) Tommie Sunshine, DJ Unknown (Fischer Spooner) and Marcus & Dominique (Plant)."

##### THE JUAN MACLEAN: *You Can't Have It Both Ways 12" (DFA 2124)*. \$6.00

"This release is a vinyl only 12" and features Juan's first track with female vocals (Nancy Whang) and a B-side which is an electro lullaby in the 'sad robot' genre. Both tracks were produced and mixed by James Murphy & Tim Goldsworthy for the DFA."

##### BLACK DICE: *Beaches & Canyons CD (DFA 2125 CD)*. \$13.00

"Known for never performing a song the same way twice, Black Dice manipulates and reorganizes sound into a fluid, swelling, blissed-out frenzy while your brain searches for patterns, your body struggles to find the beat. Somehow, it all comes together in a discombobulated synchronicity. It is chaotic for sure, but somehow symphonic and orchestrated as well. They manipulate their instruments and feedback at intense volumes with the energy and enthusiasm of artists in love with the beautiful sounds of a machine."

##### BLACK DICE: *Beaches & Canyons 2LP (DFA 2125 LP)*. \$15.00

Double LP version.

##### LCD SOUNDSYSTEM: *Give It Up/Tired 7" (DFA 2126)*. \$6.00

Repressed. "...single of the week in NME! Already sold out of 1500 in the UK through

Output / DFA, this is the domestic version..."

**VA: Compilation #1 CD (DFA 2127 CD). \$13.00**

Long awaited compilation of DFA's best selling 12" singles, featuring tracks by: The Rapture, LCD Soundsystem, Black Dice, Juan MacLean. "CD only collection of year #1, a first time collection of all the 12" single A sides: Tracks include 'House of Jealous Lovers' by the Rapture & 'Losing My Edge' by LCD Soundsystem — two top singles of the year for 2002 (as voted in year end polls in SPIN, The Village Voice, NME, The New York Times etc.) Also included are the debut singles from the Juan MacLean as well as a brand new single from Black Dice entitled 'Cone Toaster', the non-LP track 'Silent Morning' (unavailable elsewhere) from the Rapture and 'Give It Up' by LCD Soundsystem, an import only 7" that was named single of the week in the NME."

**MACLEAN/THE RAPTURE, JUAN: Give Me Every Little Thing/Killing 12" (DFA 2128). \$6.00**

"DFA is finally back in the game with not one, but two new singles from artists The Juan MacLean and The Rapture. A: 'Give Me Every Little Thing' is the third release from The Juan MacLean, but with even more bounce to the ounce. It is like the sound of two hard drives humping to a Hot Chocolate record. It has nothing to do with fleeting trends and everything to do with a classic jam. Vocals by Nancy Whang and James Murphy of LCD Soundsystem / DFA. B: Hot off the anthem of 2002, 'House of Jealous Lovers', The Rapture return with 'Killing', the newest single off their highly anticipated debut, *Echoes*. A perfect mixture of neck snapping Neptunes-esque funk and signature DFA grit."

**BLACK DICE: Cone Toaster/Endless Happiness 12" (DFA 2129). \$6.00**

"Fuck electroclash — this Brooklyn quartet is here to plant a flag in your skinny-tie ass, reclaiming it in the name of twisted, post-ambient no wave sounds. 'Cone Toaster', their new single, is a track that lays a 4/4 techno thump under some of the strangest noises made by, well we actually have no idea how they were made. And we don't ask questions. The B-side features a remix by Eye of Japanese legends The Boredoms, bringing a (dare we say) jazzy dance sound to the group."

**THE RAPTURE: Echoes LP (DFA 2130 LP). \$13.00**

"Exploding onto dancefloors worldwide with the track 'House of Jealous Lovers', The Rapture seamlessly blend the energy of guitar- and bass-driven post-punk rock with the excitement of disco dance beats and funk flourishes. The Fader declared House of Jealous Lovers 'one of the first records in decades to not only crossover, but bridge the gap between rock and dance crowds.' Produced by the DFA, *Echoes* showcases what i-D magazine names 'a stunningly cool conundrum... a razor sharp slice of punk-funk.' The New York Times calls The Rapture 'a jittery, wildly eclectic fusion of punk and disco, of retro and modern, or perfect pop and freak-out jam'."

**GONZALEZ & GAVIN RUSSOM, DELIA: El Monte/Rise 12" (DFA 2132). \$6.00**

"The latest addition to the DFA Records family has arrived in the form of Delia Gonzalez & Gavin Russom, a beautiful couple making beautiful music together. Both play synthesizers and neither one sings. The music moves and pulses and rises and settles. Hypnotic, psychedelic and timeless. A side 'El Monte' is totally informed by classic techno and disco without even a trace of the typical 4/4. The drums are saved for the DFA remix of 'Rise', an epic and moody take on the darkwave genre, where every not, change and drum fill handled with total economic precision. Not that you would expect anything less."

**LCD SOUNDSYSTEM: Yeah 12" (DFA 2133). \$6.00**

"LCD Soundsystem, aka James Murphy, returns to continue his work simultaneously subverting both the rock and dance music establishments with a brand new 12" single, simply titled *Yeah*. Following up the massive success of previous singles *Losing My Edge* and *Give It Up*, *Yeah* has everything you have come to expect thus far from the DFA hit factory: the disco beats and percussion, the infectious bass lines, the disaffected vocals, the keyboards...it's all there. But this is more of an instant party that ever before and it ends nowhere near where it begins, with an unbelievable climax of synths, drums and acid-era mayhem. It will end many a DJ set in the year to come, as it is going to be a tough jam to follow. Crass, pretentious and very very good."

**BLACK DICE: Miles of Smiles CD (DFA 2134CD). \$8.00**

"Every release by Black Dice is different. You know that by now, right? Changing the game once again, Black Dice release this 2 song EP, entitled *Miles of Smiles*. Clocking in at a total running time of 28 minutes, this release will please and confound fans and critics alike, as the band prove once again that whatever they tackle, it is on their terms only. *Miles of Smiles* was originally created for The Poetry of Sex art exhibit in Tokyo and finds the band exploring a Musique Concrete-like world of chance and surprise. The flip side 'Trip Dude Delay' has been a live staple for many years. It has been on the DFA release schedule for far too long, and we are thrilled to finally get it out there for everyone to experience."

**BLACK DICE: Miles of Smiles LP (DFA 2134LP). \$10.00**

LP version.

**BLACK DICE: Creature Comforts CD (DFA 2137CD). \$15.00**

"This is the official follow-up to their DFA debut CD and Double LP *Beaches & Canyons*. It finds the band pushing in yet another direction, at once unmistakably Black Dice, and noticeably different. Recorded with Steve Revitte (Liars, Kill Me Tomorrow), the DFA & Nicolas Vernhes (Fisherspooner, Fieri Furnaces). Venturing further into their own psychedelic, increasingly electronic world, *Creature Comforts* is as expansive, experimental and structurally unique as its predecessor, but there is a new sense of playfulness and accessibility mixed with naive wonder and not-quite-steady rhythms. It is hazy, dreamy, but they have suddenly emerged as a band with an untouchably original terrain, mixing dub, tropicalia and the entire history of psychedelic rock music into one heady concoction."

**BLACK DICE: Creature Comforts LP (DFA 2137LP). \$15.00**

LP version.

**DIAL (GERMANY):**

**VA: Dial 00 EP 12" (DIAL 00). \$9.00**

New imprint from Hamburg's electronic scene. A three-artist compilation of "abstract minimal," featuring: Lawrence (member of unnamed Ladomat 2000 group), Pawel (aka Turner, also a Ladomat recording artist) and Carsten Jost. "Fresh 4 tracker working disparate sonic piecemeal wisely; your standard fare reverse-feed/(ne)gated kicks, well-wise if not rhythmically confusing/useless disco loops, a Smiths loop run through the Filterbank?, etc.... There's even a nice one on here based around the timbres of the stock consumer-grade (as if to imply the existence of a 'pro-line') Casio keyboard arpeggiator that drifts rather pleasantly into BOC land, even with it's quarterly placement reminder. Quite enjoyable..." — Hrvatski.

**GLUHEN 4: Das Schweigen Der Sirenen CD (DIAL 003 CD). \$16.00**

"Ambitious ambient experimentalism by Pantha du Prince. Deep & serious."

**LAWRENCE: The Absence of Blight CD (DIAL 004 CD). \$16.00**

"One of the most common plant diseases of roses is the blight. Grey dust fills out the leaves, and the shiny rose changes into a transfigured but beautiful plant, dying in the end. The

gardener stops it by sorting the ill plants out to give back the garden its conventional structure. Peter Kersten aka Lawrence used to be a gardener. While his profession was always well organized he began to learn about how beautiful even the accidental things of nature can be. So he always watched 'abnormal' growing, plant diseases like cancer, and dead trees. Also the urban is full of exciting plant games, which seem to play funny, melancholic, absurd or even different. After being a gardener for 5 years another passion became the profession of Lawrence. Starting the Dial label in Hamburg together with his friends Carsten Jost and Turner, he became a producer of club music, also in a more close-your-eyes-and-listen-way. Just like the way he used to go out to listen to the music of Theo Parrish, Gas, Isolée, Newworldaquarium to mention some of his favourites. So his first album (untitled, Dial/Ladomat/Kompakt), sounds like a heavy weight deepness slow house thing, more for listening than dancing. The new album *The Absence Of Blight* is connected to the melancholy of the first, not just optically. You will hear a collection of crispy beats, nice soundscapes and plinky bells. But this time Lawrence is more easy and even more danceable. Tracks like the opener 'Fifteen Minutes With You' (a hidden homage to the Smiths) and the sweet Detroit track 'Neighbourhood' somehow make it a very shiny autumn record. Lawrence always finds a special way to let melancholic feelings passing by like shown with the untitled track or the one called 'Winter Green' (the winter 2002 was very green in Hamburg in one way — like it is a city powered by right handed parties, there was incredibly much police around). Searching for exciting sounds Lawrence creates tracks like lost Friday or coltsfoot (he still loves krauts like that) arrange them softly in space, fine tuning effects around. And in the end *The Absence Of Blight* is full of romantic."

**LAWRENCE: The Absence of Blight 2LP (DIAL 004 LP). \$16.00**

Double LP version.

**PANTHA DU PRINCE: Diamond Daze CD (DIAL 005CD). \$17.00**

"...Now: Pantha Du Prince track to track layer for layer the parts of a vanishing youth reveal themselves. In a white studio behind the railways next to sweating rock bands and speeding trains divided only by white cloths. A person dreaming in grinds and fragments of images, sounds, noises, frenziness and feelings. He is passing himself. In former times Kassel: everything was wave and the beginning of techno — British independent music on his mind. Away to Hamburg: guitars and discourses, lights of another way: Saekho, Clear, Warp, Mego, Frankfurt and techno from Cologne — electronic music as the salvation. Techno is everything: catharsis in the studio ecstasy in the club and new social structures Tobin - Dial - Reis. In Hamburg there is a new model of autonomous structures far from Ladomat and the pressure to play guitar. Pantha Du Prince is moving within those new but still fragile ways. The own position is forming itself more and more. Within the work of a year it becomes clear and the dust of coal crystallises itself into diamonds that might burst soon. *Diamond Daze* is tracing new lines, branching them and loosing itself in woody landscapes and fog and leads to pleasurable places in rising sunlight from the cave of catharsis diamond daze is triggering romances like lightning in the shimmering of the night. The presence is torn apart in the lake of melancholy. Wounded textures and cryptic pop unfold their mystery in a pumping crystalline mobile of sound. It is from Hamburg or anywhere shivering noise-pop-drones, pulsing patterns of bassdrum-bass, filigrane clicks, bursting diamonds for a romantic mind. In the heart walls of guitar and the beat keeps you dancing and the mind flies over roaring snowy mountains enchanted and pushed on, in love and avoided everything but the boy: Hendrik Weber, who is known as Glühen4, Panthel, and as part of Gaze and Duma as well as bassist of the band Stella, presents his debut 2LP, CD on Dial as Pantha Du Prince."

**PANTHA DU PRINCE: Diamond Daze 2LP (DIAL 005LP). \$20.00**

Double LP version.

**VA: Hamburger Berg 12" (DIAL 013). \$9.00**

"Hypnotizing minimal tracks from Carsten Jost, Sten & Lawrence."

**POLZIN, ALEXANDER: Get Used To It 12" (DIAL 014). \$9.00**

"After a longer release break we announce ourselves back with a long expected debut. Alexander Polzin — this is order, chaos, programming and intuition. After a track for our compilation *Hamburgers* and a longer co-operation with Jan Gazarra culminated in the album *I've Come To See You Once Again*, he presents us his first own 12". We are finally pleased to show Alexander's record to all of our friends."

**LAWRENCE: Neighbourhood 12" (DIAL 015). \$9.00**

"Hamburg St.Pauli 2003 what is going on behind the windows at the third floor of 37th Hamburger Berg? The stench of Kentucky Fried Chicken and the noise of drunken screams seem to vanish into a smell of fresh colour, a sound of sweet bells and blighty rhythm around. There lives Lawrence together with his flatland labelmate Carsten Jost, drifting into a transfigured deepness of sound. What might be a better inspiration for the new Lawrence pieces than his neighbourhood — staying next door to love, hate, disgust, sweetness, noise, Möller and Löschenkohl... so the new Dial 12" feels like melancholically niceness but clubby aswell, the new Lawrence album to come in autumn. Don't be afraid of Mr Thielkes the landlord schaffeling around..."

**VA: The Lost Tracks 12" (DIAL 016 EP). \$9.00**

"Three lost tracks — never lost, but firstly out on vinyl or repressed. Carsten Jost's album *You Don't Need A Weatherman To Know Which Way The Wind Blows* has been released on CD only. The same to all the world loves lovers Autosundmädchen (Alexander Polzin with Jan Gazarra) is for the first time on vinyl. And Crossfade entertainment Ft. Joonsik are back again."

**EFDEMIN: Isobell 12" (DIAL 018EP). \$9.00**

"After the ultradeep Dial10, Efdemin aka Phillip Sollmann is back on Dial-rec. The tracks, which are mostly arranged live, have this typical exciting flow again...delicious sounds to be discovered. The logo side starts very low with a loopfinding splitter of sound to get up slowly into a minimalistic deep tech track, a 'Post Script Blues' for the shiny floor. 'Colonia' (b1) is surprisingly a straight shuffle tune built in Vienna to be loved in Cologne and the world. With b2 'Isobell', Efdemin creates a storytelling ambient track so nice and deep as if the spirit of Philip Glass and Brian Eno has fused with the heart of the young composer called Phillip Sollmann."

**JOST, CARSTEN: The Lost Tracks Pt. 2 12" (DIAL 019). \$9.00**

"Carsten Jost's CD album *You Don't Need A Weatherman To Know Which Way The Wind Blows* (Dial Ladomat 2001) was never pressed on vinyl. After several 12"s, the last four lost tracks are now available on dial19. 'Described as White' and 'Hermès' are deep and dark minimalistic beings, how we like the early Carsten Jost pieces. After the grand Superchirp remix being a smasher all over the Kompakt world, here comes the original Krokus (b1), sounds as fresh as springtime feels. Who wants to hide the sun will get back to disturbing transfiguration with b2 — Youth Brigade — a track to see the world with eyes dried and clear."

**STEN: TV 12" (DIAL 12). \$9.00**

"Sten is that minimal techno project of Peter M. Kersten aka Lawrence. In their straighter conception the tracks turn to the club visitor dancing with closed eyes. The keyword



romance is here not as usual the relationship of the artist to its work and the consumer lining eras its rather used as a word case to be put forward around this euphoria bomb to make it bearable for the particular."

#### DIAT (GERMANY):

##### CAULFIELD: *Squeeze 12"* (DIAT 003EP). \$9.00

"In his typical own style Caulfield presents five new tracks on the Bremer label Diät. Straight-lined harmonical groovy music in a garment of house with most charming melodies and many always new added details, which seem to have arisen directly from a fairland for an easy move through the fog of every day life. Five fluffy charming tracks for the living room and the dancefloor at every hour of the day."

#### DICRISTINA:

##### BOZULICH, CARLA: *Red Headed Stranger CD* (STEP 001 CD). \$14.00

"Carla Bozulich has wanted to perform and record this classic Willie Nelson concept album for a long time. She never dreamed that Willie Nelson himself would be interested in playing on the album. Sure enough, a few weeks after he'd heard a tape on his tour bus, Carla was in his Austin studio recording duets with him. When frequent collaborator Nels Cline (who Jazz Times called 'the world's most dangerous guitarist') formed the all-instrumental Nels Cline Singers with Scott Amendola on drums and Devin Hoff on upright bass, it turned out that they were all closet country fanatics. There was a convergence of sorts around *The Red Headed Stranger*, and Carla's heartfelt compulsion finally found its way to the material plane. Her idea of combining seemingly odd elements (jazz, improvisation, raga, cabaret) with a traditionally country feel was brought to life by these highly inventive players."

##### VETIVER: *Vetiver CD* (STEP 002CD). \$14.00

"Vetiver grows in a 'less is more' chaparral where simplicity offers ample room to wander. Strongly fertilized by traditional acoustic music, and more subtly cross-pollinated by the sparseness of 'minimalism,' with its bare suggestions of melodies that the listener fills in for himself, Vetiver gracefully navigates folk and pop savannas with ease."

##### BOZULICH, CARLA: *I'm Gonna Stop Killing CD* (STEP 003CD). \$11.00

"Carla Bozulich (leader of the defunct Geraldine Fibbers) extends the thread of her *Red Headed Stranger* as a thank-you to old fans and a welcome to new ones. This EP-priced full-length album contains two songs from *Red Headed Stranger* (one a duet with Willie Nelson), new explorations of music from that album, and seven unreleased live tunes, including original stuff from The Geraldine Fibbers and Scarnella, a Neil Young cover, a Marianne Faithfull cover, and some world class improvisations."

#### DIE SCHACHTEL (ITALY):

##### ZAFFIRI, ENORE: *Musica Reticolare LP* (DIES 002LP). \$36.00

"After almost forty years of creative activity, the name Enore Zaffiri still sounds 'new', as his extraordinary artistic output has remained to a great extent unreleased. Pioneer of multimedia, electronic and ambient music (he founded the Turin Studio of Electronic Music in 1964) Zaffiri used the electronic instrument to find a new musical perspective based on a structuralist principle derived from Euclidean geometrics. From this principle he was able to determine the various sound parameters and formal and spatial dimensions of his compositions. He then started an inter-disciplinary research which is still unremittingly going on today. Reticular music. The music of Enore Zaffiri does not exist solely in terms of the sound dimension, but refers directly to a sign, to a pattern — represented by thin strands, which wind and unwind in their progression to infinity. These strands, through their unending reproduction, are designed not to 'define' but, on the contrary, to 'un-define': they get closer and closer without ever touching one another, forever contained between invisible margins. His music constantly rewrites itself, involving the listener in a blossoming texture, continuously contracting and expanding, enlarging and reducing. This is music that doesn't follow melodic lines to find coincidences: on the contrary, it starts from sound, from its reverberation, from the way it is contained within space. 6 previously unreleased tracks dating from 1964 to 1968."

##### KUBISCH, CHRISTINA: *On Air CD* (DIES 003CD). \$21.00

"A spectacular all-transparent Audio/multimedia CD (a reprint of the 1984 cassette-only private release). A final and comprehensive document on the series of installations named 'On Air' or 'Magnetic Air' which C. Kubisch exhibited in Italy and Europe from 1982 to 1986. The relationship between specific locations and electronic music was explored through the use of magnetic induction cables and special earphones. Twenty years later, *On Air* has remained a fascinating listening experience, and represents a unique illustration of the artistic integration of sound and vision. The interactive section provides a virtual journey through the spectacular 1984 installation created for the medieval town of Gargonzia in Tuscany, complete with 1 hour of music and a 15-minute video plus photos, a Bio, info and scores." Enhanced CD; Audio and Interactive tracks. + 15 .MPG Video for PC/MAC.

##### SACCHI, FRANCA: *En LP* (DIES 004LP). \$28.00

"One of the very few female composer of early electronic music, Franca Sacchi studied at the famous RAI Studio of Fonologia in Milan in the 60s, and developed the 'En-static' principle which included improvisation, electronic music, ritual, performance, teaching and meditation. Extremely reserved and enigmatic, Franca Sacchi has devoted her entire life to music, dance and yoga; she has been active as a conceptual artist too, and her work was also included in the notorious Broken Music exhibition. Throughout the years, she has carried on a complex multi-disciplinary research in a quest for the integration of music with other artistic expressions while at the same time radically questioning the concept of music making. Her electronic music focuses mainly on sound, which is treated as raw material and endlessly explored. Sacchi's free concept of duration and deep emotional feel brings her closer to Eliane Radigue and La Monte Young, especially for the long and sustained tones which are suddenly turned into pulsations and gritty sound textures. This LP record presents her first attempts in the field of electronic and concrete music, from the late '60 to 1972."

##### SACCHI, FRANCA: *En - Artist's Multiple LP* (DIES 004LP LTD). \$190.00

"Special artist multiple, a limited edition of 60 vinyl records, whose cover is a thick wooden board in gold leaf, each individually hand drawn, signed and numbered by the author."

##### CILIO, LUCIANO: *Dell' Universo Assente CD* (DIES 007CD). \$21.00

This developing Italian label is setting a new standard for high quality modern composer artifacting — extremely impressive! "Deluxe triple-folded CD digipak with the lost work of Luciano Cilio, a Neapolitan avantgarde composer who committed suicide in the early eighties and whose music is absolutely stunning, deep and melancholic, placed between avantgarde and the most adventurous prog. It includes the legendary *Dialoghi del Presente* 1977 LP along with several unreleased tracks; liner notes by Jim O'Rourke. 24 pages booklet." From O'Rourke's liner notes: "These recordings sound as they feel self contained, introspective, and determined, you can feel in the music a sort of necessity that can be rarely found,

as in Bill Fay's *Time of the Last Persecution* or in Nick Drake's *Pink Moon*: this enormous weight that is bearing on it's creators, the absolute need to exorcise it from their lives, a moment in time where you are invited to hear artists truly in contact with their existence. Luciano Cilio holds that moment in time, an authentic emotional testament, something to be cherished..."

#### DIE STADT (GERMANY):

##### JACKMAN, DAVID: *Verhalte Dich Ruhig CD* (DS 16). \$16.00

"Long time announced rerelease of a very rare cassette (edition of 61 copies only) from 1996. The two pieces (with a total playing time of about 30 minutes) can be seen as the first step into a direction which later developed into the 'Laus' 7inch (DS17), *Sternklare Nacht* CDR & *Rabenfeld* CDR (Flugzeug Schallplatten) and also the Machine Gun pieces. Found sounds (here a real orchestra) overlaid and altered making this a very strange listening experience indeed. 'For a live performance any number of musicians using any instrumentation play along with the tape as best they can' (from the liner notes of the cassette). Full color booklet. 700 copies."

##### RUTMAN'S STEEL CELLO ENSEMBLE, ROBERT: *Zuhh!! Muttie Mum!! CD* (DS 20). \$19.00

"Born in 1932 in Berlin, Rutman lived for a long time in the US where he studied art between 1956-1992 and where he later in the 1970s founded the Steel Cello Ensemble featuring various players over the years. The music was produced on steel instruments like the Bow Chime or the Steel Cello that were built by Rutman himself earlier on. Up until today there have been a dozen solo and group releases. The players on this CD were Bob Rutman, Rudi Mose (drummer of Die Haut and Einstürzende Neubauten), Matthias Bauer and Carsten Tiedemann."

##### JACKMAN, DAVID: *Machine Guns 7"* (DS 26). \$12.00

"Two new tracks using the archive recordings of the Imperial War Museum in London as a sound source. Again, these recordings mark another departure from his previous work and are bound to leave some people confused. Edition of 400 copies."

##### JACKMAN, DAVID: *Machine Gun Fighting 10"* (DS 29). \$19.00

"Third release (following *Machine Guns 7"* on Die Stadt and the *Gun, Machine Vickers, 303-inch, MK1 7"* on Robot), using the original archive sound recordings of the Imperial War Museum London. This one features extensively treated material compared to the two 7"s. Four tracks with a playing time of about 17 minutes. Clear plastic sleeve. 500 copies."

##### ILLUSION OF SAFETY: *In Opposition To Our Acceleration CD* (DS 32). \$17.00

"A provocative 74 minute blend of ambient & improv. Using electronic synthesis, computer manipulation, musical references, manipulated instruments, amplified objects and subtle use of location recordings these primarily live pieces provide ambience as the term is truly defined — 'the distinctive atmosphere surrounding or suffusing person, place or thing'. This CD however contains no unwelcome surprise attacks, no abrupt shifts in character, and no abrasive passages. Gentle textures, subtle ambience & found sounds that may be described as uneasy beauty permeate these 8 unreleased live tracks (from 1996, 1997, 2001), and single studio composition 'Stillpoint' (2001). Referencing external & enhancing internal locations, manipulating semi-recognizable elements in structures of a re-arranged language of error. Destroyed music, broken sound, disturbed ambience, and the quest for the sublime. Released in an oversize folio including 6 double sided postcards featuring the abstract, unmanipulated photography of IOS founding member Dan Burke."

##### KONTAKT DER JÜNGLINGE: *1 CD* (DS 34). \$16.00

"The first in a series of Live CD recordings by Kontakt Der Jünglinge a collaborative project by Asmus Tietchens & Thomas Köner. This one features their very first performance which took place on the 17. December 1999 in the Lagerhaus/Bremen. An approx. 46 min. long track that reveals something new with each listen. Edition of 500 copies with b/w bookprinted paper covers."

##### JACKMAN, DAVID: *Eisen 10"* (DS 35). \$15.00

"Brand new work by David Jackman. Two new collage pieces (two variations of the same track) of found sound samples, this time of an powerful & unsettling nature. 500 copies with silver/black labels in plain black cover with centre hole."

##### MIRROR: *Islands 2LP* (DS 37). \$25.00

"Atmospheric new work by Andrew Chalk & Christoph Heemann & Andreas Martin. Four studio tracks on record One plus the live recording of their second show in Texas last year on record Two. This double LP comes in a heavy gatefold cover feat. artwork by both artists. Edition of 1000 copies. "...Against the sky in the west, where still lingered the sunset gold, we saw the wild toss of the horizon, shaggy with forest and cliff, gripping the heart like the motive in a symphony, and sending the sense of beauty all a-shiver through the mind-all these surrounding islands standing above the water like low clouds, and like them seeming to post along silently into the engulfing night. We heard the musical drip-drip of the paddle, and the little wash of our waves on the shore, and then suddenly we found ourselves at the opening of the lagoon again, having made the complete circuit of our home..." — Algernon Blackwood *The Camp of The Dog*.

##### KONTAKT DER JÜNGLINGE: *0 CD* (DS 39). \$16.00

"This is the second part of the ongoing series (the third part has already been recorded last April in Bremen) of live performances by Kontakt Der Jünglinge the collaborative project by renowned sound sculptor's Thomas Köner & Asmus Tietchens. 0 was recorded inside the 'M.S. Stubnitz' a ship situated in the harbour of Rostock, Germany. Much more 'basic' in the use of sounds than their first CD 1 the 43 min. long track creates a more dense & dark atmosphere with occasional rhythmic additions, seeming to reflect the space it was recorded in. Edition of 1000 copies in bookprinted black & white cover."

##### ORCHESTRA TERRESTRIAL: *Here And Elsewhere CD* (DS 40). \$21.00

"Die Stadt is very proud to announce its first release by Richard H. Kirk, a man who hardly needs any introduction. As an original member of the legendary Cabaret Voltaire he's producing innovative electronic music for more than 25 years influencing a host of followers up until today. Since Cabaret Voltaire was put to a hold by Kirk and Mallinder in the mid 90's he released numerous recordings under various other names (Sandoz, Electronic Eye, Blackworld to name just a few). He's following this tradition with the release of his latest recordings on the Orchestra Terrestrial *Here and Elsewhere* CD for Die Stadt. It's the end result of Kirk's recent rediscovery of classical music, inspired by Wagner, Debussy, Mozart as much as by electronic music. Much more ambient in style than his recent other works, it shows him creating dense soundtrack like atmospheres which range from orchestral sections to more rhythmic tracks which are all typical Kirk. Displaying artwork by Naked Art and The Designers Republic this 62 min. long CD comes in a 6 panel digisleeve with special printing incl. 6 color postcards. Limited edition of 1000 numbered copies."

##### DIGITAL TERRESTRIAL: *Aural Illusions 12"* (DS 41). \$15.00

"Based around digital lock grooves this work by Digital Terrestrial is also observed by composers like Steve Reich (Minimalist/Systems music) and will eventually be performed by a

String Quartet. It could be thought of more as a piece of conceptual art rather than just a piece of music. This vinyl only release could well be described as 'a lock groove record without the lock grooves...'. Playing time over 38 minutes. Limited edition of 500 copies on heavy clear vinyl in clear plastic cover."

**PRIME, MICHAEL: Requiem LP (DS 42). \$18.00**

"A new album by Michael Prime who is another prolific sound composer for many years. Being an active member of Morphogenesis he also collaborated with among others: David Jackman/Organum, Jim O'Rourke, Eddie Prevost, David Toop, Adam Bohman. He's also one half of Negative Entropy a collaborative project with G. Feyton (Noise Makers Five). Recorded between December 1998 and December 2000 *Requiem* is one of his most intense works so far and quite different from his more environmental studies. Dedicated to M, H and L. Pressed on 180 gram vinyl the record is coming in a full color gatefold sleeve. Limited edition of 700 copies."

**TIETCHENS, ASMUS: Leuchtidioten 10" (DS 44). \$15.00**

"This new release features two 'rhythmic' tracks that were recorded during the 'Teilungen' sessions (which appeared on CD as 'a-Menge' and 'b-Menge' on Ritornell) but were not used for these albums as Tietchens regarded them as too different to the other pieces and therefore decided to have them released on their own. Limited edition of 500 copies."

**JACKMAN/PHILIP SANDERSON, DAVID: Terrain 10" (DS 47). \$15.00**

"Two archive tracks. Side A features an unreleased version of 'Terrain'. The original version of this track appeared on their very rare (maybe less than 25 copies) '0 Degrees North' cassette only release from 1982 on Aeroplane Records (AR4). The B-Side features the David Jackman solo track 'Adrift' which originally appeared on another rare cassette single (also released in an edition of about 25 copies) 'Ritual / Offshore' on Snatch Tapes (Phillip Sanderson's own label) in 1981. Limited edition of 500 copies."

**KONTAKT DER JÜNGLINGE: -1 CD (DS 48). \$17.00**

"Part three of the series of live CD's by the ongoing Köner/Tietchens project. -1 will feature their second performance at the Lagerhaus 28.4. 2001. For everyone who liked 1 and 0 this is not to be missed. Again it shows their mutual talent of building a sound landscape of striking depths that if the listener is willing will draw him in further and further with every new listen. The CD comes in a bookprinted cover in an edition of 1000 copies."

**MONOS: Nighfall Sunshine CD (DS 49). \$17.00**

"Monos is Darren Tate (of ORA) and Colin Potter (who besides also being a member of ORA collaborated with Steven Stapleton on several Nurse With Wound albums. 5 tracks based on field recordings by Darren Tate which were then electronically processed in the studio by Colin Potter. Dark & sometimes dense soundscapes all displaying a strange spelling beauty. Both artists regard this as their finest work so far. The full color CD comes in a full color digipack with clear tray. Limited edition of 700 copies."

**ILLUSION OF SAFETY & THOMAS KÖNER: Heartmath/Col de Vence 7" (DS 50). \$11.00**

"A limited 7" released feat. exclusive tracks by both artists. Edition of 400 numbered copies. 'Heartmath' is a typical IOS track using 'found music' which mutates into a quiet pulsating soundscape and back to the beginning (ending with a lock groove). 'Intro/Col de Vence' was performed by Thomas Köner in full length (60 min.) and in quadrophonic sound at the concert. A beautifully atmospheric track that can be seen as a further progression from his great *Unerforshtes Gebiet* pic LP."

**ILLUSION OF SAFETY: More Violence and Geography CD (DS 52). \$15.00**

"The rerelease of their very first LP from 1988 on CD, including an unreleased 11 minute live bonus track from early 90's. The cover will feature new artwork by Dan Burke and the CD will come in a printed folder in plastic sleeve. Total edition will be 700 copies. The 11 tracks display a much rawer and more 'industrial' feel with the use of harsh found sounds and voices, compared to recent works."

**JACKMAN, DAVID: Flak 10" (DS 53). \$16.00**

"New release by David Jackman and the first of four 10"s to be released on Die Stadt in 2003 (though this is not a series). Side A features 'Flak' which consists of a multilayered mix of harsh sounds (similar to some of his works as Organum) whereas side B 'Wietzendorf' is a straight field recording. Edition of 500 copies."

**MIRROR: Die Spiegelmanufaktur CD (DS 54). \$19.00**

"A new CD release by Mirror, produced by Andrew Chalk, Jim O'Rourke and Christoph Heemann in 2002/03. This is the extended CD version of their limited edition picture LP on Die Stadt (DS46) feat. a 17 min. long bonus track which didn't appear on the vinyl version. The CD comes in a special dyecut sleeve and features parts of the original artwork. Edition of 1000 copies. *'Although somewhat imposing on its own terms, the factory occupied only the most obtrusive place within the grey emptiness of its surroundings, its presence amounting to no more than a faint smudge of color upon a desolate horizon. No road led to the factory, nor were there any traces of one that might have led to it at some time in the distant past. If there ever had been such a road it would have been rendered useless as soon as it arrived at one of the four sides of the factory, even in the days when the facility was in full operation. The reason for this was simple: no doors had been built into the factory, no loading docks or entranceways allowed penetration of the outer walls of the structure, which was solid brick on all four sides without even a single window...'*"

**TIETCHENS, ASMUS: Adventures In Sound/Nachtstücke 2CD (DS 55). \$23.00**

"First in a series of 18 CD's aiming to make available all early vinyl albums by Asmus Tietchens between 1980-1991 on CD. Each release feat. the original tracks (sometimes extended/original versions) + unreleased bonus tracks from the same recording period, original artwork + accompanying texts by Tietchens. This — the only 2CD in the series — feat. his very first album *Nachtstücke* from 1980 (incl. 4 bonus tracks) + a 2nd CD with archive material recorded with his long time friend Okko Bekker between 1965-1969. These are the first works in Tietchens long career as a sound artist and were never released before. Edition of 1000 copies in jewelcase with full color poster booklet. About the artist: Asmus Tietchens started recording music as early as 1965 (documented here on *Adventures In Sound*) though his first release only appeared 15 years later (*Nachtstücke*). Ever since then he stayed very productive and had numerous cassette, vinyl and CD releases on numerous labels (Sky, United Dairies, Dom, Staalplaat, Ritornell and Die Stadt to name just a few). He has collaborated with various other like minded artists such as Okko Bekker, Cluster, Conny Plank, Terry Burrows, Liquidiski, David Lee Myers (Arcane Device) and most recently with Thomas Köner who is one half of their ongoing collaborative project Kontakt Der Jünglinge."

**KÖNER, THOMAS: Unerforshtes Gebiet CD (DS 56). \$18.00**

"First solo release by Thomas Köner for Die Stadt. The recordings started in 1997 and were completed in October 2001 though the idea for this project using a found map which became the artwork already surfaced back in 1987. Thomas Köner about *Unerforshtes Gebiet*: 'The basic material for this composition was dust. A dusty piece of blank 16mm film was played in a film projector and recorded as light tone / sound. These recordings served me as an inspiration and basic sound material for *Unerforshtes Gebiet*'. The CD features the two tracks that originally appeared on the picture LP (DS43) released in 2002 plus an

unreleased bonus track. It was not specially recorded for this CD and can be seen as a separate work of its own. The 27min. long *Les Soeurs Lumière* is a soundtrack for a video presentation by Karen Vanderborght and was recorded in 2000. Although different in sound it suits the icy atmospheres of *Unerforshtes Gebiet* perfectly well."

**HAFER TRIO, THE: No Man put Asunder. Part the Second CD (DS 58). \$19.00**

"Second part of the trilogy (the first part *Cleave. 9 Great Openings* was released by Nextera in early 2003 and the third part to follow late 2003 also on Nextera again). One of the most drone based works by The Hafler Trio so far this is a different version of *Cleave* adding a darker aspect to the first part. Housed in a special cover (embossed special paper) with enclosed booklet. Edition of 1500 copies."

**TIETCHENS, ASMUS: Biotop CD (DS 61). \$19.00**

"Second in the rerelease series presenting the first of four albums that were issued by Sky Music in the early 80's. Incl. 2 unreleased bonus tracks. 1000 copies with poster booklet in jewel case. With the release of this album, a 3 year interlude began which was dominated by the use of Roland 'CompuRhythm' drum-machine. In addition, I discovered new sounds and playing possibilities on the Moog which considerably expanded my creative armoury. I also added a conceptual self-limitation: no track should be more than four minutes long. In the end, the majority of the pieces on the first two Sky albums actually clocked in at under three minutes each. In the opinion of my musical mentor Okko Bekker, their sparseness and short length evoked the impression of radio time-signals (Radio-Zeitzeichen), a form of acoustic station identification which was already obsolete by then. This reference provided me with the name for my accompanying orchestra, which consisted solely of musicians from the experimental music scene in Hamburg. Because of the total absence of bass lines the commercial potential of the pieces was virtually non-existent. The album was recorded on an 8-track Otari tape-machine. The Eventide digital harmonizer and the Ursa Major 'Space Station' reverb-machine also played a part. All of the pieces were recorded in 1980." — Asmus Tietchens, 2003.

**ORGANUM: Vacant Lights/Rara Avis 2CD (DS 62). \$24.00**

"Jochen Schwarz / Die Stadt is very delighted to announce the re-release of 'Vacant Lights' one of his all time favourite works by David Jackman, in combination with a second CD comprising of five unreleased or hard to find tracks entitled 'Rara Avis'. David Jackman, active since the late sixties as a member of The Scratch Orchestra and later with many solo works and under the name Organum with changing line-ups, was supported on these recordings by some of the main collaborators during this Organum phase: Dinah Jane Row, Jim O'Rourke, Eddie Prevost (AMM), Christoph Heemann (H.N.A.S.), Robert Hampson (Main) as players and Steven Stapleton (NWW) and Peter McGhee in the studio. Most of the recordings on these two CD's show the more contemplative side of the Organum sound, the main characteristic being Jackman's playing of various types of bamboo flutes some of which were actually made by David Jackman. Edition of 600 copies in 4 panel full color digisleeve."

**KONTAKT DER JÜNGLINGE: n CD (DS 63). \$19.00**

"Fourth part in the ongoing series of live collaborations by Thomas Köner & Asmus Tietchens. This marks the end of the first phase in their mutual work feat. the familiar 'classic' cover style. The music was recorded on the 28. May 2002 at the 'Stedelijk Museum' in Amsterdam and shows the two treading on quieter grounds this time. Edition of 1000 copies."

**DUNCAN/C.M. VON HAUSSWOLFF/LEIF ELGGREN, JOHN: Untitled 7" (DS 64). \$12.00**

"Released in conjunction with a live performance that took place at the 'Lagerhaus' Bremen on 26. September 2003. Exclusive tracks by all three artists. John Duncan's 'The Gossamer Dispatch' is another fine example of his work with Shortwave sounds and a sort of more aggressive version of his acclaimed 'Phantom Broadcast' CD. C.M. von Hausswolff delivers a spoken word piece for the first time 'The way The Breeze Lays'. 'The Gobblestone Is The Weapon Of The Proletariat. No 8' by Leif Elggren is a short but powerful example of his vibrating music. Edition of 500 numbered copies in color fold-out cover."

**DUNCAN, JOHN: Da sich die Machtgier CD (DS 65). \$19.00**

"A new CD by John Duncan which is completely based on recordings of Asmus Tietchens voice. Edition of 1000 copies in digipack cover with insert."

**TIETCHENS, ASMUS: Spat-Europa CD (DS 68). \$21.00**

"Part Three in the ongoing rerelease series of all early vinyl albums from 1980 - 1991, this is Tietchens second album for SKY Records recorded in 1981 documenting his search for his own style of 'pop music'. Edition of 1000 copies in jewel case with poster booklet feat. the original cover artwork." *"Even more consistently than on Biotop I kept all of the tracks on this album deliberately short. Originally, all of them were supposed to be exactly two minutes in length but, back then, without a computer, this was not really possible and the idea could not be carried out precisely. Nonetheless, this strict concept gave the listener a total of twenty miniatures, four more than on Biotop."* — Asmus Tietchens 2003.

**KONTAKT DER JÜNGLINGE: Frühuin 3" CD/BOX (DS 69). \$24.00**

"A box to hold all four parts of the series (previously released individually as: 1, 0, -1, n — aka DS 34/39/48/69) plus a mini 3" CD for the first time featuring studio material by Köner and Tietchens. Limited edition of 500 copies." Just to clarify — this is just the box to store the 4 individual albums listed above, which must be purchased separately, plus an exclusive 3" CD of new music.

**TIETCHENS, ASMUS: In die Nacht CD (DS 72). \$21.00**

Fourth part in the rerelease series of all early vinyl albums by Asmus Tietchens on CD. This is the third of the SKY albums from 1982 incl. three bonus tracks of unreleased material not included on the original LP. "I found myself trying to square the circle, wanting to have the rich detail of my short works at the same time as creating longer pieces. This experiment, an equivalent to doing the splits, was only partly successful. It is not really possible to create pieces of six minutes or more from ideas which are only adequate for tracks of three minutes, unless one is willing to risk musical redundancy or, worse, long-windedness. In retrospect, the four central tracks of *In die Nacht* are too long for the material from which they are built. Back in 1982 though, my opinion was different. Nonetheless, I did gain my first insight into the rules of time and proportion, even though I was not able to handle them perfectly." — Asmus Tietchens, 2004.

**ORGANUM: Ein schwärzeres Schwarz 7" (DS 73). \$13.00**

"The two tracks featured here are a further development from the *Die letzte Musik vor dem Krieg 7"* (DS70) using the new work with piano sounds and it's one of the best works of Organum yet in our opinion. Edition of 500."

**Z'EV/THOMAS KÖNER & ULRICH KRIEGER: Untitled 2X7" (DS 75). \$18.00**

"Four exclusive tracks. Released in conjunction with a live performance at the 'Lagerhaus' Bremen on 17. April 2004. Record One features two very dynamic untitled tracks by legendary 'industrial' percussionist Z'ev recorded and mixed in early 2004, while record Two features 'Zerfall Gebiete' a new collaborative project by Thomas Köner and Ulrich Krieger (former Zeitkratzer member who besides his solo work also plays in various other projects e.g. in a band project called Text Of Light with Lee Ranaldo, DJ Olive, William Hooker and

others). The two atmospheric tracks mark the very beginning of their mutual work and are a promise of more great work to come."

### DIFFERENT DRUMMER (UK):

#### PAINTED VAN: *The Return Of Tyrone Tibbs* CD (DIF CD2). \$15.00

"Painted Van is Scott Tinsley, ascending from dancefloor success with the Cleveland City label to record an album for Different Drummer that fuses funk with deep dark hip-hop beats to convey a summertime on the chain gang feeling, a stunning and passionate re-interpretation of the blues from a cheap sampling keyboard, a home made mixing desk and pair of old BSR decks. You could call it street music for the 21st century, a breath of fresh air in the rarified realms of electronica, a timely and radical synthesis of hip-hop, jazz, rare groove and house — or you could just listen to the music."

#### DORFMEISTER, RICHARD: *Presents A Different Drummer Selection* CD (DIF CD24). \$16.00

"Now is the time to reflect on a glowing back catalogue. Who better to choose the plates and glide this selection on its natural way than the legendary Richard Dorfmeister (of Kruder & Dorfmeister and Tosca fame) accompanied by some lyrical runnings from the inimitable Farda P, featuring some classic moments from the past and a few new surprises this one's geared up and ready to roll. The Dub science on this selection, lovingly shaped and meshed by Mr. Dorfmeister, proves the versatility of the genre. Ranging from the shimmering soundwash of the opener from (the admirably monickered) Frankie Valley to the acknowledged studio supremacy of G-Corp, this audioscape is a rich a varied one. It is able to morph and to re-invent itself, taking on any number of musical guises, as the playlist in your hands will amply demonstrate. Echo and repeat. Crashing out through quality rigs from Kingston to Kingswinford."

#### LOOP TROOP: *King Of Disco'in* CD (DIF CD3). \$15.00

"Loop Troop is Scott Tinsley, who makes albums that are not slick, but dirty and raw, electronica from the street on an experimental hip-hop tip. One of the new generation of post hip-hop sound sorcerers who are combining the bass pressure of dub with radical mixology, Loop Troop plays with low end textures and spoken word samples, offering us an album that stands as a metaphor for what architect Rem Koolhaas calls 'the culture of congestion'. With it's pressure cooker aesthetic and dirty timbres, deconstructed grooves and sparse, hypnotic melodies, *The King Of Disco'in* shows us the light at the end of the illiberal tunnel. Loop Troop rhythm manifesto: to break down sound barriers, season the musical manna with disparate hip-hop flavours from old and new school, and top it all off with a generous dose of dub sensibility."

#### PRE FADE LISTENING: *Way Back Home* CD (DIF CD5). \$15.00

"Dub music is like a long echo delay, looping through time. Regenerating every few years, sometimes so quiet that only a disciple could hear, sometimes shatteringly loud, dub unpicks music, spreading out a song or a groove over a vast landscape of peaks and deep trenches, extending the hooks and beats to vanishing point. The loop is strong at the moment, with the dub factor apparent in the work of many of the more interesting artists of recent years. When you double or dub, you replicate, reinvent, make one or many versions. There is no such thing as an original mix, since music stored on multi-track tape, samples or floppy disc is just a collection of bits. The composition has already been decomposed by the technology. This musical revolution stemmed originally from Jamaica — in particular the tiny studio once run by the late King Tubby in Kingston. Sometimes we still underestimate the profound influence of reggae: it's brilliant, skewed methodology, it's confusing stellar panoply of engineers, DJs, producers, musicians, stars and crooks. The resurgence came through electronic music. Crews such as Pre Fade Listening from Hannover, Germany, have successfully integrated Dub into MIDI-based music, to create a kind of electronic music that recognises black science fiction and street culture as an essential component of European electronica. Long delay, short delay, space echo, reverb, flange, phase, noise gate, echo feedback, shotgun snare, rubber bass, zipping highs, cavernous bottom; the effects displace time, shift the beat, heighten a mood, suspend a moment. No coincidence that the nearest approximation to dub is the sonar transmit pulses, reverberations and echoes of underwater echo ranging. Urban, rural, tropic, aquatic, lo-tech, mystical, using the mixing board as a pictorial instrument, establishing the illusion of a vast soundscape and then dropping instruments in and out like characters in a drama. Different Drummer — where some things have to be believed to be seen." Limited stock.

### DIGITAL HARDCORE (UK):

#### VA: *Harder Than The Rest!!!* CD (DHR 002 CD). \$14.00

1995 compilation of early DHR tracks from Killout Trash, Atari Teenage Riot, EC8OR, Alec Empire, Shizuo, Sonic Subjunkies, Hanin, DJ Bleed, Christoph de Babalon. Some tracks are from early DHR EPs and others are exclusive to this comp.

#### VA: *Harder Than The Rest!!! 2LP* (DHR 002 LP). \$15.00

1995 compilation of early DHR tracks from Killout Trash, Atari Teenage Riot, EC8OR, Alec Empire, Shizuo, Sonic Subjunkies, Hanin, DJ Bleed, Christoph de Babalon. Some tracks are from early DHR EPs and others are exclusive to this comp.

#### EC8OR: CD (DHR 003 CD). \$14.00

First full length from 1995. The duo of Patric C. + Gina (programming, lyrics, vocals). All tracks produced on Amiga 500.

#### EMPIRE, ALEC: *The Destroyer* CD (DHR 004 CD). \$14.00

The first Alec Empire solo album on DHR, recorded 1994-96.

#### DE BABALON, CHRISTOPH: *If You're Into It, I'm Out Of It* CD (DHR 008 CD). \$14.00

1997 classic.

#### EC8OR: *World Beaters* CD (DHR 009 CD). \$14.00

"Patric C. and Gina D'Orio formed Ec8or in 1995 after meeting at a DHR show in Berlin. The first track they put down was 'Discriminate Against The Next Fashionsucker You Meet — It's A Raver'. Realizing they had the same opinions about music they decided to carry on working together. Ec8or's new album *World Beaters* was recorded in Patric and Gina's flat in Berlin, features a cover of 'Dirt' by Iggy & The Stooges. In common with other DHRartists there is a strong political motivation behind their music and lyrics, and one hell of a great noise."

#### EC8OR: *World Beaters* LP (DHR 009 LP). \$13.00

"Patric C. and Gina D'Orio formed Ec8or in 1995 after meeting at a DHR show in Berlin. The first track they put down was 'Discriminate Against The Next Fashionsucker You Meet — It's A Raver'. Realizing they had the same opinions about music they decided to carry on working together. Ec8or's new album *World Beaters* was recorded in Patric and Gina's flat in Berlin, features a cover of 'Dirt' by Iggy & The Stooges. In common with other DHRartists there is a strong political motivation behind their music and lyrics, and one hell of a great noise."

#### VA: *Riot Zone* CD (DHR 010 CD). \$14.00

Compilation of deleted tracks from Alec Empire's Digital Hardcore label. Features Atari Teenage Riot, Shizuo, Ec8or, Alec Empire, Patric C, Bomb 20, Hanin Elias, DJ Mowgly & Christoph de Babalon. "*Riot Zone* is not so much the greatest hits as the greatest ifs...largely if more people had bought them at the time. In their perpetual impetus to create new music, Digital Hardcore deletes singles as soon as they get bored with them and move on to the next. Many a long unobtainable gem therefore resurfaces on *Riot Zone*, especially for those who are just catching up."

#### BOMB 20: *Field Manual* CD (DHR 015 CD). \$15.00

"A blueprint for the eruption of teenage rage. Bomb operates on numerous levels. First, his collages of words and phrases from films, adverts and records are strung together into violent, political expressions of frustration and anger. He grew up in the world of the modern media, and having been inundated with glib messages is now spitting them back. The music explodes out of his bedroom with an intensity and power that scares the listener. He builds on a thorough understanding of hip hop and breakbeats and adds a torrent of samples, as if he has spoken the language of infobytes since birth."

#### LOLITA STORM: *Girls Fucking Shit Up* CD (DHR 023 CD). \$20.00

"Fifteen tracks in less than thirty minutes. Two minute blasts of passion, lust, and depravity. A joyfully vicious celebration of girls getting their own way and to hell with what anyone thinks. With complete disregard for conventional songwriting and sound quality the album explodes with great pop tunes that worm their way inside your head and then progressively destroy neural connections until your brain is pulp and the only signal it can send is the one that puts a stupid smile on your face."

#### ATARI TEENAGE RIOT: *Revolution Action* CD (DHR 024 CD). \$10.00

"The first track to be taken from their new album, *60 Second Wipe Out*. A shuddering juggernaut of high impact punk 'n' roll that will give you hearing problems, brain damage and a bloody great grin. Also features two exclusive mixes of new tracks from the forthcoming album, along with a live version of 'Hunt Down the Nazis'."

#### ATARI TEENAGE RIOT: *Revolution Action 12"* (DHR 024 EP). \$10.00

#### ELIAS, HANIN: *In Flames 12"* (DHR 025 EP). \$10.00

With one extra track exclusive to the 12". Limited stock.

#### ATARI TEENAGE RIOT: *Too Dead For Me* CD (DHR 026 CD). \$9.00

"The second track to be taken from *60 Second Wipeout*. Also featured exclusively on this EP is a remix of 'Anarchy 999', live versions of 'Revolution Action' and 'No Remorse', and on CD only, the MTV banned video for 'Revolution Action'. Atari Teenage Riot are now being recognized in the UK as a crucial force in music, smashing sonic barriers, changing attitudes, and rendering everything else boring and dull. At last, the return of some music your parents can hate and an invigorating noise sounding the belated death knell for Brit pop."

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#### ATARI TEENAGE RIOT: *Redefine The Enemy* CD (DHR 034 CD). \$14.50

"Redefine The Enemy! Digital Hardcore releases rare mixes and b-sides from one of the most influential electronic/rock artists Atari Teenage Riot. Packaged in an embossed silver tin and containing an 8 page booklet featuring rare photos, this package is a must for all ATR and hard electronic fans."

#### ATARI TEENAGE RIOT: *60 Second Wipe Out 2CD* (DHR 2021 CD). \$25.00

Special UK-only limited double CD version of the new ATR album; will be issued as a single CD in the US, but this UK version features a bonus live disc, recorded recorded in Philadelphia on the last night of their previous US tour. Nine extra tracks; only available for initial copies. "Atari Teenage Riot's third album. Produced by Alec Empire, mixed by Andy Wallace, and featuring guest appearances from Kathleen Hanna of Bikini Kill, Dino Cazares of Fear Factory and new Matador hip hop act, The Arsonists. The ultimate adrenaline charged slap in the face for slackerdom, songs on *60 Second Wipeout* range from punk anthems like recent single 'Revolution Action' through the hip hop beats of 'Western Decay' to the total sonic assault of 'Digital Hardcore'."

#### ATARI TEENAGE RIOT: *60 Second Wipe Out 3LP* (DHR 2021 LP). \$23.00

UK-only triple LP version, with the same extra live material as found on the 2CD version.

#### EMPIRE VS MERZBOW, ALEC: *Alec Empire vs Merzbow Live CBGB's NYC 1998 CD* (DHR LTD12). \$13.00

"The legendary show now out on CD. Alec Empire meets the godfather of noise Merzbow at CBGB's in New York City, the home of true underground rock. Empire shows off his DJ skills with obscure scratching techniques and hard breaks, while Masami Akita (aka Merzbow) is painting the apocalypse with shapes of white noise. In 1998 critics celebrated this concert as the *defining end-point of the popular music era of the 20th century*."

#### ELIAS, HANIN: *In Flames: Remixes EP 12"* (DHR M029). \$9.00

#### ELIAS, HANIN: *In Flames: Remixes EP* CD (DHR MCD029). \$9.00

"A new EP from DHR featuring an eclectic selection of remixes, showing a new perspective to Hanin Elias. Wijja's Le Tigre (Kathleen Hanna & Johanna Fateman)'s take on 'Girl Serial Killer' mixes Hanin's sinister vocals with a zinging guitar/keyboard/Casio affair, transforming the song into a rather bizarre pop hit. Nic Endo's 'Slaves' remix is utterly different, a total head fuck. Less 'White Heat', more She Satellites, it's a wash of noise and sex. The two 'In Flames' remixes are not poles apart, both of them transforming their respective song into a far colder picture. While CDB mixes his dark, wild breaks, Audiowhores's is like sitting in a freezer with Hanin whispering through the door. Hanayo's 'Girl Serial Killer' remix is just plain weird, and raises the anxiety pitch like Suicide's 'Frankfurt Teardrop' — where do these ideas come from?"

#### NINTENDO TEENAGE ROBOTS: *We Punk Einheit!* CD (DHR LTD008CD). \$16.00

"Alec Empire's quasi-efficient attempt to cash in on the 'bu-ku-bucks' being made in the professional video-game-audio-plunder world (population:18). 'Two movements attacking each other with the sound of static bleeps. One gameboy scene is putting up exhibitions at art galleries — overproduced melodic gameboy songs with reverbs and delays... The other scene called 'out' is doing abstract futuristic cold atmospheric dance parties at disco clubs". File under the former; no DHR-pummel here, just the innocent/raw/unfettered 8-bit tones of Nintendo's classic all-ages challenge-box; unedited & unfiltered melodies & rhythmic trinkets for your extended listening pleasure." — Hrvatski.

#### NINTENDO TEENAGE ROBOTS: *We Punk Eihnheit!* 2LP (DHR LTD008LP). \$17.00



**DIGITAL NARCIS (JAPAN):****BEHRENS, MARC: *Contraction* CD (DNCD 006). \$18.00**

"Features three compositions from 1997-99. Parts centering around field recordings in forests, and creating a very dense and deep atmosphere, took about two years to complete. The cover of the CD as well as the text quotation from Thomas Pynchon's book *Mason & Dixon* point to his slightly mysterious view of nature. G.Stefani's front cover photograph of plant layers in a friulian forest, the author's photograph of a circular formation of a liana's root in a similar forest correspond to the recordings used in the pieces 'Scrutto' and 'ecular Air'. Those that were made at the Hohemark (Taunus Hillside, Germany) were made close to an old Celtic settlement with sacrificial groves. A different perception of time (long, nearly motionless periods) established during field recordings in this forest with its intense history. The music reintegrates such recordings with others made in a similar hillside in Italy (Valli dei Natisoni, Friuli), also with a similarly intense history, as well as natural and electronically manipulated sound. In parts it is also characterized by periods in which arrangements change only in details. 'Scenes for Contraction', on the contrary, consists of totally different sound material, electronically modified to a big extent, organized in five rather short scenic parts. The sound spectrum here is sharp, straightforward, simpler than in 'Scrutto' and 'Secular Air', in which lots of facets of the single elements and their combinations can be discovered by intense, contemplative listening."

**VA: *Blue Cubism: Transcoded Audio Structures* CD (DNCD 007). \$16.00**

"Two years in the making, *Blue Cubism: Transcoded Audio Structures* is a who's who of contemporary electronic music composers. These composers represent the cutting edge of the 'glitch' movement, and their work is a testament to the unique (mis)application of new software synthesis tools. Many of these artists work with minimal computer systems and make use of shareware programs created by music technology students. All the source material for these pieces was taken from the CD *Bluecube* by Kim Cascone, which was released on Rastermusic in 1998. These treatments contain a variety of DSP signal obliteration techniques; from the layered granulated textures of Terre Thaemlitz and Mego artist Pita's signature number crunching fury, to the somer organic entropy of VVM, the work here is a top notch introduction to the post-digital genre of music known as 'glitch'. Join the 21st century, be a part of the future." Features: Terre Thaemlitz, Toru Yamanaka (Dumb Type) & Koji Marutani, Pita, \*O, Robert Henke, Kim Cascone, VVM, Tetsu Inoue, Taylor Deupree, Nobukazu Takemura, Quest, John Hudak, Bochum Welt.

**LABELLE/STEVE RODEN, BRANDON: *The Opening of the Field* CD (DNCD 008). \$16.00**

"The Opening of the Field presents a series of live studio improvisations that move quietly through the intimate surfaces of objects to the fragmented landscapes of field recordings. In this movement, from textured scrapings to electronic manipulations, the distinctness of objects and the processes of recordings clouds over to create a highly detailed sonic flow. The spaces of sounds and their origin are transposed onto an imaginary space where listening leads to many openings."

**INADA & PHILIP SAMARTIZ, KOZO: *f[]* CD (DNCD 010). \$13.00**

"This CD is made from real time mixing of each other's favorite sound materials in Japan. The result is a very good meditative and at the same time tension-requiring sound. In the beginning, Kozo's drone sound is growing slowly and then Philip's field recording sound are mixed. In the middle, Kozo's flowing noise sounds get multilayered and at the same time Philip's sensitive sound fragments are inserted. In the end, beautifully well-composed sound developments may surprise listeners."

**DIN (GERMANY):****DYNAMO: *Aufenthalt 12"* (DIN 01). \$8.00**

Somewhat confusing release that is either a reissue of the first Din from 1997 or a variant issue of the same with new material. The official description says: "The A-side of the limited 'Traktor' EP & 2 new tracks."

**DYNAMO: *Aussen Vor / Voraus 12"* (DIN 02). \$9.00**

"Finest German techno release, typical Basic Channel sound."

**VA: *Rft 12"* (DIN 03VAR1). \$9.00**

Compilation of tracks from the Berlin-based Din/Chain Reaction axis, featuring: Traktor 9000, Dynamo & PS.

**DYNAMO: *23' / 18' 12"* (DIN 04). \$9.00**

"The return of Berlin's beatheads with a superb kickin' new 4 track EP. Tracklisting: A - 23', B ? 18'."

**LOG: *In/Out 12"* (DIN 05). \$8.00**

"Yet another beat-freak joins the Din camp. This is his first release after the slamming remix of 'Außen Sor'."

**AROVANE: *AMX 12"* (DIN ARO3). \$9.00**

'Arovane strikes again with a new 12" incl. two remixes. a: remix of Dynamo: 'außen vor' (din 02) b: remix of Various Artists: 'no.8' (fat cat 003)."

**DYNAMO: *Außen Vor* CD (DIN CD01). \$14.50**

"After the highly successful Arovane *Atol Scrap* CD DIN proudly presents its 2nd artist album. *Außen Vor* is meant to show the evolution of the Dynamo project over the last half decade. The music of Dynamo consists of twisted post-electro-grooves combined with a variety of spaced out sound spheres, a perfect soundtrack for night-cruising, pure urban vibes. It contributes to the ever ongoing innovation process in the independent music scene. The album starts off with a sequence of three 'aufenthalt' tracks, originally released on the same titled EP, released in 1997 as the first official DIN record. Followed by 'Traktor Artists', a result of a hidden collaboration with Traktor, a now seemingly dead techno adventure. Done in 1995 this is one of the earliest works available. Next is 'aufenthalt 5', first released on Din's mini-compilation 'RFT'. 'Dynamo' is the project's theme tune, featured on the initial 'Death Delay EP' in 1996. It consists of what Dynamo is all about: tight and crispy grooves which are de- and reconstructed combined with a rather blue, sometimes gloomy atmosphere. 'Voraus 1' emphasizes Dynamo's love for twisted percussive tracks with a rather minimalistic sound aesthetic. It's taken from 'DIN 02' released in 1997. The next two tracks represent some of the latest works. '24' takes a heavy Miami bass alike vibe and combines it with crispy and dubby processed percussions, '19' is the tune with the strongest reference to classical techno. Both tunes are selected from the '23'/18' EP'. The album closes with 'Voraus 2', a moody groove that could go on forever. *Außen Vor* represents the first phase of Dynamo's ground breaking work."

**DIRE:****WASSERSTOFF: *Satie On Ecstasy* CD (DIRE 776CD). \$12.00**

New Kompakt distributed album, limited information available so far. "Atmospheric abstract album! Invites you to an expedition!" 6 track, 34-minute mini-album.

**WASSERSTOFF: *Satie On Ecstasy* LP (DIRE 776LP). \$12.00**

LP Version

**DIRTER PRODUCTIONS (UK):****RAMLEH: *For Genie/Works III 2CD* (DP 40). \$22.00**

140 minutes of material by this UK group. The material on *Soundcheck Changeling* (disc 1) was originally issued as a cassette companion to Ramleh's *Homeless* CD in some microscopic quantity. It is included here as a 2nd CD for the first 500 copies only.

**MERZBOW: *Slugbait* CD (DP 43). \$16.00**

"This offering from Masami Akita, Japan's noisiest son, also features a contribution from English din-perverts Slugbait. The whole result is just about as extreme musically as you can get...the first 1000 copies arrive in a printed silver cigarette case."

**MERZBOW: *24 Hours — A Day Of Seals 4CD* (DP 50). \$32.00**

"To commemorate Dirter's 50th release, we are proud to issue this 4 CD set by Japanese noise legend, Merzbow. This incredible box set is Merzbow at it's most brutal, yet is also his most dynamic work to date. Layers and layers of full on psychedelic sonics combined with loops, and even guitar make this without a doubt the most satisfying Merzbow recording so far."

**DIS HOUSE (UK):****HEIDELBERG PROJECT: *Searchin 12"* (DISUK 001). \$9.00**

"Famed electro producer Keith Tucker (Aux 88 / Puzzlebox etc.) presents the fresh sound of his new vocal house / techno imprint Dis House Records with 2 versions of 'Searchin'. The A-side version is a mesmeric combination of experimental groove construction and accessible vocal performance — truly a collaboration of man and machine in the fullest sense! The music is alien funk exemplified being an otherworldly house & techno amalgamation whilst the vocal performance is both heartfelt and soulful. Hard to describe but this has to be heard to be believed. The B-side is a remix by none other than Strand (Frictional / Delsin etc.) that continues the futuristic fusion vibe and high standard of the original although in his capable hands perhaps the mood is lighter and the feel funkier still. We at GMT feel both honoured and excited to be releasing these truly original productions into a dance arena that occasionally needs reminding that genres and boundaries should be pushed & explored from fresh angles and in unique ways, we think you'll agree."

**DISFUNCTION (UK):****IDJUT BOYS: *Compendium Vol. One* CD (DFR 003 CD). \$16.00**

"Description: It has taken five years, twenty-odd singles and over one hundred Kilos of the finest bud money can buy but it's finally happened. London's dopest (and dopest) pair, Dan and Conrad Idjut, have mixed together their label's debut compilation. Cunningly titled Disfunction Records Compendium Volume One this seventy-plus minute journey takes in the entire range of the Disfunction catalog from the driving dub house disco of Chicken Lips' 'Shrinkwrap' mix to the lazy funk breaks of Tim Lee's 'Bhagwan Love Example' with consummate ease. But what this compilation does best of all is to mix a collection of diverse disco moments into the soundtrack for a night out on the tiles — Idjut Boy style."

**AKWAABA: *Too Shiny* CD (DIS 004 CD). \$15.00**

"*Too Shiny* is Akwaaba's sophomore long-player and follows 2000's *Do it Tomorrow*. Akwaaba (it means 'welcome' in Ghanaian) are Paul Murphy, Tom Lee and Steve Kotey. They first caught up with Disfunction directors Dan and Conrad Idjut at the boys' legendary Saturday night residency at The Cross. Here they were introduced to the hypnotic boogie of DJs like Harvey, Dave Lee, Victor Simonelli and Hector Romero. It was an experience that left them hooked on twisted disco and determined to add their own special blend of head-funk to the world of dance music. From there they put together their debut twelve 'Phloxx' (Disfunction 004), a record that was immediately seized upon by Francois Kevorkian who turned it into an anthem at Body & Soul. Its DJs like Kevorkian that will be all over *Too Shiny*. From the bass-fuelled highs of 'Munkay' to the raw, Rhodes-y funk of 'Dudeos', this album is packed with the kind of trippy New York dub-dancing that finds it's way into the afterhours he plays. Yet this is not one just for the disco purists. Check the delightfully spacey 'Msafari' for a future chill-out classic or dip into the electro bass of 'Risque du Choc' for the kind of workout that'll fill the box of Kenny Hawkes and Kruder & Dorfmeister."

**AKWAABA: *Too Shiny 2LP* (DIS 004 LP). \$16.00**

Double LP Version

**DISCO BRUIT (GERMANY):****TIETCHENS/DAVID LEE MYERS, ASMUS: *Flussdichte* CD (EP 002). \$15.00**

"*Flussdichte* is the 3rd collaborative work of Hamburg's Musique Concrète éminence grise Armus Tietchens and New York City feedback meister David Lee Myers (formerly known as Arcane Device) after 1993's *DBL FDBK* on Stille Andacht and 1996's *Speiseleitung* on Raum 312. Myers' feedback matrix sounds created with homemade machines and computer are treated and arranged by Tietchens producing extremely subtle tracks/soundscapes reminiscent of works by Tod Dockstader, Microstoria or Nuno Canavaro."

**DISCOS MARIPOSA (WORLD'S LEADING TERRORIST STATE):****ROCH, ERNAN: *Con Las Voces Frescas* CD (MCD5 0401). \$17.00**

"First time on CD for this extremely rare Rex label psychedelic classic (1971) from Mexico; terrific West Coast style psych, with melodic vocals and blasts of incredible fuzz guitar that seem to come out of nowhere; excellent album, whose current price for an original copy is around \$1,000, if you can find a copy."

**LOS SONADORES: *La Vida* CD (MCD5 0402). \$17.00**

"First reissue of this dreamy psychedelic rarity from 1972, said to be made by Spanish and Chilean musicians in the USA; don't know about that, but it was issued in the USA on Caytronic, and has been much sought after since then (see the *Collector's Dreams* books); some great beat ballads combined with trippy melodic psychedelic reveries; a band that was rightly named 'the Dreamers'."

**DISCOS MELOCOTON (SPAIN):****CUATRO VIENTOS: *Laberinto Interior* LP (MEL 002). \$15.00**

Discovered a landful of copies lying around of this early 90s issue of this Spanish psych group from the late 70s. Numbered edition of 400 copies with insert and lyric booklet.

**DISCOTHEQUE (UK):****BUDD, ROY: *Vigilante! Roy Budd Cult Film Soundtracks 1971-1977* CD (DQF 003CD). \$18.00**

"Roy Budd is a one-off great in the world of '70s film music. Serving his apprenticeship at 16

on the London jazz circuit and as a regular on 'Sunday Night At The London Palladium', he landed his first film score in 1970 for the native American Indian epic, *Soldier Blue*. But it was the follow-up a year later that planted Budd firmly on the cult soundtrack map, Mike Hodges' *Get Carter*. Led by its superb haunting, tabla-drenched theme, Budd's soundtrack was the perfect foil for Michael Caine's stylishly ruthless journey through the Yorkshire underworld. Budd went on to score over 50 films in his lifetime, effortlessly moving from complex military orchestral arrangements to tense, minimal pieces using some of the most contemporary technology of the time. **Vigilante: Roy Budd Cult Film Soundtracks 1971-1977** collects together the best loved side of Budd — the cool thriller scores that have become his trademark. Including several Michael Caine films (*Get Carter*, *The Black Windmill*, *The Marseille Contract*), blaxploitation star Richard Roundtree's cult favourite *Diamonds*, Charles Bronson's *The Stone Killer* and a handful of lesser known gems (Foxbat, *The Intercine Project*), this is Budd at his very best. For funky car chases, pin-sharp tension and classy loungecore, no one does it better. First ever comprehensive compilation of the cult funky detective/vigilante movie scores of one of the UK's greatest ever film composers. Includes new, exclusively commissioned remixes of Budd classics by Bobby Hughes Experience, Mitchell & Dewbury and Karminsky Experience. Compiled and annotated by '70s dance music aficionado and ex-Strut Records boss, Quinton Scott."

**BUDD, ROY: Vigilante: Roy Budd Cult Film Soundtracks 1971-1977 2LP (DQF 003LP). \$19.00**

Double LP version, deluxe gatefold sleeve.

**BUDD, ROY: Vigilante: Roy Budd Cult Film Soundtracks 1971-1977 12" (DQF 007EP). \$8.00**

The remixes will also be available on a separate promo 12" along with a previously unreleased Roy Budd original. Remixers: Bobby Hughes Experience, Karminsky Experience, Mitchell & Dewbury.

### DISHY (UK):

**SUNCOIL SECT: Counter Culture 12" (DISHY 36). \$10.00**

"Debut release from a new Bristol outfit recording cyclical, experimental, rhythm and groove based psychedelia (mainly instrumentals) which will appeal to Spacemen 3 and post-rock fans alike. This first EP comes with a remix by Third Eye Foundation who turn the track into an intense drum'n'bass drone, whereas the 'Joe Cool' remix is a more dub/beat-s'n'breaks, already compared to Weatherall's early work. Limited to 500."

**VA: Pearl Necklace CD (DISHY 40 CD). \$9.00**

"Bargain 17 track CD for less than the price of a CD single. Features new, unreleased and exclusive tracks from Big Leaves, Bitter Springs, Soulbossa, Tram, Suncoil Sect, Lightspeed (will appeal to fans of Plone/Tipsy), Broken Dog (2 previous albums for Big Cag), Delta, Baby Birkin (produced by Russell Senior — ex-Pulp), Vic Godard, Tasha Lee (worked with Beth Orton), & Alpha (currently recording 2nd album for Massive Attack's Melankolic label)."

**SUNCOIL SECT: We Want To Change Society 12" (DISHY 41). \$9.00**

Second single by this Bristol spacerock outfit. As with the previous one, features a Third Eye Foundation remix.

### DISKO B (GERMANY):

**SILICON SOUL: Pouti CD (DB 101 CD). \$14.50**

"The music of Silicon Soul is familiar to the international fans of the recording 'Who Needs Sleep Tonight' that was recently covered by Bob Sinclair and found its way on compilations of renowned labels like K7! and Compost and can be regarded as one of dance music's all time classics. Officially released in the United States in 1981, the song found its audience in such diverse locales as the new wave dance clubs of New York City and the underground gay discos in country music's capital Nashville, Tennessee. It was not until 1991 that the song became a European dance chart topper and dance club anthem when it was again released (this time coupled with a DJ Hell remix) as catalogue number 1 of the then new record label Disko B. At an imaginary artful point in time and space where Giorgio Moroder and Afrika Bambaataa meet Lena Lovich, Silicon Soul was conceived, its founding members O.Zone and Jolly III continue today as leaders of a band of silicon-based music machines. *Pouti* is a hidden milestone from the New York of the '80s which now finally can be discovered. The polyrhythmic electronic music embedding prolific song-writing and twisted vocals long before techno or electronica was established. This is a so-far-unreleased pearl coming from the vivid New York Underground scene of the early '80s."

**SILICON SOUL: Pouti LP (DB 101 LP). \$14.00**

LP version.

**KIRLIAN: De Todas Partes CD (DB 102 CD). \$15.00**

"Abe has recorded under many names. Kirlian, Facil, Abe Duque, Super Secret Symphony, Monkey Spank, NYTK, and is the ring leader and originator of the Rancho Relaxo Allstars. *De Todas Partes* means from all parts and places. Referring to the universality of man and the plight of this one man to struggle to fit into a global picture. It is about world travels and world troubles. Four years in the making, *De Todas Partes* was recorded in many stops around the globe, including Vienna, Bogota, NYC, Munich, Morocco, and many more. *De Todas Partes* is about adventure and exploration. It is about the quest to feel home on planet earth. It is a coming of age story full of joy and sorrow. It is where east meets west and south becomes north. It is about that ageless question we all have beating inside our hearts. A question so deep that no one has even correctly formulated it yet. *De Todas Partes* is not about mankind or about modern society it is about life and its connected vanity. It is about the fact that even though there is nothing new under the sun every day feels like a new day. It is about nature. And how it does a great job at fooling you. It is about how if you don't let nature fool you don't feel complete. You get what you go for. This album is a milestone work for Abe Duque. Powerful music, extremely polished production, and a sprinkle of Kirlian magic make this album an instant classic."

**KIRLIAN: De Todas Partes 2LP (DB 102 LP). \$16.00**

Double vinyl version.

**VA: Heavy Hitters: Time 2 Jackk CD (DB 103 CD). \$15.00**

"The music speaks for itself. Sometimes it's a clean sound; sometimes it's a dirty sound... each release carves a unique and quality sound out of the wax. Chisel Records represents many sounds from house, electrotechno and rhythm traxx, from some of the most talented producers in Chicago/Detroit. And Disko B now partners with Chisel in bringing you this compilation series. Our milestone is a groove, pure 100% jackk sound for all occasions, club/DJ atmosphere friendly, medicine for your soul. So enjoy the classic sounds from their vault of Chisel Records. 'Never give up from all of the heavy hitters and Chisel Records...Hammer Out!' Featuring newcomers like House Marty and Dark Matrix alongside acclaimed DJs/producers like Norm Tally or L.A. Williams and even legends like Felix Da Housecat (appearing as Aphrohead)."

**VA: Heavy Hitters: Time 2 Jackk 2LP (DB 103 LP). \$16.00**

Double vinyl version.

**STARK, ALEK: Highway To Disko CD (DB 108 CD). \$15.00**

"The Disko B debut album of Spanish electro-pioneer Alek Stark. More than 15 years ago, Alek Stark started his career making music under the influence of his father's record collection, Giorgio Moroder and the first albums of Kraftwerk, Twilight 22, Cybotron or Afrika Bambaataa. His debut album is built around classic electro topics like machine-music and synthetic-sex but still manages to retain a fresh 2002 flavour."

**SCHMIDT, TOBIAS: Hooray For Everything CD (DB 109 CD). \$15.00**

"*Hooray For Everything* is Tobias Schmidt's 4th solo album. Since 1996 he has released several EPs for Telepathic, Sativae, Drought, Mosquito, Scandinavia and Tresor while playing his live pa globally. His previous albums include *Dark Of Heartness*, *Le Chimp Atomique* and *Destroy*. Schmidt's musical career started in Scotland 10 years ago, mixing with the likes of Neil Landstrumm and Dave Tarrida (and many others...) while they all worked to get their studios and clubs off the ground. Moving to Brighton in 1999 brought fresh influences, not least from the No Future crowd (Cristian Vogel, Jamie Lidell, Super Collider and others) and provoked the birth of Schmidt's own label Nest as an outlet for broader scoped electronic music. *Hooray For Everything* sees a change of direction for Schmidt, moving into more 'musical' territory while keeping a 'techno'-intensity and concentration. The eleven tracks on this album, including 2 cover versions — Throbbing Gristle's 'Hot On The Heels Of Love' and more surprisingly the Delfonics soul-classic 'Ready Or Not (Here I Come)', mix a massive synthesizer attack with driving robo-funk drums to create a broody and dark electronic soul music with futuristic city-at-night-feel, both listenable to at home and playable in the clubs."

**SCHMIDT, TOBIAS: Hooray For Everything 2LP (DB 109 LP). \$16.00**

Double LP version.

**BROKESCH, SUSANNE: So Easy, Hard To Practice CD (DB 110 CD). \$14.00**

"Austrian ambient/electronica composer Susanne Brokesch of a small-but-growing contingency of female producers releasing innovative experimental music in an unfortunately predominantly male field. Born in Austria and currently residing in New York, Brokesch has recorded as Sil, Sil Electronics, and under her own name for such labels as Cheap, Sähkö, Tension and Disko B. She has contributed tracks to a number of Austrian and European experimental music compilations, including the infamous Rancho Relaxo Allstars. Although she's never studied music formally, Brokesch's compositions are remarkable for their emphasis on acoustic instrumental sources such as guitars and percussion, which she then fuses with electronically generated soundscapes and minimal machine rhythms. Her debut full-length *Sharing The Sunhat* appeared in 1997, and was described by one critic as 'a cross between Oval and a (good) ECM record'. Susanne Brokesch describes *So Easy, Hard To Practice* as 'new age jazz' and gives us the following directions: 'My new CD is called *So easy, hard to practice*. It is very much influenced by the dusty sound of second hand opera recordings. And this you can imagine against the hunting grounds of space travel tragedies, dashing through the depths of interplanetary relations finding the quiet you can discover in a day spa, restaurant, car wash..."

**PARALLAX CORPORATION, THE: Cocadisco CD (DB 111 CD). \$15.00**

"I-F is back on Disko B! His project The Parallax Cooperation (with Intergalactic Gary) is facing the new fashionable electro hype and thus decided to join forces with Disko B worldwide to free electro from the guccis and pradas and give it back its original sleaze, dirt, politics and attitude away from the catwalks. After some classic 12"es in the mid 90s and the groundbreaking albums *Fucking Consumer* (including the allover smash-hit 'Space Invaders Are Smoking Grass' which was recently quoted as a most important musical influence from Fischerspooner) and *the man from p.a.c.k.*, The Parallax Corporation extends the 'Fucking Consumer'-topic and tell a story of manipulation, conspiracy and anti-social tendencies, inspired by the 70ies movie *The Parallax View*. Musically The Parallax Corporation add a grain of Italo-Disco and Funk to their refined Electro-formula. The album features vocals from Nancy Fortune and Mr. Melvin White as well as a genuine Italo remix from Milano by Fred Ventura. *Coca Disco* was previously released as limited edition CD-album on I-F's label Viewlxxx. The Disko B CD-edition contains one new and exclusive track called 'electrocash'."

**PARALLAX CORPORATION, THE: Cocadisco 2LP (DB 111 LP). \$16.00**

"The vinyl version was not yet released as an album, some of the tracks are on limited edition 12"es on Viewlxxx. The Disko B double 12"-edition includes 1 new and exclusive track 'Your Image' and new and exclusive mixes of 'Whore on the Floor', 'Cybernetic Lover' and 'Burning Ignorance'."

**ELECTRONICAT: Frisco Bay 7" (DB 112 EP). \$8.00**

"The first track from the forthcoming Electronicat album *21st Century Toy* coming on 500 limited edition coloured vinyl/clear picture disc sleeve and postcard. Featuring exclusive non-album track 'Shake It'."

**ELECTRONICAT: 21st Century Toy CD (DB 113 CD). \$14.50**

"Electronicat's mixture of laptop comfort and sweating hardware brought him to a point where his definition of electronic music coincides with a punk attitude and sometimes makes us feel like George Michael is running around yelling that Depeche Mode ripped off all his ideas. In between (almost...) biker rock anthems and glittering electronic ballads, you find the intensity which marked his efforts on his highly acclaimed Depeche Mode Remix ('Dead Of Night' released on Mute Records, 2002). Working with Gerhard Potuznik (G.D.Luxxe, also co-producer of Chicks On Speed) canalized Electronicat's almost schizophrenic devotion to noisy and pushing sounds. Accompanied at the microphone by Catriona Shaw (Queen Of Japan) the record develops intimate density and tipsy no-limit attitude resulting in a new brand of electronically expressed music which is best described as 'electric-glam-rock n roll'."

**ELECTRONICAT: 21st Century Toy LP (DB 113 LP). \$12.00**

LP version.

**MYSTERYMEN: Clapman 12" (DB 116 EP). \$9.00**

"Mysterymen is a new signing on Disko B. The Debutants steam from Newcastle, UK. The two youngsters arranged a compact diversity of Gary-Numan-touched slo-mo techno with a touch of Neo-90ies & Drone Pop. The 4-track 12" blooms around almost whistling bass-lines, whispering snares and is reminding of what once was called Shoegazing (why did no one realize in Techno before?) in stimulating new settings. If Drone and Techno didn't coincident in electronic music ago it will do now. 'Clapman' is pure teenage lust and best described as early Seefeel coming on land and wondering why they can breathe! Jump!"

**NEULANDER: Sex, God & Money 10" (DB 119). \$9.00**

"Neulander is Adam Peters and Korinna Knoll. They live in and work out of New York City. A drum machine, 2 keyboards, a cello, a boy and a girl in gigantic baroque luscious minimalist overdrive. Adam the already knighted man of the stage and Korinna the astonishing new kid on the block. The New York Times describing Neulander as a hot tip for 2003: 'Neu taking on The Human League in battle' 'Neulander are melodic, unusually cool and slightly aloof'. Neulander write strong and defined songs whilst using deconstructed electronic

arrangements. The music and the voice mesh together creating a timeless and almost ancient quality. The lyrics seem to suggest Russian poetry colliding with an abstract and personal response to the confusion of 21st century media culture."

**NEULANDER: *Smoke + Fire* CD (DB 122CD). \$14.50**

"Neulander write strong and defined songs whilst using deconstructed electronic arrangements. The music and the voice mesh together creating a timeless and almost ancient quality. The lyrics seem to suggest Russian poetry colliding with an abstract and personal response to the confusion of 21st century media culture. A drum machine, 2 keyboards, a cello, a boy and a girl in gigantic baroque luscious minimalist overdrive."

**NEULANDER: *Smoke + Fire* LP (DB 122LP). \$14.00**

LP version.

**DJ HELL: *Geteert & Gefedert* CD (DB 20CD). \$14.50**

2004 reissue of the debut DJ Hell album, originally issued in 1994. "DJ Hell (or simply Hell) has balanced Detroit minimalism and Chicago acid-house as well as more spacious German trance and hardcore. Beginning his mixing career while still a teenager, Hell moved through punk and new wave to electro, house and hip-hop by the mid-'80s. His DJing gradually led to the start of his production career, and one of his first singles, 'My Definition Of House Music' became a large club hit when reissued by Belgium's R&S Records in 1992. He moved to Berlin to work with Hardwax Records during 1993-94, and also spent time in New York before moving back to his native Munich. Besides releasing his album debut *Geteert und Gefedert* on Disko B in 1994, DJ Hell recorded a volume in the !K7 mix series 'X-Mix'. His second full-length *Munich Machine* also appeared on Disko B (via V2) in 1998." John Bush/AMG.

**KHAN & WALKER: *Schleichfahrt* CD (DB 37). \$15.00**

1996 album of totally deep minimal pulsations by the Cologne techno duo of Walker & Khan. Heavily lo-ended and hypnotic; a personal favorite for the current Cologne angle.

**KHAN & WALKER: *Schleichfahrt* 2LP (DB 37 LP). \$16.00**

**KIRLIAN: *Chicken Wings & Beef Fried Rice* CD (DB 40 CD). \$15.00**

Kirlian is Abe Duque, from Hollis, NY. He's recorded for the illustrious Sähkö label and is associated with the whole minimal/lo-fi electronics scene. This 1996 album, his debut full length under the Kirlian name, is full of static-y monotrax that slowly build up and attempt to go nowhere fast. Ignore the wack cover art & title and you've got a most impressive minimalist pounder.

**DJ HELL: *Totmacher Remixes 12"* (DB 50). \$9.00**

1996 release, repressed. "The Disko B Empire strikes back. Phenomenal Release! The Techno classic 'Totmacher' by DJ Hell remixed by Suburban Knights (Underground Resistance), Baby Ford & Regis. Cult-release."

**BROKESCH, SUSANNE: *Sharing The Sunhat* CD (DB 60 CD). \$15.00**

Susanne Brokesch is from Vienna, Austria and she has recorded electronic music for labels like Cheap (under the name Sil) & Sähkö (as Sil Electronics). This is her debut solo album and it is a stunning record of lo-ambient atmospherics. She is credited with playing acoustic guitar, dugi-dugi, maracas & electric bass, but that does little to explain the soundscapes developed here; the mysterious clickings, cloaked pulsations and general attention to sound detail that makes this such an enthralling listen. Beautiful, mystery-laden design for both formats as well.

**BROKESCH, SUSANNE: *Sharing The Sunhat* 2LP (DB 60 LP). \$16.00**

**DENHAM, JAY: *Escape To Black Planet* CD (DB 64 CD). \$15.00**

Debut album from this techno producer (who also records as Vice), who has released singles on Transmat, 430 West as well as his own very happening Black Nation label. "Right in the geographical middle between the cradles of House and Techno, Chicago and Detroit, lies the small midwestern town of Kalamazoo, Michigan. This town also is the starting-point of a homemade vibe, a specific mode of production made by man whose vision is to play music impeccably precise and with a streamlined inner mind. *Escape To The Black Planet* is a journey into sounds of virtuosity and light-bodied reduction. In the field of pure electric roots music this has an easy moving design. But Jay Denham's music is straight and without compromises. Close to his home, both the Techno Soul of Motor City Detroit and the Ja Ja Jack Fever House sounds of Chicago are booming. The duality of those two points of reference definitely is audible in his music. That given, *Black Planet* bears a consciousness raising atmosphere similar to an ancient radio play. Most of all Jay knows how to write intricate melodies, never ever do they sound like kitsch. *Escape To The Black Planet* should reserve Mr. Denham a special place in the hall of interplanetary electronic folklore."

**DENHAM, JAY: *Escape To Black Planet* 2LP (DB 64 LP). \$16.00**

**KIRLIAN: *Pleasure Yourself* CD (DB 65 CD). \$15.00**

"It's Carlos Abraham Duque, who is behind Kirlian. Born in the country of Ecuador he is one of the leading DJ's and producers in New York; his own outlets Tension Music, Rancho Relaxo Records & Inner Sanctum are his family and his studio is based in the Spanish quarter in Hollis, New York. He travels regularly on huge DJ-tours throughout Europe, was part of Panasonic's US-tour, is member of the electronic supergroup The Rancho Relaxo Allstars and last not least- he is the 'King of Hollis' (see booklet/artwork). *Pleasure Yourself*, Kirlian's second full length album, presents an extra-wide view of modern, developing techno-music: mystic club-tools, intense techno futurism, space-jazz-trip-hop and at least cheesy listening. Not to forget the 'I like to pleasure myself'-medley, unique in music history, an outing monster in the techno world. *Pleasure Yourself* is a highlight where humour, musical brilliancy and subtlety fuse together."

**KIRLIAN: *Pleasure Yourself* 2LP (DB 65 LP). \$16.00**

Double LP version.

**I-F: *Fucking Consumer* CD (DB 69 CD). \$12.00**

Classic late-90s release, repressed. "In the Netherlands, in the beautiful town of Den Haag to be exact, some neophile named Ferenc (aka I-F) was fed up with the same olde techno movement. This in mind he added some fairly unorthodox dimensions to this gathering, forever changing its course. With primitive electronic equipment Ferenc transferred sounds from the 80s to the here and now. And by chance, he landed a hit. 'Space Invaders are Smoking Grass' is Ferenc's entry to Electro-anthem status. Like Funk never happened. This is family fodder for dance crazes, for lovers of 'alternative' music, for the whole scattered techno community, as well as for the homelister who likes to smoke a cigar when hearing 'strange' sounds on the sofa. Ferenc's versatile approach to music can't be measured with just this one track. His first full length album on Disko B records proves the point. *Fucking Consumer* is pretty strong stuff. Electro pure and clear. No nice recycled retro package. It's out of it, sails in its own universe, because it doesn't rely on others. The overall mood is well-tempered, it seems to be playing along some sound history. Next thing you know, *Fucking Consumer* is exploding into bursts of noise - what a pleasure. Track by track I-F demands the

attention of the listener anew."

**I-F: *Fucking Consumer* 2LP (DB 69 LP). \$14.50**

Double LP version, repressed.

**RANCHO RELAXO ALLSTARS: *Live At The Luv Parade* CD (DB 71 CD). \$15.00**

Second installment of miscreant miscellany (ostensibly a 'live' album) from Abe Duque/Kirlian (Sähkö/Tension), John Selway (Serotonin), Taylor Deupree (12k/Caiprinha), Dietrich Schoenemann, Jochen Reiter, and possibly (but not confirmed) Jimi Tenor, Mika Vainio, and Stroboscopic, but apparently not Jason Szostek (hmm...). The program sort of feels like a live performance; several unrelated themes cross over each other at seemingly random entry points... Plenty of found dialogue. This is as close as we'll ever get to a minimal-techno 'super-gruppe', kids. Enjoy it while it lasts." — Hrvatski.

**DENHAM, JAY: *Synthesized Society* CD (DB 84 CD). \$15.00**

"Our man from Kalamazoo, a small city located right in the geographical middle between Chicago and Detroit, comes up with his second album for Disko B after *Escape To The Black Planet* (1998). Ten years ago Jay Denham borrowed his first drum machine from Derrick May. In the meantime, with releases on labels like Transmat, Tresor and on his own Black Nation imprint, he has developed a distinct style by using the 'best of both worlds' of house and techno. On *Synthesized Society* we hear Denham pushing his music further in a techno-soul direction. He explores new territories by using vocals and has refined a style of black futuristic techno-house."

**DENHAM, JAY: *Synthesized Society* 2LP (DB 84 LP). \$16.00**

Double vinyl version, full color sleeve.

**VA: *Abe Duque Presents Disko B* CD (DB 86 CD). \$15.00**

"The first Disko B compilation since the long sold out *Supermarkt* CD collects classic tracks from the rich Disko B back catalog. Abe Duque's mix features timeless techno and electro tracks by Hell, Patrick Pulsinger, Richard Bartz, Blake Baxter, I-F, Jay Denham, Robert Gori and Jonzon alongside the experimental and ambient Disko B rarities like Violet Mikro (a.k.a. Dr. Motte), Daterape, or Kirlian (a.k.a. Abe Duque) himself. *Abe Duque presents Disko B* clearly shows that the label deserves the reputation of being one of the important global players in electronic music. Carlos Abraham Duque Alcivar a.k.a. Kirlian, Disko B recording artist since 1994 and head of the reanimated Tension Records in New York, was commissioned to mix this first in a series of specially priced mix compilations which should express personal views on and additions to a back catalog which will reach 100 releases early next year. Timeless Techno classics plus a lot of rare tracks which so far have been released on vinyl only." Artists included: Jay Denham, Patrick Pulsinger, Richard Bartz, Jonzon, Hell, Merricks, Prozac, Daterape, I-F, Violet Mikro, Blake Baxter, Robert Gori, Kirlian, Russel Kent.

**DAKAR & GRINSER: *Are You Really Satisfied Now* CD (DB 89 CD). \$15.00**

"Dakar & Grinser are two Munich blokes who make a sort of spine-tingling, chunky electro funk, spiced up with fuzzy darm-warping voice lines. In the two years since their last release on the poignant Disko B label, they've transcended their electro-noir roots to produce a record of incredible pop-power, a record which can be seen as the heavyweight german answer to last year's blower from Supercollider and can be even a benchmark in composition. Album features Pulsinger remix and cooperation with Miss Kittin."

**MERDZO, ROBERT: *WideOut* CD (DB 97 CD). \$15.00**

"*WideOut* is Robert Merdzo's second CD soloalbum for Disko B. 14 titles that were recorded and produced in 17 days with digital equipment as well as 'real' vibes, drums and guitars. ambient, miniatures, sound experiments and a clear step towards song and harmonies combined with the merdzo-typical dark and melancholic moods make up a much more accessible mixture than on his last collaboration album *n.a.q.o.b.*"

**BINDER: *Photos 01* CD (DB 98 CD). \$15.00**

"Binder is Markus Binder, responsible for lyrics and riddim for the Austrian harmonica-tanzfloor-duo Attwenger. Attwenger's previous 4 CDs were on German label Trikont, and as John Peel said, 'I have no idea, what it's all about, but I like the general noise, a great deal. That's Attwenger.' Or as the *Rough Guide to World Music* put it: 'Head-banging ländler-beat from the wildest of the alpine groups'. Binder bought himself a computer and sampler in 1997 and began to work on the altered states of sound, beat and lyrics with electro-acoustic means. The CD/2x12" *Photos 01* is the first result of his solo-explorations. Photos are samples, electronic data of unclarified origin, fragmented language, which is put together in sentences like electronic telephone information, electro-percussions, organs, filter, effects, drums and vocals played by markus binder, mixed, sequenced in a certain tempo. (some swim slowly). 'When I gave the blank CD-R with the label *Photos* on it to a stranger, he thought it would contain digital photographs, which, after all, was not too wrong.'"

**BINDER: *Photos 01* 2LP (DB 98 LP). \$14.00**

Double vinyl version.

**PLATZGUMER, HANS: *Denial Of Service* CD (DB S06 CD). \$15.00**

"This time Hans Platzgumer delivers his so far most atmospheric musical excursions. Platzgumer puts the breakbeats to rest and finds a definition of space, unprecedented in his music. *Denial Of Service* is all about music. About the might of a bassguitar, the Rhodes, the brass, the drums. The granular patchwork and sound processing that transport its grooves into the now. The soundfiling. The quiet, the breathing, the breaking. This is what narrow-minded people are afraid of. It is about time. Dedicated to the greatness and inspiration of 1970s JazzRock."

## DISKONO (UK):

**SUETSU & UNDERWOOD: *Love Album* CD (DISKONO 03). \$15.00**

"Lucky Kitchen founders Daniel Raffel and Aeron Bergman defect temporarily to find a home with kindred spirits Diskono. Once again bearing witness to what they term their 'obsessive recording habits' (Minidisc or tape recorders always primed and ready), *The Love Album* pieces together a series of lo-tech, collaged inventions, each 'musical' track bookended by a brief, raw-recorded clip of dialogue (interviews with a range of friends, family & acquaintances) on the theme of love/relationships, and the first flowerings of romance (numerous recollections of how 'X meets Y'). With its 25 tracks forming a series of clipped, fragmentary sketches, there's nonetheless something compelling and deeply enchanting about the results. 'Loveyou, givemenoonenew' and 'Watchingromanticindianmoviesathome' recall Foehn — their lo-fi vocal sampling/looping shifting through a fog of woozy hiss and FX, tape clicks or slow, cavernous beats. 'Guitar Of Stele' transforms vocals and acoustic guitar strumming through speed-shifts, chopping up and stretching out the instrument in a more lo-fi echo of Fennesz' recent *Mego 7*". With their home taping/concrete sampling methods processed and reshaped through the PC, Suetsuo & Underwood confuse any neat binary dividing between analogue/digital, instead realising a kind of mediated, modern American folk (honest, urban, multicultural) that's grounded in the palpably 'real' atmosphere of their field recordings, whilst clawing out a fresh, uniquely creative use of electronics. Emotionally, the feel of the music is curiously downworn, lacking in the giddy gushes and rushes, the indescribable mood-fluxes you'd associate with the concept. Nevertheless,



the ensemble works as a refreshingly frayed and sketch-like audio-document, a homely patchwork of briefly glimpsed lives and ideas. Slipped out virtually unnoticed, without wishing to stand up or make bold declamations, The Love Album instead appears crafted with a genuine feeling and sense of community: an inventive and intimate tangling together of roots, stories and intriguing directions." — Dave Howell

**VA: Naked And Alone On The Celebrity Circuit CD (DISKONO 07). \$13.00**

"They said it would never happen, but it has! At last after a year in production and many tears shed, beers sunk and fist fights, we present 26 tracks of sharp and clean 'avant-pop' action from 'the multi-media cabal masquerading as a Scottish record label'. Everything we have ever thought or felt about music put into 72 short minutes, with contributions from friends we have debated with, missed deadlines with and never returned phonecalls to over the last 3 years plus 'live' snapshots from Diskono events. New tracks from Pimmon (Fallt / Staalplaat), Opopop (Alku / Mego), Antenna Farm (Fat Cat / Phtalo), Felix Kubin (Gagarin / A-Muzik), Danielle Lemaire (Inner Landscapes), Jan Van Den Dobbsteven (Cosmic Volume), Hrvatski (Reckancomplex), Jane Dowe (Mille Plateaux / RT Mark), Klaus Oldenburg, Docktor Barnes Advocaat, Gabriel Amato, Gunter Sachsenhammer, CK Dexter Haven, Skagboy 3, Black Dot Corporation (Gentle Giant), Wee Dj's (Scusi / Penalty), Alejandra & Aeron (Lucky Kitchen / Fat Cat) plus both sides of Aeropace Soundwise's 'physical remix' 7" (released in May 1999 edition of 250), Kid 606's FRANTIC!!! cut and twist 'megamix' of Diskono 04, Jane Dowe's deconstruction of The Clash's 'I'm So Bored With The U.S.A.' and V/V/M's notorious tribute to the don of techno 'String Up Your Wife'. All in 3 part sleeve designed by Klaus Oldenburg. 'Avant-pop' has never sounded so good."

**BERGMAN, AERON: The Shed Record CD (DISKONO 10). \$15.00**

"Known from the duo Alejandra & Underwood, founder members of the Lucky Kitchen label and their release on Audioview, Aeron, a.k.a. Underwood, goes solo in sound here, but the artwork is again from the hands of Sandra & Aeron. Home and travelogue recordists who would prefer to describe their work as 'electronic folk music', Lucky Kitchen whilst analysing the tyrannies and controls imposed upon us all in our day to day existence, explore the freedom, joys and diversity of the network of anti-discipline? inherent in the self same arena of everyday life,' applying their unique musical vision to the moments that make life so special, from Sandra's childhood tape experiments to Aeron's ruminations on his grandmother's shed in Michigan. These non-contemporaneous elements take form as The Shed Album, the complete overall design produced by Aeron and Sandra in collaboration with an old school family Spanish printing house, on old machines by hand crank, resulting in unique disparity between each sleeve. Overall, Aeron says, The Shed Album is a vain and passionate attempt at a documentary, because documentary does not exist, but there we are."

**VA: Unattainable Text #1 LP (DISKONO 15). \$12.00**

"9 tracks. 9 artists. 38 minutes. Clear vinyl. Clear Cover. No identifying marks. 500 copies. The first two releases in our self-styled 'anonymous' series. The representational analysis of music and the nostalgic sick bucket trip of music journalists provided the impetus for us to commission this series of releases. Wild boar attacks in France and Austrian immigration police also played a part. Only Peter knows the identity of all the participants, and he can neither read nor write; though he did whisper something about Madrid and biology. So throw away your copies of The Wire and forget Wagner meeting Throbbing Gristle in car crash with the Monks whilst chewing the innards of a laptop computer, in the end, the only thing that can assist you are your ears."

**VA: Unattainable Text #2 7" (DISKONO 16). \$6.00**

"2 tracks. 1 artist. Clear vinyl. Clear Cover. No identifying marks. 500 copies."

**DISQUES SOLID (FRANCE):**

**DE CRECY, ETIENNE: Tempovision 2LP (SLD 028LP). \$16.00**

Debut solo album, originally released late 2000, by the founding member of Motorbass and general French house legend, Etienne de Crecy. "De Crecy, who is one-third of Disques Solid, the label responsible for unleashing Air and Alex Gopher on an unsuspecting world, also has an excellent reputation as a producer and as an engineer; one can't help but feel that he is uncomfortable with the limelight. The label 'Parisian house guru' is clearly justified; but you'd be unlikely to recognise him in the street. All of this makes Tempovision rather a surprise, for really on the whole it is chill-out room material, full of time signature changes ('When Jack Met Jill') and random relaxing rhythms ('Naname'). 'Am I Wrong' is the exception to the rule here, demanding to appear on every self-respecting DJ's roster for at least the next month, full of flangey synth, a riotous beat, diva-esque backing vocals and funky bass. For the rest of the album, lie back in a comfy bed, pull up the duvet against the impending winter chill, switch off the lights and let your mind switch off. It is in such an environment that Tempovision comes across best."

**DIW (JAPAN):**

**RA ARKESTRA, SUN: Live From Soundscape 2CD (DIW 388 LTD). \$28.00**

Limited double CD version, last copies. Live from Soundscape, NYC, Nov. 1979. The 2nd disc featuring a 72 minute Sun Ra lecture: "The Possibility of Altered Destiny," recorded the day before.

**MUSIC REVELATION ENSEMBLE: Elec. Jazz CD (DIW 839). \$18.00**

James Blood Ulmer, with Murray, Amin Ali (el. bass), Cornell Rochester (drums). Last copies.

**BLOOD ULMER, JAMES: Black & Blues CD (DIW 845). \$10.00**

Ulmer (guitar, voc), Donald Drayton (guitar), Amin Ali (bs), Calvin Weston (d); studio recording 1990. Last copies, reduced price.

**BROTZMANN, PETER: Dare Devil CD (DIW 857). \$20.00**

Restocked. Ferocious 1991 live date (recorded at the Shinjuku Pit-Inn), featuring a Japanese back up group of Shoji Hano (drums), Tetsu Yahauchi (bass) & Haruhiko Gotsu (electric guitar). Brötzmann on tarogato, bass clarinet, tenor sax.

**DJ-SETS RECORDS (GERMANY):**

**GALUZZI/JOHN SELWAY, ANDRÉ: Essential Underground Vol. 6 (Berlin/NYC) 2CD (DJSET 015 CD). \$18.00**

"Berlin is still the worldwide techno-capital with regards to innovations in the music and its club scene.' With these words Hannes Hoffmeister of DJ-sets.com explains the idea behind his mix CDs series Essential Underground — to bring together and present to a wider public the front liners of the Berlin scene with some of their international star DJ partners and colleagues." Artists include: Galluzzi, Croon Inc., Dietrich Schoenemann, Scorp, Alter Ego, James Ruskin, Scan X, Tommy Gillard, Taks, Gary Martin, Tony Rohr, Sunday Brunch, Heiko Laux, Sender Berlin, John Selway, Frankie Vega & Matt Nee, Abe Duque, Johannes Heil, The Attack People, Joel Mull, Robert Natus, Marko Nastic, Selway pres. Semblance Factor, Renato Cohen, Sound Identification Ltd., Koenig Cylinders, Martyn Hare, Endrik Schroeder, Kiko & Human Body.

**VA: Heavy Hitters #2 CD (DJSET 017 CD). \$16.00**

"Heavy Hitters 2 Repercussion series takes u thru time of the basic simple chip sound that we were programmed to and somehow grew to the titles of Electro Techno Housemusic. It is packed with exclusive Trax and combines a vast variety of a flavoured analog 80's digital sound that we used then, up until now. The first Heavy concept was created in mind by the 'Hittin' man himself' Boo Williams from the house city of Chicago who returned introduced us with the first Heavy Hitters Time 2 Jack (Disco B) concept with ChiselRecords ground breakers L.A Williams (Chicago) & Paige Illise (Detroit) building a bridge closing the gap between each of their respective cities and around the world. Their mission & still is, to expose to the world the innovative talents and sounds of 'electronic music'."

**DJAK-UP-BITCH (NETHERLANDS):**

**LIKE A TIM & GINA V. D'ORRIO: Bass Girl CD (DUB 010CD). \$18.00**

"Mini album with nine classic American pop songs from the 50/60's in a surprising contemporary style. A project of Rotterdam based producer Like A Tim and singer Gina V. D'Orrio (Cobra Killer/Ec8or) from Berlin. All tracks sung by D'Orrio are accompanied only by a TB-303 bassline and an occasional subtle synth. And believe me, every song sparkles of the vinyl which is packed in lush picture-sleeve with a layer of glossy varnish. 'I'm a fan of old rock 'n' roll and girl-group music from the fifties and sixties. In 2001 I produced fifteen tracks and went to Berlin to record Gina's vocals. But the general sound of those backing tracks was kind of boring with standard sounds like harp, strings and drums. The project was put away for a year and in 2003 I came up with the idea of giving it a minimal treatment with the 303.'"

**VA: Nummer Drie CD (DUB 03 CD). \$14.00**

"A DUB compilatin with some of the coolest tracks taken from the vinyl releases and some new and unreleased works exclusive to this CD release. Known and unknown talented artists somehow connected to the DUB label with advanced modern electronical music for everybody's pleasure. The music, which is ranging from moody to more energetic or more challenging, is a presentation of works which appeared on the DUB label in the last year and which will be released in forthcoming times. Artists such as Funkkarma already created a fuzz with their 12" and of course with their brilliant debut album. But also unknown people like Autophonic and Quench both from the Netherlands and German Swap (known for their release on the Music Aus Strom label) and the American producers L'sine and Syndrone (who just released his debut EP on DUB) show that they are among the best producers in the electronical field. People as Autechre, Funkstörung, Speedy J are a few names often referred to when the DUB label is mentioned, but this album again proves that artists such as EOG, Funkkarma, and Phako have their own sound and comparing them with other people won't do them justice. I consider these tracks as true listening pearls, just listen and enjoy them..." — Serge o Clone

**FUNKKARMA: Solid State CD (DUB 04CD). \$14.00**

"Two Dutch brothers (Don+ Roel Funcken) are storming the world league of modern electronica. This relatively underground direction of modern music has some new major players in these two brothers. The increasing group of listeners is slowly recognizing the advanced sounds and free musical structures and new sounds produced by a small group of people world wide. Names like Autechre, Speedy J, Aphex Twin, Funkstörung, Boards of Canada and also Funkkarma are producing great music on labels like Music Aus Strom, Warp, Nova Mute and DUB recordings. Artists as Björk, Radiohead are heavy influenced by these new sounds from the underground. Funkkarma first album reached with their debut album Parts a high position in the Dutch Moordlijst for 6 weeks and been voted to 'Disque pop de la semaine' at the Vpro radio, and received storming reactions from all over the world. This album will probably have even a bigger impact because of the total balance between the advanced edits and programming and the smooth tasteful sweet sounds and beautiful atmosphere in the tracks. Long building floating tracks ranging from more deep relaxed to more energetic with surprising collaborations with vocals (Okséa Lijkas) and violin (Mar Tenas I bastida). Funkkarma has matured as musicians and managed to controle the balance between the energetic and bouncy cutting edge sounds and edits of the modern electronica and the sweet melodies and open atmosphere which have given this album its relaxed feel. True future music."

**VA: Men With Boxes CD (DUB 05CD). \$14.00**

"Dub is proud to present Men With Boxes. This compilation brings together some of their friends to collaborate on this masterpiece album. Fine musicians such as Speedy J (Warp/Nova mute+8) together with Math aka Quench (DUB), D'arcangelo (Rephlex), Funkkarma, EOG, Michael Fakesh, Chris de Luca aka. Funkstörung (M.A.S./K7), Andre Estermann (M.A.S), Phako (DUB), Marco Passarani (Nature), and Eaven (Funkkarma vs Speedy J), make this album not only a bargain but also a joy to listen to. Speedy J vs Math kick it all off with their battle for tough hip hop style beats and chopped vocals, and Passarani layers his beats simply to make you bounce your head form side to side, whilst Andre Estermann moves with the aptly named gentle track 'Fragile'. D'Arcangelo warms it all up with 'Certy' and Boomoperators finish with their take on it all, enticing you to go back to the beginning and start again. For a project like this Dub left no stone unturned, even the artwork has been done by one of the most influential second generation graffiti artists around, Delta. This release comes as a limited double album vinyl version and CD and need to be tracked down, fast."

**PHAKO: Bolnes/Shipyards and Engineering co. Ltd. CD (DUB 06CD). \$14.00**

"Phako's 1st full length CD release containing his new Bolnes EP and the Bolnes Fragmented EP of late 2001. The Bolnes shipyard has been a big influence for Phako during the last 1.5 years he has been living there. This album contains works he produced in his studio at the Bolnes shipyard and basically is a compilation of his Dub EPs including some extra works like a remix for Math wich has been released on Music aus Strom and a bonus quick time movie with the works of 010 (a video artists who supports Phako and other artists like Speedy J and EOG) with video art during his live performances. The music is ranging from minimal abstract morphing electronica to more musical jazzy electronica...raw and smooth like sweet and sour. Bolnes/Shipyards and engineering co.ltd. is a challenging and entertaining album at the same time! Another high quality DUB CD!"

**KETTEL: Cenny Crush CD (DUB 07CD). \$14.00**

"Brilliant album by youngster Kettel (Reimer Eising) who previously releases on Planet mu and Nea Oujia. After great reactions on the limited pre12"...we now have the full length with exceptional beautyfull and deep indietronix (kind of indie pop meets electronica meets techno meets headz). When there is one person who is going to surprise the world with its music its 19 year old Kettel."

**KETTEL: Cenny Crush LP (DUB 07LP). \$13.00**  
LP version.

**KADAH VRESKY: Tomato Wierdo CD (DUB 08CD). \$15.00**

"New signing to DUB recordings. A very talented trio from Belgium with the perfect

crossover between new electronica and indie pop... Advanced and amazingly good! We get excited about it every time we hear it. This comes close to perfection and its almost unbelievable that it comes from guys who never ever released anything!"

**KADAH VRESKY: *Tomato Wierdo LP (DUB 08LP). \$13.00***

LP version: "Warm and human advanced electronica. Absolut outstanding quality when it comes to originality and innovation and emotional expression...(and ain't those the key points good music is about.)..."

**SANDERS, DJIF: *Mating Season CD (DUB 09CD). \$19.00***

"Dijf Sanders is a young classic trained musician from Antwerp Belgium. He is living in his small apartment with his 2 cats and his piano and a little home studio. Somehow he never has been connected or influenced by any musical scene or direction and has been the kind of musician you hardly meet these days... Not following any hype or technological trend. Not following other musicians (he has no contemporary artists like Autechre, Aphex Twin, Savath & Savalis in his record collection). Not having an internet connection at home, never goes to clubs. But to be honest we think he very well might create a small hype around his debut album *Mating Season*. Dijf perfectly blended his classical training with his homestudio and came with a completely own and original tracks. His calm way of living shines thru in this record which brings very sweet, emotional and almost innocent music. Don't expect Hi-tech Autechre or EOG kind of programming, don't expect craziness like Aphex Twin and Otto von Schirach or pseudo intellectual white kids hip hop or moody indie-tronix like Tortoise...but do expect the debut of Dijf Sanders. Probably some bits and pieces from each of the above mentioned artists...but then the Dijf way. It seems that he is just a very talented musician who has been producing tracks as expression for his emotions and moods during every day live. For years and years he has been making tracks and it seems that now is the moment that he finally is happy enough with the results."

**SANDERS, DJIF: *Mating Season LP (DUB 09LP). \$15.00***

LP version.

**QUENCH: *Chunck 12" (DUB 12). \$9.00***

Regular 12" version, minus the bonus 7" which is no longer available. "The DUB label is getting famous by bringing new talented artists in the electronica field and again they manage to bring you some ultra cool electronica by a new name. A great 12" that can stand the highest critics. Relaxed advanced beats with beautiful sounds and great melodies. The downtempo beats seem to be inspired by the more forward thinking hip hop and R&B producers, and will impress many with their relaxed but still inventive programming and bright atmosphere. Future classic."

**QUENCH: *A Journey Into Electronix 12" (DUB 12.2). \$9.00***

"After the very limited CD release on U-Cover, we present the four coolest tracks on vinyl. Four tracks of deep advanced electronica with a relaxed atmosphere and nice floating melodies."

**SYNDROME: *Triskaideka EP 12" (DUB 16). \$9.00***

"Intricately laid IDMania from Mr. Travis from the South, three tracks from his Merck records debut: *Triskaideka*", "Tedow" (incorrectly labeled as "Could We"), and "Intrlnrrrr" with one vinyl exclusive, "Mtwtw" (Missing Those Who Aren't There). A very impressive display of tag-team melody/rhythm programming (esp. given the ridiculously outmoded MOD construction environment used within; akin to carving Mount Rushmore w/a toothpick). Above average use of harmonic material; gives the tracks the illusion of 'music'. Quite good." — Hrvatski.

**FUNKARMA: *Part 4 2x12" (DUB 17). \$13.00***

"A new EP by the Funkarma brothers. Hi-quality modern electronica as we are expecting from this talented duo. Another adventurous release with smooth warm tracks using some jazzy influences mixed with more energetic tracks with a strange sci-fi atmosphere. 6 new hi-tech tracks as warm — up for their forthcoming album."

**VA: *Nummer Drie 12" (DUB 18). \$9.00***

"Limited 12" taken from the highly rated DUB CD. On this CD you'll find a selection of released and unreleased tracks, and we thought it would be a sweet idea to select 4 pieces of the unreleased section for a fine EP for all the vinyl junkies out there. And what a selection. Syndrome's 'P and U', L'usines rmx of Funkarma's 'Fog', Cospagon with the killer track 'Bitch' and Quench with its ultra deep 'Bin'. Twisted electronica from the minds from highly talented urban producers mixing up peoples mind with funky complex dislocated & broken beats (sounds like a paradox?but it is what it is), fascinating sonic structures and emotional loaded melodies. This will be future classic."

**PHAKO: *Bolnes EP 12" (DUB 21). \$9.00***

"Killer record by Phako. 6 tracks of advanced musical science. Rolling cut up beats with deep layers of sounds. The whole record is inspired by the new studio location of Phako...an old ship dock in the harbour of Rotterdam (called Bolnes) where all the machines and cranes etc are still working. Where the first Phako ep was inspired by melancholic innercity sounds...this one is more on the mechanical tip. Powerful mechanical rolling machine rhythms with with floating sounds like the river passing by the docks. The tracks ranging from naked industrial beats to more floating electronica with rolling beats and even a deep minimal 4/4 beat driven track. The record comes in a great full color sleeve also inspired on the Bolnes docks and machines. (Essential for fans of the latest releases on Schematic, Chocolate ind., Autechre, Richard Devine)."

**PHAKO: *Shipyards and Engineering co. Ltd. 12" (DUB 22). \$9.00***

"Phako's 'Bolnes' was the first EP inspired on his studio an living space in a old dock called Bolnes in the Harbour of Rotterdam...this follow up EP picks it up where the Bolnes Fragmented EP stopped... Very surprising (at least for those who know Phako's previous releases) is the openings track which is a fusion between Jazzanova and Autechre... very jazzy electronica ...very raw and smooth at the same time...just perfect how it is! The rest of the tracks are more minimal and more machine based tracks which are driven by cut up rolling machine rhythms and floating on the smooth morphing sounds which creates an nice abstract atmosphere...exactly as the Bolnes docks which is full of old machines and cranes but with empty docksides and without the usual business of a busy harbour and the strange abstract atmosphere which comes along with this empty dock."

**FUNKARMA: *Part 5 12" (DUB 23). \$9.00***

"After their brilliant album *Solid State*, Funkarma comes back with their 5th release in their Parts serie. For those who know Funkarma's work knows what to expect! Deep beautiful electronica with touching melodies and hi-tech cut up broken beats. The Funcken brothers prove again that they are masters in making exciting and thrilling electronical music."

**KETTEL: *Cenny 12" (DUB 24). \$9.00***

"The limited pre-release of the forthcoming Kettel album *Cenny Crush* on DUB recording. Beautiful innocent and almost naive electronica. Very smooth rolling rhythms with bouncy melodies. You can smell the spring in the air..."

**FUNKARMA VS BOOMOPERATORS: *Focus 12" (DUB 26). \$9.00***

"Remember the Boomoperators track on *Men with boxes*? This is somekind of remix thing of that track. The Funcken Brothers went into the studio with the original bits and pieces of

the track and came out with two totally different versions. Beside the original version (and the accapela which is pretty classic hip hop stuff in the eyes of electronica fans (can be compared with Cannibal Ox stuff), we have Funkarma mix 1 (Vocal plus instrumental) which is very laidback almost dubby with a bouncing bass line. And even tho its not classic hip hop...it still has a very strong hip hop feel in it and it is very relaxed and clean compared to the second mix.... The second mix is an avantgarde cut up masterpiece (vocal and instr.)! Beats jumping to all sides and vocals going thru all possible effects and falling right back at the place they should be."

**SANDERS, DJIF: *Dijf 12" (DUB 28). \$9.00***

"First release of the amazing Dijf Sanders! Another surprising DUB release by another talented Belgium guy. A 4 track EP by a guy who lives in a different world.. a world where things are not what they seems to be (ietsanders volgens Dijf). 4 brilliant tracks maybe best described a sweet indie tronix with strange but very nice vocal songs mixed with abstract electronical structures. Songs ranging from very jazzy to more songs with an indie feel (as references think of Lali Puna, Morr Music and Hefty records). This is one of the limited pre 12" releases for the forthcoming Dijf Sanders album later this year."

**DURACEL: *98 12" (DUB 5.1). \$9.00***

"The follow up to the already sought after '97' EP by this former Unit Moebius member. Most electronica artists aim for the highest technical standards and progression. Duracel doesn't give a damn about that. He's just making cool funky shit with a twist. 6 tracks ranging from the more moody and soft to funky raw electroid stuff (sometimes even reminds us of old Unit Moebius material)."

**FUNKARMA: *Parts CD (DUB CD2). \$14.00***

"After three very well-received EPs by the talented Dutch brothers Funcken, we are now proud to present their first full-length CD. Although they are often compared to Funkstörung, Autechre and Black Dog/Plaid, the dynamic duo shows that they've got a style of their own. Having a background in hip hop and electro, they have a fetish for broken beats. And this combined with their knowledge of modern equipment is leading to a very innovative programming of drums and original sounds. The brothers are exploring new technologies and new sounds and rhythms. They show that they are not afraid of experiment. For the CD we picked one track from each previous record on DUB and then added 8 new ones. The tracks are pretty diverse, showing off the different sides of Funkarma. Deep moody and melancholic tracks are varied by more energetic and advanced rhythmic ones. The album is a collection of various moods, but has a common factor in all cuts — the beautiful atmospheric sounds and melodies. This is also the thing which makes Funkarma special. The combining of teasingly advanced rhythms and drum programming with their sweet sounds and melodies. This is an album for people who love music and are not looking for an easy and quick McDonald's meal. This is the haute cuisine of modern electronica."

**DMC (UK):**

**TRICKY: *Back To Mine CD (BACK 014 CD). \$16.00***

"The latest installment in the *Back To Mine* series comes from one of the alternative dance scene's most inspirational figures: Tricky. Part of the Bristol scene that spawned Massive Attack and Portishead, Tricky has continued to release his own personal brand of music: an amalgam of doped paranoia, slithering beats and eerily frozen melodies. Who could have predicted that his *Back To Mine* selection would include tracks from Kate Bush, Chet Baker or The Cure? His sleeve-notes explain all and give us a peek into the psyche of the man. About Dr. John he says: 'This isn't music, it's magic.' About vocalist Shola he says: 'Shola's vocals aren't second hand emotions, there's real sadness in there. How can Maxwell be called soul? He's as soulful as a plate of fish and chips.' This album is full of surprises and delights for inquisitive Tricky fans and any music fans who are after something different. The album even includes four exclusive tracks from Tricky's own label, Brown Punk Records."

**TRICKY: *Back To Mine 3LP (BACK 014 LP). \$20.00***

Triple LP version.

**AUDIO BULLYS: *Back To Mine CD (BACK 015 CD). \$16.00***

"Current media darlings the Audio Bullys (Simon Franks and Tom Dinsdale) have compiled the 15th in the *Back to Mine* series. Audio Bullys' first artist album *Ego War* has been one of the success stories of the summer. It has sold in excess of 50,000 copies in the UK alone and has given dance music the fresh, irresistible punk funk attitude that it so needed. The boys made a conscious decision not to fit any particular scene, simply letting the sound take its own course. With tracks from the likes of The Beach Boys, The Stranglers, The Specials, Marvin Gaye, Roots Manuva, The Prodigy, Squeeze and Madness this looks set to be one of the most enjoyable *Back to Mine* sets yet."

**RICHARD X: *Back To Mine CD (BACK 017CD). \$16.00***

"There's a real electro pop vibe to Richard's *Back to Mine* selection, with tracks from I Monster, John Carpenter, Goldfrapp, Jona Lewie, Kelis, Nivea, Heaven 17, Animotion, S.Y.D. featuring Nancy Fortune, Legowelt vs. Orgue Electronique, Pete Shelley, Mum & Dad, Denton And Cook, Trans X, FPU, The Silures. Keep the home fires burning with this one."

**RICHARD X: *Back To Mine 2LP (BACK 017LP). \$18.00***

Double LP version.

**BROWN, IAN: *Under The Influence CD (UTI 002 CD). \$16.00***

"The next cultural phenomenon walking up to the *Under The Influence* microscope following Morrissey, is former Stone Roses shaker-maker Ian Brown. It's been a tough racket since the well documented and untimely demise of the best band of the 90s, but Ian has successfully re-created his own space with his sparkling solo work. Now, we all have the chance to see what really makes him move. Ian Brown proves he was born under a bad sign with a selection of heavy lyrical messages, from the gospel blues protestations of Dorothy Love Coates '99 and a Half' to the aggression of The Clash and the Sex Pistols. He also shows his vast knowledge and love of the history of (rare) groove with the sexy bassline of Cymande and Osiris' seminally funky 'War on the Bullshit', joined together by a sack of reggae and ragga beats."

**WELLER, PAUL: *Under The Influence CD (UTI 003 CD). \$16.00***

"Paul's music has evolved over the years, and his *Under the Influence* selection shows the varied artists that have helped to shape the Weller style. From the rock 'n' roll of Little Richard to the roots of Ritchie Havens, from the reggae of The Wailers to the soul of Marvin Gaye, *Under the Influence* Paul Weller helps to understand what inspires the man and makes him tick. This is the third in the *Under the Influence* series, following in the impressive footsteps of Morrissey and Ian Brown." Artists: Little Richard, The Headhunters, Ritchie Havens, D'Angelo, Charles Mingus, The Casuals, The Winstons, John Holt, Funkdoobiest, Marvin Gaye, Blind Boys of Alabama, The Kinks, 5 Stairsteps, The Wailers, Big Youth, John Coltrane.

**GELDOF, BOB: *Under The Influence CD (UTI 005CD). \$16.00***

"Bob Geldof, the Boomtown Rats front man and the solo artist extraordinaire, provides and

interesting selection of tracks. His tracklist includes Cliff Richard, The Who, New York Dolls, Roxy Music, David Bowie, Leonard Cohen, Television, Velvet Underground, Bob Dylan and the Kinks. To make all those Bob Geldof fanatics out here particularly happy, he has written very in depth sleeve notes explaining the stories behind his choices and about his early stage of his career."

**EVERYTHING BUT THE GIRL: Back To Mine 3LP (BACK 006 LP). \$19.00**

"This Back To Mine installment has been compiled and mixed with love by Ben Watt and Tracy-Thorn of Everything But The Girl. Since 1982, EBIG have been releasing quality records. Their biggest hit singles were 'I Don't Want to Talk About It' and 'Missing', both entering the UK pop charts at number 3. The contrasting styles of these two singles demonstrate the versatility for which EBTG are renowned and respected for. They collaborated with Massive Attack on the critically acclaimed Protection and, in 1996, Walking Wounded became their most successful album to date, spawning four hit singles. This signaled the adoption of a whole new set of influences from the burgeoning dance scene, evident in Ben Watt's DJ-ing and his legendary Lazy Dog Sundays at the Notting Hill Arts Club." Artists include: DJ Cam, Slick Rick, Deadly Avenger, Beth Orton, Model 500, The Ananda Project feat. Gaele Addison, Dubtribe Sound System, Carl Craig, Mary Margaret O'Hara, The Roots, Deadbeats, and Donny Hathaway.

**MORCHEEBA: Back To Mine 3LP (BACK 007 LP). \$19.00**

2001 release. Three LP version, unmixed. "This installment of the Back To Mine series is compiled by mega UK soul act. From soul, hip hop and blues to folk and psychedelia, this truly is a veritable education for real music aficionados everywhere. In their own words: 'We've always loved music that just makes you enjoy yourself.' Morcheeba have enjoyed huge success and credibility through their albums — *Who Can You Trust?*, *Big Calm*, *Fragments of Freedom*, and *Charango*. This edition of Back To Mine continues to demonstrate the group's ear for quality and taste for variety." Artists include: Annette Peacock, Alice Russell, Dr. John, Jim White, Small World, The Giant, David McCallum, Taj Mahal, E1 Plus, Missin' Linx, Os Mutantes, Lambchop.

**SINGH, TALVIN: Back To Mine CD (BACK 008 CD). \$16.00**

"Talvin Singh, Mercury Music Prize winner, remixer, DJ, head of Omni Records, founder of the ground breaking Anokha club night, and now the compiler of volume B in the Back To Mine series. Much like his album, *Anokha* (meaning 'unique' in Urdu), this volume will be unlike any before it. Talvin Singh has said himself: 'It's about bringing music to people's attention which they've probably never heard before... Music shouldn't have boundaries... It's just language, that everyone can identify with. That's the most valuable thing in music today. We're living in that time when things have got to unite.' He is renowned for being one of the first artists to bring traditional Indian Tabla music to the mainstream; combining it with rhythmic surges of Drum 'n' Bass. This fusion is brilliantly reflected in his Back To Mine mix." Artists include Craig Armstrong, Srinivas & Michael Brook, The Higher Intelligence Agency, Dreadzone, Nils Petter Molvaer, Swati Natekar, Trilok Gurtu, Photek, TUU, Vibrasphere, Ali Farka Toure, Dub Tractor, dZihan & Kamien, Nusrat Fateh Ali Khan.

**SINGH, TALVIN: Back To Mine 3LP (BACK 008 LP). \$19.00**

Triple LP version. "Talvin Singh, Mercury Music Prize winner, remixer, DJ, head of Omni Records, founder of the ground breaking Anokha club night, and now the compiler of volume B in the Back To Mine series. Much like his album, *Anokha* (meaning 'unique' in Urdu), this volume will be unlike any before it. Talvin Singh has said himself: 'It's about bringing music to people's attention which they've probably never heard before... Music shouldn't have boundaries... It's just language, that everyone can identify with. That's the most valuable thing in music today. We're living in that time when things have got to unite.' He is renowned for being one of the first artists to bring traditional Indian Tabla music to the mainstream; combining it with rhythmic surges of Drum 'n' Bass. This fusion is brilliantly reflected in his Back To Mine mix." Artists include Craig Armstrong, Srinivas & Michael Brook, The Higher Intelligence Agency, Dreadzone, Nils Petter Molvaer, Swati Natekar, Trilok Gurtu, Photek, TUU, Vibrasphere, Ali Farka Toure, Dub Tractor, dZihan & Kamien, Nusrat Fateh Ali Khan.

**MJ COLE: Back To Mine CD (BACK 009 CD). \$16.00**

"MJ Cole delivers a soulful addition to the Back To Mine series. The tracklisting speaks for itself. This cannot fail to be one of the best mixes yet. Matt Coleman has been touted as the first artist to have success with a full album of UK Garage. His classical music training has made him somewhat of an unusual commodity, standing him in good stead within the dance community — he has remixed everyone from the likes of Masters at Work to Nitin Sawhney, from Roots Manuva to TLC. MJ Cole's Back To Mine reflects the diverse range of styles that have influenced MJ Cole, the artist and producer, from soul to hip-hop to classical." Artist include: Lee Curtis, The Cinematic Orchestra, Outkast, Burning Spear, MJ Cole feat. Jay Dee and Nova Caspar, Omar, Archie Bell & The Drells, The Commodores, John Ellis, Handsome Boy Modeling School, and Goldie.

**MJ COLE: Back To Mine 3LP (BACK 009 LP). \$19.00**

Triple LP version.

**ORBITAL: Back To Mine 3LP (BACK 010 LP). \$19.00**

"Back To Mine Orbital sees the brothers Hartnoll take their opulent and mind-blowing live sets and turn them into an amazing DJ set. They have put together an imitably random mix, with a tracklisting ranging from dubster Lee 'Scratch' Perry to indie heroine PJ Harvey to original Ska icons The Selecter — whilst incorporating an exclusive Orbital track." Artists include: Orbital, Lee Perry & The Upsetters, The Selecter, Susan Cadogan, John Barry & His Orchestra, The Tornados, Gert Wilden & Orchestra, Jethro Tull, Robert Mellin Orchestra, DSR, Eon, Earth Leakage Trip, Hyper-On Experience, Plaid, Severed Heads, Tangerine Dream, PJ Harvey, The Divine Comedy, and Falguni Pathak.

**NEW ORDER: Back To Mine CD (BACK 011 CD). \$16.00**

"Veteran electronic rock pioneers New Order (check: 'Blue Monday', 'Bizarre Love Triangle', 'Regret', 'Crystal') have delivered an inspired addition to the Back To Mine series. Perhaps more than any previous Back To Mine album, this oozes the bands sound. You can tell these really are the records that the band members have listened to and enjoyed over the years and it's not just a collection of obscure band faves either! Primal Scream, Missy Elliot, Velvet Underground, The Doves, Roxy Music, Cat Stevens all make appearances, as well as some classic electro adventures from Mantronix, Joey Beltram, and Giorgio Moroder (acknowledged by lead singer, Bernard Sumner as a transitional influence on the then fledgling New Order). The album also features the much sought-after Patrick Cowley mix of Donna Summer's 'I Feel Love' (and yes, this track will be on the unmixed vinyl album in all its 15 minute glory!). Included are also many humorous and insightful sleeve notes, written by the members themselves. New Order have recently made a return to the public spotlight with the critically acclaimed *Get Ready* album last year, and the highly lauded film, *24 Hour Party People* which follows the band's rise to stardom from the ashes of the seminal Joy Division. Not only from an important historical perspective, New Order's Back To Mine is also an essential late night tripped-out journey through both rock and electronic dance music!"

**NEW ORDER: Back To Mine 3LP (BACK 011 LP). \$19.00**

Triple LP version.

**THE ORB: Back To Mine 3LP (BACK 012 LP). \$20.00**

"Dubbed the ultimate chill out band, who batter-than The Orb to deliver an after-hours Back To Mine mix? Alex Paterson, the man who wrapped us up in 'Little Fluffy Clouds' and 'Perpetual Dawns', and lead us through 'Blue -Rooms', has gathered together the best ambient atmospheric and off-kilter rhythms. The album features a suitably bizarre mix of tracks, ranging from Aphex Twin to soul legends The Chi-Lites, to a couple of the best cover versions around: Electric Chairs' 'Barbie Girl' and Schneider TM's electro bliss version of The Smiths' 'There is a Light That Never Goes Out'. The mix also features a new track from The Orb themselves 'The Land of Green Ginger', which is available here first on Back To Mine. Other featured artists include: Charles Webster, Creature, Thomas Fehlmann, Juno Reactor, B12, Joachim Speith, F.F.W.D., and Julee Cruise.

**UNDERWORLD: Back To Mine CD (BACK 013 CD). \$16.00**

"Back to Mine returns with Underworld following on from most recent compilers The Orb. The latest chapter in the exciting Underworld saga continues with an invitation to party round their tracks and to take a peek into their miasma of musical influences. Ever wondered what live techno pioneers Rick and Karl listen to at home? Try the bittersweet R&B pop of TLC for size. How about a few headmessin' rave classics like 'Horsepower' from CJ Bolland's Ravesignals series, Remy and Sven's 'Piano Power' and even Aphex Twin's ballistic 'Digeridoo'. Throw in plenty of Afro hip beat vibes and you have an un-pigeon-hole-able mix that really sums up where they've been, where they're at, and where they're going."

**MORRISSEY: Under The Influence CD (UTI 001 CD). \$16.00**

"DMC launch their new compilation series *Under the Influence*, which draws on the inspirations and all time loves of the world's greatest recording artists. Morrissey, the legendary Smiths frontman and solo-artist extraordinaire, provides this first unmixed selection of tracks. To make all those Morrissey fanatics out there particularly happy, he has written very in-depth sleeve notes (2000+ words!) explaining the stories behind his choices. The album includes tracks from such respected acts as T-Rex, The New York Dolls, Ramones, Nico and even Diana Dors. It's a fascinating combination. The album also features the Sparks' 'Arts and Crafts Spectacular' — taken from a previously unreleased demo recording. In addition, this is the first time ever that Patti Smith's 'Hey Joe' has been available on CD."

**MORRISSEY: Under The Influence 2LP (UTI 001 LP). \$18.00**

Double LP version.

**DOC (AUSTRIA):**

**PURE: Home Is Where My Hard Disk Is Vol. 1 CD (DOC 003). \$15.00**

"Consisting of two recordings of Pure's live appearances in winter 2001/2002. The first track is the entire recording of a gig at the Hörbar, a monthly club in Hamburg, Germany that takes place in a small old cinema. Playing in the movie room created a very intense atmosphere as compared to other venues. The 38 min improvised piece interweaves low frequencies with orchestral sounds into dense, unsettling structures, only to dissolve them in its peaceful finish. The second track is an excerpt of a concert given at Aniki Bóbo, Porto, Portugal. Its minimal algorithmic patterns slowly evolve into a swaying string figure that is finished by processed vocal parts."

**DIEB13/PURE/SEIWER: Just In Case You Are Bored. So Are We. CD (DOC 004). \$15.00**

"Dieb13 plays (in the truest sense of the word) turntables like no other: his music is reduced, exceptionally musical, and can be described as anything but merely moving records around. He produces ambient soundscapes, often plunderphonic, but never just a patchwork. For many years now, Martin Siewert has been exploring the electronic guitar's possibilities for sonic abstraction, from jazz to distant electronic-electroacoustic soundscapes and more often recently, concrete sound (cf. the hatHut CD, *Trapist*.) Pure comes from the world of techno, where his beats became more and more abstract and in the meantime even elusive. A wonderful example of his bleak sound fantasies (fed from his work in techno, industrial, musique concrete and ambient) is his last CD, *Noonbugs* (Mego). For several years, dieb13 and Martin Siewert have regularly collaborated (including in EFZEG (whose most recent CD is *Boogie* on Grob)). Here, their primarily analogue sound experiments are added to and complemented by Pure. After collaborations between Siewert and Pure in the area of production, in late 2000 the three found themselves more or less coincidentally working together on two completely improvised concerts, and have now collected the results of their first joint musical project on this recording. Each detail of the sonic landscape is precisely modulated, analogue amplitudes with digital peaks and abysses. The warm, gently pulsating sound of Siewert's guitar forms the primary basis for the abstract grooves and sounds of Pure's laptop (with its own software) and dieb's turntable experiments (such as adding piezoelectricity to the sound pickup). Many levels overlap, shift, and almost imperceptibly reform. Since repetitive structures dominate, there are no breaks, but plenty of sonic surprises."

**CURRENT 909: The Price for Existence is Eternal Warfare CD (DOC 009). \$15.00**

"Pure has been producing a wide variety of electronic music over the last decade, spanning from minimal and conceptual electronics to ruff drum'n'bass to speedcore, much of which have become classic in its respective fields. The year 2003 sees several compilations offering a chance to catch up with some of these gems, originally released in limited editions on vinyl and mostly unavailable now, as well as containing added unreleased tracks. Current 909 is Pure's project for electronic music that lives in the grey area between dance music and movie soundtracks based on a combination of pattern oriented production techniques and techniques of collage. The music of Current 909 can be seen as a transition between his much rougher and more aggressive earlier works and his beatless mostly improvised works of the last years for labels like Mego, Staalplaat, or Doc."

**DODO RECORDS (ITALY):**

**HILLOW HAMMET: Hammer CD (DDR 510). \$15.00**

Dodo is a new Italian reissue label, a branch of the Comet/Akarma family. "Originally released in 1969 on House Of The Fox (and produced by Lelan Rogers of the International Artists label)... this Oklahoma based combo recorded a good album of hard rock with lots of acid guitar... a very rare item."

**DOG W/A BONE:**

**DUCHAMP, MARCEL: The Entire Musical Work CD (DWAB 01). \$17.00**

New 20th century composer's label, based out of the Paula Cooper gallery in NYC, in association with Petr Kotik's S.E.M. Ensemble. This Duchamp CD is a similar release to the CD on the Ampere label (same title, same general selection of Duchamp's major musical pieces); the main difference is that this DWAB version features one additional piece, "Sculpture Musicale" (a mesostic performed by John Cage) & features improved sound/performance



according to Kotik. This CD was recorded in 1987 by S.E.M. (including Ben Neill on trumpet); the Ampere version was recorded in 1976. "Duchamp's often overlooked musical work was composed for the most part between 1912 and 1921. His method was based on chance and represented a radical departure from the way music was done at the time. Music by Marcel Duchamp includes the artist's complete oeuvre, namely 'Erratum Musical' (for three voices), La Mariée mise à nu par ses célibataires même, 'Erratum Musical' (in two different versions for player piano and chamber ensemble), and the conceptual piece 'Sculpture Musicale' (with a special version performed by John Cage). The liner notes contain reproductions of Duchamp's handwritten scores, as well as photographs of the instrumental 'apparatus' used to create the second version of 'La Mariée mise à nu par ses célibataires même (a funnel, seven open top cars and six sets of balls)'. Also included is a mesostic (a poem legible both horizontally and vertically) by John Cage."

**FELDMAN, MORTON: For Philip Guston 4CD (DWAB 02). \$44.00**

"Feldman is recognized as one of the twentieth century's most influential composers. Feldman's artistic principles were shaped in the early 1950s by his association with composers Cage, Earle Brown and David Tudor, and painters Philip Guston, Mark Rothko, Jackson Pollock and Robert Rauschenberg, to name a few. In keeping with Feldman's aesthetic privileging of scale over form, For Philip Guston, composed in memory of his late friend, expands to a monumental five hours. On the front cover of the comprehensive 4-CD set is a reproduction of Feldman's portrait by Philip Guston. The liner notes include a conversation between composers Walter Zimmerman and Kotik, exploring the many facets of Feldman's music." Recorded in 1995 and performed by S.E.M. Ensemble (Petr Kotik, flute, alto flute, piccolo; Joseph Kubera, piano, celeste; Chris Nappi, vibraphone, marimbaphone, glockenspiel, chimes).

**KOTIK, PETR: Many Many Women 3CD (DWAB 03). \$35.00**

"Digitally remastered from the original 1981 Labor Record release, Kotik's Many Many Women has long been considered a masterpiece of 1970s underground music. The polyphonic composition sets Gertrude Stein's entire novella Many Many Women to music and marks the crystallization of Kotik's musical aesthetic. Described by Richard Kostelanetz as 'continually austere and yet engaging, realizing a musical reinterpretation of Stein's text,' Many Many Women highlights both the musicality of Stein's poetry and Kotik's distinctly personal treatment of melody. The liner notes include essays by Kostelanetz and Village Voice critic Kyle Gann."

**FELDMAN, MORTON: Turfan Fragments CD (DWAB 04). \$19.00**

For Samuel Beckett, The Turfan Fragments. The Orchestra of the S.E.M. Ensemble. Petr Kotik, Conductor. "For Samuel Beckett and The Turfan Fragments are Feldman's only chamber orchestra compositions. Both were commissions: The Turfan Fragments by the Swiss-Italian Radio Orchestra in 1980, For Samuel Beckett by the Schönberg Ensemble, Amsterdam, in 1987. Both titles are descriptive and suggest how Feldman arrived at a particular concept for each piece. The Turfan Fragments is a succession of short sections, which could indeed be described as fragments. The title relates the composition to manuscripts from Turfan (the southwest region of present-day China), which are in the collection of the Preussischer Kulturbesitz in Berlin. These calligraphic remnants, going back to the ninth century, were brought to Germany before World War I and Feldman must have seen them while living in Berlin in 1971. In contrast, For Samuel Beckett is based on a single idea of several chord progressions unfolding continuously for almost an hour. In 1977, Beckett wrote a text for Feldman, to be used as the libretto for his opera Neither. Feldman's description of Beckett's writing most eloquently suggests what was on his mind when composing For Samuel Beckett: 'there's something peculiar about it [the Beckett's text]. I can't catch it. Finally I see that every line is really the same thought said in another way. And yet the continuity acts as if something else is happening. Nothing else is happening. What you're doing, in an almost Proustian way, is getting deeper and deeper saturated into the thought.'

**S.E.M. ENSEMBLE: Spoken Music Concert at Paula Cooper Gallery CD (DWAB 05). \$17.00**

"The S.E.M. Ensemble's Spoken Music Concert took place on Tuesday, February 6, 1990, at the Paula Cooper Gallery in New York, then on Wooster Street in Soho. It was performed by members of the S.E.M. Ensemble: Petr Kotik (Director), Chris Nappi, and Joseph Kubera, and Den Neill (sound mix); and four guests: John Cage, Dick Higgins, Jackson Mac Low, and Anne Tardos... 'Empty Words', written in 1973-74, is arguably the most musical of John Cage's texts. Made up of fragments from the journals of Henry David Thoreau, it consists of four parts. The first is a chance-derived mix of phrases, words, syllables, and single letters; subsequent parts each eliminate one of these textual elements from the mix. By the fourth part (performed here), there is nothing left but single letters. As the text becomes simpler and simpler, silences become more and more prominent."

#### DOLORES/VIRGIN (SWEDEN):

**DUNGEN: Stadsvandringar CD (DOLOR 110). \$21.00**

"Major label debut CD and long awaited follow up to the fantastic debut LP release from last year. This is amazing new Swedish psych/prog/folk/rock from the wonder kid Dungen. The debut CD contains stunning musicianship, spellbinding Swedish folk pop psych inspired by the soulful Swedish folk music and the country's vast forests. No 'neo-psych' bullshit...this is THE real thing! Beautiful vocals, Hammond B-3 organ, flute, violin, groovy bass, swinging drums, electric and acoustic guitars and fuzz. Dungen is the next big thing from Sweden."

**VA: Who Will Buy (These Wonderful Evils) 2CD (DOLOR 127). \$28.00**

"The Swedes are taking over and are hitting the music scene all over the world. But this is not really a new story. In Sweden, as many other countries, the appearance of the Beatles in 1964 brought a reaction against the stagnant music scene of the past. Literally thousands of pop groups appeared from nowhere and the music scene changed forever. Sweden soon became one of the greatest pop hotbeds of the world and this compilation is the solid proof. On these two sizzling discs the cream of the 21st century's Swedish pop/rock/psych wonders are matched with the unquestionable pioneers of the Swedish 60s. Disc one offers a initiated peek at what's happening in the Swedish rock, pop and psych scene right now. Known and unknown material from current heroes such as the Soundtrack of Our Lives (Grammy nominated in the US), H'kan Hellström (selling platinum in Sweden), and Caesars Palace (who just are one their way to conquer the UK), to hungry up-and-coming debutants like Dungen, the Whyte Seeds and Franke, amongst others. On disc two we take a swirling ride through a time machine and encounter rare gems from the sinfully swinging Swedish 60s. Amazing fuzz psych head twister by the Shakers and Pugh. Swinging mod pop anthems by the Wizards, stellar harmony pop by the Jackpots as well as a groovy sitar psych nirvana with Charlie and Esdor, plus lots more compiled here for the first time ever. 2 CD records containing 33 Swedish top tunes housed in a mind expanding sleeve cram filled with pictures and informative liner notes."

**VA: Who Will Buy These Wonderful Evils vol. 2 CD (DOLOR 141). \$21.00**

"A smorgasbord of sizzling Swedish rock, pop psych meatballs! On this sizzling follow up you'll hear for the first time the cream of 1960s Swedish pop/rock/psych wonders. Amazing fuzz psych head twister by Les Fleurs, psych punk by the Mascots, freakbeat galore by the Stringtones, tough R&B by the Best, phased pop psych by Darling and swinging femme mod beat by Bella & Me plus lots more, including Sweden only releases by the obscure and mystical 60s UK groups the Evil Eyes and the Iveys, compiled here for the first time ever. The CD contains 21 Swedish top tunes, including 3 previously unreleased tracks, housed in a mind expanding sleeve cram filled with pictures and informative liner notes. The Cheers, The Stringtones, Evil Eyes, Kings, Mascots, Iveys, Vat 66, Les Fleurs, The Best, Bella & Me, The Mixers, Attractions, 14, Darling, Zoom, Ackes, Members Blues Band, Flying Dutchmen."

#### DOM ELCHKLANG (GERMANY):

**ANEMONENGURT: Bocese Berneau CD (DOM 011 CD). \$18.00**

"Ten (!) years after their amazingly bizarre debut, Anemonengurt dive even deeper into heavy blasts of intelligent fake-powerrock and strangely unique lyrics for their 'second coming'. Here is a crushing, multi-faced beast of an album, due to the new found strength of the song shaping in combination with their good old cheap death metal synth sound. Conjointly with the odd cover artwork, Bocese Berneau can be seen as one of the most fascinating CDs published within the last years. The lazy late night beats and truly soulful vocals of Feuerboy are incredible and Kirk Kleber's cool and stylish performance on the title track evokes the thrill of struggling between heaven and hell."

**ROWENTA/KHAN: Tiefpünkte Moderner Tonkomposition CD (DOM 012 CD). \$18.00**

"After the split of H.N.A.S. in the early 90s, Achim P. Li Khan kept the original weird and experimental spirit of the early days alive and, joining forces with classically trained Frank Rowenta (see also his wonderful solo release), he took the H.N.A.S. sound to the next stage. This digitally remastered CD edition comprises of the whole sessions from 1989-1991 and features 6 bonus tracks that could not be included on the original LP. Faithfully restored and rearranged coverart make this an essential purchase if you love the 80s H.N.A.S.-sound peppered with Rowenta's spacious soundscapes."

**KHAN, DR. P. LI: Ein Hauch Von Höllenlärm CD (DOM 014 CD). \$18.00**

"A lot of H.N.A.S. fans all over the world kept asking to finally re-release on CD what they consider one of H.N.A.S.'s definitive masterpieces (along with Im Schatten der Möhre and Melchior): P. Li Khan's solo side of H.N.A.S. Ach, dieser Bart! LP. Originally issued on vinyl in 1988 (KK records, Belgium) this recordings (included here is the very rare bonus 7" track) show why Dr. P. Li Khan and H.N.A.S. are rated as pioneering forces of experimental music in the 80s/90s. An astonishing wild mix-up of strange songs, bizarre cutups and an overall 'kraut-tone' make these tracks so special. The other part of the CD gives an overview of P. Li Khan's more recent live works during his 2 year stay in Asia, 2000-2002, covering several in-concert recordings from China, Korea and Vietnam."

**ROWENTA, FRANK: Schuss In Den Ofen CD (DOM 018). \$18.00**

"Join Rowenta exploiting the strange visions of 13 year old Heike, a German girl, who first told her obscure story in 1975. You may have heard some rumors about her fate, but what actually happened back then is still a mystery to all those involved (even original T.O.P.Y. members). Frank got hold of Heike's archives in 1989, but was told emphatically not to touch them before the very year 2000. He did so, but it took him another 3 years to restore and edit this difficult and scary stuff. If you listen to the finished work now, you will agree that it was worth the wait, as the results of Frank's work are astonishing in any way. Dr. P. Li Khan's careful production makes this CD one of the most essential issues of the darker side of current experimental music."

**H.N.A.S./MIESES GEGONGE: Abwassermusik CD (DOM 7716). \$18.00**

"Long-awaited reissues of the legendary early works by this German duo of Christoph Heemann & Achim P. Li Khan (plus friends like Steven Stapleton, Diana Rogerson, Martin Klaeren, Birgit Utzerath, Andreas Heemann, etc.). Underground collage-rock and clatter, inspired by NWW, from back in the day. "(79 min.) For the first time on CD: the long deleted classic collaboration LP of 2 of Germany's most bizarre bands (originally issued in 1985). Mastered from the original tape, coverart restored from the original full-color artwork by Achim P. Li Khan, that could not be used in 1985. Comes with 7 rare/unreleased bonustracks (incl. 3 never heard pieces from Mieses Gegonge's mysterious archives)."

**H.N.A.S. (HIRSCHE NICHT AUFS SOFA): Melchior CD (DOM 7717). \$18.00**

"The long awaited official CD issue (78 min.) of the long-deleted and sought after second H.N.A.S. album, originally released on NWW's United dairies label in 1986. The CD (along with 10 bonus-tracks!) was remastered from the original master-tapes, the cover was faithfully restored from original artwork+photos. Bonus-tracks include: 'Hunsrück/Ramon der Monsterjunge' (DOM single, 1987), unreleased stuff from the 'Hunsrück'-sessions, compilation tracks and unreleased demos."

**H.N.A.S. (HIRSCHE NICHT AUFS SOFA): Küttel Im Frost CD (DOM 7718). \$18.00**

"The long overdue official CD issue (77 min.) of the long-deleted and sought after third H.N.A.S. album, originally released on DOM in 1986. The CD (incl. 7 bonus-tracks featuring unreleased 1986 live versions of 'Melchior'+K.I.F.-tracks from the only H.N.A.S. concert in the 80s!) was remastered from the original master-tapes, the cover was faithfully restored from original artwork + photos."

**H.N.A.S. (HIRSCHE NICHT AUFS SOFA): Im Schatten der Möhre CD (DOM 7719). \$18.00**

"The long awaited official DOM CD issue (77 min.) of the long-deleted and sought after fourth HNAS album, originally released on DOM in 1987. The CD (along with 7 bonus tracks!) was remastered from the original master-tapes, the cover was faithfully restored from original artwork+photos. Bonus-tracks include: 'Im Schatten'-session-outtakes, 'Musik für Schuhgeschäfte'-outtakes, concert-rehearsals (all unreleased). [this album has also been reissued by Christoph Heemann on Streamline, 1013, without the 7 bonus tracks found on this version]

**H.N.A.S. (HIRSCHE NICHT AUFS SOFA): The Book Of Dingskirchen CD (DOM 7720). \$18.00**

"Finally available from DOM: the official (not the bootleg CDR) CD issue (79 min.!!!) of the rarest H.N.A.S. album, originally released in a limited edition of 20 LPs in black and 70 LPs in clear vinyl back in 1988. The CD (along with 10 bonus-tracks!) was carefully remastered, the cover was restored from the original artwork of Achim P. Li Khan, that could not be used in 1988 due to the small edition and the high costs for full-color LP covers. Bonus-tracks include: outtakes from Küttel Im Frost sessions, weird versions of Musik für Schuhgeschäfte tracks and rare LP/cass.- compilation tracks from 1985-1992."

#### DOMINO (UK):

**TUNDRA, MAX: Cakes CD (RUG 101 CD). \$6.50**

"Ben Jacobs (a.k.a. Max Tundra) grew up on a diet of 10cc, Nik Kershaw, Art Of Noise, and Gustav Holst. His first forays into music making as a child were the compilations of pause

button mega-mixes of the above musical luminaries, and many others, on his Mum's mid system. His first release, *Children At Play*, surfaced on Warp in February 1998. A Max Tundra remix of Mogwai's 'Helicon 2' appeared on the *Kicking A Dead Pig LP: Cakes* is your first chance to enjoy the delights of his forthcoming debut album, *Some Best Friend You Turned Out To Be*."

**THIRD EYE FOUNDATION: What Is It With You CD (RUG 102CD). \$9.00**

Three track EP from Bristol's Matt Elliott. Features "What Is It With You", "Are You Still A Cliché (With Troubled Mind)", "What Is It With You (Remote Viewer Remix)".

**V-TWIN: Delinquency 12" (RUG 106). \$7.00**

**V-TWIN: Delinquency CD (RUG 106 CD). \$6.50**

"Glasgow's V-Twin, showing off a sincere appreciation of the insurrectionary power of Jerry Lee Rock 'n' Roll. The single features mixes by such musical luminaries as Jagz Kooner (Primal Scream collaborator), Gareth Jones (Depeche Mode producer) and Adam & Eve (a.k.a. Royal Trux)."

**WOODBINE: Neskwik CD (RUG 115 CD). \$7.00**

"Taken from their eponymously titled debut album, 'Neskwik' gets the Jagz Kooner remix treatment. This new version of 'Neskwik' underpins the edgy quirkiness of Susan Dillane's vocals with a driving Stooges like groove. Woodbine are a three piece consisting of Susan Dillane, Rob Healy and Graeme Swindon. The trio come falling out of the seedier side of the midlands' darkened lung, and have been together since the mid-nineties."

**FOUR TET: Paws CD (RUG 130 CD). \$7.50**

"The first remix EP from the acclaimed Four Tet's *Pause* album enlists Kieran Hebden's a-list of engineers and artists to rework his songs. The results possess the stamps of their owners' trademark sounds and rhythms, making this an attractive companion to *Pause* and a groundbreaking piece of work in its own right. Kieran Hebden's remix choices: Koushik, Manitoba, Boom Bip."

**TUNDRA, MAX: Lysine CD (RUG 142 CD). \$7.50**

Three track single, "Lysine" is taken from the forthcoming album *Mastered By Guy At The Exchange*. Singing by Becky Jacobs. "Ben Jacobs is assisted by sister Becky on a ditty that warns of the danger of cold sores. Trippy and hip-hoppy, summery and stylish, experimental and extraordinary, this also contains the slick piano number 'Our Syllabus'. Lovely and different."

**TUNDRA, MAX: Lysine 12" (RUG 142 EP). \$8.00**  
12" vinyl version.

**ELLIOT, MATT: Borderline Schizophrenic 10" (RUG 157 EP). \$9.00**

"Matt Elliott (Third Eye Foundation) has returned to Domino, prodigal son style, and his forthcoming album *The Mess We Made* is indeed something worth changing your stage name for this taster features two one off tracks, not featured on the album itself, exclusive to this release — and more dancefloor based than the album. Now living in rural France, *Borderline Schizophrenic* finds Matt picking up the guitar and lacing a traditional Spanish style hook with a head noddin hip hop groove for first number 'You Spooked The Horses part 1' before switching the pace with the Amen break for 'part 2' B-side 'Branette Espagnole' comes over like Black Dog on a 2 step sabbatical, straight up electronic jazz with a skip."

**MFA: Coffee Shop Rules CD (WIG 048 CD). \$17.00**

"Comprised of Mark Broom and Dave Hill, MFA started out in the early '90s on the Mo Wax label. MFA were introduced to Domino through the label's Series 500 imprint. The pair also run Pure Plastic Records, a techno label with a discography of 39 releases thus far, including Rue East, Ben Sims, Surgeon, Claude You, Jega and Autechre. *Coffee Shop Rules* is a fantastic mix of breaks, beats and techno influences."

**MFA: Coffee Shop Rules 2LP (WIG 048 LP). \$19.00**  
Double LP.

**CLINIC: CD (WIG 064 CD). \$13.00**

Mid-priced 1999 CD untitled compilation which features the tracks from the group's first 3 7"s all on one CD (the *Voot*, *Monkey On Your Back* & *Cement Mixer* EPs, originally issued in 1997 on the Aladdins' Cave of Golf label). Clinic are from Liverpool and have been compared in varying degrees to: Velvet Underground, Stereolab, Can, Devo, Jesus & Mary Chain, the Stooges, T-Rex and the Beach Boys; "the Clinic sound is like a synthesis of all the finer musical things in life."

**CLINIC: Internal Wrangler CD (WIG 078 CD). \$17.50**

"The long awaited debut album from critically acclaimed Clinic, *Internal Wrangler* shows just what can be done for pop music by avoiding not just the middle of the road, but the whole road entirely. The album is made up of frantic two & a half minute twisting pop songs, interspersed by quieter, more reflective moods. Instrumental tracks include the opening blast of multi-layered drumming on 'Voodoo Wop', the backwards flowing 'DJ Shangri-La' and the furious bite of 'Hippy Death Suite'. The Clinic prescription: seize the past, dissect, rearrange, insert wit and paranoia, add lashings of William Burroughs and Phil Spector, and above all make it groovy."

**TELE:FUNKEN: A Collection Of Ice Cream Vans Vol. II CD (WIG 083 CD). \$18.00**

"Debut album from Tele:Funken (aka Tom Fenn). With influences ranging from Kraftwerk to Bach, and Aphex Twin and Eric Satie. *A Collection Of Ice Cream...* has a unique sense of wonkiness and innocent melodies. The first fruits of his labour arrived via a joint album with Flying Saucer Attack (*Distant Station*, issued by Drag City in the US). Tom grew up in Brighton, moved to Bristol and now resides in Birmingham where he is part of the ever burgeoning, genre-straddling scene of bohemian producers that includes Broadcast, Pram, Plone and Surgeon." "Second full length album following a series of singles ('Breakdown Test' and 'Excellence in Amps, Volts and Watts', both Domino) from a Brummie named Tom Fenn. Borderline lounge at times, it could be said that a certain allegiance (if only in spirit) with the contempo-motork of Cologne (L@N, Schlammpeitziger) wasn't entirely off base, although a cringe-inducing aura of whimsy can occasionally creep in and do some damage. Pretty damn IDM." — Hrvatski.

**TELE:FUNKEN: A Collection Of Ice Cream Vans Vol. II 2LP (WIG 083 LP). \$18.00**

**V TWIN: Free The Twin CD (WIG 086 CD). \$9.00**

"Free The Twin is a collection of singles and rarities that mops up the V-Twin Domino history, and gives the uninitiated a look into the world of The Twin. This compilation CD features mixes from the likes of Jagz Kooner (Primal Scream), Adam & Eve (aka Royal Trux), Gareth Jones (Depeche Mode & Clinic), Kid Loco, and Domino label mates Cinema. Formed around the nucleus of singer Jason McPhail and drummer Michael McGaughin, V-Twin are a revolving door that's seen fellow Glaswegians Belle and Sebastian and The Pastels pass through, as well as such luminaries as Big Star's Alex Chilton and Royal Trux."

**TUNDRA, MAX: Mastered By Guy At The Exchange LP (WIG 112 LP). \$16.00**  
LP version.

**CINEMA RECORDED MUSIC LIBRARY: Before The Dark CD (WIG 113 CD). \$15.00**

"First LP from downtempo self confessed movie soundtrack buffs Cinema. Producers of Belle & Sebastian, The Delgados, Pastels etc. getting laidback & philosophical on their days off. Cinema tell us: 'The album is not the dark epic that many foresaw. And neither is it intended as the 'soundtrack to an imaginary film' that some will suggest. However, the album was conceived as a whole and is no random collection of tracks — all have been written specially for the album and each evokes its own particular feeling. Organic sounds and live instruments fuse with solid rhythm tracks, creating instrumentals that have both depth and immediate impact. The overall mood is optimistic, but with melancholy undertones in places'."

**CINEMA RECORDED MUSIC LIBRARY: Before The Dark LP (WIG 113 LP). \$15.00**  
LP version.

**CLINIC: Walking With Thee CD EP (RUG 134CD). \$6.50**

3 track CD EP. Features: 'Walking With Thee', 'The Sphinx', and 'Mechanical Madrigal'.

**DOMINO US:**

**CLINIC: Internal Wrangler CD (DOMUS 001CD). \$14.00**

Domestic US pressing. "Drawing on influences ranging from Giorgio Moroder to Can, the band's uniquely futuristic sound has garnered critical acclaim in the UK and quickly established a growing fanbase here in the States. Having received two NME 'Singles of the Week' before they ever released an album, the band's debut was amongst the UK's most highly anticipated of last year." "Here is a band voracious in appetite and perverse in intent: *Internal Wrangler* nods to Can, Coltrane, the Velvets, Suicide, Joe Meek, and Sly's *There's A Riot*, but actually sounds like nothing else you've heard before, encompassing garagey racket, hymnal sweetness and skewed electronics." ? Mojo

**FOUR TET: Pause CD (DOMUS 002CD). \$14.00**

Domestic US pressing. "As one-third of the unique, genre-bending Fridge, Kieran Hebden has already established himself as a vital creative force blurring the lines between rock, jazz, electronic and ambient. Two years since the release of *Dialogue*, the debut by his solo project Four Tet, he has solidified this standing with *Pause* — a dramatic shift in style, sound and feel to its predecessor. *Pause* shows maturity in its employment of a more distinctive range of sonics, from incidental rustlings and playground field recordings to delicate melodic flourishes and audacious rhythmic sculptures. Though directed by tough, surefooted beats, *Pause* is a soothing listen. A definite step forward, this album knows where it is going and how to get there."

**PILOTE: Do It Now Man CD (DOMUS 003CD). \$15.00**

"The US version with bonus track not on the European import. Brighton-based Stuart Cullen (aka Pilote) steps up with his second album for Certificate 18 and first on Domino US. While retaining the melancholy beauty of its predecessor, *Do It Now Man* takes a more direct route into the brain, with heavier beats and darker edges. *Do It Now Man*'s adventurous rhythms, plural melodies and contrasting light and dark textures are certain to keep listeners intrigued. Its melodic rhythms are reminiscent of µ-Ziq, but with a far gloomier tone. Pilote's daring mixture of leftfield electronica, downtempo beats and electro grooves keep this album moving."

**FUTURE PILOT AKA: Tiny Wives, Mighty Sea CD (DOMUS 004CD). \$15.00**

"*Tiny Wives, Mighty Sea* was recorded at a converted flour mill on the banks of the River Clyde in Glasgow, Scotland. It shows the Future Pilot, Sushil K. Dade, in a new light, abandoning his trademark tape cut-ups and collages in favor of a loose group approach, which features at different moments Isobel Campbell and Stuart Murdoch of Belle & Sebastian, Teenage Fanclub, The Pastels, The Delgados, and the Bill Wells Octet, in an uplifting and heady atmosphere. Sushil Dade is a present-day Van Dyke Parks or a Jack Nitzche uber-producer type coaxing transcendental sounds from his musical friends, starting with bare bones arrangements and letting them stretch out over the songs, then reigning it all in during the mix. This is a heavy album, make no mistake."

**CLINIC: Walking With Thee CD (DOMUS 005CD). \$15.00**

"Ade, Hartley, Brian and Carl are from Liverpool, but that's where the similarity with any other quartet ends. In fact, Clinic play as if pop remained in permanent thrall to Joe Meek before jumping straight to Studio One dub. Or as if The Shangri-Las drifted into Crime. Because Clinic sound like no other band. As individual as Suicide or The Monks, as self-sufficient as Modern Lovers or Silver Apples, they describe a twilight place: the streets surrounding John Carpenter's Precinct 13, the disco on the inhabited side of the moon. It's a sinister, sexy locale, with a dark sense of humor, fully explored on their second album. The haunting bleat of a melodic beckons us into 'Welcome.' An iced electric piano invites us to 'Come Into Our Home' and introduces us to the deserted nightclub of 'Harmony.' And if these tunes describe a Hitchcockian calm, then the antic clatter of 'The Equaliser' and the ferocious 'Pet Eunuch' embrace the subsequent storm."

**CLINIC: 3 EPs CD (DOMUS 006CD). \$13.50**

"A compilation of Clinic's first three singles, previously available on their own Aladdin's Cave of Golf Records, this spectacle concocted of catchy, dark vocals; scary, Velvets guitar sound; Beach Boys melodies; and a big, girly, American drum beat is all wrapped up with a sentiment most people in the know share."

**LONE PIGEON: Concubine Rice CD (DOMUS 007CD). \$15.00**

"Like Skip Spence's *Oar*, *Concubine Rice* is the purest possible representation of a human being. It captures one of the most honest and intimate, personal journeys you are likely to hear on record. Perhaps the most naked moments are those recorded soon after Anderson's departure from the Beta Band, his lowest ebb. In contrast, one could easily imagine songs such as 'Boats' as outtakes from the Beach Boys' Smile sessions, and 'Melonbeard' as an archived acid-drenched Syd Barrett song, while others, though technically naïve, are still as heartfelt as John Lennon's Imagine album. Although all the songs on *Concubine Rice* are recorded lo-fi, limitations in technology have not diminished The Lone Pigeon's imagination. *Concubine Rice* has the elements of some of the greatest musical geniuses of the 20th Century. It is a desperate, honest, humorous, intimate, madcap, naïve, poignant, tragic record, but most of all it is effortlessly brilliant."

**LONE PIGEON: Concubine Rice 2LP (DOMUS 007LP). \$17.00**

"180 gram vinyl double LP — with five non-CD tracks."

**WOODBINE: Woodbine CD (DOMUS 008CD). \$15.00**

"Four years after Domino signed Woodbine, they arrived on the label's doorstep with a quarter-inch master tape and grins from one ear to the other. This record redefined the blissed-out folk sound that swept the UK six months previous. Where the others start with a groove and build their tracks around that, Woodbine builds from the trance-like vocals of Susan Dillane — part English folk songstress, part contemporary chanteuse (like a meeting of Fairport's Sandy Denny and Portishead's Beth Gibbons) — who infuses Woodbine's tracks with character and hard-to-quantify depth (it's difficult to imagine the band without her crystal drawl). The trio also features Graeme Swindon and Rob Healey (a founding member

of Cornershop); Swindon's trademark guitar and vocal style, and Healey's fluid rhythm playing (drums and bass) are essential. Woodbine was recorded in England and mixed by Adam and Eve (aka Neil and Jennifer of Royal Trux)."

**YORKSTON, JAMES: *Moving Up Country* CD (DOMUS 009CD). \$15.00**

"Debut album from Edinburgh based singer-songwriter. An eclectic mix of contemporary and traditional folk. Yorkston's demos are some of the most-talked-about recordings in the UK, having attracted fans as disparate as John Peel, John Martyn, Four Tet and the Psychonauts."

**NOTWIST, THE: *Neon Golden* CD (DOMUS 010CD). \$13.00**

Domestic US issue of this City Slang album. "15 months in the making, and light years ahead of their post-punk, self-titled debut in 1990, *Neon Golden* is The Notwist's sixth full length album. Outside of their native Germany, it's probably only the most musically astute who are aware of this Bavarian four piece, and then only through their last album, released by Stereolab's label Duophonic. But the past is, in many ways, irrelevant, and offers little explanation as to why Domino should sign them so far into their career. That explanation is to be found within *Neon Golden*. Offering a myriad of offset influences and styles that shouldn't, on paper at least, add up to the masterpiece that it is, *Neon Golden* seamlessly blends Markus Acher's subtle guitar and plaintive, detached vocals with modern day electronica courtesy of squiggle-rock maestro Martin Grestschmann aka Console. Classically trained trumpeter and bassist Micha Acher provides ultra-fat dub passages alongside lush string and horn arrangements, whilst the whole stew is anchored by Mecki Messerschmidt's colourful drum work. The Domino release features three bonus tracks not available on the import."

**MANITOBA: *Start Breaking My Heart* CD (DOMUS 011CD). \$15.00**

"*Start Breaking My Heart* is spliced with arcs of rainbow melody, hopscotch percussion patterns, and playground children laughing. Humanity and nature are strong threads through this album: beauty and mystery are revealed in the mundane and ordinary. Snaith plays guitars and keyboards, preferring to record a melody straight up than sample someone else's, combining these basic elements with computer trickery. It gives the album an electronic-organic feel, warm but with a slightly uptight twitch, like you know he's going to produce some really banging dance-floor track eventually. Not today, though. While there's a lot going on — some extraordinary explosions of rapid fire laser beats, out of which fairy dust nursery rhymes come dancing, *Start Breaking My Heart* is so beautifully arranged — equal parts grace and dexterity — it manages to both stimulate and soothe at the same time."

**MANITOBA: *Up In Flames* CD (DOMUS 013CD). \$13.00**

"It sounds like a kaleidoscopic tumble of starlight melodies, irresistibly catchy fat beats and all manner of uplifting tooting, plinking, rifting, tinkling, and soaring; the joyous mass gliding happily together within Manitoba's masterful sense of space. There's a lot in there, but it's never cluttered. The point is that Dan writes actual songs, not just a bunch of sounds strung together in ProTools. It's an album of 'wicked pop songs with textures, layers and weird instruments. I make music totally by ear, just by fucking around and experimenting.' Well, that will happen if you spend enough time soaking in albums by My Bloody Valentine, Spaceman 3, Mercury Rev, The Beach Boys, Neutral Milk Hotel and psychedelic rockers like The Byrds and The End."

**MANITOBA: *Up In Flames LP* (DOMUS 013LP). \$13.00**  
LP version.

**FOUR TET: *Rounds* CD (DOMUS 014CD). \$14.50**

"Kieran Hebden has released eight (!) albums between his solo Four Tet work and band efforts as Fridge; spent the last two years hot footing it across continents with his in demand live-laptop shows, and has a burgeoning sideline career as an artist producer while his remixing prowess knows no bounds. While his debut, *Dialouge*, was a startling odyssey through free jazz, soul and funk, and his second, *Pause*, managed to kick off the folktronica trend with its psych-folk and pastoral acid rock loveliness that prompted many a year's best accolade, *Rounds* sees Hebden shucking off the juvenile tendency to artfully reinterpret one's, in his case, admittedly mindboggling, depth of influences. *Rounds* is the album where he beautifully, uniquely comes into his own."

**MOLINA, JUANA: *Segundo* CD (DOMUS 015CD). \$13.00**

"Who is Juana Molina? She's a songwriter and guitarist who hails from Buenos Aires, Argentina and sings with extraordinary grace. Her delicate vocals float above fragile guitar with a undercurrent of subtle electronic beats and textures."

**KING CREOSOTE: *Kenny and Beth's Musakal Boat Rides* CD (DOMUS 016CD). \$11.00**

"King Creosote is a fellow named Kenny, who hails from the small Scottish town of Fife, also home to good friend and fellow musical traveler James Yorkston. Kenny heads a loose gang of musicians known as the Fence Collective. Somebody had to go first on the Fence, so why not the regal Fence preserver himself? His time-served bands Skuobbe Dubh Orchestra and Khartoum Heroes had spectacularly hit self destruct, and there were all these musical thoughts keeping him awake at night ... With too many CDR albums to his regal name, and all sung in the home accent too, the album *Kenny and Beth's Musakal Boat Rides* is a mastered trawl through most of them."

**CLEARLAKE: *Almost The Same* CD (DOMUS 019CD). \$6.50**

"Hailing from the south coast of England, Clearlake's debut album *Lido* was highly acclaimed and won them fans as diverse as Jarvis Cocker, Stephen Malkmus, and The Delgados. Clearlake also boast an expanding palette of raw and evocative sonics: guitars that describe small orchestras of feedback, woozily-arranged strings, chiming antique pianos and rich, layered vocal harmonies all recorded with a garagey bravado."

**CLEARLAKE: *Cedars* CD (DOMUS 020CD). \$12.00**

"Their second album, conceived by the band in France and Brighton and produced with former Cocteau Twin, Simon Raymonde. Singer Jason Pegg's incisive songs explore subjects rarely visited articulately in pop since peak-period Smiths — madness, death, loss, self-loathing and self-healing among them. The outlook may occasionally be overcast but it's offset by the tremendous therapeutic clout of gorgeous melody and forensically observed lyrics. Clearlake also boast an expanding palette of raw and evocative sonics: guitars that describe small orchestras of feedback, woozily-arranged strings, chiming antique pianos and rich, layered vocal harmonies all recorded with a garagey bravado."

**NOTWIST: *Different Cars and Trains* CD (DOMUS 021CD). \$9.00**

"*Different Cars and Trains* is a collection of remixes by such folks as Console (aka Martin Grestschmann — who is also a member of the band), Four Tet and Manitoba (their first and only joint remix) and LoopsPool."

**FRANZ FERDINAND: *Darts of Pleasure* CD (DOMUS 022CD). \$5.50**

"Franz Ferdinand hail from Glasgow, Scotland. Their single 'Darts of Pleasure' has been named 'Single of the Week' on BBC Radio and is on the receiving end of the gushing, ecstatic praise that make you wonder if money is exchanging hands. (It isn't, and that's the Domino promise)."

**FOUR TET: *As Serious As Your Life 12"* (DOMUS 023EP). \$7.50**

"'As Serious As Your Life' is the second single to be taken from *Rounds* — marking out

Kieran Hebden (aka Four Tet) as one of the most in-demand producers and remixers around. The remixes here pull 'As Serious As Your Life' into all manner of previously unimagined shapes, often resulting in a more urgent and aggressive edge than the original version. One highlight is a mind blowing live, improvised version (on the b-side of the 12") that clocks in at a mammoth 23 minutes and 16 seconds."

**YORKSTON, JAMES: *Someplace Simple* CD (DOMUS 024CD). \$7.50**

"The new James Yorkston EP is something of a revelation. A five-track song cycle comprised of original material, a stunning cover of Lal and Mike Waterson's 'Scarecrow', and three newly arranged traditional songs, *Someplace Simple* marks a subtle change for James Yorkston. Old traits are still present — exquisite and suitably understated arrangements, delicate playing, a voice of warmth and rough texture — but on this record James seems to be in a different place from whence he came with 2001's *Moving Up Country*. The sound is gloriously sparse, where it was once glorious and near symphonic, and the starkness of the songs themselves lends itself to James' subtle interpretations, and the smaller ensemble with which he is playing. There is a certain assuredness in the performances here, and something astounding about the manner with which each song slowly reveals its melodies and meanings with each repeated listen."

**FOUR TET: *As Serious As Your Life - Jay Dee Remix 12"* (DOMUS 025EP). \$6.50**

"You know the name. Jay Dee. J Dilla. Detroit is where he's from but by now, the man is world wide. His production work stretches from the UMMAH to Soulquarians to Slum Village to Common and the blazing new Jaylib collaboration with Madlib. But now, he takes on perhaps his most ambitious remix project by reshaping Four Tet's 'As Serious As Your Life'. Dilla chops the beat, extends the rift on a bass line, adds his trademark low end theory, and cuts and scratches his way through with vocal assistance from Guilty Simpson (also featured on the Jaylib project). The result? A thoroughly wild, hot, and out there instant psych-hop classic that erases, no, make that smashes boundaries. It's as much for introspective headphone appreciation as it is for rocking 2 turntables and the dancefloor. Yeah, it's like that."

**FRANZ FERDINAND: *Franz Ferdinand* CD (DOMUS 027CD). \$13.00**

"Franz Ferdinand's relatively quick rise is no hype job. They have arrived fully-formed, that rare combination of great hooks, smart looks, live prowess and swagger without all that messy pretension. Their songs are a delectable mix of rock, pop, disco and post-punk, a band not afraid to combine the nervy guitar funk of The Talking Heads and Orange Juice, the off-beat hi-hat accents of Moroder-era Blondie and the glam stomp of The Fall."

**FOUR TET: *My Angel Rocks Back And Forth* CD/DVD (DOMUS 029CD). \$12.00**

"'My Angel Rocks Back And Forth', the next single from the acclaimed *Rounds* album, will come as a DVD/CD double pack featuring all four of Four Tet's amazing videos, including Japanese director Woof Wan-Bau's latest surreal animation for the lead track. The competitively priced two-disc package also contains a CD complete with four new tracks, including highly-inventive remixes of 'My Angel Rocks Back And Forth' from Icarus and 1st Thing/ Chia from Isambard Khroustaliou (a member of Icarus), as well as two new Four Tet compositions, 'I've Got Viking In Me' and 'All The Chimers'. Lauded, but hard-to-get-to-see, the videos on the DVD include the three singles taken from *Rounds*, plus 'No More Mosquitoes' from Four Tet's previous album, *Pause*."

**FOUR TET: *My Angel Rocks Back and Forth LP* (DOMUS 029LP). \$8.00**

LP version; CD/DVD version forthcoming. "'My Angel Rocks Back And Forth', the next single from the acclaimed *Rounds* album, Four new tracks, including highly-inventive remixes of 'My Angel Rocks Back And Forth' from Icarus and 1st Thing/ Chia from Isambard Khroustaliou (a member of Icarus), as well as two new Four Tet compositions, 'I've Got Viking In Me' and 'All The Chimers'."

**MOLINA, JUANA: *Tres Cosas* CD (DOMUS 030CD). \$13.00**

"Argentine singer Juana Molina's *Segundo* was released last summer and quietly but surely worked its way into the playlists of discerning listeners. A mixture of acoustic guitars, traditional percussion touches, electronic textures and her disarming vocals — *Segundo* stands on its own as one of the most evocative and original albums in recent memory. It is not easily classified as it blurs lines between simple categorization. Juana's new album *Tres Cosas* is just as breathtaking while altogether different in approach."

**TO ROCOCO ROT: *Hotel Morgen* CD (DOMUS 031CD). \$13.00**

"Palindromic To Rococo Rot return with a typically graceful series of moving pictures which as ever seek to show us something of our own time, and 'a something elseness'. On *Hotel Morgen* (trans: Morning Hotel) their fluency is dazzling, although it is always pleasing to recognise a Stefan bass run, a Ronald drum pattern, a Robert melody line. Actually, this time the idea was to make a less electronic record, and the group situated itself in a studio with a different palette of grand piano, wurlitzer and vibraphone, alongside the usual instruments. But with To Rococo Rot, you imagine a concept is often only useful as a starting point rather than an end in itself, and in reverting to a more familiar set-up as the session progressed, they found themselves 'returning' to a new place."

**TO ROCOCO ROT: *Hotel Morgen LP* (DOMUS 031LP). \$13.00**  
LP version.

**ADEM: *Homesongs* CD (DOMUS 033CD). \$13.00**

"How to explain this extraordinary record? What to say to capture the sheer understated beauty of its conception and realization? How to convey that — against the odds — another ex-member of Fridge has delivered a record every bit as human, complete and utterly unique as Kieran Hebden/Four Tet's breakthrough album *Rounds*? On *Homesongs*, Adem has emerged as an expressive singer who can tend towards making everyone else seem crass and over-wrought. As a bookend to *Rounds*, it could be thought of as a folktronica record without the tronica, except that it couldn't accurately be called a folk record either. It is, at turns, sad, warm,

hopeful, delicate, human, over-reaching and intimate."

**ADEM: *Homesongs LP* (DOMUS 033LP). \$13.00**

LP version.

**PRAM: *Dark Island LP* (WIG 120 LP). \$14.00**

"The hidden depths of Pram continue to unfold. Pram's *Dark Island* is a concept album steeped in the wonderful and weird and takes in the odd and solitary lives of a windswept seaside town in winter. Pervading all is a sleaziness, a dark underbelly captured by slinky guitar, drunken clarinet, brazen horn, sinister strings, heavy dub bass, mesmerized samples, hypnotizing vocals & mournful trumpet. But the trademark breezy pop is still alive and well, the instrumental glamour of Theremin opener 'Track of the Cat' and the gorgeous 'Paper Hats' will ease the darker edges. In *Dark Island*, Pram lead us into a less familiar version of the seaside town, the world of Pinky and his small-time gangsters from Brighton Rock, of dark alleyways and desperate deals where the end of the pier is never far away." Limited



**FX 781.321.0321**

funky, funky as only a few electronic producers are able to be. They have been sounding authentic since the very first demo we got to listen to: no vocals, no chorus, no longrunning loops — but groove — jazzy melodies — hooklines that you definitely want to be played again. We have named it Slacker Electronics since they do not give anything on party hypes whilst kicking the crowd better than a lot of those jet setters. People can feel good in between the Moonbuggy polars of rhythm and song melodies. The new album, their debut after a 12" and a few contributions to samplers, is something really special. It is a habit killer, a soundtrack, a travel guide or just a hard days night wellness tuner. They show us once again what is possible to be done with a bunch of analog keyboards and a few software cracks. And, there are hand played guitars and basses, another trademark of Moonbuggy. They try to play as much as possible live to make the playbacks worth using the name. Moonbuggy are telling stories, no long novel books, no rhymes — rather short tripping tales with heavenly open ends."

#### DRA RECORDS:

##### DOYLE PLUS 4, ARTHUR: *Alabama Feeling* CD (DRA 1). \$13.00

A reissue on Arthur Doyle's own imprint, of his infamous debut album from 1978, originally released on Charles Tyler's AK-BA label. Doyle (Tenor Voice-O-Phone, Bass Voice-O-Phone, flute), Richard Williams (Fender bass), Rashied Sinan (drums), Bruce Moore (drums), Charles Stephens (trombone). A raw, primitive, screaming blast of sound. "This recording was originally released in a limited pressing of 1000 in 1978. These vinyl copies now sell for up to \$200, particularly in Japan, where Arthur Doyle is a free jazz legend. For his first recording as a leader (he was heard previously on Noah Howard's *Black Ark* and Milford Graves' *Babi Music*), Arthur chose drummer Rashied Sinan, who he had worked with in his early groups going back to '72. Sinan suggested the use of 2 drummers explained Doyle, 'to give it more rhythmic feeling.' Listening to the raw emotional power of the first track, 'November 8th or 9th, I Can't Remember When,' you can hear why *Alabama Feeling* is so highly regarded by aficionados of 'free and spontaneous' music, to use Arthur Doyle's phrase." — Rudolph Grey

#### DRAG CITY:

##### GASTR DEL SOL: *Crookt, Crackt, or Fly* CD (DC 043 CD). \$12.00

2nd album from 1993 which we never got around to stocking before. Following *The Serpentine Similar*, this was the first Gastr to feature Jim O'Rourke. Written and performed by Dave Grubbs and O'Rourke, with additional percussion from John McEntire and bass clarinet by Gene Coleman.

##### PLUSH: *More You Becomes You* LP (DC 070 LP). \$14.00

Deluxe gatefold LP edition.

##### VOCOKESH: *Smile! And Point At The Mountain?* CD (DC 076 CD). \$13.50

Repress of this CD now available from this Milwaukee post-F/i trio. "One single piece, all sixty-five minutes of the disc. Using a variety of effects devices, some synthetic generators and the occasional found instrument (like a sitar) over a series of chord- and mood changes, the Vocokesh invoke the good old days of mind expansion."

##### PALACE MUSIC: *Arise Therefore* CD (DC 088 CD). \$13.50

Fourth full length Palace album. "...refines and streamlines old values, like an evisceration of dirt-bound roots... the music glints more sharply than before. The sounds are more recognizably beautiful. The songs are more intimate than we've heard in awhile, harder to see 'cause they're closer to home."

##### PALACE MUSIC: *Arise Therefore* LP (DC 088 LP). \$11.00

##### GASTR DEL SOL: *Upgrade & Afterlife* CD (DC 090 CD). \$13.50

First full length release in 2 years from the Grubbs/O'Rourke axis. The following people guest appear: Tony Conrad, Gene Coleman, Gunter Muller, John McIntire. John Fahey's 'Dry Bones In The Valley' gets covered. "Their most impressively impressionistic (and expansive) piece ever opens the record ('Our Exquisite Replica of Eternity')."

##### RED CRAYOLA: *Live 1967 2CD* (DC 092 CD). \$21.00

Live recordings of the original Red Crayola, from the Angry Arts Festival (6/29/67) and the Berkeley Folk Music Festival (6/67), including guest John Fahey on one track. In the style of Drag City's other archival resurrection, *Coconut Hotel*, this represents the The Red Crayola at their most way-out. "Despite penning a couple of classics of psychedelia on their first LP ('Hurricane Fighter Plane' and 'Transparent Radiation'), the band showed up at the Berkeley Folk Music Festival in the summer of 1967 with a markedly different approach to ensemble playing. Taking off from the concept of a 'free-form Freak Out', The Red Crayola leaned towards avant-garde approaches. Playing feedback-pieces, sound-as-music, time- and no-time pieces, compressions and motions, one-second pieces, music within music, unheard music and so on. At the Berkeley Folk Music Festival they met John Fahey, master of the indexes and finger picked guitar. He sat in on their set there. Also included in this mind-melting collection of feedback drones, improvisation and unheard music are recordings made in their Venice hotel room after their concert there. These pieces represent the 'unplugged' Crayola approach to their unconventional dictum, as well as their serious attitude towards this often lighthearted, intellectual-physical genre."

##### ROYAL TRUX: *Singles, Live, Unreleased 2CD* (DC 093 CD). \$22.00

"Those dusty old vaults are filled with a lot more than just a single LP's-worth of outtakes, and they can't all be bad. All the original singles are here, as well as outtakes from the *Twain Infinitives* and subsequent *Untitled* LP sessions. Selected tracks from John Peel's program and a couple of live treatments are included for good measure." Complete singles collection, 10 previously unreleased studio tracks, 2 live tracks and three songs only released on compilation albums. From back in the day when it seemed like Royal Trux had something to do with the future of the universe.

##### OLDHAM, WILL: *Black/Rich Music 12"* (DC 100 EP). \$8.00

First time these tracks have been available on vinyl.

##### OLDHAM, WILL: *Guarapero:Lost Blues 2* CD (DC 111 CD). \$13.50

"What we really have here, beyond all brain-thumbing vanity, is a collection; or perhaps re-collection, of fan-pleasing rare and lost tunes, some of which have only been seen in boot-leg (or 'pro-artist') format. *Guarapero:Lost Blues 2* is for the pimply faced True Fan who waved the flag, carried the torch and bitched like a bitch over what he/she was/is entitled to in a Palace singles compilation. Now they and you can relive the Palace years (1991-1995) and the Oldham years (1996-2000) with total freaking recall. This one's for you — now go screw."

##### GHOST: *Lama Rabi Rabi* CD (DC 113 CD). \$13.00

4th album and first non-PSF full length release (worldwide release for Drag City). "Ghost was born in 1984 by some Tokyo Japan youth. At the beginning they were playing completely experimental improvisation but doing so naturally, as a form of worship. Through the production of the 1st album *Ghost*, and their second, *Second Time Around*, their sound has slowly changed to the expression of songwriting. Along the way, they have attracted

attention for their fascination with traditional Japanese religious music, and a fascination with trance-rock jamming, as well. Last year, the third *Ghost* album, *Temple Stone* appeared, containing ten tunes recorded live at an old Buddhist temple and a church. Their live activities are usually held in magical patterns. They used to play anywhere (temple, church, field, woods, ruins, etc.) with an ideal of conception and creation free from constraint. Their purpose is real spiritual music when and wheresoever they play it."

##### AERIAL M: *CD* (DC 114 CD). \$13.50

"M like Minimal. I mean, once you sit down and hear three guitars, a bass, drums and a shaker coming out of the speaker, minimal might not be the first word that comes to mind. But sooner or later the cleanliness of the mix and the lightness of the music in general sweeps away, leaving a pure sound. There's folk music in this, and scratchy punk guitars. Low-key jazziness, an awareness of dance-beats, a series of rhythms that ebb and flow. Just before it's all over, classical overtones are evoked. Always backed by firm, indivisible drumming. Aerial-M is a group of sounds recorded in Louisville, KY for the most part."

##### AERIAL M: *Aerial M LP* (DC 114 LP). \$11.00

LP Version.

##### USA: *Little Birds* LP (DC 115 LP). \$11.00

"USA offers a progressive blend of rock and pop that rocks, twisted with humor and wit, flavored with group harmonics (or 'post-harmonics'), keyboards, and best of all, guitars, guitars, guitars and drums. Sounds like: some aspects of Pavement, Wire, Modern Lovers, Hackamore Brick and David Allan Coe." Recorded by Jim O'Rourke.

##### TELE:FUNKEN/FLYING SAUCER ATTACK: *Distant Station* CD (DC 117 CD). \$13.50

"Using samples of timeless FSA compositions such as 'Oceans' and 'Popol Vuh I', Tom Fenn aka Tele:Funken has produced a new work that ups the sci-fi quotient in the FSA sound — a record called, appropriately, *Distant Station*... divided into two parts, the Tele:Funken transmission utilizes long moments of silence, static drones and slow fades in and out. It's even more static than the dreamiest of FSA material, which suddenly seems a lot more rhythmic in comparison. These sounds ebb and flow too, but in a much slower fashion. The dreamy, trancelike element to the FSA sound is brought out by the Tele:Funken sound system."

##### O'ROURKE, JIM: *Bad Timing* CD (DC 120 CD). \$13.50

"Make no mistake, *Bad Timing* is not a pop album by any standards. But it is a musing on popular standards and uses much of the same instrumentation that many of our country's most popular records have. Yes, *Bad Timing* is a theme record, Jim O'Rourke's pop opera, just waiting for someone to come along and play with it. Based on Fahey-esque 6-string acoustic guitar foundations, each of the three pieces expand to include other musical elements. Piano, organ, electric guitar, brass, strings — everything, it seems except vocals! Think of the impressionist Americana of Van Dyke Parks and the soundtracks of Jack Nicktze."

##### O'ROURKE, JIM: *Bad Timing* LP (DC 120 LP). \$11.00

##### CHESTNUT STATION: *12"* (DC 121 LP). \$9.00

"It's good old rock and roll. It's for you to have a good time with. It's touching, fun, gorgeous, thrilling. So what's the problem? It's springtime. A classic pop EP on your doorstep. I repeat. What's the problem?"

##### FAHEY, JOHN: *How Bluegrass Music Destroyed My Life* Book (DC 124 BK). \$18.00

"John Fahey is feared and revered around the world as a guitar player and composer. His inventions for acoustic and electric strings are the stuff of legend. Since he began recording in Maryland in the late 1950s, Mr. Fahey's access to the unknown tongue has been made manifest on over 30 albums, and his presence has unsettled audiences from here to Tasmania. He has served as a spiritual model for guitarists as disparate as Leo Kottke and Thurston Moore. He has been called a musical visionary by everyone from *The New York Times* to *Ptolemaic Terrascope*. John Fahey is a giant of 20th Century American Music. This is well known. It is perhaps less well-known that Fahey's pen has the same world-gobbling ferocity as his guitar. His early records included savagely hilarious liner notes, and other sightings of his clamorous writerly discourse have surfaced over the years. Now, finally, here is a collection that makes an explosive selection of his work available for general public consumption. What else can we possibly say, except, 'Grab your ankles, dear readers. It's kingdom time!'" — Byron Coley, 1999. Introduction by Jim O'Rourke. 291 pages, paperbound. \$19.98 suggested list price.

##### GHOST: *CD* (DC 127 CD). \$13.00

US pressings on both formats of the first 3 *Ghost* albums, previously available as Japanese imports on PSF. Starting with the self-titled debut from 1990. "This is primitive early *Ghost*, psychedelic in the bell-bottomed way, sort of like a German Os Mutantes (or perhaps a Brazilian Amon Duul), mixing ethnic sounds in with the groovy beats, guitars, and the haunting wail of a recorder to create (rather than recreate) and ultimately define (rather than redefine) a completely modern psychedelic sound! With titles like 'Guru in the Echo,' and 'I've Been Flying,' the young psych side of *Ghost* is much on display here."

##### GHOST: *Second Time Around* CD (DC 128 CD). \$13.00

2nd album. "And song titles here indicate even more psychedelia in the mix ('Yellow Sunshine,' anyone); even at the same time, the world music quotient here is 'higher' than before. A crooning ballad style becomes apparent on the title track. *Ghost* spread out, do more little things, and are in general 'more melodious and sensitive' than the first time around...throwing into the mix such disparate forms of this progressive music (like Pink Floyd, The Incredible String Band, Captain Beefheart, Scott Walker, Led Zeppelin, Popol Vuh, The Third Ear Band, and so forth) result in a new fusion."

##### GHOST: *Temple Stone* CD (DC 129 CD). \$13.00

3rd album, live. "Drawing on the magical forces of Waseda Salvation Church and Seriyu Temple, *Ghost* recorded these ten pieces over a two-year period. An unprecedented calm hangs over *Temple Stone*. *Ghost* redefine the term 'natural habitat' by sounding more at home in found surroundings! They evoke a lush countryside with gongs and flutes, piano and cello, percussions that come and go."

##### BROADCAST: *Work And Non Work* CD (DC 130 CD). \$13.00

UK group w/ a debut US release that is a complete compilation of singles tracks to date (for Duophonic & Wurlitzer Jukebox); now signed to Warp in the UK. "Take a love of arrangements of John Barry, the earthy Gallic elegance of Serge Gainsbourg, and a healthy 90s obsession with analogue synths. Combine this with a love of simple direct songs that would surely bring a smile to the face of Bacharach and a voice of pure still beauty and you have Broadcast."

##### BROADCAST: *Work And Non Work* LP (DC 130 LP). \$9.00

##### TURN ON: *CD* (DC 131 CD). \$11.00

"Coming on much like the keyboard-heavy synthetic dance sounds that Stereolab have offered over the years, Turn On is, perhaps unsurprisingly, a duo comprised of Tim Gane (Stereolab) and Sean O'Hagan (High Llamas). The results? An instrumental travelogue of

beats and grooves, some barely a minute in length, others stretching out a bit and all impeccably rendered with touches of whatever makes it happen: synthetic percussion, keyboards galore, drums, shakers, banjo, samples and sequencers, even a cameo appearance of vocal 'ba-ba-ba's.' 11 track, 29 minute EP.

**DALL, CYNTHIA: Sound Restores Young Men CD (DC 132 CD). \$13.50**

"Sound Restores Young Men, Cynthia's sophomore effort, features other songs, other sounds and other catharses, as well as another high-voltage dose of heavy nerves. What we have is another beautiful record, a second LP from the young talent who has learned to call herself Cynthia Dall. The thrumming and chiming of electric guitars is the heartbeat of this record with other textures insinuating themselves over time. Pianos come and go. Distortion and reverb gather like clouds, then disperse as emotions that blew in then blow away."

**DALL, CYNTHIA: Sound Restores Young Men LP (DC 132 LP). \$12.00**

LP version.

**GASTR DEL SOL: Camoufleur CD (DC 133 CD). \$13.50**

"This is the latest upgrade of the thing known as Gastr del Sol. And it's also their most musical album. Sometimes it's like an overstuffed musical armchair — quite comfy, even when lumpy. The contribution of Markus Popp, whose style of digital scratching has made Oval an experimental household name, adds to the density and often provides an echo of Gastr past while the rest of Camoufleur paints the future."

**GASTR DEL SOL: Camoufleur LP (DC 133 LP). \$11.00**

**WALKER, SCOTT: Tilt CD (DC 134 CD). \$13.00**

Domestic issue of this strange 1995 album, previously issued in Europe on the major label Fontana. "It must be stressed that even those familiar with Walker's career — the sublime mid-60s Walker Brothers hits, the dramatic maturation of The Voice and Inimitable Presence on the not-to-be-missed first four solo LPs — were shocked by Tilt. Yes, Tilt astonishes. The bleak, gothic theatre that Walker's oblique lyrics and operatic vocals convey is bolstered every step of the way by dark string arrangements, reverbed guitars, the whirring of synthesizers and the rattle of percussion. It furthers by an astonishing margin the already singular breadth of Scott Walker's 30-year career, finding him at still another and different peak of his ability as a vocalist and lyricist. And God what a barren and unfamiliar summit it is!"

**WALKER, SCOTT: Tilt LP (DC 134 LP). \$9.00**

**FLYING SAUCER ATTACK: New Lands LP (DC 137 LP). \$10.00**

"Exquisite heavy-cardboard gatefold jacket" version.

**TURNER, MICK: Tren Phantasma LP (DC 138 LP). \$9.00**

**MOEBIUS/PLANK/THOMPSON: Ludwig's Law CD (DC 143 CD). \$13.50**

First ever issue of this unreleased collaborative album from the mid-80s (although the instrumental tracks are theoretically the same as those found on the Moebius/Plank *En Route* CD, released by the Curious Music label in the US). "Ludwig's Law" is a relative puzzle that is only now taking a coherent shape. By 1985 the final releases of the second generation Red Crayola were behind. It was at this time that Mayo Thompson met Moebius. Moebius has been delivering an album a year to Sky, often producing them with Conny Plank. Moebius and Conny had been building basic tracks in an emulator. They invited Mayo Thompson to write lyrics and sing. Mayo Thompson had just discovered the work of Werner Büttner and Albert Oehlen — artists whose language played on pretense and the potential for misrepresentation, among other things. Mayo senses a place to start in their book *Angst vor Nice*. For lyrics, a selection was 'sampled.' Sky rejected the master, Ludwig's Law was regulated to the vault."

**MOEBIUS/PLANK/THOMPSON: Ludwig's Law LP (DC 143 LP). \$10.00**

**ROYAL TRUX: Accelerator CD (DC 145 CD). \$13.50**

"Accelerator is a metaphysical miracle — a virtual present-day occurrence — yer new blues — a suggestion as to what the future would sound like to the past — or vice versa. Mashing the two together, this record comes on like the fucking weather, changing organically, ruling your life. Trading old skins for new bones, they've stripped their chassis down faster and cleaner than a Queens chop shop. Freshly clipped guitar riffs, beats with bounce, the odd keyboards, roadhouse choirs of backing vocalists, and their twinned lead voices are the weapons of choice this time. Accelerator is tart and nasty."

**ROYAL TRUX: Accelerator LP (DC 145 LP). \$11.00**

**PRINA, STEPHEN: Push Comes To Love CD (DC 147 CD). \$13.50**

"In the spirit of those great LA pop records of the seventies (notably the work of Steely Dan) these combined talents [lyrics: David Grubbs, Mayo Thompson, Dennis Cooper, Lynn Tillman, etc.; production: Grubbs & Jim O'Rourke; drums & vocals: John McEntire & Sam Prekop] have produced further expansions and refinements to the world of breezy, intellectually informed pop music. Prina's own keyboard and guitar work have been augmented with synthesizer, pedal steel, cornet and a smooth rhythm section of bass, drums and, occasionally, a drum machine. Like the classical, pure vocalists who have come before him (Sinatra, Streisand, Joni Mitchell, Morrissey, Manson), Prina wraps his voice around the diverse material, presenting an LP as the soundtrack for every man, whether that man is a woman, an academic, a performance artist, a homeowner, a lover, somebody's stepson, 'Mr. Generosity,' or you."

**GHOST: Snuff Box Immanence CD (DC 148 CD). \$13.50**

"Following up the widely lauded *Lama Rabi Rabi* was quite a task for Masaki Batoh and Ghost. Ultimately, the follow-up takes the form of not one release, but two — the other of which is the simultaneously released *Tune In, Turn On, Free Tibe* (DC 165). *Snuffbox* — featuring trumpet, trombone, marimba, vibes, glockenspiel, Celtic harp, lute, recorded, a variety of keyboard sounds (including the irresistible sounds of a harpsichord), banjo and tubular bells is a dreamy, colorful LP, heavy with the sound of a moody Ghost. *Snuffbox Immanence* is acoustic folk subverted by electronic psychedelic blurs and sound effects — an existent shimmer and flowering of eternal beauty, over and over again. Once again, Ghost come from beyond, preaching a life other than this day."

**GHOST: Snuff Box Immanence LP (DC 148 LP). \$12.00**

LP version, repressed.

**SILVER JEWS: American Water CD (DC 149 CD). \$13.50**

"David Berman is a funny guy who talks too much. But when he straps on the guitar, he's a funny guy who sings not nearly enough. Then there's the pop know-how of Pavement singer Stephen Malkmus, his soothing voice in direct Cher-like relief to his muse: the inspiring untrained gravel of Berman's lead vocal (Sonny!). Bingo — you've got *American Water*. This record will be your prostitute for the next six weeks, should you come up with the nerve to pimp it."

**FROST, EDITH: Telescopic LP (DC 150 LP). \$11.00**

**LICHT/LOREN MAZZACANE CONNORS, ALAN: Hoffman Estates CD (DC 151 CD). \$13.50**

A large ensemble improv album, featuring Ken Vandermark, Rob Mazurek, Kevin Drumm, Rick Rizzo, Darin Gray, etc. "O'Rourke decided to pair up Loren with Alan Licht. A full day of improvising was recorded, selected, and then arrangements were later added by O'Rourke in a sort of Gil Evans/Miles Davis move, or more appropriately Teo Macao meets Mazza-Licht. Organized like a continuum of music that brings new meaning to 'suite' (or at the very least, a flexible new spelling), the record is at once a psychedelic brew of fuzzed-out free jazz and howling blues that at times will make your head spin. The truly out and shout nature of the music that day took everyone by surprise, and it'll be no surprise when it takes you too. As in 'O-U-T'. Comparisons: From the free jazz of Pharaoh Sanders and Bill Dixon to the early 70s electric space of Miles Davis' 'He Loved Him Madly,' to the molasses blues of Connors' classics like *In Pittsburgh*. This record has the distinction of sounding distinctly unlike any of these recordings."

**HAMBURGER, NEIL: Inside Neil Hamburger 12" (DC 153 EP). \$9.00**

**ROYAL TRUX: Three Song CD (DC 154 CD). \$9.00**

"As always, the Trux are already deep in conversation as the curtain rises. If it isn't their lyrics turning the mirror towards your eyes, it's the sweet nodes of guitar raining gently around the speakers speaking to you. 'Deafier Than Blind' is a simple groove with a knotted snarl of lyrics spat out over a repeated chorus at its conclusion. 'The United States of America Vs. One 1974 Cadillac El Dorado Sedan' is like the Gordian Knot; instead of tangling this formidable structure, Royal Trux take their scimitar of rock n roll and carve through it in one mighty swath. The heavy beat characteristic of this EP is out in force throughout the many minutes of this epic, at times rocking medieval, some times rapping, and always grooving forward through shrouding mists. It just keeps changing."

**AERIAL M: October CD (DC 155). \$4.50**

Three song CD-only EP, second is a series of two thematically linked CD singles. Features an uncredited (not to mention extremely unlikely) cover of the Misfits first single ("Last Caress") recorded in humming Corwood-fidelity — hearing this was so disruptive to the flow of oxygen going towards my head that I'm attempted to say's it's truly touched by genius.

**AERIAL M: Post-Global Music CD (DC 158 CD). \$13.50**

"This-is-a-remix-record-but-not-in-the-traditional-sense angle. Remix tends to imply that a song has been remixed for the dancefloor, radio, etc. These are 'remakes' in which entirely new songs have been written using primarily 'Wedding Song No. 3' (see DC 144) for source material. Features the work of Directions in Music pioneer Bundy K. Brown, as well as man from U.N.K.L.E. Tim Goldsworthy, Tied & Tickled Trio and Tetsua's DJ Your Food."

**AERIAL M: Post-Global Music LP (DC 158 LP). \$13.50**

**STEREOLAB: Aluminum Tunes 2CD (DC 159 CD). \$22.00**

"This is Stereolab's third 'Odds and Sods' compilation. Comparing this to *Switched On* from some five years back, it's a very different listening experience, though certainly no less enjoyable. Plus, they keep growing in size — *Refried Extoplasm* was twice as long as *Switched On*, and *Aluminum Tunes* is three times as huge. Recorded between 1994 and 1997, *Aluminum Tunes* is the companion piece to Stereolab's two most popular records, *Mars Audiac Quartet* and *Emperor Tomato Ketchup*. The tunes were gathered from over twenty diverse releases, ranging from split 7" singles, tour singles, compilation tracks, a 12" remix, a bonus CD, and the entirety of the acclaimed EP, *Music For the Amorphous Body Study Center*. The reference points are the same as ever, yet more perfectly integrated — mood music, muzak and bubblegum pop, soundtrack sounds and orchestral jazz, all layered with analogue synth sounds and an understanding of minimalist that betrays the influence of Kraut-rock bands."

**STEREOLAB: Aluminum Tunes 3LP (DC 159 LP). \$22.00**

Triple LP version, super deluxe fold out cardboard sleeve.

**GRUBBS, DAVID: The Thicket CD (DC 160 CD). \$13.50**

"David Grubbs' first pop proper solo LP. There's a proud equilibrium to *The Thicket*. The arrangements are consistent (and consistently colorful) throughout the record. When you first hear a banjo or a trumpet or a Tony Conrad, you can bet your bottom dollar that you'll hear it again. Thus, the record is purged of exoticisms. *The Thicket* is many things, and elusive is not among them. It's a straight-40-to-the-head album of pop sonic lucidity."

**GRUBBS, DAVID: The Thicket LP (DC 160 LP). \$11.00**

**O'ROURKE, JIM: Eureka CD (DC 162 CD). \$13.50**

"With his new LP Jim is doing for himself what he's more than generously done for other so-called musical talents. Everybody wants a little pop in their lives and the O'Rourke is no exception. There is no way to listen to *Eureka* without hearing the eccentricity, the progressive musical textures, the utter lack of anything like pop music, but at the same time it's magnificent in scale, pleasant to listen to, catchy and even reminiscent of other records you might actually have heard on The Casey Casem Show. If *Bad Timing* was regarded as a crossroads of O'Rourkeian interests, *Eureka* is a six-lane clover-leaf junction of singer-songwriter traditions, production styles of the 70s, confusion and contradiction as well as the riveting sound of the artist putting all his cards on the table."

**O'ROURKE, JIM: Eureka LP (DC 162 LP). \$13.50**

**U.S. MAPLE: Talker CD (DC 164 CD). \$14.00**

"Recorded by Martin Bisi and produced by Michael Gira (of Swans) at B.C. Studios — check your old Sonic Youth records! *Talker* is the third U.S. Maple record — and each record has sold more than the previous one (*Long Hair in Three Stages* & *Sang Phat Editor*). "I got it all...Robin Eggs, Spacers, Black Beauties...Pot. I always have Pot because otherwise, I ain't gonna make no money. See, I'm a girl and it's tougher for me. They call me 'Scorpion' because I like the Scorpas a lot. See this shirt? It's from the '86 tour when they fuckin' rocked! Concert shirts don't last so long always. I think this one's got the good ink in it." — Lisa Walters, Class of '88.

**U.S. MAPLE: Talker LP (DC 164 LP). \$15.00**

Deluxed 180 gram gatefold version. "Recorded by Martin Bisi and produced by Michael Gira (of Swans) at B.C. Studios — check your old Sonic Youth records! *Talker* is the third U.S. Maple record — and each record has sold more than the previous one (*Long Hair in Three Stages* & *Sang Phat Editor*). "I got it all...Robin Eggs, Spacers, Black Beauties...Pot. I always have Pot because otherwise, I ain't gonna make no money. See, I'm a girl and it's tougher for me. They call me 'Scorpion' because I like the Scorpas a lot. See this shirt? It's from the '86 tour when they fuckin' rocked! Concert shirts don't last so long always. I think this one's got the good ink in it." — Lisa Walters, Class of '88.



**GHOST: *Tune In, Turn On, Free Tibet* CD (DC 165 CD). \$13.50**

"It seemed as if Ghost had been in the studio for a million years. It turned out to be only six months in our time. But with the flood of material recorded in their recent extended studio sessions, it was possible to think in terms of releasing not one, but two Ghost LPs, all at once. With *Snuffbox Immanence* set as the next official release, *Tune In...* was hastily added to the schedule. Included in the liner notes is a message from the Liaison Office of his Holiness the Dalai Lama, detailing the struggles of the nation of Tibet in their ongoing bid for independence from China. Ghost add to this protest a series of dense, somber, acoustic compositions. Each of these songs turns a new page in the eternal book of Ghost. An atmosphere of morning pervades, as Ghost gives their undying respect to the nonviolent resistance of the people of Tibet

**GHOST: *Tune In, Turn On, Free Tibet* 2LP (DC 165 LP). \$15.00**

Repressed. Double LP, gatefold silver foil cover.

**ROYAL TRUX: *Veterans of Disorder* LP (DC 168 LP). \$12.00****SMOG: *Dongs Of Sevotion* CD (DC 169 CD). \$14.00**

"Sensual to the extreme, from its opening tango to the very last waltz. It's classic entertainment, dipping its little beak into every kind of pop you can imagine. Like mostly the kind that hasn't really been heard yet, you know? Of course, *Dongs*, as we call it around the Mensa's room, wouldn't be a classic without the best of the 70s, 80s, and 90s on display, so of course, they are. Not that we can tell. As the man says, if you can remember the 70s, 80s, and 90s, you weren't really there. And we definitely weren't."

**SMOG: *Dongs of Sevotion* 2LP (DC 169 LP). \$15.00****PAPA M: *Live From a Shark Cage* CD (DC 170 CD). \$13.50**

Post-M, Ariel M. "The questions remain. And the answers won't be found on *Live From a Shark Cage*. It's a confusing, fucked up M record to the extreme. If you're the kind of person who hears voices, this record will only double your problem — there's found sounds, singing voices, and instrumental voicings that will only increase the lack of peace in your troubled mind. And it's all stretched tautly across the trademark guitar sting and smoothness that we've come to expect from M. Oh, those dreamy, repeating rhythm patterns. Oh, the violence."

**PAPA M: *Live From a Shark Cage* 2LP (DC 170 LP). \$21.00**

Double LP, gatefold sleeve, 180 gram vinyl.

**RED KRAYOLA: *Japan in Paris in LA* CD (DC 171CD). \$13.50**

"The Yonemoto brothers 1997 film, *Japan In Paris In L.A.*, tells the story of the painter, Saeki Yuzo — an authentic bohemian hero lionized in his homeland as the 'Japanese Van Gogh.' The film captures the drama of his plight through a multiplicity of avant-garde visual strategies. They reflect in their form the tragic psychology of the tortured artist. The Red Krayola were engaged to provide appropriate atmosphere for this narrative. At the time, the ever-shifting personnel included David Grubbs, Stephen Prina, Tom Watson, Jim O'Rourke, Mary-Lass Stewart and Mayo Thompson. *Japan In Paris In L.A.* isn't just soundtrack music, it's also the sound of the rare combination of these individuals. Make it the soundtrack to the drama of your own plight today."

**HALF JAPANESE: *Sing No Evil* CD (DC 173 CD). \$13.50**

"The year was 1984. In the second of two releases on the infamous Iridescence label, Half Japanese presented *Sing No Evil*, along with *Our Solar System*, to a decidedly younger and less jaded public than the kind we've got on our hands today. The fourth proper Half Japanese LP found the group streamlining their sound ever so slightly. What may sound like rawness to the uninitiated could actually be regarded as slick by fans of the initial Half Japanese releases. *Sing No Evil* featured cleaner production, fewer songs, and a more cohesive group sound."

**HALF JAPANESE: *Our Solar System* CD (DC 174 CD). \$13.50**

"David Fair was the principal songwriter on *Our Solar System*, which perhaps explains why Half Japanese released a whole other LP in the same year. It seems Jad Fair had a few more songs up his sleeve as well. The brothers Fair are accompanied in their group by members of The Velvet Monkeys on *Our Solar System*, and by The Orthotronics on *Sing No Evil*. *Our Solar System* is speckled with cover tunes from some of the groups that turned them on. The sound of this music is rough-hewn, high energy, art punk, complete with a home-recorded vibe, saxophone parts that honk and drone, and lyrics that explore romance from the point of view of unrequited love and lust."

**TURNER, MICK: *Marlan Rosa* CD (DC 175 CD). \$13.50**

"In another life, our Mick must have been a sailor — his records heave and gurgle just like the seafaring vessels of yore. You might say it's like, almost thematic or something, casting off from several different styles and topics on it's journey. Speaking instrumentally, that is. And that Spanish flavor is even more in evidence this time around. This Australian fellow is making completely original world-style records in an utterly quiet way, a hero in the half-lowered tradition of the old man and the sea."

**BROTHER JT 3: *Way To Go* CD (DC 176 CD). \$13.50**

"Combining the classic trappings of 60s psychedelic guitar rock with an eccentric spirituality, Brother JT records are deep, penetrable records that seek to entertain. And as the years go by, that palette just keeps expanding... A meeting of the minds with JT led to the following direction: a heavy bottom (like, say, *Led Zeppelin II*), with a kind of liquid, flowing head (something like, say, Coltrane's *Live At Birdland*). This was the starting point. As the conquered flag waves, we see a heavy pop LP, thick with guitars, thumping drums and stoned tremulous melodies that take the listener on a quick trip through the complex patterns and designs that are unique to the mind of JT."

**FLYING SAUCER ATTACK: *Mirror* LP (DC 177 LP). \$12.00****O'ROURKE, JIM: *Halfway to a Threeway* CD (DC 178 CD). \$11.00**

"It seems like it was only a few months ago that Jim O'Rourke changed everything with the release of the incredible *Eureka*. And by George, it was only a few months ago. Well never mind — here he is again with a little more of the same: pop music, but credibly different this time, of course. The pop stylings of Jim O'Rourke will never seem familiar to any of us (that's not his style, silly) but his combination of folk, classic rock, (smooth jazz) and the inevitable twist of the old avant-garde is always something new. Having established himself last time out as some kind of songwriter and singer in his own write, Jim presents more funky, catchy, poppy songs with and without vocals that are sure to spin semi-endlessly on turntables, digital discburners and those fab MP3 players across this land of ours."

**O'ROURKE, JIM: *Halfway to a Threeway* 12" (DC 178 EP). \$9.00**

12" vinyl version.

**HAGERTY, NEIL: *Neil Michael Hagerty* CD (DC 182 CD). \$13.50**

"Hey, I'm not a big fan of that prick Stalin, but he had the right idea about history. It's just a matter of erasing a few people from photographs and changing dates. So, I'm not

impressed by the marketplace c\*\*\*suckers trying to tell me what is what. They don't know s\*\*\*, they don't know rock and roll. That's The Spaniels, Chuck Berry, The Everly Brothers and about five other guys and that's it. There's plenty of style and abstraction to be rewritten and reintroduced on the unsuspecting to keep other people in business for decades to come — no problem with getting co-opted. But what about the humans? They have been undervalued. So, at any rate, this isn't a chip-based module to stick 'in the slot,' if you know what I mean. That's fine. If you want to say something about this record don't write nothing, let's notate this bulls\*\*\* strictly with invoices and bills of lading — even liens!!! Say it was built on particular sounds I like: shoe sounds on a basketball court, boxes getting kicked around by bored kids, mama snoring like a pig; the low-end is all electronic, you can say that, but all recorded music is electronic by definition, so why bother? You can say that all the songs are 'straight up,' no more propaganda-parodies for me; what did that ever get me but too much money and obsessive fans? Every song is about someone I have met in my travels over the years and I've met a lot of people so I have plenty of material in store (watch your step, pal.). Each song is either from the point of view of that person or from another person's point of view of that person; it's not my point of view, that is where the guitar comes in. I want to just make good on a bit of music that's been forgotten. Just something nice to go out and hear at a club. Your parents will hate it, but your grandparents might like it if they're ! ! dead and floating around. They do that after death, I'm told." — Neil Michael Hagerty, 2000

**HAGERTY, NEIL: *Neil Michael Hagerty* LP (DC 182 LP). \$13.50****OLDHAM, WILL: *Ode Music* CD (DC 183 CD). \$11.00**

"*Ode Music* is all instrumental (or 'silent music') recorded in Shelbyville, Kentucky by Paul Oldham. The songs were recorded and 'written' or made up, for a short feature movie called *Ode*, made by Kelly Reichardt (who previously made a low budget, well received movie called *River Of Grass*, which at present has some kind of cult following, we are told). *Ode* is a low-to-no-budget remake of the older *Ode To Billy Joe* movie, which is in turn based on the novel which was in turn, based on the song. The story of *Ode* has to do with a boy and girl in the South, each figuring something out about their own, primarily sexual, identity."

**TIED & TICKLED TRIO: *EA1 EA2* CD (DC 184 CD). \$13.50**

"Although *EA1 EA2* is the first domestic release from this electro-jazz group, it's their second release overall. Their quest for sound as a final product results in a special kind of communication based on the combination of a strong driving, This Heat-like rhythmic force, the hypermodern kitchen noises of Mouse On Mars, and the superficial sound of Blue Note records — which when put together don't fit into anybody's pigeonholes. You can hear the sound of 60s jazz as well as experimental/electronic stuff reminiscent of Miles Davis' or Herbie Hancock's 70s jazz sound. Further, you'll find unusual 80s On-U dub sounds mixed with the piece de la mome that crop up from time to time. It's contemporary 'post-rock' with intelligent electronic phrasings."

**ROYAL TRUX: *Radio Video* CD (DC 185 CD). \$11.00**

"Royal Trux have reached back, in the guise of the great group Class Houses, featuring upcoming singer Reeta Young, and crafted this top-notch new EP. By purchasing the drum tracks to several of 1998s biggest summer smashes and re-recording them with the great group Class Houses, featuring Reeta Young, Royal Trux have brought themselves seriously into the future with this new low-end EP smash, the *Radio Video* EP."

**GRUBBS, DAVID: *The Spectrum Between* CD (DC 186 CD). \$13.50**

"Six months in the making, *The Spectrum Between* reflects the changes brought on by David's relocation from Chicago, a home of ten years, to Crooklyn. No longer able to easily draw upon the musical associations built up over years spent in the midwest, David progressed slowly with the new material. Eventually, a worldwide pool of collaborators were drawn into the project — including Noel Akchote, and others from the Rectangle records collective, Swedish reed sensation Mats Gustafsson, and the omni(im)potent John McEntire on batterie."

**GRUBBS, DAVID: *The Spectrum Between* LP (DC 186 LP). \$11.00****SMOG: *Rain On Lens* CD (DC 187 CD). \$13.50**

"Making a trip to see an old friend and all they can talk about is how they never see you because you never come to where they are although you are there right then and then you talk to them after you've left and they tell you they wish they'd just enjoyed themselves while you were there and when are you coming again? You'll notice in the text of this LP that Smog is now (Smog). Note to self. The uninitiated listeners will hear this LP as a great-hits package, sending them scurrying to find the record that each song is from. Note to self: They're all from *Rain On Lens* by (Smog)."

**SMOG: *Rain On Lens* LP (DC 187 LP). \$13.50**

LP version.

**ROYAL TRUX: *Pound For Pound* CD (DC 188 CD). \$13.50**

"*Pound For Pound* sounds like a broadcast from enemy territory. It sounds traditional, but the way Neil & Jennifer sing together and sing it out loud it's hard to fathom. And upon repeated listening, it makes me wanna roll the window down, accelerating somewhere. Royal Trux seem to be showing us how they got from there to here, and as usual they sum up their history with their blues, their church bells melted into smooth armor, these under-water vocals and just a head shake. It's hypnotic, it's spiraling — it's so natural for cinema."

— Jim Hayes

**ROYAL TRUX: *Pound For Pound* LP (DC 188 LP). \$13.50****RED KRAYOLA, THE: *Blues, Hollers and Hellos* CD (DC 190 CD). \$11.00**

"The Red Krayola want to contribute. Their new EP continues the tradition of music worthy of the serious attention of busy people. Life continues to travesty everything. Over time, The Red Krayola have expected the worst, yet hoped to be surprised. Some grim satisfaction in science carries on the blues. The Red Krayola weigh in, resulting in what we at Drag City refer to as 'entertainment.' Can blues record an analysis of the position? This is just one question, we understand, that needs no answer Everybody gets everything, right? As the world turns, *Blues, Hollers and Hellos*, yawns in the open spaces of an old guitar and drums core. Any sense of irony must be your blue hammer. But fall, if you will. *Blues, Hollers and Hellos* is packaged with a tanned, cool Southern perspective. It delivers its electrical message on a light breeze, leaving the listener plenty of room. To get comfortable, for those of you that worry ? this is a Red Krayola record. Graphic exterior giving lie to what lies within. Which is of course provocative and compelling. *Blues, Hollers and Hellos* is a six-track record of new music, listen to it. Is impeccable blues an oxymoron?"

**HIGH LLAMAS: *Buzzle Bee* CD (DC 191 CD). \$13.50**

"The High Llamas return to your stereos with their sixth full-length album, featuring 8 new tracks recorded in 2000. Much continues to be made of the influence of both The Beach

Boys and Steely Dan upon the High Llamas, but these are increasingly irrelevant comparisons for the next-millennium model High Llamas. These days, it's flavors of South America mixed with a delightfully obscure taste of sixties soundtrack composers, such as Francis Lai and Peter Thomas. With **Buzzle Bee**, the High Llamas are spinning a curiously English global music. The effect is pastel and day-glo all at once, a kind of cosmic-age-tropical-cabin music that sounds unlike anything else."

**HIGH LLAMAS: Buzzle Bee LP (DC 191 LP). \$11.00**

**MOVIETONE: The Blossom Filled Streets CD (DC 193 CD). \$13.50**

"This is the third Movietone LP since their formation in 1994. It finds them honing their signature quiet/monophonic approach. It's true, all music starts out of nothing, but Movietone music makes you aware of that like no one else, starting up some feakily spindle-like jazz groove which may temporarily baffle, then laying down an alternative bizarre foundation — wild, untutored, intuitive picture-music. Their records and concerts are like no others."

**MOVIETONE: The Blossom Filled Streets LP (DC 193 LP). \$11.00**

**PAPA M: Whatever, Mortal CD (DC 194 CD). \$13.50**

"Whatever, Mortal finds our Mr. M singing his heart out as often as he can, plus backing himself — with all manner of guitars and keyboards and bass and drums, as well as more exotic instruments like a freaking sitar, car keys and — incredibly! — a lousy goddamn wooden floor!"

**PAPA M: Whatever, Mortal 2LP (DC 194 LP). \$15.00**

Double LP version.

**THE CONTINENTAL OP: Slitch Music 12" (DC 195 EP). \$11.00**

Written and performed by Will Oldham and Dave Pajo. "Slitch is a short film made by Dianne Bellino, an artist whose works have appeared on a number of Palace releases. Shot on location in sunny oceanside Rhode Island, Slitch stars Will Oldham as a mentally unbalanced surfer, blending in seamlessly with a cast of lovely local ladies. Ranging from pastoral and pretty to blunt and punk, Slitch Music spins around crazily for a half an hour, spitting instrumental, chants and something resembling traditional out in equal measure."

**BELLINO, DIANNE: Slitch DVD/CD (DC 195DVD). \$15.00**

"Slitch is a short comic film about a teenage girl's summertime lust, featuring fantasizing, bubble gum, and bicycle riding. Directed by Dianne Bellino and shot on location in sunny oceanside Rhode Island, Slitch stars Will Oldham as a mentally unbalanced surfer, blending in seamlessly with a cast of lovely local ladies. Slitch is a DVD+CD package that includes the movie with a re-mastered digital soundtrack (rare for 16mm independent movies), as well as Animation! Jokes! Bright Colors! NTSC region-free, 16mm, color, 23 min.

**SMOG: Neath The Puke Tree CD (DC 196 CD). \$11.00**

"Neath The Puke Tree is that mature, sexual sound we've all come to love and expect from SMOG. Loose-limbed (and drunk), this new EP presents three new songs as well as two 'reconsiderations' of pieces from the checkered, classique ten-years-plus history of SMOG."

**FUCKING CHAMPS, THE: IV CD (DC 197). \$13.50**

"The Fucking Champs are not a metal group. They claim to make 'total music'. No one knows what the fuck they mean by this, but when you play IV, you will know that it's totally fucking awesome. Largely instrumental, their new full-length alternates between 'let's-squeeze-every-Queen-riff-into-one-song' rockers, ultra-pretentious mellotron-laden space-outs, and strange attempts to outdo Billy Gibbons' after-school-special-of-the-extreme-future sequencing."

**FUCKING CHAMPS, THE: IV LP (DC 197 LP). \$13.50**

LP version; 180 gram vinyl in full color sleeve.

**CHESTNUT STATION: In Your Living Room CD (DC 199 CD). \$13.50**

"It's Chicago-style Pop Rock AM Radio Blues! Chestnut Station packs it all into In Your Living Room with such finesse even the mighty NRBQ would have to be a little bit jealous."

**SMOG: Accumulation: None CD (DC 200 CD). \$14.00**

"Accumulation: None is your (SMOG) singles compilation. Actually, truth be told, only ten of the twelve songs on Accumulation: None have appeared on 7" vinyl. It wouldn't be a proper singles collection without single sides plus other perks in store for you — which is why there are other perks in store for you when you acquire Accumulation: None for your personal collection of singles collections. For instance, six of the songs have never been released in the United States. Two of the songs were broadcast on the radio, then released as b-sides. And this in faraway England — a virtual wasteland!"

**SMOG: Accumulation: None LP (DC 200 LP). \$12.00**

LP version.

**KEV HOPPER: Whispering Foils CD (DC 201 CD). \$13.50**

"Whispering Foils is Kev Hopper's first recording for Drag City. It marks a foray into more melodic and accessible areas than his previous releases (such as 1998's Spoombung). With Whispering Foils, and intoxicated misre of propulsive prepared bass, atmospheric sampled electronic and the surreal sound of the musical saw form the main sound — with percussionist (and High Llama) Dominic Murcott adding marimbas and vibes. Luminaries such as Sean O'Hagan and Charles Hayward, among others, make guest appearances. Suffice to say, Whispering Foils is a sweet, gentle instrumental pop listening experience, easy on the ears and yet electric, arty and ultimately challenging- a complete entertainment."

**KEV HOPPER: Whispering Foils LP (DC 201 LP). \$12.00**

**O'ROURKE, JIM: Insignificance CD (DC 202 CD). \$13.50**

"Insignificance consists of rock plus multiple musical allusions, layers of discreet noises, great playing from all the players and, to top it off, funny pop tunes laced with lyrical arsenic. As the moving finger of O'Rourke points (and clicks...just kidding! Insignificance is an all-analog affair), moments will come and go — to remind you of other moments. Moments will arrive that have no precedent. And different, conflicting emotions will flash within you. He'll have total control of you, the helpless listener." [LP version forthcoming]

**O'ROURKE, JIM: Insignificance LP (DC 202 LP). \$13.50**

LP version

**LOOSE FUR: Loose Fur CD (DC 203 CD). \$13.50**

"Dammit, Loose Fur is Glenn Kotche, Jim O'Rourke and Jeff Tweedy — three guys playing musical songs featuring singing, aka popular music. But you didn't hear it from us. So anyway, in the dead of night, when everyone else in the fucking world was partying, so were they — down at the Fantasy Factory, naturally. That's what we in the biz call your everyday, average, All-American recording studio. Not Loose Fur, though. No, they just call it a recording studio, just like everyone else. Some people say we're crazy. For those of you out there in the fucking world who've enjoyed records from any of these three people who made it, Loose Fur is a record for you. It's an amazing, powerful, hypnotic release — and everyone is going to be talking about it in the year to come — so beat the rush and get interested now."

**LOOSE FUR: Loose Fur LP (DC 203 LP). \$13.50**

LP version

**IMITATION ELECTRIC PIANO: Imitation Electric Piano CD (DC 204 CD). \$13.50**

"Now then — Imitation Electric Piano is essentially (and quintessentially) Simon Johns. Simon's tale is as follows: having previously occupied the position of songwriter and (mutli) instrumentalist in Clearspot (of a Duophonic Super 45s single fame), he then graduated to the role of playing of bass player on Stereolab's most recent interactive role-playing games, Cobra and Phases Group Play Voltage in the Milky Night and The First of the Microbe Hunters. It's a wild, inspired recording, and actual inspirations for Imitation Electric Piano include The Soft Machine, Yes, Big Black, old motorbikes and Michael Palin. Imagine that! The sound of Imitation Electric Piano is all of them, all ultimately captured on vinyl and CD — with a bit of carcinogenic sweetener spread across the top for good measure."

**IMITATION ELECTRIC PIANO: Imitation Electric Piano 12" (DC 204 EP). \$12.00**

**WEIRD WAR: CD (DC 205 CD). \$13.50**

"Weird War features Ian Svenonius and Michelle Mae from The Make-Up as well as Neil Michael Hagerty, late of Royal Trux (and early for the rest of his career). Originally conceived as an artistic movement, Weird War turned to music and terror when the static medium proved unsuitable. A volatile organization, its means of production are intentionally unorthodox: 'We pick material at random ? a poem by the painter Marsden Hartley, a caricature by a newspaper cartoonist, Goldberg, some banal slogans. Someone gave us a photo of a woman's leg in a too-tight shoe; we add some equivocal riffs and lyrics from our own files.'"

**WEIRD WAR: LP (DC 205 LP). \$13.50**

Vinyl version.

**DAMON & NAOMI: With Ghost LP (DC 206 LP). \$13.50**

Exclusive vinyl version on Drag City (CD is on Sub Pop). "The Ghost collaboration with Damon & Naomi is a successful trip through both groups' sonic spectrum. Ghost deliver a diversity of colorful and organic sounds to the dreamy, spacey compositions of Damon & Naomi, bringing an ever greater sense of the epic to the already massive songs. Pluse Damon & Naomi and Ghost share an enormous amount of sympathy for the folk music, a feeling that comes across vividly throughout this record."

**U.S. MAPLE: Acre Thrills CD (DC 208 CD). \$13.50**

"It can sometimes be a complicated matter, or an endeavor even, to turn others onto such a band, one that has risen like a phoenix from the rank and file of rock n roll ashes. Their vision is singular; their look, filled with personality. And their latest album, Acre Thrills, contains some of the finest sounds you will hear this year, on stereo or off."

**FROST, EDITH: Wonder Wonder CD (DC 209 CD). \$13.50**

"Do you hear that gentle sound? It must be time to breathe again. Edith Frost is finally back among us, with 41 minutes of stellar new tunes. People often remark that Edith Frost is a pure country singer. And while we here at Drag City prefer not to confirm or deny such country pigeonholing (what, me — country?), we'd have to say that Edith Frost's music is a genuinely laid-back, down-home kind of thing, but in an oddly tripped-out fashion. Whether she's singing country music or not — which she mostly isn't, on Wonder Wonder anyway — roots are still roots yuh cain't cut 'em away. And the LSD certainly helps here. The point is, in her short five years of making records, Edith Frost has taken great strides into the far-flung field of pop music. Whether she's on about attraction or love lost, optimism or mistrust, Edith's purty (irony, not illiteracy, people!) voice and wild lyrics cut to the truth of the circumstances, truth seen clearly through a mellow haze of pure wonder. And Acapulco Gold."

**A DRAG CITY SUPERSESSION: Tramps, Traitors And Little Devils CD (DC 210 CD). \$13.50**

"So, here we have a trio of exceptional musical talents — Bill Callahan, Edith Frost and Neil Michael Hagerty — all known from their work as solo artists, but this time, throwing their lot together for one crazy all-or-everything grab at the golden rings of the sun. And, just to show that magic's still in the moment, Tramps, Traitors and Little Devils makes it happen. It's the wildest set of trophies yet for the walls of this super group of performers. On Tramps, Traitors and Little Devils, Hagerty, Frost and Callahan come together in a fashion that recalls the epic scope of the collaborations from the days of the old gods — the days of Crosby, Stills, Nash, and yes, even Young. What our three young heroes have created here harks back to the days of Déjà Vu with a combination of beautifully sweet tunes, hard-hitting tunes with lots of commentary about what's going on, as well as some kick-ass looks back at where some of us have been. Plus a few delightfully gratuitous hits thrown in for good measure. Good measure — and fun. Ear pleasing, uptempo, total fun."

**HIGH LLAMAS: Beet, Maize & Corn CD (DC 211 CD). \$13.50**

"Don't you love — the signature melodies, harmonic structures and sweetly flowing beauty of Highest Llama Sean O'Hagan's style are very much in evidence on Beet, Maize and Corn however, in a radical rethinking of songwriting and arrangement, they are presented in a starkly changed manner. Eschewing electronics in favor of an organic sound, dropping drums down in the mix and emphasizing the acoustics of stringed instruments, Beet, Maize and Corn is an striking new statement from a songwriter who's been pitching his tunes into the ring for over a decade. If that sounds like a daunting task, it is easily done here simply a matter of changing focus, drawing water from different wells, reaching a bit deeper."

**HIGH LLAMAS: Beet, Maize & Corn LP (DC 211 LP). \$13.50**

Vinyl LP version.

**KING KONG: The Big Bang LP (DC 212 LP). \$11.00**

LP version.

**LICHT, ALAN: An Emotional Memoir Of Martha Quinn Book (DC 213). \$11.00**

"A thoughtful and entertaining look at how music and culture infect ('cross-pollinate?') each other, Alan Licht's An Emotional Memoir of Martha Quinn succeeds by being real. Paper, ink, binding — it's all there — but Licht, a long-time musician — and writer of music-inspired commentary — has brought the lessons learned, the high and low-lights of the last few decades in the realms of popular music, back home again. In his own words, Licht's book 'is a highly subjective survey of the last two decades as seen through my prism as a music performer, listener, scenester, and occasionally, writer. It traces the changes in the New York and national underground music scenes, paralleling my personal journey through adolescence to adulthood.'"

**HAGERTY, NEIL MICHAEL: Plays That Good Old Rock And Roll CD (DC 214 CD). \$13.50**

"For this, his second solo strike, Neil is accompanied by his touring band. The results, as you will soon see, stagger out on the street with a left shoe colored country and a right shoe dripping R&B. 'We' can only conclude that what 'we' have here is just a batch of good old rock and roll. Although Neil Michael Hagerty and his band have their dial fixed between stations, their ears are tuned to the roar. Whether singing an homage to the stars of

Internet porn, describing a shaky scheme to deal drugs through a pizza delivery chain or rendering a simple emergency prayer, Neil Michael Hagerty makes us glad once again that rock and roll has died a thousand times only to rise again."

**HAGERTY, NEIL MICHAEL: *Plays That Good Old Rock And Roll LP* (DC 214 LP). \$13.50**  
LP version.

**SILVER JEWS: *Bright Flight CD* (DC 215 CD). \$13.50**

"*Bright Flight* is the fourth Silver Jews album, but it could also be called 'Silver Jews In Space' — that's how high and lonesome it sounds. All the Silver Jews traditions are there — the vague country-rock, the solid silver tunes, Berman's moan-and-yowl, way-out lyrics, the secret hits and the sudden twists in the road that only Silver Jews songs have."

**SILVER JEWS: *Bright Flight LP* (DC 215 LP). \$13.50**  
LP version.

**SILVER JEWS: *Tennessee 12"* (DC 216 EP). \$9.00**

**ROYAL TRUX: *Hand Of Glory CD* (DC 217 CD). \$13.50**

"*Hand of Glory* is a missing piece of the Royal Trux puzzle, circa 1989-90! Twelve years on, it's still a mind-boggler. *Twin Infinitives* fans, rejoice — your sick fantasies have actually been true all these years." "I thought it was a good idea to put this out since the last Royal Trux album will now be *Hand of Glory*. There's a certain charm to this for me. There won't be any more for me. The instrumentation for *Hand of Glory* is: Voice, Percussion, Drum Machines, Mechanical Monkey with Cymbals, Moog, Guitars, Violin, Bottles, Pump Organ, Radio, Record Player, Piano, Harmonica, Tape Machines. — Neil Hagerty."

**BROTHER JT 3: *Spirituals CD* (DC 219 CD). \$13.50**

"The songs on *Spirituals* are actual spirituals according to Brother JT. As he put it, they're 'spirituals for people who can't deal with the old man in the sky thing anymore, but who still want to believe there's more to life than just breathing.' So yeah — agnostic spirituals. And what better way to take your spirituals than in a rich acoustic jam! Delivered with fervent belief *Spirituals* keeps it heavily light, but groovy — acoustics to the fore adorned with a bit of sax, sitar and synth — as well as the odd outrageous fuzztone guitar. Add a bit of flute playing sweetly sprinkled on top. Stir."

**BROTHER JT 3: *Spirituals LP* (DC 219 LP). \$11.00**  
LP version.

**SUNTANAMA, THE: *CD* (DC 220 CD). \$13.50**

"The Suntanama remedy: roughcommon blues chords and structures arranged and spread around, such that familiar grooves, some timeless, get their sound working. Often in their arrangements, and rare across the bridge, the vocal carries the heat with the drums and drops into the melody. The hand-to-mouth singing style, burrowing into the want of an audience's breadth of participation or lack thereof, belies the way of the Hat. The bluesman with the biggest hat, having passed it around at the end of the gig, never has to be beg or get burned. It just requires proper saturation. The *Suntanama* was produced by Neil Michael Hagerty and engineered by Brian Paulson. The album in sequence, sound and production captures the pull, the full ebb and flow, the very width of The Suntanama, live and in person."

**SUNTANAMA, THE: *LP* (DC 220 LP). \$12.00**  
LP version.

**KEV HOPPER: *Saurus CD* (DC 223 CD). \$11.00**

"The Saurus mini-album is a collection of five tunes written especially for the musical saw. Sometimes the speakers don't seem strong enough to handle the swellings of Kev's constructions. Real breezes seem to fill real sails before your very ears. The sound of *Saurus* has shifted slightly from the sound of *Whispering Foils*, employing different instruments, drawing from other wellsprings. But the results are still soundtrack music for the soul; soothing, wordless yet active and imagistic. *Saurus* features Sean O'Hagan (from The High Llamas) on guitar, Kelsey Michael (from Minnow) singing and Rhodri Marsden (from the fast-rising The Free French) also singing and playing bassoon."

**GRUBBS, DAVID: *Rickets & Scurvy CD* (DC 224 CD). \$13.50**

"Three albums into his solo adventure, David has clearly learned how to make records work as records, filling them start to finish with entertainment, moments, insight. *Rickets & Scurvy* is a very complete, start-to-finish kind of beast. The songs kick ass, rocking harder than David's songs have in ages. The process goes further as a result. *Rickets & Scurvy*'s best moments are presented with disarming directness, an ability to plunge to great depth, with abandon."

**GRUBBS, DAVID: *Rickets & Scurvy LP* (DC 224 LP). \$11.00**  
LP version.

**FUCKING CHAMPS, THE: *V CD* (DC 225 CD). \$13.50**

"*V* transcends all previous incarnations in the storied history of The Fucking Champs. This is news for the countless numbers of Fucking Champs fans, as well as the thousands of less visible, but like-minded seekers out there. Music this intense and this streamlined, rendered sonically in this fashion — makes for a new kind of album. And the music of The Fucking Champs keeps getting newer."

**FUCKING CHAMPS, THE: *V LP* (DC 225 LP). \$13.50**  
180 gram LP version.

**HAGERTY & THE HOWLING HEX, NEIL MICHAEL: *Neil Michael Hagerty & The Howling Hex CD* (DC 227 CD). \$13.50**

"The third record from Neil Michael Hagerty, his most comprehensive report to date offering explicit and exclusive information on the current state of democracy in America. The Howling Hex and Neil himself present a little of everything they do and a lot of everything they do: live tracks, acoustic numbers, horizontal breadth, songs about being back in the USA, rhythms and guitars for listening."

**HAGERTY & THE HOWLING HEX, NEIL MICHAEL: *Neil Michael Hagerty & The Howling Hex 2LP* (DC 227 LP). \$13.50**

Double LP version.

**HAMBURGER, NEIL: *Laugh Out Loud CD* (DC 229 CD). \$13.50**

"It looks like this is going to be one of those years. Neil Hamburger has a new album coming out."

**PAPA M: *Hole of Burning Alms CD* (DC 231CD). \$13.50**

"Perhaps this is the cheese that will tempt you from your lousy hole. Way back before Papa M had broken out his brand, there was this music. It didn't have words for the most part, but it was bright-electric, humming low then launching with a secret fury, painting a picture, then slashing the picture with a gleaming blade. It rocked, it rolled...and it faced the wall, with a blush and a cry inside. *Hole of Burning Alms* collects Aerial M and Papa M singles from 1996 through the year 2000."

**PAPA M: *Hole of Burning Alms 2LP* (DC 231LP). \$15.00**

Double LP version, gatefold sleeve.

**BILLY, BONNIE 'PRINCE': *Master And Everyone CD* (DC 233 CD). \$13.50**

"Bonnie 'Prince' Billy's third album finds him more popular than ever. *Master and Everyone* was recorded by Mark Nevers, and features Tony Crow, William Tyler, Matt Swanson, Marty Slayton, and Paul Oldham."

**BILLY, BONNIE 'PRINCE': *Master And Everyone LP* (DC 233 LP). \$12.00**  
LP version.

**SCENE CREAMERS: *I Suck On That Emotion CD* (DC 234 CD). \$13.50**

"...creep from their hideout onto this Drag City long-player to wreak their fury on the CIA pig counter-gangs and other synthetic all-purpose formations who hold sway over their Washington, DC HQ. Their corpse hand holds aloft the promise of what could be with swirling solos, disco frenzy, and frenzied aesthetic discussions. Seize a glimpse of their glory even while their lair is encroached on by the hypnotized who attempt to commodify their essence and transform it into the compromised content-less mediocrity which passes itself off as rock and roll today."

**SMOG: *Supper CD* (DC 235 CD). \$13.00**

"Slipping and gliding, your hero has returned. (Smog) is back in the building. With him is his newest record. But he's not going to sing it for you, no. Instead, he's going to play it for you. And so, with a press of a button the new (Smog) album, *Supper*. *Supper* will strike some of you as easy-listening (Smog) which is simply proof that you (Smog) fans out there have hardened over the years. Sure, *Supper* features soft steel guitars, female harmony vocals, fluttering guitars, a sentimental ode to 'Our Anniversary', and more heart-warming things packed into its 43 plus minutes, but honestly it's still (Smog), isn't it? That means sharp observations, a steady stream of humorous spectres, discomfiting intimacy and other heart-warming things packed into nine melody-filled tunes."

**SMOG: *Supper LP* (DC 235 LP). \$12.00**  
LP version.

**SUNTANAMA, THE: *Another CD* (DC 236 CD). \$13.50**

"While prompting internet journalists to reveal their submerged interest in the bygone era of shit-kickin' major-label posse rock, The Suntanama assemble for *Another*, taking aim at the population while hoping for a clean volley to the faithful. A self-produced effort, mixing blues, folk and rock of different colors and stripes in a liver-than-ever brew."

**SUNTANAMA, THE: *Another LP* (DC 236 LP). \$12.00**  
LP version.

**MONADE: *Socialisme ou Barbarie CD* (DC 237 CD). \$13.50**

"*Socialisme ou Barbarie* is the delightful debut album from Monade. Monade, if you haven't heard, is the nom de plume of Laetitia Sadier when she isn't fronting Stereolab with her singing, Moog playing, tambourine and, of late, trombone. The relatively spare arrangements of *Socialisme ou Barbarie* create a mood slightly more tranquil than Stereolab sounds of late, bringing to mind not only the *Peng!* era but also folksy sounds not always associated with Laetitia's music up to this time. The setting allows for the beauty and simplicity of Monade's songs to shine through. In short, *Socialisme ou Barbarie* is perfect for bedroom reading. Or any space you please."

**MONADE: *Socialisme ou Barbarie LP* (DC 237 LP). \$12.00**  
LP version.

**IMITATION ELECTRIC PIANO: *Trinity Neon CD* (DC 238 CD). \$13.50**

"Imitation Electric Piano are still an instrumental band — but with a delightful vocal presence on several songs. Simon hails from the band Clearspot and produced a 2 track 7" for Duophonic Super 45s featuring the drumming skills of Colm from My Bloody Valentine. Next Simon became Stereolab's bass player. Then Simon formed Imitation Electric Piano and recorded an EP and this lead us to *Trinity Neon*, their debut long player. Sweet, beat-crazy post-pop instrumentals and instant classics."

**IMITATION ELECTRIC PIANO: *Trinity Neon LP* (DC 238 LP). \$13.50**  
Vinyl LP version, full color gatefold sleeve.

**AZITA: *Enantiodromia CD* (DC 239 CD). \$13.50**

"On her debut LP/CD entitled *Enantiodromia*, what Azita's got is a handful of original piano-based tunes, almost all of them featuring vocals, melodies, lyrics and all the things that most of us out here in the mainstream regard as elements of that popular music form known as 'songs.' And the playing on these songs is tight. Latter day rhythm heroes John McEntire (drums) and Matt Lux (bass) get together in a lightning quick rhythm section that will have you recall sleek, funky constructs from days of yore. They're topped with a bit of pure, clean guitar obligato from Jeff Parker and some classic cornet playing from Rob Mazurek. If only Becker and Fagan had heard these guys! Long known for her idiosyncratic visions as leader of the Scissor Girls and Bride of No No, Azita steps out from the rock and non-rock of those groups and into a whole new thing."

**AZITA: *Enantiodromia LP* (DC 239 LP). \$13.50**  
Vinyl LP version.

**ROBERTS, ALASDAIR: *Farewell Sorrow CD* (DC 240 CD). \$13.50**

"After more than five years, three LPs and several 7" singles as 'Appendix Out', Scottish singer and man of letters Alasdair Roberts is bidding farewell to his nom-demusique (but fortunately not his raison-d'être!). Heavily steeped in the lineage of European folk music (the Scots have something to say about this, you know), the words and music of *Farewell Sorrow* evoke a spirit of youth, an air of reckless abandon, a passion not meant to stay in this world. Sure, there are still a couple of the dirges you might expect, but they're now enlivened with a subtly malevolent, rakish wit and nestle alongside bona fide pop songs detailing the lighter side of life in Alasdair's imaginary kingdom."

**ROBERTS, ALASDAIR: *Farewell Sorrow LP* (DC 240 LP). \$12.00**  
LP version.

**PAPA M: *One CD EP* (DC 241 CD). \$5.00**

"In the year to come, while Papa M traverses the world in the mirror-windowed rocket called Zwan, you the fans of Papa M will not be left in the silver dust on the side of the cosmic road. No, instead you'll be offered a series of sonic treats. This first single features songs recorded in Chicago, Bloomington and Louisville, written by David Pajo and the Reverend Gary Davis and includes a new version of 'Beloved Woman', one of the many hits off his last full-length release, *Whatever, Mortal*. The songs combine Papa M's love of sounds with his heart of pure folk, topped with them dulcet tones of his. Ah, singing prowess."

**PAPA M: *Two CD EP* (DC 242 CD). \$5.00**

"In the year to come, while Papa M traverses the world in the mirror-windowed rocket called Zwan, you the fans of Papa M will not be left in the silver dust on the side of the cosmic road. No, instead you'll be offered a series of sonic treats. And in this fashion, 2003 will pass into the books — and you will receive a wealth of new Papa M music — without ever ascending the mountain of full-length-itude that a new Papa M album necessitates. This second single features two more tunes from the pen of Papa M, as well as an arrangement of a song 'discovered' by John Jacob Niles."

**PAPA M: *Three CD* (DC 243 CD). \$5.00**

"On *One* and *Two*, Papa played us some brand new songs, as well as personalized remodels



of old blues and traditional pieces. **Three** finds him in classic-rock territory, scoping trad-folk number 'Wild Mountain Thyme,' (famously done by The Byrds at the dawn of the psychedelic era) and Little Feat's 'Truck Stop Girl.' Topping these two with an original called 'Who Knows,' Papa M writes his own pop-rock gem, a melodic tune with folk strumming, ska-inflected drums, and lots of twangy leads for good measure."

**GALACTIC ZOO DOSSIER: Compendium MAG/CD (DC 244). \$16.00**

"Finally the much-requested and quite rare issues of the celebrated underground psychedelictype mag are being collected in one glimmering volume. Yes, it's all there — the fallen-through-the-cracks heroes of yester-year, pioneering trails like electronic rock, country psychedelia, skittery freakbeat, proto punk, loner folk, black acid rock, and so on and so forth. Do you want to know about Bob Seger's psychedelic years? Jeff Lynne's fey acid rock group? There will also be a nifty CD enclosed of various sonic debris, culled from the original GZD cassettes. All sorts of interesting mind-blasts made the cut, with many who'd go on to future glories. Early tracks from Fur Saxa, Double Leopards, Un, and a future Mercury Rev'er?"

**FAHEY, JOHN: Vampire Vultures Book (DC 245). \$16.00**

"The publication of *How Bluegrass Music Destroyed My Life* did a great deal to spread the word of Fahey's literary talents, though sadly only a year before he died. *Vampire Vultures* is an unexpected gift and should ease the grief of those who thought they would never hear anything from John Fahey again. Originally a project of his own conception, it was to be an epic work that would expand on many of the characters and experiences he introduced in *Bluegrass*. Compiled from his private papers, *Vampire Vultures* includes notebook entries, short stories, and letters never sent, revealing the struggles and victories of a cult artist's life in modern America."

**ROGERS, WAYNE: Constant Displacement CD (DC 246 CD). \$13.50**

CD issue of a prior 1999 LP release. "Constant Displacement began as a series of experiments in song form, mainly to satisfy the whims of the artist himself, who never intended it to be issued. How else to explain the wispy balladry, the balls-to-the-wall rock 'n' roll, or the six-minute version of a fucking Thunderclap Newman song? *Constant Displacement* is Wayne's fifth solo album, a tribute to Rock formalism based on traditions no loftier than Danish and South Asian renditions of 'Stepping Stone,' though he is apparently hearing something in them that no one else is."

**PAPA M: Four CD (DC 247 CD). \$5.00**

"After three CD singles filled to their five-gallon brims with the multihued waters of pure M-ness, after a break in the action at the end of the summer, the Papa M singles series is ready to resume. The number you need to remember? Four. As his eye slides forward in time, so too does single *Four*, ring with new tones. Sounds that were previously hinted at come springing forth from his belly — waltz-timed fifties balladry, soaked in sentimental reverberation; synth squiggles erasing the taste of a banjo dirge; spiffy-tempoed acousti-pop and bitchy lyrical accusations, topped with undulating guitar leads, climaxing in jam."

**GHOST: Hypnotic Underworld CD (DC 249 CD). \$13.50**

"For the first time in many moons, the tribes of Earth have real call to celebrate — the return of Ghost. Their new offering, *Hypnotic Underworld*, is their best album ever — more colorful than *Ghost*, heavier than *Temple Stone*, deeper and wider than *Lama Rabi Rabi*, more psyched and folked than *Snuffbox Immanence* and *Second Time Around* and with a more mountainous jam than *Tune In, Turn On, Free Tibet*. Believe it. Yes, *Hypnotic Underworld* is heavy with highlights, ranging the continents in quicksilver fashion, adding 70 minutes of Ghost sounds to this world, all streamlined to an ultimate intensity."

**GHOST: Hypnotic Underworld 2LP (DC 249 LP). \$15.00**

Double LP version, gatefold sleeve.

**U.S. MAPLE: Purple On Time CD (DC 250 CD). \$13.50**

"Starting fresh, staring deep into the void, building on the spot that *Ma Digital* was erected and detonated; they infuse their blues with power chords, broke-necked rock and roll, swells of passion, rattles, melody. Saturday nights become Sunday mornings. U.S. Maple rocks on. From farther away, they're closer than ever."

**U.S. MAPLE: Purple On Time LP (DC 250 LP). \$17.00**

Vinyl LP version.

**WEIRD WAR: If You Can't Beat 'Em, Bite 'Em CD (DC 251 CD). \$13.50**

"Weird War previewed this new LP/CD, their most mature work, with the hit single 'AK-47'. It outlined a radical inversion of time contracting trends and imperialist savagery in a disco manifesto which drew from prophets such as Bohannon and Bumble Bee Unlimited. This gave us a stunning glimpse into a future which has now appeared and is upon us; a universe of guitar solos layered upon Mao quotations, electric sitar exploding over runic incantations, chanted ruminations on the implications of work, love and sex and a Hathaway guided tune regarding the future mummy-style curse of Babylon."

**WEIRD WAR: If You Can't Beat 'Em, Bite 'Em LP (DC 251 LP). \$13.50**

LP version.

**BILLY, BONNIE 'PRINCE': Sings Greatest Palace Music CD (DC 252CD). \$13.50**

"For years, Palace fans and friends have reveled in the knowledge of one of the world's most unique songbooks. Now they can encounter some of the best-known of the songs all over again, in contrast and collaboration with the originals. There's no hard-and-fast, reductive reasoning to the way these songs have been remade. They were chosen by the fans and recorded with a new group of participants, in different places than the originals. The outcomes are different. It's a whole other beast, not merely a remix record or simply 'Palace with strings' — though the former and the latter both come to you with strings attached."

**BILLY, BONNIE 'PRINCE': Sings Greatest Palace Music 2LP (DC 252LP). \$15.00**

Double LP version, deluxe gatefold jacket.

**BROTHER JT: Hang In There, Baby CD (DC 254 CD). \$13.50**

"Brother JT3 is back. They've brought a new batch with them too — guaranteed to move your head around. *Hang In There, Baby* is a towering rock, a mighty peak in the best of all possible worlds — a record that moves and grooves yuh, but a record with an axe or two to grind and, at the end of the day, a message or two. As was said once before, music for the other head — the one inside the one — remember?"

**RED KRAYOLA: Singles CD (DC 257CD). \$13.00**

"Here's a record you didn't know you were waiting for. *Singles* is a comprehensive compilation of The Red Krayola singles from 1969-2004, hits and misses. These songs represent The Red Krayola's commitment to the basic carrier, the 7" single. A single point of reference — the lone song, in an ocean of other songs. Each of these songs were calculated efforts that reflect the time and conditions in which they were released. They are lottery tickets, slots on the wheel, each one a chance. These singles were made for the day they were released. Some of them reached their targets, some are reaching the targets only today and only because they've been compiled on this record. These are records created in Texas, New York, the UK, Germany, Chicago and Los Angeles, made by The Red Krayola whoever they were at the time of they recorded them in 1970, 1978, 1981, 1989, 1994, and 1999."

**PAPA M: Five CD (DC 258CD). \$5.00**

"Five is designed to give you something classic and something new from the Papa M oeuvre. Recorded entirely in NYC, *Five* finds Papa M in gentle climes, duetting most dreamily with Christina Rosenvinge, evoking sound-clouds from his amplifier and slapping his cock against the cool ivory keys of a piano over the course of two intimate numbers. Whispers slide through the smoky late night air, cutting a path...straight to you. You lucky kid."

**PAPA M: Six CD (DC 259CD). \$5.00**

"Having knocked out a bit of everything from *One*, to *Five*, raging all over acoustic folk, faux-classical, blues, duets, randy guitar-rock and something we like to call 'more', Papa M splits the coconut open this time to reveal — fully calculated post-product, streamlining everything that's gone before into a new hybrid. The twist this time that adds to the thrill of it all: the surging 'Foreign Hotel Garden', featuring a hallucinogenic journal-entry lyric with spoken-word delivery. It's new and unusual. Whether breaking your heart or busting your jaw, Papa M is forever taking off into a previously unoccupied realm. It's his realm now — it's his good. Make it yours soon."

**MOVIEZONE: The Sand and the Stars CD (DC 260 CD). \$13.50**

"This is the fourth Moviezone LP (3rd on Drag City) since their formation in 1994. Inspired by the likes of Nina Simone, Jefferson Airplane, The Carter Family, The Band and Sandy Denny, Moviezone also referenced the field recordings of late ethnomusicologist, record producer and radio producer Alan Lomax as a specific inspiration for the recording of *The Sand and the Stars*: 'We wanted to capture all the sounds of life outside the silent walls of the recording studio. The locations were chosen to suit the songs'."

**MOVIEZONE: The Sand and the Stars LP (DC 260 LP). \$13.50**

LP version.

**OLDHAM, WILL: Seafarers Music CD (DC 261CD). \$11.00**

"Seafarers is a feature-length documentary, shot in Rotterdam, the world's largest port. It follows four seafarers — a Swede, a Polynesian, a Croat and a Nigerian — each with their own incredible story — as they wait to go back to sea. In a sailor's bar, men get drunk and play guitars, trying to enjoy their small amount of shore leave in the Port of Rotterdam — an inhuman, futuristic landscape of refineries, burning gas and vast chemical tankers. Much to the delight of director Jason Massot, Will and crew produced a theme for each one of the sailors, evocative of their surroundings. We're delighted too — 'silent'-music records from Will Oldham sell better than some people's 'loud'-music albums. So, everybody's happy — except you landlubbers, of course. But you'll be happy soon enough — once you get an earful of *Seafarers Music*. The latest in a series of (mostly) instrumental EPs from Will Oldham."

**OLDHAM, WILL: Seafarers Music 12" (DC 261EP). \$9.00**

Vinyl EP version.

**FAUN FABLES: Family Album CD (DC 262CD). \$13.50**

"This is the third recording of Faun Fables, the experimental balladry shaped by Oakland-based artist Dawn McCarthy. Her work unfolds in a visceral combination of music and theatricality she calls songtelling. The main instrument is her cathartic voice, framed by harmonically adventurous guitar. On this album, she is joined by Nils Frykdahl of Sleepytime Gorilla Museum, adding a bestiary of vocals, instrumentation and song collaboration. *Family Album* is another prize for fans of traditional folk music, the occult, cabaret, art rock, medieval prose and all the wonders of the world."

**NEWSOM, JOANNA: The Milk-Eyed Mender CD (DC 263CD). \$13.50**

"Drag City takes great pleasure in introducing to you a remarkable new musical singer, songwriter and all-around talent, Joanna Newsom. Joanna's music has more of an affinity with the folk revival of the 60s, or the bluegrass movement at present, than with most contemporary 'folk' (or 'anti-folk') scenes. Affinities aside, her style could hardly be called bluegrass; nor does it evoke the pastoral tonalities of 60s folk: she sings about whalebones, sleep, grammar, mollusks, accumulation, automobiles, owls, burning boats, string collections, milk, teeth, bridges, balloons, cake, colors, and kin, all in an otherworldly, ragged-sweet voice that defies convention. Her harp arrangements are at times ethereal and delicate, at others galloping and ornate, but never overwrought — presenting not so much a mere fusion of influences, as an inquiry into the places where those influences naturally intersect. She considers the late composer Ruth Crawford Seeger (who was one of American folk music's earliest advocates, as well as a vanguardist composer) to be a major influence, because of Seeger's ability and desire to reconcile the tenets of experimentalism with her love for a beautiful melody."

**NEWSOM, JOANNA: The Milk-Eyed Mender LP (DC 263LP). \$13.50**

LP version.

**AZITA: Life On The Fly CD (DC 264CD). \$13.50**

"Following her acclaimed debut album, *Enantiodromia*, Azita brings more of what made that album great — rhythmic, virtuosic piano-based songs with intense, driven singing — and something different again, as well. *Life On The Fly* features the same crack group of players backing her up — but this time, a diversity of keyboard and vocal textures are in the mix, adding harmony to the strong, twisted melodies of the songs — which themselves, are all-new. So it goes in Azita's parade of sunshine and noir — fun and/or games. Themes of (mostly unfavorable) dealing, bargaining, trading, or compromise underlie every track on this record. The maze of details she finds behind potentially benign everyday events creates a flies-eye kaleidoscope of lyrical refractions that distort and clarify in their turn. Traveling with Azita from point A to point B becomes an adventure, a trip that you take with her driving and you riding shotgun."

**AZITA: Life On The Fly LP (DC 264LP). \$13.50**

LP version.

**WHITE MAGIC: Through the Sun Door CD (DC 265CD). \$11.00**

"White Magic was magically formed from the ashes in Brooklyn, NY (a beautiful community of freaks making new sounds). The roots are in Maryland and Massachusetts. The sounds are of ritual and prayer, parts of an old piano, and the prophesy of a new consciousness in music and in peace we come from the Sun. White Magic is influenced by Nina Simone, Billie Holiday, Karen Dalton, Love, Great Society, Sun Ra, Eric Satie, The Fugs, The Zombies and all good music of the world."

**WHITE MAGIC: Through the Sun Door LP (DC 265LP). \$11.00**

LP version.

**GRUBBS, DAVID: A Guess at the Riddle CD (DC 266CD). \$13.50**

"David Grubbs has worked simultaneously at records of songs and records of longer, immersive instrumental pieces. *A Guess At The Riddle* is a record of songs. It feels like an unbending. Matching experimentation with articulateness, *A Guess At The Riddle* is to David's other solo records what Gastr del Sol's *Camoufleur* was to their preceding records. One finds acoustic instruments (David's piano and Nikos Veliotis's cello) brokering peace agreements with electronics (Matmos), one finds full bands going full-bore (Adam Pierce and Thomas Belhom kicking ass behind the drums, David returning to the electric guitar, David's fresh-

est, most lively-sounding production), and one finds David's strongest collection of songs."

**HOWLING HEX, THE: Section 2 LP (DC 267LP). \$17.00**

"The Howling Hex return with Section 2 in the limited edition developmental series launched in conjunction with Drag City. Superimposed over this network of connections two linear timestreams cross at the midpoint of Section 2. One flows forward and dissolves concrete memory into distant, lazy elegy. The other flows backward as in an anxiety attack, vague sensations of terror become central and vivid and the mechanics of nostalgia dissect the embrace by seducing memory to fixate on a moment before the benighted opposition attained solidity. The Section 2 vinyl-only format physically represents a point of differentiation that may be examined repeatedly while remaining free from the vagaries of human memory."

**FUCKING AM, THE: Gold CD (DC 269CD). \$13.50**

"Screw all these modern elements! I mean, who cares about Ununbium? We take our metals classic, thanks. And what could be more classic than Gold? It's been too long since we heard from The Fucking Champs. Now, we don't have to worry ... The Fucking Am (The Fucking Champs + Trans Am - Trans Champs = The Fucking AM) have taken the ball and run with it, upped the ante and then raised the roof for good measure."

**FUCKING AM, THE: Gold LP (DC 269LP). \$13.50**

LP version.

**HALF JAPANESE: Loud and Horrible CD (DC 270CD). \$13.50**

"Most of the music found on Loud and Horrible hasn't seen release on compact disc — until now. Having self-released a 7" EP in the original year punk broke (1977), Half Japanese released their LP 'debut' in 1980, a 3-LP, 50-song opus called 1/2Gentlemen/Not Beasts. With this massive achievement under their belt, they began to evolve into more of a band. Rehearsing at their home in Uniontown, Maryland with a growing group of other musicians, they developed the songs and sound of Loud. And 'loud' is one word that will definitely describe your initial impression of this CD. The pure power of the rock on both Loud and Horrible may strike the uninitiated as utter chaos. However, as Byron Coley notes, 'we can hear the band's first move towards externally graspable organization in the songs on Loud.' Loud and Horrible is a reissue of a classic Half Japanese LP from 1980, plus an EP from 1981, plus extremely rare b-sides and tracks from a flexidisc."

**FAUN FABLES: Early Song CD (DC 273CD). \$13.50**

"Early Song is the first chapter of Faun Fables. A songbook documenting the material Dawn McCarthy performed and travelled with as a soloist, leaving her work with bands and cabarets of NYC in 1997. It is a testament to the kind of spaciousness and focus McCarthy was seeking back then, amidst the whirlwind and stimuli of big city life. It marks the beginning of her work with stark compositions that give the vocals full sway. Early Song's originals were written from 1994 -1998, and the five traditional included attest to McCarthy's love of folk tunes as vehicles for striking vocal narrative."

**FAUN FABLES: Mother Twilight CD (DC 274CD). \$13.50**

"Dawn and Nils made a hand-assembled, first pressing of Mother Twilight (self released 2001) that's mostly been available at Faun Fables live shows. They peddled it to nearly every bar and rural hall across North America from 2001- 2003, in the course of five national tours and one European trip. This re-issue of Mother Twilight is in a revised packaging design, making it available and distributed to the wider world."

**HOWLING HEX, THE: The Return of the Third Tower LP (DC 276LP). \$18.00**

"Pissing in the wind, flying the flag in a fogbank, watching pornography featuring the Invisible Man — and so, whereas, we aren't doing that, as I mentioned, no hoarding on our part is invoked and we are grateful to you. It is consistent with this to exploit specific interests in the form of questionnaires or persuasive invitation and to invoke expectation confounded by events both current and persistent. Elements include: the day I handed the singer from the Durango Scorpions a laundry list and he sang it straight from the page in a crippled accent, the audience loved him for it; strict diagram of what the resulting development this is, to be used as a model for all future Howling Hex to be repeated without question; hiding in a tower that was overlooked — perhaps it didn't exist yet it is erect."

**DRAGNET (GERMANY):**

**KHAN, DR. P. LI: Dropoutrama CD (DRAG 03). \$14.00**

Mid-90s solo debut from the non-Heemann half of H.N.A.S. Limited stock.

**DRECK (UK):**

**SECONDO: It's Okay, I've Overstood 12" (DRECK 004 EP). \$9.00**

"The third and most diverse release of the Secondo project on Dreck-Records: on the A-side Secondo pays a visit to Tom Tom Club's 'Wordy Rappinghoo'. Carefully sliced into minute fragments and rearranged to bring us the typical Secondo sound: a track reminiscent of your best disco moments, in an entirely new form, a reconstruction of a carefully disassembled song. After numerous hip hop tracks having borrowed the main theme from 'Wordy Rappinghoo', this deals thoroughly with the entire sound palette of the original. Very fresh! On the B-side we give up the guessing game and enjoy the sweeter side of Secondo. A friendly ambiguity leaves us in the dark about the origins of the source material. Short fragments of a female voice remind us of the composing technique at work here: an existing popular song is used as source material to arrive at a completely new soundtrack. One for the ladies."

**AM/PM: The Ends LP (DRECK 005 LP). \$15.00**

"AM/PM is the second project featured on the Dreck-Records label, home of Secondo. Again Radovan Scasascia introduces an intriguing concept to combine popular music and conceptual composing. AM/PM continues with the depth and ambience where Secondo's highly recommended 'I Reaps What I Sow' b-side left us last summer. This mini-album features five tracks composed mostly of final notes and hums recorded from the ends of existing pieces of music. A wide selection of source material is sampled here, but unlike with Secondo's chop-chop-technique these tracks do not refer to their source material. A certain warmth, melancholia and angularity runs through the tracks. Once removed from their original songs, these sounds seem to adopt all the same feeling of finality and endlessness and give the Album its distinct atmosphere: a continuous generation of the instance we all know best from the last distinguishable, disappearing sounds of an ending record."

**DRONE SYNDICATE (SWEDEN):**

**MOSES: LP (DS 05). \$16.00**

European repro of this LP, officially hyped as a 'mega-rare' Danish progressive LP, originally released on Spectator in 1971. "A guitar/bass/drums trio, Moses had an unfailing appreciation for the sludgy heaviness of first album Sabbath, with rope-a-dope guitar solos flailing away on a near constant basis. Spectator is the most highly regarded Scandinavian labels for his early 70s idiocy, here's an uncommon opportunity to hear one of their few album back in

action.

**TAJ MAHAL TRAVELLERS, THE: July 15, 1972 LP (ISKRA 3002). \$30.00**

"The first LP by TMT with Takehisa Kosugi reissued for the first time. The Taj Mahal Travelers explored drone and improvisation. This rare gem has remained out of print for 19 years. An important Fluxus document." A surprise reissue, that says on the sleeve that it is limited to 300 copies. Originally issued by CBS in Japan in 1972, this has been incredibly in-demand for quite some time. The precursor to the 2nd and final Taj-Mahal Travellers album, August 1974 (reissued on P-vine in the late 90s and still available). This has a pretty attractive full color sleeve that does not embarrass the original, and seems to feature good de-clicked mastering from original vinyl. Well done, but not for long.

**ICHIYANAGI/MICHAEL RANTA/TAKEHISA KOSUGI, TOSHI: Improvisation Sep. 1975 LP (ISKRA 3004). \$30.00**

Reissue of a very obscure avant garde album, originally issued by the Iskra label in Japan in 1975. Minimal gold & white cover is apparently an exact replica of the uncommon original. "Mind bending slice of drone improv from these three post-WWII heavyweights. Very reminiscent of Taj Mahal Travelers with layers of heavily reverberated ring-mod piano, percussion, and voices (in fact, just about everything in the mix seems ring-modded). Overall sheen resembles prime-era Nurse With Wound (although predating such so by a few seasons). Ichiyanagi is one of the most well known Japanese composers of any era, student of Cage's, Juilliard graduate who returned to Japan in 1961 to spread Cage's indeterminacy principles, Fluxus artist, Yoko Ono's former husband. Ranta is a well regarded contemporary repertoire percussionist, a familiar name to those in the know (close collaborator of Harry Partch's, performed everything from Lachenmann pieces to tape music accompaniments), member of Wired (whose LP was included in the Deutsch Gramophone Free Improvisation boxset). And of course Kosugi is the Group Ongaku founder who merged into the New York Fluxus artists before forming Taj Mahal Travellers, has since been composer-in-residence for the Merce Cunningham Dance Company. Yet another piece of the puzzle, thought lost in the shag rug below the game table, discovered whilst vacuuming. Awesome." — Hrvatski.

**DROP BEAT:**

**CHESSIE: Meet CD (SPL 012 CD). \$14.00**

"With 1996's Signal Series, Chessie's Stephen Gardner staked out a distinctive spot for himself on the electronic landscape. Chessie blends live bass playing with heavily syncopated beats gathered and looped without samplers or sequencers, tempered by a rigorous aesthetic more in line with the chance composition techniques of modern classical artists than with your typical jungle or IDM producer. The final result is music far removed from the strictures of the dancefloor, a soundscape that conjures images both oceanic and gritty, a rhythmic train ride through that long, dark tunnel. The new Chessie album, Meet goes so much farther into the unknown that reasonable points of reference become harder to find. Tracks like 'Brake Test' and 'Nowa Huta' move into a slightly beatier realm, bringing to mind artists on the Karaoke Kalk label, while cuts like 'Between Asleep and Awake on SP7591' and 'Follow Me Home' defy analysis, plunging the listener into fractured electronic sound wells that recall the avant rock Laika if it was produced by 4 Hero at their darkest. Yes, all the 'right' influences are there in the grooves, from Cage to Satie to Autechre, but Chessie is clearly onto something quite different and special here. Where Signal Series stunned with its iconoclastic brilliance, Meet handily surpasses it in every measure. It is an amazing, enveloping album: a journey by railroad into the clanking, reverberating night."

**CHESSIE: Meet 2LP (SPL 012 LP). \$14.00**

Double LP version, last copies.

**DOWNPOUR: Destroy It Yourself 12" (SPL 014). \$6.50**

"The noise is now even more corrosive, with layers of digital winter snow blanketing the high-speed breaks. There's a new-found sense of space, as evidenced on the bleak dub-scape '100 Years of Solitude'. Downpour has pushed even harder at the accepted boundaries, crafting an EP that dares the noise-crowd with its labyrinthine structure, while also blasting the armchair listeners with its uncompromising approach to noise and disruption. Sounds come at you from all sides, confusing the mind and senses, perfectly mirroring modern urban life."

**H.S.O.: H.S. Overload 12" (SPL 04). \$6.00**

"Oakland-based H.S.O. has swiftly overturned the Bay Area drum and bass scene with its very individually-styled orchestrations of heavy bass, complex drum sequences and psychotic sounds. The music springs from the minds of three very different young men, who go by the names of DJ Sifu, Flemme Fatale and dawgshit. Combining advanced structures and programming that remind one of Plug or the Possible label artists with a strong dancefloor appeal, this first H.S.O. EP is a bold statement of intent, and a world-class entry into the experimental jungle arena."

**CHESSIE: Signal Series CD (SPL 05 CD). \$10.00**

First full length on Drop Beat and a major entry in the world of American-based experimental, drum'n'bass-flavored sound. "Chessie is the working name for Virginia resident Stephen Gardner, a young and talented multi-instrumentalist who began his music career several years ago at the age of 16 with cult anti-rock group Lorelei. Bass is Gardner's main instrument, and it was his depth-charge deep dub-influenced bassline that gave Lorelei its signature sound. Electronic music was always an interest, with a particular leaning towards modern classical electronic composition and the sample-heavy works of groups like Moonshake and Laika... It is on this organic base that Gardner adds live bass and guitar, creating a mesmerizing mixture of edgy beats, unsettling soundscapes and often improvised melodies. His ongoing college studies into composition and improvisation clearly pay off in tracks that cannily blend structure with chance, the familiar and the startling. It is truly a new music — one that refers to the currently popular strands of jungle, post-rock ad dub, but moves well beyond the usual facile and superficial 'experiments' into a more ambitious and far deeper realm."

**CHESSIE: Signal Series LP (SPL 05 LP). \$9.00**

LP version of this 1998 release.

**ARTHUR, MALCOLM: Programmers 12" (SPL 06). \$6.00**

"Malcolm's a young Bay Area producer who's developed a unique sound from strands of jazz, soul, house and techno (of the Detroit variety), all stamped with unique and quite warped sense of space and style. Some obvious reference points are the space jazz of Derrick May, the reduced dub of house of German labels like Playhouse or i220 and found-sound tom-foolery of Herbert."

**LEUNG, KAMAN: Shifting Shapes 12" (SPL 09). \$6.00**

"Influences: Juan Atkins, Moodymann, Timbaland. Sound: Ill jeep beats for the new millennium." "Who is this Kaman Long?" — Dr. Doom. Limited stock.

**KRISTIAN/DOWNPOUR, DAVID: CD (SPL CD 02/03). \$14.00**

CD issue combining the above 2 vinyl releases.

**DRUNKEN FISH:****TRUMAN'S WATER: *God Speed The Static* LP (DF 10). \$12.00**

Original spray painted 1st pressing copies.

**BARDO POND: *Bufo Alvarius* CD (DF 15 CD). \$14.00**

Philadelphia indie-psych; at its best this might sit on the same blurry couch as FSA or something. Some of the more standard tracks are mere plodding gunk with distortion brushed on top. CD has a 29 minute bonus track.

**RANALDO, LEE: *Scriptures of the Golden Eternity* CD (DF 17). \$14.00**

Reissue of the Father Yod LP; guitar, tape and voice, recorded live at the K. Factory in '88/89.

**MONTGOMERY, ROY: *Scenes From The South Island* CD (DF 22). \$14.00**

Solo album of instrumental pastoral drone from an ex-member of the Pin Group &amp; Dadamah.

**MONTGOMERY, ROY: *324 E. 13th Street #7* CD (DF 28). \$14.00**

"Sixteen songs from now out-of-print singles, originally released by Drunken Fish, Siltbreeze, Roofbolt, Ajax, and Varispeed. The Shallows' songs, laid down three years after Roy's sides with the Pin Group, were recorded in the midst of a Kiwi-pop boom that still admitted the single as a viable means of expression. The rest were laid down nine years later in two separate bursts of recording on either side of the United States during the format's Indian Summer."

**MONTGOMERY, ROY: *And Now The Rain Sounds Like Life Is Falling Down Through It* CD (DF 41). \$14.00**"Highly anticipated solo album, his first in three years. Combining the pastoral drone of his instrumental guitar pieces with a strange twist in his quasi-folk songwriting and additional voices to the mix via piano and e-bow, *And Now The Rain...* is a stunning amalgam of soft-spoken isolation and soul-searing higher mindedness — Fichelscher/Fricke arrangements filtered through a post-Velvets third-eye mind with an unmistakable Montgomery strum."**HASH JAR TEMPO: *Under Glass* CD (DF 44). \$14.00**

"Montgomery and Bardo Pond met again during a whirlwind visit to SF in the spring of '98 to perform at the widely publicized Terrastock II music fest, where the sequel plan was hatched. Off to the east coast the HUT did perambulate, where, in Bardo's newly christened in-house eight-track studio, great slabs of guitar and keyboard drift were churned, bass grooves were deepened and staggered rhythms were topped with a kiss of flute and quiet mumble. The fog quickly lifted, plane schedules were met and respective lives were resumed. End result: 56 minutes at five miles per hour. Absolutely massive."

**MONTGOMERY, ROY: *The Allegory of Hearing* CD (DF 47). \$14.00**"Recorded in Montgomery's harbor cottage in Lyttelton, New Zealand, during October 1998 on his trusty Tascam Porta One and mixed in January 2000, *Allegory* is a return to an instrumental palette first witnessed on his debut Drunken Fish CD *Scenes From The South Island* and the *Temple IV* CD on Kranky. Armed with a newly acquired Rickenbacker 12-string and vintage Farfisa electric organ, plus the usual Teisco, e-bow, and Quadraverb arsenal, Montgomery has created eight short soundtracks of a particularly meditative nature."**MAGIC CARPATHIANS: *Project Ethnocore 2: Nyttú* CD (DF 48). \$14.00**

"Magic Carpathians are centered around the duo of Anna Nacher and Marek Styczynski, founding members of the now defunct Polish ethno-folk group Atman. Following the disbanding of Atman, Anna and Marek continue to create forest music, although the Magic Carpathians benefit from an infusion of traditional rock instruments and electronics, and a host of guests. Traces of nyttú — a mythical, archaic technique of vocalization given in the language of Slavonic rituals, nowadays almost completely lost and forgotten — can be found in the remnants of ancient Carpathian culture and some archaic pagan rituals which have been stored within the folk religious tradition among the Carpathian villagers. The important common tradition of singing across Eurasia makes similar the vocal technique from Mongolia, the Altai region, Central Asia, Ukraine and the Balkan region. Anna has been working on reviving the tradition of nyttú through individual research and 'Reclaim the Voice' workshops, run for women exclusively."

**VA: *Harmony of the Spheres* 2CD (DF 50). \$18.00**"Good old Pythagoras. He is many things to many people. The prototypical stoner, an ancient template for all subsequent seekers hungry for consciousness expansion, the master of prophecies involving a bunch of rocks floating in a vacuum. He defined harmony as 'an arrangement of the contents of the gospels designed to show their parallelism, mutual relations, and differences.' *Harmony of the Spheres* was originally released by Drunken Fish in November of 1996 as a specially designed, triple LP boxset, produced in an edition of 3000." Artists include: Bardo Pond, Flying Saucer Attack, Jessamine, Roy Montgomery, Loren Mazzacane Connors, Charlambeides.**DRY LEAF DISCS (UK):****KLAUS CANTERBURY/THE ACES: *7"* (DRYLEAF 003). \$5.50**

Canterbury plays guitar and sends tapes to friends like the Shadowing's, Graham Lambkin, and others who contribute Melodia air organ, piano, clarinet guitar, etc; needless to say, this is drop out, detuned music, rich in the Dryleaf Discs aura.

**DUAL PLOVER (AUSTRALIA):****DJ SMALLCOCK: *Yinyue* CD (DUAL 783). \$12.00**DJ is apparently an Australian gentleman who's most recently known for his remixes of the Noise Ramones on the previous Dual Plover CD, *Rock To D.N.A.* He found himself celebrating the new millennium in Beijing and here's what happened: "I spent my time there recording Beijing radio — came home with nine hours worth. Once home I rerecorded the entire nine hours (in one sitting mind you) onto one cassette by editing it down in time with the pause button giving it a sparse abstract noise comp feel. It was the same technique I used to remix the Noise Ramones when I did four times each time reducing the tracks length if that gives you any idea on how this one sounds." Limited stock.**DUBLAB:****VA: *Dublab Presents: Summer* CD (DUBLAB 001 CD). \$12.00**

"Welcome to a Dublab block party. The world favorite Internet radio pioneers unveil the next direction in future roots music, fusing modern forms of jazz, hip-hop, electronic, soul/r&amp;b, breakbeat and dub music. This hot follow up to the critically acclaimed dublab presents: freeways is stocked with 12 fresh summer jams. Each summer artist donated their song to benefit Dublab's positive transmissions. Most songs are exclusive to this release." Artists include: Burnt Friedman &amp; The Nu Dub Players, Cody Chesnut, Prefuse 73, Beneath Autumn Sky, Burdy, Michael Flume, I-Wolf, Backyard Bangers, Manitoba, The Dylan Group, Tom Chasteen, Daedelus &amp; Frosty.

**DUM (FINLAND):****VA: *Dum Trax* CD (DUM 100). \$17.00**

Compilation of tracks from the one of the leading Finnish techno labels, second only to the revolutionary Sähkö label. Dum is run by Kim Rapatti (aka Mono Junk); in fact all tracks on this comp by Mars 31, Detroit Diesel, Melody Boy 2000 &amp; Mono Junk etc.) are Rapatti productions. An assortment of his early productions from '93-94 — some off of Dum 12"s, some theoretically exclusive to this CD — this features his Detroit-influenced minimal techno styles. Deep, hypnotic patterns, acid intensities, post-Derrick May cosmic string washes — all coalescing into to beautiful variation on this legendary American style.

**DUMB UNIT (CANADA):****CAULFIELD, JEREMY P.: *Public Works* CD (DU 001CD). \$16.00**"After almost four years of excellent, but rare, vinyl only releases, Canadian and German based electronic music label Dumb-Unit prepares to impress even more listeners with the debut of its mix CD, entitled *Public Works*. This compelling 65 minute mix features more than 20 songs all confidently, yet unobtrusively mixed from vinyl by international DJ and owner of Dumb-Unit, Jeremy P Caulfield. Appearances include: main Dumb-Unit artist Jake Fairley, Cologne based Falko Brocksieper & MIA of Sub-Static, Raumagent Alpha, Reynold of Paris, Repair, Adam Marshall and, of course, Jeremy Caulfield. Additionally 3 songs from the elusive uncut (Jake Fairley side project) 'Understanding the New Violence' 12 inch are present and featured in full form. From the rocking sound of 2004 to the minimal bleep and funk that Dumb-Unit first started with, *Public Works* is a smart and edgy summary to the sound of one of Canada's most successful minimal, techno and tech house labels."**UNCUT, THE: *Understanding The New Violence* 12" (DU 009). \$9.00**

"An uncompromising EP, only for the strong willed, and truly authentic. In the era of electro trash, relentless crappy 80's covers, fashion punks and assimilation, the Uncut represent the soul of the new electronic era. Post minimal-pre-pop, young and restless. The Uncut consists of Toronto-based artist and producers Jacob Fairley and Ian Worang. Encompassing a slight departure from the well-established Dumb-Unit sound, it is never the less one that will sit comfortable with those who dwell on the fringe and seek something different. Influences such as the icy post punk sounds of Joy Division, the trashy rock sprawl of The Stooges, the wall of sound of My Bloody Valentine, the clever intricacy of Television and the pop sensibilities of New Order meet the hyper-modernism of minimal techno by artists such as M. Mayer and Wolfgang Voigt."

**REYNOLD: *Unicolour* 12" (DU 011). \$9.00**"Who the fuck is deep anymore? Paris still is .. And this EP is about, true French minimal style, a stripped down late night beat-down. A moving, flexing, evolving track that builds into sweet hypnotic groove. Made for mixing, made for the system and made for the floor?but made for those occasions where you just need go deep or go home. Sam Reynold lays the foundation for the *Unicolour* EP in typical Parisian style; take smooth chords and tight beats that flow like red wine and mix it with a dirty funk that resonates louder than a sweaty Paris metro at rush hour. After a strong appearance as Duplex 100 on Popular Tools this winter, Sam Reynold gives the tag team a break and goes solo to drop his first EP for Canadian label Dumb-unit. An important member of Paris's minimal scene."**CAULFIELD, JEREMY P.: *Runaway* 12" (DU 012). \$9.00**

"Over the last 2 years Jeremy has quietly infiltrated the ranks of the minimal and techno scenes by creating a rough, edgy and immediately recognizable sound. This modern, aggressive music with a keen sense of energy for the dance-floor has been featured on such labels as WMF and Trapez. Now he returns home to Dumb-Unit. Side a: deft baggage a haunting and driving track that begins as a dark and brittle mash up. Pitched up digital noise scratches away at the deft and tricky bass line. Then, in typical Canadian style the tracks opens up, and space becomes as important as sound. Quickly we enter into a deep and hypnotic foray into the new confident, Techno sound. Classic techno and minimal structures are adhered to, but the finished product is a polished modern track with Jeremy's tight drums and syncopated buzzes playing ping pong with the slow worlping pads. Side b: 'Slumberjack' already creating havoc on the circuit; 'Slumberjack' is just that: the monsters under the bed, the man behind the door. Pacing, patient and indifferent Slumberjack's apathy quickly transforms into a cold and calculated track. Each pad creeping up to the next, each drum and hi-hat snapping the other into place. Everything slowly creating the groove, no outrageous edits, no filtered vocals just a tight weave of dry clicking Techno, bass heavy tech-house and rocking sawwave minimal."

**FAIRLEY, JAKE: *Boozing & Losing* 12" (DU 013 EP). \$9.00**

"The prolific Mr Fairley drops 3 of his latest concoctions on Dumb Unit, and the leading track is a club stormer. 'Boozing' is a riff laden techno number with a squashy main syn line that modulates throughout the track and delivers and accessible and heavy club track. There are 2 more cuts on the flip, of the deep techy variety, minimal synths, clean sub bass lines and deft production deliver these polished and quality tracks from Mr Fairley, check."

**DUOPHONIC (UK):****DYMAXION: *Dymaxion x 4 + 3 = 38.33* LP (DS 33029). \$16.00**

"A compilation of tracks from Dymaxion's five 7" singles. 750 copies on heavy vinyl. One happy family of split-level beats, sudden stops and reversals, distended oscillations, thumb-tack-sharp prickly guitars, lo-tech Pierre Henry telepathy, spooky robot dreams, and breaks that make you smile. Dymaxion create soundtracks where a sense of disorientation goes hand in hand with a playful sense of purpose. The stripped down songs simultaneously evoke the cartoon music of Carl Stalling, Raymond Scott's Manhattan Research Inc., The Swellmaps, the BBC Radiophonic Workshop, and contemporaries such as Thinking Fellers, Matmos, and Stock,hausen, and Walkman." CD version is on Room Tone in the US.

**STEREOLAB: *The First Of The Microbe Hunters* 2LP (DUHF 025). \$19.00**

"7 new tracks from Stereolab recorded in 2 weeks between a U.S. &amp; Japan tour in January 2000. As usual the band worked with Sean O'Hagan &amp; John McEntire." Vinyl is an exclusive release to the UK. [CD is issued by Elektra in the US]

**STEREOLAB: *Sound-Dust* CD (DUHF 027XCD). \$32.00**

The regular CD version of this new Stereolab album is issued by Elektra in the US and not available from us. This is the limited Duophonic version, with very minor availability. "The limited versions of the CD and LP will be packaged in a heavy board sleeve covered in hessian and screen printed. Both will have gatefold sleeves. All of the sleeves are hand made. The vinyl will be two 180gsm disks. Both the CD and LP will be limited to 1100 of each format." Limited stock.

**STEREOLAB: *The Free Design* CD (DUHF CD022). \$9.00**1999 single, "Free Design" is from the album *Cobra and Phases Group Play Voltage in the Milky Night*, the other three tracks are exclusive to this single: "Escape Pod," "With Friends Like These," & "Les Aimeis Des Memes".



**STEREOLAB: *The Free Design 12"* (DUHF D022). \$11.00**

Same 4 tracks as the CD version. 1999 single. "Free Design" is from the album *Cobra and Phases Group Play Voltage in the Milky Night*, the other three tracks are exclusive to this single: "Escape Pod," "With Friends Like These," & "Les Aimeis Des Memes".

**STEREOLAB: *The Free Design 7"* (DUHF D022 7). \$8.00**

1999 single. 7" version features 2 tracks: "Free Design" & "Escape Pod". Limited availability.

**STEREOLAB: *Cobra and Phases Group Play Voltage in the Milky Night 2LP* (DUHF D023). \$25.00**

UK-only double LP version, in gatefold sleeve, 180 gram pressing (CD is on Elektra). Hey, guess what? It's "limited". "After a hiatus of two years, Stereolab are set to release a brand new double LP this September. Two years is virtually an ice age in Stereolab chronology, their previous LP being their ninth in six years. All 15 songs were written by founding members Tim Gane and Laetitia Sadier, while recording and mixing was shared between the group and John McEntire (who produced their previous two LPs), and for the first time, Jim O'Rourke, whose string arrangements on the record are quite breathtaking. Guest musicians on *Cobra and Phases* include new bassist Simon Johns, regular multikeyboardist and High Llama Sean O'Hagan, who also undertook brass arrangements, McEntire and O'Rourke, and of additional note, Dominic Murcott (vibes and marimba) and cornet player Rob Mazurek (of the Chicago Underground Trio and Isotope 217). Mention should also be made of Kevin Hopper, one of the uncompromisingly original Stump, who contributes musical saw to the proceedings."

**DUOPHONIC SUPER 455 (UK):****UILAB: *Fires 12"* (DS45 19). \$10.00**

UK pressing of this 27 minute mini-album. Same as the US pressing on Bingo, but in a new attempt to raise our rating in the who's-got-a-fucking-clue sweepstakes we imported this version anyway. If you'd like a (slightly) more expensive version (and you never know, maybe Tim & Laetitia rolled a joint on the copy that will end up in your hand), here it is. "Fires" is the result of some spare studio time that lead to a collaboration between Stereolab and Ui. The resulting Uilab set about recording the Brian Eno track 'St. Elmo's Fire'. This mini-album consists of four versions of this track (Feat. vocals from the Lab's Mary Hansen and Laetitia) plus the Ui track 'Less Time' and the Stereolab/Ui/Sun Ra track 'Impulse Rah'."

**MINNOW: *Out Of The Woods EP CD* (DS45 CD31). \$8.00**

"Minnow are a 6 piece band. Instruments include: Akkordian acoustic bass, Bontempi keyboard, Tenor and baritone sax, and flute. Members of Minnow have played with Jah Wobble, Springheel Jack and The High Llamas."

**APPARAT ORGAN QUARTET: *Romantika CD* (DS45 CD34). \$6.50**

"Apparat Organ Quartet is part of a closely-knit collection of musicians working in Reykjavik. Romantika is the follow up to last year's electronic classic debut, *Stereo Rock 'n' Roll* which was released via David Holmes' 13 Amp label. Apparat Organ Quartet has grown into a phenomenal force, playing soul stirring portentous mechanical music, equal parts progressive rock and horror film soundtrack, reminiscent of older acts like Kraftwerk and Goblin...as innovative and meticulous as Sigur Ros but who sound nothing like it."

**DURBON POISON:****GENASIDE II: *Mr. Maniac CD* (NR 4029). \$7.00**

New release on Tricky's Durbon Poison imprint, a five track EP. "The American debut from legendary English artist Genaside II. *Mr. Maniac* pours forth the anger and fear of fractious living, returning to their massive rhythm roots with violent bone-breaking beats and vicious edits." Features mixes by DJ Zinc, Dyan Dropping Science, IQ Collective.

**DURTRO (UK):****CURRENT 93: *Imperium Watch WATCH* (C93 IMPWATCH). \$24.00**

"Watch. Tick-Tock: watch. Central presiding Imperium Gold Death Flower image on Green watch face transparent strap."

**CURRENT 93: *Special Plan Watch WATCH* (C93 PLANWATCH). \$24.00**

"Watch. Tick - Tock: watch. Central presiding Red Tentacled Genius Face Of God as Destroyer image from the *I Have A Special Plan CD/LP* painted by David Tibet."

**CURRENT 93: *All Dolled Up Like Christ: Live In New York 1996 2CD* (DURTRO 00 CD). \$18.00**

Repressed. "Three years ago, Current 93, Very Voice of Very Magog, packed up their noddies and children, brought in catminders, and flew to New York in North America. They were to play two sold out shows at The Ohrensanz Foundation in Manhattan. With the full line up of David Tibet, Michael Cashmore, Rose McDowall, Joolie Wood, Karl Blake, and child stars Aoife E.D. Gibson and Sam Mannox-Wood, this specially priced 2 CD set consists of the entirety of the two shows, taken from the mixing desk. Songs featured and often duplicated include: 'The Bloodbells Chime', 'Oh Coal Black Smith', 'A Sadness Song', 'In The Heart Of The Wood', 'The Death Of The Corn', 'Since Yesterday' and many others, some of which Current 93 will never perform live again. In full colour digipak with artwork by David Tibet."

**CURRENT 93: *Live At Bar Maldoror CD* (DURTRO 001 CD). \$17.00**

"Current 93's first ever release on Durtro is re-issued in digipak on compact disc. Full colour gatefold digipak. Restored full colour artwork by David Tibet; inclusion of the smiley SixSixSix symbol and the Current 93 Bar Maldoror rubber stamp graphics from the first and second original vinyl editions. The first two tracks are from the original Bar Maldoror album, 'Alone Into The Alone' and 'Only Shadows Of Hooks', and have been digitally remastered by Denis Blackham at Country Masters from the original copy of the vinyl album, as the master tapes were destroyed after the first vinyl pressing. Though there are some crackles from the vinyl, the sound quality has been vastly improved in comparison to the original *Live At Bar Maldoror CD*, which was mastered in 1988. The second two tracks, 'Christ's First Howling' and 'Fields Of Rape', which originally appeared on the compilation album, *From Torture To Conscience*, have been digitally remastered from the original analogue tapes."

**CURRENT 93: *Imperium CD* (DURTRO 008 CD). \$17.00**

"David Tibet and Denis Blackham have digitally remastered *Imperium*, one of the most popular and powerful of Current 93's earlier albums. After being unavailable for 6 months *Imperium* now appears in a gatefold digipak with newly restored artwork taken from the original vinyl edition on Maldoror." Originally released in 1997.

**NATURE AND ORGANISATION: *Beauty Reaps the Blood of Solitude CD* (DURTRO 021). \$19.00**

1994 album from the collective of: David Tibet (vocals), Douglas P (vocals, E-bow), Rose McDowall (vocals), Michael Cashmore (guitars, mandolin, glockenspiel, keyboards), Steven Stapleton (sheep ventilator guitar), Benet Walsh (violin), Sally Wood (violin and keyboards), etc. Music by Cashmore, lyrics by Tibet.

**CURRENT 93: *Horsey CD* (DURTRO 032). \$19.00**

1997 CD issue, half recorded in the UK and half in Japan. The English material was recorded in 1990 and features: David Tibet, Steven Stapleton, Tony Wakeford, Dik & Douglas P — and consists of three tracks which were originally released on the *Horse LP* which came in a box set along with Nurse With Wound's *Lumbs Sister* and Sol Invictus' *Lex Talionis*. Their cover of Comus' "Diana" (a legitimate cult classic in the UK folk underground) is the opening cut. The other 3 tracks that complete this CD were recorded live in Japan with Tibet backed by Magick Lantern Cycle; one appeared on a *Ptolemaic Terrascope 7"* and one is previously unreleased.

**CURRENT 93/THOMAS LIGOTTI: *In A Foreign Town, In A Foreign Land CD* (DURTRO 035 CD). \$21.00**

"World Serpent & Durtro are delighted to make available the first collaboration between the world's greatest living writer of the disturbing story Thomas Ligotti, and the world's most commercial group, Current 93. Originally published as a hardback book with accompanying CD in a limited edition of 2000 copies some years ago, this extraordinary item is once again available as a full colour-scanned black and white digipak, with a 60 page booklet attached to the digipak containing the entire text of Ligotti's haunting and crepuscular tale. All original artwork featured on the book, CD and CD insert on the original edition has been reproduced; the story has been reset. Current 93 were, for this album, Christoph Heemann, Thomas Ligotti, Steven Stapleton, David Tibet. *In A Foreign Land* was written by Ligotti at the request of Tibet, who had become a huge admirer of Ligotti's work after reading his *Songs Of A Dead Dreamer*. Tibet asked if Ligotti would write a prose piece for C93 to provide a soundtrack to, as he felt that Ligotti and himself shared similar aesthetic and spiritual beliefs."

**CURRENT 93: *A Gothic Love Song CD* (DURTRO 040 CD). \$13.00**

Recent single/EP recorded and mixed by Christoph Heemann. The title track is from a forthcoming new album (*Soft Black Stars*) in the Tibet-folk tradition that C93 have been exploring over the last decade. The 9-minute track "Moon: Page 209, Twenty Two Eighteen Now" features: Steven Stapleton (drone), Michael Cashmore (drone), Christoph Heemann (drone) & David Tibet (drone). And yes it drones, rather massively. Assumably this track won't be on the album and it's well the cost by itself. A stellar track. Nice digipack cover.

**CURRENT 93: *Soft Black Stars CD* (DURTRO 042). \$22.00**

"Current 93 release their first album since 1996's *All The Pretty Little Horses*. This line up is David Tibet (vocals), Michael Cashmore (guitar, second piano), Maja Elliott (piano), Petr Vastl (violin, viola, mandolin, flute), Andria Degens (vocals, whistling) Steven Stapleton (whirl) & Christoph Heemann (swirl). Recorded at the studios of Petr Veastl (Eire) and Christoph Heemann (Germany); mixed by Heemann. With a title by Thomas Ligotti, the album contains their unhit single 'A Gothic Love Song', and ten other new songs written by the hand of Current 93. This LTD CD edition of 5000 contains an extra 10 minute song that will not appear once the initial pressing is no more. The six sided full colour digipak contains artwork from the hand of David Michael Bunting."

**CURRENT 93/MICHAEL CASHMORE/CHRISTOPH HEEMANN: *CD* (DURTRO 045). \$19.00**

"A limited edition CD, restricted to 2000 copies, untitled and unknown. The CD comprises of 14 previously unreleased tracks and unheard alternate versions by the acts concerned." The C93 material includes unreleased/alternate takes from *Soft Black Stars* & *All The Pretty Horses*, plus 3 sketches for an unfinished C93 album. The Cashmore & Heemann tracks "were recorded during the *Soft Black Stars* sessions or in the aftermath. This album collects fragments of our recent past, and makes available material that we loved, but felt did not fit in with the overall atmosphere of the connected projects. This album comes in a full colour digipak with artwork by Lois Wain."

**CURRENT 93/MICHAEL CASHMORE/CHRISTOPH HEEMANN: *LP* (DURTRO 045 LP). \$28.00**

"Limited edition of 1500 on transparent vinyl for the untitled album from the Tibet, Cashmore & Heemann camp."

**PANTALEIMON: *Trees Hold Time CD* (DURTRO 047 CD). \$19.00**

"Pantaleimon is Andrea Degens, who has previously worked with Current 93, Steven Stapleton, Christoph Heemann, and The Dirty Three. Seven pieces of shimmering minimalist beauty, an evocation of timelessness. Recorded and mixed by Christoph Heemann. Features shades of Dulcimer, Bowd Dulcimer, Bouzouki, Singing Bowl, as well as vocals by Andrea Degens. "This is an album of ineffable and unique beauty, quite unlike anything I have ever heard..." — David Tibet." [LP VERSION IS ON STREAMLINE]

**CURRENT 93/ANTONY AND THE JOHNSONS ORCHESTRA: *Immortal Bird/Cripple and the Starfish 7"* (DURTRO 049). \$12.00**

"Pressed on transparent red vinyl and featuring a different mix of "Immortal Bird" than the one which appears on the CD version of the release." Limited stock, last copies.

**CURRENT 93/ANTONY AND THE JOHNSONS ORCHESTRA: *Immortal Bird/Cripple And The Starfish CD* (DURTRO 049 CD). \$9.00**

"During Current 93's 1999 shows in New York, David Tibet was introduced to Antony, a New York based English singer who has been living in the United States since childhood. He gave Tibet a copy of his unreleased album, *Blue Angel*. This immediately became one of Tibet's favorite albums of all time: music so dramatic and moving, lyrics so exquisite, sung by a voice unlike any other. For this CD single release, Antony has chosen a track from the album *Cripple and the Starfish*. Current 93 also contribute a song, "Immortal Bird", from their forthcoming album. Line up is David Tibet, Michael Cashmore, and Steven Stapleton."

**CURRENT 93: *The Great In The Small CD* (DURTRO 053 CD). \$13.00**

"During my illness I had a dream where I was told that I must put together all my recordings onto one album. Then I was shown in my dream to my ears all the recordings I had made as Current 93 and with Steven Stapleton running together together, piling on top on top. I was told that I must summarize my life as in what I had done before before I died dead. And this is what I heard: so the Great was in the Small: *The Great In The Small*. And I could as in my dream I was told hear everything all I had done at once and saw myself drowning and heard my life flash in front of me. Everything! *The Great In The Small*, appears as a mid-price digipak with full colour collage of all the C93 covers by Steven Stapleton, and with a new image by David Tibet."

**CURRENT 93: *The Great In The Small LP* (DURTRO 053 LP). \$15.00**

"Also an Amber vinyl 12" record with insert reproducing a Tibetan image."

**CURRENT 93: *Cats Drunk On Copper CD* (DURTRO 056 CD). \$12.00**

"Current 93 live at The Union Chapel, London 1997. This CD — originally released to celebrate the Current 93 shows in London's Bloomsbury Theatre. Full colour digipak with new artwork by David Tibet. Mid-price release. Also available on eBay for \$10,000."

**BABY DEE: *4 Track EP CD* (DURTRO 059 CD). \$8.00**

"This 4 track CD, lasting 15:30 minutes, consists of 4 new songs recorded by one of Durtro's recent signings, and one of Tibet's favourite artists of all time, the magnificent Baby Dee. It comes in a sepia envelope, with two stunning pictures of Baby Dee, and a picture disc CD. Originally to be for sale only at the planned shows in New York in September 2001 by

Current 93 and Baby Dee."

**CURRENT 93: Faust LP (DURTRO 060 LP). \$25.00**

"This limited edition vinyl version of Current 93's *Faust* LP comes as a purple vinyl record set in a sleeve complimented by the artwork of Steven Stapleton. The album contains a four page booklet printing the text of the story, a fold out poster signed by both David Tibet and Steven Stapleton and a postcard of Count Stenbock." 1200 copies made.

**BABY DEE: Love's Small Song 2CD (DURTRO 061 CD). \$21.00**

"The new double CD album from Baby Dee, in a three-panelled fold out full colour digipak, featuring all the lyrics and stunning artwork by Baby Dee." "This is already my favourite album of 2002. A heart breaking, poignant masterpiece of autobiographical eschatology from the shuddering beauty Baby Dee, more personal and haunting even than her first masterpiece. Baby Dee is one of the best and truest songwriters I have ever heard." —David Tibet, CurrentNinetyThree.

**DOYLE/DAN WARBURTON/EDWARD PERRAUD, ARTHUR: The Basement Tapes CD (DURTRO 063 CD). \$17.50**

"New recordings by one of David Tibet's absolute idols, Arthur Doyle, hero of free-jazz and beyond. Outsider musician, lyricist and artist par excellence. Ecstatic and innocent fury by a musical visionary. 6 panelled full colour digipak. With extensive liner notes by Dan Warburton, many photos, and an afterword by David Tibet."

**CURRENT 93: SixSixSix: SickSickSick CD (DURTRO 100CD). \$20.00**

"This beautiful full-colour digipak CD reissues some of the long-deleted and sought-after Current 93 material. It includes the 2 studio tracks from *The Looney Runes EP* ('Panzer Ruin In The Hands Of Gillespie'; 'That's All Folks'); all the 3 tracks from *The Lucifer Over London EP* ('Lucifer Over London'; 'Sad-Go-Round'; 'The Seven Seals Are Revealed At The End Of Time As Seven Bows: The Bloodbow', 'The Pissbow', 'The Painbow', 'The Faminebow', 'The Deathbow', 'The Angerbow', 'The Hohobow') and the 2 tracks from the very limited *Tamlin EP* ('Tamlin'; 'How The Great Satanic Glory Faded'). As an extra, the music-hall cover of 'Misery Farm', originally released in a tiny edition of just over 600 for some shows in New York) is appended to the end of the CD. All the original releases are long out of print. Full colour gatefold digipak with new artwork incorporating much of the original artwork. Full lyrics and notes by David Tibet included in the comprehensive 16 page booklet."

**DUST TO DIGITAL:**

**VA: Goodbye, Babylon 6CD BOX (DTD 001 CD). \$95.00**

Debut release on this label, an incredible package of early gospel music, in a deluxe hand-crafted wooden box (designed by Susan Archie, who was previously responsible for the Grammy-winner Charley Patton boxset on Revanant). 5 CDs featuring 135 songs (1902-1960), 1 CD featuring 25 sermons (1926-1941). Notes and essays by musicologists and scholars. Contributors include Lynn Abbott, David Evans, Ray Funk, Anthony Heilbut, Kip Lornell, Luigi Monge, Paul Oliver, Opal Louis Nations, Bruce Nemerov, Guido van Rijn, Ken Romanowski, Tony Russell, Doug Seroff, Dick Spottswood, Warren Steel, David Tibet, Gayle Dean Wardlow, and Charles Wolfe. 200 page book with Bible verses, complete lyric transcriptions, and notes for each recording, plus over 200 illustrations. Reverently packed in raw cotton and housed in a deluxe 8" x 11" x 2.5" cedar box. "If you're not sure where you'll stand on judgement morning, we have five CDs of guitar evangelists, holiness string bands, jubilee gospel quartets, sacred harp choirs and sanctified jug music to rock your soul plus one CD of shouting sisters and powerful preachers to deliver the message about your starchy crown." According to Greil Marcus: "The best country-religious music collection I have ever heard."

**DVDSCAPE (GERMANY):**

**VA: DIN AV - 01/04/CN/86.03 DVD (DVDS 001). \$22.00**

First release on this new ~Scape subsidiary label, run by Pole/Stefan Betke. Dual NTSC/PAL format for worldwide consumption, no regions. "Nowadays, there's hardly a club without electronic-visual features, hardly an event without VJs. *DIN AV 04/01/CN/86.03*, the first release on brand new ~scape sub label dvdscape, highlights the personal and general development of this still relatively young VJ culture in which any division between art, commissioned work, club or high culture has become irrelevant. *DIN AV 04/01/CN/86.03* opens with its curators Visomat Inc and the gradual rise of a sine curve: a field is pegged out and slowly filled with sound and visuals. From small to large, from abstract to model city, until Jan Jelinek's beat adds a third dimension, a trembling blur to the prefab estate. Cuts, stripes and fields for a true memory effect. Visomat prefer to work with space itself and, with gentle implacability, pay homage to a city destined to return to its banal, abstract void. Rechenzentrum, on the other hand, self-proclaimed protagonists of 'maladjusted electronica', see computers and dictaphones as pragmatic means for their audiovisual symbioses. Sensory blips increase in mutual expectation: from modern minimalism to colour and beats, until sense and illusion make easy bedfellows. This de-glitched matrix is followed by a short, sharp cut to cinemascop:

U-Matic interlaces interstitial faults, system crashes and error messages into almost poetic gushes of colour to highlight the history of these non-moments. Her inherent rhythm is perfectly matched by Safety Scissor's sweepingly optimistic, breathless beats, fighting back with an equally astonishing fault tolerance. Jutojo's analogue flickers of pictorial memories offer a bit of breathing space and take Christian Kleine's honeyed music onto a journey between day and dream. Cryptography on the remainders of celluloid and monochrome raindrops caught in the fading rays of the last 100 years of cinematography hint at shadows of arrival, associations of light and lines. Jörg Franzmann sparks up the proceedings with circling splitscreens, girls and technology, quest and desire, with slogans of youth and hope to Dimbman's track. Last but by no means least Pfadfinderei turn out to be the only straightforward storytellers on this compilation: together with Moderat (Modeselektor + Apparat) they stage an ordered kitchen apocalypse — saucy, spicy, racy and tasty.

**DYING EARTH:**

**HUSK: Abattoir 7" (DE 004). \$7.00**

Splintered side-project, in a more experimental vein.

**RAMLEH: "Say Fuck"/"Slack-Jaw" 7" (DE 007). \$7.00**

**DYNAMIC (ITALY):**

**JOY DIVISION: Preston 28 February 1980 CD (DYNAM 001CD). \$15.00**

"This is stunning live material recorded only a few weeks before Ian Curtis committed suicide — it's the first proper live album released by one of the best live acts in the post-punk world. Includes the songs 'Incubation', 'Wilderness', 'Twenty Four Hours' and others."

**JOY DIVISION: Les Baines Douches CD (DYNAM 002CD). \$15.00**

"More stunning live material to come out of the Factory Records vaults. Ian Curtis and company recorded this live at the legendary Les Bains Douches in Paris on Dec. 18th, 1979. This is the second proper live album released by Joy Division, and it contains great versions of 'Love Will Tear Us Apart', 'Shadowplay', 'Atmosphere', 'Transmission' and others, with liner notes by Anthony Wilson."

**LUNCH, LYDIA: Widowspeak 2CD (DYNAM 003CD). \$19.00**

"The dutchess of the late '70s NYC 'no wave' movement, Lydia Lunch has always been capitol in her creativity, noted for over the top sexual exploits and poignant discussion about exploitation. She has continued to challenge the world's perception of itself by exposing the maggots that infest the soft white underbelly of public opinion. This set follows her 20+ year career from early works with Teenage Jesus & The Jerks and 8-Eyed Spy up to later collaborations with Sonic Youth, Clint Ruin, Rowland S. Howard, Die Haut, Lucy Hamilton (Mars), and Thurston Moore. Features complete liner notes and many photos."

**DYNAMIC TENSION (UK):**

**SURGEON: Body Request 2LP (DTR 1 LP). \$16.00**

"Surgeon describes his extraordinary new album *Body Request* as 'dense, physical body music. Stylish and brutal.' Music designed to provoke a cerebral, emotional response, but more importantly a physical response. His most uncompromising LP to date is a collection of dark, brooding, rhythmically dense tracks with the dancefloor never far from its sights. The tonal experiments and mood pieces that have characterised his previous albums are noticeably absent, their place taken by material that, while harking back to his earlier club orientated work, displays just how much he has grown as a producer in terms of depth and texture. From the Latino tinged techno of 'Instinct' through to the sinister dreamlike/nightmarish atmospherics of 'Sleep (Ultra Violet)', it's easy to see why Surgeon is considered one of the guiding lights in techno today." LP-only release.

**E.R.S. RECORDS (NETHERLANDS):**

**SMOLDERS, IOS: Music For Kalx.com CD (ERS 003 CD). \$15.00**

"Ios Smolders has been composing music since the early 80s (under his moniker IOSS) and was one of the original members of THU20, a Dutch electro-acoustic ensemble (which also features Roel Meelkop and Peter Duimelinks, both of Kapotte Muziek and Goem). In the early nineties he released two, now well sought after LPs, one for Korm Plastics and one for Quiet Artworks. His two CD releases for Staalplaat are interactive works and are still available. They are less a finished work, but a work in progress for which the active input of the listener is required. *Music for Kalx.com* is his latest work and has five pieces from pure sine waves. The CD has a really nice flow in the pieces and can easily meet the best composed works of Ios Smolders, which some think to be the second LP. It has the Ios trademark all over it, despite the fact that he limits himself to just pure sine waves."

**BJÖRGULFSSON, HEIMIR: Circulations LP (ERS 12/06). \$10.00**

"Following the previous release on ERS records by Sigtryggur Berg Sigmarsson, ERS now releases a new work by another member of Stíllupsteyppa, Heimir Björgulfsón. Björgulfsón has had various solo releases on Rítornell, Staalplaat and Fire.Inc and now works his way on this LP, for which he makes extensive use of his archive of loops and environmental recordings. The b-side is filled with 17 lock grooves. This LP, in the usual generic ERS cover, will be released in an edition of 200 copies."

**CRAWL UNIT: Sound Until The World Ends LP (ERS 12/11). \$10.00**

"This new release is composed out of sounds of electrical malfunction, interference, and disintegration compressed into a mirror of personal disintegration. Sounds of nervous collapse, mixed during an unbearably hot summer under conditions of extreme psychic stress — each side going through perhaps 20-30 versions before reaching a final impossible state. Trying to open a window onto totality, an opportunity to approach the void by listening through masses of simple sound. Maybe it works. 2 sides, 2 chances to get lost."

**MITCHELL (AKA PHILOSOPHER'S STONE), GARETH: Section 1-6 LP (ERS 12/12). \$10.00**

"The new album by Gareth Mitchell (a.k.a. Philosopher's Stone). *Sections 1-6* is a more extreme album than its predecessors for Kranky, *Preparation* and *Apparatus*. Extreme in that it is louder, quieter, more angular, more contrasting, fuller or emptier, track for track, than those releases. There is also a greater emphasis here on the structure of the record as a whole: the individually shaped tracks are placed deliberately within the whole with a view to creating a certain shape, symmetry and poise. There is no one determining mood. There is an attempt to make use of wide frequency and dynamic range: the record asks the listener to treat sound of searing volume with the same degree of importance as sound barely audible; cavernous, deep bass tones interchange with shrill, high pitches. The observance of space is also a feature. Great care and attention is placed on the precise locating of sound within the stereo field."

**TU M': 12" (ERS 12/13). \$12.00**

"Tu m' was established in 1998, in Città Sant' Angelo (Pescara, ITALY). Basically it is a trio dedicated to electroacoustic, electronic, plunderphonics, minimalism, jazz, glitch, and pop. Since 2001 the group has released for the Cut, Aesova, Grain of Sound, BOXmedia and Apestaartje. The name — Tu m' — comes from a painting of M.Duchamp."

**E: MOTION (GERMANY):**

**VA: Further Electronics Vol. 1 CD (EFA 60106). \$14.50**

"The electrification of pop in the past 15 years has created such great genres like techno, house, electro, drum & bass, trip hop and uncountable subkinds. For all those who are into experiencing the borders of these electronic styles, the further technical development made it possible to put their ideas into practice. But far away from media hype and mainstream a small and independent branch of electronically produced music developed since the early 90ies. Intelligent techno, nu ambient and electronica are only some of the names that have been invented in order to describe this music coming from traditions like post rock or acts like Autechre or Mouse On Mars. *Further Electronics* tries to give a deep insight into the research labs of some of these meticulously working producers, deriving from today's pop, post-rock and electronic music scene. Amongst established labels such as the British Rephlex represented here by Global Goon, or Leaf (from the UK as well) with a track by Manitoba, there are also less known artists and labels to discover on *Further Electronics*. Morr Music, for example, features Herrmann & Kleine, and City Centre Offices, from Berlin as well, is represented by Static, coming up with vocals by To Rococo Rot singer Ronald Lippok. Plug Research sends some warm Californian sunbeams with their renowned label act Dntel. But there's more fuel to add into the glowing, crackling fire. WMF Records send Nikakoi from the Georgian Republic, Kanzleramt-sublabel K20 comes up with Multicast from Colorado/U.S.A. and Calla (appearing on Belgian label Quatermass) get remixed by Metrotech (Ex-Bowery Electric) from New York and the British Metamatics (Hydrogen Dukebox) as well as Penfold Plum (Wichita) meet with people like Burnt Friedman or

German act Ming from Doga. As a result, we get a melancholic, emotional and great ensemble of electronic music with pop structures — or should one call it pop music with electronics?"

**VA: *The State Of E:Motion Vol.10 3CD* (EFA 60108). \$16.00**

"EFA is proud to be able to celebrate a small anniversary in connection with the release of this year's E:Motion compilation. The *State Of E:Motion* compilation has now been reflecting the trends and developments within the international electronic music scene for ten years, and has advanced to being an important element of that scene, which has continually become more diverse and complex. All volumes over the years had something in common: an overview of the E:Motion dance repertoire, the reflection of trends and highlights, but also providing a platform for not yet established acts. *The State Of E:Motion Vol.10* for the first time it comprises three CDs, while the tracks are almost completely unedited full-length tracks. Increasing the number of CDs was motivated by artistic considerations. A scene which has become so diversified can only be adequately represented, if all of its small branches also receive the tribute due to them. Although the separate types of music and the listeners are growing further apart, other fans of electronic music are opening up to other styles and ways of thinking. With three differently compiled CDs they now have the opportunity to pick out the pearls from numerous other musical directions." Artists include: Rookie, Soulpalor, Meitz/Missus Beastly, Jimpster, Electroslide, Desmond Williams, Projections, Slam Mode, Nicole Willis, Sunday Brunch, Su-Paka-Pooh, Uco 103, Mambotur, Ian Pooley, Markus Guntner, Mitte Karaoke, Octex, Akufen, Acid Scout, Diego, Youngman & Landstrumm, Cristian Vogel, Michele Fasano, Undo, Alex Stark, Atomizer, Chicks On Speed, Super Collider, Alex Cortex, System, Laub, Astrobotnia, Dntel, Beige, Wauvenfold, Lena, Mewark, Ralph Myerz and the Jack Herren Band, Hans Platzgumer & Catriona Shaw, Rhythm & Sound/Shalom, International Observer.

**VA: *Mr. Velcro Fastener Deep Inside Vol. 2 CD* (EFA 60112). \$16.00**

"Mr. Velcro Fastener from Finland open up their holy record cases for us, handing over some of their favourite tracks for this compilation, ranging from electro to electronica. Mr Velcro Fastener's commitment to funky analog electro tunes brings up some rare live-wiring and ensnaring tracks by Herbert aka Doctor Rockit, Mouse On Mars, Autecore, Voice Stealer Aka Carl A. Finlow (Random Factor, Silicon Scally), Robert Henke Aka Monolake (responsible for the revolutionary music software Ableton Live) and some other idiosyncratic producers."

**VA: *Visual Niches 2 DVD* (EFA 60113 DVD). \$23.00**

"As accessing music videos on the internet is no fun, and DVD players are now part of the furniture in nearly every home, the DVD medium, and the *Visual Niches* series in particular, are quickly establishing themselves as the alternative to commercial music television. For *Visual Niches 2* E:Motion have gathered together 15 outstanding music videos, most of which are available for the first time on DVD. Those they have chosen are about art, not commerce. They are experimental, unconventional, original and innovative. They tell stories, celebrate moments and contain technical tricks. There are all time favorites and award winners next to virtually unknown surprise treats." Artists: DJ Shadow, Deichkind, Roots Manuva, Anti-Pop Consortium, Modeselektor, Amon Tobin, Basement Jaxx, Laurent Garnier, Turner, Rocko Schamoni, Console, Alter Ego, T. Raumschmiere, Carsten Jost.

**EARMARK (ITALY):**

**MC5, THE: *Motorcity Is Burning 2LP* (EARM 40001 LP). \$23.00**

"If metal and punk could claim one common ancestor then the MC5 would definitely be it. Distorted guitars and ear-shattering feedback matched by epileptic stage antics and anti-establishment ethics — these Motor City natives had unwittingly broken the code to the future. Although this unbridled high volume approach, backed by the guitar wizardry of Fred 'Sonic' Smith and Wayne Kramer, earned the band a contract with Elektra for their 1968 debut LP *Kick Out The Jams*, they were soon dropped by the label. John Sinclair's (the group's manager) 'White Panther Party' (which condemned the draft and supported the Black Panthers) apparently didn't go over too well with the moms and dads of America, and the 5 soon found themselves under FBI surveillance accused them of being part of the ever-popular 'Communist Conspiracy' to corrupt the youth of America. This collection of rare live recordings dates back to these dangerous early days and includes several rare tracks."

**DAMNED, THE: *Damned Damned Damned LP* (EARM 40002 LP). \$18.00**

"A year after the Damned's 'New Rose' became the first UK punk single to hit the shops, *Damned Damned Damned* became the first full-length UK punk LP. Released in April 1977, it beat the Pistols' *Never Mind The Bollocks* to the record presses by six months. Brian James' minimalist songwriting, backed by the legendary Captain Sensible/Rat Scabies rhythm section, turned angular two-minute manifestos like 'Fan Club' and 'Neat Neat Neat' into pure punk poetry. In just over 30 minutes, the first chapter in the sacred book of punk had been carved on vinyl. Featuring the original sleeve (the first 2,000 copies of the album were released with a photo of Eddie & The Hot Rods mistakenly printed on the back cover and a sticker apologizing for the error)."

**SEX PISTOLS: *There Is No Future LP* (EARM 40004 LP). \$18.00**

"Earmark is a joint venture between Sanctuary Records Group and Get Back Records. Vinyl reissues don't get any better than this! Exact reproductions on premium 180 gram vinyl. PVC audiophile dustsleeves. All-analog mastering from the original master tapes. Original artworks including lyrics, memorabilia, liner notes, and more. Rare Sex Pistols demos recorded at Denmark Street, Gooseberry Studios and Wessex Studios in 1976 and 1977. Remastered. An important addition to your Pistols collection." 180 gram vinyl.

**X-RAY SPEX: *Germfree Adolescents LP* (EARM 40005 LP). \$18.00**

"Imagine if Leonardo DaVinci had painted the 'Mona Lisa' the first time he picked up a paintbrush. Well, that's essentially what X-Ray Spex did when they recorded *Germfree Adolescents*. They gave the world their masterpiece on their very first try, and then left us all with our mouths hanging open when they decided to disband before recording another one. The year was 1977 and gender stereotypes, consumerism and conformity all crumbled to dust when the braces-clad Marion Elliot (Poly Styrene) let out her first windowpane-shattering screech to the tune of 'Oh Bondage Ur Yours!' Poly Styrene's rants on our increasing isolation and homogenisation in a sterile, consumer-driven society, speak more on the subject than a whole library full of scholarly volumes, but what makes the record stand the test of time is the plain fact no band before or since has ever made such brilliant punk rock."

**FALL, THE: *Totally Wired: The Rough Trade Anthology 3LP* (EARM 40006 LP). \$34.00**

"Anthology of Fall material recorded during their 30 months with the legendary Rough Trade label (1980-1984). During this time the band, led by punk maverick Mark E. Smith, would release some of their best singles to date, including 'How I Wrote 'Elastic Man'', 'Totally Wired', 'Pay Your Rates', and 'Grotesque (After The Gramme)'. Double gatefold sleeve. 180 gram HQ vinyl with PVC audiophile dustsleeve."

**DAMNED, THE: *Musique For Pleasure LP* (EARM 40010 LP). \$18.00**

"Searching desperately to top their magnum opus, Brian James decided that a second guitarist would be the perfect solution, and soon Lu (short for 'lunatic') had joined the band.

This new guitarist, combined with fact that song writing duties had been passed over to Rat and the Captain, gave the Damned a whole new sound — something darker, more ominous — a sound that many of their fans weren't ready for in late '77, but that we've come to love in the decades since. Did *Musique For Pleasure* top *Damned Damned Damned*? Well, I don't know, but I think that it would kind of be like asking the Romans to build a better Coliseum."

**FALL, THE: *Rough Trade Singles Collection LP* (EARM 40014 LP). \$18.00**

"By the time The Fall arrived on Rough Trade's doorstep in 1980, Mark E. Smith & co. were already well known for their unique brand of disjointedly angular pop punk, having left behind a steady trickle of inimitably brilliant singles and LPs since the band's inception in 1977. During their roughly 3 years with the label, the band proved itself to be at the height of its creativity, releasing a flurry of singles that included some of their best work to date." 180 gram vinyl.

**DISCHARGE: *Never Again LP* (EARM 40022 LP). \$18.00**

"Originally released in 1984, this album is essentially a best of, bringing together 17 of the band's most furious tracks released from their peak period — 1980-1984. Many of the songs found here are rarities, having only ever been released as singles, and not found on any other albums. An excellent starting place for the band that started it all. Original artwork. 180 gram vinyl."

**ADVERTS, THE: *Live At The Roxy Club LP* (EARM 40023 LP). \$18.00**

"1977: the year British punk rockers signed their name on history — and the Adverts made sure to sign theirs in indelible ink. These 12 furious tracks recorded at the legendary Roxy just months after the band had signed to Stiff, are one of punk rock's finest hours. The sound quality of this live performance may not be as clean as that on their *Crossing The Red Sea* album, but they have a raw energy that no studio recording could ever achieve. As TV Smith snarls through track after track of sheer punk rock intensity — from their anthem 'One Chord Wonders' to Top 20 hit 'Gary Gilmore's Eyes' — you get the feeling that this night at the Roxy must have been like the Haley's Comet — it only comes round once in a lifetime. 180 gram vinyl."

**VA: *The Roxy London WC2 (Jan-Apr '77) LP* (EARM 40026 LP). \$18.00**

"When London's legendary Roxy club opened in January 77, it was to fill a void. Punk rock had not yet been packaged and commercialized to the kiddies and to be a punk still meant living on the edges of society — menacing undesirables even in the hedonistic and boundary-shattering world of rock and roll. The papers were filled with mostly sensationalized stories of violence and drugs and soon no club in London would book any punk act. That's where the Roxy stepped in — the first venue created exclusively for punk rock it soon became the punk rockers' holy temple. These recordings are from the club's shortlived heyday from January to April 77 — the golden age of punk rock. Original artwork. Plus new liner notes." Artists: Slaughter & The Dogs, The Unwanted, Wire, The Adverts, Johnny Moped, Eater, X-Ray Spex, Buzzcocks.

**DISCHARGE: *Decontrol (Singles) LP* (EARM 40028 LP). \$18.00**

"Few bands have ever paired politics and music with the venom and impact of Discharge. Their anti-war, anti-nuclear, anti-capitalist brand of punk fuelled a mighty run of early 80s singles, all of which are assembled on this definitive collection. Twenty years on, the message and the power remain undimmed." Includes complete annotated track listing.

**AU-PAIRS: *Sense and Sensibility LP* (EARM 40030LP). \$18.00**

"Their classic second and final album (released in 1982) is a touchstone of post-punk. With their edgy blend of post-punk, politics and funk Au Pairs were critics' favourites and cult heroes at the dawn of the '80s. Their music, in tune with the growth of the punk/new wave scene, shows a funkier and more rhythmic vitality accentuating their dancefloor potential. Digitally re-mastered and especially re-mixed from the original master tapes by The Au Pairs. Liner notes by Lee Connolly. Printed inner sleeve."

**DAMNED, THE: *The Stiff Singles 1976-77 5x7" (EARM 40032). \$34.00***

"A neatly packaged singles collection from their early days at Stiff Records, five singles including the famed first ever punk single and many other hits from the impressively chaotic pub-punk quartet. Features also Neat Neat Neat, Problem Child, Don't Cry Wolf, Stretcher Case Baby, all with their original artwork and b-sides in an all new box set."

**RAMONES, THE: *Live January 7, 1978 at the Palladium, NYC 2LP* (EARM 40033LP). \$23.00**

"Following their very successful two week tour of the UK ending with the famous 1978 New Year's Eve show at the Rainbow Theatre in London — where the *It's Alive* album was recorded — The Ramones returned to NYC in good spirits and great musical shape. Supported by Suicide and the Runaways, whose hard glam rock they enjoyed so much (why? Check our Runaways' collection on GET112), they blasted the Palladium in an unforgettable night of pogo dancing and burning PAs. 27 classic hey-ho-let's go songs that put your fingers on the pulse of 1978. It goes without saying — Gabba Gabba Hey!"

**FALL, THE: *Live at the Witch Trials 2LP* (EARM 40035LP). \$23.00**

"Their 1979 debut LP *Live At The Witch Trials* contributed to transforming music from a simple form of entertainment into a weapon of mass dissent. Co-written with Martin Bramah, whose acid guitar style matches perfectly a somehow Krautrock oriented Smith, this album features an incredibly modern sound approach that still resounds in many current groups of the so-called post-rock scene. Songs like 'Rebellious Jukebox' and 'No Xmas For John Quays' sound as immortal and fresh today as they were 25 years ago, now featured on a double album set with the second LP containing 10 bonus tracks from their early 7" and 10"s."

**FALL, THE: *Dragnet 2LP* (EARM 40036LP). \$23.00**

"Second album by The Fall, released only 9 months after their debut, *Dragnet* has been a hard to find item on vinyl until reissued by Turning Point Music (TPM02209) in 2002. Now Earmark is proud to present an enhanced double LP version containing 11 bonus tracks including the two 7" singles 'Rowche Rumble' (Step Forward 11) and 'Fiery Jack' (Step Forward 13) and six alternate takes of the SF11. Featuring Craig Scanlon on guitar and two of the band's most electrically schizoid tracks, 'Muzorewi's Daughter' and 'Spectre Vs. Rector'."

**BLACK SABBATH: *Master Of Reality LP* (EARM 41001 LP). \$18.00**

"Originally released in 1971, Black Sabbath's classic third album. One of the first bands to bring elements of the occult into their music, Sabbath was surrounded by constant controversy over their allegedly Satanist lyrics. Little did their critics know that they would spawn a genre and become one of the most influential bands in history." Embossed gatefold sleeve, 180 gram vinyl, with poster insert.

**VENOM: *Welcome To Hell LP* (EARM 41002 LP). \$18.00**

"Riding the crest of the New Wave of British Heavy Metal, Venom rolled the lessons of Sabbath and Motorhead into one epic black mass, not only spawning a genre with their 1981 debut, *Welcome to Hell*, but also providing it with its name the following year with the release of their second LP, *Black Metal*." Embossed gatefold sleeve, 180 gram vinyl.

**MOTORHEAD: *Ace Of Spades LP* (EARM 41003 LP). \$18.00**



"The first band to harness the raw energy that was the driving force behind both metal and punk and live to tell about it. Originally released in 1980 on Bronze Records, *Ace Of Spades* was more than an album, it was a mantra, and its title track became the anthem for a generation of dissenting young road warriors." Gatefold sleeve, 180 gram vinyl.

**BLACK SABBATH: *Black Sabbath LP (EAR 41004 LP). \$18.00***

"Black Sabbath's legendary debut album, originally released in 1970 is considered to be the genre's magnum opus, defining the seventies heavy metal sound and creating shock waves that would have an incalculably profound impact on rock music for generations to come. Thanks to Terence 'Geezer' Butler's obsession with horror movies and the occult and an unfortunate industrial accident that left Tony Iommi without the fingertips on his left hand (forcing him to wear plastic tips on his fingers and tune his guitar to lower the string friction), the boys from Birmingham would soon develop a reputation for being the supreme masters of doom, taking on topics like the battle between good and evil, witchcraft and the nature of war."

**BLACK SABBATH: *Paranoid LP (EAR 41005 LP). \$18.00***

"Despite virtually non-existent airplay when Sabbath's second full-length album was originally released in 1970, it skyrocketed to number 1 in the UK with the title track breaking into the Top 5. Decades later, and over 4 million copies sold, *Paranoid* is perhaps the most influential metal album of all time."

**BLACK SABBATH: *We Sold Our Soul For Rock 'N' Roll 2LP (EAR 41007 LP). \$23.00***

"Originally released on Dec. 1, 1975 this double LP captured the best of Black Sabbath from the Ozzy era. 17 tracks from the band's first 6 albums, relying heavily on *Black Sabbath*, *Paranoid* and *Vol. 4*, plus 4 tracks from *Sabotage*, *Sabbath Bloody Sabbath* and *Master Of Reality*. 180 gram vinyl."

**MOTORHEAD: *No Sleep 'Til Hammersmith LP (EAR 41008 LP). \$18.00***

"The first band to channel punk rock's raw energy and speed into guitar-driven power metal, Motorhead's *No Sleep 'Til Hammersmith* captured the band at its earth-shattering, genre-forming peak. Skyrocketing to number 1 when it was originally released in 1981, *No Sleep* is one of the best live albums of all time. Capturing the live high-octane impact of the legendary power trio line-up (Lemmy, 'Fast' Eddie, and Philthy 'Animal' Taylor) the album features the best tracks from the band's first four albums."

**VENOM: *Black Metal LP (EAR 41009). \$18.00***

"Venom's 1982 release was not only the album that gave the Black Metal genre its name, but also the band's break-through release and magnum opus. Like their first full-length LP, *Welcome To Hell*, Venom's Satanist lyrics and relentless speed broke new ground in a constantly evolving genre. One of the major influences on thrash pioneers Metallica and Slayer, etc."

**MOTORHEAD: *Overkill LP (EAR 41010 LP). \$18.00***

"Although Motorhead had already gathered a healthy cult following with their self-titled debut, it was their second album (originally released in 1979) that was their breakthrough. Produced by Jimmy Miller (of Rolling Stones fame), *Overkill* became an immediate classic, breaking into the Top 30 on the British charts and solidifying the Motorhead sound. Lemmy once said that if Motorhead moved into the house next to yours, your lawn would die. This is Motorhead in its unholy trinity formation. Nemo Malus Felix!"

**BLACK SABBATH: *Vol. 4 LP (EAR 41011 LP). \$18.00***

"This classic Sabbath album, originally released in 1972, was the band's 4th album in just two years. And although 'Wheels of Confusion,' and 'Changes' find the band experimenting with their sound, songs like 'Supernaut' prove that Sabbath can still deliver the goods. Original artwork, including the original four full page colour photo insert. Classic Ozzy / Butler / Iommi / Ward line-up." 180 gram vinyl.

**BLACK SABBATH: *Sabbath Bloody Sabbath LP (EAR 41012 LP). \$18.00***

"Originally released in 1973, Black Sabbath's 5th amazing tour de force in four years is essential Sabbath for any self-respecting fan and one of the genre's defining moments. Although the presence of Rick Wakeman of Yes on keyboards marks a slight change in direction for the band, the album (their fifth straight Top Ten million-seller) is still vintage Sabbath by anyone's standards. Featuring the classic title track and the deliciously synth filled 'Sabbara Cadabra'. Original artwork. 180 gram vinyl."

**VENOM: *At War With Satan LP (EAR 41013 LP). \$18.00***

"Released shortly after their 1982 epic *Black Metal* (considered by many to be one of the greatest metal albums of all time), Venom's third album, originally released in 1983, found these thrash pioneers at the height of their popularity and creative ability. This time the unholy trio were expanding their sound, kicking the album off with the brutal concept track that gave the album its ominous title and takes up the album's whole first side. While most metal bands at this time were only known to a small following, *At War With Satan* found Venom climbing the charts for the first time. Original artwork w/ printed inner sleeve & 4 page booklet." 180 gram vinyl.

**VENOM: *Possessed LP (EAR 41014 LP). \$18.00***

"The granddaddies of black metal and thrash, like many pioneers Venom spent much of their career scorned by the press, while still managing to amass a huge fan base that rightfully didn't give a f!%& what the press was saying. Originally released in 1985, *Possessed* was the band's 4th release, the last release with the classic Cronos, Mantas and Abbadon lineup, and a return to vintage Venom style. 180 gram vinyl."

**MOTORHEAD: *Bomber LP (EAR 41016 LP). \$18.00***

"After the surprise chart success of *Overkill*, *Bomber* became Motorhead's second release of 1979. Here Lemmy, Fast Eddie and Philthy Animal Taylor (the unholy trinity) serve up another slab of classic vinyl with Motorhead milestones like 'Stone Dead Forever' and 'Sweet Revenge' with Rolling Stones producer Jimmy Miller at the controls. *Bomber* confirmed what *Overkill* had made us all suspect — that the golden era of Motorhead was just getting started. 180 gram vinyl."

**MOTORHEAD: *Iron Fist LP (EAR 41017 LP). \$18.00***

"By the time *Iron Fist* was released in 1982, Motörmania was at an all time high. Their live double album *No Sleep 'Til Hammersmith* had just claimed the number one spot on the UK album charts, and the band recorded this album riding a wave of euphoria (but also fear that they would not be able to live up to their own Motörmyth). In an attempt to outdo their previous success, the *Iron Fist* tour featured one of the most elaborate live shows ever — with the entire stage descending from the ceiling, at the beginning of each concert. While *Iron Fist* still packs a ferocious iron-clad punch, it also represents the end of an era. It was Motorhead's 7th album and would be the last ever to feature the classic Lemmy, Fast Eddie and Philthy Phil line-up. Original artwork. 180 gram vinyl."

**VA: *A Quiet Night In LP (EAR 41018 LP). \$18.00***

"Originally released in 1981 on Bronze Records, this compilation showcased the label's best artists. During this period the Bronze repertoire included Motorhead, who were at the apex of their career, having just released their chart-topping live 2LP *No Sleep 'Til Hammersmith* and Girlschool, one of the first all-girl metal groups to emerge in the male-dominated genre

and who's 1980 debut broke into the UK Top 30. Perhaps it was only to be expected then that the kings and queens of the Brit metal scene would soon join forces, which is exactly what they did for the excellent Motorhead / Girlschool duet 'Please Don't Touch' featured here. Angel Witch, who had just released one of the most promising albums in the NWOBHM, is also found here with their classic 'Loser' (originally released on 7" only), as are Hawkwind, Uriah Heep and more. Original artwork. 180 gram vinyl."

**GIRLSCHOOL: *Hit and Run LP/7" (EAR 41019). \$18.00***

"Although the Runaways were already rocking Stateside, Girlschool was one of the first all girl bands to break into the British testosterone-powered metal scene. Their self-produced first single 'Take It All Away', along with their take no prisoners approach got them the attention of Motorhead manager, Doug Smith, who after signing them on as openers for the Motorhead tour, landed them a contract with the legendary Bronze Records (home to Motorhead, Uriah Heep, Juicy Lucy, etc.). Their 1980 debut LP *Demolition* was moderately successful, reaching the top 30 on the British album charts, but it was their second LP, *Hit And Run* that catapulted the 'Girls' into metal stardom, peaking at number 5 on the British charts. This deluxe reissue of the album also includes a 7" of the their hit single 'Hit And Run' b/w 'Tonight'."

**MOTORHEAD/GIRLSCHOOL: *St. Valentine's Day Massacre 10" (EAR 41020). \$15.00***

"This three track EP, released on Valentine's Day 1981 featured Motorhead and labelmates, Girlschool each covering one song by the other: Girlschool took on Motorhead's 'Bomber', while Motorhead did a relentless rendition of the Girlschool's 'Emergency'. For the third track the two bands collaborated on a remake of Johnny Kidd & the Pirates' 1959 classic 'Please Don't Touch' and for the album sleeve dressed in gangster attire, in honor of one of the most legendary Capone-directed mob hits in gangland history, the 1929 Valentine's Day Massacre. When the EP hit number 5 on the British singles charts both bands were at the apex of their careers."

**MOTORHEAD: *No Remorse 2LP (EAR 41021 LP). \$34.00***

"Originally released in 1984, *No Remorse* was the band's last album for the Bronze label. This double LP 'best of' was originally released in a faux leather sleeve, with printed inner sleeves featuring lyrics and liner notes by Malcolm Dome of Kerrang. This reissue, commemorating the album's 20th anniversary, is an exact replica of the original."

**GIRLSCHOOL: *Demolition LP (EAR 41022 LP). \$18.00***

"Although the Runaways were already rockin' up and down the California coast, Girlschool were one of the first all-girl bands to break into the British metal scene. After an impressive tour opening for Motorhead, Girlschool were offered a deal with the Motörboys' label Bronze records, who soon released their crushing 1980 debut, *Demolition*. Probably their finest moment on vinyl, this release featured the classic 'Emergency' and 'Nothing To Lose'. Original artwork."

**MOTORHEAD: *England: Overkill, Bomber, Ace Of Spades 3LP BOX (EAR 41023 LP). \$34.00***

"Do not miss this special limited edition box set featuring 3 of Motorhead's most essential Bronze releases: *Overkill* (on green vinyl) *Bomber* (on blue vinyl) & *Ace Of Spades* (on gold vinyl). When *Overkill* and *Bomber* were first released in 1979, a limited quantity was pressed on green and blue vinyl respectively. 1980's *Ace Of Spades* was first pressed on gold vinyl to commemorate its Gold Disc award. 180 gram vinyl."

**VENOM: *The Seven Gates of Hell (Singles 1980-1985) 2LP (EAR 41026LP). \$23.00***

"'In League With Satan' wasn't just the world's first taste of Venom. It was also the dawn of black metal, a devilish brand of hard rock which has had an indelible influence on the nu-metal giants of the 21st century. And now it's the starting place of this neat singles anthology, which brings together five years of Venom's A's and B's, plus the *Hell At Hammersmith* live EP. Gatefold sleeve with liner notes by John Tucker and reproductions of the original singles artworks."

**BLACK SABBATH: *Sabotage LP (EAR 41028LP). \$18.00***

"This classic 1975 work from the heavy metal masters from Birmingham includes the superb 'Symptom Of The Universe', featuring both Geezer Butler's writing at his best and an ace performance by mega axe hero Tony Iommi. The rest of the album takes us down a new path marked by the sound evolution that began with 1973's *Sabbath, Bloody Sabbath*. Although tracks like 'Thrill of It All', 'The Writ' and 'Megalomania' are still recognizably 'sabbathian', comprehensively this is an unorthodox album that dares to take hard rock into uncharted waters."

**MOTORHEAD: *Orgasmatron LP (EAR 41029LP). \$18.00***

"Whether the choice of Bill Laswell as producer for this 1986 Motorhead LP was a threat to the heavy distinctive sound of the band or a curious and new attempt to change paths and move towards a more contemporary 'industrial-noise' approach, *Orgasmatron* offers some choking moments of noise attack that may have lifted an eyebrow or two in their fans but comprehensively it was just what the band needed to get the motormachine roadster back on track. If this is not what you expected from Motorhead, listen to 'Deaf Forever' and the title track as they open and close to a feast of clanging engines. Gatefold album with printed inner sleeve."

**MOTORHEAD: *Rock'n'Roll LP (EAR 41030LP). \$18.00***

"Rock'n'roll is what they are all about. Motorhead's 1987 tenth album sees the return of Philty 'Animal' Taylor on drums — and it shows. Strong and powerful right from the beginning, *Rock'n'Roll* is a true tribute to the music that inspired generations of headbangers, the classic wall of sound with Chuck Berry inspired guitar riffs buried under tons of greasy engine parts. Containing 'Eat The Rich' featured on the soundtrack for the movie of the same title by Peter Richardson (with an unforgettable Lemmy as 'Spider')."

**BLACK SABBATH: *The Singles 6x7" (EAR 41031). \$36.00***

"This special edition is dedicated to collectors and fans of these hard rock monsters. Six of their best singles and hits from 1970 to 1978, beginning with 'Evil Woman' and ending with 'Never Say Die' and also including 'Paranoid', 'Tomorrow's Dream', 'Sabbath Bloody Sabbath'. A luxury package that features both, the original artwork and the Japanese edition on the front and back of each sleeve respectively."

**MOTORHEAD: *Born To Lose, Live To Win 7x7" Box (EAR 41032). \$38.00***

"This ultimate singles collection by Motorhead is offered to you in a luxury box set. Seven absolute motormasterpieces never before released together on vinyl and including *St. Valentines Day Massacre* as a free bonus disc. Limited edition of 1500 copies, with every batch of 500 copies carrying on alternate sleeves of 'No Class'. Grease up your Belstaff jacket and start your engines."

**BLACK SABBATH: *Never Say Die LP (EAR 41033LP). \$18.00***

"This is Black Sabbath featuring Ozzy back on the map after he left the B'ham metal gods following the band's previous tour. Although for certain hardcore critics 1978 *Never Say Die* may appear as an unfocused work troubled by extra musical tensions, many of its tracks restore the heavy doom power of the quartet in constant evolution from their early 70's masterpieces. The title track is a giant anthem and some other nice surprises — like 'Air

Dance,' very original with nice keyboards from the session man Don Airey — will catch even the most sceptical listener playing his air guitar."

**MOTORHEAD: No Sleep At All LP (EAR 41035LP). \$18.00**

"Recorded in Helsinki during the band's 1988 European Tour, *No Sleep At All* was the second official live LP by the Engine and also their last release on GWR. Hard rockers of Finland were eager to see Lemmy and his mates, and from this live performance came a raw, dirty and unrefined bootleg-like job that gives you an idea of what a Motorhead gig was like, despite seven more years of booze and rock'n'roll that would have whacked a horse."

**MOTORHEAD: No Remorse 2LP (EAR 41036LP). \$23.00**

"Originally released in 1984, *No Remorse* was the band's last album for Bronze Records. This double LP 'best of' was initially released in a faux leather sleeve and recently reissued exactly like the original on Earmark (EAR 41021). Now that you missed the leather, get the cardboard — ya know, the motörtracks are still the same damn motörtracks."

**THE KINKS: The Kinks LP (EAR 42001 LP). \$18.00**

"Given the startling number of original pop masterpieces the Kinks are responsible for composing, it is ironic to think that they began life primarily as an R&B cover band. Their 1964 debut album, in fact, featured several R&B classics, like Chuck Berry's 'Beautiful Delilah' and Bo Diddley's 'Cadillac', but it was the original material, like 'You Really Got Me' and 'So Mystifying' that made it a British pop classic and helped the Davies brothers take that first historic step in cementing their role as one of the most influential and innovative bands in pop history."

**THE KINKS: Kinda Kinks LP (EAR 42002 LP). \$18.00**

Recorded in 1965 at the tail end of their world tour, for their second release the Kinks were out to prove that they weren't just a passing phase, which with a track list that included hits like 'Tired Of Waiting For You', 'Come On Now' and 'Don't Ever Change', of course they did." Gatefold sleeve, 180 gram vinyl.

**THE KINKS: The Kink Kontroversy LP (EAR 42003 LP). \$18.00**

"Originally released in 1966 on Pye. For their 4th full-length release the Davies brothers pulled 'Till the End of the Day' and 'I'm On An Island' out of their magic songwriting hat. And the world became a better place. Davies, McCartney, Lennon — England's musical geniuses — perhaps even in that order." Gatefold sleeve, 180 gram vinyl.

**THE KINKS: Face To Face LP (EAR 42004 LP). \$18.00**

"This classic 1966 Kinks LP marked the beginning of the Kinks most innovative period. The Kinks were now pop royalty, but the pressures stardom and the were starting to weigh on Ray Davies, and songs like 'Too Much On My Mind', 'A House In The Country' and 'Most Exclusive Residence For Sale' gave his fans the sinking suspicion that the life of luxury was not all that it was cracked up to be."

**THE KINKS: Something Else By The Kinks LP (EAR 42005 LP). \$18.00**

"After two lackluster singles, the Davies songwriting genius finally came into its own, with 'You Really Got Me' skyrocketing to number one in August 1964. This marked the beginning of the Kinks most creative period, during which time they released *Face To Face* (1966) and the classic *Something Else By The Kinks*. This 1967 pop masterpiece included some of the Kinks' most innovative material to date, songs like 'Waterloo Sunset', 'David Watts', 'Harry Rag' and Ray Davies' 'Death Of A Clown' made the Kinks the undisputed fathers of British pop."

**THE KINKS: The Kinks Are The Village Green Preservation Society LP (EAR 42006). \$18.00**

"By 1968 the Kinks had released enough pop landmarks to keep any other band resting on their laurels for a lifetime, but the ever-restless Ray Davies had more genius swirling around his head that needed to break free. As most bands were celebrating peace and love, Davies was, as usual, swimming against the current with quirky little songs about preserving an imagined Village Green and nostalgia about the world that most of his contemporaries had gleefully set upon the funeral pyre. It has been often mused that because the Kinks were banned from the US while most of the sixties revolution was taking place, their music became increasingly introspective as they took a microscope to British life." 180 gram vinyl.

**JANSCH, BERT: Jack Orion LP (EAR 42007 LP). \$18.00**

"One of the most important figures in British folk music, Bert Jansch has inspired everyone from Jimmy Page to Johnny Marr. For his third release, *Jack Orion* (1966), Jansch chose to focus on traditional folk songs. John Renbourn, who also appears on several tracks, went on to play with Jansch in the influential Pentangle." Gatefold sleeve, 180 gram vinyl.

**JANSCH, BERT: Bert Jansch LP (EAR 42008 LP). \$18.00**

"British folk legend Bert Jansch (b. Glasgow, Scotland 1943) began developing his distinctive guitar and vocal style playing around the burgeoning Edinburgh folk scene. However, it was not until Jansch moved to London that he was granted the wider exposure that soon gave him the opportunity to record his brilliant eponymous 1965 debut (recorded on a tape player in the kitchen of his London flat). Jansch's first solo attempt, featuring classics like 'Do You Hear Me Now', (later covered by Donovan), 'Needle Of Death', and a cover of Davey Graham's 'Angie', has become a milestone of British folk that has arguably never been surpassed. Jansch went on to record with the influential Pentangle, becoming one of England's most innovative and gracefully original acoustic folk guitarists."

**JANSCH, BERT: Birthday Blues LP (EAR 42009 LP). \$18.00**

"In 1969, just prior to his 25th birthday, Bert Jansch took time out of his busy schedule of touring and recording with Pentangle to record yet another astounding solo album. One of the most influential acoustic guitar players and songwriters of all time, Jansch's impact on modern music is incalculably profound."

**THE KINKS: Lola Vs. Powerman & The Moneygoround LP (EAR 42010 LP). \$18.00**

"Originally released in 1970, *Lola* brought the Kinks back to the top of the charts with some of their most memorable material to date. Here the Davies genius is running at full-throttle, combining sublime satire with irresistible pop hooks, and pointing the finger at the music industry, described by Davis as a corrupt money-hungry machine."

**THE KINKS: Live at Kelvin Hall LP (EAR 42011LP). \$18.00**

"The atmosphere and mayhem of an authentic Kinks live performance from the mid-60s was captured on this album in all its chaotic, rousing glory. No other live recording from the era documents a typical concert so well. Recorded in Glasgow, Scotland while the Kinks were on tour in 1967, it contains energetic performances of hits like 'Till The End Of The Day', 'You Really Got Me' and the sing-along 'Sunny Afternoon'. Artwork of the original UK edition. Stereo version."

**THE KINKS: Arthur, Or The Rise And Fall Of The British Empire LP (EAR 42012). \$18.00**

"Originally released in 1969, *Arthur* was recorded at the tail-end of a ban that kept the Kinks from touring in the US for 4 long years, but these weren't just any four years. It was during these years that American youth had collectively begun to make a clean break with everything the post-war generation had worked so hard for. Despite being physically cut off from this revolution, Davies was acutely aware of this cultural upheaval, but rather than

embrace this new youth culture by writing celebratory songs of sex drugs and rock 'n' roll, Davies chose to focus on *Arthur* and the disappointment and self-doubt of an older generation imbued with an acute sense of time gone by, wasted lives and getting old. Not exactly something to make the kids want to get up and dance (and perhaps this explaining the album's dismal sales). Like *Lola*, *Arthur* was a brilliant concept album, telling the tale of the an ageing head of the family in post-war Britain whose his son and son's family prepare to move away to Australia (where Davies' own sister had gone to seek her fortune). Why do these kids reject Arthur's way of life? It was a good life, wasn't it?" 180 gram vinyl.

**THE KINKS: Percy LP (EAR 42013). \$18.00**

"By 1970 the Kinks were back at the top of the charts when 'Lola' from their *Lola Versus Powerman and the Money-Go-Round* album broke into the top ten. Then, in staying in the general penis theme, Ray Davies outdid himself again for *Percy*, recorded just a few weeks later. But *Percy* was not just any Kinks album, it was the soundtrack to a film about the world's first penis transplant. One would think that with such intriguing subject matter and such strangely beautiful material *Percy* would be one of the band's better known works, but alas it is what has been often called 'one of the great lost Kinks' albums' and the missing link between *Arthur* and *Preservation*."

**NAZZ, THE: Open Our Eyes (The Anthology) 3LP (EAR 42014 LP). \$34.00**

"Even if composer/guitarist Todd Rundgren hadn't gone on to be a star, the Nazz would still be one of the best American anglophile pop bands of the late sixties. Unlike most bands of the era, who were happy to follow the hippy caravan West, the Nazz had their sights pointed due East to Britain, drawn in by the foppiness and pure pop genius of bands like the Yardbirds, the Who and the Small Faces. This 3 LP brings together the band's complete discography: *Nazz*, *Nazz Nazz* and *Nazz III*. Double gatefold sleeve. 180 gram HQ vinyl with PVC audiophile dustsleeve."

**JANSCH, BERT: It Don't Bother Me LP (EAR 42015 LP). \$18.00**

"Released shortly after his debut, 1965's *It Don't Bother Me* was proof that this new phenomenon called Bert Jansch was not just a fluke. One of the most talented and influential singer/songwriters of the late sixties, Jansch went on to record with the influential Pentangle, becoming one of England's most innovative and gracefully original acoustic folk guitarists. Includes his first recording with John Renbourn ('Lucky Thirteen', written by Renbourn) and the unabashed 'Anti-Apartheid'. 180 gram HQ vinyl with PVC audiophile dustsleeve."

**JAN DUKES DE GREY: Mice and Rats In The Loft LP (EAR 42016). \$18.00**

"Rare second LP by one of the most legendary underground acoustic folk bands to come out of the UK in this era. Although the band released just two LPs, it achieved cult status and is considered responsible for spawning a whole new genre. Recorded for Transatlantic in 1971, Jan Dukes De Grey's second album was (despite the addition of drummer Denis Conlan) much more free-form than the first. While still essentially a folk album, the band's progressive leanings are far more pronounced, dissolving song structure and taking the audience on a wild, semi-improvised journey. Liner Notes by David Tibet (Current 93)." Clear vinyl. 180 gram vinyl. On the NWW list!

**YARDBIRDS, THE: Live Blueswailing July '64 LP (EAR 42017 LP). \$18.00**

Same as the Sundazed edition. "This recently discovered live Yardbirds set was recorded prior to their amazing *Five Live Yardbirds* debut album and definitely adds to the band's already legendary status — equalling (if not bettering) *Five Live* in both sound quality and performance. Here is what Yardbird Chris Dreja has to say about this recording: 'This tape is just a very interesting historical piece,' reckons Chris nearly forty years later. 'It's pretty rough and ready. It's from an embryonic stage of the band, and an added interest is Keith's interchanges with the audience. The nature of this album is just this startling piece of history. It was ahead of its time. It's incredibly valid, plus it's The Yardbirds, plus it's Eric. There is nothing out there with such an intimate feel. That's what got to me. It was like being in the room again or up there on the stage, in that wonderful magic period.'"

**JANSCH, BERT: Rosemary Lane LP (EAR 42018 LP). \$18.00**

"A favorite among Jansch fans, *Rosemary Lane* (originally released in 1971) has all of the trademark Jansch elements firmly in place — sparse innovative guitar work and inspired vocals on both original interpretations of traditional pieces and his own self-penned tracks. One of the most influential acoustic guitar players of all time, it has been said that Jansch did for the acoustic guitar what Jimi Hendrix did for the electric. 180 gram vinyl."

**CHILTON, ALEX: Like Flies On Sherbert (+ bonus disc: Live In London) 2LP (EAR 42019 LP). \$23.00**

"Sides A & B recorded in 1980 at Sam Phillips & Ardent Studios. Produced by Alex Chilton & James Luther Dickinson. Side C & D recorded live at Dingwalls, London, 28th May 1980. *Like Flies On Sherbert* is perhaps Alex Chilton's most controversial album. Some saw it as the definitive collapse of a major talent, saying that 'the LP sounds like a bunch of drunken louts running amok in a studio with no producer to restrain or guide them', while other's hailed it's casual anarchy calling it 'a beautiful mess: rock n roll as it was born to be: chaotic sloppiness a wreck of incomplete hooks and vocals — a savage postcard from the edge of hell'. There is no question that the record is a shambles, but if you take the time to wade through the chaos, you may find the sublime. 180 gram vinyl."

**TANGERINE DREAM: Electronic Meditation LP (EAR 42020 LP). \$18.00**

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

**JANSCH, BERT: Nicola LP (EAR 42021 LP). \$18.00**

"Released in 1967 at the height of the Summer of Love, *Nicola* would become Bert Jansch's fourth solo album. For Jansch fans, *Nicola* was a surprising evolution. Gone was the stark brooding acoustic minimalism of his first three releases, and in its place a fifteen-piece orchestra with Jansch, for the first time on twelve-string and electric guitar. The album, named after his girlfriend at the time, gave Jansch (usually the lone wolf) his first taste of creating music as a member of a greater whole, and in some ways must have led to his decision to leave his solo career behind for his new group, Pentangle. Rather than staying in the formula that had made him one of the first folk artists to sell out stadium size venues, Jansch's creative impulse was forcing him to leap forward into the great unknown and the result was *Nicola*." 180 gram vinyl.

**BOWIE, DAVID: I Dig Everything: The 1966 Pye Singles LP (EAR 42022 LP). \$18.00**

"Three singles David Bowie cut for Pye in 1966, with producer Tony Hatch, 'I Dig Everything', 'Can't Help Thinking About Me' and 'Do Anything You Say'. Released in April 1966, 'Can't Help Thinking About Me' left the R&B formula of Bowie's earlier singles behind, serving up instead a delicious slice of classic mod-pop (reminiscent of the Kinks of that same era) and getting Bowie an invitation to appear on the influential Ready Steady Go!. Nonetheless the single bombed and remained an obscure item until after Bowie became a star. 'Can't Help Thinking About Me' also tells the tale of a young boy who is forced to leave town — perhaps the first hint of homosexuality in Bowie's lyrics. Also the first single by David Bowie instead of Jones. 'I Dig Everything' is another enjoyable sliver of mid-sixties Brit pop but Bowie's trademark moodiness is already firmly in place, despite the song's rather upbeat lyrics. 180 gram vinyl."

**RENBOURN, JOHN: *The Lady and the Unicorn* LP (EAR 42023LP). \$18.00**

"Released in November 1970, *The Lady And The Unicorn* contains a variety of instrumental 'early music' pieces, at that time the object of eclectic Renbourn's research. Despite its characterization as a 'medieval album', the music contained is of a much wider range, spanning from the 13th — 14th century dance tunes 'Trotto' and 'Saltarello' to the instrumental versions of the relatively recent English folk songs 'My Johnny Was A Shoemaker' and 'Scarborough Fair'. The result of this amazing research can be carefully tracked by Renbourn's liner notes which neatly report authors, dates, and cultural origins of the material, where known."

**RENBOURN, JOHN: *Another Monday* LP (EAR 42025LP). \$18.00**

"Shortly before he revolutionized English acoustic music with the foundation of Pentangle, guitar supremo John Renbourn cut this excellent folk-blues record in 1966. His second solo album, it displayed his command of everything from traditional folk to jazz, and teamed him on three tracks with another future Pentangle star, vocalist Jacqui McShee. Artwork of the original UK edition. Printed inner sleeve with liner notes by British folk and blues revival expert Colin Harper."

**BOLAN, MARC: *The Beginning of Doves* 2LP (EAR 42027 LP). \$23.00**

"Comprehensive compilation of recordings made in Bolan's pre-T.Rex days. Although it bears little resemblance to the glam rock sound that would soon make him famous, it is an important period in Bolan's career and essential in understanding the origins of the music that ruled the globe when Bolan was at the peak of his prowess. These 37 tracks were recorded over a ten month period, roughly between late 1966 and summer 1967. His then manager Simon Napier-Bell said that it was Bolan's voice that convinced him he would become a star — although it would be 5 more years until that would come to pass."

**RICHMAN & THE MODERN LOVERS, JOHNATHAN: *The Best Of Jonathan Richman & The Modern Lovers* 2LP (EAR 42028 LP). \$23.00**

"Jonathan Richman has often been called the missing link between the Velvets and punk, and while this may apply to his first album, 1976's *Modern Lovers*, it is hard to make that same statement about his later work, which is more like the missing link between punk rock and Sesame Street. Children's songs like 'I'm A Little Airplane' and 'Ice Cream Man' make up an unsettlingly large part of his repertoire, but they are also paradoxically some of his greatest moments — and not often found on compilations, which is why this collection is so important. These 20 tracks were compiled from Richman's Beserkely period and originally appeared on 1976's seminal *Modern Lovers*, 1977's *Rock & Roll With The Modern Lovers*, *Live* and Richman's first solo effort, 1979's *Back In Your Life*."

**NICO: *Drama of Exile* 2LP (EAR 42029LP). \$23.00**

"The Nico legend was built around her brief flirtation with the Velvet Underground. Yet the ice queen's solo career proved to be every bit as influential and eclectic as the VU's catalogue. She re-emerged from drug hell in the early 80s with the wondrous *Drama Of Exile* album, included here in full alongside out-takes and a non-LP single. Liner notes by Mark Paytress. Gatefold sleeve. Front cover artwork taken from the first *Drama Of Exile* edition."

**FRANK, JACKSON C.: *Jackson C. Frank* LP (EAR 42030LP). \$18.00**

"The folksinger's folksinger, Jackson C. Frank was regarded as a giant by his contemporaries, but somehow missed out on the stardom which awaited many of his admirers. Paul Simon produced this classic 1965 album (it came out originally on Columbia), which introduced the world to Frank's best-known song, 'Blues Run The Game'. The teenage Al Stewart also played guitar on this album, which has fetched up to £300 on the collector's market, and is now reissued with its original cover. Liner notes by Bert Jansch."

**TANGERINE DREAM: *Alpha Centauri* LP (EAR 42031LP). \$18.00**

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

**RICHMAN & THE MODERN LOVERS, JOHNATHAN: *Back in Your Life* LP (EAR 42036LP). \$18.00**

"Released in 1979, though ready by mid-1978, this album is for some listeners the last by the Modern Lovers, while for others it is the first in Richman's solo career. Credited to Jonathan Richman and the Modern Lovers and originally published by Beserkely, *Back In Your Life* is an enjoyable collection by the always sharp and cleverly humorous folk pop performer from Beantown. Despite being issued after the emotionally disastrous 1978 UK tour which abruptly ended the Modern Lovers, it features several anarcho-pop gems in the band's best style. This reissue contains 4 extra tracks that were originally released as B-sides for singles or on collections that Beserkely advanced to awaiting fans."

**DEKKER, DESMOND: *Israelites* LP (EAR 43001 LP). \$18.00**

"One of the most distinctive voices in reggae, Desmond Dekker (born Desmond Dacres) was one of Jamaica's first international stars. While taking ska and rocksteady to new musical heights, Dekker used his trademark falsetto to describe the crime and poverty that plagued the newly independent island nation. Classics like 'Israelites' (paralleling the suffering of the Jamaican people, oppressed by centuries of colonial domination, to the ancient plight of the Israelites) and '007' (describing the exploits of the Jamaican rude boys) have made Dekker a living legend — particularly in the UK where mods and skins deeply identified with his rude boy tales — and confirmed his role as one of the genre's greatest innovators."

**TOSH, PETER: *Arise Black Man* 2LP (EAR 43002 LP). \$23.00**

"25 track collection of solo material recorded by the ultimate rude boy, Peter Tosh. While still a member of the Wailers, Tosh continued to record as a solo artist, working with legendary producers Bunny Lee and Lee 'Scratch' Perry, Leslie Kong and Joe Gibbs. Many of the tracks found here are well-known and loved Tosh material, but there is also some rare material as well, making this the definitive Tosh collection to own on vinyl."

**ETHIOPIANS, THE: *Train To Skaville 1966-1969* 2LP (EAR 43003 LP). \$23.00**

"Formed in early 1966 by Leonard 'Sparrow' Dillon, the Ethiopians were of the first groups to openly draw a connection between themselves and Rastafarianism, paving the way for

the many 'Roots' reggae artists to come. This collection of early hits (1966-1969) features classics like 'Owe Me No Pay Me' (from their first recording session with Coxsome Dodd at his legendary Studio One studio), 'Train To Skaville' (recorded at Duke Reid's famed Treasure Isle studio), 'The Whip' (recorded at Sonia Pottinger's Gay Feet) and much more."

**MORGAN, DERRICK: *I Am The Ruler* LP (EAR 43004 LP). \$18.00**

"Emerging in the early sixties as one of the luminaries of ska, Derrick Morgan was so popular that in 1961 he dominated the top seven slots in the Jamaican music charts — a record that still remains unbroken. Holding down the number one spot that year was 'Housewives Choice', the song that sparked the legendary rivalry between Morgan and producer/singer Prince Buster (Morgan was accused of stealing a solo from Buster's 'They Got To Go'). The artists exchanged insults in several songs that soon followed, including Morgan's 'Blazing Fire' and 'No Raise No Praise' (an allusion to Buster's refusal to give Morgan a raise, causing Morgan to defect to producer Leslie Kong). In fact, Morgan's string of early hits was mostly achieved with the help of Kong's legendary hit-making prowess, including 'The Hop' and 'Forward March' written for the Jamaican independence in 1962."

**ISAACS, GREGORY: *All I Have Is Love* 2LP (EAR 43005 LP). \$23.00**

"Despite his legendary penchant for firearms and frequent clashes with the law, it was his tender side that won the hearts of his fans, earning him the moniker of the 'Lonely Lover'. Although Isaacs had produced several quality singles and worked with a number of artists and producers, by 1970 he still had not produced a major hit. Frustrated, he decided to start his own African Museum label and shop with fellow artist Errol Dunkley. This proved to be just the boost that Isaacs needed and in 1972 he had his first major hit with 'All I Have Is Love' selling 11,000 copies in Jamaica alone. This was just the first in a string of seventies hits, many of which have been included on this definitive Isaacs collection."

**CLIFF, JIMMY: *Jimmy Cliff* LP (EAR 43006 LP). \$18.00**

"Cliff's second album, released on Island in 1969. It included 'Vietnam' (which Bob Dylan called the best protest song he had ever heard) and 'Wonderful World, Beautiful People' which became Jimmy Cliff's first worldwide hit, reaching No. 6 in the UK and No. 25 on the US Charts. All tracks produced by Leslie Kong." Gatefold sleeve, 180 gram vinyl.

**PERRY, LEE: *Africa's Blood* LP (EAR 43007 LP). \$18.00**

"By the time *Africa's Blood* was first released in 1971, producer, Lee 'Scratch' Perry was firmly established as an innovator without equal in Jamaican Music. The album further highlighted his unique talent, providing an ideal opportunity to showcase some of the best of his latest productions. Of the material featured, of special note are instrumental versions of Bunny Wailer's 'Dreamland', Eric Donaldson's 1971 Festival Song winner, 'Cherry Oh Baby' ('Well Dread'), Junior Byles 'Poor Chubby' ('Long Sentence') and Slim Smith's interpretation of The Temptations' 'My Girl'. The two vocal offerings are provided by Dave Barker ('Do Your Thing') and Winston Jarrett & The Flames, who cut the excellent, 'Isn't It Wrong' under the alias of The Hurricanes, while Winston 'Prince' Thompson (who later gained fame under the guise of Dr. Alimantado) provides the only DJ cut on the album, boasting over the Junior Byles classic, 'Place Called Africa'. These, along with further instrumentals, 'Not Guilty', 'Cool And Easy', 'Sawdust', 'Go Slow', 'Bad Luck' are typical of Perry's distinctive productions from the period and help make up what is an essential collection of his early work. 180 gram HQ vinyl with PVC audiophile dustsleeve."

**MARLEY, BOB: *Sun Is Shining* 3LP BOX (EAR 43008 LP). \$34.00**

"This triple album collection of Bob Marley & the Wailers' pre-Island years (late sixties & early seventies) includes many of the songs that they recorded for producer Lee 'Scratch' Perry's fledgling Upsetter label. It was their collaboration with Perry that would lead to the string of hits that would cause the Wailers to launch Tuff Gong and eventually bring them to the attention of Island's Chris Blackwell. Many of these songs, widely acknowledged as the group's best material, were later re-recorded by Marley, but these later recordings often failed to capture the raw energy of the originals featured here."

**PABLO, AUGUSTUS: *Skanking With Pablo: Melodica For Hire 1971-1977* 2LP (EAR 43009). \$23.00**

"Concentrating on the early rebel-rock period of the melodica maestro's outstanding career, *Skanking With Pablo* gathers together the best of Augustus Pablo's recordings for producers like Lee Perry, Joe Gibbs, Dennis Alcapone, Clive Chin and Derrick Harriott. These years are often considered Pablo's most creative and while recording for these producers and more, Pablo also continued releasing material on his own Hot Stuff, Rockers, International and Yard Music labels and creating some of the genre's finest moments in the process." 180 gram vinyl.

**MAYTALS, THE: *Do The Reggae 1966-70* LP (EAR 43010). \$18.00**

"One of Jamaica's most outstanding vocal groups, the Maytals were at the forefront of Jamaican music throughout the sixties and seventies, beginning with ska in the early sixties and eventually giving the reggae genre its name with their classic *Do The Reggae*. In 1966 the Maytals were on the rise, winning the important Jamaican Song Festival in 1966, with 'Bam Bam', but the band was forced to put their success on hold while lead singer Toots did time for ganja possession. This may have slowed the trio down, but when Toots was released in 1968, the Maytals came back hotter than ever, recording for Leslie Kong's Beverley's label and producing what is considered to be the band's best material-including classics like '54-46 That's My Number' (which described singer's jail time) and 'Pressure Drop' (featured in the wildly popular *Harder They Come* movie). Liner Notes by Steve Barrow." 180 gram vinyl.

**MELODIANS, THE: *Rivers of Babylon: Best of 1967-73* 2LP (EAR 43012 LP). \$23.00**

"One of Jamaica's finest vocal groups of the rock steady era, the Melodians produced hits for the likes of Duke Reid and Sonia Pottinger throughout the sixties and early seventies. This 26-track collection contains all of the group's hits and many singles, from 'Swing And Dine' and 'Sweet Sensation' to the classic 'Little Nut Tree' and the massive 'Rivers of Babylon'. This is the definitive overview of their peak period. 180 gram vinyl."

**HOLT, JOHN: *1,000 Volts Of Holt Plus LP* (EAR 43013 LP). \$18.00**

"Widely hailed as the greatest Pop-Reggae LP of all time, *1,000 Volts Of Holt* combines the rhythms of Jamaica with sophisticated western arrangements, a formula that in 1973 propelled John Holt onto the international stage." (Trojan) 180 gram vinyl.

**WILSON, DELROY: *Worth Your Weight In Gold* LP (EAR 43014 LP). \$18.00**

"Delroy Wilson (1948-1994), one of Jamaica's best loved singers, got his start with Coxsome Dodd's legendary Studio One, scoring his first hit (1963's 'Joe Liges', written by Lee Perry) when he was just 15 years old. His career soon took off and he spent most of the decade recording numerous hits for Dodd, including 1966's 'Dancing Mood', which became one of the first rock steady singles and a monstrous number 1 seller. Despite his ongoing success, Wilson was restless for something new and soon began collaborating with Bunny Lee and Sonia Pottinger. In 1971 his 'Better Must Come' (produced with Bunny Lee) was so popular that it became the theme song for the People's National Party, helping them on to electoral victory. In 1976 he enjoyed yet another hit with Marley's Bob's 'I'm Still Waiting'. This album, originally released in 1984, and recorded at Channel One and mixed at Joe Gibbs



and Treasure Isle studios, features six excellent fully extended tunes, all featuring the unbeatable drums & bass of Sly & Robbie. Original artwork. 180 gram vinyl."

**VA: Uptown Top Ranking: Joe Gibbs Reggae Productions 1970-80 2LP (EAR 43015 LP). \$23.00**

"One of the most successful and influential producers in Reggae Music, Joe Gibbs has produced some of the genre's finest moments and the seventies represent his most fruitful period. These 23 tracks spread over two LPs gather some of his best known productions from that golden period, as well as some rarer releases, several of which have never before been released outside Jamaica. 180 gram vinyl."

**VA: Skinhead Revolt LP (EAR 43016 LP). \$18.00**

"Showcasing the sound that became known as 'Skinhead Reggae', this compilation brings together the songs that British skinheads came to claim as their own and reggae artists showed their appreciation by writing songs especially tailored to their skinhead public. Although many reggae songs became hits in the UK thanks to the skinhead record buying public, there were also many tracks that never made it to the top of the charts, but were still 'hits' among skins. Many of these rarer sides, collected on this 20-track compilation, are what really got original British skins moonstompin. 180 gram vinyl."

**BIG YOUTH: Ride Like Lightning: The Best Of Big Youth 1972-1973 2LP (EAR 43017). \$23.00**

"Still considered one of the best DJs of all time, Big Youth cut his teeth in the early seventies deejaying for Lord Tipterton's sound system, and his unique toasting style (influenced by nights spent listening to U. Roy and I. Roy) soon brought him the attention of producers eager to exploit the DJ craze that was sweeping Jamaica at this time. His first true hit came in 1972 with the 'The Killer', produced by a 19-year-old Gussie Clarke, and was soon followed by the even bigger hit '5.90 Skank', dedicated to Kingston's favorite motorcycle, the Honda 5.90. By this time, Big Youth was cutting hits for all the top producers and it was not long before his first LP *Screaming Target* (still considered one of the greatest DJ albums of all time) was released. But it was not just Big Youth's music and toasting skills that gained him such an avid following, but his ability to voice the feelings of the disenfranchised and downtrodden and speak out against social injustice in the best of the Rastafarian tradition."

**PRINCE FAR I: Musical History LP (EAR 43018). \$18.00**

"Prince Far I's *Musical History* was released in December 1983, just three months after the great 'Voice of Thunder' had been shot dead in his home in Jamaica. One of the top artists of the roots era, at the time of his death, the Prince was at the height of his career, having released his seminal single 'Heavy Manners', which spoke out against the new repressive laws that had been passed in an attempt to stymie the wave of violence that was sweeping the island in late seventies. This single was tremendously popular with the ghetto youth who soon began rallying around Far I and the Rastafarian faith in massive numbers. He also had started his own Cry Tuff label and began releasing a slew of powerful singles, but this activity was cut short by Far I's untimely death. *Musical History* brings together the best of his latest material, including 'What You Gonna Do On Judgement Day' and 'I Don't Know Why I Love Jah So'."

**MARLEY & THE WAILERS, BOB: African Herbsman LP + 10" (EAR 43019 LP). \$24.00**

"Originally issued by Trojan as a belated follow-up to *Soul Rebels* in 1973, *African Herbsman* gathered the remainder of the group's finest work for Lee Perry, along with their two best-selling self-produced sides, 'Trenchtown Rock' and 'Lively Up Yourself.' This reissue also includes a special bonus 10" in plain cardboard cutout sleeve.

**DILLINGER: Cocaine In My Brain 2LP (EAR 43020 LP). \$23.00**

"Inspired by the first wave of DJs, Dillinger who initially called himself Al Capone Jr. in honor of the great Dennis Alcapone, began his career by filling in for various DJs on the local sound systems. But it was Lee Perry who took the youth under his wing and changed his name to Dillinger (for another famous American gangster), thus beginning his unstoppable rise to success. This collection features several early Perry singles along with some of his later hits including 'Cocaine In My Brain' and 'Marijuana In My Brain.'"

**ANDY, HORACE: Feel Good All Over 2LP (EAR 43021LP). \$23.00**

"When in 1990 Horace Andy was asked by the Bristol based musical collective Massive Attack to join them on their album, *Blue Lines*, it signaled renewed interest by the general public in the career of one of the most distinctive voices in reggae music, who had started in the 60s with Studio One as one of Coxson's best discoveries. *Feel Good All Over* is a double LP set that features a selection of his work together with Bunny 'Striker' Lee and shows how at ease he is with both social oriented protest tunes and warm love songs. An ultimate collection of hard to find singles and extended play versions, many of them together for the first time on vinyl."

**PERRY, LEE "SCRATCH": The Wonderwoman Years 2LP (EAR 43022LP). \$23.00**

"On the way back from his successful 1969 UK tour promoting his atmospheric instrumentals extremely popular among young skinheads in Great Britain, Lee Perry launched his new label Justice League, a name that wanted to be a tribute to DC Comics. This is the beginning of the 'Wonderman' period, so called because of Perry's self definition as the male equivalent to Wonder Woman. Among the most meaningful discoveries in these Wonderman Years, Perry scored the talents of Junior Byles and an interesting young DJ, Young Alcapone, later best known as Dillinger."

**MARLEY & THE WAILERS, BOB: Soul Rebels LP + 10" (EAR 43023LP). \$23.00**

"A mixture of love songs and pure, unadulterated rebel music, *Soul Rebels* was the most personal and revealing set of Wailers' songs to appear on album. Recorded at the famed Randy's studio, these songs still sound entirely fresh today more than thirty years after being recorded. A testament to the Wailers' harmonic brilliance and strong songwriting skills, plus Lee Perry's creative vision and the rock-solid backing of his Upsetters. This edition includes a bonus 10" with four crucial Wailers' tracks of the same period."

**ROMEO, MAX: The Coming of Jah: Anthology 1967-1971 2LP (EAR 43024LP). \$23.00**

"Can you think of a better way to celebrate Maxie Smith's 35 year long career in the music business? This exhaustive collection reminds you what Max Romeo was and still is for reggae music today. Since his 1968 success with 'Wet Dreams' (that gave him notoriety for being banned by the BBC for its hot contents) he has been cutting hit after hit as a solo artist backed by the best Jamaican musicians. On this double album you can enjoy 31 of his best pieces from 1967 to 1971 and at the same time immerse yourself in music history with the in-depth liner notes that will tell the tale of Jamaica's efforts to rise to the top of the music industry against the musical powers that be."

**HEPTONES, THE: The Meaning of Life - Best of 1966-76 2LP (EAR 43025LP). \$23.00**

"Perhaps one of the most popular vocal trios of the rocksteady era, The Heptones cut a potential hit on their debut with 'Gunmen Coming To Town' but were obscured by Delroy Wilson's smash hit version of 'Dancing Mood.' Was it the end of the group? Far from it, since the band soon closed a deal with Coxson Dodd and began massively hitting the charts for the following four years. Documented here are the major successes of the trio in its pre and post-Studio One periods, with their unique vocal style always shining through despite multi-

ple variations in genre."

**U ROY & FRIENDS: Version Galore 2LP (EAR 43026LP). \$23.00**

"By the time Big Youth became the Reggae Phenomenon and reached his star status, a certain Ewan Beckford had already joined the heavens under the U-Roy moniker. Although not one of the 'originators' of the DJ style, he was the only artist to hold simultaneously the top three positions in the Jamaican charts with three consecutive singles, ever included here: 'Wear You To The Ball', 'Wake The Town' and 'This Station Rule The Nation.' Chick-A-Bow!"

**SLY & ROBBIE: The Dub Revolutionaries: Meet the Mad Professor LP (EAR 43027LP). \$18.00**

"It took almost twenty years but it finally happened: Neal Fraser, the undisputed master of Dub under the moniker Mad Professor and author of masterpieces like 'Dub Me Crazy' joins the supreme knights of the rockers rhythm section, Sly Dunbar and Robbie Shakespeare. 16 tracks that sound like 1978 as the Professor demanded them to be, with the additional contribution of the sax genius Dean Fraser and superb arrangements reminiscent of Black Uhuru and some of the most earth shaking carpeting Dunbar and Shakespeare are capable of."

**VA: The Upsetter LP (EAR 43028LP). \$18.00**

"When Lee 'Scratch' Perry broke away from 'Coxsone' Dodd in 1966, he established his own Upsetter persona not before a brief partnership with Joe Gibbs. The new nickname was chosen by Perry to attack Dodd for mistreating him during his years at Studio One. The righteous avenger not only created his own Upsetter label in 1968 but also his headquarters, the Upsetter record shop and, of course, his own group of backing musicians — The Upsetters. This is the reissue of the famed album featuring Scratch clad in green velvet sides by two attractive young women. A perfect blend of Jamaican gangsta look and spaghetti western sound that would soon make him famous when his success with 'Return Of Django' set his rising star on an irreversible trajectory."

**SLY & ROBBIE: Riddim 2LP (EAR 43029LP). \$23.00**

"An extensive collection of some of the finest dubs from 1978 to 1980 by the drum and bass duo without whom the history of reggae would probably have to be rewritten. Lowell Charles Dunbar ('Sly' as a tribute to the funk master Sly Stone) and Robbie Shakespeare were undoubtedly the rhythm section in reggae music and produced, accompanied, mixed, and dubbed everyone from Gregory Isaacs to Black Uhuru, the Mighty Diamonds and many others. This double album contains 24 of the best 'dub' versions of some of their most classic sound carpets, many of which have been essential in establishing one of the most affirmed and widespread genres of the entire reggae phenomenon."

**DEKKER, DESMOND: Rudy Got Soul 2LP (EAR 43030LP). \$23.00**

"Born Desmond Dacres in 1943, this awesome performer began his career almost by chance due to his very low profile and shy character which made him keep his day job for a while in his early days, fearing he could not make it in the music business. Instead he soon began recording for the famed Beverley's label of former ice cream parlour owner Leslie Kong who allegedly stopped a rehearsal session to hear this new talented singer who was rumoured to have won several singing contests at various dancehall Saturday nights. This double LP set presents all the major successes by Dekker, both as solo singer and with the Cherry Pies and the Four Aces (then just Aces) from 1963 to 1967. 31 classic hits from one of the most beloved rocksteady legends."

**GRANDMASTER FLASH & THE FURIOUS FIVE: The Message LP (EAR 44001 LP). \$18.00**

"To call this album influential or pioneering wouldn't even begin to describe it. 1982's *The Message* not only made NY's fledgling hip hop scene an international phenomenon, but it also codified the ABCs of deejaying and MCing for future generations. Now standard DJ techniques like 'cutting', 'back-spinning' and 'phasing' were all part of Flash's impressive repertoire, as were 'trick' deejaying skills like mixing records behind his back. Furious Five member 'Cowboy' was also the first MC to use phrases like 'Throw your hands in the air, and wave 'em like ya just don't care!' and 'Everybody say, ho!' Includes Flash's first single 'The Adventures of Grandmaster Flash On the Wheels Of Steel' and the groundbreaking title track. Grandmaster Melle Mel's 'It's like a jungle sometimes it makes me wonder how I keep from going under' is probably one of the most famous hip hop rhymes of all time."

**CHAIRMEN OF THE BOARD: Finder's Keepers (The Invictus Anthology) Vol. 1 2LP (EAR 44002LP). \$23.00**

"Chairmen of the Board were originally a Holland / Dozier / Holland 'made-in-studio' band — intended to be a money maker for a bunch of former Motown producers. Instead General Norman Johnson, Danny Woods, Harrison Kennedy and Eddie Curtis became one of the smoothest real soul acts to emerge from Detroit in the early '70s. On this extensive collection you will find the hits that made Invictus a steady charting label for three straight years between 1970 and 1973. Pre-disco sound at its best! Printed inner sleeves."

**FATBACK BAND, THE: Fatbackin' 2LP (EAR 44003 LP). \$23.00**

"Funk's best-kept secret, the Fatback Band's tight horns and rhythm section kept the fat-back party jumpin and grooving all through the seventies — and when it came to a getting a good party going, founder / drummer Bill Curtis took his job seriously. He once stated, 'We're workers, primarily. We call ourselves construction men. We hustle. When we come into a hall, we demolish the place! If we don't get 'em roarin' then somebody's not playing.' This is the attitude the Fatbacks took to their studio recordings as well, always trying to bring this live party feeling to wax. And often with great success, especially in their legendary first releases for New York City's Perception Records, now collected on this high quality double LP. Includes their 1972 debut album *Let's Do It Again*, along with their next two releases *People Music* and *Feel My Soul*. Three albums' worth of non-stop, hardworkin' Fatback grooves in one package." 180 gram vinyl.

**HOOKEE, JOHN LEE: Boogie Chillen LP (EAR 44004 LP). \$18.00**

"Blues king John Lee Hooker's *Boogie Chillen* first boogied its way to the top of the R&B charts in 1948. Recorded for the legendary Modern label, Hooker's first hit is now a landmark of foot-stompin' Mississippi Delta Blues. This collection of early Hooker material includes the songs that made 'the Hook' one of the most influential bluesmen of all time."

**BELL, MADELINE: This Is One Girl LP (EAR 44005 LP). \$18.00**

"Originally released in 1976, *This Is One Girl* was soul singer Madeline Bell's third solo effort. Already well known for her outstanding vocal performances on several important releases, including Dusty Springfield's 1965 smash single 'In The Middle Of Nowhere' and Elton John's 1970 eponymous album, she also was the female voice behind Blue Mink. However, here it is Bell who owns the spotlight, showing off the impressive full vocal range that made her one of the finest soul vocalists of the period."

**CYMANDE: The Best Of 2LP (EAR 44006). \$23.00**

"This collection brings together the best of Cymande's three classic studio albums (*Cymande*, *Second Time Around* and *Promised Heights*) 1973-74, including their hit single 'The Message', which went to the top of the American pop and R&B charts and resulted in their 1973 tour alongside the likes of Al Green, Jerry Butler and Billy Preston. Despite their fleeting brush with chart success, Cymande's unique style that welded together elements of

rock, soul, African music and West Indian folk music remained inexplicably under appreciated for decades, but finally experiencing a recent renaissance through the soundtracks of Spike Lee and samples by rap artists." 180 gram vinyl.

**LEADBELL: *Good Mornin' Blues (1936-1940) LP (EAR 44007 LP). \$18.00***

"One of the great masters of the 12 string guitar, Huddie Ledbetter was raised in Texas, where he was exposed to legendary bluesmen like Blind Lemon Jefferson. An imposing man, it was Ledbetter's strong nature and voice that would earn him the name 'Leadbelly'. Trading in farm life for a life of music, Leadbelly spent his early years playing blues all over the South, but this career was intermittent due to frequent stints in jail. Despite often receiving heavy sentences, he amazingly managed to receive a pardon each time from blues-loving governors. It was actually thanks the Library of Congress, (who in the Thirties sent researchers to the South in search of traditional music) that Leadbelly was finally released from jail the last time. He spent the last years of his life playing and (thankfully) recording his music."

**PARLIAMENT: *Osmium LP (EAR 44008 LP). \$18.00***

"Formed in 1968, George Clinton's Parliament / Funkadelic took the soul music of the 1960s and Hendrix-esque psychedelic rock and 'tore the roof off the sucker'. Combining bass-heavy party music with a theatrical live show and innovative rhetoric, P-Funk was not only a band, but a revolution that used music as a means of breaking the chains of the dominant culture and achieve a heightened self-awareness (while not forgetting to have fun in the process). A motto perhaps best summed up in the title of Funkadelic's 1970 album *Free Your Mind, And Your Ass Will Follow*. *Osmium*, their classic 1970 release on Invictus Records, was the group's first release under the Parliament moniker and included 'I Call My Baby Pussycat' and 'Little Ol' Country Boy'."

**SUGARHILL GANG: *Sugarhill Gang LP (EAR 44009LP). \$18.00***

"Not just the birth of Sugarhill Gang but arguably the first rap album, this 1979 classic finally gets its overdue vinyl reissue treatment. Endlessly copied and frequently sampled, 'Rapper's Delight' (millions of listeners' first exposure to hip-hop) remains an effervescent joy — not to mention a landmark in the history of black music. Original artwork. Printed inner sleeve."

**VA: *On the Real Side: The Modern End of Northern Soul 2LP (EAR 44010LP). \$23.00***

"What is exactly Northern Soul and why did it become a cult scene, constantly evolving since the early steps into the Motown sound through Philly Sound towards the upbeat tempo of Mod inspiration? The best way to catch a glimpse of this everlasting club scene and its legendary DJ Ian Levine at the landmark Blackpool Mecca, is to listen carefully to this *On the Real Side: The Modern End of Northern Soul*. Featuring some of the best Northern Soul tracks ever written including the Carstairs' amazing 'It Really Hurts Me, Girl'. This 22 chapter saga tells the tale of one of the most beloved soul scenes among young original mod dancers and their current followers. A must for Northern Soul beginners and an excellently packaged collection for aficionados."

**CHAIRMAN OF THE BOARD: *Finder's Keepers (The Invictus Anthology) Vol. 2 2LP (EAR 44012LP). \$23.00***

"Chairmen of the Board were originally a Holland / Dozier / Holland 'made-in-studio' band — intended to be a money maker for a bunch of former Motown producers. Instead General Norman Johnson, Danny Woods, Harrison Kennedy and Eddie Curtis became one of the smoothest real soul acts to emerge from Detroit in the early '70s. On this second volume you will collect more of the hits that made Invictus a steady charting label for three straight years between 1970 and 1973."

**CHAIRMAN OF THE BOARD: *Finder's Keepers (The Invictus Anthology Vol. 3) 2LP (EAR 44013LP). \$23.00***

"Chairmen of the Board were originally a Holland / Dozier / Holland 'made-in-studio' band — intended to be a money maker for a bunch of former Motown producers. Instead General Norman Johnson, Danny Woods, Harrison Kennedy and Eddie Curtis became one of the smoothest real soul acts to emerge from Detroit in the early '70s. This third and last volume presents the group's hits from 1972 to 1976."

**EARSUGAR (UK):**

**SCHNEIDER TM: *Reconfigures CD (EARSUG 004CD). \$19.00***

Remixes by Schneider TM of: Pulseprogramming, Margo, Lamb, Rechenzentrum, Turtle Bay Country Club, The Faint, Phillip Boa & the Voodooclub, Ruby, Lambchop, Alc Levora, Boss Hog, Turner. "Some of Dirk Dresselhaus' favourite music includes The Velvet Underground, Sonic Youth, Richard D. James, Autechre, Sun Ra, Shuggie Otis and Daniel Johnston. One of his particular favourites is Neil Young's 1982 album *Trans*, where nearly everything was played through a vocoder. 'It's definitely one of my main influences for doing the Schneider TM stuff. It's a really strange record, really great.' Schneider TM's acclaimed second album *Zoomer* was recorded in Dirk's Berlin living room studio and released on the City Slang label in September 2002. Since then he has travelled *Zoomer* around the world with a 3-piece band comprising of longtime friends and collaborators Kpt Michigan and Christian Obermaier. 'The way I do music, for example, it's very much a reflection of life. Basically it's folk music I would say. From the main vibe, telling strange fluid stories about whatever and everything you see, or I see, or we see or whatever, somehow affects the music very much. It's difficult to do political music but music is more often alternative to politics because music connects people so well.' There are many more stories, have a listen."

**SCHNEIDER TM: *Reconfigures LP (EARSUG 004LP). \$19.00***

Features: pulseprogramming > margo > lamb > rechenzentrum > turtle bay country club > the faint > phillip boa & the voodooclub > ruby > lambchop > alc levora > boss hog > turner: Restyles & remixes by Schneider TM.

**EARTH EAR:**

**ROTHENBERG/DOUGLAS QUIN, DAVID: *Before The War CD (EE 9052). \$13.00***

"David Rothenberg, an innovative musician and acclaimed environmental writer joins composer and sound artist, Douglas Quin, 'the Audubon of audio'. Together, they blend the indigenous energy of the world's primal cultures with the exploratory spirit of improvisation, in a musical adventure built around and within the powerful soundscapes of a living earth. Rather than simply echoing the tones of nature's voices, this 'earth jazz' moves from a deeper resonance, attuned to the ways nature moves, ebbs and flows. There are echoes of Middle Eastern, Eastern European, Scandinavian, and North African melodies, with an ECM-like tone of atmospheric virtuosity; these grooves seem to represent momentary glimpses of conversations that have no real beginning or end. Rothenberg's sensual woodwinds and the fluid support of Russ Gold on percussion and Bill Douglass on bass and flutes complement Douglas Quin's soundscapes with a sensitivity and flair that makes clear that this is music that includes, rather than imitates, nature...The result is an invigorating blend of exotic textures and deep heart that speaks equally to lovers of world music, jazz, and the vibrant sound of our wild surrounding world."

**EARWORM (UK):**

**VA: *The Tell Tale Signs of Earworm 2CD (WORM 43). \$16.00***

"Superbly packaged and excellent value double set which includes long sold-out A & B sides from Earworm talents like Novack, Electric Sound of Joy, Avrocar, Magnetophone, Ma Cherie For Painting, GNAC, Fridge and others." Disc 2 is a collection of exclusive unreleased tracks from: Gwens, Matthew Ward, Screen Prints, The Vertical Smile, Kimonophonic, Magnetic North Pole, The Wee Turtles, The Minders, Southall Riot, I.S.A.N., Earthworm, Echoboy.

**EAST WIND MUSIC (JAPAN):**

**TOGASHI, MASAHIKO: *Rings CD (PHCF 8003 CD). \$24.00***

24-bit reissue of this classic space-percussion album, originally issued in 1975. Togashi performs on drums, percussion, vibraphone, marimba, celesta & glockenspiel. Beautifully packaged in a mini-LP styled gatefold sleeve, with booklet of photos. Togashi is one of Japan's best known jazz-based percussionists, performing in the 70s with the likes of Masayuki Takayanagi, Steve Lacy and Don Cherry, but this is in a style of elegant, composed atmospherics and the most pleasant/experimental recording from him we've heard.

**EASTERN DEVELOPMENTS MUSIC:**

**SCACCO, LORI: *Circles CD (EASTDEV 007CD). \$11.00***

"A classically trained pianist and guitarist since childhood, cofounder of midnineties indie-rock coup de force Seely (Too Pure Records, UK), Lori Scacco is certainly not new to the scene and definitely knows what she's talking about. Scacco sites heroes as far afield as the Coltrane Household (Alice and John), Dusty Springfield, Pharoah Sanders, Darlene Love, Brian Eno, The Delfonics, and the earthworks of artist and visionary Andy Goldsworthy as spiritual (as opposed to formalistic) influences. Lori's highly anticipated debut on Scott Herren's (aka Prefuse 73) label, Eastern Developments."

**LEBLAZE: *Pressure CD (EASTDEV 009CD). \$4.50***

"Leblaze is the moniker of Atlanta DJ Ryan Raja Rasheed. Rasheed's been around for a good minute on the Atlanta/Decatur arthouse and house party circuit playing that smooth krunks-soft funk that breaks up those bullsh-y arthead conversations and drives asses to immediate twerkin'. He comes to us from a vast musical background that stretches from Steely Dan to M.F.Doom, from Dungeon family to Can, from Gary Newman to Nobody, not to mention a host of under-the-radar, obscure and old soul, funk, and r&b that the rest of us seem somehow to've either missed or discarded."

**BEAR IN HEAVEN: *Tunes Nextdoor to Songs CD (EASTDEV 010CD). \$6.50***

"Feeling, intuition and invention are the operative forces behind Jon Philpot's Bear In Heaven project. Hardly a stranger to inventive groups, Philpot played guitar in an early incarnation of Scott Herren's Savath + Savalas and continues to hold on as one half of the underground (and underrated) electro/acoustic duo Presocratics. The songs are often lopsided, fractured, seemingly existing outside of linear constraints, and through the use of restrained dub-like production moves (see Lee Perry or Joe Meek) the listener finds herself in a joyously singular time and space."

**EASTWEST (GERMANY):**

**NORDENSTAM, STINA: *People Are Strange CD (EAST 24506). \$22.00***

The fourth album by this strange Swedish pop vocalist, from 1998 (previous albums: *Memories Of A Color* (1991), *And She Closed Her Eyes* (1994), *Dynamite* (1997). An album of all covers, rendered in very idiosyncratic fashion, (most obviously comparable to Cat Power's *The Covers Record*, which it predates by a year or so). Achieves that "lips-next-to-your-ears" climate with deft ease, via luxuriously non-offensive sound presentation and general intimacy. Jim O'Rourke, speaking recently of Stina's production techniques: "The best record I've heard in years is by a woman called Stina Nordenstam. Technically it's a mess, but it's brilliant because the vibe is right. She's got these really badly recorded basic tracks of her singing. There are almost purposefully badly recorded tracks of piano and singing against fantastically recorded strings and horns, and the way they clash is what gives the record its character." "Many of the songs Stina chose to cover will be known to anyone with even a slightest interest in popular music — and many of those choices will perplex those who have a previous acquaintanceship of her work. They include 'Sailing', once a huge hit for Rod Stewart. Prince's famous anthem 'Purple Rain'; Tim Hardin's fragile little love song Reason To Believe; the often covered country tune by Boudleaux Bryant, 'Love Hurts'. And two songs from the grandmaster of singer-songwriting, Leonard Cohen — 'Bird On A Wire' and 'You Came So Far For Beauty'. In addition, there are almost unknown folk tunes such as 'Like A Swallow' and the nineteenth century ballad by Stephen Foster, 'Jeannie With The Light Brown Hair'.

**EASTWEST (JAPAN):**

**NEIL, FRED: *Bleecker & MacDougal CD (AMCY 2693). \$12.00***

Last copies, reduced price. Japanese pressing of his 1965 folk classic from the Elektra period, his second album for that label. Neil has been seriously ignored in the CD era and this is highly in demand. Originally from Florida, Neil was heavily factored in the early days of the East Village folkie boom (Bob Dylan played harmonica for him at Cafe Wha? in 1961). His recording career went from 1964 to about 1971, peaking with *Everybody's Talking* on Capital (featured in the film *Midnight Cowboy*). *Bleecker & MacDougal* features some legendary tracks like "Other Side to This Life" & "Travelin' Shoes" and is fine document of Fred's deep-bass voice, guitar & harmonica accompaniment — that in some ways could be seen as a crucial link between the early folk style of Dylan and the more exploratory works of say, Tim Buckley.

**STEREOLAB: *Aluminum Tunes 2CD (AMCY 2871/2). \$20.00***

Last copies, reduced price. Japanese issue, with one extra bonus track that is not found on the Duophonic, Warp or Drag City versions: "Freestyle Dumlping". Unique Japanese folk-out cardboard sleeve, with 3 Stereolab stickers inside.

**SILL, JUDEE: *CD (AMCY 6064). \$23.00***

Japanese-only reissue of the first album by this LA singer/songwriter, the first release on David Geffen's Asylum label in 1971. Recently listed on Jim O'Rourke's Desert Island all-time top ten! [the recent Japanese reissue of her 2nd album, *Heart Food* has now been deleted]

**STEREOLAB: *The First of the Microbe Hunters CD (AMCY 7169). \$25.00***

Last copies, reduced price. Special limited version of this year 2000 Stereolab album. There is no additional music contained here, but the jewelbox CD is packaged inside a puffy vinyl discman-style carrying case. With shoulder strap, tiny little zippered pocket, velcro belt loop and a Stereolab-identifying vinyl tag sewed on the outside. Cute package alert!

**EAT RAW (GERMANY):**

**BIONAUT, THE: *Frugivore* 2LP (EAT 001 LP). \$15.00**

Double vinyl version, the first release on Burger's Eat Raw label, from 1993.

**BIONAUT, THE: *Frugivore* CD (EAT 002). \$15.00**

Warehouse find of the some remaining copies of this long unavailable debut album by The Bionaut, prior to his involvement with Harvest, Matador, Popular, etc. Seminal early 90s Cologne stylings, brought to you one last time. "Jörg Burger's ambient pop album from 1993. Timeless!"

**NOTHINGFACE: *Nothingface EP 12"* (EAT 012). \$9.00**

"A new kid on the Cologne block, the only information being around on the man with the obscure name is that he's said to be a computer wizard that got in touch with Jörg Burger (aka The Bionaut, The Modernist, Harvest Records). Adding a new flavor to the minimalist grooves of this city, Nothingface's 6-tracker surprises with plenty of funny + funky sound-tracky tracks alongside 2 straighter Modernist-styled grooves."

**EAT THIS RECORDS (NETHERLANDS):****ENDORPHINS: *Discipline* LP (ETR 011LP). \$12.00**

"The record comes with a diskette with data info for an additional track...only to be played on a home computer. Also there is a special data track on the record which should be recorded onto cassette and be loaded into a Commodore 64 or 128. The music is classic electronica with raw energetic distorted (break) beats and soft melancholic melodies in a classic Aphex Twin way. The 7 tracks are ranging from real dancefloor killers to more moody tracks. And we must be honest... we think this is what Endorphins can do best. Sometimes its not all about originality...but producing just plain good tracks which rock is an art too."

**ENDORPHINS: *Dedication Rmxs* LP (ETR 05). \$10.00**

"Probably a premier for the multi talented Endorphins: a mini album with an interactive CD-R by one and the same artist. The music on this album are rmxs of his previous EP on Eat This. The tracks are remixed by himself, Funkarma (Eaven), Legowelt, Math, etc. And are ranging from moody sweet electronics to 4/4 technoid and more funky electrofied tracks. A nice varied (relaxed, funky, moody, adventurous, advanced, energetic) mini album with as cherry on top of the cream an extra cool CDR with bonus tracks and videos."

**MATH/L'USINE/GOSUD/MITCHELL AKIYAMA: *Kaihosa Part 3 12"* (ETR 06CD). \$9.00**

"With releasing Kaihosa Pt. 3 Eat This Records is completing its trilogy of kaihosa 3 different releases, three different formats, 8 different tracks. After a 10" and a 7" Eat This Records brings you a limited clear 12" with 4 great elektronik tracks on it. The series was/is a quest for the ultimate kaihosa feeling. 8 artists were asked to give their interpretation of the word kaihosa and came with 8 beautiful tracks. After that D'enborage, Tronikatan (Aka the Funcken brothers), Orgue Electronique and Legowelt opened the door for us — US citizens L'usine and Gosud, the very talented Japanese Mitchell Akiyama and Dutchie Math (known for his collaborations with Quench and his Musik Aus Strom release) are the ones to close the door behind us with some beautiful tracks ranging from more electro influenced to stunning advanced modern electronica."

**QUENCH: *Exclude* CD (ETR 09 CD). \$14.00**

After long consideration Eat This Records decided that there is a place for a main course in our menu. This will be a CD by elektroniks bandits Quench (known for their releases on DUB, U-cover and Musik aus Strom). With the band we made a course with smooth fragrances, but a rather specific bite 10 ingredients made their way to the dish, some small, some with a larger bite. With this course Quench made themselves a plate on which they profiled themselves as truly elektroniks bandits, with a taste of detail. All dishes are sweet and with fine bites of spicy beats in a smooth combination which makes their music so unique. Tasty high quality music which fits every living/dining room. Must have for fans of Plaid, Autechre, Schematic, Funkstorung, DUB recordings etc."

**AKIYAMA, MITCHELL: *Meridial* 12" (ETR 10). \$9.00**

"A 3-track 12" by Canadian Mitchell Akiyama who just released a full length on Raster Noton. He comes with nice minimal glitchy electronics towards more dubby downtempo tracks like we know of Pan sonic and Ratser Noton and the Clicks and Cuts releases."

**ECHO BEACH (GERMANY):****VA: *Modern Wild Dub: Dread Meets Disco Punk Rocker Dntown* CD (EB 045CD). \$15.50**

Featuring: Colder, Playgroup, !!!, Chicks on Speed, LCD Soundstystem, Radio 4, Outhud, The Ruts, Chicken Lips, etc. "Echo Beach proudly presents a brilliant and logical follow up to the *Wild Dub* compilation. Just 10 months after wild dub took over the dancefloor around the world — modern wild dub will be a blastwave of your average dancefloor feeling. Now subtitled as *Dread meets Disco Punker Dntown*, yes it's a shame that Alan Vega (Suicide) is not around, the tracklisting presents the top underground dancefloor avantgardists of today. A brilliant collection of fresh-faced enthusiastic and wonderful early roots of white disco punk meets dreads around the world. Very dynamic cross cultural happening — where remixers and producers forced into mutant disco dubs. From the DFA center in New York/Manhattan comes LCD Soundstystem. Around the corner — from Brooklyn — Radio 4 (produced by James Murphy & Tim Goldsworthy for The DFA) with a very 'londonish' style mix by On-U Sound mastermind Adrian Sherwood in co-operation with Pop Group's Mark Stewart. Stafford's (UK) most advanced party band and remixer project Chicken Lips contribute with 'boil in the bag'. G. Rizo from New York (born in Africa) is getting amazing reaction around the world and has been held as the perfect reincarnation of Grace Jones, any question ??? Colder And Playgroup coming along with some perfect stylish modern wild dub tracks. Playgroup with a remix of Berlin's finest moment in emancipate women disco punk — Chicks On Speed. !!! with 'Me & Guilianni Walking Down the School Yard' is a really true story and straight out of New York — they just signed to Warp in England. 'Contort Yourself' is of course a remix/reconstruction of James White (one of the earliest and white disco punks ever) by Twitch inna Optimo remix. Kid Loco makes the needle sharp for the vinyl attack of The Ruts and their Babylon's Burning. A remake and reconstruction from Paris downtown. Vintage Funk Punk comes from Big Two Hundred and post Public Image Limited - style from Outhud in New York. *Modern Wild Dub* represents the best of punk disco trip dub that continues to extend discodub's natural roots into the cockpit of the 21st century Dubbbbbbbsbbbbsbbbbsbbbbs ! A very lovely sum up...check the dancefloor vibe! Liner Notes by Mark Stewart (Pop Group)."

**VA: *Modern Wild Dub: Dread Meets Disco Punk Rocker Dntown* 2LP (EB 045LP). \$15.50**

Double LP version.

**ECHOCHORD (GERMANY):****LOWFOUR: *Ian EP 12"* (ECHO 003EP). \$9.00**

"Behind the name Lowfour is Sweden's Andreas Tilliander. In the past he's released several

albums as Andreas Tilliander, Mokira, Rechord and Komp. He produces everything from minimal and introvert soundscapes, ambient and music that is often compared to R&B and Hip-hop. The Force Inc sisterlabel Force Lab released a 12" by Lowfour in the summer of 2001. Since then Andreas has been focusing on other aliases and materials but now it's time for a new Lowfour release. The material was mostly recorded in 2001 but rerecorded and remixed in 2002 to fit the Echocord style. This is dark and ambient techno with lots of elements from dub music."

**MIKKEL METAL: *Remix Ep Vol. 1 12"* (ECHO 005EP). \$9.00**

"Echocord presents the first remix EP. 3 remixes of Mikkel Metal. A1 is a remix by Jan Jelinek. An up-building floating minimal mix by the very successful producer also known as Farben and Gramm. He is known from labels as Scape and Klang. B1 is remixed by Dubtractor from Copenhagen. Dubtractor is a part of the group system, released on Scape and Future 3 released in April 2003. He has just released an album on CCO. B2 is a remix by Lowfour also known as Andreas Tilliander."

**VA: *Volume 1 EP 12"* (ECHO 007EP). \$9.00**

"Mikkel Metal is back on Echocord with two tracks called 'Sprang' and 'Dubhal'. Both tracks have been released in the year 2000 on the German label Hal9000. Now Mikkel has done new versions of the tracks with vocoders and synths. 'Sprang' is a more unusual track by Mikkel with electro beats and vocoders, perfect for the dancefloor, while 'Dubhal' is a more traditional dubby Mikkel Metal track. Ars Deco's real name is Rafal Sygowski born 1977 in Poland. This is his first release on Echocord with the track 'Indiglio'. Its a dubby techno-track, which will please the dancefloors. DJ Daniel is also a new artist on Echocord. Daniel lives in Copenhagen and has been one of the leading producers and DJ's for years here in Copenhagen. 'On Lock' is a 4 to the floor track with lots of reggae and dub elements."

**MIKKEL METAL: *Rmx EP Part 2 12"* (ECHO 008EP). \$9.00**

"This is the 2nd remix EP of old Mikkel Metal tracks. A1 is a slow, dubby remix by Substance aka DJ Pete from Hardwax Berlin. Pete has released several records on Chain Reaction as Substance and is one half of the group Scion together with René Löwe. This remix reminds me of the old Basic Channel and Chain Reaction releases with a Mikkel Metal touch. B1 is a remix by the Berlin group Bus. Bus is Daniel Meteo and Tom Thiel. This remix is the most party-orientated track of the EP, with lots of dub elements. B2 is a remix by Opiate aka Thomas Knaak. This remix is a typical Opiate production with lots of clicks and atmospheres."

**ECHOKAMMER (GERMANY):****DIS\*KA PRESENTS: *C2064* CD (ECHO 001 CD). \$15.00**

"Summer 2000. Way before the inevitable flood of C64-Atari-gamesound-compilation of this years hype, Munich's Echokammer label released their legendary *Dis\*ka Presents C2064* album. It brought us the very best of SID-punk-style versions of 80s-smash-hits like 'Always on My Mind', 'Being Boiled' or 'Living on Video'. Also TV-themes like 'Axel F', 'Dallas' and 'Mission Impossible' were radically transferred with the famous SID-chip into the beeping, chirping and buzzing world of 8-bit-adventures. All 18 coverversions have become hugely popular among the C64-devotees all over the world. Now the classic party tunes album is back with some extras: for the first time, DJ-classic *Dis\*ka Presents C2064* is being released on CD. Alongside the boys own *Dis\*ka 2 Hey Dis\*ko* debut album their Echokammer label offers you a limited and first-time-ever-mastered C2064-digital version including bonus trax, funny coloured cover plus some classic gamesounds. Go for the original. Dance like no one's looking."

**DIS\*KA PRESENTS: *C2064* LP (ECHO 001 LP). \$12.00**

LP version.

**SHINTO: *Keiren Remixed EP 12"* (ECHO 026 EP). \$9.00**

"Shinto, electro avantgarde unit consisting of the autrian god of electro Hans Platzgumer and the Japanese pop dandy Cami Tokujiro, break the cliché of Japanese pop to be easy listening. Their first CD *Liberal Bullshit* (Disko B, Germany) set standards. Their 'hit song' 'Keiren' was remixed by five different artists from the west (is\*ka, E.stonji, Koneko & Electronicat) and the east (Yoshihiro Sawasaki, Leopaldon)."

**QUEEN OF JAPAN: *Foreign Politics* CD (ECHO 029CD). \$18.00**

"What the foreigners suggest will set your language out of sync. You'd think that after the success of the sex-citing cover CD *Head-Rush*, (an album of full of electric-socket boogie-nights versions, which could be mistakenly described as electroclash, featuring classics of the horizontal pop music industry like Marvin Gaye, Soft Cell, Kiss, Duran Duran, Rod Stewart and Joan Jett), the glitter-spangled threesome of Koneko (vocals), Jo Ashto (vocals, guitar) and Jason Arigato (bass) would carry on playing the high-voltage karaoke-sex-machine for a generation who grew up between *Saturday Night Fever* & *Flashdance*, *Repo Man* & *Alien*, *Blade Runner* & *Tron* and *Miami Vice* Dallas... But Queen of Japan are not just your run-of-the-mill cheeky anarchistic electro-karaoke dandies, oh no! For underneath their golden crowns they keep firm hold of the motto 'a mind is a terrible thing to waste', thus last year releasing the DIY bastard-pop-manifesto *Kings, Queens, Wasps and Lust* in the best situationist anarcho-cyber-punk tradition of fuck copyright — go copyleft/copywrong-bootleg. *Foreign Politics* transfers the lyrics from *Kings, Queens, Wasps & Lust* to the first originally composed Queen of Japan album. A 'tour de force' in discology."

**ECLIPSE RECORDS:****ACID MOTHERS TEMPLE & THE MELTING PARAIISO U.F.O.: *Live In Japan* CD (AMT 006). \$21.00**

"Live recording made in Japan from December 2001 using digital 16 channel recording (so the sounds will be not like last 2 live LPs — more like studio recording quality). This live performance was twin drummers style (only these 2 concerts in Japan) featuring Ichiraku Yoshimitsu (ex.AMT / Nishinon / ISO) and Koizumi Hajime (AMT original drummer also original Mainliner drummer who played on 'Mellow Out') and this concert was Ichiraku's last performance in AMT. Of course the AMT line-up was Cotton, Tsuyama, Higashi, Kawabata and these 2 drummers. The sounds is like 'Megaton rhythm section + killer fuzz guitar + space sounds!'"

**PARDONS: *Charlie's Pardons* CD (AMT 009 CD). \$19.00**

"February 2003 recordings from Pardon Uno (aka Higashi Hiroshi on synthesizer and guitar) and Pardon Dos (aka Cotton Casino on voice and synthesizer) featuring 6 tracks with a running time of about 56 minutes. This is a limited edition of 500 copies. Finally the 2nd album of Pardons (by Cotton Casino and Higashi Hiroshi, the synth-playing frontline dance brigade of AMT) has come out."

**SUNBURNED HAND OF THE MAN, THE: *The Trickle-Down Theory of Lord Knows What* CD (ECL 022CD). \$13.50**

"This CD release (a first from Eclipse) is a reissue of the LP that surfaced in June 2003. On *The Trickle-Down Theory of Lord Knows What*, indecipherable chants come in dripping with echo; drones pervade almost everything; drums gradually rise through the songs as if the



appropriate rhythms were discovered as a latent effect; and after a while, the sounds vanish. All of the music retains a willingness to lash out amidst muted, indistinct waves of sound that wash over the entire album. Battlegrounds materialize, then fade away. It is certain that Sunburned Hand of the Man stand for something a little more old-fashioned than might be expected. The obvious attempt is to find a backdoor to a present situation. Backdoors separate in from out. It becomes a beautiful question of which side you occupy. This group is one that will be happily outside — when the decrepit structure forming the inside — collapses with a satisfying crash and whimper. The group is part of a cosmic folk explosion or what some call the 'New Weird America'."

**ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *La Nòvia LP (ECLIP AMT).* \$15.00**

"Edition of 500 copies with full color sleeve and insert. This LP features Tsuyama Atsushi: bass, vocals, acoustic guitar, recorder, Koizumi Hajime: drums, percussion, Higashi Hiroshi: electric guitar, and Kawabata Makoto: electric guitars, violin, bouzouki, bowed peacock harp, synthesizer. Two side-long 20 minute tracks which cover Occitanian trad music. This is a beautiful record which is the finest yet released by the Acid Mothers Temple."

**ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *In C/In E LP (ECLIP AMT2).* \$17.00**

"This LP features two side long tracks. In C is a cosmic krautrock version of the Terry Riley composition and In E is a heavyweight freakout jam! In E was performed every night on the Acid Mothers Temple US tour. Features Kawabata Makoto (electric guitars, violin, zuruna, synthesizer), Tsuyama Atsushi (monster bass), Higashi Hiroshi (electric guitar, synthesizer), Cotton Casino (voice), Ichiraku Yoshimitsu (drums), and Terukina Noriko (vibraphone, glockenspiel). Edition of 1000 copies pressed on 180 gram vinyl and housed in a full color gatefold sleeve."

**ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *Pataphysical Freak Out MU!! 2LP (ECLIP AMT3).* \$26.00**

"First in a series of four reissues from Nagoya, Japan's Acid Mothers Temple & The Melting Paraíso U.F.O. on Eclipse Records. This has been licensed from PSF Records in Japan. *Pataphysical Freak Out MU!!* was the second release on PSF from AMT and was originally released in 1999. This double vinyl reissue includes all the tracks from the original CD release except that 'Blue Velvet Blues' has been restored to its original 40 minute version for this reissue that spans sides C & D. This is a beautiful album to behold! With new artwork, a heavy duty gatefold sleeve, two records pressed on HQ 180 gram vinyl this is the way AMT should be heard and seen."

**ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *Troubadors From Another Heavenly World 2LP (ECLIP AMT4).* \$21.00**

"Second in a series of four reissues from Nagoya, Japan's Acid Mothers Temple & The Melting Paraíso U.F.O. on Eclipse Records. This has been licensed from PSF Records. This double vinyl reissue includes all the tracks from the original CD release and also includes another track (which shares the same title as the album) which has not been available previously. This is a beautiful album to behold. Featuring new artwork, a heavy duty gatefold sleeve, two records pressed on HQ 180 gram vinyl, this is the way AMT should be heard and seen."

**ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *Wild Gals A Go-Go 2LP (ECLIP AMT5).* \$24.00**

"Reissue of 1999 cd released on the bands own Acid Mothers Temple label which has been out of print for several years. This double vinyl issue has been pressed on HQ 180 gram vinyl and is housed in a thick, sturdy gatefold sleeve which makes this a beautiful piece to hear and hold. There has been an additional piece added to this reissue that was not included on the original CD release. Acid Mothers Temple fuse krautrock, psychedelia, now sound, folk, pop, noise, soft vocals, soaring melting wails, dissolving tablas, crunchy sitars, twinkling synthesizers, obsessive channel to channel panning, thundering guitars, and drone outs to end all drone outs. The effect is as difficult to imagine as it is to describe. Sometimes the overall effect of the album sounds like a repetitious, brain wrinkling drone out of a Terry Riley record. Sometimes there are moments that pass like a soft, sexy romp with Gainsbourg and Bardot. Sometimes there are moments that sound like Blue Cheer colliding with Ike and Tina Turner, wiping out a small village in Vietnam. Sometimes there are moments that sound like Gong meets Nurse With Wound meets Tangerine Dream takes an interstellar voyage."

**ANAKSIMANDROS, THE: *River of Finland LP (ECLIP ANA).* \$13.00**

"Finland's Anaksimandros play avant-folk music that is improvised and psychedelic. Some of the members are involved with other groups you may be familiar with such as Kemialliset Ystävät and Avarus. These recordings from 2002 feature strummed and plucked strings, clattery percussion, chanting vocals, reeds, hand percussion, bowed instruments and more that I cannot properly describe. Edition of 500 copies with printed jackets featuring some great black and white artwork from the group. Highly recommended for fans of Finnish folk, Jewelled Antler label, Sunburned Hand of the Man, No Neck Blues Band, Jackie-O Motherfucker, Sunroof!, Vibracathedral Orchestra...You need to hear this."

**DOUBLE LEOPARDS: *Halve Maen 2LP (ECLIP DL2).* \$18.00**

"After two full length LPs and a handful of CDRs comes Double Leopards magnum opus, a tome to the alveoli, paranormal science, and murderous intrigue on the high seas. A ruseful journey that they are all still recovering from, the Leopards had to boldly ingest substances that while harmful to their original earthly containers, turned the ghosts of Panthalassa from transparent to opaque, allowing them to see with their mortal eyes the horrible shape of the enemy. With guitars, tapes, piano, drums, and a craggy heap of rusted electronics, they went to battle, and like the early grainy photographs of America's Civil War, the document is poignant and will only gain significance as time passes and the medium improves. This double LP is housed in a heavy duty gatefold sleeve and features stunning full color artwork and an insert."

**FURSAXA: *Mandrake LP (ECLIP FURSLP).* \$13.00**

"Originally released on the Acid Mothers Temple label as a CDR in 2000, limited to 100 copies. This material was recorded between 1997 and 1999 by Tara Burke playing guitars, organs, dulcimer, accordion and vocals and was remixed and produced by Kawabata Makoto. Now *Mandrake* has seen a proper limited reissue in a beautiful full color sleeve with 2 sided color insert a reproduction of the original artwork that came with the CDR release."

**ROSE, JACK: *Opium Musick LP (ECLIP JR2).* \$13.00**

"In the year and half between *Red Horse*, *White Mule* and *Opium Musick* Mr. Rose spent the majority of his time honing his Ragtime and Jass skills. He met Dr. Chattanooga Red soon after recording his 1st LP and he revealed the secrets of Ragtime and Jass to Jack in ancient ceremony. Roy Palmer, Blind Blake, Blind Thomas, Sidney Bechet, Sylvester Weaver, Johnny Dodds and Louis Armstrong (all doctors) are a few of the noted musicians who had undergone the secret rites of the Ragtime. It's rumored that these rites take place in the old Irish Alley section in New Orleans. Rose, Kisan Nagai and Dr Red travelled to New Orleans in

March of 2002 (while on an extensive tour of Shakey's Pizza houses) to meet with his Red's mentor, Dr Jumpy, about indoctrinating Jack and Kisan (now Dr Cutiepie) into the order. It was there Jack recorded the Dr Ragtime cdr which included unknown Rag pieces 'Gage Blues' and 'Flirtin' with the Undertaker'. You can hear Mr Red shouting in the background on 'Undertaker' and it's the only known recording of Dr Red that we have. He released a 78' in the early 50's for the Jumpy label out of Nashville, but a copy has yet to turn up. On that recording Red recorded his signature rags: 'Lord I've got the Jumpy' and 'You know it's Jumpy Time'. Red came down with the jake in Philadelphia and died shortly after their tour. On his deathbed he told Jack not to let the ragtime die and to bring it into the 21st century. Jack returned to Virginia to bury Red in his family plot at Hollywood cemetery in Richmond, VA. And now we have *Opium Musick* as a result of Jack's studies and travels, a lovely tribute to Jack's beloved teacher."

**MY CAT IS AN ALIEN: *The Rest Is Silence 2LP (ECLIP MCIAALP).* \$18.00**

"*The Rest Is Silence* is till now the most complete and varied work of My Cat Is An Alien. After some totally improvised works, such as *Landscapes of an Electric City* on Ecstatic Peace and *Il Segno* on Starlight Furniture Co., with this debut release on Eclipse Records MCIAA start a more complex and oblique studio-modus operandi, in which the instantaneous composition is now a basement open to stratified extraterrestrial fluxus of sounds, often permeated by melancholic vocal inserts. The title of this new double album is taken from the last words spoken by Hamlet before his dying in the homonymous Shakespearean's tragedy. The whole corpus of the work is an ectoplasm of sounds flowing from the earth surface towards the sky; with their electric and acoustic guitars, some pedal effects and a series of weird space-toys, MCIAA light a candle as a bright beacon in the darkness of the Great Void. From the 'Infinite Spaces' incipit, a sad whispered voice delayed through a toy-megaphone, moving on isolated guitar strokes going downhill, defines *The Rest Is Silence* vocabulary: a new intimate alien folky-blues mood expanded on the avant-space sounds that have marked MCIAA since their beginning. Self-recorded and produced in Torino at their own 'Space Room' headquarters during the cold winter time, *The Rest Is Silence* speaks the same intimate and desolated language of Tim Buckley's 'Lorca' and reflects the same suffering of some primitive folk-blues masters such as Blind Lemon Jefferson, projected in the deepest outer space. Each track is dedicated to the mystery of the 4 elements (air, earth, fire, water), as surrealist metaphors involving the mystery of life and death. When all is over, things vanish in the quiet brilliance of the Cosmos; MCIAA will stay till 'Silence will come to stay forever'."

**MIGRANTES: *Moon Journals LP (ECLIP MIG).* \$14.00**

"Migrantes is Caroline Vickers and Jason Bill (ex-Charalambides). Based now in Tucson Arizona, Migrantes recorded *Moon Journals* in Houston, El Paso, Newport News, Hampton and Tucson. On Moon Journals, Migrantes create psychedelic folk music using voice, acoustic and electric guitars, air organ, kalimba, clarinet, and found sounds. Results are both traditional and experimental. Released in an edition of 336 copies with printed jackets featuring photographs by Jason Bill. Also features Christina Carter of the Charalambides on one track."

**MIGRANTES: *Monsoon Moods LP (ECLIP MIG2).* \$13.00**

"This is the 2nd LP by Migrantes (Jason Bill (guitar, air organ, Hammond organ, cymbal) & Caroline Vickers (Hammond organ & vocals)) of Tucson, AZ. For some, *Monsoon Moods* may capture the real desert, the one where home fires burn under looming stone, where love and life flourish in austerity. For me though this LP somehow encompasses sweaty nights in 100 degree summer warehouses, ghostly drives through Norfolk shipyards, the slow crack of datura pods drying in the sun, and all the other things that have grown inside j&c to buoy them up into this warmly inviting space illuminated by their big hearts. A stunning record that camouflages the simplicity of its ingredients with songs of glowing precision and vox-laced Hammond drones of vertical majesty." — Tom Carter

**PAIVANSÄDE: *Puhalluspelto LP (ECLIP PAI).* \$13.00**

"Following their impressive CDR release on the Dutch label Whistle Along, comes the debut vinyl release from Finland's avant folk group Päivänsäde. Members of this group also perform with Rauhan Orkesteri, Lauhkeat Lampat, and Kiila which some of you may be familiar with. The sound? Well, you hear strings plucked and scraped, hand percussion and drums, woodwinds, vocals (sometime wailing), and other instruments I cannot identify. If you dig the Anaksimandros, Kemialliset Ystävät, Avarus, Pylon, etc., you'll want to hear this. Edition of 500 copies with beautiful full color printed sleeves."

**PELT/KEENAN LAWLER/ERIC CLARK: *Keyhole II 2LP (ECLIP PELT).* \$16.00**

"On May 13, 2001, at the Louisville (KY) Visual Arts Association's gallery at the Water Tower was host to the Keyhole ensemble. Ensemble members include Eric Clark, a metal worker who made some of the singing bowls and the bronze didgeridus played here, Patrick Best, Mike Gangloff, and Jack Rose, who also play as the trio Pelt, and Keenan Lawler, who is known for electronically modifying the sounds of a cello and National steel guitar. This performance was completely acoustic, however, with the only sonic treatment being the reverb lent by the gallery's high ceiling. 'My memories of this show are of the incredible resonance of the Water Tower gallery, just an amazing alive quality to the air that let each note linger on and on and that filled the quieter moments with breath and inevitability. At one point I remember being lifted, compelled to climb to a balcony over the room and lean out to play a singing bowl. If this drops, I recall thinking as I stirred the heavy brass, we may lose an audience member...but this sound is necessary. Awhile later, a man fell out of his seat and a woman who had been lying on the floor sat up suddenly and cracked her head on a glass table.' Mike Gangloff. This is a beautiful recording pressed in an edition of 514 copies with printed color sleeve."

**SUN CITY GIRLS: *Bleach Has Feelings Too I To Cover Up Your Right To Live 2LP (ECLIP SCG02).* \$19.00**

"Propagandizing 13 tonal music? We all need something....sexy religion? Where were YOU when the blue was BLUE? You'll never check-out OR leave Fog Hotel...it's like being in the middle and blowing both sides off the map'. You could still smoke on an airplane when these cuts were recorded. Listen to the quiet moments of track D-4 and hear one of the first PZM microphones rattle against the wall as it hung around a nail. What about the limiter on that old boom box as it won't allow the signal to continue recording on track C-6? Good thing they didn't have any money because everything would have sounded like shit! Some people say I should be shot for writing about this music. I met them in Malaysia when I was selling Asmat wood carvings from Irian Jaya. They nicknamed me 'Mikey' which referred to Michael Rockefeller who had his interest in Asmat art cut short by angry tribal leaders. One of them told me years ago that 'we're ALL Sun City Girls'. Was he modest or was he lying? I don't know how many homosexuals ARE in the book of Revelations but I DO KNOW that the bible is always lying. And its fairly well documented that Satanists launder money to cover up your right to live. Just remember: Bleach has feelings, too!" — Harold Wayne. Limited, one-time pressing of 1000 copies housed in a heavy duty gatefold sleeve with amazing photos from the time of these recordings — which was during the time period

between October 1982 and November 1985."

**SUN CITY GIRLS: *Fresh Kill of a Cape Hunting Dog/Def in Italy* 2LP (ECLIP SCG03). \$19.00**

"Reissue series of Cloaven cassettes continue with two 1987 releases (recorded from 1983-85). This is the 3rd of 10 dbl LPs — all housed in heavy duty gatefold sleeves featuring art work / photos from the time of the recordings. *Fresh Kill* was recorded between 1983-1985 and Def in Italy was recorded in tour in 1984. Features liner notes by BonBan. One time pressing of 1000 copies."

**CARTER, TOM: *Root King LP* (ECLIP TC). \$13.00**

"Second solo release (first if CDRs don't count) by Charalambides member Tom Carter. White Les Paul copy, lap steel, and a purloined bell collection layered into three long tracks of string moan and slithering hum. A manifesto of grounding during an uprooted time, an attempt to bend in the wind. A slice of a long winter and a momentary flash of cranially pooled guitar sound suddenly scattered by unexpected freedom. A guitar album (mostly). Pressed in an edition of 533 copies with printed sleeves and very nice artwork by Tom Carter."

**UNITED SUPREME COUNCIL-OASTEM! VIBE ORCHESTRA: LP (ECLIP USC). \$14.00**

"Document of a big band made up of the entire lineups of Pelt and Rake (+ additional miscellaneous players) that gigged several times in 1996 and 1997. Whether clearing the room at the Fredericksburg Centre for the Arts or emptying the hall at the Black Cat, the band always kicked it with uncompromising true love and substantial Oastem! vibe. The long improvisations performed varied wildly from show to show, often starting with a bang and slowly expanding into open space where the interesting little details emerged. This LP is an extract from the center of a two hour performance recorded in April 1997 at Tommy's in Richmond. The players are: Mike Gangloff (guitar, shenai, electronics), Jack Rose (lap steel), Patrick Best (guitar, bass resonator, conga), ~SKB (bass and percussion), V2G2 (nylon string guitar, percussion, shenai and voice), Planet C (moog, sax, percussion), Mick (dumbek and djembe), Beth Jones (djembe), and ??? Edition of 330 copies."

**WOMB: *Womb LP* (ECLIP WOM). \$15.00**

"Improvised free jazz from San Diego featuring Josh Quon (satellite member of Upsilon Acrux and member of Children of Gauhd), Christopher Williams (just released duo CD with Derek Bailey on Incus / Compatible), Ray Raposa (the creative impetus of the Castanets, with an album out on Asthmatic Kitty in the fall), Dan Bryant (member of the Skaters), Ilya Monosov (various solo and collaborative releases — plays guitar and vibes on this LP), as well as Connor Kirkwood and Gabe Sundy. Limited edition of 200 copies."

**ACID MOTHERS TEMPLE & THE MELTING PARADISE U.F.O.: *The Day Before the Sky Fell In America* LP (GZDECL 003 LP). \$13.50**

"By now Japan's notorious freak-rockers need no introduction — they've conquered the world with relentless touring, an endless number of releases, and countless side-projects. There's even quite a few live recordings at this point, but I will insist that this is unique. The in-store at Reckless (yes, the day before the cataclysm) was simply magical with perhaps the greatest dynamics I've yet witnessed (and I've seen over a dozen AMT shows) with pin-drop quiet acoustic passages to wall-shaking bombast." — Steve Krakow. This is a one time pressing of 1000 copies.

#### ECM (GERMANY):

**PETTER MOLVAER, NILS: *Khmer The Remixes* CD (ECM 1560M). \$5.00**

One original track off the *Khmer* album (which are no longer able to carry as an import — it has been released domestically by ECM USA) plus three remixes by: The Herbaliser (Ninja Tune), Rockers Hi-Fi & Mental Overdrive (Norway). ECM's first ever remix project! Highlighted by an incredibly deep and lush Herbaliser mix. Reduced price on the last copies of this EP.

**GODARD, JEAN-LUC: *Nouvelle Vague* 2CD (ECM 1600/01). \$28.00**

"This is the complete soundtrack — music, dialogue, sounds — of Jean-Luc Godard's *Nouvelle Vague*, premiered at the Cannes Film Festival in 1990. With music by Dino Saluzzi, David Darling, Paul Hindemith, Arnold Schoenberg, Paul Giger, Patti Smith, Meredith Monk, Heinz Holliger, Werner Pirchner, and the voices of Alain Delon, Domiziana Giordano, Roland Amstutz and Laurence Cote." Luxuriously packaged in a slipcase with a tri-lingual 96 page book of notes, booklet of stills from the movie, etc. Your listening mileage may vary, but certainly this has a place on certain shelves.

**MANERI, JOE: *In Full Cry* CD (ECM 1617). \$16.00**

Much acclaimed 1997 album (Joe's 2nd for ECM) featuring Joe Maneri (clarinet, alto & tenor saxophones, piano), Mat Maneri (six-string electric violin), John Lockwood (bass) and Randy Peterson (drums, perc.). "Confirms his legendary status after years of relative obscurity. He's always been the radical outsider. His queasy slitherings and slidings on tenor, alto and clarinet evoke memories of Lester Young and Artie Shaw as if refracted through a prism of atonality. Nothing stays 'on pitch' for long. The effect here is again 'jazz meets Webern'. This is not immediately approachable music, but its mostly gentle, tender gestures gradually draw the listener into a unique soundworld." — Andy Hamilton/The Wire

**WACHSMANN/PAUL LYTTON, PHILIPP: *Some Other Season* CD (ECM 1662). \$16.00**

Wachsmann (violin, viola, live electronics) & Lytton (percussion, live electronics), studio records from Oct. 1997. "Important players in the history and development of European free music, Philipp Wachsmann and Paul Lytton have adhered faithfully to the ideal of group improvisation over the last three decades. Their exceptional work on another ECM album, *Toward the Margins* by Evan Parker's Electro-Acoustic Ensemble, underlined the fact that an appropriate showcase for their unorthodox musicality and instrumental resourcefulness was long overdue. Although Wachsmann and Lytton have played together in very many contexts since the early 1970s, *Some Other Season* is their first duo recording. The kind of music the duo plays is not easily described. There is a trilogy of improvisations that seems — in its deployment of stop-go, lurching rhythmic displacements — to hint at a distant kinship with Thelonious Monk's music. Wachsmann takes a solo on 'The Peacock's Tale' that races through the history of Western string music from the baroque to free jazz via hasidic folk song, swing and Charles Ives. Elsewhere, the violinist triggers percussive sampled sounds that blend imperceptibly with Lytton's strange accenting. 'From The Chalk Cliffs' includes environmental sounds taped on Surrey's South Downs as a background wash for one of Wachsmann's most moving solos. The tone of the music can move swiftly from the overtly lyrical and melodic to abrasive textural improvisations. Even the ways in which the protagonists interact varies radically from track to track. Wachsmann and lytton move on parallel lines, counterpointing sounds and timbres, engage in 'conversational' exchanges and, via electronic resources, pitch sounds into ever-changing spatial dimensions."

#### ECSTATIC PEACE:

**MOORE, GENE: *Twisted Wires* CD (E 091). \$14.00**

"Gene Moore is Thurston Moore's older brother. He lives in the suburban wilds of western

Connecticut and for the past couple of decades has been wood-shedding his basement, working in a void parallel to developments of noise-guitar classicism. *Twisted Wires* is the culmination of hours of sifted through tapes, resulting in six tracks of howling machine saw-like sounds, banged strings, squeaks, beautiful finger picking, chord progressions, and background echoes. Pleasant, creepy, and delightful."

**MIRROR/DASH: *Electric Pen/Gum 7"* (E#12). \$4.00**

Mirror & Dash are the special little code names for Mr. Thurston Moore and Ms. Kim Gordon. "...possesses the best narcotically euphoric/trancing vocal-n-guitar harmonies heard on a 7" record ? in this house ? this year." ?Tom Lax.

**CELL: *Never Too High/Stratosphere 7"* (E#14). \$3.50**

Debut 7".

**DOS: *The Bob Lawton EP 7"* (E#16). \$4.00**

Mike & Kira Watt in their stunning style of double-bass inner elegance: a cover of "Imagine That" (P. Cline) with Kira on vocals, and an instrumental entitled "intense song for madonna". Very handsome cover drawing by Raymond Pettibon.

**DOUBLE DYNAMITE: *"Hero Takes A Fall" 7"* (E#18). \$4.00**

Split release with Smells Like Records.

**DIETRICH, DON: *"Chinese Root Letter"/"Tabulae Sex" 7"* (E#25). \$4.00**

Two sides of sense-heightening solo sax momentum by one-third of Borbetomagus. Sleeve features Don's legendary "tar" paintings, printed with more clarity than ever before.

**MOORE/DAVE MARKEY, THURSTON: *Rap Damage* VHS (E#30). \$13.00**

This is a compendium of home-made films, mostly made in LA, by Thurston and Markey (*Desperate Teenage Lovedolls*, *Lovedolls Superstar*). There is a total of 4 films: *In Search of James Woods* ? a wacky, potentially unwatchable road picture, featuring the presence of both Lou Reed & Kim Gordon; *Rap Damage* ? the main feature length item here, with the handsome Maurice Menares as the psychotic sidekick/bunny to Thurston's evil Record Label President aura. This is an extremely wasted foray that goes about as far into Thurston's inner bulb of absurdity as you could hope to wander; *Grunge Pedal* ? basically a Free Kitten promotional video, but so much more, redefining the scientific significance of Wasted Youth in all new social-pathological terms; *Skeeno H.C. Rules* ? found footage of SY playing a Reno, Nevada hockey rink, broadcast to the soundtrack of a special audio recording of 7 Second's *Skin, Brains, & Guts* EP, by a band made up of Watt, Thurston, Dez, & Markey. Another one that perhaps only Susan Sontag could completely understand, but pretty goddamn weird nonetheless.

**YOSHIMI: *Speaker/Tuna Power 7"* (E#31). \$4.00**

Yoshimi, as you should know, is the drummer/trumpet player supreme of Japan's most amazing outfits, the Boredoms and UFO Or Die. Yoshimi plays guitar, drums, trumpet and sings like she invented the goddamn planet. She also drew the full color sleeve. Kim Gordon and Julie Cafritz appear as guests.

**NOISEADDICT: *Def 10"* (E#34). \$7.50**

Noiseaddict (featuring Ben Lee) were once a very very young trio, and this 10" issues their first demos, originally found as a private cassette release. The sound is lo-fi guitar/bb/drums sputter that almost recalls the long lost glories of the late 70s UK DIY skeletal punk genre (y'know TVP's, Scrotum Poles, Walking Floors, Desperate Bicycles, etc.).

**BUDD: *2x10"* (E#35/36). \$11.00**

Budd are a Sydney band and this double 10" release resurrects early demos (from '91/92). A quartet, they play rough, lo-balled power-grunge in real primal 'n fucked manner, hard to believe for such an abused form, but true. "Better" than their later releases.

**SONIC YOUTH W/ YAMATSUKA EYE: *TV Shit* CD (E#38 CD). \$8.00**

Repressed. A "symphony mix" version of Youth Brigade's (classic Dischord band, circa 1981) legendary "No Song II"; 4 different takes, recorded live in late '92 on the Dirty tour, with the Boredoms' Eye Yamatsuka on featured lead scream. It is rumored that J. Mascis and Mark Arm can be heard (on the "second movement" only) as well. The late-night Ecstatic Peace-style mix and screwed-up 'n dense sonics, make this one of the most extreme and weirdest SY documents to date.

**BINDI/MIDGET STOOGES: *7"* (E#43/44). \$4.00**

Split single of two young all-female bands from Australia, originating from Collingwood's unique Rock n Roll Highschool (a non-profit center to teach young women about music, based outside of Melbourne).

**GUVERN: *Hard For Measy* LP (E#45). \$8.00**

LP version.

**GUVERN: *Hard For Measy* CD (E#45 CD). \$13.00**

Full length debut by this New York group (later albums issued via Merge); a male/female duo featuring Charles Gansa and Pumpkin Wentzel, Guv'n'r have a unique guitar/drums/switch-off-vocals sound that mixes naively-tuned Trux/Free Kitten tonalities with candy-bliss power-indie-splurges that are heavily intoxicating and bound for universal domination. This has been produced with much professional skill by Julie Cafritz.

**YOSHIMI: *Two 7"* (E#46). \$4.00**

2nd solo single by this immortal improvising angel. Two sides, no song titles, and an amazing one-person sound spectacle of vocals, trumpet, percussion, detuned stringed instrument, etc.

**DOYLE, ARTHUR: *The Songwriter* CD (E#48). \$13.00**

Solo recordings by Arthur Doyle from November 1994, on tenor sax, flute and voice. "Arthur Doyle has the roughest, bawlin'est sound of any artist currently working in the milieu of so-called 'jazz.' His work has all the air-rendering/leather-lunged urgency of Albert Ayler's albums for ESP or Joe McPhee's CJR recordings. His horn forces his way into your head with an evasive power that's both beautiful and brutal. And his time is NOW." — Byron Coley.

**POLAR GOLDIE CATS: CD (E#49). \$13.00**

Los Angeles instrumental group, with their debut album (following a couple of 7" appearances). Produced by Nels Cline and Tom Grimley. The band have been referred to as a "Shaggian Magic Band," and there is a stellar 'n crudely rendered Beefheartian flavor to the way they construct new sound waves out of mere guitars, bass and drums. And although they've been influenced by some grade school listening to the likes of DNA, the Contortions and other no-wave seminal classics, they've updated that lineage with a hypnotic power rock splurge, added other outsider interests (gamelan, Scottish piping music, cosmic wavelength theory) and created a weird 'n wonderful detuned accessibility.

**SMITH/JOHN STEVENS, GARY: CD (E#52). \$13.00**

A series of seven improvisations for electric guitar and drums, recorded live to DAT in a London studio in 1993. This presents the young UK free guitarist Smith alongside the late, legendary Spontaneous Music Ensemble drummer Stevens (also found briefly on mini-trumpet, in what unfortunately will have to be remembered as one of his final studio dates). Gary Smith has released one amazing solo CD previously (*Rhythm Guitar* on the Impetus label), and here develops a full palette of what has been referred to as "electroacoustic

free/scratch guitar," a decidedly post-Bailey language of volume-pedal-manipulated in/out chatter that mixes dense rhythmic build ups with long, stretched note explorations (that occasionally almost drowse themselves to a non-blues-centered Mazzacane-esque haze). The whole thing coalesces with beautiful fragility, adding a new sub chapter to the contemporary world of non-metered improv.

**THELA: CD (E#53). \$13.00**

Debut of guitar-based New Zealand trio of internal-hum and hypnotic clang. Thela is a young trio of Dean Roberts (guitar), Dion Workman (guitar, bass) & Paul Douglas (drums, piano); this is their first full length release following some unobtainable local releases. Thela's sound falls somewhere in between the alien tongue first spoken by the likes of intense art-rockers This Heat and the organically thrilling sound waves of prime-era Dead C. Guitarist Dean Roberts also records under the name The White Winged Moth (see Poon Village PV04). New Zealand's new transcendental sound.

**DARA: LP (E#70D). \$13.00**

"Detroit/NYC guitarist, singer, songwriter, photographer, filmmaker, artist Dara was a member of His Name Is Alive for a few years. She was part of upstate NY based multi media 'performance art' group Brown Cuts Neighbors doing films, playing drums, guitar, bass, vocals, keyboards, and guerilla street performance. She collaborated through the mail w/ Warren Defever on a project called Nu Grape. They have a CD available though Time Stereo. She had a group w/ Ron Asheton called Creature79. She worked w/ artist Steve Cerio on a project called Lettuce Little featuring members of the Residents. She now performs with husband Nick in a duo they call Laudanum. Her influences/interests range from Japanese 'noise' bands/performers such as Masonna and Melt Banana, jazz of Albert Ayler, Cecil Taylor, Sun Ra, Coltrane. The Stooges, Neil Young, 80's hardcore bands, New wave, Harry Partch, art-work of Jackson Pollack. Hammer horror flicks. Film Noir. Spooky stuff. William Blake, William S Burroughs, Bukowski, Nietzsche, Kathy Acker, Nick Cave, Lydia Lunch, Slayer. The Ecstatic Peace record: All of it is Dara playing vintage Farfisa keyboards, Casio keyboards, guitar, radio. Recorded in Dara's kitchen in 1997 on 4 trk. All artwork/photography by Dara. Album was heavily influenced by love of 80's synth pop and heartbreak. Like OMD, Depeche Mode and John Hughes films which she loved as an 80's teenager."

**HESSION/WILKINSON/FELL: St. John's CD (E#77 CD). \$13.00**

"Paul Hession (drums), Simon Fell (bass) and Alan Wilkinson (reeds) have been playing and recording some of Britain's most challenging and intriguing improvised new music for the last 20 years on. A continuing run of releases on their own Bruce's Fingers label has been one of the great basement joys for free music cognoscenti. This CD is not so much the raw and angular thought-drive that these men seem to be regarded for (though those merits are certainly contained here) but a sublime and complex traveller's digest into sophisticated and radical form and flow. This is beautiful music for lovers and fighters both." — t.moore

**VELVET MONKEYS: 2X7" (E#8). \$8.00**

Demos from the early '80s presented in crude form.

**TEST: CD (E#84). \$13.00**

"The first real session new york city's finest free flowing jazz 4tet TEST recorded 9/29/96 at Sonic Youth's studio. Indeed it was the 1st session ever recorded in SY's studio. Straight to DAT. This was TEST entwined in high spirit music. As the tape was played back Test drummer Tom Bruno sprang up, shouted 'YES GOD!' and frugged holl ass across the floor. The group (Tom Bruno: drums, Matt Heyner: bass, Sabir Mateen: reeds, Daniel Carter: reeds) shook many sacred, yet earth-heavy, foundations that night. The opening track is an evocative free-chamber-improv piece spun w/ far fathomed collective organix. The next two pieces are dynamic smoke outs of true city-blown fire music. This session has been whispered about amongst cosmic cognoscenti for far too long and now's the time to sup upon its succulent soul — indulge yrselves to the this feast of shared and magic'd wonder." — t. moore - nyc - 1999.

**STOCKHAUSEN, KARLHEINZ: Kontakte LP (E#87 LP). \$13.00**

LP version.

**THELA: Argentina CD (E#88). \$13.00**

2nd full length CD on Ecstatic Peace by this young New Zealand trio of Dean Roberts, Dion Workman & Paul Douglas. Following the completion of their first US tour in the Winter of 1996, they co-produced this new album with Tom Sargal (NY percussionist from Blue Humans, Thurston Moore/Sargal Duo, etc.), in a 16-track NYC studio in March. A 64 minute opus broken down into 6 untitled sections, it shows them at an all new peak of instrumental prowess. The impact of touring together (far surpassing the expectations of everyone who saw them) seems to have coalesced their ability to sculpt perfectly detailed sonic texture via just 2 guitars and drums into a frightening level of impact. Beautifully hovering guitar tones, rippling overtones and organic-feedback are measurably stretched out into infinite waves of ecstatic sound. This bridges the whole unspoken new-minimalist/ambient/non-rock/drone-tone axis like nothing before it, a serious, thoroughly stunning work.

**RST: R136a CD (E#89). \$13.00**

RST is the solo project of New Zealand guitarist Andrew Moon (previous documentation via the Corpus Hermeticum *Le Jazz Non* compilation & his own ultra limited lathe cut releases on his own Imperial Recordings label.). "Whereas all his previous musical activity had been on drums, Moon determined that RST should be an avenue for his experiments with guitar. Though he had little prior experience with this instrument, from the very beginnings of RST, he showed a 'brut' aptitude and ear for sound that alone makes RST worthy of investigation. The first fruits of his recordings were the *Event Horizon* LP, released on Geraldine vinyl on his own Imperial Recordings imprint in February 1995. An early and almost completely unrecognized classic of the new New Zealand scene, *Event Horizon* was a crucial document and one of the most important NZ recordings of that year. A stunning combination of heavy noise-drone overlay and jagged, harsh string manipulation, in the literal sense (with the guitar's strings literally poked and hit with a range of objects), it instantly announced a totally new voice, in a year in which a number of bands and individuals in this country began to stake their claims for acknowledgement. It was followed a few months later by the *The Acceleration Stations* 10", on which RST's sonic repertoire was expanded further to encompass a strange brand of quiet banging and whacking of the chosen guitar. He continued to record at home throughout the rest of 1995 and all of 1996, and it's from these recordings (along with a selection of tracks from the RST LP and 10") that the material for *R136a* is drawn. These recordings highlight another side to RST. Always searching for new avenues of musical expression through the limited means available to him, Moon experimented with actually playing the guitar - plucking and twisting the strings, to produce a mutated and peculiar form of chord-based music - and further manipulating the amplification, resulting in a low-frequency, distantly audible hum. The results are highly intriguing, and while only tenuously linked to previous RST output, still manage to complement it and throw it into a new and unseen light." — Nick Cain.

**WILLIAMS, DAVEY: "Charmed, I'm Sure" CD (E#92). \$13.00**

Davey Williams is from Birmingham, AL and is one of America's improvisational treasures. A

multi-dimensional guitarist of wild invention, he has been recording for much of the last 2 decades, often in tandem with violinist LaDonna Smith for their own Trans Museq label. Trans Museq released about a dozen LPs and 2 CDs, dating back to the late 70s, a label as historically vital as Incus, Ictus, Parachute or FMP in detailing the developments in universal improv, largely back in the days when putting out a record was a major accomplishment. This CD for Ecstatic Peace is Davey's first completely solo work in over a decade, a blatantly aggressive and exploratory release, with a heavy emphasis on overdubbed guitar solos, creating a fascinating density of electric sound — rich in bass resonance and screaming fuzz tonalities that haven't always been associated with Williams playing.

**LOVELY MIDGET: 10" (E#95). \$9.00**

Debut 5-song EP by New Zealand's Rachel Shearer. Utilizing post-Xpressway murk-burrowing techniques, this features a dense sound of vocals, guitar, organ, synthesizer & drums. "Lovely Midget is the project of Rachel Shearer. Recording & performing history begins in Port Chalmers/Otago, New Zealand, where in a huge old house the group Angelhead (w/ Michael Morley, Stella Corkery & Deborah Hindin) live and played. Angelhead released a cassette on Xpressway. Moving north to Auckland meant participation with girl rock band Queen Meanie Puss (w/ Stella Corkery, Deborah Hindin & Dienneke Jansen), releasing singles w/ Flying Nun & Siltbreeze. Relocation in 1992 to Cologne, Germany where at the club 'Underground', trained as a live sound technician & performed solo as Fischmunt — using tape loops, sampler & guitar. Fischmunt appeared on a compilation of local acts on Cologne label Finlayson Trontrager. South seas return in Dec. 95 was the beginning of Lovely Midget."

**WHITE OUT: Red Shift CD (E#96). \$13.00**

Debut CD by the NYC trio of Lin Culbertson, David Nuss and Tom Sargal. Nuss is a percussionist with the No Neck Blues band (and other Sound@One associations) and Sargal is well known for his performances with the Blue Humans and as a partner in the Thurston Moore duo project (as documented on releases on the Corpus Hermeticum, Victo and Intakt labels). White Out's instrumentation includes analog synthesizer, detuned autoharp, flute, trap drums, treated voice and miscellaneous percussion. Their music has improvisational elements but is also deeply rooted in cosmic floatation. It's can be noisy at times, but is purely informed of organic potentialities and never abrasive. There are more ethereal passages which bring to mind gentle freak-out records from the 70s and show evidence of serious driftage. Lin Culbertson's keyboard sound is the defining voice in the group, along with her very occasional space whisper — echoing space-rock organ-like permutations, electronic-netherworld bleepage and other forms of weirdness. Nuss and Sargal integrate a fascinating wall of percussive collage all around — and the end result is a perfect mesh of psychedelic cloud waves and electronic crystallization. Sits quite nicely outside the fence surrounding the genres of freeform, electronica, improv and AMMusic in a world of it's own.

**AESTHETICS, THE: My Right To Riches LP (E 04B). \$15.00**

"Crude's Matt Middleton has erupted from the shackles of noise to stomp the grounds of sonic punkdom. Following his forefathers in bands like the Pin Group, Hentchmen, and La De Da's, Monsieur Middleton has carved a new sound."

**JANISARY MUSIC: Janisary Music LP (E 15 C). \$13.00**

"Janisary Music is a duo of D. Methlie (ex ? Golden Calves Money Band) and Sean Maffucci (AM Radio guitarist). After the fallout of the criminally under-documented genius psyche of Golden Calves Money Band young man Methlie played around the NYC experimental scene as rats live on. Maffucci, a wandering noise rock nomad has been honing his skills of destruction w/ the NYC J. Arplane/Dead C hybrid unit AM Radio. These two gentlemen joined forces to create a score for the experimental film *No Exit* by Keith Ehrlich. Prior to recording they performed the music at a handful of screenings as well as at some of NYC's more outsider music venues. The sound is purely democratic; cellos mesh with found percussion, powerbook manipulations feed into four track tape-machines (only to be spliced beyond recognition), and emanating from prepared guitar are what seem to be droning violins set afloat on a sea of metal scrap. The accomplishment of these recordings extends well beyond their esoteric method of creation; while the creative process is completely abstract, the music itself exists almost as a facsimile of pop/noise. passages slowly build hooks out of sleeptime drones and then vanish — transmuting to wholly new, yet sentient and logical, sound-ideas. The LP is a strict edition of 500."

**MOORE, GEORGE: Plastic Flowers LP (E 91B). \$13.00**

"George Moore lives in Connecticut. He is the 20 year old son of Ecstatic Peace recording artist Gene Moore. Regardless of these obvious bloodline connections George Moore's musical world should, would and could easily creep into the living underground on its own mystic merits. He recorded these instrumental pieces at some point in early 2001 and issued them privately in an edition smaller than Albin's dick. The music therein is an amalgamation of spurious signals wholly independent though readings and mis-readings of John Fahey, Whitehouse and Jackie-O Motherfucker are in probable detection. The basement aura of this session will appeal to anyone even slightly aroused by the aforementioned troika. Ecstatic Peace will continue to release artifacts from the Moore boys and their Connecticut 'Nutmeg State of Mind' environmental joob."

**COACHMEN, THE: Ten Compositions In Free Rock LP (E 99). \$15.00**

"Guitarist JD King, the sole remaining original member of the Coachmen (1978-80), is joined by Valerie Boyd (Farfisa organ), Dave Wain (bass guitar) and Simon Quick (drums) for a deft and transcendental blending of Cageian principles, free jazz and psychedelia. it's music that's truly liberating, a sunny avenue of escape from the muck and mire of the illness commonly referred to as 'the music industry'. The LP comes wrapped in neo-Japanese sleeves w/a book of poetry by the beat/avant legend Arthur Childs."

**BROWN, CHRIS: Branches LP (E#87B LP). \$13.00**

"Chris Brown's *Branches* is a record of two pioneering works for live electroacoustic instruments and improvisors. The title piece from 2001 features piano, percussion, and DJ interlocking with interactive, computer generated grooves that weave patterns melding sampled African marimba music with hip-hop scratch-adelia. The B side piece is 'Alternating Currents', written in 1983 as a triple concerto for Brown's electroacoustic percussion instruments, trombone, and acoustic percussion. Both compositions are hybrid mutations grafting together the influences of classical, avant-garde, free-improvisation, and polyrhythmic beat/noise musics. Chris Brown is a SF Bay Area based composer, electronic-musician, and pianist who creates music for acoustic instruments with interactive electronics, for computer networks, and for improvising ensembles. He is joined on this record by long-time collaborator and world-reknowned percussionist William Winant, as well as the legendary west-coast DJ Eddie Def (of the Bullet Proof Space Travelers), and the innovative trombonist Toyoji Tomita."

**GANG WIZARD: Jeckyll Loves Hyde LP (E 83F). \$13.00**

"Give a walrus a stack of Dead C, Pere Ubu, and Fushitsusha CD's, an amplifier that feeds back the moment it is turned on, and convince it to mate with a leaky beanbag, and you are not far from the Gang Wizard experience."



**AHWESH & BARBARA ESS, PEGGY: *Radio Guitar* CD (E 86 D). \$13.00**

"Radio Guitar" is nine tracks of fantastic music and noise utilizing radio sound and electric guitar as realized by artists Peggy Ahwesh and Barbara Ess respectively. Filmmaker Peggy Ahwesh came of age in the 1970's with feminist politics and the experimental film underground. She started working with Super-8 film in her teens and went on to make feature films, including *Splice This* (1999) and *Girls Beware* (1997). Her work has recently been shown at Rotterdam, Osnabrook, and The New York Film Festival. She is a recipient of the Guggenheim Foundation Fellowship, the NYSCA Film Production Grant, Jerome Foundation Grant and a grant from Art Matters, Inc. She is presently teaching at Bard College. Barbara Ess has been performing music in NYC since the 1970s w/ such famed no-wave groups as The Static and Daily Life as well as The Glenn Branca Ensemble and Y Pants, a trio of women playing music on toy instruments. Most recently she has been a member of Ultra Vulva. She has also worked as a publisher of Just Another Asshole — a series of anthologies of artists works in various formats. She concurrently works as a visual artist making and showing large scale photographs. A book of her photo work, *I Am Not This Body*, has been published by Aperture in Fall, 2001."

**POLLY SHANG KUAN BAND/SMACK MUSIC 7: 7" (E#83D). \$5.00**

"This is basically Karen Lollypop/Karen Constance (wife, sister-in-law and fellow Jock to Decaer Pinga). Smack Music 7 is her doing solo tape music, a style she refers to as Glamtronics — it is amazing, elegant and stately. The Polly Shang Kuan Band is her ever changing group, consisting of herself and whoever else is drunk enough to partake (in this case Cecile Gilbert) a very sensuous text/test experience. Edition of 300."

**ECSTATIC PEACE/SMELLS LIKE RECORDS:****STINSON, G.E.: *Vapor* CD (E 17 B). \$15.50**

"G.E. Stinson's *Vapor* is a compilation of several groups that were assembled to perform at New Music Monday, the improvised music series originated by Nels Cline and currently curated by Stinson in Los Angeles. Performers include Nels Cline, Steuart Liebig, Gregg Bendian, Kaoru, and DJ Chowderhead, among many others."

**NOYES, CHARLES K.: *Full Stop* CD (E 20). \$14.00**

"Known to many as a percussionist who has associated with Henry Kaiser, Bill Laswell, Fred Frith, Bob Ostertag, Elliot Sharp, Bobby Previte and numerous other icons from the downtown scene, NYC-based composer and multi-instrumentalist Charles K. Noyes has handed in a stunning release of breathtaking new sounds (in a gorgeous full-color package) culled from the past decade's work. In the artist's own words *Full Stop* 'reflects some of the areas I have been both actively and indirectly exploring for the past 10 years. I conceived each piece with both a particular acoustical concept as well as an emotional center associated with it: all are concerned with my ongoing struggle against time. As such they may be best approached as stills from a film as opposed to strict compositions.'"

**HOLZWORTH & JUTTA KOETHER, JESS: *The Outer Sound Project* CD (E 86B). \$14.00**

"40 minutes of found, encountered, and created music by NYC-based artists Jess Holzworth & Jutta Koether, drifting with handheld tape recorders through the streets of The Big Apple from May to November 1999. The sounds they collected were later processed and edited, becoming sensual, variable tools towards a personal and thoughtful art/action and transcending themselves into the miasma of the beauty of daily life."

**DE WYS, MARGARET: *I Oh* CD (E 86C). \$14.00**

"Margaret De Wys is a composer living and teaching in the Hudson Valley region of New York. She has collaborated with artists Joan Jonas, Charlie Ahearn, Glenn Branca, Maryanne Amacher, Rudolf Grey, and Kiki Smith. With Branca she was a founding member of the legendary NYC no-wave group Theoretical Girls." "This composition developed as a music-centered response to my personal work with 'liminal states of consciousness' that arose in a non-art context generally characterized as healing. Based on casual recordings of my own voice that I made during actual sessions, my soundtrack focuses on sequences of highly stimulated vocalization ('excited', 'ecstatic', etc.), particularly those that seem to embody a unique and intense experience of knowing, something like a direct encounter with vitality. The effects: sound, vision and emotion in the rawest possible state. Truth shot through me like a whistle." — Margaret De Wys

**WHITE OUT: *Drunken Little Mass* CD (E 96 B). \$14.00**

"White Out is a sound terrorist collective of two, arising from the freedom-charged excitement of the NYC improv community. *Drunken Little Mass* marks the summit meeting between the combustible duo of multi-instrumentalist Lin Culbertson (analog synthesizers, autoharp, flute, and treated voice) and Tom Sural (drums, gongs and infinite percussion), and free agent/renaissance maestro Jim O'Rourke (Powerbook and guitar). The contents of this album are totally improvised, recorded in one take, with no overdubs or studio effects. The end result is impressive, the range of sound expansive, the interplay precise. Every note put forth was the combined effort of three performers working as one."

**ECSTATIC YOD:****CONNORS, LOREN MAZZACANE: *The Daggett Years* CD (E 101 B). \$14.00**

"Seventeen tracks of unaccompanied acoustic guitar improvisations, personally selected by Loren Mazzacane Connors from the out-of-print *Unaccompanied Acoustic Guitar Improvisations Vol. 1-9: 1979-1980* boxset. Prior to that 1999 reissue, all tracks had been originally released on Daggett Records in the late '70s and early '80s in miniscule editions. 'This music was not without some audience. When I first started doing live sets of this stuff in 1976, the early punks liked it. Blues fans and avant improv people? Not really. Avant jazz? No. The punk bands were the only people who could relate to it. I was a bit old (27) for that scene, and I didn't look like them, but we had a similar energy — including tell-tale bad cough — and the various band people that came into contact with me at the time encouraged me to keep going with it. But all along, I knew that we were both ultimately in for a hard road. I think that both of us were, whether we knew it or not, swinging a wrecking ball into music." — liner notes by Loren Mazzacane Connors.

**CLINE TRIO, NELS: *Hold It Under A Faucet 7"* (E#55). \$4.00**

Nels Cline (guitars), Bob Mair (bass, guitar), and Michael Preussner (drums). Four track 7", recorded 7/95 in LA.

**CLARINETTE: *Haze LP* (E#60). \$12.00**

"*Regardez-vous* the debut recording by Clarinette, a solo project that has flowed from the brain of well-known, California-based archivist, Daniel 'Dan' Vallor. Utilizing such instruments as guitar, swinehorn and kuck, Mr. Vallor has created a world of scrambled-diz miniatures of disarming variety. Played w/ tiny robot fingers, lacerated by stumps of home-studio fuckery, the five pieces here are as potentially frenched a selection of man-handled string readymades as any record collector has ever waxed. Listening to the genteel hum and dribble of *Haze* it becomes apparent that Mr. Vallor has done more than catalogue the musics of NZ — he has vibrated & matured in a manner sympathetic to their most exploratory resonances. Indeed, the weirdly shaped instrumentals that comprise the LP might easily be mis-

taken for the latest sounds from one of the bands on Celebrate Psi Phenomenon, Root Don Lonie for Cash, or one of the other labels that he has so brilliantly documented."

**GOODMAN/HENRY KAISER/LUKAS LIGETI, GREG: *Heavy Meta* CD (E#76 CD). \$13.00**

"Originally planned as a 1998 release for the ill-starred K'EY Records. *Heavy Meta* represents something like the return of one of America's prodigal sons. Not that pianist Greg Goodman has been away or anything. It's just that, after a brilliant series of recordings for his own Beak Doctor label, Mr. Goodman's unique style has been all but absent from the recording world. Until very recently, when Beak Doctor resurfaced, he had appeared only fleetingly with guitarist Henry Kaiser and in an unauthorized recording released by the Incus label, otherwise he had been silent as far as the outside world could tell. The trio assembled for *Heavy Meta* is formidable. Besides Mr. Goodman, it includes America's protean guitar improviser, Henry Kaiser, and the powerful cross-cultural drumming of Lukas Ligeti. The programming of the material on this disk follows a pattern of inter-relationships as structurally complex and taut as those posited in Harry Mathews' novel, *Cigarettes*. The three shift between different paired settings and in and out of trio formation so nimbly that the entire process seems redolent of anti-Americanism. There is little evidence here of the individual braying that is thought of as our domestic style. Indeed there are passages of 'Riddled' where Mr. Goodman's interior piano plucking merges so completely with Mr. Kaiser's guitar jumble that it's difficult for my mind to force them apart. Playing such as that, or the free-ranging game of emotional post office that concludes 'War & Piece' has an ego-less quality that is far too rare in U.S. improvising circles. Tell that bastard Ashcroft the news. Listened to as a whole, *Heavy Meta* demonstrates both the excellence of Mr. Goodman's playing and the width of intelligence displayed by this unheralded trio. The opening track, 'Logical Types' is a bravura performance from all hands. From the strumbly, Magic Band-like opening cadences by Mr. Ligeti and Mr. Kaiser, through the sequences of equally whacked piano (imagine Beefheart on the piano rather than the alto), the piece spurts and blurts with everything from a broken lyricism that recalls Paul Bley to squabbling crescendos that have a density approaching Nancarrow's machine cycles. This is a ferocious and lyrical bastard of an album. It hews to no strict traditions, but roils across the landscape of modern formalism like an Ernie Bushmiller hoopsnake obeying naught but a mysterious interior gyroscope. It is a splendid and dizzy thing. And it is yours." — Byron Coley, Deerfield, MA

**CHADBOURNE & HAN BENNINK, EUGENE: *Miss Ann 7"* (FYP 08). \$4.00**

"Recorded when rock was young, this 7" is the first in Ecstatic Yod Records' new Just Another Ass Run series. It captures two spongily lo-fi moments of transcendence in the career of America's great finger-thinker, Eugene Chadbourne. The first side is a live solo take of Eric Dolphy's 'Miss Ann', intersuited w/ a calamitous rethinking of Leonard Tristano's 'Wow'. The flip side pairs Mr. Chadbourne w/ that elegant European form-destroyer, Han Bennink. Also live, they crunch through one original, 'Woooo' then revisit Dolphy's 'Miss Ann' — which Bennink, of course, recorded w/ Eric on the Euro-formative *Last Date LP*. The results are quite wonderful, as is the heartwarming essay by Eugene and also the cover art by Bennink and the multi-faceted Jenny Chadbourne. Because of the profligacy of his recordings, people sometimes have a tendency to underestimate the sheer improvisational genius of Eugene's guitarwork. They should not."

**PIETERS/BRUCE & MAX RUSSELL/PETER STAPLETON, KIM: *Cold Sweat/Max Sings 7"* (FYP 14). \$4.50**

"The trio of Pieters, Russell, Stapleton is well known to listeners who recognize & understand a good thing when they hear it. Their two CDs, *Last Glass* (Corpus Hermeticum 007), and *Sex/Machine* (Metonymic 005), are powerful extensions of free music improvisation, taking the shake of the unknown well past the barriers of all suspected tongues. The a-side of this 33rpm 7" is a palate-forcing distender of their previous work, making blocks of concrete shimmer w/ a force that seems almost entirely natural. The b-side, on which the three are joined by Bruce's son, Max, is another kettle of gawp. Not since the early days of papa Russell's Dead C, has NZ structure been so gorgeously deformed. In a sense, this track resembles nothing so much as the first punch thrown in the battle to give No Wave shenanigans a place at the Kiwi table. Yow."

**FLAHERTY/CORSANO, CHRIS, PAUL: *The Hated Music* CD (FYP 16 CD). \$12.00**

"Paul Flaherty and his saxophones are a subterranean legend in the kingdoms of the north. Since the "In the Midst of Chaos" LP was recorded, back in the mid '70s, Paul has been a persistent roar in the distance ?- pervading the aura of the region's improvisational underground, whilst eschewing its spotlights. His playing and spontaneous compositions have always been a trip and a half, but he seems to have risen to a whole new level on *The Hated Music*, combining purity of spirit w/ ferocity of lyricism in a whole new way. Chris Corsano is one of the most immensely talented drummers to have emerged from the recent past. Those who have witnessed the gigantism of his formal leaps in the jaws of post-avant-garde power surging, have been left slack w/ the wonder & hilarity of it all. On *The Hated Music* he offers all listeners evidence of the potency and imagination of his air-fucking vision. *The Hated Music*, packed as it is, in the lovely artwork of freedom-loving artist, Gary Panter, throws down the gauntlet to all other players, all other thinkers, all other worlds. If you are listening w/ all yr holes open, it may well gobble yr soul. Alright!" — Byron Coley

**DREDD FOOLE AND THE DIN: *The Whys of Fire* CD (FYP 20). \$12.00**

"Thurston Moore and Pelt in Dredd Foole's Din this time around (past Din members include Mission of Burma & the Volcano Suns). Mastered by Jim O'Rourke. Quite handsome Acutal-tribute cover art. *The Whys of Fire*: The idea evolved a couple years ago. Dredd was play a lot again, after his move to Vermont, and it seemed like the time to get some of his new instant compositional gambits onto tape. It so happened that Pelt were going to be coming to town pretty soon. That seemed like a good connection. Chris and Thurston both played with Dredd already in various action units, so that made sense. Hell, it all 'made sense'. In the way that things can on hot, buggy nights in a swamp, when there's plenty of cold beer and enough electricity to go around."

**PLUTO: *The Field Recordings LP* (FYP 32). \$12.00**

Pluto is the sporadically recording Berkeley-based improv outfit, here featuring MX-80's Bruce Anderson (guitar) and Marc Weinstein (drums), plus Ken Keanry (bass) and Russ Schoenwetter (drums, voice). These 1996 recordings act as a followup to their debut CD on Rastascan, *Shoe Horse Emerging*. The LP is housed in an elaborate full color gatefold sleeve that is designed in the style of the old French ethnic music label, Occora. A very touching "sausage" theme is illustrated on this sleeve, to rather unbelievable effect. Though I have not personally eaten sausage in a number of years, strange thoughts ran my head with rather vigorous velocity as I held this sleeve in my hands....

**DOYLE ELECTRO-ACOUSTIC ENSEMBLE, ARTHUR: *Plays The African Love Call LP* (FYP 36). \$15.00**

"Arthur Doyle is one of the great originals of American post-tongue freedom. His work on the saxophone, flute, voice-o-phone and vocals is beautiful enough to set anyone's hair on fire. Throughout a recording career that began in 1969, Mr. Doyle has been a premier expo-

nent of high-energy improvisation. Even when it's whispered as though he was hidden in a barrel, Doyle's music possesses a riveting undercurrent of maniacal energy. There is always a sense that he is about to burst through his skin. And so it is here. Recorded live w/ members from some of the East Coast's most estimable, most thoroughly underground units (V3, Nod, Coffee, Temple of Bon Matin, Pengo, Sheet & the Strapping Fieldhands amongst them), Doyle is in rare and weird form here. Most of his previous recordings have hewn closely to one of his stylistic threads or another. W/ Alan Silva or Sunny Murray, Mr. Doyle works in the (so called) jazz tradition. Alone, he presents a side that reeks w/ spiritual confusion and an intense grapple w/ societal demonology. The guys he plays w/ here allow Mr. Doyle to balance himself between these two style-poles, and the results are pretty amazing. Recorded in very lo-fi, the music here was sonically dicked-w/ for many many hours by Jim O'Rourke."

**VALENTINE, MATT: *Glorious Group Therapy* LP (FYP L4). \$11.00**

"*Glorious Group Therapy* was conceived at the apex of the first wave of MV's magical powers, a harmony of acid folk honey, free blues exploration and citybilly terrestrial paradise. The symbology that exists in its lead off track 'Feel The Music' is one of the strangest works of the century. Originally released on cassette in 1998 by the Polyamory enterprise under the name Matthew Dell (like Blind Joe Death or Guitar Roberts) and beautifully resurrected here by Ecstatic Yod with 4 bonus tracks, it becomes a garden of maximum arousal and remains one of Valentine's best political poems. *GGT* was and is the awakening of his old sympathy for collaboration and new forms. A powerful, mythmaking time when he hooked up with Erika Elder and Tim Barnes and jettisoned the common setting of his Tower Recordings underground after he had taken that ensemble into its farthest orbit/rarest period of heavy electric, totally free realms."

**EDITION:**

**HUDAK, JOHN: *Highway* CD (EDITION VIII). \$14.00**

"Newest work from this master of reductive minimalism involving a sound of exceedingly banal character: traffic. Yet instead of concentrating upon its ineffable drone or sustained qualities, Hudak has extracted from his recordings made on an overpass a transient sound which is then stretched, broken apart, and bubbles in sublime fashion across the stereo field in a vacuum of pure silence. The result is nothing short of spectacular and affecting — a calm meditation juxtaposed in almost ironic opposition to the furious rumble and freneticism implied by its source."

**JIAT: *Still Life #4: Rock & Roll 3"* CD (EDITION X). \$7.00**

"Recently I have begun to use a computer as the source of creating music or sound pieces. This process arose out of a posting on a news group - Jacob Jarnigon posted an enquiry to the newsgroup alt.noise concerning "All frequencies combined?". This began a line of thought/enquiry which resulted in this recording. The nature of a sound file containing data set to its maximum value, i.e. all binary 1s was raised. This interested me sufficiently to write a program which would create a .WAV file containing PCM data set to either maximum or minimum values. Nigel Orr of The Underwater Acoustics Group at The University of Newcastle Upon Tyne amongst others (Wolfgang Schwanke, Francis Vaughan, Darryl & mk) pointed out - my poor physics! and that such a bit pattern would give DC - i.e. silence. What I heard on playing back my first file was a 'click' followed by silence. The click was created by the initial jump from zero? to the value set in the PCM data. Any set of continuous values produced silence, random values gave white noise, blocks of alternating high/low values when even gave tones, when uneven buzzes and clicks. Over a few days the sound of that digital click made by my first PCM wave file stayed with me - from the silence of maximum values the click - a change in state of the system - represented the beginning of all possible other recordings. This began a line of thought/enquiry which resulted in a series of recordings of which this is an example. It consists of a four minute 3 inch CD made by writing consecutive blocks of code beginning with a single word set to +32767 followed by 44100 of words set to zero. Other thoughts. Maybe cosmologically things are created out of similar emptiness, or a jump between two nothings, nothingness is also a mystical idea of the absolute. It is the source of a creation physically and spiritually. The emptiness of the holy of holies: the nakedness in the garden of Eden. John and Yoko's two virgins: the Naked Emperor in the fairy tale implied in the title of Penrose's book on the new physics: the story of the hoodwinking - is this how reality is created. The Danny Kaye song "The King is the altogether". The King maybe naked when thinking he was wearing fabulous clothes, but perhaps this nakedness is in fact more beautiful in its essence than any superfluous decoration. So the criticism that there is nothing or nothing much here on the record missed the point, that this is true of everything?"

**JIAT: *Still Life #5: 6 Types of Silence* CD (EDITION XI). \$15.00**

"This latest installment in the Still Life series trades the brevity and clarity of the previous two (*Jazz* and *Rock and Roll*) for a rather enigmatic, lengthy, and potentially destructive silence. "One of the fascinating things is that given the medium of CD (16 bit 44.1kHz) you can have upwards of 65536 types - silence - all silent but in all the tracks there is different data. As an artist working in this area I find this weirdness intriguing. The permutations of the data are staggering as are the ideas associated in such very minimal works. For instance, by mixing short lengths of these silences, all the other sounds which you can hear on a CD are produced. Given that CDs are "just" numbers other things arise — just the first second of a CD has 65536 to the power of 44100 variations — working through these you have the first second of any/all CDs From 'My Way' to Beethoven's 5th. However this number is quite large — there are only 10 to the 79 protons in the universe. So although we can 'hold' these CDs in our head — there is probably insufficient matter and time to make them all. This (*Still Life #5*) continues the series of works made by writing data directly to a PCM file. In this work there are 6 ten minute pieces made by setting all values in a track to the same binary values. There are 65536 possible values in all — and so this number (6) of potentially similar tracks. All result in producing silence — though all these silences are not the same. Pausing the playing of a track will show this to be so, for the data being played is halted and the CD system jumps back to zero — resulting in a click (if the value 'playing' was not zero or near to it). Interestingly this click is heard but is not actually on the recording — it physically doesn't exist. It is the interference of the continuous stream of data which causes the sound. Maybe cosmologically things are created out of similar emptiness, or a jump between two nothings. So each continuous set of binary values will be rendered by the CD player as a DC voltage - which could be dangerous to the electronics and speaker systems in some Hi Fi Equipment. This is because playing a silence which is based on a very high or low binary value at high volume will produce a high DC voltage in the system. This could cause overheating of speaker coils and other electronics." — James Whitehead

**VA: ... CD (EDITION XV). \$13.50**

"The ostensible starting point of this, the first compilation from edition... is the explosive culmination of a period of considerable tension between India and Pakistan in 1998. On 11 May the Indian government initiated a series of underground nuclear tests in the Rajasthan region. In a span of less than 8 minutes, three devices were detonated, sending shockwaves

across the globe. In Northwestern Australia, a team of amateur seismologists were surprised to find three unusual seismic events in such a short span and reported their findings to the Redwood City Seismic network. Their data was retrieved and interpolated for presentation here — a chilling electromagnetic artifact from the events of that day." Features: Colin Potter, Hazard, Steven Lance Ledbetter, M. Behrens, Toy.Bizarre, JLIAT, Jio Shimizu, Monos.

**JLIAT: *The Grandi Series Still Life # 7 (Ambient)* CD (EDITION XVI). \$13.00**

"It seems that our everyday logic breaks down when applied to the infinite. We must either abandon discussions of infinity, or accept that some questions which seem meaningful for all questions of the finite are meaningless when applied to the infinite. A Thompson lamp is a lamp that is switched on then switched off after 1 second, then switched on again after a half second, then switched off after a quarter second, then switched on after an eighth of a second... and so on. Two seconds after it is first turned on, is it on or off?" Note about this "conceptual art": "This CD is made from an original source of P.C.M. data @ +1-1+1-1... This will probably not be rendered as sound by a CD player's DAC."

**BEHRENS, M.: *Transition 2x3"* CD (EDITION XVII). \$16.00**

"Two three inch CDs — one comprising new works and another reworkings of older sounds. Indeed one finds a marked 'transition' in approach to noise-making among the earlier and later material which is heightened by their physical separation. Disc one highlights Behrens' remarkable compositional restraint with slow moving tones and introduction of transient sounds and granular waves into the audio field. Disc two employs an abrupt jump-cut aesthetic and much more primitive sounds in its making: metallic ringing, bursts of low frequencies, voices, and synth-like tones punctuated by sudden dropouts for a jarring overall result. The CDs are carefully packaged in a gatefold plastic sleeve with cards featuring color photographs by the artist. Edition 500."

**NAGOSKI, IAN: *Violets For Your Furs* LP (EDITION XXI). \$14.00**

"Comprised of a 22-minute electronic soundfield which, in turn, is comprised of more than fifty individual tracks and a rotating image developed by Daniel Conrad which has several interesting effects including the production of color from a black and white field, the 'Waterfall Illusion' (stationary movement), and involuntary 'blooming,' which are all analogous to aspects of the music, which I will leave to others to describe in affect except to say that there is some nostalgia involved. It is in part about ('about') the apprehension of simultaneities. It is certainly a ritual object for use at the shrine-altar of your record player. No kidding.' — Ian Nagoski. Single track on both sides of picture disc LP. Limited to 300 copies."

**AFFLUX (INFLUX): *St.Martin-sur-mer, Aizier, Dieppe* CD (EDITION XXIII). \$13.50**

"Featuring Eric La Casa (processing, contact microphone recording), Eric Cordier (long string recording devices, mixing), and Jean Luc Guionnet (condenser & contact microphone recordings, filtering, processing, mixing). Afflux employs an on-site electroacoustic device in order to work out a set of live interactions with the site. The device connects the three improvisers to the place at the same time. This set of connections creates an infinite interplay of interactions and possibilities. The device is basically founded upon a principle of circulation. The recordings of the environment and devices interacting with the elements: wind, water, etc. are filtered and mixed live by one protagonist. The mix is then broadcast to the other two protagonists (through headphones) who can interact with inflections, altering the course of what is recorded. In this instance the three sites in the Normandy area (each involving a great deal with the water of the sea) find the trio encountering some intermittent heavy weather. Passing rain showers, rising tides, flowing drains, and even communications from a maritime navigation post play heavily into the soundscape, which is a shimmering electroacoustic atmosphere of vibrating strings, rushing water, and crisp, windswept ambience."

**MONOS: *Sunny Day In Saginomiya* CD (EDITION XXIV). \$13.00**

"A unique project from the group of Darren Tate and producer Colin Potter. This project features recordings by Daisuke Suzuki (Lost Shadow, Siren Records). One track is based on a field recording and the other on an improvisation with some small objects. The overall tone of the recordings evokes a much more urban sound landscape than on previous Monos releases, but Colin and Darren's careful mixing and embellishment on the records lends a surreal if not slightly sinister atmosphere to the proceedings."

**NEHIL, SETH: *Umbra* CD (EDITION XXV). \$13.50**

"*Umbra* continues Nehil's expansive and organic sound patterns. Employing sounds of recorders, reeds, voice, and electronics, joyously rising and falling exhalations crest into ambivalent passages of machine drone and unexpected klaxons. All the while, one cannot ignore the presence of small happenings and events in the background, placed with immense care as if valuables in a shimmering glass case. The result is a meditative experience, at times recalling 'Stimmung' by Stockhausen or any number of works by Phill Niblock."

**BEHRENS, M.: *Security vs. Freedom 2x3"* CD (EDITION XXVIII). \$13.50**

"The successor to *Transition* (2001) in the same format — two mini CDs, six full-colour cards with photographs — further exploits the idea of the absent transition. Between two poles of music the listener imagines a huge step from one phase of work to another with a distance of nearly seven years in between, or perhaps just one state of mind to another: security and freedom. But does the security lie in the carefully pronounced minimalist compositions of 'The Unknown' on disc 2, or in the dense sound fields of 'Compressed Location 1 and 2' on disc 1 that engulf and embrace the listener? Or vice versa: is freedom expressed in the structurally open, expressive passages of the latter, or in the gap between very low and very high frequencies of 'The Unknown - part 1', in which the noise of the surroundings is framed by sound, but still remaining fully audible — unsuppressed?"

**DUNCAN/PETER FLEUR, JOHN: *The Scattering* CD (EDITION XXXI). \$13.50**

"Shortwave and data files. Composed by John Duncan and Peter Fleur. Processed, mixed, and mastered at Scrutto and Amsterdam by the artists."

**NORTHAM, M.: *Memoirs of Four Discarded Objects* CD (EDITION XXXII). \$13.50**

"Wandering through vacated paths of life one takes notice of the drift metal left forgotten along the side of roads — the last remains of the once useful now superfluous — therein these forgotten things lay stories of molecular processes an elemental re-contextualization perhaps one can see these as a deposit of time along a route from worth to worthlessness — with this in mind four objects were chosen to translate this ephemeral state into a sonic topography making into memories this re-animated still nature. The objects were played, manipulated and the resulting sounds electronically mined and re-contextualized to create immersive fields of sound — as a multidimensional painting — each reflecting an observation of the materials internal qualities — physical and analogical."

**EDITION KUNST (GERMANY):**

**EDITION KUNST: *Plays \*\*\*\*\**, \*\*\*\*\* \*\*\*\*\***

"In just two hours we decode six one-trick musicians and reconstruct them musically. This is

achieved on the following equipment: four record players, one analogue multichannel sound mixer, a PowerBook and basic sample editing software (alternatively, a hardware sampler), a simple drum machine (hard- or software) preferably stocked with sounds from the Roland TR series, a transistor radio, a mobile phone, and some vinyl discs. The recording is made in one take with no overdubs using a monaural mike and DAT recorder. The players are exchangeable. The names of the musicians that 'are played' do not stand for actual people, but rather for musical phenomena and the interpretations that go along with them especially within the prevalent 'crossover' discourse between music and the fine arts. Three seconds of romantic piano music (Chopin) are sampled with a common hardware or software sampler. The excerpt is played repeatedly; subtle changes are effected by using functions such as time stretching, pitch shifting and scrolling. Now and then the input level of the mixer is cranked up to give an abrupt distortion. Transgender Ambient. Four \*\*\*\*\*Plays records are played simultaneously and manipulated now and then. What is 'played' here is the 'mood' of the individual records. Digital Reference Pop. Using a carpet cutter, cuts and notches are put in the lockgroove of a vinyl disc. On playing the record, the jumping needle creates 'scratch loops'. Another such loop is put in a record of soul music. Then a drum machine with 133 bpm is mixed in: first a straight bass drum on the first and third beat of the 4/4 time; after some minutes a hi-hat is added on the off-beat. Minimal Techno with a socio-cultural connotation. Garbled frequencies from the radio's AM band, a resonating drone of sine waves. Whenever necessary the tuning knob is adjusted. Mobile phone signals coming from the next room heighten the atmosphere. Industrial Ambient. An electro-acoustic, breakbeat, hiphop, and dub record are played simultaneously. From a fifth source (the PowerBook's CD player) we add the voice of William S. Burroughs. Illbient. A sine wave is produced at regular intervals with slightly altered pitch. The wave is played with sharp attack so as to obtain a strong percussive effect. Design Techno, or Clicks & Cuts."

### EDITION MODERN (ROMANIA):

#### DUMITRESCU, IANCU: *Medium III* CD (EDMN 1001). \$15.00

These are Rumanian pressings, on a label dedicated to the great avant Rumanian composer, Dumitrescu (and usually, his associate Ana-Maria Avram, as well). Dumitrescu has been recorded in the past on the Edition RZ & Generation Unlimited labels, and not much else. This first title was his debut on CD, originally released in the early 90s. It includes "Medium III" (for contrabass), "Cogito/Trompe L'Oeil" (for prepared piano, 2 contrabasses, Javanese gong, crystals & metal objects); "Aulodie Mioritica" (for contrabass & orchestra); "Perspective au Movemur" (for string quartet) & Apogeeum (for orchestra & 3 percussion groups). "His compositions are based on an acousmatic aesthetic by virtue of which the sound is subjected to analyses and disassociations (harmonic multitudes? diagonal sounds) which confer it a genuine force of suggestion and penetration." "Medium III" is one of the heaviest works of the contemporary pool, massive tonal pound. (Includes all of the now out of print RZ LP 1001).

#### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *Au Dela de Movemur* CD (EDMN 1002). \$15.00

Two pieces by Dumitrescu: "Au Dela de Movemur" (for orchestra & strings) & "Monades (Gamma & Epsilon)" (for 6 monodorks, crystals & metallic objects). Avram is a young Rumanian composer, and of similar interest, with 3 pieces: "Ekagrata" (for orchestra), "Signum Geminali" (for ensemble and tape) & "Zodiaque III" (for prepared piano, percussion and tape).

#### DUMITRESCU, IANCU: *Pierres Sacrees* CD (EDMN 1003). \$15.00

Four works: "Pierres Sacrees" (for prepared piano & metal objects), "Harryphonies (Alpha)" (for contrabasse & ensemble), "Grande Ourse" (for 2 bassoons, prepared piano, percussion, tape), "Harryphonies (Epsilon)" (for orchestra & soloists — contrabasse, tuba, & trombones). For truly alien sound waves, screaming string manipulation, etc. little can touch Dumitrescu's work — one of the world's most sincerely underappreciated composers of out-there material.

#### DUMITRESCU, IANCU: *Galaxy* CD (EDMN 1005). \$15.00

"Galaxy" (for 3 'harryphonies', percussion, & micro-processor); "Movemur et Sumus (III)" (for 3 basses, perc.); "Reliefs II" (for 2 orchestras & piano), "Memorial/Alternances" (for string quartet); "Basoreliefs Simphoniques" (for orchestra). "Galaxy" is a monstrous piece of cosmic avant-destruction.

#### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *A Priori* CD (EDMN 1006). \$15.00

Three ID pieces: "A Priori" (for chamber ensemble); "5 Implosions" (for orchestra); "Mythos" (for chamber ensemble). Plus 2 more by Avram: "De Sacrae Lamentationem" (for orchestra) and "Icarus" (electronic music). Chris Cutler has referred to "De Sacrae..." as "indispensable classic".

#### AVRAM/IANCU DUMITRESCU, ANA-MARIA: *5 Pieces* CD (EDMN 1008). \$15.00

Two works by Avram: "Ikarus II" (for string quartet and tape, w/ Dumitrescu adding prepared piano); "On The Abolition of the Soul" (dark & brilliant electroacoustic chatter). Three works by Dumitrescu: "Holzwege Kronos" (for string quartet); "Fluxus" (for tapes & orchestra); "Sirius Kronos Quartet" (for string quartet and tape). Another essential release in this series.

#### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *Ouranos* CD (EDMN 1009). \$15.00

Ninth volume in this ever fascinating series of releases representing the finest in Rumanian avant garde. There are 3 new Dumitrescu works: "Ouranos II" (for 12 violoncellos, tape and percussion, conducted by Iancu; "Gnosis" (for double bass, performed by Ion Ghita) & "Orion I & II" for 3 groups of percussion, performed by the Hyperion Ensemble. Plus two new works by Ana-Maria Avram: "Swarms III" (for string orchestra) & "Labyrinthine I" (for strings and amplified percussion). The extraordinary and uncategorisable Dumitrescu/Avram team. Pursuing the intimate grain of sound through the directed inspiration of performers who somehow produce music while uncovering it, escape control by going through it. Movement and stillness. Even in the storm of percussion ('Orion') is a slow centre." — Chris Cutler.

#### AVRAM/IANCU DUMITRESCU, ANA-MARIA: *Meteors & Pulsars* CD (EDMN 1010). \$15.00

Complete tracklisting: Dumitrescu: "Meteors & Pulsars (1998)" (computer assisted composition); "Profondis (1973-1991) (for clarinet, bass clarinet and orchestra); "Origo (1998)" (for cello solo). Avram: "Chaosmos (1998)" (for two orchestras); "Axe (1998)" (for cello and percussion). "Rejoice is always in order upon the harvest of any new works from set of ultra-modern experimentalists from Rumania. Dumitrescu's electronic pieces here harken back to the golden days of Darmstadt/INA toneburst, via barely audible granules bursting into large-scale eruptions. The orchestral pieces are full of wrongly-embouchured reeds and tonal-misappropriation. Not surprisingly, Avram's pieces contain some of the finer moments on the disc, heavy-scraps strings and Milford-Graves-ish free (but fully notated) percussion. Clearly not losing any steam." — Hrvatski

#### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *Etoiles Brisees* CD (EDMN 1012). \$15.00

FYI: these two new releases on EDMN (1012 & 1013) are pressed on CDR's with full color printed labels and color xerox booklets. Iancu claims that they switched to this method of production because the sound is better than on traditionally pressed CDs and they are using very high quality audio CDRs for reproduction. "New fruit from this Rumanian team of sonic futurists. Four new works, two from each. Dumitrescu's half features "Etoiles Brisees (I)" (1998, "musique assistee par ordinateur," which according to Iancu translates as "computer assisted music, a music transformed in computer, with different softwares, at different degrees of transformation of a sound,") and "Etoiles Brisees (II)" (1998, for prepared piano, alto, 2 violas, contrabass, bass clarinet, percussions and tape; featuring a host of known instrumentalists including Chris Cutler, Tim Hodgkinson, Alexandru Dutulescu, Ioan-Marius Lacraru, Ion Ghita, Vasile Nedelcu, and Dumitrescu himself). Avram pieces are: "Anamorphosis" (1998, a string quartet, quite knowledgeable of the inner workings of both Bartok and Lachenmann's sound-worlds) & "Second Axe" (1998, for orchestra & strings, performed by the Hyperion Symphony Orchestra, directed by Ana-Maria Avram). High quality audio-examples, as always." — Hrvatski.

#### AVRAM/IANCU DUMITRESCU, ANA-MARIA: *Second Arche* CD (EDMN 1013). \$15.00

"13th volume of post-1950 anti-tradition on Dumitrescu & Avram's self-run Edition Modern imprint. Avram: 'Second Arche' (1998, 'musique pour voix assistees par ordinateur' — vocals with computer-aided accompaniment) and 'Axe II' (for cello solo). Dumitrescu: 'Pulses & Univers Reborn (I)' (1998, 'musique assistee par ordinateur,' random, scattered with computer assistance), and 'New Zenith' (1979, for percussion, performed by Georgeta Scurtu on Tam Tam). Said recent computer-aided performances straddle the divide between 'conservatory' modernism and free improv's electronic outer edges. Pretty revolutionary stuff, actually." — Hrvatski.

#### AVRAM/IANCU DUMITRESCU, ANA-MARIA: *Orbit of Eternal Grace* CD (EDMN 1014). \$15.00

Features 2 works by Ana-Maria Avram: "Orbit of Eternal Grace" (for bassclarinet, saxophone, percussion and string orchestra; performed by Hyperion Symphony Orchestra; soloists: Tim Hodgkinson, Chris Cutler. Conducted by Jean Louis Vicart). "Ascent" (for bass-clarinet, bassoon, 2 percussions, 2 altos, 2 cellos, 2 doublebasses; performed by the Hyperion Ensemble conducted by AM Avram). Also, three works by Iancu Dumitrescu: "Eon- Dans Un Desordre Absolu (II)" (for bassclarinet, percussion, string ensemble and electronics; performed by Hyperion Ensemble conducted by JL Vicart; Soloists: Tim Hodgkinson, Chris Cutler). "Temps Condenses" (for ensemble and electronics; performed by Hyperion Ensemble, conducted by Iancu Dumitrescu). "Eon- Dans Un Desordre Absolu (I)" (for electronics).

#### AVRAM/IANCU DUMITRESCU, ANA-MARIA: *Oiseaux Célestes* CD (EDMN 1015). \$15.00

New pieces by Dumitrescu: "Oiseaux Célestes" (new computer assisted music) and "Colossus" (for string orchestra and virtual percussions; performed by the Hyperion String Ensemble, conducted by Dumitrescu). New pieces by Ana-Maria Avram: "New Arcana" (for solo bassclarinet and ensemble, performed by Tim Hodgkinson and Hyperion Ensemble), "EC-Static Crickets II" (for string ensemble, performed by Hyperion), "Horridas Nostrae Mentis Purga Tenebras" (computer assisted music for synthesized voices and instruments). "While the new Rumanian school, with Iancu Dumitrescu at the forefront, is not alone in its search for a spectral approach — hyper-constant, hyperharmonic, in the real sense of these terms...working for so long in relative isolation are the first to have achieved — especially in the work of Iancu Dumitrescu — a real spectral analysis of the interior of the sound, equivalent to a kind of nuclear fission..." — Harry Halbreich, Editions Salabert.

#### AVRAM/IANCU DUMITRESCU, MARIA: *Soleil Explosant* CD (EDMN 1016). \$15.00

This CD Contains 4 works by Iancu Dumitrescu: "Soleil Explosant I" (2000, Computer assisted music). "New Meteors I" (2000, computer assisted music). "Multiples I" (1971, for 3 group of percussions), "Oiseaux Celestes II" (stereo version). And 2 pieces by Ana-Maria Avram: "Traces, Sillons, Sillages" (2000, for ensemble and tape; live recording, Hannover 2000, performed by the Hyperion Ensemble, conducted by Ana-Maria Avram. "Doryphories I" (for ensemble).

#### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *CD* (EDMN 1017). \$15.00

Features 3 works by Iancu Dumitrescu: "Objets Sonores Mysterieux (I)" (for instruments and computer assisted sounds); "Diachronies III" (1967, for piano, performed by Monica Timofticiuc); "Objets Sonores Mysterieux (II)" (Computer assisted music). And 2 works by Ana-Maria Avram: "Telesma (II)" (for computer assisted sounds and trombone); "Apokatastasis" (for bass clarinet, percussion and computer assisted tape; performed by Tim Hodgkinson & Luminita Fara).

#### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *CD* (EDMN 1018). \$15.00

First CD in a while from the Rumanian composers Dumitrescu and Avram (potentially associated with the European "spectralism" contingent, what *The Wire* referred to as "the altered harmonic dimensions and numinous sonorities of the European avant garde composition movement"). Iancu Dumitrescu: "Remote Pulsar (I)" (computer assisted music), "Movemur (III)" (spectral music for viola solo, performed by: Cornelia Petrolu), and "Numerologie Secte" (I)" (computer assisted music). Ana-Maria Avram: "Incantatio" (for large orchestra, viola, percussion); "Quinconce" (computer music and viola).

#### DUMITRESCU/ANA-MARIA AVRAM, IANCU: *In Tokyo* CD (EDMN 1019). \$15.00

'Implosive Eternity' — computer assisted music; 'Abysses Latents' — for voice, tenor saxophone and percussion; 'Bolids & Contemplations (III)' — computer assisted music; 'La Legende D'Icaire' — for bass clarinet, ensemble and computer assisted sounds; 'Penumbra' — for saxophone solo. Performed by: Keiko Hatanaka, Robert Reigle, Gustavo Aguilar, Tim Hodgkinson, Hyperion Ensemble.

#### CAZABAN, COSTIN: *Flutes A Vide* CD (EDMN 2004). \$15.00

2nd CD to feature Cazaban's music on EDMN. Features: "Flutes A Vide" (1985) (for flutes and tape); "Zig Zag" (1974) (for two double basses, performed by Fernando Grillo); "Croisements Recherches, Choral et Evasion" (1980) (for clarinet and string trio, performed by Musica Nova Ens.); "Naturalia" (1975) (for piano and tape); "Antimemoria" (1977) (for string quartet).

#### PAPE, GERARD: *Cosmos/Tantric Transformations* CD (EDMN 2007). \$15.00

"Cosmos" (1985) is the key work of Gerard Papes first compositional period. Already greatly immersed in the aesthetic of 'composing with the sound itself' due to the influence of his teacher George Cacioppo, as well as due to his great admiration for the musics of Varese aid Xenakis, *Cosmos* was Pape's first attempt to find new large scale musical forms appropriate for the transformation of sound. In this case, the study of astrophysical texts describing the 'big bang' as well as the subsequent differentiation of pure energy became a kind of macro-form that Pape used. Each subsequent stage of the transformation of matter and energy found its equivalent in a set of evolving sonic structures that would represent the limits and elements of that physical/sonic world. *Tantric Transformations* (2002): This is rare work (for me) in that it is for tape alone. All material is derived from a single source — a



short excerpt of Tibetan ritual music. Thus, the title refers to the electroacoustic transformation of this tantric ritual music. Using techniques that I enjoy in both my acoustic and electroacoustic music, that is, my own variants of: the electro-acoustic techniques of dephasing, microtonal chorusing, and micro-detuning, I have created here a thick, slowly moving heterophony in the form of a composition for 8 channel tape that totally surrounds and immerses the audience in a kind of undulating 'tantric' cloud."

### EDITION RZ (GERMANY):

#### LANG, KLAUS: *Sei-Jaku fur Streichquartett CD (RZ 4005). \$15.00*

2nd Klaus Lang CD on RZ (he has also recorded for the Austrian Dorian label). One string quartet piece, recorded 2002, performed by the Arditti String Quartet at the Inventionen 2002 festival. Powerful, abstract, atmospheric. "The best way to cook fish is not to cook it. Perhaps the most popular food in Japan is sashimi, raw fish that is artistically sliced and arranged. The art of preparing sashimi does not involve processing the raw fish as primary material, cooking it and thus transforming it, but rather selecting the raw fish, slicing it, combining and arranging it. The cook does not alter the fish and does not add anything to it. He facilitates in the realization of that which is already there, that which was in the fish all along, and makes it palatable. The impression that fish makes on the organ of taste is influenced, on the one hand, by the thickness of the slices and, on the other hand, by the way it is sliced. The slicing of fish has developed into an art form with a long tradition that follows strict rules. The decisive parameters here are the pressure of the slice, the position of the slice and the speed of the slice."

Indescribably beautiful is the sparkling clarity of the stars against the darkness of the universe. One is lost when confronted with the staggering complexity of the geometry of the heavens and yet, three letters are enough to formulate one of the most important theories of the universe. On the other hand, as one can see in mud puddles, darkness is by no means a sure indicator of depth, as little as it is of complexity. Important physical-mathematical formulas are distinguished by elegance and simplicity; their objective is to rely on simple means to create or describe the complex." Sei-Jaku is one way of pronouncing the two characters of the title in Japanese. They stand for 'Tarnished' and 'Star'. The other pronunciation 'Sabita Boshi' points to a term of central importance in Japanese aesthetics: 'Sabi'. Although 'Sabi' could be translated as 'Tarnished' its meaning is not sufficiently represented by the English word."

#### ORCHESTRA OF THE NAT'L CENTER FOR KOREAN TRADITIONAL PERFORMING ARTS: *Yomillak: Korean Classical Music 2CD (RZ 7001). \$19.00*

"Selection of Korean classical music, performed by the Orc National Center for Korean Traditional Performing Arts. Cast your mind back to the 15th century. That is, of course, difficult if not impossible to do, but the major piece recorded on these CDs, *Yomillak*, 'Giving the People Joy', provides something of a sonic reference point: it was first performed in 1447. *Y'millak* is the most extended piece of orchestral court music surviving in Korea, and it has for many centuries been used for royal processions and at banquets. A performance today in many ways looks like one of old, with the musicians dressed in red cloaks (red is the royal colour) with elaborate embroidered squares of cloth denoting rank stitched to their backs. The musicians are virtually motionless, and respond to signals given by a senior official who strikes the pak wooden clappers at the beginnings and ends of sections. Barely discernable slow and regularly repeating rhythmic cycles form a structural baseline, marked out by formulaic strikes on two drums (the hourglass-shaped changgo and the barrel-shaped chwago), but the effect is of timelessness, the movements flowing seamlessly into each other. The music is totally controlled, the epitome of Confucian order and decorum."

#### JULIUS, ROLF: *Tanz Für Zwei Blaue Rechtecke (Small Music Vol. 4) CD (RZ 10004). \$18.00*

Small Music Vol 4 is for quietly evolving electronics and texts (spoken in both German and English). This has been compared to Cage & Tudor's *Indeterminacy* in the way the the shorts texts are read and are integrated over the backing sounds. Slightly less appealing than the other 3 Julius CDs, but still a fascinating listen.

#### SUZUKI, AKIO: *Na-Gi 1997 CD (RZ 10005). \$18.00*

A CD of minimalist environmental sounds by this Japanese sound-artist, previously known for his fabulous *Soundsphere* CD on the Dutch Het Apollohuis label. "This music was recorded in Takano, Tango-cho, the northern-most coast of Kyoto, where I live. The bay surrounded by volcanic rock caves is the place where the mighty sounds of waves of the open sea have their muffled echo. Seawater flows into the hollows in the rock again and again like breathing in and breathing out. Spring water constantly drips in the cave, and now and then the wind from the meadow above the chasm brings the sounds of the crickets...the sound spaces of the coast of Takano. A site of a new encounter with the rhythm of the sounds of the sea."

#### KUBISCH, CHRISTINA: *Dreaming of a Major Third CD (RZ 10006). \$18.00*

The second Kubisch CD on RZ, from one of Germany's more important sound composers. This features is a composition for the clocktower of the MA Museum of Contemporary Art. All the sounds derive directly from the original bells from the MASS MoCA clocktower. The sounds have been pitch shifted and attack shaped, but have not been electronically altered. The result is a CD of ultimate installation drone and a must for fans of the Het Apollohuis aesthetic, sound artists like Bill Fontana, etc. "Although simple in effect and at times almost transparent, Kubisch's installation utilizes complex technology. A band of black reflective solar panels, which surrounds the tower just below the window, acts as a sunlight sensor. The sensor transmits information about the intensity and position of the sun to a computer. A unique software program — designed for this project by engineer Manfred Fox — reacts to the sunlight, assembling pre-recorded bell sounds 'on the fly' and compiling them into mini-compositions. The volume and sequence of the sounds vary across a wide spectrum, with cloudy days yielding dark 'sound colors' and bright sunlight generating clear pitches, metal-to-metal strikes and more distinct bell tones."

#### MINARD, ROBIN: *Silent Music CD (RZ 10007). \$18.00*

Features: "Music For Quiet Spaces" (For vibraphone and delay) and "Neptune" (electronic music). RE: "Music for Quiet Space": "Conceived to condition space through the creation of an absolutely homogeneous, slowly-changed field of sound colour. Within the performance of the work, original sounds picked up from the vibraphone are continuously recorded and reproduced over and over again at 12-second intervals. The delayed sounds are adjusted to slowly fade away over a period of approximately three minutes. This treatment of the original sounds creates the work's characteristically static clouds of sound colour and enhances the music's slow changes in register and dynamics."

#### VA: *Inventionen '98: 50 Jahre Musique Concrète 2CD (RZ 10009/10). \$30.00*

A documentary of pieces performed at the Inventionen Festival in Berlin, 1998. Features: Unsuk Chin, Patrick Kosk, Werner Cee, Francois Donato, Robin Minard, Wolfgang Mitterer, Francis Dhomont, Erik Mikael Karlsson, Trevor Wishart. "Not as much as a bringer-up to speed (or yet another history lesson at that) as a fine cache of current keepers of the crop.

New ('93-98), complete pieces from Trevor Wishart (northern-UK composer/programmer known and loved these days for his mid-70's works such as *Menagerie* and *Beach Singularity* ALMOST as much as for his pioneering spectral synthesis software method CDP), Francis Dhomont (INA-GRM stalwart, recent CD *Frankenstein* on Asphodel rocks...), Patrick Kosk (as seen on the RZ 3004 LP of Finnish *Musique Concrète*), Francois Donato (INA ditto), Robin Minard, Erik Michael Karlsson (Swedish EMS agent), Werner Cee, Unsuk Chin, and Wolfgang Mitterer. The perfect mix of analogue tape and computer-medium concerns, very strong efforts from all involved." — Hrvatski.

#### VA: *Inventionen 2000 2CD (RZ 10012/3). \$32.00*

"With Catalogue, 72 pages German/English. Installations - Acousmatique Concerts. CD 1: Francois Donato, Adrian Moore, David Prior, Mario Verandi, Alvin Lucier, Ron Kuivila. CD2: Tom Johnson/Martin Riches, José Antonio, Orts, Ed Osborn, Ron Kuivila, Christina Kubisch, Wolfgang Mitterer."

#### HESS, FELIX: *Air Pressure Fluctuations CD (RZ 10014). \$15.00*

Here is a CD containing a recording of air pressure fluctuations. When played on ordinary audio-equipment the recorded air pressure fluctuations (technically named infrasound) are reproduced at 360 times the original speed, and thus can be perceived by our ears as sound. This means that one second of sound on the CD reproduces six minutes of original time, and that four minutes on the CD correspond to one day-and-night. Almost everything to be heard on this CD was inaudible, literally unheard of, in real time, because it was too low for our ears. The CD accurately reproduces air pressure fluctuations that originally were in the range between 0.03Hz and 56Hz. What do they sound like now? One hears high-pitched whistles, beeps and insect-like buzzes, which come from the deep rumblings of factories, trains, and trucks and other motor cars, or even nearby washing machines." — Felix Hess.

#### BERTONCINI, MARIO: *LP (RZ 1002). \$14.00*

Edition RZ is a German label specializing in avant garde contemporary composers, with a world-wide range. If you like dark, drawn-out cascading sheets of (mostly) string-manipulated droning sound-grind, then few labels can match the level of excitement evident on these recordings. All RZ releases have nice sound/graphics, and extensive English notes; beautiful stuff. Works performed and arranged by Italian composer and Nuova Consonanza member Mario Bertoncini in 1970. Includes pieces by Cage ("Cartridge Music" for amplified "small sounds"), Earl Brown ("Four Systems" for prepared piano), and Bertoncini ("Cifre" for two or more pianos).

#### LACHENMANN, HELMUT: *LP (RZ 1003). \$14.00*

All works by experimental composer Lachenmann: ("Guero" for solo piano), ("Pression" for solo cello) & ("Grand Torso" for string quartet).

#### NONO, LUIGI: *LP (RZ 1004). \$14.00*

All works by Nono: ("A Carlo Scarpa" for large orchestra), ("A Pierre" for contrabass flute, contrabass clarinet and live electronics), ("Guida Al Gelidi Mostri" for electronically treated winds, voices and strings). Re: Nono's concept of "new listenings": "This no longer means revolutionizing the entire linguistic system i.e. a subversive attack on the institution of music; rather it means progressively expanding the technical possibilities of sound produced by traditional instruments and the perceptive faculties of the listener."

#### SPÄHLINGER, MATHIAS: *LP (RZ 1005). \$14.00*

Six compositions by the German composer Spahlinger: ("Morendo" for orchestra), ("Yon Hier" for string quartet), ("Störung" — electronic music), ("Sotto Voce" — choral work).

#### ICHIYANAGI/MAKI ISHII, TOSHI: *LP (RZ 1008). \$14.00*

Two pieces by Japanese avant garde composers, performed in 1973. ("Music For Living Process" for Shakuhachi, flute, harp, percussion) & ("Cho-Etsu" for Shakuhachi, shell horns, percussion, harp).

#### GRUPPO DI IMPROVVISAZIONE NUOVA CONSONANZA: *CD (RZ 1009). \$15.00*

Italian improvisation group formed in 1964. The group featured Mario Bertoncini (perc, piano), Walter Branchi (double-bass), Franco Evangelisti (piano), Hohn Heinemann (trombone, cello), Roland Kayn (Hammond organ, vibraphone, marimba), Egisto Macchi (perc, celesta) and (most famously) Ennio Morricone (trumpet). Frederic Rzewski (piano) also appears. Historic stuff, ala AMM or MEV.

#### FELDMAN, MORTON: *CD (RZ 1010). \$15.00*

Beautiful collection, primarily made up of Feldman's earliest, shorter piano works from the early 50s, going through the late 70s. A much needed compendium to all the essential documentation of his later, intensely long works that have been coming out (mainly on Hat Art). Performances here by Feldman himself, David Tudor, Cornelius Cardew, John Tilbury and others. "In his compositions for piano, which make up a central part of his oeuvre and in which all of his experience is accumulated, it is the play of Feldman's hand whose touch is intended precisely for the 'untouchableness' of sound. The clear character of the 'attack' thus displays the paradox of such playing: it is just as much about concealing the idiosyncrasy of the piano sound, the precise point of attack while, at the same time, the structure and tension of those sounds are formed by the hand." — Stefan Schadler. Typically nice RZ packaging. Includes the following works: "Piano Three Hands" (1957, performed by Feldman & Tilbury); "Intermission 5" (1952, performed by Feldman); "Vertical Thoughts 2" (1963, performed by Janos Negyesy: violin & Cardew: piano), "Extensions 3" (1952, performed by Feldman); "Four Instruments, 1975" (1979); "Intermission 5" (1952, performed by Tudor), "Piano Piece 1956 A" (1956, performed by Tudor); "Piano Piece 1956 B" (1959, performed by Tudor); "Intersection 3" (1953, performed by Tudor); "Instruments 1, 1974" (1975, 24 minute piece performed by Eberhard Blum: flute, Nora Post: oboe, Garrett List: Posaune, Joseph Kubera: celesta, Jan Williams: drums).

#### CRISTOU, JANI: *CD (RZ 1013). \$15.00*

An expanded version of the previous RZ LP by Cristou. All works by Cristou, the late, legendary "freely-atonal" Greek composer. Features: "Enantiodromia" (1965-68, for orchestra); "Praxis" (1966-69, for string orchestra and piano), "Epicyle" (1968, for instruments, actors and voices); "Anaparasstasis III" (1968-69, for soloist, ensemble and continuum [tapes]); "Mysterion" (1965-66, for narrator, actors, 3 choirs, orchestra and tapes).

#### SCELSI, GIACINTO: *CD (RZ 1014). \$15.00*

Features 6 works, dating from 1961-1990. "Pranam I En souvenir de la perte tragique de Jani et Sia Christou" (für Stimme, 12 Instrumentalisten und Tonband, 1972); "Anagamin Celui qui choisit de revenir ou pas" (für 12 Streicher, 1965); "Quattro pezzi su una nota sola" (für Kammerorchester, 1959); "Quartetto n. 4", 1964); "Okanagon doit être considéré comme un rite et, si l'on veut, comme le battement de cœur de la Terre fur Harfe" (Tam Tam und Kontrabaß, 1968); "Quartetto n. 2" (1961). "For Giacinto Scelsi, music was above all a manifestation of the energy of sound in the making. Since the early 1950's, at the latest, the idea of sound as a cosmic force, rooted in the Indian notion of music, had become fundamental to his thinking — from then on, tones and sounds were for him phenomena whose 'depth' had yet to be experienced. Rooted in these assumptions as well is Scelsi's belief that he as subject must completely withdraw, surrendering himself to that which endeavors to free itself through him."

**XENAKIS, IANNIS: 2CD (RZ 1015/6). \$25.00**

Amazing Iannis Xenakis collection of historical recordings of essential works. Disc one features all works on CD for the first time; Disc 2 features different mixes of Xenakis' most famous electronic works. "Disc one with the orchestra works represents an era of Xenakis' development of polytope, geometrical, mathematical, based works from the late 1950s to the 60s in historical recordings earlier released on LP except for "ST/48" which has not previously been released." Includes: CD1: "ST/48" (for 48 Instruments, 1959-62); "Le Polytope de Montreal" (for four Orchestras, 1967); "Nomos Gamma" (for large Orchestra scattered among the audience, 1967-68); "Terretektorh" (for large Orchestra scattered among the audience); "Symros" (for 18 Strings, 1959); "Achorripsis" (for 21 Instruments, 1956-57). CD 2: "Persepolis 'avec mouvement' version" (electroacoustic music on 8-track tape, 1971); "Polytope de Cluny" (electroacoustic music on 8-track tape, 1972). Regarding the version of "Persopolis" on this disc: this is the 4th stereo mix of this piece to be released to date (original Philips LP, then CDs by Fractal and Asphodel). Fractal was the first to reissue the "sans mouvement" version [in a mix by Joao Rafael, originally solicited by Edition RZ] — their CD is now o/p; Asphodel reissued the "avec mouvement" version in a GRM mix by Daniel Terrugi). So, this is a unique stereo mix, done by Daniel Teige (who spent 2 years working on it), about 10 minutes shorter than the Terrugi GRM mix. Regarding: "Polytope de Cluny" — this is a different mix than the one previously released on MODE 98.

**VON BIEL, MICHAEL: Jetzt Lieferbar! - Fünf Kompositionen CD (RZ 2002). \$15.00**

Streichquartett Nr. 1 (1962; WDR 2003); Streichquartett Nr. 2 (Urfassung, 1963; WDR 2003); Quartett mit Begleitung (Quartett Nr. 3, 1965; WDR 1967), Jagdstück für Bläserinstrumentalisten und Live-Elektronik (1966; WDR 1968), Fassung (elektronische Tonbandmusik, 1964; WDR 1964). "Michael von Biel's musical production at the beginning of the 1960's was clearly marked by the expansion of the musical material. Quartet No. 1 (1962) and even more, Quartet No. 2 (1963) are noise compositions whose expressiveness rests essentially on the discovery of new sonic possibilities and performance techniques. Bowing with excessive pressure, playing behind the bridge, leading the bow in a diagonal direction, hitting the tip of the bow on the body of the instrument — these are the techniques with which the sound of the strings enters into the realm of noise. Whereas in the first quartet, the areas of musical sound and instrumental noise are still largely set off against one another, in the second quartet, the concept of a music based solely on noise is realized without compromise. Both of the compositions Quartet with Accompaniment for string quartet and cello (1965) and Jagdstück ('Hunting Piece') for 2 trumpets, 2 trombones, 2 horns, 2 tenor tubas, contrabass, tape, e-guitars and electronically amplified barbecue grills (1966) are based on the contrast of divergent sound worlds. Before attending the composition courses of Karlheinz Stockhausen in Darmstadt for three years in a row starting in 1961, von Biel studied one year with Morton Feldman in New York where he met David Tudor and John Cage. Earlier than for most European composers, approaches in aesthetic thinking which couldn't have been more different from one another collided in his consciousness, and this occurred at a point in time when their music-historical consequence could not yet be foreseen."

**RADULESCU, HORATIU: String Quartet No 4, opus 33 CD (RZ 4002). \$15.00**

String Quartet No 4, opus 33 (1976-87). Performed by the Arditti String Quartet. "infinite to be cannot be infinite, infinite anti-be could be infinite." (for nine string quartets or a string quartet surrounded by an imaginary 128 string-"viola da gamba"). "Among contemporary composers, Horatiu Radulescu is one who has something essential to express about the enigma of time: multi-layered lines of events, their structuring, perception and potential for poetic-religious message are ? together with the development of spectral composition ? among his central artistic concerns. "String quartet op. 33" fully demonstrates Radulescu's formal invention and his powerful expressiveness. During the 49 minutes of the work, two macro-forms ? two time-worlds overlap and intersect: that of the central string quartet and that of the eight surrounding quartets. In these surrounding eight quartets, the composer deliberately creates a lively, seemingly unordered series of moments of meditative quietness, of sudden improvised actions and of collective eruptions of primal force."

**LANG, KLAUS: Trauermusiken CD (RZ 4003). \$15.00**

Features 2 pieces: "Der Wind und das Meer, Trauermusik für Bratsche solo" (performed by Barbara Konrad, viola); "The Sea of Despair, Trauermusik für Streichquartett" (performed by Amrasquartett). "The ordering isn't rationalist or essential, just simple ordering, such as continuity, one thing behind another." — Donald Judd. "The work could be immediately grasped in its entirety. All there was to see in objects was their actual presence. Anybody could understand them at first sight." — Zabalbeascoa and Marcos in *Minimal Art*.

**VA: 20 Jahre Inventionen II CD (RZ 4004). \$15.00**

"Volume 2 of the CD documentation of the Berlin festival 'Inventionen' (volume 1 containing Horatiu Radulescu's string quartet no. 4) a various artists retrospective sampler including recordings of works by the following composers: Hildegard Westerkamp, Salvatore Sciarrino, John Cage ("Music For Piano", performed by Herbert Henck), Sainkho Namtchylak, Joe Jones ("Solar Orchestra" from 1990) Giacinto Scelsi, Masanori Fujita, John Driscoll."

**SCHERCHEN, HERMANN: Musikalisches Opfer CD (RZ 60001). \$18.00**

J.S. Bach's "Musical Offering" as conducted by Hermann Scherchen. Made up as a series for small ensembles (various groupings of violin, viola, cello, oboe, English Horn, flute, bassoon & harpsichord)

**WILLIAMS, EMMETT: Poems 1950 - 2003 PIC. DISC (RZ 9002). \$24.00**

Visually dazzling picture disc LP from Fluxus originator & member of the "Darmstadt Circle" of concrete poetry, Emmett Williams. Features poems written 1950-2003, spoken by Emmett, recorded from 2000-2003. "This tiny sampling of my poetic oeuvre is a very mixed bag, as they say; so much so that I'm inclined to call it a bag of tricks. To confuse matters, some of the poems were meant to be looked at rather than read aloud, and others were intended to be performed with sound effects and slide projections." Edition RZ's most outlandish project since the legendary Ror Wolf radiohonic-football picture disc!

**ZABELKA/GISELHER SMEKAL, MIA: Somateme Körperklang LP (RZ PAR 02). \$14.00**

Experimental violin/electronics duo.

**KUBISCH, CHRISTINA: Vier Stücke (Four Pieces) CD (RZ PAR11). \$15.00**

"Four pieces from arguably the most cited sound-sculpt of our time, recently fêted via an exposé in *The Wire* (October 2001). 'Vocrolls II' (1988) consists of recordings of a glass sphere coming to rest in a Tibetan metal bowl, processed in physics-defying fashion through an early desktop port of the now-prevalent phase vocoder algorithm. 'Mouse Ware' (1998) is the soundtrack to an installation (10 different makes and models of computer mouse are preserved in alcohol, accompanied by 10 user-friendly mice mounted on a circular table with tiny contact microphones attached to the shells sending signals to one of ten speakers mounted underneath) that predates the laptop ultra-minimalist live event in sound (akin to a Dat Politics set during a brownout). Kubisch constructed 'Old Sounds Archive' (1999) out of an array of taped bell sound effects located in the archive at the Free Berlin Broadcasting Section, echoing her amazing installation at the Massachusetts Museum of Contemporary

Art (documented on the Edition RZ *Dreaming of a Major Third* CD) with a noticeable rhythmic pulse throughout. Finally 'Nostalgico' (1999), a recorded live performance from June of 2000, entices the ears with a variety of creaking and slamming door sounds accompanied by live accordion playing, accenting the similarities in sound and mechanics between the two."

— Hrvatski

**KUBISCH, CHRISTINA: KlangRaumLichtZeit BOOK/CD (RZ PAR11BK). \$32.00**

"Deluxe kunst-edition with the CD tucked away in a rather ingenious CD-gripping scheme mounted on the back cover of a 136 page bilingual (all articles in both German and English) hardbound catalogue of Kubisch's work from the last 20 years and beyond. The CD is the same disc that is also available as a separate jewel case edition (RZ PAR11); the book features articles on Kubisch by Stefan Gielowski, Antje von Graevenitz, Hans Gercke, and Carsten Ahrens, an interview with Kubisch conducted by Christoph Metzger, a full chronology, solo & group exhibition chart, bibliography, discography, and notes on the enclosed pieces. Title translates as *SoundSpaceLightTime*, four concepts used as mediums by this multi-disciplinary artist. A highly effective and complete wallet-emptying mechanism." — Hrvatski.

**EDITION STORA (GERMANY):****KOSTROW, OLEG: Great Flashing Tracks CD (STORA 001). \$14.00**

"Kostrow is known for his several theatre and performance projects. For most of them, he composed and arranged the music, while cooperating with the Russian designer Bartenew (who has worked with Brian Eno, Paco Rabanne, Andrew Logan). Kostrow chose to use most of the musical styles of the past fifty years when he composed the pieces for 'Iwona' (including disco, mambo, psychedelica)

**BURNETTE & FELIX KUBIN, PIA: Tesla's Aquarium LP (STORA 005). \$15.00**

"New project from Felix 'Kubin' Knoch of Klangkrieg fame, this time working his trademark queasy organ parts and 'off-rhythms' underneath some very lovely female vocals (Ms. Burnette). Brings to mind certain Too Pure acts, Ensemble, fuck even Stereolab in places, etc... Definitely the most 'merch' thing Felix has done (gone are the sound-art principles that fuel his Diskono EP and that lovely *Rune Den Watzmann* zoetrope/LP set), nonetheless a very enthralling and overtly listenable affair. Could be 'huge' in certain circles, definitely deserves to be so (cuz Felix is so sorted). Prime." — Hrvatski.

**HELGOLAND: Helgoland Media Music CD (STORA 007). \$14.00**

"The previous Helgoland releases seething with frenetic haste, distorted bass riffs, switchy rhythms, and shrill synths make the latest material surprisingly peaceful with more or less conventional structures, light melodies, flattering wind arrangements, and the experimental 4/4 rhythm. One of the most significant changes and possibly the most confusing elements on this album are the electronic pieces (several electronic songs from Helgoland appear on the *Psykoscifipopia* compilation on Gagarin Records). Their lengths vary from a few seconds to a few minutes and, just like the band recordings, fit into all sorts of genres and, at the same time, not. It's not techno, not house, not triphop, not drum&bass, not easy listening, not bossa, not samba, not bhanga, not highlife...but somehow fits snug between them all."

**EES'T (ITALY):****SACHER-PELZ: Mutation For A Continuity 4CD (MART 001/4). \$45.00**

"Very few are aware of the beginning of Maurizio Bianchi's adventures? Before starting the complex and compelling production of many records and tapes in the early eighties under the M.B. trademark, Maurizio Bianchi was documenting the new music scene writing essays and reviews for independent magazines. It was August 1979 in Milan, Italy and his sound was strengthening when he felt the time had come to prove his desire for something new. So he started his first solo project, under the name Sacher-pelz. He assembled a concrete equipment — the endurance of M.B. had started. During the following few months four C60 magnetic tapes were created 'Cainus' (August/September 1979), 'Venus' (October/November 1979), 'Cease to Exist' (December 1979/January 1980) and 'Velours' (February/March 1980), a couple of copies for friends, never getting an official distribution. Surely a very private moment but still the first and only production at that time in Italy to go beyond the TG movement, the direct reference. Ees'T records got into possession of the original masters and decided this was the right moment to let those obscure sonorities see the night light. The tapes were remastered for a more powerful digital sound featured in this four CD boxset including the original graphics and liner notes as well as a new visionary essay, written expressly for this edition. After a long research in the archives spread around the Italian territories a few more documents were found (the original presentation text titled 'Sacher-pelz: mutation for a continuity', a collage titled 'Pure art for crime people', more graphics and reviews) and they are also included here. Edition of 480 copies."

**BIANCHI, MAURIZIO: Colori CD (MB 001). \$16.00**

A new subdivision of Alga Marghen, to deal with MB's music. "The very first new recording from Maurizio Bianchi (MB) since his decision to quit the arena of sound in 1984. Yes, he's back, the world-wide recognized master of apocalyptic electronics has decided to come back to music, opening up a new phase for his creativity."

**BIANCHI, MAURIZIO: First Day — Last Day CD (MB 007). \$16.00**

"One year has passed since MB/Maurizio Bianchi decided to come back to the music arena with his very personal new sound exploration. Conceived in the same direction of the previous CD titled *Colori*, this new work found its bases in the revaluation of the events the started the Creation, when an intelligent and complex act of sublime love started our physical universe off, transposing them in form of 8 electronic compositions elaborated in a 2 year work. A darker atmosphere marks the background sounds giving to the whole program a more obscure and less 'easy' impression while the more melodic traces fluctuate without direction in an empty space. MB has always worked in a very direct way following his true inspiration; he has devoted his music to the sincere listeners who will now immerse themselves in these sound waves and in the sea of primordial sonorities. The connection to his past recordings is to be found in this attitude and a reference to these feelings was already existing in the early 1980s as reported in some interviews and statements soon to be included in the full documentation of *ArcheoMB boxset 2* (not a reference to the specific religious themes but anyway a more general idea of spiritual collapse and chancing). What could be interesting is to notice this continuity and consider the past and present works as a whole. Of course with a huge formal difference in the material sound approach."

**BIANCHI, MAURIZIO: Das Testament CD (MB 008). \$16.00**

The 2nd batch of the complete MB reissue program continues, once again issued by EES'T (in conjunction with Alga Marghen) as a series of 5 separate CDs, or altogether as a box set. The CDs have been mastered to digital under the supervision of Maurizio Bianchi himself; each CD features the original artwork, the complete documentation (liner notes, reviews, statements) as well as bonus tracks. First pressing of 500 copies for each. "Reissue of a private LP edition of 300 copies in 1983. MB: electronics, rhythms, neutronic effects. The two

suites of Das Testament were recorded in 1982 and can be included among the most extreme and uncompromising MB recordings. Once more maximum electronics. Bonus track for this CD edition: more than 30 minutes of MB live, recorded at Radio Popolare in Milan on 1/1/83. A unique event, the first and only MB concert and the only time he ever played as a synthesizer duo."

**BIANCHI, MAURIZIO: Endometrio CD (MB 009). \$16.00**

"Originally issued as a private LP edition of 400 copies in 1983. De-composition for synthetic sounds and electronically generated noises. Here MB distanced himself from the movement of the industrial brutists, introducing his 'bionic music'. Notwithstanding the difficulty of listening, especially upon initial impact, you are facing treated and filtered synthetic sounds that become new organisms — sound cells analysed under the microscope. This CD also includes excerpts from private tape editions originally issued on compilation cassettes. Personal and obsessive."

**BIANCHI, MAURIZIO: Carcinosi CD (MB 010). \$16.00**

"Originally issued as a private LP in an edition of 400 copies in 1983. De-composition for bionic organisms and concrete sounds. A sound that refuses both the cold logic of the fetish electronic computer-man-of-the-year and the sterile exasperation of the negative. A sound that dilutes and coagulates, eluding the listeners with minimal variations that make the cyclic style of Phillip Glass resemble a carousel of colors. This CD also features two untitled tracks first issued on compilation cassettes. Composite discipline."

**BIANCHI, MAURIZIO: The Plain Truth CD (MB 011). \$16.00**

"First issued on the Broken Flag label in the UK in an edition of 500 in 1983. A different style, providing some distance from all his previous works; a more expansive experimentation with multiple layers of synthesizer sounds. Still very intense. MB's recordings come closest to classical electronics, but always with a very personal style. This CD edition also features an interview on Radio Popolare in Milan from 1/1/83. An English translation is included in the liner notes. Dedicated to all the redeemed people."

**BIANCHI, MAURIZIO: Armageddon CD (MB 012). \$16.00**

"Private LP edition of 300 copies in 1984. This record is the soundtrack for a film with the same title, produced and directed by Maurizio Bianchi. For obscure reasons, the original LP remained unavailable for a long time, and was distributed only 1 year after it was printed. Moreover, most of the copies were destroyed. Less than 100 actually exist. This was MB's last vinyl production, and also the only one featuring recordings of the artist's voice. It was made during a period of huge change in MB's life."

**BIANCHI, MAURIZIO: Dates CD (MB 013). \$16.00**

"Ees'T records is happy to announce a further step into the Maurizio Bianchi new production, a new compact disc which completes the Trilogy starting with the previous Colori and First Day-Last Day. This time the author concentrates on Time, or the inevitable. A sound counterpointistic journey beginning with the creation of the first human being, in autumn 4026 B.C.E. and passing through the two big planetary cataclysms. Then the individual experience of MB himself is investigated, a sort of electro-biography. The climax of this work is represented by the dramatic collapse describing the imminent destruction of today's society. MB explains that this is not an utopian perspective but those feelings rise from the 'Revelator' of all the secrets, the One who knows the future in advance and all the connected events. The Creator of the majestic universe and the One to whom all of us will give account when the final war of Har-Maghedon will break up on 60. A.M. Will there be any survivor then? Hopefully there will be among the listeners of this work who will delight their ears and fill their hearts with the compelling and intense emotional sounds of Dates."

**BIANCHI, MAURIZIO: Antarctic Mosaic CDR (MB 015). \$17.00**

"Following the path opened by Frammenti, this new work represents the radicalization of the fragmentary approach in Maurizio Bianchi's music. A musical composition resulting from the combination of various elements: Hetzian-waves, classical and electronic music. MB eagerly explores the immaculate spaces of the so-called 'frozen continent', the only one not contaminated by the human presence. The hostile surroundings and the prohibitive temperatures made the frozen paradise so stimulating and pure. Antarctica was an immense park frozen after the post-Flood events when unexpectedly and suddenly the temperatures felt of many centigrade degrees. This process is well emphasized in the 'Antarctic' track. On the other hand, in 'Mosaic' the listener mind is projected into the future when, after the decontamination process of human presence on Earth, the frozen continent will become again a paradise. Again a strictly formal and structured work, two long and exhausting sound-collages made of little fragments, even more radical than his approach when MB was active under the name of Sacher-pelz. Also included is an excerpt from 'The Technological Nonsense', a text presenting the forthcoming book on Maurizio Bianchi activities soon to be issued by Ees'T. As MB stated: 'Antarctic: sonorous infiltration in a deteriorated glacier' and 'Mosaic: liquid resonances for asymmetric decodings'. Are the glacial 1980s so far away? Available now in a CDR edition limited to 300 copies."

**BIANCHI, MAURIZIO: Archeo MB 2 5CD (MB BOX 2). \$80.00**

"The complete set of 5 CDs available as a boxset edition. 500 numbered copies that will include MB's previously unpublished essays entitled: 'A.T.E.M.: A Breath of Veiled Drama' (1980), and 'The Dictionary of the Extra-Glaciality: Part 2' (1979). This second essay features short reviews of Alternative TV, Cabaret Voltaire, The Contortions, DNA, The Human League, Thomes Leer, Mars, The Monochrome Set, MX80 Sound, The Normal, The Parasites, Teenage Jesus and the Jerks, Wire, and XTC. Also included are the 'Fanta-Punk Tale' (1978), a short essay by Vittore Baroni called 'Milano Burns' (1984), and reproductions of original collages and graphics. Plus 4 new artworks and an original signed photo." This is the second MB boxset on Ees't (the first one is now out of print), including the following albums: Das Testament, Endometrio, Carcinosi, The Plain Truth & Armageddon.

**EGO (GERMANY):**

**VA: EGO Live 1998-2000 2CD (EGO 01 CD). \$19.00**

"Live sets at Ego 1998-2000 is an exceptional compilation of electronic live sets recorded at EGO in Duesseldorf between 1998 and 2000. Unlike many other samplers that are released in this field of electronic music it features a wide variety of artists ranging from club-oriented projects like Continuous Mode or Antonelli Electr., Thomas Brinkmann's minimal techno, Kotai/Bader's and Khan's vocal tracks to more avantgarde computer music composers like Carsten Nicolai and Marcus Schmickler. The compilation covers 21 tracks on two CDs, coming in a specially designed digipak. While CD 1 features more dance-oriented tracks, CD 2 is a more relaxed and sound-oriented offering, represented by acts like Monolake or Senking. The tracks on this compilation are recordings of live performances, and although some have been released before, they appear as unique and autonomous versions on this release. Each track represents a single excerpt from the performance without any additional editing or overdubbing. The results not only reveal something of the technical process of creating electronic music live, but also provide a glimpse inside the personal production style of each composer. In this sense the EGO compilation is also document of a special field of computer-

ized club music. Part of the documentary concept of this compilation is the 44 page full color photo booklet with high quality pictures of the performing artists and the space where it all took place. EGO was not designed to be a club but rather as a non-commercial space run by a handful of enthusiastic artists, combining live events with short-term exhibitions and constantly varying design, including different 'entrance engineering' for each evening. Currently, the project has shifted its focus from organizing live events to more documentary work such as compiling material from the audio archive for this compilation and setting up a structure for a future web-based audio archive. Live sets at EGO 1998-2000 is another step in realizing the ongoing idea of creating a special place for the performance and the perception of electronic music." Artists include: Continuous Mode, Sutekh, Salz, Swayzak, Kandis, Antonelli Electr., Markus Nikolai, Kotai/Bader, Chris Korda, Khan, Jammin' Unit, Marcus Schmickler, Senking, Produkt, Thomas Brinkmann, Opiate, Kit Clayton, Leandro Fresco, Monolake, Smyglyssna, Noto.

**EGO VACUUM (AUSTRIA):**

**POMASSL: Soundtrack 02 12" (EGO 02). \$11.00**

"The fashion label Fabrics Interseason got started by Sabotage Communications in 1998. For each Fabric Interseason fashion show, special tracks are composed or performed live and released in limited editions of 500 of Ego Vacuum. Pomassl offers throbbingly rude basslines, highly schizoid frequency rhythms on this one — head music of the highest calibre."

**BROKESCH, SUSANNE: Sound Track 03 12" (EGO 03). \$11.00**

"Third installment in this out-techno/art-theme series, this time by Vienna native Brokesch (aka SIL Electronics who's recorded for everyone from Cheap to Sahko to Disko B, etc...) with a beautifully rendered selection of orchestral segues, found/radioed in monologues, feedback loops, and slight techno thump/click themes (strangely absent for the better part of the record). A real eye opener..." — Hrvatski.

**EIGHTH DAY MUSIC:**

**JACK THE DOG: "ah. it's like your talking in your head and you just can't" CD (EDM 80014). \$12.00**

"Jeff Kowalkowski and Carrie Biolo create a sound world all their own as Jack The Dog, a unit capable of bridging the gap between avant garde classicism and blurts of whispered psychedelia...at once real and surreal."

**ELECTRIC CHAIR (UK):**

**VA: Electric Chair Basement Soul Music A Detonation By The Unabombers 2CD (CHAIR 001 CD). \$18.00**

"Northern Sulphuric Soul is music with feeling, encompassing diva disco, future spaced freaky hip hop/r'n'b, Afro Detroit techno mashups, house with a feeling, decadent 2-step, bad breaks and dancehall shenanigans. Electric Chair is musical dynamite that's used to make a bloody big noise, wake the people up and blow a hole in musical apathy and mediocre attitudes. When I play Electric Chair I go back rejuvenated and my faith in soul music has grown. The vibe I get from Electric Chair I've never experienced. There's a common thread running through Electric Chair: a real soul thing." — Ashley Beedle 'dedicated chair freak'. Artists include: Frank De Jo Jo featuring Terri Pace, 2 x Freestyle, Rawcotiks, ZUM, Leo Elstob, Copoeira Twins, Electric Soul, War, Chic, Hamilton Bohannon, Kim Sanders, H20, Cultural Vibe, LadyCop, Riton, Donna Summer, Only Child, Oliver Cheatham. Disc one is mixed by the Unabombers; disc two features unmixed versions of the tracks.

**VA: Electric Chair Basement Soul Music A Detonation By The Unabombers 3LP (CHAIR 001 LP). \$24.00**

Triple vinyl version. This features the 12 unmixed tracks as found on the 2nd disc of the CD version. Unlike the CD, this features the complete 15.51 minute version of the Patrick Cowley Mega Mix of Donna Summer's "I Feel Love", which is worth noting.

**UNABOMBERS PRESENTS, THE: Saturday Night Sunday Morning 2CD (CHAIR 002 CD). \$17.00**

"Saturday Night Sunday Morning features 21 tracks in the mix including bonafide classics and contemporary gems from the likes of Frankie Knuckles, Black Science Orchestra, Kenny Dope, Atmosfear, Masters At Work, Kool & The Gang, Jon Cutler, Vikter Duplax, T-Coy, Lil Louis, Grace Jones, Craig Mack... 'This superb compilation connects the many corners of dance music...from classic house and hip hop to broken beats and jazz funk. Brilliant'. Like the last album Saturday Night Sunday Morning comes formatted as a double CD including mixed and unmixed versions whilst the double vinyl commits some of the best & most collectable cuts to plastic."

**UNABOMBERS PRESENTS, THE: Saturday Night Sunday Morning 2LP (CHAIR 002 LP). \$17.00**

Double LP version.

**VA: Electric Soul CD (CHAIR 003 CD). \$16.00**

"The new record is inspired by the Unabombers' Electric Souls parties. These parties had given Justin and Luke [aka The Unabombers] the chance to play a more futuristic psychedelic soul music and, being so close to their hearts, it was only natural that they wanted to put these influences on record and share this more future focussed and less party set than the legend that the Electric Chair has become. As much as 'Saturday Night Sunday Morning' is representative of the music played down in the club, Electric Soul would be the after party album, coming back with your mates and chill until the morning." Artists: Will I Am Feat Terry Dexter, Amp Fiddler, Y.B.U., Peven Everett, Jazzanova, Osunlade Presents Nadirah Shakoor, Focus, Metro Area, Jersey Street, Detroit Experiment, Only Child Feat. Amp Fiddler, James Mason.

**ELECTRIC STEW (UK):**

**VA: Electric Stew - The Album 2CD (ES 002 CD). \$17.00**

"March 4th see's the first album release from the record label side of the London clubbing phenomenon that is Electric Stew. The album comes in two parts showcasing the musical sides of the club, both mixed there is a Dancefloor CD and an Afterhours CD jointly mixed by Pablo (Psychonauts) and Stew resident Mo Morris. The Dancefloor CD has a very current, mostly electro collection including tracks from Peaches, Felix Da Housecat, N.E.R.D, Playgroup, Dakar & Grinser, Golden Boy with Miss Kittin and Tiga & Zynthierus whilst the Afterhours CD includes household names Doves, PJ Harvey, Spiritualized & Turin Brakes rubbing shoulders with the likes of Simian, Sigur Ros, Vincent Gallo & Ian O'Brien, among others." Artists also included: Noia, Rework, Sieg Uber Die Sonne, Maurice Fautlon Presents Stress, Linda Lamb, A.R.E. Weapons, B-52's, Siobhan Fahey, Chancer, The Frobishers, Nick Drake, Ghost.



**ELECTRIC TONES (NETHERLANDS):****VA: Jukebox CD (ETONES 007CD). \$15.00**

"Jukebox is the label's first album release and features all three EPs only released so far in limited vinyl runs. Featuring a combination of established names, new aliases and outright recording debuts, the common thread is in quality, eclecticism and experimentation. From sonic brutality to digital lullabies with everything in between - where else could you hear new material from Bomb The Bass, Jaki Liebezeit (ex of Can) Opiate and Christian Kleine all on the same project? Thomas Knak a.k.a. Opiate, having recently produced tracks on Bjork's Vespertine contributes three new tracks; Late, Dublo and Post of what he calls sadcore - moods of childlike innocence underpinned by a modern dub sensibility. Tim Simenon unveils a new alias Flow Creator. Two tracks of electro; Ikara mixing syncopated beats with beautiful modal scales and Robot Finger where distorted beats and an insistent loop morph and shift into different shapes and colours. There is also an exclusive unreleased Christian Kleine remix of Bomb The Bass, from the collaboration with Morr Music's Lali Puna."

**ELECTRIX (GERMANY):****ADVENT, THE: Light Years Away CD (ETX 002CD). \$16.00**

"The Advent, aka Cisco Ferreira, takes up the mantle from Transparent Sound, who released Emotional Amputation last year to wide acclaim from the dance press and electro dance-floors alike. It's difficult to not be impressed by both the quality and quantity of The Advent's output over the years: Cisco has had releases on Tresor, Gigolo, Internal/FFRR, Rotation, Tortured and, of course, his own label, Kombination Research. As an artist Cisco is equally adept at crafting pummeling dancefloor techno as icy, edgy electro - as his previous vinyl 12" releases on Electrix have demonstrated. This stunning album sees his electro influences take centre stage across eight diverse, devastating cuts."

**ADVENT, THE: Light Years Away 2LP (ETX 002LP). \$19.00**

Double LP version.

**ELECTRO BUNKER COLOGNE (GERMANY):****VA: The Liquid Sky Cologne Adventure Series Vol. 2 CD (LS ?). \$15.00**

1997 compilation of tracks released in conjunction with the Liquid Sky Cologne group. Features tracks by: Dr. Walker, Brotherz in Armz, Strobocop vs. Dr. Walker, Lisa Lips, Rheinstahl, Frank Heiss, 2 Live and Die in Cologne (Walker & Heiss), Mike Stone, Frank Heiss & Allen Towbin.

**ELECTRO MOTIVE RECORDS:****O-TYPE: Mommy CD (EMR 014). \$12.00**

1994 release. O-type is the long-going, occasionally active off-spring of MX-80 in which Rich Stim and his streaming shards of tears steps aside to allow the MX rhythm trio of Bruce Anderson/Dale Sophia/Marc Weinstein (plus the addition of a 2nd guitarist, Jim Hrabetin) to walk away.

**ELECTROFUNK:****VA: Electrofunk's Greatest Hits CD (EF 2007). \$14.50**

"The past and the present meets the future of Electrofunk Records. This CD represents the birth of what is now ghettotech and a new beginning for Electrofunk with Mr. De' at the helm. Custom dub versions, EF Classics and future EF Classics." Featuring: DJ Assault, Worldwide, Friday Night, and many more.

**VA: Somewhere In Detroit Vol. One CD (EF 2008 CD). \$14.50**

"Electrofunk presents a mix CD inspired by Somewhere In Detroit, the Detroit record store that exclusively sells Detroit house and techno from the city's best producers. This album reflects what you'll find inside the store, mixed by store manager Franki Juncal aka DJ 3000." Features tracks from the following labels: UR, Electrofunk, Soul City, Los Hermanos, Metropolex, Motech, etc. 21 tracks in all.

**ELECTRONIC MUSIC FOUNDATION:****XENAKIS, IANNIS: Electronic Music CD (EMF 003). \$13.00**

Superlative and long desired reissue of Xenakis's early electronic works, including the in-demand pieces from his his pioneering Nonesuch album *Electro-Acoustic Music*. Issued in collaboration with France's INA-GRM, the studio where the first 3 of these compositions were realized. Although it only makes up a tiny portion of his total composed work to date, Xenakis's tape works are as legendary and significant as those of Schaeffer, Henry or Stockhausen. Powerful, mind expanding listening - this release certainly will rate as one of 1997's most important experimental musical documents. Includes the following works: "Diamorphoses" (1957): "a study of white noise and its graduations through the process of densification." "Concret PH" (1958): "This very short work is a sound continuum without a single break. Xenakis re-recorded crackling embers from which he extracted very brief (one-second) sound elements. Then he assembled them in huge quantities, varying their density each time. This work can be compared to his instrumental preoccupations concerning 'clouds of sound'." "Orient-Occident" (1960): "one of the major masterpieces for tape...conceived as a music for a film by Enrico Rulchignoni." "Bohor" (1962): "dedicated to Pierre Schaeffer...an extraordinary and deafening sound continuum where the listener is invited, in a figurative sense, to hear bells chime while standing inside them!" "Hibiki-Hana-Ma" (1970): "Xenakis recorded and reworked sequences played by an orchestra, a biwa, and a snare drum but never rendered them unrecognizable. Distributed over 12 tracks, the work's sonorities were elaborated in function of a highly pronounced spatialization. The title of this piece means 'reverberation - flower - interval.'" "S.709" (1992) recorded with the GENDY program: "Both the sounds produced in the piece as well as the global evolution of the composition are literally unheard of: despite the abstract nature of the processes involved and their mechanical nature, the Xenakis sound world is immediately recognizable."

**FOSS, LUKAS: Echoi CD (EMF 005). \$13.00**

Performers include Foss (piano), Jan Williams (percussion), Douglas Davis (cello), and Edward Yadzinski (clarinet). "An assortment of (strangely enough) non-electronic chamber pieces from this noted American composer, head of the Center for the Creative and Performing Arts, and conductor-in-chief of the Buffalo Symphony Orchestra. The CD presents three pieces, two of which ('Echoi' and 'Non-Improvisation') are for small ensemble and one ('The Fragments of Archilochos') for choral group with mandolin, guitar, and percussion backing. These recordings originally surfaced as a Vergo LP in 1969 (later re-issued on Heliodor) and represent the basis of Foss's experiments in 'controlled-improvisation' and 'cloudy-ambience' that led up to the composition/performance/recording of such pieces as 'Paradigm' (Foss's classic entrance to DG's 70's 'Avant-Garde' series). These pieces link the tone-worlds of 60's

'academic' composition with later Zorn-related experiments quite well. Skilled." — Hrvatski.

**CAGE, JOHN: Birdcage CD (EMF 013). \$13.00**

"In 1972, John Cage, accompanied by a film crew from Germany, went to upstate New York to work for 3 days in the State University of New York at Albany's electronic music studio. He carried with him three piles of tapes: (1) sounds of birds in aviaries that he had made in the prior two weeks, (2) recordings of himself singing his 'Mureau', and (3) ambient sounds. While listening to tapes of himself singing 'Mureau', he commented, 'It makes the birds seem less ridiculous.' The result of his work was 'Birdcage', a complex, exuberant, and joyful fabric of juxtapositions of all of the sounds, to be played back in a space in which, as Cage put it, people were free to move and birds to fly."

**SPIEGEL, LAURIE: Obsolete Systems CD (EMF 019). \$13.00**

An overview of Laurie Spiegel's electronics works, ranging from 1970 to 1983. Utilizing analog synthesizers (Buchla 100, Electrcomp 100), tape, digital synthesis, Echoplex, Bell Labs' GROOVE Hybrid system, etc. Comparable to classic 70s-era Schnitzler screaming, this is a very memorable document of this obscure composer's best works. "Laurie Spiegel, electronic music pioneer, has been working with cutting-edge electronic instruments since the 1970s. She has written software, designed systems, and explored most of the early synthesizers. And she is also a wonderful composer! And the music on this CD is so talented, beautiful, and fascinating that it becomes a stunning demonstration of how musical and humanly expressive technology can be. The CD also demonstrates relationships between instruments and the music that can be composed for them. Spiegel writes: 'Each musical instrument, whether electronic or not, implies an aesthetic domain and sensibility unique to its design ... These are a few I've personally explored. When it was new, each of these music systems, now long obsolete, was state of the art, visionary, radically new and so revolutionary that it required extended explanations in response to common questions such as 'Why would anyone ever want to do that?'"

**ANTHEIL, GEORGE: Ballet Mécanique... CD (EMF 020). \$13.00**

...and other works for player pianos, percussion, and electronics. "George Antheil's Ballet Mécanique, a wild, highly rhythmic composition combining industrial age sounds and jazz, is one of the most notorious musical moments of the 20th century. Antheil was an American composer living in Paris in the 1920s. He composed the first version of Ballet Mécanique in 1924 for 4 player pianos, then almost immediately expanded the instrumentation to 3 xylophones, 4 bass drums, tamtam, 2 pianos, siren, 3 airplane propellers, 7 bells, and 16 synchronized player pianos. He revised it again for performances in Paris in 1926 and New York in 1927. Following the New York performance, so badly received that it almost ruined his career, he visited Berlin, then went to Hollywood where he pursued a career as film composer. He revised the work again in 1953, and that version, more practical than earlier versions, has been performed several times. The expanded 1924 version, however, was never performed until its premiere, produced by Paul Lehman, at the University of Massachusetts at Lowell in November 1999. And this CD, a recording of that performance, is a major event! Also on the CD: John Cage and Lou Harrison's 'Double Music' (1941), (for percussion quartet); Richard Grayson's 'Shoot the Piano Player' (1995), (for player piano and electronics), and 'Mister 528' (1996), (for multiple player pianos and electronics); Amadeo Roldán's 'Ritmica No. 5' (1930) and 'Ritmica No. 6' (1930), (for percussion ensemble); and Felix Mendelssohn's 'Saltarello-Presto from Symphony No. 4', arranged by Paul Lehman (for 16 player pianos)."

**VA: Power and Responsibility CD (EMF 021). \$13.00**

"This enhanced CD from *Leonardo Music Journal*, playable as a normal audio CD or as a CD-ROM with images, is a great compilation of music, multimedia, and software by composers, improvisers, programmers, and artists. The CD includes two excerpts from John Cage's 'Reunion' (1968), a chess game played with Marcel and Teeny Duchamp in Toronto in 1968, with David Behrman, Lowell Cross, Gordon Mumma, and David Tudor playing their own music. It also includes Clay Chaplin's 'Jerry Deals', Chris Brown's 'Talkingdrum', Todor Todorov's 'Voices Part 1', Phill Niblock's 'Ghost and Others', Stevie Wishart's 'Gap below surface' and 'Lacuna#2', Atau Tanaka's 'Sensorband', Hannah Bosma and Boris Nieuwenhuijzen's 'Hoor Je Dat?!', Kim Cascone's 'vortex shedding', and other pieces by Anne Wellmer, Audiorom, Barbara Held, BMB con., Elisabeth Schimana, GNYsic, Greg Schiemer, Heiko Recktenwald, Jane Dowe, Kim Cascone, Miekal And, Piet Van Wijmeersch, and Sergi Jordá. et more, the CD contains a collection of software including Max objects by Chino Shiuchi, Scot Draves' 'The Bomb', Andi Freeman's 'Headbanger', Atau Tanaka's 'netOsc', Tom Demeyer's 'IFS Gen, Digifilter, MidJoy', Sergi Jordá's 'FMOL', Sukandar Kartadinata's 'MemoryScanner', and Heiko Recktenwald's 'makemusicafast.zip'. "CD companion to the 1999 issue of *Leonardo Music Journal* (edited these days by Nicolas Collins). Some thought the inclusion of Oval on last year's CD was a fluke, although judging by the volume of decidedly non-academically aligned individuals herein I'd guess a lasting paradigm shift within the organization. Beautiful CD-Rom interface allows quick access to multimedia content, although there are some propensities that might lead to computer crashing via several dodgy sound processing applications and Max extensions. Regardless, a fascinating item, full of top-notch forays into many-tiered modes of high-tech presentation." — Hrvatski.

**WISHART, TREVOR: Red Bird CD (EMF 022). \$13.00**

"Extremely great reissue of the previously-semi-available-but-not-so-for-quite-a-long-time October Music CD (which itself was a reissue of the 1977 LP on Wishart's own Yes imprint, along with the piece 'Anticredos' for 6 voices, from an LP on Hyperion, 1982). Recent developments in Wishart's street cred (contributing to *Or Some Computer Music Issue One*, being namedropped by Richie Devine on several occasions, Aphex Twin's use of CDP) seem to suddenly make Trevor... relevant to a younger set of listeners. Which is not entirely a bad thing (mind you). 'Red Bird' is for electronic sounds, where 'vocal sounds are changed into metallic hammers, a book slammed closed becomes a slammed door ... A vast array of recorded sounds shift and slowly morph into other sounds, and the effect is magical'. Rumours abound of this being the piece specified in Stapleton's list (adorned the fold of the *Change Meeting LP*), NOT the 'Beach Singularity/Menagerie' set reissued by the seemingly 95% 'list'-fueled Paradigm reissue program (not surprising seeing the contained seminal vox-murk, sonic transformations, primacy, etc... influentially evident in Nurse With Wound titles from just later). An amazing document, this. Completely essential." — Hrvatski.

**VA: Southern Cones CD (EMF 027). \$13.00**

"This CD contains a wealth of varied, interesting, talented, charming, and utterly captivating music from Africa and South America, all of it involving technology in some way. Curated by Jürgen Bräuninger for *Leonardo Music Journal*, this collection of compositions is not only a pleasure to hear, it also gives an idea of what music and technology means throughout the world. The composers include Lukas Ligeti, Diego Luzuriaga, FELEMA, Eduardo Reck Miranda, Daniel Wyman, Damián Keller, Aldo Brizzi, Jürgen Bräuninger, Rodrigo Sigal, TIMELESS, Didier Guigue, and Kurt Dahlke, and their styles range from computer-generated sounds to improvisation with traditional African and South American instruments."

**VA: State Of The Union 2.001 3CD (EMF 028). \$35.00**

"Produced by composer Elliott Sharp, *State of the Union 2.001* is a massive 3-CD set and the latest in this ongoing collection of one-minute pieces by the leading lights of the international avant-garde, both famous and unknown. Ranging from electronics to the human voice and everything in-between, these pieces are fast, furious, sardonic, ecstatic, dark, serious, fleeting, and wry. Highlights include music by Atau Tanaka, Christian Marclay, Dael Orland-Smith, Eric Mingus, Eszter Balint, Foetus, Fred Frith, Freight Elevator Quartet, Harriet Tubman, Harry Smith, Henry Kaiser, Ikue Mori, Jack Womack, Jad Fair, Jeffrey Ford, Jenn Reeves, Joey Baron, John Duncan, Jonathan Bepler, Loren Mazzacane Connors, Marc Ribot, Marianne Nowotny, Matthew Shipp, Merzbow, Phill Niblock, Stephen Vitiello, Tracie Morris, Voice Crack, We, Zeena Parkins, Z'ev, Zbigniew Karkowski, and Zoot Horn Rollo."

**WISHART, TREVOR: Voiceprints CD (EMF 029). \$13.00**

"Master composer Trevor Wishart shapes recordings of the human voice into a majestic, sonic extravaganza. With satire, sympathy, and his extraordinary talent with sound, Wishart gives us an audio panorama of the world today through the voices of many different people, famous and unknown. You'll hear the voice of Margaret Thatcher as a political cartoon, a touching portrait of Princess Diana, the powerful resonance of Martin Luther King's well-known words, the crackly voice of Neil Armstrong, the zany musicality of Elvis Presley, the playful sounds of Wishart's young daughter's voice, and the touching story of an 80-year-old woman's dream. Tongues of Fire, the final work on the CD, is a masterpiece. It is a complex extended composition that explores the human condition through the transformation of the human voice. In a spectacular display of skill in performing audio transformations, Wishart bases a major work of sounds and textures on a few utterings. This disc is an important moment in the history of electronic music."

**BAHN, CURTIS: R/g CD (EMF 030). \$13.00**

"Curtis Bahn, bass player extraordinaire, takes his virtuoso performance to unbelievable heights of energy and musical mayhem with a sophisticated computer-based interactive electronic system that he himself designed and built. The madness in his method becomes clear when you realize that at the center of his R/g is his acoustical 'Sbass' which contains a variety of electronic sensors that greatly extend his performance possibilities. It also becomes clear that the musical power of extended performance together with responsive electronics is formidable, and in this case it allows him to mix sounds, follow algorithmically-generated shapes, process the sound of his own performance on string bass, and do it all so fast and so well that it grabs your attention."

**FELDER/MORTON FELDMAN, DAVID: CD (EMF 033). \$13.00**

"Two first recordings of Morton Feldman's music in themselves make this CD a notable event. And then, David Felder's music puts it over the line. The music bridges two generations and two distinct personalities. Feldman, with John Cage, Earle Brown, David Tudor, and Christian Wolff, was a seminal member of the New York School in the 1950s, and his work is known for the beauty and delicacy of its orchestral colors, its 'painterly' surface, its static and quiet structure, its contemplative character. Felder's work, on the other hand, is dramatic and powerful, with giant pulsing blocks of orchestral sound lending a strong sense of motion and force which is contrasted with soft poetic moments. The two composers are linked by their association with the June in Buffalo Festival, founded by Feldman in 1975 and directed by Felder since 1985. The compositions are Morton Feldman's 'The Viola in My Life IV' (1971) and 'Instruments II' (1975); and David Felder's 'Coleccion Nocturna' (1984) and 'In Between' (1999). The performances, recorded at the 2000 June in Buffalo Festival, are by the June in Buffalo Festival Orchestra, conducted by Harvey Sollberger and Jan Williams. The soloists are Daniel Druckman (percussion), Jesse Levine (viola), Jean Kopperud (clarinets), and James Winn (piano)."

**VA (CURATED BY DAVID TOOP): Not Necessarily "English Music" 2CD (EMF 036). \$24.00**

Incredible assemblage of UK-based experimental music, almost all of which is previously unreleased (according to Toop, only the Derek Bailey track is commonly available elsewhere). Issued in association with the *Leonardo Music Journal*. "David Toop curated this great 2-CD package, and he demonstrates that England was one of the hotbeds of musical experimentation in the 1960s and 1970s. These CDs are, to quote Toop, 'documentation of an extraordinary burst of musical experimentation that touches upon the overlapping practices of live electronics, improvisation, free jazz, free rock, tape music, experimental and revolutionary composition, sound sculpture, sound poetry, minimalism and a few pieces that refuse to confine themselves even to these unruly categories in order to explore the outer limits of free folk blues, symbolic table tennis, and similar improbabilities.' The musicians include David Toop, Cornelius Cardew, The Scratch Orchestra, Daphne Oram, Hugh Davies, Jane Manning, Gentle Fire, Howard Skempton, Michael Nyman, Derek Bailey, Evan Parker, Paul Lytton, Michael Parsons, Max Eastley, AMM, The Scratch Orchestra, Intermedium, Frank Perry, The People Band, Bob Cobbing, Robert Worby, John Stevens, Ron Geesin, Gentle Fire, Rain in the Face, Ranulph Glanville, The Campiello Band, Mike Cooper, A Touch of the Sun, and more."

**FERRARI, LUC: Tautologos and Other Early Electronic Works CD (EMF 037). \$13.00**

"Luc Ferrari is among the best-known of the early electronic music pioneers. He was director of the Groupe de Recherches Musicales from 1959 to 1960, working closely with Pierre Schaeffer, and his music played a decisive role in defining the range of musique concrete. But he went further to become one of the most radical composers of his time, and this CD, with its incisive character and exceptional sounds, marks the starting point for his artistic evolution. The compositions include 'Etudes aux accidents I Study on accidents' (1958), 'Etudes aux sons tendus / Study on stretched sounds' (1958), 'Visages V / Appearance V' (1959), 'Tate et queue du dragon I Head and tail of the dragon' (1960), 'Tautologos 1' (1961), 'Tautologos 2' (1961), 'Und so weiter! And so much further' (1966, with Gerard Frey, pianist)."

**AUSTIN, LARRY: Octo Mixes CD (EMF 039). \$13.00**

"Larry Austin, electronic music pioneering composer, remixes John Cage's 1952 classic as 'Williams [re]Mix[ed]', bringing all of the sounds of the world together into one computer-based sound collage. He brings the táragató, a Hungarian folk instrument, into the realm of the electronic world. He transforms Thomas Buckner's baritone voice. And more. This CD is a 2-track mix of music originally composed for presentation with a surround-sound eight-loudspeaker system. It combines an immense variety of electronic, vocal, and instrumental sound, performed beautifully by Thomas Buckner, Stephen Duke, and Esther Lamneck, soloists."

**BLUM, EBERHARD: Berlin To Buffalo CD (EMF 041). \$13.00**

"Flutist extraordinaire Eberhard Blum discovered the music of Morton Feldman and other members of the New York School when he became a Creative Associate at the center for the Creative and Performing Arts in Buffalo, New York, during the 1960s. Since then he has been at the forefront of innovative musical performance. On this CD, Blum crosses the Atlantic from his native Berlin to the United States, performing works by Berlin-based

Erhard Grosskopf and California-based Ralph Jones." Features three long works: "Proportion 1" (1968, for flute and electronics); "Night Tracks" (1972, electronic sounds); "Saturday Afternoon 5 O'Clock" (1973, flutes).

**REYNOLDS, ROGER: Last Things, I Think, To Think About CD (EMF 044). \$13.00**

"Roger Reynolds' song cycle based on text by John Ashbery. It is sung by Philip Larson, baritone, accompanied by Aleck Karis, piano, and it is also recited by John Ashbery. And there is an elegant, sparing use of electronics which emphasizes the intimacy and subtlety of the entire work. Indeed, the presence of the singing voice, the speaking voice, and the electronics gives this disc a multiple dimension that is striking and thoughtful. It is a fine representation of Ashbery's poetry, reflecting its rhythms, contrasts, and depth, and more, it is perhaps a pointer towards a new approach in reconciling the meaning of music with the meaning of words."

**BRÜN, HERBERT: Language, Message, Drummage CD (EMF 614). \$14.00**

"And here's a historic moment, the complete works of Herbert Brün in four CDs. *Language, Message, Drummage* features Brün's compositions for tape and for instruments performed by LaSalle Quartet, Kathleen Keasey (piano), James Culley (snare drum), University of Illinois New Music Ensemble. Herbert Brün was born 1918 in Berlin, Germany and studied with Eli Friedmann, Frank Pelleg, Wolf Rosenberg and Stefan Wolpe. Brün first turned to electronic sound production for the composition of music during the late 1950s in the Paris, Cologne and Munich studios, particularly guided by Gottfried Michael Koenig. Before that, and at the same time, he composed works for acoustic instruments: small and large chamber ensembles and orchestra." Features classic early electronic works like "Futility 1964" (1964), an explosive, exhilarating piece utilizing intersected texts spoken by Marianne Brün — a screamingly intense piece; "Anepigraphé" (1957) ("...with four different electronic generators and by mixing, modifying, and filtering, I have produced nine acoustic characters..." — Brün) & "Piece of Prose" (1972) — commissioned by the Experimental studio of the Polish Radio and produced in Warsaw.

**BRÜN, HERBERT: Wayfaring Sounds CD (EMF 624). \$14.00**

Subtitled: Compositions for Instruments with Tape. Features "Non Sequitur VI" (1966, for flute, cello, piano, harp, marimba, percussion and tape), "Wayfaring Sounds" (1959, for solo electronics), "on stilts among ducks" (1997, for viola & electronics), "Sonoriferous Loops" (1964, for flute, trumpet, bass, percussion & tape), "Infradubiles With Percussion" (1968-84, percussion group and tape), "Sentences Now Open Wide" (1984, performed by the Performers Workshop Ensemble).

**BRÜN, HERBERT: Mutatis Mutandis CD (EMF 634). \$14.00**

Subtitled: Compositions for Solo Instruments and Ensembles. Features: "Gestures for Eleven" (1964, chamber ensemble), "Trio For Trumpet, Trombone and Percussion," (1966), "The Laughing Thirder (1995, for piano), "String Quartet No. 3" (1963), "Sonatina for Bassoon Alone" (1953), "at loose ends" (1974), "Mutatis Mutandis 7" (1987, for flute), "Nonet" (1969, chamber ensemble),

**BRÜN, HERBERT: Sawdust CD (EMF 644). \$14.00**

Subtitled: Computer Music Project (1976-1981). "The computer program which I called SAWDUST allows me to work with the smallest parts of waveforms, to link them and to mingle or merge them with one another. Once composed, the links and mixtures are treated, by repetition, as periods, or by various degrees of continuous change, as passing moments of orientation in a process of transformations." — Brün.

**ELEGUA RECORDS:****NEEDLE & IO/NEEDLE, JESWA, & OTTO VON SCHIRACH: The Cabinet Of Dr. Caligari/Nosferatu 2CD (ELE 001/2). \$19.00**

"2XCD debut release from the Elegua label presents original soundtracks to the silent film masterpieces in the 'Electronic Music & the Moving Image' series, conceived by Needle (Beta Bodega) and featuring Io, Jeswa and Otto Von Schirach (Schematic). Elegant music assembled from live performances and packaged in an individually sealed and numbered edition of 1000. File under: Needle, io, Jeswa, Otto von Schirach/ soundtracks, experimental, ambient."

**VA: Subtropics Vol. 1: Breath CD (ELE 005). \$13.00**

"For thirteen years, the Subtropics Festival has been the premiere showcase for experimental music in Miami. The first in a series of CD's compiling live recordings from the festival's digital archives, this collection revolves around the sounds of the human voice and includes brilliant performances by Robert Dick, Earle Brown, Jon Gibson, Needle & Sony Mao, Tom Buckner and Alvin Lucier ("Music For Baritone and Slow Sweep Pure Wave Oscillators"), Gustavo Matamoros and Bob Gregory, and John Cage ("Empty Words"). Individually sealed in a numbered first edition of 1000, the CD's are packaged in stamped clear plastic boxes with screen-printed clear acetate inserts. This is a collector's item for any listener interested in work of the seminal and emerging figures in modern music heard every year at the Subtropics Festival."

**ELEKTRA (EUROPE):****NEIL, FRED: Tear Down The Walls & Blecker And MacDougal CD (ELEK 35632). \$15.00**

New two-fer presentation of the first 2 Fred Neil albums for Elektra (previously only available as individual Japanese-only CDs). Not scheduled for US release as far as we can tell, but this European mid-line presentation is pretty cheap and well presented (slip-case package, 12 page booklet with new liner notes by Peter Doggett). *Tear Down The Walls* was Neil's first album (in collaboration with Vince Martin), originally issued by Elektra in 1964. Backed up by Felix Pappalardi (guitar) and John Sebastian (mouth harp), Neil & Martin sing together, weaving an eloquent East Village haze that's quite mesmerizing in its understated presentation. *Blecker And MacDougal* was Neil's 1965 folk classic from the Elektra period, his second album for the label. Originally from Florida, Neil was heavily factored in the early days of the East Village folkie boom (Bob Dylan played harmonica for him at Cafe Wha? in 1961). His recording career went from 1964 to about 1971, peaking with *Everybody's Talking on Capital* (featured in the film *Midnight Cowboy*). Blecker & MacDougal features some legendary tracks like "Other Side To This Life" & "Travelin' Shoes" and is fine document of Fred's deep-bass voice, guitar & harmonica accompaniment — that in some ways could be seen as a crucial link between the early folk style of Dylan and the more exploratory works of say, Tim Buckley.

**LOVE: Love (Mono/Stereo) CD (ELEK 35672). \$15.00**

European-only two-fer reissue of the first Love album, originally issued by Elektra in 1966. It's a two-fer because it contains both the mono and stereo mixes (originally issued separately), so a total of 30 tracks (the US CD edition, which may be temporarily o/p, only features the common stereo version). Includes two previously unreleased bonus tracks: alternate versions of "Number 14" and "Signed D.C.". Remastered with an extensive 12 page booklet of liner notes and graphics.

**BUCKLEY, TIM: *Tim Buckley/Goodbye And Hello* CD (ELEK 35692). \$15.00**

European-only two-fer reissue of the first two Tim Buckley albums, originally issued by Elektra in 1966/67 (these albums are currently available separately in the US on Elektra, but not in this two-fer form). Remastered with a new 8 page booklet of liner notes and graphics. From Peter Doggett's liner notes: "In reclaiming Buckley as an innovator, his earliest and — in the case of *Goodbye And Hello* his most commercially accepted work, has tended to be passed over. Callow maybe, fallow, certainly not: beneath the veneer of singer-songwriterly trappings (*Tim Buckley*) and spirit-of-'67 grandiosity (*Goodbye And Hello*), these records — fully formed in themselves, though in the light of Buckley's later work, perhaps too much so — are both inspired and illuminating. Inspired, because while working to an essentially voguish template, there's a power and originality in Buckley's writing and performances that easily transcends formal limitations. Illuminating because the Buckley muse — the boundless pursuit of a new musical language — is already discernible in his daredevil vocal feats and instrumental passages of liquid-like languor."

**ELEKTRO MUSIC DEPARTMENT (GERMANY):****CUSTOMERS, THE: *Furious* CD (EMD 003CD). \$17.00**

"It couldn't have been prevented: the night came. It said, the eagle had landed. The dark shining voice rose only a single time, probably the most powerful one, that the electronic aspects of life provide. Furious from Klaus Kotai and Daniel Pflumm is black, merciless, absorbing. In the total absence of history the tattering and the exciting moments of the eighties join the technoid high of minimal music. The 'Berliner Aristocracy Of Techno' (de:bug) plays off the retro-styles against the minimal styles in an art-philosophical and nightlife-contextual way. The sound figures of the older elektro music department-releases experience a pressing recurrence: Minimal grooves, that do not forget the drastic in the history of techno, more floorbretter, guitar-sounds combined with vocals, conceptual individualities, jingles. The dirtiness of Chicago-house is only apparently being teased by minimal pattern: 'Paint The Black House White'. You only perceive a giggle. It's time. Never. Nowhere."

**KOTAI & MO: *Elektro Music Department* CD (EMD CD1). \$15.00**

"Initial CD-selection (50% new tracks, 50% previously released on previous EMD singles/LPs/videos) for Berlin-based/mystery-shrouded producers Klaus Kotai and Gabrielle Loschelder. Enabled audio actually has VERY little to do with electro, preferring the proven alignments/reforms of the Basic Channel/Chain Reaction camp as a starting point and adding some serious jab static and whisper-vox into the fray. Commercial tie-in alert: despite the fact that this is a CD, it claims to have been mastered by one Stefan Betke @ D&M, Berlin (proving that Kotai & Mo have crawled up from Berlin's under-murk into the pantheon of 'accepted artists'). Don't miss out on life." — Hrvatski.

**VA: *Elektro Music Department 2* CD (EMD CD2). \$15.00**

Second volume of tracks from this Berlin-oriented label, featuring tracks by this collective revolving around Klaus Kotai and Mo Loschelder. Tracks by Kotai, Kotai/Bader, Midnight Caller, In Hope For The Best, Mo Feat. El Puma, etc. "Known for a very minimal, subtle sound with deep Korg bass sounds. Most of the releases on the label came from Klaus Kotai and Gabriele Loschelder aka Mo. Their tracks are not meant to be melodic, but rather made up of sophisticated repetitive sound patterns." Opening with the stunning Suicide-style "So Straight", this is another impressive batch of Berlin mono-bass propulsion.

**ELEKTRO.KOMFORT (GERMANY):****A.F.A.: *Being Boiled 12"* (EK 02). \$9.00**

"A.F.A. alias Dub Taylor and Jan Gabler remix Human League's 'Being Boiled' from the year 1980! Four different versions bring that classic tune on modern dancefloors."

**ELEKTROLUX (GERMANY):****RUXPIN: *Avalon* CD (E 11111 CD). \$16.00**

"When releasing his groundbreaking debut *Midnight Drive*, Jonas Thor Gudmundsson aka Ruxpin was one of youngest, yet one of the most promising artists within the Elektrolux family. Now the 21 year old music talent from Iceland comes back in full effect with his second longplayer beating all expectations by far. Ruxpin's epic masterpiece *Avalon* embraces the two chapters 'Arrival' and 'Departure' which contain a total number of 29 outstanding songs. Both parts of the album deliver an impressive proof of Ruxpin talent to blend dreamy melodies with electronic grooves. Again and again the Iceland-sound typical fairy tale melodies get distorted by tiny sound fragments, just to change themselves into fragile but incredibly funky chillout tracks. With this album release, Ruxpin has definitely opened up a marvellous new chapter in his musical career. After having performed with the pop stars like Björk and Alex Paterson (The Orb) as well as a underwater concert in the city of Reykjavik, Jonas Thor Gudmundsson is bound to present more wonderful surprises in the near future. A milestone release in electronica chillout."

**ELEVAGE DE POSSIERE (FRANCE):****DIETRICH, DON: *Dietrich LP* (EPP 008 LP). \$19.00**

First solo album by the legendary Don Dietrich from Borbetomagus! "There are the new Elevage de Poussiere issues of solo recordings of other 'artterrorists'. Dietrich has been recorded at his home, directly on D.A.T. Six abrasive titles on tenor saxophone, gadgets & peavey." "Let's come into the hut that sells the current next world to free jazz — human still all-too-human — which is grindstoned in Dietrich's smithy as a kind of music made of buttons and overflowed by its electronic gargoye blow, as a tearing mechanical vibration, as a bully gesticulation from the lungs, let's notice the metallic KO that is reorganizing the musician's body, let's notice the golden engines too that are demolishing the archaic in it, let's come to applaud the pulmonary inner wind and the upside down technology too. Hey you fearless listener, then jump upon this Ouroboros's back which is made of metal and phlegms, jump upon one of its rollers made of feedback and whitenoise, hold it and surf upon it. The saxophonist's rapture screams with their hundred pieces of feet grinded by the golden teeth of its effect pedals will use to play the surf echo. Snuffing USA. Just for the sake of a psychic and civilized survey." — Yves Botz.

**JUNKO: *Sleeping Beauty* LP (EPP 009 LP). \$19.00**

Solo album from the vocalist of Hijokaidan. "Such a fucking poetry of the gap, something very close to Yoko Ono's orgasmic vocalisations, to Diamanda Galas menstrual glossolalias, to Linda Sharrock's (\*) sexual negritude. What a free from the ritornello (\*\*) free music, what a totally free chant, so let the listener go through to it and let him free to listen to 'that'. To that psychoanalysts' id, to the trouble Eros, to the perforated tongue from the pornographic body. It surely takes a lot of perversity to get submitted to that. To that improbable soundtrack from a porno film (\*\*\*) which would look like some inverted movie, like some black pictures. It surely takes a lot of terror to listen to that voice but you may call

it beauty. Because that voice deals with some wonderful confusion (something between pleasure and pain), that indiscernible space due to the man who lays upon a woman. A frightening paroxysmal flow. Almost endless quivering deep into the dyslexic monstrous climbing up to inhuman shrills voice, held close by the auditory pain. Her chant as a desiring machine one more time building up some unspeakable, some terror so. A chant coming from the pleased or from the suffering body. Junko made a poem out of the scream which gets the atom particles speed and its dread too that is grinding both the word and the meaning. Hop ! Got free from the semiotic chain, as the rising of an organless body among the small world of music — try to imagine the neighbourhood terror — but imagine that this scream was calling us : did you hear something?" — Michel Henritzi.

**ELICA (ITALY):****CONFUSIONAL QUARTET: CD (ELICA 3210). \$15.00**

Reissue of works from from 1980-81 by this Italian group. "Futurism with its dynamic force, youthful spirit, attention to innovation and a bit of Italian histrionism; the sixties with their hopeful and playful atmosphere and their crisp and catchy music; Italy with its beautiful sun, beaches, Mediterranean brightness and laxity; minimalism with its focus on the deepness of details; all the things happening in Bologna in the late seventies, among some of the newest and most creative experiences in film, performance, fashion and music. With these elements and a strong, confessed musical influence of an unlikely pair like Area and Devo some of the freshest and most original music ever was produced by the Confusional Quartet (Lucio Ardito, bass guitar; Gianni Cuoghi, drums; Enrico Serotti, electric guitar; Marco Bertoni, keyboards), with the help of the inventive craftsmanship of their sound engineer Gianni Gitti. Composed as short, fast changing miniatures with crazy rhythms and outstandingly playful and catchy tunes, blending diverse musical genres, very nicely arranged and enriched by a creative use of the recording studio, the 24 pieces collected in this disc represent their almost complete recorded output (including alternative versions and a previously unpublished piece) and show a musical maturity which is quite amazing for a group in which three members out of four were at the time still under 18!"

**DEDALUS: *Pezzi Inediti '75-'76' + Materiali per tre Esecutori e Nastro Meg* CD (ELICA 3220). \$15.00**

"Hailed in the early seventies as the best Italian group of avant-garde jazz/rock along with Area and Perigeo, in the mid-seventies, with the release of their second album, Dedalus started a much more uncompromisingly experimental approach to music through the use and combination of disparate musical materials: improvisation, electronic music and musique concrète techniques, elements of contemporary classical composition, folk tunes, jazz, use of self-built and modified instruments for timbric research, etc., with much conviction and totally unique and beautiful results. This disc re-issues their very hard-to-find second album, *Materiali per tre esecutori e mastro magnetico* with the addition of about 40 minutes of material recorded in the year following the release of the album, most of which was produced specifically for a record to be released on Cramps Records' historical DiVerso series, which remained unpublished because of the label's discontinuance. Most of the material was recorded by the trio composed of Fiorenzo Michele Bonansone (cello, piano, Fender piano, voice, accordion, synthesizer, soprano ocarina, electrified mandolin, pipe, bottlephone), Marco di Castri (tenor and soprano saxophones, electric, acoustic, prepared or bent guitars, harmonica, flute, Moroccan oboe, pipe with reed) and Enrico Grosso (drums, percussion and noises) — with the help of Ennio Bonansone as sound engineer on the pieces from the album — and part as a duet by Fiorenzo Michele Bonansone and Marco Di Castri."

**BERTONI, MARCO: *18.8.81 10"* (ELICA 3305). \$15.00**

"After quitting the outstandingly original and enjoyable Italian group Confusional Quartet, keyboard player Marco Bertoni, upon the invitation of the Quartet's fifth member, recording engineer Gianni Gitti, recorded a handful of pieces for piano and studio work which was eventually to be released on record by Les Disques Du Crepuscle, a product that never materialized. The piano tunes here have a playfulness and a nonchalance of Satiesque inspiration, exposing an intimate world which reveals through simplicity and primitive studio inventiveness, with a production emphasising the idea of sketches and of artisan work. In these eight short pieces, the piano tracks are superimposed, speeded up or down, deconstructed and generally played with, although most of the time left in their original unmodified beauty, with street cats, breathings, radio-dramas, Russian voices, fake birds and Gianni Cuoghi's drum elements, discreetly adding to them through Gianni Gitti's studio touch. Released on vinyl record instead of compact-disc, considering this format to be more appropriate to the nature of this music." Year 2000 release.

**FERRARI, LUC: *Danses Organiques* CD (ELICA 3340). \$18.00**

"Luc Ferrari is one of the most important and intriguing figures of the last forty years, a pioneer of musique concrète at the beginning of the Groupe de Recherche Musicales in Paris, and perhaps 'the only real artist among many excellent researchers' as someone suggested. With a very peculiar sensibility he creates his own musical world in which wit, sensuality, extreme sound realism, playful analytical abilities, social concerns, and love for good food are important and inspiring elements. No matter how radical his musical intuitions and concepts may be or have been, his music has always had a provoking but charming quality. *Danses Organiques*, presented here in its original 75-minute version (an abridged 45-minute version also exists), could be a 'strange meeting between two girls and a tape recorder' and is one of his most unorthodox, lively and sensually charged pieces, recorded between 1971 and 1973 in a period when he was leaving the official studios to build his own independently. It was 'completely recorded on my small machines: I recorded the single tracks separately and then superimposed them to create an organic whole'. The composer lends his tape recorder to two girls who are to meet and to start a relation and then builds his imaginary folklore music around their confidential dialogue, sighs and moans, with the addition of his deep observations on organ-ic music. The resulting music has a groovy rhythmic quality in its surreal synthetic development and is outstandingly modern with its similarities to some unacademical artisanal music made today with electroacoustic means. Maybe it is unfair to say this, but Elica thinks this is one of the most beautiful and intriguing musical pieces ever recorded. Digipack cover with insert containing texts in Italian, French and English (essays by Giuseppe Chiari and Samon Takahashi and biographical notes) and photographs."

**GUERIN, JEAN: *Tacet* CD (ELICA 3560). \$18.00**

"One of the best-kept secrets in the very wonderful Futura Records catalogue of the late 60's/early 70's (remember Red Noise, Horde Catalytique Pour La Fin, Jacques Berrocal, Semool, Chêne Noir, Mahogany Brain and the others?), this album even missed attaining the cult obscurity status of some of those mentioned, remaining basically unheard because of the difficulty of even getting aware of its existence, not to mention the quasi-impossibility of tracing a copy of the original LP record. It is an original and strange album as only drummers can do (remember Jacques Thollot, Robert Wyatt, Eroc, Bernard Lubat, Skip Spence?), whose music originates from the soundtrack Jean Guérin — a rather classical manner, at



the time involved in the be bop scene in France, playing mainly in the Guy Lafitte group — composed in 1970 for *Bof, anatomie d'un livreur*, an anarchic feature-film by Claude Faraldo which shocked the French audience with its subversive attack against the holy trinity Work-Family-Property. Although to further differentiate the music here recorded from the film and define it as a work on its own, the title of the album was even changed to *Tacet*. With the instrumental contributions of Bernard Vitet and Jean Paul Rondepierre on trumpets and trumpet-in water, Philippe Maté on tenor saxophone, Françoise Achard on vocals and gloop ténor, Diétri Guévissier on double basse and himself on bass guitar, darbouka, gloop ténor, percussions, rhythm machine, generator and VCS3, Jean Guérin through many months of studio work on the elements recorded for the film soundtrack — which made this the most expensive production of the whole Futura catalogue — created an indescribable and surreal, futuristic and mysterious, liquid and spacious, echoing and sometimes grooving blend of electronics, instruments, abstract vocals and treatments unlike anything else ever recorded. A rather straight (for a change) re-issue of the original record in digi-pack type cover, with reproductions of the original sleeve and notes (with English translation) by Philippe Carles, co-author of the important book *Free Jazz, Black Power*.”

**FERRARI, LUC: Danses Organiques LP (ELICA 3704). \$17.00**

“Upon demand, a vinyl version of this piece previously released only on compact disc. Record housed in a gatefold sleeve with bigger reproduction of the pictures and the addition in the notes of the English translation of Luc Ferrari’s spoken introduction at the beginning of the piece, which caused so much controversy and confusion among non French speaking listeners.”

**VITAMIN B12, THE: The Vitamin B12 2x10" (ELICA 3708). \$25.00**

“More catchy than Dlin Dlon Cowboy. The Vitamin B12’s music maintains an ingenious home-made sound in a refined bric-a-brac of experimental sound explorations, adventurous and successful juxtapositions and playful melodies and structures. This set presents 24 kaleidoscopic miniatures, like the images which adorn the cover, assembled with amazingly gracious do-it-yourself pop sensibility, groovy lounge tendencies and a passionate curiosity for noise and sound modification. The history of The Vitamin B12 remains a mystery for us too, so that not many words can be written on that. This is its first album which is not self-released, following an obscure four-LP box set and an even more obscure double LP set, which were mysteriously released in tiny editions in England in the last decade or so. A double 10" LP record set (as we decided that a Vitamin B12 release can only be a multiple one) with color gatefold sleeve, released in an edition of about 400 copies.”

**EMANATE RECORDS:**

**VA: Emanated CD (EMAN 001 CD). \$12.00**

Debut release on a new CA-based IDM label, focusing on that sparkling electronic machine crinkle that can sound just right. OST’s track, “August” is a legitimate classic, that could easily fit somewhere within the Warp “Artificial Intelligence” series. Many other tracks are of similar vintage & emotional quality. The CD features obscure US artists such as: Solenoid (aka Office Products, aka Mr. Pharmacist; currently been doing work with Mark Hosler of Negativland, while having escaped an earlier life of hacking, sits behind the door and thinks about aesthetic pranks’), Lillienthal (Arrow Kleeman, NYC, has performed with the Silver Apples, before becoming Lillienthal, “hoping that his search for sound found and personal mood will set him aside from the even flow of contemporary electronic dance music, this is his debut’), If Then Else. (‘playing bass, playing jazz, discovers the synthesizer all hell break loose; not to be seen until now, he hides with the machine in attempts to beat it at it’s own games’), Sybaritet (aka Xian Hawkins, who has also performed and recorded with Simeon of the reformed Silver Apples), O.S.T. (aka Rook Vallade, has recorded on Switch Records, Plug Research, Worm Interface, remixed Spacetime Continuum, etc.).

**DEGIÈRE: Diffusion Chamber 10" (EMAN 10 EP). \$6.50**

“Four tracks of soupy digital atmospheres and bass heavy abstract beats taking personal experiments with sound dynamics and modular synthesis to new levels. deGiere overloads computer patches emulating vintage analog synthesizers until they sputter and break, ejecting clouds of digital particles onto the stereo field. These recordings form the backdrop for subtle melodies and chilled rhythms borrowing influence from a variety of electronic styles from dub and downtempo to techno.”

**O.S.T.: Deflect CD (EMAN 5 CD). \$11.00**

“O.S.T. is the guise of the prolific San Francisco based producer Chris Douglas. He reportedly has over 500 tracks awaiting release but, so far, has only released a handful of material (under his O.S.T. and Rook Valard guises) on a number of labels including Worm Interface, Plug Research, Reflective, Switch, Qlipothic, Phthalo, Emanate, XLR8R, Polyrhythmic, and Dial. At an early age Chris found himself under the mentorship of Spacetime Continuum’s Jonah Sharpe, where he honed his production skills while Jonah introduced him to the best sounds in techno and electronica from around the world. From there Chris used that musical knowledge combined with his deep-rooted and often troubled emotions to produce music that walks the fine line of intricate melodic complexity and dark chasmic chaos- music where, at any given time, you don’t know whether to be engulfed by its dark depths or overwhelmed by its vast dissonance. Contained in O.S.T. are bits of jazz, drum & bass, dark ambient, and a healthy dose of experimental sounds. But as soon as you recognize a style or sound, the track has evolved in another unexpected direction. Nothing compares to the sound of O.S.T., but maybe if you imagined a collaboration of artists like Freeform, Lustmord, Low Res/Crank, Coil, Phthalocyanine, Bisk, & SAW II-era Aphex Twin.”

**O.S.T.: Deflect LP (EMAN 5 LP). \$11.00**

**BARRETTE: Velvet Brick CD (EMAN 7 CD). \$11.00**

“Developing upon his earlier four track EP under the name Baretta Hydrant/Sprout producer Jeff Allen returns with a full length of similar improvised down tempo. This material, marked by thicker production leans more towards the fusion/funk hop/future soul of recent Northern English producers. The straightforward percussion section embodies the spirit of a studio drummer laying down pocket grooves, yet is all the while entirely electronic. Analog piano and organ-like leads and melodies compliment the fat, warm bass lines which provide the structure below. Moods vary from that of school yards during recess to sparse, brooding spaces, and many shades in between. In short, bittersweet. This release continues on with how Emanate is about quality music that doesn’t need to fit into a particular genre. Fans of early Pork Recordings, Baby Mammoth, Fila Brazillia, won’t want to miss this.”

**BARRETTE: Velvet Brick LP (EMAN 7 LP). \$11.00**

**SOLENOID: Services Rendered CD (EMAN 8 CD). \$11.00**

“The eighth release for Emanate turns out to be David Chandler, a.k.a. Solenoid. You might also know him as part of Office Products. This release shows a few different sides of Solenoid, from the opening ambient track ‘Si’ to the fierce electro of ‘July 20\_2’, to a quirky ‘Lg Waltz’ that ends the album. With Solenoid you really never know what to expect next.”

**SOLENOID: Services Rendered LP (EMAN 8 LP). \$11.00**

LP version in full color sleeve.

**IF.THEN.ELSE: Pause LP (EMAN 9 LP). \$11.00**

LP version. “The aptly titled second album from label head if.then.else. He was forced to put his own music and the operation of the label on hold while serving a six month sentence for marijuana possession. You can now readjust your image of the typical ‘experimental’ knob-twiddler firing off emails to the idm list from the confines of mom’s house in suburbia. Suge Knight meets the Jedi Knights or Shyne sitting down with Richard Devine is probably stretching the point, but the bottom line is that *Pause* was conceived at a critical juncture for the artist. Not only was he facing his first incarceration, but also experiencing his longest stretch without his bong in quite some time? and yet, a sense of calm permeates these occasionally brooding soundscapes. We can recognize the warm washed out tones of his first full length *Realizations*, but a heightened feeling of expansiveness may be a result of his recent interest in the work of Pole. Other possible points of reference might be Bola, Funkstörung, and ambient-era Aphex. Extended bouts of jonesing may also play into the situation to some extent.”

**EMANEM (UK):**

**BAILEY, DEREK: Domestic & Public Pieces CD (EMANEM 4001). \$17.00**

Emanem is a long standing British improv label (once residing in Australia), now with a burgeoning line of CDs documenting this scene. *Domestic...* is a collection of solo guitar improvisations from 1975-77, originally issued on LP on the Quark label (as well as the Caroline Guitar sampler and Emanem 3404). Good liner notes (and short interview) by Martin Davidson included.

**PARKER/PAUL LYTTON, EVAN: 3 Other Stories CD (EMANEM 4002). \$17.00**

Emanem is a long standing British improv label (once residing in Australia), now with a burgeoning line of CDs documenting this scene. Previously unissued studio recordings by this duo from 1971-74. Parker is found on a whole range of instruments (ss, ts, sheng, lyttonephone — a homemade slide contrabass clarinet, Dopplerphone — a length of soft rubber tubing, ocarina, voice tube, etc. Lytton, one of the all time masters of free percussion, plays an overwhelmingly large kit (see the pictures), as well as live electronics, air horns, harmonium, etc. Classic free music.

**SPONTANEOUS MUSIC ENSEMBLE: Face To Face CD (EMANEM 4003). \$17.00**

A minimal version of the SME here, just John Stevens (percussion, cornet, voice) and Trevor Watts (ss). A reissue of Emanem LP 303, with 3 previously unreleased tracks (recorded in 1973). “The two had become extremely close musically, and the music had become very austere — stripped down to the bare essentials. The end result was at times akin to one person playing two instruments, unlike so many duos which sound like two people playing solo simultaneously.”

**LACY, STEVE: Weal & Woe CD (EMANEM 4004). \$17.00**

Lacy’s very first solo soprano saxophone concert (Avignon 1972). Plus “The Woe,” his anti-war suite performed by his Quintet in 1973 (Steve Potts, Irene Aebi, Kent Carter, Oliver Johnson). Reissue of Emanem 301 & Quark 9998.

**SPONTANEOUS MUSIC ENSEMBLE: Summer 1967 CD (EMANEM 4005). \$17.00**

Repressed. All previously unissued recordings, mainly made up of the duo of John Stevens (percussion) and Evan Parker (ss, ts), with Peter Kowald (b) on about a third of it. This marks the earliest to date recordings of Parker and is a tremendous snapshot of some ancient history. “Parker and Stevens seemed to break through to a deeper level of hearing, where a sound was not set against other sounds but rather against the silence around it, so that one gained heightened awareness of its growth and decay, its special colour, and of the vibrant stillness in which it took place.” —Victor Schonfield/Downbeat/1968.

**BRAXTON/DEREK BAILEY, ANTHONY: First Duo Concert CD (EMANEM 4006). \$17.00**

Their earliest meeting on record — the complete Wigmore Hall concert in London, 1974 (reissue of most of Emanem 601 2LP set). Braxton on his various array of reeds, Bailey on amplified guitar and “19 string (approx.) guitar”. Major historic meeting between two key free music figureheads.

**RUTHERFORD/PAUL ROGERS, PAUL: Rogues CD (EMANEM 4007). \$17.00**

“A sensational concert of trombone & double bass duos & solos recorded in Birmingham 1988 — previously unissued.”

**SPONTANEOUS MUSIC ENSEMBLE: Hot & Cold Heroes CD (EMANEM 4008). \$17.00**

“Previously unissued recordings from the early 1980s & from 1991 by the longest lasting SME, featuring John Stevens with the two vastly under-rated acoustic musicians Nigel Coombes (violin) & Roger Smith (guitar).” Fantastic acoustic interplay, making this some of the most uniquely rewarding music on planet earth.

**PARKER/PAUL LYTTON, EVAN: Two Octobers CD (EMANEM 4009). \$17.00**

Live duo improv recordings between Parker (ss, ts, voice, voice tube) & Lytton (percussion, live electronics) recorded at various European concerts 1972-75 (all previously unissued). “It was constantly on the edge of something — Lytton’s attempts to manipulate more things than any human can, Parker’s faster-than-the-mind articulation. His circular breathing, which often flummoxes the most resourceful partners, brought out some of Lytton’s more original playing.” —Steve Beresford.

**RUSSELL/ROGER TURNER, JOHN: Birthdays CD (EMANEM 4010). \$17.00**

New recordings from February, 1996 in the UK, of improv duets between Russell (acoustic guitar) & Tuner (pedal drums & assorted percussion). “It should be emphasized that no amplification or electronics is used by either musician. Who needs electronics when one can produce a range of sounds as remarkable as this?” —Martin Davidson.

**CARTER/BOBBY BRADFORD, JOHN: Tandem 1 CD (EMANEM 4011). \$17.00**

70 minutes of Bradford (cornet) & Carter (clarinet) duets, recorded in Worcester, MA. Previously unissued music by these legendary Ornette alumni.

**CARTER/BOBBY BRADFORD, JOHN: Tandem 2 CD (EMANEM 4012). \$17.00**

2nd volume of all previously unissued recordings of solos & duets for clarinet and cornet. “All of a sensational LA duo and solo performance, plus the remainder of the Worcester concert leftover from *Tandem 1* — improvisations on original compositions.”

**BAILEY, DEREK: Lace CD (EMANEM 4013). \$17.00**

Previously unissued solo guitar improvisations, recorded in LA on 12/15/89.

**SMITH, ROGER: Unexpected Turns CD (EMANEM 4014). \$17.00**

“Stunning solo acoustic guitar improvisations digitally recorded at home by one of the unsung masters, who made his previously highly acclaimed solo record much too long ago in 1980. ‘A mercurial combination of flowing lyricism and disruptive awkwardness, unafraid of exploiting the conventional beauty of the instruments timbre as well as startling the ear with more abrasive sounds.’ —Ian Vickers.”

**SPONTANEOUS MUSIC ENSEMBLE: Quintessence 1 CD (EMANEM 4015). \$17.00**

“The whole of the sensational 85 minute concert featuring the quintet of John Stevens, Derek Bailey, Kent Carter, Evan Parker & Trevor Watts (split over volumes 1 & 2) — a classic

of free improvisation (recorded 1974 — the only recordings every made by this quintet). Plus previously unissued and unexpected improvisations by the trio of Stevens, Carter & Watts (from '73, on 4015) and the duo of Stevens & Watts (also from '73, on 4016)."

**SPONTANEOUS MUSIC ENSEMBLE: Quintessence 2 CD (EMANEM 4016). \$17.00**

2nd volume. The unissued duo works by Stevens (cornet, voice, percussion) and Watts (ss) are way out and an invigorating reminder of the outlandish possibilities of free improvisation, especially "DAA-OOM" ("a loose composition inspired by the music of both the central African pygmies and Albert Ayler — even 23 years later, the rawness of these pieces is somewhat startling." — Martin Davidson).

**COOMBES/STEVE BERESFORD, NIGEL: Two To Tangle CD (EMANEM 4017). \$17.00**

"Their 1979 duo debut was generally considered, by a handful of people, to be the most significant advance in violin & piano music for around 200 years. Here is a second mighty helping from recent studio & concert performances (1997). Previously unissued." Coombes (violin); Beresford (piano, small trumpet).

**RUTHERFORD & ISKRA 1912, PAUL: Sequences 72 & 73 CD (EMANEM 4018). \$17.00**

Previously unissued recordings from 1972-74. "Two of the finest extended compositions for improvisers — the only published examples of Rutherford's work in that idiom — featuring Maggie Nicols & Norma Winstone (vocals), Kenny Wheeler (tp), Malcolm Griffiths, Paul Nieman & Geoff Perkins (trombones), Dick Hart (tuba), Dave White (clarinets & saxophones), Evan Parker (saxophones), Howard Riley (p), Barry Guy (bs), plus in 1972 Trevor Watts (saxophones), and in 1973 Derek Bailey (guitar) & Tony Oxley (electronics) — all conducted by the composer."

**RUTHERFORD, PAUL: The Gentle Harm Of The Bourgeoisie CD (EMANEM 4019). \$17.00**

Reissue of the definitive solo trombone album, from 1974, with additional material from the same sessions. His first album of this sort, it has been described by Derek Bailey (rather famously) as "...still the best record of solo free improvising you are likely to find. Maybe it's the only one... if you're thinking of buying a record of solo improvisation you should try and get this one. It's the genuine article."

**SPONTANEOUS MUSIC ENSEMBLE: Withdrawal CD (EMANEM 4020). \$17.00**

Previously unissued recordings from 1966-67. "Transitional sextet and septet performances quite unlike anything before or since, featuring John Stevens, Trevor Watts, Barry Guy, Evan Parker, Paul Rutherford, Kenny Wheeler and, in 1967, Derek Bailey. Not only of great historical interest, but fine music in its own right, too. The earliest published recordings of Guy & Parker, and one of the earliest of Bailey playing free music."

**COXHILL/VERYAN WESTON, LOL: Boundless CD (EMANEM 4021). \$17.00**

New recordings from 1998. "A fine sequence of shortish soprano saxophone and piano duos reflecting the moods of two exceptional improvisers on a Winter's day. The first time they have appeared as a duo on record since 1978, revealing their playing to be more adventurous than ever."

**PARKER/BARRY GUY/PAUL LYTTON, EVAN: At The Vortex CD (EMANEM 4022). \$17.00**

First release of some 1996 recordings; Parker (ts, ss), Guy, (amplified double bass), Lytton (perc.). "The whole of a London club date comprising two extended exuberant improvisations, making it very different to their previous releases. Perhaps the most ferocious and relaxed example of this trio on record."

**SPONTANEOUS MUSIC ORCHESTRA: For You To Share CD (EMANEM 4023). \$17.00**

Reissue of a pretty major improvisational drone work, with an additional unreleased track (both recorded in 1970). A unique piece in the SME discography which will appeal to those interested in spacious minimalist drones, etc. "Concert and studio recordings of peace music organized by John Stevens for himself and Trevor Watts with numerous workshop musicians and audience people on saxophones, percussion and voices mostly contributing a flexible drone. Only Stevens could have organized music as outrageous as — must be heard to be believed."

**MINTON, PHIL: A Doughnut In Both Hands (Solo Singing 1975-1982) CD (EMANEM 4025). \$17.00**

"Solo singing. The variety of sounds that this man can make with his voice and mouth is totally unbelievable. Reissue of Rift 3 with extra material from the same and slightly later sessions." "In the late 1960s and early 1970s, several musicians radically extended their ranges, to make sounds not envisaged by the designers of their instruments. This was usually achieved by finding new techniques or by adding amplification or by devising new instruments. Perhaps the most remarkable of these extensions was that of Phil Minton. In most other cases, one could work out how he managed to extend his voice in so many directions, merely left the investigator with a sore throat. The first 15 tracks on this CD comprised his first solo album, which came out on Fred Frith's Rift label in the USA. Most are free improvisations exploring one or more aspects of his remarkable chops. In order to expand the collection to CD length, some additional tracks were added."

**ROTTOR: The First Full Turn CD (EMANEM 4026). \$17.00**

Paul Rutherford (trombone, voice), Julie Tippett (voice, thumb piano), Keith Tippett (piano, bells, maracas), Paul Rogers (double bass). Features a 53-minute live recording from 1998 (the first performance by this quartet), with a bonus Rutherford live trombone piece tacked on.

**BAILEY, DEREK: Fairly Early Derek Bailey With Postscripts CD (EMANEM 4027). \$17.00**

"Solo electric guitar improvisations from 1971 (unedited) & 1973-4 concert excerpts with Kent Carter & John Stevens; 1974 rehearsal extracts with Anthony Braxton; a 1979 cassette letter (edited less); previously unissued 1980 acoustic guitar improvisations; postscripts from 1987 & 1998. This disc comprises various items, mainly from Emanem LPs, that have not made it to CD yet. It is not meant to be a comprehensive portrait — more a sort of scrapbook showing some of the different instrumental approaches that Derek Bailey has used over the years. In his early free work, Bailey used a six-string guitar with pedal-controlled amplification. This allowed him, among other things, to instantly control the volume of each note sounded, and also to vary the volume during the course of a sound. Using this technique meant that notes could fade in and/or end abruptly, in direct opposition to what happens naturally. Around 1972, Bailey added another loudspeaker and another volume pedal to his guitar, enabling him to throw sounds around stereophonically in addition to what he was already doing...As an alternative to his stereo set up, Bailey also used a 19-string (approx) guitar — perhaps the only modified instrument he has used."

**WESTON/JOHN EDWARDS/MARK SANDERS, VRYAN: Mercury Concert CD (EMANEM 4028). \$17.00**

"The whole of a recent concert (6/24/98) — proof that there is still plenty of life and freshness to be found in the all acoustic piano/double bass/percussion format." "Veryan Weston's playing comes from both within and without the jazz tradition. It has the power and drive that is the hallmark of the jazz musician, but it is laced with the cerebral ethos of the European avant-garde — as manifested in the piano music of Boulez and Stockhausen."

Employing fierce glissandi and mighty block-chords, Weston never shirks danger. His improvisations leave the listener almost toppling off the edge of the seat." — Steve Ford.

**BUTCHER/PHIL DURRANT/JOHN RUSSELL, JOHN: The Scenic Route CD (EMANEM 4029). \$17.00**

"Most of two recent concert performances by this exceptional all acoustic saxophone/violin/guitar trio. This trio has been one of the finest improvising groups around since its formation in 1984...the music is getting sparser, and almost sedate. Paradoxically, it is also getting more playful, with more risk being taken now that the group no longer has to prove itself."

**PARKER, EVAN: Waterloo 1985 CD (EMANEM 4030). \$17.00**

"An hour long improvisation by Evan Parker (saxophones), Paul Rutherford (trombone), Hans Schneider (double bass) & Paul Lytton (percussion & live electronics). Previously unissued." Recorded live 8/17/85 in Brussels. "So here you have the columns of air of Evan Parker and Paul Rutherford 13 years ago, with the 'old kit' of Paul Lytton (Chinese drums, Dexion rack, old telephonist's mike, etc...somewhat simplified if you compare the mad set-up of the 70s) and the quiet Hans Schneider replacing Barry Guy (who was unavailable) on a dry acoustic bass." — Jean-Michel Van Schouwenberg.

**SPONTANEOUS MUSIC ENSEMBLE: Low Profile CD (EMANEM 4031). \$17.00**

"More outrageous concert recordings by the edition of the SME featuring John Stevens (percussion, cornet, voice), Nigel Coombes (violin) & Roger Smith (guitar), with Colin Wood (cello) added in 1977." Recordings from 1977 to 1988, all previously unreleased.

**SMITH, ROGER: Extended Plays CD (EMANEM 4032). \$17.00**

"Mostly extended solo acoustic guitar improvisations (recorded digitally), to complement the mainly short items on his previously acclaimed CD (Emanem 4014). Also a duet with flautist Neil Metcalfe." Recordings from 1993-7, previously unissued. "When reviewing the previous CD, some commentators suggested that Smith's playing shows the influence of Derek Bailey and Hans Reichel. Smith did study with Bailey in the early 70s, but he soon became one of the improvising guitarists to sound the least like the older musician. On the other hand, Smith has heard virtually none of Reichel's playing. They both arrived on the scene in the early 1970s with their respective styles fairly well formed. If their playing does have something in common, it is probably due to their being influenced by much blues-based material. There are, however, major differences. For instance, Smith plays an unaltered Spanish guitar and does not use any Cagney preparations. He also rarely uses amplification. Smith is perhaps best known for the nearly twenty years he spent as a member of the Spontaneous Music Ensemble."

**CARTER/ALBRECHT MAURER, KENT: The Juilaguet Collection CD (EMANEM 4033). \$17.00**

"Carter (double bass) and Albrecht Maurer (violin) fit incredibly well together, even though they were born twenty years apart on opposite sides of the Atlantic. Two pieces are based on compositions by Maurer, and one on a composition by Carter. All the rest are free improvisations, but the musicians' rapport and sensibilities are so strong that it sounds as though these performances were fully prepared in advance. This collection is a very fine example of string music." — Martin Davidson.

**COXHILL, LOL: Alone and Together CD (EMANEM 4034). \$17.00**

"Improvised soprano and sopranino saxophone solos of the usual high standard, plus duets with Steve Wishart (violin and hurdy gurdy) and Marcio Mattos (cello and electronics)." Previously unissued live recordings from 1991, '96 & '99.

**PARKER, EVAN: Foxes Fox CD (EMANEM 4035). \$17.00**

"Studio recordings with Steve Beresford (piano), John Edwards (double bass) and Louis Moholo (percussion). Extended quartet performances plus short duos and trios." Recorded 7/21/99.

**RUSSELL/MAARTEN ALTENA/TERRY DAY, JOHN: The Fairly Young Bean (1981) CD (EMANEM 4036). \$17.00**

"Acoustic guitar, cello or double bass, & percussion trio improvisations — intended for release as the third CAW LP which never happened." Recorded 3/24/81.

**BERGER & EDWARD BLACKWELL, KARL: Just Play CD (EMANEM 4037). \$17.00**

"Hard-swinging vibraphone and percussion free jazz duets based on compositions by Berger and Don Cherry. In contrast to these largely metallic sounds, there are also two African sounding improvisations on two instruments made from wood — a bala(fon) (African xylophone) and an osi-drum (slit drum). Reissue of Quark 9996 with an extra piece from the same concert. 61 minutes." Recorded in Albany, NY, 3/20/76.

**BERESFORD/COOMBES/SMITH/DAY: Three & Four Pullovers CD (EMANEM 4038). \$17.00**

"A trio concert by Steve Beresford (toys & electronics), Nigel Coombes (violin & electronics) & Roger Smith (guitar) described by Beresford as 'a cross between an SME tiny-elements-interlocking-thing and an AMM landscape.' Plus excerpts from a quartet concert 3 years later with Beresford also playing piano & euphonium, Coombes just on violin, Smith continuing on guitar and Terry Day on percussion, alto saxophone, cello and mandolin. Reissue of Quartz-Mirliton Cassette 12 with extra material from a later concert. 76 minutes." Recorded 1975-78.

**SPONTANEOUS MUSIC ORCHESTRA: Mouthpiece CD (EMANEM 4039). \$17.00**

"Outrageous sounds produced by a workshop orchestra directed by John Stevens — an SME-type improvisation; instrumental & vocal drones; a mechanically rhythmic yet unpredictable piece; and an all-out improvisation featuring non-vocal mouth sounds, vocal sounds & instruments. The exact personnel of this ensemble music are not known (apart from the leader on cornet), so they are not given. 70 minutes — previously unissued." A series of various recordings made in London during 1973.

**BIANCO/PAUL DUNMALL/SIMON PICARD, TONY: Utoma Trio CD (EMANEM 4040). \$17.00**

"Three high-energy, post-Coltrane improvisations featuring percussion and two tenor saxophones." "In the last years of his life, John Coltrane was using the drums as the predominant instrument in his performance, playing with two or more drummers at once or just dueting with a drummer. In the Utoma Trio I have the opportunity to explore this concept explored by John Coltrane." — Tony Bianco

**HARADA CONDACTION ENSEMBLE, MASASHI: Enter The Continent CD (EMANEM 4041). \$17.00**

"Eight and six piece Boston ensembles conducted by Harada's dancing. Participants are Greg Kelley (trumpet), Tucker Dulin and Christian Pincok (trombones), Eric Carlson (tuba), Bob Rainey (soprano saxophone), Aleta Cole (violin), Dan Levin (cello), Mike Bullock (double bass), and Phil Tomasic (electric guitar)."

**LACY, STEVE: Hoaky CD (EMANEM 4042). \$17.00**

"Virtually the whole of the 1976 Montreal solo concert — one of his best — including the complete Tao cycle and several other pieces, one of which ('Hooky') is not on any other record. Reissue of half of Quark LP 9998 with over 50 minutes of previously unissued materi-

al from the same concert."

**LOWE/EUGENE CHADBOURNE, FRANK: Don't Punk Out CD (EMANEM 4043). \$17.00**

"A unique set of tenor saxophone and guitar duets mainly based on original compositions, with a couple of free improvisations and some pieces by other musicians. Considered by some to be among the best work of both musicians. Solo additions feature three Lowe pieces performed on a collapsing guitar in 1979, and some saxophone recorded in 2000. Reissue of QED LP 995 with extra later material."

**RILEY TRIO, HOWARD: Synopsis CD (EMANEM 4044). \$17.00**

"Graphic scores interpreted by pianist Riley with Barry Guy on amplified basses and Tony Oxley on percussion and electronics. Perhaps the best recorded example of this exploratory trio that lasted for about six years. Reissue of Incus LP 13 with extra material from the same session."

**BUTCHER, JOHN: Fixations (14) CD (EMANEM 4045). \$17.00**

"Butcher's third solo album finds him playing 14 solos in various part of the world — all in concert apart from two tracks in a renovated, disused railway station. Highly distinctive unaccompanied soprano and tenor saxophone improvisations."

**THOMAS, PAT: Mur CD (EMANEM 4046). \$17.00**

Solo piano, recorded live at Cheltenham & Gloucester College 12/10/99. "The whole of an improvised solo piano concert (without any electronics) finds Thomas exploring a wide gamut of recent piano styles in a very original and distinctive way."

**THE KRYONICS: CD (EMANEM 4047). \$17.00**

An improvising string trio featuring Aleks Kolkowski (violin, viola, Stroh violin) and Jon Rose (violin, tenor violin, Stroh 'one-string fiddle', violinofón) and Matthias Bauer playing double bass. A Stroh violin comes with a megaphone horn instead of the normal sound box. "This gives the music a special overstrung tension, a dark unsettled feeling and a timbral quality that many composers would love to copyright."

**WESTON & CAROLINE KRAABEL, VRYAN: Five Shadows CD (EMANEM 4048). \$17.00**

"An improvising duo on tour visiting five places in England. Radical piano and alto saxophone duets."

**BUTCHER WITH DEREK BAILEY & RHODRI DAVIES, JOHN: Vortices & Angels CD (EMANEM 4049). \$17.00**

"Two very different duo concert performances both featuring saxophonist John Butcher: the first (38 minutes) at the Vortex with electric guitarist Derek Bailey; the second (25 minutes) in All Angels Church with harpist Rhodri Davies. 63 minutes — previously unissued."

**QUATUOR ACCORDE: Angel Gate CD (EMANEM 4050). \$17.00**

"Superb acoustic string quartet improvisations recorded in the studio and in concert by Tony Wren (double bass), Phil Durrant (violin), Charlotte Hug (viola) & Mark Wastell (cello). Also contains three short bass solos. 78 minutes — previously unissued."

**ISKRA 1903: Frankfurt 1991 CD (EMANEM 4051). \$17.00**

"A very fine concert by the trio of Paul Rutherford (trombone), Philipp Wachsmann (violin & electronics) and Barry Guy (amplified double bass). The first set comprises a 33 minutes piece — the second set includes one solo performance each. 74 minutes — previously unissued."

**COXHILL, LOL: Digswell Duets CD (EMANEM 4052). \$17.00**

"The 39 minute duet with Simon Emmerson is an early example of interactive saxophone and electronics, wherein Emmerson modifies Coxhill's sound, and Coxhill reacts accordingly, etc. The 34 minute duet with pianist Vryan Weston is an early example of their very compatible duo, which is still going strong. Reissue of Random Radar RRR 005 with extra material from the same sessions. 73 minutes."

**SPONTANEOUS MUSIC ENSEMBLE: Challenge CD (EMANEM 4053). \$17.00**

"The long overdue reissue — the first since 1966 — of the first SME LP reveals their free jazz roots with only hints of what was to come. Kenny Wheeler (flugelhorn), Paul Rutherford (trombone), Trevor Watts (alto sax), Bruce Cale (double bass) and John Stevens (drums) improvise on pieces by Rutherford, Stevens & Watts. (Jeff Clyne replaces Cale on a couple of tracks.) In addition there is a previously unissued performance from 1967 by Trevor Watts (piccolo & alto sax), Evan Parker (soprano sax), Chris Cambridge (double bass) and John Stevens (drums). Reissue of Eyemark EMPL 1002 with extra material."

**HOWARD RILEY TRIO: Overground CD (EMANEM 4054). \$17.00**

"Graphic scores interpreted by pianist Riley with Barry Guy on amplified bass and Tony Oxley on percussion and electronics. Recorded a year or two after Synopsis, these two sessions reveal further developments, ending up with all three musicians using electronics. As well as three trio performances, there is also a Riley/Oxley duet, and an overdubbed two-pianopiece."

**PARKER, EVAN: The Ayes Have It CD (EMANEM 4055). \$17.00**

"Two performances by one-off groups, both featuring Evan Parker (saxophones) and Paul Rogers (double bass). There is a 1983 trio studio recording with percussionist Jamie Muir, and a 1991 quartet gig with percussionist Mark Sanders and visiting trombonist Wolter Wierbos. Both sessions are quite unlike anything else in the Parker canon."

**BURN ENSEMBLE, CHRIS: The Place 1991 CD (EMANEM 4056). \$17.00**

"A concert performance by the eight-piece group, with Jim Denley (flutes), John Butcher (saxophones), Phil Durrant (violin), Stevie Wishart (violin & hurdy-gurdy), Marcio Mattos (cello), John Russell (guitar), Matt Hutchinson (synthesizer) and Chris Burn (piano & percussion). They interpret three scores by Burn, and one each by Butcher and Keith Rowe, as well as performing a free improvisation. Evan Parker is an added guest on one of the Burn pieces."

**HALLETT, SYLVIA: White Fog CD (EMANEM 4057). \$17.00**

"Three aspects of this remarkable musician's work: Wheelsongs is a 36 minute cycle featuring four original songs appearing within an improvised setting created solely with bowed bicycle wheel and digital delays. There is also a violin and voice improvisation (without any electronics), and a tape collage soundtrack made for a dance film."

**RUSSELL & ROGER TURNER, JOHN: The Second Sky CD (EMANEM 4058). \$17.00**

"A second helping of adventurous acoustic guitar & percussion improvisations by two of the finest musicians around (see also Birthdays EMANEM 4010). A remarkable range of sounds without any amplification or other electronics. Even though they played their first duo gig in 1978, they still keep coming up with incredibly fresh and inventive music."

**SMITH, IAN: Daybreak CD (EMANEM 4059). \$17.00**

"For his second CD as leader, Ian Smith has put together a group with a most unusual instrumentation. There is the brass trio of himself on flügelhorn and trumpet, Gail Brand on trombone, and Oren Marshall on tuba — three younger improvisers who have already made quite an impression on the scene. Also present are Derek Bailey on amplified guitar, and Vryan Weston exclusively on chamber organ. Some of the 14 improvisations are by the quintet, however most feature sub-groupings. A different take on the London improvising scene."

**MILO FINE FREE JAZZ ENSEMBLE: Koi/Klops CD (EMANEM 4060). \$17.00**

"Since the 1970s, this band (which, in spite of its name, is a free improvisation group) has

proved that there's more to Minneapolis than the Museum of Questionable Medical Devices! Multi-instrument Milo Fine (who plays percussion, clarinets and piano among other things) is joined throughout the CD by long-term musical partner Steve Gnita (who plays amplified guitar). Excerpts from three recent concerts are heard — one featuring the duo, one a quartet with the addition of Jason Shapiro (piano & synthesizer) and Nathan Smith (double bass, guitar & bass clarinets), and one a trio with Scott Newell (tenor saxophone & voice) added."

**CARTER, KENT: Beauvais Cathedral CD (EMANEM 4061). \$17.00**

"The long-awaited reissue of Kent Carter's highly-acclaimed first solo album. As well as some solo cello and double bass improvisations, there are some collages in which he plays nearly all the parts himself courtesy of over-dubbing techniques. Carter had previously been heard with the groups of Paul Bley and Steve Lacy (among others), but such work did not prepare one for the unique music heard in this collection. Three previously unissued items (including a one-man string quartet) have been added to this CD."

**SPONTANEOUS MUSIC ORCHESTRA: Plus Equals CD (EMANEM 4062). \$17.00**

"This reissue features what is perhaps the pinnacle of John Stevens' attempts to make music with a large (21 strong) group made up of both experienced improvisers (including Evan Parker & Trevor Watts) and workshop musicians. This 40 minute piece starts off with just the 11 workshop musicians for a few minutes, then everyone joins in for a long mainly sustained section, before ending with an all-out improvisation. Also included is a previously unissued 20 minute piece performed a year earlier by a large group with unknown personnel."

**BURN/JOHN BUTCHER/RHODRI DAVIES/JOHN EDWARDS, CHRIS: The First Two Gigs CD (EMANEM 4063). \$17.00**

"An improvising quartet featuring four of the finest and most innovative musicians, who have extended the ranges of their respective instruments — piano, saxophones, harp and double bass — into new uncharted territories. As well as having exceptional techniques, they are all virtuoso listeners, so that these first two performances as a quartet sound as if they have been working together for years. 68 minutes, previously unissued."

**BERESFORD/PAT THOMAS/VERVAN WESTON, STEVE: 3 Pianos CD (EMANEM 4064). \$17.00**

"Three grand pianists on three grand pianos. The presence of three good pianos at Gateway Studio allows one to hear three of the best improvising pianists working together. Most of the music is three-way improvisation, but there are also three short duos, and three pieces with restricting rules. 66 minutes, previously unissued."

**GJERSTAD/JOHN STEVENS/DEREK BAILEY, FRODE: Hello Goodbye CD (EMANEM 4065). \$17.00**

"A trio that just performed three gigs on three consecutive days — the music on this CD coming from the third one. Stevens (percussion & mini-trumpet) had often worked with the other two in duos and larger groups, but this tour was the only time that guitarist Bailey and saxophonist Gjerstad worked together, and work together they do — very well in fact. All the pieces are trio improvisations, but the three duos do appear from time to time. Stevens played a (borrowed) standard drum kit, but played it with all the sensibility of his small SME one. 73 minutes, previously unissued."

**ISKRA 1903: Buzz Soundtrack CD (EMANEM 4066). \$17.00**

"Paul Rutherford (trombone), Derek Bailey (guitar) & Barry Guy (double bass) performing a soundtrack for a film. Somewhat more restrained and gentle than their live performances (as heard on Chapter One), but still very fine music." Studio recordings from 1970/1, first release.

**WREN/LARRY STABBINS/HOWARD RILEY/MARK SANDERS, TONY: Four In The Afternoon CD (EMANEM 4067). \$17.00**

"A fine improvising quartet convened by the exceptional bass player Tony Wren, with the austere saxophonist Larry Stabbins appearing on record after a gap of too many years, pianist Howard Riley proving that he is still a master of free group playing, and drummer Mark Sanders showing why he is so much in demand." Recorded 7/11/2001.

**NICOLS/CAROLINE KRAABEL/CHARLOTTE HUG, MAGGIE: Transitions CD (EMANEM 4068). \$17.00**

"A month after their amazing performance at the freedom of the city festival, this improvising trio returned to the Conway Hall to record some further distinctive music. Three strong individuals — Nicols (voice), Kraabel (alto saxophone & voice) and Hug (viola) — combine to make an exceptional trio. 56 minutes — previously unissued."

**WATTS & VRYAN WESTON, TREVOR: 6 Dialogues CD (EMANEM 4069). \$17.00**

"Watts' first free improvisation record in around 25 years finds him playing soprano & alto saxophones with Weston on piano. Six superlative unedited duets recorded at Gateway Studio. 61 minutes."

**GUY/HOWARD RILEY/PHILIPP WACHSMANN, BARRY: Improvisations Are Forever Now CD (EMANEM 4070). \$17.00**

"Two excellent studio sessions by the unusual trio of double bass, piano & violin (plus some electronics) that was a regular group in the late 1970s. Reissue of Vinyl VS 113 with extra material. 67 minutes."

**RUSSELL, JOHN: From Next to Last CD (EMANEM 4071). \$6.00**

"For his second solo album — the first was recorded in 1978 — Russell concentrates exclusively on acoustic guitar improvisations. Recorded both in private and in concert. 71 minutes."

**RUTHERFORD, PAUL: Trombolonium CD (EMANEM 4072). \$17.00**

"A collection of adventurous trombone solos recorded over nine years in four different spaces — two club rooms (one very dry), an Italian jazz festival, and a very resonate church. 76 minutes — previously unissued."

**SMITH, ROGER: Green Wood CD (EMANEM 4073). \$17.00**

"Another superb collection of digital home recordings of solo acoustic guitar by this wonderfully neglected master. 76 minutes."

**COXHILL & VRYAN WESTON, LOL: Worms Organising Archdukes CD (EMANEM 4074). \$17.00**

"Extended concert recordings from Rotterdam and Brussels provide a contrast to their equally fine previous soprano saxophone & piano duo CD Boundless (EMANEM 2021). There is also a short track on which Weston switches to chamber organ. 79 minutes — previously unissued."

**LINES: In Australia CD (EMANEM 4075). \$17.00**

"Martin Blume (percussion), Jim Denley (flutes & alto saxophone), Axel Dörner (trumpet), Marcio Mattos (cello & electronics), Philipp Wachsmann (violin & electronics). Their second CD finds this excellent quintet absorbing some of the differences of the other side of the world. 56 minutes — previously unissued."

**LOVENS/PAUL HUBWEBER/JOHN EDWARDS, PAUL: PaPaJo CD (EMANEM 4076). \$17.00**



"Recorded in Bremen, this is the whole of the sixth concert of a six day, six concert tour. A very equalitarian example of trio improvising by Hubweber on trombone, Edwards on double bass, and Lovens on percussion & saw. 74 minutes - previously unissued."

**ADCOCK & CLIVE BELL, MIKE: *Sleep It Off* CD (EMANEM 4077). \$17.00**

"12 succinct improvisations by Adcock on prepared piano, accordion, harmonica, Indian harmonium, Tunisian reed pipe, sansa, bird warbler & stones, and Bell on shakuhachi, Akha khene, Thai khene, pi saw, harmonica, stereo goathorns & bird call. 56 minutes - previously unissued."

**ROGERS, PAUL: *Listen* CD (EMANEM 4078). \$17.00**

"The whole of Rogers' sensational double bass solo set at the 1999 Le Mans festival, plus an equally fine 19-minute performance recorded 10 years earlier in a London pub. 67 minutes - previously unissued."

**LUNGE: *Strong Language* CD (EMANEM 4079). \$17.00**

"The second release by the improvising quartet comprising Gail Brand (trombone), Phil Durrant (electronics and acoustic violin), Pat Thomas (electronics and acoustic piano) and Mark Sanders (percussion). The whole of their superb 2002 Amsterdam Bimhuis concert is included, augmented by two studio tracks from 2000. 61 minutes - previously unissued."

**BURN ENSEMBLE, CHRIS: *Horizontal White* CD (EMANEM 4080). \$17.00**

"The whole of two totally improvised performances from London's Red Rose and Conway Hall with Chris Burn (piano & percussion), John Butcher (soprano & tenor saxophones), Mark Wastell (cello), John Russell (guitar) and Matt Hutchinson (synthesizer & electronics), plus Rhodri Davies (harp) at the Red Rose. A smaller Ensemble than on their three previous CDs, but sounding larger at times. 58 minutes - previously unissued."

**RAMANAN, ROLAND: *Shaken* CD (EMANEM 4081). \$17.00**

"Trumpeter Ramanan (who doubles on wooden flutes) has been quietly enriching the London scene for some 15 years now. For the first CD under his leadership, he presents his imaginative current quartet which spans the ground between Free Improvisation and Free Jazz. With Marcio Mattos (cello & electronics), Simon H. Fell (double bass) and Mark Sanders (percussion). 72 minutes - previously unissued."

**RUTHERFORD, PAUL: *Chicago 2002* CD (EMANEM 4082). \$17.00**

"Rutherford's appearance at the Empty Bottle Festival was his first visit to America apart from two previous tours in orchestras. His 31 minute trombone solo shows him still to be at the top of his game. The following day he was asked to organise a septet with Jeb Bishop (trombone), Lol Coxhill (soprano saxophone), Mats Gustafsson (tenor saxophone), Fred Lonberg-Holm (cello & electronics), Kent Kessler (double bass) and Kjell Nordeson (percussion). They performed a concerto featuring Coxhill and a free improvisation. 77 minutes - previously unissued."

**SMITH, ROGER: *Spanish Guitar* CD (EMANEM 4083). \$17.00**

"The long awaited reissue of Smith's 1980 LP which finds his distinctive acoustic guitar improvising fully formed. Also included are some previously unissued solos from the 1990s recorded at three very different gigs. Reissue with extra material. 69 minutes."

**EICHENBERGER, MARKUS: *Domino Concept For Orchestra* CD (EMANEM 4084). \$17.00**

"Eichenberger directs the musicians to change what they are doing, but not what to. The result is an hour-long performance with many changes, and surprises. Marianne Schuppe & Dorothea Schürch (voices), Carlos Baumann (trumpet), Paul Hubweber (trombone), Carl Ludwig Hübsch (tuba), Markus Eichenberger (clarinets), Dirk Marwedel (extended saxophones), Helmut Bieler-Wendt (violin), Charlotte Hug (viola), Peter K Frey & Daniel Studer (double basses), Frank Rühl (electric guitar) & Ivano Torre (percussion)."

**HUG, CHARLOTTE: *Neuland* CD (EMANEM 4085). \$17.00**

"For her second solo album, Hug (pronounced 'hoog') concentrates on solo viola without any electronics in a series of pieces inspired by her recent visits to London. Her strong musical personality and original extended techniques ensure that this is a solo recital unlike any other."

**COXHILL, LOL: *Out To Launch* CD (EMANEM 4086). \$17.00**

"Two complete solo soprano saxophone concerts, from Chicago and London, show that Coxhill is as inventive as ever some four decades after his first solo performances. In between there is a 10-minute improvisation by an impromptu 13-piece orchestra. 77 minutes - previously unissued."

**GJERSTAD & DEREK BAILEY, FRODE: *Nearly a D* CD (EMANEM 4087). \$17.00**

"Ten years after their meeting on *Hello Goodbye* (Emanem 4065), Frode Gjerstad visited Derek Bailey's house and recorded some very different duets - clarinet with acoustic guitar, and alto saxophone with electric guitar. 52 minutes - previously unissued."

**RILEY/JOHN TILBURY/KEITH TIPPETT, HOWARD: *Another Part Of The Story* CD (EMANEM 4088). \$17.00**

"Another three grand pianists on three grand pianos. Howard Riley and Keith Tippett have recorded several piano duos in the past, but the addition of John Tilbury coming from another background gives these eight trio improvisations a unique flavour. 66 minutes - previously unissued."

**BUTCHER & JOHN EDWARDS, JOHN: *Optic* CD (EMANEM 4089). \$17.00**

"Two of the most adventurous musicians around today, John Butcher and John Edwards have been working as a very compatible duo for some years now. This CD contains concert performances from Brussels and Barcelona. 59 minutes - previously unissued."

**LONDON IMPROVISERS ORCHESTRA: *Freedom Of The City 2002* CD (EMANEM 4090). \$17.00**

"35 musicians in concert at the festival performing: A tribute to John Stevens by Simon H Fell for orchestra & pre-recorded sounds. A poem & conduction by Terry Day for voice & orchestra. A concerto conduction by Steve Beresford for Paul Rutherford & orchestra. A percussion trio improvisation by Tony Marsh, Louis Moholo & Mark Sanders. A conduction by Paul Rutherford for orchestra & mobile phones. A conduction by Dave Tucker for orchestra. A conduction by Philipp Wachsmann for orchestra & audience." 77 minutes - previously unissued."

**GATHERING, THE: *For John Stevens* CD (EMANEM 4091). \$17.00**

"The Gathering is an informal improvising session that has met in London once a week since 1991. For the 2002 freedom of the city festival, Maggie Nicols assembled some of the past and present participants. This studio recording from two months later features a similar group of 25 musicians performing two extended improvisations that are typical of the weekly sessions, with their distinctive mixture of voices and instruments. Also included is a three-part tribute to John Stevens featuring interpretations of his pieces, with poetry superimposed. 78 minutes - previously unissued."

**TOMLINSON/STEVE BERESFORD/ROGER TURNER, ALAN: *Trap Street* CD (EMANEM 4092). \$17.00**

"A studio session of trio improvisations, featuring a rare opportunity to hear trombonist Tomlinson with Beresford using electronics & toys and Turner on percussion. The music

ranges from 'the quiet and subtle' to a section that 'sounds like the Sabre Dance remixed by Xenakis'. 63 minutes - previously unissued."

**STABBINS, LARRY: *Monadic* CD (EMANEM 4093). \$17.00**

"A sequence of improvised soprano & tenor saxophone solos featuring a unique fusion of high energy, austerity and sublime melody. This is Stabbins' first solo album even though he first played solos in public over 30 years ago."

**EDWARDS/MARK SANDERS, JOHN: *Nisus Duets* CD (EMANEM 4094). \$17.00**

"Edwards & Sanders have worked together since 1990 in various groups such as those lead by Vervan Weston, Evan Parker, Tony Bevan, Alan Wilkinson, Peter Brötzmann and Frode Gjerstad. In the process, they have become one of the most formidable and flexible bass & teams around. This is their first duo record."

**WESTON, VERVAN: *Tessellations for Luthéal Piano* CD (EMANEM 4095). \$17.00**

"A concert performance using a very rare Luthéal piano. The composer/improviser writes: 'Visual interlocking symmetries and geometric shapes are transferred to the audible world of rhythm and counterpoint, with the spirit and energy of jazz, improvisation and folk music always at the heart of the performance. The piece contains a sequence of 52 closely linked pentatonic scales. Each scale has two pre-established areas in which ideas for improvisations can be explored and developed, and because the piece is continuous, the player and listeners take part in a journey that lasts about one hour.'"

**BRADFORD, BOBBY: *Love's Dream* CD (EMANEM 4096). \$17.00**

Reissue of this 1974 Emanem LP, with bonus tracks. "Hard-swinging Free Jazz recorded in a club in Paris, featuring original tunes by the vastly under-rated Bradford (cornet) with Trevor Watts (alto sax), Kent Carter (bass) & John Stevens (drums). Reissue of Emanem 3302 with extra material." Recorded Nov. 1973.

**COXHILL/TORSTEN MÜLLER/PAUL RUTHERFORD, LOL: *Milwaukee* CD (EMANEM 4097). \$17.00**

"The day after their Empty Bottle appearances (Emanem 4082 & 4086), these three travelled to Milwaukee for a concert, that featured superb unaccompanied solos by Rutherford (trombone), Müller (double bass) & Coxhill (soprano sax), plus two short duos and a trio."

**SHARP, ELLIOTT: *The Velocity of Hue* CD (EMANEM 4098). \$17.00**

"A sequence of 14 very varied solo acoustic guitar improvisations, some augmented by an e-bow to obtain sustained notes. Marc Ribot writes: 'The material Elliott works with on this CD follows his focus of the last 30+ years: composition and improvisation inspired by the nature of the guitar itself filtered through a love of country blues guitar and Central Asian musics'." Recorded 2003.

**BAILEY & MILO FINE, DEREK: *Scale Points on the Fever Curve* CD (EMANEM 4099). \$17.00**

"The first gig on Milo Fine's extended visit to London found him playing clarinets, drums and electronic keyboard in cohorts with Derek Bailey on electric guitar. They first worked together twenty years previously, but this was the first time they performed as a duo. 58 minutes." Recorded 3/26/2003.

**VA: *Mopomoso Solos 2002* CD (EMANEM 4100). \$17.00**

"A concert featuring superb unaccompanied solo improvisations by John Russell guitar, Phil Minton voice, John Edwards double bass, Lol Coxhill soprano saxophone and Chris Burn piano & percussion. Then they finished the evening as an impromptu quintet. 70 minutes."

**DUNMALL & PAUL ROGERS, PAUL: *Awareness Response* CD (EMANEM 4101). \$17.00**

"Dunmall and Rogers have performed together for years both as a duo and as part of larger groups, such as the quartet Mujician. The three improvisations feature Dunmall on border bagpipes, tenor and soprano saxophones respectively. This is their earliest duo recording on which Rogers uses his A.L.L. bass. 60 minutes."

**PEOPLE BAND: *People Band* CD (EMANEM 4102). \$17.00**

"An expanded reissue of the only published recording by one of the pioneering free improvisation groups. The People Band took a much more 'anything goes' approach than their contemporaries, so they covered a lot of ground from chamber-esque music and free jazz to free improvisation and conductions. Featuring Mel Davis, Terry Day, Lyn Dobson, Eddie Edem, Tony Edwards, Mike Figgis, Frank Flowers, Russell Hardy, Terry Holman & George Khan. Reissue of Transatlantic TRA 214 with extra material. 54 minutes."

**BRAND & MORGAN GUBERMAN, GAIL: *Ballgames & Crazy* CD (EMANEM 4103). \$17.00**

"Improvisations by the transatlantic duo of London based trombonist Gail Brand and the San Francisco based vocalist Morgan Guberman (best known as a double bassist in other contexts). Guberman's use of somewhat meaningless words and Brand's very vocal approach to her horn make for a very distinctive music. 63 minutes."

**BIANCO/DAVE LIEBMAN/TONY MARINO, TONY: *Line ish* CD (EMANEM 4104). \$17.00**

"Drummer Tony Bianco set up this trio date to feature Dave Liebman and his regular bassist Tony Marino in a fiery free jazz setting. Liebman plays tenor and soprano saxes, piano and a wooden flute as well as writing some lines. There are also three short solo improvisations." Studio recordings from 9/03.

**CARTER STRING TRIO, KENT: *The Willisau Suites* CD (EMANEM 4105). \$17.00**

"Kent Carter's String Trio, with Carlos Zingaro on violin, François Dreno on viola and the leader on double bass, somehow managed to sound like a classical chamber trio, a jazz group, and a European folk band simultaneously. Their unique niche features magnificent improvisations framed by Carter's strong compositions. There are also two short duo improvisations, and two short pieces by a later trio with Albrecht Maurer on violin and Emmanuelle Roch on viola."

**RUSSELL/UTE VOLKER/MATHIEU WERCHOWSKI, JOHN: *Three Planets* CD (EMANEM 4106). \$17.00**

"A very fine acoustic (guitar, accordion and violin) improvising trio, made up of three musicians of three different ages from three different countries. Put together by a promoter for a French festival in 2001, they related so well, that they have continued to get together, whenever possible, to continue to make great music."

**RUTHERFORD TRIO, PAUL: *Gheim - Live at Bracknell 1983* CD (EMANEM 4107). \$17.00**

"A short-lived improvising trio featuring the trombonist with Paul Rogers (double bass) and Nigel Morris (drums), that the leader put together to explore more free jazz-like areas than usual. Rutherford and Rogers play to their expected very high standards (even though it was one of the bassist's earliest recordings), while Morris shows why he is missed so much since he quit this music. The whole of their Bracknell Jazz Festival set is included along with some previously unissued studio recordings. Reissue of Ogun cassette OGC51 with extra material."

**LONDON IMPROVISORS ORCHESTRA: *Proceedings* CD (EMANEM 4201). \$26.00**

"A very varied collection of compositions, conductions and improvisations featuring around thirty of the finest musicians on the London scene: Steve Beresford, John Bisset, Ansuman Biswas, Adam Bohman, Gail Brand, Chris Burn, John Butcher, Tom Chant, Nigel Coombes,

Lol Coxhill, Rhodri Davies, Matt Davis, Terry Day, John Edwards, Simon H Fell, Caroline Kraabel, Kaffe Matthews, Mee, Neil Metcalfe, Steve Noble, Adrian Northover, Evan Parker, Roland Ramanan, Mark Sanders, Harrison Smith, Ian Smith, Alan Tomlinson, Joe Townsend, Dave Tucker, Nikos Veliotis, Philipp Wachsmann, Alex Ward. 131 minutes — previously unissued." Recorded 1999.

**PARKER/JOHN EDWARDS/MARK SANDERS, EVAN: *The Two Seasons* 2CD (EMANEM 4202). \$26.00**

"Two (almost complete) very live performances — one from the winter and one from the summer — recorded at the Vortex in London by this finely interlocked saxophone/double bass/percussion trio. 154 minutes — previously unissued." Recorded 2/15/ and 7/28/99. Evan Parker (tenor & soprano sax), John Edwards (double bass), Mark Sanders (percussion).

**LONDON IMPROVISERS ORCHESTRA: *The Hearing Continues* 2CD (EMANEM 4203). \$26.00**

"More varied compositions, conceptions and improvisations featuring over thirty of the finest musicians on the London scene (plus some visitors): Knut Aufermann, Harry Beckett, Steve Beresford, John Bisset, Adam Bohman, John Butcher, Tom Chant, Nigel Coombes, Rhodri Davies, Terry Day, John Edwards, Simon Fell, Jacques Foschia, Charlotte Hug, Robert Jarvis, Hans Koch, Caroline Kraabel, David Leahy, Tony Marsh, Marcio Mattos, Neil Metcalfe, Louis Moholo, Steve Noble, Adrian Northover, Evan Parker, John Ranganecott, Mark Sanders, Harrison Smith, Ian Smith, Pat Thomas, Garry Todd, Alan Tomlinson, Dave Tucker, Philipp Wachsmann, Alex Ward, Mark Wastell, Vervan Weston & Orphy Robinson. 147 minutes — previously unissued."

**COXHILL, LOL: *Spectral Soprano* 2CD (EMANEM 4204). \$26.00**

"This retrospective double CD gives examples of Coxhill's early to recent work involving elements of improvisation including R & B, formally structured jazz, electronics, spontaneous music, an open rendition of an old play, and the odd bit of singing. An enormous variety of music ranging from straight-ahead jazz, to a concerto performance with the London Improvisers Orchestra, to an underwater slide saxophone solo recorded using a microphone in a condom. 135 minutes — mostly previously unissued."

**VA: *Freedom Of The City Festival 2001 - Small Groups* 2CD (EMANEM 4205). \$26.00**

"Highlights of the groups presented by Emanem: Steve Beresford (electronics), John Butcher (saxes), Lol Coxhill (sax), Paul Rutherford (trombone), Phil Minton (voice), John Russell (guitar), Roger Turner (percussion), Maggie Nicols (voice), Caroline Kraabel (sax), Charlotte Hug (viola), Ian Smith (trumpet), Gail Brand (trombone), Oren Marshall (tuba), Pat Thomas (piano), Vervan Weston (piano), John Edwards (bass) Mark Sanders (percussion), Tony Wren (bass), Mark Wastell (cello), Phil Durrant (violin). 150 minutes, previously unissued."

**VA: *Freedom Of The City Festival 2001 - Large Groups* 2CD (EMANEM 4206). \$26.00**

"Two of the larger groups appearing at the festival: London Improvisers Orchestra (39 musicians improvising and being directed by Knut Aufermann, Steve Beresford (featuring Sylvia Hallett), Terry Day, Simon H Fell, Caroline Kraabel, Dave Tucker & Philipp Wachsmann), Strings with (& without) Evan Parker (Two improvisations by 12 musicians playing strings or electronics — one with sax added). 152 minutes, previously unissued."

**ROSE & VERVAN WESTON, JON: *Temperament* 2CD (EMANEM 4207). \$26.00**

"A selection of improvisations using differing tunings (Pythagorean, Just intonation, Meantone 1/4 comma, Equal, and Rosenberg Augmented) derived from science, history and the imagination - featuring Rose on various violins, and Weston on various keyboards (piano, fortepiano, harpsichord, organ, harmonium & electronics), recorded in Amsterdam, Bratislava, Brno, Brussels, Paris & Venice. 147 minutes - previously unissued."

**BIANCO & PAUL DUNMALL, TONY: *Hour Glass* 2CD (EMANEM 4208). \$26.00**

"Two high energy improvisations each lasting just over an hour, both propelled by drummer Tony Bianco. One has Paul Dunmall on tenor saxophone and Marcio Mattos on double bass & electronics. The other has Dunmall on soprano sax and Paul Rogers on his new-fangled A.L.L. bass. 123 minutes - previously unissued."

**VA: *The All Angels Concerts* 2CD (EMANEM 4209). \$26.00**

"Highlights of the concert series curated by Rhodri Davies & Mark Wastell. Solos by Fabienne Audéoud (voice), Aleks Kolkowski (Stroh violin), Eddie Prevost (percussion), John Russell (guitar), Alan Tomlinson (trombone), Simon Vincent (electronics), and Vervan Weston (church organ). Duos by Steve Beresford (electronics) & Roger Turner (percussion); John Butcher (saxophones) & Matt Hutchinson (electronics); and Oren Marshall (tuba) & Mark Sanders (percussion). 157 minutes - previously unissued."

**VA: *Freedom Of The City Festival 2002-Small Groups* 2CD (EMANEM 4210). \$26.00**

"Some of the groups and soloists presented by Emanem: Chris Burn trumpet & Matt Hutchinson (synthesizers & electronics); Lol Coxhill (soprano saxophone) / Paul Rutherford (trombone) / Ian Smith (trumpet); Sylvia Hallett (bicycle wheel, violin, saw, sarangi, voice, digital delays); Evan Parker (soprano & tenor saxophones); John Russell (guitar); Roger Smith (guitar); Trevor Watts (soprano & alto saxophones); Vervan Weston (piano). 149 minutes — previously unissued."

**MINTON & ROGER TURNER, PHIL: *Drainage* 2CD (EMANEM 4211). \$26.00**

"Recent music from this long-standing voice & percussion improvising duo that previously had 1984 & 1993 releases on Leo. One disc contains concise studio recordings from 2002 & 2003. The other, extended concert performances from the 2002 freedom of the city festival in London, and Les Instants Chavirés near Paris in 1998."

**VA: *Freedom of the City Festival 2003 - Small Groups* 2CD (EMANEM 4212). \$26.00**

Highlights of the groups presented by Emanem: Gail Brand (trombone) / Phil Durrant (electronics) / Mark Sanders (percussion) / Pat Thomas (electronics) - (Lunge); John Butcher (saxes) / John Edwards (double bass); Viv Corringham (voice) / Angharad Davies (violin); Rhodri Davies (harp) / Mark Wastell (cello) / Simon Fell (double bass) - (IST); Milo Fine (percussion) / Hugh Davies (electronics) / Paul Shearsmith (trumpet) / Tony Wren (double bass); Stefan Keune (sax) / John Russell (guitar); Alan Tomlinson (trombone) / Steve Beresford (electronics) / Roger Turner (percussion); Alan Wilkinson (saxes) / Marcio Mattos (double bass) / Steve Noble (percussion) - (Free Base). 156 minutes - not available on other CDs."

**ISKRA 1903: *Chapter One 1970-1972* 3CD (EMANEM 4301). \$35.00**

Reissue of this historic trio's early works, includes the contents of the infamous Incus 3/4 double LP from 1972, plus unreleased tracks. "Classic performances by the innovative trio of Paul Rutherford (trombone & piano), Derek Bailey (guitar) & Barry Guy (double bass). Reissue of Incus 3/4, with much additional (previously unissued) material from the same and other concert & studio sessions. 194 minutes."

**STRINGS WITH EVAN PARKER: 3CD (EMANEM 4302). \$35.00**

"A magnificent studio session featuring Phil Durrant (violin), Kaffe Matthews (violin & electronics), Marcio Mattos (cello), Mark Wastell (cello), John Edwards (double bass), Rhodri Davies (harp), Peter Cusack (bouzouki, guitar & electronics), John Russell (guitar) and Hugh Davies (strings, springs & electronics) with organiser Evan Parker appearing on soprano saxophone on some of the pieces. 193 minutes." Studio sessions recorded 1997-98.

**EMARCY CLASSICS (GERMANY):**

**VA: *Replay Debussy* CD (UNI 2801 CD). \$16.00**

German-only remix album, featuring the following remixers : Alvin Lucier, Pierre Henry, Porter Ricks, Ryuichi Sakamoto, Mangkunegaran/Elodie Bouchez, Terre Thaemlitz, Jamie Lidell, Paul Paulin, Christian von Borries. "1894 was a year in which Claude Debussy was able to celebrate one of his greatest successes. His *Prélude à l'après-midi d'un faune*, which lasts around ten minutes, was first performed at the Société Nationale in Paris to such enthusiastic applause that there had to be an immediate encore. Rewind! Not a great deal has changed since then — the piece is considered to be Debussy's masterpiece and around 90 different recordings of it are currently available. With another eight variations on this prelude now coming onto the market, there is some justification for asking, 'Does the world need them?' The answer, simply, is yes. Rewind! At first sight, some of the names involved in *Replay Debussy* — the Porter Ricks techno duo, for example, former New York house DJ Terre Thaemlitz and Ryuichi Sakamoto, who founded the Yellow Magic Orchestra. For Christian Von Borries, whose initiative *Replay Debussy* is, there is certainly more to it than a musical re-launch or an adaptation on a personal level. A freelance conductor and founder of the 'musikmissbrauch!' ('music abuse!') series of concerts, Von Borries conceives of the collection primarily as an interpretation, as a 'ticket to ride'. Although that might seem an obvious thing to say, actually it is not. On the contrary: in the world of classical music, the preservation factor has long been the be-all and end-all. According to Von Borries, classical music functions 'like a museum: the light, the air, the temperature — everything is always the same, everywhere, so that nothing is spoilt'. In practice, the musical text is revered like an ancient religious tradition, to which nothing may be added, from which nothing taken away and, heaven forbid, in which nothing may be questioned. This genuflection before the musical score, this acceptance of the norm is not only boring and restrictive. At the end of the day, an approach which risks nothing and only confirms what already exists is not that far removed from that of McDonald's. The first thing Christian Von Borries allowed all his collaborators was a generous timescale. And very few rules were specified. The brief was simply to produce a rereading of *Prélude à l'après-midi d'un faune* and liberate it from its hermeneutic prison. All the musicians were given access to the same sources: the poem *L'après-midi d'un faune* by Stephane Mallarmé, which was Debussy's own starting point. Extracts read aloud by French actress Elodie Bouchez. The score, naturally, and three recordings: the flute solo, played in 1930 by Marcel Moyse, the historic, crackly (shellac) mono recording by Wilhelm Mengelberg, and the tutti passage from the Mercury Living Presence recording."

**EMBEDDED:**

**VA: *The Bedford Files* CD (BED 004 CD). \$13.00**

"Production and DJ duo Ese and Hipsta present their first label release, *The Bedford Files*, featuring a host of the most talented emcees in the hip hop community: Aesop Rock and Vast Aire (Cannibal Ox) from Definitive Jux, NYC's high-energy Stronghold crew (L.I.F.E Long, C Rayz Walz and Breez Evah Flowin'), M. Sayyid of Anti Pop Consortium fame, Mike Ladd spoken word poet/emcee, Oakland indy heroes Zion I, as well as many young emerging artists. Ese and Hipsta have gained notoriety for their mixtape series, Two 45 Minute Sets. In NY, mixtapes along with late night radio shows, are one of the only outlets for new emcees to gain exposure. The tracks on *The Bedford Files* were recorded with the sole intention of impressing the most avid of music listeners. These are not freestyles! These are full-length songs, with original beats specifically tailored to highlight each emcee's abilities."

**VA: *The Bedford Files* 2LP (BED 004 LP). \$14.50**

Double LP version.

**BABBLETRON: *Mechanical Royalty* CD (BED 007 CD). \$13.00**

"While most New Yorkers struggle to emerge from the crowd, Babbleton was long content to remain secluded from the day-to-day sensory overload of the Gotham grind. Despite their self imposed Bushwick captivity, the group is not easily confined by the stigmatizing descriptions sloppily slapped onto many indie Hip-Hop artists. Sometimes cynical, sometimes optimistic and always infused with a dry wit, Babbleton draws from the full palate of human sentiment. They are as comfortable discussing an awkward conversation with a woman as they are addressing grim issues such as global warfare. With their critically-acclaimed debut *Ramblers Anonymous* (self released EP) under their belt, Babbleton's first full length, *Mechanical Royalty*, will invade the private space of not only New Yorkers, but music listeners everywhere. The reclusive existence is done, the gestation period over. Babbleton is throwing open doors to its hidden Brooklyn laboratory and extending an open invitation to anyone willing to listen."

**EMI (FRANCE):**

**VA: *Feelin' The Spirit* CD (EMI 1032CD). \$17.00**

Subtitled: "Groovy rhythm & Soul gems, collected by Blue Note." Artist include: Patti Drew; The Ikettes; ZZ Hill; Labi Siffre; Maze; Rance Allen Group; Ike & Tina Turner; Lou Rawls; Reuben Wilson; Cornelius Brothers & Sister Rose; Joe Frazier; Ronnie Foster; Minnie Riperton; Labi Siffre; Margo Thunder; Gene Harris.

**VA: *Feelin' The Spirit* 3LP (EMI 1032LP). \$22.00**

Triple LP version; features an LP-only bonus track by Paul Nero.

**VA: *A Movie For Daddy* CD (EMI 1038CD). \$16.00**

Subtitled: "Scores to groove the screens by Blue Note." Artists include: Jack Parnell & his orchestra; Willie Bobo; Art Ensemble of Chicago; Bobby Womack; Grant Green & Diane Reeves; Wilton Felder; Leroy Holmes; Jack Costanzo & his orchestra; Candido; Earl Klugh; Grant Green; Alan Morehouse & His Bond street brigade; Billy May; Paddy Kingsland.

**VA: *A Movie For Daddy* 3LP (EMI 1038LP). \$22.00**

Triple LP version; features an LP-only bonus track by John Barry: "Beat Girl".

**VA: *Good Juice* CD (EMI 1043CD). \$17.00**

Subtitled: "Hot hammonds & cool organs cocktail served by Blue Note" Artists include: Richard "groove" Holmes; Jimmy Smith trio; Lou Donaldson; Milt Buckner; John Keating; Lonnie Smith; Ronnie Foster; George Nardello; Alan Hawkshaw; George Semper; Jimmy Mc Gruff; Jimmy Mc Gruff; Reuben Wilson & Ronnie Cuber.

**VA: *Good Juice* 3LP (EMI 1043LP). \$22.00**

Triple LP version; features a vinyl-only bonus track by Billy Preston: "The In Crowd".

**VA: *Say It Loud! Brotherhood, Pride & Groove On Blue Note* 3LP (EMI 1232LP). \$22.00**

Triple LP version, with exclusive vinyl bonus track: Maze: "Freedom". Artists include: Gene Harris, Maze, Z.Z. Hill, Mariena Shaw, Lonnie Smith, The Cannonball Adderley Quintet, Eddie Gale, Grant Green, Lou Donaldson, Donald Byrd, Jimmy McGriff.

**VA: *Tender Feelin's: Silky Cuts For Cool Cats Selected By Blue Note* 3LP (EMI 1237LP). \$22.00**



Triple LP version. Artists include: Minnie Riperton f. José Féliciano, Marlena Shaw, Ronnie Foster, Labi Siffre Daylight, Bobbie Womack, Sheree Brown, Maze, Gene Harris, Donald Byrd, A Taste Of Honey, Gene Dunlap, Bob Dorough, Natalie Cole, Low Rawls, Labi Siffre. LP bonus track by Maxi Anderson: "Lover To Lover".

**VA: Tender Feelin's: Silky Cuts For Cool Cats Selected By Blue N CD (EMI 1294 CD). \$17.00**

Artists include: Minnie Riperton f. José Féliciano, Marlena Shaw, Ronnie Foster, Labi Siffre Daylight, Bobbie Womack, Sheree Brown, Maze, Gene Harris, Donald Byrd, A Taste Of Honey, Gene Dunlap, Bob Dorough, Natalie Cole, Low Rawls, Labi Siffre.

**VA: Say It Loud! Brotherhood, Pride & Groove On Blue Note CD (EMI 1295 CD). \$17.00**

Artists include: Gene Harris, Maze, Z.Z. Hill, Mariena Shaw, Lonnie Smith, The Cannonball Adderley Quintet, Eddie Gale, Grant Green, Lou Donaldson, Donald Byrd, Jimmy McGriff.

**AXELROD, DAVID: Song Of Innocence CD (EMI 15882). \$15.00**

New version, licensed via Capitol, replaces the Australian version on Ascension. A reissue of the first Axelrod solo LP, originally issued by Capitol in 1968. A known jazz and soul producer at that point (Electric Prunes, Nat Adderley, etc.), he combined orchestral production techniques into the realms of psychedelic rock and soundtrackian aura. Sparse production and habit of inserting long, clean drum breaks assured him coveted sampling status for over a decade now (see DJ Shadow, many others). *Songs of Innocence* is a beautifully arranged suite in seven parts, inspired by the writings of William Blake. Composed, arranged and produced by David Axelrod.

**KRAFTWERK: Tour de France 2003 CD (EMI 26602 CD). \$8.00**

"Special edition issue due to the 100th anniversary of the Tour de France. Kraftwerk comes again with their famous Tour theme for 2003 with 3 brand new versions, including a Long Distance Version of more than 7 and a half minutes..."

**AXELROD, DAVID: Anthology II CD (EMI 7484CD). \$24.00**

"A true musical visionary and genius, David Axelrod, is being rediscovered by a whole new generation and his vision as a composer, producer and arranger is being sought after by a new generation. Some of his music he made 30 years ago sounds more cutting edge today, than some of today's music. The proof being that multi-platinum artists such as Dr.Dre (Next Episode), Lauryn Hill (Every Ghetto Every City) and many others have sampled him with great success. Over the course of his prolific career Axelrod has arranged and produced a multitude of records, far exceeding the amount of records listed here (in the hundreds). Young producers today dissect his albums finding beats and grooves to sample. From combining 'Rock and Classical Electric Prunes Mass In F Minor' which was also used in the cult classic *Easy Rider*, to platinum records with Lou Rawls and Cannonball Adderley to his cutting edge solo records."

**AXELROD, DAVID: Anthology II 2LP (EMI 7484LP). \$26.00**

Double LP version

**VA: Strut'n' Get Up: Funky Fat Slices of Groove Cut from Blue Note CD (EMI 8095 CD). \$15.00**

New series of Blue Note vault plundering, from a "rare grooves/crate-digging" perspective, thematically presented. Only released via EMI in France as far as we can tell. Artists include: Ike & Tina Turner, Barbara, Earl Klugh, Herbie Hancock, Ronnie Foster, Jimmy McGriff, Lou Donaldson, Donald Byrd, Raul De Souza, Brass Construction, Maze, Alan Parker, Bobby Womack, Willie Bobo, Willard Burton.

**VA: Strut'n' Get Up: Funky Fat Slices of Groove Cut from Blue Note 2LP (EMI 8095LP). \$19.00**

Double LP version. Same 18 tracks as the CD, plus a side-long LP-only bonus track from Lou Donaldson.

**VA: Look Into The Flower: Trip on Psychedelic Grooves with Blue Note CD (EMI 8098 CD). \$15.00**

Artists include: Georges Garvarentz, Ananda Shankar, Jeremy Steig, Donald Byrd, Bobbi Humphrey, Candido, Horace Silver, Gene Harris, Gary Bartz, Lord Sitar, John Andrews Tartaglia, Bobbi Humphrey.

**VA: Look Into The Flower: Trip on Psychedelic Grooves with Blue Note 2LP (EMI 8098LP). \$19.00**

Double LP version. Has the same 14 tracks as the CD, plus there 2 LP-only bonus tracks by Ravi Shankar and Martin Denny.

**VA: Home Cookin': Infectious Grooves Steamed By Blue Note CD (EMI 8101CD). \$16.00**

French-only release, tracks mostly from 1968-1974. Artists include: Richard "Groove" Holmes, Lonnie Smith, 100% Pure Poison, Maze, Cannonball Adderley, Jazz Crusaders, Charlie Hunter Quartet, Bobby Hutcherson, Buddy Rich, Howard Roberts, Stanley Turrentine, Gene Harris, Monk Higgins.

**VA: Home Cookin': Infectious Grooves Steamed By Blue Note 3LP (EMI 8101LP). \$22.00**

Triple LP version, with LP-only bonus track by Donald Byrd: "The Emperor".

**VA: Carnival: Spicy Flavors & Exotic Grooves Set Fire to Blue Note CD (EMI 8104CD). \$15.00**

Artists include: Yma Sumac, Ray Terrace, Anada Shankar, Candido, Willie Bobo, Art Pepper, Billy Larkin & The Delegates, Jimmy Smith, Elza Soares, Meirilles, Joe Torres, Bobby Montez, Jack Costanzo, Cannonball Adderley, Don Pullen & The African-Brazilian Connection, Michel Petrucciani.

**VA: Carnival: Spicy Flavors & Exotic Grooves Set Fire to Blue Note 2LP (EMI 8104LP). \$19.00**

Double LP version. Same 18 tracks as the CD, plus three LP-only bonus tracks from: Mandrake Som, Ravi Shankar & Bas Sheva.

**AXELROD, DAVID: 1968 to 1970 An Axelrod Anthology CD (EMI 94052). \$15.00**

First of 2 volumes, originally issued in 1999, anthologizing all of Axelrod's classic late 60s productions. Featuring tracks performed by: Axelrod, Electric Prunes, Lou Rawls, Letta, Cannonball Adderley. "Sit back in your easy chair, kick off those Birkenstocks and prepare to take in the furthest, far out reaches of late Sixties music. Too complex, confused and sophisticated to count as funk, far too rough to fit in with easy listening, nothing else compares to David Axelrod. Combining the experimental soundscapes of George Martin, Phil Spector and Brian Wilson with the soundtrack scope of Lalo Schifren and John Barry and mixed with Norman Whitfield's whacked-out groove, David Axelrod is the forgotten studio genius of late Sixties American music."

#### EMI (UK):

**BROUGHTON BAND, EDGAR: Sing Brother Sing CD (EMI 11952). \$15.00**

New mid-line EMI remaster of this 1970 classic (previously reissued by BGO). The group's second album, originally issued by Harvest. The concepts of alcohol consumption, Beefheart

emulation, and a dedication to "the conspiracy" were certainly well-discussed themes in the Broughton Brothers household. If you'd like to pound it out in unison, this will cover your needs quite well.

**HAWKWIND: In Search of Space CD (EMI 30030). \$13.00**

New mid-line EMI reissue from 2001 of the second Hawkwind album (originally issued by UA in 1972), with deluxe 24-page booklet of photos & credits, plus a complete repro of the original album booklet: The Hawkwind Log ("a collage of texts and photos — supposedly a found log-book of a spaceship, containing the cryptic last notes and contemplations of it's travellers through space - another seed of Calvert's concept of the soon to come Space Opera - *Space Ritual*"). With three bonus tracks: original single versions of "Seven By Seven", "Silver Machine" & "Born To Go". "ISOS established Hawkwind's style of hypnotic free-flowing improvisations, accompanied by tribal rhythms - in contrast with some acoustic guitar based pieces, remnants of Brock's busking days, often with a melancholic touch." Line up of: Nik Turner (saxophone, flute, audio generator, vocals); Dave Brock (vocals, electric & acoustic guitar, audio generator); Dave Anderson (bass, electric & acoustic guitar); Del Dettmar (synthesizer); Terry Ollis (drums, percussion); Dik Mik (audio generator); Robert Calvert (vocals).

**HAWKWIND: Doremi Fasol Latido CD (EMI 30031). \$13.00**

Mid-line EMI reissue from 2001 of the third Hawkwind album (originally issued by UA in 1972), with 12-page booklet of liner notes, photos & illustrations. The first Hawkwind album to feature the unbelievably heroic bass playing of Lemmy Kilminster, this is pure classic 70s space thunder, capped off by Lemmy's first composition for the group, "The Watcher" (a freaked out sequel to his Sam Gopal contribution, "You're Alone Now"). As good as it gets. With 4 bonus tracks. "On *Doremi*, ALL instruments were now wielded as weapons of psychic warfare as the Sonic Assassins commence to break down the bad vibe squad in the most reckless and stupor-fying ways. *Doremi Fasol Latido* saw their building energies emerge into a single vision, housed in a sleek black and silver chrome sleeve comprised of seven crossfaded tracks that were their heaviest, drug-numbered blur-outs ever...an album that succeeded in blurring all aural distinctions between inner and outer space; the near-constant use of VCS3 and audio generator provide a backdrop for the entire album as twinkling yet forbidding as a nighttime display of stars in the cold dead of night." — The Seth Man/Head Heritage.

**HAWKWIND: Space Ritual 2CD (EMI 30032). \$19.00**

Mid-line EMI reissue from 2001 of the fourth Hawkwind album (originally issued by UA in 1973), with 24-page booklet of liner notes, photos & illustrations. Featuring the *Doremi* line-up (Brock, Lemmy, Nik Turner, DikMik, Del Dettmar & Simon King), plus the addition of Bob Calvert (on "poet and swazzle"), this was the group's finest moment and possibly rock music's ultimate integration of live sonics into skin-bumping cultural architecture. Perfectly presented here in remastered form with three bonus tracks. "It was all captured on this beautiful, psychic roar-out of a double live set. Culled from recordings made at The Liverpool Empire and The Brixton Sundown in late December, 1972, two tracks were so long they needed to be edited down to a 'mere' 88 minutes! The sheer power of the repetition represented here become mantric walls of sounds, all held together by Dave Brock's sonic mortar guitar and the stunning rhythm section of Lemmy Kilminster on bass and Simon King on stamina-driven drums." — The Seth Man/Head Heritage.

**HAWKWIND: Hall Of The Mountain Grill CD (EMI 30035). \$13.00**

Reissue of the classic 5th Hawkwind album, following *Doremi Fasol Latido* & *Space Ritual*. Originally released by UA in 1974. This new mid-line reissue features 4 bonus tracks (single versions of "You'd Better Believe It", "Psychedelic Warlords", & "Paradox", plus "It's So Easy"). Lemmy Kilminster is now on bass, and contributes "Lost Johnny" (co-penned with Mick Farren), a track he would also record numerous times with Motorhead.

**AYERS, KEVIN: Bananamour CD (EMI 43512). \$15.00**

A new series of 2003 remastered reissues for the early Kevin Ayers catalog (prev. available via BGO), each with large quantities of bonus tracks and extensive booklets. Very well done overall. *Bananamour* was the 4th Kevin Ayers solo album, reissued here with 4 bonus tracks. "Originally scheduled for release in late January 1973, the album, *Bananamour* appeared as Harvest SHVL 807 in May 1973. The albums release was preceded by the appearance of the single 'Caribbean Moon' c/w 'Take Me To Tahiti' on April 19th as Harvest HAFT 5071. A limited number of albums contained a 16-page colour book featuring photographs and transcribed comments on each of the songs taken from an interview conducted with Kevin by music journalist Al Clark. Original copies of *Bananamour* containing this book are now highly sought after collectors items. This CD reissue sees this rare item reprinted in its entirety." Bonus tracks include: 'Connie On A Rubber Band', 'Decadence', 'Take Me To Tahiti', and 'Caribbean Moon'.

**AYERS, KEVIN: Joy Of A Toy CD (EMI 43522). \$15.00**

2003 Remaster. The first Kevin Ayers solo album, following his tenure in Soft Machine. Includes a previously unreleased bonus track w/ Syd Barrett! Originally released in the UK in December 1969 as Harvest SHVL 763. Musicians include: Robert Wyatt, Rod Tait, Soft Machine, Mike Ratledge & Hugh Hopper, David Bedford. Instruments used: electric bass, string bass, cello, piano, celeste, drums, tambourine, organ, alto melodic, Spanish guitar, Hawaiian guitar, Italian guitar, electric guitar, electronics, trombone, flute, piccolo, recorder, oboe, mouth organ, kazoo. Bonus tracks include: 'Religious Experience (Singing A Song In The Morning)' featuring Syd Barrett, 'The Lady Rachel' extended mix, 'Soon Soon Soon', 'Religious Experience (Singing...)' previously unreleased mix, 'The Lady Rachel' single version, and 'Singing A Song In The Morning' single version.

**AYERS AND THE WHOLE WORLD, KEVIN: Shooting At The Moon CD (EMI 43532). \$15.00**

2003 remaster. Second album for Harvest records originally released in October of 1970. 5 bonus tracks include: 'Gemini Child', 'Puis Je?', 'Butterfly Dance', 'Jolie Madame', and 'Hat'. "The real Canterbury sound, for all its supposed sophistication, is often stodgy and constipated. These are descriptors that could never be applied to Kevin Ayer's second post-Soft Machine LP. The group Ayers assembled for this project was outstanding. Composer David Bedford played keys, avant garde street agitator Lol Coxhill played sax, a virginal Mike Oldfield played strings, there was a drummer named Mick, and Ayer's fucked-up romanticism overlaid the whole thing. Everyone sounds stoned and the results are a beautifully synthetic mess that reminds me of nothing other than recent Sonic Youth. Unlike other like-minded projects of the Progressive era, *Shooting At The Moon* actually achieves a balance between the extremist proclivities of each of its session's participants. It drew up the blueprint for a merger of free jazz/pop/rock/avant garde wump that should have been used as a roadmap for revolution. Alas, it was not." — Byron Coley/"100 Records That Set The World On Fire"/*The Wire*.

**AYERS, KEVIN: Whatershebringswesing CD (EMI 43542). \$15.00**

2003 Remaster. Classic third solo album by Kevin Ayers, originally issued by Harvest in 1973 (following *Joy Of A Toy* & *Shooting At The Moon*). With a monster group of: Ayers (vocals, guitar), Mike Oldfield (bass), David Bedford (keyboards), Didier Malherbe (saxophone,



flute), Dave Dufort (drums), Robert Wyatt (backing vocal), etc. Previously licensed out to BGO, this has now been reclaimed by the EMI family. Bonus tracks include: 'Stars', 'Don't Sing No More Sad Songs', 'Fake Mexican Tourist Blues', 'Stranger in Blue Suede Shoes'.

**TOMORROW: CD (EMI 4988192). \$15.00**

Mid-line reissue of this classic UK flower-psych album from 1968. It includes a high quality digital remaster of the original 11 LP tracks, five bonus tracks from the LP sessions (alternate takes and two new, previously unreleased tracks), three tracks by the pre-Tomorrow Aquarian Age (Twink & Junior, including the stunning "10,000 Words in a Cardboard Box," later revised on Think Pink) and four Keith West solo tracks (including Steve Howe). Tomorrow were: Keith West (vocals), Steve Howe, (guitar, pre-Yes), Junior (bass) and Twink (drums, pre-Pink Fairies). "Tomorrow's only album, a psych-pop classic released a few months too late in early 1968, is here expanded to double length. 'Auntie's Dress Shop,' 'Colonel Brown,' 'Real Life Permanent Dream' remain classic examples of English psych's high-water mark, while 'My White Bicycle' was simply an inexplicable flop. 'Now Your Time Has Come' suggest that Tomorrow could have gone on to greater things if they hadn't fallen apart so soon...a period delight fit to sit inbetween The Move and Piper At The Gates of Dawn." — Mojo.

**WIRE: Pink Flag CD (EMI 98462). \$13.00**

1994 mid-line reissue of the first Wire album, originally issued in 1977. With 2 bonus tracks: "Dot Dash" & "Options R". Printed lyrics are included as well.

**REID, TERRY: Super Lungs 2CD (EMI 77144CD). \$26.00**

Subtitled: The Complete Studio Recordings 1966-1969. "Possessed of an extraordinary, guttural vocal talent that earned him the nickname Superlungs, Terry Reid is often called the finest British blue-eyed soulman. After famously turning down the job as vocalist for Led Zeppelin whilst still in their earlier 'New Yardbirds' days; he went on to recommend both Robert Plant and John Bonham to Jimmy Page for their jobs. A child prodigy, he was a professional rock and roller as a member of Peter Jay & the Jaywalkers at 15, and had refused both Led Zeppelin and Deep Purple by the age of 20, so resolved was he to pursue his solo work. A catalogue of misfortunes and twists of fate have stood between Reid and the commercial success he surely deserves. Furthermore, he's only ever recorded 6 albums, two of which were for EMI, and his last release was in 1991. Super Lungs: The Complete Studio Recordings 1966-69 is composed of the two albums recorded for EMI during the period, Terry Reid and Bang Bang You're Terry Reid, plus 12 extra tracks including some 2003 versions. Comparisons are often made with the vocal range and dexterity of Sam Cooke and Ben E King, while this collection should also attract fans of Tim & Jeff Buckley, or even Ryan Adams. All tracks are fully digitally remastered for the first time."

**EMMA (FRANCE):**

**DANTEC/R. PINHAS, M.G.: Le Schizotrope III CD (EMMA 100 CD). \$16.00**

"Richard Pinhas became one of the most radical agitators of the 70's musical scene. His first musical experiences with the group Schizo led him to create another group, Heldon (in reference to a Norman Spinrad's novel). Being considered as the first group of industrial electronica music by an American magazine, Heldon delivers an incredible violence that gave birth to the present techno and industrial currents. Richard Pinhas then followed his own way in a solo career but remained loyal to his musical roots with famous composers including David Bowie. After he reformed Heldon in 98 with Spinrad and Dantec, Richard Pinhas created Schizotrope with Maurice G. Dantec the same year. Their third album is exploring a new electronica sound, more rhythmical and accessible but still based on Deleuze and Nietzsche's texts."

**EMPEROR NORTON:**

**FELIX DA HOUSECAT: Madame Hollywood Remixes 12" (EMN 30). \$5.50**

"Felix da Housecat's Kittenz & Thee Glitz has been recognized as one of the premier electronic records of the past year. 'Madame Hollywood,' the second single from the album, featuring the ultra-sexy vocals of Miss Kittin gets the remix treatment from Tiga, Ursula 1000, Richard Humpty Vision and Ralph Myerz."

**FELIX DA HOUSECAT: Madame Hollywood/Silver Screen + Remixes CD (EMN 31). \$5.50**

"Felix da Housecat's Kittenz & Thee Glitz has been recognized as one of the premier electronic records of the past year. This CD 5 captures some of the best remixes of the hits 'Silver Screen,' 'Madam Hollywood' & 'What Does It Feel Like.'" Features remixes by Tiga, Static Revenger, Adult, Roysopp, Ursula 1000, Ralph Myerz, Ladytron, Malibu.

**HAACK & ESTHER NELSON & DIMENSION 5 RECORDS, BRUCE: Listen Compute Rock Home CD (EMN 7021CD). \$13.00**

1999 release. "CD compilation of tracks from the various covetable Dimension 5 LP's (first and most famously the Dance, Sing, and Listen franchise but also The Electronic Record for Children, The Way Out Album for Children, Together, Dance to the Music, Captain Entropy, This Old Man, Funky Doodle, etc...). Haack was of course the fellow who after studying with Persichetti at Juilliard in 1954, devoted his life to entertaining children with song via his various home-brewed electronic remedies (these include the 'Adam2', the 'FARAD', and the 'Magic Wand') and vaguely avant storytelling sensibilities. This music would be impressive enough for a contemporary figure, even were they not set to tape as early as 1962(!) giving Raymond Scott (later a good friend of Haack, rumors of an unreleased collaboration abound) a run for his money. Occasional cringe-inducing child-mind squirm only offsets a pleasurable outing slightly. Warrants further investigation." — Hrvatski.

**LADYTRON: 604 CD (EMN 7037 CD). \$13.00**

"Ladytron successfully fuses together the cold darkness of computer rock with lingering catchy hooks found only in great pop songs. Now imagine if you could harness that power by combining the best of pop music, the last three decades into one. Take the streamlined new wave and electro stylings of the Human League and Kraftwerk, throw in the anthemic strains of a Giorgio Moroder bassline aimed squarely at the dancefloor, and top it off with the rhythmic sensibilities of classic funk and England's Northern Soul Movement. The end result: a quartet of mid twenties Eurotrash kids tearing through pop songs fast enough to leave the competition in the dust. Composed of Daniel Hunt, Helen Mamie, Reuben Wu, and Mira Aroyo this is the timeless sound of Ladytron."

**SEÑOR COCONUT: Gran Baile CD (EMN 7038 CD). \$13.00**

"When Atom Heart unveiled El Baile Aleman, his internationally acclaimed album of Latin Versions of Kraftwerk songs, few knew that it was his second release under his Señor Coconut alias. The first was El Gran Baile, a collection of original music written by Atom soon after he had moved to Santiago, Chile from his previous home in Germany. The album was originally issued in 1997 as a limited edition of 1000 copies on Atom's own label Rather Interesting, and was licensed in 1998 to Towa Tei's Akashic Records in Japan. Emperor Norton is proud to release this historic musical document in America for the first time. Remastered and featuring extra tracks not found on the original release."

**VA: Dublab Presents: Freeways CD (EMN 7039 CD). \$13.00**

"Dublab.com was launched in September of 1999 by a small group of Los Angeles DJ's with the desire to present new and ground-breaking music to a global audience via the potential of the internet. Now Emperor Norton Records and Dublab are collaborating to produce a series of compilations and artist albums that will extend the Dublab musical aesthetic to the platform of CD's and vinyl. The first release, Dublab Presents: Freeways Los Angeles, is an audio tour through the burgeoning electronic/underground hip-hop scene in the city of Los Angeles. Every track on the compilation is an exclusive song that will not appear anywhere else." Artists include: Languis, Daedelus, Mia Doi Todd, Dntel, John Tejada, Mannequin Lung, Yesterday's New Quintet, Divine Styler, Damon Aaron, Nowhereman, Ammoncontac, Skull Valley, Adam Rudolph.

**VA: Dublab Presents: Freeways 2LP (EMN 7039 LP). \$13.00**

Double LP version.

**FANTASTIC PLASTIC MACHINE: Beautiful CD (EMN 7042 CD). \$14.50**

"Heralded for his mixture of 60's Europop and electronica, renowned Japanese DJ Tomoyuki Tanaka, aka Fantastic Plastic Machine, is back with his 3rd and most ambitious record to date entitled Beautiful. Guest vocalists on Beautiful include legendary jazz pianist Bob Dorough and Hirth Martinez."

**FANTASTIC PLASTIC MACHINE: Beautiful 2LP (EMN 7042 LP). \$14.50**

Double LP version.

**ARLING & CAMERON: We Are A&C CD (EMN 7043 CD). \$14.50**

"Since the release of Arling & Cameron's last full-length, Music for Imaginary Films, in February 2000, millions of consumers have heard the music of Arling & Cameron via TV ads for Acura, Northwestern Mutual, Gap Kids, The Sopranos television placement, and thousands of background music plays at restaurants and retail. True to A&C style, We Are A&C, colors outside the lines of musical boundaries and encompasses styles from dub, dance music, Japanese pop and even 70's arena rock."

**ARLING & CAMERON: We Are A&C 2LP (EMN 7043 LP). \$14.50**

Double LP version.

**CALL & RESPONSE: Call & Response CD (EMN 7044 CD). \$14.00**

"After hearing Call & Response on NPR's All Things Considered, Emperor Norton fell in love with the band's combination of electronic pop and sixties sunshine rock, especially the cheerful, good-time pop of their songs 'Rollerskate' and 'Bubbles.' Acquiring the record from Kindercore Records, Emperor Norton enlisted Producer/Mixer Mickey Petralia (Beck, Air, Luscious Jackson) to remix tracks from C.A.R.'s debut as well as record two new tracks. Now the CD is being re-released in an all new package."

**MONEY MARK: Change Is Coming CD (EMN 7045 CD). \$13.00**

"Money Mark has returned to put the groove back into your CD player. Mark, the unofficial 4th Beastie Boy, was the keyboardist and co-wrote tracks on the Beastie Boys' Check Your Head and III Communication. Both albums demonstrated his influence, with his thick, funky organ appearing all over the place. Mark's new record, Change is Coming, follows in the tradition of the instrumental tracks from his previous releases Mark's Keyboard Repair and Push the Button and the Beastie Boys' instrumental CD, The In Sound from Way Out. Change is Coming is full of gritty funk and soul-jazz and some elegant latin flavored tracks as well. Plainly stated Change is Coming is authentic, fun and funky."

**MONEY MARK: Change Is Coming LP (EMN 7045 LP). \$12.00**

**BURGALAT, BERTRAND: Sssound Of Mmmusic CD (EMN 7046 CD). \$14.50**

"Six months prior to the release of his debut album, Sssound of Mmmusic, French producer Bertrand Burgalat was already the subject of a tribute album. Entitled, The Genius of Bertrand Burgalat, the CD culled together a slew of tracks produced, remixed and made by Burgalat for the likes of Air, Nick Cave, Ladytron and Etienne De Crecy. One of the most critically acclaimed composer/arranger/producers in France, Bertrand is a celebrity of sorts and has had his music add cache to numerous commercial spots and movies. Bertrand has also lent his skills to Depeche Mode, Pulp, Japan's Pizzicato 5 and even cult Slovenian rockers, Laibach. Now Bertrand has decided to concentrate his powers on his own album which features vocals from Bertrand produced chanteuse April March and French easy listening chanteuse Katherine."

**FELIX DA HOUSECAT: Kittenz & Thee Glitz CD (EMN 7047 CD). \$14.00**

"Felix da Housecat's Kittenz and Thee Glitz marks a definitive moment in the new electro moment. A Chicago native who has spent the last decade building an impressive number of house and techno anthems under various pseudonyms, Felix Stallings has also become known as a master DJ and remixer. His remix credits include the Garbage, Pet Shop Boys, Giorgio Moroder, Diana Ross, Kylie Minogue and Ladytron."

**FELIX DA HOUSECAT: Kittenz & Thee Glitz 2LP (EMN 7047 LP). \$14.00**

Double LP version.

**GOLDEN BOY WITH MISS KITTIN: Or CD (EMN 7049 CD). \$14.00**

"At the forefront of the European 'electro from techno' music revolution is Swiss-based Golden Boy featuring Miss Kittin. The electropop sounds of Zurich's Golden Boy is the perfect musical bed for the witty vocal musings of Geneva-based DJ and soon-to-be electro chanteuse superstar Miss Kittin. US version of the record has two new tracks." Previously issued on Ladomat in Germany.

**BUFFALO DAUGHTER: I CD (EMN 7051 CD). \$14.00**

"Always known for being adventurous and innovative in their musical exploration, Buffalo Daughter are back with their most mature release to date, I. Conceptually, the tracks and artwork of I, convey innocence, simplicity, hope and the light of life. The result is an album that flows beautifully from track to track. Starting with the airy angelic harmonies of 'Ivory' to the progressive metal of 'Earth Punk Rockers' and the Stereolab style pop of 'Volcanic Girl,' I is sure to put Buffalo Daughter on a higher rock plane."

**MISS KITTIN & THE HACKER: First Album CD (EMN 7052 CD). \$14.00**

"Oozing icy glamour, the slick, stylish Miss Kittin a.k.a. Caroline Herve and The Hacker a.k.a. Michael Amato make deeply sensual electronic disco and electro-noir. Since 1997, when they released their notorious x-rated single 'Frank Sinatra', the duo have given birth to a pair of highly praised vinyl EPs while Miss Kittin has become renowned for her work on Felix da Housecat's Kittenz & Thee Glitz and Goldenboy's Or."

**VA: Original Soundtrack CQ CD (EMN 7053 CD). \$14.00**

"MGM presents Roman Coppola's first feature film CQ on May 3rd. The scene is Paris, 1969. The filming of a sci-fi movie set in the distant year 2000 is in trouble. Mellow, whose A Mellow Spring which came out to critical acclaim in 2001, spring from the same neo-psychedelic scene as their fellow Frenchmen Air. Mellow's ambient, funky and hypnotic score in the style of CQ-era music makes up the majority of the material on the soundtrack. The other cuts from the record include tracks from legendary French pop artists Claude Francois and Jacques Dutronc as well as pair of funky 60's library music pieces."

**UGLY DUCKLING: Journey To Anywhere CD (EMN 7055 CD). \$14.00**

"On their way to establishing themselves as one of the best of the new breed of old-school influenced hip hop groups, Ugly Duckling fell prey to their former label going bust only three months after the release of their debut full-length *Journey to Anywhere*. Now Emperor Norton is proud to rerelease *Journey to Anywhere*. Album repackaged with a 7 song bonus CD which includes a Cut Chemist remix of 'Eye on the Gold Chain' and 'Big Bank Take Little Bank' featuring Double K of People Under the Stairs."

**MOUNT SIMS: *Ultra Sex* CD (EMN 7059 CD). \$14.00**

"Mount Sims' celebrity rose as word got out about their soulful-punk-electro and erotically charged performances at 'Socket,' Mount Sims' electro and performance art night club. After the buzz caught the attention of world's most prestigious electro label, International Deejay Gigolo, a deal ensued. *Ultra Sex* now has been completely remixed by producer Mickey Petralia (Beck, Eels, Luscious Jackson), and has had four hot new tracks added to it."

**CODEC & FLEXOR: *Tubed* CD (EMN 7061CD). \$14.50**

"If Underworld and Nitzer Ebb spawned birth to a set of twins, they might resemble Codec & Flexor. A hybrid mixture of industrial, house music and dark techno, Codec & Flexor present their debut album *Tubed*. While squeezing some nerve-wrenching rifts out of his guitar, Flexor comes across as part Karl Hyde part Trent Reznor."

**MISS KITTIN: *Radio Caroline Vol. 1* CD (EMN 7063CD). \$14.50**

"True to her DJ roots, Kittin presents *Radio Caroline Vol. 1*, a mix CD complete with vocals and lyrics by Kittin. The result is a mix CD which shows off her DJ skills as well as the unique lyrical cleverness that has made her a rising star." Artists include: Delarosa & Asora, Alexander Polzin, Jake Fairley, Alexander Robotnik, Jesper Dahlback, Autechre, Panasonic, Blaze, Redagani P & Smash J, Andreas Fragel, Marshall Jefferson vs. Nossa Heads, Repeat, Leo Elstob, Der Zylkus, Conrad Black, T-H-D, Maus & Stolle, Walking Industries, and Kinesthesia.

**SENIOR COCONUT: *Fiesta Songs* CD (EMN 7066 CD). \$14.50**

"The magical Senior Coconut (aka Atom Heart) has returned with *Fiesta Songs*, an album of classic tracks and a few originals given that special twist of Coconut magic. *Fiesta Songs* features the first single 'Smoke On The Water', a merengue version of Michael Jackson's 'Beat It', Sade's 'Smooth Operator' along with reinterpretations of The Doors' 'Riders On The Storm', Jean Michel Jarre's 'Oxygene' and Elton John's 'Blue Eyes.' *Fiesta Songs* is an album that will please lovers of Latin beat as well as laptop electronica fans who became enchanted by Senior Coconut's original flavor the first time."

**PEPE DELUXE: *Beatitude* CD (EMN 7067CD). \$14.50**

"Back with their follow-up *Beatitude*, the Finnish duo have created an album that flows as if DJ Shadow hosted a noisy drunken BBQ for a diverse crowd of characters. Ranging from hip hop scratching of 'Just Let Go' to the soulful 'Girl' and the Egar Winter 'Frankenstein esque' — 'Daddy's Blazin' BBQ,' this is a CD bound to be played at a playful party and bound to overtake the airwaves again soon."

**OST: *Lost In Translation* CD (EMN 7068CD). \$16.00**

"Sofia Coppola presents *Lost in Translation*, the follow-up to her critically acclaimed directorial debut *The Virgin Suicides*. Starring Bill Murray, Scarlett Johansson (Ghost World), Giovanni Ribisi and Ana Fani (Scary Movie), the film explores the relationship between Murray and Johansson, two strangers who meet and explore the foreign world of Tokyo and life's aspirations. Like *The Virgin Suicides*, *Lost in Translation* has a heavy musical imprint and was scored by legendary My Bloody Valentine founder Kevin Shields. The soundtrack contains the first two Shields songs, along with four score pieces, the first to be released in over 13 years, plus an exclusive track from AIR (who scored *The Virgin Suicides*) as well as tracks from the Jesus & Mary Chain, Death In Vegas, Squarepusher and Phoenix."

**FELIX DA HOUSECAT: *Bugged Out: A Mix by Felix da Housecat* CD (EMN 7070CD). \$16.00**

"Always know within the rave and dance circuit as a premium DJ Felix da Housecat is back with *Bugged Out*, a DJ mix bound to please fans of his cutting edge sets plus those looking to add a bit of flavor to their parties." Artists: Metro Area, Julien Jabre, Frankie Knuckles, Legowelt, Ladytron, Charles Manier, Justus Kohnke, Anne Clark, Covenant, Andrea Doria, Electronica, Felix Da Housecat, Whirlpool Productions, Carl Taylor.

**LADYTRON: *Softcore Jukebox* CD (EMN 7071 CD). \$16.00**

"As avid DJs and musicologists it was a logical step for Ladytron to pull together a DJ mix of influences, up and coming underground tracks and a few of their own rarities." Tracks by !!!, Barbie & The Kens, CJ Bolland, The Fall, Pixelant, Seelenluft, The Source/Candi Staton, Codec & Flexor, Nancy Sinatra/Lee Hazelwood, Wire, My Bloody Valentine and more...

**EMPHASE:**

**VA: *Oneonone* CD (ES 008 CD). \$16.00**

"... a one-instrument compilation feat. Ronald Lippok, Reuber, Anne Laplantine, Kinn, Guido Moebius, Ilse Lau and others ... This compilation is a continuation of the Emphase 7" series called Emphasolo. The concept behind the singles and this CD is that each artist was asked to record a track by using only one sound source. This can of course be all imaginable kinds of instruments, but also animal voices, toys, field recordings or whatever. The artists were totally free in composing, recording and arranging their music, as long as they took their sounds just from this one instrument they decided to play. We have a brilliant hihat track by Ronald Lippok (To Rococo Rot / Tarwater), a flute track by Anne Laplantine (aka Angelika Köhlermann or Michiko Kusaki); Claudia Kapp edited and arranged a cat's voice and Reuber did throat-singing. The instruments range from bass guitar to vibraphone, from violin to jégog."

**EMPREINTES DIGITALES (CANADA):**

**OSWALD, JOHN: *Aparanthesi* CD (IMED 0368). \$14.00**

"*Aparanthesi* consists of just one note. Oswald received a commission from Réseaux for its 'Rien à voir' concert series in Montreal to create an electroacoustic composition of approximately fifteen minutes in duration for their festival in the winter of 2000. I usually already have an idea of the tangent I would like to take when I accept an invitation, and in this case it was the one-note idea. I was hoping to find an interesting way to follow a single specific pitch gradually through many states; it would be, in a sense, the morphing of a pitch through various instrumental, acoustic and electronic forms. Now when I say that *Aparanthesi* is one note I mean that it is one specific pitch and manifestations of that pitch in the various audible octaves. For A there are ten audible octaves, from the lowest note on most pianos (A=27.5 Hz) to 5 octaves above A 440, which is 14,080 Hz. These ten manifestations of simple halvings and doublings of a set frequency are the entire harmonic content of *Aparanthesi* — any deviations from this frequency gravitate back to it, by various means. There's are two human solo instrumentalists in this piece. One of them is an anonymous piano tuner. The other is a cellist, Joan Jeanrenaud. And then almost everything that has a broad range of frequencies, or noise elements, is gradually filter-tuned to this tonic. A thunderstorm becomes a thunderstorm in A. All the birds in an aviary sing in A. The 88 notes of a

piano are all tuned in forced perspective to one A ... and a foghorn and cattle."

**DOLDEN, PAUL: *Seuil de Silences* CD (IMED 0369). \$14.00**

"The creation of the solo tape compositions involves the composition of several hundred simultaneous musical parts or lines on large manuscript paper. Each part or line is individually performed on an acoustic instrument and recorded. Once all several hundred parts have been individually recorded, they are digitally mixed together with usually no, or very little, signal processing or electronic effects. This working method allows for new and complex polyrhythmic and microtonal tuning relationships between parts that could never be performed by a live ensemble. This compositional technique also allows for unique orchestration and density possibilities that can be constantly transformed. In creating these works for soloist(s) and tape, many details of the tape become masked by the soloist's sound. However, by being able to clearly hear one part, one gains a new perspective on my sound world, as the solo line often highlights fairly hidden musical gestures and directions. Moreover, one has the wonderful contrast between the tape, in which hundreds of musical parts often create anonymous massed textural effects, and hearing the soloist(s) with all their subjectivity, subtlety and detail they bring."

**TURCOTTE, ROXANNE: *Libellune* CD (IMED 0370). \$14.00**

"This is the second release from Montreal-based composer Roxanne Turcotte, following 1994's *Amore*. Turcotte's approach to electroacoustics is genre-bendingly unsettling, drawing its sources from electronica, jazz, world fusion and minimalism. *Libellune* includes music for installations, 'sound tales' for children, vox pop assemblages & more. 7 charming, previously unreleased works from this unorthodox composer."

**FORT, BERNARD: *Lumière dans la nuit* CD (IMED 0371). \$14.00**

"First Empreintes Digitales release by Lyon-based composer Beranrd Fort, co-founder of the Groupe de musiques vivantes de Lyon (GMVL). INA-commissioned works from 1992-2002. "Fort has been devoting time to ornithology and the study of natural soundscapes for many years. His music falls mostly in the acousmatic genre. The limits between abstraction and figuration, natural and cultural have always been at the heart of his work, along with a particular interest for the forms the performance of electroacoustic music can take through steady research on the technology available and how it can be applied."

**GOBEL/RENÉ LUSSIER, GILLES: *Le Contrat* CD (IMED 0372). \$14.00**

"*Le contrat* ('The contract') is a magnificent fresco inspired by Goethe's *Faust* and its infinite cultural ramifications. A symbiosis of one's ardour (Lussier) and the other's meticulousness (Gobel)."

**ROY, STÉPHANE: *Migrations* CD (IMED 0373). \$14.00**

"Second release by Montreal-based composer Stéphane Roy, following 1996's *Kaleidos*. A quest for happiness, a quest for meaning, the Other and his universe, migration is a strange trail with its share of hopes and illusions. The three program pieces making up this album are such stops that have marked my migration through the American Midwest, three 'invitations to the voyage,' to the conquest of parallel worlds, that allowed me to transcend the cultural itineration that came with five years spent abroad."

This album begins with the freshest work, 'Appartenance', which celebrates the homecoming. It also provides an occasion to meditate on the position of the immigrant, where the excitement produced by the change of scenery is accompanied by the painful experience of the uprooting. The second work, 'Trois petites histoires concrètes', was realized in the course of my first year in St Louis (Missouri, USA). Its central place in this triptych indicates a very different kind of migration: it celebrates the 50th anniversary of the invention of musique concrète through an evocation of its founding processes. In the case of the third and last work, 'Masques et parades', the American migration also provided an opportunity to dream of new stylistic lands inspired by the circus, its nomadism, its deeply moving and iconoclastic poetry."

**SMALLEY, DENIS: *Impacts Interieurs* CD (IMED 0409). \$14.00**

"An important distinguishing feature of the five works on this compact disc is the relationship between gesture and texture. Musical gesture, derived from our experience of physical gesture, is concerned with the tendency for sound-shapes to move towards or away from goals in the musical structure; it is concerned with growth, temporal evolution, sense of forward direction, the impact of events, dramatic surface. Texture, however, is more about interior activity, the patterns inside sounds, about encouraging the ear to contemplate inner details; it is often more about standing still and observing the behaviors of sounds rather than pressing onwards through time. Gesture can be textured, and textures can be formed from gestures — the interplay and balance between them lie at the heart of our experiences in musical time."

**BOUCHARD, CHRISTIAN: *Fractures* CD (IMED 0474). \$14.00**

"Christian Bouchard's first full-length solo album as a composer of electroacoustic music is a very convincing debut. Bouchard seems to approach the genre from the experimental electronica angle rather than the more traditionally academic angle of musique concrète/sound synthesis; i.e., Bouchard's music is more concerned with the electrical-sounding sounds (beeps, clicks, hums) at the heart of the works of composers like Carl Michael Von Hausswolff, Leif Elggren, or Ryoji Ikeda than the plastic sound-modeling of Francis Dhomont or Jonty Harrison. And so *Fractures* is not about large gestures of sonic matter, but about cut-ups, interference, and flurries of data. Bouchard juxtaposes different points of view, different landscapes, different camera angles, so to speak. He is not telling a story, but only encouraging the listener to establish links between segments based on their sole proximity to each other. The hyperactivity of some movements (fast cut-ups, shifts between field recordings of crowded places and pure electronics) is disconcerting at first and makes for a demanding but very entertaining listen."

**NORMANDEAU, ROBERT: *Lieux Inouïs* CD (IMED 9802). \$14.00**

Remastered repress. "A collection of five pieces dated 1985-1989 by the founding member of the CEC and winner of several international competitions including the Ars Electronica, Linz, Bourges, Luigi-Russolo, Varese, Musica Nova, Prague, Noroit-Leonce Petitot, Arras, Phongruia-Nova, Arles, and Stockholm (which is to say he's well regarded in the electroacoustic community). A class example of the 'cinema for the ears' aesthetic, cleverly executed through a series of location recordings and innovative Digital Signal Processes that when experienced in a closed stereo setting (headphones) can be intensely disorienting. Case in point against the argument that 'the music died in 1973.'" — Hrvatski. "La Rochefoucault said that certain people would never have known love if they had not been told about it. By extension, we may say that certain sonic landscapes, thought colors, certain states and manifestations of the soul would remain forever muted, if electroacoustics had not sprung forth from nowhere — unexpected and inevitable." — Georges Nicholson.

**NORMANDEAU, ROBERT: *Tangram* CD (IMED 9920). \$14.00**

A collection of five pieces dated 1990-1993, acting as a volume two to *Lieux Inouïs*, effectively bringing you up to date on the various goings on & sounds inside Normandeau's head. "*Tangram* represents the almost infinite permutations which lie hidden in elements as sparse and simple as the voice of a child, the sound of a passing train, or a few notes of clas-

sical music. Though highly contrasted, the pieces presented on this disc exhibit several common denominators."

### EN/OF RECORDS (GERMANY):

**GRUBBS/DAVID SHRIGLEY, DAVID: *Comic Structure/I Am Deep In Thought 12"/ART (EN/OF 016). \$125.00***

The LP from Grubbs features one long piece called "Comic Structure", for solo electric guitar. Recorded 7/22/03. The artwork by Shrigley is a photo, 30 x 30 cm, edition of 100, signed, numbered & dated.

**TAKEMURA/Franz Ackermann, NOBUKAZU: *Etude for Contrabass/Giant Creation 12"/ART (EN/OF 017). \$125.00***

The LP features two side-long pieces from Takemura: "Etude for Contrabass" and "Etude for Videomages". The artwork from Franz Ackermann is a 30 x 30 cm screenprint (one of the most impressive visual elements in this series to date). Edition of 100, signed, numbered and dated.

**MAZUREK/LIAM GILLICK, ROB: *Thought Farming/Underground Persons #1 to #4 12"/ART (EN/OF 018). \$125.00***

The LP by Mazurek features two pieces, "Thought" & "Farming", performed on computer, Moog source and found sound. The artwork by Gillick is an offset print, 30 x 30 cm, edition of 100, signed, numbered & dated.

**RODEN/DOUG AITKEN, STEVE: *In Flows And Spuns/Cul De Sac 12"/ART (EN/OF 020). \$140.00***

Steve Roden's LP is based around an hour of manipulated recordings of his super 8 camera and the Indian film singer Mohammed Rafi. Doug Aitken's artwork is a photo print, 24 x 30 cm, edition of 100: Signed, numbered & dated.

**DOUGLAS/TIM HECKER, STAN: *Radio Marti/Radio Havana/Radio Cubano 12"/ART (EN/OF 022). \$140.00***

Tim Hecker's 12" features 'Radio Marti' & 'Radio Havana'. Source material recorded in Cuba, 2003. Stan Douglas's artwork is a photo print, 30 x 30 cm. Edition of 100, Signed and numbered.

### END RECORDINGS (UK):

**VA: *Trash Companion #1 CD (TREND 001 CD). \$16.00***

"London's premier alternative nightclub Trash has been fucking with heads, genre bending, spotlighting new talent and shining like a beacon every Monday night for over five years now. Totally unmixed *Trash Companion #1* is made up of six brand new and exclusive live recordings from underground heroes Peaches, Stereo Total, Gonzales, Moldy Peaches, Gold Chains and The Yeah Yeah Yeahs — all of which were recorded live at Trash on their first UK gigs. Alongside these unique moments are six carefully selected Trash dance-floor classics, including some rare and long forgotten gems pulled from the vaults. The full length mix of Kylie Minogue's finest moment 'Confide In Me' slides into Nancy Sintara's lost erotic classic 'Kinky Love'. Duran Duran show what they could do when let off the leash with a NY No Wave style mash up of their track 'My Own Way', while a rare Tiga mix takes Felix Da Housecat's 'Madame Hollywood' (here as Mister Hollywood) deeper into DiscoNotDisco territory. The Slits' seminal Marvin Gaye punk mess up 'I Heard It Through The Grapevine' still rocks the floor, throwing us straight into Huggy Bear's seminal Riot Grrl call to arms 'Her Jazz'."

**VA: *Trash Companion #1 2LP (TREND 001 LP). \$19.00***

Double vinyl version.

### ENDPOINT:

**VA: *Endpoint Compilation CD (END 001 CD). \$14.00***

"Chicago's newest experimental BPM label fires its opening salvo in the electronic wars with this showcase. This compilation of nine artists from all over North America stands not just as a sampler, but as a substantial assembly of trip-hop, ambient, dub and experimental creators." Features: Rehab vs. Skycraft, Second Man, Kush, CNS Engineering, Nudge, Solenoid, Salvo Beta & Diminish.

**VA: *Endpoint Compilation 2LP (END 001 LP). \$12.00***

Double LP vinyl version.

**REHAB: *ERD.00:14421-023Z CD (END 002 CD). \$14.00***

"Rehab came into existence in 1995 when Bob Davies and Brian Kelly grew tired of meticulously orchestrated 'band' material and DJ 'mix' tapes. Taking what limited equipment they could get their hands on at the time, the duo created 'music' by tearing it apart to find the 'sound'. Drawing from Chicago's tradition of experimental music, Rehab puts forth its first major release on Endpoint Recordings. Drawing from influences of Oval and the Microstoria series, E.A.R. and free jazz, Rehab samples from its immediate environment: videotapes, Sun Ra records, random TV signals, band rehearsal tapes, etc., and augments these collages with layers of analog noise/drones; soundz upon soundz. The end result is a surprisingly musical album, which functions as a whole concept: the rehabilitation of sound into music."

**REHAB: *ERD.00:14421-023Z 2LP (END 002 LP). \$12.00***

Double vinyl version

### ENRAPTURED (UK):

**RADIO 9: *Motorik 10" (RAPT 1031). \$9.00***

"Debut release from London based three piece, Radio 9. There sound lives nicely in the realms of krautrock and jogs along at an enjoyable pace. Not surprisingly main man and founder member Leon is also the man behind Kosmiche, the monthly krautrock club at Upstairs At The Garage."

**SOUNDSMITH: *History In Our Heads CD (RAPT 35 CD). \$15.00***

"Second album from Soundsmith after the hugely successful *Aquanaut* album and two singles that were released on Wurlitzer Jukebox. Paul Gulati continues with his UK west country psych experimentation. A deliciously woven mix of sounds created by an avalanche of instruments, including a ton of guitars, keyboards, piano, and a lorry load of percussion. Soundsmith have the knack of being able to write some amazingly catchy, up-tempo, percussion-loaded songs. This latest release is no exception."

### ENTARTETE KUNST RECORDINGS (CANADA):

**VA: *No Music Festival 6CD (EK 1898). \$75.00***

A 6CD box set celebrating the No Music Festival which took place in London, Ontario over the 2 day period of March 27 & 28, 1998. The festival was held in honor of the Nihilist Spasm Band, in their home town where they have been active in the process of noise-making, playing weekly for 33 years now! Participants were: the Nihilist Spasm Band, Knurl, Thurston Moore, Alan Licht, JoJo Hiroshige (of Japan's Hijokaidan) and the trio of Hal Rammel, Terri

Kapsalis and John Corbett (aka Van's Peppy Syncopators). The complete sets of each artist is included within this box; additionally each night of the festival featured numerous short jam sessions between the various participants as well as various other participants (like Hijokaidan's Junko or 4 of the sons of various members of the Nihilist Spasm Band!). Packaged in a stickered, slightly oversized box, with 16 page booklet of notes and photos. Each box set comes with it's own set of earplugs as well.

### ENTENPFUHL (GERMANY):

**SCHLAMMEITZIGER: *Erdrachharnschleck LP (EMMLP 004). \$12.50***

"LP-only reissue of a cassette-only release from 1993 on Frank Dommert's pre A-Musik label Entenpfuhl (which also released Jim O'Rourke's first record, *The Ground Below Above Our Heads* shortly thereafter/before). Remastered in 1998 by Andi Toma and Jan St. Werner. Schlammpeitziger is Joe (JoJo) Zimmerman, one half of Holosud (whose *Fijne Was Apfompom* CD/LP rocks the plimsoul) and creator of some of the finest space-drift/post-kraut-fumblings (namely his side of the His Master's Cosmic Music/Schlammpeitziger split LP on Gefriem) since Moebius/Roedelius's decade long ground-drive-in of all things 'Teutonic' ending with their ungody Mayo Thompson collaboration in the mid eighties. There's some pretty confounding usage of 'consumer-grade' electronic accompaniment devices and channel-clipping reverb-drench resulting in an approximation of some entity interrupting the solo travels of both 'Lounge/Exotica' & 'Psychedelic Electronica'. As good as Harmonia." — Hrvatski.

**SUCHY, JOSEPH: *Entskidoo LP + 7" (EMMLP 005). \$13.00***

**SUCHY, JOSEPH: *Entskidoo CD (EMMLP 005 CD). \$13.00***

"Entskidoo is the fourth solo album of the Cologne-based guitarist, producer and label owner (Gefriem) Joseph Suchy, an album which will no doubt soon be regarded as his 'magnum opus'. Suchy's ability to transcend borders is manifested in his numerous diverse collaborations, be they with Kato Hideki, Kevin Drumm and Jean-Marc Montera or Jan St. Werner, F.X. Randomiz and Ekkehard Ehlers. The fact that *Entskidoo* evokes at times a putative orchestra from everyone involved, is more to do with Joseph Suchy's use of the whole gamut of his know-how as producer and studio musician, both technically and compositionally, as well as his creation of a brilliantly resonant network of playing styles and overlaps. The result is something resembling a rhizomaticus adaptation of an imaginary archive of 'avant garde' music, be it electronic music, musique concrète, improvised music or noise. One is only seemingly enticed down the well-trodden path by the wealth of allusions, before ultimately succumbing in the sound labyrinth of unexpected sequences, tonal palimpsests and non-linear crossovers; and yet one cannot escape the conclusion that there are simply more ideas here per track than on many an 'experimental' album. *Entskidoo* ought to delight fans of both Kaffee Matthews and Rafel Toral alike. And for those individuals, who are not only at home with Fennesz's guitar sound, but also with Loren Mazzane-Connors, or those who are fascinated by the analogies between, say, Oval and AMM, well, this album ought to be like a dream come true."

### ENVIRON:

**POLAR QUARTET, KELLEY: *Recital EP 12" (ENV 017). \$6.00***

"New 12" from the quintessential future funk ensemble, Kelley Polar Quartet. Check the midtempo wonderland that is 'The Rhythm Touch,' a chugging, string-laced groover featuring vocals from Heather Pelletier and Kelley Polar himself. The melodies are simultaneously avant-garde and accessible, with the sweet human harmonies underpinned by a serious boogie rhythm section. If the warmth of this track doesn't get you, you need to check your pulse. When it's time to cool down, flip for the glacial freeze of 'Castrovalva,' an icy excursion into another universe created by a big bang between Detroit techno and Salsoul strings. This stormer retains the KPQ musical sensitivity but is driven forward by crunchy drum patterns that might not be out of place on a vintage Carl Craig or Todd Terry classic."

**JERSEY DEVIL SOCIAL CLUB: *EP 12" (ENV 018). \$6.00***

"Jersey Devil Social Club is an Environ record like none other. A mysterious, wild mix of Italian disco, horror movie soundtracks, electronic funk and the occult, this record nearly missed seeing the light of day. Originally conceived in 1982 as a tribute to 1979's disco masterpiece *Black Devil* (released on Italy's tiny Out Records imprint), the project ran into funding problems and was never released. The core of the J.D.S.C. group consisted of two Italian immigrant brothers, Lorenzo and Vincenzo Capo. Vincenzo's daughter Anabella contributed spoken vocal parts (apparently because she had almost no Italian accent!) and two Latin percussionist friends of the brothers (credited simply as 'Carlos 1' and 'Carlos 2') rounded out the lineup. After a year of remastering from original tapes and fleshing out unfinished tracks, and nearly 23 years after the project was born, Environ is honored to present to you the incredible Jersey Devil Social Club."

**METRO AREA: *Metro Area 5 12" (ENV 019). \$6.00***

"It's been more than two and a half years since Metro Area last shook up the scene with a 12" record. That record was *Miura* — a cult classic. This release finds the duo continuing on their quest for fresh sounds and timeless production, expanding their palette while retaining the emotional spirit of their first releases. 'Nerves' is a suspenseful, driving piece with an irresistible groove soaked in frantic Latin percussion and fierce drums. Angular synthetic textures trade off aggressively, finally arriving at a gorgeous and melancholic destination awash in piano, strings and horns. 'Proton Candy' is just as much of a floor mover with its super-tight electric bassline, but is more playful in its approach, conjuring up dreams of teenage roller rinks crossbred with hardcore disco and bubblegum R&B. It's an intoxicating cocktail that will leave you wanting to hear it (and dance to it) over and over again."

**PURPLE FLASH: *Unclassics Volume 3: We Can Make It 12" (ENVUN 003 EP). \$6.00***

"The third Unclassics voyage features another underground jam from the Quebecois producer behind the *Pluton & The Humanoids* project from 1980 (Unclassics #2). Pierre Perpell a.k.a. Purple Flash created 'We Can Make It' as his personal vision of Georgio Moroder's electronics fused with sweet, almost easy-listening R&B. As odd a combination as that may sound, the moody keys combined with layers of electronic percussion set this track apart and created a minor disco hit when it was released in 1984. Darshan Jesrani of Metro Area joins in on remix duties for this volume, adding live bass, keys and new atmospheres to his stripped-down take on the original. His remix is open to interpretation, a subtle take that will nestle as comfortably into a house set as it might into an electro journey. Like the original, the vibe is tough to pin down to one genre, and that's why we find it special and a welcome addition to the Unclassics series."

### EPISODE (GERMANY):

**G-MAN: *Free Fall 12" (EPISODE 01). \$9.00***

May, 2001 release. "Gez Varley, a.k.a. G-Man and formerly LFO, together with Mark Bell,



could make this piece of paper burst with name-dropping info. Although G-Man has had a couple of new releases recently, this one is much more in the style which makes him so popular. Here he plays the atmospheric master. It's about chords and stings and minimal proceeding percussion—the resuscitation of his old values. A massive atmospheric overload, distorted and rough but catchy and trippy at the same time.”

**BENNETT, JEFF: *Puzzling Thoughts* CD (EPISODE 011 CD). \$16.00**

“Jeff Bennett, a brilliant DJ and Producer based in Sweden who achieved major success by having recorded 2 stunning releases on Episode and on Steve Bug's Poker Flat imprint amongst others. *Puzzling Thoughts*, like the title already reveals, is ment to be conceptual. It offers us a view into his wide understatement of House Music, covering up from Dub orientated tunes down to ones which are rather focussed on mellow Techno. A journey in Sound, full of surprises. One of the most significant fact describing the quality of *Puzzling Thoughts* is the fact that it works in the clubs as well under more laid back circumstances like home use purposes.”

**EREMITE:**

**MOONDOC TRIO, JEMEEL: *Tri-P-Let* CD (MTE 01). \$12.00**

Debut releases from this label dedicated to the “new loft” scene bubbling over via the farmlands of Western Massachusetts, under the direction of Michael Ehlers and Byron Coley. “Since the dawn of the first loft era, alto saxophonist Jemeel Moondoc has been a prime & crazy mover. His recordings for Soul Note, Cadence, PolJazz & his own Muntu label chart a distinctly non-Ornettian course across the scorched landscapes of the post-bop era. With the release of *Tri-P-Let*, Eremitte is proud to return Mr. Moondoc to the recording scene after an absence of eleven years. Playing with Moondoc...are bassist John Voigt, a wildly advanced instrumentalist & an Apollonian spirit of intelligence & warmth, and drummer Lawrence Cook, a Dionysian power-wrath with a discography reaching back to the early ESP catalog & including extensive stints with such luminaries as Paul Bley & Bill Dixon. In this company, his new working trio, the special particulars of Moondoc's vast & highly personal compositional & improvisational mind have never been more apparent.”

**CAULEY, CHRISTOPHER: *FINland* CD (MTE 06). \$12.00**

Debut release by a Montreal-based alto saxophonist who has played with Lisle Ellis, Raphe Malik, Malcolm Goldstein & others. His group here features William Parker (bass), Gregg Bendian (percussion) & Steve Swell (trombone). “Mr. Cauley has brought a distinctive & thoughtful alto saxophone response, informed by the trinity of avant-garde alto saxophone (Lyons, Coleman & Dolphy), but in no way beholden to it. A friendly & very particular recording, *FINland* introduces a new voice to the world of creative improvised music.”

**MOONDOC TRIO, JEMEEL: *Fire In The Valley* CD (MTE 08). \$12.00**

Live trio date from Amherst, MA 7/27/96. Moondoc (as), Laurence Cook (per.) & John Voigt (bass). “Moondoc's individual bent is clear from the first note of *Fire In The Valley*. To a large extent, the Ornettian model has become the alto saxophone's dominant demonstrative voice. Harmolodicism's sweep & lilt (or the approximation thereof) is something that has seeped like hash oil into the binding threads of most altoists' psyches. Moondoc has certainly been touched by Ornette's conventions, but his alto work keeps its edges sharper & its angles darker. Jemeel's playing is more akin to that of Charles Tyler or Arthur Jones. Without resorting to the ceaseless overblowing that can make some of the Europeans sound so goddamn windy, Moondoc visits the recesses & unlit alleys of his horn, reminding us that abundant timbral danger exists there.”

**TRIO HURRICANE: *Live At Fire In The Valley* CD (MTE 10). \$12.00**

Trio Hurricane = Paul Murphy (drums), William Parker (bass), Glenn Spearman (tenor Sax). Recorded live, 26 July, 1997, Amherst, Ma. “Tenor saxophonist Glenn Spearman is clearly a player & composer who comes from somewhere deeply ‘in the tradition’ — the real tradition. His work is in the same line as all the great, dangerous tenor players — from Ben Webster to Archie Shepp to Peter Brotzmann & onward — as well as the mystics, Frank Wright & John Coltrane. Mr. Spearman's horn sings equally of unifying the spirit & smashing the status quo. His compositions affirm both the sweetness of traditional melodicism & the pleasures of form-destruction. There is no contradiction here, either, as his inventive fires burn hot enough to create a beautiful alloy. Together, the members of Trio Hurricane are playing music that stands at the apex of those traditions that really matter in the history of jazz: power, beauty, invention, insurrection. Their music is produced via a collaboration of intelligence, chops & emotion that places it well ahead of the commercial recycling that passes for jazz these days. So yeah, I guess it's avant garde. But it is also some of the loveliest, most purely-felt human music on the planet.” — Byron Coley, Deerfield, MA

**PARKER, WILLIAM: *Through Acceptance of the Mystery Peace* CD (MTE 12). \$13.50**

Repressed. “William Parker's earliest recordings as a leader. First released in 1979 on his own Centering Records (Centering 1001), in an edition of 500 copies, *Through Acceptance of the Mystery Peace* has been a much sought-after collectors item for many years. Eremitte is proud to return this vital & historically valuable music to common circulation. Five ensembles recorded between 1974 & 1979, ranging in size from trio to octet. Denis Charles, Charles Brackeen, Billy Bang, Jason Hwang, Jemeel Moondoc, Daniel Carter, Toshinori Kondo, Tristan Honsiger, Polly Bradfield, & numerous others from far corners of the NYC free music community. An altogether different view of the New York loft scene than that provided by the Wildflowers sessions. With one previously unissued performance.”

**MURRAY/SABIR MATEEN, SUNNY: *We Are Not At The Opera* CD (MTE 14). \$13.50**

Repressed. “Like Baby Dodds & Kenny Clarke before him, Sunny Murray revolutionized the role of the trap drums in jazz. His playing with Ayler & Taylor opened up entirely new expressive realms for the instrument, & his influence on the last thirty-five years of improvised music cannot be overestimated. Long in exile from the American scene, Murray made a rare working visit to the states in the summer of 1998. This live recording from a 27 June Meetinghouse performance in Amherst unites Murray with an old comrade, the masterful multi-instrumentalist Sabir Mateen (TEST, One World Ensemble), who stimulates some of Murray's most intense playing on record since the classic *Jump Up* side with Jimmy Lyons. Both men are former citizens of the nation state Philadelphia, PA, & that pitiless city's deep tradition of great black music courses through the set. If action music — furiously energized & immediate — is what you dig, this set delivers heavily.”

**SPEARMAN, GLENN: *First & Last* CD (MTE 15). \$13.50**

“Tenor saxophonist Spearman was an authentic heir to the legacies of Frank Wright & post-Meditations Coltrane. In October of 1998, his giant spirit & wild, high-intensity flights on the horn were permanently shut down. This performance from the July 1998 Fire In The Valley festival, with Rashid Bakr on drums & Matthew Goodheart on piano, suggested a multiplicity of new directions for his small group playing. It turned out to be his last ever earth gig, concertizing or recording. “but man, i wish i could hear him play one more time/cause he was/for me/more than anyone else i've known/the connection/to the heart of original jazz freedom.” — Byron Coley, Threnody for Jon Easley & Jim Shepard && Glenn Spearman &&& Dick Higgins &&& Ray Bremser.

**SILVA/WILLIAM PARKER, ALAN: *A Hero's Welcome: Pieces For Rare Occasions* CD (MTE 17). \$13.50**

“Alan Silva's playing & live composition have been a highlight of the avant garde's living history for the past 35+ years. From his work with Sun Ra's Arkestra, through extended relationships with Bill Dixon, Cecil Taylor, & Albert Ayler, on into the Celestial Communications Orchestra & the Frank Wright Center of the World Band, Silva has been one of the music's most consistently valuable thinkers. A child of Alan Silva's other-worldly strategies for double bass, William Parker is the premier bassist of the post-Vietnam era. *A Hero's Welcome* is a spontaneous composition dedicated to the spiritual essence of Sun Ra & to all the great string players of the 20th Century. It was recorded at the first duo performance Silva & Parker undertook, & is the first installment of the Eremitte Silva & Parker ongoing strings duo project, which among other things will entail at least one duo (or extended duo) recording by Silva & Parker for Eremitte per year from now until the big O. Two full improvising orchestras couldn't mix it up more completely.”

**DIE LIKE A DOG QUARTET FEATURING ROY CAMPBELL: *From Valley To Valley* CD (MTE 18). \$13.50**

“The debut North American performance of Peter Brotzmann's Quartet for the apocalypse, recorded live in Amherst at the '98 Fire In The Valley. Brotzmann on reeds, William Parker on bass, Hamid Drake on trap kit & percussion. Roy Campbell's open & muted brass replaced Kondo for these seventy uproarious minutes of group conjuring. Only Brotzmann delivers music of this immediacy & Old Testament purpose. Violent & beautiful enough to rip you, briefly, out of history.”

**HOWARD, NOAH: *Patterns/Message To South Africa* CD (MTE 19). \$13.50**

“Originally issued on his own Alt Sax label in 1971, the *Patterns* session is one of the great mystery spots in the Noah Howard canon. The blasted opening sequence, which we seem to enter whilst already in-process, is a space duet for conga and electric guitar unprecedented in the annals of jazz and new music. When the rest of the musicians enter there is a heavy attempt to Africanize Dutch architecture, a proposition which Mr. Mengelberg seems reluctant to accept. What eventually occurs is a primitivist aerial slugfest that invokes a world of shared experience, then negates its substantiality with hammers of nihilist beauty. Emblematic of the end of Europe's open arms policy towards America's expatriate improvisers, *Patterns* remains a ferocious, confounding ghost. The *Message To South Africa* session is another kind of spirit flare. Written in Paris the week that Steve Biko was killed (1979), the date came together around two of the great South African jazz exiles, pianist Chris McGregor and bassist Johnny Dyani. Drummer Noel McGhee was enlisted to give the band Caribbean representation. In Paris as well as Kali Fasteau, who lends the proceedings some of the same vibrational magic she had used so notably on Archie Shepp's *Bijou*. Mr. McGregor plied in the chords to what was then the South African National Anthem, and Mr. Dyani improvised vocals and invocations in Zulu throughout the suite. The combination of free-ranging throats and small, repeated melodic figures gives the piece a feel very congruent to that which flowed from the pipe of free Africa. It is truly a slab of riveting ‘world music’ in the purest sense — ‘cartwheeling through the changes like a shaman and surging up from a place beyond the reach of the western civ shack. The project was done with the idea that Mercury might release it, but the heavy political vibe was too much for the company. Consequently, the track has never been released until now.” — Byron Coley, liner notes

**TEST: *Live CD* (MTE 21). \$13.50**

Tom Bruno (drums); Daniel Carter (flute/alto & tenor saxophones/trumpet); Matthew Heyner (bass); Sabir Mateen (clarinet/flute/alto & tenor saxophones). “Unedited concert recordings from the band's 1998 American tour. ‘Years of experience as a working band has made Test an incredibly tight group with the confidence to take risks that other bands can't...’. An underground band in every sense of the term — until last year, the quartet had no recordings, rarely played in clubs, never toured, and consequently got no media attention, they're the best free jazz group you've never heard.” — Jazziz

**BRUNO, TOM: *White Boy Blues* CD (MTE 22). \$13.50**

“Best known as a member of the guerrilla free-jazz collective Test, Tom Bruno's history on the NYC free music scene reaches back more than 30 years. *White Boy Blues* is a 1981 performance by Bruno as a ‘solo artist’, along with the drum kit, he plays piano, sings, and dances. The musicality, hard-angled swing, and unfussy attack that mark Bruno's drumming in Test were already point-blank in 1981, and his piano playing, dancing and vocalizing really get in there. An interesting contrast to some of the solo opuses produced by European free drummers of the same era. *White Boy Blues* is the first joint production between Eremitte and the New York City Artists Collective.”

**ANDERSON/HAMID DRAKE/KIDD JORDAN/WILLIAM PARKER, FRED: *Two Days In April* 2CD (MTE 23/24). \$21.00**

“Double CD set documenting two 1999 concerts (in Amherst and Boston) by this summit gathering of American free jazz heavies. Two continuous long-form group improvisations. A major statement on American improvisational methodologies at the end of the century. ‘A wall of energy, a tidal wave of celebration, that sweeps away the listener.’” Anderson & Jordan (tenor sax), Parker (bass), Drake (percussion).

**ENEIDI/PARKER/ROBINSON: *Cherry Box* CD (MTE 25). \$13.50**

“While there was no leader, per se, on this session it is clearly a welcome opportunity to hear alto saxophonist Marco Eneidi out in front of bassist William Parker & drummer Donald Robinson. Eneidi's in the middle of something deep, knowingly. In his early forties at the time of this recording, Eneidi makes good on years of dedication that have included significant encounters with Jimmy Lyons, Cecil Taylor & Bill Dixon. This is not to say he is in anyone's shadow. If anything, this record will make clear to a wider audience what close watchers of this scene have known for years: he sounds like no other.” — Christopher Cauley

**SILVA & THE SOUND VISION ORCHESTRA, ALAN: CD (MTE 26). \$13.50**

“On his third CD for Eremitte records, Alan Silva is back in front of an orchestra for the first time since 1982's *Desert Mirage* (I.A.C.P.). An iconic figure in the avant-garde for three decades, Silva's contribution to the methodologies & vernacular of large ensemble improvisation is enormous, prefiguring the conceptions of Butch Morris & John Zorn's game pieces. His three album 1970 BYG recording *Seasons* is universally regarded as one of the high water marks in avant-garde jazz. Silva's orchestral pieces offer a broader view of his mad genius than perhaps any other context for his music. They also reveal an artist of uniquely American themes & sources, informed equally by the legacies of Ives, Ra, Ellington & Mingus, developments in the visual arts (namely abstract expressionism), & a preternaturally warped response to the post-WWII American culture of show tunes, film music, radio theater & cold war propaganda. This CD was recorded during the 1999 Vision Festival, a rare chance for Silva to work & extensively rehearse with a band of veteran improvisers, & again present his orchestra music on native soil (a first since 1968). The band's festival performance was plagued by every imaginable technical difficulty, including complete power out-

ages & exploding television sets. They re-assembled in a empty hall one week later to play the spectacularly expansive music heard on this recording. Resolution 57! Twenty-three piece ensemble featuring Silva (conduction, vocals, some synthesizer) & Sabir Mateen, Roy Campbell Jr, Raphe Malik, 'Kidd' Jordan, Joe Daley, Steve Swell, J.D. Parran, Bill Lowe, Rob Brown, Wilbur Morris, Karen Borca, Jackson Krall, et al."

**SILVA/OLUYEMI THOMAS, ALAN: *Transmissions CD* (MTE 27). \$13.50**

"This brings us to the beautiful afternoon of October 16, 1999: the duet concert with Oluyemi Thomas, the magical mystery man from the West Coast. Just the bass of Alan Silva & the bass clarinet & c-melody sax of Thomas in the Unitarian Church in Amherst, MA. First silence, & then the sound of string-lines, the idea that all string instruments live somewhere inside the bass fiddle, & from time to time they come out to speak to us. I have always asked the question what would a bass clarinet or c-melody saxophone sound like if the wind blew through it. When I listen to Oluyemi Thomas, I get my answer. This music is a prayer. A conversation that is just as much inward as it is external. So activate your third ear. Try to hear the voice of the earth house/ the trance/the formation & transformation of matter." — William Parker

**JEMEEL MOONDOC VTET: *Revolt Of The Negro Lawn Jockeys CD* (MTE 28). \$13.50**

"Our bid for Moondoc's finest small-group recording. *Revolt of the Negro Lawn Jockeys* shows a musician capable of drawing together the post-bop lineage that includes Jackie McLean & Charles Mingus, & the free jazz/energy music tradition of Ornette Coleman & Cecil Taylor into one grand, swinging synthesis. It is clear that for Moondoc, one does not exclude the other. His big-hearted, all-embracing music renders irrelevant the boundary between free & post bop jazz. With Moondoc (alto sax); Nathan Breedlove (trumpet); Khan Jamal (vibes); John Voigt (bass); Codaryl Moffett (drums)."

**MOONDOC & THE JUS GREW ORCHESTRA, JEMEEL: *Spirit House CD* (MTE 29). \$13.50**

"The Jus Grew Orchestra was Jemeel Moondoc's chief artistic focus for nearly a decade. The band's hellified performances at Lower East Side venues such as Neither/Nor, 1st on 1st, & the Newyorican poetry cafe are the stuff of underground legend. Lower East Side gentrification & a burgeoning conservatism in jazz combined to put the band out of work. Nearly one decade later, Moondoc re-formed Jus Grew for a series of NYC concerts & a New England tour (the source for this audio-verite concert recording). The band's combination of modern conduction techniques, blues & cosmos, super-churning rhythms, & uproarious expressionism will loosen the death root in your head. With Roy Campbell Jr & Flip Barnes (trumpets); Steve Swell & Tyrone Hill (trombones); Moondoc, Zane Massey & Michael Marcus (saxophones); Bern Nix (guitar); John Voigt (bass); Codaryl Moffett (drums)."

**MOONDOC & WILLIAM PARKER W/ HAMID DRAKE, JEMEEL: *New World Pygmies Vol 2 2CD* (MTE 30/31). \$21.00**

Moondoc (alto & curved soprano saxophones); Parker (bass, bombard, gralle; Drake (trap drums). Eremita continues its documentation of this remarkable duo, who have played together since 1973, with a double CD set (140+ minutes) featuring two cleanly recorded concerts from a November 2000 American tour. Parker's recent interest in double-reed instruments & Moondoc's introduction of a soprano saxophone moves their music into realms of joyfully non-tempered playing that recall the Master Musicians of Jajouka. Elsewhere the old bass & alto slam it out. On disc 2, Hamid Drake joins the duo at Chicago's Velvet Lounge for an emotionally-charged homecoming concert for Moondoc with much of his family in the audience."

**PARKER CLARINET TRIO, WILLIAM: *Bob's Pink Cadillac 2CD* (MTE 32/33). \$21.00**

Parker: (bass, gralle, jogibaba, orchestra bells, vocals); Walter Perkins: (trap drums), vocals; Perry Robinson (clarinet, ocarina). Two CD set, studio & live, of a new Parker-led trio featuring the authentically legendary Perkins & Robinson. The terrifically resourceful Walter Perkins has worked in nearly every context in post-war jazz. From the chamber settings of the Art Farmer/Jim Hall Quartet to the more insistently swinging requirements of Roland Kirk, Sonny Rollins, & the MJT, Walter Perkins has done it all. & for those of you who agree that far too little of Perry Robinson's highly colorful playing exists on record after his totally classic 1962 Savoy album (*Funk Dumping*) & ESP 1026 (Henry Grimes: *The Call*), you're suffering has just been eased. The man is still the last word for all the clarinet's possibilities in creative music." Parker: "The clarinet trio, we're going almost anywhere, but it's more rooted in the blues & folk, extending from the history of jazz. It swings, it sings and, you know, it stings. We don't know where it will go from night to night, but the basis of it is the blues."

**MALIK QUARTET, RAPHE: *Companions CD* (MTE 34). \$13.50**

"Recorded at the 1998 vision festival Jimmy Lyons memorial celebration, a powerful commemoration from four of Lyons' oldest & closest comrades. Malik (trumpet); 'Mad' Paul Murphy (drums); William Parker (bass); Glenn Spearman (tenor saxophone). One of the best groups ever assembled under Malik's leadership, with all the concentrated drive, tautness & ferocity characteristic of his strongest music."

**DRAKE & SABIR MATEEN, HAMID: *Brothers Together CD* (MTE 35). \$13.50**

"Drake (trap drums, frame drum); Mateen (alto & tenor saxophones, clarinet, flute, vocal). A highly energized & spirited meeting b/t two of this era's strongest & most imaginative creative musicians. Studio recording from October 2000."

**PARKER & THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA, WILLIAM: *Raincoat In The River CD* (MTE 36). \$13.50**

"Vol I of the 2001 ICA concert in Boston. A 17 piece version of Little Huey perform Parker's five section narrative suite based on the life of the late street musician Marvin Nunez (aka Uncle Marvin). Featured soloists include Parker (who solos four times on four different instruments), Roy Campbell Jr, Rob Brown, & vocalist Leena Conquest. A considerable leap forward in recording quality from the band's highly estimable past productions."

**BROTSMANN/PARKER/DRAKE: *Never Too Late But Always Too Early 2CD* (MTE 37/38). \$21.00**

"Dedicated to Peter Kowald. The complete concert from 10 April, 2001, Casa del Popolo, Montreal, on two CDs. Eremita recorded every North American performance by this venerable trio (& guests) during 2000 & 2001, & this one is the motherfucker of them all. Cover & liner notes — an unusually intimate remembrance of his friend Peter Kowald — by Brotsmann."

**MOONDOC WITH DENIS CHARLES, JEMEEL: *We Don't CD* (MTE 43). \$13.50**

"Eremita continues its extensive documentation of Jemeel Moondoc with this never before released 1981 session. Recorded at Tucasa Sound studio on Avenue B, Moondoc & authentic jazz legend Denis 'Jazz' Charles are completely & totally on-fire from start to finish."

**ALLEN/DRAKE/JORDAN/PARKER/SILVA: *The All-Star Game CD* (MTE 44). \$13.50**

"A romping, epical feast of sound by five dudes of considerable standing, brought together to expand on a prolificacy of personal & historical relationships. Drake appeared in last minute substitution for a light not able to be there. Silva & Allen (thirty + years after the Intergalactic Research Arkestra), Silva/Parker, Jordan/Parker/Silva, Parker/Jordan, Jordan/Allen, Drake/Parker, Jordan/Parker/Drake: Allen/Drake/Jordan/Parker/Silva."

**ERIO (RUSSIAN FEDERATION):**

**NE ZHDALI: *She-Ye-Ye LP* (ERIO). \$8.00**

Erio is one of the first of the new wave of independent labels sprouting up slowly in the Soviet atmosphere. Unfortunately, New Wave is all too often the predominant scent off many of the discs I've heard so far, but here's one that's different. Ne Zhdali were once described as a "blend of minimalist ska with Estonian folk and crazy polyrhythms," but that's not a completely reliable overview. In the words of Captain Yod: "There is occasional use of the dreaded blue beat, but it's quite often covered up w/ truly demented bursts of gtr-destruction, wall-splattering horn-lines, that ubiquitous Eastern European wackiness, and a lotta elements I cannot tag at all. It's a weird and tree-splitting mix."

**ERKRANKUNG DURCH MUSIQUE (GERMANY):**

**MIX MUP: *Candys 12"* (EDM 1005). \$9.00**

"Mix Mup's first release took a long time. In 1997 the Chicks on Speed as well as Disco B got interested in 16-year old Mix Mup, but nothing happened, after press pictures were taken quickly. Mix Mup's song 'Gini' actually has been around on self made tapes for years and he even played support for Jimi Tenor, but only now his summer record comes out on Erkrankung. Apart from 'Gini' it features also newer conjuring teenage hymns like Candygirl No.1. We're all looking forward, when he's doing concerts again with his unusual equipment. He for example produced 'Gini' only with one Turntable, a drumcomputer, and a four-track machine. So he recorded everything at once, scratching, singing, and adjusting knobs all at the same time. And that's not his only best performance..."

**DIGITAL HASSAN: *Affairs 12"* (EDM 1006). \$9.00**

"Cheesy vocoder-synthiedisohouse with an Arabian touch. Unique."

**VOSTOK: *Airplanes 12"* (EDM 1009). \$9.00**

"In March I met Vladimir drinking beer on a street corner in Berlin. We were both coming and going in different directions at the time, just like Ajana sings in 'Airplanes': 'Hello Zurich, bye-bye Berlin...' Vladimir claimed that at the moment he was born (on an astronaut's camp in The Soviet Union) they'd played Kraftwerk's 'We Are The Robots' on the radio. Because of this he started getting interested in synths instead of rockets. Later, when his parents emigrated to Switzerland, he started producing music for A Touch of Class records in New York as 'Pop Deluxe'. Afterwards he founded a band called 'The Lazerbeam Kids' with Ajana, a performance artist/model as singer. They did cover versions of Punksongs with Synths and drum machines. When Vladimir switched off the synths of the other members because of musical differences, he decided to form a duo with Ajana. In March 2002 they recorded their first tracks."

**COURTIN, NICOLAS: *Asteroides 12"* (EDM 1010). \$9.00**

"Gameboy-sounding electrodisco 4-tracker above the average. For the young at heart."

**CNUT: *Dancing, Dancing 12"* (EDM 1012). \$9.00**

"CNUT — like a strange dream caused by eating cheese before bed. CNUT formed in the late nineties in an effort to make prog pop. The two wayward musicians were Innes Smith, noted vocalist and performance artist, and Dave Graham, a sheet music selling bedroom composer. But something went wrong — the guitar prog element slowly gave way to synthed-up Erecto, while the pop side funked it's way to the stars — and by their third collection of songs CNUT had become a full-on space disco phenomenon."

**MISTAKEMAN, THE: *Rong Is Wright CD* (EDM 1013 CD). \$17.00**

"Generation Aldi founder Bülent Kullukcu is The Mistakeman: Crazy electronic Sleaze-Rock for both Twin Peaks watchers and people who enjoy driving 100 ml/h on German highways at night listening to Intelligent Death Metal. Featuring Catriona Shaw, chanteuse for Queen of Japan, Electronicat and enfants terribles duo Club Le Bomb. This ain't the future of Rock'n Roll — this is the present progressive of Techno. In the spring of 2002, The Mistakeman began to fester in a Munich apartment. Without fresh air or natural light, the young man developed his uniquely mutant strain of rock'n'roll aided only by the sickly blue rays of late night TV. While the jackhammer rhythms of Techno were proliferating, The Mistakeman dove into the deepest recesses of the rock'n'roll psyche for the most primal of all rhythmic impulses — feedback — the sound of modern culture falling apart in a blaze of shudders and hiccups. As late night sci-fi reruns colored the room, The Mistakeman also picked and chose amongst the psychotic debris of previous eras — instrumental rock, movie soundtracks, psychedelia, and death metal. And then he added the junkiest element of all — himself."

**MISTAKEMAN, THE: *Rong Is Wright 2LP* (EDM 1013 LP). \$17.00**

Double LP version.

**ERL RECORDS:**

**HOOKE GROUP, WILLIAM: *Vulnerability/Hop!My Friend 7"* (ERL 013). \$2.50**

Live at the Knitting Factory, featuring Donald Miller (guitar), Brian Doherty (electronics), Charles Compo (tenor sax), Masahiko Kono (trombone) and Hooker (drums).

**ERNST (GERMANY):**

**BRINKMANN, THOMAS: *Clara/Doris 12"* (ERNST 002). \$10.00**

"Ernst is a label from Cologne (Köln) done by Thomas Brinkmann. Apart from Mike Ink his music is the most stripped down techno you can hear from the city. In fact his music was inspired by the likes of Mike Ink, (Studio 1 Records), Richie Hawtin, Panasonic, Daniel Bell and favorites of the past like Sakamoto. Thomas Brinkmann is a former artist of the famous art school in Düsseldorf, but got kicked out because of his radical arguments and modern thinking in terms of art. He started doing scratch loops in the beginning of the 80s because he liked the idea of a step sequencer. Mathematically thought out, he developed a precise art of scratching the the grooves with a sharp knife-like instrument into the vinyl. Complex grooves were the result, but were not used by him until 17 years later when he won back his enthusiasm for music through Mike Ink's Studio 1 series. It all made sense for him again, and he started to do variations with the Studio 1 records, by using his special designed record player with two systems. He turned down the speed and came up with a dopplereffect which sounded like dub...he then created his own label called Ernst, which means 'serious' in English. "Volume two, notable for actual basslines, snare drum hits, occasional vocal stabs/detritus reminiscent of the Suppose label records Thomas produced under the name Ester Brinkmann." —Hrvatski

**BRINKMANN, THOMAS: *Erika/Frauke 12"* (ERNST 003). \$10.00**

"Third volume, hinting at the existence of a perfect cosmos via nil-development and lower surface-error, close in spirit (180 degrees away in application) to the explorations of the BCP crowd, only without the reverb and with the fidelity." —Hrvatski

**BRINKMANN, THOMAS: *Gisela/Heidi 12"* (ERNST 004). \$10.00**

"Fourth installment in Brinkmann's serial release schedule/recording organization/art outing, very much keeping in with aesthetic deductions/abstractions/subtractions previously set



forth on volumes one through three. Only here we are treated to more of his patented prepress plate-suff (made possible through his ongoing association with D&M's Stefan Betke (who incidentally records as Pole for Din/kiff SM and holds court in an office above the Hardwax shop in Berlin) who I'm sure allows Brinkmann maximum experiment-time with un-cut plates) which renders the more club-oriented fare (vocal samples?) much more tolerable (an anti-club statement?). Still amazing." —Hrvatski.

**BRINKMANN, THOMAS: Yvette & Zora 12" (ERNST 013). \$10.00**

"Last release in this collectors series, containing the 'hit' from his live-sets."

#### ERRATUM MUSICAL (FRANCE):

**VA: Erratum #2 CD (EM 002). \$15.00**

"Erratum #2 gathers together different transversal practices of current sound plastics at the junction of poetic and musical spheres as well as the plastic arts (audio art, installations, performances, sound poetry, action poetry, noise, electroacoustic). This new edition involves the confrontation of various forms of sensitivity as attention amplifiers and catalysts of energies: allowing the prefiguration of future events in which the oral and 'noisal' poetic will have to live the intensity of its electro-plastics conjugations and grasp the new hybridizations in order to magnify its senses." — Joachim Montessuis. Artists include: Jerome Noetinger, Michel Collet, Eleonore Bak, Jacques Donguy, Bernard Heidsieck, Jerome Joy, Paul Panhuysen, Philip Corner, Eric Cordier, Manon Anne Gillis."

**VA: Erratum #3 CD (EM 003). \$15.00**

"Third volume of this sound journey." Artists include: John Giorno, Ghedalia & Elie Tazartes, Zbigniew Karkowski, Disinformation a.k.a. Joe Banks, Gilles Richard, Jean-Francois Bory/Patrick Muller, Yuji Oshima, Charlemagne Palestine, Jocelyn Robert.

#### ERRORSMITH (GERMANY):

**ERRORSMITH: Errormsmith 2 CD (ERROR 002 CD). \$14.00**

"Errormsmith is one half of the projects called mmm and Smith N Hack (a collaboration with Soundhack) which have released some highly acclaimed and influential clubmusic 12"s over the last few years. He also collaborates with New York based DJ and producer I-Sound as Disco Consultant on I-Sound's label Transparent. Concentrated rhythm drives most of the tracks on the Errormsmith 2 release. Oversimplified beats come to life because they were synthesized in realtime. To achieve this dynamic evolution of the sound, Errormsmith developed his own instruments with modular digital synthesis software. The ones he built for Errormsmith 2 integrate the reverb as part of the synthesis model. In fact the reverb dominates the model. Therefore it is an important element of the sound instead of being just an added effect. The dynamic nature of the tracks result from modulating the reverb parameters instead of the dry sounds that feed the reverb. One moment it sounds like a huge hall then abruptly it turns into a very short echo without any spacial depth. There are no analogies of this concept in reality, for it implies that you are in a room in which the walls are constantly moving, dynamically changing the volume of the hall. It is this concept which gives the record it's artificial ambience or what some have referred to as 'plasticity.'"

**ERRORSMITH: Errormsmith 2 2LP (ERROR 002 LP). \$16.00**

Double LP version.

**ERRORSMITH: Near Disco Dawn, Live Recordings 2001 - 2003 CD (ERROR 003CD). \$17.00**

"The third Errormsmith release contains a selection of live recordings made between 2001 and 2003 in various clubs and concert venues like Ultraschall in Munich, WMF in Berlin or Empty Bottle in Chicago. Most of the tracks on this album are interpretations of classic disco and r'n b songs. Digitally synthesized, distorted and filtered clubmusic which goes far beyond its origin. Less abstract and much more dancefloor compatible than the two previous Errormsmith releases this album relates closely to stuff from Smith n Hack and MMM, projects which Errormsmith is part of as well. The live sets were played on a laptop with a self-built digital live tool, a combination of a simple sequencer and a synthesizer. Errormsmith uses this tool to manipulate both the rhythmical pattern and the triggered sounds in realtime. With a huge degree of freedom in playing his instrument, two gigs were'n't the same and a gig had its highs and lows. How different a track could be played out, can be heard on the two versions of 'Near Disco Dawn' and 'In A Sweat'. Initially planned to be released as studio versions, Errormsmith decided to keep the rawness, incompleteness and live feeling of the concert recordings."

**ERRORSMITH: Near Disco Dawn, Live Recordings 2001 - 2003 2LP (ERROR 003LP). \$19.00**

Double LP version. "The third Errormsmith release contains a selection of live recordings made between 2001 and 2003 in various clubs and concert venues like Ultraschall in Munich, WMF in Berlin or Empty Bottle in Chicago. Most of the tracks on this album are interpretations of classic disco and r'n b songs. Digitally synthesized, distorted and filtered clubmusic which goes far beyond its origin."

#### ERSATZ AUDIO:

**ADULT: Resuscitation CD (EZ 015 CD). \$11.00**

"Resuscitation's music defies easy genre categorizing by manipulating the essence of early '70s punk, the sound palette of '80s electro-pop and the dance intensity of '90s techno. Combining their knowledge and love for these genres, Adult has created their own sound that is both knowledgeable and immediate. Whether you are singing along to the infectious 'Contagious' or moving your body to their smash hit 'Hand To Phone', one will agree that the songs of Adult are impossible to ignore."

**LOWFISH: The Accident Causer EP 12" (EZ 019). \$5.50**

"Lowfish is relentless. Continuous beats and pulses nervously persist, bouncing on the surface, while driving arpeggios and lush electronic melodies sink in. A master at structure, Lowfish keeps the compulsory head nodding consistent through his work, while scientifically degenerating from any sense of unnecessary repetition. Lowfish states that his influences come from 'dodgy 70s modular music, to 80s new wave and industrial, through to various strains of 90s weird electronics.' For over a decade, Lowfish has witnessed trends in electronic music come and go, and has developed a thorough appreciation for electronic sounds and melodies that are warm, memorable and timeless. Here with 'The Accident Causer' ep, Lowfish delivers 4 new exclusive songs, specifically written for Ersatz Audio. Deviating enough from his signature sound, while still maintaining his sensibilities that are unmistakably Lowfish, this ep fits perfectly in the Ersatz Audio lexicon, from 'Dark Matter's' dance floor devastating bassline arpeggio to 'Domination's' impeccably tasteful vocoder line (the first vocoder line to rival Skinny Puppy's masterpiece of vocoder work on 'Warlock')."

**VA: Misery Loves Company: An Ersatz Audio Release 2LP (EZ 020). \$11.00**

Double vinyl version.

**VA: Misery Loves Company: An Ersatz Audio Release CD (EZ 020 CD). \$11.00**

"Compiled by Adult. All songs new and exclusive to this release. CD contains 13 tracks. 2x12" contains 11 tracks." Artists include: Pig, Cat & Co.W, Kitbuilders, G.D.Luxe, Magas, Adult., Solvent & Skanfrom, Tamion 12 Inch, DMX Krew, Lowfish, Charles Manier, Goudron, Gold Chains w/ Zeek Sheck, Tommie Sunshine.

**GOUDRON: Horses & Chariots 12" (EZ 021). \$5.50**

"Ersatz Audio is proud to deliver the long overdue initial 12" release from Detroit's Goudron. First introduced on the Ersatz Audio compilation *Misery Loves Company* earlier this year, Goudron now delivers a new 4 song EP of contrived impulses, moving thematically from the harsh to the refined. The 'Horses & Chariots' EP provokes contradictory moods, a perfect reflection of twenty-first century living. Complex rhythms, made from machines customized by Zakrin himself, seem to fall out effortlessly into unique patterns, evenly complementing the emotionally charged instrumental tracks. 'Horses & Chariots' comes complete with an original Zakrin designed 12" jacket. Goudron's dichotomous compositions, wavering between the warm and the cruel, the calculated and the improvident, fit perfectly askew in the lineage of Ersatz Audio. Programming Spontaneity: Complicating Simplicity."

**N.O.I.A.: Unreleased Classics '78-'82 CD (EZ 023 CD). \$11.00**

"Once in a great lifetime, a record label is allowed that rare opportunity to release a record that it never thought it would have a chance to. A record from a time period that has inspired the label greatly, but a record that was never released. That chance is here. It is with great pride that Ersatz Audio is able to announce the release of the *Unreleased Classics '78-'82* from Italy's synth-pop masters N.O.I.A. Ten songs written between 1978 and 1982, but somehow never before released. Ersatz Audio would like to thank N.O.I.A. for the opportunity to release their latest (and yet oldest) album. *Unreleased Classics '78-'82* features 10 songs available for the first time on CD and Double 12". Once again Ersatz Audio's 2000 compilation title and slogan seem fitting, The Forgotten Sounds of Tomorrow."

**N.O.I.A.: Unreleased Classics '78-'82 LP (EZ 023 LP). \$11.00**

Double LP version.

**TAMION 12 INCH: All Black, Eyes Closed to the Excess of Disaster 12" (EZ 024). \$5.50**

"First heard on the *Misery Loves Company* compilation, Tamion 12 Inch now has a chance to further elaborate on their unique sound. *All Black, Eyes Closed to the Excess of Disaster* contains five new songs, complex in their duality. Dark and lively, intoxicating and sobering, adolescent frenzy and studied severity. Punchy analog beats compliment stark yet catchy synth-lines, completed with maniacal sing-along vocals that create an ecstatic aural experience."

**MAGAS: Friends Forever CD (EZ 025 CD). \$11.00**

"Magas is James Marlon Magas. His new album *Friends Forever* proves he is an unstoppable force in today's underground music scene. This new album is...electronic, it's rock, it's no wave. It's great driving music, and great dancing music. Who cares what you call it. It's simply great music. Listen to this 11 song album, and get ready to be revived. The beats are thick. The synths are vindictive. And the vocals will send shivers up your spine. Unlike many musicians, Magas gives to the music community in two unique ways. First, with his up-tempo minimalist songs, racing towards annihilation. And second, running the influential record store Weekend Records & Soap (Chicago) with his wife Bridgette Wilson. Magas is that unique individual who can simultaneously operate a successful specialty record shop and still create music that is uncontaminated by the hordes of records that move through his shop each week. He uses his knowledge of record releases to create a sound that is both fresh and educated. Magas has always been on the outside of any one style or genre since his beginnings in music, from Couch to Lake Of Dracula and The Many Moods of Marlon Magas. *Friends Forever* is the follow up to the ground-breaking 12" EP *Bad Blood* on Ersatz Audio last year. As with *Bad Blood*, Magas once again employed the co-production assistance of Adam Lee Miller of Adult., and together they produced another fantastic album that will surely stir the waters."

**MAGAS: Friends Forever 2x12" (EZ 025 LP). \$11.00**

Double LP version.

**ADULT: Anxiety Always CD (EZ 026 CD). \$11.00**

"Finally, the new album *Anxiety Always* from Detroit's premier paranoids Adult., is here. Is this their first album, or their second? Well, that depends on if you think that their last long player *Resuscitation* was an album or a collection of singles. Frankly, we can't decide, and we really don't care. 10 hard-hitting new songs about the times we live in, and how the more things change, the more things stay the same. Songs laced with sardonic humor, about the ironic details of relationships, the apprehension of public life, and songs about nothing — literally — about nothingness."

**ADULT: Anxiety Always 2x12" (EZ 026 LP). \$11.00**

Double LP version.

**ADULT/TAMION 12 INCH: T&A 7" (EZ 028). \$5.50**

"The songs by Tamion 12 Inch and ADULT. appear here for the first time. 'Paper Airplane (Disaster Relief)' bridges the gap between their first 12" entitled 'All Black, Eyes Closed to the Excess of Disaster' on Ersatz Audio and their upcoming album. Three minutes of constant intensity designed to leave the listener breathless and coming back for more. Pure oxygen. Adult. is Nicola Kuperus & Adam Lee Miller. This is the first of a series of 7"s featuring ADULT. with friends. Armed with grit and heart, this new song delivers with pushing basslines, psychotic melodies and assured vocals."

**GOUDRON: Civil Symmetry 12" (EZ 029). \$5.50**

"Goudron is back with his second 12" on Ersatz Audio entitled *Civil Symmetry* featuring 5 new songs presented in a one-of-a-kind jacket. *Civil Symmetry* is classic Ersatz Audio, filled with incessant drum machines, rich analog synthesizers and arresting structures. This EP is rich in perpetual tonality shifts with a thick atmosphere of unwavering purpose. Side A starts with the unflinching drive of 'Civil Symmetry' and 'Rumble Queen', ending with the playfully catchy 'All The Chaps'. Side B continues the assertive thrust of Side A with 'Yellow #5' and concludes the record with the horror ballad 'Run' — a personal favorite of the label. Symphonic strings, complex rhythms, impenetrable layers and effortlessly delivered melodies come together to create the unforgettable sound of Goudron. *Civil Symmetry* is honest, hard-working and authentic electronic music. With sincerity waning in contemporary music, Goudron is a breath of fresh air. Anticipate restitution."

**GOUDRON: Raw Voltage CD (EZ 030CD). \$11.00**

"The music on *Raw Voltage* is electronic, warm and full of momentum. Goudron is a modern craftsman of synthesis, structure and song. His music seems choreographed to a film, breaking down, starting up, fluctuating and adhering to rules that make his music sound like no other. His unique 'sound' comes in part from the fact that he modifies a lot of his gear himself; it also comes in part from the fact that he knows his machines inside and out. Goudron is Detroit artist and musician Ron Zakrin. *Raw Voltage* spans over two years worth of song writing, this album is a selection of the best of the best. Over 30 songs were compiled together to bring you this extraordinary 11 song album. Beginning with the con-



frontational 'Art School Fuckheads' and ending with the beautifully somber 'Tired', *Raw Voltage* undulates like an unforgiving tidal wave."

**TAMION 12 INCH: Let's Suffer CD (EZ 031CD). \$11.00**

"The sequel to disaster. The soundtrack to suffering. *Let's Suffer* is the debut long player from Tamion 12 Inch. The band themselves have described the sound as 'a box inside a box inside a riddle et. nauseum al cetera GO!'. What it is, is a miscellany of corrugated noises, disfigured ballads and psychic pop. Nursery chants from the petrified playground littered with bones and teeth. To confuse matters worse, were told it's a manifesto of a new lifestyle as musical genre 'Don't Wave'. Best ask them what all this means. Songs about the inevitable, the elderly, the ordinary, sovereignty, and the 19 thousandth nervous breakdown."

**TAMION 12 INCH: Let's Suffer LP (EZ 031LP). \$11.00**

LP version.

**GD LUXXE: Between Zero & Eternity CD (EZ 032CD). \$11.00**

"Between Zero and Eternity finds GD Luxxe moving away from the cramped purity of the electro/techno scene and into the realm of more traditional guitar rock. The result is anything but traditional. Most of this album was written on acoustic guitar, and then recorded using electric guitar and bass. Computers, drum machines and synthesizers were then employed, changing the individual tracks to the point of total transformation. What remains is the raw energy of guitar rock powering the precision time frame of modern electronic composition. This approach creates a completely unique listening experience for the listener and is a huge advance for new music. The songs on *Between Zero and Eternity* are distinctly preoccupied with time and transformation. A fitting framework for an artist who is constantly evolving. By avoiding vacant shape-shifting and simple nostalgia, GD Luxxe has achieved true innovation."

**GD LUXXE: Between Zero & Eternity LP (EZ 032LP). \$11.00**

LP version.

**ERSTWHILE:**

**VHF: Extracts CD (ERST 001). \$13.50**

"Quiet, intense, saturated improv not miles away from AMM or Such. Personnel: Graham Halliwell (alto saxophone, percussion), Simon H. Fell (double bass), Simon Vincent (drums, tone generator)." "VHF utilise the classic line up of the power free jazz trio, but use their resources to achieve very different ends - producing a quiet introspective music which nevertheless crackles with circumvented energy. This trio are actively expounding a new vocabulary for these instruments - an intense, involving experience." — Richard Sanderson.

**HAUNTED HOUSE: Up In Flames CD (ERST 002). \$13.50**

"This is Loren Mazzacane's new quartet, which has been playing gigs in NYC for the last year or so. It's 3 tracks, 56 minutes, and is a little more structured and rock-based than most of his solo work. The record is culled from the six or so shows we recorded live. Personnel: Loren Mazzacane Connors (guitar), Suzanne Langille (vocals), Andrew Burnes (guitar), Neel Murgai (Persian daf)." Recorded Feb & May, 1999; includes a long version of Lonnie Johnson's "Blue Ghost Blues". "The sprawling guitar textures, wandering melodies, beautiful, dark vocal delivery, and loose song structure come together to make this one of Mazzacane's finest in recent memory. An essential recording for any fan of Mazzacane's work, and a splendid introduction for the uninitiated." — Phil Waldorf

**HOWARD/DENMAN MARONEY, EARL: Fire Song CD (ERST 003). \$13.50**

"Four long solo and duet pieces totalling 54 minutes from these two NYC-based, criminally underdocumented musicians. Howard and Maroney have been playing together sporadically since 1975, when they recorded a version of Stockhausen's 'Kurzwellen' as part of the Negative Band (a record engineered by Carl Stone for the Finnadar label). Howard plays alto saxophone and synth, while Maroney plays hyperpiano, which is further explained below. Howard has played over the years with such luminaries as Derek Bailey, Han Bennink, Takehisa Kosugi, George Lewis, Nam June Paik, and Richard Teitelbaum, but has barely recorded, except for a mostly solo electronics CD on Random Acoustics, *Pepe's Tears*. *Fire Song* contains his first composition for alto to be documented on disc, the solo piece 'Orchid'. Maroney has pioneered a technique for the piano which he refers to as 'hyperpiano', which involves stopping, sliding, bowing, plucking, strumming and striking the strings directly with a variety of tools including bars, bowls, knives, bells and mashers of metal, boxes and bottles of plastic, mallets of various kinds, and blocks of rubber. Hyperpiano differs from prepared piano in that the piano is not prepared beforehand." "The week that I heard this CD, I also witnessed Wally Shoup put a rubber glove on his saxophone, his breath causing it to waver like a sarcastic hand. One could not find two more disparate, conflicting values in music performance, though both Shoup's gesture and the Maroney/Howard CD share something in that they are both instilled with an awareness that conscientious abstraction is an empty gesture — Maroney and Howard perform with a humility that speaks more of functionality in a musical language." — Dean Roberts

**LEHN/GERRY HEMINGWAY, THOMAS: Tom & Gerry 2CD (ERST 004). \$21.00**

"In June of 1997, Thomas Lehn and Gerry Hemingway came together for a duo tour in Germany that had originally been planned as a quartet with Mats Gustafsson and Barry Guy. But the budget was meager, salvaging the tour seemed the best option and so the tour went on as a duo. Thomas recorded all of the concerts and the extensive recordings were recently compiled into this double CD, which was painstakingly edited, sequenced and mastered to provide the best possible showcase for this superb music. Lehn (analogue synth), who hails from Cologne, has been omnipresent in the European improv scene since the early '80s, but only recently has begun to be documented on disc, and even then, most of the recordings are on small, hard-to-find European labels, typically in very limited quantities. This project gives a wider audience a chance to hear the man who Jim O'Rourke has described as 'the world's greatest synth player' (*The Wire*, 1/98). Hemingway (drums and percussion) needs no introduction to anyone with any interest in the current state of free improv. He's led or co-led more than twenty records, and a prominent sideman on countless more, but *Tom & Gerry* is a rare chance to hear him in a largely electroacoustic setting. Lehn can be heard on the recent MIMEO disc but gets lost among the project's cluttered, too-many-chefs all-star lineup. Now, on the strength of this epic double CD, Lehn joins the likes of Fennesz, Otomo, and Wachsmann as one of the world's premier electroacoustic improvisers, while Hemingway more than holds his own as the foil for Lehn's staggering splatter-attack of synthesized sound. Lehn is easily the most energizing force improv has seen in ages." — Gil Gershman."

**ROWE/GUNTER MULLER/TAKU SUGIMOTO, KEITH: The World Turned Upside Down CD (ERST 005). \$13.50**

"*The World Turned Upside Down* documents their first meeting as a trio (and the first meeting ever between Rowe and Sugimoto), captured in vivid detail in concert at Les Instants Chavires in October of '99. The performance builds upon Sugimoto's guitar reflections, with Rowe and Muller slowly tracing jagged spirals around his ever-evolving line. Much like an

AMM performance, this is a journey with no discernible beginning or end, striking a precarious balance between tranquility and turbulence. The front cover was painted by Rowe, and the gorgeous drawings and calligraphy which adorn the rest of the package come from a tour diary kept by Masae Tanabe. The trio evolves into an electroacoustic ecosystem of insect chirps, bog-creature glissandi and Sugimoto's lone guitar qua guitar, whose ghostly presence soaks the proceedings with a sober grace. No strangers to the art of palpable restraint, the participants create a masterpiece of understatement in an idiom as unforced as it is entrancing." — Robert Lim

**DRUMM/MARTIN TETREAULT, KEVIN: Particles and Smears CD (ERST 006). \$13.50**

"Chicago-based Kevin Drumm (guitar, electronics) and Montreal-based Martin Tétreault (turntables) traveled in separate musical circles, each unaware of the other's work, until a Chicago-based organization, Lampo, booked Tétreault for a concert with Drumm and the ubiquitous Jim O'Rourke in September of 1999. While Tétreault was in Chicago, he and Drumm spent some time in the studio, and this CD contains the results, as recorded by TV Pow's Todd Carter. Drumm, best known for his two superb solo records on Perdiction Plastics, and Tétreault, best known for his collaborative series of discs on Ambiances Magnetiques with the likes of Otomo Yoshihide and Ikue Mori, meld their techniques seamlessly to form a thoroughly integrated record. While both musicians are more than capable of playing solo sets filled with compelling ideas from beginning to end, here both seem to make a conscious effort to subsume their identities in order to create a greater work." "The often brittle, overwhelmingly tactile sounds which Drumm and Tétreault produce are so finely intertwined it's an act of futility to guess whose thwacks, crackles, pops, hums, and squeaks are whose. The duo's enjoyment practically oozes from their savvy interactions, as they rigorously reach deeper and deeper into themselves and their instruments to find new noises. But even as they forage, their sense of purpose is never lost. This is free improvisation of the highest level; stunning proof of imagination transcending scrap-heap technique." — Peter Margasak

**BUTCHER/PHIL DURRANT, JOHN: Requests and Antisongs CD (ERST 007). \$13.50**

"John Butcher and Phil Durrant have both been prominent members of the English improv scene since the mid-eighties, releasing everything from solo records to being members in all-star orchestras. In 1984, they formed a trio with John Russell, with Durrant on violin, a band which is in its 17th year together. In 1997, the two began their electromanipulation project, in which Durrant transforms Butcher's sounds electronically in real time, interacting with Butcher's live playing. The music has three potential strands; the amplified saxophone and two electronic processing chains — individual controlled by Durrant — which are triggered and/or derived from the saxophone's signal. No sampling is used. The electronics transform external sounds in real time, with MIDI faders enabling fast parameter manipulation. Numerous techniques are utilized to avoid the deadening blanket of digital delay, and many treatments employ feedback loops between effects modules, which 'generate' their own material. Feedback delay can be split for separate treatments, and, varying the delay time and gating the delay gives the impression of a 'frozen' sound without recourse to sampling. Other processes, such as self-oscillating filters, have inherent sounds that are transformed by the pitch and velocity of the incoming saxophone signal. Some treatments are virtually instantaneous, some evolve over many seconds, others have a life of their own. Throughout this, the characteristics of how the treatments react together depend on the current saxophone input, creating, for both musicians, the challenge of trying to make expressive use of a system that neither individual fully controls. The musicians' experiences as composers and improvisers are both vital for the duo. In many ways, Butcher has to approach the situation far more spontaneously than in his acoustic work, because Durrant is continually realigning the language of his saxophone, moment by moment. Equally Durrant's use of live electronics is usually with his own violin, where he can work to his own ideas and rhythm. In the duo he has to anticipate Butcher's placements and choices of material — a process he finds leads to far more risk taking."

**STANGL/CHRISTOF KURZMANN, BURKHARD: Schnee CD (ERST 008). \$13.50**

Stangl (acoustic & electric guitars, percussion), Kurzmann (G3). "Burkhard Stangl and Christof Kurzmann are both internationally known musicians from Vienna. Stangl is best known for being a member of the seminal improv group Polwechsel, for his superb solo record *Recital* and for his five part, work-in-progress opera *Venusmond*. Kurzmann is a co-leader of Orchester 33 1/3 with Christian Fennesz, runs Charhizma records, and appears on the self-titled improv document CD on Charhizma, along with Fennesz and Werner Däfeldecker, with guest performances by Kevin Drumm, Jim O'Rourke, and Martin Siewert. While both musicians have been involved in the Viennese music scene since the late eighties, and have been friends just as long, their musical interests lay in different areas until fairly recently. They never played in the same band until Kurzmann sat in with Polwechsel in September 1999 in NYC. When they returned to Vienna, they recorded this duo record, inspired by four favorite movies of theirs and by a quote from Swiss writer Robert Walser. *Schnee* consists of four long soundscapes, with Kurzmann's sedate electronics underpinning Stangl's atmospheric plucking." The following quote from Dean Roberts: "*Schnee* is not about freezing, it is about snow. Therefore anything 'liquid' is gone, and has been transferred into a malleable body — its grainy patterns and particles are what Kurzmann creates circular asymmetrical patterns within. Stangl's guitar is brittle, dissolving like icicle drops. This record's beauty is in the critical fact that it explores the differences in computer generated and acoustic music, unlike a forced marriage or a systematic clash. Strikingly, it finds its entry at the extremity of fundamental difference between the worlds of the two instruments. It is not reductionist — in that it does not lack matter to its dialogue. Simply these two artists are so assured and comfortable within the language that it leads to saying less."

**ROBERTS/WERNER DAFELDECKER, DEAN: Aluminium CD (ERST 009). \$13.50**

"Two long improv pieces recorded in a studio in Vienna in April documenting the first time these two ever played as a duo; both are on guitar, electronics and percussion. Dean Roberts and Werner Däfeldecker seem unlikely collaborators at first glance. Roberts, who originally hails from New Zealand, began his career delving into guitar drones and feedback, both in the trio Thela and on his own, under the name White Winged Moth. He founded the label Formacentric Disk in order to document a wider range of his work, and released four projects in two years. In 1998, he began working with the influential German label Mille Plateaux, who put out his much acclaimed *All Cracked Medias*, and in 2000 *All the Black Moths Play the Grand Cinema*, on their more experimental sublabel Ritornell. Däfeldecker, a lifelong resident of Vienna, is probably best known for being an integral member of the improv supergroup Polwechsel, as well as for founding and running the influential label Durian. He's composed numerous pieces for various classical ensembles, and also appears on two recent notable CDs, *Printer* (Durian), and Martin Siewert's *Komfort 2000* (Charhizma). Originally and primarily a bassist, Däfeldecker has been working more with guitar and electronics recently, both of which he plays to great effect on *Aluminium*. *Aluminium* was recorded during a marathon studio session in Vienna in April, and was brilliantly mastered

by Tim Barnes. Both musicians play guitar and electronics, along with occasional percussion on a hi-hat placed between them. On the first track, Dafeldecker's sine wave electronics intersect with Roberts' rough guitar textures, priming the listener's aural palette for the marathon track which follows. This half hour-long piece is an atmospheric exploration fusing the legacy of AMM with the spirit of rock and roll. 'Roberts and Dafeldecker avoid flamboyant gestures as emphatically as a trust fund anarchist dodges the neighborhood Starbucks. They prefer to gradually generate magnetic tension by parsimoniously deploying contrasting squeals, scrapes, whines, and bell-like tolls like small objects on a vast, hushed soundfield. The two men evoke a space where humans are heard but not seen, crafting visions of a humming metalworks with nary a human in sight.' — Bill Meyer

**YOSHIIHIDE/VOICE CRACK, OTOMO: *Bits, Bots And Signs* CD (ERST 011). \$13.50**

"Otomo Yoshihide has explored the nature of sound in many different ways during his career. Over the last few years, Otomo has become increasingly interested in minimal wave-based electronics, as heard in his Filament and I.S.O projects. Swiss duo Voice Crack (Norbert Möslang and Andy Guhl) have been playing together since 1972. In 1977, they released the then underappreciated *Deep Voices* LP (FMP, reissued on CD by Urthona), which they created largely with acoustic instruments. Since 1983, they've been exclusively working with 'cracked everyday-electronics', modifying and/or abusing numerous small household machines in order to produce extreme, unique noises. *Bits, Bots And Signs* documents the long overdue first meeting of these pioneers, recorded in March 2000 in St. Gallen, Switzerland, although as Möslang says, 'from the beginning, it was as if we had played together for a long time.' The three musicians generate gently pulsing rumbles, piercing whistles and lingering whines, fusing these varied sounds into a series of expansive panoramas. The striking cover drawing was created by Swiss artist Alex Hanniman." The following quote from I-Sound "Otomo Yoshihide and Voice Crack expertly weave a brittle fabric of sound, unifying notions of instant composition with the radiating randomness of live electronics. Useful sonic "flaws" fold in upon themselves giving these works a vocabulary of fresh electronic elements that come across equally as well placed, spontaneous, and compelling. Electro-acoustic improvisation at its most fragile and leveling extremes."

**LEHN/MARCUS SCHMICKLER, THOMAS: *Bart* CD (ERST 012). \$13.50**

"Thomas Lehn- analog synthesizer, Marcus Schmickler-digital synthesizer, computer. Thomas Lehn and Marcus Schmickler are both prominent electroacoustic musicians from Cologne, but they come from very different backgrounds. Lehn is from the world of improvisation, while Schmickler's previous work lies predominantly in the world of studio production. Lehn is best known for the CD projects *Tom and Gerry* (Erstwhile), Konk Pack's *Big Deep*, and E-Rax's *Live at the Bimhuis 1999* (X-Or), as well as for his consistently superb performances on the European festival circuit. Schmickler has been involved with numerous projects, including the seminal collective *Kontakta* (Odd Size). As a solo artist, Schmickler has created important works such as *Wabi Sabi* (A-Musik), as well as 3 CDs under the name Pluramon, all on Mille Plateaux, including the just released remix project *Bit Sand Riders*. He's also worked extensively in the house and techno scenes, both on his own and with musicians such as Thomas Brinkmann and Cristian Vogel. In December of 1998, Schmickler joined the MIMEO, of which Lehn was already a member, and the two began to collaborate occasionally within the band. This past summer, they recorded *Bart*, which is a brilliant amalgam of the two musicians' strengths, combining improvisation and studio postproduction techniques to create a lasting work."

**NAKAMURA/SACHIKO M, TOSHIMARU: *Do* CD (ERST 013). \$13.50**

Repressed, new cover artwork. "Toshimaru Nakamura and Sachiko M are two of the most prominent members of the burgeoning onkyo movement. Onkyo, a Japanese word meaning 'reverberation of sound', places much more emphasis on sound texture than on musical structure, distilling elements of techno, noise, and electronic music into a unique hybrid. Nakamura plays the 'no-input mixing board', connecting the input of the board to the output, then manipulating the resultant feedback. Since 1998, he's been exploring the possibilities of his instrument in contexts ranging from solo to collaborations with Taku Sugimoto, Keith Rowe, and the duo project Repeat with drummer Jason Kahn. Nakamura is also a co-founder of The Improvisation Meeting at Bar Aoyama, a monthly concert series in Tokyo. Sachiko M was a member of the seminal nineties band Ground Zero, led by her frequent collaborator Otomo Yoshihide. Since Ground Zero ended in 1998, she has developed a unique style utilizing a memory-free sampler, creating pure, piercing sine waves with the device's built-in test tones and noise. Sachiko has worked extensively as a solo artist, and in groups such as Filament, I.S.O., and Hoahio. She also founded and runs the superb Amoebic label. *Do* is the second release from this duo, following 1998's *Un* (meme). *Do* consists of three live improvisations, recorded in the summer of 2000 at three separate concerts. 'do #1,' the 37 minute centerpiece track, is a masterpiece of gradual progression, inducing rolling waves inside your head, while constantly, infinitesimally, inexorably creeping forward." "Toshimaru Nakamura and Sachiko M minimize their music to a gorgeous maximum. In its reduction to electronic signals, the music becomes very physical. Your speakers become an instrument, and when you move your head or walk around, your ears also become an instrument, you get involved, you can participate. Another prominent aspect is how time seems to escape and how the listener can escape into time simultaneously. Not easy listening music for sure. Abstract music? No, to me it seems very concrete." — Günter Müller

**DURRANT/THOMAS LEHN/RADU MALFATTI, PHIL: *Dach* CD (ERST 014). \$13.50**

"Radu Malfatti has been a major presence in the European free improv scene since the early seventies. Phil Durrant has worked in a wide range of settings, in bands such as Lunge and Ticklish, and in acoustic and electroacoustic projects with John Butcher. While Durrant is an expert with live electronics, here he performs exclusively on his original instrument, the violin. Thomas Lehn's unique analogue synthesizer skills have made him one of the most prominent figures on the European festival circuit, in bands such as Konk Pack and Toot, as well as in duos with Gerry Hemingway and Marcus Schmickler. *Dach* (German for roof) is the second disc by this trio, following *beinhaltung* (Fringses), and is a live recording from the 1999 Kaleidophon festival in Ulrichsberg, Austria. *Dach* is an environmental improv record, in the tradition of Derek Bailey/Min Tanaka - *Music And Dance* (Revenant). Only the rain falling on the white plastic roof is audible as the performance begins. As the sun gradually emerges, warming the roof's metal supports, the creaking and cracking roof becomes a fourth sound source for the remainder of the performance. The artwork is composed entirely of photos of the venue, primarily of the roof, as captured by Olga Dafeldecker. *Dach* occupies the zone between silence and sound, forcing the listener into a state of hyperawareness."

**DÖRNER/KEVIN DRUMM, AXEL: CD (ERST 015). \$13.50**

"Axel Dörner and Kevin Drumm are two of the most exciting improvisers in the world. Dörner is in the forefront of a handful of young trumpeters who are reexamining the instrument, approaching it from entirely different perspectives, while Drumm's chameleon-like presence has been documented on a handful of projects, each revealing new facets of his wide-ranging and unique talents on both guitar and electronics. Dörner and Drumm have

performed together many times over the last few years, both as a duo and as a trio with drummer Paul Lovens. This untitled CD was compiled from two different studio sessions, one in Chicago in February 2000, and the second in Vienna in October 2000, and reflects some of the wide range of the approaches which this duo utilize. The arresting cover photos were shot by illustrious Chicago critic and musician John Corbett. Dörner and Drumm seamlessly meld the worlds of acoustic and electronic, occasionally teetering on the edge of silence, yet always remaining impeccably musical."

**FUHLER/GERT-JAN PRINS, COR: *The Flirts* CD (ERST 017). \$13.50**

"Cor Fuhler and Gert-Jan Prins are both prominent members of the European improv world. Both live in Amsterdam, yet their paths rarely crossed before they became involved in the initial incarnation of MIMEO in 1997. Fuhler is primarily known for his work as a pianist, in ongoing projects with such mainstays of the Dutch scene as Han Bennink, Michael Moore and Tristan Honsinger. He released a superb solo prepared piano CD in 1994, 7CC in IO (Geestgonden). In *The Flirts*, Fuhler manipulates sounds from turntables and mbiras, filtering them through an analogue synth. Prins' background is as a drummer, but over the past decade, he's focused almost exclusively on electronic noise-based music, using radio and television transmitters to create a distinctive, physical sound. In 2000, he released a solo CD on Grob, Prins Live, as well as a superb trio CD with Thomas Lehn and Peter Van Bergen, e-rax-Live At the Bimhuis, on his own label, X-Or. Both Fuhler and Prins are also still members of MIMEO. Since joining MIMEO, Fuhler and Prins have worked more and more together, in and out of the band, and in early 2001, they recorded *The Flirts* over the course of two studio sessions in Amsterdam. *The Flirts* combines a relentless yet subdued energy with an endless stream of fresh ideas, resulting in a CD that is seemingly chaotic, yet very musical. The stunning packaging was entirely created by NYC-based designer Friederike Paetzold." "Prins Live was one of the best records of 2000. Here returns the man with Cor Fuhler: a serious, tender and yet kicking approach that is never just music. The real virtuosity!"—Marcus Schmickler.

**ROWE/TOSHIMARU NAKAMURA, KEITH: *Weather Sky* CD (ERST 018). \$13.50**

"Keith Rowe and Toshimaru Nakamura are two of the most important musicians in the world today. Fans of each other's work, they began to collaborate in early 2001, and have created in *Weather Sky* a timeless work of art. Rowe, who is best known for his groundbreaking work with AMM (the seminal improvising collective he co-founded in 1965 with Eddie Prevost and Lou Gare), also currently leads the Music In Movement Electronic Orchestra, an all-star group featuring many of Europe's premier electronic musicians. Nakamura plays the 'no-input mixing board', connecting the input of the board to the output, then manipulating the resultant feedback. Since 1998, he's been exploring the possibilities of his instrument in contexts ranging from solo to collaborations with Sachiko M, Andrea Neumann, and the duo project Repeat with drummer Jason Kahn. *Weather Sky* was recorded in Saint-Etienne, France in June 2001, and consists of three live improvisations totalling 73 minutes. Both musicians almost entirely sublimate their egos throughout, creating a pure abstract feedback, with occasional flecks of sound jumping to the foreground, combining to produce a sense of eternity."

**KELLEY/JASON LESCALEET, GREG: *Forlorn Green* CD (ERST 019). \$13.50**

"Kelley and Lescaleet first met in early 1998. The following year, Lescaleet joined nmperign for the first in a series of collaborations culminating in the release of a split CD *In Which the Silent-Partner Director Is No Longer Able to Make His Point To The Industrial Dreamer* (Intransitive). Eventually, the duo project documented here materialized: the outcome of three years of enthusiastic aesthetic discussions, performances containing near silences one night or (literal) showers of sparks on another, countless phone calls and emails, and endless listening. *Forlorn Green* is the end result of four recording dates, two live collaborations, one recording of Kelley solo, and one recording of Kelley under Lescaleet's direction, employing uncommon recording equipment and unconventional techniques. *Forlorn Green* merges a remarkable variety of neo-industrial rumbles and incisive interruptions, all flawlessly fused and integrated, creating a lo-fi concrete masterpiece."

**IELASI/DOMENICO SCIAJNO, GIUSEPPE: *Right After* CD (ERST 020). \$13.50**

"Ielasi and Sciajno met in 1997, while searching for similarly minded musicians with which to collaborate. They began working in trio with Ruggero Radaele, later expanding to an acoustic quartet with Christian Alati, as documented on their Leo Lab release. Over the last few years, Ielasi and Sciajno have each moved separately towards a vocabulary of pure electronics. In July of 2001, Ielasi and Sciajno met in Palermo for a few days of intensive working and recording, the results of which are documented here. *Right After* compiles a series of perfectly crafted miniatures, featuring jagged shards of melody, slowly advancing crackles rippling with latent energy, and impeccably integrated techniques."

**MIMEO/JOHN TILBURY: *The Hands Of Caravaggio* CD (ERST 021). \$13.50**

"MIMEO, the Music In Movement Electronic Orchestra, is a band composed of twelve of Europe's premier electronics improvisers. Due both to logistical and financial constraints, they have only performed together a handful of times since the establishment of the current lineup in 1998. After the remarkable success of their epic, 24-hour long performance in Vand'oeuvre in May of 2000, the band did not assemble again until almost a year later in Bologna, for the Angelica festival (thanks to festival organizer Massimo Simonini). The concert was a singular one, as MIMEO was joined by the noted pianist John Tilbury, nonpareil Feldman interpreter and longstanding member of AMM. The performance was built around a concerto for piano and electronic orchestra, titled *The Hands Of Caravaggio* and loosely inspired by the Caravaggio painting *The Taking Of Christ*, as interpreted by Keith Rowe. The piece begins with a low test-tone drone from Cor Fuhler, working inside the piano, followed by Tilbury's entrance a few minutes later. Next, Jérôme Noetinger sets off a flare, signaling the introduction of the electronics. The accumulation of electronics gradually reaches critical mass, at times obscuring the piano altogether. But Tilbury is never completely hidden for long; space opens, and the piano emerges. As the piece evolves, the musicians discover a more delicate counterbalance to work within, which ultimately dissipates into silence." Personnel: Keith Rowe (guitar, electronics), Kevin Drumm (guitar, analogue synthesizer), Phil Durrant (software granular samplers and treatments), Thomas Lehn (analogue synthesizer), Kaffe Matthews (live sampling, computer), Jérôme Noetinger (electroacoustic devices), Gert-Jan Prins (electronics, FM modulations, radio), Peter Rehberg (computer), Marcus Schmickler (digital synthesizer, computer), Rafael Toral (guitar with analogue modular system), Markus Wettstein (amplified metal garbage), Cor Fuhler (inside piano), John Tilbury (piano).

**POIRE\_Z: ± CD (ERST 022). \$13.50**

"Poire\_Z, the quartet of Günter Müller, Voice Crack and eRiKm, has been performing together since December 1998. In the summer of 2000, they began a series of performances which included a different fifth member each time. These guests have included Keith Rowe, Martin Tétreault, Lê Quan Ninh, Florian Hecker, and Kevin Drumm in addition to the three excerpted sets which make up ±, featuring Otomo Yoshihide, Sachiko M, and Christian Marclay. ± is poire\_Z's third CD, following the self-titled debut on For 4 Ears, and *presque\_chic* (Sonoris). The guest musicians' distinctive personalities define each track, infil-

trating the core quartet's whirlwind of ideas — influencing, gently nudging, but never impeding or derailing the constant progress."

**POLWECHSEL/FENNESSZ: *Wrapped Islands* CD (ERST 023). \$13.50**

"The predominantly Viennese quartet Polwechsel have exhaustively explored the grey areas between composition and improvisation, electronic and acoustic, jazz and classical for much of the past decade. Austrian Christian Fennesz, while initially a guitarist, is primarily known for his abrasive yet melodic laptop explorations on labels such as Mego and Touch. *Wrapped Islands* documents the much-anticipated first meeting of these two driving forces of contemporary music. In January of 2002, the five musicians gathered in Christof Amann's Viennese studios for three days of recordings, from which *Wrapped Islands* was assembled. While the first three Polwechsel releases solely contain compositions, *Wrapped Islands* is fully improvised. The warmth and depth of the music induces an illusory simplicity, with different details and passages emerging to the surface with each listen."

**COSMOS: *Tears* CD (ERST 024). \$13.50**

"Sachiko M and Ami Yoshida, both from Tokyo, met in 1997 and formed the duo of Cosmos the following year. Sachiko M has developed a unique style utilizing a memory-free sampler, creating pure, piercing sine waves with the device's built-in test tones and noise. Ami Yoshida strives to create a pure sound, abstracting her voice until it becomes almost completely unrecognizable. Though both women reside in Tokyo, Cosmos only perform together occasionally, so each meeting is very special. *Tears* is taken from two of those rare encounters, in September 2001 and February 2002. Sachiko and Ami incrementally build an atmosphere of fragile, yet deeply focused, intensity, forging a symbiotic fusion between human and electronic expression."

**STANGL/DIEB13, BURKHARD: *eh* CD (ERST 025). \$13.50**

"Burkhard Stangl and Dieb13 are both integral members of the increasingly prominent Viennese improvised music scene, coalescing around the activities of the Durian and Charhizma labels. Stangl explores the full range of the guitar, from quiet melodic plucking to atonal walls of noisy drones. This range and adaptability has allowed him to become a ubiquitous presence on record over the past few years; in the collective projects Polwechsel (recordings on Erstwhile, Durian and hat ART), Efzeg (Grob, Durian), SSSD (Grob), in duos and trio with Christof Kurzmann and Taku Sugimoto (Erstwhile, Slub, Musica Genera), and solo (Durian, future release on Charhizma). Dieb13 (who uses a range of names for performing including his real one, Dieter Kovacic) is an immensely skilled turntablist, as demonstrated by his solo disc on Charhizma and his recorded work with Martin Siewert, Boris Hauf, Günter Müller, Jason Kahn, Werner Dafelecker, and Uli Fussenegger (Durian, Grob, For 4 Ears). *eh* explores a constantly shifting tableau of guitar and electro-acoustic sound; utilizing a kaleidoscopic range of approaches, framed by lulling intro and outro pieces in which Stangl's melodies both battle and meld with Dieb's noisescapes. The instruments used (from Viennese contraguitar and portable gramophone to electric guitar, electronics, and computer) encompass over a century of musical history. The source material for the design comes from Viennese artist Billy Roisz, utilizing extreme closeups of old shellac records to create the proper gritty ambience."

**NEUMANN/BURKHARD BEINS, ANDREA: *Lidingö* CD (ERST 026). \$13.50**

"Andrea Neumann began her musical career as a pianist; but she has since reduced her instrument to strings, resonance board, and metal frame. She also utilizes electronics to manipulate and amplify the sounds, some of which would be otherwise inaudible. Because the original inside-piano frame is very heavy; she had a new, lighter one specially constructed for her. Burkhard Beins started as a rock drummer, gradually moving on to pieces for taped material and percussion. Since 1988, improvised music has been his primary focus; working in projects such as Perlonex (Zarek), Activity Center (2:13), and in duo with Keith Rowe (Zarek). Recorded in July 2002 in a studio in Berlin (by Rainer Robben), *Lidingö* consists of loosely linked improvisations, forming a musical travelogue. The two musicians employ their impressive arsenal of precisely scraped, bowed, plucked, and rubbed sounds to conjure memories (both real and imagined) of the small Swedish island that lends the recording its name. The artwork showscase Erstwhile designer's Friederike Paetzold's modern twist on historical photos of Lidingö."

**ROWE/THOMAS LEHN/MARCUS SCHMICKLER, KEITH: *Rabbit Run* CD (ERST 027). \$13.50**

"Keith Rowe, Thomas Lehn and Marcus Schmickler are three of the most prominent names in the European experimental world, each with their own distinct history and discography. All three are members of the all-star electronic orchestra MIMEO, and in late 2001, they began performing occasionally as a trio, eventually resulting in *Rabbit Run*. Rowe, Lehn and Schmickler gathered together in June of 2002, in Schmickler's Piethopraxis studio in Cologne, for two days of recordings. The results were *Rabbit Run*, which is two records in one: a single 41 minute piece designed to be played linearly, and the same piece subdivided into 42 shorter tracks, designed to be played on random shuffle, creating a unique record with each play. The cover painting is by Rowe, in his unique pop-art style, subsumed by Cologne designer Heike Sperling into a startlingly original design. Personnel: Keith Rowe: tabletop guitar, electronics; Thomas Lehn: analogue synthesizer; Marcus Schmickler: digital synthesizer, computer."

**NOETINGER/ERIKM, JÉRÔME: *What A Wonderful World* CD (ERST 028). \$13.50**

"Jérôme Noetinger and ErikM have been focal points of France's experimental-music underground since the early '90s. They've explored concepts of context and copyright along parallel paths, converging only rarely. In 2001/2002, Noetinger and ErikM painstakingly edited and shaped the material into a coherent whole, flavoring their complex, abstract electronics with insistent repetitions and field recordings, creating instant concrete — each individual idea as carefully constructed as the impeccably chosen first and last sounds. Personnel: Jérôme Noetinger: electroacoustic devices; ErikM: 3-K, pad F system, MD, turntables."

**MÜLLER/OTOMO YOSHIIHIDE, GÜNTER: *Time Travel* CD (ERST 029). \$13.50**

"Günter Müller and Otomo Yoshihide are deeply respected musicians who have known each other for more than a decade. Müller and Otomo first met in Matsushima, Japan in 1989 at a show Müller was doing in an abandoned quarry with his band Nachtluft. Otomo had driven four hours from Tokyo to see the performance, and afterwards they met for the first time. They've since collaborated in a handful of contexts, most notably the *Filament 2* record on For 4 Ears, with the trio of Müller, Otomo and Sachiko M. *Time Travel* was recorded in October 2002, just before the Amplify 2002 festival, and marked their first meeting as a duo. *Time Travel* consists of seven focused, distinct pieces, which combine to create a unique sense of time, slowly but constantly developing and filled with intricate details. Friederike Paetzold's gorgeous design focuses on vector distortions of time zone maps to create a jet-lagged frequent flyer effect. Personnel: Günter Müller: ipod, minidisc, selected percussion, electronics; Otomo Yoshihide: electric guitar, turntables, electronics."

**ROWE/JOHN TILBURY, KEITH: *Duos For Doris* 2CD (ERST 030). \$21.00**

"Keith Rowe and John Tilbury most likely need no introduction to anyone reading this. Since 1981, they have performed together within the legendary improvising ensemble

AMM, as well as in numerous other contexts, both improvised and composed. Tilbury and Rowe first met each other in 1965 when both were asked by Cornelius Cardew to perform *Treatise* for a BBC broadcast. They have enjoyed a fruitful professional relationship ever since, in the Scratch Orchestra, various Music Now and Cardew groupings, performing Christian Wolff and John Cage pieces, and most notably, in AMM since 1981. They met in Nancy, France at the CCAM studio in January 2003 (on the same stage where AMM had recorded *Fine* in 2001) in order to record for the first time as a duo, with melancholy in the air due to the passing of John's 95 year old mother, Doris, two days earlier. Her loss, along with the perilous world geopolitical situation, hung as almost tangible events in the air, deeply affecting the atmosphere during the recording. The more than two hours of music presented here (selected from the three hours they recorded) is close to perfect in its conception and its arc from beginning to end, remarkable for totally improvised music. The understated, intricate beauty and modesty of the work belies its complexity. The cover painting is by Rowe, inspired by L.S. Lowry, a well-known British landscape artist and a favorite painter of Doris'. Personnel: Keith Rowe-guitar, electronics; John Tilbury-piano."

**SIEWERT/MARTIN BRANDLMAYR, MARTIN: *Too Beautiful To Burn* CD (ERST 031). \$13.50**

"Martin Siewert and Martin Brandlmayr are two of the most active musicians in the ever-evolving Viennese music scene, in both improvised and composed settings. Siewert has been quite prolific recently, in projects such as Efzeg (Grob, Durian), SSSD (Grob). Brandlmayr is best known for his riveting percussion work as the linchpin in the superb trio Radian, who have released records on Rhiz, Mego and Thrill Jockey. Both musicians display relentless ingenuity, combining melodic guitar figures and cascades of impeccably bowed cymbals with a wide range of other acoustic and electronic elements, crafting a record that is at once resolutely abstract yet precisely musical." Martin Siewert: (acoustic & electric guitars, lap steel, electronics, synthesizers); Martin Brandlmayr: (drums, percussion, vibraphone).

**DAVIS/PHIL DURRANT/MARK WASTELL, MATT: *Open* CD (ERST 032). \$13.50**

"Arising from these intensive rehearsals was a new group aesthetic and a shift in focus from acoustic to electronic based material. By this stage, Durrant had developed a personal language using software synths and treatments and Wastell had begun investigating a sound source comprising what he refers to as 'amplified textures', into which Davis' newfound interest in field recordings and electronics fit perfectly. Open documents this exciting period in the group's evolution, with enough groundwork having been laid to develop a strong and unique musical identity but without the all-too-identifiable sound of a group overfamiliar with itself. *Open* was recorded in two sessions at LMC sound in March and May 2003, both superbly engineered by Tom Wallace. It represents the first recording of Durrant exclusively using a computer, and points to a new direction for the London scene, one more organic and less directly rooted in the free improvisation of the 1980's. Open largely consists of tiny, connected events, never drifting into excessive caution, always taking risks and ceaselessly pressing against the overhanging silence." Matt Davis: (field recordings, electronics, trumpet); Phil Durrant: (software synths and treatments); Mark Wastell: (amplified textures).

**VA: *Amplify 2002: Balance Box Set 7* CD BOX/DVD (ERST 033/40). \$195.00**

Extremely deluxe slip-cased boxed edition documenting this Erstwhile festival from 2002. "The *Amplify 2002: Balance Box Set* is designed to try to recreate (as much as possible) the experience of what it was like to be in Tokyo in late October 2002, witnessing this incredible week of music. Over 7 hours of music on 7 CDs will contain: 1) 8 of the 12 sets from the festival itself. 2) 2 CDs compiled from the smaller club shows which took place before and after the festival itself, including an entire disc by the all-star guitar septet of Keith Rowe, Tetuzi Akiyama, Oren Ambarchi, Toshimaru Nakamura, Otomo Yoshihide, Burkhard Stangl and Taku Sugimoto. 3) A studio recording by the duo of Günter Müller and Toshimaru Nakamura, recorded that same week. This disc has been carefully sequenced and constructed, and is essentially a regular Erstwhile release contained within the larger box. The box will also feature a DVD by filmmaker Jonas Leddington and a 52 page, full-color booklet with photos by Yuko Zama and twenty separate essays by many of the people involved in the festival." CD 1 (outside festival shows): 1. Thomas Lehn/Toshimaru Nakamura, 2. Günter Müller/Tetuzi Akiyama/Nakamura, 3. Christof Kurzmann/Nakamura, 4. Lehn/Nakamura/Taku Sugimoto. CD 2 (studio sessions): Günter Müller/Toshimaru Nakamura-tint. CD 3 (festival): 1. Cosmos (Sachiko M/Ami Yoshida), 2. Keith Rowe/Lehn/Marcus Schmickler. CD 4 (festival): 1. Müller/Otomo Yoshihide, 2. Lehn/Schmickler. CD 5 (festival): 1. Burkhard Stangl/Kurzmann/Sugimoto, 2. Rowe/Nakamura. CD 6 (festival): 1. Stangl/Müller, 2. Nakamura/Sachiko. CD 7: (seven guitars): 1. seven guitarists: Rowe/Akiyama/Oren Ambarchi/Nakamura/Otomo/Stangl/Sugimoto (Cornelius Cardew-Treatise, pp. 82-84), 2. seven guitarists(improvisation). DVD-balance beams, a visual document of the festival as described above.

**ROWE/AXEL DÖRNER/Franz HAUZINGER, KEITH: *A View From The Window* CD (ERST 041). \$13.50**

"Trumpeters Axel Dörner and Franz Hautzinger transcend many of the aesthetic and geographical factions that have evolved over four decades of European free improv, contributing their gorgeous tones to a wide variety of contexts. On *A View From The Window*, they join forces with the intensely focused Keith Rowe, one of the scene's founding fathers, and explore the abstract limits of their respective palettes. *A View From The Window* was recorded in a single day in Vienna in November 2003 by Christoph Amann, superbly as always. Photojournalist Yuko Zama was in attendance for the sessions, and became drawn to the glimpse of sky visible through one of the studio's windows. She took dozens of pictures from different angles, and her fascination inspired Rowe to title the record after the Cardew quote, and to paint a more 'optimistic' version of one of her photos for the front cover. *A View From The Window* captures these three musicians paring their signature sounds down to their essences, with the occasional plaintive trumpet cry or subtle radio snipnet emerging from the delicate intertwining."

**M/TOSHIMARU NAKAMURA/OTOMO YOSHIIHIDE, SACHIKO: *Good Morning Good Night* 2CD (ERST 042). \$21.00**

"Free improvisation has rarely seen significant new movements as influential as the small group of Tokyo musicians once labeled as 'onkyo'. Sachiko M, Toshimaru Nakamura and Otomo Yoshihide are three of the scene's driving forces (along with Taku Sugimoto), and on *Good Morning Good Night* are documented together as a trio for the first time. While these three musicians have worked together in countless configurations in recent years, *Good Morning Good Night* is their first meeting as a trio. Recorded in August of 2003, the double CD contains essentially the full recording sessions, four tracks totalling over 100 minutes. *Good Morning Good Night* is a very conscious step in a new direction, an attempt to create a 'vertical' music (as opposed to most music, which moves in a linear, horizontal plane). The pointillistic placement of sounds by these three masters of delicacy results in a music that exists somewhere between foreground and background listening. Friederike Paetzold's design is inspired by James Turrell's work, and features four different covers for the four



tracks/times of day, which the listener can fold according to their preference."

**ROWE/CHRISTIAN FENNESSZ, KEITH: *Live at the LU CD (ERST 043). \$13.50***

"Keith Rowe and Christian Fennesz are recognized as two of the most prominent and influential musicians in experimental music. However, despite their joint participation in the 12 person MIMOE collective, their commercially released work has rarely intersected, which is why *Live at the LU*, a document of their first duo show together, is so revealing. Recorded in May 2002 in Nantes, *Live at the LU* finds the two musicians revisiting old pathways, further exploring territory they've separately mapped on records such as *The Crypt*, *Harsh*, and *Hotel Paral.lél*. Together they construct a soundworld that is jagged yet bright, stark and jarring, but in the end, somehow still soothing. Rowe's cover painting is deeply symbolic, rife with subtle references, many of which are fleshed out in Friederike Paetzold's brash pop design."

### ESEL (GERMANY):

**DIN A4, JAMES: *I Am The Very Model Of A Modern Mutant Replicant LP (ESEL 07). \$11.00***

"James Din A4 is really one of the most promising new artists in terms of producing exciting unusual minimal tracks which work in clubs as well as at home. Pure spontaneous creativity following the steps of early Profan releases. This 8-track Mini LP contains at least 2 secret weapons to make the latenight dancefloor cheer."

**DIN A4, JAMES: *Defecting Grey LP (ESEL 11). \$11.00***

"New geniously fucked-up microhouse, straight outta Weserbergland. A new house sensation, between charming minimal tech and Playhouse-stuff just to make you dance & smile."

**CAULFIELD: *Longing 2LP (ESEL 12). \$16.00***

"Relaxed and swinging minimal techhouse for all occasions." Vinyl-only release from this former Ware recording artist. In Manchester they describe this as "lying somewhere between the swing of Lawrence and as if Larry Heard had composed solely for the floor."

**DIN A4, JAMES: *Traumjob Frürentner LP (ESEL 14). \$13.00***

"Sweet versatile electronics by this German weirdo. Strictly limited. Handmade."

**DIN A4, JAMES: *Traumjob Frürentner Remixes 12" (ESEL 15). \$9.00***

Remixes by Lawrence, Lowtec, and Caulfield.

**LASSIE & CHRIS: *Limitiert LP (ESEL 17). \$12.00***

"Charming naive cuddle electronica from the new Esel act."

**DIN A4, JAMES: *Decoding The Ism LP (ESEL 18). \$12.00***

"Atmospherically floating album of this non-fatigue northlight."

**HAUSMEISTER: *Solo LP (ESEL 20). \$12.00***

"His album *Solo* contains tracks which define the essence of his first three albums released on Karaoke Kalk. Playful, loveful and even more than married. Little enchanting pop-pigs, ode to your personal psychedelic hugger-mugger. Yes, folks. The thirteen tracks range between beautiful pop-melodies in the spirit of Brian Wilson and advanced electronica. This piece is a gem which will follow you from kindergarten to the day you'll be six feet under."

**DIN A4, JAMES: *Ab Morgen Gibts Statt Brot Nur Steine LP (ESEL 21). \$13.00***

"Here we go again with a new super longplayer by Bremens one and only James Din A4...on his new album with the title *Ab Morgen Gibts Statt Brot Nur Steine*, Mr.Din is mixing up different styles in various colours...from strange minimal house numbers to electronica...it's all on board...be surprised, have a listen, don't be afraid...the time has come. Open up your eyes and ears to the world and sound of James Din A4."

### ESKATON (UK):

**COIL: *Worship The Glitch CD (ESKATON 06). \$18.00***

Repressed. "Coil confronts themselves once again, or rather the sometimes accidental results from their equipment (from Coil site at Brainwashed — 'ELpH is the entity Coil use to describe what musical compositions come out of the equipment that are sometimes unheard or consciously thought of.' ) This album is essentially a collection of minimal instrumental sound pieces, not to say that the tracks are random noise, but rather snippets of 'glitch' that Coil often use throughout their work. Bits and pieces of sound, some electronic/samples and some acoustic, but all often heavily effected and/or affected via computer." — Brainwashed.

**COIL: *Presents Black Light District CD (ESKATON 08). \$19.00***

"Those who shine darkly are: Peter Christopherson, Otto Avery, John Balance, Drew McDowall, Louise Weasel, Jenny De'Ath, John Absalom, and Rufus Pool." 1995-96 studio recordings, cover painting by Steven Stapleton.

**COIL/ZOS KIA: *Transparent LP (ESKATON 17). \$28.00***

"At long last a vinyl issue of this great historical Coil recording. 1000 copies only, on transparent vinyl."

**COIL: *North 7" (ESKATON 18). \$13.00***

The 7" features 2 of the 4 tracks on the CD (Eskaton 19). Rose McDowall is the vocalist on "Christmas Is Now Drawing Near". The last remaining 7" in this series...

**COIL: *North CD (ESKATON 19). \$9.00***

"The fourth & final episode in Coil's quarterly solstice subscription series. Nicely cut-up digital hits/string-drone/space sounds/goth jabber ('Red Rose Splitting the Skull...Heaviness...)/melancholy for the 'arachnid' set. Almost pleasing in places (specifically 'Christmas' & its vox by Rosa Mundi). 4 tracks, 25 minutes even." — Hrvatski. Limited stock.

**COIL: *Queens Of The Circulating Library CD (ESKATON 20). \$19.00***

"Thighpaulsandra's mother, Dorothy Lewis, a trained opera singer now retired, recites the lyrics especially written for her by John Balance; and for mothers everywhere. This was released on April 2nd for Mother's Day and for the Coil show at the Royal Festival Hall in London. Synthesized by Thighpaulsandra and John Balance. Part one of a continually mutating series of circulating musckal compositions. Anyone can become a Queen Of The Circulating Library. Just Plant A Tree. The CD comes in a pink coloured plastic C-Shell packaging."

**THIGHPAULSANDRA: *Some Head CD (ESKATON 21). \$14.00***

"This CD was initially sold at the Royal Festival Hall event with Coil, and is now being made available to the general public. *Some Head* consists of two pieces of music: 'Black Nurse' and 'Tudor Fruits'. Full time Coil member Thighpaulsandra takes care of synthesizers, piano, horn, vocals, and is joined by Coil's John Balance on vocals/text and Hans Jurgen Rausch takes care of enforcement/retractors. The CD is housed in a sheer black C-shell package and comes with a sticker on the front. Thighpaulsandra also plays keyboards for Spiritualized and Julian Cope."

**COIL: *Constant Shallowness Leads to Evil CD (ESKATON 24). \$18.00***

"This new album by Coil deals with the threat of lavishness and responds with noise. It's a trial by musick. This intense density of energetic anger explores areas that Coil have threatened to open out into in the past, but rarely have pursued with such hallucinatory ferocity. Six new tracks still fresh with blood and electronics: 'Higher Beings Command', 'I Am The

Green Child', 'Beige', 'Lowest Common Abominator', 'Freebase Chakra', 'Tunnel of Goats'. It is released to coincide with Coil's 2nd Royal Festival Hall concert this year; an event which Coil are calling *Persistence Is All*. Points of reference? Lou Reed's *Metal Machine Music*, Can, LaMonte Young, Flipper, Butthole Surfers, Supermarket Sweep. Composed & arranged by John Balance, Peter Christopherson & Thighpaulsandra." Packaged in a pink C-Shell case ala *Queens Of The Circulating Library*.

**THIGHPAULSANDRA: *I, Thighpaulsandra 2CD (ESKATON 26). \$21.00***

"An astounding voyage through the labyrinthine mind of Thighpaulsandra. At once surreal, organic, and sublime, Thighpaulsandra presents an elastic, canine and corrupt sonic assault challenging convention and expectation. Presented as a double CD & vinyl LP, Thighpaulsandra draws on his many associates in Spiritualized, Coil & the Julian Cope group and his vast experience in electro-acoustic and improvised music to reveal this extraordinary listening experience." Thighpaulsandra on vocals, piano, harpsichord, synthesizers, French Horn and electrics. Guests include: John Balance (vocals), Peter Christopherson (computers), The Boy Anz (VCS3), Julian Cope (gibson double neck guitar/bass), etc.

**THIGHPAULSANDRA: *I, Thighpaulsandra 2LP (ESKATON 26 LP). \$22.00***

Double vinyl version.

**THIGHPAULSANDRA: *Michel Publicity Window 7" (ESKATON 27). \$7.50***

"Spiritualized & Coil member Thighpaulsandra's extremely limited edition vinyl version of the Michel Publicity Window track coupled with 'Hovercar Von Düsseldorf'. Amber coloured vinyl, 500 copies only." CD version seems to be o/p.

**COIL: *Time Machines 2LP (ESKATON 28 LP). \$25.00***

"First released on the CD format in January 1998 *Time Machines* and now made available as a limited double vinyl LP. This album is limited to 1,000." On this record Coil is: Jhon Balance, Drew McDowall & Peter Christopherson. It consists of 4 tracks described as "4 tones to facilitate travel through time". The tracks are names after various psychotropic chemicals and include a special thanks to the psychedelic researchers Ann & Alex Shulgin. As might be suggested, the music is immersive and deeply resonant — brilliantly developing electronic drones.

**COIL: *The Golden Hare With A Voice Of Silver 2CD (ESKATON 29 CD). \$21.00***

"The now deleted Russian compilation CD's made available for the first time together on this digipak double CD. Contains the 2 previously unissued tracks that appeared on the now highly expensive Russian releases. 20 tracks in total appear on this Coil compilation release." Originally released on the Feelee label in Russia in conjunction with the group's 9/15/2001 performance in Moscow. Some roughly translated information: "The first album refers to 'the Grant(manual) For Beginning(starting): Silver', and the second - 'The Grant(manual) For Finishing: Hair of Gold.' 20 compositions which reflect creativity Coil since 1984. Coil, about which provocative biography legends go, here again have not departed the principles. Registration of booklets is capable to deduce(remove) unprepared parents on street demonstrations." Contains 2 tracks rumored to be demos from their forthcoming(?) Nothing label album: "A Cold Cell" & "A.Y.O.R.". Track listing: Amethyst Deceivers, The Red Rivers of London, Ostia (The Death of Pasolini), Are You Shivering?, Where Are You?, At the Heart of it All, A Cold Cell, Batwings (A Limnal Hymn), Who'll Fall?, The Dreamer is Still Asleep, Panic, First Dark Ride, Further Back and Faster, The Anal Staircase, Red Skeletons, Scope, Solar Lodge, Blue Rats, A.Y.O.R., The First Five Minutes After Violent Death.

**COIL: *Plastic Spider Thing CD (ESKATON 30). \$17.00***

"A Ritual Work Remixed from Past Coil Albums by DraZen of Black Sun Productions. Musick for the Performancoid Installation in 23 Parts, the *Plastic Spider Thing*. This work was created as the soundtrack to a Ritual Sex Performance by Massimo and Pierce of Black Sun Productions, Zurich. Radical young artists, Fetish Club owners, and experienced male sex-workers since their teens, Massimo and Pierce recently began an extensive and ongoing collaboration with Coil on their European tour. Their latest performance 'Plastic Spider Thing' is a highly moral yet sexually explicit exploration into the relationship between the Spider and the Fly. A soundtrack was commissioned from DraZen, the third member of their Black Sun artistic collective, who used loops and mutated fragments of numerous Coil works to produce this multi-leveled 'dronewerk', by turns dark slabs of Time Machines-style electronica, and inspirational fluid sound-scapes, that suggest ideas and shapes while remaining mutable. Coil themselves heard 'Plastic Spider Thing' for the first time while receiving a demonstration of various pieces of bondage machinery at a private ceremony at Massimo and Pierce's Club in Zurich. 'Plastic Spider Thing' is a subtle work of pulse-pieces and dream waves, spherical severities, manipulated syntax, words and sensation, that makes the perfect accompaniment to any dark, and extended personal excursion into the Time-Space Playground."

**MOUNT VERNON ASTRAL TEMPLE: *Musick That Destroys Itself 2CD (ESKATON 32). \$20.00***

"COIL were so impressed by Mount Vernon Arts Lab when they played with them at the Megalithomania event at London's Conway Hall that they offered their involvement in Drew Mulholland's seventh release, *Musick That Destroys Itself*, (his first as Mount Vernon Astral Temple) by releasing it on their Eskaton label. Peter Christopherson designed artwork, which features the mysterious 'time machine' in Brompton cemetery built by Samuel Warner and Joseph Bonomi in the late 19th century to an ancient Egyptian blueprint is featured on the cover. The music itself was created to celebrate the palindromic loop of 2002, and the tracks 'London Praises its Ancient Gods' and 'Warner's reverie' are exactly 20:02 minutes long for that reason (as well as to tie in with the rite carried out at Greenwich at 2 minutes past 8 on February 2nd). *Musick That Destroys Itself* is presented in a glossy digipak format, with the first pressing also having an extra CD, Eskaton 32X CD that will not be otherwise available. Eskaton32X contains both live and otherwise unavailable material. 1000 copies only of this extremely limited Eskaton release."

### ESKIMO (BELGIUM):

**VA: *Serie Noire: Dark Pop And New Beat 2LP (ESK 875 LP). \$18.00***

Double LP version. "*Série Noire*, is a collection of groundbreaking electronic dance music from the (recent) past, aims to reinstate the value of long-lost dance collectives, producers and bands who once (or repeatedly) hit the mark and proved to be hugely influential for generations to come. These torchbearers never set the charts alight, nor were they backed by big record companies (or for that matter, endorsed by fizzy soda brands). But their output is still revered by both adventurous DJs and well informed punters. This is the sound of Belgium nightlife in the 80s." Artists include: Logic System, The Pool, Willpowers, Alan Parsons Project, A Split Second, Sowry Red, Section 25, Jump, Metro Area, My Mine, Grauzone, Vicious Pink, Executive Slacks, John Carpenter, Kissing The Pink, Carlos Peron, C Cat Trance.

**VA: *Eskimo Volume 4 CD (ESK 924 CD). \$16.00***

"The new chapter in this short lived but already renowned series is once more wonderful. If Larry Levan and Alfredo, easily two of the most influential DJs of the last 20 years, had got

together and worked out a killer set that would suit both characters, they probably would have come up with this [Volume 4](#). In fact it's been deliciously compiled by DJ duo The Glimmer Twins (Mo & Benoit) and label boss Dirk who've packed it with deep sexy funk, laidback Balearic, silly electro-disco and dubby 70s psychedelic acid jazz. It contains a few classics, some rare forgotten gems, many obscure tracks well worth discovering and brand new material from the likes of Lime, The Flirts, Gary's Gang, Royskopp, Bar-Kays, Martin Circus, DJ Spen, Sidney Youngblood etc.....Created by the owners of the legend in making Culture Club discotheque in Belgium, Eskimo is rapidly establishing itself as a unique entity with incredibly good tastes (their other compilations series Summer Madness & Serie Noire are absolute musts too!). This is old and new electro-disco at its best."

### ESP (GERMANY):

**HOLIDAY, BILLIE: Radio and TV Broadcasts (1953-56) CD (ESPCD 3003). \$12.00**  
One remaining copy...

**SORGEN/STEVE RUST/BOB WINDBIEL, HARVEY: Outlet CD (ESP 3029). \$12.00**

An improv guitar/bass/drums trio playing in an almost later Minutemen-style, recorded in 1983. This is going to be the last available ZYX-released ESP title, I just know it.

### ESP/ABRAXAS (ITALY):

**AYLER, ALBERT TRIO: Spiritual Unity CD (ESPCD 1002). \$15.50**

New versions of the ESP reissue program (previously issued by Via/Calibre in Holland, and ZYX in the mid-90s). Booklets include brief history of ESP, and some have brief session comments by ESP's founder, Bernard Stollman. The tapes have supposedly been remastered for these editions. "Albert Ayler's debut release on ESP Disk was cut July 10 1964, and remains a historical moment in avant-garde jazz. The first free-music record released on the label, *Spiritual Unity* defined the ethos of ESP as the quintessential free-music label of the '60s and '70s. This date presented the most challenging and agile groups Ayler ever lead — the astounding trio of Ayler on Tenor sax, Gary Peacock on bass and Sonny Murray on drums. This unit was in flames with the Ayler themes, Ghosts, The Wizard and Spirits. One of the most devastating and profound expression in avant-garde jazz, *Spiritual Unity* made history for Albert Ayler and ESP Disk as a vital and influential recording in American free-music and jazz. Original artwork. Digitally remastered from the original tapes."

**RA, SUN: Heliocentric Worlds Vol. 1 CD (ESPCD 1014). \$15.50**

"Recorded in April 1965, this is the first recording by Sun Ra for ESP and an ideal introduction to his music. An exploration of the outer nothingness." From Remco Takken's liner notes: "This record goes deep into the low noises...bass, bass clarinet, baritone sax, bass trombone, tympani, and even bass marimba (played by Sun Ra when he is not playing keyboards). Around 1964, the Sun Ra Arkestra, balancing on the edge of free jazz from 1954 on, went in a radical new direction, when Sun Ra started conducting 'free' improvisations for sections of his Arkestra. The first results were released on Sun Ra's own Saturn label as *Other Planes of There*, microtonal blackouts of sound were set against complex rhythmic patterns...It is safe to say that with ESP's *The Heliocentric Worlds Vol. 1* a larger audience could, for the first time, encounter the new sound worlds Sun Ra was into in the mid-60s."

**GRAVES, MILFORD: Percussion Ensemble CD (ESPCD 1015). \$15.50**

"His solo album originally released in 1965 (and recorded with Sunny Morgan). Milford Graves has been one of the main drummers in the free mode scene (known for skillful inclusion of Asian and African rhythmic ingredients into his solos). He worked with the New York Art Quartet, Giuseppe Logan, Albert Ayler, Don Pullen, Andrew Cyrille and many more. Liner notes, photos and more...digitally remastered from the original tapes."

**AYLER, ALBERT: New York Eye And Ear Control CD (ESPCD 1016). \$15.50**

"It isn't strictly an Albert Ayler album but a very interesting collaborative freely improvised soundtrack project for Michael Snow's film of the same name. Recorded in July 1964 by Albert Ayler, Don Cherry, Roswell Rudd, John Tchicai, Gary Peacock and Sunny Murray. Liner notes, photos and more...digitally remastered from the original tapes."

**RA, SUN: Heliocentric Worlds, Vol. 2 CD (ESPCD 1017). \$15.50**

Second volume, recorded 11/16/65. "It is Sun Ra who is the real star of this volume. Sometimes simultaneously with piano, he also plays Clavioline, a French post-war proto synthesizer, heard on some of Sun Ra's albums between 1963 and 1968-69. His answer to the restrictions of the monophonic instrument, not allowing chords, is: play either melodic, or...as fast as possible! Besides that, Sun Ra also plays some soaring tuned bongos throughout this record, presumably with sticks...[Vol. 2](#) has lot of interesting percussive moments, using all kinds of 'assorted' instruments, mainly attributed to Roger Blank, Pat Patrick, John Gilmore, Marshall Allen and Robert Cummings. This record shows that by the end of 1965, Sun Ra had fully absorbed the quiet chamber music-like textures into pieces which also feature spontaneous full ensemble outbursts, solo pieces and half modern European/half African all-percussive textures." — Remco Takken. "Original artwork. Digitally remastered from the original tapes."

**AYLER, ALBERT: Spirits Rejoice CD (ESPCD 1020). \$15.50**

"Recorded in 1965 at Judson Hall, NYC, with Donald Ayler (trumpet), Call Cobbs (harpischord), Henry Grimes & Gary Peacock (bass), and Sonny Murray (drums). Cobbs' harpischord conjures up the spirit world in Ayler's most directly Christian statement."

**BLEY QUINTET, PAUL: Closer CD (ESPCD 1021). \$15.50**

Repressed, "Pianist Paul Bley's 2nd album for ESP-Disk! features his 1965 superb trio including Steve Swallow (bass) and Barry Altschul (drums). Seven of the 10 tracks are written by Carla Bley (one each by Paul Bley, Annette Peacock and Ornette Coleman). Liner notes, photos and more. Digitally remastered from the original tapes." "This 1965 record should be in every collection... it is comparable in its democratic intensity and high melodic content to Chick Corea's 'Song Of Singing'." — (from [The Penguin Guide To Jazz](#))

**BROWN QUARTET, MARION: Marion Brown Quartet CD (ESPCD 1022). \$15.50**

"Alto saxophonist Marion Brown, a key member of the avant-garde jazz scene, first arrived in New York in 1965 where he landed his first session playing on John Coltrane's historic *Ascension* album. By the end of that same year Brown had already recorded this self-titled debut as front man on ESP-Disk, featuring Alan Shorter on trumpet and Ronnie Boykins on bass. His follow up album for ESP (*Why Not?*) came the following year, along with his critically acclaimed *Three For Shepp* on Impulse! (a response to Shepp's *Four For Trane*), which featured one side of his own compositions and one side of Shepp material. Brown is one of the most talented (if lesser known) players of the '60s jazz avant-garde and this historical release secures his place as one of the major voices in jazz."

**WATERS, PATTY: Sings CD (ESPCD 1025). \$15.00**

"After studying voice in college, the Iowa-born Patty Waters made her way East to New York City where she was discovered by Albert Ayler, who was so impressed with her performance that he brought her over to ESP-Disk (his legendary *Spiritual Unity* had recently been released on the label), where she soon cut her first album, 1965's *Sings*. Side A features eight short originals with Waters accompanying herself on piano, while the flip side is dedi-

cated to her ground-breaking interpretation of the traditional 'Black Is The Color Of My True Love's Hair', backed by Burton Greene on piano & piano strings, Steve Tintweiss on bass, and Tom Price on drums. A major influence on the likes of Yoko Ono and Diamanda Galás (to name a few), Patty Waters' avant-garde vocal acrobatics, which range from wordless bone-chilling shrieks to rasping whispers, have the unique ability of transporting the listener into a subconscious musical realm where we come face to face with the raw power of the human voice."

**GRIMES TRIO, HENRY: The Call CD (ESPCD 1026). \$15.50**

"Born in 1935 in Philadelphia, Pennsylvania Henry Grimes was one of the most remarkable bassists of the 1960s free jazz movement. This historic session, recorded for ESP-Disk! in 1965, is one of Grimes' few recordings as leader and features the extraordinary Perry Robinson on clarinet."

**TYLER ENSEMBLE, CHARLES: Charles Tyler Ensemble CD (ESPCD 1029). \$15.50**

"Alto and baritone saxophonist Charles Tyler, one of the major voices in avant-garde jazz, began playing with Albert Ayler in Cleveland in the early 1960s, and soon followed Ayler east to take part in New York's fertile jazz scene. While continuing to play with Ayler in NYC (appearing on both *Bells* and *Spirits Rejoice*), Tyler also began leading his own sessions, and in 1966 ESP-Disk released his fiery debut as front man, the *Charles Tyler Ensemble*, featuring Charles Moffett on orchestra vibes, Joel Friedman on cello, Henry Grimes on bass and Ronald Shannon Jackson on drums. Original artwork. Digitally remastered from the original tapes."

**SIMMONS, SONNY: Staying On The Watch CD (ESPCD 1030). \$15.50**

"During the '60s altoist Sonny Simmons was one of the most promising avant-garde players and his debut as a leader, recorded for ESP-Disk in the summer of 1966, still sounds advanced and powerful over 30 years later. Performing in a quintet with Barbara Donald (trumpet), John Hicks (piano), Teddy Smith (bass) and Marvin Pattillo (drums), Sonny Simmons stretches out on four intense and mostly free-form original compositions. Original artwork. Digitally remastered from the original tapes."

**MURRAY, SUNNY: CD (ESPCD 1032). \$15.50**

"A landmark recording in avant-garde jazz, legendary free-jazz drummer Sunny Murray was an indispensable force in the early defining moments of free-jazz working with Cecil Taylor, Archie Shepp, Albert Ayler, Ornette Coleman and Don Cherry among countless others. Sunny Murray shines on this 1966 recording for ESP-Disk! leading a quintet featuring the explosive talents of Jacques Coursil, Jack Graham and Byard Lancaster plus the extraordinary bassist Alan Silva. Original artwork. Digitally remastered from the original tapes."

**BROWN, MARION: Why Not CD (ESPCD 1040). \$15.50**

"A key figure in the '60s free-jazz movement, Marion Brown was an integral collaborator on two of the most significant avant-garde jazz recordings of the '60s such as John Coltrane's *Ascension* and Archie Shepp's *Firemusic*. For this 1968 date the altoist pooled the talents of Norris Jones, Stan Cowell and Coltrane's longstanding sideman Rashied Ali and created this outstanding recording, his 2nd as a leader for ESP-Disk! The quartet burn through 4 of Brown's avant-garde compositions which are among the most rigorous, lyrical and evocative displays of improvisation mastery of that ground-breaking era. Original artwork. Digitally remastered from the original tapes."

**SIMMONS, SONNY: Music From The Spheres CD (ESPCD 1043). \$15.50**

"Alto saxophonist Sonny Simmons was one of the most talented (if unfortunately lesser known) free jazz musicians of the 1960s. Born in Oakland, CA, Simmons began playing alto sax as a teenager in the early '50s and spent his early years collaborating with Prince Lasha and Charles Mingus. Except for a brief stint in New York in the early '60s, where he recorded with Elvin Jones and Eric Dolphy, Simmons spent most of his life in California where he met and married trumpet player Barbara Donald (featured on this album). His *Music From the Spheres*, recorded for ESP-Disk in 1966, with Michael Cohen on piano, June Booth on bass and Jim Zitro on drums, represents one of the highlights of his career. After almost completely disappearing from the jazz scene for nearly 20 years, Simmons made an amazing comeback in the early '90s with his brilliant *Ancient Ritual*."

**WATTS, MARZETTE: CD (ESPCD 1044). \$15.50**

"Marzette Watts recorded this album for ESP-Disk during December of 1966 with Sonny Sharrock (guitar), Henry Grimes (bass), Byard Lancaster (alto sax, flute and clarinet), Clifford Thornton (trombone and cornet), Karl Berger (vibes), June Booth (bass) and J.C. Moses (drums). The adventurous combo is jamming through three of Watts' originals and the performances really live up to their potential (especially the opening 18-minute 'Backdrop For Urban Revolution'). Original artwork. Digitally remastered from the original tapes."

**RA, SUN: Nothing Is... CD (ESPCD 1045). \$15.50**

"Recorded during May 1966 when Sun Ra and the Arkestra toured some New York State colleges for a week. Eight tracks. Liner notes, photos and more. Digitally remastered from the original tapes." "It's a joyous, dancing record with full-throated playing from the brasses and marvellous interplay between Pat Patrick and John Gilmore." — (from [The Penguin Guide To Jazz](#))

**PEARLS BEFORE SWINE: One Nation Underground CD (ESPCD 1054). \$15.50**

"Superb 1967 debut album for this psychedelic folk band led by Tom Rapp (one of the most erudite minds in rock). An always mystical, innovative and mysterious combo with a drug-inspired distinctive acid sound characterised by Rapp's gentle vocals and good lyrics. Liner notes, photos and more. Digitally remastered from the original tapes."

**WATERS, PATTY: College Tour CD (ESPCD 1055). \$15.50**

"Despite her brief musical career (consisting of only two albums released during the mid-sixties), vocal pioneer Patty Waters' managed in that short time to redefine the use of the human voice, while simultaneously exploring the darkest and most anguished corners of the female soul. Although Waters' more traditional vocals have the same raspy and brooding quality of Billie Holiday, she uses this base as a mere springboard for avant-garde vocal acrobatics, which range from wordless bone-chilling shrieks and heart-rending wails, to barely audible, breathless whispers. Arriving in NYC in the early 1960s, Waters began performing with several jazz musicians (including Charles Mingus, Bill Evans and Jaki Byard), and soon drew the attention of saxophone player Albert Ayler who introduced her to his label ESP-Disk where she recorded and released her debut *Patty Waters Sings* in 1965. Her even more daring second album, *College Tour* was recorded at one of her live performances shortly thereafter, and features pianists Ran Blake and Burton Greene. Although Waters all but disappeared from the music scene after the late sixties, she was a major influence for many other vocal innovators, including Yoko Ono and Diamanda Galas. Original artwork. Digitally remastered from the original tapes."

**VA: Movement Soul CD (ESPCD 1056). \$15.50**

First CD release of this obscure ESP title. "*Movement Soul* is a collection of live recordings from the Civil Rights movement at a peak time: 1963 and 1964. Inspired moments have been chosen from mass meetings, sermons, rallies, demonstrations and individual interviews. Traditionally sung prayers and passionate sayings are intermingled with songs like



'Go Tell it on the Mountain', 'This Little Light of Mine' and 'Ain't Gonna Let Nobody Turn me 'Round.' Many of the recordings took place at times of heightened emotion, when the community was filled with fear, exhilaration, or defiance. **Movement Soul** is about a total community: its shared dreams and common demands. It is about the power of a people."

**TYLER, CHARLES: *Eastern Man Alone* CD (ESPCD 1059). \$15.50**

"This 1967 recording by the avant-garde saxophonist — his second for ESP Disk — features Tyler on alto sax with accompaniment from David Baker (cello), Brent McKesson (bass) and Kent Brinkley (bass). The album starts out with 'Cha-Lacy's Out East' which revisits a theme from his first ESP album, the proceedings are heady free-form avant-jazz reaching into cosmic realms with its string heavy backing providing soaring atmospheres. Tyler cut legendary records as a sideman to Albert Ayler, but as a leader proves to be one of the most advanced, challenging and exploratory players of the late '60s avant-garde. Original artwork. Digitally remastered from the original tapes."

**LACY, STEVE: *The Forest And The Zoo* CD (ESPCD 1060). \$15.50**

"Lacy's profound influence on the avant-garde can be traced back to this phenomenal session with Enrico Rava (trumpet), Johnny Dyan (bass), and Louis T. Moholo (drums) which is a pivotal recording in the career of the master soprano saxophonist. Steve Lacy's involvement in avant garde jazz began with this historical recording date for ESP-Disk recorded live in Buenos Aires in 1966. Original artwork. Digitally remastered from the original tapes."

**PEARLS BEFORE SWINE: *Balaklava* CD (ESPCD 1075). \$15.50**

"Balaklava is one of the most extraordinary, sublime and sophisticated protest albums of 1968. To many, this album (the groups second for ESP Disk) represents Tom Rapp's surrealist song-craft in perfection. Not a foot-stamping anti-Vietnam war album but a complex and psychedelic masterwork that touches on Tennyson & Tolkien in a sublime metaphorical fashion. Tom Rapp is among the most erudite, intellectual songwriters of the American '60s era. The two records the Pearls cut for ESP Disk are extraordinary releases in the avant-garde label's catalog, yet they make perfect sense in the uniqueness of their production. There is little else like *Balaklava* — an indispensable album to any serious '60s rock collection. Original artwork. Digitally remastered from the original tapes."

**GODZ: *The Third Testament* CD (ESPCD 1077). \$15.00**

"The sixties may have been a time when rock musicians were beginning to experiment with new sounds and free themselves of traditional song structures, but the Godz were already light-years ahead. Taking a sledgehammer to everything that had come before, they were out to create something completely new in their own freaky image of plastic flutes, quacks, meows and \$10 guitars. In 1965 the Godz were just a bunch of Sam Goody's record store employees looking for a way to vent their frustrations, but three years later Jay Dillon, Larry Kessler, Jim McCarthy and Paul Thornton had become the mad sovereigns of the same Lower East Side scene that had spawned the likes of the Fugs, the Holy Modal Rounders, Allen Ginsberg, etc. However, by the time the Godz were ready to record their third album, Jay had decided to call it quits and Larry, Jim, and Paul were left to record the *Third Testament* on their own. They faced this new line-up challenge by opening up the studio to their friends and inviting them in to freak out to the best of their ability, filling in the rest of the album with their own demented originals."

**SILVA, ALAN: *Skillfulness* CD (ESPCD 1091). \$15.00**

"Bermuda-born multi-instrumentalist (bass, cello, violin) Alan Silva was a major player in New York's free jazz revolution and his Free Form Improvisation Ensemble, formed in 1963 with pianist Burton Greene, was arguably the first spontaneous composition group. Silva spent the 1960s at the forefront of the jazz avant-garde, recording and performing with the likes of Bill Dixon (at 1964's *Legendary Revolution* in Jazz concert series), Cecil Taylor, Albert Ayler, Sunny Murray, Sun Ra and Archie Shepp, before finally joining the growing wave of musicians trading in the USA for the more musically open-minded land across the Atlantic. However, before making this transatlantic move, he recorded one last album for ESP-Disk (1970's *Skillfulness*) which prominently displayed Silva's own hypnotic violin weaving in and out of a sublimely dissonant mix of percussion, howling vocals, flute, vibraphone and the inspired piano acrobatics of Dave Burrell."

**POMERANCE, ERICA: *You Used To Think* CD (ESPCD 1099). \$15.50**

"Recorded at the tail end of 1968, this densely packed album, rooted in blues-laden acid folk, is gradually dominated by a more free-form, jazz-influenced style of vocal innovation which brings the album to its frantic climax. While remaining firmly linked to a lyrical base, Pomerance's primitive wails and shrieks shatter the traditional acid folk mold. Singing in French on 'The Slippery Morning', the versatile vocalist is also responsible for the rhythm guitar and hand drumming heard on the eastern influenced 'We Came Via'. Original artwork. Digitally remastered from the original tapes."

**LOWE, FRANK: *Black Beings* CD (ESPCD 3013). \$15.50**

"This historical session, recorded in 1973 for ESP-Disk, was tenor saxophonist Frank Lowe's debut as leader and is one of his most electrifying earlier efforts. *Black Beings* features all original Lowe material, with Joseph Jarman on alto and soprano sax and Leroy Jenkins on violin. Lowe participated in the New York free jazz revolution, first gaining notoriety in the mid-sixties playing with Sun Ra, and later, Alice Coltrane, Rashied Ali, Don Cherry and violinist Billy Bang."

**SEA ENSEMBLE, THE: *We Move Together* CD (ESPCD 3018). \$15.50**

"The highly experimental free jazz duo, Sea Ensemble, was formed in 1971 by the husband and wife team of Donald Rafael Garrett and Zusaan Kali Fasteau. Both multi-instrumentalists, Fasteau and Garrett played a variety of Asian instruments (e.g., the ney and the Japanese bamboo flute) as well as more traditional jazz instruments, creating an innovative world music-influenced sound that was unique to their genre. Besides his work with the Sea Ensemble, Garrett is perhaps best known for his bass playing on John Coltrane's most significant albums (*Om*, *Kulu Se Mama*, *Selflessness* and *Live in Seattle*). The Ensemble came to an end with Garrett's death in 1989, but Fasteau has continued to play and record."

**BOYKINS, RONNIE: *The Will Come, Is Now* CD (ESPCD 3026). \$15.50**

"Bassist Ronnie Boykins is perhaps best known for his work in Sun Ra's Arkestra, of which he was an intrinsic member for nearly a decade. His inimitable bass style can be heard on all of Ra's most significant recordings, and Ra had a difficult time finding someone to fill Boykins' shoes when he left the Arkestra in 1966. His 1975 self-titled release, featuring all original material, is from his post Ra period and represents one of the last great releases in the ESP-Disk catalogue. Featuring Joe Ferguson on tenor sax and flute, Monty Waters and James Vass on alto and soprano sax, Daoud Haroom on trombone, and Art Lewis and George Avaloz on percussion. Also includes various bells and hand shaken instruments played by all musicians."

**AYLER, ALBERT: *Prophecy* CD (ESPCD 3030). \$15.50**

"Prophecy was recorded live at the Cellar Café NYC, June 14th 1964, during the same period in which Ayler recorded the earth-shattering *Spiritual Unity* with Gary Peacock on Bass and Sonny Murray on drums. There are distinct similarities on the two recordings in that Ayler's most famous themes Spirits, Wizard, Ghosts are adapted although the energy & variation

within the themes is extraordinary. 'The beauty of his music seemed a triumph of instinct over spirit, a heart-rending cry, exuding all the weakness, contradictions, joy of human being — a kind of desperate god-seeking which necessarily created it's own techniques. Albert Ayler triggered the awakening of a forgotten sensibility, which for many listeners, became unbearable in its implacable lucidity.' —(Bernard Lairet, from the original liner notes). Original artwork. Digitally remastered from the original tapes."

**RA, SUN: *Concert For The Comet Kohoutek* CD (ESPCD 3033). \$15.50**

"Recorded at Town Hall NYC in December 1973, this concert was one of the most outrageous of Sun Ra's cosmic jazz session. Sun Ra playing synthesizer throughout while the group chant in astral worship — what results is one of Sun Ra's most bizarre recordings — its nine pieces were dedicated to the passing of the Comet Kohoutek — which sounds as though Ra and Co. were signaling the comet to take them back to their alternate universe. No less, the concert takes the listener into the divine astral trajectory — far-out of the realms of jazz, psychedelia, cosmic electronics and astral funk. 'We open up the doors of the outer space employment agency' heralds the mood of this album. The final cut is the quintessential Sun Ra myth theme tune 'Space is the Place'. *Concert for the Comet Kohoutek* is of great cultural & historical significance — one of the most wild and unhinged events in avant-garde music that remains scarcely fathomable to human ears today. In keeping with the tradition of ESP Disk. Original artwork. Digitally remastered from the original tapes."

## ESPCALIBRE (NETHERLANDS):

**SANDERS, PHAROAH: *Pharoah's First* CD (ESPCD 1003). \$15.50**

"First release (post Coltrane) from the most fearsome tenor saxophonist on the 60s scene. Terrorist grunge with a shake of mysticism circa 1964. With Stan Foster (trumpet), Jane Getz (piano), William Bennett (bass), and Marvin Pattillo (percussion)." Bernard Stollman: "Pharoah checked the levels with engineer, and then played two 23-minute compositions, took his money, signed the contracts, and left. It was the only time B. has seen him in thirty years."

**ALLEN, THE BYRON TRIO: CD (ESPCD 1005). \$16.00**

"Debut album recorded in 1964. Four tracks, including 'Decision For The Cole-Man' (Ornette Coleman suggested that ESP make the recording). With Allen on alto sax, Maceo Gilchrist on bass, and Ted Robinson on percussion." Bernard Stollman: "Like all ESP sessions, before and since, the artist laid down his compositions, dictated their editing sequence and left. The time required rarely exceeded two hours from start to finish."

**COLEMAN, ORNETTE: *Town Hall Concert 1962* CD (ESPCD 1006). \$15.50**

"On Christmas evening 1962, Coleman produced and recorded his own concert with David Izenzon (bass), Charles Moffett (drums) and a string ensemble. An important release documenting a point of change in Coleman's work." "Dedication To Poets and Writers" for string quartet, is now widely recognized as Ornette's first mature attempt to writing chamber music based on his ideas he would later call Harmoloics. This classical string quartet curiously fits together with the three jazz trio pieces, due to the input of bassman David Izenzon. His classical approach and his broad understanding of rhythmical complexity are the perfect match to Ornette's free and lyrical alto lines. Izenzon's ability to improvise out of context with anything that is going around him, also makes him the perfect partner for drummer Charles Moffett. Moffett is merely providing an atmospherical background, sometimes with a hard swing indeed, sometimes experimenting with free noise." — Remco Takken

**LOGAN, THE GIUSEPPI QUARTET: CD (ESPCD 1007). \$15.50**

"Debut album recorded in 1964 with Don Pullen (piano), Eddie Gomez (bass) and Milford Graves (drums)." Logan on tenor & alto sax, Pakistani oboe, bass, clarinet, flute.

**BLEY QUINTET, PAUL: *Barrage* CD (ESPCD 1008). \$15.50**

"Featuring Gary Peacock, recorded in 1964 with Dewey Johnson (trumpet), Marshall Allen (alto sax), Eddie Gomez (bass), and Milford Graves (drums). Wildly disparate philosophies pooling enough common ground to make things work. Johnson especially makes the session buzz." All compositions by Carla Bley, who is also credited with tape assemblage. "On other ESP-albums from around 1964 you'll find charmingly outdated examples of wild electronic manipulation, using spliced and reversed sounds from all kinds of sources to give the already far-out music some extra weirdness (check out the beautiful Bob James Trio *Explosions* for some disturbing tape experiments). Carla Bley's tape assemblage only features splicing of musical themes, and tape-layering of existing tracks...All of this resulting in the original quintet sounding twice as big, and an emphasizing of the compositional structure in favour of free improvisation." — Remco Takken.

**JAMES, THE BOB TRIO: *Explosions* CD (ESPCD 1009). \$15.50**

"A strange release comprised of 5 very avant-garde numbers. With Barre Phillips (bass) and Robert Pozar (drums). Electronics and distorted tapes by James (piano)." From Willy Roggeman's liner notes: "The recording is made of an assembly of estranging electronic sound effects, trite sports commentaries, and the music of a beautifully improvising jazz trio. Bob James has, through this convulsion of out-of-context sound elements and music of an ordering trio, tried to emphasize the strange acoustic complex of modern man in his city, in his world, in his cosmos."

**DAVIDSON, THE LOWELL TRIO: CD (ESPCD 1012). \$15.50**

"Recorded in 1965 with Milford Graves (percussion, drums), Gary Peacock (bass), Davidson (piano)." "This recording is the only one made by Lowell Davidson that is commercially available. The beauty of the music on this CD is only a snippet in a long career of beautiful music created by this great, but elusive artist... Jackie McLean once described Monk and Bud Powell as being 'in a state of grace'. That is how I would describe Lowell. He was extremely brilliant, his sincerity and commitment to creativity was profound. The rhetoric he used to describe his music was very rarefied and reflected his background in church music and science (and perhaps hallucinogens). He talked about the upper partials of a tone, his desire to manipulate them and their effect on the biochemistry of the brain. Lowell felt that if you could expand the consciousness of people with music it would have a molecular effect and cause their brain matter to evolve. He also described hallucinations he had as if they were real and seemed fearless about peering into the darkest parts of his own thoughts." — Joe Morris

**LOGAN, GIUSEPPI: *More* CD (ESPCD 1013). \$15.50**

"2nd album for the label (originally released in 1965) for an adventurous player and mysterious figure closely involved with the NYC free jazz scene of the '60s. Energetic and colorful solos. Contains Milford Graves, Don Pullen, Eddie Gomez and Reggie Johnson. Liner notes, photos and more. Digitally remastered from the original tapes."

**GREENE QUARTET, BURTON: *Burton Greene Quartet* CD (ESPCD 1024). \$15.50**

"Although nearly 40 years have passed since the release of this album for ESP-Disk in 1966, Chicago-born pianist / composer Burton Greene still considers it to be one of his best recordings. All compositions are written by Greene and feature Marion Brown on alto sax, Henry Grimes on bass, Dave Grant and Tom Price on percussion and Frank Smith on tenor sax."



Greene made his way to New York City in 1962 just as the free jazz movement was beginning to gain momentum. The following year he and bassist Alan Silva formed the Free Form Improvisation Ensemble, often considered the first spontaneous composition group. Greene has remained committed to music over the past four decades, most recently exploring his Eastern European Jewish roots with various klezmer-jazz projects."

**BARBIERI, GATO: *In Search Of The Mystery* CD (ESPCD 1049). \$15.50**

"In March of 1967 Gato Barbieri recorded this album for ESP-Disk' in a New York studio. With the help of Calo Scott (cello), Norris Jones (bass) and Bobby Kapp (drums), Barbieri is playing here some ferocious solos on four of his own compositions. This set is interesting to hear Gato Barbieri's intense tone of his early days when he was fully absorbed in the jazz avant-garde. Original artwork. Digitally remastered from the original tapes."

**HOLY MODAL ROUNDERS, THE: *Indian War Whoop* CD (ESPCD 1068). \$15.50**

"Probably the most psychedelic album in the Rounders' career. Recorded in June, 1967 by Peter Stampfel, Steve Weber, Lee Crabtree, (playwright/actor) Sam Shepard, Antonia, Barbara and Wendy. Notorious street-freako rockabilly classic."

**FREE MUSIC QUINTET: *Free Music One And Two* CD (ESPCD 1083). \$15.50**

"1968 album for the combo led by Dutch free improviser Pierre Courbois (and featuring Peter Van De Locht, Boy Raaymakers, Ferdj Rikkers and Erwin Somer). Before getting together his Free Music Quintet he had already played with Johnny Griffin, Kenny Clarke, Bud Powell, John Coltrane and also worked with Gunter Hampel, Lol Coxhill and Mal Waldron. Liner notes, photos and more. Digitally remastered from the original tapes." "I give the album five stars and no stars, for virtually no reason and every reason... and why, because the five Dutch players play well, play free, play beautiful, but I will likely never play this album again, or need to. The music they play moves me: in my ears, in my mind, in my corpus — it is good to hear but not always... one time I play it, it is greatest energy, it is communion: an experience... another time I play it, it is noise, it is inconsequential: a bore." — (from the original *Downbeat* review)

**OCTOPUS: CD (ESPCD 2000). \$15.50**

"Stoned out trippy acid-blues-jazz-rock. Affecting and disconcerting lyrics from 1969 about war, guns, Kennedy, MLK, and the eight arms of Octopus. Very screwed up music on this still-listenable 60s document."

**CROMAGNON: *Orgasm* CD (ESPCD 2001). \$15.50**

"Free 60s underground tribal music from Austin Gramsere, Brian Elliot, and the Connecticut Tribe. Recorded in 1969 with a heavy dose of 'Everything Is One'. Packaged with brief notes, photos, lyrics to 'Caledonia', etc."

**PARKER, CHARLIE: *Live Performances, Vol. 1* CD (ESPCD 3000). \$15.50**

"8 tracks of mostly well-known material from 1947 and '48. Including 'Tiger Rag', 'Slow Boat To China', and 'Half Nelson'. Features a breathtaking solo on 'White Christmas' recorded Christmas Day 1948. With Dizzy Gillespie, Miles Davis, Max Roach, Lennie Tristano, and Kenny Dorman among others."

**PARKER, CHARLIE: *Life Performances, Vol. 2* CD (ESPCD 3001). \$15.50**

"8 more live tracks from Yardbird & co. circa 1948 and '49, including a one-of-a-kind version of 'Groovin' High'. Very clean, clear and noise free. With Miles Davis, Max Roach, Kenny Dorham and announcer Symphony Sid, among others."

**HOLIDAY, BILLIE: *1949-1952 Radio & TV Broadcasts* CD (ESPCD 3002). \$15.50**

"Live recordings from the Apollo and the Eddie Condon show, among others. 12 titles including 'Miss Brown To You', 'Lover Man', and 'Billie's Blues' as well as some nice radio-days banter."

**HOLIDAY, BILLIE: *1953-56 Radio & TV Broadcasts* CD (ESPCD 3003). \$15.50**

"13 more tracks, including 'Them There Eyes' from a Tonight Show television broadcast. Also a version of 'Stormy Weather' recorded at Carnegie Hall with Count Basie, Lester Young, and Buck Clayton."

**ETERNAL AUTUMN EDITIONS (UK):**

**LUNDVALL, TOR: *Under The Shadows Of Trees* CD (EAE 005). \$18.00**

"The title of this album came to me one summer afternoon in 1999 while sitting on a bench facing an old graveyard by the sea in Amagansett, New York. I watched the sunlight casting face-like patterns across the gravestones as a lawn mower droned quietly in the distance, mixed with the sound of children's laughter. After writing down a few song titles, I started working on recordings, which would attempt to capture the strange, yet peaceful atmosphere of this moment. The track order follows the slow progression of a summer day from morning through evening. While most of the tracks have pastoral themes, tracks such as 'The City' and 'Game Room' evoke memories of hiding away in air conditioned rooms away from the pounding heat, while digital clocks and video games blinked in the cool darkness. Many of the songs were constructed around the after-effects of pure reverb, giving the music a soft and hazy quality. I encourage the listener to play this album outside when the summer sun sets, just as the evening ghosts call softly from the woods." — Tor Lundvall.

**ETERNITY (GERMANY):**

**CLUB OFF CHAOS: *Par Et Impar* 2CD (EMIT 01 CD). \$16.00**

First 3000 copies with bonus live CD. "This third release from Club Off Chaos, the five year running project of Jaki Liebezeit, Boris Polonski and Dirk Herweg, focuses in on a new attempt of these three exceptional musicians to melt their musical experience into an unique new style. Once again, Club Off Chaos have let the computer be where it belongs — in the office. The music on *par et impar* is living proof that electronic music can create catching enthusiasm with having to be calculated and programmed ahead of time. It might be that some people attempt to think of 'par et impar' as 'old fashioned' due to the use of modified drums mixed with handmade sequencer lines. These are mixed amongst novel string instruments that herald an influence reminiscent of early Kraftwerk, Neu and of course, Can. It can be said however, that the music of *par et impar* plays with the humorous trends of drum 'n' bass and electronic listening with touches on 80's pop-set phrases and indian meditation sounds. Club Off Chaos create a special approach that shows through with this historic three musicians: production without the influence of current trend and a complete lack of trusting machines. Arguably though, do we listen to anti-machinelle machine-music on *par et impar*? The music they produce is impossible to brand as superficial, *par et impar* unites transcendental play with tons of humor and strange sounds...possible this is the synapse/muscle-dance-music of the third millennium."

**CLUB OFF CHAOS: *Par Et Impar* 2LP (EMIT 01 LP). \$16.00**

Double LP version, gatefold sleeve.

**ETIHAD RECORDS (PUERTO RICO):**

**MANDELL, JAKE: *Noche De Luna 12"* (ETI 001). \$7.00**

"One steamy summer night, under a full moon, Jake Mandell played in Aviones, Puerto Rico

in one of the most beautiful beaches and fantastic surf spots in the entire island. He treated an exorbitant Boricua crowd to his now infamous laptop sets keeping the entire crowd dancing the night away bajo una 'Noche de Luna' (under a full moon). It was this event that prompted Puerto Rico's Etihad Records to ask Jake Mandell to be the first 12" they release. After falling in love with Puerto Rico and its people, he quickly agreed. In this 12" Jake provides us with a new tinge, based on his warm oceanfront memories of the Caribbean, while composing in the relentless German winter. Hence an amalgam of inspirational sounds bearing Jake's signature print, accompanied by a succulent remix by Jamaican born/Miami raised Dub virtuoso Omar Clemenston better known as Supersoul (Metatronic). He adds a warm downtempo Caribbean feel with his dubbed out rendition of Jake's tempestuous and elaborate arrangements in Die Klein Hexe." Limited stock.

**VA (BETA BODEGA & ETIHAD PRESENT): *Mancha De Platano* CD (ETI 002CD). \$11.00**

Split release with the Beta Bodega Coalition. "Nothing is quite so satisfying as music driven by a clear concept. Although we ultimately make music for music's sake, music (for the sake of a cause) is elevated that much more as we play on its astounding ability to communicate an idea. With the release of *Mancha de Platano*, this collective of musical talent has seized the opportunity of bringing to light the issues that ail the community of Vieques, Puerto Rico. In light of recent misfortunes imposed upon the United States, many worthy causes are understandably relegated to the shadows of the public's mind (eye). *Mancha de Platano* brings the issues of Vieques back to the forefront, reminding us not to lose sight of the 'American ideal' justice for all. The producers of this record rightfully campaign for peace in Vieques, as it is an issue that hits close to home for them. The Beta Bodega Coalition, based out of Miami, has here teamed up with the rising musical chapter from Puerto Rico, Etihad Records. Artists featured include: Spike, Servo, Ectomorph, Jake Mandell, Otto Von Shirack aka El Sento, ZooplANK, Macroporno, Kukuye, and Algorithm present Void. Limited to 1000."

**EURORALPH (GERMANY):**

**RESIDENTS, THE: *George & James* CD (ER 002 CD). \$14.50**

"1984 was no particular good year for those awaiting part three of *The Mole Trilogy*. Instead The Residents brought to light another ambitious project: *The American Composer Series*, of which *George & James* is volume 1. *George & James* consists of covers of works by George Gershwin (1898-1937) and James Brown (1933-). The album notes include a brief introduction to the American Composer Series concept followed by brief biographies of the two artists and of The Residents, describing them as 'a group of pseudo-artists who freely indulge themselves in the Great American Culture'. It was also the first Residents album to use computer-created art on the cover and in the promotional video, *It's a Man's Man's World*. The James Brown side is based on Brown's *Live at the Apollo*, one of the first live albums and the most successful R&B album ever. The Residents version simulates the live sound of the Apollo concert with crowd noises taken from the *Mole Show* performance in Utrecht, Holland (the same show used for *The Mole Show: Live in Holland* recording). James Brown's part is taken by The Residents' lead singer, who transforms the Godfather of Soul into a growling voice reminiscent of the Angakok from *Eskimo*."

**RESIDENTS, THE: *Duck Stab / Buster & Glen 2x3" CD* (ER 007/8 CD). \$16.50**

"This audio-only twin 3" CD release in a spectacular gatefold digipak cover is the ultimate deluxe edition of *Duck Stab / Buster & Glen*. Digitally remastered and denoised. It was with this album that the Residents perfected, for one brief moment, the dark, mysterious twisted pop song that raised their profile in the experimental music scene and college radio world. The songs contained here (a combination of two EPs of earlier that year, *Duck Stab* and *Buster & Glen*) are short, the lyrics obscure but precise, the analog synth sounds masterful. Like Brian Eno, the Residents' lyrics were more about the sound of the words than the meaning, and what is here on *Duck Stab* is in the tradition of such absurdists as Odgen Nash or Lewis Carroll."

**RESIDENTS, THE: *The Commercial Album* CD (ER 010 CD). \$14.50**

"If you are bored by Top 40 Radio you should go for *The Commercial Album*. Forty one-minute-tunes on this re-release of the 1980 masterpiece by The Residents. Play it in shuffle mode for random charts or program a Top Ten of your own. Here's the concept: The structure of most pop songs consists of only two parts, the verse and the chorus. Since the verse and chorus usually repeat three times in a three-minute song, a pop tune really only consists of one minute of music. Cut out the repetition and you can, therefore, fit 40 pop songs onto a 40-minute record. And that's exactly what the Residents have done on *The Commercial Album*, the title of which comes from the band's deduction that since pop songs only consist of one minute of music and most advertisements are about a minute long also, ad jingles are 'therefore the music of America'."

**RESIDENTS, THE: *Have A Bad Day* CD (ER 013 CD). \$14.50**

"Soundtrack for the classic CD-ROM *Bad Day on the Midway*. If the notes to this album are any indication, the CD-ROM program is a masterpiece of grim humor, a tour of a circus from hell (complete with freak show). Some of these tunes are jaunty in a creepy sort of way, others are atmospheric in a foreboding kind of way, and the occasional spoken word bits tend to be amusing in a demeaning sort of way."

**RESIDENTS, THE: *Eskimo* CD (ER 016 CD). \$14.50**

"Re-release of the classic avantgarde album from 1979. The most rewarding, the most difficult, and the most accomplished of all the Residents' albums, this was their departure into the field of imaginary ethno-musicography. Ostensibly a musical documentary on the Eskimo, this is an album of icy atmospheres, poetic electronics, and imaginary landscapes. The idea for the album is supposed to have come from the band's former collaborator, the mysterious N. Senada, who had disappeared in the early 70s to search for music among the Eskimos (legend has it that he re-appeared during the making of the album with a tape of sound samples and a jar of arctic air to record). The Residents teamed up with drummer Chris Cutler and Don Preston (formerly a keyboard player for Frank Zappa's Mothers of Invention), as well as their regular collaborator, Snakefinger. Inspired by such pieces of pop culture as the famous Santa Claus Coca-Cola ads, The Residents set about inventing an anthropological background for their Eskimos which didn't bear much resemblance to reality, but instead was based on pop perceptions of the northern peoples (nevertheless, the USSR release was classified as a 'cultural documentary'). Each track relates a story which was told in writing on the inside of the album's gatefold cover."

**RESIDENTS, THE: *Meet The Residents* CD (ER 018 CD). \$14.50**

New reissue of the startling debut Residents album. "In 1974 the first official Residents Album was released. It was subtitled 'The First Album By North Louisiana's Phenomenal Pop Combo' and featured John Crawfish, Paul McCrawfish, George Crawfish and Ringo Starfish. In the first year after release *Meet The Residents* sold only around 40 copies. It is probably one of the first home recorded albums ever and it's use of tape loops may mark the start of the sampler area. It took until 1977 for the sales to finally pick up and in 2003 the track 'Rest Aria' was used as a musical basis for international TV advertising campaigns for both T-

Mobile and Levis."

**Snakefinger: Greener Postures / Chewing Hides The Sound 2CD (ER 021 CD). \$16.50**

"Re-Release of the two classic Snakefinger albums in stunning Double CD-Digipak. Remastered for enhanced sound. English avant-guitarist Philip Charles Lithman, aka Snakefinger, began an association with the Residents in 1969, before the group even had that name. The Residents co-produced his two albums with Snakefinger. *Greener Postures* was originally released in 1980. *Chewing Hides Sound* from 1979 includes a cover of Kraftwerk's 'The Model.' This is very appropriate because both groups relied heavily on mechanical, angular rhythms and lyrics loaded with more visual metaphor than meaning."

**Residents, THE: God In Three Persons 2CD (ER 022 CD). \$16.50**

"*God In Three Persons* is an extended work in 'talking-blues' style for narrator, electronic instruments, and a chorus providing comments not to be found in the libretto — they sing production credits at the beginning. This surreal and yet directly delivered work is as lovingly human as it is comic with profound experience simply expressed...in short, an original masterpiece of American music, directly in the tradition of the Thomson-Stein and Robert Ashley operas. As in all Residents pieces, the voices are modified electronically and the musical elements are deceptively minimal — most of its 14 episodes have only two chords which, however, still manage to instantly produce the correct atmosphere. There are only passing riffs, more like comments, and the only melody in the whole piece is a wheezy organ quote of the standard doxology hymn 'Holy, Holy, Holy (God in Three Persons)'."

**Residents, THE: Roadworms CD (ER 023 CD). \$14.50**

"While The Residents were touring *Wormwood* in Europe, they had an opportunity to use the SFB Sendesaal studio in Berlin for a day. They had already recorded the show for release, but thought it would be interesting to do a live studio performance of various songs from the tour, without having to worry about the staging, audience, and all the other things which make live tours a pain. On July 7th, 1999, the band and their associates (such as Molly Harvey) recorded the songs digitally, and in February and March the following year they edited the recordings into the tracks which appear on this album. We call it a view on *Wormwood* from another perspective. The result is typically quirky, having a mix of rawness and polish that makes it quite appealing to listen to, even with the bite that comes as part of any work by the Residents."

**Residents, THE: Icky Flix CD (ER 025 CD). \$14.50**

"*Icky Flix* was originally released as a DVD in 2001. It featured classic and new video-works of The Residents. Since the many of the original music-recordings were in stereo, The Residents re-recorded their own work and mixed them in 5.1 surround sound. Many people didn't have 5.1 sets then, so the group was requested to re-mix the 5.1 versions to 2-channel stereo and make it available on standard audio CD. The result was this *Icky Flix* CD release. The Residents Play The Residents."

**Residents, THE: Petting Zoo CD (ER 026 CD). \$10.00**

Mid-priced compilation spanning 30 years of the Residents. "At long last, because YOU asked for IT... a collection of ear friendly Residents' music drawn from their incredibly productive 30 years as pioneers of new sounds and cutting edge technology. This sampler is designed to give an overview of the works of The Residents. If you haven't dared to be sucked into the world of The Residents before, you should do it with *Petting Zoo*. Sweet sounding and mid-price..."

**Residents, THE: Demons Dance Alone CD (ER 027 CD). \$14.50**

2002 release, now only available via Euroralph. "According to Cryptic Corporation (the band's corporate face), the songs on *Demons Dance Alone* were 'written for the most part in the days following September 11' and 'capture a quite different side of the Residents' — a vulnerable and questioning side that poses unanswerable questions. What this means is a more subdued ambience and more tunefulness, and a little bit less 'nyah-nyah-nyah,' though not that much less. The cover contains a quote by Plutarch: 'A fool cannot hold his tongue', a valid remark in this context. The album consists of three parts: 'LOSS', 'DENIAL' and 'THREE METAPHORS'. The beautiful music is in stark contrast to the ugly source of the Demons which Dance alone."

**Residents, THE: The King & Eye: RMX CD (ER 031CD). \$14.50**

Newly recorded, first release of this remix project. "In 1989 The Residents recorded an album of Elvis hits called *The King & Eye*. Anyone familiar with the group's work would not be surprised to hear no attempt at recreating the original arrangements. In fact a great deal of thought went into re-interpreting the songs and digging into their freudian undertones, usually overlooked in the lyrics. Aware that pain inevitably swirls around these feelings of lost love and obsession, The Residents decided to return this emotional marrow to the material. Within that context, the album was unified by a children's story — one about a baby, who compensated for the profound emptiness in his life by turning himself into a king. For The Residents, Elvis's life became a cautionary tale: a story of lost innocence, misplaced while stumbling through the shadows of substance. But even more amazing for the group was how, in death, Elvis became the ultimate Americana icon, inspiring legions of aping imitators, zealously imitating the caricature he so willingly and sadly became. Ironically, aping the apes, The Residents chose to make their statements on *The King & Eye* through the voice of an aging Elvis imitator. Fifteen years later, in 2003, The Residents asked German remix whiz, Paralyzer, to listen to the original 24 track master recording and see what he would do to re-interpret their album, not unlike what they had done to Elvis's original material, and make it more relevant to the 21st century. Paralyzer accepted the challenge but asked the group to give him free rein in reconstructing the pieces. Excitedly, The Residents agreed."

**Residents, THE: The King & Eye: RMX LP (ER 031LP). \$12.50**

LP Version, full color gatefold sleeve.

**Residents, THE: Meet The Residents LP (ER 032LP). \$12.50**

"First issue of 'The Residents Classic Vinyl Series'. The original 1973 debut album by The Residents. The album comes in high quality gatefold cover and on 180gr heavy vinyl. The first unusual thing about *Meet The Residents* — even before you get the record on the turntable — is that you never meet the Residents: The artists haven't signed their names to their debut album. There are no faces either, only a nutty distortion of the Beatles. Which isn't as evasive as you might think, because *Meet The Residents* takes the vocal and instrumental innovations of the Beatles — and Captain Beefheart — and rockets them out into deep space. Listening to the *White Album* or *Trout Mask Replica*, you're never sure what you're going to hear from one cut to the next; with *Meet The Residents*, you can't predict what you'll be hearing from one moment to the next. Forget about predictions — you can't always be sure what it is you're actually hearing. A lot of this music is utterly inexplicable, as in 'How are they making that sound?'. You can't even grasp the 'well-it's-a-synthesizer' straw inexplicable, as in 'How are they making that sound?'. You can't even grasp the 'well-it's-asynthesizer' straw, because this low-budget, 1973 recording was plainly done by hand: It's basically voices, piano, and winds; some guitar, bass, drums; occasionally, brass and violin;

and lotsa percussion (undoubtedly including all sorts of household items and toys and debris and who knows what else). There are some distortion effects through mic and instrumental preparations, but it's the Residents' use of tape, the tracks they've razored and overdubbed and remixed and respedded, which makes their sound so uniquely bizarre. And all these bizarrely unique tracks are served up dripping with a deliberate eccentricity and a playfully grotesque sense of humor. Listening to this music, you can feel the Residents staring straight out at you, their teeth bared in the kind of fixed grin that's ordinarily symptomatic of clinical dementia."

**Residents, THE: WB:RMX CD (ER 033CD). \$14.50**

"The Residents have remixed their first album from 1971, the never released *Warner Bros. Album*. The *Warner Bros. Album* was the group's first demo tape. They mailed it anonymously (they didn't have a name yet) to Harve Halverstadt at Warner Brothers. Halverstadt was chosen because he had worked with Captain Beefheart, one of the group's musical heroes. The tape was returned with a rejection addressed to 'Residents, 20 Sycamore St., San Francisco'. This, of course, gave the group their name, which first appeared as 'The Residents Uninc.', a fictional musical organization. The Residents maintain that Halverstadt made the right decision, but the place of the *Warner Bros. Album* in Residential history is assured not only because of the role it played in the naming of the band."

**Residents, THE: WB:RMX LP (ER 033LP). \$12.50**

LP Version, full color gatefold sleeve.

## EUTERPE (FRANCE):

**LE CASTOR, OLIVIER: Etat De Style 12" (EUT 009). \$9.00**

"The next chapter of Olivier Le Castor's adventures in the world of sound. He defines the idea of 'acousmatic music', breaking away from past references. This is defined by new ways of sculpting auditive material made possible by the latest developments in digital tools, particularly putting the raw materials through his 'neural network'. *Etat De Style* is your introduction to this concept. It tends to change the very nature of rhythmic elements, by changing both their actual place in space and their perception."

## EVENTUELL (GERMANY):

**HEISENBERGER, ANDREAS: Solokarriere LP (EVL 001 LP). \$16.00**

"A few months after his contribution ('I Hate You') on Matthias Schaffhäuser's *Warenkorb #4*, the new Cologne-based label Eventuell is proud to present the first longplayer of visual artist and electronic musician Andreas Heisenberger from Nürnberg. Heisenbergers concept of House might remind of Jan Jelineks Farben and Ekkehard Ehlers *Betrieb*, but is also characterized by his refreshing DIY-approach, experimentalism and very own humour and, its not only because of Heisenbergers vocals that *Solokarriere* will suit fans of Justus Köhncke or the new Kompakt Pop serie. Next to the electronic and dance tunes you'll find short, narrative interludes of soundpoetry and fieldrecordings together with his regular use of unusual samples, *Solokarriere* defines a completely new way of compiling a longplayer in electronic music. This first edition is limited to 280 copies."

**JOHANSSON & BURKHARD BEINS, SVEN-AKE: Santa Fé LP (EVL 002LP). \$23.00**

"On the occasion of his retrospective at the exhibition-space 'Kontor' in Cologne, Eventuell presents its second artists' record by the visual artist and legendary musician Sven-Ake Johansson from Berlin. *Santa Fé* is his first release with Burkard Beins and his first LP since many years (on FMP, SAJ). The recording of this stunning duo in the grey area between improv, new music and musique concrète, took place on September 13th 2002 at 'Raumschiff Zitronen' in Berlin. The coverdrawing is by Sven-Ake Johansson, especially done for this recording."

**BLANK: Duden LP (EVL 003LP). \$28.00**

"Rüdiger Carl is one of the most important figures to have emerged from European free jazz. Musicians Oliver Augst and Christoph Korn, who are a generation younger, work at the cross-roads of improvisation, installation, electronics, and theory. Oliver Augst, Rüdiger Carl, and Christoph Korn have appeared as Blank in different projects and releases from FMP and GROB international. Their latest project takes the theme of 'collection' as a starting point. Oliver Augst, Ruediger Carl, and Christoph Korn have sifted through their own recordings and releases from recent years, and have broken them down into microscopically small parts, creating countless strange and colourful fragments. These fragments are then recorded on vinyl in the form of 240 locked grooves. *Duden* is not only a very special recording, but an instrument in itself for Blank will use the locked grooves to perform live with three record players instead of their usual instruments — a genuine mixture between post-turntablism and improvised music. Limited on 400 copies, comes with stunning artwork on extra thick cover by Tobias Rehberger."

## EVIDENCE:

**RA & HIS MYTH SCIENCE ARKESTRA, SUN: When Angels Speak of Love CD (ECD 22216). \$14.00**

"Evidence Music returns with a highly-anticipated series of five CD packages, including a 2-CD box of unreleased albums, by Sun Ra, the colorful jazz bandleader whose association with interplanetary travel, ancient Egypt, and big band and electronic keyboard innovation made him one of the 20th Century's most influential and eccentric musical icons. Evidence has been working on the series for four years — since issuing its award-winning Sun Ra compilation *The Singles* in 1996. All but *Languidity* emanate from Sun Ra's own label, El Saturn Records. All packages contain extensive liner notes, historical documentation and photographs. Easily one of the oddest personalities in the history of jazz, the bandleader, composer and keyboardist known as Sun Ra claimed to be an extraterrestrial from the planet Saturn. Actually born Herman 'Sonny' Blount in Birmingham, Alabama in 1914, he studied music at Alabama A&M University and became a big-band leader in his home town. Eventually, he moved to Chicago where he would write arrangements for Fletcher Henderson, change his name to Le Sony'r Ra, and start his first 'Arkestra' with saxophonists and band members-for-life John Gilmore, Marshall Allen and Pat Patrick. In the mid and late '50s, he prolifically recorded 45s and LPs for his own Saturn label, even accompanying and writing arrangements for doo-wop groups. His earliest albums were for Transition Records and later Delmark Records in 1957. In 1961, he moved to New York where he continued to record for El Saturn and the indie ESP-Disk label. Sun Ra continued his extensive concert date schedule into the early '90s, and even got as far as signing with A&M Records. He left this planet on May 30, 1993, but his music remains an ongoing source of wonderment and inspiration for all who discover it, as it was for musicians as diverse as George Clinton, Sonic Youth and Phish. Thanks to Evidence Music's reissue program — five important new CDs in addition to 16 earlier reissues — his most important music continues to become available for future generations. This album, *When Angels Speak of Love*, originally recorded in 1963 and released in 1966, is the rarest of Sun Ra's self-released albums on his own El Saturn

label. Only a handful of the original pressing still remain. The album was recorded during Sun Ra's New York residency. Considered by many to be his richest period. This reissue preserves what has been a lost artifact from the 'New Thing' revolution in jazz in New York City's Greenwich Village in the mid-60s."

**RA & HIS ARKESTRA, SUN: *The Great Lost Sun Ra Albums: Cymbals/Crystal Spears* 2CD (ECD 22217). \$27.00**

"This 2-CD box is comprised of two albums originally intended for release on ABC's Impulse Records but never issued. After Impulse abruptly ended a licensing agreement with Sun Ra's El Saturn label, the two unreleased album masters were boxed up and returned to Saturn, where they languished in obscurity for the next 27 years. Evidence has remixed the original four-track tapes down to two-track stereo. Former Impulse Records head Ed Michel wrote the notes, which chronicle the short, strange history of Sun Ra's major label tenure."

**RA & HIS ASTRO INFINITY ARKESTRA, SUN: *Pathways to Unknown Worlds/Friendly Love* CD (ECD 22218). \$14.00**

"This package combines two LPs on one CD. *Pathways* was originally released on vinyl in the mid-70s at the very end of Sun Ra's relationship with Impulse and remained in print for less than one year. Evidence has remixed the original four track tapes and has added a track that was intended for the original album but omitted for technical reasons that have now been corrected. Like *Cymbals and Crystal Spears*, *Friendly Love* is an early 70s album that is being released for the first time. Sun Ra biographer John Szwed wrote the liner notes, and provides an in-depth glimpse into Sun Ra's recording and Evidence's mastering techniques."

**RA & HIS ARKESTRA, SUN: *Greatest Hits: Easy Listening for Intergalactic Travel* CD (ECD 22219). \$14.00**

"Of course Sun Ra never had 'hits' per se. But for those wondering where to begin when buying their first Sun Ra album, this is it! *Greatest Hits* contains tracks from 15 different El Saturn Ra albums, one movie soundtrack and two 45 singles spanning the artist's peak period of 1956-73. These 'easy to listen to' tracks have proven to be among the most popular with Sun Ra fans, and demonstrate Ra's evolution and innovations during this period. They were also selected for their musical 'accessibility', relatively speaking, of course."

**RA & HIS ARKESTRA, SUN: *Langquidity* CD (ECD 22220). \$14.00**

"Langquidity has become the most valuable of all Sun Ra albums, vinyl copies presently fetching \$400 or more despite the fact that it was originally released in 1978. The album was originally on the 'micro-label' Philly Jazz, owned by a Philadelphia recording engineer who knew Sun Ra from his live performances on University of Pennsylvania's WXPN. The album has become a much in demand rarity among the ranks of acid jazz DJs throughout the world. Liner notes by Echoes' John Diliberto focus on Sun Ra's years as a Philadelphia resident. For audiophiles, Evidence has employed the HDCD software and A/D converter to bring this rare recording to compact disc."

**EXACT CHANGE:**

**APOLLINAIRE, GUILLAUME: *The Poet Assassinated Book* (EC APOLLIN2). \$12.50**

"The poet Guillaume Apollinaire was modernism's first champion, and after his early death in 1918, he became its first saint. In 1916, while recovering from a head wound received in World War I, he published *The Poet Assassinated*, his most famous work of prose; a roman à clef mythologizing himself as well as friends and enemies including Pablo Picasso, Marie Laurencin, Jean Cocteau, Max Jacob, and others from the legendary 'banquet years' of pre-war Paris. With wit, erudition, and venom, Apollinaire concocts a Rabelaisian parallel universe, and slyly tells his own life story, from illegitimate birth to literary fame, in the process. The novella recounts the life and death of Croniamantal, whose birth is 'saluted' by the Eiffel Tower's 'beautiful erection,' who rises through the Parisian literary world to proclaim himself 'the greatest of living poets,' and who is promptly torn to pieces by a mob. This translation is by Matthew Josephson, an American who arrived in Paris in 1921 and entered the circle of avant-garde artists and poets galvanized by Apollinaire. Published in 1923 and never before reprinted, Josephson's translation is itself a fascinating artifact of the period, its tone an echo of the way Apollinaire must have sounded to his contemporaries."

**ARTAUD, ANTONIN: *Watchfiends & Rack Screams Book* (EC ARTAUD). \$15.50**

"Among Antonin Artaud's most brilliant works are the scatological glossolalia composed in the final three years of his life (1945-1948), during and after his incarceration in an asylum at Rodez. These represent some of the most powerful outpourings ever recorded, a torrent of speech from the other side of sanity and the occult. In this collection, the most complete representation of this period of Artaud's work ever presented in English, and the first new anthology of Artaud published in the U.S. since Helen Weaver's 1976 *Selected Writings*, cogent statements of theory are paired with the raving poetry of such pieces as 'Artaud the Momo,' 'Here Lies,' and 'To Have Done with the Judgement of God.' These are translated with drama and accuracy by Clayton Eshleman, whose renditions of Vallejo and Césaire have won widespread acclaim including a National Book Award."

**CARRINGTON, LEONORA: *The Hearing Trumpet Book* (EC CARRINGT M). \$14.50**

Leonora Carrington (born in England, 1917) was a crucial Surrealist figure in the 1930s, while living with Max Ernst. She sent on to become an amazing painter, and has written a handful of fantastical novels; this classic work, *The Hearing Trumpet*, is the first in a series of reissues of her fiction to be published by Exact Change. One of the most exciting developments in the EC catalog. "*The Hearing Trumpet* is the story of 92-year-old Marian Leatherby, who is given the gift of a hearing trumpet only to discover that what her family is saying is that she is to be committed to an institution. But this is an institution where the buildings are shaped like birthday cakes and igloos, where the Winking Abbess and the Queen Bee reign, and where the gateway to the underworld is open. It is also the scene of a mysterious murder. Occult twin to *Alice in Wonderland*, *The Hearing Trumpet* is a classic of fantastic literature that has been translated and celebrated throughout the world."

**DE CHIRICO, GIORGIO: *Hebdomeros And Other Writings Book* (EC CHIRICO). \$14.50**

"The artist Giorgio de Chirico's novel *Hebdomeros* is astonishing dream-like book of situations and landscapes reminiscent of his paintings. In his introduction John Ashbery calls the book 'the finest work of Surrealist fiction,' noting that de Chirico 'invented for the occasion a new style and a new kind of novel — his long run-on sentences, stitched together with semi-colons, allow a cinematic freedom of narration — his language, like his painting, is invisible: a transparent but dense medium containing objects that are more real than reality.' *Hebdomeros* is presented here in an excellent translation from the French that has until now been available only in an obscure limited edition; and it is accompanied by an appendix of previously untranslated or uncollected writings, including M. Dudron's *Adventure*, a second, fragmentary novel translated by John Ashbery."

**DALI, SALVADOR: *Oui Book* (EC DALI). \$12.50**

"His official association with the movement was in fact quite brief — on arrival in Paris from his native Catalonia in 1929, the young Dalí was determined to join the Surrealists and was indeed eagerly welcomed by them as a new member; but by 1934 André Breton had ousted Dalí from the group in a humiliating public 'trial.' The two would continue sniping at each

other well into old age. 'The only difference between me and a Surrealist is that I am a Surrealist,' Dalí famously said. But in 1927-1933 such distinctions were unnecessary — even Breton admitted, 'For three or four years, Dalí would incarnate the Surrealist spirit and make it shine as brilliantly as ever' . . . Which makes it all the more surprising that Dalí's collected writings from this period have never before been translated into English. The volume *Oui* was first published in French in 1971, and elicited a reassessment of Dalí, who was by then infamous for his crass gestures toward notoriety and wealth ('Avida Dollars' was Breton's nasty anagram that stuck). *Oui* is a corrective to that caricature of the late Dalí, the bejeweled seeker of scandal; it presents us instead with the young, brilliant, and perhaps even sincere Dalí that first arrived in Paris to take it by storm. The short fictions, essays, and poems collected here document Dalí's love for his Spanish comrades, Luis Buñuel and Federico García Lorca; his passion for the emerging arts of photography and cinema (including commentary on the landmark film he made with Buñuel, *Un Chien Andalou*); his Catalan roots and subsequent entry into the cosmopolitan world of the Parisian avant-garde; and key moments in the development of his 'Paranoid-Critical' method, the theoretical basis for Dalí's artwork throughout his life, which would ultimately draw the attention of Sigmund Freud and Jacques Lacan as well as Breton and his colleagues."

**FELDMAN, MORTON: *Give My Regards To Eighth Street: Collected Writings Of Book* (EC FELD). \$14.50**

"What was great about the fifties is that for one brief moment — maybe, say, six weeks — nobody understood art. That's why it all happened." — Feldman. "Morton Feldman (1926-1987) is among the most influential American composers of the 20th century. While his music is known for its extreme quiet and delicate beauty, Feldman himself was famously large and loud. His writings are both funny and illuminating, not only about his own music but about the entire New York School of painters, poets, and composers that coalesced in the 1950s, including his friends Jackson Pollock, Philip Guston, Mark Rothko, Robert Rauschenberg, Frank O'Hara, and John Cage. Together with John Cage, Feldman is the principal representative of the New York School of composers, a group of American avant-gardists who in the 1950s and 1960s challenged the European music establishment with their use of graphic scores, chance techniques, and indeterminate compositions. Yet despite Feldman's devotion to these radical innovations, his music was known above all for its sensuousness and melancholy. 'There never was and there is not now in my mind any doubt about its beauty,' wrote John Cage in his landmark book *Silence*. "'t is, in fact, sometimes too beautiful.' It is Feldman's intuitive, almost spiritual approach to music that has caused him to become one of the most performed composers of our time; since his death in 1987, no fewer than 80 CDs of Feldman's music have been released, and his works can now be heard in classical music halls worldwide. His music has also won a large following outside the classical establishment; Feldman is one of the most listened to and discussed composers among fans (and practitioners) of avant-garde rock and techno music. *Give My Regards to Eighth Street* is an authoritative collection of Feldman's writings, culled from published articles, program notes, LP liners, lectures, interviews, and unpublished writings in the Morton Feldman Archive at SUNY Buffalo (where Feldman taught for many years). Feldman's writings explore his music and his theories about music, but they also make clear how heavily Feldman was influenced by painting and by his friendships with the Abstract Expressionists. As editor B.H. Friedman notes in his introduction, Feldman's 'writing about art is also of lasting importance.'"

**JARRY, ALFRED: *The Supermale Book* (EC JARRY2). \$12.50**

"Alfred Jarry (1873-1907) was the original transgressive author; the first word of his famous play *Ubu Roi*, 'Shittr!', changed the course of art and drama forever. Jarry's novels are equally outrageous, and the best of them are now again available in English. Where *Exploits and Opinions of Dr. Faustroll*, *Pataphysician* is philosophical, *The Supermale* is carnal. André Marcueil, gentleman and scientist, has the ability to make love an infinite number of times in succession. Like a mock Jules Verne, Jarry describes the manner in which this Supermale proves his claim; after 82 times with a woman, attending doctors finally hook him up to a machine instead, with whom he merges in the book's — and the Supermale's — final climax. Barbara Wright's excellent translation, first published by New Directions, has been long out of print."

**LAUTREAMONT: *Maldoror And The Complete Works Book* (EC LAUT). \$15.50**

"André Breton wrote that *Maldoror* is 'the expression of a revelation so complete it seems to exceed human potential.' Little is known about its pseudonymous author aside from his real name (Isidore Ducasse), birth in Uruguay (1846), and early death in Paris (1870). Lautréamont's writings bewildered his contemporaries but the Surrealists modeled their efforts after his lawless black humor and poetic leaps of logic, exemplified by the oft-quoted slogan, 'As beautiful as the chance meeting on a dissecting-table of a sewing-machine and an umbrella!' *Maldoror*'s shocked first publisher refused to bind the sheets of the original edition — and perhaps no better invitation exists to this book which warns the reader, 'Only the few may relish this bitter fruit without danger.' This is the only complete annotated collection of Lautréamont's writings available in English, in a superior translation."

**MARKER, CHRIS: *Immemory CD-ROM* (EC MARKER). \$17.00**

CD-ROM release, for Mac's only. "Filmmaker, photographer, writer, and traveler Chris Marker has never respected the boundaries between genres. His landmark 1962 film *La Jetée* is made up almost entirely of stills, its one moving image as thrilling as the Lumière's films must have been for their original audiences. Since then, Marker's films (including the features *Sans Soleil*, and most recently *Level Five*) have continued to stretch the definition of the art, merging at times with the essay, political manifesto, personal letter, art installation, even the computer game. In *Immemory*, Chris Marker has used the format of the CD-ROM to create a multi-layered, multimedia memoir. The reader investigates 'zones' of travel, war, cinema, and poetry, navigating through photographs, film clips, music, and text, as if physically exploring Marker's memory itself. The result is a veritable 21st-century 'Remembrance of Things Past,' an exploration of the state of memory in our digital era. With it, Marker has both invented a literary form and perfected it." SYSTEM REQUIREMENTS: For Macintosh computers running System 7.5 through Mac OS 9 (including the 'Classic environment' of Mac OS X).

**DE NERVAL, GERARD: *Aurelia And Other Writings Book* (EC NERVAL). \$14.50**

"An account of Nerval's unrequited passion for an actress and subsequent descent into madness, this book was a favorite of artist Joseph Cornell's, and its author was championed by both Marcel Proust and André Breton. One of the original self-styled 'bohemians,' Nerval was best known in his own day for parading a lobster on a pale blue ribbon through the gardens of the Palais-Royal, and for his suicide in 1855, hanging from an apron string he called the garter of the Queen of Sheba. Geoffrey Wagner's translation of *Aurélia* was first published by Grove Press in 1959, but has remained out of print for nearly twenty years. Included are previously untranslated stories, and poet Robert Duncan's version of the sonnet cycle 'Chimeras' — making this the most complete collection of Nerval ever published in English."



**PESSOA, FERNANDO: *The Book of Disquiet Book* (EC PESSOA). \$14.50**

Exact Change is the beautifully designed small press run by Damon Krukowski and Naomi Yang of Cambridge, Massachusetts. While some of us have known them for their musical activities associated with the groups named "Galaxie 500", "Magic Hour" and "Damon & Naomi" — it is clear that their ultimate legacy as superior adherents of the soon to be defunct Human Race will emerge from the persistence and quality of cultural documentation they have developed with Exact Change. In an era where it is practically illegal for an American publishing house to have a consistent personality and generated aesthetic, they have streamlined a dedication to resurrecting lost, obscure & historically significant surrealist texts, and in a few short years have presented the series listed here. Absolutely essential documentation, aimed at elevating the potentialities of the rarified human spirit, perfectly presented. "Portuguese author Fernando Pessoa (1888-1935) was a multitude of writers: his works were composed by 'heteronyms,' alter egos with distinct biographies, ideologies, influences, even horoscopes. *The Book of Disquiet* is the autobiography of Bernardo Soares, whom Pessoa described as a 'semiheteronym' because 'his personality is not different from mine, rather a simple mutilation of it.' But Soares never completed his book; it was discovered after Pessoa's death, on disordered scraps of paper in a trunk. Nearly fifty years later, *The Book of Disquiet* was finally published, but because any edition or translation of this work must choose a sequence for its entries, each presents a substantially different text." *NY Times Book Review*: "Limpid, aphoristic, gorgeous, sometimes maddening and utterly original, this compendium of dull days and transfiguring epiphanies is so distilled it should be dipped into in small doses over a lifetime."

**SCHWITTERS, KURT: *PPPPPP: Poems Performance Pieces Proses Plays Poetics Book* (EC SCHW). \$15.00**

"Kurt Schwitters (1887-1948), inventor of his own personal branch of Dadaism called 'Merz,' is best known for his collages and for his monumental constructions called Merzbau. But Schwitters' stated goal was 'to erase the boundaries between the arts' — he said his poems were 'a kind of drawing' while his collages 'demand to be read.' This collection, culled from five volumes of Schwitters' writings published in Germany, introduces the total work of art that is Merz via Schwitters' words rather than images. Included is the complete text for the 'Ur Sonata,' which, as renowned poets/editors/translators Jerome Rothenberg and Pierre Joris comment, 'is to sound poetry what Joyce's Ulysses is to the twentieth-century novel.'" 288 pages, paperback, \$17.95 list price.

**SOUPAULT, PHILIPPE: *Last Nights Of Paris Book* (EC SOUPAULT). \$12.50**

This classic 1928 novel, available again, as translated by William Carlos Williams. "Co-author with André Breton of the first self-proclaimed book of automatic writing, *Les Champs Magnétiques* (1919), Philippe Soupault was one of the founders of the Surrealist movement. A poet, novelist, and journalist, with a much less political and less theoretical approach to writing than his colleagues Breton and Aragon, Soupault was expelled from the movement in 1926 — along with Antonin Artaud — for their isolated pursuit of the stupid literary adventure. *Last Nights of Paris* in English is a surprising artifact of the twenties...[it] seems to share much with both the Surrealist novels (*Nadja*, *Paris Peasant*) and the American expatriate novels (*The Great Gatsby*, *The Days of the Locust*) of its day. It's underworld setting, the narrator's obsession with a woman and identification of her with the place she inhabits, the plot that seems to tend toward conflagration, its preoccupation with chance and with the city — all could be drawn variously from the novels mentioned above.

**STEIN, GERTRUDE: *Everybody's Autobiography Book* (EC STEIN). \$14.50**

"The 1937 sequel to *The Autobiography of Alice B. Toklas* is Stein's account of how she wrote a bestseller, and a meditation on the meaning of identity, success, and America."

**THERMSON, STEFAN: *Bayamus & Cardinal Polatitio Book* (EC THERMSON). \$14.50**

"Two riotous novels by the Polish-born British writer Stefan Themerson (1910-1988), who with his wife Franciszka ran the Gaberbocchus Press in London. Gaberbocchus published both Kurt Schwitters and Bertrand Russell — and these extremes unite in Themerson's highly individual brand of philosophical Dadaism. *Bayamus* recounts the adventures of a self-proclaimed mutant with three legs (one is attached to a roller skate) and his efforts to propagate a new species; it includes an instructive visit to the 'Theatre of Semantic Poetry,' where old rhymes mutate into new truths. *Cardinal Polatitio* is the biography of Guillaume Apollinaire's anonymous father, who turns out to be an ecclesiastic with a murderous interest in modernist poetry, a faith based on science, and a dreamlike so frankly obscene that only a dictionary of Freudian symbols can explain its innocence."

**WELCH, DENTON: *In Youth Is Pleasure Book* (EC WELCH). \$12.50**

"First published in 1945, *In Youth Is Pleasure* is a beautiful and unassuming coming-of-age novel by the English writer and painter Denton Welch (1915-1948). Painfully sensitive and sad Orville Pym is fifteen years old, and this novel recounts the summer holiday after his first miserable year at public school — but as in all of Welch's work what is most important are the details of his characters' surroundings. Welch is a Proustian writer of uncanny powers of observation who, as William Burroughs writes, 'makes the reader aware of the magic that is right under his eyes.' Also included in this edition is the first U.S. publication of *I Left my Grandfather's House*. This first-person account of an idyllic walking tour in the British countryside undertaken when Welch was eighteen makes a fascinating companion piece to the fictionalized, though no less autobiographical, *In Youth Is Pleasure*."

**WELCH, DENTON: *A Voice Through A Cloud Book* (EC WELCH 2). \$14.50**

Second Welch novel on Exact Change, his last completed work from 1950. "*A Voice through a Cloud* is English novelist Denton Welch's heartbreaking account of his recovery from a bicycling accident that left him partially paralyzed at the age of twenty. Dominated by Welch's acute powers of observation, the book (first published in 1950) is a tour-de-force of both self-analysis and external description, as Welch lies in a hospital bed and struggles with his illness and his relationships with family and doctor. Finished as Welch was dying thirteen years later from complications resulting from the accident, *A Voice through a Cloud*'s account of a young man's struggle with debilitating illness has sad and unforeseen parallels to contemporary life. While *In Youth Is Pleasure* is probably Welch's best-loved book, and *Maiden Voyage* his most scandalous, *A Voice through a Cloud* is perhaps his masterpiece, containing his most accomplished writing."

**WELCH, DENTON: *Maiden Voyage Book* (EC WELCH3). \$14.50**

"*Maiden Voyage* is an account of author Denton Welch's sixteenth year, when he ran away from his English public school and was then sent to Shanghai to live with his father. The book was Welch's first and created a sensation on publication in 1943; its frank description of public schoolboy life forced publisher Herbert Read to initially seek advice from libel lawyers. Even Winston Churchill's private secretary gossiped in a letter that, 'the book was reeking with homosexuality... I think I must get it.' Today, Welch's expressions of sexuality may seem more demure than outrageous, but his portrayal of the passions and humiliations of adolescence is graphic. As in all of Welch's novels, it is the precisely realized details of the author's physical and social surroundings that make the book such a remarkable journey."

**ZURN, UNICA: *Dark Spring Book* (EC ZURN). \$12.50**

"Unica Zurn (1916-1970) was born in Berlin and made her living there as a film dramaturge and short story writer until 1953, when she met the artist Hans Bellmer and moved with him to Paris. *Dark Spring* is an autobiographical coming-of-age novel that reads more like an exorcism than a memoir. In it, author Unica Zurn traces the roots to her obsessions: the exotic father she idealized, the 'impure' mother she detested, the masochistic fantasies and onanistic rituals which she said described 'the erotic life of a little girl based on my own childhood'. *Dark Spring* is the story of a young girl's simultaneous introduction to sexuality and mental illness, revealing a different aspect of the 'mad love' so romanticized by the (predominantly male) Surrealists."

**EXACTA.UDIO:****VA: *Generator: Detroit 2003 2LP* (EXACTA 003 LP). \$17.00**

"The label that started it all, Generator, is back on exacta.udio with a vengeance after a six year hiatus. The first Detroit techno label with a truly global vision, Generator's first incarnation was home to such great artists as Woody McBride, X-313, Dave Clarke and Alan Oldham. And now, Generator is back with the Detroit 2003 compilation, a soundtrack to the Detroit Electronic Music Festival 2003. Compiled and executive-produced by Alan Oldham and boasting an international line-up that's performing live at the festival, Detroit 2002 provides us a snapshot of where dancefloor techno is in 2002, as well as its possible future." Features: The Advent, X-313, Bryan Zentz, Stewart Walker, Mike Dearborn, DJ T-1000, Adam X, Chaos and Steven Tang.

**INK, MIKE: *r.e.s.p.e.c.t. 12"* (EXACTA 005EP). \$9.00**

"A true legend of electronic music: Wolfgang Voigt aka Love Inc., Wassermann, Grungerman or Mike Inc. came up with a huge clubhit called 'R.E.S.P.E.C.T.' in 1994. Coming out as a limited picture 12" this release was sold quite quickly and together with the fact that it has been played by all famous DJs at that time this record achieved the collector's status very soon. This is probably enough reason to bring it back to the audience, but in comparison to the outstanding musical quality of this record it is clear that the music itself is the main reason to reissue this precious piece of vinyl-gold."

**EXCEPTIONAL (UK):****YOKOTA, SUSUMU: *Zero CD* (EX 102 CD). \$15.00**

"In the UK Susumu Yokota is already well known for his more experimental work released on the Leaf label but he is in fact a prolific and multi talented artist who works in many different fields. In 1999 Yokota was twice hailed as one of the future forces of world techno/house by the Mixmag magazine and he has steadily released a series of excellent mainstream albums in his native Japan. His latest album, *Zero* is the first to be released under his new deal with Exceptional and is chock full of pleasurable surprises. It is his own take on house and, dare we say, disco, with plenty of vocal tracks and some cracking ideas and arrangements. It includes the recent single 'Could Heaven Ever Be Like This', as well as other gems such as 'Go Ahead', 'Sleepless Life' and 'Into The Sky'. Hopefully this is just the beginning of a new era for Susumu."

**YOKOTA, SUSUMU: *Zero 2LP* (EX 102 LP). \$19.00**

Double LP version.

**ISHII, KEN: *Flatspin CD* (EX 103 CD). \$15.00**

"Not many Japanese musicians have made it big outside their own country, but in this is as in so many things Ken Ishii is the exception to the rule. His first album, *Jelly Tones*, released in 1995 brought his name to the mass public both in Europe and Japan. Another two albums *Metal Blue America* and *Sleeping Madness* earned him even more respect and established him as one of the select few Japanese artists with a place on the international stage. *Flatspin* will undoubtedly take his impressive reputation a stage further. Originally conceived as a soundtrack to a Japanese equivalent of James Bond, it sees him pushing boundaries again whilst delivering what is his most accessible album yet. The new album includes the recent single 'Slapdash', described in the press as 'a compulsive throb of neon bright swirls'. On the other hand, stand out track 'Iceblink' is expected to be the new single, on the album it appears as an instrumental and as a full vocal, supplied beautifully by Inner City vocalist Paris Grey. All in all, *Flatspin* shows Ken on top form yet again."

**BELTRAN, JOHN: *Americano CD* (EX 201 CD). \$15.00**

"The legendary John Beltran returns after a lengthy pause with his best album yet. John makes music influenced by his attitudes towards life and listening habits plus tace elements of dancefloor experiences both past and present. So far he's produced four LP's and earned himself rave reviews and a cult following amongst those ready to look for something beyond the dance within so called dance music culture, although the beats, breaks and bass of the floor usually bubble up through his tracks no matter how reflective they might initially seem. The new album *Americano* opens with the sultry blues of 'Dreamin', where deep jazzy keys are supported by a low slung groove. This is followed by the recent single 'Caboclo' - a more uptempo number that still manages to sound dream like. 'Siesta Key' should unlock the door to anyone's quiet inner sanctum, its long drawn out textures help strip tension out of the listener. 'Bossalude' sees John updating the traditional bossa sound with deft electronic processing and flourishes. 'Soul Sketching' drips Detroit soul (both the old and new varieties) with its warm keyboard intro. The pace of the track is delivered by a drum n bass break whilst live keys hang and fill the spaces between the beats. 'Watercolour Dreams' releases the pressure, with its lilting keyboards lapping away any tension. 'Expecting Rain' continues the aqueous theme; the treated vocals become the chant of a medicine man incanting for the life supporting liquid. The impact of September 11th is still reverberating through the American psyche, and on 'A Better Place' one can hear John's tribute to the victims and survivors of the tragedy. The album closes with the sweet lullaby refrain of 'Dreamin'."

**BELTRAN, JOHN: *Americano 2LP* (EX 201 LP). \$19.00**

Double LP version.

**YOKOTA, SUSUMU: *Sound Of Sky CD* (EX 202 CD). \$15.00**

"Susumu Yokota is one of those artists who cannot be pinned down to one genre or style. Last year he released different projects that expertly covered experimental electronica, deep house and a garage album all to great critical acclaim from respective specialist and mainstream press. On this, his second album for Exceptional, he is focusing on deep, jazz orientated house music, along the lines of Joe Clausell and Osunlade. 'Nothing Time' is a tribute to those days without responsibilities and pressures, relax and soak up the vibes of this glorious breakbeat based house track. 'Three Ripple' ups the rhythmic ante with a greater emphasis on the kick, accented by rising keyboard wails. Susumu's musicality is clearly apparent on 'Crash Marble', where he manipulates a blues groove into crunchy house beats, similar to St Germain, but with a bit more dirt. The gorgeous ambient interlude of 'Wind Wave' is based around a heavily effected and treated keyboard line. The album's title track melds a fat kick and a bassline with jazzy keys, and an infectious chant. The addition of sax on top is the final coup de grace. 'King of Darkness' must be an ironic title — it probably

won't work for the 'Dark Drums' fans out there. The main motif is a lilting piano supported by a house rhythm section. 'Form and Idea' lets the listener relax back and observe the gestation of a musical theme, imitating the excitement of the arrival of a novel thought and the peaceful delight of a problem solved. 'Right to be Free' is a low slung groove helping an understated vocal come through. It marries a righteous take on house with some of the production sensibilities of the Cologne sound. Expect to hear 'Make Peace' on deep dancefloors near you soon, it has a truly cavernous kick drum. The album closes with the downtempo breaks of 'Sky and Diamond' — its deep reverb winds the proceeds off perfectly. Yet again Susumu Yokota has demonstrated his mastery of another musical genre but kept his trademark respect for space and depth through fine attention to production details like his sensual use of reverb."

**YOKOTA, SUSUMU: *Sound Of Sky* 2LP (EX 202 LP). \$19.00**

Double LP version.

**ISHII, KEN: *Future In Light* CD (EX 302 CD). \$16.00**

"Ken Ishii is one of the most innovative and forward thinking artists to emerged from Japan in the last decade. Hovering between techno based textures and subdued sonic bliss, Ken Ishii is clearly aiming for musical enchantment of a different kind. Having assimilated a wide array of influences (Yellow Magic Orchestra, DAF, Kraftwerk, Nitzer Ebb, Derick May) he manages to make them come alive in a context that surpasses all comparison, mutating the very concept of techno itself. Ken Ishii has proved once again that he is at the forefront of internationally known electronic music composers and DJs without limiting his musical pedigree."

**ISHII, KEN: *Future In Light* 2LP (EX 302 LP). \$19.00**

Double LP version.

#### EXPANDING (UK):

**VESSEL: *Dreaming In Pairs* CD (ECD 10:02CD). \$18.00**

"*Dreaming In Pairs* has the impressive stature and maturity of sound to warrant constant visits, marrying a singular feeling, doused in emotional atmosphere with a rigorous approach to rhythm and structure. Elements of 'Apartment' could perhaps accompany an imaginary remake of 'Get Carter' and the gleaming 'Koozbane' should find itself becoming an electronic anthem: genuine melodies to die for. Fans of Isan, Domatic and the Pop Ambient scene should investigate this quietly amazing release immediately."

**CATHODE: *Special Measures* CD (ECD 13:03CD). \$18.00**

"In pursuit of the point where crystalline analogue melody meets crisp minimalist electronics, Cathode deal in refried melodies, disintegrating rhythms and reflective electroreveries. *Special Measures* is a debut album, following singles & remixes on Static Caravan, 555, Unbearable and Awkward Silence."

**HOLKHAM: *Komatta Saru* CD (ECD 14:04CD). \$18.00**

"Debut release from Simon Keep under the name Holkham, who has worked as a sound designer on feature length & short films, motion graphics and commercials. His interest in sonic art exhibition and installation springs from a desire for sound to be heard and considered in a more conscious way. In May 2003 he initiated an environmental sound project at the Royal London Hospital, which has lead his work towards researching ways of listening as well as working with issues of noise pollution and silence. Other projects have also been working with sound outside the human audible range, mainly radio waves."

**STENDEC: *A Study of 'And'* CD (ECD 15:04CD). \$18.00**

"Debut album from Expanding label founders Ben Edwards and Paul Merritt. While not busy over the last 4 years running Expanding (or in Ben's case, recording solo as Benge and with Douglas 'Si-Cut.db' Benford as Tennis), they have released several singles, compilation tracks and remixes on a variety of labels, including their own, Static Caravan, and Cactus Island. *A Study...* compiles all 13 of those tracks (although time constraints mean the vinyl version contains less). Stendec make some of the most elegiac, harmonious and downright beautiful music to be heard in the world of new electronics. Their use of polyrhythm and injection of treated sounds always compliments and never overpowers their melodic sensibility, and although these tracks were recorded at isolated points over an extended period, they work as a whole to create an album that sets a new benchmark in subtle electronica, shifting from planetarium soundtracks to the notes that would be made by the distant haze on an arid Spanish road in high summer."

**BENGE: *Meme Tunes* LP (EVA 01:02LP). \$17.00**

LP version.

**VESSEL: *Dreaming In Pairs* LP (EVA 02:02LP). \$17.00**

Vinyl LP version.

**MAPS AND DIAGRAMS: *Polytuft-tech* LP (EVA 04:03LP). \$17.00**

LP version.

**CATHODE: *Special Measures* LP (EVA 05:03LP). \$17.00**

LP version.

**HOLKHAM: *Komatta Saru* LP (EVA 06:04LP). \$17.00**

LP version.

**STENDEC: *A Study of 'And'* LP (EVA 07:04LP). \$17.00**

LP version.

**VA: *The Condition Of Muzak* CD (EVSC 01:01CD). \$18.00**

"This is seriously good, a flawless 7" series collected and given coherence across 14 tracks of some the finest electronic music to have crossed our paths in recent times. The players: Benge, Abfahrt Hinwill, Stendec, Vessel, Fibla, Zorn, Tennis, Jan Jelinek, David Mooney and Antoni Frankowski. Sequenced with loving attention to detail, the flow is perfect, from the blissful punctuated electronic ticktock of Stendec's Avro to Benge's unique melancholic playfulness on Baud, to the stuttered crunch dubism of Tennis and Abfahrt Hinwill's developed popish introspection and beyond. Exclusive bonus tracks to boot and some gorgeously luxurious triple digipak packaging. One of electronica's most collectable labels has come of age."

#### EXPLAIN:

**KLETKA RED: *Hybrid* CD (EXPLAIN 002). \$13.00**

"Kletka Red's lineup features Andy Moor (a.k.a. Andy Ex of Amsterdam based group the Ex) playing his guitar, Leonid soybelman (Ne Zhdali) offering guitar and vocals, Joe Williamson (Tobias Delius Quartet) on bass, and Tony Buck (the Necks, Peril) handling drums. *Hybrid* is the new album from this truly international group. With band members originally hailing from such far apart lands as Russia, England, Canada, and Australia, it is little wonder that *Hybrid* weaves such a rich fabric of sounds and textures within its 47 minutes. Two pieces are based on the traditional Greek rembetika style (from the album's notes: 'rembetika: Greek underworld music of love, sorrow, hashish, prison, and TB; emerging from Piraeus, Athens from the 1920s onwards'). There's also a version of a traditional Russian folksong in addition to Kletka Red's own original compositions."

**MIRRA, HELEN: *Field Geometry* CD (EXPLAIN 003). \$13.00**

"The debut full-length release from Chicago resident Helen Mirra. *Field Geometry* is an album for Helen's guitar and 'kindergarten activities', with the addition, at times, of cello, nyckleharpe and kence. Certain moments of *Field Geometry* may remind one of *Blind Joe Death* (playing with one arm behind his back). Other moments, perhaps, may not. Let's just call it pure American minimalism. Helen uses acoustic guitar as a translation of — and accompaniment to — her recordings of actual kindergarten activities themselves, as executed using a circa 1865 set of original materials. In addition to Helen's own guitar, Fred Lonberg-Holm contributes cello, nyckleharpe and kence. Field recordings made inside a textile factory, as well as the sounds of windmill sail arms, are woven into the album's fabric and serve as 'reminders of the gifts' precedents... [and of] nature and science."

**BOSCO & JORGE: CD (EXPLAIN 004). \$13.00**

"The story of Bosco & Jorge begins a decade ago, in Oklahoma, when Bosco (Bill Lowman, guitar piano and upright bass) and Jorge (Brad Gallagher, guitar and banjo), each only twelve years of age, met for the first time at a concert by Leo Kottke, a fingerpicking guitarist and protege of legendary American folk figure John Fahey. Certainly, the music on Bosco & Jorge will bring to mind the original sources of inspiration to these boys, namely Doc Watson and Mississippi John Hurt. But, one also will note (with special thanks given to the album's fantastic guests) a slice of modern 'pop' piano here (courtesy of Frank Navin from the Aluminum Group), a twist of elegant 'classical' cello lines there, truly uplifting flute passages on one piece (Nicole Mitchell, David Boykin Outet), occasional free-form vocals (Maria Carballo, and Glenda Baker, David Boykin Outet) and the nimble, jazz-informed brushwork/time-keeping drumkit accompaniment (John Herndon, Tortoise/Isotope 217) which closes the album."

#### EXTRAPLATE (AUSTRIA):

**VEGETABLE ORCHESTRA: *Automate* CD (EX 604 CD). \$13.50**

"*Automate* presents the Vegetable Orchestra's second CD and their logical further development. The work on the organic sound bodies and refinement of the playing and recording techniques have made audible a new vegetable sound universe. Along with cover versions of Kraftwerk, the CD is a compilation of tracks influenced by the most diverse contemporary electronic music styles. An amazing affinity of the organic and digital world becomes clear on the one hand whereas on the other, an unmistakably unique veggie sound is created, which could not have been created with any other group of instruments. For several months prior to the studio recording, the 10-member ensemble composed and arranged the pieces, and most importantly, discovered instruments. Inventions such as a radish-marimba and a water radish were added to such long-standing sound generators as the cuke-o-phon and the carrot recorder. The compositions range from rhythmic house tracks to noise music to dub and glitch pieces."

#### EXTREME (AUSTRALIA):

**MUSLIMGAUZE: *Intifaxa* CD (XCD 002). \$13.00**

1990 release, repressed; the first Muslimgauze release on Extreme. "The sounds of Arabia are captured in confident rhythms, pulsating bass drum and an enveloping ambience. The musical creativity have progressed over the past decade to become one of the most inspiring sounds of the nineties. The Arabian countries, which are a catalyst for this release, are captured in each song. Such a picture can only be painted by Muslimgauze. *Intifaxa* is a contemporary vision of world music. Western and Arabic rhythms create a chilling seductive state."

**MUSLIMGAUZE: *United States of Islam* CD (XCD 007). \$13.00**

1991 release, repressed. "The melding of Muslimgauze has, for over ten years, been a vision of Arabia, taking ethnic instruments and melding their sounds into our culture. Layers of percussion produce entrancing rhythms, weaving a path through dense and sparse textures that evoke a country full of mystique and conflict. For over sixty minutes the tempo and mood shift effortlessly to carry the listener on a hypnotic journey. The pounding bass drum continues relentlessly, uncompromisingly, as it beats for a modern cause. *United States of Islam* is Manchester based Muslimgauze's second release on Extreme."

**MUSLIMGAUZE: *Infidel* CD (XCD 026 EP). \$11.00**

1994 CD EP release (though 67 minutes in total), repressed. "*Infidel*, where Arabic ambience meets techno-industrial... Many a DJ has asked for a true club mix of the music of Muslimgauze, with the more adventurous already having found the infectious grooves a great cut on the dance floor. David Thrusell, of SNOG and SOMA, lends his talents to this release, remixing and adding his production skills to three tracks on the EP. Thrusell was the perfect choice for bringing the music of Muslimgauze to the dance floor, with his remixes maintaining the identity of the original music. Five of the eight tracks are remixes of 'Infidel', a track from the *Citadel* album by Muslimgauze on Extreme, and the remaining three tracks are new and previously unreleased. The 'veil of peace' mix could fit in well with the current trend for tribal dance music with the 'orbesque' mix being a more suited to the chill-out rooms. The 'east meets west' mix segues a mix by Muslimgauze with a mix by David Thrusell and both the 'arabesque' and 'filmesque' mix being indicative of the style of music that has been the trademark of Muslimgauze."

**THACKER, EUGENE: *Sketches for Biotech Research* CD (XCD 046). \$14.00**

"This CD is an attempt to suggest a particular type of body of sound, influenced, on the one hand, by the 'technosciences' of digital anatomy and biotechnology (both of which have significant ties to the Internet), and on the other, by the kinaesthetics of electronic dance music. Noise provided a kind of kinetic pivot-point between these two types of bodies (one immobilized by databases, genetic codes, taxonomies and diagrams; the other constantly mobile through the use of electronic beats and regular rhythmic patterns). Thus, many sounds from the physical body, sounds or pulses produced by digital file transmission or errors, and heavily processed/edited samples from techno and drum'n'bass, all contributed to the source material for this CD."

**KIEFER, CHRISTIAN: *Welcome To Hard Times* CD (XCD 048). \$15.00**

"There are characteristics of the American west that act as guideposts. The hat. The spurs. The huge expanses of land. Cattle. Horses. Anglo settlers and native Americans. These guideposts fulfil our need to mythologize, to turn history into something greater than it was. Enter *Welcome to Hard Times*, a collection of songs (and sounds) which take these guideposts, this myth of the American west, and ultimately history itself, as their starting point. The music reviews what we know of the west, questions it, and shifts the listener into new understandings. It bridges the past and present, history and mythology. It is not an easy bridge to travel, water is scarce and dangers are many, but ultimately it is worth the ride. So take your boots off, stranger, put your feet up, relax and, by the way, welcome to hard times. Christian Kiefer has accomplished what many John Wayne films only hint at. Kiefer takes his prompts from recent historians such as Richard White, Donald Worster, and Patricia Limerick. Kiefer's work captures a darker, more malevolent point of view, with fleet-

ing glimpses of retribution." The completed work features Kiefer on several different guitars (including National and Martin), banjo, kazoo, harmonica, and dulcimer, in addition to vocals."

**MAJU: 2 CD (XCD 049). \$15.00**

"Besides his project Maju, Hosomi Sakana also records as Neina for Mille Plateaux, contributing to the new generation of sound navigators, crash designers and post-modern artists in the digital world. Clicks and glitches, microscopic tonal maneuver, plinks and even melodic fragments are the instruments of Neina's fascinating programming. Meanwhile as an arranger, continuing to work with an ever-increasing variety of musical instruments using digital technology has led him to new methods of working. The vast information contained within the digital world, and the often almost organic connections within and the image it held of chaotic and limitless possibility — much like the cocoon — grew to fascinate him. All this eventually led to its fruition in the music of Maju."

**KIEFER, CHRISTIAN: Medicine Show CD (XCD 053). \$13.50**

"With the release of *Medicine Show*, Christian Kiefer makes his claim as a talented singer/song writer with a unique voice. Kiefer's captivating narrative style depicts the hardship of life in a struggling America, early last century. Further acknowledgement to Kiefer's emerging talent is the appearance of numerous guest musicians of international acclaim. These include Darol Anger on electric violin, Joe Craven on fiddle and percussion, and Mike Marshall on mandocello. Joan Jeanrenaud, previously of Kronos Quartet, also guests, playing cello on the opening song, 'Come up'. Kiefer's own band is not overshadowed in this formidable line up. In fact the man on drums, Jason Sinclair Long, was sought out by the Blue Man Group and now leads their percussion section with his virtuoso playing. *Medicine Show* is a wonderfully musical album, with credit going to Kiefer's talent as a composer, arranger and producer. He wears many hats well in order to craft an album that richly expresses the life and times of a man at first lead astray. What makes *Medicine Show* so poignant is that these struggles remain for many of us even today, in a contemporary society that tries to shield us from the dark side. Perhaps the only thing that has changed is the range of diseases that Stephen Yerkey spruiks in his humorous and at times disturbing vignettes."

**ETHER: Hush CD (XCD 054). \$13.50**

"The path Ether has chosen to explore on *Hush* makes you wonder just how far rock music can go. So few groups make music that is truly powerful but Ether is a vibrant exception. Absorbing influences ranging from Kraut rock to world music, Ether reveals a range of emotions that are liberating, rewarding and at times intimate. Their polyrhythmic drumming, a signature for the group, talks on many levels. James and David create solid grooves that exult in their tribal roots. Eli works his guitar into a frenzy and Thane hammers the bass guitar like it was a primal percussive weapon going into battle alongside the drums. While all of this is happening in a loosely bound chaotic vortex, Ryley is layering the music with loops, snarls and found sounds. The result is distinctly cinematic and helps to further define the Ether sound. With all of this energy and originality, it is not surprising that Ryley and Alan Sparhawk, of Low, started their first band together so many years ago in a garage in Salt Lake City. *Hush* is a further display that Ether has found the power and creativity of rock music. All you have to do now is turn up the volume and be absorbed."

**MERZBOW: Merzbook: The Pleasuredome Of Noise Book/CD-ROM (XCD 2000). \$34.00**

Paperback edition of the book and CD-Rom that originally came with the 50CD *Merzbox*, now available separately; the book is 132 pages with full color illustrations throughout. "A musician, scholar, visual artist and author, Masami Akita's (Merzbow) prodigious output has included hundreds of hours of music, dozens of striking collages and computer-generated artworks as well as numerous books on subjects ranging from the history of bondage to fetish culture in contemporary Japan. In the first ever biography of this enigmatic, provocative and exceptional talent, Akita's artistic roots are traced from his art school beginnings and early dabbling with the underground rock and free jazz of the 70s, through to the fascinating and compelling experimentation of his music at the turn of the millennium. A detailed history of Akita's work as Merzbow, historical precedents, and the contentious 'Noise' music scene is presented alongside specially commissioned essays by admirers, collaborators, and peers. Exhaustively researched interviews, comment and discography are combined with painstakingly annotated entries on each of the 50 CDs that comprise the landmark Merzbox collection. Dozens of colour photographs and illustrations — together with a CD-ROM featuring biographical text, art, performance video, Merzbow game and sound bites — round out this definitive work. The MerzROM, included with this publication, provides a further insight into the music and imagery of Merzbow — a challenging and intriguing synthesis of the many aspects of the Merzbox."

**MERZBOW: Merzbox 50CD (XCD LTD0038X). \$550.00**

This 50 CD *Merzbox* as released in the year 2000. "Fifty CDs providing as many hours of Merzbow noise music. The collection spans from 1979 to 1997, 18 years of sonic decomposition. Many of the titles were only available as cassettes and have long since been deleted. Five LPs and a CD, which were originally released in limited numbers and have since been deleted, are now reissued in the *Merzbox*. Also included are 20 discs that have previously never been released. All CDs have four color cover labels, featuring new Merzbow artwork. All CDs are exclusive to the *Merzbox*." Comes with an interactive CD-Rom, Merzdallion, Merzshirt, Merzcards, Merzstickers, Merzposter, all wrapped up in a "fetish-rubber" Merzcase.

**KIEFER, CHRISTIAN: Exodust CD (XCD LTD0004). \$13.50**

"Christian Kiefer's *Exodust* takes the listener on a journey from the despair of the Dust Bowl to the promised land. Kiefer has used music to express what it must have been like for those struggling to find a new home amidst the desperation and of dreams of those joining the pilgrimage. *Exodust* picks up the trend began with *Welcome to Hard Times* of revisiting and redefining American history through music. This time, Kiefer tackles a period in the late 1930s and early 1940s. This period saw the Great Depression and one of the greatest diasporas of American peoples since the settling of the West. For his musical sources, Kiefer calls upon American classical minimalism, especially the works of composers Terry Riley and Steve Reich, and avant-garde classical violinist Paul Zukofsky, whose recordings of pieces by Morton Feldman, Philip Glass, and Iannis Xenakis were particularly influential in the composition of *Exodust*."

**TAKEMURA, NOBUKAZU: Water's Suite CD (XCD LTD0005). \$13.50**

"The sonic beauty of *Water's Suite* shows that Nobukazu Takemura has come a long way from his days as a successful scratch DJ. Known more recently for his thoughtful compositions and commissions for Issey Miyake, Takemura has decided to let the MIDI do the talking. In fact, he has utilised his own harmonies and melodies to improvise and create entirely new music. 'I played the original MIDI data and I input the scale, harmony, and melody in advance,' explains Takemura. He continues, 'However, I didn't use the typical method of replaying the sequence data. Instead, I did the SCRUB control change improvisation for MIDI

data on my software.' Takemura is also intrigued by the very irregularities that MIDI systems try to eliminate. Japan has more than its fair share of earthquakes and these often unforgiving acts of nature have shown him just how varied a MIDI system can be. 'I'm also very interested in the reaction of the MIDI equipment in the blackout and the earthquake. (In Kyoto, it happened very strongly). The strange waves of sound at that moment seem to have a rule, but there is no rule at all,' said Takemura. From this subtle balance of composition and uncertainty, Takemura has taken the next step in his intriguing musical career."

**NIBLOCK, PHILL: The Movement Of People Working DVD (XDVD 001). \$19.00**

Film and music by Phill Niblock (all different material compared to Niblock's previous *China & Sunsets* video). This double-sided disc features 6 short films (made in countries like Peru, Mexico, Hong Kong & Hungary) and 9 music pieces, recorded 1975-83 (utilizing cello, bassoon, contrabass, trombone, etc). "These 16mm films, 1-4., were made in 1973/74. Three of them were made in Mexico, one in Peru. They were printed on Kodachrome print stock from a reversal original. The prints look as good as they did when made, quite beautiful. A few scratches, since these prints were shown many times over the years. These were the first films of the series 'looking at the movement of people working'. 'Sur Una and Dos' (Mexico and Peru, respectively) are concentrated on the movement of people's hands. Most of the activities are agrarian, some are crafts — weaving, etc. In 'Trabajando Una and Dos', I was looking at more general work movement. These films are combined with four channel music pieces from roughly the same period. 5. 'Hong Kong' and 6. 'Hungary' simply have the names of the countries where the film was shot. 'Hong Kong' was filmed in 1978, 'Hungary' in 1985. The music was made between 1975 and 1983. In Hong Kong, I filmed in many communities on the main island, and some on outlying islands, also in Macau. I was accompanied by members of the Phoenix Cine Club. In Hungary I filmed in two communities - Gonc, near Slovakia, and Milota, on the Tisza River." NTSC format, Region 0 for the world. 5.1 audio. Total time: 3 hours, 28 min.

**EXTREME SPORTS (UK):**

**YUPPIE FLU/THREE PIECES: Extreme Sports Split 12 Vol. 1 12" (ES 1041). \$9.00**

"First in a series of esoteric split 12 inches from Che/Extreme Sports, limited to 300 copies in the UK. Featuring the Italian Pavement, Yuppie Flu, and the Popul Vuh/Tangerine Dream flavored Three Pieces, from Canada. This series follows the footsteps of the Fat Cat/Leaf/Che split 7" series of weird and wonderful music. Total running time on this EP is 26 minutes." There should probably be some kind of law against groups that sound like "the Italian Pavement", but the other side is good and future releases in this series will feature Add N to X, Fuxa, Tarwater, etc.

**EYE Q (UK):**

**FRESH, FREDDY: The Last True Family Man CD (EYE 017 CD). \$21.00**

"Should have something for just about everyone. Freddy shows himself to be so much more than a one-trick pony, with a variety of different styles displayed and an overall sound that shows remarkable development and maturity compared with previous releases. All Freddy's influences are there — old school and obscure funk and R&B, old skool hip hop beats, freaky disco and raw Puerto Rican vibes are all apparent. Collaborations with The Freestylers and man of the moment Fatboy Slim add some extra light-hearted club action, while the single track 'It's About The Groove' takes Freddy very close to disco house territory and 'Years Back' shows that he's still capable of the ass-kicking electro he's always been respected for."

**FRESH, FREDDY: The Last True Family Man 2LP (EYE 017 LP). \$19.00**

Full color gatefold LP version.

**SKYLAB: 1999 (Large as Life and Twice as Natural) CD (EYE 018 CD). \$20.00**

"Skylab are Marc Ducas, part time DJ and painter, Toshio Nakanishi and Masayuki Kudo, conceptualists for Japan's fabled and fearless Major Force hip hop label. Oh, and there's freewheeling, freestyle vocalist Debbie Sanders, who's in charge of figuring out what's inside of Mat's brain. 1999... is an album of eclectic beauty. 'Fuckable Redhead' performs the seemingly impossible task of rehabilitating the rock drum/guitar solo and making it seem like the most exciting thing that you've ever heard. 'Pt. 1' is like a musical European comic strip repeating its mantra until you feel like you're falling into a tunnel. Strange? That's only the beginning."

**SKYLAB: 1999 (Large as Life and Twice as Natural) LP (EYE 018 LP). \$15.00**

LP version.

**16B: Falling CD (EYE 027 CD). \$9.00**

Three track remix EP, featuring the original track (taken from the impressive *Sounds From Another Room* album), plus remixes by Two Lone Swordsmen & Deep Dish. Weatherall & Tenniswood's mix has trademark liquid gurgle all over it and reaches for the ecstasy signal — a perfect blast of experimental house texture.

**16B: Water Ride (Mixes) 12" (EYE 039). \$9.00**

First of the 12" versions features: 1) Omid's "13th Room Mix" 2) "The Golden Edit" & 3) "Sleeping All Day Mix". Both of these 12" come in full color sleeves.

**16B: Water Ride (Mixes) CD (EYE 039 CD). \$9.00**

Second EP of remixes from the 1998 deep house classic album, *Sounds From Another Room*. "A proper remix package that doesn't compromise the original in any way. Omid's '13th Room Mix' cranks things up to make the track an altogether more attractive proposition for any DJ with a penchant for tuff beats and melodic harmonies. Stacey Pullen's '17c Mix' showcases his deep melodic techno style with gentle breakbeats added, but still stays true to the original. The Micronauts from Paris turn in a mix featuring ten minutes of mid-tempo electro acid-funk with a huge sub bass line."

**16B: Water Ride (Mixes) 12" (EYE 039X). \$9.00**

2nd 12" EP features: 1) Micronauts remix & 2) Stacey Pullen's "17c Remix".

**F COMMUNICATIONS (FRANCE):**

**VA: Live And Rare 3LP (F 100 LP). \$26.00**

3LP box set version.

**ELEGIA: Sounds Within CD (F 107 CD). \$15.00**

"*Sounds Within* is an album which is totally in the spirit of the original techno: entirely homemade, patiently. Laurent Collat took care of the compositions, the production, and the creative direction. It is an island among electronic lands. The production is delicate, precise. Esther's voice is sensual, floating, ethereal, bringing a touch of warmth and sensibility to the hard and hypnotic compositions on tracks like 'My Serenity'. These tracks float over the very tough, organic beats. Everything is drive and urge; sometimes a dancing one. *Sounds Within* is an album full of contrasts but also full of meaning. It could be (says Laurent) the music for 'Once Upon A Time In The West In Tokyo'."

**JUANTRIP: Balm Under The Stormy CD (F 110 CD). \$15.00**



"A culmination of one man's extraordinary journey through music and life. One of the most panoramic explorations into the eclectic that you're likely to hear this year, the album is best summarised by the inner sleeve artwork. Featuring a world map printed upside down and in reverse, it questions all of those things we hold to be true. Who said North was up, that white isn't black and that techno isn't rock'n'roll. Who said that a communal hallucination couldn't happen and that 'Black Soap' wasn't a bigger event than Elvis' death. With tracks like the brooding 'Fly to the Moon' with it's contorted strings, lo fi electronica and vocodered psychosis or the dreamscaped ambience of the lysergically charged 'Downward Rush of Streams', the album introduces a new lexicon into the world of psychedelia. On 'Picture This Kind of Her Smile' and 'Waiting for the Train' he draws on Syd Barret era Pink Floyd and bands like Soft Machine, but relocates them in a contemporary setting through the darkness of modern life. This isn't a retro hippy trip. It's as much about the world we live in today as the evening news. It's a soundtrack to the madness, the isolated dreams of the disenfranchised and a loss of innocence in our subconscious worlds. This album is all about how we would view the world if we were all a little bit mad instead of just boring," Basil (aka Juantrip) concludes. 'It's about what we think is true actually being a lie. In fact the album itself is a lie.'"

**JUANTRIP: *Balmy Under The Stormy LP* (F 110 LP). \$12.00**

LP version in full color gatefold.

**GARNIER, LAURENT: *The Sound of the Big Babou CD* (F 111 CD). \$9.00**

"Eagerly awaited, 'The Sound Of The Big Babou' meets all its expectations, and sets the standard very high for techno single of the year. The now legendary efficiency of Laurent Garnier's track is underlined by a stunning production, both apocalyptic and sober. This track just won't let you breathe, until the final climax. On the B side, 'Sore Fingers' was written for Laurent Garnier's live shows last year, where it caused mayhem. It features a wild effort by percussionist Daniel Bechet (son of Sidney) whose tribal moods flow on a path of sludgy strings."

**LU & JII HOO: *Shelter CD* (F 112 CD). \$9.00**

"Lu, a.k.a. L. Ulsted, is a young Finnish female singer who recently decided to move to Southern Europe (Nice, France). Lu & Jii Hoo is the beginning of a very interesting Pop Deep House project together with Jii Hoo, better known as Jori Hulkkonen. Hulkkonen has already released 2 successful EPs under the project name Jii Hoo and several EPs on F Communications. This duet combines perfectly melancholic soundscapes, rich rhythm patterns, and Lu's airy vocals. Jori's projects are based on a magic acoustic guitar sample and Latin beats. Check out the beautiful electro house remix by Elegia." 29-minute, four-track CD-only EP.

**GARNIER, LAURENT: *Unreasonable Behaviour CD* (F 115 CD). \$15.00**

"With the release of *Unreasonable Behaviour*, Laurent Garnier has produced his most accomplished and personal album to date. This surprising record does not shy away from exploring more diverse and tormented sounds than we have previously been accustomed to in his work. The jazzy echoes of 'City Sphere' and 'The Man With The Red Face', are undoubtedly a direct link with Garnier's live experience, the saxophonist playing on these tracks, Philippe Nadot, accompanied Laurent Garnier on his tour. The first single released from the album, 'The Sound Of Big Babou', and also 'Dangerous Drive' are exercises in driving techno in a similar vein to 'Crispy Bacon', and are sure not to disappoint the dancefloor. Other tracks such as 'Communication From The Lab' and 'Downfall' are as haunting as the soundtrack to a terrifying thriller, as with the surprising 'Greed'. And of course we can discover in tracks such as 'Last Tribute To The 20th Century' and 'Cycles D'Opposition', Garnier's love for the American productions that have been an inspiration to him for so long. With this third ambitious album, Laurent Garnier proves that he is not only a great DJ but more importantly a musician apart."

**GARNIER, LAURENT: *Unreasonable Behaviour 2LP* (F 115 LP). \$15.00**

Double LP, full color gatefold. "The vinyl contains different tracks & mixes from the CD. Unreasonable behaviour? You said it!"

**JUANTRIP: *Shadows [Remixes] CD* (F 116 CD). \$6.00**

"Welcome to the world of Juantrip, where the truth is a lie and the lies are the truth. 'Shadows' is taken from Juantrip's debut album *Balmy Under The Stormy*. One of the stand out tracks from the album, 'Shadows' is based around a Hank Marvin style guitar riff. Throwing in the unlikely match of a four to the floor kick drum/breakbeat, it sounds like an odd recipe but it is better and fresher for it. Juantrip 'breaks a few rules with his own agenda and manages to bring some colour and life to the scene with his multi-layered theatrics. There are some excellent reinterpretations of 'Shadows' on this single. Don Air's superb remix takes the main riff, but strips the track of its four to the floor status, opting for the smokier vibes of dub with its rimshots and emphasis on the bassline. Lov & Charlie Ride's mix sticks with the house feel, makes it a bit spacey and takes the sound back to the 80s with its tinier production and obligatory off-kick. Finally we have Stoppa & J-Man Droidworks who go for an Electro-breaks vibe whilst keeping the track's deeper feel. Juantrip is a the colourful sonic crusader who's life has included being abducted by a hippie commune as a child, running the streets of Paris as teenage punk and sharing a communal acid hallucination in his early twenties. His debut album draws on all of these experiences to conjure a unique work which echoes late sixties psychedelia but redresses it in purely 90s terms."

**JUANTRIP: *Shadows [Remixes] 12"* (F 116 EP). \$8.00**

**GARNIER, LAURENT: *The Man With The Red Face CD* (F 119 CD). \$7.00**

"The second track taken from *Unreasonable Behaviour*, the perfect fusion of deep Detroit techno sounds and organic free jazz screams of the saxophone. A furious mixture of melodic Electro grooves and abstract acoustic invasion. The Sveik remix brings peaceful deep soundscapes, minimal and low beat technohouse drum patterns — a beautiful jazzy and dubby mix by members of this upcoming swedish label. Funk D'Void have chosen a futuristic electro-jazz treatment with a clever combination of beats and electro pulsations in a pure abstract style."

**A REMINISCENT DRIVE: *Ambrosia CD* (F 120 CD). \$15.00**

New third album from this French ambient/electronic group, whose 1997 album *Mercy Street* was considered a classic of its time. "Ambrosia is the exquisite nourishment of the gods of Olympia, source of immortality. What's it all about: conquering death, and abolishing suffering, on a voyage (initiatory) in 13 stages. There are stops, short cuts, detours and rebounding stages paving the way. There are traps, ambushes, love stories, and sex stories on the road to providence. There are voices (Jay Alaniski, the sublime Nicole Graham, Abbey Lincoln, Millané Kang). There are the texts, Andy Warhol and Jean Luc Godard. There are strings and trumpets. There are guitars and pianos. There are pauses and harmonies (overall). There's this music that one cannot name! After being magnetised by the first pieces, you have to descend even further to the interior and search for the invisible, unseen world. But we are protected, a wandering soul is watching over us, and ready to guide us to this

silent paradise. For all these reasons, listening to *Ambrosia* is magic."

**GARNIER, LAURENT: *Greed CD* (F 127 CD). \$6.00**

"Laurent Garnier proves that he is not only a great DJ but more important a musician apart. His current album: *Unreasonable Behaviour* as well as his Internet site have achieved real success, all the more as fans were able to download 'Greed' to rmx; more than 100 rmxs have been sent. The best ones will be released in a special limited edition vinyl. His new single 'Greed' is a dark vocal electro track, including remixes by Avril, Dave Clark and Fabrice Lig (Best remix through the Internet)."

**GARNIER, LAURENT: *Greed 12"* (F 127 EP). \$8.00**

Features the same three remixes of "Greed" found on the CD version, plus an exclusive Ashley Beedle mix of "The Man With The Red Face".

**GARNIER, LAURENT: *Greed-World Wide Re-Works (Ltd. Edition) 2x12"* (F 127LTD EP). \$13.00**

Limited edition double pack EP of remixes that were sent in to F Comm, created from MP3 files found on www.laurentgarnier.com. "Tracklist: Vinyl 1 : A1) Fabrice Lig rmx - A2) Jahlainen vs Garnier - B1) The Hacker Nôvo mix - B2) Greed I'm on VQF - B3) Reasonable mix. Vinyl 2 : C1) Funky Space Reincarnation mix - C2) N com user mix - D1) Maldo's NoSubBassButARhodes Mix - D2) Carl Taylor Greed MP3 Rmx."

**VA: *Megasoft Office 2001 CD* (F 149 CD). \$15.00**

"What is music today? Is it still an essential form of art? Or is it now just another brand totally integrated in our surroundings? Do we still allow music to give us emotions or do we just want it to be acoustic wallpaper? Since 1997, F Communications has tried to answer these questions with the series of *Megasoft Office* albums. We still feel that the music we listen to in the F COM office creates a unique atmosphere and brings a permanent source of energy for your personal creativity. So like us, enjoy this fourth edition of *Megasoft Office*." Featuring: A Reminiscent Drive, Alexkid, Ready Made, Frederic Galliano, Nova Nova, Aqua Bassino, Fabrice Lig, Laurent Garnier, Jori Hulkkonen & Alexis Delano, Llorca, The Youngsters.

**GARNIER, LAURENT: *Crispy Bacon CD* (NR 2021). \$6.00**

Three mixes each of two tracks off of the new Garnier full length, 30.. "Crispy Bacon" is a power-laden minimal electro-pounder, remixed here by Detroit's Aux 88 and DJ Gilb'r. "The Hoe" is remixed by DJ Hell, a cool reconstruction of what in original form is Garnier's lamest track.

**AVRIL, FRED: *That Horse Must Be Starving CD* (PIASA 022 CD). \$15.00**

"Fred Avril creates electronic music that's equally twisted, catchy, hyper, mellow, beautiful and deeply scarred. Similar to such curious and enduring pop auteurs as Gainsbourg, Jarvis Cocker, Jacques Brel, Beck and Prince, Fred brings true personality to the often cold, faceless electronic music scene. His songs have the clever charm of Daft Punk and Air, but his music is more personal and human. Throughout his debut album, *That Horse Must Be Starving*, Avril deftly merges many forms. Jump-cut edited lunge from analog electronic rhythms reminiscent of early Kraftwerk to entrancing, ethereal pop of Grandaddy to the rollicking psych-war of Neu."

#### F.M.N. (JAPAN):

**YOSHIIHIDE, OTOMO: *Digital Tranquillizer VER. 1.0 3"* CD (FSC 015). \$12.50**

"19 minute EP from Otomo, his first this week. All manner of high pitched or just plain aggravative tones juxtaposed in a not-entirely-un-Mego/ Ikeda-like fashion. Rather non-sleep inducing. By a long shot. Good for what ails you though." — Hrvatski.

#### FABRIC (UK):

**MAYER, MICHAEL: *Fabric 13 CD* (FABRIC 025 CD). \$21.00**

"Fabric presents yet another brilliant audio journey — this time by well respected German techno and house stalwart, Michael Mayer. Mayer runs Kompakt — the much admired German imprint and distribution network along with the revered techno and house weekly 'Conffusion.' Mayer, along with co-conspirators Superpitcher and Tobias Thomas have been key players in shaping the envelope pushing sounds currently coming out of an city in Germany which is rapidly gaining a reputation as a fertile bed for creativity in both music and the visual arts: Cologne. A 16-year turntable veteran Michael is a staunch disciple of the 4/4 sound. Michael says, 'The only thing I pre-determine is that I play 4/4. The rest happens by accident. I love the deeper side of music, obviously, but I like it raw and kicking. There has to be some pop sensibility too but... not obviously. The structure of my set is very pop influenced ... I love to play...songs... things you can whistle on the way home.'" Artists: Heiko Voss, Richard Davis, Westbam feat. Nena, Robag Wruhme & Wignomy Bros, Thomas Schaeben, Ricardo Villalobos, Magnet, Superpitcher, M83, Thomas Schaeben & Geiger feat. Schad Privat, Le Dustsucker.

**PULLEN, STACEY: *Fabric 14 CD* (FABRIC 027CD). \$21.00**

"You could say that Detroit electronica pioneer Stacey Pullen was destined for musical greatness at birth. His father was part of the then well known Motown group the Capitols which provided Stacey with an environment filled with the personalities and classic songs of Motown's tight knit community. Stacey became hooked on keyboards and drums at a young age and soon his infatuation with these base elements of music led him to the explore the tribal sounds that were percolation out of Detroit's fertile underground. Inspired by the eras key stalwarts including Kraftwerk, and The Electrifyin' Mojo Stacey began piecing together his own projects which eventually led to him receiving the great honor of working in the studio side by side with fellow Detroit pioneers Kevin Reese Sanderson and Derrick May. Fast forward to 2003. Stacey Pullen is now one of the genres most respected pioneers with countless singles, remixes and his own label Black Flag. Stacey's exotic mixing style has taken him all over North and South America, Europe, and Asia. *Fabric 14* demonstrates Stacey's eclectic mixing style — he says he 'never knows [what he may play] I just play from the heart and never categorize it.' However, although Stacey isn't eager to categorize his selections or his sets overall many of his emphatic fans will and eagerly label them both: as 'pure genius.'" Artists: Cutlab, BB Boogie, Vibe Residents, Shuffle Heads, Pure Science, Peace Division, Magoo, Moody, Men With Sticks, Tabass Nocturn, Dave Angel, Solid Groove.

**TYRANT: *Fabric 15 2CD* (FABRIC 029CD). \$21.00**

"Tyrant — Craig Richards and Lee Burridge — has always been on the cutting edge with their chugging deep techy house, sublime breakbeat, and funky beats. The double disc set, programmed and mixed by Craig, will represent the variety of music and beats he plays, and it will also represent the sounds of the artists who play at Tyrant." Artists: Minimal Man, Falko Brockspier, Seafoam, Carsten Jost, Mia, Jeremy Caulfield, John Shannanigans, Weltzwei, Pantytac, Luciano and Quennum, Sieg Uber Die Sonne, Mirwais Sangin, Bang Goes EP, Michael Mayer, Morane, Ada, Brownman Greenman Meet Kv5, Jimi Tenor, Supersoul, Morgan Geist, Joakim, Chicks on Speed, Fastgraph Systematic, J/V/N Machine, Texas, Voicestealer, D.I.E., Ectomorph, Scape One, Dettinger, Push Button Objects, Anthony Shakir, Dabrye, The Octagon Man, Air Liquide, The Warlock, X-Plain. Double CD — same

price as Fabric's single CD releases.

### FALCATA-GALIA/TRANSPARENCY:

#### KRZISNIK, BORUT: *Stories From Magatrea* CD (FALC 0001). \$13.00

"Borut Krzisnik has been an active member of the Slovenian rock, jazz, and classical underground for a number of years. He received a fair amount of notoriety as the touring guitarist of the seminal rock-band Laibach, as well as being a regular member of the band Borghesia (whom old Wax Trax! aficionados may be intimately familiar with). His current band, Data Direct, is a fresh component to the Eastern European jazz movement, making a rough and dirty noise, blending it with ethnic music and 'post-industrial' touches. Taking time off from his performing duties, Borut took the task of scoring his first symphony (a small scale one, made up of members of local jazz and classical acts — notably, Mario Marolt of Slovenian jazz terrorists Miladojka Youneed). Currently, Borut is working in opera houses around Italy, and is preparing material for a second release."

#### KOPEIKIN, ALEKZANDER: *Shadow Trap* CD (FALC 0002). \$13.00

"Ambient melodic industrial soundtracks to post-Soviet existential mindscape. Alexander Kopeikin is a young musician based in Moscow, Russia. His modus operandi is to work with computers and tone generators in various states of decay, producing a sound that melds the aesthetic of early Throbbing Gristle, the Eraserhead soundtrack, and the quirkiness Eastern Europeans are noted for. A bizarre and beautiful release. Currently, Kopeikin has two albums (one of slightly harsher 'post-industrial' music, another with a violent but controlled drum and bass sound). He is also working on a collaboration with the author Robert Schreckley."

### FALLT (IRELAND):

#### PIMMON: *Assembler* CD (FALLT 12.0001). \$18.00

"Assembler n. 1 a person who assembles a machine or its parts. 2 Computing a) a program for converting instructions written in low-level symbolic code into machine code. b) the low-level symbolic code itself; an assembly language. Comprising three separate components — CD 1 .mp3 1 graphic/text scores — *Assembler* exists only in 'complete' form upon collection of all component parts. *Assembler* is Sydney based artist Pimmon's first release on Fallt. His recent releases have included 12's on both Fat Cat and ERS; solo CDs on (K-RAA-K)3 and Meme; a live recording on Ritornell (with Pita, Fennesz, Oren Ambarchi and Keith Rowe) and an .mp3-only release on Mego sub-label Fals.ch. Comprising four separate components, *Assembler* was conceived from the outset to be an ongoing release which pushed beyond the confines of a standalone CD. In addition to the core CD component, .mp3 files, SimpleTextAudio? (by Japanese Media Artist Otaku Yakuza) and Graphic Scores (by Fallt designers Fehler) are available at the Assembler website for free download (<http://www.fallt.com/assembler>). Fallt are currently developing the website to include web-based mixes and audio patches by a variety of collaborators. Twelve static-soaked compositions which work both independently and as a suite, *Assembler* is cinematic in both scope and execution. The most exquisite melodies are buried under dense layers of static which, like diamonds hidden within silt, reward close listening. Veering from the trademark stuttering pulses of the opening 'macro.prologue' to the gently unravelling fanfare of 'xlat' it reaches a peak in the buried melodies of 'repeat', which Pita described simply as, 'Fine stuff!' Limited stock.

#### CRAY: *Comment 3"* CD (FALLT 14.0003). \$11.00

This is a series of 24 3" CDs, each packaged and sold separately (you can no longer order the entire series — volumes by Pita, Scanner, Stephan Mathieu, Steve Rodan, Richard Chartier, Ekkehard Ehlers & VVM are out of print). Limited availability of the remaining. "The invalidObject Series was established in 2000 as a sublabel of Fallt to release a finite series of twenty four 3" CD/mp3 releases. Offering a unique perspective on a diverse range of musical output at the turn of the millennium the Series features work by some of the most respected artists operating within the field of 'microsound'. Each 3" CD is housed in a full-size clear jewel-case with two-colour (Pantone metallic and black) packaging and limited to 250 copies only. This volume: all compositions by Cray."

#### DEUPREE, TAYLOR: *Continue 3"* CD (FALLT 14.0004). \$11.00

"All compositions Taylor Deupree."

#### RAUNDIN: *Default 3"* CD (FALLT 14.0005). \$11.00

"Fifteen tracks of ultraminimal electronics and field recordings mixed to create one sector, fifteen minute composition. Using: turntables, piano, feedback, guitar, CDs, G3 and MiniDisc field-recordings made during a warm fall in California and a cold spring in Scandinavia."

#### CASCOKE, KIM: *Delete 3"* CD (FALLT 14.0006). \$11.00

"Fifteen recombinant studies."

#### LATER DAYS: *Do 3"* CD (FALLT 14.0007). \$11.00

"I write all of my own audio synthesis software, sometimes on a 'per-composition' basis. My software synthesizer utilizes a variation of the Genetic Algorithm to produce new sounds. Therefore, I am able to 'evolve' new sounds and compositional arrangements rather than 'design' them, and my own contribution as an artist has the aura of Sonic Gardener, rather than DSP Engineer. The homebrew techniques employed on 'do' include evolved timbres for all synthesized sounds, granular synthesis, evolved scores, mutating repetitive sample loops, cellular 'audiomata' (only on 'Relent'), and honkeytonk piano."

#### FOLDER: *Else 3"* CD (FALLT 14.0008). \$11.00

"Else" is constructed from four sources, which were recorded synchronously at 00:00 GMT, on 29 April 2000. The recordings were made by Michael Bentley (Berkeley), Shannon O'Neill (Sydney), Mitchell Whitelaw (Sydney) and Danny Wyatt (New York)."

#### JVKM: *Export 3"* CD (FALLT 14.0009). \$11.00

"Fifteen variable use audio modules."

#### WARMDISK: *Function 3"* CD (FALLT 14.0011). \$11.00

"not a typewriter = radiator; m.bricolage = fiberglass insulation; bolivar = humidifier."

#### EM: *Import 3"* CD (FALLT 14.0013). \$11.00

"Epilogue: 'I do want to tell you that I love you. My thoughts are with you and of you most of the time. How about a nice long letter and soon.'"

#### \*O: *Label 3"* CD (FALLT 14.0015). \$11.00

"All tracks are composed using extreme high and low frequency sine waves — less than 20 Hz and greater than 20 KHz — please check the level meter on your audio player as response on the meter will be different to the audible sound. All track names are signs on the map of Chromosome 04."

#### ANZOLA, ELOY: *Return 3"* CD (FALLT 14.0017). \$11.00

"Eloy Anzola's experiments using audio rendered from QuickTime video first drew our attention in 1999. A music production graduate from Berklee College, Eloy now works as a new media and sound designer in New York City. He is a regular contributor to the .microsound mailing list, and is webmaster of cSounds.com."

#### GOEM: *Switch 3"* CD (FALLT 14.0018). \$11.00

"Goem n. 1 a Russian word for the shops where only communist party members could buy. Now abolished."

#### CHARTIER, RICHARD: *Typeof 3"* CD (FALLT 14.0020). \$11.00

"Typically for Chartier 'typeof' is an exercise in extreme restraint. Few artists use the space between sound — the negative space of audio — quite as effectively and as courageously as Chartier. Track one in particular — all the tracks are untitled — consists of fewer than six seconds of the most discreet of audio events suspended within a 54 second sound-space. Allowing the number of events to build over the course of the release, Chartier builds the most delicate of structures which generously rewards repeated listening."

#### MASSIMO: *Var 3"* CD (FALLT 14.0021). \$11.00

"Massimiliano Sapienza (1975), lives in Catania where he studies Political and Social Sciences, is currently working on — to use an original technical term — new forms of entertainment and games>: generative and 'randomised' processes; ambients for interactive manipulation and creativity; interpretations and captive actions in real time. According to the author these particular recent disciplines, to which he is attracted by their mythical and creative potential, will gradually but ever more frequently, come to replace the classic social games."

#### RABELAIS, AKIRA: *Void 3"* CD (FALLT 14.0022). \$11.00

"What is called the spirit of the void is where there is nothing. It is not included in man's knowledge. Of course the void is nothingness. By knowing things that exist, you can know that which does not exist. That is the void. People in this world look at things mistakenly, and think that what they do not understand must be the void. This is not the true void. It is bewilderment. In the Way of strategy, also, those who study as warriors think that whatever they cannot understand in their craft is the void. This is not the true void. To attain the Way of strategy as a warrior you must study fully other martial arts and not deviate even a little from the Way of the warrior. With your spirit settled, accumulate practice day by day, and hour by hour. Polish the twofold spirit heart and mind, and sharpen the twofold gaze perception and sight. When your spirit is not in the least clouded, when the clouds of bewilderment clear away, there is the true void. Until you realize the true Way, whether in Buddhism or in common sense, you may think that things are correct and in order. However, if we look at things objectively, from the viewpoint of laws of the world, we see various doctrines departing from the true Way. Know well this spirit, and with forthrightness as the foundation and the true spirit as the Way. Enact strategy broadly, correctly and openly. Then you will come to think of things in a wide sense and, taking the void as the Way, you will see the Way as void. In the void is virtue, and no evil. Wisdom has existence, principle has existence, the Way has existence, spirit is nothingness. Twelfth day of the fifth month, second year of Shoho (1645) — Shinmen Musashi."

#### PIMMON: *While 3"* CD (FALLT 14.0023). \$11.00

"While: A statement that creates a loop that evaluates an expression and, if it is true, executes a block of statements. The loop then repeats as long as the specified condition is true."

#### BERTHLING, ANDREAS: *With 3"* CD (FALLT 14.0024). \$11.00

Berthling is 1/3 of the Swedish group Tape. "The fifteen tracks included here were created exclusively for this project, but feature several elements that consist of earlier material, either re-made/mixed or used as layer(s) within a totally new context. All of the tracks are improvisations recorded directly to hard-disk then edited to fit in length. Track 04 With(er) consists of samples taken from Otomo Yoshihide's 'Digital Tranquilizer': DT-1 and DT-2."

#### MATHIEU, STEPHAN: *Gigue, Live @ A-Musik* CD (FALLT 18.0001). \$15.00

"Mathieu is a prolific artist, having released works on Ritornell, Fallt and Orthlorng Musork. His live sets operate as an extension of his studio works pushing in new and often mesmerizing directions. *Gigue* captures an evening's performance at Cologne's influential A-Musik. Characterised by warm, buzzing resonances it builds slowly to a beautiful climax which unfurls gently into a delicate coda."

#### WARMDISK: *Non Profit, Live @ WHPK* CD (FALLT 18.0002). \$13.00

"Warmdesk is Chicago/Vienna-based musician Bill Selman. In addition to running A Posteriori he has performed at Rhiz, Vienna alongside Uli Troyer and Massimo and The Nervous Centre, Chicago alongside Designer and Kevin Drumm. 'The Pride of the South Side' features Warmdesk's characteristic sound, blending rhythmic material with subtle location recordings, a sound recently described by Matt Fyftche, in *The Wire* as 'a conveyor belt of abrupt, jangling, purring, croaking zigzags of sound: an audible Jackson Pollock.'" Limited stock.

#### KOMET: *Arc, Live @ SWR Freiburg 18.04.00* CD (FALLT 18.0003). \$15.00

"Komet (Frank Bretschneider) is a prolific artist, having released works on Raster-Noton (which he co-founded with Carsten Nicolai and Olaf Bender), 12k, Mille Plateaux and Fallt/Bip-Hop among others. His work has been described as 'delicate, silver-toned minimalism... the brief presence of pulses, played against faint longer resonances on certain bass beats, or the odd, quietly visible noise-drone or cyber-cicada'. (*The Wire*). *Arc* features excerpts from a performance by Bretschneider in April 2000 during a night for electronic music at the SWR radio station in Freiburg. The 'Experimenta!studio' there has a prestigious pedigree — Stockhausen, Nono and Boulez having worked there in the past. The series of tracks featured on *Arc*, explores similar territory to *Rausch* but develops it within a live context. Opening with very minimal pulse beats and short tones the CD evolves slowly until it reaches a point, towards the end of the disk, where the listener is convinced they're hearing pop songs and hooks. The result is five tracks of precise minimalism tempered within a brittle spaciousness that is characteristic of Bretschneider's work."

#### HARD SLEEPER: *Land, Live @ Rausch 05.11.02* CD (FALLT 18.0004). \$15.00

"Dublin based artist Hard Sleeper (Peter Maybury) has previous releases on Sub Rosa, Tu m', Static Caravan and Emigré Music. His first release for Fallt, *Land* features a performance at Dublin's Rausch. *Land* is characterized by minimal clicks and pulses set amidst a backdrop of warm electronic drones — a sound Rudy Vanderlans (Emigré Music) describes as 'tentative shapes and melodies, pieced together through fragments of dislocated sounds'. Building slowly it establishes a gentle series of interlocking rhythmic patterns which underpin ghostly piano fragments and slowly coalescing electronic harmonies of delicate beauty. Focused around a sustained core passage of melody *Land* hovers, melodies deftly coaxed and stretched, before easing into a beautiful closing passage of digitally folded drums."

### FALSE-TUNED (GERMANY):

#### TIKIMAN: *Dub It Witaattitude 12"* (FT 001). \$9.00

"Berlin's newly-formed False-Tuned label launches its debut 33 rpm release with songs from Tikiman, its founder. Side One features 'Dubittwitaattitude' and 'Witta Dub', solid down the road drifting dubs with an appealing bass line and which truly presents the peculiar qualities of Tikiman's voice. On side two is a Fusion-Jungle song, 'Dis Day' and its Dub version. Produced with additional arrangements by Bernd Jesträm, this side displays another aspect

of the artist's expansive abilities. Excellent sound quality also adds to the freshness of these recordings."

**TIKIMAN: Drifting Along 12" (FT 002). \$9.00**

"False Tuned launches its second 33 rpm release after the great success of 'Dub It Wittaattitude'. Side A features 'Drifting Along' and 'Drifting Dub'. Solid down the road drifting Roots Reggae/Dubs with the peculiar qualities of the artist. On side B is a smooth rough 'So Sure' and its Dub version. Produced by Tikiman. Excellent sound quality also adds to the freshness of these recordings. What a difference our sound makes — False Tuned — The groundation sound."

**ST. HILAIRE & RENE LÖWE, PAUL: Faith 12" (FT 003). \$9.00**

"Paul St. Hilaire, well known for various productions with Rhythm & Sound under his former alias Tikiman (on Burial Mix, Main Street, RS) and René Löwe, known for productions on Chain Reaction and Maurizio under his alias Vainqueur & Scion (with Peter Kuschnerreit) are presenting the new False Tuned 12" maxi *Faith*. Starting in 1999, many showcases with Paul St. Hilaire presented by Scion took place all over the globe and finally, as a result of excellent collaboration, this production comes along. This 12" contains deep floating dubby techno-esque grooves with drifting basslines, a vocal version which has deep soulful almost whispering vocals by Paul St. Hilaire and an instrumental version which is more in the vein of René Löwe's earlier productions for Chain Reaction having a great flow, layered deep and crispy sounds with lots of stereo effects."

**ST. HILAIRE, PAUL: Unspecified CD (FTD 001 CD). \$16.00**

"Important news spreading from False Tuned: Tikiman, its founder, will release and perform in future under his given name Paul St. Hilaire — to ban finally all claims on trademarks. And with *Unspecified* the artist formerly known as Tikiman presents his first CD. Eleven tunes are gathered here, astonishing, vibrant, deep tracks out of the very peculiar fusion of roots reggae/dub/experimental that became the characteristic of the promising Berlin record smithy. The sounds of western metropolises melt with the tones of the artist's Caribbean home island Dominica. In the center of each tune: the unique voice of Paul St. Hilaire talking to us about the up and downs of our private lives and our all involvement in world politics. Poetic and political at the same time *Unspecified* is committed to the Caribbean tradition of handmade, human and spiritual music. This CD opens up a window to the reggae of tomorrow."

**FAMILY RECORDINGS (UK):**

**LEE, TIM 'LOVE': The Trip 2CD (FAM 1016CD). \$25.00**

"The styles are yet again drawn from musical genres across the board, which is the whole point of *The Trip* series, thus testing the DJ's mixing & creative skills to the max. Tim's album has a very psychedelic and funky feel to it with contributions from The Jacksons, Serge Gainsbourg, Duke Ellington, The JB's & The Pointer Sisters amongst others. Highlights include an amazing & rare track from Vangelis ('Let It Happen'), a couple of great cover versions of 'Ball Of Confusion' & 'Light My Fire', a nod to the 80's with appearances by Ultravox, Siouxsie & The Banshees and Joe Jackson, plus some of the biggest names in rock (HP Lovecraft and Gabor Szabo). The mixing is again inventive and impeccable given the range of music on the album; so play, listen, and enjoy."

**VA: Cherrystones - Hidden Charms CD (FAM 7656CD). \$18.00**

Compiled and researched by Gareth Doddard (Cherrystones). Executive Producer David Holmes. "David Holmes is not only a dancefloor innovator and a jazz/soul pioneer, he is also one of the best film soundtrack producers today — who has been inspired by classic film composers such as Lalo Schifrin, John Barry, and Ennio Morricone. Holmes' 13 Amp label and Family Recordings bring you this latest joint release. *Cherrystones - Hidden Charms* is a collection of rare and unavailable Psych Rock from the late '60s selected by David Holmes. The many jewels and gems on this release will excite the most discerning listeners with a nice hook, good arrangement, smooth and sometimes brooding melody, and its unusual groove. Featured bands, from around the world, are linked together by nothing more than they all strived to experiment, move forward and innovate through their approach to music. The end result is an abundance of funky rock, Hammond organs, and strange vocals that makes for an absolutely fantastic listen." Artists: Enno Morricone, Shadow Mann, Mashmakan, Die Anderen, The Badboys, Zoot Money & The Big Roll Band, Shocking Blue, The Shadows, Marsha Hunt, Dynastie Crisis, The Soul Men, Cher, Roosevelt Fountain, Little Joe Cook and the Thrillers, Buggy.

**FAMILY VINEYARD:**

**BLITHE SONS, THE: We Walk The Young Earth CD (FV 21 CD). \$13.00**

"*We Walk the Young Earth* is the third full-length release from The Blithe Sons, the duo of Loren Chasse (id Battery, Thuja) and Glenn Donaldson (the Birdtree, Thuja, Mirza). Acoustic and battery-powered instruments were recorded via field-mic in a grassy meadow bristling with insects, birds and wind. *We Walk the Young Earth* continues this outdoor-recording practice and was edited from performances that took place under a creek bridge in San Gregorio and inside WWII-era bunkers on sea cliffs in the Marin Headlands, California. With acoustic guitar, harps, bells, harmonium, toy-amplifiers, gongs submerged in a creek, cymbals, battery-powered keyboards, vocals, banjo, birds, pipes, bell-blocks, drums, branches and the location itself as an instrument, *We Walk the Young Earth* weaves minimalist hymns with stark drones."

**CONNORS, LOREN: The Departing Of A Dream Vol. II CD (FV 22 CD). \$13.00**

"Avant guitar legend Loren Connors (aka Loren MazzaCane Connors) returns with the sequel to 2002's critically acclaimed *The Departing of a Dream*. The NYC blues guitarist, who has been recording and releasing albums since 1978, extends the theme (which was a loose tribute to Miles Davis' 'He Loved Him Madly') into a fragile and floating eight-part piece of acoustic/electric/ and bass guitar mixed with field recordings and the unsettling ménage of found sounds and ambient hiss. Whereas the first *Departing* smoldered into a dark meditation with hardly a glimpse of light, *Departing II* offers notes of hope in the form of lifting melodic airs and distant bird calls. Replicating the sound of Davis' mute trumpet through extended guitar and recording techniques, Loren has created another startling and unique album of despair and awakening that can stand next to previous classics *In Pittsburgh* or *Hell's Kitchen Park*."

**LOVELY MIDGET: North Head CD (FV 24 CD). \$13.00**

"Lovely Midget is Rachel Shearer, an integral player in the New Zealand underground. Performing with Kiwi bands Angelhead and Queen Meanie Puss during the 1990s, Rachel entrenched her sound in the ears of adventurous stateside record collectors, recording for labels like Flying Nun, Xpressway and Siltbreeze. Since becoming Lovely Midget in 1995, Rachel has created a transcendent world of shivering ambient sounds, distant ruptures and warm washes of analog sheen. Building pieces around aching tube equipment, and delicate strokes of guitar, bass, percussion and vocal hum, Lovely Midget's international appeal has far surpassed her meager output. Somehow crossing the paths of Brian Eno to Jason

Lescalleet and Elanie Radigue to François Bayle with a personal intimacy and the lovingly woven aural tapestries New Zealand has become known for. *North Head* brings together two years of recording to reinstate Lovely Midget as a sublime aural architect of a new order."

**BLITHE SONS, THE: Arm of the Starfish CD (FV 29CD). \$13.50**

"*Arm of the Starfish* is the fifth full-length release from the outdoor wandering The Blithe Sons, the Jewelled Antler-related duo of Loren Chasse (id Battery, Thuja) and Glenn Donaldson (the Birdtree, Thuja, Mirza), and their second CD for Family Vineyard. Performed mostly in coastal environs on acoustic and battery-powered instruments, the sound of waves, wind, tide pools, seabirds and shifting sand plays an active role in these minimalist folk atmospheres. Incorporating 12-string cuatro, acoustic guitar, dulcimer, banjo, harmonium, percussion, toy amplifiers, wood flutes, Thai mouthorgan, violin-uke, Casio and Donaldson's mysterious vocal utterances, *Arm of the Starfish* evokes haunted shorelines, windswept cliffs and vast undersea caverns."

**CONNORS, LOREN: The Departing of a Dream Vol. III: Juliet CD (FV 34). \$13.50**

"*You can't hold on to things*, Loren Connors says. *'With great happiness comes great sorrow'*. So brings us to the spectrum that is *Departing of a Dream Vol. III: Juliet*. Like the previous volumes, *Juliet* is a tribute to sorts; and here the focus is clearly love, the kind of love willing to face desolation and ultimately death. Recorded in Connors' Brooklyn apartment, his electric guitar emits a pulsing web of blues notes that settle against the utterly intimate human ambience of a creaking chair, tumbling objects, smoke curled absence and his signature canvas of tape hiss. The story of Juliet and her Romeo is told in a lyrical outpouring that Connors has rarely shown in recent years, a style associated which his *Rooms* (1990) and *Evangeline* (1999) albums. Though the 20-minute album opener contains a devastating core of mire and foreboding that only Connors can create."

**GRAY/LOREN MAZZACANE CONNORS, DARIN: This Past Spring CD (FV 6 CD). \$12.00**

"Darin and Loren performed at the Monroe County Library in Bloomington, Indiana in March 2000. You can hear two people, their instruments, an audience and a library inside the same moment, shaping a present as though it were a malleable object, transforming it, conversing with it, appreciating it and, ultimately, transcending it by simply living within it. No small feat, and though free improvisation is a game that anyone can play, it takes two musicians who understand each other — and dynamics — to transform it into something huge and profound. If you lock yourself inside the recording, approaching it not as a relic or a document but as an ever-evolving present, it seems to melt beautifully inside of your head, falling through time like honey from a spoon, each glimpse a separate sub-atomic entity, but also part of a glorious, gigantic whole."

**FANNY (BELGIUM):**

**MILKWOOD: Under Milkwood LP (FANNY 193). \$40.00**

"Reissue of a fantastic Californian psych-based only released in 1969 as test pressing (was planned to be released on A&M label but never came out); it had this real 'west coast' guitarsound like Jefferson Airplane, Moby Grape, some folkrock passages ala Fairport Convention but also some exotic hippie atmospheres ala Traffic Sound; great alternate male/female vocals not unlike Balin/Slick but also crystal vocal passages ala Sandy Denny; it will be housed in a thick US mindblowing psych cardboard cover."

**FAR OUT RECORDINGS (UK):**

**JOYCE: Gafieira Moderna CD (FARO 052 CD). \$15.00**

"Joyce began her career 30 years ago as a young girl armed with a guitar, a crystalline voice and an immense songwriting talent singing sambas and feminism. Many years on, she has developed a cult reputation and had a major international career since first coming to recognition through touring with Vinicius de Moraes ('Girl from Ipanema') and playing on the Brazilian festival scene. Joyce's compositions have been recorded by some of Brazil's biggest stars including; Milton Nascimento, Elis Regina, Gal Costa and Astrud Gilberto. Like Terry Callier and Shuggie Otis she was introduced to a whole new audience when her music was rediscovered by the Acid Jazz generation, with tracks from her seminal album 'Feminina' (1980) becoming huge club hits thanks to DJs like Gilles Peterson. Throughout Joyce's career she has always written music from a strong female perspective, when she began in the 60s songwriting in Brazil was predominantly male territory. Her most famous album *Feminina* (Woman) celebrated female energy and creativity. Through her lyrics she often addressed the inequities and contradictions of Brazilian society which put her out of favour with Brazil's harsh political climate of the 70s. Following her songs being banned, she left Brazil for a time to settle in New York, and traces of the city can be heard in her use of jazz harmony. With the current fascination with all things Brazilian, it is interesting to hear where bands like Bebel Gilberto and Da Lata take their inspiration from. Joyce, one of the original stars of MPB (Musica Popular Brasileira) has had a huge influence on this new generation of musicians and continues to produce original and exciting new music. *Gafieira Moderna* is a very rootsy and authentic album, the theme based on Gafieira ?Brazilian ballroom/dancehall music. As Joyce says: 'I love this album so much ? It's one of my favourites ever, along with *Feminina*, and *Astronauta*'. The album contains a mix of styles, and the lyrics cover gossip girl talk, to advice on broken relationships and rejoicing in the everyday, humanity, and the creative process."

**JOYCE: Gafieira Moderna LP (FARO 052 LP). \$15.00**

LP version.

**KIRK DIGIORGIO OFFWORLD: Two Worlds CD (FARO 055 CD). \$15.00**

"An amazing journey in sound through Kirk Digorgio's musical history from deep moody detroit techno, to headhunters style jazz ballads. In keeping with Far Out's Brazilian roots, hear the warm Brazilian fusions of special guests Bertrami and Ivan of Azymuth on a couple of tracks. Well known for making forward thinking electronic music rooted in classic soul and jazz and heavily influenced by the sound of Detroit and London, and he was the first to work with Carl Craig in the UK. Jazz and ambient as well as some club bombs Kirk remains sonically, at the forefront of experimentation, but uniquely accessible."

**FAT CAT (UK):**

**GRINDVERK: T.H.E.R.A.P.I.S.T. 12" (FAT 012). \$10.00**

"Fat Cat are proud to present three ex-members of the Supercubes. Einar, Siggi and Hilmar team up for this very special project which ranges from the post-industrial funk sound of 'Gesundhett' followed by the sublime jazz exotica of 'Kasirato'. The B-side features a more stripped-down version of 'Gesundhett' and the 'Twit and the Tower,' a track reminiscent of 23 Skidoo with its huge, driving percussion and eerie sound scaping. Gridverk have also recorded an album for Fat Cat which will see a release later next year."

**MICE PARADE: My Funny Friend Scott 12" (FAT 014). \$10.00**

"The recording project of Adam Pierce, The Dylan Group. 'My Funny Friend Scott' is messed



up funky beats, weird time signatures and a slew of other instruments. Mice Parade will appeal to everyone from fans of  $\mu$ -Ziq to My Bloody Valentine. All instruments are played live which gives off a sound not quite electronic, certainly not indie rock, but all definitely with a jazzy freestyle mentality." Limited stock.

**SONS OF THE SUN: Headlamp 12" (FAT 015). \$10.00**

"Former members of the Chicago-based Rome, one of the US post-rock's most influential units, Rik Shaw and Adam LeDeuce splintered off in late '97, to form Sons of the Sun. Maintaining their interest in a distinctive mix of electronics, guitars and dub methodology, experimenting with ambient soundscaping and moving into the realms of fractured, micro-programmed electronica. Shaw plays bass, organ and melodica. LeDeuce plays turntables and samplers & has developed a form of DJing called '16 Style' which consists of layering records playing at 16 rpm, creating textural soundscapes." Limited stock.

**FONN: Untitled 2x12" (FAT 018). \$17.00**

"Another new, previously unreleased artist, Fonn is another example of Fat Cat's commitment to left-field, band-based music. Based around a core of six musicians, this debut double 12" showcases Fonn's ability to operate as a fluid collective, utilizing a range of approaches. Guitars, drums, electronics, fx-processing and samplers are all destroyed at varying levels. Two discs containing nine tracks shift from rough-edged; studio experimentation, loose, live semi-improvisation & more calculated math rock approach (ala Tortoise, U2, etc.). Shifting around to form a cool, relatively open-ended body, the release pits them favourably against the likes of Fridge, Ganger, etc." Limited stock.

**TRANSIENT WAVES: Sonic Narcotic LP (FAT 02 LP). \$13.00**

**REAL AND THE REALISTICS, SIR EDDIE: Una Casa 12" (FAT 025). \$10.00**

"Mystery (?) single from this unknown artist, involving minimal Latin percussion DJ-Tool additives on the 'A' side, and 2 percussion-based pulse tracks on the flip. If anyone out there holds the key to unlocking the riddle that is this record, please dial us up. At any hour. We'd really like to know what's going on for once." —Hrvatski. [a kind soul forwarded us the following: "Sir Eddie Real (aka Sir Eddie 'Congaman' Love) is the percussionist from Alabama 3 or A3 as they're known in the US. The Realistics is an alternative project that he's involved in with a few other musicians from Brixton, London.]

**IMMENSE: Spontaneous Combustion 12" (FAT 028). \$10.00**

"First release from this much talked about instrumental 4-piece from Bristol. With three highly charged tracks this is a rollercoaster ride of intense or immense proportions with a nod to band's such as Hovercraft, Slint, Sonic Youth, etc. Takes you an emotional journey, by the time it peaks you are firmly within its swollen, heart wrenching grasp, which refuses to let go."

**DR. SMITH AND PROFESSOR LUDLOW: Professor Says Raas 12" (FAT 029). \$10.00**

"Requesting that their identities remain unknown, the enigmatic Dr. Ludlow & Mr. Smith mark their collaborative debut for Fat Cat with a potentially massive 4 track EP. Based around a (Depth Charge-y) Western atmosphere, ricocheting gunshots and classic widescreen samples, 'Ugly' offers a staggering, seriously radio/dancefloor friendly take on Morricone. On a mellower vibe, 'Hank' is a cut up '90s rehash of a slick, sleazy '70s porno funk track that squirms and slides with dirty intent. Besides these two storming tracks are a further two that highlight the humorous side of Ludlow and Smith's persona. 'I Hope You Like Mice' is comprised entirely of Rolf Harris samples. And in keeping with Grain's previous releases the EP also features a confused essay on the art of telephone wind ups called 'Neil Phones Clive via Akai'.

**LIVE HUMAN: Monostereosis CD (FAT 03 CD). \$15.00**

"SF hip hop/improv trio Live Human return with their 2nd album, and the first to fully incorporate studio tricknology. Fifteen tracks augment the band's live drums/double bass/turntable improvisation with sampling and overdubbing. Retaining the free-flowing dynamics at their root, the enhanced production tactics allows the band to flesh out and more tightly sculpt their material, and the whole ripples and flexes with an awesome new sense of coherence. Whilst the album runs heavy on variety, including a number of more experimental ambient tracks, as ever it's the solid drumming of Albert Mathias and Andrew Kushtin's bass exploration that provides a shifting foundation upon which to work. But here, DJ Quest's scratchadelic turntable wizardry is corroborated by a dazzling array of fresh sonic events. Occupying a unique space in the genres of both free-improvised jazz and hip hop, Live Human's performance consists of a free-flowing flux, rather than a pre-figured, invariant set of songs. With no instruments subordinate to any other, they instead make use of what they call 'live sampling', in which they draw freely from their own compositions in order to perpetually recontextualise their own music. Subverting the old, impersonal sample, the trio take improvisation hip hop to its next stage, reinstating the human element — the voice in the machine." [Limited stock]

**LIVE HUMAN: Monostereosis 2LP (FAT 03 LP). \$18.00**

Double LP version.

**JANSKY NOISE VS. ANTHONY CHILD/ANDREW READ, SPEEDRANCY: 12" (FAT 031). \$10.00**

"Sixth installment in Fat Cat's split series. Featuring a head to head from Anthony Child/Andrew Read versus Speedranch Jansky Noise. Anthony is better known for his minimalist techno as Surgeon. Jansky is an alias of VVM's Andy MacGregor, while Speedranch is their fellow conspirator and freaky operator/DJ. Anthony and Andrew deliver an icy, isolationist voidscape, while Speedranch Jansky Noise makes moves into breakbeat territory — breaking out and deranging a hip hop break, before dissolving it into layers of gritty noise."

**DR. LUDLOW AND MR. SMITH: Rinsin' With The Doctor 12" (FAT 035). \$10.00**

"Requesting that their identities remain unknown, the enigmatic Dr. Ludlow & Mr. Smith release another solid, 5-track EP, that highlights their humor and some seriously, seriously skewed atmospherics. Where their previous 12" offered a poppier, more floor-friendly exercise, 'Rinsin' With The Doctor' drags their sound to a darker, more twisted zone. 'Do You Like Trains' sees its producer babbling insanely across a tense field of rippling, slowly building synth-loops. 'A Tribute to Roger Hammond' is a brief, percussive sketch dissolving into itself. 'Tall Buildings' is a massive, towering track of gritty overspill-noise, mangled voices and squelchy, phat, fucked-up hip-hop dynamics. Stunningly produced." Little bird whisperings say this is Andrew Weatherall solo & why not.

**STROMBA: The Pinch 12" (FAT 037). \$10.00**

"Stromba is the work of DC Recordings' James Dyer and Tom Tyler, and this marks their debut. Recorded at various home locations, through a process of sampling and hard disc multi-tracking, with live instruments overdubbed, the EP features 5 tracks of hazy, down-tempo/dark funk dynamics. Also features members of Fonn. The EP is routed in a love of hip hop, 70s soundtracks, funk & jazz. Samples are sourced from such recordings, and reconstructed within a minimal framework of languid beats and rippling bass, to form a shifting series of doped-out, interweaving atmospherics."

**DI LACUNA: Teetering On The Edge of Quiet... 12" (FAT 038). \$9.00**

"Another new artist to Fat Cat (again picked from a demo), and realtering the label's interest in band-based material, Di Lacuna are a guitar-based three piece from Sheffield. Four tracks here showcase the Di Lacuna sound; a rippling, intricate weave of instruments (bass, guitars, drums) dominated by a classic, powerful dynamic. At times recalling Spiritualized, tracks ebb and flow, slipping from hazy, picked-guitar passages; only to flower in surging, emotive crescendos. 'Brand New Low' and 'Weevils in the Flour' are both centered around the strong vocal presence of John Sephton and Lee Newell, marking Fat Cat's first foray into vocal territory since the Funkstörung remixes of Björk. 'New Project 14' breaks the mold slightly, cleverly introducing the use of electronics via some creaking samples and rhythmic constructions, around which picked guitars and bass circle and weave. The closing track, 'Scandal of the Baby Farmers', treads a path closer to the likes of Mogwai or Immense."

**GRAIN: untitled 12" (FAT 041). \$6.50**

"As usual with Grain, track titles are absent. This 12" consists of 5 minimal, percussive, club tracks which range from the techno influenced analogue house of A1, to the short ethereal, sci-fi soundbite of A2. B1 veers a bit closer to the house end of things, while B2 drives more into Moodyman territory. And as is customary with Grain, the 12" closes with a Jerky Boys style prank call. A long awaited Full-length is tentatively scheduled for a mid-summer 2002 release."

**FONN: Field 831 CD (FAT 05 CD). \$18.00**

"Having previously released an untitled double pack on Fat Cat, *Field 831* marks Fonn's return, and another example of the label's commitment to left-field, band-based music. Only 3 trax were recorded together in a 'band' in full studio set up, the majority of tracks are the result of improv sessions at the bands rehearsal studios or emerged as solo efforts from the bedrooms of individual band members. Whilst forging their own, distinctive space, tracks like 'Wash,' 'Carcus' or 'Squall' recall the atmospheric/motorik explorations of post-rock units like Flying Saucer Attack, Mogwai, Fuxa, U2 or Ganger. 'Title That Can Change' is a too-brief creep through flickering electronics and cool Autechre-style rhythms. The albums also features contributions from DJ Qwest, the scratch wizard from Live Human, and Skye aka Stasis."

**FONN: Field 831 LP (FAT 05 LP). \$13.00**

"Having previously released an untitled double pack on Fat Cat, *Field 831* marks Fonn's return, and another example of the label's commitment to left-field, band-based music. Only 3 trax were recorded together in a 'band' in full studio set up, the majority of tracks are the result of improv sessions at the bands rehearsal studios or emerged as solo efforts from the bedrooms of individual band members. Whilst forging their own, distinctive space, tracks like 'Wash,' 'Carcus' or 'Squall' recall the atmospheric/motorik explorations of post-rock units like Flying Saucer Attack, Mogwai, Fuxa, U2 or Ganger. 'Title That Can Change' is a too-brief creep through flickering electronics and cool Autechre-style rhythms. The albums also features contributions from DJ Qwest, the scratch wizard from Live Human, and Skye aka Stasis."

**PROCESS: Shape Space LP (FAT 09 LP). \$13.00**

Limited stock.

**FATHER YOD:**

**ZEN: Derya CD (FYP 09). \$12.00**

"*Derya* is the first non-cassette release by ZeN, a band that is at the artistic forefront of Turkey's underground music scene. Combining elements that range from Kraut-rock dynamism to superbly slurped Turkish folk filigrees, ZeN produce an exceptionally warm and unique sonic blend. *Derya* represents the band's most compositionally focused face. Additional planned releases will explore their more experimental & improvisational sided. There is even some talk of releasing large portions of the 24-hour long improvisational concert that they played last year in Istanbul." Limited stock.

**HOWTH CASTLE: Good Morning, Mr. Nobody CD (FYP 10). \$12.00**

Howth Castle are a contemporary Italian male/female duo who play an exotic brand of acid-wind folk. They released one LP around 1990 that caused a big ruckus when it was discovered a few years later (in certain very small circles). This is their follow up, co-released by the Italian Blu Bus Label & Northampton's Father Yod. The main instrumentation is acoustic guitar and vocals with occasional accompaniment (electric guitar, keyboards, saxophone, trumpet, etc.). Female vocalist Lalli has a unique, deep voice that can really scatter time (once compared to "a cross between Marianne Faithfull ca. *Broken English* and Nico in duet with Vince Martin backed by the Temple Creatures,"), and the band's use of odd, non-traditional elements helps blur the wind with this as well.

**GREEN RAY, THE: CD (FYP 15). \$11.00**

UK guitar group, with one previous 12" on Shagrat (included here, plus 2 new tracks). "W/ 4 glistening trax of psychedelic liquidity, recorded by the light of the Cancer Moon. Originally known as the Archers, Green Ray is 2 vets of the Welsh 70's psych/rock scene (ex-Help Yourself, Man, etc.)... Creations of spectacular, timeless vistas of guitar-soaked beauty in Quicksilver/Man tradition."

**MOORE/NELS CLINE, THURSTON: In-Store CD (FYP 17). \$11.00**

Guitar duets, recorded live at the Rhino Westwood store in LA on 12/30/96. A studio session from this same day is issued on Little Brother.

**RWA: 7" (FYP 56). \$5.00**

Screwy French band who almost fit into the history of noisy French rock (no matter how much they may ignore it); two tracks (following up their debut self-released "split" CD), this allegedly includes a Jethro Tull cover.

**HOWTH CASTLE: Good Morning Mr. Nobody LP (FYP L10). \$12.00**

A graphically superior but much delayed LP issue of the previous CD (FYP 10).

**FAX (GERMANY):**

**NAMLOOK, PETE: Silence - 10 Years Of Silence MP3 CD (MP3 001). \$24.00**

"End of 2002, Pete Namlook spent some time with testing the MP3 format for his releases and experimented (with some of his projects) on a scientific level. After recording his 3 hour DJ session for the Frankfurt based HRXXL radio station, he had to realize that listening to this session from CD is being interrupted several times by changing the CDs. 'The kind some of my Chill-Out/Ambient music should be listened to is not for 80 minutes only. This is a limitation the Audio-CD medium comes with. 3 hours are the minimum for the listener to dive into my sound and find his way into my world.' Nevertheless, the quality of sound is a main issue of FAX, so we didn't want to make any mistakes. The tracks provided by the internet are encoded up to 192kbit and don't provide any useful results for a release. Therefore, a 20 hour MP3 is not our aim. Up from 192kbit or with an even better resolution between 256kbit and 320kbit encoded music — as given on this release — the difference in sound compared to a usual CD isn't perceivable by the human ear. For this reason, we decided to compile all 5 *Silence* CDs in full length on only one single MP3 CD. We want the listener's soul to travel with us along an uninterrupted musical journey through deserts, seas and

winds. *Silence* was Germany's first Ambient/Chill-Out CD in 1992. Now, with its 5 releases and 10 years of *Silence* resulting in 5 hours and 36 minutes of music, it is the first Ambient/Chill-Out MP3 CD worldwide."

**NAMLOOK/TETSU INOUE, PETE: 2350 Broadway - The 2350 Broadway Collection MP3 CD (MP3 002). \$24.00**

"The second MP3-CD on FAX and still no other label in the electronica/Chill-Out and Ambient scene has released this kind of product. Again the length of the CD is 5 hours 36 minutes. The *2350 Broadway* project fits perfectly to 'chill out' for a while. Its darkish urban soundscapes create a special atmosphere while you go on your own mind-trip, not being disturbed by catchy melodies. The entire music of this project was recorded at Tetsu Inoue's studio at Bratton Hotel in New York. While the first album of this series had been reissued on Ambient World, the second and third album of this series sold out for a long time and are very rare. As an alternative to very high auction prices on Ebay this MP3 CD is the perfect opportunity to get your hands on this music. Again, Pete Namlook encoded the tracks with a very high resolution for a sound quality that cannot be distinguished from the original CD by the human ear. The 8-page booklet comes with covers of the original releases." Total running time: 5 hours, 36 minutes.

**NAMLOOK, PETE: Music For Urban Meditation CD (PK 08/167). \$17.00**

"The first album coming from the top of the hill in one of the least populated areas of Germany. A view of nothing but nature. In his new studio, high end technology meets pure serenity and the creative mind longs for a rest, a pause, a release. Occasional visits to Frankfurt cause flashbacks to urban life. When you look at this life from a distant view you start to understand how far this way of living is from our origin. This CD is made for people living in urban environments to help them find the center of their well-being again. Static sounds develop in an organic way... sound mantras that transcend through seven parts helping to lie down and listen... let go... release..."

**ROTHER, ANTHONY: Elixer Of Life CD (PS 08/100). \$15.00**

"This is the first soundtrack of Anthony Rother. The journey from the inside to the outside and back to the inside again. Life as Sound. Cineastic-atmospheric sounds in connection with noise and modular Synthesizer-Sequencing."

**SHEK, KRYSTIAN: Eisblumen CD (PS 08/101). \$16.00**

"This CD is a soundtrack to Krystian Shek's journey to Russia... from Moscow to St.Petersburg in the wintertime of 2002/03. His sounds and compositions reflect the cold and hard atmosphere of the environment on the one hand and the deep and melancholic soul of the Russians on the other. 'In Russia there is a lot of poverty but at the same time deep friendship and networking of a quality rarely found in western society...' the artist says. The music on this CD connects the roots of techno-club-culture with atmospheric soundscapes to a new definition of beat oriented Environmental/Ambient."

**STOLL, STEVE: Was Here CD (PS 08/102). \$16.00**

"Well known as a master of minimalistic techno Steve Stoll starts now to expand his sound to the ambience/experimental. 4/4 beats are not missing but his approach is quite different and includes a lot of diversity. The influences range from Ambience/TechnoHouse/Industrial and combine to a perfect minimalistic mixture."

**VA: New Composers - Advanced Indigo CD (PS 08/103). \$16.00**

"Russia's Electronic Music formation surprise with their fresh Ethno Chill sound. As the first and best Chill-Out group of their country whose last release on FAX even featured Brian Eno fills the listener with enthusiasm. A fresh combination of oriental instrumentation combined with chill-out beats that bear no dogma, no superficial 'cut'n'click' hunting. Everything sounds warm, logical and full of Russian soul. A perfect addition to the team of Valery Alakhov and Igr:Ver is the Sitar, Flute and Duduk instrumentalist S. Gasanov whose lush and soulful melodic lines communicate with the synths, beats and samples of Valery and Igr just perfectly."

**ROTHER, ANTHONY: Magic Diner CD (PS 08/104). \$16.00**

"On Anthony Rother's 2nd FAX-release the principle of metabolism is being put into Music on a very high level. Electronic and acoustic elements mix with a manmachine creation whose roots are not to be found in the Ambient/Electro area but in filmmusic/soundtrack which is unique in its intense and colourful quality. Matter — Energy — metabolism is his great work of art."

**MOVE D: Pop For Dwoozle CD (PS 08/105). \$17.00**

"Pop for Dwoozle is inspired by David's son Dan who was born 1997. Silence, crawling, prickling, clarity, David's own memories of childhood, lullabies, elegance, reduction, emotion... are associations and themes of the new CD. Music for children and children who have children. New to David's sound, besides the nice guitars which appear sorted, is the contribution of his son to some of the songs... but he only did it for the money... :) Music which is in context with Chill-Out and Ambient... sounds groovy, fallen in love, playful, thoughtful and doesn't use its innovative force as a gimmick... just as a natural method of style."

**STOLL, STEVE: Earthling CD (PS 08/106). \$17.00**

"Again well known as a master of minimal techno, Steve Stoll starts now to expand his sound even more into the ambient/experimental realm. 4/4 beats are missing and his approach is quite different. The influences come from his urban environment and range from Ambience/Industrial to Dark Environmental and combine a perfect minimal mixture into a new organic-electronic sound."

#### FBWL (FRANCE):

**CONNORS, LOREN MAZZACANE: Portrait Of A Soul CD (FBWL 201). \$15.00**

"Loren is one of those guitarist who has truly conceived his own instrumental language. That language speaks clearly and purely, and in short clusters of notes says more than most guitarists work says in a lifetime. His genius is rendered in his simultaneously abstract and intuitive improvisations; whether the work is fragile and quiet or loaded with feedback, it all seethes with a gorgeous lyricism. This is true even of this work which incorporate a good deal of drone, noise and sustained chords and phasing. Still Loren's solo work is as necessary and vibrant as ever, and you owe it to yourself to discover and explore the deep beauty of this guitarist's work." "This started out as a portrait of a person (full of life, I think). But as it developed, I became more and more aware of the impossibility of people ever really connecting with one another. And it became a saddened self portrait of a man who is simply running out of time. The last piece is a prayer, not hopeful, or religious, but to myself, that I must be satisfied." — Loren Mazzacane Connors

**LLIPS: It All Ends Where It Begins CD (FBWL 205). \$15.00**

"The last record made by Llips. Throughout their relatively short career Llips. became an established name in the electronic and lofi scene with their unique combination of abstract guitars and sweet voices, blended with some hi-tech electronics and live-recorded sampled soundlayers. In their last album Llips. worked on more diverse styles and approaches, some tracks are more atmospheric than what they did before, others have more electronic structures and less vocals, and there are new elements introduced, such as sax."

**CONNORS & ALAN LICHT, LOREN: In France CD (FBWL 206). \$18.00**

"Another essential and obliquely emotional live recording from these well-known New York guitar masters. Alan Licht slathers swaths of drone and buzz and carefully-controlled feedback like an aural Rothko, which acts as a perfect compliment to Loren Connors sustained chords and long bent notes, as well as his trademark staccato heartbreak phrasings. The sound is rendered in his simultaneously abstract and intuitive improvisations; whether the work is fragile and quiet or laden with drone, noise and feedback. All tracks were recorded live in France during January 2002. The recordings have been mastered by Jim O'Rourke who brings an outstanding sound to these six fragile 'Silent Wounds' tracks. Another highlight from this acclaimed France label."

#### FEATHER ONE'S NEST RECORDS:

**JOSHUA: Gold Cosmos CD (FONR 003 CD). \$12.00**

"Based in Western Massachusetts, Joshua plays occasional live shows that never fail to stir the spirit-pot. Whether beaming layered vocals and effects-trammed whistling (whistling!) into the anticipatorily puckered o-minds of the audience, paying tribute to the great Jansch, or rambling down forgotten paths w/ archaic stringed instruments, the guy never fails to heat up brain coils that I'd forgotten I have. In many ways, however, his most potent material is crafted in dark singularity, late at night, w/ tape rolling and moist nodes of fever pulsing gently in the dark, soft air. On this album, helped by kindred souls from Tower Recordings, Six Organs of Admittance, and Dredd Foole, Joshua achieves a kind of dream-loaded perfection that is the purview of very few. As the fools in the mainstream underground rush towards a platonic ideal that dehumanizes the process of creation, Joshua embraces the quivering meat wheel that rotates in the center of all humankind. It is nothing less than a pinnacle of splendor. Subtly acknowledging influences that range from C.O.B. to the Guild of Temporal Adventurers, it moves through the fair like a wraith." — Byron Coley

**JOSHUA: Gold Cosmos LP (FONR 003 LP). \$14.00**

Limited LP version in spray painted cover.

#### FEEL PRESENTS (AUSTRALIA):

**VA: Tales From The Australian Underground: Singles 1976-1989 2CD (FEST 3614 CD). \$23.00**

"A collection of some of the great 45's released during Australia's most prolific independent era of 1976 to 1989. Tales highlights selections from the previous careers of acts like Hoodoo Gurus (The Victims & Fun Things), Gangajang (The Riptides), The Cruel Sea (Sekret Sekret), Dave Graney (The Moodists), Big Heavy Stuff (Ups & Downs), You Am I (The Bamboos), Tex Perkins, (Thug), Dirty Three (Venom P. Stinger) as well as classic early releases from Radio Birdman, The Saints, The Scientists, Triffids, Died Pretty, The Mark Of Cain and the Hard-Ons. In addition, *Tales from the Australian Underground* includes a selection of seminal tracks, previously unreleased on CD. Featured among others are Pel Mel, Sunnyboys, Sardine, Psycho Surgeons, The Leftovers, Do Re Mi, The Numbers, Tactics, X and Wet Taxis. Besides offering up an indie 'best of', *Tales from the Australian Underground* gives the listener an insight into the sounds and musical styles that were developed over the highlighted period. From raw rock 'n' roll and punk roots, to the eclecticism of the eighties. All documented in an extensive 36 page booklet and 2CD collection."

#### FEEL (RUSSIAN FEDERATION):

**COIL: Guide For Beginners - A Silver Voice CD (FL 3182). \$19.00**

Two Russian-only Coil anthology CDs, released in conjunction with the group's 9/15/2001 performance in Moscow. Some roughly translated information: "The first album refers to 'the Grant(manual) For Beginning(starting): Silver', and the second - 'The Grant(manual) For Finishing: Hair of Gold.' 20 compositions which reflect creativity Coil since 1984 have come in two albums. Prepared by the group specially for Russia with no analogue in the west, that automatically does(makes) by his(its) collection curiosity. Coil, about which provocative biography legends go, here again have not departed the principles. Registration of booklets is capable to deduce(remove) unprepared parents on street demonstrations." Contains one track rumored to a demo from their forthcoming(?) Nothing label album: "A Cold Cell". Track listing: Amethyst Deceivers, The Lost Rivers of London, Ostia (The Death of Pasolini), Are You Shivering?, Where Are You?, At the Heart of it All, A Cold Cell, Batwings (A Liminal Hymn), Who'll Fail?, The Dreamer is Still Asleep. Last copies.

#### FEIN RAUS (GERMANY):

**MARCOVIC, MARC: Ein Lied & 4 Remixes 12" (FEIN 003EP). \$9.00**

"Fantastic remixes by T.Raumschmiere, Rechenzentrum, Si-Cut.Db & Christian Kleine."

#### FESTPLATTEN (GERMANY):

**VA: Unser:Eins CD (FEST 11 CD). \$15.00**

"Hold tight here comes Festplatten. Is minimal house something for washed-up students, frightened of their own bodies? Never heard of a Festplatten release like 'Chordschleuder', 'Dispodancer' or 'Zünder'? 'Die Gebrüder Teichmann' slide, dance and explode through the world from Regensburg to Cologne, Hamburg, Berlin or Barcelona. Without a mission or strategy (such stiffness and dogma only causes arthritis). No they jump around just for the fun of it. An unknockable sunny feeling that makes the music on their label so overwhelming. The two guys are always rescued by their own beat. 'We were young and needed a groove, game, joke, a totally weird sound that can't be disciplined'. Festplatten bubbles euphoria in every direction, loving it to be alive." Features tracks from: Ha.te, Raumagent Alpha, Gebr. Teichmann, Meta.83, Benjamin Wild, Andi Orange, Superuser, Hannes Teichmann, Markus Güntner.

**VA: Wir.Zwei 2LP (FEST 12 LP). \$16.00**

"For all friends of the good old record, here is the first 2x12"-vinyl-compilation of Festplatten the smart German minimalhouselabel. After the CD review *Unser:Eins*, this is an outlook to the future. Ten new tracks: usual suspects as the Gebr. teichmann, Raumagent Alpha, Benjamin Wild and Markus Güntner, also new faces such as Phil Stumpf feat. Flo Frötscher and Markus Jackson."

**KOIVIKKO, SAMI: Satamakatu 12" (FEST 14). \$9.00**

"After some great releases on Shitkatapult, here is the first Festplatte of Sami Koivikko from Finland. 4 tracks, which bring funkiness and harmonies together in a fantastic way. Sami loves to make music to dance in the club, as well as listening at home. His personel favorite on this record is 'Bukke', because of the typical finnish melancholy — we love the hole record! Satamakatu, the EP-title is the name of the street, where Sami lives and works."

**TEICHMANN, GEBR.: Brothers In Arms 12" (FEST 16). \$9.00**

"The restless bros. deliver 4 playful partyrockers in their trademark techfunk style."

**MÜLLER, MARKUS: *Quattro stagione 12"* (FEST 18). \$9.00**

"Frankfurt resident Markus Müller made his first time appearance on our *wir.wei* compilation (back then with the pseudonym Markus Jackson). For his debut maxi *Quattro stagione* he now prefers to appear under his real name. There are 4 pieces which bring together the Festplatten typical preferences in a charming way; in other words, the funk-metal of mini-mallhouse."

**OH.: *The Unknown Stuntman EP 12"* (FEST 19). \$9.00**

"Our favourite rockers from Oh. have left the major label Virgin to finally jump on the Festplatten boat. With good reason — they're bringing with them one of the fattest and most elaborated Festplatten records to date. Musically the electronic band Oh. have developed towards a consequently new direction: straighter than ever, 4 to the floor, paired with the organic band sound and a whole lotta funk — welcome to the club. A big welcome comes from Mathias Schaffhaeuser, with his colossal stumping 'n chirpin' remix. A track all ravers have long been waiting for. The five lads around Raumagent Alpha and Phil Stumpf feel a lot more comfortable around the dancefloor anyway — after a long way from seven years on rock'n'roll stages."

**UNCUT, THE: *Devotion/Fluent 12"* (FEST 20). \$9.00**

"Jake Fairley and his flatmate Ian Worang are The Uncut. And together they go for gold: typical Jake Fairley sound meets Joy Division and Stooges attitude. All we need is a drum machine, a guitar, a bass and microphone. These honest and dirty tracks rock way ahead of most overproduced club rockers — this one is real and coming from sweaty basement rehearsal rooms rather than the music industry. This is rock'n'roll! Includes a gebr. Teichmann-remix."

**STUMPF, DR. PHIL: *Praxis 12"* (FEST 21). \$9.00**

"Dr. Phil Stumpf inaugurates his private 'Praxis' (practice) and solo career on Festplatten 21. On 'Praxis' the wonder doctor presents his ways of magical healing by means of the 12". The full a-side 'Dreigang' and the b2-track 'Wuerfel' come with straight funky rhythms and hyperactive staccato melodies that will get even the most hypoglycemic ass shakin' and wiggin' over the dancefloor. The b1 'Schnipsel' contains sentimental shuffle grooves and offers alternative medicine with guaranteed healing while listening..."

**PANKANANDA: *Auf Seiner Veranda 12"* (FEST 22). \$9.00**

"Beautiful and joyful spring techno by Pankananda and his guitar — exclusively produced for Festplatten — three heart breaking tracks, four loops and a couple of freaked out interludes... Spring is in full swing and our favourite punk Gabriel Ananda is in great shape. Sitting down on his veranda, takes his good ol' acoustic guitar and plays... and loops ... and plays... and loops... and plays... and loops... and claps and bleeps and clonks and twitches...loving the beautiful morning atmosphere."

**FGL (FRANCE):****COLOMBIER, MICHEL: CD (FGL 52162). \$15.00**

"Jesus H. Christ. We're only trying to please you (you know that, right?). All we really knew about this guy was that he collaborated with both Pierre Henry (*Messe Pour Le Fin Du Temps*, arguably one of Henry's most revered works) and Serge Gainsbourg (in fact, the one-sheet says it: 'Atypical creative, link between Pierre Henry and Serge Gainsbourg ('Requiem Pour un Con' (?), Elisa), between Jean-Pierre Melville, Jacques Demy and Folon...'). So we ordered some. Sue us (actually, don't). Whatever Colombier had/done before/since then, this is no positive reminder. It's a solo record from 1979, featuring the talents of various Brecker Bros./RTF/Steely Dan band-members (basically the entire era coked-out studio-pro population of LA). The whole thing comes off like some sub-par Bob James record (well, the first 3 are actually pretty good; let's change that to Jean-Luc Ponty), replete w/nasty coke-fun(c)k drumming from Gadd/Erskine (OK, maybe that's not the bad part), occasional Herbie Hancock mini-Moog solos (OK, maybe not that either) and guitar lines by Lee Ritenour, Larry Carlton, and RAY FUCKING 'GHOSTBUSTERS' PARKER JUNIOR. Ouch. Not that the presence of Jaco or Michael Brecker is any less appalling. If you enjoy Roller-Dome acoustics and/or tier-2 Dirty Cop flick dialogue as sonic candy, by all means rot yr teeth in excelsior. Otherwise, stay clear across the room from this wack/jive-ass shit (got to be the WORST cover ever, BTW). That is unless this sort of thing has suddenly become the anti-'it' & Al Di Meola records start fetching double-digits due to break content (Casino, man...), in which case buy two." — Hrvatski.

**IGGY AND THE STOOGES: *Open Up And Bleed CD (REV 016CD)*. \$6.00**

Early nineties release; one a series of demo collections from 1973, recorded in advance of a proposed 4th Stooges album (that CBS rejected). Features: "Death Trip", "Head On", "Rubber Legs", "Raw Power", "Open Up & Bleed", etc. 11 tracks. Reduced price.

**FIRE BREATHING TURTLE:****CLIMAX GOLDEN TWINS: CD (FBT 007). \$15.00**

"Strange and skewed songs and instrumentals, some recorded as far back as 1993, some belched out more recently. A sound that harkens back to their earliest double seven-inch release: guitars, found sounds, drums, percussions, distortions, manipulations. Climax Golden Twins have existed for an uncertain number of years and in varying states of languor and moral decrepitude. A group of loincloth-clad sloth herders snacking on toucan drumsticks and rubbing the electronic equipment left behind by a recently cannibalized *National Geographic* crew. Co-ordination of this kind within a group of primates without language is a rare and beautiful thing."

**FIRE INC. (NETHERLANDS):****TV POW: *Despite Ourselves 3"* CD (FIRE 022). \$7.50**

"Further microscopic exploration from the Chicago based laptop trio of Brent Gutzeit, Michael Heartman and Todd A. Carter (who are also known for their solo projects *Aerosapce Soundwise*, *Black Dot Corporation*, and *Wheaton Research*). The first 3 inch release from the trio with new material fresh after their recent releases *Mort Aux Vaches* on Staalplaat and collaborative *We Are Everyone In The Room* with Icelandic Stilluppsteypa on Erstwhile Records. It is simply as the artist Jeff Koons said after he saw a recent performance of theirs: 'very fresh, very twisted and very good.'"

**SIGMARSSON, SIGTRYGGUR BERG: *This One Comes Highly Recommended CD (FIRE 023)*. \$15.00**

"Made in 1999 in Amsterdam and Hannover, mastered by Johann Johannson in Reykjavik 2000. This is Sigtryggur Berg Sigmarsson's (of Stilluppsteypa) second solo CD after his ship CD on Bernhard Gunter's *Trente Oiseaux* label, and a long wait produced nothing further LP on ERS Records in 2001. Although this album is made before the first two, it is finally being released after several mysterious(!!!) delays. A mixture between the making of delicate soundscapes and the urge to dissolve them."

**FIRE MUSEUM:****VA: *Azadi! 2CD (FM 001 CD)*. \$13.50**

"Unfortunately, the defeat of the Taliban does not spell equality for Afghan women, nor freedom, nor human rights, nor democracy. With their blatant misogyny and oppression, the Taliban became a convenient and easy target for many. But the oppression of women that was the impetus for RAWA's founding 26 years ago still remains as do many of the perpetrators of Afghanistan's 25 years of war and violence. Even today, in a supposedly liberated Afghanistan women are in prison for trying to marry the man of their choice, for seeking a divorce from an abusive spouse, for having been raped, for failing to listen to the male authority figure in their home; girls schools are being firebombed; in many places formal and informal edicts and threats are restricting girls and women from work and school. Clearly, RAWA's continued outspoken demands for political and social change, as well as their direct service to women in need, are still necessary. Through our moral, material and financial support, lending our voices to our Afghan sisters brave and ongoing struggle is as vital as it ever was. Represented are a number of luminaries in the world of avant-rock and experimental music (Bay Area and International) is well as some hip-hop, traditional, modern classical, electronic, folk and jazz music to bring diversity to the proceedings. Not just a dramatic collection of eclectic material, all proceeds from the sale of this CD will benefit RAWA." Artists include: Meena, D'Yara, 20 Minute Loop, Bi Polar Bears, Different Strokes, Charming Hostess, Bran (...), Pos, Danielle DeGruttola, Duo Electro, David Slusser, The Thums, Deep Dickollective, Blevin Blectum, Erica Ballinger, Zmrzlina, Godspeed You! Black Emperor, Saadet Turkoz, Faun Fables, Spezza Rotto, Folk This!, The Intima, Love & Subversion, Miya Masaoka, Planetise, Jou Jou, Zeek Sheck, Samsara, The Abstractions, The Loins (Beth Lisick & Eli Crews), Deerhoof, Thuja, My Country of Illusion, Mono Pause, Neung Phak, and Merman Parvin.

**FIREWIRE (UK):****VA: *Firewire EP 12"* (FIRE 002). \$9.00**

"The girls behind the infamous Haywire DJ agency and hosts of London's monthly electro parties, the Haywire Sessions, are finally launching their new label, Firewire. The first release on the new split 12-inch series to promote their artist roster will be a 4-track vinyl EP, featuring Mat Carter on one side and Basic Units (Andrew Weatherall and Keith Tenniswood) on the other. Weatherall and Tenniswood (aka the Two Lone Swordsman) have produced a brace of 4/4, electro tinged, club-friendly killers that will appeal to fans of Dexter, The Hacker etc. Mat Carter's contributions to the EP are two examples of his trademark, rib-trembling underground electro."

**FIRM (GERMANY):****VA: *Auf Teufel Komm Raus 2LP (FIRM 002 LP)*. \$16.00**

Strange 2LP compilation featuring a variety of underground German electronic styles, emitting a Shitkatapult-like vibe of tension and confusion. Artists featured: Boris Bontempt, T. Schaebe, Christian S, Qlod, DJ Synchronizer, Heiko Voss, Geiger, Denis Moschitto & David Rössger, Revilo Dahcs, R. Ojijo, Dirk Leyers and Michael Mayer. "Firm is a new label with unbelievably complex organizational structures. Firm is totally unintentionally trendy. Firm is full of glamour and all participants lead a fulfilled life. The future is 7-D. 7-D is rocking for every direction... Tropen Verlag is dead, long live Firm."

**VA: *Tombo 12"* (FIRM 004 EP). \$9.00**

Four tracks, produced by various groupings of the Kompakt-related Cologne artists: Thomas Schaebe, Heiko Voss, Andrew Kraml and Schad Privat. "A try to describe music: sexy like hell. Thomas' playing the bass. The Snare's rocking tight. The Juno says: Yes, I'm fat and analog. Schad Privat is singing and looks great. The lovely, lovely basedrum is continuing loud till four. Club-and-at-home-burner. damn sexy."

**VA: *925 12"* (FIRM 005EP). \$9.00**

"The record starts with a dirty techno-rock-track by Schaebe & Voss, followed by a brand new version of 'Really Real' (firm04/tombo) with analog sounds and vocals by Schad Privat. Original Firm-lovers flip the record over and will get a typical Schaebe-techno-sound and Schad Privat signs again. The last track is indescribable."

**KRAML & FREUNDE, ANDRE: *Safari 12"* (FIRM 006EP). \$9.00**

"Three years ago the musician André Kraml from Cologne came from Djing to producing and now presents his debut on Firm. The 4 tracks have been recorded with friends in his living room in Cologne and under protest of his neighbours. They show a big spectrum of his work, from the accordion to the guitar, from his own bassline to the voice recording, here everything which is home-made and sounds good is being worked up."

**FIRST CASK (UK):****CEEPHAX: *Exidy Tours CD (FSK 012 CD)*. \$16.00**

"What's left to be said about Andy Jenkinson? Brother of Squarepusher, Aphex's big tip for the top and a bit of a freaked-out acid showman, this brilliant new album finds him gliding through more diverse terrain, lifting styles from his older brother for some crushing break chop-ups while deploying the acid frenzy when necessary to devastating effect. The album opening 'Plusion' maps out the parameters, lifting off with ambient, emotive, classic keys setting the scene for what's to follow. The baroque, plastic harpsichord on 'Camelot Jostle' returns to a more focused vision, think of Arovane's 'Tides' fed through a Sid-chip minor and re-assembled with lego-bricks and you're halfway to discovering what your surroundings have to offer in this strange, twisted place."

**CEEPHAX: *Exidy Tours 2LP (FSK 012 LP)*. \$17.00**

Double LP version.

**FIRST LOVE:****JUKEBOXER: *Jukeboxer Learns The Alphabet CD (FILO 005 CD)*. \$13.50**

"Jukeboxer is Brooklynite Noah Wall. But Jukeboxer is much more than Noah Wall. Jukeboxer is a rube goldberg contraption made up of dozens of noisemakers from air organ to egg timer, brought together in joyous synchronization on Noah's four-track." "Relentlessly creative and packed with sonic detail, this staggering, swaggering song cycle is a minor miracle of the seemingly played-out home recording muse. *Jukeboxer Learns The Alphabet* is bound to worm its way into the hearts and minds of fans of Stereolab, Georges Perec, Tall Dwarfs, and everyone in between." — Alan Licht

**FLAGOLET (GERMANY):****O.S.T.: *Tempo CD (FLAG 3001)*. \$17.00**

Original soundtrack to the Stefan Ruzowitzky film. Featuring: iO, Private Lightning Six, Showroom Recording Series (all various combos/aegi of Patrick Pulsinger, Gerhard Potuznik,



Erdem Tunakan, and Florian Sokol, who at various times throughout their various careers have recorded for Cheap, Mego, Mo'Wax, GlGuptight, etc...), Satanic Soul (Mego/Or/Cheap's Elin), Peter Kruder (of '8 Dorfmeister' fame), Christopher Just, The Memory Foundation, DJ Lodig, and Ratio. Frigid soundscapes, squawk-heft-acid, creaky-door shuffle, psych-oriented keybd fumble, Sähkö-inspired marimba hockets, etc... First-tier Vienna grit from a relative who's who of said scene, the next to blow up large 'Köln style'. — Hrvatski

**FLASHBACK (UK):****49TH PARALLEL: CD (FLASH 008). \$10.00**

Boot reissue of this late 60s(?) Hollywood-via-Calgary garage psych rarity. Schitzo jumble of styles that doesn't really coalesce into something very desirable. Reduced price on the last copies of this version...

**FLEECE RECORDS:****SWITZER, WILLIAM: *The Illusion Of Technique* CD (FLEECE 03). \$11.00**

More Houston-based two man improv, packaged in a similar angle to the Dave Dove Paul Duo. Featuring Jason Bill (of the Charalambides) on guitar, synthesizer and violin and Mike Switzer (of Slight Surface Noise) on banjo, harmonica and trombone. Incus-style zone-allotment, vague reflections on MazzaCane-esque acoustic coaxings, in an almost Corwood-ian flood of atmosphere, much more.

**GAYLE, PHILIP: *pnbna* CD (FLEECE 13). \$11.00**

"The second album from this Houston-based guitarist (the self-released *Keguribap* was the first) is a jaw-dropping collection of solo acoustic improvisations, displaying not only striking innovative technique but also a playfulness that can be sorely lacking in much improvisational music. Resonant, often lyrical, guitar passages intertwine with cello, mandolin, acoustic bass, water phone and rolling pin. As with Gayle's debut, haunting Asian motifs also periodically surface."

**FLEXIPOP/IDEAL (UK):****VA: *Flexipop* CD (IDEAL 04 CD). \$14.00**

"New Ideal offshoot Flexipop presents a unique compilation of new music with influences from punk, new wave, New York no wave / disco, electro, hip-hop etc. Features unreleased material from Trevor Jackson (Playgroup) produced outfit The VCR's and newcomers Maurice Montalba and Demolished Man. Also features tracks from Felix Da Housecat, Princess Superstar, Miss Kittin & The Hacker, Peaches & Gonzales and Add N to (X)."

**VA: *Flexipop 2LP* (IDEAL 04 LP). \$15.00**

Double LP version.

**FLITTCHEN (GERMANY):****VA: *Fucky Don't* CD LP (FLIT 06 LP). \$12.00**

Currently only available on LP. "Perplexing innocence and modern pop. All included. Try something a little out of the routine, and join our diehard fans. We've got Robert Lippok (To Roco Roco) in the depths of the universe. Enjoy Console and Hanayo with their version of the national anthem, magically turning it into a surmury soft-house number. Hop along with Neoangin's Jim Avingnon, a playmobile cowboy riding through a lonley prairie of freedom. Re-live your teen years with the Sitcom Warriors, a beat band starting in the footsteps of Jonathan Richman, the Velvet Underground, the Fall... Tune into Monsieuro Morio's lo-fi chansons trickling out of the old-time radio. Re-tarnish your vocoder with the Visions, bringing back the 60s for the urban hipster. Go trawling with Komeit over quack-like harmonie waves. There is so much to experience, your head will open like a flower. You will blossom with hits from the Jeans Team, Pinknoise, Milch, Disz Play, King Carlic, Ming, and Art of Kissing. You will become strong and stoic by the songs from Doc Schoco and Rike Schuberty, and Tayfun Fyrrarumare. Dry yourself off in the warmth of Die Welttraumforscher. Rock away with Eigentlich Glücklich's house ballads. Finally Gott 30 leads you out of this music adventure and back into the fucked up reality of the everyday, but the music has left you a better person. Remember: there is no true life with wrong music. Guitars are not excluded here, although the instrumentation tends to be more electronic. Analog fleamarket studios and Atari sounds meet modern digital production.."

**POPCHOR BERLIN: *Popchor Berlin* CD (FLIT 08 CD). \$8.00**

"The Popchor Berlin (i.e. Berlin Pop Choir) was founded in May 2001 by former Lassie singer Almut Klotz. Singers came, singers went; and some stayed. Music makes the people come together. Favourite pop hymns were rearranged and sung polyphonically. Bright musicians cut up the cloth of sound and out of it fashioned choir robes. The cover versions have been arranged for 30 voices and are meant as adulations of the originals. Feat. musicians from Kissogram, Schneider TM, Reverend CH.D and Novack."

**FLO (UK):****VA: *Atomic Fire Balls* CD (FLO 007). \$10.00**

Sampler from Flo to celebrate their first year. 15 tracks for the price of a CD single. "Coming out of seemingly nowhere (I'd never heard of this stuff 'til the mention in *The Wire*'s 'Electronica's New Terrorists' article) is this collection of previous vinyl from the Flo label, run by present noiseniks 2nd Gen (now signed to Mute). Two tracks each from Made in Britain (grainy, almost Techno-Animal-ish boasting), 2nd Gen (mid tempo DHR-ish mess), Pilgrim (minimal lo-fi beats), Code Talker (wacky 'biz' n' bass), and three from Medusa (hyper-cut-up drum n' bass w/ female ragga/bragga vox). Not the most groundbreaking lot in the scheme of world electronic-freakery, but well worth the asking price (it's a 62 minute CD). Obscure (and I've been keeping my head about for this sort of activity)." — Hrvatski. Limited stock.

**MEDUSA: *Freak Beat 12"* (FLO 009). \$9.00**

"Thumping four tracker of mega nasty breaks, demented, anarchic jump up D&B. Limited to 500 copies."

**FLY CASUAL (UK):****SANDS, RICHARD: *Crack Habit 12"* (FCSL 002). \$9.00**

"Richard Sands is otherwise known as Pilote (Certificate 18). Here's his second release on the highly promising Brighton label Fly Casual. 'Crack Habit's drumbeats frolic and froth and do their best to get in the way, the plaintive, retro piano leading into reed organ chords are busy drawing a tear to the eye. Like a Monet painting fucked with by Pollock. You get the idea. Delightful moods, indeed."

**FLYING NOTE:****FASTEAU, ZUSAAN KALI: *Worlds Beyond Worlds* CD (FN 9001). \$14.00**

Zusaan's excellent CD debut from 1990. Spiritual combination of free jazz and ethnic swirl,

with Fasteau on soprano sax, piano, ney, shakuhachi & kaval flutes, mizmar, sansa, voice and berimbau. With Rashied Ali on drums.

**FASTEAU, ZUSAAN KALI: *Prophecy* CD (FN 9003). \$14.00**

2nd CD from Zusaan, a completely unique NY improviser who plays a whole range of instruments, both common (soprano sax, cello, piano, percussion) and not (Kaval and Skakuhachi flutes, sheng, mizmar, Sanza, etc.), blending with bass and violin and percussion a cosmic swirl that taps into an organic pulse not immediately associable with any familiar forms of "jazz" or "ethnic" music. As with her earlier work (including the Sea Ensemble ESP disk), this is great.

**FASTEAU, ZUSAAN KALI: *Sensual Hearing* CD (FN 9005). \$14.00**

3rd self-released CD by this tremendous multi-instrumentalist (performing here on ss, piano, voice, cello, ney & shakuhachi flutes, drums, tambura). With Wm. Parker (b), Somalia Richards (violin), Daniel Carter (ts), Jin Hi Kim (komungo), Goksel Baktagir (kanun), Bobby Few (piano) and more.

**FASTEAU, ZUSAAN KALI: *Comradie* CD (FN 9006). \$14.00**

The fourth CD to be released by Fasteau (with a slight re-arrangement of her name from Zusaan Kali), whose association with free music dates back to the historic Sea Ensemble's *We Move Together*, released by ESP in 1974. Here she performs on soprano sax, Ney flute, voice, cello and Sheng, along with a stellar line up of accompanists: Bobby Few & Sonelius Smith (piano), Noah Howard (alto sax), Joe McPhee (tenor sax), Warren Smith (drums), and Michael Wimberly on Djembe, talking drum and percussion. Half live, half studio, all recorded in 1997.

**KALI Z.: *Oneness* CD (FN 9009). \$14.00**

"Features Kali Z. on piano, soprano and alto saxes, voice, nai flutes, mizmars and drums, with Lee Mizashawn Rozie on tenor sax, bamboo flute and djembe, Newman Taylor Baker on drums, djembe, Theremin and talking drum, Marvin 'Bugalu' Smith on drums and djembe, Okkyung Lee on cello, and Ron McBee on djembe and African percussion. *Oneness* presents the newest developments of Kali Z's wild and pan-cultural jazz, as well as a few Kali Z. classics, here graced by the powerful and dramatic tenor work of the legendary Mixashawn. This is Kali Z's fifteenth album as a leader."

**FLYING NUN (NEW ZEALAND):****GORDONS: *1st Album and Future Shock* EP CD (FN 099 CD). \$14.00**

"They came, they saw, they deafened. The Gordons created good, old-fashioned inner torment that has rarely been communicated so effectively ever since. The Gordons 1st album was released way back in 1981 on the band's own label. The CD re-issue is now available, after a hiatus longer than any of us here at Flying Nun can remember. It includes the equally monstrous 3-song 'Future Shock' EP that spawned the band's well-known track 'Adults & Children'."

**CRUDE: *Compilation* CD (FN 363). \$14.00**

Crude is a one-man ball of hypermusical activity named Matt Middleton. Operating under the Crude moniker, Matt has released a slew of tapes on his own Dirtlove label; Inner City Guitar Perspectives is a compilation of the smorgasbord of sonics he has to offer. The twirled drumming genius, surprising guitar control, beautiful clarinet texturing and irresistible ability to piece together sound, music and lateral thought will lead you out again. Not to forget the odd legitimate foray from 'howling jive' into the swingin' sounds of the pop/rock genre. Like Daniel Johnston playing krautrock in a Dunedin free jazz joint, these 18 Crude perspectives must be listened to to be believed."

**PHILLIPPS, MARTIN: *Sketch Book Vol. 1* CD (FN 415 CD). \$14.00**

"A special dose of Chilly sounds from Martin's demo vaults. Seventeen tracks and all songs bar one have never seen release on any Chills album or single. An intimate peek into the strange and beguiling world of Martin's music, *Sketch Book* mixes moments of gorgeous Chillsy pop with psychedelic out-takes and experiments in song and sound as Martin's imagination runs wild. Think *The Lost* EP — a wonderful treat for Chills fans with extensive liner notes by Martin."

**FRIEND: *Inaccuracies & Omissions* CD (FN 471 CD). \$14.00**

"I applied for a \$10,000 grant from the New Music fund of CNZ to make a 'musique concrete' album utilising both eight and two track tape loops, a most time-consuming prospect involving a lot of man-hours. By the time I was (most happily) granted the funds and received the money, I had invested in a Digi 001 ProTools LE system for mixing a recent Tall Dwarfs project and, in using it, realised that it would enable me to do the funded project in a very different, but no less time-consuming, fashion. Different but equal for the whole cut and paste nature of the ProTools interface is very similar to the loop-based analogue method I had had in mind. Both involve the selection and manipulation of small chunks of sound into something that is (hopefully) greater than the sum of its parts. Duly excited by the new technological depths into which I was about to plunge myself I began to search for aural landscapes that might be used for the basic building blocks of my concrete jungle. Determined to have analogue as a base I decided to start with the scruffiest piece of tape I could find. After finally editing, sequencing and mastering (all done at home) I had a record to be called *Inaccuracies & Omissions* and to be attributed to the mysterious Friend, a newly invented alter-ego for my non-commercial projects. And that seemed like enough. — Chris Knox

**FOAD:****COUP, THE: *Steal This Double Album 2CD* (FOAD 4600). \$15.50**

"The Coup's classic third and best-selling album (originally released 1988, out of print since 2000). Reissued in a digipack as double-CD with two bonus studio tracks ('What the Po-Pos Hate' from Blood & Tears album, and 'Swervin' from Stray From The Pack (Quiet Biting Attack) album), and an extra CD of The Coup performing live."

**FOCUS MUSIC (UK):****VA: *Focus Sampler 12"* (FOC 348). \$9.00**

"The Focus 'sampler' is exactly what it says on the label: a preview of what's to come. This 5 track EP has taken only the first 5 artists from the already year-long release schedule. Set up by Clair after the fall of the Clear label in 1998, Focus is set to carry on where Clear left off. Artists include: Lackluster, Aphelion, Plus One, CIM." This label is now known as DeFocus.

**LACKLUSTER: *12"* (FOC 349). \$9.00**

"First artist EP (after the Focus Sampler 12") for this Smallfish/Clair (Clear)-aligned imprint, from Esa Ruoho (and occasionally Tomas Szepe), who had previously recorded (both as Lackluster and as Distance) for labels such as Autumn, Monotonik, Kracrive, Merck, and Neferiu. IDM, as finely chilled/blunted as it gets, boiled down for Sunday morning consumption. The perfect comedown, another hit for this promising label..." — Hrvatski.

## FOIL (JAPAN):

**FURUHASHI & TORU YAMANAKA, TEIJI: Teiji Furuhashi/Dumb Type 1985-1994 CD (FOIL 001). \$19.00**

"This CD is remaster version of long deleted CD: FR001 Teiji Furuhashi /Dumb Type 1985-1994. Not only is it remastered but also it has one bonus track: CM for MR.Clean (beautiful collage work). This is a record of the development of Dumb Type from early 80's until 1994, when Teiji Furuhashi died of AIDS. The sound is diverse: collage, rhythmic ambient sounds, experimental sounds using loops of tape-reverse, and so on. Recommendable from techno, ambient listeners to experimental listeners, and needless to say, to Dumb Type fans as well."

**MEYER & TORU YAMANAKA, ANNETTE: BODYWRAPPInc. CD (FOIL 006). \$18.00**

"This CD is the soundtrack for the installation of Fashion Designer Annette Meyer, and the sound is made by Toru Yamanaka. Track 1 is minimal ambient track, which has some elements of Dumb Type sounds. It flows very smooth in your room, and we can call this one of the best ambient music. Relaxing, and Smooth. Track 2 is rather abstract, and meditative tune. Sensitive and digitally programmed percussion sounds reminds you of primitive and ethnic feelings."

## FOLLOW ME (FRANCE):

**GUÉM: O Universo Rítmico De Guém LP (FM 104). \$14.00**

"Guém is a phenomenal African percussionist who came to France when he was 16 to become a professional football player. Instead of this he introduced his crazy African rhythmic patterns to the European avant garde jazz scene (Michel Portal, Steve Lacy...). He also released 7 solo albums mostly on French ethnic music label Le Chant Du Monde. This very exciting reissue is a separate album that Guém recorded in Sao Paulo for a Brazilian label. It was only released in Brazil in 1982 on vinyl. At the time Guém was touring in Brazil where he faced the competition of local percussionists who challenged his ability to adapt to Brazilian rhythms. The answer is on the LP: Brazilian rhythms and instruments overwhelmed by their African forgotten roots. You can now get this impressive album on its original format remastered under Guém's own artistic direction." LP-only reissue.

**GUÉM: Les Percussions Africaines LP (FM 107). \$14.00**

"Another gem from the African vaults as a limited vinyl, released first in 1973 on the French Le Chant Du Monde as part of the exclusive Special Instrumental Percussions series. Presenting voodoo-like rhythms from both North and West Africa, all remastered under Guém's supervision. Comes in a gatefold sleeve with original artwork and many pictures of Guém and his fabulous instruments. Ultimate classic!"

**GHETTO BLASTER: People LP (FM 108). \$14.00**

"Whether in New York or Lagos, ghetto blasters/portable stereo systems are the heart and lungs which give rhythm to the streets. The story of Ghetto Blaster started in 1982 when two French musicians back from New York decided to go to Lagos to shoot a film telling the story of a meeting between African and European artists. Despite a journey full of setbacks, which forced them to sell almost all their possessions including their car, they reached Lagos where they formed a group called Ghetto Blaster. Some of the musicians of Ghetto Blaster came from the Fela and Sony Okossun's bands. Their music reflected their ambitions: funk with a Nigerian twist and furious afro beat saxophone sound. In 84 they signed with Island for an EP. They toured with James Brown, Archie Shepp, Manu Dibango and Fela. After years of work they released their LP *People* in 1986 which gained the group a wider audience. Due to tragic events the group separated, but it is now reforming (a new album is coming up for 2002.)"

**VA: Revolution: The Chicano's Spirit CD (FM 109 CD). \$13.00**

"A new aspect of Latin grooves explored by Follow Me: In the USA, music made by the Latinos was often put into the shade of the ghettos. In the 50's and 60's many Latin music groups were hiding their real identity behind English names and singing rock'n roll with English lyrics. Therefore the birth of truly latin rock was a real innovation." Artists include: El Chicano, Sapo, Coke Escovedo, Caceres, Malon, Azteca, Tierra, Flash and the Dinamics, Massada.

**GUÉM: Live a l'Elysée Montmartre CD (FM 113 CD). \$15.00**

"Guém is a phenomenal African percussionist who came to France when he was 16 to become a professional football player. Instead of this he introduced his crazy African rhythmic patterns to the European avant garde jazz scene of the 70's (Michel Portal, Steve Lacy...). He also released 7 solo albums mostly on French ethnic music label Le Chant Du Monde. During his career which started 25 years ago he has been experimenting with all types of rhythms and sounds. For example he recorded an album in Brazil in 82 with local percussionists (available on vinyl LP). It would be meaningless to award him best percussionist of the world, but he is certainly one of the most creative ones. It is pointless to insist on his technical abilities: Guém's great talent is his melodic / composer approach of percussions. Some of his compositions have been widely used in TV Ad spots in France! Due to his knowledge of all types of percussions and rhythms (his dad is Nigerian and mom is Algerian) he does very rich arrangements and compositions. This album underlines this side of his talent: on stage he plays his compositions with 7 other percussionist, 2 female dancers and 2 male breakdancers."

## FONTANA (UK):

**WALKER, SCOTT: Boy Child: 67-70 CD (FONT 705). \$13.50**

A best-of compilation of tracks from the first 5 Scott Walker albums: *Scott*, *2*, *3*, *4* and *'Til The Band Comes In*. "Awesome 'greatest hits' collection, part of Fontana's Scott reissue program, spruced up with a lyric sheet and 24 bit HBCD remastered sound from the original half inch masters. Perfect for anyone who is wary of jumping in with one of the full lengths, but as far as I'm concerned — once you hear this you'll want them all. Includes tracks from Scott's first five studio albums, and the track selection is top notch, even considering the fact that with the idiosyncratic output of this guy, every fan is going to have a different idea about which tracks are of the 'must hear' variety. Another bonus: the inclusion of the B-side of Scott's 1967 single for 'Jackie', a track called 'The Plague', loosely based on the Camus book of the same name, and we already find our hero staking out his claim as a performer not afraid to confront subject matter others of his (or any) era might find too "pretentious", for lack of a better word. Who came up with the idea that self-indulgence is a bad thing for an artist anyway? One minus: this collection originally had some pretty great liner notes by one Marc Almond, which have been replaced by some 'insightful' commentary by a blowhard named Neil Hannon, who insists on mentioning his personal set of 'maple-finished Wharfedale speakers', as if anyone gave a shit. Outside of that, this is a great primer." — Billy Kiely

**WALKER, SCOTT: Scott CD (FONT 879). \$13.50**

"New digital 24Bit High Definition/remastered editions with restored original sleeve artwork, superceding the prior reissues from 1992; at an attractive midline price to boot. If

your not familiar with the genius of Scott, now the time is ripe to act decisively. On this debut solo album from 1967 we still find him constrained by the Wagnerian pop anthems that made the Walker Bros. a household name (in Europe anyway), but already we see Scott exhibiting his unique approach to making records that are an amalgam of stunning orchestral arrangements, controversial subject matter, and a booming athletic vocal style. His obsession with the decadent Belgian crooner Jacques Brel is readily apparent with three of his songs covered here, including the stunning 'My Death' — decisions like that that would eventually end the 'commercial' phase of Scott's recording career. But it's a couple of the originals here that really give a hint at the artistic triumph to come; the brooding, almost filmic 'Such a Small Love', and especially the haunting 'Always Coming Back to You', amply demonstrate the unique pop sensibility that would make his later LPs such classics. There are a couple of duds here, unfortunately, the middle of the road 'When Joanna Loved Me', and the Andre Previn (!) chestnut 'You're Gonna Hear from Me', so for the uninitiated this might not be the place to start, but for fans this is essential." — Billy Kiely

**WALKER, SCOTT: Scott 2 CD (FONT 880). \$13.50**

Second solo album, originally released in 1968. "Scott's sophomore release followed hot on the heels of his first LP, and it's amazing to listen to the progress he had made as a singer, songwriter and interpreter in such a short span of time, as if he had ideas brewing about the direction he wanted his music to take even as he was still a member of the Walker Brothers. Once again he chose to do three Jacques Brel tracks; the excellent 'Jackie' (a huge hit and probably the reason this LP actually reached #1, the last of his records that would), 'The Girls and the Dogs', and the near-psychotic 'Next', (a completely surreal tale of a GI that has his first sexual encounter in a mobile army warehouse, contacts a venereal disease, and is so traumatized by the entire experience that he can never have a normal relationship with a woman again). And that's just one track. So in addition to the superb arrangements and orchestrations of Scott's cronies Peter Knight, Wally Stott and Reg Guest, we encounter what had by this point become the standard themes of Scott's work: alienation, prostitution, gonorrhea, warfare, the suburban nightmare and death, just to name a few. And That Voice." — Billy Kiely

**WALKER, SCOTT: Scott 3 CD (FONT 881). \$13.50**

Third album, originally released in 1969. "Scott 3 is regarded by a good number of his fans as THE record, as it is so quintessentially Scott. The by now obligatory 3 Jacques Brel tunes are present, but at this point tacked onto the end of the record, as if they were an afterthought. Scott's writing had progressed so significantly that the truly memorable tunes present here are his alone. Honestly, I still shiver when I hear the strings swell to fill the room on the opening track 'It's Raining Today', and I would imagine the misguided comparisons with Tom Jones et al. ended right here. This was the beginning of Scott's commercial decline, as well as the beginning of his withdrawal from performing altogether. And conversely, he was beginning to ignore any obligation he had as a 'pop' star — his records seemed to become whole as a result. No more Tin Pan Alley schmaltz, this is the real deal. Dig this line from the exultant 'We Came Through': "We came through; like the Gothic monsters perched on Notre Dame, we observe the naked souls of gutters pouring forth, mankind smothered in an avalanche of time". Pretentious? Maybe. Self-indulgent? Definitely. It's just that when Scott's singing, and the band is performing somersaults, these complaints seem petty and irrelevant. This is Scott at his most over the top, most Baroque, and it's definitely a record that reveals a new layer, a new subtlety, every time one hears it. Yes, it's very, very good." — Billy Kiely

**WALKER, SCOTT: Scott 4 CD (FONT 882). \$13.50**

Fourth album, originally released in 1969. "Scott 4 is probably his masterpiece, a record that should be elevated beyond its cult status, like *Bryter Later* or *Pet Sounds* have been over the last decade or so. It's the first to feature songs penned by Scott exclusively — though the specter of Jacques Brel still looms large, his wry cynicism had been fully integrated at this point. Supposedly Scott felt after completing 3 that the arrangements and song structures had become too labored, almost too difficult to endure at points. So, although the lush orchestration is still present, the tunes have been stripped of a lot of their excess ornamentation, and he adopted a more impressionistic approach. But it's the singer and the songs that really shine, and almost every track packs an emotional punch that rarely exists in the world of pop. Don't be misled, none of these tunes would qualify as tear jerkers, from the opening strains of 'The Seventh Seal' (yes, it's based on the Bergman movie), you know you're still in Scott Walker country. (Incidentally, with the aforementioned track I think Scott sets the record with 2 songs about the Bubonic plague). Other highlights: The crushing 'Boy Child', with its plucked strings in a tub of reverb; 'The World's Strongest Man', another emotional bruiser, and how about this for a title: 'The Old Man's Back Again (Dedicated to the Neo-Stalinist Regime)'! You know, one of the complaints people have about Scott is that he's 'pretentious', but if some bozo writer for the *Village Voice* encountered a song title like that on a Mekons or Red Krayola record, he/she would be hailing them for their pithy political commentary. Whatever. Scott was fearless in so many ways, and though it might seem at first that he was just embracing all things 'European', if one takes a closer look he was actually adventurous enough to take on the bigger issues, musically and otherwise, that so many songwriters are afraid to deal with head on. So, if you don't know what I'm saying by this point, this one is essential." — Billy Kiely

## FOR FOUR EARS (SWITZERLAND):

**M/GUNTER MULLER/OTOMO YOSHIHIDE, SACHIKO: Filament 2 CD (FOR 1031). \$14.00**

"Recorded in summer 1998 at the GOK Sound Studio Tokyo in public. During the 'secret recording sessions' also have been made recordings with Masahiko Okura, Taku Sugimoto, Günter Müller and Otomo Yoshihide, to be released on Amoebic in autumn 99, and with ISO and Günter Müller. *Filament 2* shows electronical music played by the three musicians in a rather minimalist way, using sampler with sine wave, CDs, delays and selected percussion."

**MÜLLER/VOICE CRACK/ERIK M, GUNTER: Paire 2 CD (FOR 1033). \$14.00**

"*paire 2* from the quartet gmueller.voicecrack\_erikm is the next consistent step after the successful 1997 album *Table Chair and Hatstands* with Voice Crack/Mueller together with Jim O'Rourke. Turntable-wizard Erik M, based in Marseille, a musician of the new electronica generation, has played with Otomo Yoshihide, Christian Marclay, Tom Cora, Catherine Jauniaux, Metamkine, Michel Doneda, Jean-Marc Montero, Jim O'Rourke, and many others. The quartet gmueller.voicecrack\_erikm plays together since late 1998 and did these studio recordings in spring 1999."

**STUDER, FREDY: Duos 3-13 CD (FOR 1034). \$14.00**

Fredy Studer (drums, percussion), Jin Hi Kim (komungo), Joëlle Léandre (bass, voice), Dorothea Schürch (voice). "The new CD *Duos 3-13* is the second in a series of duo recordings for the label For 4 Ears after *Duos 1,2* with percussionist Robyn Schulkowsky, featuring Fredy Studer together with various female musicians. Drummer and percussionist Fredy Studer plays on *Duos 3-13* in combinations with the Korean komungo player Jin Hi Kim, the

French bass player Joëlle Léandre, and with the Swiss singer Dorothea Schürch."

**BTMZ: Eleven Ways to Proceed CD (FOR 1035). \$14.00**

Hans Burgener (acoustic & electric violin); Richard Teitelbaum (sampling keyboard, G3); Guenter Mueller (selected drums, electronics); Carlos Zingaro (violin, electronics, G3). "In 1998 Burgener, Müller and Teitelbaum released their live-album *Shift*. As a next step they went on tour together with Carlos Zingaro and they did new studio recordings as a quartet for this CD. They consistently continue to weave acoustic instruments with electronic instruments, playing in this double-band with 2 violins and electronics."

**BRENNAN/SIMON PICARD/EDDIE PREVOST, JOHN WOLF: En?tropo?logy CD (FOR 1036). \$14.00**

John Wolf Brennan (piano), Simon Picard (tenor saxophone), Eddie Prevost (drums, percussion). "AMM drummer Eddie Prevost's enormous sensitivity to timbre and dynamics matched with Simon Picard's controlled, delicate tenor saxophone lines and John Wolf Brennan's multiplicity of densities, colours, gestural procedures, semi-tonalities, poly-tonalities and atonalities, walking bass lines and great crashing and clashing clusters. Multiplicity within consistency, change within stability, entropy and logos, agile and nimble, statements with precision. Dancing like Pucks, they're as weightless and deft as late-night conversation? it's pure magic." — Richard Cochrane.

**LEIMGRUBER, URS: Blue Log: Ten Pieces for Saxophone CD (FOR 1137). \$14.00**

"Urs Leimgruber's mastery of the saxophone is so protean you could easily be fooled into thinking you are listening to a whole range of other instruments. He produces drum beats, the sound of guitars or the echoing resonance of gongs at will. His playing seems almost de-instrumentalized, free of any implicit meaning and, despite its complexity, almost unexpectedly stark. Sound in its purest state. The ten pieces here sound like a manifesto set to music, an audible thumbprint, a soundcard with a unique code that only responds to the personal breath of the artist." — Bert Noglik

**BRESCHAND/DONEDA/ZBINDEN: L'Intense CD (FOR 1138). \$14.00**

Helene Breschand (harp), Michel Doneda (sax), Gerald Zbinden (guitar). "Based on long time collaboration between Doneda (sax) and Zbinden (guitar), this trio with harpplayer Hélène Breschand continues exploring wonderful soundscapes. The mix of the extraordinary harp — unplugged — with the really heavy stuff of the electric guitar gives kind of special fragility and a new dimension to every instrument."

**HEINZ, GUENTER: Trombone On M.A.R.S. CD (FOR 1139). \$14.00**

"The German trombone player Guenter Heinz had already released on for4ears some CDs as *The Wetware Trombone* and *Drumbone2*. Now comes his new album *Trombone On M.A.R.S.*, where the sounds of his trombone were processed by Wolfgang Heiniger and Jochen Bohnes, both using their software M.A.R.S."

**MULLER/SUGIMOTO: I Am Happy If You Are Happy CD (FOR 1140). \$14.00**

Guenter Muller: (electronics, MDs, selected perc); Taku Sugimoto: (guitar). "This duo CD by Muller and Sugimoto is very different but not less remarkable from the successful CD they did in trio together with Keith Rowe for Erstwhile records. Quiet pieces of stretched melodies by Sugimoto's guitar and of economically played electronics and percussion by Muller give a particular impression of time and beauty."

**HUBBUB: UB/ABU CD (FOR 1241). \$14.00**

Frédéric Blondy (Piano), Bertrand Denzler (Tenor Saxophone), Jean-Luc Guionnet (Alto and Soprano Saxophone), Jean-Sébastien Mariage (Electric Guitar), Edward Perraud (Drums). "Hubbub works on the sound matter and creates an expanded space inhabited by stripes, interlaced designs, resonances, tanglings, points and strokes, at the border of acoustic and electric worlds. Founded in 1999, Hubbub is a gathering of improvisers with various backgrounds who play since a few years with some of the most important musicians of the actual scene."

**STUDER/DJ M. SINGE, FREDY: Duos 14-20 CD (FOR 1242). \$14.00**

"A stripped down duo version of the 'Roots and Wires' group (personnel: Hans Koch, Martin Schütz, I-Sound, Studer & Singe) recorded late February 2000 in Zurich, with additional remixes by Singe recorded in the spring of 2001. An interesting and often challenging multi-disciplinary meeting; each clearly stemming from different sides of the tracks (Fredy being the master Euro-improviser percussionist legend, Singe being the Soundlab co-founder collageist junglist turntablist). Anything but what you'd preconceive ('You play some crazy free improv scratch beats and I'll drop an amen... check it!'), actually a rather vital and surprising mix, from Singe's chansons-plunder and electro-body-rock to Fredy's prog-jams and falling sheets of metal. A section of scratch-found vocals and bowed cymbals brings to mind nothing less than Bob Ashley's tell-all intimates or Nurse With Wound. Pretty cool." — Hrvatski.

**DIEB 13/KAHN/MULLER: Streaming CD (FOR 1343). \$14.00**

"Dieb 13: turntable, Jason Kahn: drums, metals, electronics, Guenter Mueller: mds, sel. drums, electronics. After the turntable-players Christian Marclay in 1994, Otomo Yoshihide and Erik M in 1999, For4Ears records proudly presents today Dieb 13. He produces together with Jason Kahn and Guenter Mueller, who both are playing selected parts of acoustic drums modulated with electronics, soundscapes where quiet parts are as important as (low) noise. A new example of electro-acoustic improvisation in the label's catalogue."

**VOICE CRACK/MUELLER: Buda\_Rom CD (FOR 1344). \$14.00**

"Andy Guhl: cracked everyday electronics, Norbert Moeslang: cracked everyday electronics, Guenter Mueller: mds, sel. drums, electronics. The collaboration of Voice Crack with Guenter Mueller lasts since 1995 and was documented on several CDs together, e.g. with Jim O'Rourke (table chair and hatstands) or with Erik M as the quartet poire\_z. Now their work as a trio is for the first time released on CD. Beside 3 longer tracks recorded live in Budapest there are 4 remixes of live recordings from Roma done by Norbert Moeslang and Guenter Mueller."

**MUELLER, GUENTER: Eight Landscapes CD (FOR 1445). \$14.00**

Guenter Mueller (MDs, sel. drums, electronics, processing). "16 years after releasing two solo-k7s and 13 years after starting his label For4Ears, Guenter Mueller is now releasing his first solo-CD. Eight improvisations were recorded directly to harddisc and afterwards carefully processed, eight soundscapes of stunning beauty."

**HUG/CHANTALE LAPLANTE, CHARLOTTE: Brilliant Days CD (FOR 1446). \$14.00**

Charlotte Hug: viola and electronics / Chantale Laplante: laptop. "Charlotte Hug, from Zurich, and Chantale Laplante, from Montreal, met in London in 2001. Hug is a viola performer who also composes works using 3D graphic scores and multi-channels sound installations. Laplante is a composer of contemporary instrumental and electroacoustic music. On *Brilliant Days* Hug plays viola with the unique bow techniques she has developed and manipulates her sounds with electronics; Laplante uses her own sounds which she transforms during the performance. *Brilliant Days* focuses on the playfulness between acoustic and electroacoustic sounds, exploring their contrast and fusion; it invites the listener into a journey of 'sons inouïs'."

**LEIMGRUBER/GÜNTER MÜLLER/ARTE QUARTET, URS: e\_a.sonata.02 CD (FOR 1447). \$14.00**

Urs Leimgruber: (composition, soprano, tenorsax); Günter Müller: (processing, selected drums, mds, ipod, electronics); Beat Hofstettler: (soprano sax); Sascha Armbruster: (alto, electric sax); Andrea Formenti: (tenor sax); Beat Kappeler: (baritone, alto sax). Urs Leimgruber wrote his composition *e\_a.sonata.02* for the Arte Quartet, a sax quartet based in Basel Switzerland that is known for its collaborations with Tim Berne, Pierre Favre, Thomas Dimunzio a.o. Günter Müller plays with sounds from the Arte Quartet that he had processed before."

**AMBARCHI/MÜLLER/SAMARTZIS: Strange Love CD (FOR 1448). \$14.00**

Oren Ambarchi: (guitar, electronics); Günter Müller: (selected perc, mds, ipod, electronics); Philip Samartzis: (electronics and environmental sounds). "The first piece 'Cooler' was recorded at the festival 'What Is Music?' in Melbourne in 2002. The second piece was individually recorded in Melbourne, Itingen und Sydney and conceived by Günter Müller as 'Warmer'."

**MOSLANG, NORBERT: lat\_nc\_CD (FOR 1549). \$14.00**

"Long expected, finally it's here: the first entire solo-CD ever done by the one half of former Voice Crack Norbert Möslang. Recorded in studio and afterwards processed by himself, Möslang offers here beautiful and hypnotic soundscapes."

**KORBER/ERIKM/NAKAMURA/OTOMO: Brackwater CD (FOR 1550). \$14.00**

Tomas Korber: (guitar, sampler, electronics); ErikM: (3-k.pad.system); Toshimaru Nakamura: (no-input mixing board); Otomo Yoshihide: (turntables, electronics). "On his first CD on FOR4EARS, the young and talented Tomas Korber teams up with some of the most exciting exponents of the scene of electronic improvisation. Recorded at studio, the first piece was played by all four of the musicians, while the second one is a trio by Korber, ErikM and Otomo. The music on this CD is as much eruptive as it is introspective, and it might well point into yet another direction in the ever-changing field of modern improvisation."

**POIRE Z + PHIL MINTON: q CD (FOR 1551). \$14.00**

Phil Minton: voice / Günter Müller: ipod, mds, sel perc, electronics; ErikM: 3k\_pad.system; Norbert Möslang and Andy Guhl: cracked everyday-electronics. "The last CD by that successful band, and the last concert they have been playing together. As a guest they invited someone with an instrument as far as possible from their own setup: the vocalist Phil Minton. But be sure you will get difficulties to figure out what are poire\_z's sounds or Minton's."

**MARCLAY/MÜLLER: Live Improvisations CD (FOR 513). \$14.00**

Some back catalog on this Swiss label run by the Swiss improviser Günter Müller (percussion & electronics). The emphasis is on textural improvisation, with a unique European slant. This CD features Müller in tandem with Christian Marclay (turntables).

**MÜLLER/JIM O'ROURKE, GUNTER: Slow Motion CD (FOR 514). \$14.00**

The first of a series of collaborations between Müller & O'Rourke, recorded May 6th, 1994. Müller (drums, electronics) & O'Rourke (guitar).

**MÜLLER/VOICE CRACK/JIM O'ROURKE, GUNTER: Table Chair and Hatstand CD (FOR 820). \$14.00**

The 2nd Müller/O'Rourke collaboration, this time in combination with the legendary Swiss duo of Voice Crack — Andy Guhl & Norbert Möslang (both on cracked everyday-electronics). O'Rourke is found on guitar, piano & electronics. Recorded 3/31/96 at Zack Studio, Switzerland. Mixed by O'Rourke. A very pleasant mix of netherland driftage and disconnection.

**NINH, LE QUAN: Ustensilies CD (FOR 822). \$14.00**

Solo percussion CD by this French/Vietnamese performer, known as member of the Hélios Quartet, a percussion ensemble which has recorded John Cage's *Works for Percussion* (WERGO 6203) as well as works Varese, Vinko Globokar, George Lewis, etc. "*Ustensilies* consists of a series of intense, percussive landscapes built up out of a disparate battery of utensils that range from a bass drum, Chinese cymbals and a sheet of aluminum through to a handful of chick-peas and an ice-bell." — *The Wire*.

**MÜLLER/JIM O'ROURKE, GUNTER: Weighting CD (FOR 824). \$14.00**

New third collaboration between Müller (selected percussion & electronics) and O'Rourke (piano, organ, lap steel, electronics). Recorded July 16, 1997 at Studio Zack in Switzerland.

**STUDER, FREDY: Duos 1+2 CD (FOR 926). \$14.00**

Studer (drums, perc.) with Robyn Schulkowsky (drums, perc.) recorded live in Switzerland, 1996. "Schulkowsky and Studer work and research at the farthest spiritual frontiers of our society. It seems to me that they have a real, vivid grasp of the world of the acoustic field (itself a special case of the field of gravitation), extending to the furthest reaches of theoretical physics; and that they give such terms as emerge out of that active cognizance flesh and context upon their own body." — René Stettler.

**MORRIS, LAWRENCE BUTCH: Conduction 70: Tit For Tat CD (FOR 927). \$14.00**

One of L. Butch Morris's (conductor) infamous "conductions", performed as a series of formations of various Swiss musicians such as: B. Buster (turntables), Peter Ehrnrooth (cl), Norbert Möslang & Andy Guhl (cracked everyday electronics), Hans Koch, (cl, s), Edgar Laubscher (elec. violin), Daniel Mouthon (vocals), Günter Müller (drums, electronics), Dorothea Schürch (vocals), Martin Schütz (electric cello), Marie Schwab (violin), Nicolas Sordet (electronics), Fredy Studer (drums) & Stephan Wittwer (guitar). Jim O'Rourke (acoustic guitar) also partakes as a leader of various groupings and the end result is a rather spellbinding collection of floating, somehow-organized sound.

**BURGENER/TEITELBAUM/MÜLLER: Shift CD (FOR 928). \$14.00**

Detailed improv-based sonic architecture from the trio of Hans Burgener (acoustic and electric violin), Richard Teitelbaum (Kurzweil K2000, Powerbook w/ Max) & Günter Müller (drums, electronics), recorded live in Zürich, 1997. "Many thanks for their sampling contribution to Carlos Zingaro and Mark Feldman, violins; Anthony Braxton, saxophones; Kaysuya Yokoyama, shakuhachi; Kinchi Tsuruta, biwa; Meisho Tosha, yokobue; George Lewis, trombone; Justus Rosenberg, Yiddish text; Isabelle Ganz and Shelley Hirsch, voices; Musica Electronica Viva."

**BURGENER/PHILLIPS/SCHUTZ: Heat Transfer CD (FOR 929). \$14.00**

"The second document of the string trio Burgener/Phillips/Schutz. During the production of 'Détoours', a piece with the Belgian Dance Company of Patricia Kuyper in Brussels, the trio went to the studio to record the new CD. The work with movement, space and structure had a big effect on their music, which has developed to a high musical level, somehow gaining more profoundness and emotionality. The string trio with the extraordinary American bassist Barre Phillips and the two excellent exponents of the Swiss jazz and improvising scene Martin Schütz and Hans Burgener has found a very convincing personal sound-language during the last 8 years."

**FORBIDDEN (EUROPE):**

**McFARLAND, JOHN: Provocatif LP (FB 01). \$24.00**

"Exact reissue of one of the worlds rarest and most incredible exotica LPs. Originally released in 1959. Housed in the incredible haunting and sexy original sleeve. *Provocatif's*



nine exotica motifs is a mystical combination of oriental, african, and latin instrumental sounds, plus effects like a full storm breaking out, insane jungle effects and other weirdness! Vibes, Xylophone, piano, bass, percussion, bird calls, moan drum, snake rattlers etc etc. Not subdued and soft but totally wild style exotica! Amazing tracks include: Watusi, Forbidden, Head-Hunters, Jungle Bells and other. Ltd edition of 300 copies only."

# FORCE INC. (GERMANY):

## LOVE INC.: *Life's A Gas* CD (FIM 021). \$15.00

Repress of Mike Ink's first full length for the Force Inc/Mille Plateaux conglomerate from '96, predating his Gas/Profan/Studio 1 releases. Some pulse-oriented tracks ala his Profan material plus a strange, shimmering, pop-acid-like track at the end w/ vocals. "This is Mike Ink's first longplayer. Since five years he is the head of Germany's minimalistic acid sound. His acid records have been different to everything which is out there. With his project Love Inc. he has developed new sound structures. The tracks are still minimalistic, but include also amazing digital soundscapes. Everything is inspired by a very personal taste. On the cover you can see Pop and Jazz heroes of the last 30 years and *Life's A Gas* is again a nice example of the deconstruction of Pop and Jazz. Most of the tracks are full of humour and the signal system of Pop is whirled into a state of confusion, the codes are manipulated and torn apart. The copyright is exposed as ridiculous. This is still the new elegance of techno."

## VA: *Rauschen 14 (mixed by DJ Rush)* CD (FIM 031). \$15.00

"The concept of Rauschen is already beyond the concept of noise music. The music is working with signals but is simulating the 'Rauschen' of the universal objects. In the world of the DJ this kind of contemporary dance music is combined with the process of cutting, scratching, mixing and transforming sounds. *Rauschen 14* is mixed by Chicago's finest DJ Rush. The mix includes all the leading Force Inc. artists. Tracks which seems to begin nowhere seems to end nowhere. The new sequencer techno of Force Inc. artists include a new interpretation of minimalism. Minimalism which affects the body of the dancer. Straight, club gear techno tracks are dominating the mix, which is powerful and intense." Including tracks by Thomas P. Heckmann, Strass, S.R.I., Martin Damm, Justin Berkovi, Ian Pooley, DJ Rush, Age, Global, Null.

## WALKER, STEWART: *Stabiles* CD (FIM 034). \$14.50

"Stewart Walker is now living in Massachusetts. After finishing college he started to build up a studio. In 1997 his debut release came out. This first release, *Amphetamine Sulphate* on Matrix experimented with tight and minimal bass and percussion programming. His next releases were on Deepfried and Christian Vogel's Mosquito label. Each recording further implemented the combination of texture and rhythm that he previously sought. *Stabiles* is his first full length LP. The title is taken from a series of sculptures created by Alexander Calder. His goal is to produce a series of musical compositions which would serve as a focal point in home listening environments. Each piece represents a different mood, yet taken together the album works as a continuous flow of moods and feelings. Direct sources of musical inspiration for the album include the repetitive rhythms of the Cologne techno artists and the ambient series of albums written by Brian Eno and his collaborators of the 70s. Stewart Walker wants to achieve the same kind of tranquility that Brian Eno exemplified, but more through the use of percussion and rhythm as opposed to floating soundscapes. As an artist, Walker enjoys the hypnotic effect achieved through repetition and mixes that with subtly changing ambiances created with digital reverbs and resonators."

## MANDELL, JAKE: *Quondam Current* CD (FIM 036 CD). \$15.00

"*Quondam Current* is Jake Mandell's second album and his first for Force Inc. He has been creating electronic music since he was a freshman in a suburban Boston high school during the early 90s. After having had lessons in classical piano and free jazz, Jake studied both Biochemistry and Japanese history. After receiving a grant to study enzyme structure, he was inspired by the advanced computer modeling of proteins and the interconnectedness of biological systems. He takes the same awareness for structures and applies it in his studio. Using a network of three computers, a combination of software he wrote himself and commercial software, Jake's music draws at will from the atmospheres of film music, the joy of 80s pop, and the structure of techno, but creates a soundscape many levels deeper. His first release in '97 surprised many with its quirky drum & bass. Lucky Kitchen released the *Midwest EP*, and Worm Interface followed suit with the acclaimed album *Parallel Processes* in early '99. EPs on Pitchcadet and an enigmatic 74 minute ambient track on Kodama were also released this year. His new album, *Quondam Current*, is an impressive example of new minimal techno. Minimalism provides an ideal framework upon which to hang convoluted computer techniques. The album constructively combines the ossature of minimal rhythms with the potential of advanced software to create simple and intricate sound plexuses. After each time through, the subtly musical and exquisitely textured sounds of *Quondam Current* will simultaneously engage and reveal themselves to the listener."

## TWERK: *Humantics* CD (FIM 038 CD). \$14.50

"Shawn Hatfield, a.k.a. Twerk, began his exploration into Techno in 1992. It wasn't until the end of 1997 that his visions became clear and Twerk began to realize what had to be done. Determined, Twerk began to assemble an analog studio and soon released a maxi on Organised Noise. In Europe he was released on Planet Rhythm and Template. Inspired by developments in digital audio, Twerk began to once again rebuild his studio so that he could fully exploit the software and processing power of the home computer. His more recent material on Cytrax and Context display a more technical approach to producing minimal techno. Like other artists from California (Sutekh or Kit Clayton), Twerk is developing a new kind of powerbook and laptop techno. *Humantics* is a simulation, and the music itself deals with the paradigm of software. The album includes a wild mixture of microscopic electronic art, dry sample results and even a filtered dub influence. Dark and digitalized sounds meet dry and kickin drum patterns enriched with lots of clicks and noises. Twerk is one of these new Californian artists who takes techno to another level. He opens the music for cyberspaces, cyberclubs and cyberears. Music is becoming a surface, the place where zero to one begins to sound. This is new club music. Music for android bodies, which are brought in vibrations, music for spatial perspectives, music which means the diversification of frequencies and rhythms."

## COSTELLO, DONNACHA: *Growing Up In Public* CD (FIM 043 CD). \$14.50

"Donnacha Costello will be one of the top new techno producers in the year 2000. He started writing music in 1989 and discovered minimal electronic music in 1996, becoming well known and respected in his home city of Dublin, Ireland. Having completed his philosophy degree, Costello engaged himself in university studies in music and was introduced to Steve Reich, John Cage and Karlheinz Stockhausen. He moved to New York for some time in 1998. In 2000 he began to release 12" singles on his own label Minimise and was signed by Force Inc. for his first album. *Growing Up In Public* utilizes new digital production and synthesis methods, sampling and dub techniques. This debut album displays a great degree of imagination and experimentation."

## JIRKU, TOMAS: *Sequins* CD (FIM 045). \$14.50

"Tomas Jirku is one of the new American artists in the Force Inc/Mille Plateaux collective who develops the freshly minded genre of Clickhouse and Clicktechno. For two years the 21 year old Tomas Jirku is using a completely computer-based, highly flexible set-up that allows him to explore deeper into sounds. He tries to be subtle with his use of digital manipulation to add layers that couldn't otherwise be achieved using conventional studio techniques. During this summer in Toronto Jirku became more influenced by Funk and Disco and he changed from his earlier Industrial influences to more upbeat feel with fast tempos, bouncy rhythms and a more immediate sound that doesn't hide behind atmospheres. He focused on every tiny element in the rhythm and stayed away from elaborate basslines that would distract him from the focus. Digital glitches are an integral part of each combination where the subtle distortions extracted from each element of a song continually enhance the rhythm. Most of the tracks from his first album for Force Inc. were composed as a deconstruction of Funk samples, using heavily digital manipulation and filtering. Like other artists Jirku formulates series of glitches into bouncy rhythms. In his way of using funk elements Jirku explains his new album even as a variation of Clickhouse. *Sequins* is the first Glitch-Funk album."

## VA: *Met@Music* CD (FIM 046 CD). \$14.50

"*Met@music* is release #200 of Force Inc.. Force Inc. focuses on Techno in association to virtuality, machinism and digitality. Force Inc. tries always to bring innovations into dance music and continues to change concepts, style and genre. Digital Techno simulates something that does not exist as a reality, it generates something new. It is the result of the teamwork of numerous authorities such as the 'musician', the programmer and the authority of the program. Digital music has to open the given program structures, the internal ramifications and program hierarchies are to be discovered. Essentially the new genre Clickhouse or Clicktechno is where the apparently random series of glitches that have replaced beats on albums like Oval etc. formulate themselves into more bouncy rhythms. Clicks, scratches and glitches get organised. Where Mille Plateaux introduces electronics into the 21st century, Force Inc. on the other hand is infiltrating new sounds into clubs. Clicks, glitches, so called digital errors, become sound. The Cut-Copy-Paste-Funk of the actually most irrelevant sounds, the clicks, emerges, the movement of zero and one are made audible. Brittle rhythms and rocking hyperfashionable software are giving Techno a new face. Again the new scene of American digital techno, like Sutekh, Kit Clayton, Stewart Walker, Twerk, Jasper etc. meet the German minimal techno movement (S.R.I., Wolfgang Voigt, Atlon Inc, Auch etc.). All tracks are exclusive."

## AUCH: *Remix Tomorrow Goodbye* CD (FIM 047 CD). \$14.50

"The name Auch refers to the artist Ekkehard Ehlers, one of the most productive and diverse artists in the Force Inc family. A member of Autopoieses and with a release under his real name. His debut full-length *Kiss Tomorrow Goodbye* became one of Force Inc's most critically acclaimed releases in some time. Techno, dub and hip-hop elements met with the unessentialist sounds of interference's, noises, clicks and glitches. The results are comparable to what Detroit Techno and Chicago House would sound like under the influence of SND, Wordsound Hip-Hop, Wishmountain and G-Man. Labeled by the press as Click-House, Auch is an essential member of the new laptop composers that are revolutionizing the dancefloors. *Remix Tomorrow Goodbye*'s title speaks for itself, friends of Auch were sent soundfiles of the album and the results were this eclectic collection of reworkings from some of electronic music's most talented producers. The minimal techno/house beauty of G-Man, Farben, Peter Speiss and Ricardo Villalobos weave with the groove of California techno leaders Sutekh and Jasper. Additional contributors come from the digital excellence of international's Donnacha Costello, DAT Politics, Full Swing, Somalux, Marz and Goem. The result is a varied listening experience between club and daily madness, digital curiosity and gleaming pop-understanding."

## EXOS: *Strength* CD (FIM 048). \$14.50

"Exos returns with his 2nd full length release after a slew of successful 12" releases. A former member of the esteemed Iceland-based Thule collective, Exos has established himself as a highly regarded producer in the techno community. Now, Exos takes his music to the next level with *Strength* — 13 new tracks of driving percussion and dubby ambience that provide a matrimony of the most exciting technot to be heard in some time. His impeccable ear for the dance floor shines through, *Strength* is a massive journey into the real of minimal techno."

## STAVÖSTRAND, MIKAEL: *Reduce* CD (FIM 049 CD). \$14.50

"Stockholm, Sweden's Mikael Stravöstrand represents the first of many new Scandinavian talents that will emerge in the Force Inc. family over the course of 2001. Stravöstrand is a key figure in the Swedish electronic scene as a long-time event organizer, sound installation artist and label manager of the underground Mitek label. Over the past year, he has performed continuously that included a successful 32 date North American tour. He has releases and contributions on labels Tigerbeat6, 12k and Mitek. *Reduce* continues Force Inc.'s development of click-techno, where the unessentialist sounds of glitches, crackles and skips infiltrate the structure of minimal techno's 4/4 drive formula. Stravöstrand emanates a unique approach to compositions, taking interest in the use of randomness and the unexpected towards his methods of working. *Reduce* is a very visual and natural project; deep, dubby techno mingles with the glitchy pulses and beats. The result is a perfect order of balance and harmony for the listener. Stravöstrand presents a new platform for dance music. Essential for fans of Chain Reaction, Clicks & Cuts and SND. *Reduce* crosses between dance-floor techno and experimental electronic music."

## ATLON INC.: *Main Things* CD (FIM 050 CD). \$14.50

"Atlon Inc. is the alias for veteran producer Rob Acid. Spanning over 10 years of releases, this German producer is responsible for a slew of popular tracks and albums that have set the standards for the dancefloor. He has also contributed two albums to the Mille Plateaux label under the name Robert Babicz that have proved his ability at creating moving soundscapes of art. Now, with Atlon Inc., he takes a step further with a longplayer of luscious techno that is necessary for any fan of the dancefloor. His 12" EP's have proven themselves in the clubs, his track on recent Force Inc.'s critically acclaimed compilation *met@music* was heard as the best track. *Main Things* is destined to prove that he still has it in him to dish out some of the most outstanding techno today."

## VARLEY, GEZ: *Bayou Paradis* CD (FIM 051 CD). \$14.50

"Gez Varley first came to prominence in 1990 as one half (with Mark Bell; producer for Depeche Mode, Bjork, etc.) of ground breaking Leeds based duo LFO on Warp. With a sound that referenced early house, b.boy aesthetic (they met as members of rival break-dance crews), northern bleep & their own distinctive sub-bass. LFO not only had a considerable influence over the developing electronic underground (you'd be hard put to find anyone from the genre who doesn't regard LFO as an influence) but also enjoyed chart success, their debut single (LFO) reaching no. 10 in the national UK charts making them the first techno act to achieve chart status. The duo parted ways, Gez Varley went on to release on Swim the Quo Vardis single under the G-Man alias which to this day is considered a master-

piece of minimal techno. Gez Varley has gone on to release a slew of 12" singles and the 1997 release *Gez Varley presents Tony Montana* on Studio K7. Finally, Gez Varley returns with his first album in over 3 years. *Bayou Paradis* is a minimal techno wet dream. The album carves its own environment, dangerously deep and lush, the warm sounds on the album envelope the listener like a giant blanket. Cool, hypnotic, pulsating grooves and atmospheres make this mandatory material from this proficient producer. Tracks touch on Detroit, Germany and UK sources, but all the same, Gez Varley brings back his unmistakable style with these 10 previously unreleased tracks."

**TWERK: Now I'm Rendered Useless CD (FIM 052 CD). \$14.50**

"One of the leading members of what's been labeled as the 'California laptop techno scene', San Francisco based Shawn Hatfield aka Twerk has emerged since last year's critically acclaimed longplayer *Humanities* as a true visionary in producing state of the art techno compositioning. Furthering his unique ability to emit off-kilter electronic dance floor music, Twerk has produced an eclectic meshing of intricate sound usage with the progressive pulsation of dance floor techno. Having prior releases on labels Planet Rhythm, Template, Belief Systems, Cytrax, and of course Force Inc., this well established producer will be sure to cross over into many different fan bases with his extraordinary machine gone mad dynamics."

**JETONE: Ultramarine CD (FIM 053 CD). \$14.50**

"Montreal based Jetone aka Tim Hecker has been producing in the realm of electronic music for the past six years. Jetone has used his front as a graduate student in Critical Theory to further his research in digital acoustics and software terrorism. As things like this tend to work out, these musical projects have received the lion's share of his time, leaving his academic work on the backburner. This time has been spent exploring his boundaries and fault lines between rhythm, texture and melody. While Tim has influences which stem from the hybrids of hip-hop and techno, such as Germany's Wolfgang Voigt and England's Autechre, his textural and melodic inspirations often find comradeship with groups such as My Bloody Valentine and artists such as Christian Fennesz. That is to suggest that the lineages explored in his work have been an attempt to reorganize the digital, without heeding toward empty trajectories of bohemian-like nostalgia for any such pre-digital era."

**WHITE, GEOFF: Questions And Comments CD (FIM 054 CD). \$14.50**

"One of the most talked about electronic artists to emerge out of the USA, Geoff has jumped out of nowhere, with a handful of critically acclaimed 12" releases on Force Inc., Cytrax, Morris Audio and Delay plus a praised performance at Detroit's Electronic Music Festival this year his rising popularity is sure to expand with the release of his debut album *Questions And Comments*. A captivating release of warm delicate, soothing beats that's intended for the DJ but translates well in the bedroom, Geoff White comments musically on his dissatisfaction with the repetitiveness of the electronic mainstream and questions the abilities to diversify the genres by adding his own unique interpretation of sonic explorations into house and minimal techno."

**WHITE, GEOFF: Questions And Comments 2LP (FIM 054 LP). \$14.50**

Double LP version.

**VITA: Ena CD (FIM 055 CD). \$14.50**

"Vita is the alias for critically acclaimed recording artist Mikael Stavostrand. One of the new faces to emerge out of the musical hotbed of Stockholm, Sweden, Stavostrand has been featured as a key figure for his unique interpretations of club techno as well as producing some of the most essential experimental electronic music of the past year. Stavostrand is also the founder of the Mitek label and has over the past year performed in over 40 cities in North America including the prestigious Mutek festival. As Vita, his past 12" release on Force Inc. imprint Force Labs was met to critical praise and became one of the best selling releases for the label. Vita furthers his interpretations of techno with *Ena*, he fixates his attention to the 4/4 melody but conjures a depth and surrounding that exquisitely moves the listener in an digitalized organic groove. Traces of the unessential frequencies that infect the Clicks + Cuts ungenre permeate through his compositions, yet a solid dance floor friendly stability hold the tracks in place. Vita is poised to become another key element in the further explorations of dance oriented electronics."

**VA: Montreal Smoked Meat CD (FIM 056 CD). \$14.50**

"It's easy to say that Montreal has become a center point for the next wave of N. American techno producers. Over the past years, ideas and concepts have brought a unique fortification of like minded musicians that are united in challenging, developing and exploring the possibilities of electronic music. Thanks to Montreal's tremendously social environment that include prestigious festival's such as Mutek and FCM, many of the musicians have been able to rise up to achieving international status and thus the community of Montreal has been given the creative credit it so deserves. Force Inc. puts under the microscope a selection of some of Montreal's established and up and coming musicians in an attempt to showcase the broadband of this community. From Perlon records Akufen taking aim with his funky radio wave driven housiness, Force Inc.'s Jetone's deep bass techno that's only to be reckoned with My Bloody Valentine, Raster Noton's Mitchell Akiyama's reduced click-techno compositioning all the way to a slamming debut from Steven Beaupre that carries the charisma of Herbert's finest moments, *Montreal Smoked Meat* is a priceless document of this phenomenal city. Unreleased tracks from Akufen, Deadbeat, Jetone, Steven Beaupre, Ike, Shannon, Crack Haus, Eloi Brunelle, Algorithm, Orazio, Mateo Murphy, Mitchell Akiyama."

**OZY: Tokei CD (FIM 058 CD). \$14.50**

"Force Inc. follows it's interest in the Icelandic techno scene with one of their most prominent members. For the past 8 years, Ornlouf aka Ozy has been one of the country's most engaging producers, covering a diverse range of sounds as the drum 'n' bass producer Hugh Jazz, the immensely popular break-beat act Early Groovers and of course the techno / tech-house project Ozy. Praise for his releases on Thule and Ben Sim's Native imprint can be found in DJ's top 10 lists around the world and earned considerable media praise. Now, with his debut album for Force Inc., Ozy continues his interests in techno and deep house, using vital parts of the classic formulas. But to keep things interesting, Ozy twists and bends sounds and ideas, mostly from old records, movie soundtracks, TV programs and radio to incorporate fresh and new aspects to his tracks. *Tokei* resounds warmly and distinctively, providing memorable tracks that showcase this unique producer at his best."

**G-MAN: Avanti CD (FIM 059 CD). \$14.50**

"Gez Varley aka G-Man first came to prominence in 1990 as one half (with Mark Bell) of the ground breaking leads based duo LFO. They can be credited as the first electronic act to reach the UK top 50 charts and over the course of their career as LFO collaborated and remixed some of the finest; Richie Hawtin, Afrika Bambaataa, Bjork, Art Of Noise and YMC to name a few. After the demise of LFO, G-Man has gone on to release some of the most influential minimal techno / acid techno singles out there, most notably credited for his 'Quo Vadis' single on Swim, still recognized as a true masterpiece of techno production. Now, G-Man returns to the clubs with a stunning album of new material that arguably could be his best output since his Swim days. Cascading rhythms build subtly behind the fuelled

drive of bass, fully defined by G-Man's signature formula that remains unprecedented in the techno community. Force Inc. is proud to reunite you with this techno pioneer and give those who never knew a chance to experience one of club techno's best."

**SUTEKH: Incest Live CD (FIM 061 CD). \$14.50**

"Since 1997, San Francisco based Sutekh has released consistently inconsistent electronic music on local and international labels Force Inc./Mille Plateaux, Source, Background, Plug Research, Orthlong Musork, Cytrax/Delay, Tektite, and his own Context. Manipulating computers, samplers, synthesizers, ping pong tables, Scrabble pieces, and found sounds, he has created everything from minimal house and techno to dense, dissonant noise collage. Unable to explain his reasons for making such music, he blankets himself with sarcasm. People often have a difficult time deciding whether or not he is serious. *Incest Live* is a re-working and recreation of material and sound sources from his entire collection of releases, edited and rebuilt into completely new forms. Characterising his live sets, Sutekh keeps a keen ear to the dancefloor, evident in solid grooves and tech-house rhythms, but bypassing the traditional sound sources of techno's conventions opting for an almost avant-garde approach to the tracks."

**SHANNON, MIKE: Sign Of Hand CD (FIM 062 CD). \$14.50**

"Mike Shannon is one of Canada's most respected and known techno DJ's. With over 10 years of DJ experience under his belt, including operating the reknown 12" record label Cynosure Recordings, Mike Shannon is recognized as one of the central figures in Canada's emerging electronic music scene thanks to his relentless DJ schedule and acclaimed 12" releases over the years. 'Sign Of Hand' is a collection of new material that explores the balance of Detroit's vigorous Techno community and the sway of popular German Micro-House. Deep, lush and leaning to the darker side of life, Mike Shannon picks out the fineness of rich textures and balances them with the rigor of great dance music."

**WALKER & GEOFF WHITE, STEWART: Discord CD (FIM 063 CD). \$14.50**

"Over the past few years, Stewart Walker and Geoff White have both established themselves as two of the leading forces behind North America's burgeoning techno scene. Now, for the first time, these two highly respected producers have joined together on *Discord*, what could be their best work to date. Both producers have released well-received albums on Force Inc. in the past. Walker's *Stables* was widely considered one of the best electronic albums of 1999. White's *Questions and Comments* followed suit, to much fanfare, in 2001. The strength of *Discord* lies in its additively melodic dance floor beats. Incorporating aspects of hip hop, house, and techno, Walker and White have honed their distinctive signatures into an album that is truly greater than the sum of its parts. Fans of their past work will enjoy sorting through the album and picking out the individual contributors' contributions, while new listeners will enjoy the synchronicity and accessibility of the album as a singular entity."

**CODEBASE: Style Encoding CD (FIM 064 CD). \$14.50**

"It's hard to categorize this Seattle Techno veteran, but let's give it a shot. Codebase is a versatile blend of Electro, Detroit-influenced Techno, and Deep House. Part Drexciya, part Juan Atkins, part Global Communications, Tom Butcher aka Codebase's melodics and electronics are at once starkly futuristic and gloriously timeless. Rather than so much so called Electro out there, Codebase goes for the jugular revitalizing the roots of the movement without sounding redundant. Along with label mate Mike Shannon, Butcher is one of a new generation of electronic artists more interested in the revisionary, as opposed to visionary, aspects of Techno. A solid offering of memorable music that seeps with energy and funk. Codebase has already released singles on Swayzak's 240 Volts imprint and the legendary but now defunct Orbit Records plus has recorded under a variety of alias that include Betamax, Heatsync, x09, and Induction."

**K-LED: Tomorrow In The Morning CD (FIM 065 CD). \$14.50**

"For the past 5 years, K-Led has been one of the key contributors to South France's techno community. K-Led's respect and influence from the Detroit legends ring through this full length. From the lead single 'Detroit City', you hear K-Led's homage to the city that spawned it all. Comparable to the early sounds of Kenny Larkin, *Tomorrow In The Morning* is some of the deepest, soulful, underground techno this label has had the privilege of releasing. Definitely an old school education resonates throughout the album, but K-Led succeeds in painting a musical portrait that sounds as fresh as the morning mountain dew."

**BABY FORD: Basking In The Brakelights CD (FIM 066 CD). \$14.50**

"It's been over 6 years since we've seen a full length from London based legend Peter Ford aka Baby Ford, so claiming this is anticipated may be pushing it, but that does not in any way change how excited and honored we are to be presenting the new album *Basking In The Brakelights*. To list his accomplishments would take a catalog of his own to cover, but for those who aren't aware of who Baby Ford is, let's briefly get into it. Baby Ford emerged in the late 80's — early '90's as a pioneering innovator of the acid and vocal house explosion thanks to his two albums *Ford Trax*, *OOO-The World Of Baby Ford* as well as several singles such as the acid anthem 'Ochhy Koochy', 'Chikki Chikki Ahh Ahh', 'Beach Bump' and the T. Rex cover of 'Children Of The Revolution'. From '92, he took a different direction, taking him down a more minimalist path that has stayed with him over the years, also spurring the infamous IFACH collective and label."

**STRASS: Zwei 12" (FIM 147). \$10.00**

Strass is the latest aegis of one Wolfgang Voigt (aka Mike Ink, Profan, M:I:5, Love Inc., Gas, etc...), here returning to his roots; ultra-heavy acid-laden polyrhythms ripped straight out of the textbook for the German post-summer-of-love school he helped write. Reminiscent of his classic output on Structure, Monochrome, MonoTone, DJungle Fever, and Trance Atlantic. Super heavy." — Hrvatski.

**MANDELL, JAKE: Quondam Current 2LP (FIM 180). \$16.00**

Double LP version.

**SUTEKH: Miasma EP 12" (FIM 182). \$9.00**

Four track EP from this US producer, whose previous 12" was on Drop Beat. "Sutekh is one of the most new influential producers of the Californian techno scene. Working with the most unessentialist sounds ever, clicks and glitches, Sutekh starts the epoch of digital and virtual techno. Cybertech sounds for cyberclubs."

**EXOS: Eleventh 2LP (FIM 184). \$16.00**

"Exos is one of the leading producers of Iceland's techno and electronic label Thule. After having released several maxis on Thule and one 12" on Force Inc., *Eleventh* is their first full length album. The album contains 13 tracks of advanced dance material. It is minimal techno, under the premise that a discourse of written rules defines the music and the programs in content. But it is also more. Music with a hypnotic flow and the coolness of the northern electronic scene. Exos tracks give a spatial dimension to techno; keyboard patterns with echoes and delays are combined with an intense groove. Don't expect the sound of Berlin, as it's chilly in the North, but not necessarily dark. Yet beyond the sound of Iceland, this is a soundtrack for the urban world. Exos even reflects the speed of the hypercities, the desires of a techno-generation, which finds its subjectivation in the body. Becoming molecular,

becoming a non-organic body, becomings; Exos music is the perfect statement, programmed, calculated and simulated. Constructed for the needs of the machine generation, for the clubs but also for listening areas. The fusion of harmony and sound in favor of the production of properly rhythmic values. It works, not by continuous variation like other electronics, nor by the reproduction of distinctive forms, which Techno normally is. It is the perfect sounddesign for techno 2000."

**\*G\*: The Mixes 12" (FIM 191). \$9.00**

Third maxi of \*G\*, aka Gez Varley. Two massive clubstompers that will amaze." The first mix is also found on the Autopoieses *La Vie A Noir* album on Mille Plateaux, the second is brand new.

**AUCH: 2 12" (FIM 192). \$9.00**

"A model of techno under the condition of digital signal processing. Interferences, glitches, and deep grooves. It's clicktechno."

**COSTELLO, DONNACHA: Growing Up In Public 2LP (FIM 198). \$15.00**

"Donnacha Costello will be one of the top new techno producers in the year 2000. He started writing music in 1989 and discovered minimal electronic music in 1996, becoming well known and respected in his home city of Dublin, Ireland. Having completed his philosophy degree, Costello engaged himself in university studies in music and was introduced to Steve Reich, John Cage and Karlheinz Stockhausen. In 2000 he began to release 12" singles on his own label Minimise and was signed by Force Inc. for his first album. *Growing Up In Public* utilizes new digital production and synthesis methods, sampling and dub techniques. This debut album displays a great degree of imagination and experimentation."

**VA: Met@Music 3LP (FIM 200). \$19.00**

Triple LP version.

**ALFA, IBRAHIM: Daltonista 12" (FIM 201). \$9.00**

"Ibrahim Alfa is busy again. His first EP on Force Inc starts with a playful Twechnosalsa track, that merges the funkyness of Chicagotrax with digital Powerbooksound. Floorkiller. The E.P. contains another slamming mono stomper and Detroit influenced down-tempo track and a tricky and elegant house tune."

**JIRKU, TOMAS: Sequins 2LP (FIM 202). \$15.00**

Tomas Jirku is one of the new American artists in the Force Inc./Mille Plateaux collective who develops the freshly minded genre of Clickhouse and Clicktechno. For two years the 21 year old Tomas Jirku is using a completely computer-based, highly flexible set-up that allows him to explore deeper into sounds. He tries to be subtle with his use of digital manipulation to add layers that couldn't otherwise be achieved using conventional studio techniques. During this summer in Toronto Jirku became more influenced by Funk and Disco and he changed from his earlier Industrial influences to more upbeat feel with fast tempos, bouncy rhythms and a more immediate sound that doesn't hide behind atmospheres. He focused on every tiny element in the rhythm and stayed away from elaborate basslines that would distract him from the focus. Digital glitches are an integral part of each combination where the subtle distortions extracted from each element of a song continually enhance the rhythm. Most of the tracks from his first album for Force Inc. were composed as a deconstruction of Funk samples, using heavily digital manipulation and filtering. Like other artists Jirku formulates series of glitches into bouncy rhythms. In his way of using funk elements Jirku explains his new album even as a variation of Clickhouse. *Sequins* is the first Glitch-Funk album."

**S.R.I.: Energie 12" (FIM 205). \$9.00**

"Reinhard Voigt aka S.R.I. is respected as one of Cologne's leading producers. Also known as Kron and Pentax, Voigt is recognized for his acclaimed Mille Plateaux productions as Sturm. Due to the massive reaction drawn from his contribution to Force Inc.'s 200th release *met@music* compilation, he has remastered the cut that appears on this A-Side, a banging builder that is reminiscent of his brothers style but distinctly marked with his hyper percussive tendencies. The B-Sides are by all means reaching the dancefloors of today, rolling kickers with massive synth lines. S.R.I. is definitely going to pave the way for Force Inc.'s 12" direction for 2001."

**AUCH: Remix Tomorrow Goodbye 2LP (FIM 206). \$14.50**

Double vinyl version.

**EXOS: Strength 2LP (FIM 208). \$14.50**

Double vinyl version.

**STAVÖSTRAND, MIKAEL: Reduce 2LP (FIM 210). \$14.50**

"Stockholm, Sweden's Mikael Stravöstrand represents the first of many new Scandinavian talents that will emerge in the Force Inc. family over the course of 2001. Stravöstrand is a key figure in the Swedish electronic scene as a long-time event organizer, sound installation artist and label manager of the underground Mitek label. Over the past year, he has performed continuously that included a successful 32 date North American tour. He has releases and contributions on labels Tigerbeat6, 12k and Mitek. Reduce continues Force Inc.'s development of click-techno, where the unessentialist sounds of glitches, crackles and skips infiltrate the structure of minimal techno's 4/4 drive formula. Stravöstrand emanates a unique approach to compositions, taking interest in the use of randomness and the unexpected towards his methods of working. Reduce is a very visual and natural project; deep, dubby techno mingles with the glitchy pulses and beats. The result is a perfect order of balance and harmony for the listener. Stravöstrand presents a new platform for dance music. Essential for fans of Chain Reaction, Clicks & Cuts and SND. Reduce crosses between dance-floor techno and experimental electronic music."

**VARLEY, GEZ: Bayou Paradis 2LP (FIM 213). \$14.50**

Double LP version.

**VITA: Ena 2LP (FIM 217). \$14.00**

Double vinyl version.

**S.R.I.: Trax Pt. 2 12" (FIM 218). \$9.00**

"Reinhard Voigt aka S.R.I. follows up his last Force Inc. release with the second installment of his punishing techno series. 3 unnamed tracks of ferocious club floor fillers that are truly set to release all the senses."

**VA: Montreal Smoked Meat 2LP (FIM 219). \$14.00**

Double vinyl version.

**G-MAN: Avanti 12" (FIM 221). \$9.00**

"The former LFO frontman is in fine form and as many know his history under different guises with Force Inc. (Gez Varley \*G\*) and too long a history to list on this sheet, G-Man is undoubtedly one of the most important figures in the techno community. This slab is a taster of what to expect from the forthcoming album *Avanti*, and also adds 2 new tracks that are only exclusive to this maxi-single. Some of G-Man's most amazing work to date, this EP lays waste to the dancefloors, smooth and ever so moving, G-Man is a master of providing a depth charge of exhilaration."

**OZY: Tokei 2LP (FIM 222). \$14.50**

Double LP version.

**YAGYA: Rhythm Of Snow 2LP (FIM 224). \$14.50**

Double LP version.

**DALESSANDRO, BILLY: Liquid Stimulationz 12" (FIM 225). \$9.00**

"Do you remember the days of Force Inc. past? Mike Ink, Knarz, Ian Pooley, that's right. ACID. Billy Dalessandro brings it all back with a modernized twist, tweaking the 303 with his Chicago roots well kept deep in formation. 'Cyberestrial' hits all the right places, floor fuelled bass that builds up in all the classic mannerisms. 'The Theory Of Motion' is another rocker, the bass stabs of electro echo through with the flow of Detroit's finest. Dry rocking technosure relatable to early DBX and Roman Fluegel's tracks on delivery."

**G-MAN: Avanti 2LP (FIM 227). \$14.50**

Double LP version.

**CROON INC: SchloBalle/Jackass 12" (FIM 229). \$9.00**

"A thoroughly, thumping raucous techno slammer... Croon Inc are the latest outfit to emerge from the Force Inc. family, a German duo that surely will be causing a stir over the coming months. SchloBalle is a deep, acid based killer, with a infectious vocal loop to get the floor friendly. Jackass brings in the old school flavor with a glitchy twist. Overall Croon Inc full provide the popular elements of driving, low slung bass and taut keyboard stabs that should find this gem a front row in any techno DJ's bag."

**SHANNON, MIKE: Sign Of Hand 2LP (FIM 230). \$14.50**

Double LP version.

**DALESSANDRO, BILLY: The Secret Sessions 12" (FIM 232). \$9.00**

"Billy Dalessandro has built quite a name for himself over the past year, mainly due to the acclaimed EP's recent on Force Inc., Force Tracks but not forgetting his early collaborations with DJ Sneak's former partner Josh Warner on the Antenna Project. Chicago born Dalessandro's wicked approach to deep techno and mid-90's Chicago Acid House make for the perfect choice for what's hitting the clubs currently. 'Mister Sinister' is a acid tweaked depth charge with punchy minimal grooves. 'Krank' will get your fix, an old school rager with soul sinking key stabs and a vocal hook to get the kids screaming. 'Shadow Government' is an acid house, ecstasy mega-throb to light up any dancefloor. Without any doubt, 'The Secret Sessions' sums up his best work to date."

**SCHAFFHAUSER, MATHIAS: Musik Ohne Bass 12" (FIM 234). \$9.00**

"Musik Ohne Bass jokingly translates to 'music without bass'. Indeed, Mathias Schaffhäuser is taking the piss as this is one hell of a driver — this track was a critic/DJ favorite on the recent Force Tracks compilation Digital Disco. If you don't know him, you should. Schaffhäuser has had top 40 singles in both Germany and the UK, plus operates leading Cologne label Ware. Frankfurt's Croon Inc. rearrange *Musik Ohne Bass* into a super funky, acid shocking stormer. Decomposed Subsonic prep it in their true fashion, building and climbing to surely keep the floor pumping."

**NOST: Is This The End? 12" (FIM 239). \$9.00**

"Dublin, Ireland's finest techno export, David Donohoe aka Nost makes his Force Inc. debut with this splendid summer soundtrack. Not since Love Inc has that the shuffle rhythm struck us in such a profound way. Nost builds on the rocking sway of his past peer with elegance and pure dancefloor sensibility. *Is This The End?* is a vigorously taunting, vocal edged, bass-kicker with a melody that I'm sure you'll recognize from years gone by."

**CODEBASE: Style Encoding 2LP (FIM 240). \$14.50**

Double LP version.

**K-LED: Detroit City 12" (FIM 242). \$9.00**

"For the past 5 years, K-LED has been one of the key contributors to South France's techno community. K-LED also manages to DJ on a regular basis, having shared the stage with legends such as Moodyman and Alton Miller. 'Detroit City' is K-LED's first single for Force Inc. and fully resonates his deep appreciation for soulful floor-filling techno from the city where it was born — Detroit."

**K-LED: Tomorrow In The Morning 2LP (FIM 243 LP). \$14.50**

Double LP version.

**BABY FORD: Built In 12" (FIM 245). \$9.00**

"For 15 years, this London based legend has released some of the most inventive and provocative techno the world has had the pleasure of hearing. Peter aka Baby Ford continues to raise the bar, offering 3 tracks of minimalistic micro-house that never dulls through epic, gradual momentous builds. Analog warmth adheres to the scope of digital glitch without sounding clinical, while Baby Ford keeps a keen ear for the dancefloor."

**FORCE LAB (GERMANY):**

**VA: Force Lab 1 12" (FLAB 01). \$9.00**

New Force Inc. subsidiary label, dedicating itself to the glitches of the *Clicks And Cuts* generation. This initial sampler EP features exclusive new tracks from: Sutekh, S, Auch and Chris McCormac.

**VA: Force Lab 2 12" (FLAB 02). \$9.00**

"Second issue of Force Inc's new sublabel. Artificial clicks for cyberclubs. Side A track 1 is by Donnacha Costello, a new highflyer from Ireland. From the West Coast a new generation of powerbook techno from Jasper, Safety Scissors, and the unbelievable Kid 606."

**VITA (AKA MIKAEL STAVÖSTRAND): Vita 1 12" (FLAB 04). \$9.00**

"On the heels of his debut album Force Inc. release *Reduce*, Stockholm Sweden's Mikael Stavöstrand has earned an immensely popular vote in the press for his unique click-techno production. Under the guise Vita, Stavöstrand excels in taking melody laden clicks with the formula of techno and house, proving a new level of cascading depth for this movement in electronics. Fan's of Farben, Sutekh, SND and deep Berlin techno will rejoice over Vita."

**KID 606: P.S. I Dub Ya 12" (FLAB 05). \$9.00**

"Yes, another remix EP. But hell, what else are ya gonna expect from Kid606 — he's right now found everywhere remixing Depeche Mode's hit 'Dream On', and still people can't stop talking about his rendition of 'Attitude' that astonished the underground last year. Kid606 has chosen two of his favorite artists to reassemble tracks from last year's *P.S. I Love You* and mold them into dance floor hell raisers." Side A features remixes by Atom ? and Rechenzentrum, plus a non-LP track "Horseback". Side B features "P.S. I Dub Ya Forever And Ever 12" Edition" (remixed by the posterboys of the apocalypse and Kid 606)".

**LOWFOUR: Repeatle 12" (FLAB 07). \$9.00**

"Andreas Tilliander aka Lowfour may be new, but already highly respected producer in experimental electronics. Also known as Mokira, his name has been popping up on compilations world-wide not to mention albums for Mille Plateaux and Raster-Noton over the past 6 years. Now as Lowfour, Tilliander makes his debut on Force Labs with 4 tracks of Gaseous organic techno. Fluent in elegance and subtle builds, Repeatle takes a nod to the masters of Cologne pop by fashioning layers of ethereal sound sources."

**VEER: 12" (FLAB 08). \$9.00**

"Veer is the latest Frankfurt based addition to the Force Inc. family. For good reason we present his debut on the Force Labs imprint. The A-Side opens itself with lovely, lush atmospheres immersed in clicky, shuffling beats. B-Side, Nena is a striking piece of warm textures



fortified in melodic structures. Fans of Farben, Andreas Tilliander and Mikael Stavosstrand will find this EP an essential addition."

**VA: The Force Lab Edition: Composure - Mixed By Algorithm CD (FLAB 10 CD). \$14.50**

"Force Lab is the newest imprint to come out of Force Inc. Music Works. Inspired as a laboratory to enable experimentations in 4/4 electronic music, the labels releases thus far have earned critical praise both in the DJ's bins and in the press. With the success of its 12" releases, we feel it's now time to document the label thus far on CD. Jeff Milligan aka Algorithm has over 12 years of experience behind the decks. A key developer of Toronto's early techno scene, Algorithm has remained one of the world's most respected DJ's, traveling the world continuously performing, running his own label Revolver and releasing a slew of 12" singles on Revolver, Background, Serotonin, and Brine Tone. His style is seamless and works perfectly into this eclectic mix. From the Gaseous sounds of Lowfour, Kid606's techno remakes, the fundamental power of Chris McCormick, to the uplifting renditions by Sutekh, The Force Lab Edition is definitely exceptional in both bandwidth and DJ manipulation." Also includes music from: Auch, G, Safety Scissors, Donnacha Costello, Vita, Veer, Electric Birds, Ozy and more.

#### FORCE TRACKS (GERMANY):

**SCHAFFHAUSER, MATHIAS: Lido Hotel CD (FT 006 CD). \$14.50**

Repressed. "Lido Hotel" is the solo debut album of Ware founder Mathias Schaffhäuser. Half of the album contains totally new tracks, the others are edits, remixes and new versions of already released Ware stuff. On the album is a vocal version of the '98 summer hit "Desire". Here it is sung by Regina Janssen, one half of the Cologne-based pop duo Donna Regina. The couple is well known for its success in Japan, where their tracks are played at commercial radio stations on prime time. Another track is produced with Antye Greie-Fuchs, vocalist of Laub. The album will also feature an edit of "Loom Service", written and produced by Nieswandt & Schaffhäuser. So the album will be a perfect mix of songs, up- and down-tempo tracks, modern house music, minimal techno and abstract beats. The title track "Lido Hotel" is based on 160 bpm breakbeats, but with a minimal techno aesthetic. Mathias' goal was to make an album to listen to at home without boring club-versions and much-too-long intros and outros. Lido Hotel is no 'Best-of' or Ware compilation. For all DJ's and Vinyl fetishists there will be a double album with all tracks, which were produced exclusively for the album and never appeared on vinyl before, including alternative club-versions of several tracks."

**SCHAFFHAUSER, MATHIAS: Lido Hotel 2LP (FT 006 LP). \$16.00**

"Lido Hotel" is the solo debut album of Ware founder Mathias Schaffhäuser. Half of the album contains totally new tracks, the others are edits, remixes and new versions of already released Ware stuff. On the album is a vocal version of the '98 summer hit "Desire". Here it is sung by Regina Janssen, one half of the Cologne-based pop duo Donna Regina. The couple is well known for its success in Japan, where their tracks are played at commercial radio stations on prime time. Another track is produced with Antye Greie-Fuchs, vocalist of Laub. The album will also feature an edit of "Loom Service", written and produced by Nieswandt & Schaffhäuser. So the album will be a perfect mix of songs, up- and down-tempo tracks, modern house music, minimal techno and abstract beats. The title track "Lido Hotel" is based on 160 bpm breakbeats, but with a minimal techno aesthetic. Mathias' goal was to make an album to listen to at home without boring club-versions and much-too-long intros and outros. Lido Hotel is no 'Best-of' or Ware compilation. For all DJ's and Vinyl fetishists there will be a double album with all tracks, which were produced exclusively for the album and never appeared on vinyl before, including alternative club-versions of several tracks."

**LUOMO: Native 12" (FT 007). \$9.00**

"Luukas Onnekas, Finnish producer, makes his debut on Force Tracks with this release. Both tracks are running over ten minutes, funky minimalism, deep and floating."

**SCHAFFHAUSER, MATHIAS: Desire 12" (FT 010). \$9.00**

Three track EP from Schaffhäuser, who's recent Lido Hotel was the first full length on Force Tracks. Features 3 mixes of "Desire": extended club mix, Steve Bug's Deep Desire mix, and Donna Regina's version.

**LUOMO: Livingston 12" (FT 012EP). \$9.00**

1999 release. 2 tracks. A: 'Synkro', B: 'The Right Wing'.

**M.R.I.: Kompression 12" (FT 015). \$9.00**

"Second maxi by Frankfurt duo Elting & Lieb. Minimal and floating housetracks with massive potential."

**CRANE A.K.: Monostatic 12" (FT 016). \$9.00**

"Berlin's finest in house are back. The pioneers of Force Tracks with 4 tracks in superior style. Minimal and smooth tracks, funky and laid back."

**JUNKIE SARTRE & HEXAQUART: Ignorance 12" (FT 019). \$9.00**

"Junkie Sartre & Hexaquad are a new production duo from Berlin. Originally based in the Berlin drum'n'bass scene, 'Ignorance' is their first minimal house output. The EP includes four brilliant mellow, minimal house tunes, smooth, funky and laid back."

**TAYLOR, DUB: I Can't (Fall In Love With Another) 12" (FT 21). \$9.00**

"New 3-tracker by Dub Taylor. The A-side contains a deep and moody house track with male vocals, massive. The B-side comes with another mellow deephouse tune and a minimal house track with Detroit flavor."

**M.R.I.: Rhythmogenesis CD (FT 23 CD). \$14.50**

"Rhythmogenesis is the first longplayer of Frankfurt based duo Stephan Lieb & Frank Elting. M.R.I. are representatives of the emerging German minimal house scene. M.R.I. are one of Force Tracks' best selling artists which has a profound effect on the house/tech-house scene, played and praised by some of the world's top DJ's. It began with their first Force Tracks 12" single 'Dauerläufer', a momentous release that sent an eloquent message to the masses that these two will achieve greatness. Their recent maxi once again received critical acclaim and has laid the foundation for this significant full-length debut. With Rhythmogenesis M.R.I. have effectively administered an injection that is exquisitely refreshing in a time of over-formulated generic rurgitation that much of house music seems to be steadfast in. Affectionately labeled as Micro-House in the US, M.R.I. produce a deep journey on their first album that conjures variations of minimal techno, dub, minimal and even deep house. A release that is arguable one of Force Tracks most accessible releases to date. Essential for fans of minimal house, Rhythmogenesis promises to be another influential Force Tracks release that is profoundly revolutionizing commercial house music."

**CRANE A.K.: Pink Eyed Pony CD (FT 28 CD). \$14.50**

"Since its inception over a year ago, Force Tracks has risen to become one of Germany's leading minimal house labels. With over 25 12 singles and now up to the third full-length release, the sister label of Force Inc. Now presents one of their most successful and dynamic artists for the first time one CD. Crane A.K. members Markus Gniech (DJ Knigge) and Michael Friedrich have been an integral part of Berlin's minimal techno/house community. In

particular, Knigge is a regular DJ in Germany's leading clubs. Taking his club experiences, Knigge molds his dancefloor technique with Friedrich's attentiveness to production and sound. The result is an experienced musical partnership that distinctly resonates their close friendship; minimal tracks based inbetween house and techno soundscapes. Pink Eyed Pony is an excursion into the details and different corners of music but never leaving the synthetic character of electronic music. The album swings from deep house to trip-hop, techno and minimal house. As with many Force Tracks releases, Crane A.K. have created an album both for the living room and the dancefloor."

**WILD, BENJAMIN: Wellness EP 12" (FT 29). \$9.00**

"Definitely a well-known figure in Germany's house scene, Benjamin Wild presents his first 12" for the Force Tracks imprint following a steady stream of releases on Perlon, Kompakt, Infarkt and Festplatten. Wild's ability to mold out tracks of the deepest form have made him an essential figure in the minimal-house scene. Wellness EP follows through in mandatory fashion. Als Wär So Weiß... definitely clocks in with a funky bassline driver and an eerie synth overlay. Overall, Wellness EP is a subtle, yet completely natural dance music 12" for the modern generation."

**VA: Hypercity ? Mix By Andrew Weatherhall CD (FT 30 CD). \$14.50**

"Focused in developing deep house music, Force Tracks has risen to become one of Germany's premier house labels. The term 'minimal-house' seems to be a popular term to describe the + 25 12" releases that have been released on the label; groovy, soulful bliss that has massively infected the lounges to such massive clubs such as Body & Soul. Hypercity presents a unique compilation of the vinyl singles that make up Force Tracks; a first of its kind to be released in the states. To make this compilation unmatched, one of the world's finest DJ's has stepped up to do the job — Andrew Weatherhall. A member of Two Lone Swordsman (Warp) and responsible for some of the most influential remixes of our time (My Bloody Valentine, Primal Scream, Happy Mondays, New Order, The Orb, Beth Orton, and Björk just to name a few), Andrew Weatherhall always has come across in this dull as ditch-water world of dance music as a refreshing and involving character. It reflects tremendously on Hypercity; a definitive overview of a new movement in house, showcased by one of electronic music's leaders. Most of these tracks have never before available on CD." Artist list: M.R.I., 9.Nov, Safety Scissors, Crane A.K., SCSI 9, Dirk Diggler, Junkie Sartyle, Hakan Libdo, Luomo.

**LIDBO, HAKAN: Click Enter To Exit 12" (FT 34). \$9.00**

"Do we really need to explain this guy, who he is, or what great music he has released over the last couple of years? He's been on too many labels to list on this page. Hakan Lidbo returns to the Force Tracks family with three deep house gems that are more than fluent with the funk than ever. Quality control is the essence of this fine EP. 'Click Enter To Exit' transforms into a glitch fuelled floater with a fine undercurrent of vocals to add striking depth. 'Le Peep' propels listeners to a new higher level of funk with its subtle builds and sensational flow. 'Dim The Lights' clocks in with Lidbo's signature flow but in a more reflective and percussive sway."

**TAYLOR, DUB: Detect CD (FT 36 CD). \$14.50**

"Berlin, Germany's Dub Taylor delivers his debut full-length to the Force Tracks imprint. Since 1996, 27 year old Alex Kruger has been the source of some of the most outstanding minimal deep house singles, released under the guises of Psychoplasma, Korsakow, Retronic, Hair and of course Dub Taylor. Following the success of his last 12" single for Force Tracks, 'I Can't Help Falling In Love', (that infected the NYC house scene), Detect proves he can move a step beyond into smooth, high melodic elements translated in majestic songlike formation. Chilled house rhythms integrate with the glamor of classy vocals, filtered guitars and gratuitous synth melodies. His experience as a guitar player in new wave, punk and funk bands shines through in these tracks. Dub Taylor goes a step above the new breed of overzealous bedroom producers by using his years of musical experience as a guitar player in numerous bands to the best advantage. The result is purely pop."

**TAYLOR, DUB: Detect 2LP (FT 36 LP). \$14.00**

Double LP version. "

**IMP: Music To Fix Your Boat By 12" (FT 37). \$9.00**

"NYC's Cristian Fleming aka imp. is another new addition to the Force Tracks roster but by no means a new face to the electronic music scene. With critically acclaimed releases under the guise unit, Cristian is renowned for his skills at creating captivating, warm atmospheric listening music. Now, as Imp., he sets off with his ears leaning towards the dance floor. Taking cue from label-mate Luomo, Imp. has risen to the occasion with 3 tracks of emotional house music conjured in the deepest form. Additive melodies play in the warmth and flavor of soulful Detroit techno at its best but with an added dimension of rhythmic subtlety and sophistication that rival Herbert. Distinctly fromage-free, Imp. enters with an innovative take on a familiar groove."

**CRANE A.K.: Supermarket 12" (FT 38). \$9.00**

"Berlin duo, Crane A.K. returns back to the Force Tracks imprint with 3 new tracks to redesign their past and further the future. Female vocal driven 'Supermarket' is reminiscent of the current electro flavored house tracks but resonates the touch of classiness and depth of what Force Tracks strives for. Pop appeal strikes on all the tracks though. B-Sides 'Morgenrot' and 'Fatter' tune up in fresh formula towards techy driven minimal house, bring through a soothing and completely refreshing EP that will be sure to please old and new fans alike."

**DALESSANDRO, BILLY: Sonic Revolution 12" (FT 40). \$9.00**

"Billy Dalessandro makes his debut on the Force Tracks with possibly our most straight to the dance-floor 12" thus far. Recently relocated to Italy, Billy's first home is Chicago, an obvious reflection on Sonic Revolution. Billy Dalessandro is a recognized name for his collaboration with DJ Sneak's former partner Josh Warner on the 'Antenna Project'. The result of 'Sonic Revolution' are 3 tracks with the depth of techy-deep house that Force Tracks is well known for built on the foundation of Chicago's finest house music. A definite floor pleaser, a return to the roots, and surely a name that you'll be hearing more about on our label."

**BABY FORD: All & Nothing 12" (FT 41). \$9.00**

"Peter 'Baby' Ford needs no introduction, his history over 10+ years has made him an essential part of what's in the DJ's crate. Force Tracks is honored to present his debut EP for our label, a collection of pumping floor shakers that subtly get under your skin and deeply penetrate your soul. His trademark signature rolls in the finest form, layering, wobbling and pulsing in all the right places. Minimal techno grooves underpinned by crisp house rhythms make this a perfect selection."

**WILD, BENJAMIN: With Compliments CD (FT 42 CD). \$14.50**

"Since 1992, 29 year old Benjamin Wild has been circulated in amongst a very diverse surrounding in electronic music. You may recognize him from his ambient releases on the FAX label alongside Peyman Shamlou in the early 90's. But things have changed. Since 1994, Wild has been the source of some of Germany's leading 12" minimal house tracks on a slew of labels that include such as Perlon, Kompakt, Fest. Now, Benjamin Wild presents his debut

full-length achievement, **With Compliments**. Wild goes 3 steps further than before with his signature style of gradually pitched techno infused deep house. The enthusiasm he has for supporting Germany's underground nightlife scene rings through - flavor filled deep filled funk for the masses. WILD is set to take his 12' successes to the next level."

**M.R.I.: All That Glitters CD (FT 44 CD). \$14.50**

"MRI return after last year's stunning debut album **Rhythmogenesis** with an eclectic house album destined for the dance floor and living rooms. Stephan Lieb and Frank Elting bring together a well-honed primer on the present state of deep house — from the Björk-ish warmth that Hacienda's Kerstin Pfau adds vocally with a stunning interpretation of Aaliyah's 'Try Again' on the Track 'Blue' to De-Phazz lead singer Pat Appleton's powerful performance on 'Sane & Sound' and the slamming 'Nightclubbing At Home' that went on to be one of their best selling 12" singles. With this outstanding release MRI have delivered one of Force Tracks strongest full lengths to date, an album that swings out in bright-eyed POP!-sensibilities unlike so many average house albums of today."

**MRI/DECOMPOSED SUBSONIC: Digital Disco 12" (FT 48). \$9.00**

"Do you remember when house was all about LOVE? Force Tracks is not heading into some dated disco house nor are we reminiscing the past. MRI reunite with Hacienda's Kerstin Pfau some cerebral grooves that ripple with passion. Disco tinted chords and Ms. Pfau's elegant vocals make this disco discovery a matrimony of the deepest kind. Decomposed Subsonic have been a big favorite of the German house scene for some time now. The Akufen swing rings clear through this one, mingle that with their trademark crisp, floor rocking bass and a vocal hook to get the hands up high."

**VA: Digital Disco CD (FT 50 CD). \$14.50**

"Force Tracks celebrates its 50th release with a bold, new step into the world of Pop. Those who know Force Inc.'s 12 year history, know of the labels' capabilities to roll with the best of them. From the early days introducing Ian Pooley, Mike Ink, Gene Farris and Roy Davis Jr. to the current stable of house acts such as Luomo, MRI, Akufen and Hakan Lidbo, Force Inc.'s successful sublabel gets ready for a return to the clubland but with a bold, new step in the realm of Pop. It is called **Digital Disco** — take the vitality of the early House movement, dose it with the twisted ironic splendor of 80's Pop then refine it with the fine flavor of Force Tracks' blend of Micro-House that has earned the label respect for over the past two years. The results are frighteningly catchy songs that reflect a new phase for Force Tracks' evolution. **Digital Disco** features a handful of the best artists with exclusive new music that can only be found on this compilation. Their reputations have earned critical praise and the support of the world's leading DJs. Packed in triple vinyl and single CD, **Digital Disco** is an essential document and celebration of the next phase of Pop-House." Features mostly exclusive tracks from: MRI, Luomo, Data 80, Astrobol, Sylk 130, Dub Taylor w/ Chilleeda, Metro Area, Decomposed Subsonic, Swayzak, Care, Mathias Schaffhäuser, Akufen (Herbert mix), Savant DJ.

**VA: Digital Disco 3LP (FT 50 LP). \$19.00**

Triple LP version [CD VERSION FORTHCOMING]. "Force Tracks celebrates its 50th release with a bold, new step into the world of Pop. Those who know Force Inc.'s 12 year history, know of the labels' capabilities to roll with the best of them. From the early days introducing Ian Pooley, Mike Ink, Gene Farris and Roy Davis Jr. to the current stable of house acts such as Luomo, MRI, Akufen and Hakan Lidbo, Force Inc.'s successful sublabel gets ready for a return to the clubland but with a bold, new step in the realm of Pop. It is called **Digital Disco** — take the vitality of the early House movement, dose it with the twisted ironic splendor of 80's Pop then refine it with the fine flavor of Force Tracks' blend of Micro-House that has earned the label respect for over the past two years. The results are frighteningly catchy songs that reflect a new phase for Force Tracks' evolution. **Digital Disco** features a handful of the best artists with exclusive new music that can only be found on this compilation. Their reputations have earned critical praise and the support of the world's leading DJs. Packed in triple vinyl and single cd, **Digital Disco** is an essential document and celebration of the next phase of Pop-House."

**TAYLOR, DUB: Second Side 12" (FT 51). \$9.00**

"Berlin based Alex Krüger aka Dub Taylor is no stranger to the house scene. With releases on Raummusik, 3B, Morris/Audio and of course Force Tracks, Dub Taylor is a mainstay for deep, delicious beats. The title track is a lounge loving, body shaker filled with a sensual female vocal. 'Into Your Heart' features the return of vocalist Stan Eknatz, immersed with digitalized Motown flavor — this descends into delightful depths. 'Sleeping Girl' is sexy and sweet — dub textures collide with an irresistible momentum. **Second Side** leaves you with a digital disco crooner 'Who's The One', vocoder driven pop-house that hints to the retro but is fluently futuristic."

**DATA 80: Data 80 CD (FT 52 CD). \$14.50**

"Force Tracks goes beyond what you've ever heard before by introducing the new pop-house project orchestrated by reknown house producer Hakan Lidbo. Data 80 is a main-frame for the past, present and future. Man-machine meets the fire of 70's funk, 80's trash and classic house. Picture an icon that has built itself up from the elements of the finest performers of our time; Kraftwerk, Ziggy Stardust, Prince and Michael Jackson come to mind. The music could be characterized to the popularity of today's electro/80's movement but keeps the most pleasurable moments of house music's early days strikingly loud and clear. DATA 80 will infect your mind with the unbelievable catchiness each song Provokes. 'You Are Always On My Mind' pays homage to the greatness of Giorgio Moroder and facilitates a future classic that shall ride the dance floors for years to come, 'Open Skies' is a day dream of pop bliss, the cascading vocoder fuelled anthem 'Love Was Made for Two' provokes a mixture of Daft Punk, Yazz and 80's pop flair. It's time to discard the irony and meet the reality of Data 80."

**DATA 80: Data 80 2LP (FT 52 LP). \$14.50**

Double LP version.

**LUOMO: Tessio 12" (FT 54). \$9.00**

"Tessio, the underground hit of 2001 gets reignited into a completely new version. Enchanting lyrics integrate with the sensual flow of Luomo's pop-house rhythms that has made him one of the most sought after producers of our time. Add to that, Germany's chart topping Moonbootica have done an outstanding job of turning **Tessio** into a peak time stomper. And we couldn't resist but have Akufen make this track into one of the sweetest disco-edged shakers we've heard since the 70's."

**TAYLOR, DUB: Your Soul (With Vital) 12" (FT 55). \$9.00**

"Force Tracks proudly introduces the first single featuring the 15 year old vocalist Vital. A ghostly comparison to pop-diva Aaliyah, we are proud to have her part of the Force Tracks family. Expect to here much more from her in the near future. With that said, Dub Taylor returns with a taste of what is to come from his forthcoming full length **Experience**, due to hit stores end of august. The sensuality and song-like arrangements that has graced the music of Luomo's music oh so well, reaches new levels and is fulfilled with Dub Taylor's ability to produce exquisite, deep house. Making their debut, Casino Royale turn 'Your Soul' into

a peak time stomper, still retaining the formula of the song but reanimating it for the clubs. Luomo never ceases to bring out the best, reanimating 'Your Soul' into a funky, post-disco jumper that will be a sure fire hit for the next generation."

**DECOMPOSED SUBSONIC: Wild Nights 12" (FT 56). \$9.00**

"Force Tracks continues to flow out the summer spins with a modern acid house kicker that will be hard to top. Frankly, **Wild Nights** is a stormer. Thanks to his many releases on Mathias Schaffhäuser's Ware label, Hartmut Wessling aka Decomposed Subsonic has built a reputation for making some of the most solidly produced club tracks out there (you still remember 'Blau Löwen'?). **Wild Nights** heads straight for the clubs, right at peak time. This title track is 303 infected body music that builds and builds and builds to no ends. Kick Das digs deeper, hitting home with bass-filled funk and with a slight French touch."

**SCSI 9: Digital Russian CD (FT 57 CD). \$14.50**

"The debut album by Moscow producers Anton Kubikov and Maxim Milyutenko, aka SCSI-9. They have achieved world-wide respect and a loyal following due to 12" releases on Trapez, Salo, Freizeitglauben and also can be found featured on compilations on Fabric, Konvex-Konkav and Combination to name a few. **Digital Russian** is an exceptional collection of new material plus a few favorites from their Force Tracks singles. Their soulful approach to tech-house gets shimmered with the pop-house splendor of the new digital disco sound. SCSI-9 raise the bar for house and techno on this profound release for the label. Metro Area fans take note of this release."

**SCSI 9: Digital Russian 2LP (FT 57 LP). \$14.50**

Double LP version.

**VA: Digital Disco 2 CD (FT 59 CD). \$14.50**

"It's been a year since Force Tracks launched the critically acclaimed **Digital Disco** compilation series. A reinvention of house music, **Digital Disco** brings together a combination of sophisticated depth, soul, lyrical narrative, and of course the uplifting energy that disco characterized back to the dance floor. Now, the series returns in full splendor featuring 13 tracks from a line of the label's past, present, and future members. **Digital Disco 2** manages to sound both retro and futuristic, while remaining brilliantly inventive and danceable." Artists: Dub Taylor & Vital, Luomo, Akufen, D;exter, Adjuster, Ian Pooley, Moonbootica, Playgroup.

**TAYLOR, DUB: Experience CD (FT 60 CD). \$14.50**

"**Experience**, the new album by Alex Kruger, aka Dub Taylor, surpasses all expectations for someone with such a history of quality. Kruger's belongs to a generation of up and coming pop house producers, such as Luomo and Mathias Schaffhäuser, whose contributions to house music in the mid- to late-nineties brought about irrevocable innovations. But Kruger's history and reputation as a producer can easily stand on its own. Throughout his catalogue of singles, released on a host of highly respected labels such as Konfekt and Morris Audio, and his two full-lengths, recorded for Raum Musik and Force Tracks respectively, Kruger's distinct and syncopated approach to vocals, and the seductive eeriness that presides over his arrangements, have rightly earned him a reputation as a producer whose work is to be anticipated."

**TAYLOR, DUB: Experience 2LP (FT 60 LP). \$14.50**

Double LP version.

**DEXTER: Things Have Changed 12" (FT 61). \$9.00**

"Dexter St. James's achievements read as a veritable who's who in the history of border-breaking Swedish House music. Produced and co-written by guru's Hakan Lidbo, Martin Venetjoki, Adjuster, this project delivers with House-fuelled influences from Buddha Bar to Bass-Beat, New York to New Delhi, Acapulco to Alabama — all encapsulated within liberal doses of spiritual and club-tastic vocals by Dexter. You may recall Dexter as the frontman behind the Billboard chart topping act Sound Factory — responsible for the dance anthems '2 The Rhythm', 'Come Take Control', and 'Deeper Yet'. With 'Things Have Changed' Dexter St. James's impeccable soulful vocals integrate with the uplifting production of Hakan Lidbo's trademark Synth-Pop House. Force Tracks newcomer Adjuster digs into deeper territory with the quintessential house crooner of the season. Definitely a departure from what you've come to expect from Force Tracks, Dexter brings on our new era of a Digital Disco fueled frenzy for the masses."

**DOLE & KOM: Melodie und Rhythmus 12" (FT 64). \$9.00**

"Dole & Kom are by no means strangers to the scene. The masterminds behind the BCC Label and known under the guises Studio 45, Disco Doggies and BCCrew, they have proved to be a mainstay in today's disco-house community or as they call like to call what they do 'House Couture'. Beyond that, Dole & Kom have remixed dozens of the finest including Green Velvet, Mfon and José Nuez and their music can be found on Formaldehyde, Azuli, Lost Vegas, Definity and of course BCC."

**FORCED EXPOSURE:**

**LAUGHNER, PETER: "Cinderella Backstreet"/"White Light White Heat" 7" (FE 006). \$3.50**

70s genius preserved.

**LESTER AND HIS PALS, PEP: The Mathematical Genius Of Pep Lester 2LP (FE 010). \$10.00**

An insanelly detailed document of one man against the world, for just pennies a minute. Each copy comes with a personalized footprint by Mr. Lester; close to o/p.

**CRYSTALIZED MOVEMENTS: Dog. Tree. Satellite Seers... LP (FE 011). \$8.00**

Limited reissue of their 2nd LP from '87.

**CRAWLSPACE/MOOSEHEART FAITH: "On The Tide"/"Hook In The Gray" 7" (FE 013). \$3.00**

Weird, long & darkly rumbling tracks from a recent studio free-improv session featuring the basic Crawlspac lineup (two guitars/bass/drums + Eddie Flowers/vocals), with the addition of Mooseheart's Todd Homer on old-style primitive synth whirl and L. Robinson on banjo and perc.

**MILLER, ROGER: LP (FE 014). \$7.00**

Roger's reigning post-Burma moment; basement 4-track recordings of unknown-tongue space psych, ecstatically rendered.

**SAUTER/DON DIETRICH/THURSTON MOORE, JIM: Barefoot In The Head CD (FE 015). \$13.00**

Long awaited reissue of this classic late 80's collaboration between the 2 sax players in Borbetomagus (Sauter & Dietrich) and Sonic Youth's Thurston Moore. Five extended tracks of guitar/sax/sax improvisational interplay, recorded in NYC in June, 1988. We first issued this as an LP-only in 1990, but it has been o/p for a number of years (a CD version was licensed by Shock UK and briefly available, but has been long o/p as well). "This is one mind-fuck of a noise-fest. Imagine if **Metal Machine Music**-era Lou Reed had been invited to Brotzmann's **Machine Gun** sessions. You're still not close. Likes beasts of burden locked to a single axis, the circles the trinity treads shaft deep, inside which they explode depth charges

which reverberate to the core of your being. Now and again one might pull away to release heart piercing shrieks into the foul night. Truly tremendous." —Biba Kopf/*The Wire*.

**LOVE CHILD: *Plays Moondog 7"* (FE 020). \$3.00**

A tribute to the legendary NY street musician, Louis Hardin, a/k/a Moondog. Includes six beautiful minutes of droning-mantra guitars on "All Is Loneliness" and three more.

**MANNING, BARBARA: *"Don't Let It Bring You Down"/"Haze Is Free" 7"* (FE 021). \$3.00**

Gorgeous stun-folk strum-ice-psych.

**DOC WOR MIRAN: *Quickly Skitzo 7"* (FE 027). \$3.00**

Joseph Raimond and his myriad pals team up with the unstoppable fuzz-guitar-slop genius of the German "Drunken King" Eric Hyster for this remarkable release of twelve-plus minutes of falling-down-a-flight-of stairs wonder. Numerous guests (including Sylvia Juncosa), nice sleeve with 12 page art-booklet designed by the band (available on mail order copies only), 600 copies made.

**HAINO, KEIJI: *Exercitation That Accept To Acknowledge CD* (FE 032). \$13.00**

The first domestic release by Japan's leading underground guitarist. Haino's emergence over the last few years, via an avalanche of material on the Japanese PSF label, both with his amazing rock trio Fushitsusha and in solo format, has been one of the major events of the new decade. This CD is a live solo recording, with just guitar and vocals, and like all other Haino material (they're all different and yet in some ways the "same") touches emotional transcendence with unidentifiable power.

**NEIL/RICHARD/SIMON/STEWART: *Durian Durian LP* (FE 033). \$8.00**

Somewhat of a follow up to *Ceausescu*, with two "members" of the free improv UK collective A Band added. Four "sides" of random input guitar, ring modulation, percussion, tapes, tones, silences, drone, moan (& much more) are compressed down to 2 sides, resulting in some pretty beautifully disorienting listening.

**KOUSOKUYA: *Ray Night 1991-1992 Live CD* (FE 034). \$13.00**

First ever CD by this legendary and ultra-obscure Japanese psychedelic rock group. Kousokuya are from Tokyo, have donated some spectacular tracks to the first two volumes of the *Tokyo Flashback* compilation series on the PSF label, and self-released an extremely ltd. LP in 1991. The band has been around for quite some time; I originally was under the impression they formed around 1984, but was recently informed that an edition featuring Nanjo and Narita from High Rise existed going back to the late 70s!?. Either way, they've always been pretty lo-profile, but this CD at least shines a bit of light on their extended, heavy guitar sound. An early press release for the bands describes them well: "The band name Kousokuya means 'a ray night.' Since 1984 they have been playing their own high volume heavy driven avant-garde psychedelic music. Kaneko, he always plays guitar with full of feedback. One of the outstanding guitar players in the underground scene. No one can play guitar like him. Mick, she plays bass and is also main vocalist. She sings like an angle flying from the other side of the this world. Takahashi, he plays drums and percussion. He had previously played many other free formed rock music." 69 minutes of expansive psychedelic nirvana.

**YOUNGS, RICHARD: *New Angloid Sound LP* (FE 035). \$12.00**

A ltd. split release between FE and Richard's label No Fans Records. Records were pressed in the US; Richard block printed the covers by hand. This is breathtakingly intimate all-solo studio recording of classical guitar, voice and kazoo.

**DREDD FOOLE: *In Quest Of Tense CD* (FE 038). \$13.00**

Dredd Foole is the name used to designate the music of Boston-area vocal/guitar artist Dan Iretton. He used to lead a band under the name Dredd Foole & the Din, recording two great, mostly neglected albums in the 80s for labels known as Homestead and PVC. It was commonly known that his band was one of the only Boston bands worth seeing post-Mission of Burma (who backed him up actually, as the original Din, on his debut single in 1982). Those records were fine for the time, but they hardly captured the full intensity-scope of the 1st-gen post-VU/Tooges blare of that band in their prime. In the late 80s Dan wisely abandoned the rock band format and has sporadically been performing a series of breathtaking shows in the otherwise ready-to-be-nuked-today local "club scene" ever since. Sometimes solo acoustic, sometimes with percussion, electric slide guitar or violin accompaniment, he sings with one of the most electrifying post-Tim Buckley vocal chords ever heard, and his concept of multiphonic non-traditional folk music with apocalyptic come-down power-appeal has finally been documented with this long overdue release. A masterpiece of personal trance-sound-vision & legitimate psychedelic space-whisper revelations, at your command.

**FORCED EXPOSURE #7/8: MAG (FE#07/8). \$15.00**

Sonic Youth cover.

**FORCED EXPOSURE #9: MAG (FE#09). \$15.00**

Mission Of Burma cover.

**FORCED EXPOSURE #10: MAG (FE#10). \$15.00**

Lydia Lunch cover.

**FORCED EXPOSURE #11: MAG (FE#11). \$15.00**

Butthole Surfers cover.

**FORCED EXPOSURE #12: MAG (FE#12). \$6.00**

Divine Horseman/Chris D. cover.

**FORCED EXPOSURE #13: MAG (FE#13). \$6.00**

Chain Gang cover.

**FORCED EXPOSURE #14: MAG (FE#14). \$6.00**

Robert Williams cover.

**FORCED EXPOSURE #15: MAG (FE#15). \$6.00**

Diamanda Galas cover.

**FORCED EXPOSURE #16: MAG (FE#16). \$6.00**

Savage Pencil cover.

**FORCED EXPOSURE #17: MAG (FE#17). \$6.00**

MX-80 cover.

**FORCED EXPOSURE #18: MAG (FE#18). \$5.00**

Most recent issue. The largest ever, at 148 pages, and is perfect bound. It features a full color self-portrait painting by New Zealand's Chris Knox on the cover (of the Tall Dwarfs, etc.) Inside is the longest, most detailed interview ever published with Knox, which pretty much covers the entire history of rock-music related culture. Other features include: an interview w/ Boyd Rice, long novel excerpt by Richard Meltzer on San Diego peep shows, fiction by Charlie Goucher Jr. (of the Sun City Girls), fiction by Scott Mulrane, and a very extensive review section (of records, books, videos, etc).

**FORKBENDER (UK):**

**GELLER, URI: CD (FORK 1 CD). \$15.00**

"Uri Geller is known by millions for his extraordinary mental abilities. He has created fer-

vent admiration (Prince Charles, the Pope, President Clinton, David Frost, George Harrison are all friends) and sparked violent controversy ever since he became a worldwide figure in the 1970s. This album originally appeared in the 70s, resulting from poems and song texts where Uri expressed his thoughts and feelings about human beings, life, love, and the universe. Del Newman (arranger for Paul Simon, Elton John, Paul McCartney) composed half of the tracks and arranged them all. Maxine Nightengale sings vocals on 'This Girl Of Mine' and 'A Story To Tell'. This is relational to the lounge-psych universe, especially the cosmic album closer, "Mood". Listen to this record deeply enough and maybe you too can develop feelings that just can't be hurt (just like Jimmy Carter).

**FORM & FUNCTION (GERMANY):**

**DUBUCCANEERZ: *Godeke/Grobschnitt 12"* (F&F 029). \$8.00**

"Second single for this duo influenced by "the Berlin Basic Channel/Maurizio/Rhythm&Sound-Empire, King Tubby, the Cologne-based Kompakt-Sound, Lee Perry, Richie Hawtin, Adrian Sherwood and On-U-Sound, the Icelandic Thule-label, Mad Professor or Steve O'Sullivan with his Bluetrain-imprint". "Godeke", the first track, shows Dubuccaneerz on the road to Cologne. It's a floorfiller that reminds you on one hand of the sexy Modernist-tracks by Jörg Burger, on the other hand of Detroit-classics like Robert Hood. "Godeke" is plastic-disco in a modern style, that spits out its energy in the form of sparse placed feedback-delays. "Grobschnitt", the B-side, is Dubuccaneerz' version of Cologne-style 'stumble-funk' as it was made famous by J.Paape or the Voigt-brothers. Like 'Morgan', the track was recorded spontaneously. Originally intended as a dj-tool, its percussive loops go directly into the brain."

**FORMACENTRIC DISK (NEW ZEALAND):**

**ROBERTS, DEAN: *Moth Park: Soundtracks To Utopia CD* (FORMA 001). \$11.00**

A release from New Zealand's Dean Roberts, whose previous projects included the now defunct Thela (2 full length CDs on Ecstatic Peace) and the White Winged Moth. This new work for solo electric guitar and atmosphere has been released under the name Moth Park, as the debut release on Dean's new label, Formacentric Disk. Incorporating drone, sound-sculpture and a post-AMM sense of air-piercing magnitude, this marks Dean's most fully realized insight into the world of hovering space/sound yet. A classic of contemporary emotional minimalism in a league of it's own. "His musical activities came into appearance in 1994 while studying with Philip Dadson (Scratch Orchestra/From Scratch) at the University of Auckland. During this period he began developing his work primarily with the electric guitar employing preparations and extended techniques. The facility of this meta-language is prevalent through a back catalog of obscure and not-so releases spanning some 7 albums, a guitar style that dominated his solo project White Winged Moth and the dissolved Thela, a band that he lead and composed for from '93 to '96. This new album is made up of solo guitar improvisations from 1997 recorded in crystalline fidelity by Travis Hefferen. The album is a concise and definitive exploration into the harmonically fluorescent electric guitar style developed on previous recordings. Within the form of 4 soundtrack pieces, this dense and colorful work narrates 45 minutes of intricacy, control, and displays a uniquely modernist approach to an instrument killed and brought back to life. This album shares an ethos and alignment to developmental work of instrument de-constructivists on the Frith/Reichel/Mark Hewins/Remko Scha axis, though a pragmatic approach gives way, and is balanced by an underlying narrative thread." — Phillip Browne.

**WHITE WINGED MOTH: *Ribbon Arcade CD* (FORMA 003). \$11.00**

"Recorded in early 1998, this album is the first wide release by this project since the album released in '96 on Poon Village. The solo project of Dean Roberts, this album is a radical departure from his solo album of last year 'Moth Park' and a developmental progression on ideas hinted at on previous albums and in his work with the band Thela. Recorded in digital, this album explores dynamic editing and assemblage of improvisational material generated via percussion, prepared guitars, cello and micro to macro electro acoustic audio worlds. A cohesive example of the melding of preparation and improvisation, the thematic flow of this detailed sound design is shrouded in the magnetic electric glow and fluorescent tone color that make Roberts' recordings some of the most defined and singular explorations coming out of New Zealand or anywhere. The cyclical arrangements glide through shifts defined by long and lingering tones, cross-fades/edits to squalls of Cello to subdued guitar and percussion. Spatial dynamics and sound fidelity dominate. This work aggressively re-defines/re-assesses the shapes and forms of an audio language that is truly unique. While *Ribbon Arcade* is White Winged Moth's master opus of self definition, it is also a extreme departure from previous work and suggests a great new world of possibilities in new and untapped realms of sound." —Phillip Browne

**FORTE (GERMANY):**

**MORGENSTERN, CHRISTIAN: *N.O.T.L.D. Remixes 12"* (FORTE 002). \$9.00**

"Features mixes of said track by Claude Young (Utensil/DOW/Acacia/Frictional/7th City/Emissions Audio Output/Djax-Up Beats/Elypsia/Studio IK7/Muller/Surface/Urban Substance recording artist, 2nd-gen Detroit legend), Richard Bartz (Kurbel, Kanzleramt, Disko B recording artist, techno legend), and Morgenstern himself (Kurbel, Kanzleramt, Konsequent, and now Forte recording artist) in a lean, stripped down floor-filling style.

**MORGENSTERN, CHRISTIAN: *Death Before Disko CD* (FORTE 003 CD). \$16.00**

"After releasing several records on labels like Kurbel, Konsequent, Kanzleramt and Creation Rebel during the past 2 years, Christian Morgenstern now comes up with his first album on his own Forte label. *Death Before Disko* ranges from funky, pumping post-psychotic techno tracks featuring Latin-house like grooves towards weird atmospheric listening music. Mainly using vintage equipment and tube amplifiers from the early 80s, Christian Morgenstern managed to created an incredibly smooth, silky and fat sound."

**MORGENSTERN, CHRISTIAN: *The Lydia EP CD* (FORTE 004 CD). \$16.00**

Second full length on Forte for Morgenstern, following *Death Before Disko*. A very appealing mixture of techno monotrax, more minimalist driven than his prior release, more maximalist, club-acceptable than other Cologne contemporaries. The highlight is a track entitled "Girls Got Rhythm" — even more piledriving than the AC DC tune of nearly-the-same name. Packaged in a digipak sleeve, with fold-out comic.

**URAL 13 DIKTATORS: *Total Destruction CD* (FORTE 007 CD). \$18.00**

"Pretty kickin' new full length by DJs Lauri Pitkanen and Lauri Vertanin on Christian Morgenstern's Forte imprint. Below is an excerpt from an interview with Pitkanen and one DJ Tsukasa Kato, which does more to flesh out the Diktators sound and philosophy than I could ever hope to. Q: "Please tell me about your profile." A: "We come from Helsinki, Finland that is located in the between of Russia and Western Europe. Because we have grown up with really different musical influences like Hi-NRG disco and Russian folk songs our music has been formed to something that is recognized around the world as Sound Of



Helsinki. Currently we're working heavily on our own label Ural 13 Records but also with other international labels such as Low Spirit, Forte Records and Rapture just to name a few. What you guys probably have heard before about Finland is the moonin characters." Q: "What is the meaning of 'Ural 13 Diktators'?" A: "The people who these days live in Helsinki are originally from the Russian Ural Mountains. Ural 13 is a large crew that is ruled by us, the diktators. Number 13 is our lucky number." Q: "You always look like soldier on your artist photos. Does it mean something or nothing?" A: "The clothes give our live appearances more colour and atmosphere. Military clothes describing the hard kicking techno sounds of our music and the pink colour the disco atmosphere on it. We also feel comfortable wearing these uniforms as we both have served in the Finnish army's elite forces." Q: "Now in Japanese club scene, 80's Disco sounds: Patrick Cowley, Divine (Bobby O), Sylvester and Man Parrish ... are estimated again. I think you have a great interest in 80's disco sound. What is the different between this sound and URAL 13 Diktators' sound?" A: "For us those cult Hi-NRG producers of 80s are the true inventors and innovators of electric dance music. They invented techno like it's known today: straight mechanic beats and percussion with futuristic synthetic sound with progressive and repetitive structure. Patrick Cowley's tragic death in November, 1982 was a great loss to modern dance music and maybe because of that the Detroit based producers got the status of techno inventors in the minds of many people. We give great respect to the creators of Hi-NRG music but our music takes influences also from the melancholic Russian and Finnish folk songs. These elements mixed with modern techno we are proud to call sound of Helsinki." Q: "Lastly send a message to Japanese." A: "80s Hi-NRG is Still alive. Join the Party!"

**MORGENSTERN, CHRISTIAN: *Hawaii Blue CD* (FORTE 009CD). \$17.00**

"This album can be seen as a further step in Morgenstern's development towards musicality and songwriting. Still inhabiting his very unique style, this mixture of smooth and elegant sounds and a twisted tech-house moodiness, *Hawaii Blue* combines a range of various styles and influences not heard before on one album. Unlike his rather dark and moody double 12" *The Lydia EP* from 1999, this album for the first time reveals Morgenstern's true musical origin: the 80s. Far from retro-cliches, he combines influences from the good of time with state of the art sound and ambience.

**MORGENSTERN, CHRISTIAN: *Hawaii Blue 2LP* (FORTE 009LP). \$17.00**

Double LP version.

**URAL 13 DIKTATORS: *Total Destruction Remixes 12"* (FORTE 011). \$9.00**

Four track remix EP, featuring remixes by DMX Krew, The Bikini Machine and 2 Ural 13 Diktators remakes. Original tracks taken from the Finnish electro smash album *Total Destruction*.

**DR. SHINGO: *Dr. Shingo's Space Odd-yssey CD* (FORTE 018 CD). \$18.00**

"The outstanding space-post-trance-hiNRG-videogames-electro-funk-ad venture presented by James No.1 Spacerocker Dr. Shingo. Shingo comes from Tokyo/Japan, his musical career started in his earliest childhood as a multiinstrumentalist (piano, guitar, trombone, trumpet...). After studying at the Yamaha Music Academy he moved to Boston in 1997 to study guitar and classical composition at the Berkley College of Music. There he got in touch with electronic music from bands like Kraftwerk etc.. Overwhelmed by the new possibilities of composition and sounddesign which were yet to discover he decided to go back to Japan. From this moment on he works as a DJ and starts to compose/produce techno music. feat. 'Smells Like Teen Spirit' and 'Death Before Disko'." Includes remixes by: Ural 13 Diktators and Takkyu Ishino.

**DR. SHINGO: *Dr. Shingo's Space Odd-yssey 2LP* (FORTE 018 LP). \$18.00**

Double LP version.

**VA: *It's Not Just About Skiing 2 CD* (FORTE 020 CD). \$16.00**

"It's not just about skiing features several unreleased tracks/mixes and gives an insight on the Forte Records repertoire of the past year and a look ahead on the things to come in 2003. The CD layout was designed by the Colognean artist The Travelling Bombadils. This is the first part of the series, the compilation mainly features the 'most wanted' tracks of the Forte Records backcatalogue, which have merely been released on vinyl."

**MORGENSTERN, CHRISTIAN: *The Socially Useless EPI/Wasn't You 12"* (FORTE 027). \$9.00**

"Christian Morgenstern is back with a high-tech real Neo-disko piece, that is the sure shot feet-shuffler for this summer. 'Wasn't you' is the first track from the upcoming Christian Morgenstern album."

**MORGENSTERN, CHRISTIAN: *Carolea CD* (FORTE 028 CD). \$16.00**

"Surprisingly and totally unexpected Christian Morgenstern died on the 17th of June, 2003 because of a sudden cardiac arrest. He was a producer and the label manager of Forte Records, his own company. Until his sudden death he worked full time and as if possessed on his new album which was scheduled to be released in September 2003 — as if he knew that he wouldn't have much time. This album has been the most personal thing he left behind. He switched musical styles again, turning to more song-like structures in his music. For the first time he worked with partners, vocalists Gesa Schwietering and Egmont Badini, both close friends from Cologne, Germany. Christian wasn't able to finish the album, but he got really far with the tracks released here, most of them he finished, some of them have to be understood as sketches. With the help of his close friends his musical legacy could be saved for his fans."

**MORGENSTERN, CHRISTIAN: *Carolea 2LP* (FORTE 028 LP). \$18.00**

Double LP version.

**FORWARD (NETHERLANDS):**

**SIERRA ROMEO: *12"* (FWD 2001). \$9.00**

"This is a 12" record containing 4 tracks; melodies, abstract rhythms and a pleasure for your eardrums. All tracks written and produced by Stefan Robbers. A brief introduction of Stefan Robbers aka Sierra Romeo. Straight from Eindhoven, his home for the past 30 years, comes Stefan Robbers, producer of electronic music in it's broadest form. FWD Label owner Stefan Robbers has released many items during the last 10 years, and is active under several names including Acid Junkies, Terrace and Florence on his own Eevo Lute imprint. For FWD he created a new name, Sierra Romeo, to go along with his new music. Pure minimalist, yet melodic electronic listening music is the proper explanation for his creations for this release."

**SIERRA ROMEO: *Distbra 12"* (FWD 2003). \$9.00**

"Second EP from Stefan Robbers for his own FWD label. Four tracks in varying experimental styles; Gescom-y machine polyrhythms & drones, digital cut up hip hop, to blissed out ambient chord patterns with digital grit. The entire B side is rather pleasing with its wafting overtones and gklitchsounds. A rather nice pearl in the recent wave of IDMurk." — Hrvatski.

**SAINT 13: *12"* (FWD 2101). \$9.00**

"Saint 13 is the latest imprint from Chris Jeely, also known as Accelera Deck and responsible for the earlier FWD release *Disquieting* under that name. His new release brings a

more subtle, emotional approach to his musical expressions, yet maintaining the unorthodox and alienating sounds that made Accelera Deck stand out in the past. This EP contains four longer, hypnotizing songs that will grow only stronger on you over time."

**FOUNDRY (UK):**

**AUSGANG: *Electric-arc CD* (FR 004 CD). \$15.00**

"Four young sonic navigators in search of a way out. This is the debut album of the most interesting rock experimentalists since Wire and Neu! downed tools and Can fell prey to the fusion bug and stopped being interesting. In an era when post-rock tentatively toys with sound ad if its never been tried before, Ausgang cut straight to the quick and remind us what its all about."

**ELECTRIC SOUND OF JOY: *CD* (FR 005 CD). \$15.00**

"The new slimline, definitely instrumental Electric Sound of Joy return with their debut full length on Foundry Recordings. The Midlands-based quartet further explore their seamless synthesis of electronica and pop on this self-titled 8-tracker. Just as likely to admit a love for New Wave as to acknowledge a nod to Neu!, ESOJ are a band who embrace the notion of melody and revel in the emotional directness of a very live rhythm section and wayward guitars."

**LYONS, ZAN: *Warring Factions CD* (FR 006 CD). \$9.00**

"Digital Hardcore meets Plaid meets Third Eye Foundation, this is only the second release by Zan Lyons and already he's been dragged into meet most discerning labels." Written and produced by Zan Lyons, with additional sounds courtesy of Rothko.

**LYONS, ZAN: *Desolate CD* (FR 007 CD). \$17.00**

"Debut LP from this Bristol-based DJ/sound designer after an EP for the Foundry label (*Warring Factions*) and a very recent (if not imminent even) split 10" with Immense on the Spoil label. He's also remixed/collaborated with Rothko. But that's just for background cred. What's concerned most here is a stark, almost gothic take on repetitive, distorted looped sound(s). I'd say it had more to do with Coil than anyone from the DHR set (to which he endlessly gets linked both in print and in live settings). But then there's this vocalist on a few tracks that makes the whole veer into this sort of Tricky/Massive Attack thing. Which is understandable given the Bristol connection and actually works pretty well. An up and comer/promising new voice in the UK avant-electronics scene, well warrants further investigation." — Hrvatski.

**LYONS, ZAN: *Desolate LP* (FR 007 LP). \$13.00**

"Vinyl limited to 1000 copies."

**ELECTRIC SOUND OF JOY: *Daughters of Destruction CD* (FR 008 CD). \$9.00**

"Opening track 'Daughters of Destruction' captures the band in a contemplative mood, with naggingly familiar low-end rhythms and analog melodies set against carefully placed strings to striking effect, while the reverb-drenched guitars of 'Berdo' evoke a macabre dancehall waltz much in contrast to the new wave funk of 'Disemboogie'."

**FOURTH DIMENSION (UK):**

**GEROGERIGEGERE: *Life Documents 7"* (FD 42). \$5.00**

1995 release by this Japanese husband & wife duo who are widely regarded for bringing The Captain & Tennielle influence to Japan. Buy 50 copies and win a free boat.

**NULL, K.K.: *Flying Serpent 10"* (FD 46). \$6.00**

Nice looking clear wax 10" pack; solo guitar work from Null. Reduced price.

**NULL, KAZUYUKI K.: *Ultimate Material II 2LP* (FD 49). \$16.00**

More exhausting solo guitar mania, in an elaborate full color gatefold sleeve. "...striding between an extra-sensory overload of blistering gtr treatments and highly evocative texturescapes that glide directly to the outer reaches of some distant, twilight-smeared, celestial plane."

**JAWORZYN, STEFAN: *Lick My Pussy, Will Montgomery 10"* (FD 54). \$6.00**

The Ascension guitarist, solo live in the UK 1996. Reduced price.

**MOORE/TOM SURGAL, THURSTON: *Not Me CD* (FD 57 CD). \$6.00**

CD version, same tracks as the previous 10", 22 minutes long. "Two exclusive cuts, recorded in early 1996, that spiral around a semi-improvisational axis of subtle gtr manipulations, light percussion (courtesy of the Blue Humans' Tom Surgal) and an electrifying sense of unease that is wrapped in as much beauty as it is in tape hiss."

**A.M.P. STUDIO: *Unconscious Country CD* (FD 61 CD). \$15.00**

"Released as an aside to the debut album, *Zygy* and imminent second album proper (which will be released by Ochre), *Unconscious Country* comprises two lengthy excursions through realms simultaneously beautiful and restless. Curdled synth lines, rolls of iridescence, contoured tones, neon pulses, tidal dissonance, heaving drum loops, and the sound of a distant world spinning off its axis, all combine to create a remarkable reshaping of the Amp/A.M.P. studio canon. Rife with contrasts, this album reveals an underbelly of new possibilities wholly recommended to the more discerning ear."

**MERZBOW: *SCSI Duck CD* (FD 66). \$15.00**

"Latest album from Japan's premier Japanese artist, the highly prolific Masami Akita, delivering what he does best over four cuts (lasting approx. 1 hour total). Electronic drizzle, curdled howl, blasted textures, factory clatter & violent waveforms hemmed in by a somewhat more structured approach than is often the case. Complete with full colour packaging throughout, *SCSI Duck* makes both a suitable addition to any collector of Masami's work and a strong & inviting starting-point for newcomers. *SCSI Duck* continues Fourth Dimension's occasional but longstanding championing of Japan's far-reaching noise/experimental/electronics artists (with previous releases by null, Hijokaidan, the Gerogerigegege and Tabata to prove it)...and the relationship certainly won't end here."

**COSMONAUTS HAIL SATAN: *Bizarre and Tortuous Rituals of the Primitive World 7"* (FD SDR 001). \$5.00**

Lo-ball retardio sludge with "found" vocals on top. Or something. Not really on Fourth Dimension but close enough. Buy twenty copies and win a free button.

**FRACTAL (FRANCE):**

**WAKHEVITCH, IGOR: *Donc... 6CD* (FRAC 002). \$90.00**

A much desired 6CD retrospective boxset of the 70s electronic albums by legendary French composer Igor Wakhevitch. This reissues all of his major albums from the 70s: *Logos* (1970), *Docteur Faust* (1971), *Hathor* (1974), *Les Fous D'Or* (1975), *Nagual* (1977) & *Let's Start* (1979), all originally issued by Pathé-Marconi/EMI (except the 4th one, which came out on French Atlantic). These albums are all terribly difficult to come by for quite some time and this box set will have a major impact in terms of re-introducing Wakhevitch to the contemporary underground/experimental audience. Packaged in a small box, with fold-out poster depicting all the original covers & booklet of notes (all in French, unfortunately); limited to 500 sets. Strange surrealist atmospheres abound on these albums, but it's been a bit much

to take it all in and differentiate them all so far... "An early associate of the Soft Machine and Terry Riley, Wakhevitch later went on to work with Carolyn Carlson producing music for many of her stage presentations. His music contains many creative elements — spatial electronics, neo-chamber music themes, exotic ethnic influences and much more, all fused into a unique blend of instrumental tone colors. Like fellow composers Rene Aubry and Henry Torque, Wakhevitch's music transcends the limitations of any genre, instead creating its own unique sonic space." —Archie Patterson. The following is a quote from the Swans website: "The most astonishing music I have heard in some years is the new Box Set of Igor Wakhevitch — 6 CDs, from 1970 -79. Amazing approach to sound, from classical to experimental, psychedelia to film music. Ominous and beautiful, then clamorous and Wagnerian. At some points it sounds like contemporary electronic music, then shifts seamlessly into a full classical orchestra. You must buy this." — M. Gira.

#### SEIKAZOKU: *Out Takes '66 — '78 CD (FRAC 003).* \$15.00

"Blatantly mis-monikered outing (recorded in 1996) by this new supergrouping of Tatsuya Yoshida (Ruins/Musica Transonic/Koenjiyakkei), Makoto Kawabata (Toho Sara/Mainliner/Musica Transonic) and Atsushi Tsuyama (Omoide Hatoba). A welcome re-entry to the field of +12 dB analogue overload (lacking on certain recent 'new-japan' sessions) and improv-psych-stumble featuring at least 20 different instruments in varied settings. Some unexpected passages of Moog-flash and power drumming counter sedate sections of Toho-Sara-ish eastern sun-god-altar virgin-sacrifice. A grand jostle to existing fans of this somewhat daunting scene of Japanese heavy-fumble, and a novel entry for the uninitiated." —Hrvatski. "Seikazoku is playing improvisation between progressive, psychedelic rock and modern, traditional music. Featuring 16 tracks, with drums, bass, guitar Hammond organ, Rhodes, Moog, piano, percussions, oboe, kazoo, bouzouki, sarangi, violin, hyoutan yamisen and voices. Full of ideas, effects and energy: a real new sound from Japan."

#### HIGH RISE: *Durophet CD (FRAC 005).* \$15.00

"Eighth album by Japanese master heavy psych-rock. Recorded live in Paris during their first tour outside Japan (USA, UK, France) in Oct/Nov 1998, celebrating their 15 years birthday." "Recent live recordings (Le Garage, Paris, November 3, 1998) by this Tokyo-based revolving-door-combo/"Truck-Of-Fire", successively run through the sonic decimator to attain that 'La Musica? Ring!'. Most recent lineup (as on *Desperado* includes Shoji Hano (Drums), as well as staples Munehiro Narita (Guitar) and Asahito Nanjo (Bass, Vox). Creeping up to some new stellar peaks in the decade long continuum of meter-channel-challenge (even the audience of five are 'in the red') and manic 5-minute rave-ups w/constant wah-post-overdrive-in-the-signal-chain guitar epilepsy. Features all new renderings classic High Rise chestnuts like 'Psychedelic Speed Freaks', 'Mainliner', and 'Turn You Cry'. A sure bet to eke out all those damn 'electronic minimalists'. This music never sounded fresher/more relevant. Blown." — Hrvatski

#### CENTER OF THE WORLD: *Live 1972 CD (FRAC 006).* \$15.00

"This legendary quartet had been created in 1972 by the famous free jazz saxophonist, and now defunct, Reverend Frank Wright [with Muhammed Ali (drums), Bobby Few (piano) and Alan Silva (contrabasse, cello)]. This is the first album of the band recorded live in Rotterdam and originally released by the French cult label Sun Records. An extraordinary explosive set of 40 minutes! Reissued for the first time on CD +2 bonus tracks (Frank Wright Quartet: unreleased live versions from 1978). The original album was recorded live in Rotterdam Doelen, March 26, 1972. Absolutely screamingly bananas free form euphoria from the peak of the American/European exchange."

#### CENTER OF THE WORLD: *Last Polka In Nancy CD (FRAC 007).* \$15.00

"Second album, also originally released by Sun Records. Another masterpiece recorded live in Nancy, Jazz Pulsations Festival 1973, by this great quartet (Muhammed Ali, Bobby Few, Alan Silva and Reverend Frank Wright), including 5 tracks. Reissued for the first time on CD. +1 long bonus track (Frank Wright Quartet: unreleased live version from 1978)."

#### BULTEAU, MICHEL: *Rinçures CD (FRAC 008).* \$15.00

"A brand new album by Michel Bulteau (Mahogany Brain leader, French underground 70's) + Jean François Paurvos on guitar and Ernie Brooks on bass." Bulteau dead-pan various texts over a richly detailed, post-Sonic Youth field of ambient guitar wash from Paurvos. A very impressive update on the lost French underground spirit, strange and dark, filmic. It's been a couple decades since Mahogany Brain's *Smooth Sick Lights*, but this is a most acceptable follow up.

#### DOYLE/SUNNY MURRAY, ARTHUR: *Dawn of a New Vibration CD (FRAC 009).* \$15.00

"New studio album recorded in France (March 8, 2000) by two free jazz legends: Arthur Doyle (tenor saxophone, flute, vocal) and Sunny Murray (drums). Six tracks. Total playing time: 60 minutes." From Dan Warburton's liner notes: "If there can be such a thing as 'relaxed intensity', then Doyle's playing on *Dawn* embodies it: his extended exploration of tiny melodic ideas on 'Giblets 3' leads him (perfectly organically) to playful Persian Market quotations, while his 'Nature Boy' serves to remind us that free jazz is not only the angry urban heat of titanic tenormen blowing their horns to pieces — it is also the pastoral tenderness of Marion Brown, the nightfall intimacy of Bill Dixon. Doyle's gently darting flute lines recall the conversations with the birds of Sam Rivers and Eric Dolphy. Ever ready to acknowledge the influence of gospel and soul (you should know that Doyle once also worked with Gladys Knight and Donny Hathaway...), it's not surprising that the human voice ultimately prevails here."

#### ILITCH: *Periodikmindtrouble 2CD (FRAC 012).* \$19.00

"*Periodikmindtrouble* is Ilitch's (a.k.a. Thierry Muller) first album, released on Oxygène Rec. in 1978. This reissue present for the first time the complete works of *Periodikmindtrouble* such as it had been conceived and should be released at that time: as a double LP. So, here it is as a double CD (including a 12 pages color booklet) with the following musical works: the album *Periodikmindtrouble* in its entirety, plus the complete recordings of *Innerfilmsequence*, plus the unreleased track 'Ballades urbaines', plus some archives from 1974 as bonus tracks (total time : 146 minutes). Thierry Muller is a French guitarist, who has made three LPs : *Periodikmindtrouble* (1978), *10 Suicides* (1980), *Polaroid/Roman/Photo* (1985). The music is electronic, experimental, harsh, repetitive, personal and can be compare with Brian Eno, Robert Fripp, Cluster, Conrad Schnitzler, Kraftwerk, Terry Riley, Philip Glass, Heldon, Lard Free. Unfortunately unrecognized in France (even not mention in the booklet introduction of the 3CD Box set French compilation *30 Years Of Musical Insurrection In France 1968-1998* ...!), Ilitch did not fall in the ear of a deaf person, because it is not by accident if Thierry Muller appears on the famous 'list' by Steven Stapleton/Nurse With Wound on *Chance meeting...* (1979)!"

#### ILITCH: *10 Suicides 2CD (FRAC 013).* \$19.00

"*10 Suicides* is Ilitch's second album from 1980. This remastered reissue on a double CD present on disc one, the entire album of *10 suicides*, plus the track 'Culture' from the single of the art magazine *Sgraffite 5/6* (1980). The second disc bonus present the complete 'Coma Programma' session. With a 20 pages booklet including the original vinyl booklet. The 10 compositions of this concept album sounds like a real hymn to suicide, and is in fact a logic

suite to the first album *Periodikmindtrouble*, but with more maturity, ideas in his construction and more various instruments used: vocoder guitar, sequencer, synthesizer, bass, saxophone, piano, harmonium, noise, treatments, vocals. Thierry Müller suggest as well a music to make anxious, of the sensory isolation which oscillates between after-punk and nihilist new wave. Original. The complete 'Coma Programma' session is a total invasion in the realm of Krautrock. Deep cosmic trippy sounds by Patrick & Thierry Müller (respectively EMS & treated guitar), live recordings in Paris '76, '77 & '78. 50 minutes of highly well inspired improvised music."

#### RUTH: *Polaroid/Roman/Photo CD (FRAC 014).* \$15.00

"Remastered CD reissue of the third album of Thierry Müller (aka Ilitch) released in 1985 under the name of Ruth, with a 16 pages booklet (which includes the original vinyl booklet), plus three bonus tracks: two versions of 'Polaroid/roman/photo' from 1982 & 1984 and a remix track by L'Orchestra Inachevé (aka Patrick Müller and Laurent Saïet). Ruth is a 10 musicians collective, led by Thierry Müller: Marc Duconseille (saxophones flutes), Gérard Nouvel (trumpet), Pascal Morrow: violin, Parice Gillaumat: drums, Frédéric Lapiere: words vocals chorus, Frédéric Cambron: vocals, Christine Snabre et Mika Tesserech: chorus, Philippe Doray: words, Thierry Müller: guitar synthesizers organ sequencer vocals words. 'Polaroid/roman/photo' is a relax mood erotic-melodic-synthe-80's pop, very musical and structured album, with fine arrangements, closed to Kraftwerk early 80's period. Also, includes a clever cover of 'She brings the rain' by Can."

#### XENAKIS, IANNIS: *Musique Electro-Acoustique CD (FRAC 015).* \$15.00

"CD premieres of two mid-80s works: "Pour La Paix" (1981) and "Voyage Des Unari Vers Andromède" (1989), both utilizing the UPIC system quite heavily [refer to the recent Xenakis/UPIC/Continuum release *Electroacoustic & Instrumental Works from CCMIX Paris (MODE 98)* for extended references to this zany lightpen-computer-pattern-sound-zapping/interpreti ng setup]. 'Pour La Paix' is a piece in radio-play form (see Cage/Patchen *The City Wears a Slouch Hat*) based around anti-war sentiment written by Iannis's wife Francois, perhaps reflecting on Iannis's youth spent as a soldier in the Greek resistance against the Nazi occupation (during which he lost sight in one of his eyes). A very powerful work mixing some very far-out UPIC computer blat (the most omnipresent element in the piece), various voices male and female, and choral interjections. 'Voyage Des Unari Vers Andromède' is a 2-channel piece constructed solely of UPIC elements, and was composed specifically for the Goethe Institute in Japan's 'Internation Exposition of Paper Kites'. Apparently concerned with 'a space voyage far in the future, toward the galaxy of Andromeda, with episodes while crossing the spaces between the stars'. An apt and telling libretto (shine on... you CRAZY diamond...), just imagine that couplet in sound and you're halfway there. Awesomely outrageously great." — Hrvatski.

#### FILLE QUI MOUSSE: *Se Taire Pour Une Femme Trop Belle CD (FRAC 016).* \$15.00

First fully authorized reissue of this legendary album, previously issued by Mellow and Spalax. *Fille Qui Mousse* ("Girl With Froth"??) is one the most mythical albums from France. Recorded in 1971, it was only issued as a test pressing by the historic Futura label. Often referred to as the French Faust, FQM's album mixed collage, psychedelic rock, surreal poetry, and organically tapped noise purity with the absolute best of experimental 70s rock-and-beyond. One of the essential reissues of the 70s rock underground. "Fille Qui Mousse is a mysterious French underground band from the early 70's, as virulent as Red Noise or Komintern. The story of a band with a unique and only album, originally planned on the Futura Records label, but never released officially. This is the very first official edition of the Fille Qui Mousse album (warning: the two previous 90's releases of that album were CDs bootlegs : full of mistakes, forget them!). All right informations and original documents on this edition in a 16 pages booklet : complete line up, right name of the tracks, dates, composers... and original documents never published before : original liner notes and original cover. Essential for all fans!" From *Audion Magazine* (#32): "Straight too, we plunge into that Faust structure...riffing with a psychedelic bent, hints of Gong too...we move into bizarrely constructed patterns of percussive sound and chopped-up rock music, and just as a musical focus takes shape it disappears. A poem, recited by a girl, over an urban landscape populated by numerous barking dogs then gives way to an intensely strange mangled web of sound that's almost brain numbing. And, yet more in the way of strangeness is a piano based piece that recalls some of Roger Doyle's early experiments. The only actual song has the most bizarre lyrics (in English) and is followed by an excursion in distorted and processed guitar. Next is where the folk music comes in, but even with gypsy violin FQM's interpretation of folk is strange and twisted. Finally, we return to the psychedelic jamming that opened the album, but with a jazzier edge, ending the album perfectly."

#### BERROCAL, JACQUES: *Musiq Musik CD (FRAC 017).* \$15.00

"\*THE LIST\* alert (resultant bells and whistles contained herein). The debut album from Berrocal's 'Musik Ensemble' recorded between 1971 and 1972, originally released as part of the can-do-no-wrong Futura label's SON series. Featuring these three on — balloons, bells, cornet, cymbals, double horn, explosives, flute Shenai, Harmonium, Horn of Ramadan, Pakistani Horn, percussion(s), ropes, small bells, Tibetan Conch Shell, trombone, trumpet, various instruments, vocals, and whistles. One of the best multi-tiered progressions of group-mind thought-sound I've heard on record in...all time. I'll try to do it justice... 'Pièces à Lanam': clockwork innards —> Gamelan procession —> abrupt adjunct into a highland funeral/kif-smoke pow-wow/Swiss Mountain call —> short Sunny Murray-ish burble —> "Leila Concerto": raspy bird call w/bells & moan —> distant Sukaratan court ritual —> upturned chicken coop (fade) —> ancient God(s) evocated through solo flute —> contemporary city/street scene (EXPLOSIVES!) —> unison Ornette/Don head and out... 'Anonymous': tape-treated call to battle —> alarm clocks announce new day —> short Copland theme —> gestural horn wimpers & vocal stabs —> slow building tremelo reed organ (?) —> Gamelan/clock theme re-statement —> wolves howl in the moon-light —> VERY short ping-pong match —> buoy sounds offshore, lonely sailor on dock w/ squeeze-box —> "Cryptea": single insect loose in the rafters —> two ships grind steel stern-wise at port's entry—> Stuart Dempster's mating call —> new year's eve celebration interrupted by sandstorm —> return of Copland theme —> middle-eastern ruminations —> doorbell rings announcing —> an army of the dead marching through Jean Tinguely's omniverse —> and out... A truly magical journey, optionable by anyone with an ear and a dream. No wonder that Steven Stapleton... IT'S ON THE LIST! Amazing." — Hrvatski.

#### OHKAMI NO JIKAN: *Mort Nuit CD (FRAC 018).* \$15.00

"Ohkami No Jikan is a Japanese psychedelic group led by Asahito Nanjo (vocal, guitar, bass, keyboards, composer, producer). Nanjo is the leader of many other groups, including High Rise, Musica Transonic and Toho Sara. Apart from Nanjo, the line-up is not fixed but varies according to the concept that the group is following at any particular time. Members of many Japanese underground groups, including Fushitsusha, Les Rallizes D'nuds, Toho Sara and Holy Angel have participated in Ohkami No Jikan, pursuing different musical approaches. Depending upon the members and concept the sound of this unique group varies dramatically, the one constant is the vibration created by Nanjo. As a psychedelic group that

explores all music, from heavy, dark sounds to jazz, contemporary and experimental. Ohkami No Jikan occupies an important position in the Japanese underground scene. After only three tracks available on compilation (*Tokyo Flashback 2 PSF, Japan: new psychedelic underground* Manufacture Criminali & *Live from the devil's triangle, Vol.2 KFJC-FM*), *Mort Nuit* is their first album. They concentrate on the heaviness of minimal music: a dark group textures that psychedelise the gap between the silence of medieval music and the dynamism of 20th century composition."

**MUSICA TRANSONIC: Hard Rock Transonic CD (FRAC 019). \$15.00**

"After three years of silence and 5 albums released by the Japanese label PSF, here is the brand new 6th album of Musica Transonic. Brilliant musical concept create in 1995 by Asahito Nanjo, and which can be describe as an heavy improvised rock group. *Hard Rock Transonic* have of course the sound trade mark of all Musica Transonic albums, but this one keeps an ultimate high tension till the beginning to the end, a no time to breathe experience. Hard speed music and exciting riff, in the vein of 'Alkimiya Uptight' (first track of the first album) but with a much more clearer mix !! In a way, a more raw and naked sound, in the 70's heavy rock spirit, but unveiled as the best all the monstrous rage and the dexterity of the musicians on this recording: ultra killer fuzz guitar (including some of the best solo of Makoto Kawabata's musical career !), perfect and powerful drums by Ruin's leader Tatsuya Yoshida. Deeply excessive and truly amazing."

**ACID MOTHERS TEMPLE & THE MELTING PARADISE U.F.O.: Univers Zen Ou De Zéro à Zéro CD (FRAC 020). \$15.00**

"With 6 years of existence and already a rich discography, Acid Mothers Temple presents today their new studio album, and which is in fact the 6th of the band (after the three first on PSF, *New geocentric world of AMT* and *Absolutely Freak-out* — all others are considered by Makoto Kawabata himself, as AMT's special concept releases). *Univers Zen ou de Zéro à Zéro* is a full recording, with the 'whole world' of AMT...from spirit to love, freak-out psychedelia, cosmic folk, blues, humour... a great introduction for all new listeners, and maybe, for all fans, another magic mushroom treasure! Indeed, musically, it is probably one of their best achievements, including the demented opening track 'Electric Love Machine' (or how we see 40 years of acid rock!). But impossible to avoid the two magnum opus (of more than 20 min. each) forming the cornerstone of the album, and also the first studio version of the emblematic 'God bless AMT' and more... plenty of freaky guitars, space electronics, monster bass etc... and super revolution in Cotton super Casino's vocals: in almost all tracks, she sings ala Mady Gula Blue Heaven style, delicate, beauty, dreams. Special guest in this album, the great guitarist Hiroshi Narazaki (ex Les Rallizes Dénudés, Zuno Keisatsu, Port Cuss). Archangels thunderbird brings the New Rock from the cosmos..."

**ACID MOTHERS TEMPLE: Univers Zen ou de Zéro A Zéro 4LP (FRAC 020412). \$66.00**

"Vinyl version 4 LPs set: *Univers Zen ou de Zéro à Zéro* triple album studio, the complete session with unreleased tracks + one bonus disc: *Live In Europe 2002* with full color insert. Over 160 minutes."

**VA: Amaterasu 2CD (FRAC 021). \$32.00**

"First volume of the Fractal Twin project (volume two is forthcoming). *Amaterasu* is a new themed concept Japanese compilation featuring: Mineko Itakura (Angel & Heavy Sirup), Kengo Iuchi, Makoto Kawabata (Acid Mothers Temple), Kousokuya, Jun Kuriyama (ex Ox), Miminokoto, Naoaki Miyamoto, Chie Mukai, Seiji Nagai (ex Taj Mahal Travellers), Overhang Party, Space Machine, Mitsuru Tabata (Zeni Geva, Leningrad Blues Machine), Totuszen Danball, Atsushi Tsuyama (Acid Mothers Temple, Omoide Hatoba), Masayoshi Urabe. Liner notes by Alan Cummings. 15 unreleased long tracks."

**KNEAD: This Melting Happiness - I Want You To Realize That ... LP (FRAC 023). \$26.00**

...It Is Another Trap. "Knead is Keiji Haino + Ruins. This second album — Live in Tokyo 2001 — is the very first recording of the band. Limited edition, 220gr. vinyl."

**ILITCH: Hors Temps/Out of Time CD (FRAC 024CD). \$18.00**

"Thierry Muller — Ilitch's head — is the multi-instrumentalist dark experimental French composer who started his musical career with the band Arcane as an underground electronics improvisations outfit around the years 1974. Albums *Periodkmintrouble 1978* & *10 suicides 1980* were Ilitch first two works followed by the Ruth pop synth project *Polaroid roman photo* in 1985. All three are now reissued on CD with many unreleased bonus material by Fractal Records. Well received by many critics today, Ilitch took a solid place in the French underground scene from that area and was a serious source of influence on several groups/artists such as The Legendary Pink Dots for instance. After 24 years, the third and brand new Ilitch album is now released, titled ironically *Hors Temps / Out of time* and was composed during the last five years. More than a gap, it's a generation of sounds in between... and Thierry Muller is at the rendez-vous: a full album in 9 electropopsonics excursions through the time with a pleiade of colored sounds (vocals, guitar, vocals, drums, percussions, farfisa, rhythmic programmes, treated piano etc...). >From the mellow pop to the angry waves, *Hors Temps / Out of time* is a blink at the early hours and a poetic reflexion and vision on life. With the participation of the great musician poet Philippe Doray. Subtle pop power for adult entertainment. Rendez-vous Hors Temps."

**TOHO SARA: Hourouurin CD (FRAC 025CD). \$18.00**

"The Japanese underground band Johari was create in 1990 by the magic duo Asahito Nanjo (High Rise) and Makoto Kawabata (Acid Mothers Temple) and will became later, in 1995, this shamanistic avant-garde formation Toho Sara. *Hourouurin* is their third opus, after two albums on PSF *Eastern most* (1995) and *Mei Jou Tan Sho* (1999) and some live performances in Europe during the years 1996 and 1997. *Hourouurin* is a weird unit who attempt to achieve a mystic fusion of ethnic music and rock, according to their own unique methodology. They create a strange musical aura where the vibrations of folk instruments from around the world and electronics merge weirdly. These bizarre recordings embrace musical shamanism on the one hand, and a subversion of western musical concepts into the abyss of rock on the other. Toho Sara is here at their most mystic side. Acid."

**MUSIQUE CONCRET: Bringing Up Baby CD (FRAC 026CD). \$18.00**

"Reissue of a rare UK album from 1981. *Musique Concret* were an obscure London duo composed by Jim Friedman & Michael Mullen with a short lived musical history: their sole album *Bringing up Baby* was originally released on Steven Stapleton's label United Dairies and there is also one short track on a compilation. This is a great experimental power electronics works with the use of many delay and echo, tape recorder manipulations, collages, rhythms box, noise, and others studio trickery, naturally close to Nurse With Wound first period, Faust or others German 70's innovative bands. Completely forgotten nowadays, *Bringing up Baby* is really much more than just an interesting curiosity, it's a true highly original recordings from the early 80's. A lost jewel."

**NANJO GROUP MUSICA, ASAHITO: Contemporary Kagura-Metaphysics CD (FRAC 027CD). \$18.00**

"A work of contemporary music performed in the rock idiom by Japanese underground rock legend, Asahito Nanjo. Nanjo is active in a wide variety of rock groups, but Group Musica

exits in order to pursue a more universal musical vibration. Group Musica is an ensemble that pursues the free use of every type of Western and Eastern musical instrument, is propelled by the vibrations of very subtle rhythms, and that has internalized the methodology of minimalism. The concept behind this album is transform Kagura, an ancient form of Japanese music and dance that was performed for the gods, and is to convert the ideas of 'Secret teachings' and ancient Chinese methods of divination (the I-Ching) into a metaphysics of musical vibrations. The concept of Kagura allows Group Musica to create a unique work that is an experimental symphonic composition, which nonetheless has many rich improvisatory elements. In this unique work, the symbolic/philosophical nature of ancient esotericism is incorporated as improvisation, while the I-Ching is related to avant-garde symphonics. These are then fused into a total concept. Many different musicians from various genres participate in Group Musica, but their contributions are filtered through Nanjo's musical sense and thus altered, fused and structured. It is for this reason that remain anonymous — Group Musica exists as a total entity. Recorded in 1993 & 1994, this album is a colossal long studio works which has necessitated more than 400 overdubbing. An extraordinary adventure in sounds and the most astonishing musical project by High Rise's leader."

**FRAGMENTS/LIQUID SPACE (GERMANY):**

**VA: Schlank & Tief CD (FCD 5004 CD). \$16.00**

"The Concept: *Schlank & Tief* is a collection of the freshest crop of Germany's producers and record labels. We went on a quest to hand-pick Germany's finest and succeeded with this fabulous selection of tracks. They are great in the clubs but also a listening pleasure on your home stereo. *Schlank & Tief* is a deep trip into the sophisticated German label and producer scene, which appeals not only to experts but simply put to all people that enjoy good music. The Sound: Deephouse meets minimal electronic music on this beautifully mixed CD, sensually blending moods and style into a brilliant mixture of sonic pleasure." Artists: Glowing Glisses, Jussipekka, Vernon & Da Costa, Richard Davis, Tanzmann & Voigt, misc., Dennis Desantis, Jackmate, Sensual Physics, Random\_Inc, Jan Jelinek Avec The Exposures, Remixes For Lawrence, David Hausdorf, Modernista 90.

**FRANK WOBBLY & SONS:**

**CASINO VERSUS JAPAN/AM-BOY: Silver and Gold/64 Colors 7" (FEW 001EP). \$5.00**

"This new label is presented as a series of 7" vinyl records, with a total of six titles dropping two at a time in the first two months of 2004. Strictly limited to 250 copies worldwide. Casino versus Japan returns with his first release since his massive album on Carpark, with the key track from protege Am-Boy's acclaimed debut on the flip." Limited stock.

**SIGNALDRIFT/NUDGE & CAURAL: Nothing Much to Lose/The Girl with the Stained Glass Eyes 7" (FEW 002EP). \$5.00**

"Signaldrift (Wobblyhead) and Nudge (OMCO, Tigerbeat6) got together to cover this stand-out from My Bloody Valentine's masterpiece *Isn't Anything*. On the flip, Caural (Chocolate Industries) creates his own gorgeous, heavily textured shoe-gazer world on this excellent original composition."

**DAVIS, PAUL B.: Enter the Mystical Faggot/The Mystical Faggot Shops Organic 7" (FEW 003EP). \$5.00**

"The enigmatic Paul B. Davis (8-Bit Construction Set) returns with an Atari, melodica, and organ freakout. His releases on his own Beige label were too few and far between for the heads at Wobblyhead, so we cajoled him to compose two more classically-trained cosmic crunk-funk masterpieces."

**INNERSTANCE.BEATBOX/CASH BISHOP: I Am a Truck/Promise 7" (FEW 004EP). \$5.00**

"Innerstance Beatbox (Wobblyhead) and Cash Bishop both bring the kiddie records to the turntable breaks for these complementary sides. Downtempo master Innerstance.Beatbox (aka J.Todd) brings the same charisma and sense of humor that he brings to his Def Harmonic productions. Newcomer Cash Bishop responds with his first release on Wobblyhead, a churning melodic workout brimming with all the hope and pageantry that a sampled children's choir can muster."

**MAGIC ARROWS/STRING THEORY: Yaphet Kotto/Honey-Top 7" (FEW 005EP). \$5.00**

"Original Pele and Promise Ring member Scott Beschta returns with a heavy piece of downtempo drunk funk, very much in the vein of his Roommates project with Casino versus Japan's Erik Kowalski. On the flip, SKAM sub-label SMAK veterans String Theory bring their dubbed-out, quiet beauty to the 7" format."

**OLD MAN MALCOLM: Pride in My Product/Eye Contact 7" (FEW 006EP). \$5.00**

"The turntablist for Garbage and Citizen King and long-time Anacron collaborator finally launches his stellar solo project. An indescribable yet flawless debut single from Malcolm, one of Kid Koalas favorite deejays (see the Big Daddy article to confirm.) However, it's less about his turntable chops and more about Malcolm's inner D'angelo."

**FRED RECORDS:**

**FRITH, FRED: Keep the Dog 2CD (FRA 003CD). \$21.00**

Jean Derome: (alto & baritone sax); Fred Frith: (guitar, bass, violin, voice); Charles Hayward: (drums, voice); Rene Lussier: (guitar, bass); Bob Ostertag: (sampler); Zeena Parkins: (accordion, harp, piano, voice). "This is the legendary band which Fred formed in 1989, but which till now has never been captured on record. The compositions were culled from all periods of Fred's career, and the idea was to re-make them with a wild, inspirational and improvising aesthetic. 'It was a glorious and nerve wracking couple of years, and exactly the kind of transformation I'd dreamed of. I was pulling out all kinds of stuff — Massacre tunes re-constituted as ballads, Henry Cow material that had stayed in my notebooks, things that had been written for dance and theatre. It was basically 'light the blue touch paper and stand well clear!'. The material on this double album was recorded live at concerts in Germany, Italy and Austria in 1991."

**FRITH, FRED: Accidental CD (FRA 01 CD). \$13.50**

"Any new record from Fred Frith, one of the world's leading avant rock guitarists and composers, is a major event. *Accidental* was commissioned by a British choreographer who lives in Amsterdam, Paul Selwyn Norton, for a dance piece made with the Batsheva Company in Tel Aviv. For Fred it's a return to basics, a series of deeply contrasting moods achieved with the simplest of means. Throughout the CD, noises of rusty metal, electronic detritus, bits of random radio, improvised cut-up vocals and messed up percussion, suggest an unpredictable and hostile landscape."

**FRITH, FRED: Prints CD (FRA 02 CD). \$13.50**

"It's a real pleasure to hear a new album of Fred's songs. He's rather shy about his singing, but he shouldn't be; he sounds like a cross between David Byrne, Christoph Anders and Robert Wyatt. The songs often make use of samples from well-known sources, and album has to be the most user-friendly he has produced in years. This is Fred in real pop mode, a fascinating, and yes, commercial album. Guest musicians include Mike Johnson and Dave



Kerman on vocals, Bernd Lehman on clarinet and sax and Sebastian Gramms on double bass. Other guest appearances include Bill Clinton, Burt Bacharach, Serge Gainsbourg And Helmut Kohl."

**FRITH, FRED: *Middle of the Moment* CD (FRO 005CD). \$13.50**

"Field recordings of traditional singing and drumming, the jaunty accordion and violin music of a travelling circus troupe, the sounds of trucks, trains, wells, winds, flies, fire, thunder, camels, goats and a jackal are woven into a multi-layered, subtly shifting cinematic aural journey. This is Fred's poetic soundtrack CD accompanying the Nicolas Humbert and Werner Penzel documentary film of the same name. *Middle of the Moment* is a poetic evocation of nomadism; The filmmakers travelled with the Tuereg people in the Sahara desert, and also experienced the exotic wanderings of Cirque 0, an avant garde circus troupe."

**FRITH, FRED: *Gravity* CD (FRO 01 CD). \$13.50**

"Fred Frith is undoubtedly one of the world's greatest electric guitarists. Starting out with UK avant rock group Henry Cow in the early 70's, he developed a devastating melodic fuzz lead guitar style that took its cue from the 'Canterbury' bands Soft Machine and Hatfield and the North. He's also developed a whole series of Frithisms which do not rely on the fuzz box — gorgeous jazz chords which swell out of thin air, delicate high melodic lines, fantastically complex riffs, and a new language of the solo improvisation which re-connects Derek Bailey with rock n roll. *Gravity*, originally released on vinyl by Ralph Records in 1980, is one of Fred's most enjoyable and accessible releases. It was born at a time when he wanted to get away from the massive and complex structures of Henry Cow, and he began to think about more direct song and dance forms. During a Greek holiday he scribbled down the melodies of local musicians on napkins, raw material for this album of intriguing electric guitar and violin tunes. There are some impossibly catchy melodies, arranged with the off kilter sense of harmony and instrumentation reminiscent of the first Cow album, but here delivered with in-your-face brutal simplicity. There is mutated mandolin, township jazz piano, Balkan wedding music, and Fred's trademark fuzz guitar. There's even a vicious re-working of Dancing in the Street. Musicians including The Muffins and Samla Mammass Manna and Marc Hollander are the support."

**FRITH, FRED: *Guitar Solos* CD (FRO 02 CD). \$13.50**

"Here's the original CD as released by the Virgin subsidiary Caroline, in the early '70s. Hugely influential at the time, and still legendary, this is just Fred alone with electric and acoustic guitars, and the help of multiple pick ups, scrapers, and countless new techniques for getting new sounds out of the guitar. At the time it impressed Brian Eno so much Fred got to work with him. It also launched Fred's career as a solo improviser of world stature, which he remains to this day. From rock and roll attacks, to post apocalyptic scraping, Enosque delays and ambiences, and wild fuzz lead, Fred does just about everything you could imagine doing to a guitar. The release replaces the first CD version, which was available in the 80's and 90's on the Swiss Rec label."

**FRITH, FRED: *Speechless* CD (FRO 04 CD). \$13.50**

"This one of the most important guitar-based, experimental guitar titles from the avant-guitarist and founding Henry Cow member Fred Frith. Frith's second solo album, *Speechless*, includes appearances by Estron Fou Leloublan, Massacre, and Bill Laswell. This is a studio Frankenstein of live clips and found sounds. While Frith states attests to the occurrence of many 'happy accidents,' the album comes across confidently and more often more coherent than merely challenging. Six bonus tracks appear on this CD version. This is often cited as Frith's best solo record and its inspired manipulations hold up under repeated scrutiny. There is a bit of European folk influence here, too, but not as obvious as on *Gravity*."

**FREWAYSOUND (AUSTRALIA):**

**SOLVER: *XYZ* CD (FWS 001). \$15.00**

"Solver is a guitar based experimental / free / noise group evolving from the visual art practices of Marco Fusinato and John Nixon. Guitars and amplifiers are driven to maximum with no regard to the tuning of the instruments. Noise extracted from the guitar / amplifier set up is by chance. Cheap guitars plugged into distortion pedals played through charged up practice amps. De-tuned-Anti-tune / feedback squalls / leakage / max volume. Solver tend to improvise around an idea until it feels finished. Meaning is made via the action. This freeform sonic encounter positively demonstrates noise as music."

**MOORE/MARCO FUSINATO, THURSTON: *TM/IF* CD (FWS 002). \$15.00**

"AW collaborative project for an exhibition. Thurston Moore - 10 guitar improvisations. Marco Fusinato - 10 paintings. Each painting completed within the time limit of each track. Thurston Moore entered the studio and improvised ten tracks w/ guitar, shoving it against an amp, laying it on the floor, sliding a bottle along the strings, among other methods of producing sound. Not only were the songs recorded but Moore was also videotaped to display his part of the process as an element of the installation. For his part, Fusinato placed a piece of primed masonite on the floor, poured his signature red paint onto it, and picked up various implements found in the studio as painting tools, [a brush, roller, plastic bag, set of five cheap brushes masking-taped together, a plastic bottle] and created a distinct painting for each track, allowing himself only the duration of each track to cover the surface. The resulting tracks / paintings are a tangible testament to attitude. Devoid of decoration and conventional technique they are testament to the simple and direct actions used to produce them. The CD contains the 10 tracks by Thurston Moore, 24 page color booklet with track by track images demonstrating the process and wraparound page with installation image."

**A HANDFUL OF DUST: *For Patti Smith* CD (FWS 003). \$15.00**

"A Handful of Dust are a duo [and occasionally a trio] of New Zealand improvising noise artists. In 1993 they fired an early blast in the so-called free noise barrage heard round the world, with the recording of the 'no-fingers-on-the-strings' opus *Concord*. 24 October 1999 found them playing live at the Puntersi Club, Melbourne, Australia, recorded by Marco Fusinato and mixed live by Greg Wadley. The resulting two long tracks of beautiful sonic violence were dedicated to the Queen of post-jazz rock improv Rimbaudian sense-derangement herself, and titled 'I Am God's Finger' and '[From a Soundtrack to] Babelfield'. They feature Bruce Russell and Alastair Galbraith performing a mix of guitar, violin, long wires and electronics. No stone is left unrotated, no rock left un-detoured in this top-of-their-game sizzling sound-smash. This tag-team of post-everything sound improvisers can't be easily beaten at the spontaneous improvisation of soundworlds which leave the senses literally grasping at straws."

**FRESH AIR (FRANCE):**

**AE: *Love Your Smile* CD (FA 001 CD). \$16.00**

First release on this Hot Air sister-label, run by Andrew Sharpley (Stock, Hausen and Walkman; Dummy Run) "13 songs and one instrumental from Noel Akchote on guitar, Emiko Ota on drums and voice, and Andrew Sharpley on voice, Hammond and machines. Noel Akchote is half of the Parisian jazz/experimental label Rectangle. This is the 188th disc he has played on. In the 1980s Emiko Ota played in OXZ and other punk/experimental rock

bands in Japan before moving to Paris and joining the Mami Chan band. Andrew Sharpley is half of the sampling/stupid duo Stock, Hausen and Walkman (1992-?)."

**FREUDE AM TANZEN (GERMANY):**

**SOULPHICTION: *Soulphiction EP 12"* (FREUDE 017EP). \$9.00**

"2003 saw not only Johnny Cash make the final payment to his maker, but the godfather of verbal foreplay Barry White, responsible for the existence of half of the America, at 58 years has also been called to the great stage in the sky. However, Mr. White's CD's for quite a few decades, resounded in the bedrooms of the world, compelling the couples of the world to make sweet love. The stuttgart papi Michel Baumann alias Soulphiction (sometimes Jackmate) also gets the juices flowing, however manifested as a compulsion to move. Beginning with a radio show intro, he urges us on like the radio should. And rightly so. Liquid patterns is soaked with pure rhodes, and applied, frenetic subterranean bass. Through a fully conscious, shifting rhythm and jazz hi-hat that whispers as if a drum is being stroked with a brush, it manages a compelling groove. Length doesn't play a role here, answering the question of why anything should be extended when the moment of euphoria has been reached. White ropes demonstrates how a 'white bread' can produce the same velvety, soulful sound of black music, and with the same understanding to boot. Central to the setting is an unbelievable voice which can evoke moments similar to the style of the late Mr. White; approach with caution. An unbelievably soulful feeling is achieved with this musical potion of deep song embedded with house beats. Mr. Soulphiction is ready to take over."

**HEMMANN & KADEN: *2 Zu 1 12"* (FREUDE 018EP). \$9.00**

"The idea however being that some music is so compelling that only at a certain volume level do you begin to get that unmistakable euphoric feeling. On their second EP for FAT, the two Thüringen gentlemen storm the corresponding brain sections using 5 star ingredients taken from the electronic kitchen. The section that sets the body to an immobile state is completely switched off. Writing and listening to these lines is almost impossible. Intense rocking up and down in your seat is accompanied by loud and sometimes quiet sections of the song. 'Sense' is carried by simple, waving drumbeats, driven by a booming bass line. Swallowed voice samples containing the title words play throughout the entire track, and are accompanied by melodic fragments from the underwater world."

**FREUNDINNEN (GERMANY):**

**ISOLEE: *It's About 12"* (FREUND 001 EP). \$9.00**

"Excellent Funkbasterd from the mind of a genius. Incl. Mocky remix." First release on a new German label, by the normally Playhouse-affiliated Isolee (aka Rajko Mueller). Also includes a remix by Lopazz Und Casio Casinos.

**FIRST & GLADYS GARCIA, JAMES: *Berlin Is Nisch 12"* (FREUND 003 EP). \$9.00**

"Times so deeply in their hearts the two Karlsruher are not at all so correct punks, how you and I (totally wrong translated, Sherlock! The opposite!) And therefore it makes for also nothing to hide their love for the commodores or for prince. With 'traps' they send a song into running that your neighbours will so fast not forget..."

**LOPAZZ FEAT. ALEX CORTEX: *EP 12"* (FREUND 004 EP). \$9.00**

Lopazz say: "It's high time u grew up..." Bass. Guitars. Drums. Moog prodigy. No midi, No virtual instruments. Some political lyrics, Nice hooks, New voices...to be continued.

**SNAX: *Pornosoundtracks 12"* (FREUND 005EP). \$9.00**

"After last years highly acclaimed No Dancing EP on Freu nd (r.i.p.), Snax returns with a new offering that goes into a slightly different direction. The artist, also known for being a part of Playhouse' Captain Comatose, is young and he needs the money. So why not go for some porn-soundtracks, he thought, and put together a construction of sleaze, funk, soul & sexiness, leaving space for moaning, chanting and singing to the satisfied customer. Proving even more the theory that porn doesn't necessarily have to sound like the Loveparade."

**FRIKIYWA (FRANCE):**

**KOUYATE & ALI BOULO SANTO, HADJA: *Manding Ko* CD (FKW 001 CD). \$15.00**

"One of the most established artist on the French electronic scene, Frederic Galliano is a meticulous, precise and refined producer. His talents are none to be proved now as you know him through his Jazz project Espaces Baroques (F Communications) or the acclaimed serial of the Frikiwa releases when he gathered people from France but also from the west-London scene. He's back today on his own label, being more than humble, as a producer of a full length 9 songs album recorded in the native territory of the singers involved, Hadja Kouyate & Djorou Cissoko, from the South-Mali. He shows his love for the African community, the African people & their music, enhancing the Kora (African guitar) and subliming voices. A totally truly traditional sound, sweeter than sweet, that gives you no other alternative than sitting and listening. This is true Afro music."

**LIPITONE: *Nuits Sur Ecoute: Bougouni* CD (FKW 002 CD). \$16.00**

"Lipitone was born in Paris in 1963 and studied classical piano and musical late interested moved to Jazz and it was in Paris he played with other jazzmen such as Craig Harris, Stafford James, and Buddy Colette. By 1993, he realized the potential of new sounds brought by the rise of electronic music and starts to play with sampling, looping, and detuning effects, adopting these techniques to his craft. Since, his taste for experimental developments has led him to join the TOYSUN Collective and later, he joined Frédéric Galliano and The African Divas for two US tours, leading to his first contact with traditional African music. He is then introduced to Laurent Gamier and immediately joined his trio. *Nuits Sur Ecoutes: Bougouni* is a sound transcription of Mali's topography. Floating between traditional music, electronic music, ambient, and dub, Lipitone offer us a mysterious and bewitched album made of sound samples recorded at night only, in the heart of Bougouni village, Mali. This album is certainly a unique voyage into the deep African night!"

**TRAORE, LOBI: *Sayo (Pole remix)/Koroduga (Chari remix) 12"* (FKW 005). \$9.00**

"This new Frikiywa 12" once again brings the sound from Bamako (Mali) remixed by artists of the North. After three albums, Lobi Traore is now quite famous in his home country, as well as in the overall world music scene. Lobi is remixed here by Pole, a German producer highly respected for his innovative albums on Kiff SM and for his major contributions to the deepest techno sound design of the Berlin based label Basic Channel. He has chosen to submerge Lobi Traore's African blues into minimal ambient dub, forming a high quality deep bass track that explores new cultural blends. Chari Chari comes from the groove/house scene in Tokyo, and offers a kicking dancefloor version of Traore's happy African song. You get breakbeat Afro-Samba with traditional choirs. The result is a 12" that combines black and white, club and listening tracks."

**FILIFIN: *Siran feat. N'Gou Bagayoko* CD (FKW 006 CD). \$16.00**

"Filifin comes to us from the south-west of Mali, close to the Guinea border. His father, a kamélé n'goni player, taught him this art that is passed down from Malian hunters. In a mix

of praises for valorous game hunters and mournful melancholy rising from the bush, both the style and lyrics, give birth to a music with a special blues-like atmosphere. In *Siran*, Filifin has developed his own style of play and demonstrates it here in his first album — all the while never forgetting his heritage. The album was produced by Frédéric Galliano and recorded in duet with N'Gou Bagayoko playing the guitar and the duo offers us a full and deep voyage in a rural ground where bravery and soulful minds feed the blooming of this popular music."

**BAGAYOKO, N'GOU: Kulu CD (FKW 007 CD). \$16.00**

"Kulu marks the first album for N'Gou Bagayoko, a master guitarist from the south of Mali with a unique bluesy yet distinctly African feeling. The tracks also features three female vocalists who bring us through the album with their sensual, deep, and contrasted voices also complement these soulful songs. Together, they bring us a fluid and elegant album with sweet rhythm from a long and warm Malian afternoon!"

**VA: Frikiyiwa: Collection 1 CD (FKW 008). \$15.00**

Very attractively packaged contemporary African remix album, highlighted by the awesome Doctor L (producer of the recent Tony Allen comeback album, *Black Voices*). Featured artists: Nahawa Doumbia, Lobi Traore, Ibrahim Hama Dicko, Djigui, Neba Solo, Abdoulaye Diabate. "This first collection from Frikiyiwa regroups a series of remixes made by electronic music producers taken from African traditional pieces. From the rainy country, Aqua Bassino (Scottish without a kilt) has been for the last few years distilling the classiest deep house in the world. Extremely respected, he could only do the remix for the Diva star Nahawa Doumbia, ambassador of south Mali music. Stemming from the Japanese scene in Tokyo, Chari Chari provides a dancefloor dimension to Lobi Traore. Spider has remixed Ibrahim Hama Dicko, a singer-composer from the north of Mali, dedicated to the music of this humble, arid and close to the desert region. Extremely graceful. The Natty Bass Sound System from Lyon did Djigui, malien farmer, a rare player of the bolon, one of the most rural malien instruments. Jeff Sharel has been developing his very own style between American house and his personal poetry. He amplifies the compositions from the kings of the region of Kenedougou (south Mali): Neba Solo. Somewhere between party spirit and traditional music, veritable personality from the London scene, IG Culture imposes its' sharpcutting groove and breakbeat to the divine Nahawa Doumbia. The Tokyo 246 Avenue Project is formed and reformed in the heart of Shibuya in Tokyo City. DJ, scratching sound engineer, one didn't need more for the star Abdoulaye Diabate. A voice, a group whose live concerts stupify. A deep house remix opens a whole new universe to this piece. Doctor L reworks Ibrahim Hama Dicko's music with maturity and personality. His blues, jazz, african and hip-hop influences couldn't go better with this 'Baba' now known as 'Baba Sorcery dub mix': Bewitching and mystique!"

**LOUIS 2000: Nuits Sur Ecoute: Bignona CD (FKW 010 CD). \$16.00**

"Louis 2000 was born in 1965 in Valence, France and started his music career playing guitar in several rock groups. In 1993, he went to France to study at the illustrious Lyon Conservatory, in the acoustic music composition class and soon his hard work paid off, earning Louis 2000 the highest commendation — the médaille d'or. Since then, he has continued his own work, developing his studio practice and regularly presenting his pieces at different festivals and collaborated on Frédéric Galliano's album, *Espaces Baroques* in 1997. It was in this spirit that Louis 2000 decided to accept Fred's invitation to take part on the *Nuits Sur Ecoute* series of albums for his Frikiyiwa label. This meant working in the Casamance area of southern Senegal. This album, the sounds for which were recorded over a ten-day period, takes the form of a series of chronological pieces, which unfold from late afternoon until the next morning. Various events punctuate the soundtrack and give it an enchanted feeling. These include the song of the Diolla scouts, local to that area, to the blessing of a house, or the unintelligible words of a madman, or the omnipresent regional songs with flute or percussion. Without a doubt, this album will take you to surprising and beautiful horizons of sound and invites the listener to join in on a nighttime journey and to hear the unexpected sounds of the deep and mysterious night in this truly amazing area of West Africa."

**KANTE, DIEFADIMA: Frankonodou CD (FKW 011 CD). \$16.00**

"Diefadima Kanté was born in the 1940s in Guinea Conakry. The most successful of the family, she spent her life singing throughout the south of the country at weddings, baptisms etc. Her brother is Manfila Kante, guitarist and head of the Ambassadors orchestra, and her extended family also includes Ousmane Kouyate and Salif Keita. Having never had anything recorded before, Frédéric Galliano decided to produce her work in February 2001, recording with her daughter Hadj Kouyate, (another of the Frikiyiwa label's artists — on the *Manding-Ko* album with Ali Boulo Santo). Diefadima Kanté's voice bears witness to her maturity, she brings back to life a type of singing prevalent in 1960s Guinea-Conakry. This album, includes work she has written herself, as well as that of others interpreted with an incredible energy. It was recorded 'live' with the fewest possible 'takes'. The album testifies to the rural but nevertheless refined atmosphere of Diefadima Kante."

**VA: Frikiyiwa: La Musique des Maquis CD (FKW 012 CD). \$16.00**

"Frikiyiwa: La Musique des Maquis is the first compilation from this premier World music label. Each track has been handpicked by label owner Frédéric Galliano and features six tracks from the first six Frikiyiwa albums as well as six never before released. Featured artists on this collection include the bluesy and warm chords of master guitarist N'Gou Bagayoko and the traditional Malian sounds of kamélé n'goni player Filifin. Indulge in sensuous rhythms and soul of West Africa and enter the Frikiyiwa universe."

**VA: Electronic Experience In African Music CD (FKW 016 CD). \$16.00**

"Electronic Experience In African Music is the first electronic album on Frikiyiwa and label head Frédéric Galliano offers the listener remixes of the different artists produced and released on his label. The idea of melding of African music and Electronica was first touched upon the Frédéric Galliano and *The African Divas* album and the first Frikiyiwa compilation. Those two projects were both highly acclaimed and this time Frédéric comes back with exclusive remixes of solely Frikiyiwa artists. From electronic drumbeats to soulful vocals, one can expect to be wrapped up in the beautiful and haunting sounds of Hadja Kouyate, Ali Boulo Santo, Filifin, NaGou Bagayoko, and Lipitone all remixed by electronica all-stars Jeff Sharel, Tokyo Black Star, Escal, and Frédéric Galliano himself plus many more."

**KOUYATE & LES GUINEENS, HADJA: Yilimalo CD (FKW 019CD). \$16.00**

"The second album from musician and African chanteuse Hadja Kouyate is a subtle mix of funky Guinean music, with strong yet festive rural and acoustic tones and melodies. The album was recorded in Guinea with a complete orchestra: two guitars, two other vocalists, a bolon, a balafon, and assorted percussionists. Through this album, discover Hadja Kouyate — the vocal angel from Conakry, Guinea — the most sensual and energetic griotte in all of West Africa. As usual, Frikiyiwa honors the great Guinean diva with superb packaging, including photos from the recording sessions and her village."

**FRINGECORE:**

**BLACK PIG LIBERATION FRONT: The Revolution of Everyday Life CD (FRINGE 005 CD). \$13.00**

"Black Pig Liberation Front is a very unique and original concept created by Rhode Island-based frontman Denis Mahoney aka Tariq Zayid. On this first major album from the killer ritualistic terror and love ensemble, complete with infectious magical incantations, Mahoney and Fringecore have managed to gather together an amazing group of collaborators and contributors, each of whom add a unique dimension to Black Pig's explosive grunt n' groan n' groove collage tonal attacks, animated by Mahoney's intensely penetrating voice and words and the Torres brothers' electronica and scratch turntable work. The entire album is a stream of intensity and psychic energy, a celebration of the greatest festival, that of tracing the 'self'. No more so than on the totally exhilarating 'Frequencies are the Fetish', a magnificent collaboration between Black Pig and Sonic Youth luminary Thurston Moore, whose soundtracks, especially created for this album crash and thump, sometimes in bizarre violence and others in sensual beauty. The re-mixes of the Thurston pieces by New York's DJ Shecky; Belgium's avant-garde maestro DJ Low and London's Nihilist and Disatronaut, plus ex-Test Department's David Coulter make this not only unique, but blisteringly memorable. In its own way, Automutilator is equally outstanding with Black Pig teamed up with Banyan, whose cast not only boast Mike Watt and fellow Porno for Pyros member and ex-Jane's Addiction drummer Stephen Perkins, but the inspired genius of guitarist Nels Cline. When you add to that, the other festering Black pig tracks and Mahoney's collaboration with Sonic Youth's Lee Ranaldo on When Two Become One and Shamen Trip, you have a veritable feast. They say that a true festival leaves no trace, no possibility of remembrance, well this CD certainly does."

**FRINGES (ITALY):**

**VALENTINE, MATT: Space Chanteys LP (FRINGE 010). \$20.00**

Matt Valentine (6 & 12 string guitars, jazz bass, harmonica, all stories); PG Six: (6 string telecaster, wurlitzer organ, flute); Dean Roberts (6 string Fender mustang); Samara Lubelski (violin, solar strings, electric bass); Erika Elder (sruti box, finger cymbals, bells); Tim Barnes (drums, percussion); Baz (tambourine). Wonderful edition with 4-color printed heavy sleeve, 220gram virgin vinyl pressing, insert with lyrics and drawings. Edition of 650 copies. "They take a deep collective breath here and release it slowly, like a sigh trapped in the highest tower of Greaser's Palace. And it's a gasser. Those enlightened people who are aware of his recordings, have a tendency to think of Matt's music as part of the American folk tradition. And, indeed, a portion of it does reside there. But as with so many of the interesting inventions inside out-culture currency, the soul of this folk music emerged from syncretic collisions between psychedelic rock and avant garde jazz and country blues and trance-drone-minimalism as well as a primitive form of folk-proper. The material on *Space Chanteys* is beautiful in its fracture. Its fissures phosphoresce in the darkness w/ an unearthly radiance: glow-in-the-dark teeth set into the gums of eternity." —Byron Coley.

**FRINGES ARCHIVE (ITALY):**

**RADIGUE, ELIANE: Geelriandre/Arthesis CD (FRINGAR 001CD). \$19.00**

"This is the first release of a new series by Fringes, called Fringes Archive, that will feature previously unreleased works or reissues by some of the most important composers of our time (future releases will be a reissue of 'I Canti illuminati' by Alvin Curran, and a double cd set by Michel Chion/Lionel Marchetti/Jerome Noetinger). This CD contains two fascinating works by French composer Eliane Radigue. 'Geelriandre' (29:59) — Realized on the ARP Synthesizer in 1972. Piano: Gérard Frey. This version was recorded at the Stedelijk Museum, Amsterdam, December 1979. Arthesis (25:46) — Realized on the Moog Synthesizer at the University of Iowa in 1973. Program notes from the concert at 224 Centre St., NY (March 6th, 1974) 'Whirlpools come from the depth of the ages, with a secret and fierce ascendancy. Indiscernible light which seeks to dawn, trails its frail coming when sleep overtakes everything.'"

**CHION/LIONEL MARCHETTI/JEROME NOETINGER, MICHEL: Les 120 Jours 2CD (FRINGAR 003). \$27.00**

Double CD. "Musique concrete composed in 1997/98 for the Festival Musique Action in Vandoeuvre-les-Nancy. A collaboration between these three French composers. First they collected a bank of sounds, which they reworked and transformed using their own style and techniques. At the end all the parts were organised together to create this kind of monster."

**JULIUS, ROLF: Early Works Vol. 1 (1979-1982) CD (FRINGAR 004). \$19.00**

"First release of the the early sound installations from the German sound artist Rolf Julius, ranging from 1979 to 1982 : Music on Two High Poles (1979), Morning Song (Berlin Concert Series, 1981, in collaboration with Joan La Barbara), Music for the Earth (Berlin Concert Series, 1981), Music for the Eyes, (1981), Music for a Pane of Glass (1980), Music for a Yellow Room (Berlin Concert Series, 1982), Chamber Concert for Three Loudspeakers, (Berlin Concert Series, 1982), Concert for a Frozen Lake (Berlin Concert Series, 1982)."

**FROG PEAK:**

**WILKINSON, CLIVE: Soft Verges, Hard Shoulders CD (CAW 001). \$12.00**

Self released by the UK composer, distributed by Frog Peak. There is a piece for solo soprano voice, for solo shakuhachi, for solo piano, and for violin, marimba, vibraphone & crotales. "Wilkinson has created 55 minutes of haunting, beautiful music out of almost nothing: a woman's voice, 3 tuned percussion instruments, a bamboo flute, the resonance of the white notes of a piano." —Bob Gilmore.

**SCHOLZ, CARTER: 8 Pieces CD (FP 009). \$13.00**

"These 8 Pieces combine rich compositional ideas with an elegant sense of sonority and formal imagination. Scholz is well-known as a 'composer's composer', one of the most sophisticated, austere and poetic of all the young Bay Area computer music experimentalists, and this long awaited collection firmly establishes him as one of the finest artists in this genre. Each piece is a beautiful, fascinating and extraordinary exploration of some fundamental musical idea — rhythm, harmony, tuning, timbre — and these pieces will expand the ears of everyone from the layperson to the most sophisticated listener." "Computer music from this composer and Hugo/Nebula award nominated science fiction writer, author of *Palimpsests*. Eight pieces, most based on intervallic relationships and tuning schemes (ala Young) and/or self generating feedback systems (ala Tudor). Quite enjoyable in that form-over-function sort of way, could easily be from any point over the last 25 years. That's a compliment." — Hrvatski.

**FRUIT TREE (ITALY):**

**HOOKER, JOHN LEE: Giant Of Blues 2CD (FT 821). \$18.00**

"The 40 tracks compiled on this double CD, spanning the 9 years (1954-1965) of Hooker's

involvement with Chicago's Vee Jay label, played a significant role in spreading his popularity as one of the world's greatest bluesmen, exposing him to R&B fans around the globe. He was particularly well received in the UK during this period, where covers of Hooker originals peppered the set lists of many bands in the '60s British R&B scene (e.g., the Animals, the Yardbirds, and the Spencer Davis Group)."

**MARLEY, BOB: The Wailers 2CD (FT 822). \$18.00**

"Bob Marley, Jamaica's favorite son, used his powerful voice to spread reggae music and the word of Rastafari around the globe. In the decades since his tragic and untimely death on May 21, 1981, Marley has come to symbolize not only a genre of music, but (and perhaps more importantly) the ongoing global struggle against racial and economic oppression. This double CD contains 44 digitally remastered tracks from the early seventies (often considered Bob Marley & The Wailers' most creative period), immediately prior to their historic signing with Chris Blackwell's Island label. Production credits for most of the material on these 2 CDs go to another reggae legend, Lee 'Scratch' Perry."

**CHERRY, DON: Orient CD (FT 825). \$15.50**

"Super rare album showing Don Cherry in two 1971 live trio sets... 'Orient Part 1 & 2' and 'Si Ta Ra Ma' were recorded in Carpentras, France on August 11th with the great Dutch drummer Han Bennink and Mocqui Cherry on tamboura. 'Eagle Eye Part 1 & 2' and 'Togetherness' were recorded in Paris on April 22nd with the amazing South African bassist Johnny Dyani and drummer Okay Temiz. Original artwork. Deluxe packaging."

**CHERRY, DON: Blue Lake CD (FT 826). \$15.50**

"Very rare album originally released in Japan only. Great live recordings dated 1971 featuring Don Cherry backed by Johnny Dyani and Okay Temiz. 5 tracks. Original artwork. Deluxe packaging."

**BURKE, SOLOMON: Soul Man CD (FT 828). \$15.50**

"Jerry Williams (Swamp Dogg) produced an excellent late-'70s soul session for the legendary Solomon Burke on the tiny Infinity Records label. Williams mixed upbeat numbers with a pronounced Afro-Latin beat and confessional country/soul tunes, emphasizing Burke's trademark song sermons. The music was much too raw and rural for the pseudo-sophisticated big-city radio set, but Southern soul loyalists treasured it. Digipack."

**CASH, JOHNNY: The Sun Records Years 3CD (FT 829). \$26.00**

"This exhaustive collection of Cash's Sun Records material (1955-1958) features not only his biggest hits, but many of his lesser known masterpieces as well. A full 60 tracks on 3CDs make this THE definitive Sun Records Cash collection to own. Also includes a 21-page booklet featuring extensive liner notes detailing the Man In Black's days at Sun with an introduction by Mr. Sun Records himself, Sam C. Philips."

**CLINTON, GEORGE: 500,000 Kilowatts of P-Funk Power 2CD (FT 830). \$19.00**

"These tracks (recorded live around the world with the P-Funk All Stars are all well known selections from the vast P-Funk repertoire, but here they take on new form as Dr. Funkenstein uses his powers to deftly mold them into 15 extended party jams. The seminal 'Funkentelechy', for example, is drawn out into a 24-minute rump-shaker that even Sir Nose could not resist. Never one to rest on his laurels, Clinton keeps the P-Funk torch burning brightly with new funkier versions of old classics like 'Maggot Brain', 'Give Up The Funk' and all time P-Funk anthem 'Make My Funk The P-Funk'. But no P-Funk party could ever be the same without audience participation, and here funkateers from around the globe can be heard gettin' their funk on track after track, through two and a half hours of call and response, high-octane P-Funk. Clinton and his funk mob have lost none of their musical prowess in the past few decades and still have absolutely no trouble delivering all 500,000 kilowatts of p-funk power."

**FRUSTRATED FUNK (NETHERLANDS):**

**VA: We Bring Mad Drama EP 12" (FFR 001 EP). \$9.00**

"New label from the Clone 'umwelt' bringing you raw and frustrated electro funk. Techno Electro for the frustrated minds...refreshing and therapeutic for the mental weak... Twice a day your prescription and you feel much happier again... Maybe you even get the guts to talk to other people as well (or maybe even girls)!...it did work for us! Mad drama from everyday live brought to you by Frustrated Figures, Pametex, Cosmic Force and Blue Villa People."

**FS STUDIOS/MINISTRY OF SOUND (UK):**

**FISCHERSPOONER: Emerge 12" (FSMOS 01EP). \$8.00**

Three track 12" version featuring a new Dave Clarke remix, a Radio Slave edit and the original version. New full color artwork as well.

**FISCHERSPOONER: #1 Reissue CD (FSMOS CD1X). \$23.00**

New UK edition of the one and only Fischerspooner album (the previous Gigolo version is completely deleted on CD). "At the end of May, Fischerspooner performed 2 sold out live dates in London, the debut shows were surrounded by much excitement and expectation and they did not disappoint! The new material they performed at the shows was so well received that the band have decided to include 3 new tracks on the album - 'Sweetness' (which is the soundtrack to a Fischerspooner short film of the same name), 'LA Song' and a hidden track 'Megacolon'."

**FSM RECORDS:**

**VA: Sounds & Songs of the Demonstration LP (FSM 004). \$25.00**

Small warehouse find of original LPs from mid-60s. Originally released in 1965, this is a collection of protest-folk songs written by students about the protest movement (or Free Speech Movement - FSM). Artists featured are: Dave Mandel, Dan Paik, Dave Genesen, Lee Felsenstein, Richard Kampf, Richard Schmorleitz & Kevin Langdon.

**FUJI REKODSU (GERMANY):**

**VA: The Fuji Compilation CD (FUJI 002). \$15.00**

"Here's the launch of a new label called Fuji Rekodsu, a joint project from labels Cha-Bashira (Tokyo) and A-Musik (Cologne). It is intended to release music from Japan and Europe that is mostly unknown, far from the well known noise or rock ordinary. The Fuji Compilation can be considered the second part of the Los Apson compilation, released in 1996 by the tiny record shop in Tokyo. Musical styles range from lo-fi pop, wacky techno tunes, actionism, sound installations, et al. The CD functions like a radio show beyond all styles. You may notice some non-Japanese names, but all the artists live or spend some time in Japan."

**FUNCTION (FINLAND):**

**VA: Funktio 1 CD (FU 502). \$14.00**

Brilliant collection from the mysteriously satisfying Finnish underground techno scene. Featuring Panasonic (minimal superstars from Finland turned into international household

name via the Blast First corporation), Detroit Diesel (crisply destroyed beats from the Dum Records roster), Marko Laine (hard, crescendo-leveling techno, first issued on Djax), F.U. Project, Ø (aka Olento); lovely, pulsating bleepage from Vainio), Tron, Aural Expansion (static-laced atmospheric from Jouni Alkio, whose album is on SSR), Pineapple Circle (drifting string-enhanced dream-beats from this duo), Jaljentamo (Basic Channel styled lo-balled pulse), Redshift & Uranus. Includes extremely desirable licensed tracks from the early & long deleted Sähkö catalog (Ø's "Tutka" was Sähkö 001; Panasonic's "Muuntaja" was Sähkö 002, from 1994). Perfect overview of this scene. Limited stock...

**VA: Funktio 2 CD (FU 503). \$14.00**

"Not as much of a continuation of the first volume's rhyme/reason/rhetoric as a sampler of new techno artists borrowing from the 'Funktio' aesthetic put forth by the ground-breaking Funktio 1 release of last year. Still present is Kim Rapatti (Dum label founder, Monojunk) in one of his many aliases, along with several new producers carrying forth the torch of post-dancefloor forms sprouting up in suddenly not-so-distant Finland." — Hrvatski. Also features: Nemesis XI, Robert Blomerus, Sensien, Vladislav Delay, Tron, DJ Tres, Marko Laine, GMA, Ioma, Nu Science, Jokela.

**FUNCTION 8:**

**JET BLACK CRAYON: Inaccuracies of the Mind Machine CD (FER 88815CD). \$14.00**

"On their first full length release for Function 8 Records, Jet Black Crayon takes two steps sideways and nine leaps forward. The record is a beautiful whole, performed by Tommy Guerrero, Monte Vallier and Gadget, with drumming from Johnny Herndon (Tortoise, Isotope 217, A Grape Dope), Charlie Hall, and then some. It's been crafted and fine-tuned every inch of the way — music for mourning stars and dapper dervishes."

**FUNDAMENTAL (UK):**

**TO DAMASCUS: Succumb LP (FUND 86). \$10.00**

Warehouse find of some copies of this European pressing of this otherwise unavailable classic 1985 LP. Featuring Sylvia Juncosa at her peak, pre-SST. Limited stock.

**FUNFUNDVIERZIG (GERMANY):**

**CZUKAY/U-SHE, HOLGER: The New Millennium CD (FUN 132 CD). \$14.00**

"To coincide with his 65th birthday, Funfundvierzig release Holger Czukay's new album The New Millennium. On his new album he collaborates with U-She. Her voice has a similar teutonic sound to Nico's." All music and production by Czukay. Includes remixes by Terre Thaelmiltz, Frank Moreno & Marco Dionigi.

**CZUKAY/U-SHE, HOLGER: The New Millennium 2LP (FUN 133 LP). \$17.00**

Double LP version.

**FUNKY ASS RECORDS:**

**DR. DOOOM: First Come, First Served CD (KTR 009 CD). \$14.00**

"Dr. Doom is one Keith Thornton, aka Kool Keith (Sex Style CD on Bulk), aka Dr. Octagon (Octagonecologist and Instrumentalist CD's on Mo'Wax AND DreamWorks, guest on Prodigy's Fat of the Land CD), aka one of the many Ultramagnetic MC's. This CD is a concept record about the death of Dr. Octagon (the first track, titled 'Who killed Dr. Octagon' explains all of this...) and proudly displays the most garish faux-No Limit design aesthetic (floating bright 3-D logo blur, exaggerated depth perception, plastic) this side of Charge it II Da Game. The backing tracks are mad-gritty & stumble across all sorts of horror movie gank & ominous sonics while Keith rants about the current state of Hip-Pop (subjects of current digression: wack DJ's, insects as food, bad overproduced rap singles (Timbaland), yes-men, the rich, The Prodigy, cannibalism ('while you motherfuckers eat pork I've got real humans on my fork'), Vinnie Testaverde, Michael Jackson, rent collectors, etc...). Completely anti-lush & primed for the ink due in the 'thinking man's entertainment' world. Bitchin'." — Hrvatski.

**DR. DOOOM: You Live At Home With Your Mom 12" (KTR 011). \$11.00**

Two track picture disc. B-side is "Housing Authority".

**FUNKY CHOCOLATE (FRANCE):**

**HOLMES & BLACK COFFEE, BRAXTON: Funky People Vol. 1 12" (FC 004). \$8.00**

"Let's welcome Funky Chocolate! Glad to see some serious loopy grooves in da house. We start with Chicago master Braxton Holmes (who offered to keep spreading the Cajual sound on this French label) & Black Coffee who kill the floors with a long version of "Why you tryin' to hustle me" (based on War's 'Good Feelings' & originally released on Cajual with bad sound & very short version). Also on this good looking 12" a remix by the men of 'Club Lonely' (Funky chocolate 03). Hot grooves approved by Moodymann 'Much respect for this record...I definitely like it!' & Rick Wade 'Your record is fantastic and you've earned my respect...' black & underground house music."

**BELL, NORMA JEAN: I'm The Only Queen 12" (FC 012 EP). \$10.00**

"Originally released a while back on Pandemonium in very limited quantities, the classic tracks 'I'm the Only Queen' (here remixed by Kenny Dixon Jr aka Moodymann) are now available again on the French-Detroit connection label Funky Chocolate. Norma Jean Bell sings & plays the sax, Moodymann provides the groove. Simply unmissable."

**FUNKY MUSHROOM:**

**HAIL/STAIL: How To Live With a Tiger CD (FM 025). \$9.00**

Haid (Susanne Lewis & Bob Drake) + Azaila Snail collaborative release from 1995. Pleasing low budget psychedelic dream-haze.

**AZALIA STAIL: Fumarole CD (FM 032 CD). \$9.00**

1995 solo album, her third overall.

**FUSETRON:**

**INSTITUT FUER FEINMOTORIK: Negemergenz LP (FUSE 023). \$12.00**

New album from this German group (recent album on Staubgold was Wenig Information: Kein Titel). "Now that Institut Fuer Feinmotorik uses 'empty' record players leading to a soundscape which contains very little information, this could be described as something like a negative emergent phenomenon which explains the title of this longplay vinyl album in which the German notion 'emergenz' was modified in the previously described manner. This is Institut fuer Feinmotorik record #6."

**FINE, MILO: Frequency Etchings (Ongoing Celebrations of Insignificance) LP (FUSE 025). \$12.00**

"An improvised (and unintentional) rejoinder to such compositions as Rainier Riehn's 'Chants De Maldoror', Cage's 'Cartridge Music' and 'Variations 2' (as realized by David Tudor) and other raw, random electronic music from the late 60s/early 70's. Solo



clarinet/electronics set recorded live Nov 20, 1998 at Roadrunner Records in Minneapolis and presented here in its entirety. This is Milo's 19th document following last April's release of the triple CD *Surges/Suspensions Comme Toujours*. This LP is a numbered edition of 330 with high quality RTI pressing and full color paste-on sleeves." Limited stock.

**K-GROUP/OMIT: Storage LP (FUSE 028). \$13.00**

"Not a split release by these two New Zealand artists, but a collaboration, carrying on from their 1997 single on Colorful Clouds for Acoustics. The weapons of choice are analogue synthesizers and the approach is slowly unfolding drones and drifting veils of sound that part and close across the listener's third ear like storms on the surface of Jupiter. K-Group is Paul Toohey, previously of noted NZ geological drone ensemble Surface of the Earth, who also has a solo album under this name on Corpus Hermeticum. Omit is Clinton Williams, who has also recorded for that notorious NZ 'un-easy listening' label, as well as extensively on his own Deep Skin imprint."

**YOUNGS, RICHARD: 171 Used Train Tickets 10" (FUSE 029). \$12.00**

"The Old Angel, Nottingham, 1990. It was the A-Band's third live show and we were calling ourselves Advent for the evening in honour of a local record shop who — judging by their filing system — thought they were stocking an album entitled 'Richard Youngs' by Advent rather than *Advent* by Richard Youngs. For reasons that escape me now, I'd hoarded 171 used train tickets. It felt like a cool idea to read them out. So I did. Not in the privacy of my own home, but to an audience. They seemed to enjoy it. As soon as I'd finished, the A-Band struck up and a good time was had by all." — Richard Youngs.

**SHIRAIISHI & SEAN MEEHAN, TAMIO: In the City LP (FUSE 030). \$15.00**

"Each summer Tamio Shiraishi & Sean Meehan pair up for a series of outdoor concerts in New York City always in a different location, the concerts explore unwatched and unconsidered sites of the city. (This LP is the first release of this summer tradition. 12" vinyl with a b-sided etching by Knickerbocker." — Sean Meehan. Meehan has collaborated with Sachiko M, Mamoru Fujieda, Michihiro Sato, Edwin Torres, Muigel Algarin, Greg Kelley, Ami Yoshida, Taku Sugimoto, Toshimaru Nakamura, Tetzui Akiyama, Kiyoharu Kuwayama and many others. Tamio Shiraishi has been performing since the late 1970s, including playing drums and synthesizer in an early incarnation of Fushitsusha. He's currently living in NYC and occasionally collaborates with the No Neck Blues Band.

**WOLF EYES & BLACK DICE: Wolf Eyes & Black Dice CD (FUSE 031CD). \$12.00**

CD contains 2 previously unreleased bonus tracks. "Here is it is. Recorded at a subterranean Chinatown studio in two days. Tons of jacked EQ, no space, cases of brew, clouds of smoke, Guinness record for most times 'Dude' was said. We met on equal ground here. Total respect. The record really sounds like the shadow of each band. It was a blast. Play it on 16 rpm in a closet and jam along with the bones of an enemy. Me, it would be playing the remains of that rat fucker Shawn Murphy, dude couldn't shake shit at this horrible eerie black pond sound." — John Olson, Wolf Eyes, October 2003. Different recordings than the *American Tapes* CDRs. Recorded Oct 2001.

**GANG GANG DANCE: Gang Gang Dance LP (FUSE 032). \$15.00**

Features Tim DeWit (ex-Cranium, Ssab Songs, Angelblood, White Magic, Neil Michael Hagerty, Cass McCombs), Brain DeGraw (ex-Cranium, Ssab Songs, Angelblood), Liz Bougatsos (Actress, Angelblood), Josh Diamond (Ssab Songs), and Nathan Maddox. "Gang Gang Dance are a group composed of well-known entities (in and around NYC in particular) but have left a sporadic, almost shadowy, impression upon people nonetheless. Various members play/have played in various other bands. They'll surface to play a clutch of shows, most all well-attended, only to disappear again (as regards to any kind of reliable congregation). Oh, and there's also been no record to speak of, save a 100-copy CD, more or less fleetingly manifested for an art event with probably somewhere that amount of attendees. Anyways, now we have a document, albeit LP only, and thankfully definitely a good one. The opening female vocal ululations soon enough refract electronically, and the summoned whalesong dimension spires into an urgent metempsychotic groove. Coming as they do from different angles, its safe to assume there is humanity to the postproduction approach on here. Indeed the first side in its totality achieves a narrative facility which, when sized up against the nature of its parts, could remind one of a more quietly-alloyed Chrome. It does not end there, in fact there is something of a sense of unfinished business, and the second side strikes off with a snapping dream of desert suspense. Mechanic industry rises up here too though, marking yet another salient entre into the crafted spuriousness GGD seek to espouse. An open drone fills for much of the half, accumulating a lyric denouement that possesses overtures toward melody and texture but less toward propulsive mien." Deluxe full color gatefold sleeve.

**EXCEPTER: Vacation/Forget Me 12" (FUSE 033). \$12.00**

"For the second time in a row now, one of Brooklyn's grandest experimental entourages have presented us with a sonic totem whose jaunty and bright packaging belie an almost certain palpable sense of unease. Here Excepter have perhaps crafted a treatise on nothing less than the uncomfortable aspects of having to leave ones home. Or they may well have been channeling the soundtrack to a particularly bizarre road trip I once went on involving an Indian burial ground, a cross eyed woman Xeroxing chain letters at a supermarket, and an extremely sadistic alligator farm outside of Hot Springs, Arkansas where I witnessed a stuffed Fiji Merman. Unease indeed. But of course, like on any worthy and good vacation, once you've become used to new unsettling sensations like foot blisters and sunburn you realize how sublime the landscape is. And sublimity is what Excepter trades in spades."

**EXCEPTER: KA LP (FUSE 035). \$12.00**

"Excepter is the new group spearheaded by J F Ryan, former electric tree-branch swinger for the No-Neck Blues Band. Using a mutating system of synchronized electronics engineered to ensure live sequencing, Excepter seeks to carry freestyle composition from the tip of the tongue on down to the ones and zeros. All tracks on this LP were performed and mixed live to stereo. Digital editing was only used to arrange the phantasmagoric second side, a tribute to HP Lovecraft's novella *Dreamquest of Unknown Kadath*. Excepter also marks the singing debut of dancer/choreographer Caitlin Cook. Guaranteed to make you dream in color."

**G-MAN (GERMANY):**

**G-MAN: Night Trax Vol. 2 12" (GMR 002). \$9.00**

"Here is the second release on G-Man's label, with three pulsating Technotrax. It is what it is: deep techno from the heart."

**G-STONE RECORDINGS (AUSTRIA):**

**VA: G Stone Book CD (GS 019 CD). \$26.00**

"A brilliant collection of downtempo classics from the G-Stone Recordings back-catalog, the G-Stone Book is a comprehensive audio-visual reference for both die-hard fans of label-founders and downbeat heroes Kruder & Dorfmeister, and style-hungry music lovers alike. Featuring signature tunes from K&D, Tosca, Peace Orchestra, and Stereotyp, the G Stone

Book also includes over 300 pages of photographs and biographical history from nearly a decade spent on the forefront of the international DJ scene. With several witty essays and interviews, the book serves as a perfect accompaniment to the deep, dub-inflected sound Vienna's G-Stone Recordings has come to signify."

**HUNTER, RODNEY: Hunter Files CD (GS 020CD). \$16.00**

"After being asked in the fall of 2001 by Mr Kruder and Mr Dorfmeister to produce and realize an album for G-Stone recordings, Rodney set about the task of expressing the sounds and stories of his musical upbringing. The Hunterfiles has the funk, the groove, the soul and the chill that have encouraged and promoted the growth and development of a music boy into music man. Two years in the making and with guest appearances from outstanding talents such as Hubert Tubbs, Ken Cesar, Farda P, Hunterfiles is a worthy excursion into the new sounds of Vienna and beyond."

**HUNTER, RODNEY: Hunter Files 2LP (GS 029LP). \$22.00**  
Double LP version.

**G3G (SPAIN):**

**MARS: Mars LP: The Complete Studio Recordings NYC 1977-1978 CD (G3G MARS). \$16.00**

"The *Mars LP* is the definitive collection of the 32 minutes of studio recordings released between 1977 and 1979 on vinyl by the first of the no wave bands. Supervised by the surviving members, remastered from original sources without any added effects, and packaged with detailed notes and lyrics, the *Mars LP* is an effort to recuperate the group's legacy and make up for the unavailability of these tracks in their original sound." "Static transmissions from a distant dark star. Taking up and tripping out further than the Velvet Underground's 'Black Angel Death Song', Mars punished not with blunt force, but with a propulsive agitation which signaled a neurological insanity. A crippled tension swathed in nervous friction. A cavernous musical universe riddled with eerie sound storms whose poisoned atmosphere seduced and threatened. Obtuse and unforgiving. Sickly sexy. Red noise redefining bass urges, forcing the listener to question their own sanity by drilling into ear holes using electroshock guitars as saw blades trepanning into grey matter. Mars unleashed a choking cacophony illustrating the body as machine in disrepair fuelled by the impending repulsion and disintegration of a perverse romance with one's own demons. Demons who once wrenched free, made mimicry of the jangling nerve centers, and given voice as song, turned schizophrenic and howled these testimonials to the unbearable." — Lydia Lunch. [note: *Mars LP* is the title, but this is a CD only release]. Includes their first single on Rebel/Ze, the *No New York* tracks, the *Mars EP* on Lust/Unlust — their complete discography. This CD should be considered as an alternative to the still-valid *Mars 78+* CD on Atavistic — this one features all the original recordings as intended, with all the Thirlwell sound reprocessing of the Atavistic CD eliminated.

**GADGETS (GERMANY):**

**VA: The Users And The Gadgets CD (GADG 07 CD). \$15.00**

"Gadgets is a label and project that has existed since 1995. It was founded by Corrado Izzo and Bernd Maus. This compilation is the first milestone in the label's history, and is a collection of some Gadgets material like 'Perfect Feeling', some unreleased material like Peter Kremer (a.k.a. Lo Soul or Mr. Hazeltine) 'Nuclear'. There's a Mannequin Lung remix contributed by Plug Research, an anonymous track entitled 'Question'. Also included is a cut from *Moodmusic* by Sasse (a.k.a. Freestyleman) called 'Pori', and a cut previously released on a limited Finnish record by Melody Boy 2000 ('Monotone Fantastique'). All in all this product scopes out a wide variety of styles and shows off its lack of musical borders. Dedicated to all the users and their gadgets." Limited stock.

**GAGARIN RECORDS (GERMANY):**

**WELTTRAUMFORSCHER: ...Remixen dei Welttraumforscher LP (GR 2004). \$16.00**

Remixes by Mouse on Mars, Felix Kubin, F.X. Randomiz, Harald Sack, Neoangin, Minitcheve, Kiss Kiss Bang Bang, Klangwart, Nova Huta, Joe Tabu, Barbar Morgenstern, Schlammpeitziger, Forscher in der Nacht. Elaborate color gatefold sleeve, white colored vinyl, edition of 1000 copies.

**TURNER, MAX: Matchbox Jump & Jeebeats 12" (GR 2006). \$11.00**

"Futuristic Racecar Hip-Hop featuring Berlin's new master of weirdness and words, the fusion of confusion himself, Max Turner. With astounding sounds and mixes from Moonbuggy, Patric C, Bomb20, Schneider TM and Felix Kubin."

**GÖRING/BAROM\*ONE, BREZEL: LP (GR 2007). \$15.00**

"Split LP of Brezel Göring and Japanese noise pop band Barom One. Göring, prime minister of Stereo Total and Count of Sinister Forests, where he creates his wacky scratchy minimal electro punk, pleases our filthy fantasies with swinging moods, from new wave disko to distorted hawaii shuffle to fucked up Bollywood crash music. Barom One from Tokio create a blend of Euro-Disko-Gabba-Trash and pure noise with hysterical voices and catchy melodies."

**RETRO\*SEX\*GALAXY: Entertaining Physics LP (GR 2008). \$18.00**

"Poland's Mik.Musik agent Wojt3k Kucharczyk bugged his Robotron family. All tracks are dedicated to physiological phenomena. Wojt3k is still working to find best solution (and highest re-soul-ution) to the question he asked himself — is it possible to make music as dense as nature itself is?."

**HANK, CANDIE: Kimouchi LP (GR 2009). \$18.00**

"Patric Catani started to make music very early, in his teenager age he used to program on his C64 Computer and used to 'rip' the old arcade game music out of games. He continued to work on the homecomputer and made his first Hardcore/Techno Candie Hank is a grotesque entertainment show with no limit, a collision of Rock'n Roll, Moog influenced but harsh synthcases breakcore but Belly Dance Punk and Gabba like Proto Pop. His debut LP *Kimouchi* just got released on Gagarin Records run by Felix Kubin who couldn't deny to release the Candie Hank stuff and even called it a 'landmark'. Candie Hank calls it Lubricant Sleazecore. Gabba record in the age of 16 in the year 1992 on his Amiga 500 computer."

**GALACTIC ZOO DISC/ECLIPSE:**

**SPLENDOR MYSTIC SOLIS: Heavy Acid Blowout Tensions Live! LP (GZDECL 002 LP). \$13.00**

"Together for only one US tour, this transcontinental supergroup featured Kawabata Makoto (Acid Mothers Temple, Mainliner, Nishinohon, Musica Transonic, countless other projects), Sasaki Hisashi (Ruins), Shimura Koji (White Heaven, High Rise, Mainliner, Miminokoto), mastermind Nanjo Asahito (High Rise, Mainliner, Red Alert, etc.) and Plastic Crimewave (Utopia Carcrash, The Unshown, Plastic Crimewave Sound) who organized the at times tension-filled tour. These two concerts from Chicago and Detroit feature barnstorming acid rock blowouts that eerily stop on a dime and escalate to dizzying heights just as

easily. Some frames of reference might include Ash Ra Tempel, Amon Duul II or Japanese psychsters White Heaven and Fushitusha. The album features equally excessive lysergic artwork by Plastic Crimewave. Alan Cummings from *The Wire* proclaimed upon hearing, "It's much better than most of Nanjo's releases."

**YONKERS, MICHAEL: *It's Only the Yonkers LP* (GZDECL 005LP). \$13.50**

"So what does a NEW Michael Yonkers record sound like? I was as skeptical as anyone might be, having heard a lot of bad 30 year gap 'comeback' and 'reunion' lps ...but my jaw dropped on the first 2 bars of this baby. The good news is that not much has changed, Yonkers is still defiantly kicking out monster-distorto-blooz-added ROCK. Gutsy howls with melodies underneath that stick to your ribs, and of course the trademark guitar buzz n scrape. This is savage yet stripped down pure Yonkers-recorded straight to 4-track with no overdubbing or trickery. The past 30 years are a mere blur, as this is fresh vital music that blows away the current trendy 'garage band' in an instant. If you enjoyed the *Microminiature Love* record or are even the most casual fan of R n R, punk, post-punk, rock-ably, power blues, etc. you will go as nuts for this as I did. Eye-poppin cover art by Plastic Crimewave."

**500MG: *Vertical Approach LP* (GZDECL 006LP). \$13.50**

"Michael Gibbons, of monolithic sounds-great-on-any-substance rockers, Bardo Pond, delivers all the fuzzed out good you'd expect on his 1st solo LP. However, Gibbons really is hitting the true loner path here, forged by weirdos like Deuter, Sandy Bull, early Robert Wyatt and even Neil Young's dusty *Dead Man* soundtrack. Yes, these are cyclical, even largely stripped-down meditations — call it komische raga folk, maybe? Whatever the case, that staring-into-the-sun / Skip Spence vibe prevails: this is a headswirler with feeling, from an underrated and understated guitar god. Sitar, plaintive acoustic guitar, electronics, sampled snatches of manipulated vocals, and that glorious trademark FUZZ. Is it for late nights or early mornings? That is for you to ruminate on."

**GALAXIA:**

**A GRAPE DOPE: *Missing Dragons CD* (GLX 017 CD). \$11.00**

"A Grape Dope (known forthwith as AGD) is the offshoot, beat-oriented, slow jam, and otherwise selector (after some stumbling), brain-damaged child of John Herndon. Mr. Herndon spends the majority of his time spinning yarns for the groups Tortoise, Isotope 217, and The Eternals. AGD finds joy in the sounds between the cracks. Inspired by the breath of a two-headed garbage dog and their fearless mistress, AGD found beats where there were none and sorrow in our collective happiness, and vice versa. Guests include DoseOne (anticon) on, Kathryn Frazier, and Sally Timms."

**A GRAPE DOPE: *Missing Dragons 12"* (GLX 017 EP). \$9.00**

Vinyl EP version.

**JET BLACK CRAYON: *Experiments In The Space Metal Time Signature CD* (GLX 018 CD). \$11.00**

"This EP is the result of a request from Thomas Campbell (Galaxia) who came to some live improv shows Jet Black Crayon used to do on Sundays at Amnesia in San Francisco. He wanted the band to capture the drunken meandering vibe of those shows for this EP. At the shows Tommy Guerrero, Monte Vallier, Gadget, and Tim DeGauigh would usually do two sets of an hour to an hour-and-a-half, playing some Jet Black Crayon songs but mostly just making things up on the spot and rolling with them. The improvisations were atmospheric, and sometimes got heavy in a funk/soul sort of way. *Experiments In The Space Metal Time Signature* is Jet Black Crayon's favorite parts of a couple hours' worth of the studio recordings performed similarly."

**HIM: *Lila CD* (GLX 019 CD). \$10.00**

"This EP is a 21-minute companion piece to Him's *Many In High Places Are Not Well* album on the Bubble Core label. Doug Scharin on drums and Rhodes is joined on cornet by Rob Mazurek (Isotope 217, Chicago Underground Duo, and others) along with guests Christian Dautresme, Joe Goldring, Griffin Rodriguez."

**HIM: *Lila 12"* (GLX 019 EP). \$9.00**

Vinyl EP version.

**BRIGHTBLACK: *Ala.cali.tucky CD* (GLX 020CD). \$14.00**

"Brightblack goes well with ghostly, bow-legged travels in a cheap old pick-up truck. The title of the album refers to the process of how the recording took place: the songs were written in Alabama and California (and rehearsed in an old wood barn on a friend's ranch) and recorded in Kentucky (one song per day). Claimed influences range from My Bloody Valentine to the Grateful Dead's early records, but who knows what Alabamians really listen to? The music is as friendly as it is stony, full-to-the-brim of Southern drawl charm."

**BRIGHTBLACK: *Ala.cali.tucky CD* (GLX 020LP). \$11.00**

LP version.

**GUERRERO, TOMMY: *Getting It Together 12"* (GLX 021EP). \$7.00**

"This limited edition single is from Tommy Guerrero's recent full length album *Soul Food Taqueria* (released on the MoWax label). This track features vocals by Lyrics Born (Latyrx/Quannum projects). The B-side is the instrumental version and a new unreleased song."

**GALLERIE DESSFORD VOGEL (NEW ZEALAND):**

**MORLEY, MICHAEL: *The Pavillion Of Fools CD* (GDV F55 75). \$14.00**

A soundtrack album of sorts, as issued by Morley's new organization (his first recordings without the Dead C. or Gate protective moniker). Including some excellent synthesizer blur, solo guitar tracks, and no songs to speak of. Perhaps his most "mature" and fully realized work, there's a fantastic width of sound materials presented here.

**GAMELAN SON OF LION:**

**GAMELAN SON OF LION, THE: *New Gamelan/New York CD* (GSOL 001CD). \$15.00**

"Strange vibes this way comes. Privately issued CD of strangely beautiful contemporary tunes cut for Gamelan instruments by this legendary out ensemble. Songs are Brighton Beach, Piece for Peace in the Middle East, Sixties, Four Dances for Balinese Angklung, Kebayar Leyak, Slendro Clarinet, Mostly Slendro Passacaglia. Chants and snaky melodies make this disc as mystifying as their two folkways discs but with an occasional swinging feeling reminiscent of late Moondog sides." 1995 release.

**DEMNIITZ, DAVID: *Gamelan as a Second Language CD* (GSOL 002CD). \$15.00**

"6 track lengthy disc by Gamelan Son of Lion member, David Demnitz, featuring Barbara Benary, Daniel Goode and a whole fresh breed of folks devoted to the collective sounds of the Gamelan. Classic cyclical minimalist compositions free of the usual didactic foam coming out of the ivory tower."

**GAMELAN SON OF LION, THE: *Bending The Gending CD* (GSOL 003CD). \$15.00**

"Wiggy stuff by the Gamelan Son of Lion crew. Featuring 11 compositions by as many per-

formers. You'll be as inclined to think of Bat Chain Puller era Beefheart and the strange world of Harry Partch as you would the traditional rhythmic strokes of the Indonesian Gamelan." 2002 release.

**GAMMON RECORDS:**

**VA: *Songs In The Key Of Z, Vol. 1 CD* (GMN 2102 CD). \$14.00**

"Music historian and WFMU radio host Irwin Chusid has authored *Songs In The Key Of Z: The Curious Universe Of Outsider Music* (A Cappella Books/Chicago Review Press), the first exploration of this eccentric musical genre. Chusid has also produced a companion CD (Gammon Records) of the same title. Vol. 1 explores such avatars of outré sonics as The Shaggs, Daniel Johnston, The Legendary Stardust Cowboy, Jandek, the Cherry Sisters, Captain Beefheart, Tiny Tim, Wesley Willis, Wild Man Fischer, Shoo-by Taylor (the human horn) and countless other 'differently sane' souls with loyal followings. 'Outsider Music' refers to a genre of audio exotica that in some ways is so wrong — it's right. This stream of musical mutation could be the product of supernatural possession, genetic flaw, psychosis, or spiritual awakening. Outsider musicians are the sonic counterparts to the long-celebrated progenitors in other fields of outsider art (e.g., painting, sculpture, architecture, landscaping, literature). This phenomenon is also referred to as naive, visionary, folk, or primitive art. The French referred to it as 'art brut' (raw art). These largely self taught musicians may lack conventional tunefulness and self-awareness, but they display an abundance of earnestness and passion."

**VA: *Songs In The Key Of Z, Vol. 2 CD* (GMN 2104 CD). \$14.00**

"Another CD compilation of ear opening 'outré phonics.' These 17 artists showcase a colorful array of genres, styles and techniques — but each is authentic, sincere, passionate, and possessed of a singular identity. From the unshakeable patriotism of B.J. Snowden's 'America,' to Señor Luie Luie's 14-trumpet opus 'Touch of Light,' from Bob Vido's one-man-Shaggs 'High Speed' blowout, to Alvin Dahn's Van Halen-spiked 'You're Driving Me Mad,' from Buddy Max's nakedly confessional 'Birthmark Story,' to Congresswoman Malinda Jackson Parker's 7-minute, freewheeling 'Cousin Mosquito #2' — this is REAL MUSIC. If all you hear are imperfections, your ears are on wrong."

**LANGLEY SCHOOLS MUSIC PROJECT: *Innocence And Despair 2LP* (GMN 2105LP). \$19.00**

"Two separate LPs will replicate the covers, labels and complete track sequences of the extremely rare 1976 and 1977 albums, of which only 300 each were pressed. The set includes two tracks left off the North American Bar/None CD edition. Album producer Irwin Chusid's liner notes from the CD will be included as a paper insert in both LPs. The Langley Schools Music Project is one of the most unexpected and unlikely hits of the recent past. This CD of 'found' mid-'70s recordings features rural Canadian schoolchildren aged 9-12 performing classic rock songs of the Beatles, Beach Boys, Fleetwood Mac and others."

**GARDEN OF DELIGHTS (GERMANY):**

**AGITATION FREE: *The Other Sides of Agitation Free CD* (GOD 032). \$16.00**

"Unreleased studio recordings from the last days of the band (Recorded in 1974). Great sound quality. Most tracks have jazz elements. With booklet of 32 pages." "It was an essential part of Agitation Free's tradition to venture into different musical worlds and to play together with many other musicians. The band would always try new projects, including arrays into 'serious' music, but whenever we indulged in jazzrock or politically oriented rock music, our record company of that time refused publication of our efforts. Many recordings have survived, testimony of a time full of fun with our friends, but had to wait until now to be released on CD. These friends include: Manfred Opitz (keyboarder with Metropolis), Klaus Henrichs (then saxophone player with Os Mundi), Harald Grosskopf (former drummer with Wallenstein), Constantin 'Bommi' Bommaris (then drummer with Karthago), etc." Michael Günther/Agitation Free.

**ELIFF: *Close Encounter With Their Third One CD* (GOD 036). \$16.00**

As with the Gila CD on this label, this is a previously unreleased WDR radio broadcast, from 10/18/72. An art-inspired jazz-rock group, often compared to the Soft Machine, who recorded two albums for Philips in 1971-72. From *Crack In The Cosmic Egg*: "One of the great, but little known, wonders of Krautrock, originating from Stuttgart we believe, Eliff on their two LPs developed a most unique style of powerful rock fusion. Eliff destroyed barriers between rock, jazz and established progressive genres, with lengthy intensive compositions that twist and turn with startling complexity, or riff with amazing power and stability. In their unique concoction songs were rarely used, and only then to counterpoint the instrumentals, and when necessary get over an idea that couldn't be achieved without words. They had the power of Mahavishnu Orchestra, the invention of Guru Guru, the diversity of Out Of Focus, and really they were purely excessive, with diverse elements blended together as only experienced in Krautrock."

**EULENSPYGEL: *Ausschuß CD* (GOD 042). \$16.00**

"Second album by this semi-legendary Krautrock group from 1972, following their classic debut 2. Typically, an unusual amount of care was put into this reissue by the people at Garden of Delights: excellent sound, seven extra tracks and almost more information about the group than one could want, rendering another Germanofon bootleg obsolete. For their sophomore effort, we see Eulenspygel sticking to their creative guns, still singing all of there songs in German, and not bending over to their record company by quashing their decidedly leftist leanings, probably no mean feat at the height of Baader-Meinhof hysteria. The opening track demonstrates this fact most pointedly; Titled 'Abfall', this rock opera of sorts clocks in at over 22 minutes, and concerns an orphan named Peter — the group went so far as to visit a number of orphanages to research the material first hand. Their style was a mix of early Deep Purple and Arthur Brown on one side of the channel and perhaps Witthuser & Westrupp from their native country on the other. More exotic instrumentation than the predecessor, courtesy of Rod Argent(!) at Abbey Road studios where this was more than competently recorded, and the interesting mix of Teutonic folk and blues-based rock make this a fine listen from top to bottom." — Billy Kiely

**ALBATROS: *Garden of Eden CD* (GOD 043). \$16.00**

"Elaborate art rock from Hagen circa 1978. Similar to early Genesis or early Wallenstein. Three long tracks, well played and neatly recorded. Recommended. With 28 page color booklet." Named after the Fleetwood Mac album these guys supported the likes of Grobschnitt and Kin Ping Meh. Think about that for a minute. This CD is a reissue of their lone album, "valued" at \$500 (somewhere, to at least 1 person, at least for one brief moment). Random staff comment: "Reminds me of Journey more than Genesis."

**AGITATION FREE: *Fragments CD* (GOD 088). \$16.00**

Third issue of these 1974 sessions, with 1 bonus track; with much better sound quality than the Spalax CD. Recorded in Berlin, 11/14/74 as their "final reunion" a loose jamming session featuring various members of the groups' different periods: Christoph Franke, Michael Hoenig, Lutz Ulbrich, etc. Not issued at the time, although a CD Rom version came out in

Germany on Musique Intemporelle. Great extended psych and a fine addition to their small discography.

### GATES OF DAWN:

#### IEM (INCREDIBLE EXPANDING MINDFUCK): *Arcadia Son LP (GOD 006). \$23.00*

"Ltd to 500 copies, this is a Porcupine Tree side project by Steven Wilson. A unique blend of classic Krautrock stylings, tapes, deep psychedelia and spacey improvisation."

#### BLACKFIELD: *Blackfield 2LP (GOD 008). \$30.00*

"Absolutely stunning recording from Steven Wilson (Porcupine Tree, No Man, IEM, Bass Communion) and Israeli legend Aviv Geffen. Full LP and bonus 12" 45 rpm single with exclusive tracks: in thick gatefold sleeve and including poster both designed by Lasse Hoile. Lush, melodic and beautifully produced and executed."

### GAYLE:

#### GAYLE, PHILIP: *Keguribap CD (GAYLE). \$13.00*

Experimental solo guitar improv from Texas. Utilizing oddly-stringed acoustic guitars, plus a brush, wobbleboard, water bottles, banjo and classical guitar this mixes layers of plink-plonk riffs, bedroom-fidelity atmospherics and a gruff, percussive-oriented feel to very interesting effect.

### GAZUL RECORDS/MUSEA (FRANCE):

#### PATAPHONIE: *Le Matin Blanc CD (GAZUL 8629). \$15.00*

Reissue of this French Progressive/RIO-aligned group's one proper album, originally self-released in 1979 (an edit of earlier improvisation extracts was issued by the infamous Pole label in 1975 — not currently on CD). The group was a trio: André Viaud (guitar, prepared guitar), Gilles Rousseau (drums), Pierre Demouron (bass). Compared to Soft Machine, Henry Cow, King Crimson, Hatfield & the North, etc.

### GDM (ITALY):

#### MORRICONE, ENNIO: *OST The Good, The Bad And The Ugly CD (CLUB 7001). \$15.50*

"The original soundtrack recording for this 1966 Italian spaghetti western directed by Sergio Leone. The classic theme is Morricone's most famous composition and topped the charts in the US and Europe covered by Hugo Montenegro. Moments of intense drama and incredible beauty that are rarely heard in motion picture underscoring. There's a traditional element with a brassy feel to it, with thundering percussions, various arrangements of voices, a lot of bells, clanging acoustic and electric 'surfing' guitars, and even a prepared piano. Contains 10 previously unreleased outtakes. Digitally remastered. New artwork."

#### MORRICONE, ENNIO: *OST La Gabbia CD (GDM 2012CD). \$15.00*

"Another outstanding musical exercise by the Maestro, a perfect soundtrack for this sexy movie directed by Giuseppe Patroni Griffi. Featuring solo performance by famous trumpet player Oscar Valdambri."

#### MORRICONE, ENNIO: *OST La Disubbidienza CD (GDM 2013CD). \$15.00*

"A must for collectors of Italian film music and for all the fans of Morricone. A delicate soundtrack for this sensual movie directed by Aldo Lado and starring Stefania Sandrelli."

#### MORRICONE, ENNIO: *Psycho Morricone CD (GDM 2030CD). \$15.50*

"The GDM label is an imprint for easy listening, lounge and compilations of classic soundtrack hits from the Cinevox archives. These mid-price collections assemble some of the greatest hits of the '60s and '70s films. In elegant digipack sleeve this is an excellent compilation of Ennio Morricone soundtrack hits. Booklet contains all the information necessary for cross referencing the film, director and cast — major release of the soundtracks so thus we have an excellent newcomers guide to the massive world of Morricone soundtracks. Additionally, this compilation contains previously unreleased material."

#### VA: *Beat Shake Lounge Vol. 1 CD (GDM 2031CD). \$15.50*

"An excellent compendium to the Cinevox O.S.T. cannon, this mid-price compilation features the lounge /exotic soundtracks to such classic films as *Un Italiano In America*, *Gli Intoccabili*, *Supercolpo Da 7 Miliardi*, *Il Profeta*, *Agente Speciale LK Operazione Re Mida*, *Inchiesta*, *La Bambolona*, *Vedo Nudo*, *Rebus*, *Dove Vai Tutta Nuda?*, *I Giovani Tigri*, *A Doppia Faccia*, *Seven Times Seven*. The great composers of '60s Italian soundtracks are featured — Piero Piccioni, Ennio Morricone, Armado Trovajoli, Bruno Nicolai, Berto Pisano, Luis Bacalov, Nora Orlandi... Produced and compiled by Paolo Dell'Orso and Claudio Fuiano. Booklet contains all the cross referencing information for the film, director and cast — and major release of the soundtracks making this an excellent newcomers guide."

#### VA: *Beat Music From the Movies Vol 2 CD (GDM 2032CD). \$15.50*

"A killer collection of '60s beat hits from cult cinema including cuts from Ennio Morricone, Armado Trovajoli, Stefano Torossi, Piero Umiliani, Piero Piccioni, Luis Bacalov. Strictly compiling the rocking beat cuts from the movies like *Incontro Alla Balera*, *La Moda*, *La Donna Invisibile*, *La Pecora Nera*, *I Giovani Tigri*, *Le Foto Proibite Di Una Signora Per Bene*, *Un Detective*, *Colpo Rovente*, *Don Giovanni In Sicilia*. Booklet contains all the information necessary for cross referencing the film, director and cast — major release of the soundtracks so thus again an excellent compilation that pulls the swinging beat numbers from these soundtracks all into one place."

### GEAR FAB:

#### SHADRACK CHAMELEON: *Shadrack Chameleon CD (GF 110). \$13.00*

Re-pressed. The song titles and length of time are the same, but the digital remastering has been done off new source data and is far superior to the earlier version. "The Humbolt, Iowa's classic 1972 Self-Titled LP along with Steve Fox and Randy Berka's earliest effort on the Sonic label 'It Was Me' b/w 'I Wonder Why', when they were known only as 'Shadrack'. This music is a cross between Traffic and Donovan."

#### BUMP: *CD (GF 142). \$13.00*

"The fuzz guitar, heavy laden organ sound of this Detroit band's first LP from 1969. Reminiscent of early King Crimson, The Nice, Van der Graff Generator, this hard driving psychedelic music is just awesome. Also includes the non-LP track 'Winston Built The Bridge', all off the master tapes from Pioneer studios."

#### DREAMIES: *Auralgraphic Entertainment: An Incredible Mental Experience CD (GF 146). \$13.00*

Finally, a legit reissue of this Delaware 1973 private press album, after a couple of lo-garde bootleg issues. With liner notes, lyrics and a photo of the original Dreamies man, Bill Holt! Gear Fab's most important reissue yet, very well done. "Bill Holt's Dreamies — the classic 1973 LP from this neglected but talented Delaware musician. The album is a trip through history, utilizing prominent moments of news from the space race to war to poverty and injects trippy and spacey psychedelic folk rock accurately and appropriately to the tracks. Much in the style of Donovan, his use of a variety of instruments, vocals, and sound effects

that would equal the Beatles infamous 'Revolution Number 9'. Both mesmerizing and beautifully done. Don't bother with the German bootleg of a few years ago — it is of poor quality. This release will be off the master tapes." From Bill Holt's liner notes: "The Beatles opened my mind to fearless originality and dreamy visions. I was especially struck by John Lennon's 'Revolution No. 9' on *The White Album*. I read about the avant garde composers like John Cage with his 'Symphony For 32 Radios'. Bob Dylan's vocalizations challenged the conventional ear. The narrow boundaries of American creativity were being washed away by streams of consciousness... I quite my perfect job, paid two hundred dollars for an Octave acoustic guitar, like the one I saw Glenn Campbell playing on TV, bought one of the original Moog SonicSix synthesizers because the thought of a single instrument that could make any sound in the world brimmed with possibilities for new music, and then topped it off with a TEAC 4-track reel to reel recorder...Feeling free, for the first time in my life, I sat down as a music composer, a would-be artist, and tried to express the haunting, distant dream that was rising up inside me."

#### VA: *Psychedelic States: Florida In The Sixties: Volume 3 CD (GF 175). \$13.00*

"Our final look at the great 60's bands from Florida before we head up to Georgia. More undiscovered bands from Miami to Tampa to Jacksonville to Orlando....and just like the first two volumes, lots of never before seen photos and the complete stories of the bands told by the band members themselves."

#### VA: *Psychedelic States: Alabama In The Sixties: Volume 2 CD (GF 192). \$13.00*

"We head back to Alabama to unearth some more great undiscovered bands. From Birmingham to Muscle Shoals to Mobile to Montgomery.... lots of never before seen photos and the stories of the bands."

#### ASTRAL PROJECTION, THE: *The Astral Scene LP (GF 206). \$13.00*

Now available on LP. "This 1968 pop/psychedelic rock album is just chock full of spacey instrumentation and utilizes horn, woodwind, and string sections very much like those used in Sgt. Pepper's."

### GEAR FAB/COMET (ITALY):

#### BOKAJ RETSIEM: *Psychedelic Underground LP (GF 409). \$21.00*

"Mega-rare German exploitation album recorded in 1967. Full of fuzzed out guitars and wailing organs. Close to Vanilla Fudge and Iron Butterfly."

#### KOPPERFIELD: *Tales Untold 2LP (GF 412). \$34.00*

"The ultra-rare hard rock elpee by a great yet unknown Michigan band. Originally released as single album by Kopperdisc in 1974, this reissue includes a bonus LP with 9 unreleased tracks recorded during the same period. The music is hard driving, with loud and screaming guitars, tortured vocals, and an organ sound very similar to early Yes. Digitally remastered from the original master tapes. Original artwork. Gatefold sleeve. 180 gram vinyl."

#### MILLER, PETER: *World War IV LP (GF 414). \$21.00*

"This is the 1969 masterpiece of Peter Miller alias Big Boy Pete. A 47 minute symphonic poem that graphically depicts the final hour of destruction for planet Earth. Having toured extensively with the Beatles, Pete presented the album to his old mate John Lennon who almost released it on Apple Records. Digitally remastered from the original master tapes. Original artwork. 180 gram vinyl."

#### RHUBARB'S REVENGE: *Or Confessions Of A Big Lanky Dope LP (GF 416). \$21.00*

"Nearly every evening in the early 1970s, a group of friends who called themselves RoadApples would meet at Chris Breetveld's Pink Grass Studios (otherwise known as his parents' house) in Kendall Park, New Jersey after a couple of the members' second-shift jobs let out. The young men would drink beer and attempt to play something resembling music."

#### BOA: *Wrong Road LP (GF 419). \$21.00*

"Originally released privately in 1971 on the Snakefield label. This reissue combined the original *Wrong Road* album in its entirety with some additional outtakes and handful of tracks from their first album *Anvil*. Raw garage psychedelia mixed with some keyboard driven numbers recalling Blessed End and the Doors. Other moments touch on fuzzed out blues numbers and psychedelia. 180 gram vinyl."

#### SNOPEK III, SIGMUND: *Virginia Woolf 2LP (GF 421). \$34.00*

"A masterpiece concept album by former member of the '60s Bloomsbury People, way ahead-of-time psychedelic group from Wisconsin who's 'Witch Hellen' is a standout on *Psychedelic Unknowns* vol 5. Originally released in 1973 this Virginia Wolf tribute explores Sgt. Pepper-ish moods. A killer progressive psyche-pop masterpiece. Reissued in double format (this was originally a single LP) to accommodate outtakes and additional material. Gatefold sleeve."

#### LUMBEE: *Overdose LP (GF 423). \$21.00*

"Excellent album of fuzzed out psychedelic exploitation obscurity. Some part reminiscent of the dreamy It's A Beautiful Day. Contains game insert. 180 gram vinyl."

#### HIGH TREASON: *High Treason LP (GF 424). \$21.00*

"American flag rolling papers grace the cover and make this High Treason a pretty exceptional timepiece delivered by members of Philadelphia's Perry Leopold (recorded in 1970). The music is spacey, bluesy and psychedelic sounding very much like Jefferson Airplane and It's A Beautiful Day. 180 gram vinyl."

#### ELDERBERRY JAK: *Long Overdue LP (GF 426). \$21.00*

"This great Morgantown, West Virginia quartet originally released this (very rare) rural rock album in 1970 on Electric Fox. Great fuzz guitar, heavy organ and tasteful use of acoustic guitars and piano. Reminiscent of America, Neil Young and Douglas Fir. Original artwork. 180 gram vinyl."

### GEFFEN (AUSTRALIA):

#### SONIC YOUTH: *Dirty CD w/7" (GEF 24493). \$20.00*

Warehouse find of some copies of this Australian pressing of the 2nd Geffen album; this is the regular CD version of *Dirty* with a special "free" tour single of 'Burning Spear' in a full color pic sleeve.

### GEFFEN (EUROPE):

#### YOUNG, NEIL: *Trans CD (GED 2018). \$13.00*

European-only reissue, not available in the US. A reissue of Neil's 1982 album, in a "controversial" vocoder electro-style. Neil's first album for Geffen, featuring tracks with titles like "Computer Age", "Computer Cowboy (aka Syscrusher)", etc. Includes a "cover" of "Mr. Soul". Of all of Neil's experimental genre excursions, this is one of the most bizarre and satirizing.

### GEFRIEM (GERMANY):

#### DON'T DOLBY: *LP (GEFRIEM 005LP). \$15.00*

Now available on vinyl. "New release on the label of Jan St. Werner (Mouse On Mars), F.X.



Randomiz & J. Suchy. Lo-fi atmospheric ambience." Beautiful droning passages that are in a similar league of with some of Schlammpeitziger's post-Cluster movements alongside some disruptive but organically pleasant sectors with a similar feel to the TAU/1 CD. As with so much that comes out of the A-Musik camp this is a thrilling & pleasure-inducing document. Very minimal packaging which doesn't list a whole lot of pertinent information.

**DON'T DOLBY: Don't Dolby 05 CD (GEFRIEM 006). \$15.00**

First release in a while on this obscure Cologne label; the last one we had was the rather excellent Master's Cosmic Music/Schlammpeitziger: Let The Star Shine In split LP. "New release on the label of Jan St. Werner (Mouse On Mars), F.X. Randomiz & J. Suchy. Lo-fi atmospheric ambience." Beautiful droning passages that are in a similar league of with some of Schlammpeitziger's post-Cluster movements alongside some disruptive but organically pleasant sectors with a similar feel to the TAU/1 CD. As with so much that comes out of the A-Musik camp this is a thrilling & pleasure-inducing document. Very minimal packaging which doesn't list a whole lot of pertinent information.

**BLUTSIPHON: Tammus LP (GEFRIEM 7 LP). \$13.00**

LP version, full color cover.

**BLUTSIPHON: Tammus CD (GEFRIEM 8 CD). \$15.00**

"On Cologne's Gefriem label. First solo release by Matthias Koehling, drummer of Workshop and Nilg. Lo-Fi recordings combined with lots of humour and sensitivity. Orgiastic sample fights meet Schlammpeitziger-esque artificial pop creations. Highly recommended for the fans of Gefriem's pioneer releases."

## GEIST (UK):

**ROPE: Rope Hotel CD (GEIST 002 CD). \$22.00**

Excellent new obscurity from the label that debuted with an Alec Empire 3CD box. "Rope's mainman is Janek Siegle, who had 10 years of classical music education, but used to frustrate teachers by trying to improvise everything from boogie woogie to Thelonious Monk. Influenced in part by classical composers like Olivier Messiaen, Stravinsky, Ravel, Debussy, Prokofiev, Isang Hyun right through to the Beastie Boys. Basically the antithesis of uninventive so-called 'alternative' rock and grunge. Style: relaxed, electronic, dubby, vibrant."

**ROPE: Rope Hotel LP (GEIST 002 LP). \$16.00**

**LIKE A TIM: I Like It When You Don't Like It CD (GEIST 004 CD). \$11.00**

"After eight years of releasing only singles, Like A Tim's first album Yeah Right appeared earlier in '98. The response was one of utter confusion, bewilderment and disbelief. His machines sound like day release asylum patients living in a world of lo-pid percussion and stuttering rhythms. His style is unfathomable, yet superbly irrelevant. Yeah Right swang from the unlistenable to weird, little analogue funk tracks, even finding time for a gem of a cover of ZZ Top's 'Legs'. Although at first hearing his tracks seem superficially simple, the tracks are in fact complex and demanding. He effortlessly shifts from A to C and leaves you wondering what happened to B. The subtle shifts in time and pitch, the hooking of disparate melodies and the steady streams of surprises make the album a perpetual delight."

**SHE-SATELLITES: Poison Lips CD (GEIST 005 CD). \$21.00**

"The Satellites are Nic Endo who contributes the noise that is the essential ingredient in the sonic assault that is Atari Teenage Riot and the album Poison Lips exposes and explores her work in this sphere of music. Her first release was the Digital Hardcore EP 'White Noise'; her first full length album is on Geist, reflecting a wide more adventurous approach to the art of noise. Emotionally broad ranging it captures with rare intensity the elation, excitement, anger and frustration of a woman carving a singular path in the electronic music scene. A trained musician, Nic deliberately turned her back on conventional instrumentation to explore the purer potential available to her through the manipulation of sound."

**SHE-SATELLITES: Poison Lips LP (GEIST 005 LP). \$17.00**

**LIKE A TIM: I'm Serious CD (GEIST 006 CD). \$21.00**

"Where some producers run from the unfathomable, Like A Tim embraces, turns it into a tune and then puts it on a CD for you. His new album I'm Serious gives us all another chance to see how far the wandering mind of the man, Tim Van Leijden and his machines can go. Tim's plain melodies and puckish rhythm tracks guaranteed strong reactions. It was mainly laughter, horror and exhilaration around these parts. This new album pushes the envelope even further as Tim utilises Karaoke, hip hop, funk and, well everything actually, although it is all heavily disguised. Some truly rocktastic drums and some Polish folk lost in a Gameboy also put in an appearance. And, of course, repetition is his best friend."

**LIKE A TIM: I'm Serious 2LP (GEIST 006 LP). \$19.00**

**ROPE: It's No Fun To Compute CD (GEIST 007 CD). \$21.00**

"Rope is the brainchild of Jayrope, a Berliner who exploded from the loins of a church organist father and a psychologist mother. This clearly marked him as a man destined to become a maverick figure in the denizens of Berlin's underground. Citing his influences as early rap, 60s Beatles, rock and roll and jazz, he became fascinated with acid (the music) when it appeared in the late 80s, and started doing 'computer stuff'. He reverted to 'hand-made' efforts to avoid getting into a rut, and the music that was to become Rope Hotel began to take shape. A mixture of electronic and real instruments that set it apart from the plethora of other albums escaping from bedrooms at the time. It's No Fun To Compute is in turn a more pugnacious affair and good fun. It's aggressive, uncompromising, and is likely to appeal to those who like to chill, but do so with attitude."

**ROPE: It's No Fun To Compute 2LP (GEIST 007 LP). \$18.00**

**ASANO, TATSUHIKO: Genny Haniver CD (GEIST 014 CD). \$14.50**

"Japanese born Tatsuhiko Asano creates lush melodies interlaced with interesting changes and fresh, charismatic sounds. Teenage influences such as Yellow Magic Orchestra, Flying Lizards, Snakefinger, and a fascination with early radio show broadcasts of Ryuichi Sakamoto later gave way to an admiration of 808 State and KLF and other electronic music. After his graduation from the Tokyo University Of Art, Tatsuhiko played in several bands before embarking on a rather prolific solo career which even included exemplary work on the Nintendo64 games 'Doshin' and 'The Giant 1' in 2000."

**ENDO, NIC: Cold Metal Perfection CD (GEIST 015 CD). \$14.50**

"The album's music has been inspired by free jazz pioneers such as Sun Ra together with Freddie Hubbard and Herbie Hancock in their earlier incarnations and avant garde composers such as Stockhausen and John Cage; as well as incorporating elements of modern electronic music such as the drum sounds of early eighties US electro. Nic Endo insists on pushing electronics to the limit, often working her equipment to breaking point. She is as comfortable on the piano as she is around digital equipment, and she urges others to acknowledge that there is nothing inherently radical about electronic music."

## GENCH MUSIC/ASPHODEL RECORDS:

**DIMUZIO, TOM: Solo + Combo 2CD (GENCH 1001). \$14.00**

"Thomas Dimuzio is one of those unsung artistic figures whose influence and abilities have substantially outstripped his visibility. Composer, multi-instrumentalist, sound designer, experimental electronic musician and recording studio owner, Dimuzio has been busy doing his thing(s) since the late 1980s. Solo + Combo is Dimuzio's first recording since 1999's Quake, an ReR-issued edition of live improv performances with Chris Cutler. A double CD set, Solo anthologizes the best of Dimuzio's contributions to compilation records, and live collaborations with fellow experimental musicians, moving across multiple genre and cultural boundaries. Spanning the years 1997-2001, each track on this anthology displays Dimuzio pushing the envelope of contemporary processing technology to truly epic, post-rock proportions. Featuring the talents of Invisibl Skratch Pikl Q-Bert, Tigerbeat6 hip-hop deconstructionist Wobbly, Illusion of Safety, Fred Frith, Chris Cutler, Scott Jenerik and more, Solo + Combo is a terrific introduction to a brilliant artist working at the top of his form."

## GENERATOR:

**VA: Generator: Detroit 2002 CD (GEN 027 CD). \$15.00**

"The label that started it all, Generator, is back with a vengeance after a six year hiatus. The first Detroit techno label with a truly global vision, Generator's first incarnation was home to such great artists as Woody McBride, Marco Passarani, Dave Clarke and Alan Oldham. And now, Generator is back with the Detroit 2002 compilation, a soundtrack to the Detroit Electronic Music Festival 2002. Compiled and executive-produced by award-winning DEMF 2002 Artistic Committee member Alan Oldham and boasting an international line-up that's performing live at the festival, Detroit 2002 provides us a snapshot of where dancefloor techno is in 2002, as well as its possible future." Features: The Advent, X-313, Bryan Zentz, Stewart Walker, Mike Dearborn, DJ T-1000, Adam X, Chaos, Ignacio (Steve Rachmad), Steven Tang.

## GENES CD CO.:

**MASTER MUSICIANS OF JAJOUKA: CD (GENES 3000). \$12.00**

Repress of this 1995 CD reissue of the all-time classic Jajouka LP, originally issued by Adelphi in 1974. Recorded by Joel Rubiner in Jajouka, Morocco during the summer of 1972, with liner notes by Robert Palmer. A conceptual 'sister' album to the Brian Jones presents the Pipes of Pan at Jajouka LP, which had attempted to initiate the Western world into this historic village music. Due to a generally perceived failure on Brian Jones' part for his insistence in adding post-production "fancy phazing and echo effects", that record was considered inadequate, but did get the word out on the potential psychedelic propulsion of this this indigenous music from a small village in the foot hills of the Rif Mountains of northern Morocco. On this self-titled album, Brian Jones isn't directly involved (his name, listed several times on the back of the CD, denotes that two pieces are in fact 'tributes', not participations), but the power and psychological intensity of their music (referenced so vividly by the likes of Brian Gysin, Ornette Coleman, William Burroughs, etc.) is finally realized to tape. "When this album was recorded, during the summer and fall of 1972, the Master Musicians were confronting the survival struggle head on. Brian Jones Presents the Pipes of Pan at Jajouka had been released the year before and had done little to improve the lot of the community. The musicians were determined to reach an audience in the West and it was decided at the outset that the extended ritual music which was captured by Jones, and which is so overwhelming under a full moon with bonfires blazing, lost much of its power and purpose when transferred to records. Accordingly, the musicians collapsed their long forms (which are rather like infinitely expandable telescopes) and set about putting concise statements of their heritage on tape...the tune 'Jajouka Black Eyes' is a particularly effective example of the spiritual and psychic powers of the rhaits. Toward the end of the piece one player hits a continuous drone (maintained by circular breathing, in which the musician blows out and breathes in at the same time, storing air in his lungs as if they were bags of a bagpipe) while the other inserts graceful, semi-improvised punctuations. The horns naturally create many partials or overtones and when two or more play together, as here, these almost sub-audible harmonics build stacked celestial structures which seem to be related to ideas of mathematical perfection deriving from ancient Arabic numerology. In fact, one rhaita piece represents 'the perfection of the factors' and would probably tell us a great deal about the sciences of antiquity if we had a Rosetta Stone to help us decipher its meaning." — Robert Palmer.

## GENETIC MUSIC (GERMANY):

**TELEVISION SET: TELEGEN 12" (GEN 009). \$11.00**

"This record is a collaboration between Roger Semsroth (Skanfrom) and Stephan Metzger (Television Set). The tracks evolved during Skanfrom's vacation in West Germany last year and were recorded only with a small sampler, an SH101 and a tape deck! Twentyfour great tracks had been finished in only two weeks and this EP is an excerpt from these amazing electronic pieces. Fans of lofi-minimal-electronics will be reminded of their heroes like 'Absolute Body Control', but anyway — Mr. Skanfrom just can't hide and also on this record his unique style is as present as always!"

**SKANFROM: Soothing Sounds For Robots CD (GEN 013 CD). \$14.00**

"By the end of last year Mr. Skanfrom released the Soothing Sounds For Robots EP on his label a.d.s.r. records. The limited edition 12" was sold out very quickly, so a CD release was inevitable! Here you are! For this CD Skanfrom added some new tracks to complete the EP to an album. And again he serves us what we want from him! Minimal pop including the neat Skanfromish tunes we all cannot get enough of, but also experimental parts or even techno elements that prove the sh101 synth must definitely be Skanfrom's closest friend."

## GENIE OU RIEN (FRANCE):

**AGENTS XI: Le Monstre Jaune CD (GOR 078CD). \$16.00**

"The Xi Agents constitute a strange couple of prophets who have come to deliver their interpretation of the creation of the world in musical format. Through an ever-changing hip-hop song, tribal electronic rhythms and atmospheric ambiances, Bluz (voice, writing) and Jemsee (composition) demonstrate that the Universe is just a large brain, in which we are just thoughts. This weird and unfathomable recording offers up a relatively sombre and bitter view of humanity, describing human sentiments and consciousness with quasi-scientific rigour. Le Monstre Jaune (The Yellow Monster) is also an ode to imagination, fuelled by a rich content of metaphors and mystical sonorities. It is also a lucid and unreal attempt to destroy the gangrene, which is destroying hip-hop as a medium. The formula used by the Agents Xi is an alchemy of logical construction and psychological chaos, leaving the listeners free to choose their own methods of interpretation."

## GENTLE GIANT RECORDS:

**YOSHIIHIDE, OTOMO: *Sound Factory* (1997) CD (GG 021 CD). \$13.00**

Solo works for turntables, mixer and harddisk recorder, subtitled *Memory Disorder Volume 3*. "The new album from the most striking voice in modern music. Two pieces, each approximately 20 minutes long. The first track is very noisy, almost in the style of Merzbow. The second track is more reminiscent of recent Ground Zero material — very cut-up and dynamic."

**TELEVISION POWER ELECTRIC: *5/7* CD (GG 025). \$13.50**

"Radium fueled electrosonic excursions. Jim Baker, Aeron Bergman (Lucky Kitchen), Todd Carter, Brent Gutzelt, Michael Hartman, Ernst Long, Otomo Yoshihide, and Robert Wilkus form this expanded electronic ensemble. Two days of improvisations retroactively composed, mixed and edited by TV Pow."

## GENUINE (UK):

**AMP FIDDLER: *Waltz of a Ghetto Fly* CD (GEN 015 CD). \$23.00**

"Long awaited debut album from Amp Fiddler. Following the release of two highly acclaimed EPs, *Basementality* in 2002 and *Love & War* (2003), Amp Fiddler has spent the last year writing and recording new tracks for the record. The result, *Waltz of a Ghetto Fly*, is a woven tapestry of funk, soul, jazz and pure electronic velvet — a work that redefines the boundaries of music that speaks to the soul."

**AMP FIDDLER: *Waltz of a Ghetto Fly 2LP* (GEN 015 LP). \$13.00**

Double LP version. "Long awaited debut album from Amp Fiddler. *Waltz of a Ghetto Fly*, is a woven tapestry of funk, soul, jazz and pure electronic velvet — a work that redefines the boundaries of music that speaks to the soul."

**AMP FIDDLER: *I Believe In You* CD (GEN 022CD). \$7.00**

"The first single release from the hugely acclaimed debut album *Waltz Of A Ghetto Fly* features remixes from Bugz In The Attic and Jaylib. This is considered the perfect first single in the campaign — a sublime slice of low-slung funk with a simple, catchy message."

**AMP FIDDLER: *I Believe In You 12"* (GEN 022EP). \$10.00**

Vinyl EP version. W/ original version, Jaylib mix, Bugz in the Attic vocal mix and vocal dub.

## GEOGRAPHIC (UK):

**EMPRESS: CD (GEO 003 CD). \$17.00**

"Leeds-based music visionary Bill Wells releases his brand new album *Incorrect Practice*. *Incorrect Practice* is a different mood altogether from the robust legend that we now recognise as Bill Wells, with its dreamy sequence of fast-fading polaroids, after-party comedowns and 4am walks through the Scottish countryside. The most useful reference point would be some of John Barry's elegiac early 1960's scores. The trio features Bill Wells (piano/samples), Stevie Jackson from Belle & Sebastian (harmonica) and Robert Henderson (trumpet). Also features Lindsey Cooper on tuba."

**EMPRESS: LP (GEO 003 LP). \$13.00****BILL WELLS TRIO: *Incorrect Practice* CD (GEO 005 CD). \$13.00**

"Self-taught musical visionary Bill Wells releases his brand new album *Incorrect Practice*. *Incorrect Practice* is a different mood altogether from the robust legend that we now recognise as Bill Wells, with its dreamy sequence of fast-fading polaroids, after-party comedowns and 4am walks through the Scottish countryside. The most useful reference point would be some of John Barry's elegiac early 1960's scores. The trio features Bill Wells (piano/samples), Stevie Jackson from Belle & Sebastian (harmonica) and Robert Henderson (trumpet). Also features Lindsey Cooper on tuba."

**BILL WELLS TRIO: *Incorrect Practice* LP (GEO 005 LP). \$13.00****FUTURE PILOT AKA: *Tiny Waves, Mighty Sea* CD (GEO 006 CD). \$17.00**

"Future Pilot AKA is Sushil K. Dade, along with a loose group approach, which features, at different moments, most of Belle & Sebastian, The Delgados, Teenage Fanclub, The Pastels and Bill Wells Trio, in an uplifting and heady atmosphere. Sushil, himself a proud Glaswegian of Indian ethnic origin, guides the way through this selection of Indian Spirituals, song cycles and chants, including the beautiful 'Om Namah Shivaya' with it's Stuart Murdoch vocals and on 'Ananda Is The Ocean,' where Vinita, Dade, Katrina Mitchell, and Isobel Campbell sing as one. Other times the music will spiral into free-form ragas, like on 'Darshan' and 'Opel Waters', where the listener may be reminded of The Byrds and other West Coast experimentalists."

**FUTURE PILOT AKA: *Tiny Waves, Mighty Sea* LP (GEO 006 LP). \$15.00**

Vinyl version in full color gatefold sleeve.

**FUTURE PILOT AKA: *Beat Of A Drum 7"* (GEO 007). \$3.00**

2-track 7" version.

**FUTURE PILOT AKA: *Beat Of A Drum* CD (GEO 007 CD). \$8.00**

"The fine new single take from the critically lauded album *Tiny Waves, Mighty Sea*. The title cut is Sushil K. Dade's love song to music featuring Eugene Kelly (The Vaselines) and Norman Blake (Teenage Fanclub) on vocals and The Delgados in the engine room. 'Mount Kailash' reveals a darker Pilot side in a menacing, epic collaboration with Glasgow's drum and bass artists 50kHz."

**NAGISA NI TE: *Songs For A Simple Moment* CD (GEO 011 CD). \$17.00**

"*Songs For A Simple Moment* was conceived as a retrospective of the music of Shinji Shibayama and the two great groups he has lead - The Hallelujahs (1985/88), and since 1992, Nagisa Ni te, a co-venture with his partner, Masako Takeda. These two projects, alongside Shibayama's sterling work for the legendary Osaka based label ORG (Maher Shalal Hash flaz, Naoki Zushi) place him absolutely at the vanguard of a type of Japanese Music which is sometimes referred to as folk-psyche. The Shibayama (and Takeda) variation is particularly beautiful, characterised by honesty and emotional nakedness, and by complex melodic structures and fragile vocals, which often give away to incredible soaring guitar solos. In Japan, Nagisa Ni te's music is on the ascendance and a new album, *Feel*, has just been released. At a time when interest in the Japanese underground is at an all-time High, Geographic are proud to present the stunning music of Nagisa Ni te, an extremely collectable Japanese psyche-folk group. Nagisa Ni te's music is as pure as a secret water spring; enchanted, free-flowing and beautiful. So placing them isn't easy, but what they share with groups like (their friends and collaborators) Maher Shalal Hash Baz, Belle & Sebastian and God Speed You Black Emperor!, is a purity of intent which makes their out-of-nowhere music suddenly seem really important. To take those comparisons further, melodically, you could say Nagisa Ni te are often as memorable as songs on the first two Belle & Sebastian albums, while their uncompromised pursuit of truth, and their love of heavy sounds, relates to Maher and God Speed You Black Emperor! (whose 'leader', Efrim, is a fan). The LP version of this retrospective is on double vinyl in a beautiful gatefold sleeve."

**VA: *You Don't Need Darkness To Do What You Think Is Right* CD (GEO 012 CD).****\$13.50**

"*You Don't Need Darkness To Do What You Think Is Right* is the first compilation from the Scottish-based Domino imprint Geographic, headed by The Pastels' Stephen McRobbie. It's a stunning collection of tracks from major underground artists such as The Pastels, Kevin Shields (of early 90's godz My Bloody Valentine), newer treats such as Sister Vanilla (featuring the Jesus and Marychain's Reid brothers) and Japanese naïve-folkists Maher Shalal Hash Baz." Artists also include: International Airport, Future Pilot Aka, Bill Wells Octet, Nagisa Ni Te, Directorsound, Telstar Ponies, Pedro, Barbara Morgenstern, Empress, Appendix Out, National Park, Plinth.

**WELLS TRIO, BILL: *Also In White* CD (GEO 015 CD). \$15.00**

"A perfectly paced, perfectly structured album that feels like a first masterpiece — mood, melodic, soundtrack, jazz music for the new millennium with the ghosts of Duke Ellington and Miles Davis. On D.A.D.E Wells collaborates with Stephen and Katrina of The Pastels fame, showing his love for a great avant pop tune. Belle and Sebastian revere Bill Wells after numerous live performances together. Stevie Jackson is a permanent member of the Trio; and Bill also has an upcoming mini-album with Isobel Campbell."

**WELLS TRIO, BILL: *Also In White* LP (GEO 015 LP). \$15.00**

LP version.

**KELLY, EUGENE: *Older Faster* CD (GEO 017 CD). \$7.00**

"Eugene Kelly, founding member of the Vaselines returns with an E.P. of reflective folk-pop. 'Older Faster' is closer to the innocent sound of The Vaselines than Eugene's more recent releases, albeit richly coloured by a reflective neo-folk quality, at times recalling the optimistic sadness of Neil Young's *On The Beach* or Big Star's *Third*."

**PASTELS, THE: *The Last Great Wilderness* CD (GEO 018CD). \$10.00**

"*The Last Great Wilderness*, the movie, is a supernatural thriller set in the Scottish Highlands. Undoubtedly much of the film's distinctiveness comes from its use of music and the type of rare collaboration which director David Mackenzie established with The Pastels, on this, their first film music commission. On this project, participating musicians were Stephen McRobbie, Katrina Mitchell, Tom Crossley, Alison Mitchell, Gerard Love, Bill Wells, Tori Kudo, Colin McIlroy, James Rutledge, Jarvis Cocker, Bal Cooke, John McEntire." 24-minute mini-album soundtrack.

**MOVIE TONE: *Movietone* CD (GEO 019 CD). \$15.00**

"Inspired by a love of the Velvet Underground, The Beats, improvisation and cinema Movietone lovingly recorded a debut that sounds beautifully organic and utterly unique. *Movietone* is finally being made available again through The Pastel's Geographic label via Domino. Remastered to include tracks from their first two singles plus Kate's first demo for Rachel, Movietone's self-titled debut shimmers with an intricate introspection, gentle melancholy and a passion for the experimental that have become their trademarks. Movietone are from the same Bristol scene that saw Flying Saucer Attack and The Third Eye Foundation flourish. Over the years they have developed a loyal following who have been eagerly awaiting the release of this classic, and previously hard to find, debut."

**DIRECTORSOUND: *Redemptive Strikes* CD (GEO 020 CD). \$17.00**

"The debut album from multi-instrumentalist and composer, Nick Palmer aka Directorsound. Holed up in his Dorset village, Directorsound has been carefully melding together a masterpiece of delicate piano and acoustic pieces that flow like a gentle, anarchic stream of consciousness. The gentle reflective tone is only broken by sudden outbreaks of furious triumph, as the one-man ensemble seems to go to war with itself. There's a loose connection here with Geographic label-mates like International Airport, Maher Shalal Hash Baz and Bill Wells, but make no mistake this is highly original stuff — the result of Nick battling against, and reveling in the limitations of his equipment and somehow making beautiful music out of nothing."

**NU FOREST, THE: *I Picked A Flower 7"* (GEO 021 EP). \$4.00**

"'I Picked A Flower' is a collaboration between The Pastels and Jarvis Cocker taken from the forthcoming soundtrack *The Last Great Wilderness*, soon to be released through Domino imprint Geographic."

**MAHER SHALAL HAS BAZ: *Open Field* EP CD (GEO 023 CD). \$8.00**

"Taken from Maher Shalal Hash Baz's forthcoming album, *Blues du Jour*, *Open Field* E.P. features some beautiful new compositions from Tori Kudo with Maher creating some of their warmest, most accessible music to date. The title track is a true avant-pop masterpiece with its reflective and melancholy tone conjuring up images of a long car journey through Tori Kudo's homeland and an immediate, simple and soulful refrain. Appearing on 'Open Field' are Bill Wells and The Pastels — whose piano part led to Tori's idea of the conceptual 'Next Field Mix', also included."

**MAHER SHALAL HAS BAZ: *Blues Du Jour* CD (GEO 024 CD). \$14.50**

"*Blues Du Jour* is the stunning new album by Japanese elemental visionaries Maher Shalal Hash Baz featuring some of their warmest and most accessible music to date. Tori Kudo's songs and sketches often recall the quirkiness of the Incredible String Band or the English nursery rhyme pastoralism of Syd Barrett. From the avant-pop masterpiece 'Open Field' to the bossa nova of 'Post Office', this is a playful album that bursts with creativity. This 41 track masterpiece is Maher Shalal Hash Baz's first new album since their legendary opus, *Return Visit To Rock Mass* — one of the most collectable Japanese albums of all time."

**MAHER SHALAL HAS BAZ: *Blues Du Jour* LP (GEO 024 LP). \$19.00**

LP version.

**PASTELS, THE: *The Last Great Wilderness* LP (GEO 018LP). \$13.00**

LP version.

## GET BACK (ITALY):

**PERE UBU: *Dub Housing* LP (GET 058). \$16.00**

"Originally released in 1978 on Chrysalis/Rough Trade. Second album by Cleveland's great punk/new wave band."

**PERE UBU: *New Picnic Time* LP (GET 059). \$16.00**

"Originally released in 1979 on Chrysalis/Rough Trade. The third effort for David Thomas & co."

**SLITS, THE: *In The Beginning* LP (GET 075). \$12.00**

"One of the most significant female punk rock bands of the late '70s. 12 tracks recorded live featuring classics like 'Newtown', 'A Boring Life', 'Number One Enemy' (with Nina Hagen as guest vocalist) and 'In The Beginning' (starring the beautiful voice of Neneh Cherry). Nice artwork... gatefold sleeve." Red vinyl repress.

**PERE UBU: *The Art Of Walking* LP (GET 081). \$16.00**

"Their fourth album originally released in 1980 by Rough Trade shows the increasingly pop-centric sound which would distinguish later Ubu projects. Featuring Red Krayola guitarist/mastermind Mayo Thompson who replaced Tom Herman in the line-up. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**CABARET VOLTAIRE: *Radiation* LP (GET 082). \$12.00**

"11 tracks from the vaults of BBC for one of the most important groups in the history of industrial and electronic music. The recordings contained here were made in the BBC's studios with in-house producers and engineers rather than the usual self produced material out of Western Works studios. A minimum of overdubs, sort of midway between studio and live performance. Featuring many of the more well known cuts such as 'Sensoria'. Nice artwork. Gatefold sleeve."

**THROBBING GRISTLE: First Annual Report Of Throbbing Gristle LP (GET 083). \$12.00**

"Abrasive, aggressive and antagonistic, Britain's Throbbing Gristle pioneered industrial music and this is their lost album originally recorded in 1975. These recordings were for some reason held back and the band chose instead to release Second Annual Report as their debut full-length in 1977. These previously unreleased 6 tracks are essentially the birth of industrial music."

**THROBBING GRISTLE: Grief LP (GET 084). \$12.00**

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

**ALTERNATIVE TV: Vibing Up The Senile Man (Part One) LP (GET 088). \$12.00**

"2nd album originally released in 1978 on Deptford Fun City. Who would have expected from the band of the quintessential The Image Has Cracked a follow-up as avant-garde abstraction that challenges P.I.L.'s Second Edition for absolute left-field swing? Vibing Up The Senile Man is closer to free-improvisation and avant-garde jazz (without a punk anthem in sight) and with a dub edge to some of the tracks. Liner notes. Original artwork."

**PERE UBU: Song Of The Bailing Man LP (GET 090). \$16.00**

"Originally released in 1982 by Rough Trade. Continuing in the spirit of The Art of Walking, this is a fine, occasionally wonderful record that sounds inspired, invigorating, confounding, disturbing. At this juncture Pere Ubu was more art and less rock, a brilliant band breaking every rule of aesthetics. David Thomas with Mayo Thompson (from Texas psychedelic legends Red Krayola), Anton Fier, Tony Maimone and Allen Ravenstine. Original artwork. 180 gram HQ vinyl."

**AYLER, ALBERT: Spiritual Unity LP (GET 1001). \$16.00**

Italian label licensed ESP back catalog from ZYX in Germany for LP production. Supply on these can sometimes be confused. Pressed on 180 gram vinyl and theoretically of a "limited" nature. Spiritual Unity was Ayler's monumental first album for ESP, recorded July 10th, 1964.

**COLEMAN, ORNETTE: Town Hall 1962 LP (GET 1002). \$16.00**

Coleman (as), David Izenzon (b), Charles Moffett (d) + one track by a string quartet. Recorded 12/21/62.

**AYLER, ALBERT: Bells LP (GET 1003LTD). \$16.00**

Although Get Back has already issued this material as half of the Bells/Prophecy LP (GET 1003), here it is again, in a somewhat more sincere emulation of the original package. "As originally released by ESP-Disk in 1965, the 20-minute 'Bells' as a one-sided LP pressed on translucent plastic. Limited edition of 1,000 copies."

**RA, SUN: Heliocentric Worlds Vol. 2 CD (GET 1005CD). \$16.00**

Limited paper sleeve version.

**AYLER, ALBERT: Spirits Rejoice LP (GET 1006). \$16.00**

Ayler (ts), Don Ayler (tp), Charles Tyler (as), Murray (d), C. Cobbs (harp/sichord), Henry Grimes & Gary Peacock (b). Recorded at Judson Hall, 9/23/65.

**RA, SUN: Nothing Is LP (GET 1007). \$16.00**

Recorded live 5/66 during a tour of NY state colleges.

**PEARLS BEFORE SWINE: One Nation Underground LP (GET 1008). \$16.00**

Their debut album. Fronted by the lisping leader of the lower east side, Tom Rapp, these guys defined a distinctly psychedelic East Coast folk aesthetic. Contains two bona fide classics ("Another Time" & "Drop Out") and many other sweet brain burners. Featured instrumentation included guitar, autoharp, banjo, mandolin, vibraphone, audio oscillator, bass, swinehorn, sarangi, celeste, finger cymbals, organ, drums, etc.

**PEARLS BEFORE SWINE: Balaklava LP (GET 1010). \$16.00**

2nd album before they went on to the major label lifestyle. Deep breathing loner folk-rock with some blasted experimental touches. Quite devastating. "A dark meditation on the uses of blood. If this band stopped recording after their 2 ESP albums they would have ascended to the halls of legend years ago." — B. Coley.

**RA, SUN: Concert For The Comet Kohoutek LP (GET 1011 LP). \$16.00**

Live at Town Hall in December, 1972. First issued by ZYX on CD and not originally part of the ESP LP program in the 70s.

**VA: The East Village Other LP (GET 1012 LP). \$16.00**

This was an "electric newspaper collage" put together by the historic underground press newspaper EVO; it has the super legendary Velvets track "Noise," plus further montage sound featuring Tuli Kupferberg, Marion Brown, Ginsburg & Orlovsky droning on & on, Andy Warhol, Melanga & Ingrid Superstar, etc. "Recorded to celebrate Hiroshima Day in August '66 during Lucy Johnson's wedding... USA vs Underground." One-sided LP with etching on the b-side.

**VA: New York Eye and Ear Control LP (GET 1013 LP). \$16.00**

"A collaborative soundtrack project for Michael Snow's film of the same name. Recorded in 1964 by Albert Ayler, Don Cherry, Roswell Rudd, John Tchicai, Gary Peacock and Sunny Murray."

**GODZ: Contact High With the Godz LP (GET 1014). \$16.00**

First releases to be licensed from the new owner of the ESP catalog, VIA Records in Holland. "First album released in 1966 for this NYC-based band. Godz were part of the Lower East Side scene that produced post-Beat avant-hippie rockers/performance artists like the Fugs and the Holy Modal Rounders, as well as beat performers like Allen Ginsberg. Sounding like a prototype for Half Japanese or the Shags, the Godz play as if they discovered their instruments 10 minutes before the tape started rolling."

**GODZ: Third Testament LP (GET 1016). \$16.00**

Third album released in 1968. Same lack of technical merit and a growing psychedelic sound."

**GODZ: 2 LP (GET 1017). \$16.00**

"2nd album released in 1967 —only a label like ESP-Disk would allow a band like the Godz to make a second record, and 2 is as extreme as Contact High."

**HOLIDAY, BILLIE: Please Don't Talk About Me When I'm Gone... 2LP (GET 1019). \$22.00**

Reissues Holiday's ESP albums, Broadcast Performances. "Contains great live recordings from various radio broadcasts from 1949 to 1952. Featuring Coleman Hawkins, Lester Young, Roy Eldridge and Ben Webster."

**PARKER, CHARLIE: Broadcast Performances LP (GET 1021). \$16.00**

"Originally released as ESP 3001, this material was recorded in 1948-9 with Miles Davis, Tadd Sameron, Curley Russell, and Max Roach (June session) and with Kenny Dorham, Joe Harris,

Al Haig and Tommy Potter (August session)."

**BURNS, RANDY: Of Love and War LP (GET 1022). \$16.00**

"First album released by this folksinger for Bernard Stollman's label. Contains an Eric Anderson's 'Thirsty Boots' version."

**CROMAGNON: Orgasm LP (GET 1023). \$16.00**

A monster of "primordial, wild and heavy" sound, from a never-heard-from-since 1968 Connecticut "tribe".

**MURRAY, SUNNY: LP (GET 1024). \$16.00**

"A landmark recording in avant garde jazz, legendary free-jazz drummer Sunny Murray was an indispensable force in the early defining moments of free-jazz working with Cecil Taylor, Archie Shepp, Albert Ayler, Ornette Coleman and Don Cherry among countless others. Sunny Murray shines on this 1966 recording for ESP-Disk' leading a quintet featuring the explosive talents of Jacques Coursil, Jack Graham and Byard Lancaster plus the extraordinary bassist Alan Silva. Original artwork... 180 gram HQ vinyl."

**BLEY QUINTET, PAUL: Barrage LP (GET 1025). \$16.00**

"Originally released in 1964 as ESP 1008. Featuring Dewey Johnson, Marshall Allen, Eddie Gomez and Milford Graves."

**SEA ENSEMBLE, THE: We Move Together LP (GET 1026). \$16.00**

"Originally released in 1974, this album was one of the great final numbers in the ESP-Disk' catalogue. Eclectic, world music-influenced free jazz group, the Sea Ensemble was a husband and wife team of bassist-clarinetist Donald Rafael Garrett and pianist-cellist-flutist Zusaan Kali Fasteau. Original artwork. 180 gram HQ vinyl."

**SILVA, ALAN: Skillfulness LP (GET 1027). \$16.00**

"Originally released in 1970 (ESP1091) and recorded in New York with the help of Dave Burrell, Becky Friend, Karl Berger, Mike Ephron, Lawrence Cook and Barry Altschul. Original artwork. 180 gram HQ vinyl."

**GRAVES, MILFORD: Percussion Ensemble LP (GET 1028). \$16.00**

"His solo album originally released in 1965 (and recorded with Sunny Morgan). Milford Graves has been one of the main drummers in the free mode scene (known for skillful inclusion of Asian and African rhythmic ingredients into his solos). He worked with the New York Art Quartet, Giuseppe Logan, Albert Ayler, Don Pullen, Andrew Cyrille and many more. Liner notes, photos and more... original artwork... gatefold sleeve... 180 gram HQ vinyl."

**JAMES TRIO, BOB: Explosions LP (GET 1029). \$16.00**

"A strange release comprised of 5 very avant-garde numbers featuring electronic sound effects, sport commentaries and the music of a beautifully improvising jazz trio. With Barre Phillips (bass) and Robert Pozar (drums). Original artwork... gatefold sleeve... 180 gram HQ vinyl."

**LOGAN QUARTET, GIUSEPPI: LP (GET 1030). \$16.00**

"Originally released in 1964 as ESP 1007. This is the very fine debut album (featuring Don Pullen, Eddie Gomez and Milford Graves)."

**WATTS, MARZETTE: LP (GET 1031). \$16.00**

"Marzette Watts recorded this album for ESP-Disk' during December of 1966 with Sonny Sharrock (guitar), Henry Grimes (bass), Byard Lancaster (alto sax, flute and clarinet), Clifford Thornton (trombone and cornet), Karl Berger (vibes), June Booth (bass) and J.C. Moses (drums). The adventurous combo is jamming through three of Watts' originals and the performances really live up to their potential (especially the opening 18-minute 'Backdrop For Urban Revolution'). Original artwork. 180 gram HQ vinyl."

**SIMMONS, SONNY: Staying On The Watch LP (GET 1032). \$16.00**

"During the '60s Sonny Simmons was one of the most promising avant-garde players and his debut as a leader, recorded for ESP-Disk' in the summer of 1966, still sounds advanced and powerful over 30 years later. Performing in a quintet with Barbara Donald (trumpet), John Hicks (piano), Teddy Smith (bass) and Marvin Pattillo (drums), altoist Simmons stretches out on mostly free-form original compositions. Original artwork. 180 gram HQ vinyl."

**SANDERS, PHAROAH: Pharaoh's First LP (GET 1033). \$16.00**

"This is his first solo album and it was recorded for ESP-Disk in 1964. This is 'terrorist grunge with a shake of mysticism by the most fearsome tenor saxophonist on the 60s scene,' (from The Penguin Guide to Jazz)."

**NEW YORK ART QUARTET: LP (GET 1034). \$16.00**

"Originally released in 1964 as ESP 1004. Roswell Rudd, John Tchicai, Lewis Worell and Milford Graves. Featuring LeRoi Jones in 'Black Dada Nihilismus'."

**WRIGHT TRIO, FRANK: LP (GET 1035). \$16.00**

"Debut album recorded in 1965 and originally released as ESP 1023. The Reverend shows here the intense preaching sound which he had taken from Albert Ayler (who persuaded Wright to abandon the double bass for saxophone). With Henry Grimes and Tom Price."

**GODZ: Pass On This Side LP (GET 1037). \$16.00**

"Previously released as Thornton, Fradkin & Unger and the Big Band, and later as Godz Bless California, featuring Paul McCartney (plus his wife Linda) and David Peel among others. Finally this reissue comes with the right title and original cover art."

**BARBIERI, GATO: In Search of the Mystery LP (GET 1039). \$16.00**

"Recorded in 1967 and originally released as ESP 1049. In the vein of Ayler's Spiritual Unity, this album shows Barbieri as an avant-gardist to a measure of credibility." With Calo Scott (cello), Sironi (bass), Bobby Kapp (drums).

**BROWN, MARION: Why Not LP (GET 1040). \$16.00**

"A key figure in the '60s free-jazz movement, Marion Brown was an integral collaborator on two of the most significant avant-garde jazz recordings of the '60s such as John Coltrane's Ascension and Archie Shepp's Firemusic. For this 1968 date the altoist pooled the talents of Norris Jones, Stan Cowell and Coltrane's longstanding sideman Rashied Ali and created this outstanding recording, his 2nd as a leader for ESP-Disk'. The quartet burn through 4 of Brown's avant-garde compositions which are among the most rigorous, lyrical and evocative displays of improvisation mastery of that ground-breaking era. Original artwork... 180 gram HQ vinyl."

**SIMMONS, SONNY: Music From The Spheres LP (GET 1043). \$16.00**

"Alto saxophonist Sonny Simmons was one of the most talented (if unfortunately lesser known) free jazz musicians of the 1960s. Born in Oakland, CA, Simmons began playing alto sax as a teenager in the early '50s and spent his early years collaborating with Prince Lasha and Charles Mingus. Except for a brief stint in New York in the early '60s, where he recorded with Elvin Jones and Eric Dolphy, Simmons spent most of his life in California where he met and married trumpet player Barbara Donald (featured on this album). His Music From the Spheres, recorded for ESP-Disk in 1966, with Michael Cohen on piano, June Booth on bass and Jim Zitro on drums, represents one of the highlights of his career. After almost completely disappearing from the jazz scene for nearly 20 years, Simmons made an amazing comeback in the early '90s with his brilliant Ancient Ritual."

**BLEY QUINTET, PAUL: Closer LP (GET 1044). \$16.00**

"This historic album, originally released on ESP-Disk in 1965 (featuring drummer Barry



Altschul and bassist Steve Swallow), is one of Canadian-born pianist Paul Bley's most adventurous albums of the period. Bley helped spearhead the 1960s free jazz movement, standing shoulder to shoulder with men like Ornette Coleman and Don Cherry."

**GRIMES TRIO, HENRY: *The Call LP* (GET 1045). \$16.00**

"Born in 1935 in Philadelphia, Pennsylvania Henry Grimes was one of the most remarkable bassists of the 1960s free jazz movement. This historic session, recorded for ESP-Disk' in 1965, is one of Grimes' few recordings as leader and features the extraordinary Perry Robinson on clarinet."

**AYLER, ALBERT: *Prophecy LP* (GET 1046). \$16.00**

"Recorded live at the Cellar Café NYC, June 14th 1964, during the same period in which Ayler recorded the earth-shattering *Spiritual Unity* with Gary Peacock on bass and Sonny Murray on drums. There are distinct similarities on the two recordings in that Ayler's most famous theme *Spirits, Wizards, Ghosts* are adapted although the energy & variation within the themes is extraordinary. 'The beauty of his music seemed a triumph of instinct over spirit, a heart-rending cry, exuding all the weakness, contradictions, joy of human being — a kind of desperate god-seeking which necessarily created it's own techniques. Albert Ayler triggered the awakening of a forgotten sensibility, which for many listeners, became unbearable in its implacable lucidity.' (Bernard Lairer, from the original liner notes). Original artwork. 180 gram HQ vinyl."

**LOWE, FRANK: *Black Beings LP* (GET 1047). \$16.00**

"This historical session, recorded in 1973 for ESP-Disk', was tenor saxophonist Frank Lowe's debut as leader and is one of his most electrifying earlier efforts. *Black Beings* features all original Lowe material, with Joseph Jarman on alto and soprano sax and Leroy Jenkins on violin. Lowe participated in the New York free jazz revolution, first gaining notoriety in the mid-sixties playing with Sun Ra, and later, Alice Coltrane, Rashied Ali, Don Cherry and violinist Billy Bang."

**BROWN QUARTET, MARION: *Marion Brown Quartet LP* (GET 1051). \$16.00**

"Alto saxophonist Marion Brown, a key member of the avant-garde jazz scene, first arrived in New York in 1965 where he landed his first session playing on John Coltrane's historic *Ascension* album. By the end of that same year Brown had already recorded this self-titled debut as front man on ESP-Disk', featuring Alan Shorter on trumpet and Ronnie Boykins on bass. His follow up album for ESP (*Why Not?*) came the following year, along with his critically acclaimed *Three For Shepp* on Impulse! (a response to Shepp's *Four For Trane*), which featured one side of his own compositions and one side of Shepp material. Brown is one of the most talented (if lesser known) players of the '60s jazz avant-garde and this historical release secures his place as one of the major voices in jazz."

**WATERS, PATTY: *College Tour LP* (GET 1055). \$16.00**

"Despite her brief musical career (consisting of only two albums released during the mid-sixties), vocal pioneer Patty Waters' managed in that short time to redefine the use of the human voice, while simultaneously exploring the darkest and most anguished corners of the female soul. Her even more daring second album, *College Tour*, was recorded at one of her live performances shortly thereafter, and features pianists Ran Blake and Burton Greene. Although Waters all but disappeared from the music scene after the late sixties, she was a major influence for many other vocal innovators, including Yoko Ono and Diamanda Galas. Original artwork. 180 gram HQ vinyl."

**VA: *Movement Soul LP* (GET 1056). \$16.00**

"*Movement Soul* is a collection of live recordings from the Civil Rights movement at a peak time: 1963 and 1964. Inspired moments have been chosen from mass meetings, sermons, rallies, demonstrations and individual interviews. Traditionally sung prayers and passionate sayings are intermingled with songs like 'Go Tell it on the Mountain', 'This Little Light of Mine' and 'Ain't Gonna Let Nobody Turn me 'Round'. Many of the recordings took place at times of heightened emotion, when the community was filled with fear, exhilaration, or defiance. *Movement Soul* is about a total community: its shared dreams and common demands. It is about the power of a people."

**TYLER, CHARLES: *Eastern Man Alone LP* (GET 1059). \$16.00**

"This 1967 recording by the avant-garde saxophonist — his second for ESP-Disk' — features Tyler on alto sax with accompaniment from David Baker (cello), Brent McKesson (bass) and Kent Brinkley (bass). The album starts out with 'Cha-Lacy's Out East' which revisits a theme from his first ESP album, the proceedings are heady free-form avant-jazz reaching into cosmic realms with it's string heavy backing providing soaring atmospheres. Tyler cut legendary records as a sideman to Albert Ayler, but as a leader proves to be one of the most advanced, challenging and exploratory players of the late '60s avant-garde. Original artwork. 180 gram HQ vinyl."

**LACY, STEVE: *The Forest And The Zoo LP* (GET 1060). \$16.00**

"Lacy's profound influence on the avant-garde can be traced back to this phenomenal session with Enrico Rava (trumpet), Johnny Dyan (bass), and Louis T. Moholo (drums) which is a pivotal recording in the career of the master soprano saxophonist. Steve Lacy's involvement in avant garde jazz began with this historical recording date for ESP-Disk' recorded live in Buenos Aires in 1966. Original artwork... 180 gram HQ vinyl."

**TYLER ENSEMBLE, CHARLES: *Charles Tyler Ensemble LP* (GET 1070). \$16.00**

"Alto and baritone saxophonist Charles Tyler, one of the major voices in avant-garde jazz, began playing with Albert Ayler in Cleveland in the early 1960s, and soon followed Ayler east to take part in New York's fertile jazz scene. While continuing to play with Ayler in NYC (appearing on both *Bells* and *Spirits Rejoice*), Tyler also began leading his own sessions, and in 1966 ESP-Disk released his fiery debut as front man, the *Charles Tyler Ensemble*, featuring Charles Moffett on orchestra vibes, Joel Friedman on cello, Henry Grimes on bass and Ronald Shannon Jackson on drums. Original artwork. 180 gram HQ vinyl."

**GREENE QUARTET, BURTON: *Burton Greene Quartet LP* (GET 1079). \$16.00**

"Although nearly 40 years have passed since the release of this album for ESP-Disk' in 1966, Chicago-born pianist / composer Burton Greene still considers it to be one of his best recordings. All compositions are written by Greene and feature Marion Brown on alto sax, Henry Grimes on bass, Dave Grant and Tom Price on percussion and Frank Smith on tenor sax. Greene made his way to New York City in 1962 just as the free jazz movement was beginning to gain momentum. The following year he and bassist Alan Silva formed the Free Form Improvisation Ensemble, often considered the first spontaneous composition group. Greene has remained committed to music over the past four decades, most recently exploring his Eastern European Jewish roots with various klezmer-jazz projects."

**BOYKINS, RONNIE: *The Will Come, Is Now LP* (GET 1084). \$16.00**

"Bassist Ronnie Boykins is perhaps best known for his work in Sun Ra's Arkestra, of which he was an intrinsic member for nearly a decade. His inimitable bass style can be heard on all of Ra's most significant recordings, and Ra had a difficult time finding someone to fill Boykins' shoes when he left the Arkestra in 1966. His 1975 self-titled release, featuring all original material, is from his post Ra period and represents one of the last great releases in the ESP-Disk catalogue. Featuring Joe Ferguson on tenor sax and flute, Monty Waters and James

Vass on alto and soprano sax, Daoud Haroom on trombone, and Art Lewis and George Avaloz on percussion. Also includes various bells and hand shaken instruments played by all musicians."

**POMERANCE, ERICA: *You Used To Think LP* (GET 1099). \$16.00**

"Recorded at the tail end of 1968, this densely packed album, rooted in blues-laden acid folk, is gradually dominated by a more free-form, jazz-influenced style of vocal innovation which brings the album to its frantic climax. While remaining firmly linked to a lyrical base, Pomerance's primitive wails and shrieks shatter the traditional acid folk mold. Singing in French on 'The Slippery Morning', the versatile vocalist is also responsible for the rhythm guitar and hand drumming heard on the eastern influenced 'We Came Via'. Original artwork. 180 gram HQ vinyl."

**AVENGERS, THE: *Zero Hour LP* (GET 110). \$12.00**

"This full-length LP, recorded live at the Old Waldorf in San Francisco on June 13, 1979, is one of the last surviving recordings of one of the greatest punk bands to ever walk the earth. Just ten days after this amazing performance, which along with impassioned versions of some of the band's more notorious songs: 'The American In Me' and 'Corpus Christi', also includes three songs that have never been officially released 'Misery' (AKA 'Finger On The Trigger'), 'Zero Hour' and 'Time To Die', the Avengers were no more. Leaving 20 years of dust to collect on these tapes before they were finally discovered by our treasure hunters here at Get Back. Finally available for the first time ever with new liner notes by Avengers front woman and punk legend Penelope Houston."

**SIMPLY SAUCER: *Cyborgs Revisited LP* (GET 111). \$12.00**

"Simply Saucer was Canada's first proto-punk band. Emerging in 1974 from the industrial city of Hamilton, Ontario, the quartet created a distinct and original sound that was decidedly out of step with the musical climate of the day...edgy rock & roll that was a combination of early '70s punk pre-cursors (Velvet Underground, Stooges, Modern Lovers), krautrock (ala Can, Neu, early Kraftwerk) and UK prog/psyche (Hawkind, Pink Fairies, Syd Barrett)...Although the only material released while the band existed was a two-song 45 rpm single, a 1974 recording session and a 1975 live set were collected together posthumously and released...in late 1989...Now long out of print, this newly re-mastered, expanded reissue is the first legitimate re-release of this material in more than a decade. Hailed as the 'best Canadian album of all time.'"

**MOTORHEAD: *Another Perfect Day LP* (GET 116). \$12.00**

"Originally released in 1983, this was the first Motorhead album not to feature Fast Eddie Clarke on guitar (who left over an argument regarding Lemmy's collaboration with Wendy O. of the Plasmatics) and the first and only album to feature Thin Lizzy guitarist Brian 'Robbo' Robertson, who was recruited immediately to finish the tour. Although Robbo brought more hard rock elements into the mix — he also was the mastermind behind the beyond-classic 'Shine', which alone is worth the purchase of this LP. But it also includes classic tracks like 'I Got Mine' and 'Rock It'."

**UXA: *Illusions of Grandeur LP* (GET 118). \$12.00**

"Another little gem rescued by our punk rock task force from the oblivion, U.X.A (acronym for United Experiments Of America) were an essential part of the Posh Boy West Coast punk revolutionary army. Led by the interesting and uncommon vocals of De De Troit, U.X.A. contributed to establishing female vocal punk bands (Avengers, X) in the genre and also gave the typical pop punk sound a chance to expand the visual of new rock. This reissue features the original 10-track pre-release edition of the album as it was originally conceived."

**MINGUS, CHARLES: *East Coasting LP* (GET 2001). \$16.00**

"Originally released in 1957 on Bethlehem. One of Mingus' best work from the period. 6 tracks of hard bop and modernist playing with the help of a great group: Jimmy Knepper (trombone), Shafi Hadi (sax), Clarence Shaw (trumpet), Dannie Richmond (drums) and Bill Evans (piano). Original artwork and liner notes. 180 gram HQ vinyl."

**MINGUS, CHARLES: *A Modern Jazz Symposium Of Music And Poetry LP* (GET 2002). \$16.00**

"A fantastic album originally released in 1957 on Bethlehem. 5 great tracks with Jimmy Knepper, Shafi Hadi, Bill Hardman, Clarence Shaw, Dannie Richmond, Horace Parlan and Bob Hammer. Featuring the incredible 'Scenes In The City' with the narration about a guy from Harlem and his relationship to jazz (it shows what jazz can mean to someone who's not basically a musician but who 'lives on the music' a lot). Original artwork and liner notes. 180 gram HQ vinyl."

**KIRK, RAHSAAN ROLAND: *Early Roots LP* (GET 2007). \$16.00**

"The first recordings for one of the most exciting saxophone soloists in jazz history. Roland Kirk was an immensely creative artist and maybe no improvising saxophonist has ever possessed a more comprehensive technique (covering every aspect of jazz, from Dixie to free). The music here is mostly blues and ballads with a touch of r&b thrown in. Original artwork. 180 gram HQ vinyl."

**MINGUS, CHARLIE: *The Jazz Experiments Of Charlie Mingus LP* (GET 2008). \$16.00**

"Originally released on these 10-inch records called *Jazzical Moods*, this is one of Mingus best records from the '50s. These 1954 sessions include the work of John LaPorta, Teo Macero, Thad Jones, Jackson Wiley and Clem De Rosa creating a cool jazz sound. 6 tracks featuring a great take on 'Stormy Weather'. Original artwork. 180 gram HQ vinyl."

**DOLPHY, ERIC: *Iron Man LP* (GET 2009). \$16.00**

"Eric Dolphy was a true original with his own distinctive styles on alto, flute and bass clarinet and these are classic recordings in any form and constitute some of the most brilliant work of the early '60s avant-garde. *Iron Man* is every bit essential and it also clearly anticipates the detailed, abstract sound paintings of Dolphy's masterwork *Out to Lunch*. In large part the program is weighted here toward Dolphy's originals: 'Iron Man', 'Burning Spear' and the shorter 'Mandrake' all have outside themes, full of Dolphy's trademark wide interval leaps and playful sense of dissonance. Featuring vibraphonist Bobby Hutcherson, bassist Richard Davis, trumpeter Woody Shaw, flutist Prince Lasha, altoist Sonny Simmons and soprano sax player Clifford Jordan. Original artwork. 180 gram HQ vinyl."

**CHERRY, DON: *Orient 2LP* (GET 2010). \$22.00**

"Super rare double album (originally recorded for the French BYG label but later released by Affinity) showing Don Cherry in two 1971 live trio sets. 'Orient Part 1 & 2' and 'Si Ta Ra Ma' were recorded in Carpentras, France on August 11th with the great Dutch drummer Han Bennink and Mocqui Cherry on tamboura. 'Eagle Eye Part 1 & 2' and 'Togetherness' were recorded in Paris on April 22nd with the amazing South African bassist Johnny Dyan and drummer Okay Temiz. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MONK, THELONIOUS: *Paris (14 November 1970) LP* (GET 2011). \$22.00**

"Superb and ultra rare double album (originally recorded for the French BYG label but later released by Affinity) featuring Monk with Charlie Rouse on sax, Larry Gales on bass and Ben Riley on drums. Eight tracks recorded live in Paris on November 14, 1970. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**CHERRY, DON: *Blue Lake 2LP* (GET 2012). \$22.00**

"Super rare double album originally released in Japan only (by BYG/Toho). Great live recordings dated 1971 featuring Don Cherry backed by Johnny Dyani and Okay Temiz. 5 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MCLAUGHLIN, JOHN: *Where Fortune Smiles LP (GET 2013). \$16.00***

"Originally released in March 1971 by the Dawn label. 5 great free jazz improvisation tracks recorded at Apostolic Studios in New York City during May 1970 with John Surman (sax), Karl Berger (piano), Stu Martin (drums) and Dave Holland (bass). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**DOLPHY, ERIC: *Conversations LP (GET 2014). \$16.00***

"Although, due to his tragically premature death in 1964, his own recording career lasted just four short years, he is remembered as one of the most pioneering multi-instrumentalists of the period, collaborating extensively with Coltrane and Mingus. *Conversations*, recorded in the spring of 1963 under the supervision of Alan Douglas, is one of the key works of his career. Original artwork."

**COLTRANE, JOHN: *Live in Paris 2LP (GET 2016). \$22.00***

"3 sides of this double LP come from a concert Coltrane played at the Salle Pleyel in Paris on July 28, 1965 (with McCoy Tyner on piano, Jimmy Garrison on bass and Elvin Jones on drums), but the first side of the LP was recorded outdoors at the Antibes Jazz Festival (held a day earlier). 'While the audience lounged in shorts...the quartet sweltered on stage in tuxedos.'"

**ART ENSEMBLE OF CHICAGO: *Live in Paris 2LP (GET 2017). \$22.00***

"Recorded in Paris on Oct. 5, 1969, after the Art Ensemble (Roscoe Mitchell, Lester Bowie, Joseph Jarman and Malachi Favors) has headed to Europe to find work and recording opportunities. Regarding the Art Ensemble's trip to France, trumpet player Lester Bowie said, 'I sold everything that I had and bought the tickets...we had to leave Chicago to let people know what was happening...you can't stay regional, not if you have something the world wants to hear...'"

**MONK, THELONIOUS: *The Nonet Live! 2LP (GET 2018). \$22.00***

"Recorded live at the Salle Pleyel in Paris during the European 'Jazz Expo '67' tour, the lineup for the concert ranged from a basic quartet featuring Monk on piano, Charlie Rouse on tenor sax, Larry Gales on bass and Ben Riley on drums, to a nonet with added horn players on a few of the tracks. Monk rarely played with so large a group, making this concert a rare historical event, and this album an important historical document in understanding this side of Monk's sound. All of the music heard on this double LP is original Monk material (some of which were written in the early Forties) including: 'We See', 'Epistrophe', 'Oska-T', 'Evidence', 'Blue Monk', and 'Epistrophe' —as well as the classic Monk ballad 'Ruby My Dear.'"

**TAYLOR, CECIL: *Great Paris Concert 2LP (GET 2019). \$22.00***

"After nearly 40 years, pianist/composer remains one of the most controversial figures in jazz. For many of us, his work ranks as some of the most profound art ever produced. On this double LP recorded live in Paris, pianist Cecil Taylor, altoist Jimmy Lyons, and drummer Andrew Cyrille perform an unrelenting 110 minute set." The correct date is: 11/30/1966. Also includes Alan Silva on bass. Originally issued under the name *Student Studies '66* on Japanese BYG.

**ROACH, MAX: *Again LP (GET 2021). \$22.00***

"Jazz drummer Max Roach is one of the instrument's greatest masters. He revolutionized the way the drum is used, and his profound impact can still be felt in jazz today. A major voice in the bebop revolution, it is Roach's drumming that punctuated many of the genre-shaping recordings from the late forties and early fifties, including Miles Davis' historic *The Birth Of The Cool*. It was also around this same time that he and Charles Mingus started up their own label, Debut Records. These live recordings (from 1960-1961) come from a time in which Roach had become a vocal advocate of the Civil Rights movement, increasingly mixing music and politics, perhaps best illustrated on his classic 1960 *We Insist! Freedom Now Suite*."

**SIMONE, NINA: *Sings Billie Holiday's Blues LP (GET 2022). \$16.00***

"The high Priestess Of Soul pays tribute to the queen herself, Billie Holiday. Despite the decades that divide the two singers and the fact that Holiday was from the North (Philadelphia) and Simone was from the South (North Carolina), the two pioneering vocalists are united not by their music, but by the fact that both women put their musical careers on the line to sing about racism and the atrocities being committed against black Americans. Holiday's harrowing 'Strange Fruit' (included here) and Nina Simone's 'Mississippi Goddamn!' are parallel protest songs, although Lady Day was singing hers decades before the Civil Rights Movement. These eight amazing Billie Holiday classics, including 'Tell Me More & Then Some', 'This Year's Kisses' and 'Give Me A Pigfoot And A Bottle Of Beer' are given the full Nina Simone treatment — a rare opportunity to enjoy two legends in one sitting."

**LACY, STEVE: *Plays Monk LP (GET 2023). \$16.00***

"Recorded on September 23, 1969 and originally released on BYG as *Epistrophe*, this classic Lacy LP — featuring Jean Francois Jenny-Clark (bass), Aldo Romano (drums) and Michel Grallier (piano) — was Lacy's first recording in Paris (his newly adopted city). Here Lacy, a longtime Monk disciple, takes listeners on a journey through some of Monk's most complex compositions, leaving his own inspired and instantly recognizable thumbprint on these timeless originals."

**VA: *Jazzactuel 6LP (GET 300). \$54.00***

"Subtitled 'a collection of avant garde/free jazz/psychedelia from the BYG Actuel catalog of 1969-1971', this is a fantastic boxset that explores the best years of the mighty French label. Featuring one track each by Sunny Murray, Archie Shepp, Steve Lacy, David Allen, Sonny Sharrock, Grachan Moncur III, Clifford Thornton, Jacques Coursil, Dave Burrell, Sun Ra & His Solar-Myth Arkestra, Arthur Jones, Burton Greene Ensemble, Art Ensemble Of Chicago, Andrew Cyrille, Paul Bley, Frank Wright, Acting Trio, Dewey Redman, Don Cherry, Anthony Braxton, Jimmy Lyons, Claude Delcloo/Arthur Jones, Musica Elettronica Viva, Gong, Alan Silva & The Celestial Communication Orchestra and Kenneth Terroade. Compiled and annotated by Thurston Moore & Byron Coley. Contains lots of photos." Each record is pressed on 180 gram HQ vinyl and this is one heavy-duty package for sure, each set weighing close to 4lbs.!

**CHERRY, DON: *'Mu' First Part LP (GET 301). \$16.00***

"Originally recorded on August 22nd, 1969 at Studio Saravah in Paris, this album became the first one of the whole BYG/Actuel series. Don Cherry electrifying duets with Ed Blackwell are memorable. 6 tracks. Original artwork, gatefold sleeve, 180 gram HQ vinyl."

**ART ENSEMBLE OF CHICAGO: *A Jackson In Your House LP (GET 302). \$16.00***

"This album was recorded in Paris on June 23, 1969 during the Art Ensemble initial days in France with just a quartet (Roscoe Mitchell, Lester Bowie, Malachi Favors, and Joseph Jarman). A shockingly formalist album though far from conventional in any way. Original artwork... gatefold sleeve... 180 gram HQ vinyl."

**MURRAY, SUNNY: *Homage To Africa LP (GET 303). \$16.00***

"After three years as a member of Albert Ayler's band (1964-1967), avant-garde jazz drummer Sunny Murray traveled to France where he recorded for Affinity and BYG. The amazing Homage to Africa was recorded on August 15, 1969 for BYG and features Archie Shepp, Alan Silva, Grachan Moncur III, Lester Bowie, Clifford Thornton, Roscoe Mitchell, Kenneth Terroade and Jeanne Lee."

**SHEPP, ARCHIE: *Yasmina, A Black Woman LP (GET 304). \$16.00***

"A great recording session for the French BYG Actuel label dated August 12, 1969. Tenor saxophonist Archie Shepp met up with members of the Chicago avant-garde school including Art Ensemble Of Chicago members Lester Bowie, Roscoe Mitchell and Malachi Favors. Featuring also Dave Burrell, Sunny Murray, Philly Joe Jones, Art Taylor, Clifford Thornton, Earl Freeman among the others. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**GONG: *Magick Brother LP (GET 305). \$16.00***

"This is where it all began. Before Camembert Electrique, there was Magick Brother, originally released on the French BYG label in 1970. Here David Allen and his wife Gilli Smyth (who wrote most of the material on the album) are still finding themselves on the straighter, more pop-oriented side of psychedelia. 12 tracks including the 'Gong Song' where Allen first introduces his pothead pixies. Original artwork. Gatefold sleeve. 180 gram vinyl."

**DELCLLOO/ARTHUR JONES, CLAUDE: *Africanasia LP (GET 306). \$16.00***

"Recorded on August 22, 1969 at Studio Saravah in Paris. Drummer Claude Delcloo and alto sax player Arthur Jones focus on the fusion of Asian melodies and African rhythms with the help of Kenneth Tercade, Roscoe Mitchell and Joseph Jarman (flutes), and Clifford Thornton (conga drums), Malachi Favors (log drums) and Earl Freeman (gong, bell, percussions). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**GREENE ENSEMBLE, BURTON: *Aquariana LP (GET 308). \$16.00***

"This album was recorded at Studio Saravah in Paris on June 9th, 1969. Pianist Bruton Greene recorded three of his own compositions with the help of Jacques Coursil (trumpet), Arthur Jones (alto sax), Claude Delcloo (drums), Didier Malherbe (flute), Beb Guerin and Dieter Gewissler (basses). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**LYONS, JIMMY: *Other Afternoons LP (GET 309). \$16.00***

"His first outing as a leader (recorded in Paris on August 15, 1969). Jimmy Lyons (alto sax) with Lester Bowie (trumpet), Alan Silva (bass) and Andrew Cyrille (drums). 'Jimmy Lyons is regarded by every musician who played with him as an under-heralded genius. He was the one alto player to take Charlie Parker's classic bop fluidity and drive it into the fire music of first generation free jazz.' (Thurston Moore and Byron Coley). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**SHEPP, ARCHIE: *Poem For Malcolm LP (GET 311). \$16.00***

"Another great session recorded in Paris (on August 14, 1969) for the BYG Actuel label. Tenor-saxophonist Archie Shepp backed by Burton Greene, Alan Silva, Claude Delcloo and Philly Joe Jones (on side a) and by Grachan Moncur III, Hank Mobley, Vince Benedetti, Malachi Favors and Philly Joe Jones (on side b). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**SILVA, ALAN: *Luna Surface LP (GET 312). \$16.00***

"Super session recorded in Paris on August 17, 1969. Alan Silva collected here many of the top free jazz players of the time, an incredible 11-piece ensemble featuring, among others, Grachan Moncur III, Archie Shepp, Anthony Braxton, Dave Burrell, Leroy Jenkins, and Malachi Favors. As a result, this is a very free record and an historical document of Pan-African high art music. 2 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**BLEY, PAUL: *Ramblin' LP (GET 313). \$16.00***

"Avant-garde pianist Paul Bley (recorded here at RCA Studios in Rome on July 1st, 1966) has been able to use melody and space in inventive ways while performing fairly free improvisations. Barry Altschul is spectacular on drums, with effective polyrhythmic support, and bassist Mark Levinson fits perfectly into the mix. 6 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**BRAXTON, ANTHONY: *LP (GET 315). \$16.00***

"The first one of Braxton's two albums originally released in the BYG/Actuel series... this one was recorded at the Studio Saravah in Paris on September 10th, 1969 with the help of Leo Smith (trumpet), Leroy Jenkins (violin) and Steve McCall (drums)... 'Anthony Braxton's approach to music is a fantastic, almost alchemical, fusion of elements, involving academic schemata, chess master logic, and a firm belief in humanist cosmogony... the magic of deep, intuitive jazz improvisation led Mr. Braxton into serious intercourse with the alto saxophone... he was conversant with the concepts and constructs of John Cage, Karlheinz Stockhausen a.o., yet the music's roots were equally evident as coming from an avant-jazz background... the blend was genuinely revolutionary...' (Thurston Moore & Byron Coley — from the *JazzActuel* boxset's liner notes). Original artwork... gatefold sleeve... 180 gram HQ vinyl..."

**CYRILLE, ANDREW: *What About? LP (GET 316). \$16.00***

"Percussion legend Andrew Cyrille recorded this album in Paris on August 11th, 1969... a wonderful and preeminent figure in free jazz who worked with Cecil Taylor, Roland Kirk, Coleman Hawkins, Marion Brown and David S.Ware among the others... 'Subsequent to Milford Graves' solo work on the ESP-Disk label, Mr. Cyrille again proved the solo drum LP to be a valid (if rare) entity in the world of recorded jazz... whistles, gongs, shouts, et al. are played ferociously here by one of the planet's most formidable improvisors...' (Thurston Moore & Byron Coley - from the *JazzActuel* boxset's liner notes) original artwork... gatefold sleeve... 180 gram HQ vinyl..."

**SHEPP, ARCHIE: *Blase' LP (GET 318). \$16.00***

"Originally recorded at Studio Davout in Paris on August 16th, 1969. An intense and sublime album by Archie Shepp with Lester Bowie and Malachi Favors (from the Art Ensemble of Chicago) plus Dave Burrell, Philly Joe Jones and Jeanne Lee. 5 tracks, original artwork, gatefold sleeve, 180 gram HQ vinyl."

**JACQUES COURSIL UNIT: *Way Ahead LP (GET 319). \$16.00***

"This album was recorded at Studio Saravah in Paris on July 7th and 8th, 1969. Trumpeter Jacques Coursil recorded these 3 tracks with the help of Arthur Jones (alto sax), Claude Delcloo (drums) and Beb Guerin (bass). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**BURRELL, DAVE: *Echo LP (GET 320). \$16.00***

"This album was recorded in Paris on August 13th, 1969 by pianist Dave Burrell with the help of Archie Shepp (tenor sax), Alan Silva (bass), Sunny Murray (drums), Clifford Thornton (cornet), Grachan Moncur III (trombone) and Arthur Jones (alto sax)... 'to high energy enthusiasts and noise music cognoscenti *Echo* is considered the ultimate free jazz experience... to throw on when you want to demonstrate how dangerous the BYG/Actuel series really is — a humongous, infinitely-dense blur of high-action free-blown group dynamics...' (Thurston Moore & Byron Coley — from the *JazzActuel* boxset's liner notes) original artwork... gatefold sleeve... 180 gram HQ vinyl..." "In the fall of 1969 Free Jazz was reaching a kind of

nadir/nexus. Within the industry it was controversial. Classic traditionalists (beboppers included) were outraged by men in dashikis and sandals jumping on stage and just BLOWING their guts out creating screaming torrents of action. Most musicians involved with this crying anarchy could get no bookings beyond the New York loft set. The French lovers of the avant-garde embraced this African-American scene wholly. This recording is one of many in a series of LPs with consistent design. BYG released classic Free Jazz documents by Archie Shepp (at his wildest), Clifford Thornton, Art Ensemble of Chicago, Grachan Moncur III, Sunny Murray, Alan Silva, Arthur Jones, Dewey Redman and many others. A lot of these cats are present on this recording where from the first groove it sounds like an acoustic tidal wave exploding into shards of dynamite. — Thurston Moore, listed #1 on his Top Ten From The Free Jazz Underground list/essay.

**MONCUR III, GRACHAN: *New Africa* LP (GET 321). \$16.00**

"A wonderful and fairly adventurous recording session that was taped in Paris on August 11, 1969 for one of the first trombonists to explore free jazz. Grachan Moncur III matches ideas with Roscoe Mitchell (alto sax, piccolo), Dave Burrell (piano), Alan Silva (bass), Andrew Cyrille (drums) and (on one of the four pieces) his former boss Archie Shepp (tenor sax). 4 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**TERRAODE, KENNETH: *Love Rejoice* LP (GET 322). \$16.00**

"Recorded on June 10, 1969 at BYG's Studio Saravah in Paris. Jamaican born tenor saxophonist Kenneth Terroade appears here with Ronnie Beer, Evan Chandley, Francois Tusques, Bob Guerin, Earl Freeman and Claude Deldoo."

**THORNTON, CLIFFORD: *Ketchaoua* LP (GET 323). \$16.00**

"This album was recorded in Paris on August 18, 1969 by Clifford Thornton (cornet and conga drums) with Grachan Moncur III (trombone), Archie Shepp (soprano saxophone), Arthur Jones (alto saxophone), Dave Burrell (piano), Sunny Murray (drums), Beb Guerin (bass), Earl Freeman (bass) and Claude Deldoo (drums). 'Clifford Thornton was a player and a composer whose obscurity was offset by the high esteem in which he was held by his fellow musicians... like Shepp, Thornton was actively involved in advancing the ideology of the black nationalist movement... and all of his recordings are intense and important about those matters that were close to his heart - liberation, communication and unity.' — Thurston Moore and Byron Coley. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**AME SON: *Catalyse* LP (GET 324). \$16.00**

"The classic album by this French prog quartet formed from Daavid Allen's *Bananamoon* backing group. Originally released in 1970, this album is surprisingly great and obviously influenced in some way by Gong. Long and spacey tracks that seem to jam forever. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**FREEDOM: *Freedom At Last* LP (GET 325). \$16.00**

"Originally released in 1969 on the BYG Actuel series. A spinoff of Procol Harum, Freedom was formed by guitarist Ray Royer and drummer Bobby Harrison (both of them were in Procol Harum's lineup at the outset for their debut single 'A Whiter Shade Of Pale'). A bluesy hard rock trio sounding similar to Procol Harum or instrumentally to early Traffic. Some good slices of late British psychedelia with a prominent use of organ and piano and a bluesy heavy rock guitar. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MUSICA ELETTRONICA VIVA: *The Sound Pool* LP (GET 326). \$16.00**

"Musica Elettronica Viva could not be easily defined as one band but closer to a movement based around the idea of free improvisation in the form of experimental, electronic jazz. Originally released in 1969, this is MEV's first album for BYG. A live recording from May of 1969 featuring a free-form ensemble including Constance Abernathy, Michel Asso, Bert, Michael Blake, Barbara Bryant, Carius, Franco Cataldi, Ivan & Patricia Coquette, Alvin Curran, Chaia Gerstein, Jeff Levine, Jean-Marie Poirer, Frédéric & Nicole Rzewski, Richard Teitelbaum and the audience. This is an historic avant-noise document. Original artwork... gatefold sleeve... 180 gram HQ vinyl."

**RILEY/PIERRE MARIETAN, TERRY: *Keyboard Study 2/Initiative* LP (GET 327). \$16.00**

"A split release between Terry Riley and French avant-garde composer Pierre Marietan that was recorded in Paris on September 30th and October 1st, 1969. Riley's piece is a 24-minute work for 2 pianos (Gérard Frémy and Martine Joste of the GERM ensemble - Groupe d'Etude et Réalisation Musicale). Marietan's piece is performed by the full GERM ensemble including Philippe Blachette (violin), Philippe Drogos (double bass), Louis Roquin (trumpet), Chantal Lemaire (cello), Gérard Frémy (piano), Martine Joste (piano), Jean-Yves Bosseur (rebab and little flute), Bernadette Val (soprano voice) plus the composer himself on french horn. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**ART ENSEMBLE OF CHICAGO: *Message To Our Folks* LP (GET 328). \$16.00**

"Originally recorded at Studio Davout in Paris on August 12th, 1969... the Art Ensemble Of Chicago stands out as one of the most influential and long-lasting avant-garde and free jazz bands of all time. 4 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**ART ENSEMBLE OF CHICAGO: *Reese And The Smooth Ones* LP (GET 329). \$16.00**

"Originally released on the French BYG Actuel label, this a classic album recorded in Paris during August 1969 while the Art Ensemble was on its initial stay there with just a quartet featuring Roscoe Mitchell, Lester Bowie, Malachi Favors and Joseph Jarman. *Reese And The Smooth Ones* has a continuous piece featuring all the members playing lots of little instruments (horns, gongs, logs, bells, sirens, whistles, steel drums, marimba, banjo and more) in addition to their mainstays. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**CHERRY, DON: *Mu Second Part* LP (GET 331). \$16.00**

"An album recorded at Studio Saravah in Paris on August 22, 1969 by Don Cherry (pocket trumpet, piano, indian flute, bamboo flute, voice, bells, percussions) with Ed Blackwell (drums, percussions, bell). 'His duets with Ed Blackwell, a drummer whose playing Cherry was very conversant with through a shared history in the Coleman group, were the first recordings released in the Actuel series' — Thurston Moore and Byron Coley. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MURRAY, SUNNY: *An Even Break* LP (GET 332). \$16.00**

"Avant-garde jazz drummer Sunny Murray was a major player in the experimental jazz community throughout the 1960s. After three years as a member of Albert Ayler's band (1964-1967), Murray traveled to France where, after releasing two lps on the BYG label, he recorded *An Even Break*, (recorded on November 22, 1969) for Affinity. Although his first release for the Affinity label, this was Murray's third release of the year! Featuring Byard Lancaster, Malachi Favors and Kenneth Terroade."

**MONCUR III, GRACHAN: *Aco Dei De Madrugada* LP (GET 333). \$16.00**

"One of the first trombonists to explore free jazz, Grachan Moncur III recorded this album (his 2nd as a leader for BYG/Actuel) at the Studio Saravah in Paris on September 10th and November 4th, 1969. Featuring Fernando Martins (piano), Beb Guerin (bass) and Nelson Serra De Castro (drums). 4 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**REDMAN, DEWEY: *Tarik* LP (GET 334). \$16.00**

"The obscure Dewey Redman's second recording as a leader took place at Studio E.T.A. in Paris on October 1st, 1969 (at the time he was working regularly with Ornette Coleman).

Tenor saxophonist Redman is joined here on 5 of his own compositions by AEC's Malachi Favors (bass) and Ed Blackwell (drums). His playing exhibited a wild style always involving the practice of mouthing and vocalizing. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MUSICA ELETTRONICA VIVA: *Leave The City* LP (GET 335). \$16.00**

"This historic avant-noise document was originally released in 1970. The improvisational and experimental jazz collective MEV was founded in Rome in 1966 by American composers Allan Bryant, Alvin Curran, Jon Phetteplace, and Frederic Rzewski. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**WRIGHT, FRANK: *One For John* LP (GET 336). \$16.00**

"Tenor saxophonist Frank Wright was part of the original New York avant-garde jazz scene. During the '60s he recorded a pair of visceral blast-fests for Bernard Stollman's seminal ESP-Disk? label before moving to Paris where this album was cut at the end of 1969. 3 tracks recorded at the Studio Saravah with altoist Noah Howard, pianist Bobby Few and drummer Muhammad Ali. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**SHARROCK, SONNY: *Monkey-Pockie-Boo* LP (GET 337). \$16.00**

"An album recorded in Paris (on June 22nd, 1969) with his wife Linda plus Ben Guerin (bass) and Jacques Thollot (drums). Sonny Sharrock was one of the top avant-garde guitarists and his playing was intense and ferocious. He mixed together Jimi Hendrix and Pharoah Sanders. 'Sharrock was the first guitarist to really embrace fire music. He wanted his playing to mirror the emotional scream of the tenor saxophone' (Thurston Moore and Byron Coley). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**SHEPP AND THE FULL MOON ENSEMBLE, ARCHIE: *Live In Antibes Vol. 1 & 2* LP (GET 338/9). \$26.00**

"Super live recordings (dated July 18 and July 20, 1970) captured in France at the Antibes-Juan Le Pen Jazz Festival. Archie Shepp and the Full Moon Ensemble (including Allen Shorter, Clifford Thornton, Joseph Dejean, Beb Guerin and Claude Deldoo) playing four long and really intense tracks. Two separate gatefold sleeve albums packaged together. Original artworks. 180 gram HQ vinyl."

**RA & HIS SOLAR-MYTH ARKESTRA, SUN: *The Solar-Myth Approach Vol. 1* LP (GET 340). \$16.00**

"A wild and passionate interstellar mix of free jazz, solo synthesizer and hard rocking cosmic philosophy' specifically commissioned by the BYG/Actuel label (and apparently recorded in New York between 1970 and 1971)... this material 'would prove to be one of the cornerstones of the entire Sun Ra/Arkestra career'... with Kwame Hadi, Akh Tal Ebah, Ali Hassan, Charles Stephens, Marshall Allen, Danny Davis, John Gilmore, Danny Ray Thompson, Pat Patrick, James Jacson, Ronnie Boykins, Clifford Jarvis, Lex Humphries, Nimrod Hunt, June Tyson and Art Jenkins. 'The 2 volumes that form the Solar-Myth Approach encapsulate the creative mood and the impassioned message that was going down as the '60s violently burned themselves out... in the cold dawn of the early '70s Sun Ra and his Solar-Myth Arkestra sent out their musical ray of hope to all who chose to hear it... over 20 years later and its effect remains both blinding and illuminating.' (Edwin Pouncey). Both albums come with their original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**RA & HIS SOLAR-MYTH ARKESTRA, SUN: *The Solar-Myth Approach Vol. 2* LP (GET 341). \$16.00**

**SILVA AND THE CELESTIAL COMMUNICATION ORCHESTRA, ALAN: 3LP (GET 342-4). \$34.00**

"This influential Alan Silva's triple album was recorded live at Studio 104/Maison De L'O.R.T.F. in Paris on December 29th, 1970. Silva and co. bring the orchestral wall of sound to the limit. Featuring Lester Bowie, Joseph Jarman, Steve Lacy, Roscoe Mitchell, Dave Burrell, Don Moye, Bernard Vitet, Alan Shorter, Ronnie Beer, Robin Kenyatta, Michel Portal, Dieter Gewissler, Jouk Minor, Kent Carter, Irene Aebi, Joachim Kuhn, Jerome Cooper and Oliver Johnson. Original artwork. Double-folded sleeve... 180 gram HQ vinyl."

**BRAXTON, ANTHONY: *This Time* LP (GET 347). \$16.00**

"His 2nd album released on the BYG Actuel series. 9 tracks recorded in Paris during January 1970 with Leroy Jenkins, Steve McCall and Leo Smith. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MURRAY, SUNNY: *Sunshine* LP (GET 348). \$16.00**

"This album was recorded in Paris on August 15, 1969 with Lester Bowie, Dave Burrell, Roscoe Mitchell, Archie Shepp, Alan Silva, Malachi Favors, Arthur Jones and Kenneth Terroade. Sunny Murray is 'rightly regarded as jazz's first free drummer. His belief in the drum as an extension of the human soul's vibration allowed him to create a sonic firebreed for tonal instruments to dance across. He spent the '60s developing his propulsive, brain-poking style with Albert Ayler, Cecil Taylor and his own groups. The wild sextet Mr. Murray led for this session heralds our entry into the rough and blaring world of high energy.' (Thurston Moore and Byron Coley). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**COURSIL, JACQUES: *Black Suite* LP (GET 349). \$16.00**

"Parisian Jacques Coursil, one of the most talented and soulful trumpet players of the '60s and '70s avant-garde and free jazz scenes, recorded this amazing session at Studio Saravah in Paris in 1969. This important contribution to modern jazz features Anthony Braxton (contrabass clarinet) and Arthur Jones (alto sax). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**SHEPP, ARCHIE: *Live At The Panafrican Festival* LP (GET 351). \$16.00**

"Striking live performances recorded at the first Panafrican Festival in Algiers during July of 1969. Archie Shepp with a stellar line-up including Clifford Thornton, Grachan Moncur III, Dave Burrell, Alan Silva, Sunny Murray and poets Ted Joans & Don Lee teaming up with Algerian and Touareg musicians for some wonderful and haunting ethno new jazz. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**LACY, STEVE: *Moon* LP (GET 352). \$16.00**

"Soprano saxophonist Steve Lacy's first recording as a leader since moving to Europe (cut in Rome during September of 1969 for the BYG Actuel label). Distinctive and lyrical performances of five Lacy originals featuring trombonist Italo Toni, clarinetist Claudio Volante, bassist Marcello Melis, drummer Jacques Thollot as well as cellist Irene Aebi. Intriguing and passionate. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**SPONTANEOUS MUSIC ENSEMBLE: *Birds Of A Feather* LP (GET 410). \$16.00**

"A great album by this British free-jazz cooperative group. 5 tracks recorded in Herouville, France on July 27th, 1971 by John Stevens (drums and percussions), Julie Tippetts (vocals and guitar), Trevor Watts (sax) and Ron Herman (bass). Original artwork. 180 gram HQ vinyl."

**CAGE, JOHN: *Sonatas And Interludes/A Book Of Music* 2LP (GET 411). \$22.00**

"Originally released in 1977 by Tomato. 'Sonatas And Interludes' for prepared piano (1946-48) performed by Joshua Pierce. 'A Book Of Music' for two prepared pianos (1944) performed by Joshua Pierce (left channel) and Maro Ajemian (right channel). Original artwork. Gatefold sleeve. 180 gram HQ vinyl."



**CAGE, JOHN: *John Cage LP (GET 412).* \$16.00**

"Originally released in 1978 by Tomato. Joshua Pierce (piano and prepared piano) with Jay Clayton (voice) and The Paul Price Percussion Ensemble (conducted by Joshua Pierce) recorded all the tracks at the Minot Sound Studio in White Plains, New York during the year 1977. Contains 'A Room' (1943), 'She Is Asleep' (1943), 'Seven Haiku' (1952), 'Totem Ancestor' (1943), 'Two Pastorales' (1951) and 'And The Earth Shall Bear Again' (1942). Original artwork. 180 gram HQ vinyl."

**ASHLEY, ROBERT: *In Sara, Mencken, Christ And Beethoven There Were Men And Women LP (GET 413).* \$16.00**

"This uniquely original work for voice and electronics is dated 1972. The voice part is read with as few inflections and breaths as possible and the voice activates electronic sounds that respond with inflected sounds. The musical effect is that of an internal voice stimulating involuntary ideas and feelings offering a profound musical exploration of the relation between the physical nature of the voice and social/language behaviors. Original artwork. 180 gram HQ vinyl."

**ARESKI & BRIGITTE FONTAINE: *L'Incendie LP (GET 414).* \$16.00**

"This album is the first collaboration between Areski and Brigitte Fontaine. A great album originally recorded for BYG. In a perfect symbiosis with Brigitte Fontaine's magnificent voice and surrealist texts, Areski creates a minimalist ethno-folk acoustic universe. In the French only dark chanteuse genre, this is a classic. Original artwork. 180 gram HQ vinyl." Original release: 1974.

**MARCHETTI, WALTER: *In Terra Utopiam LP (GET 415).* \$16.00**

"This rare album (originally released in 1977 by Cramps) contains 3 compositions by Italian avant-garde composer. His astonishing largely conceptual and political works align Walter Marchetti with the Fluxus art movement. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**HIDALGO, JUAN: *Tamaran (Gocce Di Sperma Per Dodici Pianoforti) LP (GET 416).* \$16.00**

"Originally released in 1974 on Cramps as number 2 in the Nova Musicha series, this is a brilliant conceptual work for 12 pianos. Juan Hidalgo, a leading figure in the Spanish avant-garde scene, is assisted here by Walter Marchetti. Contains photos and excerpts of musical score. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**TUDOR, DAVID: *Microphone LP (GET 417).* \$16.00**

"American Experimental pianist David Tudor is well known for his extensive collaboration with John Cage beginning in the early 1950s and historic performances of groundbreaking works by Pierre Boulez, La Monte Young, Karlheinz Stockhausen, etc. In 1968, Tudor collaborated with John Cage and Marcel Duchamp on Reunion and by the end of the 1960s Tudor was focusing exclusively on composing and performing his own electronic works, often a mix of audio and visual elements, performed with his own self-designed instruments. Much of his major work was composed for the Merce Cunningham Dance Company of which he became musical director after Cage's death in 1992. The pioneering Microphone was conceived during his work on the Japan Expo in 1970."

**VA: *Polyphonix 1 LP (GET 418).* \$16.00**

"Using John Cage's slogan 'New Music: New Listening' as its mantra, Polyphonix 1 is a compilation of 27 poets from both Europe and the United States, collected at poetry festivals held during 1979 to 1981. Artists include Lawrence Ferlinghetti, Allen Ginsberg, John Giorno, Julien Blaine, François Dufrené, Bernard Heidsieck and Jean-Jacques Lebel, etc. Originally released as a co-production of Cramps Records, John Giorno's 'Giorno Poetry Systems' and Association Polyphonix."

**CAGE, JOHN: *Etudes Australes For Piano 2LP (GET 419).* \$22.00**

"John Cage is perhaps the most influential and controversial American composer of the 20th century avant-garde, with a body of work spanning 5 decades. His 1974 *Etudes Australes* were based on notes derived from star charts of the Australian sky. The 32 études have no specified tempo or time and it is left up to the performer to decide the duration of each note. Each étude also requires that certain keys are held down throughout the piece (generally accomplished by using a rubber wedge) creating halos of sound that alter the surrounding notes."

**LUCIER, ALVIN: *Bird And Person Dying LP (GET 420).* \$16.00**

"American avant-garde composer Alvin Lucier is well-known for his pioneering exploration of the physical properties of sound including the use of brainwaves to generate music. This LP features two of Lucier's groundbreaking early works. Lucier himself described his *Bird and Person Dying* project in the following way: I got this electronic bird in the mail, a Christmas tree ornament, and you simply plugged it in, and it made this birdcall... I had this idea to put binaural mikes in my ears and to head that bird and to move my head and pan the sound of the bird around in space. I had a mike in one ear and one in the other and I could make the stereo image by moving my head, so I started the birdcall and I put the amplifier on, and I started to get feedback and I discovered that these beautiful interference patterns were occurring between the sound to the birdcall and the strands of feedback. The flipside ('The Duke of New York') deals with the power of entertainers in our society and the hypothesis that their voices are present on different levels in our memory."

**CAGE, JOHN: *Empty Words 3LP BOX (GET 421).* \$25.00**

"This nearly three hour performance documents Cage reading from the third part of his *Empty Words* at the Teatro Lirico in Milan in 1977, before an increasingly restless crowd of Italian students, as it erupts into one of the great (if unreported) art riots of the last century. This fully remastered triple LP features a collection of writings and drawings by Cage himself and photographs of the event."

**GINSBERG, ALLEN: *Ginsberg's Things LP (GET 422).* \$16.00**

"Recorded at the Festival Of The Two Worlds in Spoleto, Italy on July 8 1967, this spoken word album by the famed beat generation multi-media artist captures Ginsberg's period as the undisputed master of the hippie movement. This album also documents the liaison between Ginsberg and the founder of the Italian 'hermetic' school of poetry, Giuseppe Ungaretti, whose poems are here translated and declaimed by the American guru. Ginsberg, known for his bizarre live acts and sharp criticism of the western world through farce and sarcasm, was here listened to carefully by the authorities and then charged with accusations of violating the Italian penal code. His response was to show up at the police station carrying a bouquet of flowers and gesturing a mudra over the police officer's head to expel demons."

**LEARY, TIMOTHY: *You Can Be Anyone This Time Around LP (GET 423).* \$16.00**

"For a long time a hard to find collectable record, this historical spoken word album by LSD prophet Timothy Leary has now finally been reissued. Leary's raps and monologues, structured on an intersections of famous tunes of the time (the album was originally released in 1970 on Douglas) might sound outdated today and too linked to a specific weltanschauung that was the basis of Leary's modern age philosophy. But this is probably the reason why *You Can Be Anyone This Time Around* retains its interest in current times: it's the original,

uncut, uncensored vision of a sharp thinker who has been often easily scorned for his extreme takes on drug use. Musically speaking, side B 'Live and Let Live,' offers an unforgettable jam session in the background with Stephen Stills, John Sebastian, Buddy Miles and Jimi Hendrix on bass."

**MISUNDERSTOOD, THE: *Golden Glass 2LP (GET 500).* \$22.00**

"Originally recorded in 1969 and released only in 1984 through Time Stood Still, here's the second album by this band from California. They were managed in their early stages by John Peel (that's why they later moved to England). Includes 8 extra tracks taken from their legendary Gold Star sessions in 1966. Gatefold sleeve and 180 gram vinyl."

**DEVIANTS: *Ptooff! LP (GET 504).* \$16.00**

Vinyl edition of their first album from 1967, one of the true highlights of underground UK rock of the era. Full color gatefold graphics. "In the late 60s The Deviants were something like the British equivalent to the Fugs, with touches of the Mothers of Invention and the British R&B-based rock of the Yardbirds and Pretty Things. Their simplistic riffing anticipated acts like the Stooges for an inspired collision of punk attitude and psychedelic eclecticism."

**AREA: *Arbeit Macht Frei LP (GET 5101).* \$16.00**

"1st album originally released in 1973. This is the best Italian progressive band and one of the most unique bands ever. The voice of Demetrio Stratos is unforgettable. If you are into Soft Machine, Nucleus and National Health, this one is for you. Gatefold sleeve with original artwork (including the famous 'gun' insert)."

**AREA: *Caution Radiation Area LP (GET 5102).* \$16.00**

"2nd album originally released in 1974 for the massively influential Italian progressive group (lead by Demetrio Stratos) that with 'Caution Radiation Area' added increasing levels of fringe experimentation to their already weird recipe. Stratos' vocal comes off throughout as one-third Pavarotti, one-third haunted house, and one-third Diamanda Galas' long-lost brother. Primitive drums and electronics, intense dustbowl jams, ARP synthesizers, a blizzard of speaking voices, Fender Rhodes solos, wavering Middle Eastern hummingbird and modes, ghostly voices morphing into tortured wies. Original artwork. 180 gram HQ vinyl."

**AREA: *Crac! LP (GET 5103 LP).* \$16.00**

"Third album originally on Cramps. Their uncompromising blend of jazz-rock, ethnic folk, experimentation, and political philosophies made them a unique presence in Italy during the 70s. This is the best evidence of the band's crazy fusion: furious, mind-bending rhythms and melodies balanced with humor and the avant garde. Gatefold sleeve, 180 gram vinyl."

**AREA: *Are(A)zione LP (GET 5104).* \$16.00**

"Their fourth album (originally released in 1975 on Cramps) was a live recorded uncompromising blend of jazz-rock, ethnic folk, experimentation and political philosophies. The Area's unique sound combined the punch of rock and the frightening chaos of experimental music. The 'International POPular Group' was a fascinating band. This album contains one song from each of their previous records plus a 15-minute jam (the title song) and a free-jazz interpretation of 'L'Internazionale'. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**BIG BROTHER & HOLDING CO.: *Cheaper Thrills LP (GET 511).* \$16.00**

"Recorded live on 7/28/66 before the band had cut any studio tracks."

**DEVIANTS: *Disposable LP (GET 512).* \$16.00**

The 2nd album recorded by Mick Farren and band (originally released in 1968)." CD version is on Captain Trip. The record that brought forth the legend, "if you can't trip on garbage, then you can't trip on nothing!"

**PINK FAIRIES: *Uncle Harry 2LP (GET 514).* \$22.00**

"This 3-sided LP includes rare tracks such as the first Polydor single 'The Snake', cuts from BBC broadcasts, live tracks from the Glastonbury Fayre Fest, etc." Similar (or possibly the same) material as the recent *Mandies & Mescaline Round at Uncle Harry's CD*.

**CAGE, JOHN: *LP (GET 5201).* \$16.00**

"Originally released in 1974. Wonderful performances of 5 of John Cage's modern classics by composers/performers Juan Hidalgo, Walter Marchetti, Demetrio Stratos and Gianni-Emilio Simonetti. Featuring 'Music For Marcel Duchamp' and 'Music For Amplified Toy Pianos'. Original artwork, 180 gram vinyl." Also includes versions of: "Radio Music," "4:33" (very quiet pressing!) & "Sixty-two mesostics re: Merce Cunningham".

**STRATOS, DEMETRIO: *Metrodora LP (GET 5206).* \$16.00**

"Originally released in 1976. First legendary solo album. Experiments in vocal technique, in which Stratos exhibits sounds which often do not sound vocal. This album reflects the work that he was doing with John Cage at the time."

**SAM GOPAL: *Escalator LP (GET 523).* \$16.00**

"Originally released in 1969 on Stable. Psychedelic rock with heavy guitars plus Eastern and blues influences. Featuring Lemmy (later in Hawkwind and Motorhead). Produced by Trevor Walters. Contains two bonus tracks ('Horse' and 'Back Door Man') from a rare seven inch. Gatefold sleeve, 180 gram vinyl."

**TWINK: *From The Vaults LP (GET 526).* \$16.00**

"A collection of rarities directly from Twink's vaults (and originally released as *Odds & Beginnings Volume 2*). Includes a version of 'Tomorrow Never Knows' with the complete Pink Fairies line up. Features 9 tracks and beautiful artwork in a gatefold sleeve with liner notes handwritten by Twink."

**PINK FAIRIES: *Live At Weeley Festival 1971 LP (GET 527).* \$16.00**

"Previously unreleased live recordings from 1971. With Twink, Paul Rudolph, Duncan Sanderson, Russell Hunter."

**DEVIANTS: *#3 LP (GET 529).* \$16.00**

"The third album by Mick Farren and co. Original artwork with gatefold sleeve. 180 gram HQ vinyl."

**FARREN, MICK: *Mona (The Carnivorous Circus) LP (GET 530).* \$16.00**

Reissue of the first solo Mick Farren solo album (following the dissolution of the Deviants), originally issued by Transatlantic in 1970 (and reissued by Psycho in 1984). Features Steve Hammond (guitar), Twink (drums), Shagrat the Vagrant (Steve Took) (guitar & percussion), etc. A curious rock opera of sorts, featuring "heavy" covers of the likes of "Summertime Blues," spoken excerpts of street-life interviews and other confusing junk to the delight of half-assed drinkers worldwide.

**VA: *Cage Uncaged LP (GET 5301).* \$16.00**

"First time on vinyl. The interesting tribute to John Cage featuring David Byrne, Arto Lindsay, Lee Ranaldo, Lou Reed, Debbie Harry, John Zorn/Naked City, Chris Stein, Amy Denio, Ann Magnuson and John Cale, David Weinstein and Shelly Hirsch, Jello Biafra and Eugene Chadbourne, Elliott Sharp, Joey Ramone, Ars Hell and Mutt. Also includes 11 of John Cage's excerpts from *Silence* (recorded in December 1968) and *One Year From Monday* (recorded March 1969). 25 tracks, gatefold sleeve, 180 gram vinyl."

**RED CRAYOLA: *The Parable Of Arable Land LP (GET 533).* \$16.00**

"Originally released on International Artists in 1967. This debut album remains their most notorious and extreme effort. Featuring labelmate Roky Erikson on a couple of tracks." "A

glorious night, and I was 'born again' to the music of the 'Rebellion Generation'. Rick, Steve and Mayo, 'The Red Krayola' — had come to Andrus Studio with a few of their friends, 50 friends to be exact, to record a FREE-FORM FREAK-OUT album. They brought with them their own form of music, — a bell, buzzsaw, motor cycle, guitars, drums, organs, bottles, stocks, mouth bow, rocks, ballons, kazoo's, flutes, piccolos, a hammer, jugs and just about every other item you can think of that makes noise, but then 'Beauty is in the eyes of the Beholder' — and what is noise to one is Beautiful Music to another. I watched for two hours as a young man made his music by striking two match sticks together. He had apparently flashed — and to him this was his beautiful music (his girl friend kept time by blowing in a pop bottle)." — General Fox. "Limited definitions define limit and one can go just so far. Here we go..." — Mayo Thompson.

**RED KRAYOLA, THE: God Bless The Red Krayola And All Who Sail With It LP (GET 534). \$16.00**

"Mayo Thompson's 2nd album originally released on International Artists in 1968."

**BUBBLE PUPPY: A Gathering of Promises LP (GET 537). \$16.00**

"An interesting hard-garage-psychedelic album by the most successful act on International Artists besides the 13th Floor Elevators. It was originally released in 1969 and includes the single 'Hot Smoke And Sassafras'."

**LOST & FOUND: Everybody's Here LP (GET 538). \$16.00**

"Also known as *Forever Lasting Plastic Words*, it was originally released on International Artists in 1968. Their first and only album. A drug-inspired psychedelic combo that sounds a lot like the 13th Floor Elevators."

**GOLDEN DAWN, THE: A Power Plant LP (GET 539). \$16.00**

"Originally released in 1967 on International Artists, this album is one of the best on the label. Fine psychedelic instrumentation and provoking lyrics."

**PERE UBU: The Modern Dance LP (GET 54). \$16.00**

"Debut album originally released in 1978 on Blank Records." The seminal early line up of: David Thomas, Tom Herman, Scott Krauss, Tony Maimone, & Allen Ravenstine. Features "Non-Alignment Pact," "Street Waves," Peter Laughner's "Life Stinks," etc.

**COMUS: First Utterance 2LP (GET 541). \$22.00**

"The first LP is rock music only by association. Taking British folk as a point of departure, the music twists and oozes as a vile bunch of snakes, pairing gorgeous melodies and expert playing to ecstatically altered vocals and vicious lyrics. Rape, murder, witchcraft and abuse are main ingredients to the menu, which is cooked with raging madness, but still manages to taste delicately composed. One of the very first British folk albums that creates a totally new, dangerous and utterly unique atmosphere." — Marcel Koopman. The second disc in this Get Back reissue is a 12" EP with 3 bonus tracks from their 1971 7" on Down Records featuring "Diana" (single version) and 2 non-album tracks. The classic weird-folk British album from 1970, more recently infamous for influence on Current 93's sound in the 90s. Pretty nicely done full color gatefold sleeve and reproduced insert.

**TOMORROW: Christmas On Earth Continued LP (GET 543). \$16.00**

"One of the 60s best and most intriguing one-album artists. Eight songs from their December 1967 concert at the 'Christmas On Earth Continued' psychedelic event in London. The line up was Keith West, Steve Howe, Twink, and John 'Junior' Wood."

**VA: Epitaph For a Legend 2LP (GET 545). \$22.00**

"Originally only released as part of the International Artists box-set. Contains previously unreleased and/or extremely collectable tracks by The Red Krayola, 13th Floor Elevators, Lost & Found, Lightnin' Hopkins, Roky Erikson, Dave Allen and more...27 tracks. Gatefold sleeve and original artwork."

**ALLEN, DAEVID: Banana Moon LP (GET 557). \$16.00**

"Originally released in 1971 on the French label BYG. First album, with help from Robert Wyatt, Pip Pyle and Christian Tritsch. Gatefold sleeve, 180 gram vinyl."

**SOFT MACHINE: Jet-Propelled Photograph LP (GET 560). \$16.00**

"Contains material recorded in London in April 1967, with the production of Grogio Gomelski. Nine demos featuring the original Soft Machine lineup of Robert Wyatt, Kevin Ayers, Mike Ratledge and Daevid Allen. Gatefold sleeve, 180 gram vinyl." CD version is on Spalax.

**ANDROMEDA: LP (GET 561). \$16.00**

"Originally released on RCA in 1969. British psychedelic-progressive rock trio. Original artwork, gatefold sleeve."

**MAN: Revelation LP (GET 563). \$16.00**

"Originally released in 1968 on Pye. First effort by this Welsh combo is a concept album that includes the single 'Erotica' (which contained the sound of an orgasm and thus failed to chart in England). Progressive sound strongly influenced by Quicksilver Messenger Service."

**TITUS GROAN: LP (GET 564). \$16.00**

"Originally released in 1970 on Dawn. The only album by this English progressive outfit. Contains 3 extra tracks from their rare single, and a gatefold sleeve with 180 gram vinyl."

**NATIONAL HEALTH: LP (GET 568). \$16.00**

"Originally released in 1978 on Affinity. Classic debut release that still sounds fresh today from this English progressive-jazzy band. They shared members with other influential groups like Hatfield and the North, Henry Cow, and Matching Mole."

**GONG: Flying Teapot LP (GET 569). \$16.00**

"Originally released in 1973 on Virgin. First part of what become known as their Radio Gnome Invisible trilogy. 'An avant garde collection of sound effects, sax, jazzy improvisation and comic vocals.' — *Tapestry of Delights*. Original artwork, gatefold sleeve, 180 gram vinyl."

**TWINK: The Lost Experimental Recordings 1970 LP (GET 572). \$16.00**

LP version, color gatefold sleeve.

**TWINK: The Lost Experimental Recordings 1970 CD (GET 572 CD). \$15.00**

"16 tracks recorded at London Wizard Studios, Hornsey, London (very late 1969 and early 1970). Remixed and remastered at Westwood Studios in Los Angeles in 1999. The words and music are by Twink." This is a series of recordings compiled from a winter's worth of unreleased sessions recorded in hashish blur. Twink's liner notes indicate that he never thought twice about them, but engineer Julian Briggs recently contacted him and reminded him of these events, and now extracts can be heard for the first time. The results are some of the most extreme & outside music that has been released in association with Mr. Twink's, looping noise jamdom and excess, plus some psychedelic foppiness in a Tolkien-inspired mode. It's hard to believe Twink really "forgot" about this stuff considering the discography of junk he's remembered to reissue, and you might wonder if a bit more than mixing & mastering occurred in 1999. But either way, this is one of the guy's all time highlights in the universe of recorded sound, so make you you say "thanks" the next time you attempt to stick a flower in one of his ears.

**GONG: The History And The Mystery Of The Planet Gong 2LP (GET 577). \$22.00**

"19 track collection of rare and previously unreleased material. The 1st record features

obscure material from '60s pre-Gong recordings, radio sessions (1 track with Kevin Ayers), studio outtakes and live recordings from the '70s. The 2nd record features the Daevid Allen and Mothergong late '80s album *The Owl & The Tree*. Cool artwork, gatefold sleeve, 180 gram HQ vinyl."

**FAIRFIELD PARLOUR: From Home To Home 2LP (GET 584). \$22.00**

"Originally released in 1970 on Vertigo, this is a collectable album that Kaleidoscope recorded under a different name. Pretty good '60s-influenced British pop psychedelia. Including 10 bonus tracks (five cut from their 1970 Vertigo singles plus previously unreleased material). Original artwork, gatefold sleeve..."

**MAN: 2 Ozs. Of Plastic (With A Hole In The Middle) LP (GET 585). \$16.00**

"Originally released in 1969 on Dawn. 2nd effort by this Welsh combo. Progressive sound strongly influenced by early Quicksilver Messenger Service. Original artwork, gatefold sleeve, 180 gram HQ vinyl."

**T-REX: Solid Gold T-Rex (The Top 30 Singles) LP (GET 588). \$16.00**

180 gram gatefold LP. Yellow-vinyl repress of this 2001 singles collection, 1972-76 era Bolan classics.

**NEW YORK GONG: About Time LP (GET 589). \$16.00**

"This album documents Daevid Allen's 1979 trip to New York... psychedelia, new wave and even punk mixed with the early '70s attitude of the original Gong... 9 tracks recorded by Allen with Bill Laswell (bass), Gary Windo (sax), Michael Beinhorn (keyboards) and Fred Maher (drums) among the others... original artwork... gatefold sleeve... 180 gram HQ vinyl..."

**MR. FOX: LP (GET 590). \$16.00**

Reissue of this UK folk album, their first album, originally issued by Transatlantic in 1970. Bob Pegg (vocals, organ, melodeon, tin whistle and terapan), Carole Pegg (vocals and fiddle), Alun Eden (drums), Barry Lyons (bass), Andrew Massey (cello), John Myatt (flute, clarinet, bassoon).

**MR. FOX: The Gypsy LP (GET 591). \$16.00**

"Originally released in 1971 on Transatlantic. 2nd album by Leeds, England based combo. Like their self-titled debut album, *The Gypsy* is a masterpiece of contemporary folk music. Original artwork, gatefold sleeve, 180 gram HQ vinyl."

**13TH FLOOR ELEVATORS: The Psychedelic Sounds Of: LP (GET 593). \$16.00**

"Their magnificent and visionary debut album is their best. Originally released in 1966 by International Artists, this is the album that contains most of the classics of Roky Erickson's band: their hit 'You're Gonna Miss Me', plus 'Fire Engine', 'Reverberation' and 'Roller Coaster'. Gatefold sleeve... 180 gram HQ vinyl."

**13TH FLOOR ELEVATORS: Easter Everywhere LP (GET 594). \$16.00**

"Originally released in 1967 by International Artists, this is the 2nd and more acid album by the quintessential underground band of the late '60s. More original psychedelic rock from Austin, Texas. Gatefold sleeve... 180 gram HQ vinyl."

**TWINK: The Never Never Land And Think Pink Demos CD (GET 599 CD). \$15.00**

"12 track collection of ultra rare tapes from John Richard Alder's vaults... featuring demo versions (for the most recorded at Lighting Wizard Studios in Hornsey, North London between 1969 and 1970) of songs originally appeared on the Pink Fairies' masterpiece *Never Never Land* and Twink's classic *Think Pink*. Contains 'Do It', 'The Coming Of The Other One' and 'Dawn Of Magic' among the others. Lots of photos and liner notes by Twink."

**TWINK: The Never Never Land And Think Pink Demos LP (GET 599 LP). \$16.00**

"Gatefold sleeve. 180 gram HQ vinyl..."

**PURPLE GANG, THE: Strikes! LP (GET 600). \$16.00**

"Originally released in 1967 on Transatlantic. This is a gem of pure UK beat straight out of the 'Swingin' London' scene. Contains the classic hit 'Granny Takes a Trip' (UF O Club theme song in 1967). Original artwork, 180 gram vinyl."

**HENDRIX, JIMI: OST Experience LP (GET 603). \$16.00**

"On February 24th, 1969 the Jimi Hendrix Experience played what turned out to be their last UK concert together at London's Royal Albert Hall. The show was recorded and filmed and the music on this album is taken from the original soundtrack tapes for a film which was only ever seen once (at Berkeley University, California) and has since vanished. Jimi Hendrix with Noel Redding and Mitch Mitchell played powerful and inspired versions of 'Purple Haze', 'Voodoo Chile', 'Little Wing', 'Sunshine Of Your Love', 'Wild Thing' and more... featuring Dave Mason, Chris Wood and Rocky Dzidzournou (on 'Room Full Of Mirrors'). 9 tracks. Original artwork. Gatefold sleeve. 180 gram HQ orange vinyl."

**13TH FLOOR ELEVATORS: Elevators - Live LP (GET 604). \$16.00**

"Originally released in 1968 on the International Artists label. This is their 3rd album which is not a live album at all. The tracks were studio outtakes with fake applause added. Along with versions of the band's classics 'You're Gonna Miss Me' and 'Roller Coaster' this album contains 5 songs not included on their previous two studio albums: Bo Diddley's 'Before You Accuse Me', Buddy Holly's 'I'm Gonna Love You Too', Solomon Burke's classic 'Everybody Needs Somebody To Love' and two original compositions ('You Gotta Take That Girl' and 'You Can't Hurt Me Anymore'). 10 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**SHAGRAT: Pink Jackets Required LP (GET 607). \$16.00**

"180 gram HQ vinyl (gatefold sleeve)."

**SHAGRAT: Pink Jackets Required CD (GET 607 CD). \$15.00**

"11 ultra rare tracks for this short-lived band formed by Steve Took (of Tyrannosaurus Rex fame) and Twink at the end of 1969. Three of these tracks ('The Sparrow Is A Sign', 'The Coming Of The Other One' and 'Three Little Piggies') came out later on Twink's classic *Think Pink* album and the versions included here were recorded (just before Steve Took left with Marc Bolan for the very first Tyrannosaurus Rex US tour) at Recorded Sound Studios in London during 1969 with various members of The Pink Fairies, Motorcycle Club and All Star Rock And Roll Band. The other tracks were recorded at Denmark Street Studios between 1969 and 1970 by Steve Peregrin Took (guitar and vocals), Twink (drums and more) and Paul Rudolph (bass). Contains liner notes."

**HENDRIX, JIMI: OST Experience Part 2 LP (GET 608). \$16.00**

"8 more tracks from recordings dated February 24th, 1969 when the Jimi Hendrix Experience played what turned out to be their last UK concert together (at London's Royal Albert Hall). The show was recorded and filmed and the music on this album is taken from the original soundtrack. Jimi Hendrix with Noel Redding and Mitch Mitchell playing inspired versions of 'Red House', 'Foxy Lady', 'Stone Free', 'The Star Spangled Banner' and more. Cool artwork... gatefold sleeve... 180 gram HQ coloured vinyl."

**BOND ORGANIZATION, GRAHAM: Live At Klook's Kleeek Club In London 1964 LP (GET 609). \$16.00**

"An important figure of early '60s British music boom, Graham Bond led an interesting group that mixed elements of jazz and improvisation with blues, r&b and rock. Future Cream members Jack Bruce and Ginger Baker were his rhythm section and Dick Heckstall-

Smith handled horns. The tracks included documented a live 1964 gig (one of Giorgio Gomelsky's innumerable tapes of British club acts of the period). The electricity is here, along with the immediacy, and this LP may be the way to best appreciate this band. Nice artwork... gatefold sleeve... 180 gram HQ vinyl."

**GONG: Camembert Electrique LP (GET 610). \$16.00**

"Recorded in 1971, this is Gong's first proper studio album and it is a classic. A testament to a unique prog rock that branched out in all directions at once. A mixture of psychedelic rock, spacey sounds and lyrics with doses of jazz with a pop but intense sensibility. Camembert Electrique remains undated after 30 years. Original artwork... gatefold sleeve... 180 gram HQ vinyl."

**GRUPPO DI IMPROVVISAZIONE NUOVA CONSONANZA: Musica Su Schemi LP (GET 6109). \$16.00**

"Originally released in 1976 on Cramps. This ensemble was formed in 1964 by Ennio Morricone, with Franco Evangelisti, Giovanni Piazza, Egisto Macchi, Antonello Neri, and Giancarlo Schiaffini. Four tracks (including 'Omaggio A Giacinto Scelsi') and a gatefold sleeve with liner notes and photos." CD version was on EMI/Cramps

**CAGE, JOHN: Cheap Imitation LP (GET 6117). \$16.00**

"Originally released in 1977 on Cramps. Three compositions performed by Cage himself on March 7th, 1976 at the Center for Contemporary Music of Mills College in Oakland, California. Engineered by Blue Gene Tyranny and produced by David Behrman, with liner notes, photos, and a gatefold sleeve." Pieces are: "Band 1", "Band 2" 7 "Solid Band".

**GONG: Angel's Egg LP (GET 613). \$16.00**

"Mostly recorded in the back garden of their French residence between the summer and autumn of 1973, Angel's Egg was released around Xmas of the same year as the second part of their Radio Gnome Invisible trilogy. Not a usual progressive rock album containing the pop-oriented song 'Oily Way' and Steve Hillage's fantastic guitar-driven rock tune 'I Never Gild Before' plus more lengthy spaced-out, jazz-influenced jams. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**13TH FLOOR ELEVATORS: Bull Of The Woods LP (GET 615). \$16.00**

"Originally released in 1968 by the International Artists label. An incomplete album tentatively titled The Beauty And The Beast that was released with a changed title after the band's demise. Its finest moments are 'Never Another' (one of the best and most demented tracks ever recorded and the only one on the album written by the usual songwriting duo of Roky Erickson and Tommy Hall) and 'May The Circle Remain Unbroken' (a haunting Roky's composition that may be the strangest thing this great band ever cut). Original artwork. 180 gram HQ vinyl."

**BAILEY, DEREK: Improvisation LP (GET 6202). \$16.00**

"Originally released in 1975 on Cramps' Diverso series. Contains 14 excerpts, liner notes, and photos." Solo guitar.

**GONG: You LP (GET 621). \$16.00**

"Originally released in 1974 as part three in the Radio Gnome Invisible trilogy The group recorded the album on a week-long acid trip in a cottage in England. Daevid Allen (who left the band shortly after the album's release) later recalled the recording session 'it was just a wonderful, wonderful trip and we all played and played and played. And we connected so strongly together out of the improvisations, we just improvised and recorded it and then at the end of the day, we would listen to the recordings and take the pieces out that we wanted to learn.' However, the band soon became split over David's lyrics and how he had decided to end the tale of Zero the Hero's experience on Planet Gong. Original artwork. LP Gatefold sleeve, 180 gram HQ vinyl."

**FRUMIOUS BANDERSNATCH: Golden Songs Of Libra (The Studio Outtakes) LP (GET 624). \$16.00**

"If any one group can legitimately qualify as the 'great lost psychedelic band', then Frumious Bandersnatch are that group. The few tantalizing glimpses of the combo afforded by their sole release from the 1960s have engendered an enormous reputation. The subsequent fortunes of its members in groups like Journey and the Steve Miller Band have only added to the phenomenon. Frumious Bandersnatch were amongst the second wave of the 1960s San Francisco rock renaissance, but they had no allegiance to folk or jazz or any of the other influences that shaped the major players such as the Dead or the Airplane. Instead the group came together in the culturally-arid environs of Contra Costa County in the East Bay, over the hill from politicized Berkeley and working-class Oakland, and a world away from cosmopolitan San Francisco itself."

**VA: The Dawn Take Away Concert LP (GET 626). \$16.00**

"Reissue of the ultra rare compilation, originally released in 1971 on Dawn Records to promote the label's artists. Features songs by Mungo Jerry, Comus, The Trio, Country Joe, Heron, Paul Brett's Sage, Demon Fuzz, Mike Cooper, etc." Pretty much all album tracks, this compilation no longer costs 99p!

**SEEDS, THE: The Seeds LP (GET 628). \$16.00**

"1966 debut album by Los Angeles garage punk legends, the Seeds, featuring the now classic primitive rocker 'Pushin' Too Hard'. Originally released as a single to promote the album, it went largely unnoticed until the full-length album was released, at which point it began to climb the charts, creeping its way into the Top 40. Featured on numerous compilations and covered extensively, it remains one of the great musical landmarks of the sixties California garage scene."

**SEEDS, THE: Web Of Sounds LP (GET 629). \$16.00**

"Springing from the underbelly of the Los Angeles garage scene, the Seeds were punk rock before the world had ever heard of a tribe called Ramone. Staying mostly to the 'primitive rock' side of the great hippie divide, they released their debut album in 1966, followed by Web Of Sounds that same year. The band did eventually succumb to the inebriating perfume of flower power, but that ultimately proved to be their demise, unravelling in the face of the dawning of a darker era. Includes their second hit single 'Mr. Farmer' and the raucous 'Rollin' Machine'."

**T-REX: Boogie On 2LP (GET 631). \$22.00**

"From the band that almost single-handedly jump-started the UK glam rock craze, led by the god of trash rock Marc Bolan, this 3-sided double LP features rare acoustic radio sessions (recorded in Los Angeles in February 1972) and a live performance from Clifton Park, Rotherham UK (recorded in August 1971). Featuring material from the band's classic breakthrough Electric Warrior LP and their 1972 follow-up Slider. 3 sided clear vinyl."

**T-REX: The Slider LP (GET 633). \$16.00**

"If you could only buy one T.Rex album (ok two, with Electric Warrior) then this is THE T. Rex album to get your hands on. With 'Telegram Sam' and 'Metal Guru' capturing the no. 1 slot in the UK when the album was originally released in 1972, it became the band's biggest hit on both sides of the Atlantic, and rightfully so. Here Marc Bolan is simultaneously at his trashiest and most ethereal — a combination that no one has ever quite been able to repeat. 180 gram vinyl."

**T-REX: Tanx LP (GET 634). \$16.00**

"The band's follow-up to their legendary The Slider, 1973's Tanx was for many the last classic T.Rex record before Bolan began his irreversible descent into drug addiction. Despite the band's continued popularity, particularly in the UK, the album inexplicably never had a hit single, even though songs like 'Born To Boogie' would have found themselves at home on the top of the charts. Although we can hear Bolan trying to expand the band's sound with R & B style backup singers and horns, songs like 'Rapids', 'Highway Knees' and 'The Street & Babe Shadow' deliver vintage T.Rex." Contains poster. 180 gram vinyl,

**WATT, BEN: North Marine Drive & Summer Into Winter LP (GET 635). \$16.00**

"Prior to his success in Everything But The Girl, Ben Watt released his legendary solo album, North Marine Drive which hit number one in the Indie Chart in 1983. This reissue includes a cover of Bob Dylan's 'You're Gonna Make Me Lonesome When You Go' plus five bonus tracks of Watt's collaboration with Robert Wyatt. Decades later, EBTG's collaborations with Massive Attack and forays into electronica and drum & bass brought the band back to the top of the British charts and sparked new interest in the duo's early releases."

**THORN, TRACEY: A Distant Shore LP (GET 636). \$16.00**

"Originally released in 1982, Tracey Thorn's one and only solo album marked her transition from the Marine Girls to Everything But The Girl. Here Tracey and her voice stand alone hovering above eight minimalist tracks played on acoustic and electric guitar. Original Artwork. 180 gram vinyl."

**WAITS, TOM: The Early Years Volume 1 LP (GET 637). \$16.00**

"Before turning into that dramatic minstrel of human misery and sorrow and adopting his Brechtian/Theatre Of The Absurd persona, Tom Waits was a more gentle and romantically affectionate songwriter. This album collects early demos recorded by a 21-year-old Tom Waits in 1971, two years before the release of his first album, Closing Time. Here Waits accompanies himself on piano or guitar in a solo performance (only one track, 'Ice Cream Man,' features other musicians.). Several songs contained here, like 'Ice Cream Man,' 'Virginia Ave.,' 'Midnight Lullabye,' and 'Little Trip to Heaven,' would appear on his later albums, but fans will highly appreciate this collection that provides an overall visual of this bizarre artist."

**BUCKLEY, TIM: Dream Letter: Live in London 1968 2LP (GET 638). \$22.00**

"Recorded in London's Queen Elizabeth Hall on July 10, 1968 this impressive 2-hour live concert presents the Washingtonian prodigy folk singer at his best. He was only 21 years old when he had this incredible chance to show the world his talent which would carry him through a short but prolific career — 9 albums released between 1966 and his death in 1975. Accompanied by Lee Underwood, David Friedman and Pentangle's bass player Danny Thompson, Buckley caressed his 12 string acoustic guitar in an unforgettable night documented on this double LP which included several unreleased songs being performed for the first time. This is the true beginning of a legend."

**WAITS, TOM: The Early Years Vol. 2 LP (GET 639). \$16.00**

"The Early Years, Vol. 2 completes for Waits' fans the collection of demos and alternative versions / outtakes of songs later included on his albums. Featured here are several songs that found glory on Closing Time and other tunes like 'Shiver Me Timbers,' 'Diamonds on My Windshield,' and 'Please Call Me Baby' which appeared on Waits' 1974 second album, The Heart of Saturday Night. As its predecessor (GET637), this collection is out now for the first time on vinyl."

**BUCKLEY, TIM: Sefronia LP (GET 642). \$16.00**

"1973's Sefronia marks a slight change in Buckley's career, which had begun early in 1966, with his marvelous self-titled debut at only 19. From the depths of folk rock, his astonishing vocal technique explored the outer limits of white jazz-funk. Nobody knows what may have been the career path of an artist who released nine albums in only eight years, all of them close to perfection and each of them a piece of a mosaic that an untimely death prevented him from completing."

**MODERN LOVERS: Modern Lovers LP (GET 66). \$16.00**

Yellow vinyl repress. "Originally released on Beserkley in 1976. Collection of tracks produced mostly by John Cale in 1971. Includes such classics as 'Roadrunner', 'Astral Plane', 'She Cracked', and 'Girlfriend'. Nine tracks, original artwork, gatefold sleeve, 180 gram vinyl."

**RICHMAN & THE MODERN LOVERS, JOHNATHAN: Jonathan Richman & The Modern Lovers LP (GET 67). \$16.00**

"Originally released on Beserkley in 1977. Jonathan Richman's second collection of the Modern Lovers. Includes 'Rockin' Shopping Center', 'Back in the U.S.A.', 'New England'. 11 tracks, original artwork, gatefold sleeve, 180 gram vinyl."

**PERE UBU: Terminal Tower LP (GET 73). \$16.00**

"An archival collection including non LP singles and B sides from 1975 to 1980. Contains some of the best material ever recorded by David Thomas' band. Featuring 'Final Solution', 'My Dark Ages', 'Heart Of Darkness' and '30 Seconds Over Tokyo'. Complete info on every track included. Gatefold sleeve, 180 gram HQ vinyl."

**HOPKINS, LIGHTNIN': Free Form Patterns LP (GET 7501). \$16.00**

"Originally released in 1968 on the International Artists label, this is a beautiful work by great Texas country bluesman. This Lelan Rogers-produced album has the 13th Floor Elevators credited as guests. 10 tracks. Original artwork. 180 gram HQ vinyl."

**HOOKER, JOHN LEE: Burnin' LP (GET 7502). \$16.00**

"A great album for the king of the endless boogie (originally released in 1962 on the Vee-Jay label). John Lee Hooker was the genuine blues superstar whose droning and hypnotic one-chord grooves are at once both ultra-primitive and timeless. Contains the storming 'Boom Boom' (an infectious r&b dance number that cracked the pop airwaves). 11 tracks. Original artwork. 180 gram HQ vinyl."

**CASH, JOHNNY: Johnny Cash With His Hot And Blue Guitar LP (GET 7503). \$16.00**

"Johnny Cash became the first Sun artist to release a long-playing album in November of 1957 when Johnny Cash With His Hot And Blue Guitar hit the stores. This is classic Johnny Cash. Featuring 'Cry Cry Cry' (his debut single for Sun that entered the country charts at number 14), 'Folsom Prison Blues' (the second single that reached the country Top 5 in early 1956) and its follow-up, the original 'I Walk The Line'. Original artwork. 180 gram HQ vinyl."

**HOPKINS, LIGHTNIN': Lightnin' Strikes LP (GET 7504). \$16.00**

"Originally released in 1962 on Vee-Jay, this is a set of solo acoustic recordings from one of the greatest Texas bluesmen. The blues he plays on this one are relatively bare, much in the vein of Robert Johnson or John Lee Hooker. 10 tracks. Original artwork. 180 gram HQ vinyl."

**CASH, JOHNNY: Now Here's Johnny Cash LP (GET 7505). \$16.00**

"Originally released in 1961 on Sun Records. This is a classic album from the most imposing and influential figure in country music. 12 tracks showing his deep, resonant baritone and spare, percussive guitar for a basic and distinctive sound. Original artwork. 180 gram HQ vinyl."

**CASH, JOHNNY: Story Songs Of Trains And Rivers LP (GET 7506). \$16.00**



"Collection of songs from 1955-1958, originally released in 1969 on Sun Records when 'the Man in Black' was at the height of his career (outselling even the Beatles). The godfather of country music, Johnny Cash, can also be considered one of the founding fathers of the 'concept album'. Includes his first hit 'Hey Porter' recorded in March 1955. Original artwork."

**CASH & THE TENNESSEE TWO, JOHNNY: *Get Rhythm LP (GET 7507)*. \$16.00**

"Since his humble beginnings with Sun Records in 1955, Country Hall of Famer Johnny Cash has had as many Top 100 singles as the Rolling Stones. Originally released in 1969, this collection of songs from 1955-1958 spans Johnny's early period with Sun and features the Tennessee Two (Luther Perkins and Marshall Grant). Original artwork."

**REED, JIMMY: *I'm Jimmy Reed LP (GET 7508)*. \$16.00**

"180 gram HQ vinyl / with plastic audiophile dust sleeve. 1952 debut album (on the Vee Jay label) by legendary blues singer Jimmy Reed, one of the best-known and loved bluesmen of all time. His songs have become such an essential part of the blues cannon that it is almost impossible to remember a time when they didn't exist. Highlights include 'Honest I Do', 'You Don't Have to Go', 'Ain't That Lovin' You Baby' and 'You Got Me Dizzy'. Original artwork."

**CASH, JOHNNY: *Sings I Walk The Line LP (GET 7509)*. \$16.00**

"180 gram HQ vinyl / with plastic audiophile dust sleeve. Originally released in 1970, an essential collection of hits from the Man in Black's early days at Sun during the late fifties. Includes his 1956 hit single 'I Walk the Line' (b/w 'Get Rhythm')? the single sold over 2 million copies and hit no. 1 on the C&W charts. Also includes 'Doggone Lonesome', 'Big River' and 'Luther's Boogie'. Original artwork."

**CASH, JOHNNY: *Sings Hank Williams LP (GET 7510)*. \$16.00**

"Tribute album to Hank Williams was originally released in 1960, seven years after Hank's tragically premature death (the country legend died of a heart attack while on stage, before he had even turned 30 years old). Includes some of Hank's best loved songs: 'I Can't Help It', 'You Win Again', 'Hey Good Lookin'', 'I Could Never Be Ashamed Of You' and along with some of the Man in Black's own hits 'Folsom Prison Blues' and 'I Walk the Line'."

**CASH, JOHNNY: *Original Sun Sound LP (GET 7511)*. \$16.00**

"Sun Records was home to Jerry Lee Lewis, Elvis Presley, Carl Perkins and, for a time, the great Johnny Cash. Originally released in 1965, 12 tracks including 'Belshazzar', 'Born to Lose', 'Two Timing Woman', 'Big River'."

**CASH, JOHNNY: *Sings Folsom Prison Blues LP (GET 7512)*. \$16.00**

"A collection of hits originally released in 1970 when Cash was at the zenith of his career. In 1968 *Folsom Prison Blues* (an updated version of his early sun single) hit no. 1 on the C&W charts and the following year the song won Cash a Grammy. Cash went on to be a prison rights activist in the 1970s, performing a series of prison concerts. Also includes 'Give My Love To Rose' (recorded in 1957, the same year that Cash made his Grand Ole Opry debut), 'Cry, Cry, Cry', 'A Woman In Love', 'Don't Make Me Go' 'Down the Street to 301', etc. 10 tracks."

**CASH, JOHNNY: *All Aboard The Blue Train LP (GET 7513)*. \$16.00**

"Long before the concept album became popular, Cash was making albums based around a single theme like *Ballads Of The American Indian* and his 1962 *All Aboard The Blue Train*. As Rich Kinezie of Country Music magazine once observed: '[Cash] helped to liberalize Nashville so that it could accept the unconventional and the controversial, and he did as much as anyone to make the 'outlaw' phenomenon possible.'"

**REED, JIMMY: *Rockin' With Reed LP (GET 7514)*. \$16.00**

"Bluesman Jimmy Reed's second album. Originally released in 1959 on Chicago's Vee Jay label. Original artwork. 180 gram vinyl."

**HOOKER, JOHN LEE: *I'm John Lee Hooker LP (GET 7515)*. \$16.00**

"John Lee Hooker's legendary 1959 debut for Chicago's independent Vee Jay label. The 12 tracks heard on this release were taken from sessions recorded from 1955-1959. This is 'the Hook' at his best. On four tracks, 'I'm In The Mood', 'Boogie Chillun', 'Hobo Blues' and 'Crawlin' King Snake', Hooker worked alone, playing guitar while the rhythm beat you hear is his foot pounding on a convenient piece of plywood. All of this was recorded authentically utilizing a Telefunken U-47 microphone. On the other eight numbers, Hooker is joined by an additional rhythm guitar, string bass and drums." Original artwork. 180 gram vinyl.

**HOOKER, JOHN LEE: *The Folklore Of John Lee Hooker LP (GET 7516)*. \$16.00**

"Blues legend and R&R Hall of Famer John Lee Hooker (1917-2001) first introduced the world to his own style of foot-stompin' Mississippi blues in 1948 with the release of his first single, 'Boogie Chillen', a style that would be widely imitated in the following decades by everyone from Van Morrison to the Rolling Stones. *The Folklore Of John Lee Hooker*, like much of his most memorable material, was released in on Chicago's Vee Jay label in 1961, and features another blues legend in his own right, Jimmy Reed."

**HOPKINS, LIGHTNIN': *Trip On Blues LP (GET 7518)*. \$16.00**

"These nine Hopkins' originals from the early sixties were recorded just as the 1960s American folk / blues revival was beginning to get underway. This new mass musical movement sparked new interest in Hopkins, and the veteran blues singer / guitarist was soon elevated to living legend status. Inspired by great Texas bluesmen like Blind Lemon Jefferson, Hopkins was known to improvise blues masterpieces at the drop of a hat, often using semi-autobiographical tales to describe life in the segregated South. These classic recordings, which include 'Mojo Hand', 'Coffee For Mama', 'Black Mare Trot' and 'Have You Ever Loved A Woman' are some of Hopkins' most memorable material."

**HOOKER, JOHN LEE: *On Campus LP (GET 7519)*. \$16.00**

"This reissue of Vee Jay's 1964 album is not a live LP, as its title — which tries to revive the coffee house blues tradition, a scene Hooker was into at the time of release — would suggest. Here are 12 excellent electric tunes from this Mississippi legend giving Hooker's classic raw sound a more modern vibe."

**CASH, JOHNNY: *The Songs That Made Him Famous LP (GET 7520)*. \$16.00**

"Just one year after signing to Sun, Cash was named the most promising Country & Western artist in four separate polls. Mega-stardom was not far away for the Man in Black and soon hits like 'I Walk The Line' and 'Bella Of A Teen-Age Queen' were taking Johnny to the top of the pop and C&W charts."

**HOOKER, JOHN LEE: *The Real Blues LP (GET 7521)*. \$16.00**

"With the death of 'The Hook' in 2001, blues lost one of his most magnificent personalities. Through his gritty and frantic tracks, JLN's albums — studio or live — bear witness to the suffering of a people and the struggle of generations, by traditional protest songs and the chants of the exploited labourers. This 10 song album includes such classic tunes as 'No Shoes', 'Onions' and the famed anthem 'Boom Boom'."

**CASH, JOHNNY: *Greatest! LP (GET 7522)*. \$16.00**

"Johnny Cash's *Greatest!*, originally released in 1959 on the Sun label, is one of the finest albums of this legendary performer who reinvented himself towards the end of his career by adopting an interesting persona according to the best American Gothic tradition. Before crossing over to become the dark priest of sorrow, Cash was acclaimed as possibly the best interpreter of the mainstream country and western scene by covering often — like in this LP

— the best successes by Hank Williams, wrapped in his unique Arkansan vocal style. The trademark sound imprinted by the engineers at Sun Records indeed makes *Greatest!* one of Johnny Cash's greatest collections."

**KING, B.B.: *The Blues LP (GET 7523)*. \$16.00**

"Blues is back on the radar screen again, as the recent multitude of blues re-releases and unreleased material of the giants of this genre demonstrate. Who would not want to see the masterpieces of the 50s and 60s electric blues guitar heroes repressed on 180 gram high quality vinyl with enhanced and finely restored artwork? Well, again, our rescue task force at Get Back is proud to redeliver to record maniacs some of the most wonderful pieces of rock/blues/jazz history in a new luxurious package. This B.B. King classic United Records release of 1960 is found here in all its splendour."

**GREEN, AL: *Simply Beautiful LP (GET 8003)*. \$16.00**

180 gram gatefold LP. Green vinyl repress of this 2001 release, a 12 track best-of compilation, featuring classic 1971-76 Al Green material.

**SCOTT-HERON/BRIAN JACKSON, GIL: *Winter In America LP (GET 8004)*. \$16.00**

"Originally released in 1973 on Strata East. The most righteous and provocative album for one of the most influential progenitors of rap music. Cool jazz-based work with aggressive and provocative street poetry. Original artwork with liner notes. Gatefold sleeve. 180 gram HQ vinyl."

**LAST POETS, THE: *The Last Poets LP (GET 8005)*. \$16.00**

"Their seminal debut album (originally released in 1970 on the Douglas label) reached the U.S. Top 10 album charts. If rap could be traced to one logical source point, this exceptional album would be it, without question. With their politically-charged raps, syncopated rhythms and dedication to raising African-American consciousness, the Last Poets almost single-handedly laid the groundwork for the emergence of hip hop. Featuring the classic 'When The Revolution Comes'. 13 tracks. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**METERS, THE: *Let's Party With The Meters 2LP (GET 8006)*. \$22.00**

"Outstanding compilation for this fantastic combo that defined New Orleans funk. Their (mostly) instrumental tunes with syncopated rhythms and living grooves of guitar and organ created a distinctive sound. Their organic, earthy funk is the Meters' signature, the sound that made them New Orleans legends. 19 tracks taken from their first 3 albums (all released between 1969 and 1970 on the Josie label and produced by Allen Toussaint and Marshall Sehorn). Contains 'Sophisticated Cissy', 'Cissy Strut', 'Chicken Strut', 'Look-Ka Py Py' and lots more. Liner notes included. Great artwork. Gatefold sleeve. 180 gram HQ vinyl."

**IMPRESSIONS, THE: *OST Three The Hard Way LP (GET 8007)*. \$16.00**

"The original soundtrack recording for this 1974 blaxploitation movie directed by Gordon Parks Jr. and starring Jim Brown, Fred Williamson and Jim Kelly. 8 super cool tracks with the usual great and groovy arrangements (this album was originally released by Curtom/Buddah). New artwork. 180 gram HQ vinyl. Gatefold sleeve."

**MAYFIELD, CURTIS: *The Makings Of Curtis Mayfield 2LP (GET 8008)*. \$22.00**

"Super cool compilation devoted to material the legendary soul man recorded after leaving the Impressions, focusing particularly on the classic songs from his early '70s albums. 15 tracks taken from his first 3 solo studio albums: *Curtis*, *Roots* and *Superfly* (all released between 1970 and 1972 on the Curtom label). This is the best buy for anyone wanting a sampler of Mayfield's groundbreaking funk-soul, 'cause it contains all of the bare-bone essentials: ('Don't Worry) If There's A Hell Below, We're All Going To Go', 'Move On Up', 'We Got To Have Peace', 'Freddie's Dead', 'Superfly', 'Pusherman', 'Get Down', 'The Makings Of You' and more. Cool artwork. Gatefold sleeve. 180 gram HQ vinyl."

**LAST POETS, THE: *This Is Madness LP (GET 8009)*. \$16.00**

"The 2nd legendary album by extremely controversial street poets. Originally released in 1971 on the Douglas label, *This Is Madness* landed them on president Richard Nixon's Counter-Intelligence Programming lists. Their brilliant use of offensive language and graphic details about America's social and racial failures helped expose a bigger audience to the sentiments of the '70s black nationalists. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MAYFIELD, CURTIS: *Curtis In Chicago LP (GET 8011)*. \$16.00**

"Originally released in 1973 on Mayfield's own Curtom label. A great live set recorded in Chicago for a WTTW channel special. Curtis performed extended versions of several hits and he is joined here by Leroy Hutson, Jerry Butler, Gene Chandler and many others. Featuring 'Superfly', 'For Your Precious Love', 'I'm So Proud' and more. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**FUNKADELIC: *Uncle Jam Wants You LP (GET 8012)*. \$16.00**

"They furthered the notions of black rock begun by Jimi Hendrix and Sly Stone, blending elements of '60s psychedelia and blues plus the deep groove of soul and funk. Originally released in 1979, *Uncle Jam Wants You* contains the absolute winner and most famous track, the 15-minute deep groove of '(Not Just) Knee Deep'. The cover art alone is brilliant, front and back showing Clinton in Huey P. Newton's famous Black Panther pose. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**MAYFIELD, CURTIS: *Got To Find A Way LP (GET 8013)*. \$16.00**

"Curtis Mayfield continued his run of excellent '70s albums with this follow-up studio work to the huge hit *Superfly* soundtrack. This album (originally released by Curtis' own Curtom label in 1974) contains the hit single 'Mother's Son'. Original artwork with lyrics included. Gatefold sleeve. 180 gram HQ vinyl."

**IMPRESSIONS, THE: *Get Ready With The Impressions 2LP (GET 8014)*. \$22.00**

"Double LP of the Impressions with Curtis Mayfield. 25 tracks! When the Impressions formed in Chicago in 1958, their minimalist and raw sound was radically different from most other R&B acts at the time. Mayfield's signature falsetto and politicized lyrics gave listeners a glimpse into the future of the northern soul sound that would top the R&B charts in the decade to come."

**MAYFIELD, CURTIS: *Sweet Exorcist LP (GET 8015)*. \$16.00**

"*Sweet Exorcist*, originally released in 1974 on Curtis Mayfield's own Curtom label, was his eighth solo release in less than four years! Besides the amazing title track, it includes 'Kung Fu' and 'Power to the People' and more!"

**IMPRESSIONS, THE: *Times Have Changed LP (GET 8018)*. \$16.00**

"By the time this album was released in 1972 on Curtis Mayfield's Curtom label, Mayfield had left the group to pursue his own solo career, but continued producing and writing material for his ex-bandmates, including *Times Have Changed* (except for a cover of Marvin Gaye's 'Inner City Blues'). For this release, the Impressions eloquently utilized their protest of Nixon's war machine and the increasing economic despair of America's ghettos as a springboard for their hard-hitting grooves." Gatefold sleeve. 180 gram vinyl."

**FUNKADELIC: *Hardcore Jollies LP (GET 8021)*. \$16.00**

"Dedicated to 'the guitar players of the world', and originally released in 1976, this was Funkadelic's major label debut on Warner brothers. 8 tracks, including: 'Comin' Round the

Mountain', 'Smokey', and 'You Scared the Lovin' Outta Me' plus liner notes including the short story of 'The Titillating Tale of Tillard Tat' starring Queen Freekalene of Funkadelia and the US Funk Mob ('the supreme and singular distinction of the highest musical life form on Earth')."

**FUNKADELIC: *The Electric Spanking Of War Babies* LP (GET 8023). \$16.00**

"With George Clinton, a humorous phrase could be nothing more than playful tomfoolery, or it could be a double entendre with a deep political meaning. The phrase 'electric spanking of war babies' falls into the latter category — it referred to what the funk innovator saw as the U.S. government using the media to promote imperialistic wars. To Clinton, the American media functioned as a propaganda machine during wartime. But whether or not one cares to examine its hidden political messages, *Electric Spanking* is an above-average party album. Spanking falls short of the excellence of *One Nation Under a Groove* and *Uncle Jam Wants You* and didn't boast a major hit single, but amusing funk smokers like 'Electro-Cuties' and 'Funk Gets Stronger' aren't anything to sneeze at, nor is the reggae-influenced 'Shockwaves'. *Spanking* turned out to be the last album Clinton would produce under the name Funkadelic — when he hit the charts again in 1983, Mr. P-Funk was billing himself as a 'solo artist.' Original artwork. 180 gram vinyl.

**IMPRESSIONS WITH JERRY BUTLER, THE: *For Your Precious Love* LP (GET 8027). \$16.00**

"An award-winning performer, producer and composer, and one of the architects of Rhythm and Blues, Jerry Butler's career began when he and Curtis Mayfield formed a rhythm and blues group, The Impressions, in Chicago in 1958. The same year, the 18-year old Butler wrote a song titled 'For Your Precious Love,' which launched Butler and The Impressions. *For Your Precious Love* became a 'landmark recording,' according to Rolling Stone, and the single, on Vee-Jay Records, became the first for The Impressions to 'go gold.'"

**LAST POETS, THE: *Jazzotry* LP (GET 8028). \$16.00**

"Originally released in 1975, the Last Poets (who took their name from a poem by South African poet Willie Kgositsile) used the term 'Jazzotry' to describe their own syncopated style of politicized, jazz-laced spoken word, unwittingly laying the groundwork for the entire hip hop genre. The group used their hard-hitting proto-rap verses to teach solidarity and condemn America's inherent racism, a position that earned them FBI surveillance."

**FUNKADELIC: *One Nation Under A Groove* LP (GET 8029). \$16.00**

"Originally released in 1978, *One Nation Under Groove* represented the pinnacle of Funkadelic's success, with the album going platinum and the title track becoming an instant number one hit on the R&B charts. This was also the apex of Clinton's p-funk army, using the forces of funk to free the world of the square D'Voidfunk dominant culture."

**LAST POETS, THE: *Oh My People* LP (GET 8030). \$16.00**

"Originally released on Bill Laswell's Celluloid label in 1984, *Oh My People* finds these granddaddies of hip-hop still delivering that same strong message but with a slightly updated sound compared to their 1970s albums. Bill Laswell's production influence is definitely felt, with drum machines and synthesizers featured on several of the tracks, and featuring Bill Laswell himself on 'Get Movin'. However, none of this new technology outshines the Last Poets' powerful message or voice."

**BARRETTO Y SU ORQUESTRA, RAY: *Charanga Moderna* LP (GET 8031). \$16.00**

"One of the leading congueros of his day, Ray Barretto came to Latin music through jazz, a musical foundation that would always keep Barretto striving to find ways to modernize Latin music while still working loosely within the traditional framework. Replacing Mongo Santamaria in Tito Puente's 'orquesta' in the late fifties, it was Barretto's 1962 *Charanga Moderna* album, however, that made him a star. Featuring the crossover hit single 'El Watusi' (which reached no. 17 on the pop charts), Barretto takes the pachanga rhythm into the future and beyond."

**CHOCO & HIS MAFIMBA DRUM RHYTHMS: *African Latino Voodoo* LP (GET 8032). \$16.00**

"Originally released on Audio Fidelity, this album was part a number of 'exotica' records released in response to the growing interest in the traditional music of South America and the Caribbean during the late fifties and early sixties. During this time, 'novelty' records like this one were produced for North American consumers, bringing, in this case, the drum rhythms and vocal chants of Haitian voodoo ceremonies into the comfort of American living rooms. Here, particular attention is given to the sound quality, recorded using the 'latest technology' of the day (Audio Fidelity had patented its own 'stereophonic' recording method)."

**GREEN, AL: *Let's Stay Together* LP (GET 8033). \$16.00**

"Al Green has often been called the last great soul man, and when you hear the first few bars of 'Let's Stay Together' (his first number one hit), you know that it's true. But while on par in talent with soul legends like James Brown and Otis Redding, Green stands alone as a pioneer in soul music, single-handedly reviving the genre in the early seventies with a mind-boggling vocal style that had never been heard before and, while many have tried to follow in his footsteps, hasn't been heard since. Don't miss this essential reissue with original artwork on high quality 180 gram vinyl."

**GREEN, AL: *I'm Still In Love With You* LP (GET 8034). \$16.00**

"Al Green's magnum opus and one of soul music's finest moments. By the time *I'm Still In Love With You* was released in 1972, the Al Green / Willie Mitchell Hi Records team was a well-oiled hit-making machine. With one number one hit under his belt, this album put Green right back at the top of the charts with hits like 'Look What You Done For Me' and 'Love And Happiness'. Essential vinyl for any collection. Reissued with original artwork on beautiful high quality 180 gram vinyl."

**CLINTON, GEORGE: *500,000 Kilowatts of P-Funk Power* 3LP (GET 8035). \$34.00**

Triple LP version. "These tracks (recorded live around the world with the P-Funk All Stars are all well known selections from the vast P-Funk repertoire, but here they take on new form as Dr. Funkenstein uses his powers to deftly mold them into 15 extended party jams. Never one to rest on his laurels, Clinton keeps the P-Funk torch burning brightly with new funkier versions of old classics like 'Maggot Brain', 'Give Up The Funk' and all time P-Funk anthem 'Make My Funk The P-Funk'. Clinton and his funk mob have lost none of their musical prowess in the past few decades and still have absolutely no trouble delivering all 500,000 kilowatts of p-funk power."

**COOKE, SAM: *The Wonderful World of Sam Cooke* LP (GET 8036). \$16.00**

"Released in 1960, *The Wonderful World of Sam Cooke* added more hits to the carnet of this popular vocalist, already at the top with his 1958 self-titled album on Keen which featured one of the greenest evergreens in the entire history of early soul: the legendary 'You Send Me.' Some of the best soul ballads interpreted by Cooke in his sadly short career are included here and alternated with several tunes that come from his spiritual and gospel background with the Soul Stirrers, like 'I Thank God' and the beautiful 'That's Heaven To Me.'"

**WOMACK, BOBBY: *Fly Me to the Moon* LP (GET 8038). \$16.00**

"By the time the opening notes of Bobby Womack's first studio release hit your ears, you will immediately recognize that you have come across an amazing milestone in the history of soul music. Not only is this man responsible for writing one of the Rolling Stones' first successes ('It's All Over Now'), but he is also the author of the incredibly epic and deeply dramatic title track to the gangster movie *Across 110th Street* (also so astonishingly used by Quentin Tarantino in the unbeatable opening scene of his *Jackie Brown*). Recorded in 1969 at the American Sound Studios in Memphis, *Fly Me To The Moon* shows Womack's versatility as a performer and his unbelievable talent as a vocalist."

**MAYFIELD, CURTIS: *Rapping* LP (GET 8039). \$16.00**

"1972's *Rapping* came on the tail of the worldwide success of Gordon Parks Jr.'s classic feature movie *Superfly*, whose legendary soundtrack Mayfield wrote and performed. Side A of this album is a radio interview in which Mayfield talks — 'raps' — about several aspects of life, with the interview being backed up by excerpts of the songs that inspire the conversation while Side B is a collection of four of his biggest hits to date."

**O'JAYS: *Soul Sounds* LP (GET 8040). \$16.00**

"Long before notorious producers Gamble & Huff formed their own Philadelphia International and launched them as the knights of the new Philly Sound with the 1972 *Backstabbing* album, the 1967 O'Jays were a traditional R'n'B quintet as this *Soul Sounds* — originally released on Minit — well documents. This album allows the listener to enjoy the freshness of classic soul music in the best tradition of early 60s vocal groups, here empowered by a strong selection of some of the best tunes of the O'Jays early history."

**TEX, JOE: *Soul Country* LP (GET 8041). \$16.00**

"During his short life ended abruptly by a heart attack in 1982 (he was just 49) Joe Tex had a glittering career, hitting the charts with numerous singles throughout multiple phases of Black American music. His repertoire includes doo wop, soul, r'n'b, funk, pre-disco, and last but not least, his personal view of conjugating soul and country music. His Texan roots and his capability of mastering soul music in all forms created a well blended genre that is immediately recognizable as his own. 1968 *Soul Country* is mostly an album of covers that hinges on the magic of mixing two cultures, two roots not so distant in their popular approach."

**COOKE, SAM: *Sam Cooke* LP (GET 8042). \$16.00**

"Former gospel wonder and member since 1951 of the Soul Stirrers, Sam Cooke was brought to Keen Records (from 1957 to 1959) by the A&R man of Cooke's previous label, Specialty, 'Bumps' Blackwell. Blackwell's orchestra is also featured in this awesome collection of some of Cooke's best hits, starting with the 1957 breakthrough masterpiece 'You Send Me' and unwinding through other gems like the impressive rendition of Fats Wallers' 'Ain't Misbehavin'' and the traditional 'The Bells Of St. Mary's'. Unforgettable."

**TURNER, IKE & TINA: *In Person* LP (GET 8043). \$16.00**

"No soul rock combo could rampage the audience like Ike & Tina at their best. This 1969 live *In Person* — originally on Minit — shows the incredible stage chemistry (their private life was already in turmoil) between Ike Turner and his awesome partner Tina, whose talent allowed her to pursue a very successful solo career, whereas Ike could not top his best years after their disbanding in 1976. Classic tunes like 'Gimme Some Loving', 'Son Of A Preacher Man' and 'Respect' are here revisited in the terrific Turner trademark stage assault that made them renowned for their extreme live performances."

**GREEN, AL: *Green Is Blues* LP (GET 8044). \$16.00**

"1970's *Green Is Blues* marked the beginning of one of the most productive collaborations in the whole soul music world. Green's first album to be released on Willie Mitchell's HI records, it calibrates the multiple personalities — from deep soul to the Philly sound with elements of gospel inherited from the Southern tradition Green belongs to — of this gigantic soul singer. His exceptional vocal qualities join here for the first time Mitchell's knowledge of smooth soul rhythms, with the addition of a Hammond organ and an incredible brass section that defined Green's melodies as 'panty-ripping' for the sexually driven effects they laid upon generations. So play 'Talk To Me' or 'What Am I Gonna Do With Myself', uncork a nice bottle of Courvoisier and no ladies will even try to resist you."

**GREEN, AL: *Gets Next To You* LP (GET 8045). \$16.00**

"The follow up to *Green Is Blues*, *Gets Next To You* is the definitive masterpiece by the Mitchell-Green LTD. Improving on the characterization of the trademark HI sound, Willie Mitchell's decision to switch from the gritty syncopations of deep Southern soul to a slower and more seductive base supports an Al Green probably at his best. There are no false steps here, since every single track on the album is a pillar of the genre, from the opening massive cover version of the Temptations' 'I Can't Get Next To You', which is reinvented with a lethal dose of irresistible groove, to the perfect 1-2 pitch of 'Tired Of Being Alone' followed by 'I'm A Ram'."

**GREEN, AL: *Explores Your Mind* LP (GET 8046). \$16.00**

"1974's *Al Green Explores Your Mind* (originally released on HI Records) continues the Mitchell and Green uptempo groovy hard soul alliance. Although more mellow than Green's previous releases, this album reflects only in part the changes Willie Mitchell had begun to weave into his music, giving his productions a lighter feel. This is because Al Green is unique and his style can't be confused with anyone else, no matter what producers do to the arrangements. Contains the classic 'Take Me To The River,' later also recorded by the Talking Heads and the sentimental 'School Days.' Your Mr. Green vinyl collection needs to expand."

**MODERN LOVERS: *Modern Lovers* LP (GET 90066). \$13.00**

"The Modern Lovers were the link between the Velvet Underground and punk rock. Originally released on Beserkley in 1976, produced mostly by John Cale in 1971. Includes 'Roadrunner', 'Astral Plane' & 'She Cracked'." 140 gram red vinyl version.

**PRINCE LINCOLN: *Humanity* LP (GET 901). \$16.00**

"This legendary reggae album was originally released on United Artists (and recorded at Channel One Studio in Jamaica during 1978). All 7 tracks are remastered from the original studio masters. Gatefold sleeve. Original artwork. 180 gram HQ vinyl."

**MARLEY & THE WAILERS, BOB: *Natty Rebel* 2LP (GET 902). \$22.00**

"Deluxe double album featuring the best and most highly sought after tracks (from long deleted JAD sets) all of which come from the vaults of Marley's former manager Danny Simms. Disc one includes 16 tracks produced by Johnny Nash and Arthur Jenkins during 1968. Disc two includes 16 more tracks produced by Leslie Kong, the Wailers and Bunny Lee during 1970. Contains rare and previously unreleased photos plus a rare interview with Marley. Gatefold sleeve. Cool artwork. 180 gram HQ vinyl."

**PRINCE LINCOLN & THE ROYAL RASS-ES: *Experience* LP (GET 903). \$12.00**

"Originally issued on United Artists subsidiary Ballistic in 1979, this is one of the most sought-after roots reggae albums of the '70s. *Experience* received rave reviews in the music press at the time and is hailed as a classic of the genre. The album's signature tune is the acclaimed '70s remake of One Classic 'True Experience'. Contains also the traditional sound system gems 'Babylon Is Falling', 'Nobody Here But Me' and 'Jah Love'. Featuring the guitar legend Ernest Ranglin. Gatefold sleeve. Original artwork."

**MARLEY & THE WAILERS, BOB: *Small Axe* 2LP (GET 904). \$17.00**

"Deluxe double album featuring some of the best and most highly sought after tracks all of which come from the vaults of Marley's former manager Danny Simms. These sessions (recorded during 1971 in Kingston, Jamaica) were intended for the JAD label. Contains rare and previously unreleased photos plus a rare interview with Marley from 1976. 24 tracks. Gatefold sleeve. New artwork."

**MAYTALS, THE: *That's My Number* LP (GET 905). \$12.00**

"The pioneering Maytals, led by the crowned prince of reggae Fredrick 'Toots' Hibbert, have been a major force in Jamaican music since the mid-'60s, churning out some of reggae music's biggest hits and even coining the name of the genre with their 'Do The Reggay'. Includes such classics as 'Pressure Drop', '54-56 That's My Number', 'Just Tell Me' and 'Bam Bam'."

**RED KRAYOLA: *The Parable of the Arable Land* LP (GET 90533). \$13.00**

"The debut album of these Houston 'Freedom Freakout' auteurs features Roky Erickson on organ at least two cuts. Originally released in 1967 on International Artists." 140 gram red vinyl version.

**RED KRAYOLA: *God Bless The Red Krayola and All Who Sail With It* LP (GET 90534). \$13.00**

"Red Krayola's second album, originally released on International Artists in 1968. Mayo Thompson and Steve Cunningham returned to Texas for this release and, along with drummer Tommy Smith (who played briefly with Bubble Puppy), began recording the second Red Krayola album, which consisted in numerous one and two minute tracks, taking the band in a more experimental direction." 140 gram red vinyl version.

**13TH FLOOR ELEVATORS: *The Psychedelic Sounds Of* LP (GET 90593). \$13.00**

"First album from Roky Erickson & company. Originally released in 1966 on International Artists. Contains 'You're Gonna Miss Me' and 'Fire Engine'." 140 gram red vinyl version.

**13TH FLOOR ELEVATORS: *Easter Everywhere* LP (GET 90594). \$13.00**

"The second opus from the quintessential underground band of the late '60s." 140 gram red vinyl version.

**ISAACS, GREGORY: *Encore* LP (GET 906). \$12.00**

"Recorded live at Brixton Academy in London (1984). At this historic London appearance Gregory Isaacs, one of the genre's greatest talents, defended his title as the 'Cool Ruler' of reggae performing his greatest hits (including 'All I Have Is Love', 'My Only Lover' and 'Night Nurse') to a frenzied live audience."

**SEEDS, THE: *The Seeds* LP (GET 90628). \$13.00**

"The 1966 debut album by Los Angeles garage punk legends the Seeds, featuring the now classic primitive rocker 'Pushin' Too Hard'." 140 gram red vinyl version.

**SEEDS, THE: *Web of Sounds* LP (GET 90629). \$13.00**

"Springing from the underbelly of the Los Angeles garage scene, the Seeds were punk rock before the world had ever heard of a tribe called Ramone. Staying mostly to the 'primitive rock' side of the great hippie divide, they released their debut album in 1966, followed by *Web Of Sounds* that same year. Includes their second hit single 'Mr. Farmer' and the raucous 'Rollin' Machine'." 140 gram red vinyl.

**T-REX: *The Slider* LP (GET 90633). \$13.00**

"If you could only buy one T.Rex album (ok two, with *Electric Warrior*) then this is THE T. Rex album to get your hands on. With 'Telegram Sam' and 'Metal Guru' capturing the no. 1 slot in the UK when the album was originally released in 1972, it became the band's biggest hit on both sides of the Atlantic, and rightfully so. Here Marc Bolan is simultaneously at his trashiest and most ethereal — a combination that no one has ever quite been able to repeat." 140 gram red vinyl version.

**PERRY & THE UPSSETTERS, LEE: *Rude Walking* 2LP (GET 908). \$17.00**

"Collection of rare singles and tracks from Lee Perry/The Upsetters albums originally released from 1969 to 1974 on various European labels (Pama, Black Star Liner, Rhino and Trojan). 21 tracks including: 'Run For Cover', 'Wind Up Doll', 'People Weird', 'Water Pump', 'Night Doctor', and several dub versions. Also includes complete liner notes."

**PRINCE LINCOLN & THE RASSES: *Vortex Dub* 2LP (GET 910). \$17.00**

"Originally released as limited edition dub albums for his classic 1979 *Experience* and 1980 *Natural Wild* albums, Prince Lincoln's rare *Harder Na Rass* and *God Sent* dub albums are now available together in this one double LP."

**PEARLS BEFORE SWINE: *One Nation Underground* LP (GET 91008). \$13.00**

"Superb 1967 debut album for this psychedelic folk band led by Tom Rapp (one of the most erudite minds in rock). An always mystical, innovative and mysterious combo with a drug-inspired distinctive acid sound characterised by Rapp's gentle vocals and good lyrics." 140 gram red vinyl.

**PEARLS BEFORE SWINE: *Balaklava* LP (GET 91010). \$13.00**

"Balaklava is one of the most extraordinary, sublime and sophisticated protest albums of 1968. To many, this album (the groups second for ESP Disk) represents Tom Rapp's surrealist song-craft in perfection. Not a foot-stamping anti-Vietnam war album but a complex and psychedelic masterpiece that touches on Tennyson & Tolkien in a sublime metaphorical fashion. Tom Rapp is among the most erudite, intellectual songwriters of the American '60s era." 140 gram red vinyl.

**SIMONE, NINA: *Little Girl Blues* LP (GET 92004). \$13.00**

"Her first recordings from 1957 originally released on Bethlehem. Contains classics 'Mood Indigo', 'My Baby Just Cares for Me', and 'Love Me or Leave Me'." 140 gram red vinyl.

**HOOKER, JOHN LEE: *Burnin'* LP (GET 97502). \$13.00**

"A great album for the king of the endless boogie (originally released in 1962 on the Vee-Jay label). John Lee Hooker was the genuine blues superstar whose droning and hypnotic one-chord grooves are at once both ultra-primitive and timeless." 140 gram red vinyl.

**CASH, JOHNNY: *With His Hot and Blue Guitar* LP (GET 97503). \$13.00**

"Johnny Cash became the first Sun artist to release a long-playing album in November of 1957 when *Johnny Cash With His Hot and Blue Guitar* hit the stores. This is classic Johnny Cash." 140 gram red vinyl.

**CASH, JOHNNY: *Now Here's Johnny Cash* LP (GET 97505). \$13.00**

"Originally released in 1961 on Sun Records. This is a classic album from the most imposing and influential figure in country music. 12 tracks showing his deep, resonant baritone and spare, percussive guitar for a basic and distinctive sound." 140 gram red vinyl.

**REED, JIMMY: *Rockin' With Reed* LP (GET 97514). \$13.00**

"Bluesman Jimmy Reed's second album. Originally released in 1959 on Chicago's Vee Jay label. Original artwork." 140 gram red vinyl.

**IMPRESSIONS, THE: *This Is My Country* LP (GET 98001). \$13.00**

"Originally released on Curtis Mayfield's own Curtom label in 1968, this album is considered by many to be the peak of his career... Mayfield delivers a couple of forceful statements of African-American pride and also walks gingerly onto the flower-power plank. The beautiful vocals and arrangements represent late-60s soul at its most sophisticated." 140 gram red

vinyl.

**IMPRESSIONS, THE: *The Young Mod's Forgotten Story* LP (GET 98002). \$13.00**

"Curtis Mayfield's last album with the Impressions. Released in 1969 on Curtom." 140 gram red vinyl.

**SCOTT-HERON/BRIAN JACKSON, GIL: *Winter In America* LP (GET 98004). \$13.00**

"Originally released in 1973 on Strata East. The most righteous and provocative album for one of the most influential progenitors of rap music. Cool jazz-based work with aggressive and provocative street poetry." 140 gram red vinyl.

**LAST POETS, THE: *The Last Poets* LP (GET 98005). \$13.00**

"Their seminal debut album (originally released in 1970 on the Douglas label) reached the U.S. Top 10 album charts. If rap could be traced to one logical source point, this exceptional album would be it, without question. With their politically-charged raps, syncopated rhythms and dedication to raising African-American consciousness, the Last Poets almost single-handedly laid the groundwork for the emergence of hip hop. Featuring the classic 'When The Revolution Comes'." 140 gram red vinyl.

**FUNKADELIC: *One Nation Under a Groove* LP (GET 98029). \$13.00**

"Originally released in 1978, *One Nation Under Groove* represented the pinnacle of Funkadelic's success, with the album going platinum and the title track becoming an instant number one hit on the R&B charts. This was also the apex of Clinton's p-funk army, using the forces of funk to free the world of the square D/Voidfunk dominant culture." 140 gram red vinyl.

**GREEN, AL: *Let's Stay Together* LP (GET 98033). \$13.00**

"Al Green has often been called the last great soul man, and when you hear the first few bars of 'Let's Stay Together' (his first number one hit), you know that it's true. But while on par in talent with soul legends like James Brown and Otis Redding, Green stands alone as a pioneer in soul music, single-handedly reviving the genre in the early seventies with a mind-boggling vocal style that had never been heard before and, while many have tried to follow in his footsteps, hasn't been heard since." 140 gram red vinyl.

**GREEN, AL: *I'm Still In Love With You* LP (GET 98034). \$13.00**

"Al Green's magnum opus and one of soul music's finest moments. By the time *I'm Still In Love With You* was released in 1972, the Al Green / Willie Mitchell Hi Records team was a well-oiled hit-making machine. With one number one hit under his belt, this album put Green right back at the top of the charts with hits like 'Look What You Done For Me' and 'Love And Happiness'." 140 gram red vinyl.

**GET PHYSICAL MUSIC (GERMANY):****VA: *Get Physical* CD (GPM 001CD). \$17.00**

"After two years and almost 15 vinyl releases Get Physical Music for the very first time explores the CD format. And the result, the compilation *Get Physical*, is much more than a collection of the label's greatest hits and best-known remixes — tracks which up to now had only been available on vinyl — but also a preview of three new artists and their soon-to-be-released debut 12-inches. The 80-minute turntable mix by Patrick Bodmer and Philipp Jung aka M.A.N.D.Y. contains 16 original versions of the Get Physical artists M.A.N.D.Y., DJ T., Chelonis R. Jones, Sunsetpeople, Booka Shade, Voltique, Tomas Barfod and Lopazz. Plus 3 Interpretations of Tiefschwarz, Captain Comatose und Justus Köhncke. The honour of opening this mix went to Stefan Eichinger aka Lopazz, one of the three new additions to Get Physical who also runs his own label 800Achtspur, with his fantastic, Barry White-esque 'Take Me Home'. Between his much-lauded debut *I Need Ya* on Freundinnen and his upcoming releases on Trevor Jackson's Output label this track offers further proof of the amazing breadth and compatibility of his inimitably natural and analogue sound. Danish contributor Thomas Barfod has already released a number records on various deep house labels. 'The Box', his amazingly beautiful retro contribution to the compilation, reveals a relatively new side to his music, slotting perfectly into the Get Physical sound coordinates of house, electro and pop."

**GHOSTLY INTERNATIONAL:****MULLINIX, TADD: *Waking Makes A Face* CD (GI 001 CD). \$12.00**

"The record that started it all... Tadd Mullinix, that man that would become Dabrye, delivered the very first Ghostly full-length in 2000, a massive, romantic collection of worldly grandeur that touched upon the baroque elements of his classical training and the writhing glitch of his teenage music. A future legend makes his first musical statement. Now re-released to the masses."

**DABRYE: *One/Three* CD (GI 002 CD). \$13.00**

"Combining the loose swagger of Detroit Hip-Hop (Jay Dee, Slum Village, et al.) and the minimal-glitch ethos of modern hybrid-IDM (Chocolate Industries, Schematic, etc.), Dabrye's *One/Three* is a concise, albeit bizarre, study in abstract Hip-Hop beatscapes. Already namechecked by Warp's Scott Herren (Prefuse73, Savath and Savalas, etc.) and slated to be a fixture on his new Eastern Developments label, Dabrye is the brain child of Ghostly's Tadd Mullinix. Coupling his oddball sense of humor with his love for the Hip-Hop instrumental, Tadd morphs into Dabrye, and grinds out compelling beat cut-ups that are as audibly listenable as some of the skittering R&B symphonies heard on pop radio lately."

**DABRYE: *One/Three 12"* (GI 002 EP). \$6.50**

Selection of 5 tracks from the CD on 12" vinyl; beautifully printed 12" sleeve.

**COTTON, JAMES: *Mind Your Manners EP 12"* (GI 003 EP). \$6.50**

"Lyrics read from a Chinese kids book? Warped pop-house that whirls and jumps with reckless abandon? Must be James Cotton, Ghostly's warped answer to wobble-house. Combining goof-ball edits with addictive grooves, Cotton puts forth an ep that will appeal to fans of differing genres and will find its place in the boxes of adventurous DJs worldwide. The A-side features two mixes (one with, and one sans vocals) of 'Mind Your Manners' which doubles as a good behavior guide for children of East Asia and the flip features a long running techno stormer that combines elements of classic Detroit techno with an informed British wit. A record for heads, hearts and floors indeed."

**VA: *Tangent 2002: Disco Nouveau* CD (GI 005 CD). \$15.00**

"*Tangent 2002: Disco Nouveau* is a compendium of the Robot Disco sound as seen through the eyes of contemporary electronic musicians. The Disco in question, or 'Disco' as it is often referred to, is the electronic dance music from the late 1970's and early 1980's spawned from the icy textures and synthesized basslines of Giorgio Moroder ('I Feel Love'...). This music harkens back to an era of colorful futurism encompassing the boom of video game culture and also perhaps the last great visual futurist agenda that has succeeded in changing our commercial landscape, from font types to fashion. Visions of both high optimism coupled with the hope/fear of a computerized tomorrow, define an era that will be remembered for excess and vanity, of innovation and dream-like plasticity." Artists include: Mat-101, Adult, Legowelt, Solvent, Daniel Wang, Charles Manier, Ectomorph, I-F feat. Nancy Fortune, DMX Krew, Perspectives, Lowfish, Susumu Yokota, Hong Kong Counterfeit, Memory



Boy. All exclusive tracks specially commissioned for this project. 2nd pressing in digipak cover.

**VA: Disco Nouveau 1/3 12" (GI 006EP). \$5.50**

First of three 12"s which will be the vinyl release of the Tangent 2002: Disco Nouveau release. This first volume features tracks from: Daniel Wang, DMX Krew, Ectomorph and Lowfish.

**VA: Disco Nouveau 2/3 12" (GI 007EP). \$5.50**

2nd volume in the 12" series, featuring: Legowelt, Solvent, Charlies Manier & Perspectives. There's also a Perspectives instrumental that is exclusive to the vinyl format.

**VA: Disco Nouveau 3/3 12" (GI 008 EP). \$5.50**

Third volume in the 12" series, featuring: Adult, I-f, Mat-101, Susumu Yokota.

**MANIER, CHARLES: Bang Bang Lover 12" (GI 009 EP). \$6.50**

"For Manier, the sawtooth bassline rogue, Industrial Electro comes fast, hard and full of spooky funk. After appearing on both our seminal Tangent 2002: Disco Nouveau compilation and Adult's Misery Loves Company collection for Ersatz Audio, Manier releases his debut 12" and the results are stranger than ever. The title cut is a slab of searing electro, peppered with deranged lyrics and compelling personal mythology. Manier's violent funk is both infectious and abrasive, hot and cold. The flipside starts with 'Uncompromised Awareness' a Dada-inspired piece of analog metallic grit, cautiously snaking around Manier's garbage-talk. The plate is concluded by perhaps the most telling revelation of Manier's paranoia, the cyberpunk throwdown, 'I Can't Leave' which is the sound of the walls closing in on our protagonist, all accompanied by a damn catchy beat."

**MIDWEST PRODUCT: Specifics CD (GI 010 CD). \$12.00**

"Ann Arbor, Michigan trio, Midwest Product, welds live instrumentation to crafty electronics for output that is decidedly warm and wholeheartedly Midwestern. Specifics is their debut LP and it references their love for early electro and atmospheric post-rock in equal parts. A 10 track, 50+ minute longplayer, Specifics is a promising first look at a conceptual band who works to keep process in line with the finished product. An oddity in the abstract electronic scene, Midwest Product can put on a mean live show. With the help of live instruments, the Product can take their studio sound on the road, which allows them to both improvise and experiment. An assemblage of stylistic influences, Midwest Product eschews possible schizophrenia and comes forth with a sound that is not only cohesive, but eerily accessible."

**MULLINIX, TADD: Panes CD (GI 011 CD). \$11.00**

"Tadd is back and the tension resumes... The follow-up to Mullinix's critically acclaimed debut and his Dabrye LPs, Panes is a dense racket of thick swamp music, heavy with the weight of his own psyche. A visceral look inside the mind of the artist, Panes is the aural equivalent of psychoanalysis, revealing influences of dub and artful noise between layers of emotional couppenance. First edition in a special cardboard package." 27-minute mid-length release.

**DABRYE: Payback 12" (GI 012 EP). \$6.50**

"The follow-up 12" to the already classic One/Three LP finds Dabrye with a new song to show plus some re-interpretations by friends. 'Making It Pay' is 2003 Dabrye while newcomer Outputmessage fattens then filters a 2002 track. Warp Records artist, Prefuse 73 puts 3 Dabrye songs into one and it sounds like the best thing ever. New shiny embossed stock sleeve."

**VA: Idol Tryouts CD (GI 013 CD). \$12.00**

Features a well-sequenced selection of mostly exclusive tracks from Ghostly's current/future roster: Dabrye, Midwest Product, Charles Manier, Matthew Dear, Kiln, Kill Memory Crash, James Cotton, Dykehouse, Outputmessage, Tadd Mullinix, Kero. "Idol Tryouts represents the avant-pop of a new generation of Midwestern producers, straddling the edge of abstract electronics, shimmering indie rock, Detroit techno and cutting-edge hip-hop. It is the point where the avant-garde and the popular meet, tearing away from the hierarchy of genres and the strain of electronic puritanism in order to create new and engaging sounds. The diverse artists featured on Ghostly International and its sister label, Spectral Sound, showcase Ghostly's brand of musical regionalism. Having been raised on and influenced by Detroit electronic music and its noir-ish themes of future, an indelible mark has been left on the city's suburbs. Ann Arbor, a stone's throw from this famed center of modernist production, is Detroit's freeform other-half. The music on this collection showcases a dramatic spirit with an equal focus on both art and dancefloor interests, seeking contemplative and humanistic ideals. A new generation of artists are searching for the space between heady academia and willful naivete in music and are finding results that represent the spirit of the age, rather than its machines. The music on this collection represents these conditions and the zeal of its creators in making music that is post-'IDM' and furthermore meaningful in various contexts. So exists the Ghostly International company and this collection of artists whose work exemplifies not only the diversity of their personal interests, but the expanding tastes of a new generation of music lovers who have become fans of electronic music, the music of this generation."

**VA: Idol Tryouts 2LP (GI 013 LP). \$12.00**

Double LP version, full color gatefold sleeve.

**VA: Disco Nouveau: Addendum 12" (GI 014 EP). \$6.50**

"The madness never stopped. Disco Nouveau, the already legendary compilation gets a little brother and the results are a fatter and tougher sibling. Chunky electro stompers from Holland's Legowelt and the elusive Manier, paired with steely electro-pop from the UK's DMX Krew and France's Volga Select. The perfect antidote for boring dancefloors and bedrooms. Stock sleeve."

**KILL MEMORY CRASH: When The Blood Turns Black CD (GI 015 CD). \$9.00**

"For over 10 years, Alex and Adam of Chicago's Kill Memory Crash have developed their own blend of dark electronic music without major release. Starting their musical career in Detroit, the group began performing at raves and warehouse parties in the mid-to-late 90's, slowly translating their leftfield influences into a new, cryptic language. Standing on the dividing lines between techno and other musics forced the duo to develop their own style, and early works resembled dark chasms of industrial noise. Their indifference to the popular styles of the day led them into an almost self-imposed exile from the music business and only extremely limited vinyl pressings ever surfaced. Alex and Adam have honed their music to its current state, a sinister blend of industrial, ambient and IDM, working away at the boundaries that held them as outsiders until now. When the Blood Turns Black is a bold first look at a group who blend a complex production style with a searing early electronic attitude. The result is a relentless debut of IDM-infused industrial and twisted machine-funk. Kill Memory Crash has a sound that calls upon their heroes (Ministry, Coil, etc.), but that is made completely their own in the process. Bone-hard and Electrified, this is the sound of the machines gone bad."

**KILL MEMORY CRASH: When The Blood Turns Black LP (GI 015 LP). \$8.00**

LP version.

**MIDWEST PRODUCT: World Series Of Love CD (GI 016 CD). \$11.00**

"Midwest Product's World Series of love, their second release, finds Ben, Chad and Drew in an entirely new place musically, just one year out from their debut release a year back. While their debut LP, Specifics, had the swagger of a band jam, with the guys learning to harness their equipment, WSOL is an approach at pop, and a diverse and emotive effort at that. A year has passed, Ben is still working at the Audio company, Chad bought a house and Drew is still teaching yoga. The band has nearly travelled the entire country, playing events like South by Southwest and the Detroit Electronic Music Festival. As the band has become tighter, so have the songs. Tight, taut and lean, the band's new focus is in the condensed groove and a spare approach to composition, which has created more room for physicality and emotional brawn. 'Dead Cat' the record's opener, is a guitar-led grinder of a tune, and also evidence of the bands new commitment to conciseness and vocality. 'Avant Poop's nagging synths and pounding triggered drums are a look at the live experience that band has become known for. Funk has always been at the heart of the band's desires, and the soul of early Prince is summoned for Bank. 'Motivator', WSOL's climax is Midwest Product at its most euphoric. Riding the emotional line that few bands dare, Midwest Product are one of electronic rock's finest treasures and a band growing at breakneck pace."

**LUSINE: Push EP 12" (GI 017). \$6.50**

"Lusine is the brainchild of Jeff McIlwain, and his shimmering, melodic vision of abstract electronic music. Having attended Cal Arts to study 20th century electronic music and sound design for music and film, he first began creating his lush interpretation of IDM many years ago. Since then, he has contributed tracks and remixes to various labels, including a full-length, Iron City, for Mad Monkey/Hymen and a split 10", Sustain, for Delikatessen, all aside from his prolific output for pioneering American IDM label, Isophlux. Fate brought Lusine and Ghostly International together and we are immensely proud to offer this fantastic and diverse EP. The record is a perfect description of the Ghostly label ethos, a blend of warm IDM, minimal Techno and Electro, equally at home at the club and on headphones. This release will further strengthen Lusine's recognition as not only one of the country's finest electronic producers, but one of the world's foremost creators of engaging experimental music altogether."

**TWINE: Twine CD (GI 018 CD). \$13.00**

"Friends talk about nothing over the phone; a gentle guitar strum mutates into a gauzy substance; a swell of sub-bass and firework crackling ensues. Fuzzed-out scanners capture distant conversations, and otherworldly voices emerge through the noise, haunting like a recurring dream."

Twine's self-titled album, their debut release for Ann Arbor's Ghostly International, is a record about the difficulties of 21st-century communication and the universal threads that unite the physical and immaterial worlds. The experience of Twine is the static on telephone lines, the nighttime whispers, the sounds of the aether; a record of dizzying percussive glitch, eerie textures and vocals grated into a dense fog, a collective but coded dialogue.

Cleveland, Ohio's Greg Malcolm and Boulder, Colorado's Chad Mossholder comprise a unique musical entity. Twine is the culmination of their extended history, which includes their acclaimed 2002 LP Recorder for France's Bip-Hop and their distinguished catalogue for Chicago's Hefty Records and Sweden's Komplot. Their self-titled LP contains a mysterious and unresolved quality, the result of the musical relationship which the group's two main practitioners share. Making music together from across the country, their collaborations are exercises in postmodern abstraction. Songs become experimentations in the virtual realm, with files bounced back and forth across time zone and singular ideas becoming collabora-

As such a noisy, ambient experience as any heard today, from Fennesz's Endless Summer to Black Dice's Beaches and Canyons, Twine also draws influence from the free-floating, sand-blasted vocals of Cocteau Twins. This is a story of the fuzzy lines that connect and distance humanity, and the spiritual in-between that emerges in the nighttime hours."

**TWINE: Twine 2LP (GI 018 LP). \$13.00**

Double LP version, with the LP-only bonus track "Sbrent". 160 gram vinyl, full color sleeve.

**VA: SMM Vol. 1 12" (GI 019 EP). \$6.50**

Artists: Twine, Kiln, Kosik. 5 new tracks from the Midwest's premier ambient artists. New chipboard embossed sleeve. First of three limited SMM 12"s.

**DYKEHOUSE: Chain Smoking/FYD 7" (GI 021 EP). \$4.00**

"Mike Dykehouse, known for his IDM on Planet Mu, steps into the fore with the first single from next year's Midrange LP. 'Chain Smoking' is a glowing psychedelic rock anthem. The flip is the raunchy sex funk of Mike's subconscious. A future star emerges."

**SOLVENT: Radio Ga Ga Part. 1 12" (GI 022 EP). \$5.50**

Part 1 of 2, includes: Original Mix, Perspectives Cut-Up Mix, Schneider TM Mustanng Remake, Lowfish

Remix. "Solvent, AKA Jason Amm, has been making his inimitable brand of Robot Pop since the Mid-90's, simultaneously co-running the revered Suction Records since 1997, a label that even Andrew Weatherall deems as essential territory."

One of the few true classics of the new synth era, Solvent's 'My Radio' (from Ghostly's Tangent 2002: Disco Nouveau) has become one of the most lasting impressions of the last few years in electro. In keeping with Ghostly's commitment to pushing songs in the electronic realm, a coda release for the song, plus a new single, 'For You', was conceived between Amm and the label.

Radio Ga Ga is a concept release as much as it is a remix collection. Encouraged to create 'interpretations' of the Solvent oeuvre, the featured artists have held true to the spirit of the original songs but also have added something completely new to their renditions. Mute's electronic-pop wunderkind, Schneider TM, dusted off his Fender Mustang for his rework of 'My Radio', complete with new lyrics and attitude, while Holland's electro master, Legowelt, turned the melancholy ode to the yesterday's radio into an F.U. body-music resistance track.

Re-rubs of 'For You', a bizarre but funky love song, finds Suction co-founder, Lowfish, fattening the original up for the clubs and Morr Music mainstays, ISAN, stripping the song into almost an ambient seasoning of its former self.

Also included are 2 new Solvent songs, 'Radio Goo Goo' and 'Polyphonic' which offer a glimpse as to the direction of his forthcoming 2004 LP, Apples and Synthesizers.

Moody, emotive, playful and even sexy, Solvent's music seems to find that perfect place between wit and sincerity. Producing music with an ice-cold production style but warm rich centers."

**SOLVENT: Radio Ga Ga Part. 2 12" (GI 023 EP). \$5.50**

Part 2 of 2, a 5 track EP featuring: a new Solvent track, Solvent's extended mix of "For You", Mitgang Audio remix, Legowelt Remake, ISAN remix.

"Holland's electro master, Legowelt, turned the melancholy ode to the yesterday's radio into an F.U. body-music resistance track. Re-rubs of 'For You', a bizarre but funky love song, finds Suction co-founder, Lowfish, fattening the original up for the clubs and Morr Music

mainstays, ISAN, stripping the song into almost an ambient seasoning of its former self.

Also included is a new Solvent song, 'Radio Goo Goo' which offer a glimpse as to the direction of his forthcoming 2004 LP, *Apples and Synthesizers*.

**KILL MEMORY CRASH: *Never Forget 12"* (GI 026 EP). \$6.50**

"Kill Memory Crash are back. The follow-up to their debut mini-LP, *When the Blood Turns Black*, 'Never Forget' takes the intensity of their debut and amplifies it ten fold. More violence, more blood. 'Never Forget' gives a look into their 2004, yet-to-be-named full-length, that will surprise with more ambient moments as well. The flipside is a remix of one of *Blood's* standout cuts. The menacing 'Technasty' gets a facelift by the Crash boys and the result is a heavier, meaner monster."

**LUSINE: *Flat Remixes 12"* (GI 027 EP). \$6.50**

"Lusine, master of all things elegant and minimal, comes back after his acclaimed *Push EP* for Ghostly. The classic, ethereal original warrants mixes by Matthew Dear, Ghostly's Cepia, Perlon's Dimbman (of Pantytec) feat. Cabanne, and a new mix by Lusine himself. One of our finest releases to date, the marriage of electronic style and acute melancholy is rarely matched."

**KILN: *Sunbox CD* (GI 028CD). \$10.00**

"Sinuous ecometric rhythms and dense rain-blown tone sculptures shine and wind between electrified cotton-nodes, all careening/sliding/colliding across and through a synaptic panorama. Peninsula-based KILN are Kevin Hayes on pulse/tump/tick with Kirk Marrison and Clark Rehberg III on hue/shape and spark. After a decade of genre spinning and attention spent fusing live organikas with binary tumbleweeds, KILN settles into a new neurologic with their newest release, *Sunbox*, on Ghostly International. Not only for the headphone set, KILN's recent intent has been on finding the intuitive fulcrum of gentle momentum invigoration and hyperacoustic digi-texture chromatics as suited for a wider listening environment."

**KILN: *Sunbox LP* (GI 028LP). \$9.00**

LP version.

**DYKEHOUSE: *Midrange CD* (GI 033CD). \$13.00**

"Lo-fi meets hi-fi on Dykehouse's full-length debut for Ghostly International, titled *Midrange*. A brilliant pop/rock album filled with dense textures and instrumentations, it is all the more amazing for having been recorded solely in the artist's bedroom on a home computer. Dykehouse — real name Mike Dykehouse — has crafted a postmodern and personal homage to the shoegaze genre, echoing his hero Kevin Shields and the immortal My Bloody Valentine. *Midrange* at once looks back and forward, echoing high school record collections as well as a future filled with limitless peaks."

**DYKEHOUSE: *Midrange LP* (GI 033LP). \$11.00**

LP version.

**DABRYE: *Game Over 12"* (GI 025 EP). \$6.50**

"Dabrye, hip-hop alias of Ann Arbor's Tadd Mullinix, returns after year of quiet. While Dabrye's first two LPs, Ghostly's *One/Three* and *instrmntl* (from Prefuse 73's Eastern Developments label) were focused on the wordless beatscape as a mutable object, 'game over', the debut 12" from Dabrye's forthcoming LP, *Two/Three*, is straight ahead street hip-hop. *Game Over* features a guest appearance by Detroit's Jay Dee, Slum Village veteran, and producer for artists such as Busta Rhymes, De La Soul, Common, A Tribe Called Quest and many others. Also featured is Detroit MC, Phat Kat, who literally tears through the track. The 12" also features a new track, 'Magic Says', a deep dub burner that nods to Mullinix's love of dancehall and ragga jungle. Dabrye is back and so is raw hip-hop. A refreshing new look at a long dormant style."

**AEROC: *Vicous Solid CD* (GI 030CD). \$14.50**

"Geoff White occupies a rarified air in which the surreal nature of dreams and the rhythms of everyday waking existence merge to create an unusually naturalistic form of electronic music. Having released records on labels such as Force, Inc. and Traum, White has adopted the name Aeroc in the creation of the stunning *Vicous Solid* for Ghostly International. One might swear that he hears the sounds of birds chirping and pecking, or a live drum sample hidden amongst the lushness of *Vicous Solid*; amazingly, however, White formed this album wholly from his own guitar lines, which is a testament to his mastery of sound formation and permutation. Having relocated to Barcelona from the American Midwest, one can understand why White's musical moods are so dichotomous on this record, as the uncertainty of new lands meshes with the sheer joy of discovery and personal cultivation."

**WANG, DANIEL: *Berlin Sunrise 12"* (GI 034EP). \$6.50**

"Daniel Wang, perhaps best known for his work on labels like Environ (Metro Area), Playhouse, and his own Balihi, delivers on his promise for more Ghostly work with *Berlin Sunrise*, an immaculately produced record of disco step, Italo warmth, and house-inspired atmosphere."

**GIFT CERTIFICATES:**

**GIFT CERTIFICATE: MISC (GIFTCERT). \$10.00**

We are now able to offer gift certificates online. They are available in \$10 denominations, so, for example, if you want a \$50.00 gift certificate, please use our on-line ordering system and order 5 x the \$10 gift certificate. If you want it mailed directly to the recipient, put that person's address in the shipping address on the order form; if you want a confirmation emailed to the recipient, please supply their email address in our order form's comment box. Your credit card will be charged for the amount of the gift certificate you wish to purchase; there is no additional fee or shipping charge. The recipient may redeem the gift certificate by quoting the gift certificate # in the comments box of our order form.

**GIGOLO (GERMANY):**

**MOUNT SIMS: *Hate Fuck 12"* (GIGOLO 102 EP). \$9.00**

"Mount Sims, definitely one of the most important, hottest and sexiest acts of the American Techno- and Electro-Punk-Scene, presented his first longplayer *Ultra Sex* on GigoLO Records. Mount Sims stays controversial: The hit 'Hate Fuck' has been chose as the first single and promises to keep the subject. Antagonisms belong together, just like technology and sex do. 'Hate Fuck' Single with the original and the Metal Massacre Mix. And for all the people over eighteen, there has been produced a video."

**GINA X: *No G.D.M. 12"* (GIGOLO 108). \$9.00**

"With the Maxi *No G.D.M.*, GigoLO Records proudly present Gina X Performance, the artificial fashion decadence band of German Electro-Wave Rock. Their 1981 classic is the first track in original version. In 2002 this song sounds fresh and modern which certainly is a result of Gina's fantastic voice and the dark bassline. Track No. 2, the 'Cat O' Nine Tale' remix of 1992 is dominated by a strong heavy guitar mix and sounds like trashy heavy metal destruction. The third song, 'Nice Mover', Gina's second little hit, is an original backing track edit of the 1981 classic. The band used this version for performances in the 80s with a long 'We Are The Robots' — like fantastic intro which sounds like an inspiration for the French

band AIR. For their first LPs GINA X Performance were inspired by the vocabulary of sado-maso sex as well as by the transsexual and hardcore gay erotic scene. *No G.D.M.* went straight into the Austrian Top Ten and Gina X Performance had gigs in the clubs all over the world. They have always been more successful abroad while in Germany they kept their status as an Underground Wave act."

**DOMINATRIX: *The Dominatrix Sleeps Tonight 12"* (GIGOLO 111 EP). \$9.00**

"The original recording was made in 1984 at Peter Baumann's place on 23rd Street in N.Y. City with the music 'console' made by the guys who made the same tech for the Kraftwerk guys."

**WILLS, MICK: *Monster EP 12"* (GIGOLO 112). \$9.00**

"Mick Wills does it again. After his first single on GigoLO in 2001, he brings us a brand new smasher: *Monster EP* is coming directly from the Motorcity Stuttgart. It's definitely the next soundtrack of the night you won't forget and it proves once again Micks philosophy of authentic techno, using a 4/4 bass drum and a straight bass line. Besides producing highly deanceable tunes, Mick is collecting all kinds of music styles except folk music and he is also well known for organizing cool parties since 1991."

**CANZIAN, ADRIANO: *Macho Boy 12"* (GIGOLO 117). \$9.00**

"After studying arts in Rome, Italys fashion punk Adriano Canzian acted as a music consultant for well known designers such as Holly Krueger. Adriano was responsible for the musical content of several high-fashion shows around the world. His distinctive fascination for the 80s lifestyle rejects andrianos tremendous creative output — 80s Glam, Punk, Porn, EBM — just to name a few, a composition of fashion and music — theses attributes would approximately characterise the inner life of this artist, headed by his spiritual mentor and all time favorite Alexander Mc Queen. Rather obvious 'Macho Boy' — his 1st single ever, — opened the soundtrack DJ Hell assembled for Versace's last haute-couture shows..."

**M.M.F. (MUSIC FOR FREAKS): *The Creeps - Freaks 12"* (GIGOLO 119). \$9.00**

"Music For Freaks was co-founded by Luke Solomon and Justin Harris in 1999, to provide a home for their unorthodox take on House music. Luke is perhaps best known for setting up the house label Classic Recordings with DJ Derrick Carter. Justin Harris was resident at the legendary acid house nightclub Kev's House. They have since released two albums for the label that enhanced the reputation of the label. Music For Freaks has also amassed an impressive roster of artists such as Kenny Hawkes, Hans Nieswandt, Doc L. Junior, Nikolai, Tony Senghore and many more. Luke and Justin also have recorded for many of the most respected dance labels on the planet and also gained a huge respect in the remix field as Freaks for The Streets, Human League, Marianne Faithfull, Telepopmusik, Isolée and so on."

**DJ HELL: *Keep On Waiting 12"* (GIGOLO 122 EP). \$9.00**

"The single 'Keep On Waiting', features a fellow European, Erlend Oye. The Norwegian with the melancholic voice poses a counterpoint to the hard, electronic backdrop with spartan melodies. The tracks video, on the contrary, is pure New York. Larry Tee's glamorous Luxx Club is the Setting, P.Diddy and Princess Superstar have their cameos as well as an amazing cast of supermodels, all fitted out by Donatella Versace. Be prepared for the upcoming DJ Hell album *N.Y. Muscle*."

**TERRANOVA PRESENTS THE COSMONAUTS OF INNERSPACE AKA FETISCH: *I'm Allergic + Remixes 12"* (GIGOLO 123). \$9.00**

"Fetisch puts together the Cosmonauts Of Innerspace with the intention of releasing with them a self-titled LP on GigoLO. On this Terranova-project Fetisch works with special guests like Ari Up from the Slits, the stepdaughter of Johnny Rotten. He stands right at the epicenter, plays with Reggae, Hip Hop, Blues, Punk and Elektronika, covers Bob Marley and blasts Rocker-Guitar-Riffs as if there's no tomorrow. Terranova statements are absolute... And hit the center of zeitgeist."

**FIXMER, TERENCE: *Ceveaux Sans Ames 12"* (GIGOLO 127). \$9.00**

"Terence Fixmer is considered as one of the most successful persons in the credible Techno scene. He is not only able to produce brilliant and authentic records — Terence also convinces the crowd with his inimitable live-gigs and DJ-sets... He has rocked worldwide at places such as club Rex/Paris, Fuse/Brussels, U60311/Frankfurt or mayday. Now he brings another smashin' Techno jewel on GigoLO records, optimal to make the crowd sweat at peaktime."

**STERIL: *A Day At The Races 12"* (GIGOLO 128). \$9.00**

"The sound of these four tracks bruits into space entrobically. A perfect liaison of japanese phonetics and occidental vibrations. A soundtrack for a movie that was never made. Be sure to listen to those great vocals by Sue-M from Tokyo."

**DJ HELL: *N.Y. Muscle 3LP* (GIGOLO 130 LP). \$21.00**

Triple LP version. "The first days of a European in America are comparable to being born. He himself had known new arrivals who for example had stood on their balcony for days and days and had looked down on the streets like lost sheep. This lonely inactivity might be allowed to a tourist, for someone planning to stay here it means definite demise." These lines can be found in Franz Kafka's novel fragment *America*. Kafka himself never set foot on American soil and maybe that's why he managed to create a piece of writing that melts second hand stories and his own imagination into a condensed and exciting portrait of New York. DJ Hell has been to New York. Most likely several times and especially from October 2002 to April 2003, when he produced his new album *N.Y. Muscle* there. Hell went with the flow of a city whose heartbeat pounds so much faster than Europe's. Work ethics, strength, inspiration, these are the traces that New York left behind on the album. The music however seems Kafka-inspired in the most positive sense: *N.Y. Muscle* feels like a look through surreal European glasses onto a strange country. It seems nearly logical that the first track, the single 'Keep On Waiting', features a fellow European, Erlend Oye. The Norwegian with the melancholic voice poses a counterpoint to the hard, electronic backdrop with spartan melodies. The tracks video, on the contrary, is pure New York. Larry Tee's glamorous Luxx Club is the Setting, P.Diddy and Princess Superstar have their cameos as well as an amazing cast of supermodels, all fitted out by Donatella Versace. 'Listen to the Hiss' and 'Meet the Heat', two collaborative tracks with proto punk legend Alan Vega (Suicide) paint a different picture entirely. A place without Rudy Giuliani, a Gotham City in the darkest hour comes into existence. Sawtooth Basslines, driving, dirty drums are layered atmospherically on top of each other. The dark despair peaks in 'Let No Man Jack': Hell uses early, rough techno to say goodbye to the omnipresent eighties revival, shows how far out there he really is. A screaming voice. That's how intense sounds. 'The Ambient Song' and first and foremost 'I Regret' loosen the tension at least temporarily. The marvellous Billy Ray Martin who lends her voice to the fluid instrumental to 'I Regret' enchants in a song of deep and beautiful sadness. But Hell wouldn't be one of the most successful Techno DJs worldwide if he wasn't looking for the club immediately after. 'Control' honours its name on every dancefloor, pumps, moves, rocks at will to sweat-drenched exhaustion. The energetic 'Wired' leads *N.Y. Muscle* to an end, just before, in a final 'Phone Call', the hectic scheduling of studio dates is discussed, only for the voices to drift away in echo and delay. Franz Kafka once again: 'You couldn't hope on commiseration here. Only the fortunates seemed to really enjoy their luck

amongst the uncommitted faces that surrounded them.' Hell does not need commiseration. He made New York his own and has produced an exciting and dense portrait of the city. DJ Hell is one of the fortunates."

**STATION ROSE: Dave Remixed 12" (GIGOLO 46). \$8.00**

Repress. "Dave was written Garry Danner and produced & recorded by Atom Heart in 1992 and became quick one of the early techno-hymns in Germany. The computer voice of a science fiction movie, combined with rather strange sounds and crazy breaks was and is still outstanding. Remix by - of course HAL 9000 (for those who know...) and Heinrich Müller, who belongs to the close circle around Dopplereffekt."

**ADVENT, THE: Time Trap Technik 12" (GIGOLO 56). \$8.00**

"After the release of The Advent's electro collection *Time Trap* on CD in February, there was a huge demand for these material on vinyl. So DJ Hell has chosen 4 of his favorite tracks for this 12 inch-release."

**STERIL: Shades Of Grey 12" (GIGOLO 64). \$8.00**

"After the Release of Steril's early material on Erkrankung durch Musique last year, Steril moved from St. Tropez to Tokyo and recorded new tracks there. 4 high-class 80ies-Electro-Pop tracks, with vocals in Japanese, French and English."

**TRAXX & DEECOY: The Dirty Criminals 12" (GIGOLO 68). \$8.00**

"Three hypnotic, classic Chicago jack-tracks. Debut EP by Chicago based DJ's Traxx & DeecoY." Originally released Sept., 2001.

**TAMPOPO: Sumo Da House 12" (GIGOLO 71). \$8.00**

"After one Track on the Coletiva de Gigolos EP (GIGOLO 23 & CD3) and on Compilation CD4 (GIGOLO 40) Gigolo's french Tec-House section Tampopo comes with his first EP. Jack it out!"

**FIXMER, TERENCE: Armee Des Tenebres 12" (GIGOLO 74). \$8.00**

"One sided. Limited to 2000 copies. A limited pre-release of one track of the upcoming album *Muscle Machine*."

**FISCHERSPOONER: Emerge Remixed 12" (GIGOLO 76). \$8.00**

"Downtempo Jack-House Mix by Naughty, Electronic-Punk-Rock Mix by Tarranova of the super-smasher Emerge."

**WILLS, MICK: Atomic 12" (GIGOLO 77). \$8.00**

"Long time DJ and new producer from Stuttgart / Germany. Four perfect Gigolo-tracks featuring different roots. 'Kill Kill' is a EBM-Monster, 'Atom Brain' a dirty Chicago-House track, 'Dr. Rightous Says' a hypnotic techno-burner and 'Calling all Boys' (feat. The Kinky Lovers) a female vocal disco-track."

**COHN, ROMINA: Non Stop EP 12" (GIGOLO 83). \$8.00**

"The first south-american Gigoletta, resident-DJ at famous Molokko in Buenos Aires and former lead-singer in a punk band with her debut on Gigolo Records. 'I want to be The Residents' was already one of the big tunes on Gigolo compilation 5, 'The Night' shows Romina as Amanda Lear 2002."

**CAPRI: Capri EP 12" (GIGOLO 84). \$8.00**

"Capri ist a new rising star from Buenos Aires. Pantera is a vocoder-electro-punk-ballad, Mandarina, already heard on Gigolo Compilation 5, a super-groovy-house-song."

**KORDA, CHRIS: When It Rains EP 12" (GIGOLO 86). \$8.00**

"First release after the *Six Billion Humans* album in 1999. Four tracks with the unique Korda Electronic Jazz - House mixture and unique vocals."

**LAMB, LINDA: Hot Room 12" (GIGOLO 87). \$8.00**

"After Fischerspooner and Crossover, here comes Linda Lamb, the next Gigolo-act out of New York City. Her 'Electro-Country-Song' 'Hot Room' was for many people the secret hit on Gigolo Compilation 5 and with the remix of Gigolo-wonderboy TIGA this secret can not be hidden on any dancefloor."

**FERGUSON, SCOTT: White Buffalo EP 12" (GIGOLO 89). \$8.00**

"The producer Scott Ferguson presents his Gigolo debut *White Buffalo E.P.*. His vinyl includes three selected tracks which shows his wide musical range. One of them — 'Dump Days' — is also presented by DJ Hell on the new *Gigolo Compilation CD Six*. From the musical style you can indicate that his roots are based in Detroit. Scott Ferguson developed a multifaceted ep consisting of bumping beats, floating percussions and a jazzy xylophon."

**PLASTIQUE DE REVE: Untitled 12" (GIGOLO 91). \$8.00**

"The second Gigolo-EP of this act from Geneva. Side A with a super-funky-new-millennium-odeo-hymn, side B with two highest energy versions of the Electronic Ensemble classic 'It happened then'."

**TIGA & ZYNTERHIUS: Sunglasses At Night - Remixed 12" (GIGOLO 92). \$8.00**

"The remix edition of the top-seller. No more explanation." Remixes by: TGV (Tiga and Matheo Murphy) and Naughty (w/ additional production by Filippo Moscatello).

**ATOMIZER: Hooked On Radiation 12" (GIGOLO 96). \$8.00**

"Hooked on radiation is the first release by south London synth duo Atomizer. Atomizer are Jonny Melton (DJ Jonny Slut), who in previous incarnations has been a teenage goth pin-up with legendary Batcave band Specimen, a future shock hip hop punk sampling member of Diskord Datkord with his old sidekick Adamski, and a be-hooded Ancient of mu mu with the Mighty money burning KLF, & Fil Jones (DJ Fil OK) bedroom producer and previously one half of techno outfit Sharon & Tracey with DJ Tom Stefan, and film soundtrack provider for the multi media club events 'Let me feel your finger first'. Their debut single 'Hooked on Radiation' has been co-produced by KLF man Jimmy Cauty. Atomizer see themselves in a classic synth duo style and site their major influences as Suicide, Sparks & Soft Cell."

**MATISKE, MARTIN: Stars & Galaxy EP 12" (GIGOLO 97). \$8.00**

"Living in Munich, Martin Matiske grew up with traditional Bavarian 'Blasmusik' like the famous 'Zillertaler Schürzenjäger'. He was quickly influenced by two groups, the first being 'Kraftwerk' and the second Gigolo's 'Dopplereffekt'. His first taste of the music scene came after seeing Hell on MTV during the Love Parade, he loved it, and decided to visit Hell at his Munich office. At just 11years old, Martin came armed with his own mix tape, and Hell was more than impressed. They maintained a strong contact through the years and Hell gave him his music advice. Not a big fan of the 80's 'Electro sound', Martin decided not to play this sound in his DJ sets, preferring a more pure and real sound. His sets consist of a wide spectrum of different musical styles from Old Disco or Minimal Techno to Classic House music. Often finding it hard to buy good records he prefers to produce the sounds the way he likes it...unfortunately due to his young age, his deejaying is restricted, so you have to catch him before 10pm... His first track 56cars is out on gigolo soon, it's a cool mixture of 80's electro breakdance music."

**TWINS, THE: Face To Face 12" (GIGOLO 98). \$8.00**

"After having published 'Face to Face' on the latest breathtaking *Gigolo Compilation CD 6* and after having disappeared from the music business over years, The Twins now present their great Italo-Disco hit re-recorded plus a special remix version by Naughty on Gigolo Records. In the 80s the Berlin Synthypop-Duo Ronny Schreinzer and Sven Dohrow was widely successful, hundred thousands of records have been sold. 1983, with 'Face To Face' they had their great breakthrough — in Italy the song was number two of the Top Ten. More hits

like 'Not The Loving Kind' followed and found their place not only among the Italian, French and Spanish charts but also in the Australian ones."

**DJ HELL FEAT. ALAN VEGA: Listen To The Hiss 2LP (GIGOLO 124). \$17.00**

"Alan Vega — The mark of Suicide is scored deep into this track's flesh, and there could barely be a better place for Alan Vega to make a guest appearance, acting like a kind of dark spiritual omnipresence on Hell's *Listen To The Hiss*, mumbling, shrieking and invoking mayhem. Led by a gut-rumbling tom-tom beat, it snarls and sizzles like wet cables sparking in the dark, a whole room charged with static —deranged, pained and insane. This 2x12" comes along with 3 incredible remixes done by the faces of 2003 — Tiefschwarz, Peter Kruder and Ricardo Villalobos."

**BARTZ, RICHARD: Midnight Man CD (GIGOLO 131CD). \$17.00**

"The King Of Techno, Richard Bartz, is proud to present his new album in 2004. The master of the 'fermona' filterbank and great manipulator of the 808/909 shows his domination on his album, called *Midnight Man*. Richard Bartz was born in Munich/Germany in 1976. Attending the legendary Ultraworld parties in 1991, he soon made contacts with Disko B label chief Upstart and DJ Hell. Pretty soon, his first productions, remixes for Disko B, were released, followed by the DJ Hell album *Geteert und Gefedert* where he acted as producer."

**BARTZ, RICHARD: Midnight Man 2LP (GIGOLO 131LP). \$19.00**

Double LP version.

**TIFFSCHWARZ & ERIC D'CLARK: Blow 12" (GIGOLO 137EP). \$9.00**

"The Schwarz-brothers, men of the moment and responsible for the über-hits like Spektrum's 'Kinda New' Remix (on Playhouse) and the stunning 'Sister Saviour' (on Output) remix they did for The Rapture a while ago, now back on deck with a new masterpiece on DJ Hell's very own Gigolo label. 'Blow' — taken from Four Music's *Fun* compilation comes along with a new ass-kickin dub-mix the boys especially did for Gigolo."

**MILLS, JEFF: Shifty Disco 12" (GIGOLO 142). \$9.00**

1996 release. Four exclusive Mills tracks, in a more house-like mode than his Axis/Purpose Maker material Features: "'The Sun", "Theme From 2000", "Move Your Body", "Set".

**VA: New Deutsch CD (GIGOLO 106 CD). \$14.50**

"Documents the variety of the first explosion of synthetic music in Germany on 24 tracks. The compilation of Thomas Bar and DJ Hell doesn't stop at (sub-) genre-borders, it puts in smallest produced editions of indie singles beside the chart hits of the early 80s. The music lives from the power that transformed ideas in unfamiliar speed into tones, a power that doesn't spring up self evidently. Until the techno-decampment, nothing familiar should happen anymore. Enjoy this special journey into very obscure material in a fine mix with German chart hits covering the period of the late seventies till the mid nineties." Artists include: Weltklang, Neon, Grauzone, Der Plan, Gleitzzeit, No More, Stratis, Christof Glowalla, Eiskalte Engel, Echowest, DAF, Za Za, Keine Ahnung, Die Gesunden, Fehlfarben, Blindganger, Pyrolator, Grauzone, Die Hornissen.

**VA: New Deutsch 2x12" (GIGOLO 106 LP). \$14.50**

Double LP version.

**FATRUCKER: Superbike 7" (GIGOLO 107). \$7.00**

"For sure Fat Truckers were one of the big surprises on the last Gigolo Compilation 6. These guys from Sheffield use analogue Synthesizers instead of Guitars, they may understand themselves as a Synthcore-Punkband. 'Superbike' sounds just like one into the 3rd millenium cat-apult 'Born to be Wild' and in 'Teenage Daughter' you could imagine a super young Iggy Pop on his Tour in 2003."

**FAT TRUCKERS: Fat Truckers 2LP (GIGOLO 113 LP). \$14.50**

Double LP version.

**PSYCHONAUTS: Wild In Your Eyes 12" (GIGOLO 114). \$9.00**

"The Psychonauts are producers of pulsing electronic funk, lush pastoral pop, cinematic disco funk and more. The mix is so mellow and richly instrumented that you never know where the samples stop and musicians start as the organic and the electronic become perfect bedfellows. Prepare to be dazzled."

**KORDA, CHRIS: The Man Of The Future 12" (GIGOLO 115). \$9.00**

"As an office worker, she has spent many years of her life in cubicles. On stage with her laptops, she's in a virtual cubicle; in the moments of silence between tracks, the careful listener might hear the 'insect sound of drones, clinking keyboards in a fluorescent hive of fabric-padded cubicles.' The modern experience of work is enforced passivity; freedom of movement is increasingly restricted, until only the eyeballs and fingers are permitted to move. While performing, she experiences this familiar feeling of bondage, but it's strangely transformed; she's still glued to the screen, but her legs and ass can move to the music, and she feels the heat, in and around her body. The most important change is that she's no longer alone; she's sharing her experience with the audience members, many of whom also work in offices. It's a small liberation."

**KORDA, CHRIS: The Man of the Future CD (GIGOLO 115 CD). \$16.00**

"He was the first artist that released an album on Gigolo Records. His fusion of avantgarde-jazz and dancefloor-electronics in connection with the inimitable way how he inserts lyrics and vocals is till now unique. But unique is not only his music but also the person Chris Korda. As a reverend of his Church Of Euthanasia and cross-dresser Chris Korda was able to thrill sensation, in the U.S. he was invited in the Jerry Springer Show and sometimes he was also arrested because of his political actions, in Holland the town council even debated about a prohibition of his entrance. Chris Korda always provoked delicately, never plump, but always in a profound, consumption- and civilization critical way, that just because of that scandalized so much. That's why he was named as the Marilyn Manson of the electronic-scene for intellectuals. But also as musician and live-performer he played for a big fan-crowd and even with his 'uncommon' sounds he puts every dance-floor on fire. His new album *The Man Of The Future* also has some quieter tracks, ambient tracks, which till now is an unknown aspect of Chris Korda's work."

**VA: International Deelay Gigolos 7 2CD (GIGOLO 120 CD). \$21.00**

"This CD is the trend-setting document of an innovative, creative and worldwide transforming music scene. With its' home between Berlin, Los Angeles, New York, Buenos Aires and last but not least Munich — state of the art depending on electronical music. What goes without saying is that only Gigolo artists with their absolutely new and partly unreleased tracks are involved. Conspicuous is the wide musical spectrum that mastermind DJ Hell devotes this time — besides the already approved club hits of Fischerspooner or Mick Wills you also will find the techno-debut of Hip Hop billionaire Puff Daddy, nowadays P.Diddy, remixed by DJ Hell on this compilation." Artists: Freaks, Fat Truckers, Psychonauts, Yesandno, Fischerspooner, Dirty Criminals, Trevor Jackson, Mick Wills, Crack We Are Rock, Experimental Products, Liquid Sky, Richard Bartz, David Carreta, Linda Lamb, Pink Grease, Adriano Canzian, Mount Sims, Chris Korda, MU, Terranova, Steril, The Rockers, Silvio Manuel, Gina X, P.Diddy, Hell, Savas Pascalis, Terrence Fixmer, Crossover, Kim Peers.

**PSYCHONAUTS: Songs For Creatures CD (GIGOLO 121 CD). \$16.00**

"The Psychonauts debut album *Songs For Creatures* on International Deejay Gigolos. You



may know Paul Mogg and Pabloclements for their deck skills and previous association with Mo' Wax. After hearing their debut — pre-conceptions confounded — you will know them as producers of pulsing electronic funk, lush pastoral pop, cinematic disco funk and more. **Songs For Creatures** has that rare quality in an album where each time you listen to it a different track becomes your favourite depending on what mood you're in. The mix is so lush and richly instrumented that you never know where the samples stop and musicians start as the organic and the electronic become perfect bedfellows."

**PSYCHONAUTS: Songs For Creatures 2LP (GIGOLO 121 LP). \$16.00**  
Double LP version.

**VALIUM: Art Of Misdirection CD (GIGOLO 42CD). \$15.00**

"Valium comes from the north of Belgium and entered the international electronic music stage at 1995 with an EP on UFO Records/London. In the following years, he released EPs on the Detroit based Submerge Label Technotika (96 & 97), on Sativae Records (98) and finally on Gigolo Records (99). **Art Of Misdirection** is a concept album on different levels: Valium creates new connections of text, language and music. And it's not only about the spoken word, it's about psychological experiences, very personal perceptions and their musical conversion and also about scientific theories, brain research and music as therapy. Jeff Mills already pursued similar visions with his 'Tomorrow' series or in the forum on the Axis records Website. DJ Hell and Splank! (Zombie Nation) arranged these visions of the future in a 75 minutes mix on CD. Valium's soundtrack for his science fiction journey to his own brain is avantgarde electronic music at its best."

**TUXEDOMOON: No Tears/What Use — Remixes & Originals CD (GIGOLO 55 CD). \$12.00**

"Remixes of DJ Hell's favourite band, the legendary industrial/new wave outfit Tuxedomoon. 'What Use' was originally on Tuxedo Moon's best loved album **Half Mute?** and is featured on Hell's hugely acclaimed **Fuse Presents Hell** album. Remixes by Dopplereffekt's Heinrich Muller, Ectomorph, Continuous Mode, H. Platzgumer & Adult." Plus the original versions of "No Tears" and "What Use"; 7 tracks in all.

**ADVENT, THE: Time Trap Technik CD (GIGOLO 56 CD). \$15.00**

"This album is the best of The Advent's electro releases in the last 6 years, containing also brand new material. It is the 1st solo long player since **New Beginnings** in 1997. The Advent's Cisco Ferreira about **Time Trap Technik** : 'At the beginning of my involvement in the recording industry I was always into freestyle and electro. So after learning about programming in the late 80's on some weird retro equipment, some of my 1st works were in this style, like ... 'Space Opera' (R&S), 'The Project' (R&S), 'B.C.' (I.T.P.) At this time I was also into new wave because of that retro sound. Groups like Neon Judgment, Cabaret Voltaire or Front 242. The vibe they created with their music was ahead of it's time. They were so in tune with the machines and developed their own sound... so this had a big influence on my musical style from the start. So now 2001 is the time to release this album **Time Trap Technik** ."

**VA: International Deejay Gigolo Vol.5 2CD (GIGOLO 60 CD). \$16.00**

"DJ Hell compiled Gigolos fifth year collection. Like last year a double CD Set, with 24 tracks. One third contains the best of the Gigolo releases from end of 2000 until now, like Tuxedomoon, Mits, Terence Fixmer, The Advent, Savas Pascalidis or the new mix Of Dopplereffekt's 'Scientist' and the mega smash 'Emerge' by Fischerspooner. More than 2 third are unreleased tracks of forthcoming releases, like full length albums by Miss Kittin & The Hacker, Filippo Naughty Moscatello or Japanese Telekom, debut EPs by Chicago's Traxx & Deecoy, the queen of night-life in Buenos Aires Romina Cohn or the new man from Montreal: Tiga. The Gigolo cult-project Der Zyklus gives like Inform3r a taste of their follow ups and David Carretta is finally back with new material after a period of excellent remixing. Also previewed are 3 Re-releases like the Dutch legend Orlando Voorn (Fix-Flash), Berlins 3PHASE and ... yes The Twins with their 80ies chart-breaker Face To Face. This CDs will again not be mixed, as a DJ-mix is based on completely different rules compared to a label re- and preview of a certain period. Gigolos CD5 gives you a first taste of what will happen on the hottest dance-floors, what will be played in the coolest car-stereos or what will come through many speakers during this summer of 2001."

**MOSCATELLO, FILIPPO NAUGHTY: Disco Volante CD (GIGOLO 65 CD). \$15.00**

"Mister Moscatello grew up in the south German city of Ulm and can be called a founding member of Gigolo Records. Actually, it was his track 'Boing Bumm Tschag' (with David Carretta's Innerwood), that made Hell start his label 5 years ago. And DJ Naughty came up with more special Gigolo-input, like his anthem Gigolo-Style on his next EP (Gigolo 07) or 'All the Boys Look Superchic' on his G3 EP (Gigolo 15). Lyrically and musically he defined what this Gigolo-thing is about in modern dance-music. But Naughty has also a history before Gigolo, as he released on Ferox, Hybrid and Proper and he was throwing parties in his hometown where he also met DJ Hell. And this ended up not only in his releases on Gigolo, but also in some co-production work for several Hell releases, also for Hell's worldwide respected 2nd album **Munich Machine**. After a period of remixes for different labels, DJ-sets around the globe and a residency at the famous Munich club Ultrashall, Naughty got back to his studios to redefine his sound, putting special emphasis on more house-orientated music. A new passion started and after 2 years, at the end of 2000, he presented with the **Disco Volante** EP on Gigolo a first taste of the new Naughty-style. Now we have his first full-length statement, the **Disco Volante** LP, an album recorded with real bass-, keyboard- and guitar-players and different guest vocalists, among others Sabrynaah Pope, who worked already with DJ Pierre or Kings Of Tomorrow. This album travels between jackin' house, deep house, gospel-soul, garage and more, somehow united and filled with this unique FNM-style."

**MOSCATELLO, FILIPPO NAUGHTY: Disco Volante 2LP (GIGOLO 65 LP). \$16.00**

Double vinyl version.

**FIXMER, TERENCE: Muscle Machine CD (GIGOLO 78 CD). \$15.00**

"Terence Fixmer, born in Lille (north of France) in 1972, discovered the EBM (Electronic Body Music) when he was 15 and became a Nitzer Ebb-, Front 242-, Klinik-, A Grühm- and DAF-fan. At the beginning of the 90's he was a party freaker and his interest for the electronic sound increased with the apparition of the New-Beat and Techno in Belgium. At this time he started to buy records and 'flashed' on VortreXx from Final Exposure to Plus Eight Records. In 1992, he decided to produce his own music and he started to throw parties called 'Cosmos' and 'Space' in a club called Pyramide. One and a half year later he released his first EP on the Belgium label Diki Rec. In 1993 he moved to Rotterdam for his studies and produced some other EPs for different labels, under different pseudonyms. In 1995, he worked with his old school mate Emmanuel Top. But all this was just the beginning: in 1998 Terence decided to start his own label Planete Rouge Records. The second release on it (after Gemini 9 EP) was the first one under his real name: Terence Fixmer: 'Electrostatic'. The 3 tracker (first released on Planete Rouge and then licensed to Gigolo Records) was played by the biggest DJ's world wide, such as Dave Clarke, Sven Vath, Jeff Mills, DJ Hell etc. 'Electrostatic' was voted among the biggest tune of the year 1999 by many magazines and DJ's. In the same year Terence remixed DJ Hell's 'This is for you' (Disko B) and released his

2nd EP on Gigolo: 'Electric Vision'. At the same time he presents his first live act with Sven Vath at Cocoon-Club in Frankfurt. Terence finally remixed Sven Vath's: 'Ein Waggon voller Geschichten' (Virgin), which was voted to the 10 best remixes of the year 2000 by different magazines. He managed to transmit in his live performances the particular energy he got in his EPs; a kind of full power EBM and Techno. In 2001 Terence moves to Berlin, released the Body Pressure EP on Gigolo, of course another floor burner. In september 2001 he will finally release his first full-length-album **Muscle Machine**, unique Fixmer-style, straight, high-energy, 7 dancefloor-tunes."

**FIXMER, TERENCE: Muscle Machine 2LP (GIGOLO 78 LP). \$16.00**  
Double LP version.

**CROSSOVER: Fantasma CD (GIGOLO 79 CD). \$15.00**

"Vanessa Tosti and Mark Ingram are Crossover — the new cozmik junk band from NYC. Sounds like the Chicks On Speed meeting the B 52's in a smoke filled club in Manhattan. With weird lyrics ('Photograph' is in fake-German) Crossover invites the listener into their world of fantasy adventure stories. Their demented sequenced sound is fortified with heavy bass-lines, drum machines and an arsenal of synthesizers. Call it Electro-Pop, New Wave, Punk or Disco, whatever Crossover is the max. Vanessa Tosti was born in Rome, Italy and moved to the USA as a child. Daughter of Giacomo Tosti ('Middle of the Road', RCA 'Gone Gold fame'). End of the 90ies she met Mark Ingram, native texan and drummer in the unusual boutique 'Smylonylon' in Manhattan and Crossover was born. In July 2001 Crossover played their first show in Europe at the famous Gigolo-Loveparade-Party at WMF Club in Berlin."

**CROSSOVER: Fantasma 2LP (GIGOLO 79 LP). \$16.00**  
Double vinyl version.

**CARRETTA, DAVID: Domination EP 12" (GIGOLO 81). \$8.00**

"New and hot stuff from long-time french Gigolo David Carretta. First release after his debut-album **Le Catalogue Electronique**. Vicious Game already charted in the Groove Magazin Top 50 only from the presence on Gigolo Compilation 5, The Punishment Song is Carretta's definition of a disco-monster."

**VA: American Gigolo - Mixed By Tiga CD (GIGOLO 85 CD). \$14.50**

European version, same as the Turbo release that has been licensed for North America. But this one has the Gigolo logo on it and the other one has the "Turbo" logo on it...so that's gotta count for something, right?! Same 25 tracks, as mixed by Tiga. "International Deejay Gigolos is the Munich-based record label ran by techno legend DJ Hell. Started in 1996, as an affiliate of Disko B, the label quickly established itself as THE definitive cult label where you could find everyone from Jeff Mills to downtempo electro...where every release was unified by Hell's personal taste and the highest standards. Over the years this has become the 'Gigolo' sound, an open and adventurous musical style that laughs in the face of convention, fusing raw acid-house with electro, nu-wave and synth-pop. Long before the electro-revival and the vocoded pop songs, Gigolo was pioneering the way, influencing a new generation of producers, and winning over a global following that has made it one of the biggest independent labels in Europe. With a roster that includes techno icons Dave Clarke, Jeff Mills and DJ Hell and Gigolo Stars David Carretta, Miss Kittin and The Hacker, DJ Naughty, The Advent, DMX Krew, Dopplereffekt and many more the Gigolo label reads like a who's who of electro-techno. New signings like Fischerspooner, Tiga and Zyntherius, Savas Pascalidis and Vitalic are all artists that take chances, and all artists that area are poised to take modern music to new heights. Even Marc Almond has had a record on Gigolo! **American Gigolo** is an introduction to the sound of this seminal label. Tiga (Montreal based DJ/producer) has gone through the labels first 75 releases and hand selected the critical tracks, mixing them together for a seamless trip from vocal synth-pop to nu-wave techno. In a genre of music which is so often lacking in character, humor and vision...Gigolo excels. This Mix-CD can also be seen as an updated substitute of the Gigolo-Compilation CDs 1 to 4, which are no longer available, because a pretty famous guy did not like the artwork there." Artists include: Linda Lamb, Trike featuring Audiomat, Tuxedomoon, DMX Krew, Dopplereffekt, Trike, DJ Naughty, TIGA and Zyntherius, Mits, Filippo Naughty Moscatello, Miss Kittin and The Hacker, David Carretta, Christopher Just, Der Zyklus II, Vitalic, Jeff Mills, Terence Fixmer, Fischerspooner.

**VA: International Deejay Gigolos 6 2CD (GIGOLO 90 CD). \$19.00**

"As ever, International Deejay Gigolos' sixth compilation offers a state-of-the-art review of the label's style and content. It goes back and forth, both delving deep into the vaults and pushing many new names under the spotlights. Apart from getting as eclectic as possibly can, the ever-expanding Gigolo roster once again proves that the outer limits of modern music are not (here we quote most major record companies) 'irrelevant wastelands'. There's something cooking in Berlin, Los Angeles, Munich, Buenos Aires, New York, Detroit, London and Sheffield, and it's healthily kinky. All over the globe, misfits are on a mission to set free the misbehaving misfit lurking inside all of us. They rally against the status quo, concoct shady scenarios for world domination and show that pushing a button on an electronic device really can make a difference. They warp sexuality, dissect politics and strip-search the world of entertainment. Gigolo does not release records to please the consumer. Gigolo is all about destroying whatever kind of rulebook the consumer should hold dear. Good music induces subversive thinking. Good music never soothes. Good music, randomly disguised as house, hip hop, techno, acid, rock, punk or jazz, always is a call to arms, a demand for revolution during technik. Ah, Gigolo: it's the year 2077 all over again." Features: Plastique de Reve, Mt. Sims, Dopplereffekt, Scott Ferguson, Bobby Konders feat. Mutabaruk, Vitalic, Tommie Sunshine, Terence Fixmer, Valium, Crossover, Tuxedomoon & Hell, Mike Wills, Dominatrix, Fat Truckers, Atomizer, Fischerspooner, Fancymen, Martin Matiske, Family 5, A Number of Names, Chris Korda, Marc Almond, Romina Cohn, The Twins, Savas Pascalidis, Lady B, Divine.

**KONDERS FEATURING MASSIVE SOUNDS, BOBBY: A Lost Era In NYC 1987 - 1992 CD (GIGOLO 93 CD). \$15.00**

"The beginning of that lost era in New York, which is the issue of this Gigolo-compilation, is marked by the end of maybe the most important, but surely the most legendary club of all times: Manhattan's Paradise Garage. The place where disco got turned into a religion named 'Garage House' by DJ Larry Levan, 'The Father', lived and breathed by his faithful disciples, in their dedication quite similar to a bunch of early Christians. In 1987, the Garage closed its gate forever. The Garage sound and its believers had to go deeper, way deep. Down there, Deep House started to materialise. The househeadz only started to resurface, at least into the twilight, when 'The Shelter' opened, the downtown deep house institution where DJ Timmy Regisford carried the torch. But for five long years, Deep House was homeless. Homeless, but not gone. In the underground, offside from big clubs, in tiny holes and secret locations, that were only known to the initiated, the contemplative sound found a temporary refuge, on nowadays mythical parties. The most important of them all was called Wild Pitch. Here, the hard core of the first Deep House DJs played. Names that still get whispered respectfully: Viktor Rosado, David Camacho, Kenny Carpenter, Nicky Jones, John

Robinson. Also DJ Pierre, who had just moved from Chicago to New Jersey, sometimes played there and even dedicated a whole track principle to those legendary sessions: the Wild Pitch Mix. One DJ, however, epitomises more than any other the massive sounds and the unique spirit of the Wild Pitch parties: Brooklyn's Bobby Konders. In his spectacular mix, he threw in everything from reggae, hip-hop, house to disco. He aimed directly at the common factor, the true soul of those blood-related styles. Konders house music always was extremely rooted, cultured and conscious. It used the semantics of reggae in more than just a musical way. This attitude made him revolutionary. It's no wonder, that after his farewell from house by '93, he almost exclusively focused on ragga, hip-hop and low end jeep beatz, and instead of 12" records, on his label Massive B he now only released 45 singles and compilations. 'Dis Poem' originally is a spoken word track on a regular Muta Baruka album. From there Konders just took it live, as a DJ would be playing an accapella intro, before bringing in the beat. Konders practically invented a school of intros, many times starting instrumental tracks with Reggae-MC-sloganeering. But also in other styles he roamed and wildered, to throw them into his melting pot of all 'tings conscious. Though strictly dedicated to the deep, the raw, and the soulfully nice, he produced one of the most slamming acid tunes of all times: 'Nervous Acid'. Allegedly only 'to have done it'. Nevertheless that track gets rocked massively up to this date, by DJs who sure know what time it is. Until the invention of his own Massive B imprint, his productions went under his street name 'Massive Sounds' and were released by Frank and Karen Mendez on 'Nu Groove'. Apart from Konders deep reggae/house crossbreedings, future techno stars like Joey Beltram, Tommy Musto or Lenny Dee appeared, as well as Paradise-Garage-regulars like the Burrell brothers or nowadays well-established big producers like Kenny 'Dope' Gonzalez. On 'Nu Groove', the whole classic, nice Konders shit appeared, long deleted material, that gets assembled almost completely on this massive compilation, remastered and ready to be discovered by a new generation of headz, to be sucked in like a nice blunt."

**PASCALIDIS, SAVAS: *Galactic Gigolo* CD (GIGOLO 95 CD). \$15.00**

"*Galactic Gigolo* simply and clearly has to be seen as the ultimate hit album. Pascalidis started his career in 1987 as a DJ playing mostly disco and funk in various clubs in and nearby Stuttgart. In 1988, he started to play more acid and new beat music. From 1991 he organized his first techno parties and met Goran Besoy from Megahertz who showed him the basics of producing electronic music. With an Atari 1040 he then worked on his first EPs *The Power Of Music* and *Masterblaster*. With *Sugarland Express*, his first release on the German cult label Kurbel Records, in 1997 he produced his first superhit which ended up even in the charts of Brazil. In 1998 with his track 'Discotheque', Pascalidis once more called attention within the scene. In 1999, he founded his own label called Lasergun, definitely one of the most exciting outlets of the music scene right now. Since this year Savas has settled down in the musical metropolis Berlin. Pascalidis is one of the most creative sound artists and key-players of the international techno-disco-scene. The early 80s have had a great impact on him, the king of disco Giorgio Moroder still turns out to be one of his major idols. Last year with the maxi 'Space Affair' Savas Pascalidis gave his debut on the label which probably fits best to his sound: International Deejay Gigolo Records. With *Galactic Gigolo*, Savas defines his home galaxy and combines perfectly spacy techno beats with forgotten disco glitter."

**PASCALIDIS, SAVAS: *Galactic Gigolo* 2LP (GIGOLO 95 LP). \$16.00**

Double LP Version.

**DOPPLEREFFEK: *Myon-Neutrino / Z-Boson 12"* (GIGOLO 99). \$8.00**

"After their first eclectic longplayer *Gesamtkunstwerk* from 1999 Dopplereffekt are now, three years later, ready to present new and innovative stuff on Gigolo Records. With the two atmospheric songs 'Myon-Neutrino' and 'Z-Boson' they seem to have taken a completely different way giving an idea of what their new album (released in spring 2003) will be like — certainly full of surprises. The unit Dopplereffekt, still one of the strangest and most mysterious bands of the contemporary electronic music scene, have developed a very own and highly influential sound that had great impact on the current electro hype."

**DOPPLEREFFEK: *Linear Accelerator* CD (GIGOLO 99CD). \$14.50**

"The unit Dopplereffekt, still one of the strangest and most mysterious bands of the contemporary electronic music scene, have developed a very own and highly influential sound that had great impact on the current electro hype. After their first eclectic longplayer *Gesamtkunstwerk*, from 1999, Dopplereffekt are now, three years later, ready to present new and innovative stuff on Gigolo Records. With the two atmospheric songs 'Myon-Neutrino' and 'Z-Boson' shortly published on Gigolo Records they have already given an idea of what their new album will be like: it takes a new direction towards a rather ambient style."

**VA: *International Deejay Gigolo CD Three* CD (GIGOLO CD3). \$15.00**

"Here is the next CD collection from DJ Hell's Label, with the very best Gigolo tracks of the last 9 releases plus 3 unreleased tracks from upcoming records. Again it is a collection of electronic underground hits that come from different corners, not only techno but also electro, house, disco, hip hop, 80s pop, even ambient; combined in the unique Gigolo style. Foremost Poets' 'Moonraker', Zombie Nation's 'Kernkraft 400', Terence Fixmer's 'Electrostatic' or Miss Kittin & The Hacker's 'Flexibility' belong to the biggest club tunes of the last month anyway. Complimented with timeless, classic tracks by Der Zyklus, Elbee Bad or Trike and brand new, unreleased tracks by Hell & Richard Bartz or David Carretta, this collection should be more than the usual techno compilation."

**GLASGOW UNDERGROUND (UK):**

**IBBOTSON, DANIEL: *Frequency and Phase* 2LP (GU 013 LP). \$19.00**

Double vinyl version. "Daniel Ibbotson returns with his third album! Following on the successes of *Stories* and *Streamlines*, plus various singles on Language, Clear, and Compost, *Frequency and Phase* continues the cool uplifting vibes of its predecessors. *Frequency and Phase* finds Ibbotson exploring a slightly more dancefloor feel — including tracks with latin lounge flavour, breaky Afro-groove deep, deep house with plenty of swelling flange, fusion disco, tribal disco-loop house, and sweet, classy, clavinova house. With it's top-notch production, *Frequency and Phase* is one the year's best quality house releases."

**MATEO & MATOS: *Classic Inspirations* CD (GU 027 CD). \$16.00**

"*Classic Inspirations* is the second volume in the Mateo & Matos Inspirations series. The first focused on their current, Saturday night sound while this long-player finds them in a more retrospective frame of mind. *Classic Inspirations* is all about that part of the record box, normally right at the back, where the DJ keeps their favorite tools and prized cuts. This one's jammed with old school floor-fillers from disco to funk and back again, this is the soundtrack to their early years on the dancefloor and a mix of music that formed the benchmark for their current studio sound. Just looking at the tracklisting, it's obvious that they cut their DJ-ing teeth in a variety of situations: the huge, Studio 54-style floor fillers are there (T Connection, Billy Ocean) but so are records broken at Jellybean's Fun House (Cat Stevens) as well as the Paradise Garage (Montana Sextet), Zanzibar (Blaze) and Louie Vega's Heartthrob (Kasso). Add to that cuts from seventies street jams in the lower east side

(Mandrill) and spacey moments from the Loft (Devadip Oneness) and *Classic Inspirations* offers a unique, wide-angled soundtrack to growing up and grooving in New York City."

**IBBOTSON, DANIEL: *Streamlines* CD (GU 06 CD). \$21.00**

Pleasure-inducing ambient-house from this UK producer, with previous Clear-label associations; less-than-zero diva content, this is horizontal-oriented house music for those of us who don't use the word "choon". "Daniel Ibbotson first attracted attention at the end of 1997 when he released *New Stories*, his debut album for Reel Discs, the Clear-associated label. He has also made contributions to compilations on Compost and Language. His extra special brand of deep late night house music brought some excellent press, and *Streamlines* is another lesson in atmospheric house music. Warm, aquatic, melodic, sensual, absorbing and funky, this is a must for fans of Larry Heard, Carl Craig, Guidance and the Wamdue Kids. Limited stock.

**IDJUT BOYS AND QUAKERMAN: *Life The Shoeing You Deserve* CD (GU 08 CD). \$21.00**

Debut album of strange, often inexplicable house music shenanigans from the duo of Dan and Conrad Idjut (with the help of Quakerman). Sweeping filtered disco-house, minimalist grooves, absurdist track titles like "Tea Tray Formerly Known As Coffee Table", "Gurner's Choice", "Copulating Drum," etc., add up to present just part of an unclear picture. If you're looking for a home listening, hand-in-you-pocket (as opposed to "in the air") but still-pumpin house grooves, this is something worth examining.

**IDJUT BOYS AND QUAKERMAN: *Life The Shoeing You Deserve* 2LP (GU 08 LP). \$0.00**

**GLASS EYE BOOKS:**

**VA: *Poetry Journal #4* MAG (GLASS EP#4). \$7.00**

Contributors include: Eileen Myles, Douglas Blazek, Ira Cohen, Ally Sheedy (she's come a long way since 1975's *She Was Nice To Me*), Byron Coley, Georganne Deen, J.D. King, Gary Kizer, Jutta Koether, Richard Krech, Chan Marshall, Gerard Malanga, Thurston Moore, Richard Meltzer, Clark Coolidge, R. Moore, Mali Thep, Gary Panter, John Sinclair, Lynne Savitt, Charles Plymell, Edwin Pouncey, Tuli Kupferberg, Mike Watt, A.D. Winans, Steve Dalachinsky, Dylan Youkiss, Charles Potts, Lisa Carver, Anne Laure Keib, Loren Mazzacane Connors, and June Price.

**MAZZACANE CONNORS, LOREN: *Autumn's Sun Book* (GLASS LMC). \$14.00**

A small chapbook (50 pages) of writing by guitarist MazzaCane Connors. *Autumn's Sun* features diary excerpts written in New Haven, CT in 1987. Presumably typeset to resemble his original typewritten document, with hand-written aisle comments left in. A six page piece on Loren's experiences standing outside John & Carolyn Kennedy Jr's loft in July 1999 is included at the end of the book.

**GO BEAT (UK):**

**FRIDGE: *EPH* CD (GOB 114 CD). \$26.00**

"Following acclaimed albums on The Underdog's Output label and the 'Kinoshita Terasaka' single, Fridge release their first album on Go Beat. The CD is packaged in a digibox and the LP is high quality heavyweight vinyl." "Latest full-length from the trio of Sam Jeffers, Kieran Hebden (Fourtet) and Adem Ilhan, after a boat-load of beautifully packaged/sounding EPs & albums for the Output, Lo, Piao, and Go Beat labels (*Ceefax*, *Semaphore*, *Sevens And Twelves*, etc.). The timing is perfect for someone to concoct a millenium-lullaby out of old casio beats, organ drones, phased guitars, swell loopy & random acoustic/electric machinery; these guys have done it (with a few bright months to squeeze in a few table tennis matches). Positively, absolutely destined to be 'huge', if not I'm going into hiding, deep within the earth's crust until this whole thing blows over..." — Hrvatski. Limited stock of the original UK version.

**GOD BLESS RECORDS (UK):**

**FLEMING, DON: *jojo ASS RUNne* CD (NOIR 006 CD). \$16.00**

"The first full length solo album from NY rock guru Don Fleming. From Velvet Monkeys, Half Japanese, B.A.L.L. & Gumball to producer (Teenage Fan Club, Sean Lennon, Thurston Moore), this guy is a fuck'n living legend. *jojoASS RUNne* is full on Soho/Boho sonic assault — like if Glenn Branca had been in the Monks with Klaus Dinger on Neul on drums...except there are no drums. Like the Cosmic Jokers with Nazz-era Todd Rundgren on guitar."

**GOD MADE ME HARDCORE (UK):**

**VA: *This Is Hardcore* CD (GMMH 2304CD). \$16.00**

"After all the Fischerspooner/electroclash hype from New York and Berlin, it's time for Britain to strike back in the shape of God Made Me Hardcore, the UK's leading electro pop label. The success and notoriety of the Droyds 'Girls On Pills' and Moon Unit's 'Whip It' has lead to the label being talked about, played out and even imitated — *Dazed and Confused* magazine are about to launch a major ad campaign entitled 'Dazed Made Me Hardcore'. The label's first compilation is the finest UK electropop album available, showcasing 15 tracks from: The Droyds, Siobhan Fahey, Riviera, Ivana F., Mugatu, Moon Unit, Sleaze W / Anna Mercedes, Sensyon, and Bunnymad69

**GOD MOUNTAIN (JAPAN):**

**ELECTRIC SUN FEATURING JOHN KING: CD (GM 003). \$20.00**

NY guitarist King, with Japanese musicians like Otomo, Kamiyama, Yoich Murata (trumpet), Hideki Kato (bs), Hideo Yamaki (drums), etc.

**VA: *New Konservativm* CD (GM 009). \$20.00**

First year anniversary compilation, with all new/unreleased tracks by Optical-8, Koenji-Hyattkei (Tatsuya Yoshida's incredible Magma-styled prog outfit), Doom, Pon (featuring underground legend Junji Hirose), Altered States, Ground Zero, Bass Army, etc. Good introduction to the label. Limited stock.

**REED, BRADFORD: *The Firefishers With Bradford Reed and his Amazing Pencilina* CD (GM 010). \$20.00**

Reed is reportedly a NY street performer, discovered by Kamiyama, who first showed up on the *Slut* compilation. This is his first full release; "His mysterious music mixed with improvisation of his own-made instrument pencilina and cute female vocal."

**HACHUOJIMA: *Taiko Island* CD (GM 021). \$18.00**

Indigenous music from Hachiojima, a small island south of Tokyo, performed on drums, with vocal chanting. "Hachijo drumming is a form where two players play a two sided barrel drum, one player being rhythm, while the other improvises thus creating a unique form... Taiko drumming is a tradition that has passed down through the centuries refining itself from log rhythms in ancient days to the traditional drums now... an ancient expression of the Japanese sense of beat."

**FOMOFLO: *Slug & Firearms* CD (GM 024). \$20.00**

A Seattle/Tokyo "avant-downtown" meeting, featuring Amy Denio, Dennis Gunn, Tada Makio, Honda Tatsuya & Hoppy Kamiyama; with a guest appearance by Amy's group, the Billy Tipton Memorial Saxophone Quartet.

**PUGS: *The Memories With Pugs* CD (GM 025). \$20.00**

Best-of(?) album with tracks off their albums for the White Dog label.

**SCREAMING PINCH HITTER: *Designed Land Limit And* CD (GM 026). \$20.00**

"Technical hard core unit. Screaming Pinch Hitter is so called Kyoto's No Mean's No. This new album was produced by Hoppy Kamiyama."

**ANIMO COMPUTER: *Don Is Cowboy* CD (GM 028). \$18.00**

"Animo Computer is animator Mizuhiro's solo project. A trio with Dennis Gun, Tatsuya Honda and Makio Tada. They are also a key member of Hoppy Kamiyama's new project Fomoflo. Guest musicians include Hoppy, Emi Erenola from Demi Semi Quaver and Gary Lucas." Mizuhiro plays piano, alto sax, drums, sampler, turntables, moog, bass station, casio tone, Macintosh computer.

**GOMMA RECORDS (GERMANY):****VA: *Anty NY* CD (GOMMA 013 CD). \$14.50**

"Rare music from the early 80's New York underground and some contemporary re-interpretations. A collection of what we think are some truly fine (groundbreaking) songs — music that mainly comes from New York's early 80's Mudd Club scene: hip hop & graffiti — legend Rammellzee on an electropunk tune together with Death Comet Crew (later the Dominatrix). An obscure recording of Jim Jarmusch's band the Del-Byzanteens. The only recorded and previously never released music by Jean-Michel Basquiat's band Gray. A sweet little song by the now well-known writer Vivian Goldman. And more. We took the original stuff and asked some friends to re-interpret them: while the Compost-band Syrup replayed the Sexual Harassment tune, Funkstörung goes electroboogie with Ike Yard, Protein makes Rammellzee sound like it's 2010 and Mowax-act the Psychonauts reworked Gray... you get the whole spectrum from 1979 to 20XX."

**VA: *Anty NY 2LP* (GOMMA 013 LP). \$16.50**

Double vinyl version.

**HANGHOFFER, LEROY: *White Trash* CD (GOMMA 024 CD). \$15.00**

"Leroy's got his own special producing technique: he says he's sick of hearing all these 'wannabe Dionne Warwick or whatever jazzy soul voices'. Instead, he likes the charming sleaziness of talented but 'innocent' dilettantes. So he finds himself some nice girls with sexy voices at the club, brings them to the studio, serves them beer etc., then he sends them into the toilet (which is the vocal cabin of Asamtsüberstudio), and with the help of his friends from Munk puts together a cool little tune from time to time. A Leroy track always sounds a little bit 'out of everything', and has this certain flavor of it's own — it mixes new wave and electro pop aesthetics with boogie-beats and R&B flavors, now that he's got so many tracks — it would be a shame not to bring these little excursions out on an album. So here it is: German new wave boogie."

**HANGHOFFER, LEROY: *White Trash 2LP* (GOMMA 024 LP). \$16.00**

Double LP version, gatefold sleeve.

**VA: *Teutonic Disaster* CD (GOMMA 032 CD). \$15.00**

Obscure German new wave funk, trashdisco and hobbyrock. Music recorded : 77 - 83; compiled by Munk (who previously compiled *Anty NY*). "For years, Munich's musicians and DJs Munk (aka Mathias Modica and Jonas Imbery) have been dropping rare, unknown, but cool German music from the 70s and early 80s into their DJ -sets (mixing them with new tracks). People are asking regularly where they can get this music, since the stuff fits extremely well with a lot of current records. So the guys two years ago started to work on this collection of their favourite German goodies. These tracks were made during a time when there was a big German rock and electronic scene. Since 1977, after Can and Kraftwerk (in Northern Germany) and Giorgio Moroder and Amon Düül (in Munich), masses of new bands had been experimenting with different styles of music. They developed an indie distribution network, which made it possible that hundreds of bands could produce mini editions of records. Dilettante wannabes worked alongside professional musicians. Psycho rock freaks jammed together with electro/ new wave experimenters. Early punks played along with diskoids. But many of the underground bands didn't want to be part of the NEUE DEUTSCHE WELLE mainstream hype. They wanted to keep the big creativity that was going on in Germany flowing without it getting destroyed by stupid mainstream compromises. They tried to preserve the rebellious energy that had been burning since the mid-70s, and went on doing stuff that had nothing to do with what was happening in the NDW — pop mainstream world. Apparently, some of them achieved excellent results that were completely ahead of their time. *Teutonic Disasters* features some of this stuff. This compilation doesn't intend to be a 'historical document'. It's just a collection of very beautiful, ultra rare, extremely fresh sounding music." Artists include: Explorer, Carmen, Scala, BBB, The Tanzdiele, Schwarze Bewegung, Reifenstahl, Explorer, Kick, Ampilla's Delight, Reiz Des Neuen, 50 Tabletten, Exkurs, Geisterfahrer, Mythen in Tüten.

**VA: *Teutonic Disaster 2* CD (GOMMA 033 CD). \$17.00**

"The 2nd (and last) part of the *Teutonic Disaster* compilation: Obscure, unknown music from Germany's late 70ies & early 80ies New Wave/ Punk underground. Bands who tried to mix their sound with Funk & Disco influences in a unique way. This music was not part of the famous Neue Deutsche Welle hype. It was made by guys who wanted to experimentate new stuff and existed besides the German NDW pop thing of these days. Some of them were really ahead of ist time. All these recordings are extremely hard to find even in Germany. Compiler: Compiled by Munich based DJ's, Producer & musicians Mathias Modica & Jonas Imbery aka Munk. They already did the *Anty NY* compilation with rare original NYC PunkFunk 3 years ago (GOMMA013) and also produced the *White Trash Album* by Leroy Hanghofer." Artists: Starter, Instant Munk, Camilla Motor, Nervösen Deutschen, Jimmy, Jenny,Jonny, Die Chefs, Die Hetero's, Roter Mund, FBC, Exkurs.

**MUNK & PRINCESS SUPERSTAR: *Ah!Uhl/Mein Schatzi 12"* (GOMMA 035 EP). \$11.00**

"Munk are Munich based Honchos Mathias Modica and Jonas Imbery. They created the Gomma label, produced several 12's and albums under different names (Leroy Hanghofer, Barriostyle ...), did the much talked about compilations *Anty NY* and *Teutonic Disaster*, produce music for fashion shows (Kostas Murkudis, NY Industrie) and have been DJng at the cool clubs worldwide the past 2 years (DFA's APT club/NYC, Black Strobes PULP — night in Paris, Berlin's Cooky's & Fun, Colette/Vogue Party 03 and many others). While DJng around the world they met lot of interesting people that share similar musical interests and so 2 years ago they first met NYC's Princess Superstar. Concetta (that's her real name) really liked what the Munk guys were doing and so when she was in Europe she came down to Munich for a week and recorded these 2 punky disco bombs. The first 1000 copies of this 12" comes out with a Postermagazine called 'Amore'. A fanzine with crazy graphics & pics made by Gomma and some Berlin/Munich based artists."

**KAMERAKINO: *Paradiso* CD (GOMMA 036 CD). \$17.00**

"Now it's time again for another change: Kamerakino's debut album reminds us of the 20ies, the 50ies, or 60ies — we associate cabaret, chansons, gipsies, dadaism, poetry, the balkan, mods and femmes fatales. You can imagine Berlin's subculture back in the 20ies, but still there is a touch of dirty garage rock, no wave, disco to it.

In 2000, seven musicians from various nations and cultural backgrounds (Turkish, Spanish, Russian, Scottish, German) got together in Munich. They decided to form not yet-another retro band, limited to one genre and performing for one scene, but to create a project that embraces musical diversity and a rather romantic view of grace, beauty and poetry. At this time, lots of people were already trying to come up with a punk remake band, so Kamerakino chose to develop something much more natural and diverse: they mix different cultures and let themselves be inspired not just for music but for many other things as well. Now the music is like a surrealist film and the German lyrics range from absurd dadaistic improvisations to reflections about despair and anger in neo-liberal and imperialistic Europe, however, they always manage to stay humorous and nostalgic. Most of the time it sounds like the economical crisis and its ridiculousness. Kamerakino as a group might be new on the scene, but the members have been active in Munich's art/music underground for years, sharing roots with projects like Queen of Japan, Zombie Nation, Hellfire or Poets of Rhythm."

**KAMERAKINO: *Paradiso* LP (GOMMA 036 LP). \$15.00**

LP version.

**RAMMELLZEE & MUNK: *Cheesy Lipstick/Pogo 7"* (GOMMA 037 EP). \$8.00**

"NYC legend The Rammellzee is one of the originators of Graffiti, Street culture and Hip Hop (saw him in *Wildstyle* and *Stylewars* films?). His 'Beat Bop' single is one of the most important original rap tracks (rereleased on Soul Jazz *NY Noise* CD). Over the last years he got quite a heavy reputation in the Street art/ Skate scene — for developing his own special ('Gothic Futurism') — art universe. (NYC's Supreme company have styled their shops world wide in 2003 with Rammellzee items.) The Rammellzee wanted to add again some music to his art and choose the Munk guys to produce him these 2 mad Punk Hip Hop songs. Garage Rock meets Poetry meets Breakbeat/ Hip Hop. (Artwork by The Rammellzee!)"

**HEADMAN: *So Then/So Now 12"* (GOMMA 038 EP). \$9.00**

"Gomma's *Anti NY*, Munk and Headman records back in 2000 were the first new records that were inspired by the late 70ies and early 80ies mutant disco and no wave alternative sounds. (Long before DFA, Radio 4 and all the new NY compilations came along). Meanwhile Zürich's Headman boys have been signed also by Trevor Jackson and have released an first *Relish/ Output 12"*. Also they are busy with doing rmxes for new (Domino) band Franz Ferdinand, Kid Alex, Trash palace, Gina X, Telepopmuik and Yellow. But of course the Headman/ Gomma — cooperation goes on and this new 12" proves that it makes sense: 'So Then' goes back into the leftfield rockdisco vibe of the late 70ies, while the flipside ('So Now') delivers an futuristic version of the same theme."

**VA: *Gommagang Vol. 2* CD (GOMMA 039 CD). \$17.00**

"The second part of the mixed Gommabel compilation, mostly with rmxs that so far had only been released on vinyl, special singles, 'Gommahits' and 4 new tracks. All tracks were released in 2002 and 2003. Here you have the whole range of Gommasond over the last 2 years: Italo and Chicago influenced house/ electro Late 70s and 80s original (German) punk-funk as well as some psycho-rock and futuristic pop." Artists: Munk, Hiltmeyer Inc, Mocky, Leroy Hanghofer, Headman, Munk & Princess Superstar, Kamerakino, Carmen, Feyd, Exkurs, Starter, Poets Of Rhythm.

**HANGHOFFER, LEROY: *Bathroom B 12"* (GOMMA 040 EP). \$9.00**

"This is one of the tracks u always can play at a party and all the ladies love it (...and you). An Italo disco — P Funk electro song produced by Munich's Munk guys. The track was already release on the Leroy Hanghofer album *White Trash* from 2002. It was released without promotion, but was extremely successful with lots of DJ's like DFA, Fat Truckers, Trevor Jackson and also the more housier people. Licensed to a lot of club & fashion compilation it was also used by the french fashion scene for Shows (Givenchy, Pucci...) and the DFA used it for their Colette mix CD. Now finally it comes on 12" vinyl incl. a remix by french Djane no. 1: DJ Chloe from Paris' Pulp club. The original version is also on the new *Gommagang 2* CD compilation. Bonus track also on the 12"."

**GOMMAGANG: *Gommagang Vol. 2 12"* (GOMMA 041 EP). \$9.00**

"4 new Club tracks/ remixes from Gomma. (They are also featured on the second part of the *Gommagang Zwei* CD). Here you have the whole range of Gommasond over the last 2 years. As UK mag i-D described it: 'From punkfunk to psychsoul, from avantrock to future disco — superb out-there-urban-funk'. Features: Munk, Kamerakino, Hiltmeyer, Feyd.

**HILTMAYER INC.: *I Come from München 12"* (GOMMA 042). \$8.00**

"Who the fuck is Hiltmeyer Inc? It's a 27-year-old guy from an area called München Sending. (In Munich they call it Sendingl Bronx.U know what we mean?) Hiltmeyer Inc is known in Munich. Years ago for being a excellent record dealer, later for being an excellent dope dealer and now for being an excellent DJ at the parties the Gommagang throws in Munich's legal and less legal locations. A few years ago, Hiltmeyer discovered the MPC and was quite impressed by that machine. He bought one for himself, but didn't have the equipment to save the songs he was producing. Most of the times friends used to come over, got trashed together...checked out the daily tune and when they fell asleep, he switched off the MPC and the daily song was gone. Finally the Gommaguys gave him a 'ZIP' machine and he started developing his songs. The first track 'Narkotik!' was featured on *Gommagang 2*. These are the follow up track. His album will hopefully come out in fall. U never know with these guys..."

**MUNK & PRINCESS SUPERSTAR: *Mein Schatzi 12"* (GOMMA 043EP). \$8.00**

"Munk's Munk have been working on their own, new, anti-purist sound for a little bit of time now. (They released 3 12"s as Munk and one album as Leroy Hanghofer: *White Trash* — combining House and Electrodisco with No Wave, Rock and R&B influences). Through DJng abroad and throwing parties in Munich, they made a lot of friends with similar tastes, and sometimes this leads to a cooperation. This was the case when Munk got a visit by Princess Superstar in 2000 in Munich. She met the Munk guys through a common friend and both were working on their own, independent first releases. So in Munich they all had a session at Munk's studio and the result was *Mein Schatzi*, which came out on Gomma in 2003 as a 12" and was a big success with many DJs from the new scene." Remixers: Midnight Mike, Zongamin, Hiltmeyer Inc.

**RAMMELLZEE: *The Bi-Conicals Of The Rammellzee* CD (GOMMA 044 CD). \$14.50**

"The Rammellzee is a NYC Icon. Known as one of the originators of Graffiti, underground art, street culture and Electro/ Hip Hop (his 'Beat Bop' single with Jean Michel Basquiat and K Rob is one of the most important original rap tracks ever reissued this year on MoWax and Soul Jazz). He was featured in all important Hip Hop films of the 80ies (*Wildstyle*...) and worked with people like Fab 5 Freddie, Michael Holman, Futura 2000, Phase 2 and was (with his partner Basquiat) one of the first graffiti artists accepted by the international art



world. Over the last few years he got quite a heavy reputation — especially in Japan and in the US street art scene — for developing his own special universe (Gothic Futurism). It consists of big human size fantasy muppets (walk-ins), the Lettterraces (figurative skateboards) and also the original collage paintings he had invented back in the late seventies. After the 2003 No Wave/ Punkfunk/ NYC — revival (ESG, Radio 4, Liars, Ze, Hell, Rapture etc) — which Gomma preceded with it's 2000 *Anti-NY* compilation — the Rammellzee's album could be a next level. A futuristic development of the original No Wave and Proto electronic attitude and the angry, superenergetic NYC rawness versus an international new school of clubrock producers... We feel it fits perfect into 2004. The Rammellzee was looking for some fresh musicians who could help him to record an soundtrack for his Gothic futurism universe. He met the Munich based Munk guys in 99 when they licensed a track from him for *Anti-NY* and were introduced by common friend Stuart Argabright (aka the Dominatrix aka Death Comet Crew). Together they decided to realize this project on Gomma including fresh producers from different parts of the world. The eleven tracks have been made in 2002 and 2003 in NYC, Munich, Tokyo, San Francisco and Berlin. Rammellzee took them as a basis for his speeches. It's Gothic Futurism. He has a lot to say. "Rammellzee was there and he threw me by saying: *Entertain me! Show me why you're great! And I froze up. He had long, long eyelashes...*" — Andi Warhol in The Andi Warhol diaries. The Rammellzee has been doing lots of new stuff recently including styling NYC's Supreme skate/ fashion company's shops worldwide in 2003, doing new exhibitions and performing several concerts in Japan with (Japan's Nr. 1 Hip Hop) DJ Kensei and NYC's Death Comet Crew. Japanese leading mag *Relex* and UK's *Dazed & Confused* recently came out with some big cover stories about him."

**RAMMELLZEE: The Bi-Conicals Of The Rammellzee 2LP (GOMMA 044 LP). \$16.50**  
Double LP version.

**RAMMELLZEE FEAT. SHOCKDELL: Pay the Rent 12" (GOMMA 045). \$8.00**

"You definitely can call The Rammellzee, the godfather of street-art. Having started his career back in NYC in the late 70ies as a kid, he was featured in many of the famous Graffiti & Street art films of the Hip Hop period (*Wildstyle*). The two tracks on this 12" (incl the remix of 'Pay the Rent') are the more hip hop track from his upcoming album. (The album itself goes in a much more electronic, futuristic direction). Both tracks produced by original Quannum — records producer DJ Jaw. 'Pay the Rent' features legendary NYC rapper Shockdell. The flipside 'Beatbop part 2' (incl. NYC rapper K-ROB) is the followup single to 'Beat Bop part 1'. A track that the Rammellzee did with K-ROB and Jean- Michel Basquiat back in the 80ies and that has been called by many Hip Hop heads one of the most important rap tracks ever."

**WHOMADEWHO: Happy Girl 12" (GOMMA 048EP). \$8.00**

"WhoMadeWho are the latest weapon in the Gomma arsenal. After starting with the Neo - Punkfunk/ DirtyDisco/ NoWave - thing 4 years ago (with Headman, Munk and *ANTI-NY*), and inventing a new, special, futuristic mixture of ItaloDisco, Rock and R&B (Leroy Hanghofer) in 2001 Gomma now takes the next step with WhoMeansWho: a wild 3 person live — mostly instrumental music band, that mixes 4/4 — house and rave rhythms with repetitive, funky basslines and 90ies grunge/indierockriffs, country and some other illicit shit. WMW is not a normal concert band. It's a party thing. They can easily act on behalf of a DJ. But at the same time they write very nice songs. (Maybe they are something like the connecting thing between 'Franz Ferdinand'- kind of bands and a good Acid House DJ."

#### GOOFIN':

**SONIC YOUTH: Murray Street LP (GOO 004LP). \$13.00**

"Indie vinyl of Sonic Youth's major label CD. The first Sonic Youth rock studio album following the assimilation of Jim O'Rourke. 180-gram vinyl. Sonic Youth have turned 21 years of age this year. The apprenticeship is over. They are now legal to fully rock on. *Murray Street* is where it gets interesting. The name comes from the street where Sonic Youth create rock-'n'roll. This album was written by Sonic Youth with newest member Jim O'Rourke, who helped engineer and did the mixing under the watchful eye and baffling behavior of the original SY members. The cover is a photograph taken by Monique, two children secured by webbing, at one with goddess earth."

**SONIC YOUTH: Dirty 4LP (GOO 005LP). \$34.00**

"Quadruple-LP box set on the band's own Goofin' Records imprint includes: the original 15 album tracks; nearly two dozen bonus tracks culled from B-sides ('Genetic,' 'Hendrix Necro,' 'The Destroyed Room,' 'Is It My Body,' 'Personality Crisis,' 'The End Of The End Of The Ugly' and the eight-minute epic 'Tamra'), outtakes ('Stalker,' 'Youth Against Fascism' and 'Wish Fulfillment'), and rehearsal tapes from the period (the previously released 'Little Jammy Thing' and previously unreleased songs 'Lite Damage,' 'Dreamfinger,' 'Barracuda,' 'New White Kross,' 'Guido,' 'Moonface,' 'Poet In The Pit' and 'Theoretical Chaos'); an eye-watering trove of full-color artwork; and essays from Thurston Moore, Lee Ranaldo and journalist/co-conspirator Byron Coley.

The band's eighth official album, *Dirty* reflects the influence of touring partners such as Mudhoney and Nirvana; indeed, the team behind *Nevermind* — producer Butch Vig and mixer Andy Wallace — helped to craft an explosive, intense yet melodic rock album which would become arguably the band's most commercially and critically successful work to date."

**SONIC YOUTH: Sonic Nurse 2LP (GOO 006LP). \$15.00**

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

#### GOOFIN'/FATHER YOD PRODUCTIONS:

**SONIC YOUTH: Hold That Tiger CD (GOO 2/FYPC19). \$13.00**

CD version of an old LP on Sonic Youth's short-lived Goofin' label, originally issued on LP-only back in the day. Long unavailable on that format, finally available again with a much improved remastered sound by Wharton Tiers. A fully authorized release of what was considered to be the finest audio document of live Sonic Youth up until that time. Features a complete live performance of Sonic Sister Live, at Cabaret Metro in Chicago, 10/14/87. Track listing: Intro/Schizophrenia/Tom Violence/White Cross/Kotton Krown/Stereo Sanctity/Brother James/Pipeline/Kill Time/Catholic Block/Tuff Gnarl/Death Valley '69/Beauty Lies in the Eye/Expressway to Yr. Skull/Pacific Coast Hiway. Plus the complete encore of Ramones covers

(Loudmouth/I Don't Want to Walk Around With You/Today Yr Love, Tomorrow The World/Beat on the Brat).

#### GOOOM DISQUES (FRANCE):

**M83: Dead Cities, Red Seas & Lost Ghosts 2LP (GOOOM 025 LP). \$15.00**

The double vinyl version contains an 18 min. long bonus track.

**M83: 0078h CD (GOOOM 031 CD). \$6.50**

"0078h' is taken from their critically acclaimed album *Dead Cities, Red Seas & Lost Ghosts*. The track is backed with a live version of 'Gone' and an immaculate remix of 'In Church' by Goom Disque label mates Cyann & Ben."

**M83: 0078h 12" (GOOOM 031 EP). \$9.00**

Vinyl EP version. Same 3 tracks as the CD version.

**M83: America CD (GOOOM 032CD). \$8.00**

"M83 — whose recent remix of Goldfrapp caused more than a few palpitations on the floor — release a generously stuffed thirty minute EP. 'America' is one of the stand out cuts from the album, a frantic hustle that binds electronic wizardry to headfucking guitars and disembodied but strangely familiar voices, offering one of the most unexpected and unusual breakdowns you'll ever hear. Both formats will feature bonus tracks 'Tsubasa', an example of M83's more pastoral outings, 'God Of Thunder' and a seventeen minute dream sequence entitled 'Dead Cities, Red Seas & Lost Ghosts'."

**M83: America 12" (GOOOM 032EP). \$9.00**

Vinyl EP version, 4 tracks.

#### GPR MUSIC GROUP (UK):

**BLACK DOG, THE: Temple Of Transparent Balls CD (GPR 001 CD). \$15.00**

The long inactive and groundbreaking GPR label resurrects' some of their classic Black Dog albums (pre-Warp) from the early 90s. Great to have these back, but the packaging is poorly done beyond belief (looks like they used a lo-res JPEG for cover art on this one, giving it a crude bootleg-like appearance), with no added extras. "Long lost classic debut album from Black Dog (who went on to become Plaid), originally released in '93 unavailable for absolutely ages. Regarded by many as their finest album, this will be of massive interest to electronica collectors. Features the classic single 'Cost II'."

**BLACK DOG, THE: Parallel CD (GPR 015 CD). \$15.00**

"Long out of print, classic album of dark electronica now reavailable from Black Dog. *Parallel* is the excellent compilation of mega rare 12"s released from 1990 to 1993 from one of the UK's most inventive bands. An album of sparse, shuttling electronic soundtracks, includes 'Vantool', the Bukem fave 'Virtual' and the sublimations of 'Rainbow Bridge'."

#### GPS (AUSTRIA):

**GOLDEN TONE: Micro Data: Live/Berlin 99 CD (GPS 001 CD). \$17.00**

"With real time processing of samples, Golden Tone creates suggestive synthetic soundscapes. These are formed by processing and combining extremely reduced raw musical material, tiny noises, sketches, trash, sounds and tones. Combined in continuously pulsating metamorphoses, these elements are also accompanied by rhythmic grooves. The acoustic textures seem to be fantastic, as if they sprang forth from some very far away place, as if from beyond. The CD was recorded at the first meeting of Fennesz and Zeitblom on March 10, 1999 in Podewil/Berlin and contains the entire performance."

#### GRAMMAR (NETHERLANDS):

**PACOU: Broca 12" (GRAM 005). \$9.00**

"The new Grammar. Another stunning release after his cool album on Tresor by Berlin's Pacou, who has been pushing his machines to the max to get them at the maximum funk function."

#### GRAMMOFONPLADEN (DENMARK):

**FOXX, REDD: Deep Note Presents: I Ain't Lied Yet CD (OST 7269CD). \$14.00**

"Deep Note presents the vintage comic genius of Redd Foxx! Before scoring big in the '70s with the TV show *Sanford & Son*, Redd Foxx had long career as a filthy mouthed comic who sold literally millions of long-playing 'party records'. This set from the early '70s is a stone gas with Foxx at the top of his quick-witted game enjoying the good time night club atmosphere with glasses clinking, drink orders being barked out by already intoxicated patrons, and the loose howls of attendees at the often profane punch-lines. Provocative digipak from the folks who bring you the best-selling Deep Note series."

**SKILLET, LEROY & LAWANDA: Deep Note Presents: Back Door Daddy CD (OST 7369CD). \$14.00**

"Deep Note presents the classic meeting of two giant acts of '70s black comedy in a live revue complete with a crack funk-soul back-up band! Former stripper LaWanda 'The Bronze Goddess of Fire' Page (best known for her later role as Aunt Esther on TV's *Sanford & Son*) meets the foul-mouthed comedy team of Skillet & Leroy, who are perhaps best known outside of 'blue' comedy circles for their hilarious roles as the bad guy nightclub owners in Rudy Ray Moore's 1978 classic blaxploitation flick *Pete's Wheatstraw*. Unflinchingly ridiculous over-the-top X-rated hilarity with provocative digipak by the folks who bring you the Deep Note series."

**VA: Inside Deep Note: Music Of 1970s Adult Cinema CD (OST 7469). \$15.00**

"The clever Danes behind Deep Note dig deeper into the 70s adult film music archives to get the inside story and uncover mo' better vintage musical gems in the process! Containing over one hour of sweaty grooves, wah-wah guitars, analog synths, funky horns, and deeply satisfying instrumental delights nicely spiced with entertaining dialogue, *Inside Deep Note* is beautifully packaged in a deluxe 8-panel digipak with a 16-page full-color booklet containing detailed liner notes and tons of classic photos."

**VA: Deep Note (Music Of '70s Adult Cinema) CD (OST 7569). \$15.00**

From first-rate funk and soul-jazz to straight-ahead jazz, groovy rock, analog synth stylings and kitschy soundtrack cheese, *Deep Note* is over one hour of deeply satisfying instrumental delights from the golden age of adult cinema. Lightly peppered with entertaining dialogue, *Deep Note* is an extra tasty portion of '70s underground pop culture served up in a super full-color six-panel digipak... Far-out fun from a more carefree liberated time."

#### GRAND HARBOR (GERMANY):

**EINSTURZENDE NEUBAUTEN: Silence Is Sexy 2LP (GH 002 LP). \$20.00**

"The 15th album by this pioneering German industrial band is now available as a limited edition double gatefold LP. 180 gram direct-to-metal mastering audiophile pressing. Includes the 18 minute bonus track that was included in the limited first CD edition. 3000

copies."

**EINSTÜRZENDE NEUBAUTEN: Berlin Babylon LP (GH 004). \$16.00**

"Limited edition 1000 copies 180 gram pressing. Original Soundtrack." "The project: Berlin Babylon is the soundtrack for the same titled documentary movie by Berlin director Hubertus Siegert. Berlin after the fall of the Wall. Observations on the radical reconstruction process in the city's centre. The music that comments this film is by Einstürzende Neubauten, a band that could not be better suited to the theme; a band whose twenty-year history and even its name are rooted in Berlin. Although the band didn't know about director Hubertus Siegert's project at the time, 'Die Befindlichkeit des Landes' (The State of Mind of the Country), a track off their latest album, 'Silence is Sexy', already dealt with this permanent building site in Berlin's centre, and so the thoughts that had originally been conceived in isolation from each other, came together — expressed in music on the one hand and in cinematic pictures on the other. Apart from 'Die Befindlichkeit des Landes', which features in different versions, all other tracks are original compositions. The soundtrack is completed by a text penned by Walter Benjamin, presented by actress Angela Winkler, and an excerpt of Ludwig van Beethoven's 'Symphony No. 3'."

**EINSTÜRZENDE NEUBAUTEN: 1991-2001 Strategies against architecture III 3LP BOX (GH 005). \$34.00**

German-only boxed LP version of the recent Mute 2CD release. "800 gr cardboard full-colored Box, 3 LPs (150gr) each album in full colored 12" sleeves, 1 fullcolored 4 page insert. Limited edition of 2000 worldwide." "This collection spans the last ten years of Einstürzende Neubauten recording career. It includes tracks from Silence is Sexy, Ende Neu and Tabula Rasa along with unreleased material. Most tracks are in a previously unreleased form (live, different take or remix?) This set comes in a deluxe packaging similar to their previous album Silence is Sexy."

**GRAVITATION (SWEDEN):****OLSSON, BJORN: UPA CD (GRA 011). \$15.00**

"Instrumental album of arcane psychedelia and romantic, artie circle ambience from former Union Carbide Productions/Soundtrack Of Our Lives guitarist, genius/recluse Björn Olsson, whose deft guitar-work and narcotic interludes made TSOOL albums like Welcome to the Infant Freebase and Extended Revelation such utterly mindblowing affairs. This is the follow-up to his acclaimed debut, Instrumentalmusik... (on the Omplatten label in the US). UPA opens with the startling and surreal frantic steel drum fusion of 'Schweinest', then basks in Olsson's trademark solarized Morricone—Bo Hanson—Popol Vuh atmospheric and gracefully shades in some Herb Alpert brass, 70s Am Radio, and traditional Svensk folkmusik (imagine the aurora borealis flickering between your speakers, headphones, eardrums), before closing with the gargantuan riff and slide guitar groove of 'Tema I'. Then the entire album is tracked again, the second version filtered through Olsson's mini-cassette recorder, which gave the music a strange, warm quality that he found very appealing."

**OLSSON, BJORN: CD (GRA 014 CD). \$15.00**

"Former guitarist and co-founder of Union Carbide Productions and The Soundtrack of Our Lives makes his best solo effort to date with an amazing acoustic album inspired by endless summer days at sea. Björn Olsson's third solo album has no title. If I could name it myself, I'd readily call it 'Theme for an Imaginary Seaside Western'. Because this album is indeed the perfect musical companion for a classic wild frontier film by Leone, Pekinpah or Ford, evoking inner visions of both grand cinematic landscapes and tender intimate moments of the soul within. At the same time its inspiration comes just as much out of Olsson's experiences of the serene and beautiful Gothenburg archipelago on Sweden's western seashore, a favorite haunt of his for many years, studded with barren rocky islands and countless summer memories. An unlikely combination of influences perhaps, but — as always in great art — a working one. Björn Olsson's fascination with Spaghetti western soundtrack master Ennio Morricone reaches its pinnacle on this album. Just listen to the masterful harmonica on 'Munspelsl', the majesty of 'Tjörn' and 'Göteborg' or the genuine country & western groove of 'Instrumental'. These songs are thematically much more held together than his predecessor UPA, which intentionally was a very eclectic and challenging album. On this new album, the songs segue into one another seemingly without effort, and the listener is quickly lured into them. The musical and emotional flow is there, and you cannot but give in to its charm. Still, there are loads of melodies and pop sensibilities, so each track can hold the ground on its own. A lush acoustic arrangement and a warm analogue sound flows through all the songs on this record. Piano, flute, guitar, harmonica, double bass, steel guitar and Olssons haunting whistling - replacing regular vocals and perhaps the most obvious link to the earlier mentioned Morricone — coupled with a great sense of melody make this a real jewel of an album. But this is no carbon copy of glories past. Olsson has fused the Morricone vibes with so disparate yet genial influences as Popol Vuh, The Band, Bob Dylan, (listen for example to the song 'Tjörn'), Baroque music ('Smögen'), Swedish country crooner Mats R'dberg and the folk heritage of 'the Swedish songbook' to create his own unique and very vibrant blend of pop music. As a special treat, the album is recorded in two versions on the same CD, one being mixed through a mixing desk, and the other — an Olsson specialty — through a tape recorder to get that warm and subdued sound Björn loves so much. Thanks to the ability that Björn Olsson has of making something new and unexpected out of the worn and shorn, whether its Stooges rock in Union Carbide or psychedelia such as in The Soundtrack of Our Lives — this album is far from an ironic nod to history or a second rate homage. To me, it embodies what all-great pop must be made of — a sense of here & now, of motion & emotion, drama & melodrama... and beneath it all, the unquestionable beating of a big red heart."

**GREEN TEA (UK):****KING JAMMY MEETS DRY & HEAVY: In The Jaws Of The Tiger CD (GTT 004CD). \$15.00**

"The legendary Jamaican producer King Jammy has remixed tracks from Dry And Heavy's first two albums (One Punch + Full Contact) and come up with a stunning dub album in the best traditions of the genre. Formerly known as Prince Jammy he has dusted down the classic effects that were a mainstay of his work with King Tubby and re-mixed tracks that have now taken on different sound dimension. Standout tracks such as 'Rumble Dub' and 'Nightflight Dub' all have a space and ethereal sound quality that is impressive while still managing to keep a "live" feel to the music that Jammy's mixing has managed to enhance."

**GREEN TREE (GERMANY):****ARCADIUM: Breathe Awhile CD (GTR 002). \$15.00**

Reduced price on this 1992 CD reissue (more recently issued on Repertoire) of this 1969 heavy UK psych masterwork with an approximate mystical touch, originally issued on the Middle Earth label. The group's only album, this CD also adds their 2 7" tracks as a bonus.

The opening 12 minute track, "I'm On My Way", is one of those slowly building psych epic's full of emotional teetering and guitar/organ flourish that slays the unprepared listener to dust. They follow it up with one of the best-ever tracks to contain the word "lady" in the title. There's some other tracks as well, but how much excitement can you take?

**SCHICKERT, GUNTER: Überfällig CD (GTR 080). \$19.00**

1998 CD reissue of this 1980 album, originally issued by Sky in Germany. This was Schickert's second album, following his Brain debut Samtvoegel from 1974 (not on CD!). Schickert is a space-echo guitar stylist, in a similar vein to post-Inventions-era Manuel Gottsching or Achim Reichel. Relying on fascinating rhythmic pulsations (at times recalling prime Can-like velocities), with synthesizer and occasional vocal accompaniment, this is a superb and relatively unknown German space/pattern masterwork.

**GREY AREA OF MUTE (UK):****CABARET VOLTAIRE: Nag Nag Nag (Richard Kirk Mixes) 12" (CABS 019EP). \$8.00**

"Released on Special Limited Edition 12" vinyl only, the new mixes were inspired by Novamute's 2002 re-release of Nag Nag Nag, with remixes by Akufen and Tiga & Zynthierus. Originally Richard decided to tinker with the track for his own personal use, but was persuaded to include his #4 mix on the release last year. He has now allowed The Grey Area of Mute to release a strictly limited edition 12" of all the mixes."

**GREY PAST RECORDS (NETHERLANDS):****NV GROEP '65: Dank Zij De Heer 10" (DUST 001). \$21.00**

"Grey Past Records presents the complete 1965-1966 Bovema recordings of Dutch psychedelic/beat legends NV Groep '65. A very drug-injected psych beat combo from Amsterdam, who's lead singer was 'doped' Jesus, cause he was walking the streets of Amsterdam down in a robe bare footed on sandals. They released only 2 very sought-after singles, 'Dank Zij De Heer' and 'Pipe And You Like It'. This 10" has all 4 tracks of these singles, 2 demo version of 'Lost' and 'Dank Zij De Heer' + 2 unreleased tracks from 1965."

**VA: Turkish Delights CD (DUST 002CD). \$21.00**

"Digital issue of the previous Grey Past LP, 10 CD-only bonus tracks to speak of; two Erkin Koray jams ('Cicek Dagı'), active eastern guitar instrumental with group-grunt, and 'Sana Bir Seyler Olmug', Turkish for 'Land of a Thousand Dances' apparently, tasty drum breaks, dissonant organ, then pop), and one extra each from Mogollar ('Eastern Love', a loose enough west-coast inspired runthrough...with English vocals), Cahit Oben ('Makaram Sari Baglar', a fairly spacey/distant rave-up, not dissimilar in aesthetic to the whole group-sounds explosion in Japan), Apaslar ('Sans Cocugu', groovy instrumental film-musik jam, mild-hot eastern guitar freakouts), Mavi's Isikar ('Ask Cicegi', good fuzz tone, active bass, wormhole causing haze in spots) and Cocuklar ('Tamzara', descending figure, countering guitar line, snaky, Ventures-ish), Haramiler ('Camlica Yolunda', tubby surf 'choon in nine, saxophone), Cem Karaca & Apaslar ('Anadolu Oyun Havasi' charged straight beat-esque harmonic minor whatnot), and Yabancilar ('Agit', a great low-light space-study, perfect cap). Original LP tracks are fairly wide-reaching stylistically, some real gems, some duff examples. Completists shed a lonely tear in the CD age, newbies take flight in the gap. Exotic, in the old world sense." — Hrvatski

**VA: Steam Kodok CD (DUST 004CD). \$21.00**

Compilation of weird 60s pop & rock from Singapore and the South-east Asia underground. CD version of the now deleted LP, with 9 extra tracks! From the same label that gave us the Turkish Delights CD, this one could be comparable to the Cambodian Rocks comp on Parallel World. "Was there ever a beast known as Singapore Pop. Now buzzwords like J-Pop or K-Pop abound but there was a time when Singapore Pop shined brightly. When groups were forming and being signed and records were being released weekly. Singapore's musical brew was a heady mix of different influences sung in English, Malay and Chinese. The artists presented on this CD represent a mix of those styles and influences. They range from popular bands like Quests who came from the early Sixties era, Naomi and The Boys who hit big in 1965 and had a successful four year run, Antartics who personified the second wave of R&B tinged groups, then Malay groups like D'4 Ever, Les Kafila's, Mike Ibrahim and The Nite Walkers, Swallows, Ismail Haron and The Guys and two guests from Thailand — Dynamics and Fox. The music ranges from pop, R & B, early heavy to the plain weird. It is a mix of Western influences and Asian ethnic diversity to produce something unique that can only be Singapore pop albeit two guests."

**VA: Steam Kodok LP (DUST 004LP). \$21.00**

"From the label that brought you Turkish Delights comes this compilation of 17 A-GO-GO ultrararities from the Singapore & South-East Asian 60's underground. A collection of very eccentric ethnic Psych, Garage & Beat, a mix of east and west or in other words a clash of cultures. Housed in flashing full color sleeve with the backside showing all sleeves of all singles involved. A feast for the mind & eye."

**GRIMSEY:****TUCKER B'S: 29 Serious Girlfriends CD (GR 024CD). \$9.50**

"29 Serious Girlfriends is an EP of collected works that have previously only been available in Australia. It's good old fashioned weird artrock. Wear earplugs, xo."

**GRITTY KITTY:****KING FROG: 7" (GK 707). \$3.00**

"Solo performance by Noggin guitar torcher Eric. Turntables, tape manipulations, and other found sound put to alternately mesmerizing and nauseating effect. Limited to 500 copies with hand made covers."

**NOGGIN: 7" (GK 708). \$3.00**

1st single by this Bellingham duo of amplified guitar and violin rake. Previously shared a split LP with Pork Queen, later released a full length CD on Trackshun Industries.

**GROB (GERMANY):****MONTERA, JEAN-MARC: Smiles From Jupiter CD (GROB 001). \$16.00**

"When the French-Corsican guitarist Jean Marc Montera came to Cologne in April 1998 to perform at the 'Jack Pohl Presents' festival, we got the idea to record his impressive solo performance. Because he took the cheapest flight to Cologne from France, he had to stay nearly a week in Cologne. Time enough to record. These recordings were supposed to become Grob's first CD, honored with the catalog number 001, but they took place under irregular conditions. It took two years to reconstruct them into an adequate form. Smiles from Jupiter is, after Hang Around Shout (FMP 1996), Montera's second solo recording. The music is hard and aggressive, splintered and fragmented. What drives it is a musical effort that forms a dense stream-of-consciousness from out of the most disparate individual sounds. Thus it's no surprise when a dramatic Corsican blues results from a horrifying tonal

color poem. Montera nullifies the separation between energy and diffusion, euphony and noise attacks, between the electric and table top guitar. While reconstructing the recordings, the co-producer Joseph Suchy made several variations on the original pieces. Suchy did not use overdubs, but rather simply arranged the sounds anew. The variations are also found on the CD. Jean-Marc Montera lives in Marseille. He's worked with Paul Lovens, Wolfgang Fuchs, Michel Doneda, Erik M, Thurston Moore, Lee Ranaldo, Loren Mazzacane Connors, Günther Müller, Jean-François Pauvros, Tony Buck, Chris Cutler and many others."

**BEASTIESHOPBEACH: CD (GROB 101). \$16.00**

"Olaf Rupp and Götz Rogge, both from Berlin, play live electronic music. They have hidden beats meet droning melodies, while destroyed guitar chords meet acoustic entropy and wild activism. Everything is constructed within and on top of everything else. Overlapping is not considered by them to be provocation however, but the last means of perceiving the world. Beastieshopbeach improvise. Their technical means are modest — a beaten wooden board in place of a drum machine- but their imagination has no limits. Götz Rogge works as a filmmaker, while Olaf Rupp is an established guitarist and electronic musician (solo guitar, plus collaborations with Wolfgang Fuchs, Harri Sjöström, Paul Lovens, Thomas Lehn, Butch Morris)."

**KONK PACK: Big Deep CD (GROB 102). \$16.00**

"Konk Pack is a hardcore trio made up of world class improvisers Tim Hodgkinson (Henry Cow, The Work, God, etc.), Thomas Lehn (Music In Movement Electronic Orchestra, Eugene Chadbourne, the Klangräumer, Paul Lovens, Shabotinski, Radu Malfatti, Gerry Hemingway, Günter Christmann, Evan Parker, 'Probably the world's best synthesizer player.' - Jim O'Rourke), and Roger Turner (John Russell, Hugh Davies, Alan Silva, Phil Minton, John Butcher, Comforts of Madness, Steve Beresford, Evan Parker, Derek Bailey, Cecil Taylor, etc.). The sensitivity of British improvised music is represented via the crackling nad snapping of electronics, the howling and roaring of reed and tabletop guitar, and the rattling and rustling of percussion. These are melded with a trashy, overloaded attitude that's nasty. A heavy rocking swing echoes out of loose noise conglomerations. And when they say rock, they mean it."

**SUCHY, JOSEPH: Smile CD (GROB 103). \$16.00**

"Announced in 1978: the debut album from the guitarist and producer Joseph Suchy, a guitar virtuoso who focused here on completely brute and highly dynamic sound eruptions, and whose subtlety appeared in sudden breaks and surprising empty spaces. With only a guitar and multi-tracking device, he constructs complex improvised music. The effect of such music is aimed directly at the body and perceived via the stomach. The music's physical presence takes one's breath away in the truest sense of the word. Smile does not consist solely of material from 1978. Over the last 20 years, Suchy has made many attempts at a solo project, and each time threw out completely formed designs. He worked on Smile for over a year. Suchy has played with, among others, FX Randomiz and Jan St. Werner (Mouse On Mars) in the group Four Square Logos, as well as in the freecore group Metall Assemblage. Along with Randomiz and Werner, he also produces for the label Gefriem."

**WERTHER/WITTWER: I CD (GROB 204). \$15.00**

"Michael Wertmüller and Stephan Wittwer remember the great times, when bands such as Althot! or Painkiller fused metal and free jazz- but Wertmüller and Wittwer do it only in order to develop their own definition of energy loaded improvisation in the middle of well-known quotations and stylistic loans. For a moment one thinks of desert rock, the Melvins, post-industrial tribalism and cool-concentrated uncontrolled rage à la Slayer. But Wertmüller and Wittwer do not limit themselves to citing. They insist on these moments, take them apart, roll them flat, chew on them so long that they lose their original consistency. In spite of reflecting upon itself, the music develops a striking force that is simply breathtaking. Werther & Wittwer easily stand up to the paradox of the simultaneity between standing still and racing along."

**CHADLEHN: C Inside CD (GROB 205). \$15.00**

"The virtuous string player Eugene Chadbourne and the ingenious synthesizer player Thomas Lehn met in the summer of 1999 to celebrate an impossible event: the confrontation of a banjo with an analogue EMS-synthesizer. Both know well, as if dreaming, how to move between material extension and its demolition in the best tradition of European improvised music and country songs, as only Chadbourne can recite them. As if they had never done anything else. It doesn't matter if they weave dense interactions and lump them into great noise or consciously go separate ways and seem to play without the other- their exchange is always direct, constantly ther other knows the right answer. Spontaneous improvisation in full completion: C Inside actually documents the first meeting of these master musicians."

**O'ROURKE/FRED LONBERG-HOLM/WEASEL WALTER, JIM: A Tribute to Masayuki Takayanagi CD (GROB 208). \$15.00**

"Aside from Keith Rowe and fully independent of him, Masayuki Takayanagi was the first guitarist to use the table-top guitar, thereby instigating a purely incomprehensible noise. The Japanese priests of noise, Keiji Haino, Otomo Yoshihide and Merzbow all went to his =school. For Weasel Walter, drummer and mastermind of the Flying Luttenbachers, this was cause enough to dedicate an entire CD to him. No, one doesn't have to say much about this. This is highly dynamic no-compromise noise, packed in an aesthetic that ostensibly plays with clichés of violence and has O'Rourke as 'Lycanthrovampyr'. It rocks, uncontrolled and still on the dot. Weasel Walter's bottomless black calculation proves right. We also need not mince words about O'Rourke, the Todd Rundgren of our epoch, or about Fred Longberg-Holm, the inspired cellist, who has played with everyone, from Peter Brötzmann to Anthony Coleman. What else? The CD presents two sessions, one from 1996, one from 2000; there are a few overdubs (on the session from 2000) and O'Rourke plays Kevin Drumm's guitar (on the session from 1996). The cover art, the liner notes and the mix are from Weasel Walter. And don't get the idea to bother the group with interview inquiries."

**PRINS, GERT-JAN: Live CD (GROB 210). \$15.00**

"During the last three years Gert-Jan Prins, living in Amsterdam, established himself as one of the main electronic performers in improvised music. Once known as a drummer who played with Johannes Bauer or Luc Houtkamp, he has recently played electronics with Mats Gustafsson, Misha Mengelberg, Fred Van Hove, Lee Ranaldo, Thomas Lehn, Peter Von Bergen, or in MIMEO. In this arena he uses self-developed instruments which acoustically channel the optical signals of televisions, or form heavy beats from radio frequencies. Live is Prins' third solo CD. His first was based on composition models and released on his own X-OR label. And his second was released on Frank Dommert's (Sonig) and Georg Odijk's (A-Musik) Sieben imprint last year. Live is, of course, a live recording, and is Prins' first. Recorded throughout the course of 1999 and 2000, here's your chance to experience Prins' unique sound aesthetic. Cover art by Frank Dommert."

**HAUTZINGER, FRANZ: Gomberg CD (GROB 211). \$15.00**

"A Comeback. Over the past three years the trumpeter and composer Franz Hautzinger hasn't released any CDs. Instead he's worked hard with his instrument and developed his com-

pletely unique language. Huatzingere doesn't refer to any scale, any common harmony, whether tonal nor atonal. He presents the elementary things; the air stream, and the breath. Gomberg compresses more than eight hours of solo material into one hour. The recordings took place at different places like New York, Vienna or near the Taj Mahal (India). Gomberg is one of the very few CDs which feature solo trumpet. And so Bill Dixon, free jazz revolutionary of the first order, professor, partner of Archie Shepp, Cecil Taylor, and Tony Oxley insisted on handling the 20-page liner notes. Franz Hautzinger lives in Vienna. He's currently working with Werner Dafeldecker, Martin Brandlmeyer (Radian), Steve Noble, Otomo Yoshihide, Helge Hinteregger. He directs the groups Dachte Musik and Das Regenorchester and is a composing member of the Zeitkratzer-Esemble in Berlin."

**TICKLISH: CD (GROB 212). \$15.00**

"Micro-Macro. Electronic music that's non-idiomatic and falls between the grooves. Ticklish features London improvisers Kev Hopper (Stereolab, High Llamas, works with Charles Hayward), Richard Sanderson (Chris Burn Ensemble) and Phil Durrant (works with John Butcher, John Russell, Thomas Lehn, Radu Malfatti, MIMEO) and the video artist Rob Flint. Their music fills up a vacancy. They bring the best models of danceable and cool electronic music into a free pulse. And what's more, they do the reversal: from the abstract heights of the improv scene in England Ticklish push forward to the clicks & cuts of post-techno. Their music is groove without the dictate of the beat, cool without setting on the foreground of a hook. Improvisation without plinky-plonky. This CD is also their first one."

**DACHTE MUSIK: Dachte Musik 2CD (GROB 313/4). \$21.00**

"Following Gomberg (GROB 211), Dachte Musik is the second provocative project that the Viennese trumpeter and composer Franz Hautzinger has released on GROB (others will follow!). Dachte Musik unifies several of the musically most radical and innovative Austrian voices: next to Franz Hautzinger are the trombonist Radu Malfatti and the guitarists Burkhard Stangl and Gunter Schneider. They are all active composers and crossover artists between the typically so bitterly defended territories of improvised and new music. Dachte Musik is an untranslatable title and even in German unapproachable — this is exactly how the music's radical nature expresses itself. What's meant is that music is not simply played and thus thought [gedacht] and hence understood in the (grammatical) passive (voice), in which a simple reference is forced upon an activity (of the musicians, of the composer). On this double CD, the group Dachte Musik voices this shimmering and ambivalence of music so clearly and concisely, like no other group. In their two long instant compositions, each filling a CD, they act completely free of intention, develop no tension-filled arches, do without foregrounded interaction patterns and insist, in the end, solely on the sound of the instrument itself: strings sound like strings, the horns form air, but no melodies, no motives, no tones. The music is peaceful, but it's probably not even that. It is simply left over to itself. Every moment of tension and of expression comes into being out of the material itself, pure."

**STEAMBOAT SWITZERLAND: Budapest CD (GROB 315). \$15.00**

"Over two years after Steamboat Switzerland hit the (post-) improv and (post-) noise scene with their Live CD, only now do the long awaited follow up CDs appear. If the debut CD presented a patchwork of improvisation, own and foreign compositions and rock pieces, Budapest and ac/dB [Hayden] are compact, integral and equally imploring monolithic works. And yet the two CDs couldn't be more different. Budapest is the result of a purely improvised concert they gave in Danube metropolis in the Fall of 1999. The noise and prog rock roots have been compressed so much that there are no more clichés nor more citations, only tension that bursts asunder. The CD was mixed and co-produced by Stephan Wittwer, who contributed the intro, a little gem about the state of being chopped up. The grunge track that the band played following their improvisation, as an encore, is also a composition from Wittwer. The liner notes to this CD were written by Dietmar Dath."

**STEAMBOAT SWITZERLAND: ac/dB [Hayden] CD (GROB 316). \$15.00**

"ac/dB [Hayden] is a clash of two compositions: 'dB' is a work that the English composer Sam Hayden exclusively wrote for Steamboat Switzerland. On the CD, 'dB' alternates with 'ac', a collective composition of the band's members, Dominik Blum, Lucas Niggli and Marino Pliakas. Both pieces rub against, wash around and contrast each other as well as radically questioning each other. Thus, an uncommon tension-filled opus comes into being, that (as dumb as it may sound) is more than the sum of its parts. ac/dB [Hayden] demonstrates how powerful, explosive and, well yes, swinging new music can be. Or is it really the progressive music of the 'now time' that simply blows away the entire postrock of the last few years and makes us forget it all? Two CDs were necessary (they function autonomously) in order to give a halfway decent picture of the band. It was worth it. Deeper and deeper in the uncanny intimacy of abstraction."

**SCHOOL OF VELOCITY: Homework CD (GROB 317). \$15.00**

"The School of Velocity was originally a product of London's closely meshed improv scene in which everyone had the chance to play with everyone at every possible opportunity. The multi-instrumentalist and guitarist Dave Tucker initiated the project in 1998. At this point in time, he had already written a little music history: at the end of the 70's, beginning of the 80's he was a member of the legendary (post-) punkband, The Fall, and since the beginning of the 90's he has been garnering more and more attention in London's improv scene. Today he works, among others, in a duo with John Butcher, in a quartet with Phil Moniton, Roger Turner and Pat Thomas, in projects with Louis Moloho or as a composer for the London Improvisers Orchestra. In this context, the School of Velocity was at first nothing more than another ad hoc group to which Tucker invited the drummer Steve Noble, the saxophonist Evan Parker and later, the bassist John Edwards. The penetrating power of this group as well as the willingness of the participants to allow differing music influences and to create an own music syntax from them lead, ultimately, to an extended studio session in the Spring of 2000. Its best parts are documented on Homework. The rock influences of Dave Tucker, the characteristic saxophone of Evan Parker, the muscular bass and the varied drums unite in the open improvisational structures, as typical for the British school. Evan Parker, perhaps the most significant and style forming saxophonist of the last thirty years, uses almost solely his tenor saxophone, which is also an index for how energetic this music is. And yet it never loses its transparency. Responsible for this is, on the one hand, the excellent production, done by the musicians themselves, and on the other, the sensitive, apparently radar guided acting by John Edwards and Steve Noble. In short, Homework is an authentic document of a promising, new group."

**MARCHETTI VOICE CRACK, NOETINGER: Double Wash CD (GROB 318). \$15.00**

"In the last few years, the Swiss duo Andi Guhl and Norbert Möslang, a.k.a. Voice Crack, a.k.a. 'The Godfathers of Glitch' (Phil Durrant) have searched out cooperation with other artists: there have been recordings with Günter Müller, Jim O'Rourke, Eric M and Otomo Yoshihide. The cooperation with Lionel Marchetti and Jérôme Noetinger is doubly different on Double Wash. On the one hand, both Frenchmen work, musically, in a similar field; to a large degree, they also use found objects in their electro-acoustic improvisations. On the other hand, the recordings made in the Winter of 1998 are not a pure documentation —



they were re-mixed in the Summer by Marchetti above all, but also by Möslang. What's being released is a CD that is committed to improvisation as well as to electro-acoustic music. This can naturally be traced back to the participation of the French. Marchetti and Noetinger see themselves in the tradition of the now classic musique concrète, and as owner of the label and distribution Metamkine, Noetinger has released, for example, compositions from Jim O'Rourke or Luc Ferrari, and Marchetti has cooperated, as a composer, with Ralf Wehowsky, among others. Both see musique concrète, however, not as sacred territory to be preserved at all costs — they have developed an open, punk-like attitude to this sound aesthetic; they infiltrate the music with improvisation and a D.I.Y. attitude. Little need be said about Voice Crack and their cracked everyday electronics. For over 25 years, they have been developing, beginning in Free Jazz, then becoming a harsh noise group par excellence in the 80's and extending our listening habits with breath taking sound layers: just as brute as subtle and always resourceful. **Double Wash** brings this dialectic of formal variety and monochromatism, of willingness to exchange and of unmistakable handwriting to its conclusion."

**DAFELDECKER/BORIS D. HEGENBART, WERNER: *Eis 9* CD (GROB 319). \$15.00**

"Two years ago, the German pop music magazine Spex (a bit like Option in German) called the Viennese Werner Dafeldecker 'a Jim O'Rourke from the Alps.' The comparison strikes one as quite distorted but is based on a few things in common. Both represent an extended idea of improvisation that does not rest upon parameters like 'interaction,' 'dynamics,' or 'energy,' but rather that appears airy, looser, more comprehensive: (sound in) space becomes more important, the occasion plays a bigger (more existential) role in the foreground. Indeed this occasion is not only another situation to improvise together, but rather an expression of a state that one should adjust his/her sensors completely anew. The influence of new music (the New York School and beyond) never seems apparent, but as it were, subcutaneously. Just like the improvisations of O'Rourke in the 90's, Dafeldecker's space is characterized by the logical but constantly surprising intervention that breaks the peaceful current of the music and continues it at the same time. **Eis-9** [Ice Cream 9] is a summer record, no hermetic structures, no gloomy sounds, no wallowing in stagnation and hardening (= cold). Ice cream melts. Dafeldecker demonstrates here once more how he dissociates his strict instrumentalism (dealing with the instrument as essential sound material) from his original instrument, the contra bass, and transfers it to others: guitar, percussion, found objects, PowerBook. Just as gropingly as definite. **Eis-9** is above all the product of an intensive cooperation with the Berlin/Viennese electronic musician Boris D. Hegenbart. Coming out of nowhere, he published the CD Hikuito in 1998, music developed in hand made paper that came to fragile melodies once peeling away its (apparent) influences (Carl Stone, Oval). The groping and the definite flowed into the **Eis-9** cooperation. Improvised music as symbiosis, as something that does not only come into being in the instant, but rather that grows. **Eis-9** also means 'ice cream' is not an unambiguous fixed construction, but one that dissolves in various forms, structures, and, well, states."

**WITTWER, STEPHAN: *Streams* CD (GROB 320). \$15.00**

"Eleven years after *World of Strings*, *Streams* is the second solo record from Stephan Wittwer. If *World of Strings* was a live recording, a, if you wish, naked guitar record, then *Streams* presents itself as multi-layered, complex but thoroughly listenable textures. It reflects Wittwer's work with (live) electronics, which has led into a surprising, yet absolutely logical synthesis (or better, symbiosis). What is guitar and what is digitally processed, what is played live in now time and what was synthesized later — all this is no longer clearly recognizable. But it's not a question of this. Feeding from differing sources, *Streams* has become a great, multifarious shimmering river. Wittwer has developed a new musical connection that doesn't sound like what one expects from him and which expresses a lot of what he has been working on in the last few years (or decades). No, no heavy metal substrates any more, no Free Jazz transformations, no 'Death Jazz' (the name of a programmatic title on *World of Strings*). Instead, a density and duration that one knows from his hardest productions, but with a lot of trace elements and embedded crystals references to very early LPs. Indeed, there are moments that remind one of his legendary FMP record *Und?* (1977) with Radu Malfatti. The artist himself talks of a 'peaceful and introspective recording.'"

**CHADBOURNE & JOE WILLIAMSON & ULI JENNEBEN, EUGENE: *Ayler Undead* CD (GROB 321). \$15.00**

"Amidst the welter of the legendary, unlistenable and uncool Chadbourne releases, *Ayler Undead* (recorded in Cologne in 2000 and in his home Greensboro) sticks out, not only because Dr. Chadbourne is presenting a new Free Jazz trio with the Berlin improvisers Joe Williamson (bass) and Uli Jenneben (drums) and recorded a few unconventional overdubs, but more so because *Ayler Undead* is the first recording that is wholly dedicated to Albert Ayler and his music. The trio plays his compositions with one exception: Hendrix-like they destroy 'La Marseillaise.' Chadbourne makes two aspects of Ayler's music (again) very clear: the psychedelic and the free jazzy. The music is supplemented by extensive liner notes of the master, by graphic investigation of Sven von Redens on the complex 'Ayler ?? Chadbourne' and by a statement of the producer Felix Klopotek."

**DENLEY/ MARTIN NG, JIM: *Vergency* CD (GROB 322). \$15.00**

"Wild, confused, fissured and fuddled, and always dashing forward — this is how the music of Jim Denley and Martin NG blows against a listener. Denley and NG have been a constant presence in Melbourne's small but fine improvisation scene for years. Alto saxophonist, flautist and flute deconstructor, Denley has been working (for over ten years) with Machine for Making Sense? in duo with Stevie Wishart or with the international group Lines? (with Marcio Mattos, Phil Wachsmann, Axel Dörner and Martin Blume). As posited by Evan Parker 30 years ago, Denley has always worked hard on splintering his instrument's sound, following a sound-immanent paradigm. Like every good improviser, Denley has broken away from his immediate role models and handicaps and has his own superior approach: abrupt, harsh, sudden, attacking and always proximate to the actions of his musical colleagues. Martin NG, an excellent music expert, but a cardiologist by profession, uses turntables and CD players on this recording. Here too, one thinks of the masters of this instrument, Christian Marclay or Rick Ru (with whom NG collaborates, by the way). Martin NG has advanced to become a cut-up virtuoso, as this duo demonstrates. Citations of other musics do not appear in the recording as memory fragments of historicity, but rather are immediate components of improvisation. Even in the wildest turmoil he is able to create a continuity, a connection at the highest level. This is perhaps because he has recorded an extremely quiet and introverted CD with Oren Ambarchie (reconnaissance, Staubgold 2000). Or because his duo with Denley can look back upon a long productive phase of cooperation, whereas the foundation of trust rests in the constancy of permanent surprise."

**KONK PACK: *Warp Out* CD (GROB 323). \$15.00**

"After the *Big Deep*, *Warp Out* is the second album from Konk Pack, the all-star trio of Thomas Lehn, Tim Hodgkinson and Roger Turner. The musical approach, therefore, bursts apart a narrow conceptual understanding of improvised music. The band has a dense and

supremely well handled communicational repertoire, which allow them to infiltrate the fields of rock music without ever sounding like rock (even when they allow Captain Beefheart's Magic Band — in its most unchained moments — to serve as a reference for a few passages). They bring the intensity of noise music to its essence, and yet they are, first of all, an improvising, free playing or, better, liberated acting band. Freedom for them is not only freedom from rhythmical and harmonic clichés, it is also a freedom to decide for specific idioms. Plainly, Konk Pack do not plan to vouch again for new clichés once the old ones have been smashed apart. **Warp Out** is not a noise album! The searching and finding, the quiet passages in which the energy has first to be collected, the sound organization without hierarchy — all are elements that stand, with equality, next to the orgies of intensity. Moreover, these elements give the latter a depth and sharpness it would not have without the contrast that the restrained moments give the music."

**DAVIES, HUGH: *Warming Up With The Iceman* CD (GROB 324). \$15.00**

"The former musical biography of Hugh Davies is worthy of a legend: the 58 year-old from London was an assistant of Karl-Heinz Stockhausen for a long time in the 60's. He was the successor of the famous Stockhausen dissident Cornelius Cardew. When he returned to England at the end of the 60's, he jumped into the eye of the typhoon. In Europe the improvised music emancipated itself from New Music and from Free Jazz. From 1968 to 1971 Hugh Davies played with the group that most resolutely represented the non-idiomatic, 'instrumental' music of the British: the Music Improvisation Company. His comrades-in-arms were Derek Bailey, Evan Parker and Jamie Muir. Peter Brötzmann grabbed Davies in his trio with Han Bennink and Fred van Hove for a short period of time. They even gave a legendary concert with Don Cherry. The quartet, however, was not recorded at the time. For Jost Gebers, organizer of the concert and producer of FMP, this concert was a good reason to record him. Hugh Davies' first solo record appeared then on FMP. That was in 1981. **Warming Up With The Iceman** is his second. In the meantime, Davies has continued to work as an improviser (among others with the instrument inventor Hans-Karsten Raecke and in a trio with Roger Turner and John Russell), as a composer, music specialist and historian. Why then is Davies and his music both so sought after and so exotic? It's his instruments. Davies develops and constructs them himself. They are not based on defamiliarizations of present types, but rather they are completely autonomous creations: My Spring Collection, Porcupine, Shozyg and Multishozyg. In fact, they are small, very small wonders of electro acoustics. And they correspond to a way of playing that also goes its own way, with commitment, and stands unique in both new as well as improvised music."

**HAUTZINGER, BAILEY: CD (GROB 425). \$15.00**

"Hautzinger's style, heavily loaded with noise and known from his solo CD *Gomberg* (GROB 211), sabotages the typical reaction patterns and clichés of (the really no longer very) free music. He has opened this music to new perspectives, created other structural levels, made possible a differentiated listening, as old fashioned as this sounds! As an outsider Hautzinger is able to shift the party lines, thanks to his absolutely individual, idiosyncratic way of playing the trumpet. 'Of course,' Bailey had no problems adapting ad hoc to this perspective. And because one knows that Bailey is Bailey, one doesn't need to get dumfounded, but can directly submerge into the fine, careful (but not reserved) structures and branches and thereby perceive how Hautzinger forms his own playing, how he growls, broods, mumbles and murmurs softer. Until a melody appears on the horizon. One of the first improv records of the new century, said in all modesty."

**DIE ENTTÄUSCHUNG: CD (GROB 426). \$15.00**

"A Jazz CD. Really. The first to appear in Grob's program, the first that could ever appear in Grob's program. The Enttäuschung is a super group of modern jazz. Axel Dörner plays trumpet, Rudi Mahall bass clarinet, Jan Roder bass and Uli Jenneben drums, all personalities of the Berlin jazz scene, all internationally known. Six years ago they released their debut double LP, on which they solely interpreted Monk. Seven Monk compositions, among others, 'Trinkle Trinkle' and 'Brilliant Corner' are to be heard on this CD. One sits up and takes notice. For didn't Monk deal with the old problem of how one can move from tone/segment to the next without making lazy compromises? In his own reduced but spicy compositions he made an example of his solutions. The Enttäuschung manages to stay faithful to Monk's radical nature, to stay in close contact with the original and turn it upside down. Their model of coming to a head and resolution is to decompose, split, lay apart and put the pieces back together; one could enthusiastically analyze the disturbing noises, the cool solos, and the even cooler performance. Sound/melody/themes are isolated, looped by hand, processed, and joined with others. In these high-end trashily recorded pieces, a lot actually happens without becoming nervous or hectic. Concentrated intensity. It is exactly what one has always wanted to hear from jazz these days."

**PRINS/VAN BERGEN/FENNESZ: *Dawn* CD (GROB 427). \$15.00**

"*Dawn* is a classical improvisation record, everything but post modern. It was recorded at the legendary Total Music Meeting of Free Music Production in November 2000. *Dawn* is a composition played off the cuff of nearly 42 minutes. All the highs and lows of a longer composition are on this recording: searching and finding, restrained groping and violent erupting.... The decisive factor, however, is that this music is played by people who have nothing or very little to do with this attitude, by Gert-Jan Prins, by the saxophone player and composer Peter van Bergen and by Christian Fennesz, one of the superstars of the electronica jet set. Via their strictly 'electronic thinking' (one hears a saxophone, of course, but the appearance deceives), these musicians break away from the approach on musical material developed within free improvisation in the last 40 years. On the other hand, this thinking does not lead to a 'clicks 'n' cuts' aesthetic, but rather to a musical process that has been worked hard for, provisional, not completed, but gripping at every moment."

**FRIEDL/ELLIOTT SHARP, REINHOLD: *aNostalgia* CD (GROB 428). \$15.00**

"Sharp is not only a master of eclecticism. His strengths consist in stamping his style upon this confusion. No matter if it's rock, free jazz or a composition for a string quartet, Sharp plays Sharp music in the first place: dense, dramatic, loaded with atmosphere, standing under enormous tension, and thoroughly emotional. Always precise and in the surprising moment, laconic as well. His duo with Reinhold Friedl makes these characteristics clear. From Berlin, Reinhold Friedl is a pianist, composer and impresario. He is the musical director of the Zeitkratzer Ensemble, one of the world-wide best known ensembles of New Music, because it plays pieces by composers who have not been canonized, whose radical nature are a necessary living cell therapy for New Music, academically scabbed. Among these composers is also Elliott Sharp. Friedl and Sharp got to know each other via the work in the ensemble and decided to continue as a duo and to pave other freer paths together. As pianist, Friedl concentrated on preparations and playing inside the instrument. His defamiliarised sounds, which he knows well how to layer and densify, act like a catalyst upon the somber playing of Sharp. Thus the music sounds euphoric and fathomlessly dark at the same time, present and dense and still so far away, not of this world and still, see the cover, very Berlin-esque."

**BUTCHER/PHIL MINTON, JOHN: *Apples Of Gomorrah* CD (GROB 429). \$15.00**

"Minton, who has given up playing the trumpet, has developed his singing style such that it encompasses all the possible articulations of a singer, from pure noise explosions to a respectfully performed worker's song, thereby not returning to any prescribed style. Phil Minton constantly sings ... Phil Minton. This does not sound any sort of complacency, rather a sincere radical nature. John Butcher has completely absorbed his influences, if that's what they were, into his playing. Wayne Marsh, Steven Lacy, Evan Parker — these masters may have played an important role for his playing, but in his very dry articulation, knife-sharp sound research as well as in the phrasing from (atonal) melodies, Duo sound only like ... Butcher. Both sink so much in the music of the other that the duo sound leads to a maximal density. At the same time, it rips them apart again — at every moment the difference between Butcher's saxophone sound and Minton's voice becomes conscious. Which means: this meeting does not leave the playing of one untouched by the other."

**EFZEG: Boogie CD (GROB 430). \$15.00**

"Boogie is the successor album of the Vienna quartet Efzeg to their successful debut, *Grain* (Durian, 2000). The band has gained density, compactness and complexity, which means a lot, if one takes into consideration how carefully worked out *Grain* already was. Efzeg is already there before the musicians produce the first tones. One no longer hears the transformations which come from the extremely individualized sounds of the musicians, all highly distinguished soloists, who make the radically collective sound. That's what's so stifling. One hears, however, how this group's sound changes, how it grows, gets denser, then relaxes. Almost organic. Efzeg stand thereby in a tradition which was founded by the early AMM."

**AMBARCHI/ROBBIE AVENAIM/KEITH ROWE + OTOMO YOSHIHIDE + SACHIKO M, OREN: Thumb CD (GROB 432). \$15.00**

"The moment before a rock band steps on stage: the amplifiers have been hooked up and are humming, the glaring flood lights are buzzing, a roadie is fiddling round with a drum set, pushes it a few centimeters until it is at the perfect place. Above all the atmosphere is electrified. This is the atmosphere the music on *Thumb* conveys. Of course a rock band will never step on stage, of course, the musicians make music the entire time (even when you don't believe it, because you don't think you can hear it! Here stand, or rather sit, five musicians on stage). This CD is the result of a recording or stage situation, happening so suddenly, that happened on May 29, 2001 in the legendary Paris Club, Instants Chavires. The trio Ambarchi/Avenaim/Rowe (two prepared guitars, a little electronics and percussion) were on tour at the time in France (their first tour) and met the duo Otomo/Sachiko (guitar, turntables and sine wave generator), who are well-established and have proven themselves through uncountable recordings. The result of this meeting is not a hectic-unconcentrated jam session, not a labored search and then a timid find. What we hear is maximal concentration. And consolidation — not, however, in view of noise and energy. They condense their music activity into two or three lines: tender, but played all the more resolute and direct. The five play in this moment exactly as secure as if they had played together for years."

**RUPP, OLAF: Scree CD (GROB 433). \$15.00**

"*Scree* is a record that reveals a musician at the height of his creativity. Everything that follows will sound different, can only sound different. Of course, *Scree* is the result of radical improvisation (and also in this sense everything later sounds different, since it is a matter of real-time compositions that are bound up with the moment of performing and are per se not repeatable). Seldom has one heard guitar improvisation that is so thoroughly worked through, so fast, so virtuosic and dense and so well thought-out — and if it's a matter of this — so withdrawn. Seldom has one heard improvised music that is so well-rounded and thereby so radically bound to the instant in which it is played. Olaf Rupp has played with Paul Lovens, Tony Buck, Joe Williamson, Uli Jenneßen, Paul Lovens, Johannes Bauer, Thomas Lehn, Wolfgang Fuchs, Aki Takase, Butch Morris, Aleks Kolkowski, Harri Sjöström, Stephan Mathieu ... and for four years he has been intensively grappling with solo playing."

**SHARP/BOBBY PREVITE, ELLIOTT: The Prisoner's Dilemma CD (GROB 434). \$15.00**

"In the foreground is the groove. No, in the foreground is the layering and condensation of rhythms and sounds. Or does one have to speak of sublime flow that they celebrate and that reminds one of Can or on the abstract projects of the SST family? *The Prisoner's Dilemma* cannot simply be typecast; too much happens, too much rocks at the same time. Never does the music, however, at any point in time, take on an arbitrary character. Seldom has one heard a grooving improvising duo play so resolutely. They don't make any false compromises. If the consequence out of their interaction means 'noise,' then they take it up and the music is exactly that: an outbreak of energy, a first-class power play. Bobby Previte and Elliott Sharp can also let the things run, laid back, they can allow themselves to cite musical-historical references without seeming so obvious or eclectic. As said, both have a lot to tell. *The Prisoner's Dilemma* presents the highlights of their conversation."

**WILLIAMSON, JOE: The Ungrateful Carjacker CD (GROB 536). \$15.00**

"It has become quite commonplace that, since the solo albums from Peter Kowald, Barry Guy or William Parker, not only has the contrabass been emancipated, but also accepted as an equal instrument in improvisation, and recognized as a solo instrument. Nonetheless, solo bass recordings are considered unwieldy — one is simply too accustomed to perceiving the bass as an accompanying instrument, responsible for the solid foundation of the groove. Living in Berlin, the young Canadian Joe Williamson is at the moment THE bassist of the European Improv and Free Jazz scene. He plays with Sven-Åke Johansson in Hudson Riv, and in the Candy-Trio. Joe Williamson is also an excellent soloist. *The Ungrateful Carjacker* is his solo debut. His entirely playful rich dark drones suddenly manifest themselves, as does a hidden groove, or a deep pulse that holds everything together. In the decisive moment, there are also suggestions of tradition."

**LEHN/PAUL LOVENS, THOMAS: Achtung CD (GROB 537). \$15.00**

"This special duo constellation rests in this freedom of clichés. Although the music is occasionally incredibly dense and present, it can hardly be fixed. Is it energy powerplay? Finely linked sound research? Post Free Jazz? English School? Is that a kind of duet for percussion instruments? Or electro-acoustic music par excellence? Is it what one expects? Or something completely different? Lehn and Lovens know, in any case, how to surprise us — in the logical sense of the word. Because, when someone suddenly calls out 'Achtung!' [Look out!] that doesn't mean by a long shot that we are prepared for what will come...."

**BLANK: Blank CD (GROB 538). \$15.00**

"The Frankfurt Trio Blank encounters classic improvisation with the sure-footed and subversive gesture of contemporary anarchism. They work on small forms; out of songs, elements of pop music, noise and theatrics (in the true sense of the word) they cut out strange miniatures of free improvisation. Their music is direct, dynamic, expressive, without thereby perpetuating once again the dead history that is inherent in the adapted clichés. They not only get the form into their music, but they re-liquefy it; they do not understand the citation as citation, but as material. In the fall of 2001, they met the American art star Raymond Pettibon in Cologne's Philharmonic concert hall. They worked with the otherwise so intro-

verted artist on a group performance. And of course, everything ended up in a wild improvisation in which Pettibon played the animator and inspirer. This CD is really a full quartet recording! Pettibon did the cover work, and in addition, his notes and text fragments are printed."

**BORGSMANN/PETER BRÖTZMANN/WILLIAM PARKER/RASHID BAKR, THOMAS: Cooler Suite CD (GROB 539). \$15.00**

"One evening both saxophonists Thomas Borgman and Peter Brötzmann played together with the New Yorker rhythm group William Parker and Rashid Bakr in the performance space Cooler, now long gone. It was moving and enthusiastic Free Jazz, as it was sublimely conservative and legendary. The music is so straight and uncomplicated as it can be: Parker plays a bass that nothing can shake, stable as the trunk of an old oak tree; Bakr plays the drums with a feathery pulse, but always wide awake and driving. Together this results in a foundation upon which the power players Borgmann and Brötzmann give each other their hand, as if dreamily in wedlock, the solos pass by, they allow themselves (and us) melodic flights, but above all they celebrate a powerplay as if free jazz had finally established itself as the folk music of the 21st century."

**BOSETTI/ANNETTE KREBS, ALESSANDRO: CD (GROB 540). \$15.00**

"Krebs and Bosetti are among some of the most exciting musicians from Berlin, both have long been well-known in international circles. Annette Krebs, who plays an electro-acoustically prepared classical guitar, belongs on an equal basis with improvisers (and composers) such as Andrea Neumann, Taku Sugimoto, Toshimaru Nakamura or Axel Dörner. Stillness, minimalism, noise (but the later is not meant in the sense of a racket, but as a kind of unmediated sound), rustling, consciousness of structure and spontaneity, all of these experience a new value through these musicians — above all through Annette Krebs' way of playing the guitar. The saxophone player Alessandro Bosetti has also devoted himself to a radical noise-like way of playing, and yet one always senses how strongly he has been influenced by Steve Lacy and modern jazz of the 60s and 70s. In their duets, they do not, however, simply extend their work on noise. The music is formed by a pronounced sense of structure. They work on short units, with many pauses and stillness — but never for the sake of a pause (or stillness). Each pause has its exactly defined place in the dynamics of the music. Bosetti and Krebs savor monochrome tonal colors, research the gray behind the gray — and nonetheless this music is not monumental, not simply noise, not a hermetic block. It is a very exact, reflected music that never becomes overbearing or stiff. It has something casual, in the best sense of the word, it's non-ambitious."

**DAFELDECKER/KLAUS LANG, WERNER: Lichtgeschwindigkeit CD (GROB 541). \$15.00**

"When talking about the music of the Graz-based composer and organ player Klaus Lang and the Viennese bassist and multi-instrumentalist Werner Dafeldecker, one could briefly say that there is a form of velocity so fast one no longer perceives it as such, but rather as stagnation. The speed of light is such a case. The music of Dafeldecker and Lang also appears to be stagnant. It doesn't get going anywhere. A powerful, droning organ chord, a bowed bass and both are perceived as if they were chiseled for eternity. Music that sounds irrevocable, great and sublime, fascinating and off-putting. The tonal spectrum of this music, which one could compare to the harsh improvisations of the early AMM, or to several compositions of Kevin Drumm or to recordings from the radical minimalist school of Tony Conrad, cannot be summarized by this description. The recordings were made in a church in the southeast province of Austria on a snowed-in winter night."

**JOHANSSON/RÜDIGER CARL/JOE WILLIAMSON, SVEN-ÅKE: Hudson Riv (Autumn in New York) CD (GROB 542). \$15.00**

"This CD is a sensation. We are not exaggerating and do not want to make any false pretences. But one has to listen to it in order to understand what's really happening here. In November 2001 Carl and Johansson met in Johansson's Berlin studio, grabbed the bassist Joe Williamson and played a homage to New York. They interpreted a total of 13 standards, true to the original and full of respect. Recorded in two takes. For the first time we hear Carl play only piano on record, and Johansson sing only standards. And always when Sven hits his snare (and only his snare) with the brushes, there is in the middle of autumn an anticipation of the next spring. The cover art work is from Sven-Åke Johansson, David Grubbs wrote the liner notes: a reflection upon forbidden songs in the New York Autumn of 2001."

**BSC, THE: Good CD (GROB 543). \$15.00**

"In Vienna, Berlin and Tokyo musicians are working on stillness, reduction, non-expressivity and micro-differentiation. In Cologne, London, New York, Chicago, Paris, Warsaw, this music is performed and written about. But up to now the most exciting of this scene has been happening outside these large cities. For example, in Boston. That this city possesses a young and rather large improv scene including labels and venues is well known. There are even a few 'superstars' like the saxophonist Bhoj Rainey and the trumpeter Greg Kelley, two musicians who have easily liberated themselves from established improvisation patterns. What has been missing till now is a recording that clearly exemplifies the Sound of Boston. Such a thing can hardly be forced, it always seems to happen casually, e.g. when one listens to a concert recording again and again and then suddenly discovers how definitive it is. Such a stroke of luck has arrived with *The BSC — Good*. The BSC is a chamber orchestra from Boston led by Bhoj Rainey. Joining him are Greg Kelley (of course), James Coleman (theremin), Howard Stelzer (tapes), Liz Tonne (voice), Vic Rawlings (cello, electronics), Mike Bullock (bass), and Chris Cooper (prepared guitar), with guests Axel Dörner (trumpet) and Andrea Neumann (inside piano). *Good* is a 37-minute, improvisation process recorded live, which creatively draws on the resources from the reduced parameters of this new improvised music. Despite all the stillness, the music is also surprisingly dense and tightly woven together. The music captivates via a noisiness radical maintained throughout the whole piece, and in spite of this (or because of it?), it is lyrical and surreal. The melody of metallic shimmering tonal colors can be heard from the very beginning."

**HAUTZINGER/MANSON LIU WINTER, FRANZ: Brospa CD (GROB 544). \$15.00**

"GROB continues the successful cooperation with the Viennese trumpeter and composer Franz Hautzinger. On *Brospa*, Hautzinger meets the pianist Manon Liu Winter, known from New Music circles. For a while, both have been playing in a duo and have developed their own improvised language. It appears as if Hautzinger is really in his own territory here. *Brospa* offers no dry, mostly still and radically reduced sound. The murmuring, growling and simmering sounds he elicits from his trumpet and leads into subsonic depths finds a perfect mirror in the varied, equally dense and sophisticated inside playing of Winter. It appears as if the shimmering, cluster-like sounds of both mirror themselves in each other and raise the other to a higher power. Even when the instruments are recognizable as individual voices, one hears 'in a higher sense' a synthesis: the music is monochromatic and isn't as well; it is static and enormously dramatic. It is music that reminds one of the great Romanian sound sculptor Iancu Dumitrescu or on Horatio Radulescu, but it is 'of course!' improvised, originating in simply one session, originating out of a reflected-spontaneous use of completely simple means."

**WERTMÜLLER, MICHAEL: *Die Zeit. Eine Gebrauchsanweisung* CD (GROB 545). \$15.00**  
 Performed by: Kammermusikensemble (Mark Traylor, computer; Stephan Wittwer, guitar) & European String Quartet (with Alex Buess, live electronics). "The compositions of Michael Wertmüller, as diverse as they may be, can all be seen as contributing to solving the problem, how does density originate? Density — mediated as energy, brute force, loudness, tempo, etc — results here from extremely gracefully built structures that are folded into each other, linked, and associated such that they result in a great whole. But the graceful build is not exhausted in the compositions, but only elevated. It is audible all along as a trace, as a necessity (as reason, cause). Wertmüller plays out this dialectic of fragility in these compositions to its completion. This is meant literally: his music is derived from a sheer inexhaustible richness, but despite all its aggression, it also has an audibly luxurious character."  
**WALTER/KEVIN DRUMM/FRED LONBERG-HOLM, WEASEL: *Eruption* CD (GROB 546). \$15.00**

"Three years ago we released the Weasel Walter's recording *Tribute to Masayuki Takayanagi* (GROB 208). In addition to Walter (drums, guitar, mix, artwork) and Fred Lonberg-Holm (cello), Jim O'Rourke (guitar) also participated in the sessions. This secured the recording a certain popularity and provoked furious reactions. Since *Tribute to Masayuki Takayanagi* certainly does not stand for the finely engraved music that has made O'Rourke popular worldwide. The recording was free improvised Death Metal, a committed transformation of the early noise music of Takayanagi (this first Japanese noise guitarist had his important phase in the 70's) into the present. More than a few critics saw this as disrespectful towards Takayanagi. *Eruption* pushes the process of reflection — reflections upon improvised music, the contemporary character of Free Jazz, the energy of Speed Metal, and of course the reflections upon Takayanagi — even further towards independence. One hour of music, 40 tracks (the liner notes, an attack upon a saturated and self-righteous Free Jazz scene, are in code in the track titles). Excessive concentration, the most concentrated excesses. Walter Weasel (still: drums, power-electronics, mix, cover art) is at the height of his abilities. He is brilliantly supported/supplemented/spurred on once again by Fred Lonberg-Holm, the most versatile cellist of the improvisation scene, and Kevin Drumm, one of the avant-garde heroes of the last seven, eight years, who here is able to express his Death Metal obsessions."

**BRANDLMAYR/WERNER DAFELDECKER/STEFAN NEMETH/MARTIN SIEWERT, MARTIN: *Die Instabilität der Symmetrie (The Instability of Symmetry)* CD (GROB 547). \$15.00**  
**"Die Instabilität der Symmetrie** — one could see this title as a programmatic reference to the work of improvisation. Improvisation is something that suspends a well ordered (or 'symmetrical') structure and refers to the relativity of musical organization. So far, so classical. These improvisations are, however, characterized by what isn't played (the clichés of the expressive playing one's trumps are not to be heard). It is a terse, clearly formulated music that leaves much out, but is neither minimalistic nor monochrome. There are suggestions, abbreviations, fragments, small structural elements that we do not have to perceive as such, since they yield a whole picture: this music is completely and properly formulated. It says less than necessary, but more than possible. *Die Instabilität der Symmetrie* organizes the sound of improvised music anew. Not only the 'composed symmetry,' but also the specific (improvised) symmetry is confused."

**ROWE/OREN AMBARCHI/ROBBIE AVENAIM, KEITH: *Honey Pie* CD (GROB 648). \$15.00**  
 Keith Rowe: Tabletop Guitar, Electronics. Oren Ambarchi: Guitar, Electronics. Robbie Avenaim: Percussion, Electronics. Live recording from the Musique Action Festival, France, 5/26/01. "If Thumb was about something like 'absence in presence,' about, well, the artsy trick of improvising like a quintet and sounding simply like a duo, then *Honey Pie* is a dynamic, powerful 40-minute recording. The static intimated at the beginning and lasting for four or five minutes is cautiously preserved by the musicians — Rowe and Ambarchi on guitars, Avenaim on percussion, all three on live electronics — and this static is transformed in a constantly changing process. On Thumb, the tension was produced using static (via an endless extension of a 'something') and therefore 'disappointed,' we hear on *Honey Pie* tension sans phrase. At first there is no drone, no GREAT SOUND, upon which the musicians can comfortably retire (the great sound, which then originates in the process of the improvisation is rich and complex in itself). They improvise without flourish, develop small structures of a nearly motive-like character. Thanks to this, the stringency, too, of Rowe's flatness is questioned, albeit softly. *Honey Pie* thus leaves the impression of a near playful, loose session. Listen to it loudly!"

**MULLER/MOSLANG: *Boom Box* CD (GROB 649). \$15.00**  
 Günter Müller: selected percussion, MD's, iPod, electronics. Norbert Möslang: cracked everyday-electronics. Recorded 21.10.2001 at the Loft, Köln. "*Boom Box* is one of the first recordings of Norbert Möslang after the break up of Voice Crack, his legendary Duo with Andi Gühl which lasted a good 30 years. On *Boom-Box*, Möslang also plays his cracked everyday-electronics, but their tonal surroundings is a different one. It is a wide, ethereal tonal ambience, the structures are lucid, the music is transparent. Again and again there are foregrounds and backgrounds, individual tonal configurations stand out clearly and distinctly, specific sounds are repeated, thus creating a scaffold through which other sounds are elegantly woven."

**JOHANSSON WITH NMUI, SVEN-AKE: *OB CD 10* CD (GROB 650). \$15.00**  
 "Sven-Åke Johansson's art has been well documented, and yet there are still discoveries to be found in his cosmos: among these is his work with large groups. In the middle of the 80's, Johansson released a single 'Sven-Åke Johansson with the NMUI in cooperation with the Berlin-based label, FMP. Hidden behind the cryptic abbreviation NMUI is North European Melody and Improvisation Orchestra [in German, Nordeuropäische Melodie- und Improvisationsorchester]. A group, which in addition to Johansson (on drums and accordion), was made up of Rüdiger Carl (tenor saxophone, accordion), Wolfgang Fuchs (diverse wooden reed instruments), the trombonists Radu Malfatti and Thomas Wiedermann, Hans Reichel on guitar, Norbert Eisbrenner on violin and Maarten Altena van Regteren on bass and cello. It goes without saying: an all-star ensemble. The single, with a cover from Martin Kippenberger, who also financially supported the recording, contained a twelve-minute section from a concert that, of course, lasted much longer. For nearly 20 years, this single remained the only evidence of Johansson's large ensemble work — until this recording, which — almost exactly 25 years later to the very day — documents that concert in its full length. And what can you hear? At first, great solos. Johansson creates a lot of space for the players; Hans Reichel, Rüdiger Carl or Maarten Altena play with abandon."

**FILIP/RADU MALFATTI/MATTIN/DEAN ROBERTS, KLAUS: *Building Excess* CD (GROB 651). \$15.00**  
 "The strength of this recording, its stringency, is indebted to this longer stay for the most part: the music doesn't seem 'spontaneous' or 'surprising,' but rather as if a group was playing together that had developed a common vocabulary over many years. Of course, this quartet is not a working band, since the interests of the musicians are too different. The common act of reflection, however, is audible. Although very little happens, the listener

always hears a tension. It may be the smallest possible tension, but it is one. There is something that holds the few tones together, which seem simply thrown together: a common pulse, a common effort. *Building Excess* contradicts all the (conventional, 'classical') rules of collective improvisation and yet the piece is exactly that: a collective improvisation. Radu Malfatti, the earlier free jazz trombonist and current composer of radical new music, certainly inspired this recording decisively with his aesthetic of stillness, yet he does not dominate it. That too is an expression of this special collective effort. Mattin plays computer feedback(s), Klaus Filip, an enormously important programmer in the Viennese scene, plays digital electronics, Radu Malfatti the trombone and Dean Roberts, known for his records for Erstwhile, Mille Plateaux or — recently — Kranky, can be heard on the guitar."

**BOSETTI, ALESSANDRO: *Zona* CD (GROB 652). \$15.00**

"Since the work of Anthony Braxton, Sonny Rollins, Steve Lacy or Evan Parker, solo saxophone recordings are no longer a 'problem.' And especially recordings of solo soprano saxophone — Parker and Lacy (and Lol Coxhill) have more than just rehabilitated this instrument, long neglected by jazz and improvised music. Bosetti left the improvisations themselves untouched during the post production. What we hear are pieces in real time. What he processed are the individual recording tracks, the individual microphone positions. He cut them up — not with a pair of scissors, but virtually in a digital studio — and put them back together anew, making one track out of six. A small but highly thought-out operation which transforms these improvisations into electro-acoustic compositions. What this means concretely is that we hear a few seconds of improvisation from the perspective of microphone 1, then a longer sequence from the perspective of microphone 3, then a bit from microphone 6, then .... Although we hear only one improvisation in each case, there is nonetheless the impression of a sometimes hectic, sometimes hard and always radical cut-up collage. It is, however, 'only' the quickly changing perspectives that create this kaleidoscopic impression."

## GROOVES:

**GROOVES: #10 MAG (GROOVES 10). \$4.95**

Features: Pole, Prefuse 73, Mille Plateaux, Takemura, Autechre on file sharing, Clue to Kato, Sica, Matthew Shipp, Dev79, Cdatakill, Hecate, Oye, Mira Calix, Coh, Kevin Blectum, Ehlers, Philip Jeck, Mike Ladd.

**GROOVES: #11 MAG (GROOVES 11). \$4.95**

Features: Kid606, Mu-Ziq, Broadcast, Gold Chains, Mutek Festival, Sonar Festival.

**GROOVES: #12 MAG (GROOVES 12). \$4.95**

Features: Meat Beat Manifesto, Plastikman, AGF, Mice Parade, Matthew Dear, Badawi, Electric Birds. Best discs of 2003. Gear Reviews: Laptop Soundcards, Numark FinalScratch, Arturia CS-80v, SoundArt Chameleon.

**GROOVES: #13 MAG (GROOVES 13). \$4.95**

Features: Vladislav Delay, Funkstorung, cLOUDEAD, Lali Puna, Asmus Tietchens, Slicker, RJD2, Felix Kubin & more.

**GROOVES: Grooves #14 MAG (GROOVES 14). \$4.95**

Features: Pan Sonic, To Rococo Rot, Two Lone Swordsman, Animal Collective, Black Dice, Daedelus, !!!, Kid 606, Luomo, Throbbing Gristle, Trans Am.

**GROOVES: #8 MAG (GROOVES 8). \$4.95**

"Issue #08 will feature the reclusive duo [Boards of Canada], which just released its second album, plus an interview with legendary techno act The Black Dog. Additional features include: To Rococo Rot — Germany's post-rock innovators, Anti-Pop Consortium — underground hip-hop heroes. A special feature on French breackcore." Limited stock.

**GROOVES: #9 MAG (GROOVES 9). \$4.95**

"Issue #9 features the reigning king of underground hip-hop production talking about his new album, *The Private Press*: DJ Shadow. Additional features include: Mum, Amon Tobin, Fennesz, Negativland, Suicide"

## GROUNDING:

**VA: *Grounded Sound* CD (GND 001CD). \$11.00**

"The *Grounded Sound* is one of appetizingly organic fusion, with one hand ardently fixed on ambient, minimalist tendencies and the other in the processed complexities afforded by the digital age. Yet, this is hardly a boring middle ground, and far from a tepid reaction to the late-90's 'drill & bass' phenomena. Nor is this music a continuation of so-called 'glitch' or 'clicks n' cuts' culture, as there is little incidental or superfluous about it, though it often incorporates elements of concrete, accidental, and prepared analog samples in thoroughly 21st century fashion. It is a highly personal cross-section of modern music that moves us. The brittle and delicate avant-garde status of Greg Davis, simple pop leanings of Ogurusu Norihide, and intricate sample manipulation of Soplefo have never sounded so relevant. With artists hand-selected over several years of listening by journalist and Grounded head Andrew Schrock, this subtle release will captivate with its intense, yet accessible, charm. Features almost all exclusive tracks." Artist include: E\*Rock, Melodium, Blatter, Misterinterrupt, Ogurusu Norihide, State Music, Emotional Joystick, Don Mennerich, Entropy Struct, Greg Davis, Soplefo, and Charles Atlas.

## GROUNDZERO (NETHERLANDS):

**WEINBERG, ARNE: *Snowflake 12"* (GZ 003). \$9.00**

"Great detroitish techno by this talented German producer. 4 great tracks with driving basslines and funky techno beats combined with smooth sounds. (Think John Tejada, Aril Brikha, Duplex, Fabrice Lig)."

**WEINBERG, ARNE: *Cuploa EP 12"* (GZ 010). \$9.00**

"Arne Weinberg returns on Groundzero (after releases on Starbaby and several other labels) with a superb minimal driving techno EP. Definitely a winner for those who are into the Robert Hood, minimal Mills techno sound (similar to the Jeff Mills — *Everydog Has Its Day* releases)."

## GSL:

**!!!/OUT HUD: *Lab Remix Series Vol. 2 Split EP* CD (GSL 026 CD). \$6.00**

"Originally released on vinyl only in October 1999, this now-legendary split EP was the second installment in our Lab Remix Series and a co-release with Zum. Both Out Hud and !!! have since relocated from Sacramento to Brooklyn and become virtual household names in the world of indie-rock. Recent Warp Records signees !!! contribute one long and rubbery track of their over-amped funk/punk that often draws comparisons to everything from James Brown, Chic and ESG to Liquid Liquid and The Clash. Out Hud, meanwhile, supply us with three alternate versions of a single classic track. Their trademark cello-heavy dub/instrumental sound is in full-effect here, given the once-over by live-sound mixer/producer Justin Vandervolgen."



**JAGA JAZZIST: Animal Chin CD (GSL 065 CD). \$11.00**

"The debut U.S. release from Oslo, Norway's critically-acclaimed Jaga Jazzist. The band's sound is a minefield of contrasting textures and styles; the comparisons that come up often include Miles Davis, Squarepusher, Tortoise, Talk Talk, and Kid 606. The 10-piece group's members span their domestic music scene, and they have performed with, and/or been part of, virtually every notable contemporary Norwegian band. Their debut album, *A Livingroom Hush*, was released in early 2001 by Warner Brothers — in Europe only. *Animal Chin*, a 30-minute, seven-track collection of material from Hush (3 tracks), the *Airborne EP* (2 tracks), and a couple of unreleased remixes — sort of a crash course in the Jaga modus operandi. Sleeve art is by Martin Horntveth, creator of the striking digitized images adorning the previous Jaga Jazzist releases."

**JAGA JAZZIST: Animal Chin 12" (GSL 065 EP). \$10.00**

Vinyl EP version.

**CHROMATICS: Plaster Hounds CD (GSL 079 CD). \$12.00**

"Chromatics return with their second full-length album. For this full-length release, the dark, ever-turbulent combo have temporarily recruited renowned percussionist Ron Avila (of Get Hustle, Holy Molar and formerly Antioch Arrow and Final Conflict fame) to round out their swirling, hypnotic punk-dubs and help 'steer the band into rhythmic bliss' that their drumbox never could. The resulting 10 tracks are often-bleak post-punk dirges that frequently blossom with unexpected melody and sophistication. Comparisons to NY pioneers of the sixties and seventies like Suicide and Silver Apples aside (indeed they've included a passionate rendering of the Apples' 1968 classic 'Program'), Chromatics have succeeded in reinventing themselves while paying homage to the foundation laid by the original quartet on 2002's *Chrome Rats vs. Basement Rutz* album. *Plaster Hounds* is the sound of the new minimalist cacophony."

**CHROMATICS: Plaster Hounds LP (GSL 079 LP). \$9.00**

LP version.

**SUBTITLE/FREE MORAL AGENTS: Leave Home/Instinctively Intact (The Meltdown) 12" (GSL 083 EP). \$6.00**

"Subtitle strikes back with a warm-up track for his forthcoming full-length assault — this time joining forces with the mastermind behind 2003's epic *Monolith* album, Omid (Mush Records). Free Moral Agents, meanwhile, is what organ maestro Ikey Owens from The Mars Volta and De Facto does with his free time, creating inspired hip-hop with a distinct jazz-influenced downtempo vibe."

**GTI RECORDINGS:****DISCO D: Straight Out Tha Trunk CD (GTI 6902 CD). \$14.00**

"Disco D brings ghetto dance music to the masses in October when he releases his first commercially available ghettech mix CD, *Straight Out Tha Trunk*, on GTI (Ghetto Tech Institute) Recordings. His innovative combination of electronic and urban sounds has made ghettech the hottest style of dance music to hit the industry. Disco D has carved a distinct niche for his label, bringing together different schools of sound including techno, house, electro, rap and earlier ghetto styles such as Miami bass and Chicago ghetto house. With his new CD, Disco D not only attracts fans of each of these styles, but now makes the Detroit ghettech phenomenon available to a more diverse audience."

**GULCHER:****GIZMOS: 1975 - 1977: Demos & Rehearsals 2CD (GUL 402). \$15.00**

"The Gizmos' story of early American punk is re-told here with 54 previously unreleased tracks and a 20-page booklet. Included are Ken Highland's 1975 demos that started the whole thing; Ken and Eddie Flowers, as the Rockabilly Yobs, accidentally discovering swamp-trash-punk; Rich Coffee's stoner-rock band Cerberus joining Ken for the first Gizmos rehearsal; Maryland Marine-era song demos by Ken; and Ted Niemiec's demos for the 1977 Gizmos sessions. The 20-page booklet is packed with riff-by-riff details from Krazee Ken Highland, with commentary and clarification by Ready Eddie Flowers."

**HAGAKURE (JAPAN):****FLOWER TRAVELLIN' BAND: Anywhere CD (ISCP 1116). \$29.00**

First CD reissue of the debut Flower Travellin' Band album, originally issued in 1970 by Warner Bros. Japan (predating their definitive opus, *Satori*). Includes 'loosely formed "covers" of "Black Sabbath", "House of the Rising Sun" & "Twenty-First Century Schizoid-Man".'

**MAGICAL POWER MAKO: Magical Power Mako CD (ISCP 1141). \$29.00**

New reissue of the first three Magical Power Mako albums, originally issued by Japanese Polydor. Now available on the Universal imprint Hagakure. These are packaged in mini-LP jackets and look beautiful (previously reissued as jewel-case CDs by Marquee and Japanese Polydor, these have been unavailable for most of the last decade). The first 2 are crucial documents of underground Japanese psychedelics and belong in every collection. This first self titled album was released in 1974 and features Keiji Haino as a guest vocalist (credited here as Kei-chan, on two tracks, "Restraint, Freedom" and "Look Up The Sky"). This one features just the "Polydor" logo on the front cover and is an all-time classic of Faust-referential underground status.

**MAGICAL POWER MAKO: Super Record CD (ISCP 1142). \$29.00**

The second and all-time best Mako album, originally issued by Japanese Polydor in 1975. Packaged in mini-LP jacket sleeve. Reproduces the English translation of the original liner notes (for the first time). Although MPM went on to record 20+ more records after this one, he would never exceed the spatial exuberance of *Super Record*. From the liner notes: "Mako's music possesses a certain strange kind of texture. It's certainly is what they call rock, but contains elements that we can't describe so succinctly. It clearly goes beyond the various genres of music, and while full of them all, it sends forth a fierce glow. This 'Super Record' shows Mako looking down upon the earth from above, wandering through Alaska and Siberia, the Near East, Okinawa, and South America. Adding to the variety of folk music of India, Turkey, and Russia, his mandolin or Taisho koto, and especially his marvelously performed guitar, expressing fully the odor of the soil and mankind's universality."

**MAGICAL POWER MAKO: Jump CD (ISCP 1143). \$29.00**

3rd & final Polydor album for Mako, from 1977. A little more prog, a lot more face-paint.

**HAL 9000/20 (GERMANY):****TSUZUKI, TAKASHI: Soundview 12" (HAL 001 EP). \$9.00**

"The return of a cult label, now on 12" format with a superb, complex state of the art mini-EP. Islee-style."

**MUNIT: Shift Serv. 12" (HAL 022EP). \$9.00**

"Who is Munit? Munit is two: Dietrich Foth and Sven Lütgen. The data streams meet. Munit has already set its programmes on Shitkatapult (Ger), Mute (UK), Lounge Essenzen 03 (Ger),

Civik Records (Can). Now it passes 5 programmes to Hal9000. One — Shift Serv.: dance to the future, tricky beats, call it space funk. Two — Shift Serv. Hal9000 mix. Repacked 4 to the floor burner. Get in. Three — Mikados: a distorted ghost train journey through Biene Maja's (who is this bee?) Empire of darkness. Four — Coridor: landed in the middle of cleared up landscapes made from steel, glass and concrete. Five — Jupelt: multilingual algorithm for 2step noddies. Six — Cessorpa: on a meadow without garlic in its place an old robotic beat with a colourful dense superstructure."

**HALLUCINATIONS:****ODA: CD (HCD 001). \$14.00**

First CD release on a new subsidiary of the vinyl reissue label Void Records. "For those of you out there who love hard rock, the early 70's way, this is for you. Four piece take no prisoners, balls to the wall, hard rockers, with stringing guitar leads by Randy Oda and powerful drumming by brother Kevin. This is a limited 1000 press ck run with 4 panel informative insert and a great band picture, never before seen. Also has 4 extra tracks recorded before the LP in 71. 'Gabriel' a hard rocker about you know who, 'Cheated', 'Give it Up' and one cover of Butterfield's 'I got a Mind to Give Up Living' which lets Randy branch out on the bluesier side of the guitar. Hard rock winner."

**IT'S ALL MEAT: CD (HCD 002). \$13.00**

First legit CD reissue, with 7 bonus tracks including their first pre-LP single "Feel It" (heavy dual fuzz) and six unreleased demos from '69-71." The ultimate in reissue heaven, of this Canadian garage monster from 1970. Great punk, snotty songs like 'You Don't Notice the Time You Waste', 'Make Some Use of Your Friends' and the extremely psychedelic anthem 'Crying into the Deep Lake', plus rockers like 'Roll My Own' and the dreamy ballad 'Sunday Love'. Long been a collector's favorite, here is a beautiful reissue that came from Rick McKim and Jed MacKay. Classic."

**BRAZDA BROTHERS, THE: CD (HCD 004). \$13.00**

Leit reissue of this 1973 release. "Mesmerizing Canadian acid folk that is easy to drift away to. Cuts like 'Walking in the Sun', 'Gemini' with fuzz guitar, 'Soldier in a Battleground' and more. This in some ways reminds me of the great UK folk pieces of the very early 70's. The original album goes for \$600 now and is never seen. This was mastered from a near perfect copy of the vinyl, without sterilizing the sound. The original cover has been used."

**DORMOUSE, JEREMY: Toad CD (HCD 005). \$13.00**

"Legendary Canadian folk/psych rarity from 1967-68. One of the hardest to find album collectibles there is. This recording also features a very young Lynda Squires (Reign Ghost) and many other Canadian folk notables of the day. Original cover art is here as well as liner notes. The master came from the band and sounds great, with male/female throughout. Standout cut for me is 'Believe Me', a folk gem of the day. Also a cool, haunting cover of 'Suzanne' is right there as well. This project is also related to the 'Rejects' LP, another lost Canadian rarity."

**BRAZDA BROTHERS, THE: Time Is Only A Setting Sun/You Can Take Me Real High CD (HCD 006). \$7.00**

"Finally the release on CD of the Brothers very rare single from 1977. 'Time is only a Setting Sun' and 'You can Take me Real High'. Most 45 collectors can't even find this baby, now it is on CD from the master tapes. Musically, it's the same bag as the great album, acid folk, drift feel and the brothers infective vocals."

**LUCIFER: Lucifer CD (HCD 007). \$11.00**

Personnel: Joe Mattioli (vocals); Vincent "Butch" Biocca (Bass); Joe Gallo (Piano); Joe Bertola (Drums); Pete Skelton (Lead Guitar). "This underground rock group from Rochester, NY, cut this sole album of Grand Funk Railroad-inspired hard rock in 1970."

**HOLY GHOST RECEPTION COMMITTEE #9: The Collected Works CD (HCD 03). \$13.00**

"Both Holy Ghost LPs on one. 22 great Christian psychedelic songs that are sure to blow your mind. These boys were going to Catholic High in the late 60's, dropping acid, and listening to the Beatles. The result is cool, intelligent, raw, psychedelic sounds like 'Know They're You', 'Walk Across the Waters', 'Step Into the Wind' and more. This is the best example of what Christian psych can be."

**HAND ON THE PLOW (UK):****BECKETT AND STEVE TAYLOR, LASZLO: Work 12" (HOTP 001EP). \$10.00**

"Limited Edition. Very Groovy. This collaboration from Spymania and Planet Mu artist Steve Taylor and the lesser known Yakima artist Lazlo Beckett works very well. The 4 tracks range from broken gospel click house to Chicago style workouts, live Prince-Esque collapsing soul back to Detroit drone laments. This is one of the best label debuts of the year, we can safely say, even at this point in time."

**HANSON RECORDS:****VA: Labyrinths & Jokes CD (HN 050). \$13.00**

*Labyrinths and Jokes* was originally released on LP in 1998 in a small edition of only 500 copies. Six tracks of diverse and creative noise from six completely bizarre bands. This LP was the first statement from an utterly brilliant and fucked up group of musicians and friends who have since spawned such musical monstrosities as Andrew W.K., Wolf Eyes and the Nautical Almanac. Six tracks of diverse and creative noise from six totally fucked up bands."

**WOLF EYES: Slicer CD (HN 101 CD). \$13.00**

Repressed. "Wolf Eyes roots are from a much hidden and very ugly world called the cassette noise underground. Here we have a proper CD issue of the most accomplished of their many cassette releases, *Slicer*. Unlike the heavy brutal beat vibe of last years *Dread* album, *Slicer* is a more minimal, tone heavy, and even slower recording. Deep electronic and home generated tones stretch and separate overtop of 'glitchy' electronics, ultra crude tape manipulations, and ear-piercing scraping glass. The most 'in the zone' and stoned recording the boys have made yet."

**DRUMM, KEVIN: Land Of Lurches CD (HN 104 CD). \$13.00**

"Two side-long tracks of diarrhetic hailstorms. *Land Of Lurches* is maximalist diarrhea created in the spirit of true Heavy Metal. That is... it's ugly, loud, disturbing, courageous, triumphant, and totally fucking powerful! What starts out as a thick relaxing drone quickly turns into a brutal and bloody animal fight. This is the sound of a seal ripping apart a human body while a crowd of 90,000 cheer it on. Kevin is a modern day barbarian and this is his music."

**DRUMM, KEVIN: Land Of Lurches LP (HN 104 LP). \$13.00**

LP Version.

**HAPNA (SWEDEN):****CARL & SVEN-ÅKE JOHANSSON, RÜDIGER: Djungelmusik med sång CD (HAPNA 002). \$15.00**

Year 2000 release. Rüdiger Carl: accordion, clarinet; Sven-Åke Johansson: accordion, drums and voice. "Recorded 1997 at the book and record store Andra Böcker och Skivor in Stockholm. This CD featuring two of the most innovative improvisors in Europe is the first released recording of the duo since 1985. Carl and Johansson's music isn't tied to any genre, but instead flows freely over both known and unknown territories, in its own unique way. Sound-wise, the CD has a special focus: every track on *Djungelmusik med sång* features at least one accordion, an element that holds the diverse material together."

**STACKENÄS, DAVID: *The Guitar* CD (HAPNA 003). \$15.00**

Year 2000 release. David Stackenäs: acoustic guitars. "This is the first solo CD by Swedish guitarist David Stackenäs. The structure of the material builds on sketches, compositional ideas and improvisation. The refined form and development of the tracks makes an interesting contrast to the rawness and simplicity of the sound of the acoustic guitar."

**SAGOR & SWING: *Orgelfärger* CD (HAPNA 005). \$15.00**

"In the living room of a small house in Dalarna, the Swedish countryside, Sagor & Swing has recorded this timeless music evoking the surrounding landscape — the forests, mountains and lakes. Moody and simple melodies with echoes of old Swedish folk tunes and the nature in the paintings of John Bauer. Some years ago, Eric Malmberg was given an organ from legendary Swedish organ player Bo Hansson, one half of the 70's drums/organ duo Hansson & Karlsson. This organ was the very one used on Hansson's epic record *Lord of the Rings*, an influential record which combined jazz and rock together with minor key melodies of Swedish folk music. Sagor & Swing makes a more minimal journey. The melodies unfold at a calm pace and the whole album has a mesmerizing feeling to it. This is music which could only have been made in Sweden. While the music of Björn Olsson, another Swede influenced by folk music, is connected to the archipelago of the Swedish west coast, Sagor & Swing has its spiritual home in the old forests deep in the middle of the country."

**PILLOW: *Three Henries* CD (HAPNA 006). \$15.00**

"Following Pillow's self-titled debut CD (BoxMedia) and last year's terrific, LP-only *Field on Water* (hereforeveralways), *Three Henries* presents Pillow's unique, complex-yet-minimal music with the greatest clarity and sharpest character we've yet heard from this group. With careful attention to details and emphasis on the group as a collective, Pillow's way of playing and creating structures organically carries in its body/spirit elements of Morton Feldman, AMM and even the flowing electronics of the A-Musik/Mego/Sahko school of macro/micro-sound bliss/challenge. Communication is the keyword here, and, at its best, *Three Henries* captures the near-telepathy achieved by these four talented musicians. Stunning, graceful, abrasive, gentle — all of these things are Pillow."

**SUNDIN, RONNIE: *Morphei* CD (HAPNA 007). \$15.00**

Year 2002 release. "*Morphei* is a soundtrack to a dream. A nighty-night record designed to make you wake up and listen. Inspired by that in between state of wake and dreaming, when you're not quite sure whether you're asleep or not, this record presents a stream of realities seamlessly floating into each other, layers of events of acoustic and digital nature mingle; hear the Light-switch singing a duet with the Feedback-mixer, traces of Scandinavian wildlife intertwine with a tropical forest of digital insects, or hear the time-stretched Teaspoon having a conversation with the Snow-balls of Thonk... you get the picture. Ronnie Sundin (b.1973) is trained in visual art at the Academy of Fine Arts in Umeå, Sweden and mostly works with sound or sound-related matters in a borderland between the art-scene and the music-scene."

**SAGOR & SWING: *Melodier och fåglar* CD (HAPNA 008). \$15.00**

Year 2002 release. "Sagor & Swing is Eric Malmberg on Hammond organ and Ulf Möller on drums. This is the follow up to their debut album *Orgelfärger*. *Melodier och fåglar* (melodies and birds) is minimal and timeless, naive and simple. Eric calls his melodies 'Nothing music'. Something to listen to when you almost want it to be quiet. When you are so affected by the noise from the media that you no longer bear with real silence. Then you may listen to *Melodier och fåglar*. By the time the record has ended, you may stay in the sofa and finally enjoy the quietness and stillness."

**TAPE: *Opera* CD (HAPNA 009). \$15.00**

Andreas Berthling/Johan Berthling/Tomas Hallonsten: guitars, laptop, pedals, synthesizers, harmonium, melodica, field recordings, percussion, harmonica, zither, piano, flute, bells, glockenspiel, accordion, trumpet, paper, styrofoam, yongmei. "If you listen carefully to Tape's autumnal blend of plucked guitars, skittish electronics, and warm organic sound, you can actually see the landscapes these pieces seem destined to score. The music made by this trio — which comprises Andreas and Johan Berthling and Tomas Hallonsten — is entirely instrumental and abstract, and yet its gentle rolling sound fields seem to encompass very concrete places and times. Resisting the powerful temptation to clutter up their songs with electronic debris, the trio uses laptop effects and glitchy splatter as accents, one more falling leaf in the dry rustle of pre-winter preparations. Opera is dominated by acoustic guitar, with simple Fahey-esque lines weaving their way through a tight winding path, surrounded on all sides by pulsating harmonium drones, horns, electronics, and hiss-filled field recordings. Tape's approach to making music is all too rare these days, as they comfortably — and seemingly effortlessly — straddle the barbed fence between the accessible and the avant-garde. Opera's multi-layered sonic collages are forged from the absolute cutting edge of electro-acoustic music, at times calling to mind the rattle-and-drone of the Erstwhile catalogue or the chiming laptop compositions of Kim Hiorthoy. And yet

entirely their own entity, drawing inspiration and techniques from all quarters and blending them into a melodic, accessible, mellow sound that's all them. That this album can be so lovely and seductive and charming on its surface is one thing; that it can be all that and still reveal such depth and complexity going on underneath is another, and that's what makes it so worthwhile." — Ed Howard.

**AMBARCHI & JOHAN BERTHLING, OREN: *My Days Are Darker Than Your Nights* CD (HAPNA 010 CD). \$15.00**

Drone-heavy duo recordings by Ambarchi (guitar) and Berthling (harmonium), made in Sweden, 2002. "An eternity was coming to an end. The room grew steadier each time I closed and opened my eyes. Still muddled, my thoughts drifted without taking form, reality was not yet here. I had dreamt a lot. My dreams had not been vague but sharp, frightfully realistic; I didn't remember this but rather felt it in my body. The detailed scenes of the dreams escaped my blunt analyzing powers as I slowly returned to consciousness, only to be replaced by undefined anxiety and a feeling of the loss of something that has been important in my life. The presence of anxiety... Wasn't it true that I, my whole life, had tried to arrange my everyday life so that this anxiety wouldn't be there? Quit jobs, avoided responsibilities. Like birds that use their own bodies as templates when building their nest, so had I too formed my life: to avoid anxiety was my template, my guiding light in my life. The hours passed slowly. I looked out the window, the wind played with the leaves. Remembrance of actual experiences was still rare, like driftwood in a river of time and evasive possible connections. The feeling of loneliness and unrest about the electromagnetic fields in the sur-

roundings was worrying. There has to be a high-voltage generator in the vicinity or high-tension wires over the house. I didn't remember the circumstances under which I was brought here, neither what the surroundings looked like, but I would examine these things later when my wounds have healed. If the fields influenced my views of life in the same way they made my nerves ring, I would not recognize myself when leaving this place. I couldn't understand how I ended up sacrificing my independence and became drawn into this."

**APPELQVIST, HANS: *Att Möta Verkligheten 3*" CD (HAPNA 011). \$10.50**

"Three tracks based on stories from ordinary people. The record has a strange atmosphere: the interplay between text and music makes a listening that is both sad and joyous, playful and serious, personal and general. The voices and the songs are in Swedish, English, Chinese and German. The persons speak openly and sing famous or less famous poems and songs. Together with the instruments — foremost piano, mandolin and flute — these encounters become much more than interviews and plain everyday stories. *Att Möta Verkligheten* is to be considered as a whole, not as a part of another project. This record differs in some ways from his debut *Tonefilm* (Komplott) and points out a new direction in his music."

**SAGOR & SWING: *Allt Hänger Samman* CD (HAPNA 012). \$15.00**

"The myth of Sagor & Swing tells that they are children of nature that grew up in the forest. That they at an early age built their first instruments and isolated from the noise of civilization invented a music of their own. What we know for sure, however, is that they make wonderful organ music and have been doing this for some time now. This is their third album, *Allt Hänger Samman*. The woods have thickened. The melodies have become more intricate and the idyllic scenes now have a darker tone. One slips away on excursions in the faintest sounds through passages where the organ is a tone generator built to recreate the sounds of the forest — the wind, the singing of birds, the creaking of roots. As soon as the majestic introduction 'Återkomsten' begins, one senses that something is going on. In 'Löverket' echoes are heard of Kraftwerk and their endless ostinati and the final 'Alla sagor har ett slut' is a magnificent, minimalistic bookending. The moods that are summoned in between the songs keeps one helplessly in the world of Sagor & Swing."

**CONNORS & DAVID GRUBBS, LOREN: *Arborvitae* CD (HAPNA 013). \$15.00**

"The most surprising part is that it hadn't happened before. Loren Connors and David Grubbs first performed as a duo on May 30, 2003 at the Green-Wood Cemetery Chapel in Brooklyn, N.Y. Green-Wood Cemetery is one of Brooklyn's landmarks — it's the highest natural point in the borough, and an unexpected expanse of tranquility in the midst of the city. The stone interior of the chapel makes the quietest of sounds audible, and Loren and David played a remarkably quiet yet extraordinarily varied hour of improvised music. Energized, they repaired to the studio to record *Arborvitae*. *Arborvitae* opens and closes with the pairing of David on piano and Loren on an electric guitar played so quietly that at times his pedal-stomping is wondrously distinct. 'Blossom Time' and the title track positively float, with Loren alternating between soaring single-note lines and playing the rough, barnacled anchor to David's relentless tide. David's approach to the piano recalls his playing on Palace's *Arise Therefore* (Drag City) and his own *Banana Cabbage, Potato Lettuce, Onion Orange* (Table of the Elements). Loren hypnotizes throughout. This is one of the rare instances in his career that he's recorded in a commercial studio, and his playing time and again rewards such a detailed representation. 'The Ghost of Exquisite' and 'Hemlock Path' are two slow-motion lockings of guitar horns. 'The Highest Point in Brooklyn' isn't the place to be in an electrical storm — but it rolled in all of a sudden and there we were, uncovered and open to the elements..."

**TAPE: *Milieu* CD (HAPNA 014). \$15.00**

"Tape is a trio from Stockholm, Sweden, building their music from a whole array of acoustic instruments, computer and field recordings. Their first CD *Opera* got excellent reviews in international press and was compared to artists such as Talk Talk, Gastr del Sol, Fennesz, John Fahey and Faust. Their new CD *Milieu* shares the same basic premises as *Opera*. All kinds of sound sources are used and organically integrated in the songs, which move freely somewhere between the composed and the improvised. Even if *Milieu* makes use of experimental methods, the album is argumentatively more song-based than *Opera* and therefore maybe more accessible."

**TORSSON, PATRIK: *Kolväteserenader* CD (HAPNA 015). \$15.00**

"This is the first release from Swede Patrik Torsson. It's a CD about life onboard an oil tanker. The music is electronica with spoken stories (in Swedish) about memorable moments onboard. Other instruments/sounds include guitar, piano, keyboard and field recordings. Comparisons could be made to Björn Olsson and Hans Appelqvist (eg his 3" CD on Håpna)."

**SAGOR & SWING: *Orgelplaneten* CD (HAPNA 016). \$15.00**

"The new record by Sagor & Swing is quite different from their earlier low-key, melancholic records. Their characteristic sound is still there, but *Orgelplaneten* is more direct and joyful, more pop perhaps. Their basic instrumentation, organ and drums, is completed with Moog and accordion. This aspect of Sagor & Swing has always been there as a parallel track, but *Orgelplaneten* is the first time it is expressed on record. This is the fourth album by Sagor & Swing (all released by Håpna)."

**TORSSON, PATRIK: *Gästhamnar 3*" CD (HAPNA 017). \$10.50**

"Second release on Håpna from former skipper Patrik Torsson. As on his full-length *Kolväteserenader*, also with a nautical theme. A conceptual work about guest-harbours around the Swedish coastlines where Patrik reads texts about how to anchor and moor to his beat-based and organic electronica."

**HAPPY:**

**PIANA: *Snow Bird* CD (HAP 001 CD). \$12.00**

First release on this new 12K subsidiary label, focussing on "unconventional Japanese pop". "Happy launches with *Snow Bird*, an album by Morioka, Japan's Piana. Her songs have a touch of introspection, melancholy, and play out as a girl's monologue. The sounds are sometimes gentle, sometimes jarring and even sometimes funny. *Snow Bird* offers a unique blend of modern electronic production techniques and pop sensibilities. Naoko's vocals float dreamlike over cropped percussion, and melodic, digital microstructures."

**HAPPY GO LUCKY:**

**BOWERY ELECTRIC: *"Blow Up"/"Electrosleep" 12*" (HAPPY 13). \$6.00**

"Continuing with the experimentation of beats, 'Blow Up' shows a side of Bowery Electric not yet witnessed — a rapid fire Drum and Bass excursion that will have the dance floor bumping. The addition of jungle into the mix is not to say they've forgone their droning beginnings and that use of the drone is exactly what makes 'Blow Up' stand out from the crowd and rock so hard. 'Electrosleep' on the flip side shows Bowery Electric pushing the boundaries in a different direction. The use of dissonant piano structures add a 20th Century classical/post-Wagner twist to this slow burner."

**HARBINGER HOUSE (UK):**

**BACKWORLD: *Seeds Of Love* CD EP (HCDUK 146). \$13.00**

5 track CD EP. "*Seeds Of Love* is the precursor for the stunning new full-length Backworld this release *Good Infection*. Several of the tracks featured on *Seeds Of Love* are exclusive to this release and will not feature on any other Backworld releases. On his relocation to Scotland, Joseph Budenholzer became immersed in the local music scene and soon gained the respect and admiration of his peers. Testament to this is the line-up featured on *Seeds Of Love*. Isobel Campbell of The Gentle Waves and formerly of Belle And Sebastian delivers a haunting vocal performance of The Teddy Bears classic 'Tammy'. Falkirk based Jazz musician Bill Wells valued for his wild inspiring octet, arranged and played keyboard and piano. Author of *England's Hidden Reverse* David Keenan from the Telstar Ponies and Phantom Engineer plays guitar. David Tibet of Current 93 was also in Scotland during the recordings and contributed the text, as well as the lead vocal on the beautifully melancholic song 'The Lamb And The Lion'."

**HARKIT RECORDS (UK):****OST: *Cul-De-Sac* CD (HRK 8022CD). \$15.00**

Original soundtrack, composed and performed by Krzysztof Komeda. "Jazz pianist, Christopher Komeda's rarest and weirdest music performed for a film directed by his friend, Roman Polanski. Huge variety — here for the first time since 1966. Full explanatory liner notes included."

**OST: *Cul-De-Sac* LP (HRK 8022LP). \$17.00**

LP version.

**OST: *Beyond The Valley Of The Dolls* CD (HRK 8032CD). \$19.00**

"Finally available after over 30 years! We are delighted to announce a completely digitally remastered version of the Original Soundtrack of what some have called one of the greatest American movies of the 20th century. Made at a time when the studio was on its knees (doing heaven-knows-what!), Russ Meyer called in Stu Phillips to create an eclectic and dramatic score, which also features performances by The Strawberry Alarm Clock and the Sandpipers. This amazing extended restoration features previously unreleased original dramatic studio cues as well as many of the original playback vocal tracks recorded by Lynn Carey. All here for the very first time! A sensational riotously full-color 20-page booklet includes candid liner notes by the composer/ conductor Stu Phillips plus revealing remembrances by screenwriter Roger Ebert. There's also an outrageous interview with the movie's director Russ Meyer."

**OST: *Beyond The Valley Of The Dolls* LP (HRK 8032LP). \$26.00**

LP version, full color gatefold sleeve. Pressed on 180 gram crimson vinyl.

**HARMONIA MUNDI (FRANCE):****XENAKIS, IANNIS: *Pleiades* CD (HMA 1905185). \$10.00**

Harmonia Mundi is a gigantic French classical label; occasionally they get beyond basic classical repertoire and release some avant garde titles; here are a few, (the HMA prefixes are mid-line prices). *Pleiades* is a percussion piece performed by Les Percussions de Strasbourg (vibraphones, marimbas, xylophones, etc.); richly defined, timeless music that will sound good for the rest of your life. "The whole source of this polyrhythmic composition is the idea of periodicity, repetition, duplication, faithful, pseudo-faithful, unfaithful copy... still greater variations of an even greater complexity, due to the hazards of a particular stochastic distribution, lead to total rhythm, to a massy awareness of the event, to notions of clouds, nebulas, galaxies of the fragmented dust of beats organized by the rhythm." — Xenakis.

**STOCKHAUSEN, KARLHEINZ: *Aus Den Sieben Tagen* CD (HMA 190795). \$10.00**

Two sections of Stockhausen's legendary "musique intuitive" work, an obscurist set of instructions for improvisational guiding. Recorded in 1969, with Stockhausen in the control room operating filters and potentiometers, this is performed by long time electronic music ensemble members like Aloys Kontarsky (piano), Michel Portel (reeds), Johannes Fritsch (viola), Alfred Ailings (tam-tam), Rolf Gehlhaar (tam-tam), Harold Boje (electronium), Jean-Pierre Drouet (percussion) & Jean-Francois Jenny-Clark (bass).

**HARVEST (GERMANY):****COMPUTER JOCKEYS: 2LP (HAR 23288). \$22.00**

"Debut full length from the duo of Hagedorn (previous single on Onitor, 'Miss Construction' as well as tracks on *Sound of Cologne Zwei* and *Battery Park 3.0*, lock grooves on *Cologne Cyclez 2*) and Digital Jockey (ditto), who had previously remixed Dr. Walker & M. Flux four times over on the *4 Lovesongz 4 the Spice Girlz* single, also on Harvest. Apparently they prefer to work in a Plaid-like relationship (almost all tracks are solo productions). Extremely hi-fi downtempo with slight digital elements over a mostly organic backdrop. One track, 'Train', is dedicated to Chuck Berry & Kevin Shields. Nuff said." — Hrvatski.

**H.E.A.D.: 97/98 2LP (HAR 4955631). \$17.00****H.E.A.D.: 97/98 CD (HAR 4955632). \$18.00**

"The return of the H.E.A.D.: this project by Force Inc's Kerosene and NY-based Khan only released one EP in '95. Therefore they might not be the most prominent artists on the label, but this new 97/98 album surely has to be rated as one of the Harvest highlights. Two years of collected funk ranging from Detroit-styled house to Sähkö-esque funny queerness."

**VA: *Battery Park 3.0 2CD* (HAR 5228852). \$30.00**

"The soundtrack to Cologne's big electronic festival." Artists: Air Liquide, Digital Jockey, Peta, Dr. Walker & M. Flux, Reinhard Schmitz, Wulfmannson, Frank Heiss, Cozmopolis, Docjot, Craig Anderton, Hagedorn, Kerosene, Reissdorf Force, Irwin Leschet & L.U.K.L., Treibstoff, Bedroom Prod., Thee Joker, Nord Sud Fahrt.

**COMPUTER JOCKEYS: *Ping Pong 12"* (HAR 8799266). \$9.00**

"Their unique 'Pinpong' track in 2 mixes plus Asia-break-house monster 'Inshallah'"

**DR. WALKER & M. FLUX: *Present Some Cockrocking Beatz* CD (HAR 8583352). \$11.00**

"Air Liquide-member Dr. Walker found a new sparring partner in M. Flux (Liquid Sky Cologne) to unleash an EP of raw, loopedbreakbeats with a trash hillie-billy humor, funky filtered & twisted downbeat monsters that will surely appeal to Freddy Fresh fans, et al." 8-track 48-minute EP.

**G.E.N.: *Gen Attack!* CD (HAR 8857492). \$11.00**

"The early Khan & Walker project Global Electronic Network (previous releases on Mille Plateaux) returns after 3 years of silence. A wild, onslaught bigbeated, psychedelic melting-pot that was recorded completely live in NYC earlier this year. A full G.E.N. album is scheduled for spring '99."

**DR. WALKER & M. FLUX: *Cockblockin Beatz (The Remixes) 12"* (HAR 8860486). \$10.00**

Four track vinyl version.

**KRON: *Die Remixe* CD (HAR 8862552). \$11.00**

"The first single taken from Kompakt's Kron aka Reinhard Voigt (Forever Sweet, Sweet Reinhard)'s fine debut *Gold Und Liebe*. Features the original mix plus a Profan-remix by Mike Ink, a Kalk-remix by Reinhard himself, but up by the unreleased 'The Final'."

**KRON: *Die Remixe 12"* (HAR 8862556). \$10.00****DR. WALKER & M. FLUX: *4 Lovesongz 4 the Spice Girlz* CD (HAR 88657327). \$11.00**

Four remixes by the Computer Jockeys (Digital Jockey & Hagedorn). Dubbed up haze in the Hotel Lotte style from Walker (Air Liquide) and Flux. The title refers to thematic obsession and the potentiality of public swimming in the ruins of Cologne.

**AIR LIQUIDE: *Superfreaky* CD (HAR 8868402). \$11.00**

"Cologne's Air Liquide are back with a four tracker that differs quite a bit from the minimal techno that they were reknown for. 'Superfreaky' is a slightly big beated, 80's sounding party track with vocodered Prince-style vocals, that get's dubbed out in Jammin' Unit's remix. 'Again And Again' is a blatant treatment of Jackie Mittoo's 'Too Late To Turn Back Now'."

**VA: *Battery Park 3.0 2LP* (HAR 88784061). \$15.00**

Double 12" version, features 9 of the 25 tracks on the 2CD version.

**VA: *Battery Park Cologne 2.0 2CD* (HAR 987002). \$28.00**

Double CD compilation of Cologne techno tracks from: Air Liquide, Coldcut, Computerjockeys, Dr. Walker & M. Flux, Das Sausen, Frank Heiss, Khan & Walker, Reinhard Schmitz, Swingin Stoopid & Wulfmannson. Limited remaining stock.

**HAT[NOW]ART (SWITZERLAND):****FELDMAN, MORTON: *Neither* CD (HAT 102). \$17.50**

1998 CD of this first recording from 1990 of an opera with words by Samuel Beckett, performed by the Radio-Sinfonie-Orchester Frankfurt, conducted by Zoltán Peskó. "*Neither* has been identified by some as an opera (it was commissioned by the Rome Opera and received its premiere in 1977), but it makes use of none of the conventions of traditional opera. There is no story, no mise-en-scene. Only one person appears, declaiming a text of 87 words divided on the page into 16 lines, as if poetry. If the presentation can be interpreted as dramatic, it is nevertheless non-theatrical. The intensity results from emotional/aesthetic tension, not plot manipulation or character confrontation. Yet Feldman was aware from the beginning that this was to be a different kind of formal experience... The music evolves as gradually as a sky darkening before a storm. What movement there is energized by the ongoing shifts between stasis and activity (repetition and melody, or memory and observation). Feldman once acknowledged that, in this way, the music for *Neither* hovers in between what was, for him, a personal style (the 'impenetrable self') and an impersonal style (the impenetrable unself), as can be heard in the alternating episodes of static chords (at times thinned out to single notes) and flowing melody. It is sometimes the difference between a chilling moment of icy strings, or low ominous rumbles in the brass or percussion....Like the text, the music is filled with ghosts and echoes — both a product of memory, as the illusion of absence made real once more — as well as the confirmation of the literalness of its doors and footfalls." — Art Lange.

**FELDMAN, MORTON: *Atlantis* CD (HAT 116). \$17.50**

"Sensible grouping of three of Morton Feldman's orchestral works; 'Atlantis' (1959, marking Feldman's reunion with graphic notation after abandoning in 1953), 'String Quartet & Orchestra' (1973), and 'Oboe & Orchestra' (1976). Recorded in 1997, performed by the Radio-Sinfonie-Orchester Frankfurt (conducted by Lucas Vis) with the Pellegri String Quartet and oboist Hans De Vries. Beautiful contemplative works constructed without the aid of any known/documented system or mathematic process, just the way we like it." — Hrvatski. "Feldman adheres closely to the idea of one perception immediately following another — it is the glue that holds his sounds together, the structural element that is anti-system yet results in a unified formal entity. The music — especially the later orchestral music in the 70s — becomes a field of energy exchange and transfer. Even if heard as a flow of sequential events, these are not dependent upon development or variation as is traditionally the measure of form, but emerge as autonomous masses of sound which hover, linger, repeat and are replaced by the next event/perception." — Art Lange.

**FELDMAN, MORTON: *For John Cage* CD (HAT 124). \$17.50**

1997 recording of the mini-epic piece "For John Cage" (1983), performed here by Ives Ensemble members Josje Ter Haar (violin) and John Snijders (piano). Once described by Feldman as "a little piece for violin and piano, but it doesn't quit," this version runs for 69.12 uninterrupted minutes. "When in 1984 Feldman said, 'If my approach seems more didactic now — spending many hours working out strategies that only apply to a few moments of music — it is because the patterns that interest me are both concrete and ephemeral, making notation difficult,' he may have given a clue to the metaphorical relationship his music had with the visual arts. The patterns he was discussing were not merely patterns of sound — for example, notes in a particular sequence organized to some formal plan, a la serialism — but possibly visual shapes as well... More specifically, he stated, 'The degrees of stasis, found in a Rothko or Guston, were perhaps the most significant elements I brought to my music from painting... By stasis, Feldman is referring not merely to the use of repetition, since the frequent repeated articulation of notes or chords in his music is never literal anyway, but consistently modified to varying tonal, textural, and perceptual degrees, however subtle; he is also commenting upon the lack of linear development in his material. Typically, as is the case in 'For John Cage', Feldman presents a pattern (or sequence) of notes and/or chords, and may repeat them an unpredictable and asymmetrical number of times, until they are succeeded by the next pattern, but the pattern is never developed, reorganized, or manipulated in any conventional fashion." — Art Lange.

**TENNEY, JAMES: *Forms 1-4 · In Memoriam Varese, Cage, Wolpe, Feldman* 2CD (HAT 127). \$23.00**

World Premiere Recordings by musikFabrik. Total time 113.52. Works by: Tenney, Edgar Varese, John Cage, Stefan Wolpe, Morton Feldman. "What James Tenney does have in common with the composers to whom he has dedicated his FORMS, however, is not a specific approach to dynamics, but to sound. And precisely this inquiring interest in sound, both as a physical phenomenon and as regards its perception, was a constant leitmotif that pervaded the whole American avant-garde from its European counterparts, which was more structurally and historically oriented." — Raoul Mörchen.

**ABLINGER, PETER: *Grisailles (1-100) für drei Klaviere (1991-93)* CD (HAT 132). \$17.50**

"The throbbing standstill as changing tinge of light, as a slow change (of light and therefore of space and time), fifty minutes long. 'Grisailles 1-100' for three pianos consists of various levels of overlapping sound-layers. Repeated octaves and small, barely audible sounds made by fingers darting across the keys seem to be two of these levels. Peter Ablinger composed twenty-four layers to start with — each one following its own time and structure —



before these were being combined in a preliminary score." — Christian Scheib. First recording of this work, by Hildegard Kleebe (piano), recorded 12/98.

**CARISI/SAUTER/WOLFF/WOLPE: Counterpoise CD (HAT 136). \$17.00**

Compositions by John Carisi, Eddie Sauter, Christian Wolff and Stefan Wolpe. Performed by Ensemble Accanto & XASAX. Carisi wrote "Israel" for Miles Davis and Sauter is the arranger of some Stan Getz recordings for Verve. Both are students of Stefan Wolpe and they have written contemporary works too. Features: Wolpe: "Wuartet For Trumpet, Tenor Saxophone, Percussion, and Piano" (1950/4); Carisi: "Saxophone Quartet No. 1" (1965); Carisi: "Counterpoise No. 1 For Trumpet, Baritone Saxophone, Percussion and Piano" (1948); Sauter: "Saxophone Quartet No. 1" (1977); Wolff: "Exercise 26 & 27 (Snare Drum Peace March 1 & 2) (1968); Wolpe: "Stimmen aus dem Massengrab" (for speaker, two saxophones, trumpet, two pianos & percussion) (1928). "It's interesting to note that the title chosen for this carefully plotted program of works, Counterpoise, refers to equivalent powers set in opposition creating a state of balance, and appears in the dictionary in between the words 'counterpoint' and 'counterpose'. There is certainly a measured balance in the interrelated and contrasting material presented here, as well as in the personalities of the composers represented. Moreover, there is a palpable sense of poise (that is, equilibrium, assurance, and tact) in the music itself, which accounts for the equal degrees of spontaneity and inevitability-highlighting the counter-effect of creative tension that result. — Art Lange.

**WOLPE, FELDMAN, ZIMMERMANN, SEEL: Four Generations CD (HAT 139). \$16.00**

"It is only fitting that the coda to this recital of most demanding 20th century piano music should only be a quiet epilogue, a sparse and subtle probing of single piano sonorities, but also a creation of the brilliant young pianist who manages to do justice to music as different as those of Wolpe, Feldman and Zimmermann. For Daniel N. Seel is not only a of renown, but a prodigious composer, whose oeuvre includes, apart from numerous piano pieces, orchestral music, an opera, scores of various instrumental groupings and performance-oriented pieces. And since Seel is a former student of Walter Zimmermann, this pianissimo finale is also another link in the many aesthetic and biographical strands joining Stefan Wolpe, Morton Feldman, Walter Zimmermann and Daniel N. Seel, in spite of all obvious differences between those representatives of four musical generations." — Peter Niklas Wilson

**HATNOIR (SWITZERLAND):**

**MAZZACANE CONNORS, LOREN: A Possible Dawn CD (HAT 801). \$17.50**

HatNoir is the newest Hat Hut sub-label, which intends "to serve as a home for fresh, unpredictable, innovative, uncategorizable musical and spoken work projects." *A Possible Dawn* is an aggressive solo electric guitar album for Loren, recorded in NYC, 1995-96. The final track (the 33-minute "MCC/MM Trio") is a trio recording with Thurston Moore and Jean-Marc Montera, recorded 1/11/97. "Persisting all the while in their exploration of sound, the trio (Connors/Moore/Montera) seeks nevertheless to produce harmonies, which are in fact fleeting, scarcely existent, so strong is the distortion; the result is a combination of lyricism and heavy metal fused in the very eye of the storm. Rasping, railing, like a lo-fi glasspaper whine, they develop a sound this is both simple and full; the whirls of guitar notes career headily into space without excluding moments of pure explosion. This is 'brutism' music at its best, the sound of a fury burning away inside...Right from the start, Connors, Montera and Moore take their place in a firmament of brilliant stars, such as Jimi Hendrix or Larry Coryell with the Jazz Composers Orchestra, Lou Reed and his *Metal Machine Music*, or Keiji Haino with Fushitsusha. The common thread is this — to shatter the blues into a thousand pieces, re-think it and bring it into the 21st century." — Marie-Pierre Boniol & Philippe Robert. Last copies of this now deleted item.

**HATOLOGY (SWITZERLAND):**

**SHIPP DUO/MAT MANERI, MATTHEW: Gravitational Systems CD (HAT 530). \$17.50**

Hatology is the branch of the label dedicated to jazz and related improvised music. Matthew Shipp (piano), Mat Maneri (violin); studio recordings from 1998. "And so Matthew Shipp creates a parallel universe, a cosmos of his own imagining, an ether illuminated by the hyper-vivid hues of exploding suns and the stark poetic allure of impossibly distant galaxies. He plays the future blues. His commitment to the evolution of an organic, ferociously original voice on the piano is one of the major accomplishments of any musician in [the 90s]... Shipp conceives of *Gravitational Systems* as the recording debut of a unique improvising configuration. First, this duo performance with the zealously gifted violinist Mat Maneri charts a natural progression from remarkable meetings on *By The Law Of Music* (the string trio that also features longtime collaborator and fellow avant-gardist, William Parker)... Second, it's a logical piece of a larger puzzle that finds the pianist exploring and exploiting his concepts in varying duos, trios and quartets that consciously defy expectations... With *Gravitational*, Shipp steps up a lively conversation that promises to keep listeners occupied well into the next century." — Steve Dollar.

**JÖRGESMANN QUARTET, THEO: Snijbloemen CD (HAT 539). \$17.50**

Debut recordings of this new German quartet: Theo Jörgensmann (clarinet), Christopher Dell (vibes), Christian Ramond (double bass), Klaus Kugel (drums). "A clarinet player who modeled the projection and intensity of his tone not on Benny Goodman or Jimmy Giuffrè, but on Cannonball Adderley and early Coltrane...Indeed, in spite of his hard bop roots, Jörgensmann is also an eminently European improviser. One who projects the razor-sharp intensity of say, Jackie McLean, but without the melodic, formal, harmonic clichés of the Fifties. Emotionality without pathos. Jörgensmann's idea of self-expression recalls Lennie Tristano's Freudian distinction between *ego* and *id* in improvisation, between the self-conscious projection of personality and the free flow of self." — Peter Niklas Wilson

**GROSSMAN TRIO, RICHARD: Where The Sky Ended CD (HAT 541). \$17.50**

Grossman (piano), Ken Filiano (double bass), Alex Cline (percussion). A reissue of the *Remember* CD on the US Magnatone label from 1994, with two additional bonus live tracks from the same recording dates (1989-92). "I think of myself as a jazz player, and my music as a natural extension of the jazz tradition. What I'm doing is completely free improvisation ('composing in real time') with nothing predetermined. I've had a lot of experience playing many different kinds of music and several different instruments, and since I tend not to waste anything, it all shows up somewhere in the music I'm playing now." — Richard Grossman. The following quote from Richard Meltzer was written at the time of the initial release of this music: "What more can I tell you? That the guy was without doubt the most important jazz pianist to die since Thelonious Monk, or jazz figure at large (cut off in full creative flight) since Albert Ayler? I say that, you'll think I'm nuts. But enough about dying... and 'importance'. Artists like Richard Grossman don't have a gift, you have a gift: you receive it. Receive this now that you may wake other mornings, many mornings, and not only breath but SIGH."

**LACY, STEVE: Clinkers CD (HAT 546). \$17.50**

Reissue of a long o/p HatHut LP, a historic solo soprano sax album by Steve Lacy, recorded live 6/9/77 at Restaurant Zer Alte Schmitti in Basel, Switzerland. "Only the sixth Hat to be

released by the emerging record label in the late 70s, the first half of a live concert in Basel (Joe McPhee waiting in the wings). Steve Lacy investigates life in the interstices of the internal and external worlds, translated through and narrated by a soprano saxophone.

**NABATOV TRIO, SIMON: Sneak Preview CD (HAT 548). \$17.50**

Nabatov (piano), Mark Helias (double bass), Tom Rainey (drums). "Nabatov is not only a pianist, as the pieces on this CD show. Thus, one is tempted to speak, then, about the crossing over of the borders between genres, but one must also ask, which borders are these, because Simon Nabatov has grown up with several different musical forms, he experienced classical music and jazz at the same time, and has come to love both. This experience is not at all new. Gustav Mahler and Arnold Schönberg loved music of many different origins, George Gershwin and Duke Ellington as well. The combination, however, of the various musical types on the level of composition and performance, is always and forever new." — Dr. Ulrich Kurth.

**SHIPP TRIO, MATTHEW: Prism CD (HAT 549). \$17.00**

"There's the same very fast transference of signals. There's the very complex type of pattern action. There's the same mixture of improvisations and discipline. But the unknown is being unfolded at really fast rates. Which certainly holds true for this no-nonsense, cinema verité-like set from New York's Roulette performance space, recorded in March 1993. Matthew Shipp (piano); William Parker (double bass); and Whit Dickey (drums)." Previously issued by Brinkmann Records. Produced by Johan Kugelberg. From Peter Niklas Wilson's liner notes "...the most remarkable thing about Shipp's singular style is not his achievement of having developed an own voice in freely improvised piano playing next to the large-than-life presence of Mr. C.T., but his uncanny ability to recognize the improvisational potential of the pianistic textures and the melodic and harmonic vocabulary of early 20th century composer-performers such as Scriabin and Bartók (most pianists have opted for Chopin and Debussy, or, if more sympathetic to the avantgarde, Schönberg and Webern). The ambidextrous patterns and harmonically ambiguous chords Shipp uses as starting points of his extended improvisational explorations could have been lifted straight out of some European piano scores from, say, 1920, whereas Taylor's vocabulary has grown into a bold synthesis of abstracted blues motifs and high-velocity small-bandwidth clusters. The unmistakably 'unjazz' source of many of Shipp's improvisations might lead some self-professed jazz guardians to question the pianist's jazz credentials: swing and blues, whither art thou? An accusation to which Shipp has replied: 'I'm not interested in fitting some moron definition of what jazz is.'"

**JÖRGESMANN & ECKARD KOLTERMANN, THEO: Pagine Gialle CD (HAT 553). \$16.00**

"Virtues such as these, however, are not to be had easily. It takes the dedication and stamina of dedicated clarinetist to mine these sonic areas with results as stellar as the once documented on this disc. 'Real' clarinet players are a special breed, sharing specific pride and camaraderie, comparable perhaps to the fraternity rites of the royal trumpet fellowship. Indeed, only very few woodwind players who consider the clarinet to be just one colour amongst others on their sonic palette can rival the mastery so evident in these 'yellow pages', a golden hour in the annals of clarinet playing — and of contemporary music beyond category." — Peter Niklas Wilson

**MATTHEW SHIPP STRING TRIO: Expansion, Power, Release CD (HAT 558). \$16.00**

Matthew Shipp (piano) with Mat Maneri (violin) and William Parker (bass); studio recordings from 11/18/99. "The second recording of the String Trio. The first was on hatART 6200. Matthew Shipp's roots are firmly planted in a jazz aesthetic, but like other musical geniuses of decades past, his driving vision never stands still, propelling him to break open new frontiers. If the pianist's compositions or performances do not fit established categories, or appear tinged with ragged complexities, they merely reflect his personality, which combines an abstract intellectualism with a healthy, engaging view of life. Shipp knows there incorporate qualities that infuse his being, and his music expresses his grasp of truths and complexities not often realized. That the striking performance found on this disk captures this essence is a noteworthy achievement."

**JOHANSSON, AXEL DÖRNER, ANDREA NEUMANN, SVEN-AKE: Barcelona Series CD (HAT 559). \$16.00**

Sven-Åke Johansson (drums); Axel Dörner (trumpet) and Andrea Neumann (piano/harp). "The ensemble you are hearing on this CD, a group cultivating, as Johansson put's it, a mechanistic, almost non-expressive playing stance, with the aesthetics of renunciation or of leaving out instead of filling in.' Non-expressive improvisation? Aesthetics of reduction? Sounds familiar... A music hard to pinpoint and yet occupying a sonic niche of its very own." — Peter Niklas Wilson.

**RA ARKESTRA, SUN: Sunrise In Different Dimensions CD (HAT 568). \$16.00**

Reissue, remixed. Recorded live on 2/24/1980 at Gasthof Mohren Willisau in Switzerland. Featuring Marshall Allen, John Gilmore, Nöel Scott, Danny Thompson, Kenneth Williams, Michael Ray, Chris Henderson & Eric Walker. "Beauty is necessary for survival" Sun Ra told me in 1983. But whether or not you believe beauty is necessary for survival, you can be sure that you're holding a little piece of it in your hand right now. And who knows but that, in different dimensions, Sun Ra speaks for you?" — Graham Lock.

**AYLER, ALBERT: Lörrach, Paris 1966 CD (HAT 573). \$16.00**

Reissue, remixed, 24-bit remaster. Ayler (tenor sax), Don Ayler (trumpet), Michel Samson (violin), William Folwell (bass), Beaver Harris (drums). "The enthusiasm of the Paris audience, the strong following the Aylers had in France does not come as a total surprise. For, as the musician and his brother explained in the *Down Beat* story: If you really understood the message of Sidney Bechet, you should have no difficulty relating to this new kind of free spirit music." — Peter Niklas Wilson.

**SHIPP TRIO, MATTHEW: By The Law Of Music CD (HAT 574). \$16.00**

Shipp (piano), Mat Maneri (violin), William Parker (bass). Studio recordings from 8/5/96. "Matthew Shipp's version of jazz is one that accommodates mysticism, and so a conversation about music with him will always yield the word 'puzzle'. He talks about his work as math, as formula, as metaphysics...By the Law of Music was conceived as a twelve-part suite, or, in the composer's words, a 'kinetic grid'. With unnerving slow-motion, Maneri always seems to be leading somewhere, he makes you anticipate the future. Parker, a reactive player, embodies the immediate present by encompassing different worlds of pitch and rhythm into his playing, collapsing registers to access surprising notes. And Shipp is a naturally reflective musician. I have always come away from hearing him remembering the afterglow of chords more than the attack." — Ben Ratliff.

**ESKELIN, ELLERY: Vanishing Point CD (HAT 577). \$16.00**

Ellery Eskelin (tenor saxophone), Mat Maneri (viola), Erik Friedlander (cello) and Matt Moran (vibraphon). "When I listen back to the music perhaps the one feeling I get throughout all of the pieces is best expressed by the title of track number four 'Inquiétante Familiarité'. This phrase refers to the phenomenon that Freud described as a 'strange nearness' for 'unheimlich' in the German. A strange familiarity or perhaps a familiar strangeness. Improvisation often has this quality for me. Taking what you know in the unknown...mak-

ing the familiar unfamiliar...bringing the unfamiliar near... seeing things as if for the first time..." —Ellery Eskelin

**ZORN, JOHN: *Cobra 2CD (HAT 580). \$23.00***

Reissue, remixed, 24-bit remaster. Total time 112:50. "Above all, *Cobra* is a musical experience. Words cannot convey... Listen, just listen, and you're liable to find yourself lost in the magic of the game, and the music." — Art Lange. Includes a studio and live version of *Cobra*, from 1985-6. Musicians include: Staley, Parkins, Frisell, Sharp, Lindsay, Coleman, Horvitz, Weinstein, Klucsevsk, James, Marclay, Previte, Deane, Zorn.

**COPLAND TRIO, MARC: *Haunted Heart & Other Ballads CD (HAT 581). \$16.00***

Marc Copland (piano), Drew Gress (bass) and Jochen Rueckert (drums). "Playing ballads is, in many ways, the ultimate musical challenge. A ballad is like the window into the soul of the artist. From the first note, it must be approached with true and honest feeling, and a sense of openness. At the beginning of a musician's journey, one tends to believe that playing fast is difficult, as the journey progresses one realizes that playing slowly is much more difficult. Musical values that are important elsewhere, are here absolutely essential: sensitivity, color, dynamic, economy, and clarity. We hope that in opening your hearts, we have touched yours." —Marc Copland

**HAUSMUSIK (GERMANY):**

**VILLAGE OF SAVOONGA: *Live CD (HM 060 CD). \$14.00***

"This Bavarian collective features members from Notwist, Tied & Tickled Trio, Lalipuna, and about 74 other great German bands. The fourth and probably final chapter in the Village of Savoonga story happens to be a live album, recorded at the annual Hausmusik Festival in 2001. One of the final VoS live shows, it also happens to be (in the band's own opinion) one of their best shows ever. The material spans all three previous VoS releases, and shows the band's sound returning (full circle) to its initial incarnation as a soft/loud guitar group. Gone are the loops and ambient flourishes, as the live ensemble approaches the heights associated with Shellac and Slint."

**QUEEN OF JAPAN: *I Was Made For Loving You 12" (HM 050EP). \$10.00***

"It was time to re-release this fantastic 12" from 2000 and it is already a classic. It should not be miss at any DJ-set. Everybody around this small world knows the song in original and meanwhile many people know that this version is even better — definitely. Nothing else to tell you."

**ISO68: *Here/There CD (HM 063CD). \$15.00***

"Florian Zimmer and Thomas Leboeg have terminated their recording and mixing sessions and do come out with their latest, third album. The atmosphere is somewhat more acoustic, although ISO68 is still using lots of electronic elements, very often combining different kinds of string instruments with digital sounds. *Here/There* offers a great variety of sound experiments and ISO68 seems to have grown much more emphatic in attracting the listeners attention."

**ISO68: *Here/There LP (HM 063LP). \$13.00***

LP version.

**CAKEKITCHEN: *How Can You Be So Blind? CD (HM 065 CD). \$16.00***

"Cakekitchen: Where to start, at *Messages For The Cakekitchen*, the solo-debut album from '87 by Graeme Jefferies? Or should we start with *This Kind of Punishment* the critically acclaimed earlier project of the brothers Graeme and Peter Jefferies? It is difficult, because Graeme Jefferies is one of the important protagonists of the alternative New Zealand music scene, but if someone doesn't know this scene it is useless to tell him about any of those brilliant names involved with it. The result is a record that's brought out the best aspects of Graeme's music. You can easily take superlatives to describe the record. As in the Hollywood Movie Academy we give 4 Oscars for the following categories: great songs, special vocals, wonderful arrangements and perfect production."

**CAKEKITCHEN: *How Can You Be So Blind? LP (HM 065 LP). \$15.00***

LP version.

**FASHION, CARLO: *I Am The Crazy Hooverman CD (HM 066 CD). \$16.00***

"Carlo Fashion aka Carl Oesterhelt is back and still very much himself. Even if he meanwhile became the favourite keyboard/percussionist of 'the Weilheim scene' and travels around the world with Ms John Soda, Tied + Tickled Trio and 3 Shades Of Blues besides still playing drums in F.S.K., his own work remains far removed from anything that these contexts might suggest. Carl managed to put together another weird, surprising and inspirational masterpiece between cartoon soundtracks, dub, fake jazz and chamber music that still conjures an unusual lineup of comparisons like Chinese opera music, Moondog, Topsy and John Cage."

**FASHION, CARLO: *I Am The Crazy Hooverman LP (HM 066 LP). \$15.00***

LP version.

**ISO68: *Here/There: Played by CD (HM 067CD). \$16.00***

"Robert Lax, Iso 68 found time to ask some selected friends and artists to remix tracks from their latest album *Here/There*. Remarkably enough, the artists involved did not just move around samples, some of them even recorded new tracks to the existing song bits. The resulting release is therefore not a typical remix record, it rather contains reinterpretations, sometimes closer, sometimes further from the original. Calixico, who Iso68 supported on their 2003 tour in Germany and Scandinavia, contribute a sunbleached track with dusty Texan charm. Berlin-based Masha Qrella weaves delicate beats around 'Cosmic Bones', Loopspool adds bone-dry, danceable electronic beats and thus a whole new character to Iso68's dream-like, nicely blurred sounds. One could go on raving about this release, as the remixes by Christof Kurzmann, Corker/Conboy, Sixtoo and Peter Thiessen give you every reason to... In short, ISO68 can count themselves really lucky because only few remix records can offer tracks approaching the original as intelligently, coherently and respectfully as the artists did here."

**ISO68: *Here/There: Played by LP (HM 067LP). \$15.00***

LP version.

**HD 800 (GERMANY):**

**BARJAZZ MIT BEGLEITAUTOMATEN: *Skur Ilism Us CD (HD 800). \$15.00***

"A live session by people who create Planet Jazz, Kobat (Source Records) and others. Short electronic lounge cuts and some 'real' pieces."

**HEADZ (JAPAN):**

**YOSHIHIDE + NOBUKAZU TAKEMURA, OTOMO: *Turntables & Computers CD (HEADZ 014 CD). \$18.00***

"*Turntables & Computers* is an uncut live recording of Otomo Yoshihide and Nobukazu Takemura performing an improvised live set at the Super Deluxe club in Roppongi, for the 'Space Invaded' event on March 29, 2003. This live album documents the first performance ever of these two world renowned musicians together, and the intense collision between

the sounds of Otomo's turntables and Takemura's computers. The album has been mastered by Takemura himself." "A meeting between Otomo Yoshihide and Nobukazu Takemura might seem like an odd one to some and to others far overdue, because both artists are known for reaching to the extremes of their similar interests; both had early years of abusing turntables, both have used the computer as an assistant in creating very human music, whether it be tonal and melodic, or 'abstract', and both have adapted these investigations to ensembles of other musicians. In this way their paths can be seen as parallel, two lanes of traffic that, after taking detours, have finally converged into one lane, and compare maps. I like to think of the disc as the soundtrack to a car of the future: this one has two steering wheels, two sets of brakes and accelerators, and like Deep Purple said 'I want it! I need it!'" — Jim O'Rourke.

**YOSHIHIDE, OTOMO: *Blue CD (HEADZ 004 CD). \$18.00***

"The soundtrack for the movie *Blue* (directed by Hiroshi Ando and starring Mikako Ichikawa, winner of Best Actress at the 2002 Moscow International Film Festival), which was based on acclaimed comic artist Kiriko Nananan's comic book of the same title, was composed by internationally renowned musician Yoshihide Otomo known for his borderless sonic creations. Utilizing the basic musical material used in the film and the same musicians, Otomo did additional studio recordings to create another sonic version of *Blue*, which can be called a true masterpiece album. The beautiful and melancholic melodies subtly played on recorders and acoustic guitars are reminiscent of Otomo's work on his past album of film music *Blue Kite*, but this album has the dynamism of a band playing together and transcends the boundaries of a conventional soundtrack record. Otomo himself has stated that this record is his 'greatest work of film music' to date. Though Otomo may have been perceived as a staunch avant-garde artist until now, this record breaks away from that image and presents a subtle, delicate, pop, and emotional sound which should be a refreshing surprise to fans of Otomo's music, and even for people who listen to his music for the first time, it should be an unforgettable experience."

**FENNEZ: *Live In Japan CD (HEADZ 010 CD). \$18.00***

Japanese-only release on the newly developing Headz imprint, in a striking digipak designed by Jon Wozencroft. "Four years after his first performance in Japan in 1999 with Mego, this album is a solo live recording of his latest show in Tokyo. This recording features the full show that took place on February 9, 2003 at Shibuya Nest in Tokyo including the encore, and has been praised by many as the greatest laptop live show in music history. This album is officially approved by the Touch label in the UK, which Fennesz is now signed to. Listen to this mind blowing historical document where you can actually feel a packed club being overwhelmed by Fennesz's cutting edge and radical pop sensibilities. Receiving a remix offer from Madonna, and recently participating on David Sylvian's newest album *Blemish* (Sylvian will also be featured on Fennesz's upcoming album *Venice*), the amount of international attention that Fennesz is receiving seems to be growing exponentially."

**TORAL, RAFAEL: *Harmonic Series 2 CD (HEADZ 024CD). \$18.00***

Japanese-only release. Recorded live in Japan in 2003, "Harmonic Series 2" is a 43 minute piece for computer generated sinewaves, custom software, guitar and analog electronics. It follows *Harmonic Series 0* which was released on Table of the Elements. "Since I have always been involved with the inner structures of sound, working with the harmonic series comes as a natural move, since harmonics are well known to guitarists. Thus, inspired by Fourier's theory, I chose to work with the most basic element of sound synthesis, the sinewave. *Harmonic Series* is my first project using the computer as a musical instrument." — Toral.

**HEARPEN:**

**PERE UBU: *One Man Drives While the Other Man Screams CD (HR 117CD). \$12.00***

"If there is a narrative thread to the eclectic art/punk mosaic that constitutes Pere Ubu, it is the vocal musings of legendary front man David Thomas. Throughout the long history of the band from its proto-rise out of the back water industrial malaise of Cleveland Ohio in the mid seventies to later incarnations that included avant garde luminaries like Chris Cutler and Captain Beefhart refuge Eric Drew Feldman, Thomas has formed a synaptic core that drives the band's creative peregrinations. Originally released on Rough Trade records in 1989, the disc features high quality live recordings spanning the band's most prodigious period from 1978 through 1981. Burning through Ubu classics like 'Dub Housing' and 'Codex', Thomas adds spontaneously sweeping arrangements to now classic material as the band sticks to the loose but aggregate teleology that characterizes Pere Ubu at it's best."

**15-60-75 (THE NUMBERS BAND): *Jimmy Bell's Still in Town CD (HR 112CD). \$12.00***

"For 30 years, in a small town 40 miles south of Cleveland, Ohio, The Numbers Band have kept the blues alive. Where the guardians of the form starved it of innovation, 15-60-75 nurtured abstract evolution. Where the priests of Budweiser Blues droned old catechisms by rote, 15-60-75 aspired to vision. They play blues imbued with meaning, purged and purified by flame, shorn of every superfluous moment, sound or word. Because their songs are compiled across a series of markers — words, sounds, phrases and pauses — they don't count measures and can't outline the structure of their own songs to an outsider. For the blues, a form routinely approached as a compendium of formulas, this is startling, and it means that any change of personnel necessitates months of not just relearning but rewriting every song. It is a methodology from another planet — Don Van Vliet and Sun Ra come to mind. It is form dedicated to vision." — Dave Thomas, Pere Ubu. Morpheus, along with Hearpen Records is proud to re-issue the seminal live recording and debut album *Jimmy Bell's Still in Town*, taped in 1975 in Cleveland, Ohio, a true document of pure blues innovation and spirited performance that encapsulates the essence of the Numbers Band sound and style."

**HEARTBEAT (UK):**

**SANCTIONS/JIM & THE LORDS: *Then Came The Electric Prunes CD (HBCD 65). \$15.00***

From the label that brought us The Electric Prunes *Stockholm 1967* archival CD. "An album of direct to disc recordings from 1965 featuring two bands who would later become legendary US 60s psych pioneers The Electric Prunes. Sixteen tracks plus unpublished photographs completing the history of this seminal band. These recordings, rough as they are, represent all that is available to give some idea of the sound of the formative years of the band that became known as The Electric Prunes."

**HED ARZI (ISRAEL):**

**CHURCHILLS & JERICHO JONES: *Churchills/Jericho Jones 2CD (HED 43609). \$23.00***

New official version of this Israeli psych classic by the Churchills from 1968, with their 2nd album (*Junkies Monkeys And Donkeys*, recorded after their name change to Jericho Jones) added on. "2CD remastered reissue. The 1st CD is the first self titled album of which its vinyl LP changes hands for \$1000+ price. The 10 original tracks are remixed to 16 tracks with ultra rare 7" singles sides including the 1st Churchills EP *Too much in Love* and the

famous Bach EP (Tracks 15-16). The 2nd CD is the 2nd album titled *Jerico Jones* which includes 7 bonus cuts including never before released tracks and 7" tracks. This 1st edition 2xCD set comes in a limited edition slipcase with a 12 booklet (most of it in Hebrew)."

# HEFTY:

**MCENTIRE, JOHN: *Reach The Rock: Music From The Motion Picture* CD (HEFT 014CD). \$14.50**

1998 soundtrack with original score composed, produced and performed by John McEntire. Also features tracks from: Tortoise, Bundy K Brown, Sea and Cake, Polvo & Dianogah.

**SAVATH & SAVALAS: *Folk Songs For Trains, Trees, and Honey* CD (HEFT 016 CD). \$14.50**

"Savath + Savalas will be the first release in 2000 for Chicago based avant-electronic label, Hefty records, run by John Hughes III. This debut was recorded in various bedrooms in both the Atlanta area and Brooklyn, NY — but is a far cry from low fidelity. Savath + Savalas takes a soulful and organic approach to electronic music, with most tracks being played live with minor adjustments on the desktop PC. The album is as progressive as it is retrospective, showing odes to R&B, soul, and hip hop in a simple and smooth atmosphere. Savath and Savalas is the multi-functional Scott Herren. This project is the alter ego of Delarosa + Asora, Herron's evil twin, which will be released by the Miami based Schematic label. Scott is also Warp recording artist Prefuse 73 and collaborates and mixes with Richard Devine."

**SAVATH & SAVALAS: *Folk Songs For Trains, Trees, and Honey* LP (HEFT 016 LP). \$8.00** LP version in full color sleeve.

**MONDII: *T:P* CD (HEFT 017 CD). \$14.50**

"Naohiko Sugimoto (a.k.a. Mondii) comes from Chiba, Japan and is by all means a Japanese avant noise artist — though not in the traditional sense. Mondii plays more with the electronic, a sculptor of clicks and beeps, rather than the loud and grinding noisecore most are known for. He is an experimentalist, weaving soundscapes and inorganic textures with little regard for structure or sequence. Inspired by everyday sounds and experiences, Mondii explains 'I always try to follow my mood and try to bring in some element that I haven't done before. I want to touch all kinds of sounds, instruments, and structure to expand my way of expression and make a fresher sound.' Mondii is not concerned with coloring between the lines, rather questioning why the lines are there to begin with. *T:P* was mixed and treated by John Hughes III, founder of the Chicago avant-electronic label Hefty records. Mondii is Hughes' most experimental project to date, pushing the boundaries of both art and music."

**MONDII: *T:P* LP (HEFT 017 LP). \$9.00**

**SLICKER: *Remixes* CD (HEFT 018 CD). \$14.50**

"John Hughes III, former Bill Ding member and founder of the Chicago avant-electronic/post rock label Hefty records is Slicker — a conceptual project based on experiment and ambience. With *Remixes* (based on the *Confidence in Duber* CD), Hughes sent out his alter-ego to an eclectic array of dance and electronic artists to put a new spin on an already sculptured record. The result is a surprisingly cohesive mix of sound and structure from these acclaimed remixers: Scott Herren's Savath + Savalis, where ambience meets R&B, hip hop, and soul; the collaboration between electro-wizard Richard Devine and Scott Herren, better known as Delarosa + Devine; upstate NY's one man mix machine and member of the Dylan Group, Mice Parade (a.k.a. Adam Pierce); digital darlings Matmos, a San Francisco duo making musique concrete with a beat; and from the colliding worlds of post rock, producer Casey Rice (Designer) with the Trenchmouth and Eternals singer Damon Locks, as Super ESP."

**TWINE: *Immediate Action #3 12"* (HEFT 021). \$5.00**

Twine is Chad Mossholder and Greg Malcolm. This is the third volume in the Immediate Action 12" series. Limited stock.

**RETINA: *Immediate Action #4 12"* (HEFT 022). \$5.50**

Fourth volume in the Immediate Action 12" series. Lino Monaco and Nicola Buono of Retina began as members of the Omen, one of the first performing groups in Naples, Italy. They met as respective DJs in a pub and immediately began creating music. In their area there is no experimental music scene, with the exception of a few techno surges over the years. Lino explains that, 'the Pompeii volcano is a huge example of the natural energy ready to explode here. The people here have great energy, but because of the poor economic situation and cultural struggles they can't turn it into positive activity'. He elaborates that he has 'a great fascination in the historic area', in which they work, 'which has a big influence on our experimental activity'. Retina's influences are wide, including electro, minimal techno, ambient, and experimental music. They perform all of their material straight to DAT tape and reedit later at their Sy6 studio which lies within viewing distance of the historic volcano. "Three very nice deep dubby bubbly exercises, one of them hip hop, one techno, and the last house, by default of programmed tempo/rhythm patterns. Another excellent outing for this (increasingly) excellent series." — Hrvatski.

**ALUMINUM GROUP, THE: *Pelo* CD (HEFT 025 CD). \$14.50**

"Pelo is the fourth CD from the Aluminum Group and the first on Hefty records. New label: new direction: new support system: new opportunities. Pelo took two months to compose and construct. A collaboration with John Herndon of Tortoise and Isotope 217. Further examination of song, melody, rhythm, structure. Expansion lyrical, instrumental and combinations thereof. Those are the things that interest Frank & John Navein and John Ridenour. Pelo was mixed with this in mind by John McEntire and John Herndon at Soma. Musicians appearing on the record include Jeff Parker, John Herndon, Doug McCombs, Rob Mazurek, John McEntire, and Sally Timms."

**ALUMINUM GROUP, THE: *Pelo* LP (HEFT 025 LP). \$9.00**

**HUGHES, JOHN: *Scarlet Diva* CD (HEFT 026 CD). \$14.50**

"*Scarlet Diva*, an Italian film written, directed, and starring Italian superstar Asia Argento marks a return to the past for John Hughes. Prior to scoring *Scarlet Diva*, which has gained critical acclaim overseas, John had been relatively quiet, spending most of his time running the Chicago-based label, Hefty Records. Asia Argento, the daughter of cult/horror legend, Dario Argento is best known for her acting career. She has starred in several of her father's films, including *Phantom of the Opera*, *The Stendhal Syndrome*, and *Trauma*. Includes collaborations with John McEntire (Tortoise, Sea & Cake) & the legendary Phil Ranelin (jazz trombonist and co-founder of Detroit's infamous Tribe Records — 1970's)."

**RETINA: *Volcano Waves* CD (HEFT 027 CD). \$14.50**

"FILE UNDER DIGITAL FUCKERY. Retina is an avant-electronic-experimental-noise project that explores the boundaries of digital music. Lino Monaco and Nicola Buono of Retina began making music as the Omen in 1994, one of the first performing electronic groups of their kind in Pompeii, Italy. Lino explains that, 'the Pompeii volcano is a huge example of the natural energy ready to explode here. The people here have great energy, but because of the poor economic situation and cultural struggles, they can't turn it into positive activi-

ty'. He elaborates that he has 'a great fascination in the historic area', in which they work, 'which has a big influence on our experimental activity'. Retina's studio exists beside the ancient city of Pompeii, the city that was buried under the Vesuvio volcano 2000 years ago. They perform and improvise all of their material to DAT which is later transferred to the computer and re-edited."

**RETINA: *Volcano Waves* LP (HEFT 027 LP). \$9.00**

**BENEATH AUTUMN SKY: *Enki-du's Mono* CD (HEFT 031 CD). \$9.00**

"The instrumental hip-hop duo BAS formed in the summer of 2000 when Smaze (best known for his work in the world of graffiti art) arrived in Jacksonville, Florida where he hooked up with his old pal and comrade dj, zane3. They quickly set up shop in the back quarters of a dive record store where they were surrounded by towers of dusty records full of treasure breaks. They dug deep through it all, taking notes along the way. The duo's methods differed dramatically — from making beats via pause button/4-track trickery to the old skool routine of cutting and pasting tape loops. The next two months they worked tirelessly, day and night. The *Enki-du's Mono* EP is their debut and the cream of the crop. Presently, Smaze is preparing material for the forthcoming BAS full-length album, with collaborations with Zane3 and Scott Herren (Savath+Savalas, Prefuse 73, Delrosa & Asora). Beat-freaks, stay tuned."

**RANELIN, PHIL: *The Time Is Now!* CD (HEFT 032 CD). \$14.50**

"The Time Is NOW!! the time is now, for unity among the people! the time is now, for all men to be able to control their own destinies! the time is now, for oppression, racism, greed, hate, and poverty to end! The time is now, for revolution. This recording itself is part of the revolution, and the whole purpose behind this self determination venture is survival; survival for the musician, his music, and thus survival for you, the listeners and demanders of the creative black art form that has been labeled 'jazz.' Therefore efforts such as this are born of necessity. It is my hope that in some way, the music on this recording will not only inspire, or create moments of happiness, but also help cure or heal someone's mental or physical ills. This is an honest effort to communicate with and raise the awareness level of all the people." — Phil Ranelin

**RANELIN, PHIL: *The Time Is Now!* 2LP (HEFT 032LP). \$17.50**

Double LP in gatefold sleeve.

**RANELIN, PHIL: *Vibes From The Tribe* CD (HEFT 033 CD). \$14.50**

"Jazz trombonist Phil Ranelin was born and began his career in Indianapolis, where he met and played with jazz guitar legend Wes Montgomery at a local club called the Hub Bub. Here Ranelin also had the opportunity to play with other jazz legends such as Eddie Harris and Grant Green whenever they came through town. Later Ranelin relocated to Detroit in search of session work, where he had the opportunity to play with greats Marcus Belgrave and Pharoah Sanders. It was in Detroit where Ranelin met Wendell Harrison. Together they founded Tribe, an artist's collective of jazz musicians who ventured into the business and recording aspects of music in order to maintain more artistic control. While releasing records, Tribe also published their own magazine which featured social and political commentary and music reviews. It became a cultural phenomenon in Detroit. 'The Tribe possessed near magic proportion when uttered in the African American community,' says Ranelin. While managing Tribe, he also worked as a Motown session player, playing on records for Stevie Wonder, Smokey Robinson and The Temptations. Phil currently resides in Los Angeles where he still remains musically and culturally active. He was recently designated a 'Rare and Valuable Treasure' and a 'Cultural Ambassador' by the Mayor and City Council. Phil is reading himself live dates in support of the reissues. Phil Ranelin was contacted by John Hughes of Hefty last year to play on his soundtrack to the film *Scarlet Diva*. It was during this session that Ranelin first mentioned that he had the complete masters to his Tribe recordings. The project began to fall into place. Both albums were mixed from the original session tapes by engineer John McEntire (Tortoise, Sea and Cake, Reach the Rock soundtrack) late last year. They were fully restored and remixed true to the original masters, and both include previously unreleased bonus tracks and extended versions. This is the first time that they have been reissued in their entirety. In support of these reissues, Hefty will also be releasing remixes by contemporary artists in hopes of spreading the original power of these recordings to a new generation of listeners."

**RANELIN, PHIL: *Vibes From The Tribe* 2LP (HEFT 033 LP). \$17.50**

Double LP version, gatefold sleeve.

**SLICKER: *The Latest* CD (HEFT 034 CD). \$14.50**

"The *Latest* offering from Slicker finds John Hughes making a conscious, accessible shift in direction from his previous sound. John has been slowly developing his sound, while retaining his organic, hands on approach since his days as leadman for the eclectic pop group, Bill Ding. He has now come to fruition with Slicker, offering his most diverse and innovative recording to date. Although refined and minimal, *The Latest* manages to jar and peak attention. And most of all, it hits hard. The album features collaborations with Matmos (Matador), Telefon Tel Aviv (Hefty) and Samadha Trio's Chris Case (Hefty)."

**SLICKER: *The Latest* 2LP (HEFT 034 LP). \$17.50**

Double LP version in gatefold sleeve.

**TELEFON TEL AVIV: *Fahrenheit Fair Enough* CD (HEFT 035 CD). \$14.50**

"*Fahrenheit Fair Enough* marks the debut, full-length release from Telefon Tel Aviv. For the uninitiated TT converge their interests in modern/contemporary electronic music, carefully crafted & passionate compositions/arrangements, lush fragile melodies & harmonic interplay. TT always seamlessly manage to keep their instrumental music equation full of life (organic, if you will) and ever-changing, achieving impressive results along the way. On *Fahrenheit Fair Enough*, TT often blends elements of atmospheric sounds & synths that echo, ebb & swell, melodies that float & flutter, while hi-end percussion/beats, slip, slither & stomp with a calculated lubricious flow. *Fahrenheit Fair Enough* is a signal accomplishment that is endearing for it's vast colors, graceful qualities, fluid cohesion and inviting accessibility. Our aforementioned words of TT's sound are best witnessed on the album title track, 'Fahrenheit Fair Enough'. Here, warm resonant Rhodes keys loop a longing tone melody, live-sounding percussion morphs with an affected downtempo electra beat stutter, that eventually slips into a swift, glassy rhythm with slick precision, a bass guitar keeps things grounded & grooving, while guitars hold beautiful cyclical & soaring melodies, all of this building up to 4 1/2 minutes into the song at which point, unexpected hand claps enter the mix, sending things off to blissful heights. A near perfect song, if we ever heard one. TT create their music by means of: guitar (acoustic electric, bass), electronics/synths, drums/percussion, upright bass, vibes, samples, piano (Rhodes & trad.), etc."

**VA: *Immediate Action 2CD* (HEFT 036 CD). \$17.50**

"The Immediate Action 12" series was released in the summer/fall of 2000. The concept behind the series was simple: get the music out quick, in limited quantities without promotion. Graphic Havoc incorporated a similar feeling of immediacy to the design by using a spray painted stencil as the basis for the artwork. About 5000 jackets were screen printed in



black and yellow with a space reserved for stickers that contained the relevant information for each album. Different color stickers were then printed as soon as the information for the CD follows the same philosophy quick and striking with no fuss. Graphic Havoc sprayed the information for each release onto various surfaces and photographed them for the layout, adding bonus information and miscellaneous photographs to enhance the overall design. The original sleeves were hand printed by Jay Ryan in Chicago. Immediate Action was originally a six part series. Due to the overwhelming success and demand for earlier, out-of-print singles, Hefty now offers a massive 2xCD, 22 trk. collection of tracks from the original IA series, featuring: A Grape Dope (John Herndon of Tortoise/Isotope 217), Process (aka Steve Barnes of Fat Cat Records), Savath+Savalas (Scott Herren of Prefuse 73/Delarosa\*Asora), Aluminum Group, Slicker, etc. Also, exclusive/bonus music from: T. Raumschmiere (Shitkatapult / Kompakt artist), Bogdan Raczynski (Rephlex recording artist), Beneath Autumn Sky (Hefty artist), Twine (Hefty, Komplopt, Bip-Hop recording artists)."

**RANELIN, PHIL: Remixes CD (HEFT 037 CD). \$14.50**

"Exceptional remixes by an eclectic group of contemporary artists, using the Phil Ranelin reissues as source material? unleashing necessary awareness & updating a younger generation on the power & importance of the original recordings. Includes remixes by: El-P (Def Jux), Prefuse 73 (Savath+Savalas, Delarosa+Asora, EastDevs label owner), Kirk Degiorgio (As One, Futureworld), Jan Jelinek (Gramm, Farben), Slicker (Hefty), Morgan Geist (Metro Area, Environ label owner), Telefon Tel Aviv, Nobody (Ubiquity artist), Micha Acher (Tied+Tickled Trio, Notwist), Beneath Autumn Sky + more."

**RANELIN, PHIL: Remixes LP (HEFT 037 LP). \$9.00**  
LP version.

**SAVATH & SAVALAS: The Rolls And Waves CD (HEFT 038 CD). \$9.00**

"With the release of The Rolls and Waves EP, Herren has come full circle. His trademark soundscapes are expanded for even deeper listening. Multi-textured songs bloom through soft focus lenses. Sensually harmonic & melodic, gently flowing organic instrumentation (upright bass, guitar, drums, percussion, sax, etc) is accented with the most subtle digital tapestries. The Rolls and Waves EP is an ecosystem of notes connected in a single motion. You can absorb it as a whole or slide in and out."

**SAVATH & SAVALAS: The Rolls And Waves 10" (HEFT 038 EP). \$9.00**  
10" vinyl version.

**RAUMSCHMIERE, T.: Anti CD (HEFT 039 CD). \$14.50**

"If the New Rock has no guitars, then this is his Elvis Presley, its Gary Glitter, its William S. Burroughs. T. Raumschmiere is a swaggering thug, decked out in shades, cigarette dangling. He wrings his gear like the throttle on a Harley Davidson. It's 4/4 punk-electronix with grey doomsdances and crunchy 'knarz'. T. Raumschmiere is ready to lay waste to everything in his path." *Anti* marks the US debut of the prolific German artist, Marco Haas (T.Raumschmiere). Based in Berlin, Marco has released music on Cologne's well-respected Kompakt label, as well as Sender and his own critically acclaimed label, Shitkatapult, which he co-founded. With early roots in punk-rock and industrial music, it should be no surprise that Marco's tracks come rough, rugged and subversive! John Hughes (aka Slicker), found common ground with Haas because of their dual responsibilities as artists and label owners. The evolution of Haas' sound eventually found common ground with Hefty and his contribution with *Anti* has added a new beat-making branch to the label. The name T.Raumschmiere derives from the German language short story, 'Die Tramschmiere' by William S. Burroughs."

**RAUMSCHMIERE, T.: Anti 2LP (HEFT 039 LP). \$17.50**  
Double LP version.

**TELEFON TEL AVIV: Immediate Action #8 CD (HEFT 041 CD). \$9.00**

"IA#8 marks the return of Hefty's golden duo, Telefon Tel Aviv, who finally resurface to stir up the world once again. Bound to be met with an enormous welcome surprise, this 4 track EP includes 2 brand new compositions by TTA, along with 2 superb remixes by Prefuse 73 (Warp Records) and Slicker (Hefty Records). Source material for the remixes was taken from TTAs critically/listener hailed, top selling album, *Fahrenheit Fair Enough*. All music on this EP is exclusive to this very release. One TTA original composition features vocals, for the first time ever, with a guest appearance by Lindsay Anderson (member of L'Altra and Pulseprogramming, both of the Aesthetics label). Their collaboration here, 'Sound In A Dark Room', finds TTA delivering one of their best compositions to date. Forget what you already know about TTA. This is a slow, moody, sultry burner... a perfect fusion of deep, dub-like, g'd-out electronics, downtempo R&B groove, intoxicating vocal coos, and a sexy Rhodes line that is impossible to resist!"

**TELEFON TEL AVIV: Map of What Is Effortless CD (HEFT 042CD). \$14.50**

"Telefon Tel Aviv have worked on remixes for Nine Inch Nails, A Perfect Circle and Eminem and worked on the scores of films such as *New Port South* and *Underworld*."

**TELEFON TEL AVIV: Map of What Is Effortless 2LP (HEFT 042LP). \$17.50**  
Double LP version.

**SLICKER: Knock Me Down Girl 12" (HEFT 043EP). \$5.50**

"The very first single from the highly anticipated 2004 Slicker album, *We All Have A Plan* (Hefty Records). 'Knock Me Down Girl' single contains original + instrumental versions of the single cut...along with remixes by the seductive Telefon Tel Aviv (Hefty artists) and Japanese soul/pop/r&b/electronic group Spanova. 4 songs total. This is future roots music."

**SLICKER: We All Have A Plan CD (HEFT 044CD). \$14.50**

"Slicker's got a plan. Having grown up on hip-hop's collages, indie-punk's bedroom DIY-isms and the beat fantasies of electronic composers, John Hughes (a.k.a. Slicker) and the artist behind Chicago's Hefty Records has grasped something most others haven't in his knitting together of something old and something new. For Hughes, the common chord on *We All Have A Plan*, Slicker's fourth album and a pan-global, soul-jazz masterpiece made out of bits and pieces, is elemental and spiritual. 'Honest' and 'organic' are words Hughes uses repeatedly to describe his blueprint. And in the wake of similar cut-and-paste excursions by kindred spirit colleagues, *Plan* smuggles modern electronics away from indie-techno dillettantes back to the timeless land of song. The collaborative voices and jazz tones you hear throughout the record belong to soul, jazz, funk and world music's forgotten heroes."

**SLICKER: We All Have A Plan 2LP (HEFT 044LP). \$16.00**  
Double LP version.

**SLICKER: FrustRache.EP 12" (HEFT WL02). \$7.00**  
12" vinyl version, same 6 tracks as the CD.

**SLICKER: FrustRache.EP CD (HEFT WL02 CD). \$9.00**

"'FrustRache' is the very first single taken from the well received & accomplished second full-length release by Slicker, entitled *The Latest* (HEFTY34). FrustRache is a companion piece to the *The Latest*, featuring 2 new exclusive tracks by Slicker, along with impressive remixes from some fine underground electronic talent (T. Raumschmiere, Joshua Eustis, Safety Scissors). Slicker is John Hughes, owner of Hefty Records and former Bill Ding frontman."

**HEIMELEKTRO ULM (GERMANY):**

**VA: Heimelektro Ulm LP 1 LP (HEIM 1 LP). \$12.00**

"The electronic label Heimelektro Ulm presents its first compilation of artists from the south of Germany. Lupo Borax formerly known as Spielzeussossenkinderbinder, is Claudio Caselli. In this electronic project he combines these very different influences into a classic 4 minute track based on hip hop/ elektro breakbeats of very individual character. Urban Soul Research is the new name of Falko Schmid's new project (formerly Plucker). His basic influences are noise and industrial music. Together with two friends he runs Praxis Dr Barmann records of, e.g. Merzbow and Aube. In his own music, he is producing soulful nordish techno, brittle and deep and rough at the same time: unique. Maybe this is what we will call soul music in the 22nd century? Scarcubem are Marc Horger and Martin 'Scube' Schubert. Marc is also known for his radio show Filmecho on Radio Free FM, where he is combining electronic and non-electronic music with speech samples of film to form some kind of radio play versions of films, in which the text parts and music have the same importance. The influence of this work can be seen in their current live act. Scarcubem's music combines deep atmospheric elements with sometimes nearly technoid flow, rough industrialized electro breakbeats and real pop music (not in the sense of commerce, but as a style)."

**DOPAMIN: Helion LP (HEIM 13). \$12.00**

"Heiko Bruchhaus, the 26 year old student of German, is already Heimelektro Ulm's 3rd artist living in Stuttgart. The variety of music happening in Stuttgart's living rooms is really astonishing, considering the electronic house and hip hop monoculture and the absence of any underground in its nightlife. But maybe this is the reason why the music on Dopamin's first release is misplaced alongside modern electro or commercial dance stuff. Heiko tells us that his roots are in classical music (as you can hear in his samples), sophisticated pop music (like Eno, Bowie, Talking Heads), and mid-90s trip hop; but that does not solve the miracle of various old fashioned tracks. The entire album was produced on a very basic Ensoniq EPS (no additional equipment), certainly not a machine that is politically correct with today's electronic artists. The very basic sound work shows through everything, but the strengths of the album are a direct result of these limited opportunities. While many of the actual 'modern' hi-tech electro productions don't show musical inspiration despite their extensive sound work and very complicated beats, Heiko eschews technical gimmicks and concentrates on the song concept. Producing with such basic equipment is certainly much closer to the underground roots of techno than today's electronica mainstream."

**SCARCUBEM: 41'17 Praszeng LP (HEIM 2 LP). \$12.00**

LP version of the Decode CD.

**VA: Vanille 12" (HEIM 22). \$9.00**

2nd release in Heimelektro's Duftplatten subseries. "Duftplatten means smelling records, and in fact they do! The name of each release and the smell put on the label are the same. That means: this record smells like vanilla ... But, what do we have to expect from a Heimelektro Ulm 'dance'-label? Nobody would expect slamming 4-2-floor here. The question for us was: what could mean dance music for people that have musical interests like we do? On the one hand: why not slamming 4-2-floor? we don't want to start releasing ideological music, there already is existing enough of it! on the other hand: has dance music to be functional? why shouldn't it be possible to make dance music people could listen to at home, too?" Features: Scarcubem ("no one can face this deep endless housy electronica-grooves..."), T-H-D (totally harmonic distortion), and Rober Van Lunteren ("deep melody and super laid back house grooves").

**VAN LUNTEREN, ROGER: Tmaeins LP (HEIM 3 LP). \$12.00**

"Roger Van Lunteren first perceived the world's light and music in 1971 in The Hague, Netherlands. Shortly after his birth his parents moved to the vicinity of Cologne, Germany. 'There was always a lot of music there and nothing happened without music.' When the first Acid House sounds arrived on the 'continent', Roger realised that he had something to contribute too, and his mission was clear. He started to spin his 'top 50 records' in his bedroom and listened, mixed and scratched. It was inevitable that he got to know the sounds in those black record grooves very well, which proves to be the ideal prerequisite for experimenting with music. Roger loves the music of the 80's and loved it long before the 80's retro hype invaded the world, because music of this period is wonderful, his first kiss too -> the rest? Let's not talk about it. With this love and this mission in his suitcase, He began DJing at raves and started collecting the necessary tools. His camp was furnished with musical equipment and nighttime trips into the universe of analog synthesizers followed. Little sleep and turning the right knobs do the job and then you need friends who have friends in Ulm at Heimelektro Ulm; and you can make a record. Well, it's not that easy — but it's a stopover on Roger's journey — just listen."

**HELEN SCARSDALE AGENCY:**

**IRR.APP.(EXT.): Ozeanische Gefühle CD (HMS 002CD). \$13.00**

"irr. app. (ext) is the work of California-based sound artist Matt Waldron, whose collected body of work is far too important to continue to be forgotten. Had things gone differently, *Ozeanische Gefühle* would have been one of the lost irr. app. (ext.) recordings. That would have been a shame for *Ozeanische Gefühle* stands as an impeccable composition of post-surrealist dronescaping rivaling such masterpieces as The Hafler Trio's *Kill The King*, Jonathan Coleclough & Andrew Chalk's *Sumac*, and Nurse With Wound's *Soliloquy For Lilith*. The album tumbles through a series of sympathetic dronings, field recordings, and performative gestures, continuously traversing the emotional polarities of psychological tension and externalized jouissance."

**COELACANTH: Mud Wall CD (HMS 003CD). \$13.00**

"Coelacanth is the collaboration between audio speleologists Loren Chasse and Jim Haynes, who have returned from the depths with the fully realized documentation for their third album *Mud Wall*. For those versed in the pastoral psychedelia and minimalist hymns of Jewelled Antler (i.e. Thuja, Blithe Sons, Franciscan Hobbies, etc.), Mr. Chasse needs no introduction. Mr. Haynes is an artist and journalist who has something of a reputation thanks to his chemically corroded visual sensibilities and his opinionated thoughts found in the pages of *The Wire*. Chasse and Haynes encourage sympathetic relationships between carefully chosen materials and sounds, and push them in ways that they might transcend their purposefulness. Copper, stone, glass, sand, shortwave radio, rust, wind, water, and mud are the active participants in their events and situations, providing both metaphoric potentials and visual sensibilities for Coelacanth's activities. From these situations, the duo invokes a sound that is an aggregate of sustained harmonics, continuously evolving sound forms, and broad gestures of textural details, and that which could be described as a 'broken minimalism'."

**HELL'S HALF HALO:**

**TRANSMISSION/SHADOW RING/BLOODMOUSE: Put Out C-Out 10" (HHH 02). \$12.00**

"This record documents three bands different reactions to 2 computer programmes written

by Adris Hoyos. A truly nice surprise & distinguished output from the Folkestone newlyweds & friends. Limited stock.

**VA: Color In Absense Sound CD (HHH 08). \$12.00**

"A smooth collection that let's you relax and enjoy the sounds of the born delinquent with their tell-tale social delinquency face writings: jug ears, constant chin puddle, rodent-like incisors. The resulting musics cover the entire cosmos of impaired playing. Artists featured on this disc are: Diadal, Monostat 3, Vote Robot, Watt, Thurston Moore, Smack Music7, Alasdair Willis, Elkind, Decaer Pinga, Sun city Girls, Alvarius B, 2/5 Bukatu, Glands of External Secretion, Ron Lessard w/ Theoretical Munt, Hochenkeit, Ashtray Navigations, Julien Bradley, Gar Funk, Whiteout, Idea Fire Co."

**TANAKA NIXON MEETING: Twelve Inches Heaven 12" (HHH 15). \$9.00**

"Once only thought of as a strictly acoustic cello and guitar duo, Tanaka Nixon Meeting have been secretly forging ahead into the realm of electronic dance music for some years now. Danny Butt and Michael Morley have been practicing in nightclubs and warehouses laying down solid slabs of piano samples distorted and wrenched from the collective archive of 18th century piano music through to the 20th century post-modern noodling. *Twelve Inches Heaven* is the band's second long-player recording in the 12" vinyl format and reflects the groups growing involvement in random sequencing applications and the relevance of down right dirty funk in the now." — Michael Morley

**HEREFOREVERALWAYS:**

**CONTROL PANEL: Civil War X-mas 12" (HFA 01). \$10.00**

"Warn Defever is best known for his work with 4AD recording group, His Name Is Alive, but often performs electronic style music under the guise Control Panel. This 12" contains drum machines, synthesizers, strings, christmas bells, and scratches, and features three movements of sad, graphic, and sometimes beautiful music. There is the sound of ghosts and bleeding on this record."

**PILLOW: Field On Water LP (HFA 03). \$12.50**

"Simultaneously working with their instruments and yet subverting them, Pillow offers a deliberated yet democratic musical exploration; one which hints at a collective vocabulary yet agrees to experiment without boundaries. Methodicism and repetition give way to abstract lyricism, creating space for clusters of sound to explode from within. Sounds form silent words that speak of sunsets and wet grass; *Field On Water* is a place where 'beauty' is not a bad word. Recorded in studio with Todd Carter, Pillow's music is one of design and spontaneity, of sympathy and inspiration, empathy and explosion. Drawing upon the deliberation and subtlety of Feldman, the compositions of Braxton, and the openness of improvisors like Derek Bailey and Paul Lovens, Pillow manages to stake out a place for themselves in this modern tangle we call music. Through a tradition set down by AMM and the Music Improvisation Company, *Field On Water* adds an inventive entry into this secret history of sound. Though many improvisors seem to have a bit of wanderlust, finding little patience for regular associations, Pillow is a long standing group, looking to stand longer. Band includes: Michael Colligan (reeds, dry ice), Fred Lonberg-Holm (cello), Liz Payne (string bass), Ben Vida (electric Guitar, accordion)." Limited stock.

**HERMETIC/WORLD SERPENT (UK):**

**AQUEOUS: Entertaining Angels CD (HERME 5555). \$19.00**

"The third release from the duo of Felix Jax & Andrew Heath, better known as Aqueous. Most of this CD was recorded live in the company of a select audience who witnessed a happening of likened minds at Co-Optic studios in London. Inharmonic creations from Andrew Heath, deconstructed by Felix Jay." A keyboard duo, playing pianos (acoustic & electric) and synthesizers (analogue & digital). Subdued post-Schulze-ian territory with new age afflictions.

**HET APOLLOHUIS (NETHERLANDS):**

**MACIUNAS ENSEMBLE: Number Made Audible CD (APOLLO 11). \$19.00**

Inventive string-drone, using bass, cellos, invented guitars, tubular monochords, etc. This quartet creates waves of pulsating sound.

**DEMARINIS, PAUL: The Edison Effect: A Listener's Companion CD (APOLLO 14). \$19.00**

"Paul DeMarinis moved the audio material between computer and wax cylinders in an effort to make audible the rebounds as the signal bounced from one faulty medium to another. The CD contains works that deal with the technology of old recordings and the interaction between old phonograph records and laser beams." As usual for Het Apollohuis, the packaging is stellar.

**MACIUNAS ENSEMBLE AND KANARY GRAND BAND: Live With The Birds CD (APOLLO 15). \$19.00**

The third Maciunas Ensemble album to released by Het Apollohuis and the second album on the the label to feature the Kanary Grand Band (installation of singing birds). The Maciunas Ensemble (Paul Panhuysen, Jan van Riet, Leon van Noorden, Jario van Horrik) perform on aluminum strips; "the material is suspended from a rubber band which, among other things, allows for pitch shifting. The aluminum instruments are bowed, stroked, tapped and caressed into producing a remarkably broad palette of textures and pitches. The resonant characteristics of piezo transducers are particular and provide for a certain timbral unity." Panhuysen: "The studio where the recording is made is the same room where the birds live in their aviary. The birds were so inspired by the sound of the aluminum strips, that they immediately joined the music as improvising musicians and continued to play with us in an often very loud and competitive way for more than an hour."

**PANHUYSSEN, PAUL: Mexican Jumping Beans CD (APOLLO 16). \$19.00**

Four pieces recorded with Mexican Jumping Beans by Paul Panhuysen. "Before leaving Mexico City I bought 200 jumping beans and immediately after our return to Eindhoven I started to experiment with them. In the past I've worked often with animals, with birds, crickets and goats. I also use sensors, timers, solenoids, motors, galvanometers, solar cells and oscillators to produce sounds. In my music I introduce both creatures and gadgets as independent and sometimes unpredictable musicians and fellow employees. I like to be surprised by the results of my productions, by the animals' behavior. The input of such rather autonomous elements helps to reveal the qualities of universal laws and conditions that define order, structure, chance and expression in a living and changing world. It is curiosity which makes my work come into being. Jumping beans are magical living creatures. I worked with them for a couple of weeks, tried out various recording modes and different effects. The final selection on this CD is rather straightforward. There are four different pieces. For each recording I put 16 jumping beans in 8 containers. Clothes-pins glued on piezo discs were used as contact mikes on each of the containers, which were placed on a sheet of soft foam plastic. The beans were activated by a halogen lamp over the table." —

Paul Panhuysen.

**VA: Het Apollohuis 1980-1997: An Anthology Of New Music Concerts 2CD (APOLLO 17/18). \$34.00**

"This double CD-set is the companion to the final book reporting on the activities of Het Apollohuis. The recordings on these CDs give an idea of the music and the sound art presented in concerts at Het Apollohuis in the perios from 1980 through 1997. Out of a total of 500 performances I chose 38, from which excerpts of varying length have been included in this anthology. These have been arranged in chronological order. The diversity of the selected pieces is characteristic of the programme of Het Apollohuis. Only a limited number of the composers and musicians who performed at Het Apollohuis can be heard in brief fragments on these discs." Artists include: Derek Bailey, Ernst Reijseger; Tom Johnson; David Gibson; Group 180; Rolf Julius; Ned Rothenberg; Elliott Sharp; Vivenza; Pauline Oliveros; Arnold Dreyblatt; Carl Stone; Carles Santos; Joe Jones; Takehisa Kosugi; Terry Fox; Walter Fähndrich; Fast Forward; Alvin Lucifer; Alvin Curran; Richard Lerman; Jerry Hunt; Shelley Hirsch; David Weinstein; Eliane Radigue; The Hub; Teodoro Anzelotti; Pierre Berthet; Brigida Romano; Warren Burt; S.E.M. Ensemble; Jim O'Rourke; Borbetomagus; Butcher, Minton, Hirt; Iva Bittová; Stefan Kovacs Tickmayer; Rafaël Toral; David First; Reinier van Houdt; Kaffe Matthews; and Matt Rogalsky.

**HEXACORD (ITALY):**

**DE MASI, FRANCESCO: India CD (HEX 021CD). \$15.00**

1966 soundtrack recordings, remastered. "India was one of the first full-color documentaries produced for the Italian RAI-TV. At the time — we are speaking of the early 'sixties — many parts of the world were still shrouded in mystery... and a visit to India was like a trip to another planet. World famous documentarian Quilici Folco approached Francesco De Masi, one of Italy's most talented and in-demand film score composers, to produce a painting-in-sound to help capture the essence of this fantastic voyage. Note, that this score was composed in a much more innocent time, years before the imported exoticisms of George Harrison and the Beatles became familiar to western ears, so authentic Indian music was not used, but rather evoked through De Masi's orchestrations. India was also the impetus for Guitar and Whistle virtuoso, Alessandro Alessandrini to pick up a sitar for the first time — creating a frenzy in Europe for this exotic instrument. In addition to the artistry of 'Sandro, De Masi assembled some of the greatest session musicians in Italy to deliver what is surely one of the most colorful scores to come out of the Cinicetta."

**NASCIMBENE, MARIO: Footprints in Jazz CD (HEX 022CD). \$15.00**

"This is not a soundtrack album, but rather a compilation of rare essays in jazz from the magic pen of the late Mario Nascimbene. Our first suite, ('Bellinda e il mostro'), comes from incidental music composed as part of the maestro's fruitful association with the 'La Meridiana' theatrical company. The remaining two suites and Bonus Tracks were drawn from Nascimbene's prolific work for the small screen and some very rare jazz-inspired collaborations with fellow film composer and jazz master, Roberto Pregadio. Hexacord label owner, Prof. Roberto Zamori writes: 'It's the kind of music we listened to in Italy on radio during fifties and sixties... and the cover pictures humorously show the circuitry of a nineteen-sixties radio!' An essential CD for fans of the maestro and for collectors of top-notch, vintage Italo-Jazz."

**HHT (FRANCE):**

**RWA/VOODOO MUSAK: L'Amour des Betes/Teenage Beatles CD (HHT). \$13.00**

Found a few copies of this obscure 1992 split CD. Two young French bands each get an albums' worth of ruckus on 1 disc (total: 74 minutes). RWA features the voice of Caroline Sury and if you could imagine a Julie Doucet-style menstrual-peak lung-assault over a sloppy, more human based Big Black racket you've got a decent picture. Voodoo Musak are somewhat similar, but dull. Killer color digipak art by Sury, who's got an untouchable take on primitive vision.

**HI & FLY (UK):**

**LAFAYETTE AFRO ROCK BAND: Malik CD (H&F 006CD). \$16.00**

Reissue with bonus tracks; originally issued in 1972. "Recorded in Paris and New York under the production guidance of Pierre Jaubert ('Berjot'), the Lafayette Afro-Rock Band were a jazz-based super session group that created a heavy, dense, no compromise ghetto funk that has since been sampled by everyone from Public Enemy to Wreckz 'N' Effect. After the first release of the Lafayette Afro-Rock Band, *Soul Makossa*, everyone was quick to recognize such an abundance of talent in one group. The response was immediate to the new rhythm in their music, which was to delve into the contemporary disco scene with *Malik*."

**LAFAYETTE AFRO ROCK BAND: Soul Makossa CD (H&F 007CD). \$16.00**

Reissue with bonus tracks; originally issued in 1973. "Soul Makossa was the debut release of the Lafayette Afro-Rock Band. At the time the band's popularity was primarily contained within Europe, but the album is now considered a raw funk gem by collectors everywhere. Everyone was quick to recognize such an abundance of talent in one group. Such classics as 'Hihache' and 'Voodounon' have secured the band's place in funk history."

**HI-FIDELITY FRAG DISC (JAPAN):**

**ROVO: Flage CD (WINN 82117). \$31.00**

Brand new full-length album, Japanese only as far as we can tell (issued in conjunction with the Warner Bros. Indies Group). Rovo are: Katsuyi Yuji (violin, cello, bird call) Yamamoto Seiichi (guitar), Masuko Tatsuki (DX7, SH 101), Yoshigaki Yasuhiro (drums, perc.), Okabe Yoichi (drums, perc.), Harada Jin (bass, harmonica), Nakanishi Koji (JUNO 106, SH 101).

**HIAO HIAO HIAO RECORDS:**

**KUSAKI, MICHIKO: Don't Do That CD (HIAO 0001). \$9.00**

"...And like antimatter, Hiao Hiao Hiao pops into existence. Except we're not self-destructing. At least as quickly. The new label from the forces behind Bent Crayon and /bin begins its campaign of blood and laughter by hitching this inaugural release to the esoteric trails of Michiko Kusaki's rising star. 12 new original tracks of Casiopop brilliance as singular as penmanship and sweet as synth sorrow gets. Low on fidelity but high on musical fiber."

**SOLENOID: The Narcissist CD (HIAO 0002). \$13.50**

"Outstanding electro effort from the Portland musician with releases on Omco, Emanate, etc. 9 tracks feat. one incredible vocal number. Rank this right up with labels like Nature, Clone, Viewlexx and artists such as Adult, David Caretta, and Rother."

**HIDDEN ART RECORDINGS (UK):**

**MUSLINGAUZE: Dar es Salaam CD (HIART 010 CD). \$15.00**

"*Dar es Salaam* is an exploration of noise, beats and sound. A wonderful variety of what Muslimgaueze did best — the first from this legend since *Sufiq* in 1999. Fast and furious dancefloor tracks next to ebbing guitars next to noisy repetition and distortion. The group Muslimgaueze, as the creator prefers to be known, is considered by many to be one of the most dedicated and inspired groups of the century, on the level of Mozart or even Monet. If you consider the sheer volume of material, the number of devout fans and casual listeners, and the fact that the pro-Palestine, pro-freedom message that is primarily infiltrating western society through this music, the group Muslimgaueze should be considered extremely revolutionary on the level of South Africa's Mandela or Harlem's Malcolm X. Enigmatic, disturbing, provocative, occult, uncompromising and unlistenable are all words that have been used to describe his music."

**VA: *The Fire This Time* 2CD (HIART 011 CD). \$17.00**

"Three years in the making, *The Fire This Time* utilises music, narration and samples to deconstruct the Gulf war, reveal mass media propaganda techniques and illustrate the devastating effect that sanctions have had on the civilian population of Iraq. The album features exclusive music and mixes by some of the finest contemporary electronic artists in the genre, including Orbital, Aphex Twin, Bola, Bass Communion, Michael Stearns, Higher Intelligence Agency, Soma, Barbed, Tom Middleton's Amba, and with additional music by Ashra, Pan Sonic, Speedy J and Kait Gray. *The Fire This Time* is a double CD release, featuring instrumentals and bonus tracks on Disc 2."

**HIGH TWO:**

**BURRELL FULL-BLOWN TRIO, DAVE: *Expansion* CD (HIGH 001CD). \$13.00**

Dave Burrell (piano); William Parker (bass); Andrew Cyrille (drums). "Among the erudite, Dave Burrell is recognized as one of the (if not the) greatest jazz pianist of his generation. But why hasn't he recorded an album as a bandleader for a US label since 1965? A very good question, and one that HighTwo took upon itself to rectify with *Expansion*, by the Dave Burrell Full-Blown Trio — an exquisite recording by master musicians all. Burrell calls the session, 'My greatest recorded work'. While there have been a number of solo and duet recordings in the ensuing decades, including an extended partnership with David Murray in the 80s/90s, the Full-Blown Trio marks a full-bore return to the elite avant jazz circle where Burrell launched his career as a sideman in the 1960s for such players as Archie Shepp, Marion Brown and Pharoah Sanders."

**SONIC LIBERATION FRONT: *Ashé A Go-Go* CD (HIGH 002CD). \$13.00**

"Drummer Kevin Diehl, leader of Philadelphia's Sonic Liberation Front, is a man happily straddling the gap between musical idioms. A protégé of free-jazz pioneer Sunny Murray, Diehl connects his training in both the post-bop tradition and traditional Afro-Cuban Yoruba roots music with authority. Combining a rhythm section equally devoted to Yoruba roots, and a horn section adept at free jazz expression — polyrhythmic bata drumming seamlessly converges with avant-jazz elements, producing a highly addictive hybrid; being from Philadelphia, the further urban funk element is a matter of course. *Ashé A Go-Go* is the band's second album, and here Sonic Liberation Front has refined the formula that earned them critical praise for its self-released 2001 debut, *Water and Stone*. Ambient electronics subtly embellish the compositions, carefully contextualizing the ancient traditional music of Yoruba into a brilliant new entity which eschews clichés and classification."

**HIP HOP SLAM RECORDS:**

**VA: *Pirate Fuckin' Radio* 100 CD (HHS 10). \$12.00**

"*Pirate Fuckin' Radio* has turned 100, and to celebrate its five unique years of low-watt, battery powered, indie-as-fuck, hip hop slam rebellion, flying below the FCC scanner and above the city's power structure, uncensored beat-banging airwave anarchy comes this rap, hip hop, turntablist compilation capturing the best of those five years of eclectic hip hop. Included are never before released live turntable orchestrated tracks from the Bullet Proof Scratch Hamsters, the Space Travelers, and the Invisibl Skratch Piklz (outtakes from their Shiggar Fraggar Show series). There's also brand new studio recorded tracks from DJ Sushi, Eddie Def, DJ Killahoe, DJ Marz, Def'n'Dank (featuring Jello Biafra), Drum'n'Bass Army, and Money B (featuring NKP). Plus there's previously recorded tracks from Peanut Butter Wolf, Kool Keith with Kut Masta Kurt, Zion I, DJ Stevie K, and Italian hop hoppers Chief & Soci; all mixed together with IDs and Bay Area rapline call-ins interspersed throughout this exciting sixty-seven minute hip hop compilation."

**INVISIBL SKRATCH PIKLZ: *The Shiggar Fraggar Show! Vol. 4* CD (HHS 4). \$13.00**

The second released volume in this series of live turntable orchestration, featuring Q-Bert, Shortkut, Disk, Flare and the Shiggar Fraggar, (the first release, which came out in 1998 and also available on both CD and video, is now known as *Vol. 5*); please beware that all volumes have near identical packaging. "Originally recorded live with no overdubs or edits in January, 1996 at Hip Hop Slam in Oakland as part of its 'Pirate Fuckin' Radio' series. It has been remastered for CD and VHS release. Both CD and video are historic recordings that vividly capture these key DJs who have been instrumental in elevating DJ'ing to the art-form currently referred to as 'turntablism'. While the CD, in its raw display of turntable virtuosity, is pure aural satisfaction, the video version wins out in that one can also visually witness these turntable masters manipulate their instruments and improvise and interact as a live DJ group. It's truly amazing!"

**INVISIBL SKRATCH PIKLZ: *The Shiggar Fraggar Show! Vol. 3* CD (HHS 6 CD). \$12.00**

Following Volumes 4 & 5, here in descending order is Vol. 3. "Live turntable orchestration starring DJs: Q-Bert, 8-Ball, Disk, Shiggar Fraggar & UB. *Vol. 3* is the latest release in the historic five-part orchestrated turntablist series recorded during the world famous San Francisco turntablist formative years at Hip Hop Slam, Oakland on 8/17/95, as part of Hip Hop Slam's 'Pirate Fuckin' Radio' Top 100 series. Like the previously released volumes 4 & 5 in the series, *The Shiggar Fraggar Show! Vol. 3* is amazing in that the turntablist session was recorded completely live with no overdubs or studio trickery."

**DJ MARZ: *Brain Language* CD (HHS 8). \$12.00**

"*Brain Language* is a perfect introduction to the prolific young Bay Area DJ/producer DJ Marz, who is best known for appearances on the *Cue's Hip Hop Shop* compilation, his membership in the infamous DJ crew the Space Travelers (along with DJs Eddie, Def, Cue, & Quest), and such underground hip hop acts as Sacred Hoop and 99th Dementia, as well as touring with the Quannum act Latryx. *Brain Language* is culled from the 22 year old DJ's first four tape only recordings. Like the two DJ battle/break records he released earlier this year (*Skrilla Skratch* and *Mayonnoise*), this album showcases Marz' refreshingly broad taste in styles and sounds."

**VA: *The Shiggar Fraggar Show! Vol. 2* CD (HHS 9). \$12.00**

"Re-mastered limited edition CD release from an orchestrated turntablist session featuring DJs Q-Bert, Disk, Shortkut, Shiggar Fraggar & emcee UB recorded may 8th 1995 at Hip Hop Slam in Oakland, CA. What makes this CD and others in the *Shiggar Fraggar* series so unique is that they were all recorded live with no studio tricker; no overdubs or edits or second

takes — mistakes were allowed. These improvisations turntable orchestrations generally involved one DJ laying down the beat, another one dropping in a manipulated tone or the main scratches with the third DJ randomly scratching in various other turntable sounds. And of course in between there's lot of unadulterated chatter and/or singing by UB, Shiggar Fraggar and the rest of the studio audience

**DJ EDDIE DEF: *Wax People* CD (HHS ED). \$13.50**

"This turntable assault however comes not from the Skratch Piklz camp, but from fellow longtime San Francisco DJ Eddie Def (of Bullet Proof Scratch Hampsters/Space Travelers, El Stew & OM Records *Deeper Concentration* fame). On *Wax People* Eddie goes off on the turntables and in the studio as he throws down a hardcore mix of 1990's turntablism and 1980's megamix styles. The 23 song CD is culled from the best of Eddie Def's underground 'Hemp Lords' series, and features a track each from guest DJ Flare and Quest." "Another Billy-Jam related turntablist release rife with all the black & white 'street' sensibility (both artistically & musically) you've come to suspect from seemingly anyone involved with vinyl-manipulation and geographically seated in (or exhibiting cultural ties to) the wilds of San Francisco. DJ Flare (who stole the show, frankly, on the *Shiggar Fraggar Show Vol.4* tape alongside Q-Bert, Shortkut, Disk, and the mythically Shiggar Fraggar...) and DJ Quest (decksman for Live Human) guest on a few cuts. CD booklet reprints extensive lists of influences (Arthur Baker, Man Parrish, Mantronix, etc...), shout-outs, and a discography. Cringe alert: it takes a total of 11 seconds for Mr. Def to start in w/that whole South-Park 'Oh My God, They've Killed Kenny!' bit, which at this stage of the game equates an allegiance to Jesus Christ as a positive unit-moving tactic. Creative use of both Nine Inch Nails and various hair-metal riffage almost equates... almost. Damaged." — Hrvatski.

**HIPNOTECH RECORDS:**

**DJ DEZ: *Mass Destruction* LP (HR 014 LP). \$13.00**

8 groundbreaking hip-hop instrumentals. Produced by DJ Dez of Slum Village. The New Master at Work. DJ Dez is also known as Andres when recording for Moodymann's Mahogany label.

**HIT THING (GERMANY):**

**LIAISONS DANGEREUSES: *Los Niños Del Parque 12"* (HIT 006 EP). \$10.00**

"Hit Thing has a surprise end of summer release from Liaisons Dangereuses; Their classic track 'Los niños del parque' on 12", an undeniable must for DJ's. Side-A features the original LP/CD mix and Side-B a Conny Plank mix. This mix contains some overdubs. Remastered in Berlin 2003 by Dubplates & Mastering and pressed on 150-gram vinyl at 45 rpm for maximum bass."

**DIE HAUT AND NICK CAVE: *Burnin' The Ice* CD (HIT 007CD). \$14.50**

"Hit Thing returns with another re-issue to shock the senses. The lost album *Burnin' The Ice* by the Berlin band Die Haut, which featured Nick Cave as guest singer. Furiously sought after by Cave collectors for twenty years, the lyrics have been printed as classics among Cave's archives, but these recordings were scarcely available. Originally released in Germany and England only on 12" vinyl in 1983, *Burnin' The Ice* quickly vanished into collector land. Furthermore this digitally re-mastered edition marks its first print in any digital format. It documents a crucial moment in Cave's career, as it was recorded in 1982 during the short period after he disbanded The Birthday Party and formed the first line-up of The Bad Seeds in Berlin. It also documents the initial explosion of this unusual Berlin band, which went on to produce albums with internationally renowned guest singers for nearly twenty years. Perhaps the most surprising aspect of this re-issue is the sophisticated approach in packaging. The CD comes in a gorgeous high gloss double Digi-Pak with an elaborately detailed 24 page historical booklet. The original artwork remains in all its bizarre glory. The booklet contains unpublished black & white photography of both Cave and Die Haut, all from this era. Together with a biographical text, it paints a unique portrait of the artistic atmosphere of early 1980's Berlin. There is also a limited edition, containing a bonus DVD, featuring live footage of Die Haut's first tour with The Birthday Party in 1982. There is a gatefold vinyl edition as well, also containing the DVD, with a full size four-page version of the CD booklet. It leaves the listener with a complete feeling of the time period, and the importance of the moment in all of their lives. An inspiring historical document driven by a group of remarkably inspired young men. An absolute must for any Nick Cave collector, but also a must for anyone interested in the romantic desire found in a young collective band filled with genuine musical power and innovation."

**DIE HAUT AND NICK CAVE: *Burnin' The Ice* LP (HIT 007LP). \$14.50**

LP version. Initial copies come with the same limited edition bonus DVD as the CD version, featuring live footage of Die Haut's first tour with The Birthday Party in 1982.

**MONTALBA, GEORGES: *Fantasy in Pipe Organ and Percussion & Pipe Organ Favorites* CD (HIT 004 CD). \$14.50**

"Certainly one of the strangest reissue stories you are likely to ever hear is the one of Georges Montalba. Hit Thing pulls back the pages of time 45 years to unveil the true and extraordinary stories behind the greatest Theatre Organist of mystery; The Legendary Georges Montalba! This CD contains the first two highly sought after Georges Montalba albums from 1957 and 1958 re-mastered in Hi-Fi Mono together in a deluxe Digi-Pak manufactured in Germany. Both album's original artwork were faithfully re-photographed by New York photographer Lary Lamay. A 16 page full color booklet explains the bizarre tales of how the child prodigy pianist/organist Robert Hunter got his hidden pseudonymic life entangled with the Priest of Satan himself Anton La Vey. The booklet contains numerous unpublished photos of both Hunter and La Vey and was written by Hit Thing co-founder Toby Dammit and Mr. La Vey's second daughter, Zeena La Vey (former High Priestess of The Church Of Satan). Hunter's incredible 60 year career rolls past with one of the oddest assortment of characters you can imagine including Leopold Stokowski, Carol Channing, Shirely Temple, Eleanor Roosevelt, Nelson Eddy, Judy Garland, Two Popes, George Burns, and John & Jacquelyn Kennedy to name but a few! Hit Thing conducted a dedicated seven-month worldwide search to dramatically find Robert Hunter still alive in his last month of his life. All 18 tracks from both albums are here clocking in at a hefty 71:00 disc. The sounds of Montalba will settle both you and your ears into your very own cushy velvet Theatre seat for the most elegant of evenings within your home."

**LIAISONS DANGEREUSES: *Liaisons Dangereuses* CD (HIT 005 CD). \$14.50**

"Probably the most highly anticipated electronic CD reissue of all times, *Liaisons Dangereuses*. Cloaked in mystery Liaisons Dangereuses had a unusually powerful and alluring vision designed by Chrislo Haas from DAF and Beate Bartel from Mania D. They found a rather magical singer named Krishna Goineau for their album who sang with passionate despair in French, Spanish, German and a fractured gaggle of Broken English. This unbelievably romantic album was mixed at Conny Plank Studios and originally released on vinyl in October 1981. With an infectious collage of electronic rhythms perhaps not heard of nor imagined before combined with explosions and scenery changes to keep listeners entirely



disoriented from start to finish, Liaisons Dangereuses paved the way for most all EBM music since its release. The album carried the single 'Los Ninos del Parque' which became an instant and obvious hit on every dance floor it captured, and twenty-two years later still remains a champion. Countless movements of electronic music (Detroit Techno, Chicago House and Electroclash to name a few) have cited the Liaisons Dangereuses album as a crucial influence to their cause. Among the devoted include DJ legends Derrick May, Carl Craig, DJ Hell and CK May. Re-mastered from the original tapes, Liaisons Dangereuses cracks back with the massive whip it deserves. The Hit Thing re-issue CD is true to the original album artwork and content packaged in a high gloss Digi-Pak for the tender touch manufactured in Berlin."

#### LIAISONS DANGEREUSES: *Liaisons Dangereuses* LP (HIT 005 LP). \$12.50

LP version of this 1981 classic. "This unbelievably romantic album was mixed at Conny Plank Studios. With an infectious collage of electronic rhythms perhaps not heard of nor imagined before combined with explosions and scenery changes to keep listeners entirely disoriented from start to finish, Liaisons Dangereuses paved the way for most all EBM music since its release."

#### HITOP RECORDS (SPAIN):

##### VA: *Improvisto!* CD (HITOP 005 CD). \$15.00

"Hitop is honored to release the first compilation assembled by Jose Angel Diaz Duran aka DJ Jadd; one of Madrid's most respected rare groove DJs and collectors. *Improvisto* is a collection of songs that were causing a stir in Spain during the 70's, made by people for whom music meant just about everything. Many years have passed and we uncover these songs to realise the relevance of their sound in modern times (not to mention the talent & precision with which they were created & played). In this installment you will find Jazz, Brazilian tones, Funk, musical experiments and classics revisited." Artists include: Manuel Gas, Max B, Joan Bibiloni, Jordi Sabates, Daniele Patucchi, Tito Duarte, Jayme Marques, Pedro Ruy-Blas/Dolores, Brasil Aquarius & Luiz Antonio, and Juan Carlos Calderon Y Su Taller De Musica.

##### VA: *Improvisto!* 2LP (HITOP 005 LP). \$16.00

"Hitop is honored to release the first compilation assembled by Jose Angel Diaz Duran aka DJ Jadd; one of Madrid's most respected rare groove DJs and collectors. *Improvisto* is a collection of songs that were causing a stir in Spain during the 70's, made by people for whom music meant just about everything. Many years have passed and we uncover these songs to realise the relevance of their sound in modern times (not to mention the talent & precision with which they were created & played). In this installment you will find Jazz, Brazilian tones, Funk, musical experiments and classics revisited." Artists include: Manuel Gas, Max B, Joan Bibiloni, Jordi Sabates, Daniele Patucchi, Tito Duarte, Jayme Marques, Pedro Ruy-Blas/Dolores, Brasil Aquarius & Luiz Antonio, and Juan Carlos Calderon Y Su Taller De Musica. [CD VERSION FORTHCOMING]

#### HOBBY INDUSTRIES (DENMARK):

##### DUB TRACTOR: *Hum EP 12"* (HI 011). \$11.00

"The music on this release are not what would be considered normal Dub Tractor, as Anders normally has a way of finding a deep dubby bass and mixing it with gentle and thin/clear repetitive melodies. The bass and melody has both been reduced on demand, but the touch of production is still intact. Hum and Press Button for music both surfaced when Anders was invited to take part in two art projects: Hum(part 2) was commissioned for a headphone installation in Berlin and Press Button for music (part 1) was for an installation in Copenhagen .. simple a small object you needed to activate to listen to his music! Dub Tractor is about spaciousness .. not a 100% minimalist soundwise, but still trusting the idea of 'less is more'. Where his melodies normally catch you immediately, these productions needs a few listens to get into .. but so does most other nice music :)"

##### VALEO/ACUSTIC, RJ: *Split 4 12"* (HI 012). \$11.00

"US producer RJ Valeo originates from New York. For Hobby he has produced three tracks which combines the ideas about minimalism with his interest in micro-beats and snippets of understated melody — a mixture which results in a laidback but still in some way upbeat clicky instrumental popsong for the 21st century. Still the music of RJ Valeo is for people with a certain kind of love for repetitive grooves of the likes of SND or Gas. Acoustic is Danish born and Copenhagen based Jesper Skaaning. He should be no stranger to lovers of quirky melodic electronica, which he has been producing since the end of 1980's. A former collector of old synthesizers and drum-machines his sounds was originally inspired by pioneers of synth-pop, the more leftfield composers of electro-acoustic tendencies, and a huge love of happy and romantic itfield soundtracks thrown into the mix."

##### SPINFORM: *Superstarna EP 12"* (HI 013). \$12.00

"Erik Moller lives in Uppsala outside Stockholm. From there he has been responsible for various releases as Spinform and Unai: Unai is the name he uses when he's in a dubby and reduced house mode , and the official home for this project is the German Sub Static label, which has released 2 EP's and an album of Erik's productions during the last 2-3 years. Annorlunda and Natflykt .. dominates the A side with a clearly digitally manipulated idea , but Frestelser .. should not be overheard, as it itself links to the more acoustic sounding tracks on the release... something they are good at up north, as fellow Swede , Christoffer Berg confirms this with a dreamy remix (as Christoffer Brus), ending this EP."

##### BRUS, CHRISTOFFER: *EP 12"* (HI 014). \$12.00

"Christoffer Berg lives in Gothenburg, Sweden, where he is part of a busy and energetic clique of producers mixing their musical skills with studio technique. Most of the sounds find their way to labels around the world, concentrating on an acoustic sounding Nu-jazz and broken beat style... As Hird, Christoffer can be put into the before mentioned genre, but luckily for Hobby he also concentrates on producing more slow and melodic music, sounding not far away from well disciplined children playing electronica with their toy — instruments recorded in an old analogue studio...Where most electronica is about focusing on letting the machines and plug-ins do the magic, Christoffer has succes in creating a fine balanced organic and warm sound."

#### HOLY MOUNTAIN:

##### SIX ORGANS OF ADMITTANCE: *Dust & Chimes* CD (HOLY 1165). \$14.00

"A limited edition reissue of *Dust & Chimes* by Six Organs of Admittance, Ben Chasny's second amazing, underground folk-psych project from behind California's Redwood curtain. Heavy, acoustic guitar and mumbled vocalizations merge with out-there jamming in a style that has been compared to guys with LPs on Takoma, though *Dust & Chimes* is actually closer than anyone else is ever going to come to pantsing the first two Tyrannosaurus Rex albums. The sun is tangling, people."

##### SIX ORGANS OF ADMITTANCE: *Six Organs Of Admittance* CD (HOLY 121964). \$14.00

"Rare 1998 LP reissued on CD with two rarer bonus tracks, all on CD for the first time. In 1998 Ben Chasny self-released an LP of his 'acoustic based project[ions]' under the name Six Organs of Admittance. The resulting five-song LP is a masterpiece of diverse elements using acoustic and electric guitars, a detuned violin, organ, electronics and koto. The material covers a lot of ground: there's an acid folk duet, an epic, three-part space suite, and two short concrete-like pieces that entice hidden memories of having bees in your mouth. The final sting is the magnificent chaos of 'Race from Visnu' — a nine-minute raga in which the strings of the acoustic guitar are battled by Chasny who ruthlessly punishes them for their ability to make sound."

##### SIX ORGANS OF ADMITTANCE: *Dark Noontide* CD (HOLY 1240). \$14.00

"*Dark Noontide* is the third full length release from Six Organs of Admittance. While listeners were pleasantly surprised by Ben Chasny's out-of-nowhere acid-folk genius on earlier releases, *Dark Noontide* comes in a notch or two higher with another spectacular merging of dreamy, hypnotic, finger-picked melodies and psychedelia concrete, not to mention some very fine fuzz guitar. Eight incredible tracks seamlessly blend powerful blues foot-stomp, backward interludes, strange strings feedback, dark, tabla-infused vibrations, and the amazing debut of Chasny's electric guitar as a lead instrument."

##### SIX ORGANS OF ADMITTANCE: *Dark Noontide* LP (HOLY 1240LP). \$17.00

Now available on vinyl. Limited edition colored vinyl, old-style tip-on jacket. The third full length release from Six Organs of Admittance.

##### DAVIS REDFORD TRIAD, THE: *Ewige Blumenkraft* CD (HOLY 16845). \$14.00

"The Davis Redford Triad is the solo vehicle for occasional Faust guitar player Steven Wray Lobdell. His previous album, *The Mystical Path of the Number Eighty Six* was hailed as 'a limber sonic attack that sounds like 1,000 chattering meth-soaked bats being chased through the caves of Sun Ra's Atlantis by a litter of ax-wielding Chihuahua vampire pups, who just need some lovin'.' The unique, distortion-laden guitar playing on this album has endeared Mr. Lobdell to many who rever him as an untouchable 'liquid bitch'. This is not just some guy with a guitar and a talent pedal."

##### SIX ORGANS OF ADMITTANCE: *For Octavio Paz* CD (HOLY 21852). \$14.00

"CD reissue of sold-out limited edition vinyl. Since the release of Six Organs of Admittance's selftitled debut in 1998, Ben Chasny has played pure guitar within individual songs, but *For Octavio Paz* is his first full record to explore the guitar inside and out, solo and overdubbed, steel and nylon string (in fact, *For Octavio Paz* is the first Six Organs album to feature the reverberations of a nylon string guitar). What really sets Chasny apart from the other modern Fahey worshipers is that Chasny's pantheon is willing to accept a wider array of other guitarists into the lexicon — Peter Walker or Richard Youngs, for example — not to mention the fact that he can stand the sound of a Stratocaster. This is the definitive guitar record from Six Organs of Admittance."

##### BASEBALL ASTROLOGER, THE: *Famine Of The Soul* LP (HOLY 4934). \$11.00

"The Baseball Astrologer is Douglas Berman — painter, astrologer, raconteur, chai-maker and dedicated walker. His ominous take is accompanied by the guitar and sounds of Steven Wray Lobdell (Davis Redford Triad, Faust) for an otherworldly post-game wrap-up where everything needs more orange, Neptune is in Capricorn, the casino of life is operating and where, even after death, we will have things to do. Darkness has no stare."

##### DAVIS REDFORD TRIAD: *Code Orange* CD (HOLY 5280). \$14.00

"Steven Wray Lobdell's guitar playing discovers colors and shapes at extreme volume levels. Astonished audiences have also found that Mr. Lobdell can call up each sound used in his myriad innovative recordings and exercises a control over them that is preternatural. *Code Orange* is a live collage from the Davis Redford Triad's Spring 2002 tour. The band played a variety of material from both of their Holy Mountain albums plus rock-ed-out electric versions of material from Mr. Lobdell's sublime solo album, *Automatic Writing by the Moon*. In addition, there are three new songs, 'Mellowed for Over 80 Million Years,' 'Loop 03,' and the title track of their upcoming studio album *Blue Cloud*."

##### DAVIS REDFORD TRIAD: *Blue Cloud* CD (HOLY 8023). \$14.00

"Like a long cloud that casts a shadow for miles, the Davis Redford Triad are a heavy group. Over three years in the making, *Blue Cloud* is a stupendous new effort by guitarist / engineer Steven Wray Lobdell (Sufi Mind Game / Faust) and leader of one of the preeminent power trios working today (see *Code Orange*). After the album's subtle opener takes you to the noisy scraped loops and menacing guitar of 'Violent Stupid Friend' featuring The Baseball Astrologer with a 'right on' rant, you are taken to the screaming backwards ecstasy of 'Loop 03.' The album continues with heavy, guitar-based psychedelic jams ('Temple of the Jaguar') that overload the senses and a spacey improvisational piece ('Mellowed for Over 80 Million Years') that both centers the album and folds time, while allowing the rest to flow from a bizarre pop song ('Bubble Wrap') to the title track, which is the sonic equivalent of a cloud taking a day to pass through your world."

##### SIX ORGANS OF ADMITTANCE: *Compathia* CD (HOLY 82614). \$14.00

"While the 'acoustic based project[ions]' of Six Organs of Admittance have been pigeon-holed by some as a chance-operated celestial jam unit, the group has always been about songs, and nowhere is this more apparent than on their fourth full length album, an eight-song cycle that mixes the strengths of Ben Chasny's acoustic and electric guitar with his knack for placing this on top of disparate and subtle atmospheric backgrounds. The live favorite (and rare single) 'Somewhere Between' has been redone and finalized in a fantastic new version featuring sitar by Comets on Fire's Ethan Miller. The delicate acoustic strum of the album is challenged at the end of the record on the epic 'Only the Sun Knows,' which features some extremely heavy 'electric destruction guitar' from Mr. Miller before Chasny takes back control and lands the album on solid ground."

##### DAVIS REDFORD TRIAD: *Mystical Path Of The Number Eighty Six* CD (HOLY 8655 CD). \$14.00

"Holy Mountain released the first LP by Steven Wray Lobdell's Davis Redford Triad in the spring of 1997, following Lobdell's release from a mental institution and return to playing the guitar. The music just poured out of him. The heavy psychedelic guitar compositions on *The Mystical Path* — think Takayanagi Masayuki backed by a Crazy Horse-like force attempting a 'version' of Sun Ra's 'The Invisible Shield' with organ, analog synth and various other electronics — managed to pull down maximum sky. Since that time, Lobdell has recorded two more albums for Holy Mountain and has produced two albums by Hochenkeit. After the purchase of a tape deck similar to the one used for this recording, Mr. Lobdell located a few tracks presumed lost and became inspired to remix the entire album. This reissue restores the original sequence of the album and has new liner notes written by Lobdell."

#### HOME:

##### QUARKS: *Allein 12"* (HOME 002EP). \$9.00

Quarks are Niels Lorenz & Jovanka V. Willisdorf. Features Sascha Funke & Swayzak remixes.

##### BARTOS, KARL: *I'm The Message 12"* (HOME 003 EP). \$9.00

"The name Karl Bartos should ring a bell for you — at least in combination with the key-

word Kraftwerk. Between 1975 - 1991 Kraftwerk had a significant influence on the development of electronic music. Even today they are received as the pioneers of electronic music and the role models for the most important producers within the electronic club culture world-wide. 'I'm The Message' is the first single from Karl Bartos's debut album *Communication*. The single has been remixed by Orbital and Felix da Housecat themselves. Both producers were very excited about the album as well as the idea to contribute a remix for the first single."

**BARTOS, KARL: *Communication 2LP (HOME 004 LP). \$18.00***

"When Karl Bartos produces music, he spends hours filling up his old IBM with digital data so that the speech synthesis system can understand amplitudes, formants and vocal transients and actually speak to him, before watching a little Sesame Street — without the sound. Then he might scroll through the writings of media theoretician and critic Neil Postman or cut in a sentence from the works of Bret Easton Ellis, so that the speech synthesis has something to say. 'Let me recreate the world for you'. *Communication*, the first solo Karl Bartos album since the Electric Music Project (*Esperanto, Electric Music*), works on something like the same principle of a camera obscura: the light of the outside world beams into a dark room through a tiny hole, projecting an image onto the wall. The image is upside down, but you can see it quite clearly. Concept album is a terrible term. This is music as an emotional experience. Bartos can manipulate the old IBM with just the same mastery as the logic audio. But he is as uninterested in the old filter to filter interaction as he is in the bass knob at 350 hertz. Those kind of things just slow you down. It is not for nothing that Bartos worked for two years before 16 songs were reduced to 10. And what songs they are. Karl Bartos knows his history and has a unique ability to update it with contemporary methods. 80's soundscapes with modern beats and loops. Catchy melodies re-worked thematically by somebody educated on the counterpoint and the finer points of harmonics. Call it electro — B. B. King / anything. And everything revolves around one thing — the song. Karl Bartos' sound unites — transcending the generations."

**QUARKS: *Du Entkommst Mir Nicht Remixes 12" (HOME 005EP). \$9.00***  
Remixes from Lawrence and Antonelli Electr.

**HOME ENTERTAINMENT:**

**TUBE: *12" (HOE 118). \$6.50***

Four track EP by Frank Heiss, Deknow & Allen Towbin; excellent Cologne-vibed experimental aura to this one. "...some hard and heavy sonic manipulation. Blending a spectrum, from drum & bass to raw Aphex-like tracks. the borders of style are crossed and crushed within this 12".

**HOMETAPES:**

**DUNCAN, PAUL: *To An Ambient Hollywood CD (HT 005 CD). \$11.00***

"*To An Ambient Hollywood* is Paul Duncan's debut album, a document of music made and recorded at his former home in Savannah, Georgia, over the period of a year. Guitar, vibraphone, bass guitar, drums, pedal steel, trumpet, saxophone, piano, air organ, and synthesizers, as well as Paul's arresting voice, combine to create 40 minutes of carefully constructed music — the kind that manipulates your brain and heart simultaneously. The songs move back and forth; the purely instrumental flows into beautifully integrated vocal tracks. Simple guitar loops give way to elegantly constructed arrangements, which act as if they've been there the whole time, poised and waiting. Paul's style references artists like Papa M, David Grubbs, Jim O'Rourke, Sam Prekop, Will Oldham, and Nick Drake. His current influences come from a wide range of styles and sources: from This Heat and Talk Talk to Leonard Cohen and the films of Terry Gilliam and Luis Bunuel. Paul's music is a synthesis of the creative world around him. His love of the avant-garde blends with his southern roots to create a record that stands out against typical independent pop music or alt. country."

**SHEDDING: *Now I'm Shedding 12" (HT 006 LP). \$10.00***

"Shedding is Connor Bell of Louisville, Kentucky. *Now I'm Shedding* is the product of one evening's performance, a unique continuous live electronic improvisation split into two tracks for sides A and B of this 12" only release. Connor grew up on the Louisville sound, finding influence and impetus there when compelled to experiment with electronics. Most of his music is sample based, but is later manipulated and transformed using custom-built programs. His sound is organic, warm, and generally melodious (read as: not dissonant), but does not rely on standard beats for rhythmic regularity. His samples gurgle and pop, flowing in and out of a fabricated field of sound, dramatically contrasting a traditionally sequenced electronic beat. Like a modern Raymond Scott, Connor tinkers away at his sounds in search of the perfect blend of technique and feeling. Connor's interest in older avant-jazz and modern improvisation led him to his frustrating journey in-progress: finding a balance between the spontaneous and the rehearsed. Zoviet France, Faust, and Nurse With Wound inspire collage. Cluster and Herbie Hancock inspire synthesis. Morton Feldman and Terry Riley inspire the flow and freedom. The Red Krayola, Sun Ra, and modern electronic, like that from labels Sonig and A-Musik, inspire the playfulness."

**CARIBBEAN, THE: *William of Orange CD (HT 007CD). \$7.50***

Fourth release by this DC-based group, previous releases on Endearing and Tomlab. "This 'simple EP project' designed to try out new equipment, write odd songs, work with one of their favorite producers (Chad Clark), pursue their favorite medium (the EP), and collaborate with Hometapes, *William of Orange* wound up creating gaping philosophical rifts, catfights, dogfights, breath-holding, and panic attacks, as well as profound hearing loss and nervous hypoxia. At the end of the day, though, in *William of Orange*, one hears only sweet harmony and velvety cohesion. Silvery cymbals, creamy guitars and stuttering electronic glitches. Voices emoting in glorious unity."

**HONEST JON'S RECORDS (UK):**

**BOCOUM, DAMON ALBARN, TOUMANI DIABATÉ AND FRIENDS, AFEL: *Mali Music 2LP (HJR 001 LP). \$19.00***

"In July 2000, Damon Albarn travelled to Mali for Oxfam's On The Line project, which focussed on people living along the Greenwich Meridian. He seized the chance to meet and play with the Malian musicians whose recordings he loved, to exchange ideas with them in their own backyard. Damon's chosen instrument was a battered melodica. His musical encounters were leisurely, low-key and immersive, as natural and spontaneous as could be. Touring the capital Bamako and its surrounding villages, he sat in on club and private jam sessions, playing concerts and street corners, bars and boats. He hooked up with practically any musician he came across, from enthusiastic amateurs to such master-musicians as Toumani Diabaté, Lobi Traoré, Afel Bocoum, Kassé Mady Diabaté, and the only female ngoni-player in Mali, Ko Kan Ko Sata Dombia. 'One of my favourite memories is Les Escrocs playing a party at Toumani's house', says Damon. 'Bass and drums doing dead funky Malian reggae, with them in shell-suits and patent-leather shoes doing a kind of feminised ragga

version of the James Brown shimmy.' The tapes kept on running, for more than forty hours, capturing the volatile collage of sound that would become *Mali Music*. Back home in Damon's London studio, the recordings take a few more spins. In line with their original, inherent diversity, they make nods to reggae, house, rock, ragga; and some stay just as they are. The bass-playing of Junior Dan emerges with a unifying authority which recalls his years with Augustus Pablo. Then the tapes return to Mali, for further contributions from the musicians there. 'My idea is to set up loads of dialogues between this music and other music that I love', says Damon. 'I'm sick of the cultural self-assurance you get in the West. I want to get everyone into Malian music.'" [CD version is on Astralwerks in the US]

**LORD KITCHENER AND FRIENDS: *London Is The Place For Me CD (HJR 002 CD). \$22.00***

From the label that brought us *Mali Music*. "When the Empire Windrush, an old troop-carrier, arrived at Tilbury on June 21, 1948, and inaugurated modern Caribbean immigration to Britain, it also supplied calypso with its best-known image — on Pathe newsreel, Lord Kitchener singing his new composition *London Is The Place For Me*. Kitch had boarded with Lord Beginner at Kingston docks, Jamaica, on Empire Day, May 24. In London they joined a milieu of fine band musicians familiar with Caribbean musical forms, and already represented on numerous recordings crucial to the development of British swing and jazz music. Travelling with their own core audience, the Trinidadian calypsonians brought with them the vocal music of Carnival. Traditionally this ranges from social satire to sexual double-entendre, from voodoo to the most pressing issues of the day, from sporting events to competitive insult. The experiences of Britain's growing Caribbean population were fabulously rich in raw material. In many ways Trinidadian calypso prefigured the rise of the Jamaican recording industry, by which it was eclipsed as the fifties ended. During that decade, certainly it was the enthralling soundtrack of Black Britain. Selected from original 78rpm recordings from the 50's by Richard Noble and Honest Jon's co-owner Mark Ainley, compiler of the swathe of highly successful Studio One compilations for Soul Jazz records and the essential *Darker Than Blue* compilation on Blood and Fire. The sleeve artwork and insert contain a selection of fabulous photographs from the archives of the era, facsimiles of the original 78 record labels and extensive historical information."

**LORD KITCHENER AND FRIENDS: *London Is The Place For Me 2LP (HJR 002 LP). \$19.00***

Double LP version, gatefold sleeve. Same 20 tracks as the CD.

**VA: *Watch How The People Dancing CD (HJR 003 CD). \$19.00***

"This album showcases the reggae music made by Unity Hi-Power, a leading London sound system of the 1980s. It is presented as the next-generation companion to Honest Jon's recent compilation of Trinidadian calypsos, *London Is The Place For Me*. The mood is more defiant — a Jamaican secession from London — with themes of inner-city suffering running alongside hymns to the dancehall and the herb superb. For the music, only a tiny handful of reggae labels outside Jamaica have sustained such exhilarating originality. Nothing in English reggae comes close. *Watch How The People Dancing* celebrates a watershed in the transition from classical reggae to ragga which is magnificently unique to London, a music deep inside its own traditions but nodding to US hip-hop and house, and pointing to the new English breakbeat." Features tracks from: Selah Collins, Mikey Murka, Errol Bellot, Kenny Knots, Richie Davis, Peter Bouncer, Jack Wilson & Demon Rockers.

**VA: *Watch How The People Dancing 2LP (HJR 003 LP). \$19.00***

Double LP version.

**BROOKS & LIGHT OF SABA, CEDRIC 'IM': *Light of Saba - Lambs Bread Collie 12" (HJR 004 EP). \$9.00***

"You may know Cedric Brooks from the Soul Jazz Dynamite series. He was a serious sax player who left Jamaica for the States in the mid 60's, became heavily influenced by Sun Ra & went back to Jamaica to express his own vision of Ra's message, fusing rastafarian drumming with Afro beat, funk & Latin. This is a sampler for a forthcoming compilation we're doing of his own Light of Saba record label. All the originals go for big bucks & are impossible to find. The EP itself consists of a wonderful instrumental & dub & a roots vocal on the B side, with a DJ version."

**BROOKS & LIGHT OF SABA, CEDRIC 'IM': *Cedric IM Brooks & Light Of Saba LP (HJR 004 LP). \$20.00***

Double LP version. "The eminent Jamaican saxophonist, who played on many a classic Studio One tune, embarked on his Light of Saba project after trying to join Sun Ra's Arkestra, in the late 1960s. Saba was Brooks' own vision of Ra's spiritual music, which expressed itself in jazz, roots, dub, afro-funk & mento. The double album comes in a lavish package, including an exclusive interview with Cedric IM Brooks."

**THE CONGOS: *Congo Man (Carl Craig Edits) 12" (HJR 005 EP). \$9.00***

"From one of the finest albums ever made, The Congos — *Heart of the Congos*. Originally recorded in the late 1970's by Lee Perry & featuring the unique falsetto vocals of Cedric Myton backed by the deep, religious harmonies of the Congos. Carl Craig has spliced up different issues to make a more minimal mix, making more use of the ancient, drum machine sounds from the original. The A- side is a dub, the B-side features more of the vocals."

**HALL & MUSHTAQ, TERRY: *The Hour Of Two Lights 2LP (HJR 005 LP). \$20.00***

"This is an album of genre-bending that fuses Arabic and Jewish musical forms, Asian and East European sounds, hip-hop atmospherics and wild gypsy passions and slamming beats. In short, an album quite unlike anything you've ever heard from Terry Hall before. That in part is because *The Hour Of Two Lights* is not a Terry Hall solo album, although it may have started that way. First, Mushtaq, once of British-Asian pioneers Fun-Da-Mental, came on board as an equal partner. Then the cast list expanded to include a Tunisian singer, a Syrian flautist, an Egyptian who had settled in Iraq, Hebrew vocalists, Turkish musicians, a 12 year old Lebanese girl called Natasha, a blind Algerian rapper from Paris, a troupe of Polish gypsy refugees and a septuagenarian clarinetist famous for playing the Pink Panther theme. And Blur's Damon Albarn is also in there somewhere. And yet *The Hour Of Two Lights* is not a world music record, or a DJ album. It's not even a DJ album with world influences. 'I don't think it fits with anything, really,' Hall says. 'I don't really know what it is. Or what it isn't.' Which, of course, isn't very helpful in a world that demands instant categorisation and easy pigeon-holing. Yet there is a unifying thread that comes from a shared humanity. 'We wanted to take influences from everywhere,' Hall says. 'But it's not a bish-bosh of other people's cultures. Everybody had a sense of something in common in their minority and oppression and struggle. In the end, it felt more like we were editing a film than making a record.' As the songs took shape in all their unconventionality, more and more voices were added. Lyrics were translated into different languages, including Arabic, Hebrew and Romany, with music as the esperanto that united different cultures, traditions and temperaments."

**BROOKS & LIGHT OF SABA, CEDRIC 'IM': *Africa 12" (HJR 006 EP). \$9.00***

"A second helping from the forthcoming Light of Saba compilation. This time the sound is Afro-funk with a Jamaican edge, coming across more like an early Kool & the Gang or Cymande. This is reggae with a Disco beat and flailing Nyabingi drums. The extended

remix is exclusive to this 12", the album will only feature the shorter version. The B-side 'Sabebe' is an equally wonderful afro-JA disco funk workout. Comes in Honest Jons house bag, emblazoned with the Light of Saba logo."

**HALL & MUSHTAQ, TERRY: *They Gotta Quit Kicking My Dog Around 10"* (HJR 007 EP). \$10.00**

"One sided promo single, limited to 500 copies. Terry should need no introduction. Mushtaq originally hails from Asian rap band Fun-da-mental, and has since been busy producing & remixing UK R'n'B & Hip Hop. Their project has brought together singers and musicians of many nations, including Algeria, Syria, Egypt, Israel, Lebanon, Turkey and Poland. The idea is to celebrate the common link between the cultures of Jews, Arabs, Romanies and East Europeans, who find themselves being forced apart in these worrying times. Sound a bit heavy? Well the tune here is a manic take on Moorish tinged flamenco, with violin, Spanish guitar, hand claps and a heavy bottom end."

**VA: *Black Slavery Days LP* (HJR 100 LP). \$15.00**

"Legendary, militant, magnificent roots reggae from the mid-seventies, originally issued on the NYC Clappers label in 1980 (and much sought after ever since). Clayton Downie's productions showcase dubwise four JA groups — the Skulls, Mercenaries, Arrow, Original Survivors — with backing by luminaries like Horsemouth, Junior Dan, Chinna, Augustus Pablo, Robbie Shakespeare, and Vin Gordon, Herman Marquis and Bobby Ellis on blazing rebel horns. Fans of 'Marcus Garvey'-era Burning Spear will be in heaven."

**STATON, CANDI: *Candi Staton 2LP* (HJR 006LP). \$23.00**

Double LP version. "This 26-track 2LP collects some of the finest examples of what is now called Southern Soul. Tough, funky, dirty and proud, these recordings feature Rick Hall's driving production work and some of the best sessions musicians ever assembled. And above it all is Candi's voice, honeyed with the experience of loving, living, loving and losing."

**STATON, CANDI: *Candi Staton 12"* (HJR 008 EP). \$11.00**

"A compilation of early recordings of Candi Staton — out of the Fame studios in the early seventies — amongst the greatest soul sides of all time, no question. One side of which is deep, the other funky. Comes in a gorgeous silk screened sleeve."

**SWANN, BETTYE: *Bettye Swanne 2LP* (HJR 008LP). \$23.00**

"We are following our Candi Staton selection with a compilation of the twenty-two sides cut for Capitol by her close friend Bettye Swann, between 1968-70. Absolutely one of Soul's great voices in settings somewhere between Muscle Shoals, Nashville and Motown. Classic, timeless music."

**ORN, EINAR: *Ghostigital 2x10"* (HJR 009 EP). \$17.00**

"From the former Sugarcube, featuring Sensational from the Jungle Brothers, this is an exhilarating configuration of hard-core, bass and hip hop, Ornette, Suicide and Pere Ubu. Album tracks alongside live recordings and an old-school electro remix by fellow-islanders NLO."

**VA: *Lif Up Yuh Leg An Trample 2LP* (HJR 009LP). \$23.00**

"The best contemporary Trinidadian Soca. Hard edged, dancehall tinged with a smattering of sexuality & politics, this album also commemorates the 40th anniversary of the Notting Hill carnival." Double LP, full color gatefold sleeve. Artists: Laventille Rhythm Section, Dawg E Slaughter, Timmy, Maximus Dan, Andre Tanker, Massive Gosine, Denise Belfon, Bunji Garlin, Machel Montano, Michelle Sylvester, Bobo & Agony, Machel Montano & Black Stalin.

**ALBARN, DAMON: *Democracy 2x10"* (HJR 010 LP). \$18.00**

"A journal of no-fi demos recorded by Damon Albarn in the hotel rooms of the last Blur US tour. On two 10" records (there is no CD) fourteen tracks lost in all kinds of music — with Blur, the Gorillaz, and solo projects in mind — give dazzling glimpses of how the songs start off. This will be a limited pressing of 5000, presented in a customised gatefold sleeve on coloured vinyl, including a picture disc."

**JUNIOR DAN: *Look Out For The Devil 10"* (HJR 011EP). \$10.00**

"Junior Dan, veteran bass-player for the Impact! studio and Burning Spear amongst many others, and most recently for the Gorillaz. He appears on the classic Black Slavery Days set (HJRLP/CD100). The first in a trio of 10"s unleashes the legendary *Look Out For The Devil*, the best record Yabby You never made, with a strong Upsetters flavour. The flip is 'Give Thanks No Skanks'. Both come with imperious dubs."

**HALL & MUSHTAQ, TERRY: *Ward 21/Rasta Youth Baby G Remixes 12"* (HJR 012EP). \$10.00**

"Radical re-work of elements of Terry Hall's 'Grow', by King Jammy's son, Baby G. For those who missed out on the limited pre 7", here is the 12" with extra tracks 'This is How We Roll' vocals from Ward 21 & Kunley. Plus 'No Watchi Dat' by Rasta Youth, the B side has instrumental and a capella."

**VA: *Dougla Rhythm 12"* (HJR 013EP). \$11.00**

Features Massive Gosine, Third Base, Maximus Dan. "Three versions and a rhythm track from the cutting edge of the new Trinidadian soca, mixing it up with ragga and rave vibes. In Trinidad a dougla is someone with mixed Indian and African parentage — fittingly Massive Gosine sings in Hindi, with Bollywood stylings; whilst Maximus obviously rates Bounty Killer. A startling dancefloor smasher."

**STATON, CANDI: *Pepe Bradock Mixes 12"* (HJR 014EP). \$11.00**

A: "Do Your Duty" Erectus Rework - House remix; B1: "Evidence" Reconstruction a Rebrousse Temps - Hard funk breakbeat; B2 & B3: 2 'Sweet Interludes' - House edits. Silk screened picture sleeve.

**LAVENTILLE RHYTHM SECTION: *Two Rhythms 12"* (HJR 015EP). \$11.00**

"From the no-go Laventille area in Port of Spain, Trinidad comes a carnival troupe of drummers with a dancefloor filler. 13 minutes backed with 22 minutes of thunder. Playing on steels (NOT steel drums), assorted bits of metal & Afro-Caribbean drums, in a specially recorded session for Honest Jons. This is to Trinidad what Batucada is to Brazil."

**JUNIOR DAN: *East of the Rio Cobre 10"* (HJR 016EP). \$11.00**

"Second installment of the three 10" from Junior Dan, bassist for Augustus Pablo, Burning Spear & more recently, the Gorillaz. Great Roots instrumental in classic Pablo melodica style. Vocal cut on the B side. Plus Jah Foundation, a great version of Junior's track originally released on the rockers label. Limited edition of 1500 in beautifully screen printed gold & red sleeve."

**STATON, CANDI: *Candi Staton CD* (HJR 006CD). \$18.00**

"There aren't many old soul records as highly regarded, yet as elusive as the tracks Candi recorded for FAME Records of Muscle Shoals, Alabama. But one listen and you'll know that these records deserve all their acclaimed more. This 26-track CD collects some of the finest examples of what is now called Southern Soul. Tough, funky, dirty and proud, these recordings feature Rick Hall's driving production work and some of the best sessions musicians ever assembled. And above it all is Candi's voice, honeyed with the experience of loving, living, loving and losing."

#### HOPSCOTCH:

**TSAHAR/THE BRASS REEDS ENSEMBLE, ASSIF: *The Hollow World CD* (HOP 03). \$13.50**  
With Herb Robertson & Cuong Vu (trumpets), Vincent Chancy (French Horn), Joe Daley (tuba), Chris Jonas (soprano sax), Rob Brown (alto sax), Susie Ibarra (drums & percussion), Assif Tshar (tenor sax & composer). "Assif Tshar's Brass Reeds Ensemble brings together some of the most creative improvisers. *The Hollow World* is the band's first album and brings brass band music into a new musical realm. Influences from New Orleans marching bands, twentieth century classical music, jazz, folk music, and free improvisation are organically interwoven to become inseparable. The group explores the connections between improvisation and composition through the relationship between individual musicians, as each musician's musical universe becomes an integral part of the compositional structure. Together by exploring all sonic possibilities, the Brass Reeds ensemble creates sound sculptures verging from quiet serenity to explosive energy."

**TSAHAR, ASSIF: *Ayn le-Any CD* (HOP 07). \$13.50**

Solo saxophone, no additional information provided.

**TSAHAR AND THE ZOANTHROPIC ORCHESTRA, ASSIF: *Embracing The Void CD* (HOP 09). \$13.50**

Assif Tshar on tenor sax, conducting the Zoanthropic Orchestra: Aaron Stewart, Uri Kaplan, Oscar Noriega, Alex Harding (saxophones); Steve Swell, Reut Regav, Curtis Haselbring (trombones); Antoine Brye, Taylor Bayum, Matt Lavell (trumpets); Craig Taborn (piano); Tom Abbs (bass); Andrew Barker (drums). Recorded live at the Knitting Factory, 2/5/01.

**FERN-NDEZ & DEREK BAILEY, AGUSTI: *Barcelona CD* (HOP 10). \$13.50**

Agusti Fern-ndez (piano) & Derek Bailey, studio recordings from Barcelona, recorded 11/13/01.

**TSAHAR & THE NEW YORK UNDERGROUND ORCHESTRA, ASSIF: *The Labyrinth CD* (HOP 12). \$13.50**

"The New York Underground Orchestra is a unique improvising chamber orchestra with some of the most exciting young talents in downtown NY. On this CD Assif Tshar and the Orchestra navigate conduction and written music, through haunting sound-scapes on the convergence of 21st century classical and free jazz."

**RAGIN, HUGH: *Sound Pictures For Solo Trumpet CD* (HOP 13). \$13.50**

"This Trumpeter Hugh Ragin whose inexhaustible sonic pallet has been supporting diverse musicians from David Murray, Anthony Braxton to Roy Hargrove and Denver's Symphony, first solo release. It's a beautifully inspiring tribute to the art of the trumpet. Beside six of his own compositions there is a first recording of Wadada Leo Smith mile stone composition 'Rhythm Units' for solo trumpet."

**COOPER-MOORE/TOMS ABBS/CHAD TAYLOR: *Triptych Myth CD* (HOP 14). \$13.50**

Cooper-Moore - (piano); Tom abbs - (bass); Chad Taylor - (drums). "These are the first piano trio side of the amazing Cooper-Moore, and they are just beautiful and wild. The music is a panorama of the history of jazz and beyond from ragtime to no-time."

**TSAHAR/TATSUYA NAKATANI, ASSIF: *Come Sunday CD* (HOP 24). \$13.50**

Assif tshar (tenor sax and bass clarinet); Tatsuya Nakatani (drums and gongs). Tshar and Nakatani have been playing in Astor place every Sunday for the past three years, bringing their music to New York streets for all to hear. This experience made them into a very tight unit with a unique sound. Tatsuya's drumming is like sound sculpture together with the serene fire emanating from Assif's horn we are left with beautiful sounds shaping the air in front of us."

#### HOR SPIEL MUSIK (GERMANY):

**TOKTOK: *Tora Bora CD* (HSM 005 CD). \$15.00**

"Toktok will always be written as one word. Toktok is Benjamin Weiss, Fabian Feyerabend and Stefan Küchenmeister, at least on this album. Founded in 1993 in Berlin the guys had to struggle for the first few years just like every new band has to. But since the massive chart and club hit 'Missy Queen's gonna die', that featured the charismatic singer Soffy O, there was no stopping for them. With this album, they return to their roots, which are the clubs. Intense, crazy, hammering and electronic 13 tracks will kick your asses. A lot of them were recorded during live performances in Europe and Japan. 100% bulletproof."

**PIERRE & PIERRE: *Heimfidelity Vol. 6 - Expierrelements CD* (HSM 006 CD). \$16.00**

"What happens if two deejays of two of the best European technoclubs meet and find out that — besides their name — they even share the same... um... scientific mission? — Right! They jump in white coats, put on the safety goggles and start experimenting on dangerous beats until the laboratory... pardon... the club explodes!" Artists: Joe Zas feat. Hughes Coltman, Krikor, Dimbman, Frank Martiniq, Pierre, Si Begg feat. DJ Rush, Other Fucker, TPH&WJH, Cabaret Voltaire, Sunday Brunch, Ferenc, Zombie Nation, Spektrum, The Emperor Machine, Air Frog, Monobox, M.Mercer, Traffic Signs.

**TOKTOK: *Tora Bora 3LP* (HSM 035 LP). \$23.00**

Triple vinyl LP version, full color gatefold sleeve.

#### HOREN (JAPAN):

**SATAN ALFA BEEL ATEM: *Delicior Ribbon Pink Beel CD* (HOREN 002). \$20.00**

Satan Alfa Beel Atem is somehow related to Ziggy Atem. Ziggy produced a few cassettes that caused a minor stir a few years back and then completed his documentation with the *Dry Ice System: Music Of Death* videotape on the Augen video label. Satan Alfa Beel Atem takes off in a very similar vein to Ziggy Atem with this debut CD release, described as "strange technoise from outer space." Sheets of oscillating wind-like synth sounds slide all over the place and for pure screwball Japanese culture representation, this one easily maintains the pace. "Satan Alfa Beel Atem: voice, conductor; Neu Arz: computer, synthesizer; Aqua Zip: guitar, synthesizer."

#### HOT AIR (UK):

**DUMMY RUN: *Five A Side 7"* (HOT 71). \$8.00**

"Ten one minute cuts snatched from the first Dummy Run CD, *Pink Rocket*. First time on vinyl for these high entertainment/low bit rate tracks."

**RIP-OFF ARTIST, THE: *Why Do Birds Sing? 7"* (HOT 712EP). \$8.00**

"A brand new seven inch EP, by West Coast USA's finest electronic whistling artist... contains: several recognizable STANDARD crooners from way back, given the world renowned silver suited Whistling technique of Mr Matt Haines aka The Rip-off Artist (real live, and in tune whistling, giving Ronnie Romalde a run for his money, we think) and backed by the E6400 allstars playing fully electronic arrangements, as composed and conducted by Mr Rip-off himself... This man's Californian tan, perfect teeth and mesmerizing lip and tongue technique is sure to be a big hit with the ladies so order this limited item sooner to avoid being mobbed by HRT frenzied housewives. It's also the first record to be released in Hot Air's new EVERYSPEED format, allowing it to be played on all commercial vinyl players from the



1920's onwards.....dig out and dust that old stereogram... and enjoy."

**STOCK, HAUSEN & WALKMAN: *Hang Ups 7"* (HOT 76). \$8.00**

"Five new tracks from SH&W, undecipherable, as usual."

**VOMIT LUNCH/STOCK, HAUSEN & WALKMAN: *Unskilled Vegetarian Remould Force 7"* (HOT 78). \$8.00**

"Mr Vomit Lunch takes his big stick to Stock H & Walkman and then to Dummy Run and beats them to an unrecognizable pulp, then SHW retaliate by making Vomit Lunch take a lead role in an insane Bollywood soundtrack climax. Yes, its remixes."

**BIRMINGHAM: *The Lucy Parr 7"* (HOT 79). \$8.00**

"Birmingham is in fact Nic Birmingham, one half of the Surfcore Sample Rupture Duo otherwise known as Dummy Run. Dummy Run are famous for remixing Parasite Eve and various other Vid Game theme tunes and are often mistaken for being Stock, Hausen and Walkman without the OAP bus passes. This five track EP release sees Birmingham getting round the back of the fridge, pulling all the wires out and sampling the results, the tracks have the same manic, itchy rhythmic momentum as Dummy Run but with a more broken electronic toy sound. A genre busting, electronic crossroads classic!"

**VA: *Medical Milestones Compilation CD* (HOT AIR003). \$13.00**

"21 track CD in printed card wallet. Contains selections from the first 12 Medical Milestones 7" vinyl releases plus some tracks (and versions of tracks) not released on the original vinyls due to restriction of space. Also a couple of extra bonus tracks from Japanese only releases thrown in just to confuse the issue." Artists include: Vomit Lunchs, Stock, Hausen & Walkman, Los Sampler's, Semiconductor, Gino Robair, Dummy Run, Speedranch, Birmingham, The Rip-Off Artist, Stahlgren and Ferguson, Janek Schaefer.

**RIP-OFF ARTIST, THE: *Brain Salad Surgery CD* (HOT AIR004). \$13.00**

"A very fine 14 track CD by Mr. Matt Haines, this is nothing like the 7" release *Why Do Birds Sing?* also out on Hot Air, it contains NO whistling and instead sways back and forth between highly electrical surge spike rhythms and perfect serene electro-dub, quite often within the same track. If sometimes the more abstract noises in this release sound vaguely familiar that's because Matt is also responsible for much of Atom's (Rather Interesting) Kyma patch programming, ie; he made a lot of those weird digital sounds for him... Not to worry the rest of the CD has a catchiness all its own, sound so clean you can eat off it and more rhythmic twists, morphs and mutations per track than the wildlife surrounding Sellafeld. Definitely a Brain of two halves."

**STAHLGREN & FERGUSON: *Printing With Magnetic Inks 3" CD* (HOT AIR007). \$8.00**

"Early in 2001, Dr Stahlgren & Dr Ferguson were asked by Omag Magnetizing Systems to apply their expertise in 'diagnostic sound recording' to various problems encountered in the Magnetic Ink Numbering System used to mechanically sort virtually all of the paper cheques passing through the World Banking Systems today. Having spent over a month recording every aspect of the Printing, Magnetizing, Reading and Sorting process various recommendations where made and the Doctors found themselves with many hours of quite eerie tape recordings capturing, microscopically, the analog details of a process that, even in this digital age, the world economy still relies on. Not wishing the stunning results to go to waste or unheard by the general public, they have (with some artistic license, editing and processing) created this amazing audio journey. It is almost literally the journey of money from your pocket, all the way to the coffers of one of the worlds largest banks."

**VOMIT LUNCHS: *Violent Clash Between Killer Bastards Of Ear DotRemix 3" CD* (HOTCD4LUNCH). \$11.00**

1998 production of tracks by Japanese artist Hironori Murakami, available as a quaint little 3" CD or 10" picture disc vinyl release. Cover art for both is quite gnarly, proving pornography is very much legal in the UK domain after all. Harsh cut-up noise-arrays at full volume & speed.

#### HOTEL LOTTE (GERMANY):

**VA: *Liquid Sky: Adventureserize Vol. 4 CD* (HOTEL 07). \$17.00**

Features tracks from: Cosmopolis (Mike O'Connell), Frank Heiss Meetz Andri Huf, The Dank (O'Connell & Heiss), Peta, Bedroom Productions (TJ Free & Snax), Closed Doors, Hose, Hagedorn, Il Nino & Dr. W, Dr. Walker, Lofi Junkiez and xxc3crew. Subtitled "Shocking news from the M.A.F.I.A. E.L.E.C.T.R.O.N.I.Q.U.E." Sleazy hi-dub Cologne.

**VA: *Klimazone N2 CD* (HOTEL 11). \$17.00**

"Dope beat science with Dr. Walker's Damenwahl, M. Flux, G.E.N., Unit 700, Vermona." A very deep/dubbed extension of the Harvest lo-end, and a bit of a defining moment for the movement.

**VA: *Liquid Sky: Adventureserize Vol. 4 2LP* (HOTEL 8 LP). \$17.00**

Double vinyl version.

#### HUMAN (FRANCE):

**HACKER, THE: *The First Step Of The New Wave - An Electrowave Mix CD* (HUMAN 06 CD). \$16.00**

"The Hacker is today considered as being one of the best French representative of a pure and limpid Techno. Michel Amato begins at 17, in a Electro/Indus band influenced by Cabaret Voltaire, DAF... Michel decides to follow the Hardcore wave, closed to his first influences and creates XMF with Benoit Bollini (later called 'the money Penny Project') in 1993. XMF is today known as a reference in the French Hardcore scene. The Hacker recognises the importance of XMF to him and explains that, though abandoned, this hard period has been a step with consequences on his actual music. Some time later, Michel wants to make us share his love for the 80's, (with some references which go from the Electro-Pop of Depeche-Mode and Soft-Cell to the Disco/Hi-energy of Giorgio Moroder and Bobby O) but with humour. His two cults Eps : *Champagne* and *IntimitZes* he made with Miss Kittin for International DJ Gigolo (DJ Hell's label) are the result of his wish, and show both his fascination for the 80's (the cover of 'Sweat Dreams' of Eurythmics) and his humour (ironic titles like 1982, 'Frank Sinatra')." Artists include: Dopplereffect, Le Car, The Silver Locusts, Plasma.Co, I.F., Oxia, Perspects, Artist Unknown, Japanese Telecom, Aiden Tyrell, The Advent, Acrosome, Adult, Rude 66, and The Hacker.

**ELECTRIC INDIGO: *The New Electro CD* (HUMAN 15 CD). \$16.00**

"Electric Indigo is the DJ-update of the man-machine concept: the combination of human funkiness and a non-stop running 808: Electric Indigo has rocked dancefloors in 31 countries and 134 cities in Europe and North-America, she has worked as a radio DJ, music producer and record shop manager. Like few other DJs, Electric Indigo consistently represents an intelligent and abstract techno-ideal. Having started her DJ career in 1989, in her home town of Vienna, Austria, her initial focus was jazz and funk, but upon coming into contact with the synthetic sounds emanating from Detroit and Chicago, she connected with the common elements and adapted her style accordingly." Artists include: Smash TV, Lab Insect, Anthony Rother, Justus Köhncke, Konkord, Thobias Schmidt, S.R.I., Smith 'n' Hack, Mount Sims, My Robot Friend, Black Noise, Urban Bushmen, Electric Indigo, David Carretta, Savas

Pascalidis, Olivier Kapp, and Jeff Mills.

#### HUMAN BROADCAST (GERMANY):

**SCHACHT, HUBERTUS: *E.P.2 12"* (HUMAN 02). \$8.00**

"New label from Berlin featuring superdubby techhouse and advanced electronics, very deep and long building tracks highly atmospheric and intense tracks but danceable and vital filling up the oxygen tanks of this basic channel infected musical genre. 2 track release made by new talent and labelowner Hubertus Schacht who will pretty soon be a solidname on the block."

#### HUNGAROTON:

**REICH, STEVE: *Music For 18 Musicians CD* (HUNG 32208). \$16.00**

Performed by Amadinda Percussion Group and Musicians, recorded live in Budapest, 1990. "For the most part I have no interest in 'live' recordings. My ensemble has made many of them over the years for various European Radio stations and I never listen to them. (Perhaps I should.) Whenever my ensemble records we have always recorded in a multi-track studio. However, once in a great while, a fine recording is made of a miraculous concert — and this is what we have on this CD. Studio enhancements are replaced by a magic performance. The performance is so astoundingly good and played with such amazing energy, that one is simply swept along." — Steve Reich. July 2003.

#### HUNGRY HILL (UK):

**MEMORY BAND, THE: *The Memory Band CD* (TMB 001CD). \$18.00**

"Glorious album from the Memory Band, released on Spinney Records (Vashti Bunyan, Barry Dransfield - need we say more....) offshoot Hungry Hill. The band feature Stephen Cracknell (ex Badly Drawn Boy), Adem from Four Tet/Adem (Domino Recordings), assorted members of Hot Chip (Moshi Moshi) and Polly Paulusma (One Little Indian). Best described as 21st Century Folk, the album will appeal to fans of Four Tet, Adem, *The Wicker Man*, Fairport Convention, Lambchop and Calexico. The Memory Band was conceived as an imaginary band, built inside a computer and made flesh by the contributions of the artists mentioned above. Featuring violins, harmoniums and guitars the intention is to leave behind twentieth century notions of fusion and purity and to simply explore new musical languages, with plenty of singing and dancing on a Sunday..."

#### HUNGRY TOWN (UK):

**VA: *Rockers Inna Hungry Town Vol. 1 LP* (HT 010 LP). \$14.00**

Vintage Augustus Pablo from the late 70s, reissued on vinyl, limited edition by the Rockers camp. Artists: Barrington Spence, Ricky Grant, Immortals, Horace Andy, Augustus Pablo, Prince Mohammed, Roman Stewart.

#### HUUME RECORDINGS (GERMANY):

**DELAY, VLADISLAV: *Demo(n)tracks CD* (HUUME 001CD). \$15.50**

"The Finnish producer known to most as Vladislav Delay, has created some of the more individual and distinctive sounds in modern electronic music. He is one of the few who picked up on the influences of the Basic Channel / Chain Reaction school of submerged techno and really took it somewhere new, creating sprawling masses of sound that slowly develop in a way that's hard to predict or sometimes even take in. The more ambient aspects of his approach were revealed through releases on Chain Reaction and Sigma Editions Very popular experimental label Mille Plateaux got in on the party, and Vladislav Delay's reputation as a producer of intriguing, often moody soundscapes was cemented. Then, just when listeners thought they had got the hang of what Vladislav Delay releases were about, the first Luomo 12" came out, and it was a vocal house record. Some were baffled, others thrilled. His personality was still very much in evidence; the Luomo records are still filled with unpredictable bursts of sound, sudden reversals and structures collapsing and re-forming. As with the more ambient work, tracks shift structure almost imperceptibly so at the end of 7 minutes you're somewhere quite different from where you began. Now Vladislav Delay returns with *Demo(n)tracks*, the first album on his own label Huume. Trying to avoid the common pitfalls and looking for a challenge in music, on this new album Vladislav Delay steps away from the old-trusted dub influences and eternal long soundscapes and tries to see for himself what the next step is, in a need to find a progression in personal music. The album comes out from 2 weeks spent chasing demons in Berlin. A reason to make music. Even though the signature sound is still there, the traces of work-in-progress and the evolution of an artist is evident; new steps are being taken towards sound sculpting and acoustic recordings, playing and treating drums, using and creating songs like sketches or diary, and flirting with sometimes negative aspects like coldness and digitus so often profound of latein (electronic) music. While embracing the audio technology, much care is taken not to let that DSP take over or outgun much more important elements in there; the content itself, and what was meant to be expressed and explored or was just suggested. Without a need or intent to copy but to rather originate, *Demo(n)tracks*, a collage of 13 tracks mixed together, resembles influences more from urban life than from any genre of music, but all the same from not one but all genres of music and moulds it into a music of its own. Vladislav Delay, intrigued by nature, is this time to capture something essential out of the whole and from the moment, and to represent and translate that which is unpolished and sincere to the listener. *Demo(n)tracks* is an approach to explore and experiment music."

**LUOMO/RAZ OHARA: *Running Away EP 12"* (HUUME 003EP). \$8.50**

"Sensational collaboration between always hungry for new experiences Finnish producer Vladislav Delay under his Luomo alias and the danish electronic soul troubadour Raz Ohara. Delay entertains a fruitful relationship with his surroundings. Driven by an ever-present inner restlessness Delay yet remains on the move, constantly performing around the world under his various aliases and musical projects. Just in a short time after his stunning release as Vladislav Delay with *Demo(n)tracks* (HUUME 001), this time he works together with Raz Ohara (also known as Patrick Rasemussen) Ohara's debut LP *Realtime Voyeur* is a funky parade of confidently groovy numbers that soar through the air, propelled forward by hip hop beats, electronic ambience, and impeccable production The second album *The Last Legend* was timeless and just in time for a world in the 21st century, minimal acoustic songs. revealing. emotional. simple and close. Their collaboration offers a kind of tribute to Michael Jackson during his 'Smooth Criminal' and 'Beat it' period, these songs put it all together — classic pop hooks, R&B balladry, downtempo sensuality, dance music energy, minimal house — and each one is carbonated by Ohara's thin 'time for love' voice."

#### HYDROGEN DUKEBOX (UK):

**METAMATICS: *Neo Ouija CD* (DUKE 067 CD). \$10.00**

"Metamatics is Lee Anthony Jude Norris: avid angler, ale enthusiast, Mancunian, and subsequent Man U supporter. As a composer, he has worked with acts like Reflection and Clatterbox, and has recorded with such highly regarded labels as Compost and the late Clear. His new album, *Neo Ouija* (originally in limited release in Japan on P-Vine last year), is now available on Hydrogen Jukebox. It is an unconventional, complex piece of work with touches of drum 'n' bass, garage-esque techno, weird acoustic experiments, and beautiful ambient-scapes. Somewhat reminiscent of Mouse on Mars, it is experimentalism without self-indulgence." Previously issued as a Japanese-only release on P-Vine.

**METAMATICS: *New Ouija 2x10"* (DUKE 067 LP). \$19.00**  
Double 10" version.

**METAMATICS: *Spook Tinsel Shoal CD* (DUKE 076 CD). \$10.00**

"Turned on to electronica at an early age after exposure to the likes of Depeche Mode, Kraftwerk and John Foxx, Lee Norris has pursued his passion over subsequent years, absorbing the intelligent techno of artists such as The Black Dog, B12, Autechre and Boards Of Canada. With this, he has developed his own unique strain of heady, esoteric, techno. After a string of highly-sort releases through labels such as Clear, Skam, and District Six, Metamatics' *Neo Ouija* album was unleashed on the Hydrogen Dukebox label in 1999, meeting with immediate widespread acclaim. With his latest album, *Spook Tinsel Shoal*, it's clear that Norris has perhaps surpassed many of his contemporaries. Sonically, as cutting-edge as technology and imagination currently permit, *Spook Tinsel Shoal* is also simultaneously infused with an irresistible organic warmth. The resultant work transports the listener to a quirky, cerebral land of bleepy sci-fi via the lush valleys and vistas of Norris's rural English environment. Your synapses will never be the same."

**METAMATICS: *Spook Tinsel Shoal LP* (DUKE 076 LP). \$15.00**

**VA: *Project Unison CD* (DUKE 081 CD). \$10.00**

"Lee Anthony Norris (aka Metamatics) put together this soundtrack, in an edited form. It is the backing to an art film of the low budget variety produced by Don Bridge and himself as owner of Neo Ouija Films. Always one for the art of film and music Lee embraced his musical mates to put music to a road movie of the future written by life long friend Andy Ching, a kind of cross between *Gattaca* and *Red Rock West* with a heavy dose of *Taxi Driver*. In the film *Rob and Jane*, the heroes, are computer matched at birth as perfect partners in a crazy world. The government issues list of genetically compatible people born on the same day, and the world sees teen flirtation switch from drugs to trying to fuck all the people on your birth list! Sounds like fun but it's a bit like Russian roulette when it comes down to it, because ill matching partners just don't work, and whilst our generation waste precious time trying to make relationships work, in the future there is just no point when the perfect partner is listed for you. Whew! The screenplay is adapted from a script called *The Border*. *Project Unison* is 70% made, and has only been screened in it's current 30 minute edited format in Lee's home town on Manchester. If the album does well, the film will be finished and we can all see the next Araki emerge! Oh the music by the way, is priceless electronica as only Lee and his cohorts know how to make, like Michael Nyman with DC power fed into him, taking influences from a host of masters old and new and delivering a stunning cinematic vision." Artists include: Clatterbox, Metamatics, Circus Mind, Norken, Lecy Man, Clattermatics.

**NORKEN: *Soul Static Bureau CD* (DUKE 083 CD). \$10.00**

"The alter ego of Lee Norris, whose heady, analogue-driven tech-experiments as Metamatics have been mesmerizing discerning listeners around the globe for some years now, Norken is an altogether more mellow proposition. Taking it's lead from the organic electronica that defines all the best Detroit house and techno productions, this is humanized circuitry in the truest possible sense, multi-layered and texturally lavish, but irresistibly simplistic in its message. While the gentle introduction of each new musical element immediately embellishes each composition in ways that you simply couldn't have imagined possible, the subtlety and warmth that pervades every aspect of *Soul Static Bureau* is never eroded, rewarding the listener with an experience akin to a cerebral massage. This is music to think to, with and about, whether providing the soundtrack to a range of emotions or offering surrogate emotion to weary souls in need of aural comfort."

**VA: *Electronic Music For Heroes CD* (DUKE 088 CD). \$10.00**

"Accelerating into the future with the kind of vision that has always defined Hydrogen Dukebox, *Electronic Music For Heroes* sets the agenda for the coming months. The Journey begins with the liquid melody and gentle urgency of Norken's 'Spring Themes'. We move into future breakbeat territory with the mould-breaking brass, chants, beats and bleeps of Justice's 'Monk Rock'. Lithium Project enter the electro-jazz lounge region of the brain with 'Passo Fundo' a seductive shuffle from the outer reaches of some strange future Latino dance-hall. Electronic innovators Metamatics and Chamber persist distinction with catchy rubber basslines, and shifting pad sweeps on 'On (What's Wrong with it)' and 'Big & Bouncy'. Harry K, no stranger to all things funky, gives us a Hip-Hop mash-up that evolves into the perfect smiling stoner anthem on 'Turn it On', hotly pursued by 'Happy Talk', a mermeric scratched up electro-hop cut from the delicious A1 People. Spooky souls Lecy Men descend into a moody and claustrophobic landscape with 'Window Shade Dust'. Here they exhibit the clatter of haunted circuit boards, leaving rabble rousing fusioners Globo to round things off with characteristic aplomb, courtesy of the beautifully structured 'Hope and Glory'."

**METAMATICS: *Dope For Robot CD* (DUKE 091). \$10.00**

"For the very deepest, and indeed dopest in brain-building, ear-caressing electronica, you need listen no further than Devon-based Mancunian master Lee Norris, the captain at the controls of Metamatics. A longtime fan and admirer of experimental robo-soul, he cites Numan, Foxx, and Kraftwerk as major early influences. Norris is quite a luminary in the beats and bleeps arena. With countless releases across a string of labels (Skam, Clear, District 6, Staalplaat and Beau Monde among others) and under a handful of pseudonyms including Norken, Nacht Plank and Tone Language, Norris' knowledge of and flair for his kind of music can be taken as read. However, it is when trading as Metamatics that Norris is most widely appreciated, for reasons that the sumptuous *Dope For The Robot* album clearly conveys. (This album had a limited release on Clear, but has been re-mastered, edited and packaged as only Yacht Design group know how!) Here, echoes of his early heroes are stirred into an altogether more forward-thinking stew that draws as much upon the emotive mechanics of Detroit techno as it does the random acts of digital beauty common to labels like Warp and Rephlex. Metamatics' third long player for the self-appointed saviors of intelligent electronic music, Hydrogen Dukebox, is a phenomenal body of work. When machines learn to get caned (which they surely will sometime soon), be in no doubt — this is what they'll be listening to!"

**NORKEN: *Spring Themes CD* (DUKE 093 CD). \$10.00**

"When he's not producing top-drawer breakbeat tracks under the Metamatics alias, Norken devotes his creative hours to the assimilation of stunning deep techno. Eagerly anticipated

by connoisseurs of all musical denominations, Norken's latest collection, *Spring Themes*, mines a rich vein of soul inspired electronic explorations. *Spring Themes* taps into the best Detroit nuances and submerges them into a pool of emotive textures that are very much of his own design."

**NORKEN: *Spring Themes LP* (DUKE 093 LP). \$17.00**

**VA: (*Pranksters Present*) *Infused CD* (DUKE 095 CD). \$10.00**

"The Pranksters have been throwing successful club nights in the UK since 1995 with a strong underground following by the likes of Talvin Singh, Herbert, and DJ Food among others. For *Infused* they have solicited exclusive tracks from leading players in the UK's experimental and downbeat scene to showcase the fusion exponents within electronica. The artists featured all possess this quality and were obvious choices for this compilation. Ian O'Brien's 'tech jazz', owes as much to the Minneapolis sound as it does to Weather Report and Detroit techno. Max Brennan (who's track 'Araswati' is a sitar lead percussive mantra) retains authenticity while creating something unique in the process." Artists include: Plug Lazonby, Ian O'Brien, Plaid + 1, Jimpster, The Lithium Project, Sie, Subtropic, T-Power, James Hardway, Max Brennan, Bjorn Elevators, Sentine.

**VA: (*Pranksters Present*) *Infused 2LP* (DUKE 095 LP). \$19.00**  
Double LP version.

**BLACK DOG & BLACK SIFICH: *Unsavoury Products CD* (DUKE 097 CD). \$16.00**

"*Unsavoury Products* is a tribute to William Burroughs by an artist that shares his uncompromising vision. The album was inspired by Black Dog's collaboration with Burroughs in the months prior to his death (the fruits of which will surface as an album in the future). Working closely with performance artist and poet Black Sifichi, the result is a seamless 20 track exploration of contemporary existence — a powerful narrative set to a stunning score of unique and challenging music. Fusing elements of Arabic rhythms, found sounds and avant garde abstraction with the best elements of a broad spectrum of contemporary music, a mind-boggling library of samples and the cutting edge production sensibilities with which The Black Dog are synonymous, *Unsavoury Products* would be an awe-inspiring piece of work simply as an instrumental album. Embellished with Black Sifichi's insightful verse, however, and laced with gritty humor and keenly observed reflection, this album accelerates into the realms of genius."

**METAMATICS: *From Death To Passwords Where? CD* (DUKE 098 CD). \$16.00**

"Lee Norris aka Metamatics has crafted his most melodic record to date. *From Death To Passwords When You are A Paper Aeroplane* is less experimental than Norris' previous work. Lush endless melodies are blended with real emotion and chilled out grooves. The result is an ambient collage of sounds and rhythms without the pretense often associated with 'IDM'. Listen to 'Here To Go' or the fantastic 'What The Birds Overheard' and you are transported to the countryside that surrounds him and 'Piano Pollen' is as near to a high that can naturally occur? mellow, tranquil, and menacing all at the same time."

**METAMATICS: *From Death To Passwords Where? LP* (DUKE 098 LP). \$17.00**

LP version. "Lee Norris aka Metamatics has crafted his most melodic record to date. *From Death To Passwords When You are A Paper Aeroplane* is less experimental than Norris' previous work. Lush endless melodies are blended with real emotion and chilled out grooves. The result is an ambient collage of sounds and rhythms without the pretense often associated with 'IDM'. Listen to 'Here To Go' or the fantastic 'What The Birds Overheard' and you are transported to the countryside that surrounds him and 'Piano Pollen' is as near to a high that can naturally occur? mellow, tranquil, and menacing all at the same time." [CD VERSION FORTHCOMING]

**VA: *Electronic Music For Heroes 02 CD* (DUKE 100 CD). \$7.00**

"Following on from the first *Electronic Music For Heroes* compilation, Hydrogen Dukebox have decided to mark their 100th release with the second in the series." Artists include: The Black Dog, Technova, Metamatics, The Lithium Project, Chamber, James Hardway, Justice, Globo, Norken, and A1 People.

**BLACK DOG + BLACK SIFICH: *Mental Health Hotline (CJ Bolland & 808 State Remixes) 12"* (DUKE 103 EP). \$7.50**

"CJ Bolland leads the siege with a mighty interpretation of Mental Health Hotline, exploding through the Stanton with characteristic intensity. A much needed blast of techno vitality from one of the genre's most vital exponents. And so to 808 State, whose take on Let's Talk Music is a proper headfucker, clearly angled towards maximum club action and crammed with the kind of slips and slides that make most sense at optimum volume. Although superficially a straight ahead kick drum and bassline romp, those accustomed to 808 State's way of thinking will immediately recognise the subtleties that make their treatments so sought after. A blinder."

**BLACK DOG + BLACK SIFICH: *Reconstituted Meat Derivatives EP 12"* (DUKE 104 EP). \$7.50**

"From The Black Dog's mesmerising Unsavoury Products album comes the second 12" offering of remixes.. This time a four track EP with 4 corking floor and aural experiences." Includes remixes by A1 People, Jimmy Cauty (KLF), The Beloved.

**A1 PEOPLE: *The Yellow Album CD* (DUKE 106 CD). \$16.00**

"Mixing up the raw power of warped vintage keys with speaker stressing basslines, soaring Numan-flavored synth melodies, occasional noodles, vocoders a-plenty, and a few hypnotic techno throws; *The Yellow Album* has more energy than a Duracell full of angel dust. The tough, sweaty dance floor grooves and dirty, fuzzed-up beatbox tricks give much of the album a larger than large appeal; but crawl behind the bassbins and you'll discover that on tracks like 'The Reason' and 'Freak', A1 People also occasionally dip into rusty robot-style melancholy. As a whole, this is a fierce and funky set that works hands down as a cohesive album, but plunder few of the heavier cuts and you've got yourself the kind of party starting essentials that only the pulse-less could ignore."

**A1 PEOPLE: *The Yellow Album LP* (DUKE 106 LP). \$16.00**

LP Version

**TECHNOVA: *Dirty Secrets CD* (DUKE 107 CD). \$17.00**

"David Harrow comes back with his third Technova album which is a return to the roots of the electronic pop he was once so much part of. In many ways *Dirty Secrets* is a bare bones album where Harrow relaxes into a seemingly effortless stream of intelligent, accessible and, dare we say it, occasionally poppy pieces. With a series of excellent performances from the immaculate JB Rose, Harrow's own grainy vocoderisms gracing the contagious Boxinglove, mutating itself into a prototype for futuristic electro pop sentiment. Moving forward in the stellar musical spectrum, Neverstop is filtering nuances of electro-punk rock. This album is a serious fast-forward for funky and glamorous electro-organic fusion."

**TECHNOVA: *Dirty Secrets LP* (DUKE 107 LP). \$17.00**

LP version.

**METAMATICS: *Rewired In My Manor CD* (DUKE 112 CD). \$16.00**

"The first in a series of three remix projects involving Lee Norris, *Rewired In My Manor* sees

Lee operating as Metamatics (parts two and three are under his Norken and Nacht Plank guises). What links these projects together is not only that they stem from the same person, but the fact that all three are reinterpretations of Lee's tracks done by artists that have found Lee through the internet. The result of brief conversations of appreciation and inspiration which developed into friendships and have now become regular brainstorming via the www.NeoOuija.co.uk chat room, those involved became part of the 'family' through sharing a common love for glitchy electronics and seductive, pulsing rhythms — it is these parameters by which they have reinterpreted the Metamatics project. With the exception of two tracks taken from Metamatics most recent album, *From Death To Passwords When You Are a Paper Aeroplane*, the bulk of *Rewired In My Manor* started as one previously unreleased track, 'Pod'. All the remixers were given elements of the track via the internet, which they interpreted and sent back, also via the net. The result is a fusion of melody, clucky percussion and warm, blissful ambience, blending sounds that will in turn please the ear and assault the brain with the unexpected." Artists include: Yasume, Verbose, Ilkay, Sleepy Town Manufacture, ENV(tire), Sabi, Kero, Stars As Eyes, Kettel, Xela vs Aeiou, Bauri, and Mati:K.

**METAMATICS: *Rewired In My Manor* LP (DUKE 112 LP). \$18.00**

LP Version

**NORKEN: *Blue Divide: Remodelled* CD (DUKE 113 CD). \$16.00**

"The second in this series which sees the multi-faceted English producer Lee Norris (aka Metamatics, Naacht Plank, and here operating as Norken) being reinterpreted, remixed, and reworked by up-and-coming underground electronic music talents from as far and wide as Russia (STM), Croatia, Japan, the US (dbit), and of course the UK (Chamber, Tom Churchill). *Blue Divide (Remodelled)* is a reworking of selected tracks from Norken's two exceptional albums (*Soul Static Bureau* and *Spring Themes*) which came about as a result of brief online internet conversations of appreciation and inspiration between Norken and a collection of respected electronic musicians via the Neo Ouija mailing list. The end result of these remodellings is a compelling fusion of classic Detroit Techno influenced nuances, pulsing, blip-house, lush electronic soundscapes and warm, blessed out ambience, evoking comparisons to such electronic music cornerstones as Plaid (Warp), early Black Dog Productions, Spacetime Continuum (Astralwerks), and Carl Craig (Planet E)."

**NORKEN: *Blue Divide: Remodelled* LP (DUKE 113 LP). \$16.00**

LP version.

**BLACK DOG, THE: *Genetically Modified* CD (DUKE 115 CD). \$16.00**

"It is fair to say that The Black Dog are not only legends in the world of electronica but in the true mystical sense. Operating from the shadows, between the margins, and outside the rules they've produced several seminal albums over the past decade — *Tales of Transparent Balls* (GPR, 1992), *Bytes* (Warp, 1993), *Spanners* (Warp, 1994) — the effects of which can be seen on new generations of electronica fans and producers alike. Their William H. Borroughs inspired latest album, *Unsavoury Products*, was arguably their most challenging yet. With this in mind, *Genetically Modified* morphs into shape. All the remixers have in their time been influenced by the Black Dog or involved with the Black Dog and therefore share their manifesto of art and creativity." Remixers include: Jimmy KLF Cauty, CJ Bolland, A1 People, The Beloved, C-PIJ, Mescalito, Laub, Technova, and 808 State.

**BLACK DOG, THE: *Genetically Modified* LP (DUKE 115 LP). \$16.00**

LP version.

**NACHT PLANK: *Lost And Damaged* CD (DUKE 122 CD). \$16.00**

"The third and final collection of reinterpretations of Lee Norris' (aka Metamatics and Norken) tracks comes under his Nacht Plank nom de disque. As before, this final installment brings together a cluster of unique, all-new remixes from electronica artists who became involved through the Neo Ouija chat room (www.neoouija.com). As a project conceived and realized over the internet, *Lost And Damaged* captures the nature of the medium. Eerie and melancholic washes of ambience and vibrant electronic excursions capture the solitude of early-hours trans-global communication in a series of digital symphonies."

**NACHT PLANK: *Lost And Damaged* LP (DUKE 122 LP). \$16.00**

LP version.

**PLUMBLINE: *Circles* CD (DUKE 124 CD). \$16.00**

"Hydrogen Dukebox makes its first American artist signing, inviting New York based artist Plumline, to join the label's stellar roster. Inspired by a road trip from Los Angeles to New York shared with a Belgian friend in the driving seat and a dog in back, Plumline's debut album *Circles* could be regarded as a concept album. Starting from scratch with no drum machines or samples, *Circles* took shape from raw sounds from synths, built up with simple melodic repetition, and punctuated with rhythms created from an assorted collection of sounds rather than drum machine beats. The only exterior sound was the human voice, utilized as a rhythmic device rather than as narrative."

**PLUMBLINE: *Circles* LP (DUKE 124 LP). \$16.00**

LP version.

**LITHIUM PROJECT, THE: *Many Worlds Theory* CD (DUKE 125 CD). \$16.00**

"Swerving from their most probable musical path, Jason Farall and Kenny Clarke's latest Lithium Project intrigue sees them settling into an altogether more fluid batch of songs, departing from the grit-studded production of debut album *Passo Fundo*. Something's happened. A rebirth, perhaps? Whatever the cause, the effect is startling to hear. A sharper focus has pushed their sound into a zone occupied by the purest of originators, and while it maintains a dark connection, it's the stuff you're glancing into rather than peering out from. Like all exploratory musical forms there's a beguiling broth of tones and textures to absorb here, but with a sure-footedness that again suggests a new-found clarity. Even the rhythms, close-up and delicately understated, follow suit. Ingenuity and unselfconscious emotion have, it would seem, conspired to make *Many Worlds Theory* a remarkable album."

**LITHIUM PROJECT, THE: *Many Worlds Theory* LP (DUKE 125 LP). \$16.00**

Vinyl LP version.

**HARDWAY, JAMES: *Big Casino* LP (DUKE 126 LP). \$16.00**

"With *Big Casino*, our man has beaten the house once again, this time around with an enhanced fusion of the fusions of his previous acclaimed output. By dovetailing hybrid jazz, mesmerizing electronica, tribal percussion, dub trickery, Latin rhythms and assorted exotic and eclectic hues, Hardway has created an upbeat anthology of headphones-to-dancefloor action that stands apart by virtue of its high grade, hand-reared quality. So while the feel is locked-in and the structures arranged to evolve in tune with the carefully measured steps of the finest house music, the unmistakable pulse of real life permeates each track... Vibrant vocals, slinky brass, riffing flutes, spiraling strings, funky keys and, of course, that allimportant foundation of bass and beats are immaculately rendered on an album charged with positive energy and brimming with proper soul."

**METAMATICS: *Mind Mushing Git (Midnight Sun Pig)* CD (DUKE 128 CD). \$16.00**

"The one-man multi-tasking musical machine known to his Mom as Lee Norris has found a hidden treasure: a new Metamatics album made before *From Death To Passwords When You Are A Paper Aeroplane*. Previously released only in Scandinavia and limited to 200

copies, *Mind Mushing Git (Midnight Sun Pig)* is now being given a proper release. If you've been following along the last couple years, Metamatics is but one of Lee Norris's musical monikers, also working under the guises of Norken and Nacht Plank. *Mind Mushing Git (Midnight Sun Pig)*, more than any other Lee Norris project, strikes a balance between is all three of his guises, with the result is possibly the best Metamatics album to date. Evoking the ghosts of classic Artificial Intelligence' era IDM circa 1993 — Plaid, 812, Autechre, Beaumont Hannant — It encompasses the deep Detroit lushness of Norken with the off kilter melodies of Metamatics and the sweet ambient lullabies of Nacht Plank."

**VA: *Electronic Music For Heroes: Three* CD (DUKE 129CD). \$7.00**

"Volume 3, setting the agenda for 2004 and revisiting some recent golden nuggets from the South East London label's ever morphing roster. Norken's 'Motorbreeze' remixed by Swamay this Detroit inspired original was already a classic, now bent into a lush textures making it even more soulful. A1 People's 'The Reason', a playlisted track on London's XFM evokes nostalgia for a future past with it's futuristic pop. Next up, new signing 3rd Eye Parametric deliver the exclusive 'Inner Thoughts' showing that you do not need to be an electro aficionado to be persuaded by digital beats. After a 7 year break, early 90's IDM innovator Pentatonik return with an all new track 'Better To Have Loved' from their forthcoming Hydrogen Dukebox debut, due later in 2004. Lithium Project gives us the smoky, haunting 'Majik Kiosk' from their latest *Many Worlds Theory* album. American signing Plumline supplies a new cut entitled '212 E10', an architecturally precise track inspired by New York City taken from his upcoming second album *Panpoints*. Globo return with a brand new exclusive track 'Stop the Scientist'. Lee Norris returns as the minimal Natch Plank with Mille Plateaux's Andreas Tillander on the remix. The Experiment's future classic 'Walkaway', from the soon to be re-issued *What Goes Up* album, Technova gives us a preview of his forthcoming *Electrosexual* album with 'Watching'. Lastly 80's electronic genius John Foxx remixes Metamatics completing a full circle for Lee Norris as he watches his all time hero twiddle with his work."

**HYMEN (GERMANY):**

**STARFISH POOL: *Illusions Of Move - Red* LP (ANT 029). \$11.00**

"Second chapter of the *Illusions Of Move* series on Hymen of Starfish Pool. The red album will go around passion. A mixture of dark ambient soundscapes, hypnotic drum patterns, an impressive stylistic range, emotional minimalism and timbral sophistication. Harsh sound-structures unfold a new chapter for smooth atmospheric noise. The passion is red. The vinyl is black."

**VENETIAN SNARES: *Find Candace* LP (HYMEN 040). \$9.00**

Vinyl EP version, 4 tracks.

**VENETIAN SNARES: *Doll Doll Doll* CD (HYMEN 716). \$13.00**

2001 full length. "A hybrid of monstrous breakbeats and drum and bass... a terrorising wall of sound, a splatter mix of broken drill and noise, tweaked frequencies, cut-up noises, bizarre funky samples, and straight noise attacks. It rattles the speakers, shatters the windows, drives your adrenaline to all-time high and then pins you to the floor with the thunderous percussion attacks. Each track constantly changes, one second exploding with speedcore passages, and the next moment tripping over itself and collapsing into broken, twisted and aggressive techstep. Rhythmic textures, sonic explorations and ceaseless creativity the component parts of this accelerated sound are ultra-fast beats, disjointed samples, distorted shouts of vocal, stabs of synth that squeal with resonance and the occasional bout of plunderphony. These components are then stitched together in an almost haphazard manner but one that you may suspect is more than deliberate. this ... hurts - and makes playing with dolls obsolete."

**VA: *Masonic 2CD* (HYMEN 719). \$13.00**

"Five years of Hymen Records — we think this anniversary should be celebrated with a 'bang'! So for the listeners and the collectors, Hymen records present this compilation featuring M2, Neutral, Dead Hollywood Stars, Beefcake, Lusine iCl, Funkstörung, Imminent, Baracuda, Scorn, Venetian Snares, Frz & Blue Baboon & Etereo Expandum Club, Fourplay, Solar-x, Sonic Dragolgo, Gridlock, Xingu Hill, Lilienthal, Bochum Welt, Substanz-t, Starfish Pool, Noosa Hedz, Somatic Responses, Xanopticon, K\_chiko, Red Sparrow, Lilips, Trifid Project, End, So Fuckin' Jazz and Fanny. Enjoy this compilation of mostly unreleased tracks by signed artists and of Hymen-related artists."

**VENETIAN SNARES: *Find Candace* CD (HYMEN 728). \$15.00**

"Venetian Snares' Aaron Funk returns to complete the horror and destruction initiated in *Doll Doll Doll* with *Find Candace*. It's the second and final installment in the so-called 'doll sequence', through which Mr. Funk obliterates the lines between jungle, d&b, gabber, breakcore, and post-industrial. *Find Candace* revels in microscopic beat sequencing, elevating it to an art form that's worlds apart from his contemporaries. Maelstrom is ever-present, starting with the break madness of a remixed 'Befriend A Child Killer' from *Doll Doll Doll*, here contorted through searing synth tones and electrolyzed vocal commands. Aaron Funk understands the importance of balancing the maelstrom through tense, textured atmospherics — putting them to use in the opening minutes of 'mercy funk', a pensive snap-step hash that crescendos into a breakcore mantra. The title track, however, brings this balance under the scrutiny of an atomic-force microscope, uncovering a multitude of chaotic punchy beats, bolt-action bass, and static sound fury."

**NYMPHOMATRIARCH: *Nymphomatriarch* CD (HYMEN 731). \$16.00**

"*Nymphomatriarch*, a joint project between Venetian Snares and Hecate, is 100% composed of sounds the duo made having sex together. But it's not porno music. *Nymphomatriarch* is cutting-edge drill beats and raucous noise that puts your ears in a vice. The tempestuous breaks Venetian Snares is known for spiral down to the very pits of hell and back thanks to Hecate's visceral atmospheric treatments, returning as mordant sound meant to corrode the soul. *Nymphomatriarch* bristles with the crisp signature of traditional breakcore dynamics, yet unlike many albums in the genre, *Nymphomatriarch* retains a sense of complex ambient sound and depth throughout its six tracks — this isn't just another manic break record composed entirely on a hard drive. In other words, it's everything you'd expect from a collaboration between Venetian Snares and Hecate."

**NEUTRAL: *Caller ID* CD (HYMEN 733). \$15.00**

"Neutral's Nicole Elmer is back with a captivating remix album, *Caller ID*. Less than a year after she redefined her sound from laptop industrial to a rich hybrid of acoustic instrumentation and intelligent pop lyricism on her album *Motion Of*, Neutral's brought in some of the best and brightest in modern electronic music to have a go at her back catalog. Remixers include Ant-Zen and Hymen's well-known noise arbiters Xingu Hill, P\*A\*L, and Telepherique as well as newcomers like the cinematically-driven End, Burning Rome, Chango-Feo, Solenoid, Gridlock.

**HYPERION (UK):**

**XENAKIS, IANNIS: *Choral Music* CD (CDA 66980). \$17.00**



"In the oeuvre of many composers, vocal works are often the most personal, as if the primacy of the human voice and speech elicit an unguarded response. The works on this CD all stem from highly autobiographical sources. The works fall into three groups: the first instrumentalizes and orchestrates the voice stripped of text as in 'Nuits' and 'Knephas'; the second, exemplified by 'Medea,' is based on his beloved Classical Greek theater; and the third sets vocal texts where the language is left whole and undisturbed with music which displays a limpid and strict modality." Performed by the New London Chamber Choir Critical Band, conducted by James Wood.

**HYDRRA (UK):****THE FIREMAN: Fluid Remix 12" (HYDRA 12008). \$9.00**

"Taken from last year's acclaimed ambient electronica album *Rushes*. Featuring brand new mixes from Asian underground superstar Nitin Sawhney, who supplies sitar and general atmospherics. Limited to 3000 copies, lavish gatefold packaging." We tend to receive a lot of advance promotional releases in our office, and even go to the trouble of listening to some of them. There are occasions when a release can come out of nowhere and sounds so enticing that we'll go right ahead and order some before we even finish reading the label's blurb about the artist. This release is a good example of that, a lush, kinda-ambient-jungle, tripped out four track remix EP of an artist we had never heard of. The acid-lippage was just too good to ignore. Had we finished reading the bit about the contributing member who was "ex-bassist and vocalist in popular Liverpool combo whose names escapes me at the moment," we might have acted a little bit differently! Well, at least it's not a Clapton project...

**I FACH (UK):****VA: Technoir CD (IFACH CD 2). \$16.00**

"Here it is, the second CD from the Ifach stable. This one gives you DJ Eon, who co-produced the Dead Eye releases and has a track on Richie Hawtin's album *Decks FX & 909*. He smoothly mixes a classic collection from the Ifach catalog dated from 1994 to 1998. This CD is nothing short of value for your money with 15 tracks that blend perfectly to make for some of the most influential music around." Features tracks by: Baby Ford, Brubaker, Lighterthief, Perbec, Solcy, Mark Broom, Elemal (most of which are Baby Ford alias's). Baby Ford, acid house legend in the 80s, has quietly developed an awesome style of minimal-based electronics with perfectly reduced basslines (check out his Rephlex release "Normal" for one of the more accessible variants on this theme). This CD gets you up to date on the explosive Ifach output.

**I2200 (GERMANY):****G-MAN: Beautiful CD (I2200 020 CD). \$15.00**

The finest statement of aesthetical electronic minimalism yet from Mr. Gez Varley. "This album was produced at the 4th Room Studio FFM, that place from which most of the Elp Productions are coming. It represents the final result of a collaboration with Gez Varley, whose early productions included the first LFO album and the legendary 'Quo Vadis' and 'El Jem'. The album consists of some material which Gez recorded in Liverpool and Leeds and some other tracks that were reproduced and written together with Marco Carola. Marco was responsible for the sound and the engineering of all the tracks on this album, and his well known style has given character to this opera of contemporary techno music."

**ICI D'AILLEURS (FRANCE):****DIGITAL INTERVENTION, THE: Capture CD (PS1 0101CD). \$17.00**

"Classically trained French singer Olivia Louvel and long time Mute producer and collaborator Paul Kendall are the Digital Intervention. Following the release of 4 albums on Mute, the Parallel series continue its exploration of electronic music. Only this time the voice is used as an instrument: treatment and effects of Olivia's vocals are both blending and clashing with Paul Kendall's electronic wizardry. Also contributing to the album are ex Depeche Mode member Alan Wilder (string arrangement on track 6) and Sebastien Lobolt who plays accordion on a cover of an 1930's song by French chanteuse Frehel (where coke and crime of passion are entwined). A superb leftfield atmospheric album with a French feel where sex and addiction seem to be the recurrent threads."

**ICI RECORDS (GERMANY):****KÖHNCKE, JUSTUS: Spiralen der Erinnerung/Spirals of Memory LP (ICI 3). \$15.00**

"The singing performer is, of course, Justus Köhncke, better known as the mastermind behind famous German electronic trio Whirlpool Productions ('From Disco to Disco') and half of Subtle Tease (with Kai Althoff of Workshop). Justus is putting the touches on his very own handling of music history and genres from pop to dance. Influenced by the likes of the Velvet Underground, the Beatles, and Hildegard Knef — just to name a few. You'll find beautiful cover versions of John Cale ('I Keep a Close Watch'), Janis Ian ('At Seventeen'), Carly Simon ('Nobody Does It Better'), as well as 'Old Man' from Neil Young's legendary Harvest album, and the wonderful ballad by Hildegard Knef 'How Many People Were Happy That You Have Lived'. Mid-70s melancholic atmosphere and the 90s electronic sounds you're looking for are all on this brilliant release. Ballads become house tracks with bleeps, and 70s Krautrock becomes electro-pop. Plus an extravagant gatefold sleeve."

**ICR (UK):****COLECLOUGH/ANDREW CHALK, JONATHAN: Sumac CD (ICR 030). \$16.00**

"A shorter version of *Sumac* was previously released in 1997 as a single sided 12 inch by the Japanese label Siren, in association with Robot Records of the USA. This edition of 200 sold out quickly. "...one of my favorite pieces of Dark drone music from last year." — Frans de Waard, *Vital Weekly*, September 1998"

**POTTER, COLIN: And Then CD (ICR 031). \$16.00**

"This is the first solo album in quite a while from Colin Potter, perhaps best known as a collaborator n with & engineer for Nurse With Wound, Current 93, Ora, Monos, Kiln & many others. Over 62 minutes a wide range of sounds pass — languid sway, relentless rhythms & rolling drones — sounds that were never meant to be — steam engines lost in space, Galleons passing in electric fog, static in the flowers."

**POTTER & JONATHAN COLECLOUGH, COLIN: Low Ground CD (ICR 033). \$16.00**

"The latest (May 2002) release from ICR is a CD by Potter (Nurse With Wound) & Jonathan Coleclough (solo albums Windlass, Cake, Period, Minya &, With Andrew Chalk, Sumac). The 74 minute album contains 2 solo & 3 duo tracks. Potter's 'Sinister Dexter' is a long electronic piece that increases in density before morphing into a peculiar procession of mysterious travellers. Coleclough's 'Tunnel' is constructed entirely from field recordings processed to

sound like huge droning gongs or horns to accompany a journey along a dark underground canal. The third track is a live recording by the duo, which is perfectly described by its title, 'Shudder'. The two remaining tracks, 'Beech Flutter' & 'Beech Shadow' are also duo pieces, with each partner providing a mix, both offering a completely different perspective. The sounds of the forest joins with a metallic string section. Peace reigns supreme."

**ORA: After Rainfall CD (ICR 038). \$16.00**

"The Ora project lasted over ten years and contributors included Darren Tate, Andrew Chalk, Colin Potter, Jonathan Coleclough, Lol Coxhill and Daisuke Suzuki. Initially works were released on small runs of cassettes, which are now highly collectable. With the advent of cheaper CD and CDR production, albums became more widely available and over ten were released, plus several vinyl LP's, too much critical praise. To mark the ending of the project ICR released the CD *Final* in 2001, which was to have been a double album featuring unreleased or unavailable material. Unfortunately the master tapes of some of the tracks could not be located, so *Final* became a single album. However, the remaining digital masters were recently found and are now presented as the last chapter of the Ora story. Five tracks, sixty-seven minutes, mystery from start to finish."

**COLECLOUGH, JONATHAN: Makruna/Minya CD (ICR 040). \$19.00**

"In a very unusual package. Two fantastic pieces, long full slabs of archetypal Coleclough sound."

**IDEA:****COLECLOUGH, JONATHAN: Casino 12" + CD (IDEA 02). \$24.00**

"Volume 02 in the 12" field recording series comprises of two distinct tracks by UK composer Jonathan Coleclough. Track One: 'Casino' is a recorded document from 1998 that captured the whimsical spins, whirls, bleeps & chirps made by electronic gaming machines from inside of a Las Vegas casino. Track two: 'Tree Frogs' was recorded in November 2000 at Deep Bay, Antigua. Amazingly enough, 'Tree Frogs' sounds like digital voices echoing in some other unknown universe. 'Casino' is a remarkable field recording album in all respects & it sounds like Mr. Coleclough's beautifully composed music." Packaged in deluxe heavy jacket. 12" 220g Audiophile vinyl + CD. LTD ED 400

**WALLS, BRENDAN: Cassia Fistula CD (IDEA 2005). \$15.00**

"An out-of-nowhere release from an intriguing one-man studio project, *Cassia Fistula* is Sydney based Brendan Walls' debut solo outing. Utilizing prepared and found sound objects, Walls has invented a concentrated, enveloping and a truly transcendent electroacoustic sound palette. *Cassia Fistula* comprises of three distinctive tonal explorations that are truly hallucinatory. Tumultuous and shifting yet gargantuan and immovable, these works create a state where movement and stasis co-exist. Unfolding the monumental within the intimate, the results are beautiful, surrealist, organic blocks of sound. A man to watch. CD in miniature gatefold jacket. Design by Tina Frank & Judith Scheikl of URL."

**IDEAL RECORDINGS (SWEDEN):****VA: Contemporary Electronic Music from Sweden CD (IDEAL 012CD). \$12.00**

Artists: Marcus Wrangö, C.P.U., Normal Music, Mokira, Claudia Bonarelli, Son of Clay/Figurera, 8tunnel2, Frak, Dwayne Sodahberk, Henning Lundkvist, Tsukimono, Dead Letters Spell Out Dead Words, Henrik Rylander. *Much of this music could easily meet the better parts of the Mille Plateaux catalogue, so be daring and find out.* — Frans de Waard, *Vital Weekly*.

**RYLANDER, HENRIK: Traditional Arrangements of Feedback CD (IDEAL 016CD). \$12.00**

"Henrik Rylander was the drummer of the infamous and influential garage rock outfit Union Carbide Productions. But this is pretty far from where he is now. This is extreme music made through an extreme process. Feedback is the only sound source here. And it's surprisingly varied and rhythmic. Post-techno meet industrial music. Pan Sonic or CoH is somehow connected to Rylander's sound, maybe even Radial."

**DEAD LETTERS SPELL OUT DEAD WORDS: 11 Instances of Dead Letters + Words CD (IDEAL 018CD). \$12.00**

"Dead Letters Spell Out Dead Words never seem to stay in one place for too long. He's always on the move. From the dark and cold ambient of the first, self-titled CD-R, via the faint, minimal crackle of the split album with The Hurt I Feel Is My Hurt to where we are today on this brand new CD on IDEAL Recordings. A rusty, decaying mix of concrete sounds found in and around Gothenburg and Sundsvall, manipulated snippets from the history of recorded music and traditional instruments treated in a not so traditional way. Slow melodies, forgotten atmospheres, and a very sensitive personality of sound. Thomas Ekelund, the man behind Dead Letters Spell Out Dead Words, shows us the darker areas of his mind. This is music that makes you feel. This is abstract music but with very concrete feelings hidden within. The 50 minutes of *11 Instances of Dead Letters+Words* may be seen as a collection of moods, emotions and states of awareness or just a series of tracks assembled over the course of one year. Listen, and make up your mind what — if anything — it's all about. This is ambient music, and it shares some thoughts with Brian Eno's *Discreet Music* philosophies. Echoes of the late 80's Hafler Trio, minimalism which you can track down to Alvin Lucier and others, the drones — like a punk-version of Phill Niblock. There we might have it! Dead Letters Spell Out Dead Words might be the anarchy in today's sound art."

**IGL (EUROPE):****SHADRACK CHAMELEON: LP (IGL). \$15.00**

A few copies found of this early 90s European bootleg repro of this relatively classic mid-Western American garage folk-psych rock and strum, from the early 70s. Touches the peak-vacuum of lonely, wasted experience in a way Neil & Crazy House could only very rarely achieve.

**IGNITOR:****VOORN, ORLANDO: Diligent 12" (IGNTR 001 EP). \$6.50**

Produced by Fix (Voorn), one side in collaboration with UR's MIA. Executive producer: Mad Mike. Voorn is a Dutch techno producer with a long history of Detroit associations (collaborations with Derrick May, Juan Atkins, Black Baxter, releases on KMS, etc.). "Mixing a unique blend of punked up beats, freeform jazz rhythms and his own interpretation on the ever changing frontiers of techno, Orlando doesn't limit himself to one style. He strives to imprint his own identity and influences to take the music one step further."

**IKEF:****REDMOND, EUGENE B.: Blood Links And Sacred Places CD (IKEF 01CD). \$15.00**

"Brother Eugene B. Redmond is the poet Laureate of East St. Louis. A principal architect of the black cultural arts movement of the 60s, a teacher and acclaimed writer of countless vol-

umes of poetry, Redmond has been called 'the preacher of poetic rhythm' by Maya Angelou, 'a carver of high song magic' by Quincy Troupe and a worker and healer by Ishmael Reed. On this spirited, funky, streetwise collection of 12 vintage cuts recorded live in the studio in Sacramento in 1973, Redmond raps with characteristic braggadocio and bravado accompanied by friends Jimmy Daniels on guitar, Ed Jefferson on percussion and Ike Paggett on sax with the raucous adulations of a roaring in the groove crowd of friends and fans. **Blood Links And Sacred Places** is the first of several forthcoming vintage collections by the poet."

**REDMOND, EUGENE B.: Blood Links And Sacred Places LP (IKEF 01LP). \$15.00**  
180 gram LP with gatefold sleeve (limited to 500 copies).

**RA/HENRY DUMAS, SUN: The Ark And The Ankh CD (IKEF 02CD). \$15.00**

"In the culturally turbulent mid-1960s, the visionary, otherworldly musical being we have all come to know as Sun Ra formed a brief but tight bond with the late storyteller, activist and poet Henry Dumas. **The Ark and the Ankh** is a vintage 1966 document of dialogues and meditations between the poet and the musician set to the fervent musical experiments of the Arkestra recorded live at the legendary downtown New York club and haven for the insurgent black music scene, Slug's Saloon. **The Ark and the Ankh** offers an essential insight into the quickly brilliant, totally controversial and completely inimitable thought of Sun Ra candidly shared with one of his most adoring disciples. Sun Ra needs little introduction to the legion of fans his great body of work continues to accumulate. Henry Dumas has gained cult-like status as one of this centuries most important black writers. His work, which has been collected in such anthologies as *Goodbye Sweetwater*, has been labeled genius and brilliant by the likes of Amiri Baraka and Toni Morrison. On May 23, 1968, after leaving a rehearsal at Sun Ra's practice space, Henry Dumas's life was tragically cut short when he was shot to death in a Harlem Subway station by a New York City transit cop. This is the first of two intended volumes from the private tapes of Henry Dumas."

**RA/HENRY DUMAS, SUN: The Ark And The Ankh LP (IKEF 02LP). \$42.00**

"Deluxe picture disc LP (limited to 250 copies)."

**BROTHER AH: Sound Awareness CD (IKEF 03CD). \$14.50**

"Originally released in the early 1970s on the coveted Strata-East label (at the peak of the label's creative energy), **Sound Awareness** was the first of a handful of recordings led by celebrated multi instrumentalist and former member of Sun Ra's Arkestra that combine heavily delayed free form afropsychedelic sound forms, extended meditative soul jazz workouts with seriously deep ritualized love chants and raps. Brother Ah is joined by an impressive cast of figures including Max Roach rapping with his M'Boom Re:Percussion Ensemble, the 90 Voice Sound Awareness ensemble, Howard Johnson, Barbara Grant, Pat Dixon and Barbara Burton. This is the first in an ongoing series from the archives of Brother Ah's **Sound Awareness** recordings presented by Ikef. Remastered with Brother Ah from the original tapes. Deluxe packaging."

**BROTHER AH: Move Ever Onward CD (IKEF 04CD). \$14.50**

"The second in Ikef's series of Brother Ah's Sound Awareness releases, **Move Ever Onward** finds Brother Ah and family embracing the song form and extending his afrophonic take on world music, funky kosmic groove, black psychedelia and soul music that is at once urgent and meditative. Originally released in 1975 privately on Brother Ah's own Divine Records label, **Move Ever Onward** feature his 25 piece sound awareness ensemble on an exotic array of instruments (sitar, tabla, koto, pan flute, Shahuhachi, African percussions, kora, etc.) improvising and backing some of the choicest transcendental, funky vocal cuts you're ever likely to hear. This 8 track CD is a must for fans of Sun Ra, Phil Cohran, Alice Coltrane, John Berberian and the Black Jazz and Tribe Record labels."

**BROTHER AH: Move Ever Onward LP (IKEF 04LP). \$15.00**

LP version, gatefold sleeve.

**LYLE & JULIUS HEMPHILL, K. CURTIS: The Collected Poem For Blind Lemon Jefferson CD (IKEF 05CD). \$14.50**

"Ikef continues to mine the extraordinary musical territory of St. Louis's fervent '60s musical innovators with the reissue of the impossibly rare **Collected Poem For Blind Lemon Jefferson**. Originally released on the late, brilliant saxophonist Julius Hemphill's artist run Mbari label in 1971, Blind Lemon is a highly energetic, raw and primitive avant-garde take on the Blues Mythos. Hemphill, named 'one of free jazz's most visionary composers' (Chris Kelsey, All Music Guide) is in full form as he wiggles and buckles sound around the extended, wild and fully unbridled narrative rap by celebrated Watts Writers Workshop poet K. Curtis Lyle. Fans of the Last Poets, Gil Scott Heron, The Watts Prophets take note! This is a matchless document of searing black rap: beautiful, schizoid and nasty as it gets. Features additional vocals by Malinke Kenyatta."

**MONTGOMERY EXPRESS, THE: Does 'Party Fever' & other songs of the Montgomery Movement CD (IKEF 06CD). \$14.00**

"The music of the Montgomery Express is a buried hometown funk classic that always pulls in triple bills when original copies pop up on the fanatical circuit of DJs, vinyl freaks and wayward souls looking for the perfect groove. This is all for a damned good reason. This 1973/74 album was cut by a group formed almost overnight in an obscure pocket of Florida called Indiantown. Led by two blind guys in their 20s (Paul Montgomery & Charles Atkins) with the aid of a couple of teenage groovemasters, The Montgomery Express spent just two short years together on the regional circuit. They played before regularly packed audiences on a stage lined with hip shaking go-go girls at Indiantown's Cadillac Club before slipping into obscurity. Their were no bitter disputes, no creative rivalries, other obligations came up and the party came to an end. As Paul Montgomery put it to us, 'If we could find one another right now, it would be like a family reunion and we'd just start playing again.' Thankfully for us, until that day comes, we've got this joint to get our daily fix. **Party Fever** is a record of smooth but lackadaisical funk, peppered with sweet soul, tight grooves, shuffle tunes and outright party dropping music! Highlights include a stunning version of Eddie Floyd's yearning 'Gotta Make a Comeback' that won't leave a dry eye on the checkerboard floor and the deeply soulful tune 'Precious Wings'."

**EAST NEW YORK ENSEMBLE DE MUSIC, THE: At the Helm CD (IKEF 07CD). \$14.00**

"Bilal Abdurahman's East New York Ensemble de Music emerged out of the fertile, cross-fertilizing community of Bed-Stuy, Brooklyn, where African, West Indian & black American cultures converged. This rare 1974 disc, originally issued on Folkways, is back in print for the first time in nearly 30 years and what a gem it is! **At the Helm** is a gorgeously careening collection of indo-jazz that draws heavily on the near and far eastern sounds of Turkey, Korea, North Africa, India and China and threads them into a distinctively forceful Black Jazz idiom. In his lifetime, Bilal had always referred to this meld as a kind of 'Black Magical Music' and the tight, energetic compositions on this unsung masterpiece only supports the elevated, otherworldly claims. Take one listen to their rendition of Freddie Hubbard's beautiful 13 minute epic, 'Sun Flower', and you'll hear why this is a must for fans of rare groove & spiritual black jazz."

**BROTHER AH & THE SOUNDS OF AWARENESS: Key To Nowhere CD (IKEF 08CD). \$14.00**

"The third in Ikef's series of Brother Ah re-releases brings his privately issued LP **Key To Nowhere** back to center stage. Like our previous two titles, **Sound Awareness** and **Move Ever Onward**, **Key To Nowhere** continues the musical search through global rhythms, tight grooves and an absolutely brilliant rendition of the traditional 'Motherless Child' that has had DJs and Jazz fanatics alike climbing the walls to obtain a copy of this gem."

## ILL (UK):

**CONEMELT: 24 Carat Conemelt CD (ILL 004 CD). \$19.00**

"Tonbridge's lo-fi techno rockers Conemelt make a grand re-entrance with their third and undeniably best album yet. Since releasing two critically acclaimed albums, **You Fucker's Fuck** for their own New Ground label and 1996's **Confuse and Destroy** for Emissions Audio, the band's sound has progressed and matured to produce an album, which while still retaining Conemelt's distinctly lo-fi approach, is certainly their most accessible. Opening with the jazz-tech opus of 'Hello Customers' and slipping into the turntable pyrotechnics of 'Amateur Drumatix' with its wicked Detroitian strings midway through, it soon becomes apparent that Conemelt's ear for a hook has only gotten better in their absence."

**CONEMELT: 24 Carat Conemelt 2LP (ILL 004 LP). \$18.00**

**CONEMELT: (Sticklebrick City) CD (ILL CD013). \$20.00**

"Second LP of mutant grooves for the iLL imprint (after status as Weatherall prodigies via Emissions Audio) after as many EP's from the trio of Ash Marlowe, Nathaniel Mellors, and Grant Newman. No (new) ground broken, just typically solid low fidelity/stock melodic derivation, acid bass and strange drums (often, but not always, very natural-breakbeat-flavored). Tangibly adequate." — Hrvatski

**CONEMELT: (Sticklebrick City) 2LP (ILL LP013). \$19.00**

**CONEMELT: Artificial Timestretch Lady 12" (ILLXXX008). \$10.00**

**CONEMELT: Artificial Timestretch Lady CD (ILLXXX008CD). \$10.00**

Excellent new EP following full length's on New Ground, Emissions Audio and iLL. "Opening with the revved up, vocal stretching, breakbeat dynamics of 'Artificial Timestretch Lady', this EP is the sound of a band who have again made huge stride in their musical development, and again it shows Conemelt to be quirky masters of their trade..." 'South Eastern Promise' finds Conemelt in a summery mood with a sublime, squelchy jazzy number. 'Flying Buttress' is deep and funky, techy-house with a mad African vocal sample."

**PADDINGTON BREAKS: No Snare Too Loud CD (ILLXXX009CD). \$10.00**

Second EP by Patrick Doherty for London's own iLL recordings and licensing subsidiary. Welcome re-entrance of **Spunk-Jazz** class rhythmic fuckery (the amen break! nothing ever sounded sweeter...) and similar tonal modification/re-design. Brilliant, active stuff; ideal for the home-listening set. Mostly downtempo tracks with involved harmonic structure, with a few insane workouts to except the rule. Follow along, you know the score. 8 tracks, 27 minutes. — Hrvatski. Limited stock.

**TUBE JERK: Tube Jerk/Stretcher 12" (ILLXXX010). \$10.00**

"Written & Produced by Tim Wright at Finsbury Park Studios, York. VERY dancefloor oriented minimal-tech-house arrangements with no signs of post-**Spunk Jazz** rhythmic trickery/effort. By far the most 'Saturday night' of anything iLL has laid to wax as of yet." — Hrvatski

**CONEMELT: The Last De-Icer 12" (ILLXXX011). \$9.00**

**CONEMELT: The Last De-Icer CD (ILLXXX011CD). \$9.00**

"Conemelt are back with three tracks of their uncompromising brand of electronic funk. Unlike many of the their contemporaries, the Conemelt approach to music has remained focused on humor, inventiveness and fun. 'The Last De-Icer' is one of those rare tracks that could lift any dancefloor out of a moody rut, a runaway locomotion of funky-ass basslines and future disco dynamics. On the flip are the band's tribute to Fela Kuti, a feast of salsa-fied percussive funk and 'Big Toe Straightener', a big, quirky electro chugger."

**TUBE JERK: Daddy's in the Basement Diggin' Gravy CD (ILLXXX012CD). \$10.00**

"Nice hard dead solid techno, the second single on iLL for York based Tim Wright (not the original DNA bassist...) featuring two new tracks & a Surgeon (Tresor/Downwards/Slut Smalls) mix of 'Please Breathe' that takes the cake w/super slow electro/break chops & his trademark ominous texture tapestries. A marked improvement from the last effort." — Hrvatski. Limited stock.

## ILLEGAL ART:

**HISE, STEEV: Original CD (IA 101). \$11.00**

"Illegal Art is proud to present the work of Steev Hise. Previously released on the obscure Viral Communications, Steev Hise's **Original** represents four years of digital audio manipulation. Though it is built almost exclusively from the recorded works of others (everyone from the Beatles to Martin Denny to Kurt Cobain), **Original** bears the distinctive mark of its creator. From the gentle whirring drone of 'Softly Ultra' to breakneck cutup songs like 'FrustrBed' and 'Tentacle of the Cannibal', Hise deftly razors his digital cursor across the throat of mass culture. The opening track 'Ferrante, Zeppelin & Teicher' is a good introduction to Hise's artistic methods. Juxtaposing easily spotted Led Zeppelin samples against the lounge orchestrations of piano duo Ferrante & Teicher, a bit of role reversal happens as Zeppelin later reverberates into its own ambient soundscape. Recontextualizing cultural artifacts with cut-and-paste, abstract sound processing, and social commentary, Hise is one of the finest practitioners of what is often referred to as recombinant sound art or plunder-phonics."

## ILLCIT (UK):

**DYNAMO PRODUCTIONS: Analogue CD (ILL 003CD). \$16.00**

"Dynamo Productions (aka former Portishead tour DJ Andy Smith and Scott Hendy (aka Boca 45) follow the acclaimed **Showtime** EP series with **Analogue** their debut album on Deadly Avenger's Ilicit Recordings imprint. Featuring collaborations with MC Profile (The Sound Providers), Sir Beanz OBE (ex-Anti-Pop Consortium) and the mysterious Pharcyde remixer Fuzz Face, **Analogue** features an outstanding mix of sublime Hip Hop instrumentals alongside block rocking beats, scratch laden cut-ups and full vocal tracks."

**DYNAMO PRODUCTIONS: Analogue 2LP (ILL 003LP). \$18.00**

Double LP version.

## IMBALANCE COMPUTER MUSIC (GERMANY):

**MONOLAKE: Cinemascope CD (ML 009 CD). \$14.50**

"I find it extremely difficult to make music for existing films because my music always seems

to work as a movie by itself."—Robert Henke of Monolake. "Monolake's forth album, titled *Cinemascope*, guides the listener into an aural world where beats are sculpted from time and chords work like colors; where structure evolves from the parallel processes of repetition and change. It's an homage to the city in a truly cinematic way: opening sequences filmed from the roof of some imaginary highrise building, dust and heat, rain, clouds, and distant cars riding endless highways, nameless people sitting in empty bars, full of emotion and desire. In musical terms the music of *Cinemascope* skirts the boundaries between minimal techno, ambient, elektro, and intelligent dance music. You might even discover excursions into the science of broken beats. But most importantly it is a highly sophisticated voyage into the inner space of imagination. Needless to say, the sound design of Robert Henke and his coproducers, Gerhard Behles and t++, continue to generate landscapes of seemingly endless detail and scope. The almost exclusive usage of self-written software provides a solid background for creating very unique and personal music. *Cinemascope* comes in a very nice digipack featuring two images of an illuminated traffic junction in Shanghai, taken by Berlin based photographer Frauke Kaven. After memorable performances in Japan, Monolake will continue touring in Great Britain and in the United States. Look for them wherever you may be. In winter they will return to the studio. Monolake — music with computers since 1995."

**MONOLAKE: *Linear Atomium Reminiscence 12"* (ML 010). \$9.00**

"Robert Henke's Monolake project is widely known for its variety in grooves and its seemingly endless deep sounds. This persuasive new 12" delivers crisp and distorted beats on a linear grid distant walls of noise, a vibrating bassdrum moving deep chords hihat cutting time in pieces. Once again, the virtual border between Club and Homelisting is ignored and the irrelevance of any genre definitions is shown. Endless."

**IMMIGRANT (GERMANY):**

**TEJADA, JOHN: *The Toiling of Idle Hands* CD (IMM 002 CD). \$16.00**

"LA's mystery man, Vienna-born techno producer — John Tejada — is a premier musical innovator. Versed in piano, guitar, and drums, the son of a soprano singer and musical conductor, Tejada transcends the easy limitations of genre and style. John has released music on such esteemed and seminal electronic music labels as A13, R & S, Plug Research, Seventh City, and Playhouse. *The Toiling of Idle Hands* sets Tejada upon the legacy left by Detroit techno pioneers Derrick May, Kevin Saunderson, and Juan Atkins. The album is so classic, yet futuristic, one would swear it was an unreleased gem unearthed in the vaults of KMS of Transmat."

**TEJADA, JOHN: *The Toiling of Idle Hands 2LP* (IMM 002 LP). \$18.00**

"LA's mystery man, Vienna-born techno producer — John Tejada — is a premier musical innovator. Versed in piano, guitar, and drums, the son of a soprano singer and musical conductor, Tejada transcends the easy limitations of genre and style. John has released music on such esteemed and seminal electronic music labels as A13, R & S, Plug Research, Seventh City, and Playhouse. *The Toiling of Idle Hands* sets Tejada upon the legacy left by Detroit techno pioneers Derrick May, Kevin Saunderson, and Juan Atkins. The album is so classic, yet futuristic, one would swear it was an unreleased gem unearthed in the vaults of KMS of Transmat."

**IMP:**

**FIREFLY WRECK: LP (IMP). \$8.00**

Debut album by a Portland abstract-fi rock group.

**FIREFLY WRECK: *20 Watt 7"* EP (PS 001). \$3.00**

From 1994. Portland group who mix sprawling improv and confused rock motions into a very confused and beautiful lo-fi stare.

**IMPACT:**

**PABLO, AUGUSTUS: *Java: The Remixes LP* (AB 91101). \$9.00**

"Java: *The Remixes* collects three variations of one of the most sought after original rhythms in the history of Jamaican music. Originally released to a glorious reception in 1972, the rhythm remains the peak of one Reggae music legend's career (producer Clive Chin), and the launching point for another (melodica king Augustus Pablo). 'Java Passion' and 'Wood Pecker' are two of the rarest versions of this rhythm, and 'Forward the Bass' is a fresh 2000 remix from Nick Mannese, featured on the visionary *Select Cuts From Blood & Fire* compilation."

**IMPAKT (NETHERLANDS):**

**VA: *Impakt 2000 CD* (IMP 01). \$15.00**

"Exclusive release of the well known electronic festival, edition 2000, featuring the best of the current electronic scene. Divided into two parts: on the Real/Not Real part you'll find Nonplace, a.k.a. Bernd Friedmann/Dat Politics/Scanner/Ticklish/Pol, a.k.a. Marcus Schmickler and Thomas Lehn. Part two, called Glitch, features Alva Noto and Frank Bretschneider. Except for the Bernd Friedmann track, all tracks are exclusive."

**IMPORTANT RECORDS:**

**MERZBOW: *Amlux* CD (IMPREC 002). \$11.00**

"Alas, Merzbow's masterpiece *Amlux* has arrived. Highly anticipated, and referred to as 'the definitive modern Merzbow record,' *Amlux* finds Masami Akita moving into new territory in terms of sound and production. *Amlux* throbs with industrial ambient drones and drum/guitar samples that slowly glide into eruptive filtered noise before evolving back into industrial-ambient bliss. It is rich in texture and much more sophisticated and evolved than most Merzbow records to date. *Amlux* proves that Masami Akita is much more than just the king of noise. A major selling point for *Amlux* is that it is the source material for a major Merzbow remix cd/tp to be released later this year on Important Records. Tentatively titled 'Merzmix,' this remix album will feature Alec Empire, Bola, Chicks On Speed, Jack Dangers, Acid Mothers Temple, DJ Spooky, Arto Lindsay, KK Null, Masami Akita, Sonic Boom and a few others who are currently unconfirmed. Remixers were asked to use *Amlux* as source material for original compositions, rather than being restricted to remixing one particular track. The results thus far have been astounding."

**NULL, K.K.: *Kosmik Engine* CD (IMPREC 005). \$12.00**

"KK Null's *Kosmik Engine* is a unique digital ride through jarring surreal electronic soundscapes in a similar vein to recent works by Nobukazu Takemura, Merzbow, Zipper Spy and Cordell Klier. This CD release is housed in a deluxe cardboard gatefold package with artwork created by KK Null."

**JOHNSTON AND THE HYPERJINX TRICYCLE, DANIEL: *Daniel Johnston and the Hyperjinx Tricycle* CD (IMPREC 006). \$9.00**

Year 2001 release. "Hyperjinx Tricycle is a band formed by Texas cult hero Daniel Johnston,

New York pop-surrealist Ron English and Brooklyn singer/songwriter Jack Medicine. With the help of various producers this album celebrates the weirdness of these three strange writers. Most songs sung by Daniel Johnston. CD also contains two tracks of Johnston alone singing and performing 'Keep Your Feelings To Yourself' and 'Reality.' Highpoints of the disc include a beautiful version of 'Seasons in the Sun' sung by Johnston ('Seasons In the Sun' features production work and instrumentation from Kramer marking the first time these two have worked together since 1990) as well as Daniel's rejected theme song for the Fox program *Greg The Bunny*."

**MUSLIMGAUZE: *Uzbekistani Bizarre And Souk* CD (IMPREC 007). \$14.00**

This groundbreaking 'pillar of the Muslimgauze catalog' is available housed in a standard jewel box. "Uzbekistani Bizarre and Souk has long been considered one of the pillars of the Muslimgauze catalog but has never enjoyed a proper release. Frequently passed around on CDr, it has only been available through Staalplaat as a D.A.T. in trade for multiple proofs of purchase from Staalplaat releases. Also included as bonus tracks is the material left off of the recent LP release of *Izlamaphobia*."

**ACID MOTHERS TEMPLE: *Magical Power From Mars Vol. 2: Diamond Doggy Peggy* CD (IMPREC 010). \$9.00**

2nd Volume in a series of 3. 3D cover artwork (please note: all 3 volumes have identical covers). "... a 20 minute heavy duty power guitar freakout as only the Acid Mothers Temple can do it. It is easily one of their best and heaviest. Recorded at the Acid Mothers Temple early 2002." Limited stock; 1st volume is out of print.

**ACID MOTHERS TEMPLE: *Magical Power From Mars Vol. 3: Cosmic Funky Dolly* CD (IMPREC 011). \$9.00**

Third volume in this series of EPs, same 3-D cover art as the previous 2. "... an electronic, ambient synth journey through 20 minutes of psychedelic space and time. Layers of analog filter sweeps gently glide over echoing vocals. This composition ends the series in a perfect lethargic bliss." Limited stock.

**HAFLER TRIO, THE: *A Small Child Dreams Of Voiding The Plague* CD (IMPREC 012). \$11.00**

"The Hafler Trio's *A Small Child Dreams Of Voiding The Plague* comes housed in a deluxe screen printed 3 panel fold out and is limited to just 500 copies world wide. *A Small Child Dreams Of Voiding The Plague* consists of one extended audio excursion. It is an investigation into a song by a now defunct Icelandic group named LHOOG. The entire composition was extracted, explored and constructed by The Hafler Trio over a period of 3 years and the meticulous and cautious construction of the track is obvious as the piece slowly unwraps and evolves. Andrew McKenzie describes *A Small Child* as 'the uncovering of real meanings in the apparent constructions of others.'"

**JOHNSTON AND THE HYPERJINX TRICYCLE, DANIEL: *Alien Mind Control 3"* CD (IMPREC 013). \$9.00**

"While his career thrives he has been comfortably recording on the side with his good friends from NYC as the Hyperjinx Tricycle. The casual studio atmosphere naturally created when friends get together to record has brought out the best in Daniel. These four tracks, each fronted by Daniel, represent some of his most striking and compelling work in a long time. Included is a new version of the popular track 'Long Lost Love.'"

**MERZBOW: *Ikebana: Merzbow's Amlux 2CD* (IMPREC 016). \$15.00**

"Artists were asked to use Merzbow's album *Amlux* as an instrument in an original composition, rather than to perform the conventional remix. We hoped that this would allow the artist to flourish with greater creative freedom and a less restrictive context. We didn't want to fit this project into any sub-genre of music. We wanted it to simply exist. Perhaps the beat oriented tracks, record scratching and vocals will annoy some Noise purists, and perhaps the noisy sound collages will irritate others, but hopefully this collection of tracks from some of the best electronic artists working today will enlighten the listener. Music is sound and sound is everywhere, regardless of classification." Remixers include: Jack Dangers, DJ Spooky, Luke Vibert, Alec Empire, Kawabata Makoto, Cornelius, Kid 606, Negativland, Nobukazu Takemura, Atom, Chicks On Speed, Experimental Audio Research, Bola, Kim Hiorthoy, Staalplaat Sound System, Lasse Marhaug, Kim Cascone, Freiband, Nau-zee-aun, Kurt Weisman, Raub Roy, Instavoid, Custom Drummer, John Wiese, Zipperspy, DJ Rupture.

**ACID MOTHERS TEMPLE: *Magical Power From Mars* CD (IMPREC 017). \$13.00**

"Acid Mothers Temple and Important Records have decided to release the complete *Magical Power From Mars* in its entirety with the addition of the fourth and final track 'Aladdin Kane.' *Magical Power From Mars* comes housed with completely new front and back art and no expense was spared on more 3D lenticular covers for the front. This is the complete album available for the first time in its entirety. *Magical Power From Mars* is an album full of epic statements from the Acid Mothers. Each track has an average length of 17:27 (we did the math) and each track has its own unique musical ideals and arrangements which stand out in the Acid Mothers diverse catalog. Makoto Kawabata and crew successfully set out to create an album unique in its look and sound and were extremely successful in the execution of that goal." Previously issued as 3 separate EPs, now all out of print.

**DAWSON, KIMYA: *Knock Knock Who?* CD (IMPREC 018). \$11.00**

"On break from Rough Trade and her band The Moldy Peaches, our friend Kimya finds herself at home on Important Records releasing two full length albums at once. Both albums are full of moving original folk songs about Atari 2600's, love, growing up, growing old, overcoming hardships and Matlock. Kimya is one of the most genuine voices in modern music and the superstar of NYC's Anti-Folk scene. Both solo albums were recorded after her Rough Trade solo debut. *Knock Knock Who?* and *My Cute Fiend Sweet Princess* find Kimya stronger and more confident than before, creating more powerful records every time."

**DAWSON, KIMYA: *My Cute Fiend Sweet Princess* CD (IMPREC 019). \$11.00**

"Obviously, both of Kimya Dawson's solo albums are highly recommended to fans of the Moldy Peaches, but don't expect sex and drug jokes, these albums are more serious, transcending the novelty and humor of the Peaches. Embracing nostalgia, melancholy and sincerity, Kimya proves to be as unique as she is brilliant, creating two albums both compelling and charismatic. *My Cute Fiend Sweet Princess* is an instant Anti-Folk classic."

**MERZBOW: *Last Of Analog Sessions 3CD BOX* (IMPREC 022/4). \$24.00**

"*Last Of The Analog Sessions* is a three CD box set compiling Merzbow's final three albums recorded entirely on analog equipment. These albums sat unreleased until now and mark a historic compositional change in the world of Merzbow. Upon completion of these three albums Masami Akita traded his analog equipment for an Apple laptop which he has been composing on ever since. This change in equipment marks a change in sound and a whole new period for Merzbow. This box set documents the end of one era and the beginning of another. The first 1000 copies include an embroidered Merzbow Analog Sessions patch. Each CD is packed in an LP mini jacket featuring cover art by Masami Akita. The entire package is housed in a deluxe silver foil-printed box featuring the EMS Synthi, one of Akita's primary instruments during Merzbow's analog era."

**MUSLIMGAUZE: *Zuriff Moussa* LP (IMPREC 025). \$14.00**



While Staalplaat gears up to reissue this highly sought after Muslimgaule gem on compact disc, Important Records is excited to release the limited edition of 1000 vinyl edition. "Instead of the drones and mostly beatless atmospheres of many previous Muslimgaule recordings, Zuriff Moussa presents quite a danceable switch for Bryn Jones. Dedicated to a Palestinian martyr, the album sounds like a cleaner version of Techno Animal, with Eastern influences instead of dub. For messed-up beat fans who are able to find it, Zuriff Moussa is close to a crucial purchase." — All Music Guide.

**SPACE MACHINE: 3 CD (IMPREC 026CD). \$12.00**

"Space Machine is Yamazaki Maso's solo synth-psych side project. This single CD release includes both the Space Machine 3 studio sessions as well as Space Machine live at Big Cat in Osaka, Japan with Makoto Kawabata of The Acid Mothers Temple. From around 1998 Maso Yamazaki started to incorporate trippy, spacy electronic elements into Masonna performances. In order to better pursue these elements alone, he started Space Machine in 2000, his self-labeled 'analog electronic cosmic sound project'. For as long as he had been performing under the Masonna moniker, Yamazaki had been ardent fan of early electronic music from the 50s and 60s, and in order to research the impact that electronic sounds had upon the spiritual lineage audible in sixties US and British psychedelic music and seventies krautrock, Yamazaki began collecting analog synthesizers and vintage electronic equipment. He continuously experimented with these instruments in his home studio, and while groping towards an understanding he discovered a new direction for his own music, a direction different from his work as Masonna."

**HAFLETRIO, THE: Kisses With Both Hands From Gods Little Toy CD (IMPREC 027CD). \$10.00**

"From the ashes of several points consumed by an inner flame, a construction to rekindle the embers left by A Small Child Dreams Of Voiding The Plague. Recorded in Perceptivision(tm), using the latest in emotional resonance techniques, never has a small piece of plastic done so much to move hydrogens to a higher rate of vibration." — Andrew McKenzie. Limited edition of 500 housed in deluxe 3 panel screen printed jackets.

**ANP (ABSOLUT NULL PUNKT): Live In Japan CD (IMPREC 029CD). \$10.00**

"ANP (Absolut Null Punkt) was originally formed in 1984 by KK.Null (before he started his progressive hardcore rock trio Zeni Geva) and Seijiro Murayama (founding drummer of Keiji Haino's Fushitsusha). Live In Japan was recorded at dates between December and February 2003 in Osaka as well as Tokyo. The live setting is a perfect showcase for ANP's diverse inspirations and unique approach to creating music. An echoing chamber of stark, pummeling fusion is created by combining strong elements of free jazz, heavy rock, industrial noise, glitch and free improvisation dynamics."

**FAHEY, JOHN: Hitomi 2LP (IMPREC 030LP). \$22.00**

"John Fahey's final record released in his lifetime was the discrete album titled Hitomi. Previously available on CD only, Hitomi finds Fahey at peace with all his musical phases, working them together with a frail, fragile aesthetic supported by various reverb, echo and digital delays. Fahey creates a stark, naked sound which is 100% Fahey at its core. Important Records is proud to release John Fahey's Hitomi album pressed on double 180 gram virgin vinyl and housed in a deluxe tip-on heavy duty gatefold jacket. This is a limited edition release."

**DAWSON, KIMYA: My Cute Fiend Sweet Princess LP (IMPREC 031LP). \$12.00**

"Limited edition of 500 vinyl version. Obviously, both of Kimya Dawson's solo albums are highly recommended to fans of the Moldy Peaches, but don't expect sex and drug jokes, these albums are more serious, transcending the novelty and humor of the Peaches. Embracing nostalgia, melancholy and sincerity, Kimya proves to be as unique as she is brilliant, creating two albums both compelling and charismatic. My Cute Fiend Sweet Princess is an instant Anti-Folk classic."

**DAWSON, KIMYA: Knock Knock Who? LP (IMPREC 032LP). \$12.00**

"Vinyl version limited to 500 copies. On break from Rough Trade and her band The Moldy Peaches, our friend Kimya finds herself at home on Important Records releasing two full length albums at once. Both albums are full of moving original folk songs about Atari 2600's, love, growing up, growing old, overcoming hardships and Matlock . Kimya is one of the most genuine voices in modern music and the superstar of NYC's Anti-Folk scene."

**FE-MAIL: Sykkub Fra Hælvete (Sewing Club From Hell) CD (IMPREC 033). \$12.00**

"Out of Norway comes the most exciting noise LP I've heard to date. These two women romp thru stimulating noise compositions fresh and clean w/ a distinct Scandinavian frost. But there's always an undercurrent of warm embrace, sweet and masterful." — Thurston Moore. Already an incontestable figure of the Scandinavian music scene, Maja Ratkje follows the release of her stunning first solo album, Voice (Rune Grammaphone), with Fe-Mail. A compulsive musician who, beside her main activity as part of all-female avant-garde free-improvisation quartet Spunk, is, at only 29, a lecturer in composition at the Norwegian University of Science and Technology, a world-renowned contemporary composer, an impressive singer and accomplished musician. Together with fellow Spunk-ette Hild Sofie Tafjord, Ratkje improvises with analogue electronic gear, samplers, voice, harmonica, and miscellaneous acoustic instruments to shape a more defined and delicate, if such a word can in any way define the realm in which Fe-mail evolve, series of soundscapes."

**KING MISSILE III: Royal Lunch CD (IMPREC 034EP). \$12.50**

"The notoriously outspoken and eloquently sardonic John S. Hall is back with the third incarnation of King Missile and this time his unrelenting lyrical avant-poetry/spoken-wordism is angry, irreverently subversive and politically charged. Though not the only topic on the album, Hall has taken aim at the Bush administration and Royal Lunch is a direct shot at the heart of the monster. Royal Lunch has the feel of an America on the brink of disaster, the exact climate the album was written in, and as always, John S. Hall channels the socio-political climate of the globe, mixing in his slanted wit, creating a brilliantly acrimonious masterwork."

**P-ORRIDGE, GENESIS: When I Was Young CD (IMPREC 035CD). \$13.50**

"As the world awaits the remarkable reunion of Throbbing Gristle and a subsequent studio album from the group, this surprise full length from Throbbing Gristle and Psychic TV founder Genesis P-Orridge, and produced by Astrid Monroe, has been slowly coming to fruition and it arrives with perfect timing. The true identity of Astrid Monroe has been kept a secret from all parties involved in the release of this CD. His production work is the only indication we have of who this gifted artist could possibly be. Slow, deliberate and lushly orchestrated, the eccentric instrumentation swirls pensively around audio tracks created by Genesis P-Orridge almost as if P-Orridge was the leader of a more adventurous Portishead or possibly even Massive Attack. Dark and dreamy, When I Was Young is a surprisingly unique addition to the P-Orridge catalog. It's emphasis on P-Orridge's unique word play, voice and announcement create an eloquently pronounced lyrical and music journey."

**BARBEZ: Barbez CD (IMPREC 036). \$12.50**

"Imagine Kurt Veill chewing sausages with the Residents underneath the Williamsburg Bridge while watching a Russian wedding dance and you have some approximation of

Barbez, Brooklyn's one-of-a-kind post-cabaret punk chamber ensemble. Provoked by such musics as Slavic folksong, Argentine tango, post-war classical and pre-MTV punk, Barbez wrings these disparate worlds into the band's own unique soundscape."

**MAKOTO, KAWABATA: O Si Amos A Sighire A Essere Duas Umbras? CD (IMPREC 037). \$12.50**

"In tribute to Sardegna where Kawabata's creative life recently achieved a highly influential spiritual climax. According to Kawabata, these recordings represent one of the most important moments in his life. While in Sardegna he found his 'cosmos.' At some point on his trip, a new cosmos opened for him and he received 'many wonderful vibrations' from these cosmos. These are the very first of his works created after this transcendental experience. Hearing and feeling these tracks it is apparent that Kawabata has been deeply spiritually affected since his last solo outing. O Si Amos A Essere Duas Umbras? is comprised of two epic, deeply meditative, spiritual and transcendental compositions."

**DANGERS, JACK: Forbidden Planet Explored 2CD (IMPREC 038). \$15.00**

"You may know Jack as the founding member of the most experimental and influential group ever to hit the dance floor, Meat Beat Manifesto. His intensely elaborate work with Meat Beat Manifesto. This double CD release contains Jack's now famous soundtrack for the legendary sci-fi film Forbidden Planet. As a special bonus, Forbidden Planet Explored contains a second cd full of sci-fi sound effects inspired by the BBC Radiophonic Workshop."

**IMPRESARIO (UK):**

**BRAIN DONOR: Get Off Your Pretty Face 7" (IMP 009). \$5.00**

Limited 7" picture disc version.

**BRAIN DONOR: Get Off Your Pretty Face CD (IMP 009 CD). \$8.00**

"Brain Donor is a. Stuporgroup. Brain Donor is Julian Cope and two members of Spiritualized, Doggen and Kevlar. Speed metal band playing ballads is a Brain Donor. Van Halen jamming with a Hoover is a Brain Donor. Japanese noise-rock playing Troggs is a Brain Donor. U-gotta listen Donor just know it."

**BRAIN DONOR: Love, Peace & F\*\*k CD (IMP ODDCD001). \$19.00**

"Brian Donor is Julian Cope and Dogman and Kevlar from Spiritualized. Thighpaulsandra provides the synthesization. Brain Donor is a Stuporgroup. Limited Edition of 5000 CDs, packaged in a fluorescent green slipcase." Julian Cope offers a bit more in the way of explanation: "Brain Donor employs pure sound. It's not intellectual — it is headbanging. In a state of laughing and stupefied disbelief, the human re-enters a pre-teen, non-intellectual state of dancing and delight. I didn't see Donor as anything more than the natural summation of all things Shamanic and Odinson and very very human.. Even the Brain Donor make-up was for real, and so was the chewing - like Klaus Schultze's lipstick on the Join Inn album, it was done to strike an immediate chord of otherness."

**IMPROVISED MUSIC FROM JAPAN (JAPAN):**

**VA: Improvised Music From Japan: Magazine MAG w/CD (IMJ 301). \$17.00**

Well done 160 page digest-sized magazine, all texts are in both English and Japanese. With a CD included. Featuring interviews with: Ami Yoshida, Sachiko M, Toshimaru Nakamura, Uchihashi Kazuhisa, Phew, Tetsu Saitoh & Nobuyoshi Ino, Yasuhiro Yoshigaki, Jon Abbey, Tamaru, Utah Kawasaki. CD Artists include: Toshimaru Nakamura; Brett Lerner, Fred Frith, Anne Hege, Brett Lerner, Andy Nathan, Jonathan Segel, John Shiurba and Matthew Sperry; Masahiko Okura, Masafumi Ezaki and Taku Unami; Haco/View Masters; Tetuzi Akiyama; Yoshio Machida; and Radu Malfatti and Taku Sugimoto.

**VA: Extra 2003 BOOK/2CD (IMJ 302/3). \$21.00**

"Bilingual English-Japanese. 128 pages in total. This is a special issue supplementing the well-received Improvvised Music From Japan 2002-2003 (IMJ-301), the launch issue of an annual magazine (published last December). While the annual magazine provides an overview of the year's trends, each Extra will include an expansive special feature on a particular theme. The special feature of IMJ Extra 2003 is 'Improv's New Waves,' a close look at Japan's young improvisers (with an emphasis on electronics musicians). It contains a comprehensive essay by music critic Yoshio Otani, and interviews of artists like Taku Unami, com-yas and Tetsuro Yasunaga, BusRatch, Takefumi Naoshima, Kazumi Namba, asuna, and nentegaine, as well as articles on labels associated with these artists—Hibari Music, commune-disc, cubic music, and Flyrec. In addition to the special feature, Extra includes interviews of Ami Yoshida, Shoji Hano, and Katsura Yamauchi; a conversation between Tetuzi Akiyama and Toshimaru Nakamura; and a wealth of CD reviews. The two accompanying CDs contain 17 tracks by musicians presented in the special feature (asuna, Masafumi Ezaki, Takefumi Naoshima, Kazuhiro Kinoshita, Ju Muraoka, Masahide Tokunaga, DJ Peaky, DILL, Taku Unami, Taku Hannoda, nentegaine, aen, Yoichiro Shin, Kazumi Namba, Takumi Toki, Teruyuki Ohshima, and BusRatch), plus two bonus tracks—a sax solo by Katsura Yamauchi, and a duo by Shoji Hano and Masaharu Shoji (19 tracks in all)."

**NAKAMURA/TETUZI AKIYAMA, TOSHIMARU: Meeting At Off Site Vol. 1 CD (IMJ 501). \$17.00**

"Toshimaru Nakamura (no-input mixing board), Tetuzi Akiyama (guitar, turntable, contact microphones). With Ami Yoshida (voice), Brett Lerner (amplified ukelin), Thomas Ankersmit (sax), Taku Sugimoto (guitar), Tetsuro Yasunaga (electronics), Toshihiro Koike (trombone), Utah Kawasaki (synthesizer), Jason Roeke (bass), Yoshihide Otomo (guitar), Gregor Hotz (sax), Michel Henritzi (MD players, electronics), Sachiko M (sampler with sinewave), and Bruno Meillier (synthesizer, electronics), Seymour Wright (sax)."

**OTOMO, YOSHIHIDE: Ensemble Cathode CD (IMJ 502). \$17.00**

"Taku Sugimoto: electric guitar, Tetuzi Akiyama: turntable without records, contact microphones, Yasuhiro Yoshigaki: waterphone, Kumiko Takara: snare drum, Masahiro Uemura: bells, Ami Yoshida: voice, Itoken: crotales, Mari Furuta: snare drum, Yoshimitsu Ichiraku: cymbal with bow, Sachiko M: sine waves, contact microphone, Yoko Nishi: prepared 17-string koto, Andrea Neumann: inside piano, Yoshihide Otomo: turntable." "This album was recorded intermittently between May 2001 and March 2002. Most of the tracks were recorded almost like live performances...In terms of musical concept, these pieces are located somewhere between Cathode and Anode. Although the musicians basically improvised, they were given a fairly limited amount of freedom. Depending on how you look at it, however, it could also be said that they were given a great deal of freedom. The pieces were created in such a way that the direction of the whole would not be determined by the will of any one musician or composer. This is similar to the way in which Anode was created. Like all of my works so far, none of these pieces could have been realized without the improvisational and compositional skills of the participating musicians. Thus, they are not 'composed works' in the narrow sense given to this term by traditional Western music; nor can they, in my view, be categorized simply as improvised music. All I can say is that for me, this is the most natural way to make music. The same goes for any type of work I do—jazz, turntable and guitar solos, and so on." - Otomo Yoshihide.

**MATTHEWS/ANDREA NEUMANN/SACHIKO M, KAFFE: In Case Of Fire Take The Stairs**

**CD (IMJ 503). \$17.00**

Kaffe Matthews (laptop), Andrea Neumann (inside piano), Sachiko M (sinewaves, contact microphones). Recorded live in Tokyo, 3/17/02. "Although I and II include two and three tracks, respectively, each is a single work. They are divided into multiple tracks for listeners' convenience. Kaffe Matthews created her sound by live-sampling and processing her own and the other musicians' sounds as they played."

**YOSHIDA, AMI: *Tiger Thrush* CD (IMJ 504). \$16.00**

"The long-awaited solo album of amazing 'howling voice' performer Ami Yoshida is finally here. It's hard to believe Yoshida's sounds, with their myriad nuances, are those of a human voice — they could easily be mistaken for minute digital noises. Over the past several years, this artist's work — including projects with Yoshihide Otomo (guitar, turntable); and the duos Cosmos, with Sachiko M (sinewaves), and Astro Twin, with Utah Kawasaki (analog synthesizer) — has garnered considerable attention on the improvised music scene both inside and outside Japan. Her 1997 release *Spiritual Voice* was a collaboration with the CD's producer, Tamaru (bass guitar, effects), so this is essentially Yoshida's first solo album. Consisting of 99 tracks, *Tiger Thrush* is a compendium of her extraordinary vocal powers. In her own words, it's 'like a pictorial dictionary, arranged by category, of the sounds [she is] currently able to produce.'"

**HANO, SHOJI: 48 CD (IMJ 505). \$17.00**

"Drummer Shoji Hano began his performing career in the '80s, playing with artists like Toshinori Kondo (trumpet) and Kaoru Abe (alto sax, etc.). Since his first European tour in 1990, he has played in many countries and collaborated with a wide range of musicians. Some of Hano's performances with sax players Peter Brotzmann of Germany and the late Werner Ludi of Switzerland, American bassist William Parker, English guitarist Derek Bailey, etc., have been recorded on CD. As evidenced by his great collaboration with power sax player Brotzmann, Hano's drumming, with its amazing strength and speed, is situated firmly in the realm of free improvisation and free jazz; but it also has roots in the rhythmic style of the Kokura taiko drumming he grew up hearing at local festivals in his native Kokura, Kyushu. Hano has established an incomparable and absolutely inimitable style, and the clearest expression of his unique approach is undoubtedly in the drum solo. This performance was recorded live in March of this year at Bin Spark in Tokyo. It is Hano's first all-drum-solo album, and a superior document of the full range of his talent."

**NAKAMURA/TETUZI AKIYAMA, TOSHIMARU: *Meeting At Off Site Vol. 2* CD (IMJ 506). \$17.00**

"Tetuzi Akiyama plays amplified acoustic guitar on all tracks except #2 (turntable and air duster), and #7 (electric bass). Toshimaru Nakamura plays no-input mixing board on all tracks except #7 (tabletop guitar). Gallery Off Site in Yoyogi, Tokyo — one of the world's most well known venues for performance of the new improvised music. Off Site's core event is the monthly improvisation series 'Meeting at Off Site', established and still hosted by Tetuzi Akiyama and Toshimaru Nakamura. Following the critical success (both domestic and international) of Vol. 1, released last year, this second CD of live recordings documents the period between December 2001 and May 2002. Like the first volume, it consists of excerpts from concerts by the two Meeting hosts, plus one or two guest musicians. The difference is that here, the excerpts are fewer and longer, allowing the listener to better appreciate each musician's unique style. This CD documents the musical evolution — which one might even call the Off Site sound — characterized by extreme quietness and sparsity of sound. This is an indispensable record of the improvised music avant-garde currently gaining worldwide attention."

**TANAKA, YUMIKO: *Tayutauta* CD (IMJ 507). \$19.00**

Yumiko Tanaka (Futozao Shamisen, vocal). "Yumiko Tanaka made her mark as a traditional shamisen artist specializing in the female-school gidayu style. Tanaka was a member of Otomo Yoshihide's Ground-Zero in 1996-'97, and she is currently involved in a number of fields, ranging from contemporary classical music to free improvisation to avant-garde theater. Among her many international activities, one of the most notable is her participation — as both musician and actress — in German composer Heiner Goebbels' acclaimed play Hashirigaki (now on a world tour). Surprisingly, this energetic and multi-faceted musician has to date released no solo or leader recordings — making this collection of 10 totally improvised solo works a debut CD of sorts. On *Tayutauta*, Tanaka uses the gidayu shamisen in ways that leave traditional playing methods far behind. Here, the instrument's characteristic flavor is nowhere to be found. The performances — which incorporate such techniques as plucking, bowing, and the use of 'prepared' objects — are calm and sedate, but suffused with a strong feeling of cohesion backed by Tanaka's distinctive musical stance and sensibility. This is improvised music of rare quality."

**RAKU SUGIFATTI (RADU MALFATTI AND TAKU SUGIMOTO): *Futatsu 2* CD (IMJ 508/9). \$24.00**

"Vienna resident Radu Malfatti, who turns 60 in December, is a trombonist and composer with a long and impressive career. In the nineties he established the unique compositional/improvisational style, using very few sounds, that he continues to develop. Thirty-something guitarist Taku Sugimoto has since the late nineties followed a similar path, pursuing a playing style marked by extreme sonic sparseness. His work has received critical acclaim in Japan and abroad and has greatly influenced many young Japanese musicians. Their 20-plus-year age difference notwithstanding, these two artists have made a powerful impact with their duo performances in Austria and their first Japan tour last December 2002. *Futatsu* is a two-CD set bringing together one studio piece and two live-performance recordings. The former is a mix (by Malfatti) of recordings the two made separately this year in Tokyo and Vienna. The live recordings are of performances that took place in 2003 in Vienna and on the 2002 Japan tour. In the studio work, sounds are set down one by one on a background of absolute silence. Despite settings that take in background noise and the sound of passing cars, their live performances are as quiet as ever. This amazing recording will give you a new perspective on the relationship between sound and silence."

**ONDA, AKI: *Bon Voyage!* CD (IMJ 510). \$17.00**

"Aki Onda's many activities since the nineties have included participating in the group Audio Sports, with Eye Yamatsuka and Nobukazu Takemura, and releasing albums under his own name, as well as producing recordings by numerous musicians in Japan and other countries. For three years beginning in 2000, Onda was a composer in residence at Dartmouth College (in New Hampshire). He recently shifted his base of activity to New York, where he is working with cassette recorders and electronics to create highly abstract, original works of music. To make this album, Onda spent two years editing a huge collection of field recordings that he'd amassed over a 14-year period (between 1988 and 2002), randomly taping sounds in locations around the world. To Onda, this is both a document and a memory of a personal journey. Various sounds—a city's hustle and bustle, the chirping of birds, music being played, children's voices—are layered one atop another. Except for the last track, there is little in the way of what would normally be called a 'work of music.' On the other hand, no work digs so painfully deeply into the interior of the artist Onda."

**YOSHIDE/PARK JE CHUN/MI YEON, OTOMO: *Loose Community* CD (IMJ 511). \$17.00**

"Otomo Yoshihide (turntables, guitar) is active on a worldwide scale in such fields as free improvisation, composition, and film music. On a trip to Seoul in May of 2002, Otomo made a studio recording with Seoul musicians Park Je Chun (percussion) and Mi Yeon (piano). Known as a brilliant student of Kang Tae Hwan, the pioneer of the Korean improvised music scene, Park was formerly a member of Kang's band. Mi Yeon, an artist firmly grounded in contemporary classical music, has collaborated with Park for a number of years. Some of the five works on this CD are partially overdubbed with separately recorded improvisations by Gunter Muller (electronics, selected drums), Sachiko M (sine waves), and Yumiko Tanaka (futozao shamisen). This is Otomo's first trio project with percussion and piano, as well as one of his rare collaborations with Korean musicians. The tension-filled performances are superb. This uniquely fascinating recording should not be missed."

**BROTZMANN/SHOJI HANO, PETER: *Funny Rat* CD (IMJ 512). \$17.00**

"Free jazz drummer Shoji Hano and German saxophone giant/leading European free improviser Peter Brotzmann first met in Japan in the early eighties. In 1990 Hano went to Europe for the first time and played with Brotzmann; then he invited Brotzmann to Japan for a duo tour in fall '91. This album is the complete recording of a concert they gave during that tour, at Aku Aku in Tsukuba. In '92 Hano released (on his label EGG) a cassette tape of that performance, with the same title, omitting one of the pieces played in the concert. The omitted number is restored on this CD release (track four), making for a total of five pieces. Since that tour Hano and Brotzmann have continued to play together frequently. This valuable recording captures the powerful collaboration of that early period."

**NAKAMURA, TOSHIMARU: *Side Guitar* CD (IMJ 513). \$18.00**

"Toshimaru Nakamura's main instrument of late has been what he calls the 'no-input mixing board.' Rather than input external sound sources into the mixer, he treats it as a self-contained instrument by controlling its internal feedback — the result being a truly original performance style. Over the past four years, Nakamura has released the solo *NIMB* CDs *No-Input Mixing Board* (on the Zero Gravity label), *No-Input Mixing Board 2* (a bruit secret), *Vehicle* (cubic music), and *No-Input Mixing Board [3]* (Alcohol). These releases and his many live performances in Japan and abroad have been widely acclaimed. But Nakamura started out as a guitarist, and still plays his guitar from time to time. *Side Guitar* is the solo guitar album he's been itching to make. The title comes from the term used in the sixties and seventies, in the heyday of Japanese 'Group Sounds' bands, for backup — or rhythm — guitar players. This is Nakamura's homage to the 'side guitar' playing he once aspired to. Don't be misled, however, by the album title, or by the track title 'Rhythm Guitar.' This is still the Nakamura of the no-input mixing board: the sound, consisting mainly of feedback from the guitar, is uniquely abstract. As you listen, you'll catch sight of a musician who remembers his 'side guitar' — idolizing self of 30 years ago as he pursues the joy of making sound."

**BENNINK/KAZUO IMAI, HAN: *Across The Desert* CD (IMJ 514). \$18.00**

"European free jazz/free improvisation pioneer Han Bennink (drums) made this studio recording with Kazuo Imai (guitar) in Tokyo in May of 2002. Imai, who in the '70s studied with Masayuki Takayanagi and Takehisa Kosugi, currently performs both on his own and with the annual five-member collective improvisation project Marginal Consort. *Across the Desert* contains nine duo pieces. Imai plays both acoustic and electric guitar while Bennink delivers strong, constantly changing rhythms. Here are two musicians who know their instruments inside out. Their unique affinity is powerfully conveyed in these dynamic exchanges."

**NAKAMURA/TETUZI AKIYAMA, TOSHIMARU: *Meeting at Off Site Vol. 3* CD (IMJ 515). \$18.00**

"Gallery Off Site in Yoyogi, Tokyo, is one of the world's most well known venues for new improvised music. Meeting at Off Site, the monthly improvisational performance series hosted by Tetuzi Akiyama and Toshimaru Nakamura, has in recent years been Off Site's main event. The six tracks on this CD are edited recordings of the Meetings of May through October, 2002. This is the final collection of original-format Meetings, in which hosts Akiyama and Nakamura improvised with one or two guest musicians from Japan or overseas. (Subsequently, the format was changed to a solo session by a guest musician.) In other words, it is the final segment of a trilogy. Here is the 'Off Site sound,' characterized by extreme quietness and sparsity of sound. As a document of internationally recognized cutting-edge improvised music, *Meeting at Off Site Vol. 3* should not be missed. Guest musicians are Hakon Kornstad, Masafumi Ezaki, o.blaat, Sachiko M, Oren Ambarchi, Keiichi Sugimoto, Paul Hood, and Gunter Muller."

**BENNETT, SAMM: *Secrets of Teaching Yourself Music* CD (IMJ 516). \$19.00**

Samm Bennett (Korg WaveDrum, vibrators and contact mics, Korg ER-1, Alesis AirSynth, Sams VL-Tone, CD player, Bias, bumble ball, can, gong, beepers, effectors and crank-toy with portable karaoke mic). "Percussionist Sam Bennett was active on the New York improvised music scene in the '80s and '90s. Later he moved to Tokyo, where he's been involved in multidisciplinary projects including SKIST (his duo with Haruna Ito) and R.U.B. (his trio with Kazuhisa Uchihashi and Ned Rothenberg). From early on, Bennett has explored the fusion of acoustic and electronic. At the same time, he's employed a variety of materials — electronic drums like the Korg WaveDrum (his main instrument), household products, toys and so on — in the creation of a highly original, richly colored sound that subtly combines humor and seriousness. While the playful title suggests that anyone, regardless of talent or experience, can enjoy making music with familiar objects, what this album of 19 tracks (almost all live recordings) makes abundantly clear are Bennett's fine musicianship and excellent taste. Bennett has released quite a few leader and co-leader recordings, but this is only his second solo album to date — his first since 1984. It's worth the 20-year wait."

**M, SACHIKO: *Bar Sachiko* CD (IMJ 517). \$19.00**

Sachiko M with two sinewaves on one empty sampler. "Sachiko M is a musician who uses the sampler as an instrument. Rather than apply the device's original function of sampling recorded material, she makes music using nothing but its internal test tone sine waves. Her approach to this radically minimalistic sound and meticulously thorough music has created a sensation worldwide. Currently one of the most sought-after improvisers on the scene, Sachiko M collaborates with influential artists both inside and outside Japan. Her projects include Filament, a duo with Otomo Yoshihide, and Cosmos, a duo with Ami Yoshida. This is Sachiko M's third solo album, following *Sine Wave Solo* (Amoebic) and *Derive* (Noise Asia). While the two earlier recordings are made up entirely of short tracks, *Bar Sachiko* is a single 60-minute performance using just two sine waves. A shocking creation."

**OKURA, MASAHIKO: *Time Service* CD (IMJ 518). \$19.00**

"Over the past few years, alto sax player Masahiko Okura has led an astonishingly full and varied musical life. Active as a soloist, as leader of the jazz-rock band Gnu, and as a member of the improvisational trio Bject (with Tetuzi Akiyama and Utah Kawasaki), he also collaborates with many other improvisers, including Otomo Yoshihide, Taku Sugimoto, Ami Yoshida, Axel Dörner, Alessandro Bosetti, Werner Dafeldecker, and Günter Müller. With the recent addition to his repertoire of two more instruments — the bass clarinet and the 'tube,'

a reed instrument of his own invention made from a tube and a mouthpiece — he has further enriched his musical vocabulary. Okura has released three CDs with Gnu and two with Bjct. *Time Service* is his very first solo album. None of its six tracks contain the slightest trace of Gnu's pop sensibility. This is a highly abstract work that brings out the subtle tones and resonance of the alto sax, bass clarinet, and tube, and illuminates Okura's unique musicianship. A masterpiece."

**AKIYAMA AND MARTIN NG, TETUZI: *Oimacta* CD (IMJ 519). \$19.00**

"Tetuzi Akiyama has in recent years attracted tremendous interest on the Japanese and international improvised music scenes. In addition to performing many times in Europe, America, Australia, and New Zealand, he's been releasing a steady stream of solo and group recordings on these countries' labels. *Oimacta*, a duo album he recorded in a Sydney studio with Martin Ng (turntable feedback), promises to become one of his most widely recognized works. Akiyama's instrument here is the acoustic guitar. Ng, who lived in Sydney at the time of recording and has since moved to the U.S., is known for his duo album with Sydney guitarist Oren Ambarchi, and for his participation, along with Martin Tétrault and Otomo Yoshihide, in the 'Turntable Hell' UK tour of May '02. If you didn't know beforehand what instruments the musicians were playing on these four tracks, you'd be hard put to identify the sources of their sound. Its rich colors, and the mysterious atmosphere it evokes, are awe-inspiring."

**IMPROVISOR:**

**IMPROVISOR: #10 MAG (IMPROV). \$7.50**

Last copies of what was the final issue of this improvisational journal edited by Davey Williams and LaDonna Smith, from 1993. Features writing by: Hal Rammel, Jack Wright, Wally Shoup, Sakis Papadimitriou, etc. Cover feature on the Sun Ra Arkestra.

**IMPULSE! (JAPAN):**

**COLTRANE WITH STRINGS, ALICE: *World Galaxy* CD (MVCJ 19142). \$28.00**

Japanese-only reissue of this 1971 Impulse! album, with Alice Coltrane (p, organ, harp, perc.), Frank Lowe (sax, perc.), LeRoy Jenkins (violin), Reggie Workman (bass), Ben Riley (drums), Elvin Jones (tymp) & Swami Satchdiannanada (voice). Arrangements by Alice, featuring re-workings of "A Love Supreme," "My Favorite Things," and 3 Alice originals.

**IN POLY SON (UK):**

**VA: *MW Pour Robert Wyatt* CD (IPS 0401). \$15.00**

"In 1997 Jean-Michel Marchetti began publishing Robert Wyatt's lyrics in French with pictures. It was a series of four books MW (1997), M2W(1998), MW3 (2000) and M4W (2002). The songs on MW were Robert's choice, with MW3 and M4W including unpublished lyrics mixed with published songs. On this CD there is the M2W, and the MW3 books audio material with Robert Wyatt and others reading texts and there are 18 covers of Robert's songs." Artists include: Robert Wyatt, Toupidek Limonade, Jean-Marc Montera, Elio Martusciello, Fabiano-Yvonne Lugli-Martinez, Look de Bouk, Klimperei, Dominique Répécaud, Jagger Naut, Richard Robert & Gilles Tordjman, Dominique Grimaud, L'Ensemble Rayé, Kafka, Jo Bogaert & An Pierlé, Dominique Fellmann & Julien Goetz, Philippe Fretun, Michel Benita, Pascal Comelade, Alain de Filippis, Jean-François Pavros, Chris Cutler, Tony Buck, Jean-Michel Marchetti.

**IN POSSIBLE (FRANCE):**

**ART ZOYD: *Faust* CD (AZ 2001). \$15.00**

"Following the success of *Nosferatu*, Art Zoyd created a new musical score for another masterpiece of Mumm: *Faust*. This creation is renowned as one of the most extreme ever created by Art Zoyd. Composed in 1993. Remastered."

**ART ZOYD: *Nosferatu* CD (AZ 2002). \$15.00**

"In 1988, legendary avant-garde group Art Zoyd composed a musical score to accompany the movie of FW Mumau. This composition was a new experience for Art Zoyd, and it turned out to be an incredible success: 5 years of international touring clng ans de tournées devant 60000 personnes, from New York to Moscow, Stockholm to Rome. This is available on CD at last. Very awaited. Music by Gerard Hourbette & Thierry Zabolteft. Remastered. On top of the 18 sequences of *Nosferatu* this CD also features the music composed in 1987 by Gerard Hourbette & T. Zabolteft for the ballet of the *Vorgänge Bewegungstheater* of Salzburg."

**ART ZOYD: *u.Bique* CD (OCD 01). \$15.00**

"The French veterans of experimental symphonic music are back with a new project based on a symphonic interpretation of Philip K Dick's novel *Ubik*. As usual with Art Zoyd this piece is clearly about death & sonic illusions. This was recorded with the usual Art Zoyd line and with 50 part time musicians." Recorded in 2000.

**IN TONE MUSIC:**

**BROTMANN, WILLIAM PARKER & MICHAEL WERTMÜLLER, PETER: *Nothung* CD (INTONE 005 CD). \$12.50**

"Peter Brötzmann (saxophone, clarinet, tarogato), William Parker (double bass), Michael Wertmüller (percussion). Recorded live at the Knitting Factory, New York City, June 1, 2001. *Nothung* is a scorching excursion into the deep dynamic realms of creative free improvisation. The trio work as one to create an awe-inspiring energy and excitement in solos and interplay. Fans will delight in the crisp digital recording that captures every nuance of this very special night at the Knitting Factory in New York City."

**TOKYO 77: *Tokyo 77* CD (INTONE 008 CD). \$13.00**

Tokyo 77 = George Budd, Rick Cox, Thomas Newman, Chas Smith. "Tokyo 77 survey an electro-acoustic terrain haunted by a dark beauty. Exploring the intersections of New Music and Free Improvisation, they come armed with a complex assortment of instruments both conventional — piano, violin, alto sax and unconventional — Budd Box (a melange of wood and metal pieces attached to a resonator), prepared guitar (an electric guitar whose strings are braided with metal strips and then played with sponges and glass slides), as well as the Pez-eater and Guitazilla (unique, hand-crafted sound generators fabricated by master instrument maker Chas Smith). Collectively and in real-time, Tokyo 77 take us on a journey through a soundscape of fleeting sonic images, of shifting textures and densities, of half-remembered thoughts, of mysterious voices speaking to us in tongues we cannot recognize yet whose meaning we grasp. Intriguingly matrixed by a hushed stillness at its core, Tokyo 77 present us with a music which is a provocative, introspective, and elusive union of opposites."

**INA GRM (FRANCE):**

**SCHWARZ, JEAN: *Quatre Saisons* CD (INA 1004). \$15.00**

A recording of Goethe's *Four Seasons* text; "the soloist's voice is accompanied by electronic sounds combined with concrete and instrumental sounds treated on a computer ? sounds from nature and transformed orchestral sounds. Only German corresponded to the conditions I had set for myself ? expressionism, distance from the text (which does not need to be understood), musical language."

**DUFOUR, DENIS: *Notre Besoin de Consolation est Impossible* CD (INA 1010). \$15.00**

A work for text (by Stig Dagerman, "a declaration of absolute despair") and electroacoustic backing.

**LEJEUNE, JACQUES: *Le Cantique des Cantiques* CD (INA 1011). \$15.00**

One long piece ("The Song of Songs"), combines Egyptian erotic ditties, Hebrew, Lebanese and Transjordanian love songs and Syrian wedding chants that treat the couple as king and queen for the duration of the wedding fest," with the idea of transforming text into sounds. "His approach essentially reflects a preoccupation with analogies and image ambiguities, which he interprets in an essentially terratological polyfiguration closely associating the living with the abstract." Another intensely mind liberating vocal/electronic hybrid.

**TERUGGI, DANIEL: *Syrus/Sphaera* CD (INA 1014). \$15.00**

Music for percussions and Syter (a real time digital processor, developed at INA GRM; it permits various possibilities for sound transformations and also permits sound synthesis and sampling).

**KIENTZY, DANIEL: *Sax-Computer* CD (INA 2000). \$15.00**

Three long pieces for saxophone and tape, using the computer transformation program Syter. The composers are Daniel Teruggi, Jean-Claude Risset and Gilles Racot; the saxophone parts are performed by Daniel Kientzy. Gilles Racot's "Exultitudes" is the cosmic masterpiece here: "When I was in my teens, I liked to dream that it would be possible for me to make an interstellar journey one day. Racot probably had the same dream. But unlike me, he took off. Far, far off. Music is his rocket. And his galactic world is atoms, particles, the world of the infinitely small where at last the urge to see new places can be unlimited. The worlds he takes us to are by turns sinister, funny, attractive, repulsive and invariably filled with an internal traffic and chain of collisions. One thing is for sure: if the atoms that make up our good old human carcass behave the same way as Racot's particles, then clearly the external atomic wars that await will be terrifying. Fortunately, all this seems to be a somewhat confused dream, for sometimes, when a bell rings, we find ourselves on an alpine slope, not Sirius 4...in a nutshell, this film of Gilles Racot's is human, all too human." —Philip de la Croix.

**REDOLFI, MICHEL: *Appel d'Air* CD (INA 2005). \$15.00**

Three electroacoustic works on the theme of music & painting. "Appel D'Air" consists of only flute sounds, but the processing is so extreme you'd never know it. "Jazz, D'après Matisse" was made up only using a few laboratory oscillators in order to obtain a palette of pure and contrasting waves," and is real nice and flitting. "Portrait of Jean-Paul Celea with Double Bass," consists of solo bass recordings and their processed partner.

**MALEC, IVO: *Doppio Coro* 2CD (INA 2006/7). \$30.00**

A staggering collection of works by this Croatian/French composer. Includes the spectacular electroacoustic suite "Triola" (aka "Symphony For Myself"), which is one of those all-time isolation tank classics. Also included: "Luminetudes" (hectic solo magnetic tape work), "Reflects" (sounds related in character by vibration, quivering, oscillation, granulation), "Lumina" (for 12 strings and tape; "...one of the classics both of its author and of contemporary music... it is an active balance, an oscillation, with the keen feeling that an imbalance is always possible." —Michel Chion.

**ROQUE ALSINA, CARLOS: *Hinterland* CD (INA 2009). \$15.00**

First CD on INA by this composer/pianist born in Argentina. "Hinterland" is a 29 minute piece for piano, percussion and tape. An epic constantly evolving work, with furious improv elements betwix piano and drums, sequenced by strange tape injections, lovely percussive ambience, vocal moans and other droning sonic strangeness. A unique and excellent addition to the INA catalog. "Entre Vents et Marées" is a good, short concrete piece. "Klavierstück VI" is a piece for piano and tape, performed by Alsina.

**RACOT, GILLES: *Subgestuel/Diffuences/Phonophonie* CD (INA 2013). \$15.00**

"Collection of three contemporary electro-acoustic pieces ('Subgestuel', for six percussionists and tape (1991), 'Diffuences', for piano and tape (1994), and 'Phonophonie' for tape (1998)) from this GRM member, student of Pierre Schaeffer and Guy Reibel's who has also "contributed to the musical research activities of the IRCAM, in the Atelier de Recherches Instrumentales (1985 and taken part in the development of the QUATRON, the real-time synthesis computing system of the IMCA at AUCH (1989-1990)". — Hrvatski. On 'Diffuences': "The relationship between tape and piano is not the classical one between two instruments in concert, but rather a blending, a block of pianos! The title 'Diffuences' alludes to these two aspects of the composer's work, the writing and the treatment of sound from beginning to end; the most important thing being to establish a balance between these two approaches to composition, so that each may play a mutually dynamic role. Energy? — Albert Jacquards' idea of a torrent goes well with these ideas coursing along. And the joy of the torrent? It's up to you to listen..."

**REIBEL, GUY: *Choeurs Imaginaires* CD (INA 2014). \$15.00**

"CD issue compiling three of Reibel's voice-themed works over the years: 'On eût dit des coups d'ailes' (an homage to Pierre Schaeffer from 1996 incorporating digital processing into a post-Penderecki/Ligeti landscape), 'Suite pour Edgar Poe' (a super-beleaguered setting of three poems from the Beaudelaire translations of Poe ('Nouvelles Histoires Extraordinaires') to concrete sound from 1973), and a section of 'Langages imaginaires' (also a grouping of poetry, in this case Rimbaud and Butor, and word-sound from 1981). Reibel's up there in my book with Parmegiani and Bayle as one of the chief architects of the digital-age INA sound and this serves as a fine introduction to his 'monde de bruit'. For those who don't mind a little human breath in their computer world." — Hrvatski.

**PASCAL, MICHEL: *Puzzle* CD (INA 2015). \$15.00**

"An extension of the 'virtual orchestra' in which composer Pascal composes music out of gathered individual instrumental tones and lines (with the musicians never having met or convened in one space at the same time, natch). Participants include Vinko Globokar (trombone), Raymond Boni (Guitar), Barre Philips (Bass), Michel Godard (Tuba), Daniel Kientzy (Saxophone), Pierre Yves Artaud (Flute), etc... Similar in application to John Oswald's plunder-phononic construction of the free jazz quartet out of Steve Lacy and Cecil Taylor (etc...) solo recordings." — Hrvatski.

**LEJEUNE, JACQUES: *Messe Aux Oiseaux/Ave Maria* CD (INA 2016). \$15.00**

"Classic 1986/87 electro-acoustic pieces from current GRM member (since 1969) Lejeune, previous CD version on GMVL now out of print. 'Messe' is based around transfigurations of the Roman Catholic mass replete with processed choral renderings and oscillating bird-song tones, separated into three parts ('Kyrie', 'Gloria-Credo', and 'Sanctus - Agnus Dei'). Ave Maria is a shorter vocal-derived piece. Mythical in certain parts, Lejeune's sound-world that



is. Find out why." — Hrvatski.

**PARMEGIANI, BERNARD: *La Mémoire Des Sons* CD (INA 2019). \$15.00**

AKA *The Memory of Sounds*. Features 3 works: "Capture Éphémère" (1967); "Sons-jeu" (1987); "La Mémoire des Sons" (2001). "Excepting some rare mixed pieces, Parmegiani's works as a whole take the form of music for 'fixedsounds', coming within the scope of the immense repertoire of electro-acoustic music. From his training in the art of mime and his experience as a sound engineer, Parmegiani has retained a taste for a hand-to-hand approach (sound/embodyment, as we could be tempted to say) with various sound mate-rials which he has developed throughout markedly diverse works." RE: "Capture Éphémère": "The beating of terror-stricken wings, gliding ascents, rockets, dull explosions: the fission of the fine powder of the sound is then recovered, in layers of 'captured', beating time: impossible stases of reso-nance ('fleeting' by their very nature ...) which however persist, beating out their miraculous cohesion: a magical effect even today: proof that it is not due to technique. Or: a sequence of utter loss, waste: an accumulation as Schaeffer would have said ('reiteration abounding in brief elements'; 'like a shower of stones dispersing...'), having the fluidity of a waterfall, with one hundred thousand elements interwoven in discontinuity, 'eccentric', generous, suffocating... Or: this furious vibration, which in its steep ascent, is imbued with a triumphant appearance of tireless virtuosity... And so many intimately interwoven composite sequences, as they advance, hurtling through space (and the Russian mountains ...) with seemingly inexhaustible energy; and marked several times, just before a silence, by the same small elegant asterisk. However, all of this (deafening volubility) is finally calmed by a short coda: where a movement to reduce and rarefy particles splits this mass in extremis into an ethereal shower of sparks, having the effect of a prolonged pause." — Jean-Christophe Thomas.

**PARMEGIANI, BERNARD: *De Natura Sonorum* CD (INA 3001). \$15.00**

Classic 1975 recording of mostly quiet, resonating electronic sounds. "With the music of Bernard Parmegiani something in us is freed and comes out of passivity. This thing, which I know now was blocked without my knowing where, is the buzzing and Time within the flesh ? a humming of millions of closed mouths between the cells. What is the murmur made up of? The body develops a tongue in listening to this music, and there is within it great movement of the sound material... it is music that makes the organic breathe, lifts it up and stretches it... music that takes the ear 'beyond' work, but touching the inner side." ? Bernard Noel.

**ZANESI, CHRISTIAN: *Arkheion* CD (INA 5001). \$12.00**

New series of CD EPs (in the 20-30 minute range); regular size CDs packaged in full color digipaks. "A tribute to the two emblematic figures from my musical planet: Karlheinz Stockhausen and Pierre Schaeffer. Based on interviews and archives unearthed in that tower of Babel, the INA." Two pieces composed 1994-96, which feature cut-up voice clips of the 2 composers, streamlined into Zanési's electroacoustic works. High quality and effective.

**TERUGGI, DANIEL: *Instants d'hiver — Summer Band* CD (INA 5002). \$12.00**

This Teruggi CD consists of "Winter Instants" (ten different frames of sound) and "Summer Band" (for bandoneon and bandoneon images). "This work is a homage to the sound of my country and to all those that obtain from this portable organ called the bandoneon, a sound of an incredible beauty, conveying the fascination of its overlapped rhythms and the *firuletes*. A new acousmatic destiny opens up here for the bandoneon."

**LEJEUNE, JACQUES: *Pour Entrer et Sortir d'un Conte* CD (INA 5004). \$12.00**

Latest CD by Lejeune, who has been a member of the GRM since 1969, and defines his music as "a person passing through a series of landscapes." "In his work the composer is guided by the act of reflection and the will to go on creating a personal oeuvre based on themes taken from everyday reality, sometimes from the sacred or from animal mythology, sometimes from burlesque or from critical satire, but always very much inspired by the mixture of images and figures, their metamorphoses and the resulting ambiguity."

**LARIVIERE, REGIS RENOUD: *Futaie/Tchernoziom* CD (INA 5008). \$12.00**

Debut INA GRM CD by this young French composer, featuring 2 works: "Futaie" (1996) & "Tchernoziom" (1998). 33 minutes of music, released as part of INA's cheaper short-length CD series. "Futaie" unfolds in time like a long, slow sentence in which only the punctuation remains. 'Futaie' is composed of immobile masses and lightning flashes that oppose one another making the piece a fleeting moment that has been hollowed out, widened and extended. A succession of temporal occurrences convey the feeling of dual time, of a 'common presence' of events the duration of which is both individual and joint, similar to the way in which trees form a forest. 'Tchernoziom' is the continuation and amplification of work on the tremor of sound sketched out in the central section of 'Futaie'. It is a study on effusive sound material that is both undeveloped and renewed. The grain of which constantly suggests possible interruption. The result is one of fleeting ideas and precarious stability of the overall structure. 'Tchernoziom' means 'black soil' and refers to the lands in the Ukraine that are renowned for being extremely fertile."

**BAYLE, FRANCOIS: *Motion-Emotion* CD (INA 5009). \$12.00**

"One 22 minute piece from 1985, Bayle's entry to the recent series of EPs on INA-GRM. Bayle was the director of the GRM from 1966 until he retired in 1997 (when succeeded by Daniel Teruggi) to build his own 'digital/multiphonic' project room, The Magison Studio. He's considered by many to be the chief architect of the contemporary GRM sound, and has been amazingly prolific over the last 30 years (this is his 11th CD). Low-watt sonics with a high-gurgle factor mixed with more traditional acousmatic stylings." — Hrvatski.

**ELOY, CHRISTIAN: *Musica Mundana/L'estran* CD (INA 5010). \$12.00**

"Musica Mundana": Mixed, fusion and root music, work on 'harmonisation' of various music and vocals. A genuine alchemy! 'L'estran': What a beautiful metaphor is this piece of coastline. It conveys an impression of in-between, uncertainty, contraries. After studying music in the French National Music School, a decisive encounter with Ivo Malec, Guy Reibel, Jacques Lejeune and Jean Schwarz at the GRM will introduce him to electroacoustic music which he will afterwards focus on. He has composed around fifty instrumental, vocal and electro acoustic works. Teacher in the Bordeaux Conservatoire and in the Paris Adac-GRM workshops, he is deeply involved in teaching and transmission of knowledge within Scrim and Octandre associations."

**ASCIONE, PATRICK: *Primitive* CD (INA 5012). \$12.00**

33-minute EP, featuring two works: "Primitive" (1995); "Espaces Paradoxes" (1987-89). RE: "Espaces-Paradoxes": "The first acousmatic work designed and projected in 16 real tracks, in full stereo. It deals with the question of writing a three dimensional space into the very act of studio composition. A continuum of singular spaces, real and suggested, give rhythm to the overall structure. The alternating of imagined spatial situations that oppose each other, answer each other or superimpose on each other, and wherein the sound effects are seemingly but a pretext for these figures in space. In return, and paradoxically, these give a sense and a life to the sound forms themselves. Thus, a specific form of discourse is borne of the simultaneous and successive perception of all these planes, trajectories and centres transmitting distinct sounds into the air."

**LEJEUNE, JACQUES: *Fragments Gourmands* CD (INA 5201). \$12.00**

"Lejeune's first foray into INA-GRM's EP series, after a bunch of stellar LP's and CD's (*L'Invitation au Départ*, *Le Cantique des Cantiques*, and of course *Messe aux Oiseaux* ('Mass with Birds')). Here he's paired with saxophone virtuoso Daniel Kientzy (previous CD on INA-GRM, '*ax Computer*, rocks...), who provides an endless stream of squeaks & blat to the otherwise synthesized/plundered univers of Herr. Lejeune. Quotes abound: 'Gruel is a healthy food which calms the pangs of hunger, is easily digested not very restorative.' Conversely, 'Animal tongues do not exceed the scope of their intelligence; but the human tongue texture, enrobed in its various membranes, heralds the sublime purpose for which it is destined.' Sexy, sexy stuff indeed..." — Hrvatski.

**PARMEGIANI, BERNARD: *Sonare* CD (INA 5203). \$12.00**

One 25 minute piece, from 1996. A State/CIRM commissioned work. "There is already music... of an Italian character in this title! Sonare: I love this word because it is Italian and because upon hearing it, music simply springs forth from within it. For each of the 5 movements, I have chosen a pseudo-instrumental or synthesis sound which I sense will allow me to bring out its very essence to develop it until it is within the deepest levels of the soul, if the soul can at all be rendered accessible to such acoustic resonance!!! I had to imagine the most suitable interplay to bring out such 'intrinsic resonance'. Now of course, no interplay can be genuine unless certain freedoms are present within or inherent to it, the rule being that such an interplay should remain musical whilst the sounds, 'in a real context' become linked to or opposed to each other. No combat, just interplay for its own sake, for itself alone, and at the same time, changes in contour, an opening or closing in the tone, range, patterns of rhythm, as if the work were a living being in itself which these creations in sound so often closely resemble, these same creations in sound, intended firstly for our ears but not only for our ears." — Parmegiani.

**SCHWARZ, JEAN: *Makinak - Capriccio* CD (INA CL 9516). \$15.00**

Two long works: "Makinak" is a Basque term for "machines" and is concerned with machine produced rhythms. "Capriccio" is a computer work, completely wiggled out fragments building a polyphony of sound movements.

**SCHWEYDER/SCHWARZ/TERUGGI: *Transe* CD (INA CL 9717). \$15.00**

One 55 minute piece, subtitled "Music in Three Dimensions," from 1996. "Exploration of an attitude is the essential aspect of the encounter of the three musical dimensions proposed by the Scheyder-Schwarz-Teruggi Trio: piano improvisations by Patrick Scheyder, sound creation on tape by Jean Schwarz and real-time transformations by Daniel Teruggi."

**SCHWARZ, JEAN: *Erdal/Symphonie/Surroundings* 2CD (INA CL2022/3). \$30.00**

Sharp double CD set containing four of Schwarz's attractive 70s tape works. 'Erdal' (1971) is a 27 minute piece in eight sections ranging thematically from 'Grillons' ('evocation of world of the insects'), '54 Oiseaux' ('songs of stereotyped birds such that give them the generators of studio 54' (HELLO!!!)), and 'Klook'/In Memoriam' (both tributes to jazz greats; Kenny Clarke and John Coltrane respectively). 'Symphonie' (1974) is a filmic 24 minute work using orchestral and flute timbres along with subtle tape effects and re-iterative motions. 'Surroundings' (1978) is an extended 53 minute piece that invokes 9 discrete locations (Broadway in Manhattan, Bourbon Street in New Orleans, a cable car in San Francisco, etc...). It features Charles Austin on saxophones and flute and Joe Gallivan (of Love Cry Want fame) on percussion and Moog synthesizer. Lastly (and certainly not least!), 'Sonances' (1971), which is based around the figures and materials of the Baschet brothers sculptures adorning public and private grounds around the GRM center. "The sheets of the Baschet instruments which haunted the studios of Research centre always fascinated me. I constituted a basic material to start from these sheets. The part proposes a voyage in this worrying world which goes from pointing out that of heart, with the fine metal rattling evoking the noise of the sea against the rocks". Schwarz is perhaps the least visible/most mysterious (alternatingly the most prolific in the CD age) INA composer, alas we've finally been given an insight to his early output. Absolutely necessary." — Hrvatski.

**SCHWARZ & BENAT ACHIARY, JEAN: *Goni'ko Zalduna/Itzala* 2CD (INA CL9820/21). \$30.00**

Features two relatively recent works: "Goñi'ko Zalduna" (1994) and "Itzala" (1997). Both are long, CD-length epics, 74 & 70 minutes respectively. "Goñi'ko Zalduna" is an opera about "the Legend of the Knight of the Goni". Incidental sounds and ethereal coral effects have their merit, but in limited fashion. "Itzala" is also operatic, but to a much more insane degree — I'd hate to kill the potential of ever selling a copy of this, but if you could imagine a more musically trained version of Costes — well, there are moments on this CD that replicate that sort of disdain for convention. Plus a classicist feel for surreal imagery and in general: very flipped atmosphere.

**ZANESI, CHRISTIAN: *Le Paradoxe de la Femme-Poisson* CD (INA K198). \$15.00**

"Music for contemporary dance piece by choreographer Michel Kelemenis by Zanési, a former student of both Pierre Schaeffer and Guy Reibel, currently in residence at the GRM (since 1977). Not entirely different than Cage's dance pieces (for Merce Cunningham) in content (record crackle, various natural-occurring sounds) but miles away in approach (constructed in an entirely digital environment). 7 tracks, 40 minutes." — Hrvatski.

**DUFOUR, DENIS: *Dix Portraits* CD/BK (INA M197). \$30.00**

Beautifully produced 5" hardcover book with 48 pages of notes & photos about Dufour's work (in French & English), with CD. The disc features 2 major Dufour pieces: "Douze Melodies Acousmatiques" (1988) and "Dix Portraits" (1984). "It is to answer Michel Chion's 'Dix Études de Musique Concrète' that Denis Dufour has composed the 'Twelve Acousmatic Melodies'. A such a title is needed to emphasize the passage from the art of making (which means the working on concrete matter) to the act of hearing (for the acousmatic listening involves the perception of acoustic and mental pictures deprived of their sources). The concept of melody is here extended to the size of the perceptive field allowed by the acousmatic vocabulary. Procession of images, collage of resonant objects, ghostly breath, all these by turns put on stage, piece into space, handled by the 'acousmatic sorcerer' whose quick interventions barely leave the ear enough time to adjust its perception. Through their kaleidoscopic series, the 'Twelve Acousmatic Melodies' supply also the elements of a portrait, image after image, the one of Dufour's resonant world which is built up with its colors, its quarters of shadow, its moods, and we always perceive the sensitive fiber which binds one to another in an unique constellation." — Michele Tosi.

**VA: *Prix Noroit 1991* CD (INA NOR 2). \$15.00**

The Leonce Petitot is an annual competition for composers of acousmatic music, judged by the likes of Bayle, Chion & Lejeune. This series of CDs gives you an overview of a few years of the competitions, and an appealing way to find out about new composers. With Normandeau, Todoroff, Parmerud, Morand, Le Goff, Waters.

**VA: *Prix International Noroit 1995* CD (INA NOR 4). \$15.00**

Fourth in this excellent series, featuring young-ish electroacoustic composers from around the globe. Included are Ned Bouhalassa (anecdotal and abstract representations of animal and human movement), Randall Smith (sounds based on the geological activity of the

earth), Lelio Camilleri (voice transformations), Benjamin de La Fuente, Marc Tremblay (exploring the sound of the telephone), Mauricio Bejarano & Adrian Moore (a radiophonic production for natural and electronically manipulated sounds).

**BAYLE, FRANCOIS: *Camera Oscura/Espaces Inhabitables* CD (MGCB1400). \$15.00**  
Volume 14 in INA GRM's continuing documentation of Francois Bayle's complete works. Featuring 2 long pieces: "Camera Oscura" (1976) & "Espaces Inhabitables" (1967). "Camera Oscura" is a literal 39 minute-minute tour de force of Bayle's stereophonic fabric, the perfect "ping", so to speak: "At first a rhythmic maze, mirrors-form that look more-or-less alike, that are assembled, woven, fuged. Then we find ourselves thrown into windings and crystallised sonorities, in which the lines would be lost if they were not supported by low layers, from plateau to plateau, seemingly leading to a muter and muter deep, to the bottom of an abyss that heat and light would reach (maybe), in extremis. But for the ear, those constructions in sequence, processes, stretching, extensions, transpositions, thickenings, harmonisation, spatialisation, reverberations and dissipation are only forms and impressions left on the memory, in view of a joy of a multidimensional, fulfilled hearing."

#### INCIDENTAL MUSIC:

##### ROVO: *Imago* CD (IM 0001). \$12.50

"Imago" is the 1999 debut full-length release from Japanese underground super-group Rovo. Rovo is centered on the duo of guitarist Yamamoto Seichi (also of The Boredoms) and electric violinist Katsui Yuji (Bondage Fruit, Demi Semi Quaver), joined by bass, keyboards and electronics, turntables, two drummers and an array of traditional percussion, gongs, and wind instruments. On record, and onstage during their mind-blowing live performance, Rovo brings these ingredients together to create a rich sonic stew comprising elements of Kraut-rock, indie space-rock, dub, trance, techno, and jam-oriented psychedelic drum-circle freak-out. Rovo makes head music your ass can relate to. And vice-versa. *Imago* was originally released by Sony Japan, and its live polyrhythmic, two-drummer attack and calculated buildup to frenzied climaxes made the album one of the most hypnotic and persuasive Japanese releases of the year."

##### ELDERS OF ZION: *Dawn Refuses To Rise* CD (IM 0003). \$12.00

"The Elders of Zion are a hard-drive based cut and paste quartet split between Seattle and San Francisco. Mixing equal parts hip-hop, dub, drone rock, and noise, the Elders' debut recording, *Dawn Refuses to Rise*, seamlessly fuses progressive politics with a beautifully consistent exploration of genres. Moving from the French dance floor cut-up of 'Disco Communiste' (featuring dialogue sampled from Jean-Luc Godard's legendary 1967 New Wave classic, *La Chinoise*) to the punk reggae of 'Hymn For a New October War,' (built around a recording of a Russian cantor begging for forgiveness,) the Elders typify the new artistic sensibilities of post-Cold War hipsters piecing together the political detritus of globalization."

#### INCUS RECORDS (UK):

##### MAGUIRE/NOBLE: *Live* LP (INCUS 52). \$14.00

Last remaining Incus LP in stock.

##### RILEY, PETER: *Company Week Book* (INCUS BK). \$17.00

A book of writing about Company Week 1977 (featuring Braxton, Bailey, Coxhill, Parker, Lacy, etc.), reproducing the original hand-written notes generated by poet Riley while experiencing the music. For Incus fanatics.

##### BEVAN/GREG KINGSTON/MATT LEWIS, TONY: *Original Gravity* CD (INCUS CD03). \$18.00

Tenor sax, guitar, toys, recorder, tapes, percussion, cello, drum, bird calls, etc.

##### COMPANY: *Once* CD (INCUS CD04). \$18.00

Live '87, Barre Phillips, Tristan Honsinger, Richard Teitelbaum, Steve Noble, Bailey etc.

##### BAILEY/BARRE PHILLIPS, DEREK: *Figuring* CD (INCUS CD05). \$18.00

Guitar/bass duets.

##### BAILEY/MOHOLE/LIPERE: *Village Life* CD (INCUS CD09). \$18.00

Bailey (e. guitar), Louis Moholo (drums, voice), & Thebe Lipere (perc. & voice).

##### SHAKING RAY LEVIS: *False Prophets or Dang Good Guessers* CD (INCUS CD13). \$18.00

Unusual Tennessee duo who mix primitive patch-synth sound w/ home racket perc.

##### BAILEY/JOHN STEVENS, DEREK: *Playing* CD (INCUS CD14). \$18.00

'92 studio duo.

##### OXLEY QUARTER, TONY: CD (INCUS CD15). \$18.00

Bailey, Pat Thomas, Matt Wand, Oxley (perc.).

##### COMPANY 91: *Vol 1* CD (INCUS CD16). \$18.00

Company Week is one of those annual events (now defunct) that boggles the imagination of the free-improv world, as organized by Derek Bailey. In 1991, John Zorn (alto sax), Alexander Balanescu (violin), Vanessa Mackness (voice), Yves Robert (trombone), Buckthead (guitar), Paul Lovens (percussion), Bailey (guitar), Paul Rogers (bass), and Pat Thomas (electronics/keyboards) met up for 5 days of improvising. All musicians appear on all 3 discs (in various combinations). Of special note is a 12-minute feedback duel between Mr. Bailey & Mr. Buckthead at the end of disc 3.

##### COMPANY 91: *Vol 2* CD (INCUS CD17). \$18.00

##### COMPANY 91: *Vol 3* CD (INCUS CD18). \$18.00

##### BUTCHER/ VENESSA MACKNESS, JOHN: *Respiritus* CD (INCUS CD21). \$18.00

"...test the ears and patience of yr so called 'friends' — the trained (operatic) vocalizations of ms. mackness dance and squeak around the flutter-scrunk of mr. butcher (he of long-standing brit-free improv fame). Pure frontal-excision, quiet and slippery..." — Sonic Death.

##### STEVENS/KENT CARTER/DEREK BAILEY, JOHN: *One Time* CD (INCUS CD22). \$18.00

The only recording of this trio, live in the UK, 11/92. Stevens (drums, mini trumpet), Bailey (electric guitar), Carter (b). A fairly definitive document of their self-described "insect music." Great liner notes by Derek.

##### ZORN/EUGENE CHADBOURNE, JOHN: *In Memory Of Nikki Arane* CD (INCUS CD23). \$18.00

Incus announces a new series of guitar/wind instrument duos with these 2 new releases. This CD features Chadbourne on dobro, acoustic Gibson 6-string flat top guitar, an Epiphone electric 6-string, and a selection of hand-held contact microphones. Zorn on soprano & alto saxophones, clarinet. "Live recordings made in New York in 1980. Although no recordings have previously been released by the duo of John Zorn and Eugene Chadbourne, by the time these recordings were made they had been playing regularly as a duo for over three years." The titles refers to the horse assassin in *The Killing*.

##### SMITH & NEIL METCALFE, ROGER: *S&M* CD (INCUS CD24). \$18.00

Smith (guitar) & Metcalfe (flute). "A sequence of recordings made over a 15 month period

between 1994-1995. Again, this is the first released recording by a long established duo."

##### JAWORZ/ALAN WILKINSON, STEFAN: CD (INCUS CD25). \$18.00

Guitar/sax duets.

##### KAISER/JOHN OSWALD, HENRY: *Improvised (Vancouver)* CD (INCUS CD26). \$18.00

Guitar/sax duets. Includes one half of the legendary Music Gallery Editions LP, recorded in Vancouver, 1978. And then 4 new recordings from the same space in Vancouver, recorded 18 years later in 1996. "Old and new, the selections heard here are excerpts from a conversation that has been going on for more than 20 years." —Alex Varty.

##### BERESFORD/DENNIS PALMER/BOB STAGNER/ROGER TURNER, STEVE: *Short In The UK* CD (INCUS CD27). \$18.00

Ten improvisations by the TN duo known as the Shaking Ray Lewis: Palmer (synthesizers, voice) & Stagner (drums, perc.) in collaboration with veteran UK improvisers Beresford (keyboards, small trumpet) & Turner (perc.). Recorded in London, 1994. Crazy improv. at least partially influenced by their shared interests in "TV cartoons, Baptist preaching, mushy peas, the world of the painter and preacher The Reverend Howard Finster," etc.

##### BAILEY/JOHN BUTCHER/OREN MARSHALL, DEREK: *Trio Playing* CD (INCUS CD28). \$18.00

UK studio recordings of the trio of Bailey (acoustic & electric guitars), Butcher (soprano & tenor saxophones), Marshall (tuba).

##### BAILEY, DEREK: *Takes Fakes & Dead She Dances* CD (INCUS CD31). \$18.00

Solo guitar album, with both acoustic & electric cuts. Features 2 live tracks from 9/97, and 8 studio recordings from 5/97, produced by Steve Beresford. "A number of Derek Bailey solo records have appeared in recent times, all either reissues or previously unreleased recordings made in the 1970s or 1980s. *Takes Fakes...* is his first solo record in seven years."

##### HESSION/WILKINSON/FELL/MORRIS: *Registered Firm* CD (INCUS CD33). \$18.00

"1996 grouping of saxophonist Alan Wilkinson, bassist Simon Fell, and tubsman Paul Hession (known collectively for their body of work for the Bruce's Fingers and Shock recording organizations, individually for records on Leo and Incus) and guitarist Joe Morris (leader of many fine sessions released on the Aum Fidelity, Knitting Factory, Soul Note, Leo, Hat Art, etc... labels) notable for bridging the Atlantic chasm of US/UK 'energy' jazz circles (a feat worth noting in the apparent cul-de-sac of pan-national out-jazz ensembles). A fine display of blurted spirituality in a decidedly non-bearded setting (despite the appearance of just that on the mugs of mssrs. Morris/Hession). 7 pieces (such as 'Spaceships are Crap' or 'If I've Offended Anyone, I Apologize') over 53 minutes... Red-blooded." —Hrvatski.

##### BENNINK/DEREK BAILEY, HAN: *Post Improvisation Vol. 1: When We're Smilin* CD (INCUS CD34). \$17.00

"On the phone: 'What you doing, Han?' 'I'm practicing. Of course.' 'Me too. Of course. Listen, Han, why don't you record something, post it, and I'll play with it; and I'll record something, post it, and you play with that; and let's see what we've got?' 'Yes! Great.'"

##### BAILEY/HAN BENNINK, DEREK: *Post Improvisation Vol. 2: Air Mail Special* CD (INCUS CD35). \$17.00

2nd accompanying volume of mail duos for guitar and percussion.

##### BAILEY/SUSIE IBARRA, DEREK: *Daedal* CD (INCUS CD36). \$17.00

"Audio document of a February 1999 studio mind-meld between Ibarra (student of Milford Graves, regular of the David S. Ware, William Parker, and Assif Tsahar ensembles, and at one point, fill in drummer for John Zorn's Masada, won the *Jazziz* magazine 'best new talent' award for 1998) and Bailey focusing on sparse, intuitive rhythmic space (and a few guitar notes every now & then). A fine cure for what ails you." —Hrvatski.

##### BAILEY/ALEX WARD, DEREK: *LOCationAL* CD (INCUS CD37). \$18.00

"Derek Bailey (guitar), Alex Ward (clarinet)." Five studio tracks, recorded in 1998-99. Plus one live track from 10/98.

##### O'ROURKE/MATS GUSTAFSSON, JIM: *Xylophonen Virtuosen* CD (INCUS CD38). \$18.00

"Mats Gustafsson (tenor sax, flutephone, flute), Jim O'Rourke (guitar, junk)." Studio sessions recorded in Chicago, 9/23/99.

##### JOSEPH HOLBROOKE: '98 CD (INCUS CD39). \$18.00

"Derek Bailey (guitar), Gavin Bryars (bass), Tony Oxley (drums). First performance together since 1966. Recorded in Cologne 1998." "So here they were, together again after 32 years, which is equivalent to the period separating Louis Armstrong's Hot Five recordings and Ornette Coleman's *Tomorrow Is The Question*. The essence of the trio was there from Bailey's opening pair of acerbic chords, through Bryars' ever attentive basslines, to Oxley's orchestrations of time itself. There was no sense of nostalgia here, more the feel of three men resuming a conversation they had begun some time ago, while mindful that their subject matter back then has been widely discussed in many languages since, and that this was a restatement through minds enriched with subsequent experiences." — Andy Shone/*The Wire*.

##### BAILEY/KEIJI HAINO, DEREK: *Songs* CD (INCUS CD40). \$18.00

Derek Bailey (guitar). Keiji Haino (voice). Recorded Nov. 1996 in the UK.

##### COMPANY: *5* CD (INCUS CD41). \$17.00

"Leo Smith, Maarten Van Regteren Altena, Derek Bailey, Tristan Honsinger, Anthony Braxton, Steve Lacy, Evan Parker. *Company 5*, recorded 1977, re-issued on CD in 2001. Originally Incus LP 28. This is the fifth in a series of records made by members of Company, a pool of improvisors from which different groupings are drawn for different occasions and settings. Although representing various musical attitudes and styles, the musicians in Company have in common a preference for making music by free improvisation."

##### COMPANY: *Epiphany 2* CD (INCUS CD42/43). \$24.00

Featuring Ursula Oppens (piano), Fred Frith (guitar, live electronics, percussion), George Lewis (trombone), Akio Suzuki (glass harmonica, anaplos, spring gong, kikkokikiriki), Julie Tippetts (acoustic guitar, voice, flute), Moto Yoshizawa (bass), Anne Le Baron (harp), Keith Tippett, Phil Wachsmann (violin, electronics), Derek Bailey (electric and acoustic guitars). *Epiphany* recorded 1982, re-issued on double CD. Originally Incus double LP 46/47. "By this time I had begun to find it useful to invite people who were not primarily, sometimes not at all, involved in improvisation to join us in our improvising. So, for Company Week in 1982, we were ten musicians most of whom had never previously met and some of whom had not previously improvised. It turned out to be a week of fine music-making, exceptional in its openness, its constructiveness, in its atmosphere of inquiry and in its goodwill." — Derek Bailey.

##### COMPANY: *In Marseille 2* CD (INCUS CD44/45). \$24.00

"Derek Bailey (guitar), Rhodri Davies (harp), Simon H. Fell (bass), Will Gaines (danse claquettes), Mark Wastell (cello). A double CD recorded in Marseille 1999."

##### ACOUSTIC GUITAR TRIO: CD (INCUS CD46). \$16.00

"Recorded Los Angeles 2000. Rod Poole (acoustic guitar, bowed guitar), Nels Cline (acoustic guitars), Jim McAuley (acoustic guitars)." This is an improvising trio that have been playing around in the LA area in recent times; McAuley and Poole are both on Nels Cline's all-time "Top 200 Guitarists" list. McAuley is known as a specialist in Renaissance and Baroque

(classical guitar), and Poole is the genius Just Intonation force of modern times (see his mesmerizing solo albums *The Death Adder* and *Jasiz*). The result is more richly detailed and sonically pleasurable sound base than one sometimes gears up for when approaching the Incus label. According to Nels these guys are known to make up tunings mere minutes before improvising, but the results would indicate a deeply engrained empathy.

**FALSE FACE SOCIETY: CD (INCUS CD47). \$16.00**

"Recorded London 2000. Steve Noble: 4 piece drum set, cymbals & percussion. John Edwards: double bass, Alex Ward: electric guitar."

**BAILEY/MIN XIAO-FEN, DEREK: *Flying Dragons* CD (INCUS CD50). \$16.00**

"Derek Bailey (guitar) & Min Xiao-Fen (pipa). Recorded N.Y.C. 1999."

**BAILEY, DEREK: *Duos, London 2001* CD (INCUS CD51). \$16.00**

"Derek Bailey with: Julian Kytasty (bandura/flute), Roger Turner (percussion), Alan Wilkinson (baritone sax, voice)."

**BAILEY/SUSIE IBARRA, DEREK: *Bids* CD (INCUS CD52). \$16.00**

"Derek Bailey, electric guitar, Susie Ibarra, percussion. Recorded Kongsberg, Norway 2001."

**BAILEY/TRISTAN HONSIINGER, DEREK: *Tristan (Duo)* CD (INCUS CD53). \$16.00**

Derek Bailey (guitar, 19-string guitar); Tristan Honsinger (cello). Recorded live in Massy, France 1975 & London 1976. The London recordings previously issued on Incus LP 20 *DUO*.

**BAILEY/INGAR ZACH, DEREK: *Seven* CD (INCUS CD54). \$16.00**

Derek Bailey: acoustic guitar; Ingar Zach: percussion. Recorded February 2002. Zach co-runs the Norwegian label SOFA and is a member of Tri-Dim (recently remixed by Jim O'Rourke).

**GAINES/DEREK BAILEY, WILL: *Rappin' & Tappin* CD (INCUS CD55). \$18.00**

Will Gaines: tap; Derek Bailey: guitar. Recorded at the Oostrum Church, Holland, 1994.

**HOLBROOKE, JOSEPH: '65 (Rehearsal Extract) CD EP (INCUS S01). \$12.00**

"CD single (10 & 1/2 minutes) of the Joseph Holbrooke group, recorded in 1965. With Derek Bailey (guitar), Gavin Bryars (bass) and Tony Oxley (drums) — a legendary ensemble, and a key to the whole dawn of the European free music arena. The first and only issued recording by this trio (named after an obscure turn-of-the-century UK composer, Joseph Holbrooke). Includes an addition of some poorly designed CD Rom material (text, photos and other ephemera about the brief and generally undocumented existence of this trio) that doesn't seem to commonly function (doesn't work with Netscape, seems to auto-crash on Explorer — but maybe you're made of tougher stuff). "This short piece was recorded in rehearsal in the front room of my ground floor flat at 329 Crooksmoor Road, Sheffield some time in 1965. It was a medium-size living room, carpeted and with an open fireplace, and was just big enough for the three of us to have sufficient space to play. I had lived in the upstairs flat during my last two years as a philosophy student, a period when, in reality, I was spending more time working virtually as a professional musician even before I graduated in 1964. Throughout the time that I lived there, until the end of the summer of 1966, the three of us would rehearse frequently and try out ideas. Sometimes just Tony and I would practice together, working on complex approaches to pulsed time, especially in order for the trio to become familiar with Tony's increasing interest in subdivisions of triplets (even when we were still playing relatively conventional jazz compositions). At other times the three of us would rehearse, basically testing possible procedures in our transition from jazz to free playing. We would perform regularly in public, playing each Saturday lunchtime in an upstairs room in The Grapes, Trippet Lane." — Gavin Bryars.

**BAILEY/WILL GAINES, DEREK: *Will* VHS (INCUS V01). \$22.00**

First 2 volumes in the new Incus video series both feature unusual duets between Derek and renowned dance virtuosos. Gaines is a tap dancer, and really elevates Bailey into some aggressive territory (on electric guitar). Of the two videos, this is the more professionally shot and recorded, and if you've never been able to see Bailey live, probably the next best thing for insight into his physical approach. As with all videos we carry, these are in the NTSC USA-compatible format.

**BAILEY/JOHN STEVENS, DEREK: *Gig* VHS (INCUS V04). \$22.00**

Live recording from a 1992 "pub" gig, with Bailey on electric guitar, Stevens on drums and mini trumpet (51 minutes). "The pub gig has been a staple of British musician lowlife for as long as anyone can remember. It figures pretty low on any list of preferred playing situations for me, but for John Stevens, I think it might have been his favorite playing context, one in which he could combine his commitment to music and to, let's say, conviviality...The lighting is poor, there is the occasional unexplained lacuna and the cameraman doesn't always seem to have the best seat in the house, but, after all, this is a pub gig." — D. Bailey.

**FINE/SUSAN J. SPERL, MILO: *Gutter Cleaners* VHS (INCUS V05). \$22.00**

"Video document of an August 1984 dance-studio collaboration pairing Fine's (has recorded in various forms with his partner Steve Gnita and with ensembles such as Borbetomagus and, from 1969 on, the Milo Fine Free Jazz ensemble for labels such as Hat Hut, Fusetron, The Lotus Sound, Cadence, Leo, etc...) 'm-drums', piano, clarinet, and electronics with Sperl's (student of Jennifer Muller & Fred Matthews, James Moore, and Velta Cernonok) body-motion. An interesting view/listen no doubt, not just for the spurious actions committed by said Sperl but for the general countenance and almost anti-action from Milo's side of the room while creating such a din. A curious selection for the Incus video shelf..." — Hrvatski.

**INDIGO (FRANCE):**

**LUCAS, GARY: *The Edge Of Heaven: Gary Lucas Plays Mid-Century Chinese Pop* CD (LBLC 2582). \$16.00**

"Gary Lucas, who is well known for his work with Captain Beefheart and the Magic Band, is an incredibly talented and versatile NYC-based guitarist/singer/songwriter who has earned a worldwide following in his own right over the last several years. Lucas has been hailed for his brilliant solo guitar work, the long-standing band Gods and Monsters (based around Lucas' guitar and songwriting encompassing almost every style imaginable) and his work with many other outstanding musicians, including contributing songs and guitar playing for major label debut albums from Jeff Buckley and Joan Osborne. Lucas is moving beyond his reputation as one of the most innovative guitarists in the world today to firmly establish himself as a composer and Grammy-nominated songwriter. His new album, *The Edge Of Heaven - Gary Lucas Plays Mid-Century Chinese Pop*, is a tribute to the Chinese divas Chow Hsuan and Bai Kwong."

**INDIGO INC. (AUSTRIA):**

**MICROTHOL: *Sexy Lady EP 12"* (INDIGO 003EP). \$9.00**

"Microthol are two Vienna's finest talents in electronic music: Philipp Haffner & Constantin Zeileissen who both come from the Trust Orbit, the one and only Viennese electro label. Their track 'Sexy Lady' — rough and Chicago acid influenced in an uninhibited old-school way — fascinated Electric Indigo immediately when she heard it in their studio: this would make her dance and smile! Indigo:inc 3 features the original version and her straight and quite a bit faster remix on the b-side."

**INFLAMABLE:**

**DJ CAM: *The Beat Assassinated* CD (NR 2026). \$14.00**

"The third album by French abstract hip-hop pioneer DJ Cam. 1995's *Underground Vibes*. (US title: *Mad Blunted Jazz*) and 1996's *Substances*, established Cam one of the premiere abstract hip-hop DJs worldwide today. *The Beat Assassinated* is a tribute to old school, NY style hip hop (Public Enemy, Gangstarr, Eric B & Rakim). The album pushes the boundaries of trip hop and drum 'n' bass music beyond the strictly ambient realm, into a dynamic, urban frame of reference, creating a hybrid of electronica and hip-hop music."

**INFLATABLE LABEL:**

**VA: *Dub Tribunal* CD (FLAT 001 CD). \$12.00**

"With seven albums to his name, and over 100 tracks released so far, Matt Haines (aka The Rip Off Artist) has started a new label: Inflatable Labl. And the first release, *dub tribunal*, is a unique twist on the concept of a compilation album. The big idea: three artists agree on a style of music they're not currently known for, something that will challenge them. From this starting point, each creates four tracks. It's like 'Reality TV' for musicians! The result: three different interpretations and lots of interesting music. *dub tribunal* uses dub music as a reference, but is twisted into new and exotic shapes by: Atom TM (aka Uwe Schmidt, Atom Heart, Señor Coconut, LB, Geez n Gosh, etc.), Small Rocks (aka Matt Wand, one half of Stock, Hausen & Walkman, Hot Air Records), The Rip Off Artist (aka Matt Haines, Mille Plateaux artist, Dean Martin's 'Sway' remixer)."

**HDJ TOM: *Taste* CD (FLAT 003 CD). \$11.00**

"Taste is all crunchy crispy noise on the outside, and rich creamy goodness on the inside...just like butter wrapped in sandpaper. Tamas Szoke, one half of the Hungarian pop duo Golden Army, has with this solo effort created something rare in the world of glitchy electronics: digital music with a profound sense of structure. Hdj Tom isn't content to just set his computer on 'loop' and go out for coffee. These tracks won't sit still, but rather will wander off into other rooms, root through the refrigerator while you're not looking, and if you're lucky might even make you a sandwich. And isn't that what we demand of our music?"

**VAUXHALL 44: *Sub-i* CD (FLAT 004CD). \$11.00**

"Inflatables fourth release is Vauxhall44's first full-length album, entitled *sub-i*. The artist is Yuki Kiba, a Tokyo resident who began playing guitar at the tender age of fourteen. He has seen his share of go-nowhere garage bands, playing experimental rock, jazz, reggae and soon, and didn't start making computer music until he was twenty-one. Sounds like a typical kid from the suburbs, right? What we can't figure out is how this shy, deferential Japanese kid makes such fascinating music. Each track is constantly changing, sometimes jump cutting to the next big idea, sometimes gradually evolving through shifting elements that never play the same way twice. Superficially, there are techno and house elements to his tracks, but there are so many little details that the mind has no chance to wander. This makes *sub-i* an uncommonly satisfying experience."

**RIP-OFF ARTIST, THE: *New Clear Days* CD (FLAT 005CD). \$12.00**

"Is nuclear power a pollution-free solution to the world's energy needs? Or is it a dangerous ticking time bomb? The answers, of course, are contained in his latest release, *New Clear Days*. Unlike most people (who have already made up their minds) Matt Haines is not quite sure what to think about all those little subatomic particles zooming around. But rather than lose sleep over it, he's decided to work through these issues on his latest album. This is the tenth full-length album for Haines, but the first to be released on his own label, Inflatable Labl. From the beginning the label has had a loser-focused strategy: to release music that is structurally and rhythmically interesting, and that has a high ideas-per-minute ratio. In other words, it thumbs its nose at DJ-oriented music and its so-called experimental off-spring. The label's motto is 'Say it fast, say it well, and move on'."

**INFRACTION:**

**ZAMMUTO: *Solutione of Stareau: Disc One* CD (INFX 002). \$12.00**

"Arising from a mammoth triple CDR released by Nick Willscher (aka Zammuto) a few years back as a private pressing, Infraction brings to light disc one of the *Solutione of Stareau* trilogy (following the Apt. B records release of disc three entitled, simply, *Willscher*). This disc one is a quiet atmospheric minimal soundscape. Distant radio waves floating in the night, warm drones rising and falling, punctured by a faint yet insistent pulsing rhythm. Deep listening in which surface variation is so subtle — getting lost in the recording for hours is almost inevitable if YOU give it the time. Time well spent."

**BEEQUEEN: *Owlness* CD (INFX 003). \$12.00**

"In it's attractive cover, *Owlness* offers trip-hop rhythms, guitar-ambient, beautiful road-movie-music, strange samples and loops deliver with a twist only the Beequeens can master. From the opener 'Clockwise' to the long melancholic piece 'Beam Ends' (featuring a ticking clock, atmospherically guitarwork, environmental recordings and cellos) this new CD offers the most musical product Beequeen has released so far. It will certainly appeal to Beequeen fans old and new, offering an album full of beautiful tracks. *Owlness* proves Beequeen more alive than ever, willing to take on new challenges in their music."

**LILES, ANDREW: *An Unworld* CD (INFX 004). \$12.00**

"Liles has taken many small portraits of the soundtrack for the underside of the world and has carefully meshed them with samples that are as theoretically unsettling as any of the authentic EVP recordings conducted by Friedrich Jurgenson. A deceptive lullaby of electronic tones, stereophonic acrobatics and drowned words; the samples continue, that of wind-blown rain against the window, voices down the hall, piano interludes, indiscernible conversations in muffled tones on the other end of the line and sine waves expanding in rooms otherwise acoustically dead. Liles carves his own distinct sound, but a natural comparison may hint towards the instrumental works of Coil, the Hafler Trio (particularly *How to Reform Mankind*), Eliane Radigue (*Trilogie de la Mort*) as well as the subtle influence of Bernard Parmegiani. A moribund and profoundly disquieting recording of sadness and beauty."

**LILES, ANDREW: *All Closed Doors* CD (INFX 006). \$12.00**

"With a title such as 'Largactil and Dilaudin for the Soul' this newest release from British composer Andrew Liles should give an indication of the eccentricities from where this recording is coming from. One track of stark resonating piano followed by the slow warming of the orchestra that draws you in. Once there, it tip toes, echoes and dissolves with each track re-emerging more fractured than the next. Intricacies of creaks, dull thuds, traditional instrumentation and then subtle ambient drones. *All Closed Doors* could be the aural equivalent of living in a disused cupboard; dusty and empty — dark and damp. Perhaps the definitive song on the album, 'What Never Will Be' is a bizarre ghostly version of the 'que sera sera'."



## INFRA SOUND:

**ELOE OMOE: 12" (7HZ 002). \$9.00**

"Eloe Omoë is a bass and drums duo of rock refusers from Charlestown, MA. Driven by tandem tactics of low-end subterfuge and drum tumble, their aggressive abstractions and brown sound rumble have stopped shows, upset stomachs, rattled skulls, and melted minds. Recorded live and unrehearsed in the industrial wastelands of the Northeast, this debut release charts Eloe Omoë's real-time navigations through arrhythmic tensioning and hyper-sonic squall. Their clairvoyant collaborations are way-the-fuck-out and abrasive; this quick spinner offers short attention span jams of ecstatic thrash interrupted by satanic screech and space jitter."

**USAISAMONSTER: Masonic Chronic 12" (7HZ 003). \$9.00**

2nd release on this label. "No name-checking necessary, USAISAMONSTER is crucial on its own terms. With psychic unity and telepathic muscle memory, this terse and tweaked rock duo channels chaos into beauty with songs both poetic and pummeling. Their psychedelic punk is a pacifist full force attack; heavy rock that penetrates dominant reality and will change the world for ten minutes or so every time a needle drops on the Masonic Chronic. Three color fold-out poster screenprinted on tree-free hemp paper."

**USAISAMONSTER: Citizens Of The Chronic CD (7HZ 004 CD). \$11.00**

"No name-checking necessary, USAISAMONSTER is crucial on its own terms. With psychic unity and telepathic muscle memory, this terse and tweaked rock duo channels chaos into beauty with songs both poetic and pummeling. Citizens of the Chronic surveys dimensions near and far, and will skewer even the most jaded tastes: it rocks past 'prog' & progs past post.' USAISAMONSTER's twisted songs of soul and psychedelic anarchy are driven by duo exchanges that dance along a tightrope between jangly reflex rock and hardcore brutality. CD collects all tracks from Masonic Chronic EP (7Hz 003) and Citizens of the Universe LP (7Hz 001)."

## INNERSTATE:

**28TH DAY: The Complete Recordings CD (INNER 7017 CD). \$13.50**

"The long-awaited definitive chronicle of this Northern California neo-psychedelic jangle rock trio featuring a teenage Barbara Manning on bass and vocals, guitarist/vocalist Cole Marquis (later of the Snowmen) and drummer Mike Cloward. Includes all the band's studio recordings including their debut mini-album produced by True West's Russ Tolman, the extra tracks that made up the European full-length LP, and selected live and rehearsal recordings. Exhaustive band history by Paisley Underground archivist Pat Thomas. Deluxe digipak with booklet. Digitally remastered from the original analog masters."

## INNOVA:

**VA: Sonic Circuits 10 CD (INNO 119). \$6.00**

Selections from the 10th annual festival of electro-acoustic music. The festival comprises a caravan of curated works that travel the world to form the basis for a multitude of events. "Sonic Circuits offers one-stop shopping for the aesthete living in the electronic age," says Philip Blackburn, the program's director. "It showcases the latest (and arguably the best) artistic uses of technology from a variety of fields". Works by twelve composers have been selected for inclusion on the Sonic Circuits X CD featuring Atsushi Yamaji (Japan), Michelle Kinney (MN), Peter Blasser (OH), Hans-Joachim Roedelius (Austria), Jon C. Nelson (TX), Christopher Coleman (Hong Kong), Rod Stasick (TX), Gary Verkade (Sweden), Sawako Kato (Japan), Barry Schrader (CA), William Price (LA), and Malte Steiner (Germany)."

**FOUNTAIN, JUDSON: Completely In The Dark CDR (INNO 200). \$13.00**

"First-ever CD release of 'The Ed Wood, Jr.' of radio drama. Original radio dramas (1969-1974) produced, written and directed by Judson Fountain. Produced by Irwin Chusid and Barbara Economou. Before TV captured the nation's attention, radio was the most popular form of home entertainment. Nowadays that box offers mostly music, news, and backtalk, but from the 1920s through the '40s, the airwaves boasted drama, comedy, and murder mysteries. Judson Fountain (b. 1952) grew up after the heyday of classic radio theater, but as a child heard vestiges of programs that had enthralled his parents. He developed an obsession with suspense-filled shows like The Shadow, Inner Sanctum, and Lights Out!. While most Americans were evolving into couch potatoes, Judson embraced radio as the superior theatrical medium, and felt compelled to single-handedly revive the art. That he lacked training, technology, skilled staff and a budget did not deter him. Ed Wood, Jr. made movies; Judson produced radio dramas. Judson was between 17 and 22 when he produced these extremely primitive affairs. His simple, derivative plotlines employ Halloween kitsch — spooks, witches, haunted houses — as vehicles in morality plays about redemption for the honorable and damnation for evil-doers. Judson's work was characterized by cliché scripting, egregious ethnic accents, and inept editing — all seasoned with copious needle-drops of creaking doors and howling wolves from the timeless Elektra Sound Effects Library. But this extreme amateurishness and unwavering sincerity synergize to great advantage in Fountain's theatricals. There is charm in the clumsiness, and befuddled amusement in the often-abrupt plot twists. Over the past decade, Judson's recordings have circulated among collectors of the bizarre, and in the process have attracted a cult following." CDR release.

**PARTCH, HARRY: Enclosure 1 VHS (INNO 400). \$20.00**

Innova Recordings is the label run by the Minnesota Composer's Forum, and they are releasing this shocking series of Harry Partch archival items. This first volume, in video form, is sub-titled: Four historic art films by Madeline Tourtelot with music by Harry Partch. Simply put, this is an all-time visual treat for anyone interested in the state of the universe. There is an 18 minute film that acts as a documentary about Partch's home made instruments — full color footage shot in 1958, showing him playing all the instruments in his Chicago studio, packing orders of his Gate 5 LPs, etc. Equally mindblowing is another 25 minute film, shot in the same studio around the same time, with his full ensemble performing "U.S. Highball." I think it's possible to say that these 2 films are the ultimate artifacts to use in the discovery and enjoyment of this utterly unique composer — nothing else could get it across better. The other two films included are experimental movies by Tourtelot, with soundtracks performed by Partch. "Rotate the Body in All Its Planes" is a dizzying gymnastics display and quite funny. "Windsong" features the ancient Greek legend of Daphne and Apollo as they are transported to Lake Michigan. It too is a cracker. Total time is about 68 minutes; comes with a 12 page book, including Partch's original notes about the films.

**PARTCH, HARRY: Enclosure 2 4CD BOX (INNO 401). \$38.00**

This massive 4CD set is the second "enclosure" in the series. It is sub-titled "Historic Speech-Music Recordings from the Harry Partch archives," and includes "archival recordings, including works from the 30s & 40s, a lecture on just intonation, excerpts from the 1935 hobo journal Bitter Music, and a sound documentary featuring Partch at the piano."

**PARTCH, HARRY: Enclosure 4: Delusion Of The Fury VHS (INNO 404). \$20.00**

The 2nd video to be released as part of Innova's series "documenting the life and work of

one of America's most remarkable artists, who hand-built a corporeal, microtonal, musical world of his own." The main item here is the 75 minute film from 1971 by Madeline Tourtelot: Delusion of the Fury: A Ritual of Dream and Delusion. Considered Partch's major dramatic work, it was a ritualistic, theatrical presentation, that established his international reputation and guru-like status. The film shows Partch's hand-built instruments performing an African and Noh-inspired score in some of his most compelling music in his mature style. Also included on this video, is 28 minute film, The Music Of Harry Partch, produced in 1968 for San Diego television. It documents an outdoor performance of Daphne Of the Dunes, as well as two duets from "And on the Seventh Day Day Petals Fell in Petaluma," w/ Partch and Danlee Mitchell.

**PARTCH, HARRY: Enclosure Five 3CD (INNO 405). \$32.00**

"The fifth part of The American Composer's Forum series chronicling the life and work of Harry Partch (1901-74), one of America's most extraordinary, yet central, composers. Partch was a self-taught musician, eclectic visionary, instrument-builder, microtonal theorist, gay, sometime-hobo, who conceived and composed a Corporeal, integrated, ancient ritual theater. Enclosure Five is a 3-CD set focussing on Partch's works inspired by ancient Greece. It includes important works published here for the first time, reissues of out-of-print recordings, and new performances. With this issue, the entirety of Partch's recorded oeuvre (with one exception) is publicly available for the first time. Taken with the rest of the Enclosures series and the Harry Partch Collection on CRI, we can now begin to assess Partch's whole output. Works include: A reissue of 'Ulysses at the Edge' with Jack Logan playing the trumpet part originally intended for Chet Baker; 'Revelation in the Courthouse Park (after The Bacchae of Euripides),' in its original version recorded at the University of Illinois in 1960 and excerpted on Partch's own Gate Five records; 'King Oedipus,' the culmination of Partch's Speech-Music period, in its original version using the translation by W.B. Yeats. Although Partch considered this his most important work (it took 19 years to write) and an excellent performance (featuring the incomparable Allen Louw as Oedipus), it was never released because of a permission dispute; Miscellaneous short Speech-Music works: 'By the Rivers of Babylon' (reorchestrated from the version heard on Enclosure Two); 'Come Away, Death' from the lost collection, December 1942. This work, for voice and guitar, appears in with the work by Douglas Moore that inspired Partch's own setting; and 'Minuet,' a curious Baroque duet performed by Partch and his then-student, Ben Johnston; 'The Bewitched (A Dance Satire)' in a 1980 recording from Cologne featuring an extraordinary performance and recording of this major Partch work (produced by Kenneth Gaburo for the Berlin Festival, with Danlee Mitchell, music director and Isabelle Tercero as The Witch). Partch's own spoken introductions to two of the works are included as well as an extensive booklet. The Enclosures series, named after Partch's last contemplated work and released on the Innova Recordings label of the American Composers Forum, is the culmination of a 13-year endeavor by Dr. Philip Blackburn, a Minnesota-based composer, performer, administrator and scholar. Inspired by Partch's pioneering spirit and dearth of published materials, Blackburn worked with the Harry Partch Foundation, colleague Kenneth Gaburo, and many others to bring Partch's singular voice to the public, attempting to 'let Harry speak for himself.'"

**PARTCH, HARRY: Enclosure Six: Delusion of the Fury CD (INNO 406). \$13.00**

Finally, the major missing piece of the Partch discography has been reissued! "To mark the 25th anniversary of the composer's death (on September 4, 1974), and just in time for his centenary (June 24, 2001), Delusion of the Fury, the monumental work of ritual-theater that propelled Harry Partch into the limelight, is being released on CD. Originally recorded for Columbia Masterworks and long-since out of print, Innova, in conjunction with Sony Music Special Products, has reissued this central item of American musical history. With the appearance of this recording, the complete works of Harry Partch (1901-1974), one of the most important of American artists, are available for the first time (the remaining works are published largely by Innova's Enclosure series and the CRI Partch Collection). Like composer Conlon Nancarrow, Partch had to wait until late in life for his radical contributions to the arts to receive wide attention. With the 1969 production of Delusion he was 'discovered', idolized, and guffawed, as a 43-tone-to-the-octave, ex-hobo, eccentric, maverick, iconoclastic instrument-builder, and a 'philosophic music-man seduced into carpentry.' Hippie hyperbole notwithstanding, Partch was a genuine far-out radical whose time has come. Again, Delusion of the Fury is a 72' totally-integrated, corporeal, microtonal, elemental work of ritual theater, incorporating almost all of Partch's hand-built orchestra of sculptural instruments. Using mime, dance, music, vocalizations, lighting, and costume, Partch presents two tales concerning reconciliation of life and death, one after a Japanese Noh drama, the other after an Ethiopian folk tale. The video release Enclosure Four: Harry Partch (Innova 404) features the film version of Delusion, but this is the first time that the high-quality stereo sound version is available on CD. Perhaps the most astonishing, seductive and compelling of Partch's works, Delusion stands as the 'Choral Symphony' or 'Ring Cycle' do to other composers: a culminating testament to a lifetime of 'doing your own thing.' The 16-page illustrated booklet features Partch's introduction and a new text by conductor Danlee Mitchell."

**BRANT, HENRY: The Henry Brant Collection, Vol. 1 2CD (INNO 408). \$21.00**

"At ninety, the composer continues to produce formidable, trail-blazing symphonic works like 'Ice Field', which captured the Pulitzer last year. And his place in the history books is assured. Consider the specs: friend to Copland, Varèse, Antheil, Cowell and Partch, source of inspiration to scores of musicians worldwide, and the composer of over 100 strikingly original spatial works, a dozen of which incorporate truly massive ensembles. Nope, Brant looms large regardless. It's just that the scope and magnitude of Brant's work, its seemingly inexhaustible creative intensity, its expressive deployment of musicians in space, its fantastic combinations of tonal flavors, and, most importantly, its intrinsic listenability, would seem to make it a prime candidate for big-screen exploitation. As matters stand, though, Hollywood's denial is Innova's gain. It is with unbounded delight that we present the first installment of a great and glorious undertaking: a series of CDs featuring some of Brant's major works, most previously unreleased. The Henry Brant Collection, Volume 1, a deluxe 2-CD set featuring a pair of Brant's monumental works, 'Northern Lights Over the Twin Cities' (100 mins, 6 conductors) and 'A Plan of the Air' (25 mins, 2 conductors) provides a marvelous introduction to Brant's world."

**NEWBAND: Harry Partch/Dean Drummond CD (INNO 561). \$13.00**

"A CD featuring works by former cohorts and microtonal pioneers, Harry Partch and Dean Drummond. This stunning new recording, engineered by Grammy-award winner Judith Sherman, is performed by members of Newband primarily on the original Partch collection of hand-made instruments, notable for their sculptural and acoustic beauty. The music integrates declaimed poetry (masterfully performed by Bob Osborne) with colorful instrumental accompaniment. The Drummond pieces are first recordings, the Partch are the first since the 1940s. Partch's 'Eleven Intrusions' is a suite of eleven rather short pieces of mixed instrumentation composed from 1946 to 1950. A wide variety of techniques is utilized, from the incorporation of two ancient Greek scales and a Zuni (native American) song to Partch's typically microtonal speech-song settings of texts by a variety of poets."

**FANCHER, SUSAN: *Ponder Nothing* CD (INNO 564). \$13.00**

Compositions by: Steve Reich, Giacinto Scelsi, Mark Engebretson, Ben Johnston, Wolfram Wagner, Alexander Wagendristel. Performed by Susan Fancher on saxophones.

**PELLMAN, SAMUEL: *Selected Planets* CD (INNO 597). \$13.00**

"Samuel Pellman isn't the least bit afraid to tackle the big issues, as his new Innova Recordings release, *Selected Planets*, demonstrates in great and glorious abundance. Pellman's musical tour of our Solar System utilizes an array of resources worthy of NASA itself: a number of unique and highly satisfying microtonal scales, a staggering range of compositional techniques, and an arsenal of creative weapons ranging from the latest software to venerable analog synths — all of which Pellman deploys with a masterful touch that undoubtedly would have impressed old Mr. Hubble himself. From the molten continents of Mercury to the frozen plains of Pluto, by way of Pellman's own home turf in upstate New York, *Selected Planets* radiates the kind of charm, depth, and beauty that should easily earn it a place alongside Francois Bayle's *Erosphere*, Bernard Parmegiani's *La Creation Du Monde*, and Morton Subotnick's *Silver Apples of the Moon* amidst the great works of electronic music. In other words, the real music of the spheres starts here."

**INSTINCT:****VA: *Chronologi: 12k Year1- Year4 2CD* (INS 572). \$13.50**

"Instinct records, in a joint effort with 12k, has released *Chronologi: 12k Year1- Year4*, a double CD recalling the first 4 years (1997-2000) of 12k's growth and output from the early ambient and minimal techno releases to the solidification of 12k's vision and aesthetic and move into microscopic sound. The collaboration between 12k and Instinct Records was a natural one due to Taylor Deupree's early discography and past history with Instinct... and will prove to be a great introduction for those unfamiliar with the label as well as an interesting retrospective (with extra material) for 12k's collectors. Disc one contains one track from each of the first 12 12k releases. From 12k1000, Human Mesh Dance 'thesecretnumber-twelve' to 12k1011, Shuttle358 *Frame*... including tracks from all of the out-of-print titles... which are often very sought-after. Disc two contains the Shuttle358 'frame' video. Disc two also includes 3 archival, previously unreleased, tracks."

**INSTITUT DU MONDE ARABE (FRANCE):****BIN FARIS ENSEMBLE, MUHAMMAD: *Le Sawt de Bahrein* CD (IDMA 321040). \$19.00**

"The sawt (literally 'voice' in Arabic), the most highly esteemed vocal art in countries round the Gulf, has its sources in the vast repertoire of classical and dialectical poetry and the poetic and musical cultures that have left their mark in the area. In the wake of the great upheaval of tradition that took place in the thirties, Muhammad bin Faris, a remarkable writer and composer of the sawt, played a large and vigorous role in the renewal of the genre, founding Bahrain's first school of sawt."

**AL-UMAYRI ENSEMBLE: *Le sawt de Koweit* CD (IDMA 321041). \$19.00**

"Kuwait has forged the urban musical genre known as sawt out to the different cultural and ethnic mixtures there. Its influence has spread as far as the rest of the Gulf and the Indian ocean. The modernization of the Kuwaiti sawt is forever linked to the name of Abdallah al-Faraj, a poet, composer and singer, and the source of several titles on this album."

**KHOUSHID, NOUREDDINE: *The Path of Ecstasy* CD (IDMA 321051). \$19.00**

"Mystical tales attribute a divine origin to music, recounting that the celestial soul refused to become incarnate, but was seduced by the voice of an angel ordered by God to settle inside the body so as to attract it there. Now trapped inside the body, it feels nostalgia for its origins. This is how the Sufis sing of their separation from the original source and their ardent desire to be reunited with it. The ensemble on this album brings together nine hymn-singers from the Shadhiliyya order led by Nouredine Khourshid to present some wasla-s, suites of music and poetry. This is the musical setting for a ceremony held in the zawiya-s, holy places for the religious cult, and home of the whirling dervishes."

**INSTITUTE FOR ELECTRONIC ARTS:****INOUE & ANDREW DEUTSCH, TETSU: *Installation Sound* CD (IEA 05). \$9.00**

"*Installation Sound* documents Tetsu Inoue's sound installations from around the world. Included are installation works for Diapason Gallery, New York, NY, Engine 27, New York, NY, and Castello di Rivoli Museum Italy 2003. In addition, there are several collaborative tracks by Tetsu Inoue and Andrew Deutsch which exemplify what might be called 'isolated energy' compositions. Overall, this work exhibits beautiful combinations of sounds scatter threw space and time focused through the extraordinary compositional lens of Tetsu Inoue. Graphic inserts, (designed, printed on high quality paper and hand assembled by Deutsch at the Institute for Electronic Arts), includes digital photography by Tetsu Inoue with treatments and image processing by Andrew Deutsch."

**INTERCORD/EMI (GERMANY):****KRAAN: CD (INTER 26682). \$13.50**

First CD reissue of their debut album from 1972. A legit issue with 3 previously unreleased bonus tracks (demos from 1971) and 12 page booklet of notes & photos. "Kraan's debut is a remarkably original album, that whilst not being overtly weird or experimental, had a groundbreaking original character, especially so for a type of progressive jazz-fusion. Wolbrandt's unusual guitar, Pappert's flowery sax, and a most imaginative song style, were all factors. But, more than that, it was their intuitive playing, Arabic textures (witness the extraordinary 'Kraan Arabia') blending in a psychedelic spiced fusion, resulting in what was uniquely Kraan." — *Crack In The Cosmic Egg*.

**KRAAN: *Wintrup* CD (INTER 26692). \$13.50**

First CD reissue of the 2nd Kraan album, originally issued by Spiegelei in 1973. With one bonus track, a previously un-issued demo from 1971, "Fat Mr. Rich". "Their 2nd album, *Wintrup* named after their new home, was a much calmer light-hearted album, more song-based yet still eclectically Kraan." — Freeman's.

**KRAAN: *Live* CD (INTER 26712). \$13.50**

New reissue of the fourth Kraan album, originally issued by Spiegelei in 1976. "A double album recorded in Berlin's 'Quartier Latin', which gained Kraan the chance to tour Britain. *Live* was Kraan's hottest moment on vinyl, having many of their favourite tracks extended with great energy, and being largely instrumental, giving all the musicians ample room to really let go."

**KRAAN: *Let It Out* CD (INTER 26722). \$13.50**

New mid-line reissue of the 5th Kraan album, originally issued by Spiegelei in 1975. "Kraan came up with one of their best albums, an offering that embarked on new stylistic paths and — like all their previous releases — presented another, even more multi-layered side to the band."

**INTERDIMENSIONAL TRANSMISSIONS:****ECTOMORPH: *Stark EP 12"* (IT 02). \$6.50**

Four track EP from 1995. Features a newly remastered B side with "Malfunction", originally on the Murora Project (Rephlex).

**I-F: *Theme From PACK 12"* (IT 11). \$6.50**

Includes a non-album extended mix of "Theme" and an exclusive remix by Parallax Corporation.

**POTUZNIAK, GERHARD: *The 20th Door 12"* (IT 12). \$6.50**

"After over 30 releases over the past 8 years on a variety of labels including Cheap, Disko b, Breakin, Craft/Sabotage, Pomelo, Morbid, Tension, The Super Corp, Plug Research, Gig, and Mo Wax, IT 12 finds Gerhard Potuznik in his debut appearance on Interdimensional Transmissions. This EP showcases Gerhard's obsessive love affairs with with Joy Division and his G3 Powerbook. The record itself is specifically engineered to get lost in, with 5 perfect loops and an inside out flip side. With Gerhard's explorations, Interdimensional Transmissions continues it's adventures into unique individualistic stand out electronic music."

**GD LUXXE: *The 21st Door* CD (IT 16 CD). \$13.50**

"Finding inspiration from the darker side of electronic music of all eras, Gerhard Potuznik has put together a groundbreaking album entitled *The 21st Door*. Gerhard Potuznik began making music in Vienna in the early 80s, initially as a guitarist. A staunch fan of all things dark and quirky, Gerhard is perhaps the hardest working man in electronic music. From production to songwriting to releasing his music in multiple genres in many countries, this man does it all. With an unfathomable amount of material already released (including his productions with Pulsinger & Tunakan on Cheap as IO, and his production work for Chicks on Speed) it is his G D Luxxe project that is his strongest. With releases as G D Luxxe on Ersatz Audio, Breakin, and Suction, he is dedicated to taking his quality music to as many worthy outlets as possible, but his Factory obsessed full length for IT is a totally different story. Herein we find him exploring his obsessions while crossing so many boundaries: rock (a cover of T Rex included), IDM, EBM, Italian Disco broken English, electro, techno and beyond. This is fresh music from a true innovator. This is a record sure to cross boundaries and turn heads."

**GD LUXXE: *The 21st Door* LP (IT 16 LP). \$12.50**

LP Version.

**ECTOMORPH: *Dada 12"* (IT 17). \$6.50**

"Culled from their forthcoming full length album, this 12" showcases rare concepts in electro these days: originality and new directions. This is organic electronic musk hand made from the finest synthetics. Ectomorph have materialized in many forms since their 1995 debut release on IT, and continue to document these progressions with their latest 12", *DADA*. Ectomorph exist as an amplified id with the god of conjuring pure forms of rhythm and sound. They have long functioned as a collective with ever-changing members and nameless contributors revolving around main conduit Brenden M. Gillen."

**GDX: *Pain 7"* (IT 18). \$5.00**

Limited to 500 copies.

**INTERMEDIUM (GERMANY):****BECKETT, SAMUEL: *...the whole thing's coming out of the dark* CD (INTER 001). \$14.00**

Repress now available. Impressive debut release on this new German label. "... the whole thing's coming out of the dark", it was Samuel Beckett who used this term about the origin and quality of his radio plays. The recordings in this production provide an impressive documentation of Beckett's 'visual writing'. To the fore in the selection of texts for this CD were the author's so-called 'eye pieces', together with some of his observation and movement sketches: *Molloy* (1951), *L'Image/the Image* (1959), and *Company* (1980) — three texts from different phases in the life of the Irish author and Nobel literature laureate. They are read by actors Natasha Parry, Barry McGovern, and Raymond Federman. The playing directions for the instrumentalist on this CD (Uwe Dieksen) are derived directly from the so-called sucking stones sequence in Beckett's novel *Molloy*, where the author has his protagonists invent three variations of the correct way to suck 16 pebbles — distributed between two coat or trouser pockets. Everything takes place inside the head, and yet these image provoking speech rituals find their way to the outside. Everything becomes the listener's projection room. We look on the speakers as we would an open, exposed interior. Speech is its own dissecting instrument. Existence is transferred into speech, being is removed from its time. The images remain, the sound of speech remains — in which the secret of an entire world is concealed."

**RUETTMANN, WALTER: *Walter Ruttmann Weekend Remix* CD (INTER 003). \$14.00**

Featuring remixes by: DJ Spooky, To rococo Rot, Mick Harris, John Oswald, Klaus Buhlert, Ernst Horn. Plus the original Ruttmann track from 1930 (previously issued as a 3" by Metakine). "'Weekend' by Walter Ruttmann (1887-1941) is a pioneering work from the early days of radio. In an 11 minute 10 second collage of words, music fragments and sounds, the film-maker and media artist Walter Ruttmann presented on 13 June 1930 an avant-garde and radically innovative radio piece: an acoustic picture of a Berlin weekend urban landscape. After his experience with his films, Walter Ruttmann deliberately sought possibilities for producing an audio-film for radio. 'Everything audible in the world becomes material', he wrote in a manifesto in 1929. Tones and sounds should exist in their own right. For 'Weekend' they were recorded as arbitrary and intentional elements on the soundtrack of an optical sound film using the so-called tri ergon technique. For the first time an artistic radio production was created whose material could be assembled and designed according to rhythmic, musical principles. The technique used also meant that a repeat broadcast would have been possible. But this never happened. The original of 'Weekend' was long considered lost. A copy was only rediscovered in New York in 1978. 68 years after the creation of the original, Barbara Schäfer and Herbert Kapfer invited international artists to make six Walter Ruttmann Weekend Remix versions for Bayerischer Rundfunk. The radio play classic, which had opened up new aesthetic perspectives for the genre at a very early stage, underwent the digital endurance test and was confronted with the means and possibilities of the digital age and the remix technique. The remixes of Klaus Buhlert and Ernst Horn took Ruttmann's compositional principles of 'Weekend' and circumscribed them with their own compositions. With the new digital technology new methods of composition were also applied. Pathos and rhythm were given a contemporary drive, the ironic moments of the disrespectfully edited original were amplified further with a subsequent treatment by the composers Horn and Buhlert, new audio spaces were opened up. In 1998 Berlin, To Rococo Rot sought acoustic equivalents to the elements Ruttmann had recorded in 1930. Their version is ?- in film terms ? a remake, in musical terms a cover version, and at the same time a homage to Ruttmann and the City of Berlin. In their 'Weekend' remixes, the

British musician Mick Harris and DJ Spooky from New York staged a return to the fatalistic mood of the original. The remix compositions focussed on machine noises and the acoustic signals of disturbed communication. Apart from the added bass and rhythm tracks, Harris and DJ Spooky used only the original as material, processed with digital machines. The basis for the remix by the Canadian John Oswald was the loud noise on the copy of the 1930 original. Oswald's remix conducted a digital material battle with the original, one which duplicated in Ruttman's discontinuous rhythm the copying noises which had developed over time."

**MOVE D/THOMAS MEINECKE: *Tomboy/Freud's Baby* 2CD (INTER 004). \$16.00**

"In *Tomboy*, Thomas Meinecke and David Moufang pose the question of the cultural conditions for the construction of sexual identity, beyond all biologisms. The fragmentary texts used concern the scandalous social situation of women, strategies of feminine masculinity and of masculine femininity, and the political discourse on the discontent of the sexes (from Otto Weininger to Judith Butler). As a continuation of this 1998 studio production, which was committed to deconstructive feminism, Meinecke and Moufang wrote *Freud's Baby* in 1999, a concert piece with words and music, which was performed live at Intermedium 1 in Berlin and is concerned with the other identity-forging and damaging phallogocentric projections of the sexual. Based less on male descriptions of women than *Tomboy*, but rather (again mainly in already established texts) on a demonstration of man's no less breathtaking constructions of femininity on his own body, *Freud's Baby* contains irritating manifestations of so-called Great Men menstruating and even giving birth (when, for example, the Viennese doctor Sigmund Freud bears the baby of the Berlin doctor Wilhelm Fließ). A further (directly related) basic motif in the work emerges from the fatal parallel between anti-Semitism and antifeminism (and their reinterpretation with a positive spin in more recent Jewish studies). David Moufang, alias Move D, has run the techno label Source Records in Heidelberg since 1992. His album *Kunststoff*, brought out on this label, attracted worldwide attention in 1995. The vibraphonist Karl Berger, also born in Heidelberg and living in Woodstock and Frankfurt am Main, has been one of the most highly respected musicians on this instrument since he first played with Don Cherry and Steve Lacy in 1964. Together with David Moufang, he plays in the international formation Conjoint. Andrew Pekler came to Heidelberg from the USA and, under the name Sad Rockets, he brought out albums with electronic music on the Source and Morbid Records labels. He is a member of the electronic combo Berghem 34 and the rock'n'roll band Mucus 2. Thomas Meinecke, who spent his childhood between Mannheim and Heidelberg and who today lives in Upper Bavaria, last brought out the album *Tel Aviv* with his band F.S.K. on the Sub-Up Records label and the novel *Tomboy* in Suhrkamp Verlag."

**VA: *Soundstories/Materialmeeting* CD (INTER 005). \$14.00**

"The archive with tens of thousands of programme hours stored on sound recording media is the broadcasting station's memory. Over more than seven decades, a broad spectrum of narrative forms has developed in the radio art genre. The aim with the 'soundstories / materialmeeting' project was to extend this spectrum by a further variant: the six-part project is a play with acoustic material and it draws on the extensive historical repertoire of German radio play production: the recordings of historical productions were copied and transformed digitally to render them absolutely unrecognisable. In the radio play studio of Bayerischer Rundfunk in Munich the musicians and authors Console / Thomas Meinecke, Hans Platzgumer / Caroline Hofer, To Rococo Rot / Stefan Schneider, Hans Nieswandt / Kathrin Röggl, Resut / Thomas Palzer and Zeitblom / Laar / Ulrich Schlotmann were confronted with the newly created audio material: in three days in the studio they wrote, composed and created 'soundstories' from the hermetic and non-narrative radio play material and presented them live on Bayern2Radio. The stories and dramas of the past are not told anew; they remain unknown to the authors and musicians involved in the project. The result was 'soundstories' — without any allusion to the content of the historical radio play sources."

**VA: *Günther Koch Revisited ? Voll in Den Mann* 2CD (INTER 007). \$16.00**

A conceptual electronic music compilation based around the voice of the most famous German soccer announcer, Günther Koch, an update on previous radio play experiments in this mode by Ror Wolf. "If there was ever a man of football, a man of today's, totally shabby media football, if there was ever such a one who managed to become first a so-called 'cult figure' and then a figure of art, a subject for media art, an artistic character, then it has to be Günther Koch. This symphony in twenty-two parts, pays tribute to, honours and to a small extent, as befits contemporary art, destroys and, as far as I'm concerned, deconstructs a living legend of sports commentary, or more accurately: live radio reporting. Of course, it would not be totally inappropriate to ask whether Koch, often and quite rightly called a 'poet' and 'virtuoso' and 'artist', whether someone who is his own DJ can be outdone, ennobled, so to speak out-arted. Koch improvises like no other; Koch tuts, shouts, bellows, whispers, sings, implores, blubs, celebrates, curses and extols with passion and fidelity; Koch modulates maniacally, piles up monstrous sentences, assembles and combines the incompatible as one obsessed, the bright tone of hymnal enthusiasm with digression, the dialect touch with an educated bon mot, casual chat with concentrated information, objective description with the tumult of the fans. What and who can do justice to him, this original tenor, the Pavarotti or, hm, perhaps more the Bergonzi of the microphone? Yes, a liaison between Koch and radio drama/music, 'that's not totally unriskey' (Koch), not to put too fine a point on it: it's not totally blessed with lack of risk. And since, with the gloomy foresight of a Kafka, football will possibly be over and done with in the near future, the remembrance, blessed consolation, of its most beautiful, wonderful moments ('Babble! Babble! Babble! Babble!') will remain, embedded in our collective memory, preserved in the resounding works of the eternally Olympian art. Something like that, anyway." — Jürgen Roth. Artist list: Sparks, Khan, Gringotone, Lions Den Dubshower, Hans Platzgumer, Loopsoul, FC Einheit, Curs Duca, Wolfmanson & Dr. Walker, Jennifer Minetti, Dead City Radio, Funkstörung, Hans Nieswandt, Goldenholz & Andrej, Melita, Squadra Ragazzi, Timrestrecht Paradise, Caspar Brötzmann, Narcotic Brothers, DJ Hell, Sportfreunde Stiller.

**JECK, PHILIP: *Vinyl Coda IV* CD (INTER 008). \$14.00**

"No cracking is like another. In the world of Briton Philip Jeck, that old familiar substance vinyl takes on a reality beyond what was previously etched artificially into this industrial material. Its apparent drawbacks — the hissing and cracking emanating from its extremely vulnerable surface — are turned by Philip Jeck into an asset. Whereas the surface noise was previously only an annoying accident, it now becomes the actual substance. Almost with the skill of an alchemist, Philip Jeck creates gramophone art from these sounds, he directs the release of the sound-emitting material, causing the surface itself to speak. Skillfully Philip Jeck guides the listener from the abstract, sophisticated composition back to an apotheosis of the pure material nature of the crafted singles and LPs. Of course one should actually watch him carefully lowering the arm with the needle onto the vulnerable and scarred surface of the vinyl, going thoughtfully to and fro between his dozen microphoned portable record players. One almost imagines one can SEE how the layers of sound superimpose themselves and how the vinyl slowly reveals the secret of its obstinately sound-emitting

materiality. But the astounding thing is that Philip Jeck's totally composed 'Vinyl Coda', the fourth part of which now exists, also exercise a fascination without the visual stimulus of seeing how they are created. Indeed the hypnotic enchantment of this gramophone art becomes more intense, this art that condenses coarse hissing, the finely alienated sound track and the suddenly emerging song fragment into collages, that is now only vaguely obsessed by its own cracks and interfaces: a slowly swelling sea of sound. Philip Jeck is not really interested in the consensus beat spoon-fed by the pop industry. He loves the unheard-of sound, the free, delirious play of fragments which attract and repel one another like magnets. The meaning shifts repeatedly, Jeck directs the listener's attention back from the recognisable — and for the most part ironically alienated — musical fragment to the sound of a needle scraping along a channel. With Philip Jeck there is no longer any antagonism between background and foreground, between the sound and its medium: rather he stages a play of continuous changes of perspective, giving prominence first to one and then the other. The musical form thus reveals itself as an advancing, inconclusive process which repeatedly abandons its assumed centre anew. Sometimes his pieces are like seductive meditations on the nature of perception, and then again they tell of the ecstatically suggestive power which arises from the enduring tension between sonic abstraction and the unbridling of material: reflections on sound and its medium." —Harry Lachner

**VA: *Audiolounge* CD (INTER 009). \$14.00**

"From midnight on 21 November 1999, the foyer of the Academy of Fine Arts in Berlin was transformed into a sound laboratory. Within the framework of the media art festival Intermedium 1, four teams of artists were invited to work on sound files before an audience under the title Audiolounge: Sound and Picture Electric Shocks Live: four hours of electronic music, something between a sound workshop and a club evening. Those taking part were: Robert Lippok, visuals: Visomat inc.; Andreas Ammer and Console, visuals: Anton Kaun; Kalle Laar and Georg Zeitblom, visuals: pReview; Robert Merdzo and Bülent Kullukcu, visuals: Lillevän/Computer Centre. The Berlin musician (To Rococo Rot) and graphic artist Robert Lippok opened the night with Callanetics and set the mood for the Audiolounge with gentle, digital sounds. Electronic minimalism from a laptop was the contribution of Kalle Laar and Georg Zeitblom. hypersound concrete stems from musique concrète: 'Music as electronic raw material: the starting point for manipulation and reconstruction.' The nearest to a concert performance was that of the Munich musicians Robert Merdzo and Bülent Kullukcu with not a question of balance. Electronics: Bülent Kullukcu, guitar, bass and vocals: Robert Merdzo. engine noises, voices, samples from the mixing desk coupled with the good old sound the electric guitar."

**SHONEN A: *A Case From Japan* CD (INTER 010). \$14.00**

"The story is quickly told. 'Shonen A', Japanese for 'Boy A', is the anonymous name for a fourteen year old who is convicted of the cruel murder of a younger schoolboy. The case 'Shonen A' took place in 1997 in the Japanese port of Kobe. A shocked public bemoaned the decline of high-tech youth and, among other things, blamed brutal videos, superhero computer games and comics for this violent act. The written records and statements of the perpetrator were influenced to a large extent by the subject matter of the games which are popular with Japanese youth. The sound is on the track of this crime. 'Shonen A' takes newspaper reports on the case plus published threatening letters and diary entries by the perpetrator and turns them into 19 music tracks: pop songs to dance to, with techno, house or freestyle electronics, meditative chants, instrumentals, vocal samples and thriller-type soundtracks with 70s movie and psychedelia inserts. A German voice (Peter Veit) leads us through the plot of the murder, presents the pompous, gruesome records of the perpetrator and the newspaper reports in a constantly matter-of-fact tone. Hans Platzgumer's soundscapes in the background maintain and increase the tension, secretly scrape away at the nerve-endings. For the singing part of Ca Mi Tokujiro, Platzgumer finds different free forms of electronic music which ignore the common genres and rely totally on strong rhythms. Tokujiro sings in Japanese. Lyrics which interrogate the perpetrator, which depict his confusion between the virtual and the real worlds. Speech and voice convey autonomous, exotic, emotion-laden atmospheres. Easily recognisable lines of song in pop refrains, with easy-to-reproduce melodies, alternate with meditative chants of the Buddhist prayer "Hannya Shingyo" in the traditional style? the best known sutra of Buddhists. 'Shonen A' does not contain any explicit criticism of society or the media. And yet the electropop soundtrack poses uncomfortable questions about the causes of the worrying youth criminality in Japan and the recurrent phenomenon of the youthful murderer who claims he killed 'to see what it was like'. The fragile scenario of an Asian high-tech dolce vita between traditional education rituals, a scenario that has declared a generation to be the collective target consumer group of an efficient industrial nation — that is what 'Shonen A' turns quite incidentally into its musical focus." —Barbara Schäfer

**VA: *One Word One Sound* CD (INTER 012). \$14.00**

With: Alexander Hacke, Chrislo, FX Randomix, Kid 606, Loopsoul, Merzbow, Peter Rehberg, Sparks, Zentralflyghafen, Lesser. "One word and one recorded sound a few seconds long, this is the minimal specification of the BR Radio Drama and Media Art Department in its invitation to musical and media art formations to participate in the project *One Word One Sound*. The word and sound called for may be used to generate a radio play, either appearing or disappearing in it. This acoustic requirement may be used as a stimulus or as a quote, or it may be contradicted in some form. Whatever: this invitation is not just a form of arbitrary actionism. It continues a number of traditions. On the one hand, the concept is a play on the one-word poem of modern literature, on serial texts such as those created by the American lyric poet Robert Lax. On the other, the requirement relates to the tradition of the minimalists. Although the projects created are not expected to lead to minimalistic radio plays. A third strand comes from the Radio Play and Media Art Department of BR; there is a tradition here of issuing invitations to help create projects, the last occasion being in 2000 with *soundstories*. This time it is intended to give the artists invited maximum scope for creative action with minimum preset requirements. On one level, word and sound are closely linked. The creation of sounds makes use of the material basis for the written or printed word: of paper. On the other hand, the words spoken by authors can be understood as sounds. In this way, word and sound are given a material relationship which not only suggests the traditional genesis of a radio play, of text or music — notes on a piece of paper. By means of sampling, it also highlights the artistic development of this material using improvisation and digital media. At the same time the samples on which 'One Word One Sound' are based point beyond this interconnection. They take on a life of their own by virtue of their special material and acoustic qualities. As signifier and acoustic event, word and sound are connected in an as yet undefined relationship — and they thus open up scope for creativity. Word and sound are linked through the metaphor of paper, without anticipating or limiting any further artistic bridging."

**VA: *One2two* 2CD (INTER 013). \$14.00**

Double CD compilation of material from the first 12 Intermedium releases, plus previously unreleased tracks from Hans Platzgumer & Daniel Kluge/Edouard Stork. Fold-out digipak



packaging, for the price of a single CD. Features: Hans Platzgumer, Samuel Beckett, Console/Thomas Meinecke, Philip Jeck, Günther Koch, Ammer & Console, Walter Ruttman (DJ Spooky That Subliminal Kid Remix), Daniel Kluge/Edouard Stork, Thomas Harlan, Move D/Thomas Meinecke, Loopspool, Chrislo, Hans Platzgume/Ca Mi Tokujiro & more.

**JANDL, ERNST: 13 Radiophone Texte & Das Roecheln Der Mona Lisa CD (INTR 014). \$14.00**

Classic archival sound poetry recordings from this Austrian, who has previously appeared on *Poesia Sonora* and *River Run* amongst other compilations. *13 Radiophone Texte* contains the famous sound poet's BBC radio-play recordings from 1966. 'Das Roecheln der...' is a re-release of a CD/cassette which is out of print for a while, featuring Berlin Radio performances from 1970. Richard Kostelanetz on Jandle: "The most interesting of the [sound poets], in my experience, is Jandl, a Viennese high school teacher of English, who works exclusively in unaided live performance (the pre-WWII way), declaiming published phonetic texts, mostly in German but sometimes in English, which are usually inventive in form and witty in language. In part because of his anti-technological bias, Jandl's work seems to terminate a style, rather than suggest future developments."

**VAN BEBBER/PHILIP JECK, CLAUS: Vinyl 'Istien CD (INTR 015). \$14.00**

"Recording of their performance at 'Intermedium 2', March 2002. Each of them solo for 15/20 minutes and as a duo for another 30 minutes. Great one!" "On their prepared sound recording media Claus van Bebber (\*1949) and Philip Jeck (\*1952) decipher a vinyl requiem, a swan-song of incredible beauty using obsolete reproductive instruments. Many a single dies on their turntables undergoing strange torments. 'After two or three revolutions these pointed fish-hooks have already scratched out fine elements, and the number grows with each new revolution, until the music has almost completely disappeared' (Claus van Bebber). Philip Jeck's record-players — he has several hundred — come from the flea market. They bear the names Pye, Bush, Philips, Ferguson, Fidelity or Dansette, they have built-in loudspeakers and four speeds. None of them cost more than five pounds. 'These record-players — nobody else wants them. I'm the only one who collects them all, as far as I know. I painted them and did things with them. They're now worth even less than when I bought them. I recycle these things and give them a different life.' That's what the two have in common: they don't throw anything away. Claus van Bebber, who calls his performance Schallplattenkonzert (Record Concert), also has barns full of materials on his farm on the Lower Rhine: 'I started early on to collect all possible kinds of objects and my favourite artists were always those who worked with found materials. Fluxus and Dadaism have strongly influenced me and my artistic work.' Their common sound ideal is the opposite of high fidelity. Jeck's effect devices are cheap: a small echo pedal and a toy sampler which can store one and a half seconds of sound. They are used to blur the sound even more, to overlay the loops on the discs with additional layers of repetition. Van Bebber uses wah-wah and distortion pedals for electric guitarists to further modify the signals of his crystal pick-ups. In this first encounter between two broken music artists at the media art festival intermedium 2 a fusion of the medium and the message takes place: Low-tech becomes the moving obituary for the extinct world of vinyl, that material whose varied surface noises stood for an era of easier comprehensibility. 'Where are we going? .... Don't be so curious, little Piccolo! First to the other side of the record.' (Andre Popp: Piccolo, Sax & Co.). —Ulrich Bassenge

**VA: On/Off Intermedium 2CD (INTR 016). \$14.00**

"Intermedium is a network for media art. Intermedium combines festival events and broadcasts in the media of radio and the World Wide Web. Organizationally Intermedium is based at Bayerischer Rundfunk and is being realized in collaboration with cultural institutions, media centres, theatres and public broadcasting corporations. Intermedium is interdisciplinary and sees itself as an initiative of radio to try out artistic cooperations with other media and arts; in addition to the developing and presenting of artistic projects, Intermedium is involved in the debate on technical-artistic matters and on media and cultural policy. The topics are: electronics as a lifestyle, the everyday routine of intermedia, cyber modernity, media totality, the interaction between art and media, pop culture, industry and piracy, media convergence, network art and art in the age of globalization, the information society." Artists include: 0100101101010101.org / Negativland, Tone Avenstrup / Robert Lippok Marbel & Matrikel, Thomas Meinecke / Michaela Melian / Move D Konvent, Ottmar Hörl / Rainer Römer / Dietmar Wiesner Staubmarsch, 91v.2.0 A Sophisticated Soiree, Kalle Laar Me Myself & I.

**SCANNER: Warhol's Surfaces CD (INTR 017). \$15.00**

"It is no surprise that Robin Rimbaud, aka Scanner, chose to make a one hour sound-piece of Warhol. Though, basing a 60-minute radiopiece for Bayerischer Rundfunk upon boredom, as is the case here, might seem a bit boring. Or as Warhol might have said: Gee, uhm, really up there. Because Warhol really liked boredom. He liked repetitiveness, copies, details. He liked the surface, the new technology. In fact: he would have liked to be a machine himself. Because Scanner takes the sound as Warhol took the soup; creating a universe where the looping everyday becomes interesting in the blurred domesticity most people see as the very essence of plain, repetitive boredom. Touching upon the fact that it does not matter how famous or ordinary you are: A sausage is just a sausage. Or is it? I guess it's up to each individual to choose what to make of it. Warhol and Scanner are, it seems, just showing us the cans / scan. — Mathilde Schyzt.

**INTONE (UK):**

**SANDOZ: Afrocentris CD (INTONE 01CD). \$15.00**

"Cabaret Voltaire's Richard H. Kirk relaunches his Intone label with this awesome new album from his own project Sandoz. *Afrocentris* is in true Sandoz style, a blend of funky electronics, African and Latin American rhythms with elements of Jamaican dub, regga, all underpinned with the trademark Kirk cut and paste of found sounds, radio programmes and processed human voices. Trouser flapping bass meets blissed out ambience in the heart of the congo! Best known as the musical force behind the hugely influential Cabaret Voltaire, he also recorded as Sweet Exorcist as well as numerous other releases for Warp."

**KIRK, RICHARD H.: T.W.A.T. v4.0 (The War Against Terror) CD (INTONE 02CD). \$14.00**

"We are now entering a war with no end...This is the second release on Richard H. Kirks (Cabaret Voltaire) revived Intone label. The music shifts continents (Europe, Middle East; Africa, U.S.A.) in a mirror image of the shifting battlegrounds in the global fight against terror. Richard H. Kirk has dealt with this subject before, back in the 70's, as part of Cabaret Voltaire (Baader Meinhof). File next to: Cabaret Voltaire/Sandoz."

**KIRK, RICHARD H.: Intone Unreleased Projects Vol. 1 CD (INTONE 03 CD). \$16.00**

"This is a collection of previously unreleased dance oriented Kirk tracks recorded between 1996 and 2000, edited and post produced in 2003. More up tempo and uplifting than the previous two Intone albums, the music has its roots in 70's Disco (think Fatback Band gone Electronic), House, Detroit Techno and Dub...four on the floor with a twist, filtered through the usual Western Works Studio electronics. The album works equally well in a club environment, or as home listening coffee table disco. The CD includes known Kirk projects such as

Sandoz or Nitrogen as well as many new and groovy alter egos. All written, arranged and produced by Kirk."

**KIRK, RICHARD H.: URP Vol 2 CD (INTONE 04CD). \$19.00**

"Intone Records is a label concerned solely with the release of various Richard H. Kirk recording projects. *URP Vol. 2* carries on with 'electro/breaks/latin/Dub', a retrospective collection of spikey beats/joints totally unreleased previously... all written and produced by Richard H. Kirk. Kirk has been sitting on much of this material for several years, until the facility to digitally edit and enhance it was in place; so what you have is a body of work which has recently been sonically overhauled and now ready for release in 2004. Old school breaks and electro with a difference, the beats embellished with cheeky latin grooves and shed splitting dub interventions welded to some serious head pounding rhythm. Will be followed later in the year by the 3rd and final installment in the series, *URP Vol. 3*, chilled beats and ambient funk."

**INTR VERSION (CANADA):**

**VA: With.Naive Assurance CD (INTR 002). \$13.00**

"Roster-spanning-plus comp from this new Montreal-based label, run by visual artist/composer Mitch Akiyama. An impressive lot of sound, some reverb/thump oriented examples, some rhythmic trickery, a bit of the digital signal processing abound, and Richie's case, a smooth one with Detroitian strings clearly not of THIS era. Features Richard Devine, Sutekh, David Kristian, Hermann & Kleine, Thomas Jirku, Tim Koch (aka Thug), Mitchell Akiyama, (sic), Deadbeat, Mateo, Pheek, Dacka, and Jet One. Some to watch, others to listen." — Hrvatski.

**DEADBEAT: Primordia CD (INTR 003). \$13.00**

"Deadbeat, aka Scott Monteith, is one of the key musicians in Montreal's fertile, burgeoning electronic music scene. *Primordia*, Deadbeat's full-length debut is more than a mere collection of songs — it is a self-contained world where crackling, popping digital artifacts are the basis of the acoustic environment. It is a rich and organic work that lives up to its name. Monteith's debt to the Chain Reaction/Mille Plateaux school of minimal techno is clear, but his work isn't an emulation, it's a continuation, an extrapolation. On par with works by Vladislav Delay, Gas and Thomas Brinkmann, *Primordia* is a compelling, beautiful and haunting work."

**DESORMAIS: Climate Variations CD (INTR 004). \$13.00**

"Désormais, a French adverb meaning 'from now on,' is an apt — if somewhat oblique — tag for the collaboration between Mitchell Akiyama and Joshua Treble. Begun in the fall of 2001, the resulting album, *Climate Variations*, is the product of mundane exchanges — sound file uploads, emails, phones calls, CDR's, etc. Located somewhere between the drone rock of My Bloody Valentine and the glitch-scapes of Christian Fennesz, *Climate Variations* is a mosaic of guitar shards, piano fragments, field complaints and borderline copyright infringements. It is a sublime and sometimes jarring work that is as captivating in its intricacy as it is in its raw emotional power."

**POIRIER, GHISLAIN: Sous Le Manguier CD (INTR 006). \$13.00**

"A parched, sunburnt savannah; a sandy ocean floor illuminated by dancing shards of light? Such descriptions of Ghislain Poirier's *Sous le manguier* might seem lavish, but ten seconds into the album's opener, L'hiver neige, and it's impossible not to be struggling to find appropriate descriptors. The Montreal-based musician and visual artist first caught the electronic music community's attention last fall with his lush, but haunting record, Il n'y a pas de sud, for Taylor Deupree's 12K label. In his second full-length release, Poirier returns to the same exotic landscapes that he explored a year ago, this time with even more assurance and sensitivity. If pressed for a comparison, talk of dub is inevitable. King Tubby's there, as is Augustus Pablo. Maurizio and the Basic Channel crew are supervising the project, but at its lowest level, it's raw, 'primitive', almost devotional. Muted waves of languid melodies tumble over unhurried beats. Koras and other instruments of possibly African, possibly imaginary origin offer up shimmering, dreamy melodies. *Sous le manguier* is a soundtrack for memories of exotic places we've never visited."

**VA: Saturday Morning Empires CD (INTR 008). \$13.00**

"Since its beginnings in 1999 Intr-version records has emerged as one of the premier Canadian experimental electronic labels. Formed while the fledgling Canadian scene was finding its feet, Intr-version has played an important role in attracting international attention to this country's active and fertile electronic music scene. *Saturday Morning Empires*, Intr-version's first compilation since 2000's *With Naive Assurance*..., includes new work from artists on the label's current roster as well as music from artists that either have a strong affiliation with the label or will be releasing work in the near future. This collection of music includes some of Canada's best and most compelling artists as well as a couple of international collaborators. Curated to reflect Intr-version's eclectic span, *Saturday Morning Empires* ranges from Tomas Jirku's icy dub to Tim Hecker's melancholic treated guitar works to Beans' dreamy post-rock driftscapes to Avia Gardner's off-kilter dream pop. All tracks are exclusive to this compilation." Artists: Palomino Falls, Vitamins for You, Mitchell Akiyama, Joshua Treble, aMute, Loscil, Ghislain Poirier, Polmo Polpo, Tomas Jirku, Avia Gardner, Tim Hecker, Beans.

**POIRIER, GHISLAIN: Conflicts CD (INTR 009). \$13.00**

"Montrealer Ghislain Poirier returns with a followup to last year's stunning *Sous le Manguier*. Following hot on the heels his mini-album for Chicago's Chocolate Industries, *Conflicts* explores the same offkilter hip hop beats while further exploring Poirier's geopolitical quebequios rantings. Dense layers of cascading horns; sticky, twisted beats; lush melodies; *Conflicts* is a new mutation in the ever changing hip hop organism."

**VITAMINSFORYOU: I'm Sorry Forever and for Always CD (INTR 010). \$13.00**

"Vitaminsforyou stepped out of the Canadian prairies and into our hearts. Was it the melodies that stayed in our heads for days or was it his shy folded-up voice? Was it the crispy sizzle beats or the rock-a-bye acoustic guitar bits? It certainly wasn't the comparisons to the Notwist or to Telefon Tel-Aviv. We like him much more than just about anything else. So let us say that Vitaminsforyou's debut is the kind of record you should play for the special someone you're trying to woo, for your parents when they're mad at you, for your insomniac dog or just for yourself."

**TREBLE, JOSHUA: Five Points Fincastle CD (INTR 011). \$13.00**

"Cincinnati based Joshua Treble (aka Tony Boggs) has quietly been making beautiful, delicate and enduring music for the past four years. Author of the sublime *Cold Filthy Techniques to Keep you Close* on American label Pitchcadet (a label responsible for early records by Jetone and Accelera Deck, among others) Treble, along with Mitchell Akiyama also makes up half of the instrumental deconstructionist duo Désormais. The group's two albums of sublime post-rock/post-classical compositions have received almost unanimous critical praise, earning them comparisons to Fennesz and My Bloody Valentine, among others. *Five Points Fincastle*, Joshua Treble's second solo full length, is an album of delicate fragments and little epics. Smeared guitars, obscured strings and ghostly field recordings

are woven into melancholy tapestries. Treble's compositions are full of a blurry majesty — enormous in ambition and instrumentation, but far away, somewhere on the horizon, enshrouded in mist. An essential album for fans of Tim Hecker, Gas and those interested in the future of instrumental electronic music."

**AMUTE: A Hundred Dry Trees CD (INTR 012). \$13.00**

"Every so often a work of stunning beauty and maturity masquerades as a debut. Belgian artist Jérôme Deuson's (aka aMute) first full-length is a wind-swept, moonlit tapestry of delicate guitar-work. aMute's gentle articulate songs recall Mogwai's quieter slow-burn moments, Tarantelle's elegant understatement, Tim Hecker's attention to the life of every hiss and crackle. After his appearance on last year's *Saturday Morning Empires* compilation left hopes high, *A Hundred Dry Trees*' effortless symphonies and tiny smoldering epics are indications that an important new artist has arrived."

**BEANS, THE: Bassplayer CD (INTR 013). \$13.00**

"Vancouver based The Beans have emerged as one of the premier post-rock groups in Canada since their formation in 1995. Along with kindred spirits such as Godspeed You! Black Emperor, Do Make Say Think and Broken Social Scene they've helped to bring attention to Canada's vibrant left of rock scene. Influenced by artists as diverse as Lamonte Young, Terry Riley, Neil Young and Dirty Three, their epic instrumental compositions are as breathtakingly beautiful as they are imaginative and intricate. Their fifth album, *Bassplayer*, is a riot in soft focus — a tumbling, complex series of instrumental shards. An album as delicate as it is dense, *Bassplayer* is a revelation."

**INTRANSITIVE:**

**GAL: Relisten CD (INT 018). \$13.50**

"The work of Austrian sound artist Bernhard Gal is concerned with the discovery (as opposed to the imposition) of musical structures within the nuances of everyday life. The stammering in the spaces of spoken language, the ubiquitous noise of urban environments, the steady stream of buzzes and whirs that are a byproduct of mass transportation, all become subjects examined under Gal's extraordinarily precise microscope. He explores ideas about time and language, extrapolating and enlarging and repeating the often overlooked details and minutiae until their inherent sonic beauty supercedes their typical mundane habitat. The piece 'lv, nv' uses adaptive filters to uncover hidden musical elements always present at a Vegas casino. Another, 'Tong-hua yie-shi' could be described as real-time musique concrete, created by walking through a Taiwanese night market equipped with a stereo microphone, DAT, and headphones."

**NERVE NET NOISE: Meteor Circuit CD (INT 020). \$13.50**

"Nerve Net Noise is the synthesizer duo of Tsuyoshi Nakamaru and Hiroshi Kumakiri, who confused and irritated just about everyone with their CD *160/240*, published by the Meme label several years ago. Each Nerve Net Noise album is an astoundingly thorough exploration of one aspect of what their rough and barely controllable homemade synthesizers can do. *Meteor Circuit* explores rhythms and beats, but it's no minimal glitch album, and neither is NNN a 'noise' band; they are after something much more elusive and beautiful than mere obvious full-bore screech. With a strange new angle on electronic improvisation, their twisted knobs until their machines produced rhythmic pulses, then hit record and let the instruments decide what would happen next. The 'natural' imperfections of the synthesizers' circuitry determined how each piece would evolve with little or no interaction from the artists. They then edited the works into a coherent, intense and (it must be said bluntly) immensely bizarre album."

**STELZER & JASON TALBOT, HOWARD: Songs CD (INT 021). \$13.50**

"Songs contains eight concise pieces of electro-acoustic music created from cassette tapes and a single turntable. Since the duo's inception on 1999, they have worked toward developing a unified, improvisatory sonic language by approaching their machines in a decidedly instrumental manner. Though the music is informed by both free improvisation and musique concrete, it does not fit comfortably into either category. Stelzer elicits percussive blurs from his cassette tapes, manually applying pressure to the motors and gears of the tape decks. Talbot amplifies various parts of his turntable, exploring the body of the machine with such objects as paper clips and balloons. Their music takes the form of energetic, tightly-focused pieces which may, perhaps, resemble songs."

**JGRZINICH/SETH NEHIL: Confluence CD (INT 022). \$13.50**

"The exploratory focus of *Stria/Confluence* is the idea of resonance; the phenomenon of natural vibrations that give rise to intensified or stable structures within sound bodies and fields. In the production of these works, the composers' approach to resonance encompassed not only acoustical behavior but also included analogies of the phenomenon in group interaction and/or participation within the social context of sound generating activities. It was again applied to the studio in the use of massive multiplications and layerings, resulting in deeply transformed, evolutionary sound fields. Seemingly infinite layers of minute actions accumulate into a deep wash of sound, not unlike the similarly-minded Jonathan Coleclough or mnmouth. Repeated listening reveals more and more subtle details so that the piece appears to change each time it is experienced."

**VA: Intransitive Twenty-Three 2CD (INT 023). \$19.00**

All exclusive tracks, "all music composed without the use of digital devices". Music by Jonathan Coleclough & Colin Potter, nmperign, Atau Tanaka, Olivia Block, Ronnie Sundin, Magali Babin, Nerve Net Noise, Gal, Le Quan Ninh, Artificial Memory Trace, das Synthetische Michgewebe, Frans de Waard, Haco/View Masters, Hideaki Shimada, Francisco Lopez, Eric La Casa, Lethe, Giuseppe Ielasi, Alexandre St.Onge, Birchville Cat Motel, and Thomas Andersmit.

**INTUIT-SOLAR:**

**DEASON, SEAN: Allegory & Metaphor Remixes 12" (ITU 005). \$7.00**

"On this release Sean Deason offers the original version of the title track on his full-length album. On the B-side, Detroit house legend Alton Miller presents his up-tempo interpretation of Deason's work."

**VA: Comin' From Tha D: Blueprint 12" (ITU 008). \$7.00**

"This 12" release features four tracks from its companion CD, *Comin' From Tha D: Blueprint*. Continuing in the tradition of Intuit-Solar's critically heralded 'CFTD' series, these releases strive to present the current sounds of Motor City. Presented on this piece of wax are 4 stylistic approaches to the 'Detroit Sound', courtesy of DJ Godfather, Ectomorph, Le Car, Japanese Telecom, and Adult. Keith Tucker, Sean Deason, Tony Olliviera and Dopplereffekt offer the classic sounds only they can provide, while Andy Toth, Paris the Black Fu, MAERSK, and the Detroit Grand Pubahs explore the dark, deeper sides of electro and techno."

**VA: Comin' From Tha D: Blueprint 12" (ITU 009). \$7.00**

Second volume in this series, featuring tracks from: Japanese Telecom, Andy Toth, Tony Olliviera & Maersk.

**DJ ASSAULT: Hot n'Horny Taco EP 12" (ITU 014). \$6.50**

"DJ Assault continues to accelerated the funk with his newest and most exciting release to

date, the *Pink, Hot n' Horny Taco* EP. It contains an array of slick instrumentation and production that is certain to put some juice in your otherwise stale and dry taco."

**DETROIT GRAND PUBAHS: Funk All Y'all 2LP (ITU 016). \$11.50**

"The Detroit Grand Pubahs mission is to introduce you to techno music with a big pinch of funk and an even bigger dash of raunch. The teaming of Mack Goudy Jr. (AKA Paris the Black Fu AKA the Schizophrenic Brainchild of Funkno) & Andy Toth (AKA Dr. Toefinger AKA The Scientific Thinger) was a natural disaster that happened at just the right moment. Their debut LP, *Funk All Y'all*, is a mixture of funk, techno and a healthy dose of the bizarre. Their musical influences range from punk to funk, soul to retro to hip hop but not pop." [CD version of this release is on the BMG/live label]

**VA: Comin' From Tha' D CD (ITU 1004). \$14.00**

Delayed issue of the first proposed CD installment in Intuit Solar's continuing *Comin' From Tha' D* series. Originally proposed for release (and pressed) in late 1999, this has never been properly released until now. Not to be confused with the new *Comin' From Tha D: Blueprint* CD. "The best artists of Detroit's ghetto-tech movement (with hip hop influences), finally available on CD, edited by Carl Craig. Features DJ Godfather, Ectomorph, DJ Assault, Disco D, Keith Tucker, Shake, Reclouse, Dan Bell, Terrence Parker, Sean Deason, etc."

**DEASON, SEAN: Allegory and Metaphor CD (ITU 1006). \$14.00**

Classic post-Transmat Detroit techno mode from Sean Deason, previous albums on his Matrix label as well as K7. Claude Young guests on one track. "There is no word to adequately define the genre of complex sounds meticulously assembled by Deason on this album. He has absorbed the multitudes of electronic musical styles prevalent today and assimilated them into a unique listening experience, while maintaining his characteristic soulful sound. Overall the album maintains a generally low-key demeanor, sometimes picking up pace with the help of drum 'n' bass percussion. Deason layers each element of his tracks with patience and precision, allowing the listener to fully enjoy the beauty of each component individually and then ultimately as a unified, undulating, and intricate creation."

**VA: Comin' From Tha D: Blueprint CD (ITU 1007). \$14.00**

"This latest release in the critically acclaimed 'Comin' From Tha D' series features tracks from sixteen talented producers central to Detroit's electronic music scene. In keeping with the tradition of the series, *Blueprint* showcases the current sounds of the Motor City and the innovative genre combinations that keep it humming. Included in this compilation are Detroit's heralded ghetto-tech staples DJ Assault, DJ Godfather, and Aaron-Carl. Also presented are unique brands of electro from genre stalwarts Perspectives, Ectomorph, Le Car, Japanese Telecom, and Adult. Keith Tucker, Sean Deason, Tony Olliviera and Dopplereffekt offer the classic sounds only they can provide, while Andy Toth, Paris the Black Fu, MAERSK, and the Detroit Grand Pubahs explore the dark, deeper sides of electro and techno."

**DJ ASSAULT: Jefferson Ave CD (ITU 1009). \$15.00**

"Everything that Assault has released to date has only hinted at the genius contained here-in. *Jefferson Ave* finds Assault in top form; perfecting his production skills, completely eliminating the lines that have previously existed between techno and hip-hop culture and, in the process, inventing a whole new genre of music which he likes to call 'accelerated funk'. Just don't make the mistake of lumping Assault in with the whole ghetto-tech scene: this is the sound of New Detroit."

**INVISIBLE SPIES (UK):**

**TOAH DYNAMIC: Movement LP (INV 001). \$15.00**

"A mystery record of the finest sort (all ruminations forth strict hear/say). Toah Dynamic appear to be a collective consisting of the following: Amps for the Poor, Urban Fox, Supreme Vagabond Craftsman, 64 Cousins, Tue (sp?) Knowledge, Kid Acne, Benjamin and Earl Shilton. What starts out as a series of Sun City Girls-esque instrumental theme-statements (clarinets mostly, distant drums, bass) warps, shifts, ends up in the lap of a sedate Swell Maps/Fall/Shadow Ring variation by way of a stream-of-consciousness vocal delivery or so. Which is unsettling enough until the electronics start filtering in (drum machines, blips). Or the chemical artifact toast-chant that opens side two. What, fuck-all, this has to do with the world is yet a mystery (sleeve at least appears to be of UK origin). The by-product of a keyed set of acerbic wits no doubt. Brilliant is as does." — Hrvatski.

**INZEST (GERMANY):**

**KARAOKE BROES: Karaoke Broes 12" (INZEST 001EP). \$9.00**

"Marco Haas aka T.Raumschmiere said 'Berlin, fuckin' itself!', when Feed from Mitte Karaoke asked him and many other friends to join the new project called Inzest. Its always the same story: two musicians meet at the bar in a club (it could be the WMF in Berlin f. E.), haven't seen each other for a while, talk a lot and finally the conversation ends with the very serious decision to meet somewhere out there and to make some music together. Next day they forgot about it. In order to preserve this magic moment the guys from Mitte Karaoke first started a battle series and now the label Inzest starts hosted by the WMF posse. These two musicians/acts who usually are not a production team jam around and get a killer track done (hopefully). This is the A-side of the 12". Then each of them makes a remix and those are featured on the other side. Inzest #1 has now arrived — guess who made it."

**HERRMANN KARAOKE: Herrmann Karaoke 12" (INZEST 002EP). \$9.00**

"Mitte Karaoke und Thadeus Herrmann stellen das zweite tagteam auf Inzest. Und weil der herr Herrmann so ein großer Depeche Mode fan ist, wühlen sich die drei im original mix schön in anschwelende synthies kombiniert mit dem mitte-karaoke-typischen haspeligen funk voller bleeps und dominiks schmachtenden vocals. Der remix der beiden strippt das ganze zu einer leichtfüßigen pophymne mit inspiert bassline herunter, während Thadeus melancholisch schöne elektronika-tugenden ins spiel bringt und einen endlos weiten, introvertierten minimalhouse-track aus dem ärmel zaubert, der einen sanft rockt und die frage aufwirft, warum der herr Herrmann nicht öfter die bassdrum gerade sein lässt. Sehr fein."

**IPECAC RECORDINGS:**

**YOSHIMI & YUKA: Flower With No Color CD (IPC 034 CD). \$15.50**

"Pop rock icons Yoshimi (Boredoms) and Yuka Honda (Cibo Matto) have joined forces to bring you an unexpected ambient gem. Tribal, beautiful, and classic(al) all at once, and much like the women who created it, the album is dreamy and classic. Recorded at Mt. Ikoma in Nara & at Free People Studio on Osaka over 4 inspired days. Share an easy stroll with Yuka and Yoshimi through a foggy Japanese mountain-top. Yoshimi: vocals, drums, percussion, grang tang, guitar, piano, trumpet, keyboard synthesizer, bamboo flute, and whistle. Yuka: piano, chorus and vocals, bass guitar, keyboard synthesizer, and ele. piano."

**MONDO GENERATOR: A Drug Problem That Never Existed CD (IPC 041 CD). \$15.50**

"Mondo Generator was formed in 1997 by Queens of the Stone Age bassist/singer Nick

Oliveri. *A Drug Problem That Never Existed* rightfully takes its place amongst the sickest rock records of this, or any other, hangover — a one of a kind testament to what really dwells in the malfunctioning hearts, chemically horsewhipped minds and overly stimulated joins of everyone with balls and leftover brain cells enough to admit it. Trip on the seam, dance with the devil, and make sure to heed the call of this seductive voice of evil — Mondo Generator."

**MONDO GENERATOR: A Drug Problem That Never Existed LP (IPC 041 LP). \$14.00**

"Mondo Generator is: Nick Oliveri (Queens of the Stoneage), Brant Bjork (Kyuss, Fu Manchu), Dave Catching (QOTSA, Earthlings?), & Miss Molly Maguire (Earthlings? Yellow #5)."

**CURSE OF THE GOLDEN VAMPIRE: Mass Destruction CD (IPC 042 CD). \$16.00**

"Justin Broadrick and Kevin Martin met whilst sharing tours with God and Godflesh. *Mass Destruction* is the result of their mission to fuse the energy of Napalm Death's anarcho thrash with the amen break attack of No-U-Turn and the incendiary fire of free jazz. Death Jungle, Scum'n'Bass? Call it what you like... this album manages to incorporate every uncompromising element the duo have ever incorporated into their past sonic endeavors, but still manages to capture something totally fresh and relentlessly intense. Drawing on the inspiration of their earliest obsession with Discharge and Crass, Curse Of the Golden Vampire turn up the heat with startling state of the art production techniques and uncompromisingly nihilistic sentiments."

**QUEENS OF THE STONEAGE: Songs For The Deaf 2LP (IPC 043 LP). \$18.00**

"The limited edition gatefold vinyl version of everyone's favorite band Queens Of The Stoneage. With more twists and turns than *Mulholland Drive* and a plot almost as confusing, the eponymous *Songs for the Deaf* arrives like a neo-Bohemian Rhapsody boasting three lead vocalists and more low-end than Nell Carter at a wet thong contest."

**VA: Desert Sessions 9 & 10 CD (IPC 044 CD). \$16.00**

Josh Homme (Queens of the Stoneage) organizes a yearly pilgrimage of rocks greatest to Joshua Tree to make music for music's sake. He started in the 80's, & later began recording them. Lucky for us, this one was captured on tape. Desert Sessions Vol. 9/10 features the likes (or dislikes) of: Josh Homme (QOTSA), Dean Ween (um, ... Ween), Dave Catching (Mondo Generator, QOTSA, Earthlings?), Chris Goss (Masters of Reality, kyuss), Josh Freese (the Vandal, A Perfect Circle), Alain Johannes (Eleven, Chris Cornell), Twiggy Ramirez (Marilyn Manson), Joey Castillo (Danzig, QOTSA), Natasha Shneider (Eleven), Brian 'Big Hands' O'Connor (from C. Aguilera to F. Sinatra!), Troy Van Leeuwen (A Perfect Circle, QOTSA), Jeff The Tuff Gentleman, PJ Harvey (You know her?).

**VA: Desert Sessions 9 & 10 2x10" CD (IPC 044 LP). \$18.00**

Double 10" vinyl version.

**FANTÔMAS: Delirium Cordia CD (IPC 045 CD). \$16.00**

Mike Patton, Buzz 'King Buzzo' 'El Hombre' Osborne, Dave Lombardo, Trevor Dunn. *'Delirium Cordia'* is one track. It is several pieces that are weaved together to form on piece. It showcases a quiet side of Fantômas. The Ritalin seems to be working. Possibly the soundtrack to a very dark, fever induced nightmare. The momentary ambience is followed by chaos and confusion."

**KID 606: Kill Sound Before Sound Kills You CD (IPC 046 CD). \$16.00**

"Kid606's second album for Ipecac Recordings *Kill Sound Before Sound Kills You* successfully manages to bring you to a fiery musical climax. Although only his third proper album, this record manages to be the definitive Kid606 release. *Kill* merges all the thoughts & ideas previously spewed out by Kid606 while advancing to the next level of over the top danceable power electronic technopunkhyper rave gabber junglist madness."

**BOHREN & DER CLUB OF GORE: Black Earth CD (IPC 048CD). \$16.00**

"With skull-imprinted black on black packaging, *Black Earth* looks like a heavy metal release, but in fact is a smoothly sophisticated excursion into a deep, dark, jazz, lounge underbelly. Their style sits somewhere between Godspeed You Black Emperor! & Sigur Ros. They call it horror jazz. Hailing from Germany, Bohren has been wooing Europe since 1988 and has a strong cult following across the continent. *Black Earth* is their 4th record, originally released in 2002 on German label Wonder."

**END: The Sounds of Disaster CD (IPC 049CD). \$16.00**

"This is End's second full-length album; his first was on Germany's Hymen Records. While *Science/Fiction* was filled with spooky space themes, this recording is on a totally different planet. Sure, there are recognizable moments — surf rock guitars, crazed breakbeats, cop show riffs, theremins and moogs, screaming choirs, horn sections, spy music, Japanese noise, scat vocals... but they've all been forced together into a frenzied mass as catchy as it is schizophrenic. There are jump-up-and-down rock numbers, sitar spaghetti westerns and even apocalyptic sing alongs. Not for the feint of heart, this is the musical equivalent of a car crash."

**KANG, EYVIND: Virginal Co-Ordinates CD (IPC 050CD). \$16.00**

"*Virginal Co-Ordinates* is Kang's fifth record — an excursion into minimalist territory that nods to Steven Reich, Henryk Gorecki, Terry Riley and Tony Conrad. Recorded live in Bologna, Italy in 2000 at the Angelica Festival, the compositions combine a written musical score with subtle improvisation. The glide of Kang's smooth violin presides over a 22-member orchestra (The Playground Ensemble — a loose collection of European musicians who performed a variety of works at the festival), which includes Mike Patton on vocals and electronics. The compositions work as full-bodied excursions, parsed out in minimal doses that glide towards stunning emotional grandiosity."

**VENOMOUS CONCEPT: Retroactive Abortion CD (IPC 051CD). \$12.00**

"Shane Embury (Napalm Death, Lock-up, Brujeria), Buzz Osbourne (the Melvins, Fantomas), Kevin Sharp (Brutal Truth, Damaged), Danny Herrera (Napalm Death) — A combined eighty years of recording history...men who know what they are doing and do it well. Nothing fancy, no huge recording budget, no aspirations of Headbangers Ball/Warp tour... Make no apologies... It's all raw noise."

**DUNN'S TRIO CONVULSANT, TREVOR: Sister Phantom Owl Fish CD (IPC 052CD). \$16.00**

"Trevor Dunn, co-founder, composer and bass player for a multitude of bands including Fantômas and Mr. Bungle, partner to modern day madmen John Zorn and Mike Patton is set to release his second Trevor Dunn's Trio Convulsant album. A long-time purveyor of not only the eccentric but of jazz in all forms, he was eager to explore the history of The City's jazz clubs — clubs with revered names such as Showman's, Lenox Lounge and the Blue Note. Now... don't get the wrong idea, while he appreciates the past, appreciates the typical genre boundaries, Trevor doesn't work within them, he pushes them to the extreme, bends them at one end and whittles them away on the other. One moment you have a jazz improv, the next a shrieking guitar, the next the soft tap on a cymbal and the next a beat not akin to any Jazz outfit but probably more in tune with a Norwegian death metal band; this album is what the word avant-garde was created for."

**IRDIAL (UK):**

**VA: The Conet Project: Recordings of Short-Wave Numbers Stations 4CD (IRD TCP1). \$55.00**

Repress now available of this all-time cult classic shortwave radio transmission CD. "Numbers stations are found all over the shortwave spectrum. They emit unusual transmissions of synthesized voices reading sets of phonetic letters and or numbers. The origin of these stations is in dispute. Their purpose is unclear. There are many dozens of different signal types on the air, each run by different organizations. Some of these organizations should have been closed down after the end of the cold war, yet they continue to transmit like clockwork. No one has ever compiled a set of numbers stations recordings for sale to the public. Until now. *The Conet Project*: a quadruple CD of 150 recordings covering 25 years of numbers station activity, with detailed logs, essays, and a definitive lookup table of all known numbers stations, including morse numbers stations. An invaluable and fascinating resource for all listeners, this is the definitive reference work on the mysterious field of numbers stations, containing very rare recordings from as early as 1971 and up to date examples of currently operating stations. The quadruple CD comes with an 80 page perfect bound booklet in two jewel cases, with a post card."

**IRIS LIGHT (UK):**

**CRACKLESTONE: Journey To The Sea Of Sparks CD (ILIGHT 028 CD). \$17.00**

"Crackletone is a new solo project from Jim Sutherland, who has been working in the field of ambient electronica for nearly twenty years, contributing soundtrack and background music to many film and television projects as well as writing material for more mainstream artists after being signed to both CBS and Sony in a production capacity. *Journey to The Sea of Sparks* has been compiled from Sutherland's more atmospheric dark ambient work (which includes material from the series 'Taggart'), and is presented here in a jewelbox edition, with full colour artwork throughout."

**IRMA (ITALY):**

**VA: Groovy Vol. 6 CD (IRMA 0182 CD). \$16.00**

"Sixth volume of the best known Irma Records Rare Groove series, selected as usual by Luca Trevisi (LTJ X-Perience). This time the tracklisting covers an even wider spectrum, searching for the most forgotten and hard to find records, reaching also soulfolk and rockfunk sonorities. We start from the marvellous Waters opening track, where the sound of water introduces the whole compilation. We move on with the latin softness of Seawind, the fantastic jazz voice of Carmen Lundy (here with her companion Curtis) and the Brazilian frenzy of Velho 4 (early 90's unreleased production by Banda Favela's leader). Then we find the unmistakable, sophisticated voice of Jon Lucien, Freddie Hubbard's jazzfunk sound (the initial sound of this track is one of the most used samples in drum'n'bass), the rock influenced sound of Ned Doheny, the classic Italian jazz/music library sound of Angel 'Pocho' Gatti and the peculiar funky version of the unforgettable Fever by Patti Drew. Finally the psychedelic soul of Syreeta (here produced by Leon Ware), the discosoul hit by Idris Muhammad and a splendid easy cover of Pais Tropical by one of the Italian masters of the genre."

**VA: Groovy Vol. 6 2LP (IRMA 0182 LP). \$18.00**

Double LP version, gatefold sleeve.

**VA: Sister Bossa Vol. 4 CD (IRMA 0461 CD). \$16.00**

"Fourth installment of this highly successful series, keeping the Brazilian sound alive in every shape and form. Old school, new school: we got it all, starting from the super energetic Banda Favela with 'Forro de Pe' remixed here by Belladonna to new acquisition Dirty Worx feat. Barbara Mendes with 'Ipanema Girl' a nice deep house tune with a lot of percussion to the hyperventilated 'Bossa con Affanno' by Mr. Blumemberg to the odd couple of LTJ and Joe Bataan with 'When The Rain Begins To Fall' a new composition written by LTJ and co. especially for Mr. East Side Soul himself."

**DEODATO: The Bossa Nova Sessions Vol. 2 CD (IRMA 0836 CD). \$16.00**

"Fourth Irma Casadiprimordine back to back reissue of the legendary albums from Eumir Deodato in his first Bossa Nova period in Brazil. The titles of the two original albums are: *Tremendao* and *Ataque*. Apart from Deodato himself, among the many musicians taking part to the sessions are: Dom Um Romão, Raul De Souza, Rubens Bassini, Sergio Barroso, Geraldo Vespar. Among the authors we find: Marcos Valle, Luiz Bonfá, Henry Mancini, Baden Powell, Vinicius de Moraes and Pingarilho, who's also been taking care of the liner notes."

**DEODATO: The Bossa Nova Sessions Vol. 2 2LP (IRMA 0836 LP). \$18.00**

Double LP version, gatefold sleeve.

**VA: Mo'Plen Bacharach 2LP (IRMA 1044 LP). \$18.00**

Double LP version.

**DEODATO, EUMIR: Plays Marcos Valle: Summer Samba CD (IRMA 7901 CD). \$16.00**

"The name of Eumir Deodato needs no introduction: one of the biggest artists on the Brazilian scene during the last 30 years. He is side by side with Jobim and Joao Gilberto among the fathers of the Jazz Bossa/Jazz Samba sound that today is eventually gaining international recognition. If we combine his name with Marcos Valle's, one of the historical composers of this music style, the result is guaranteed. This album was conceived and selected by Deodato himself and contains only Marcos Valle's penned songs, all recorded with Os Catedráticos in Brazil during the '60s and all previously unreleased. 13 tracks. Super-cool artwork."

**DEODATO, EUMIR: Plays Marcos Valle: Summer Samba LP (IRMA 7901 LP). \$15.00**

2LP version.

**MONTEFIORI COCKTAIL: Re\*Shaken / The Remix Album Project CD (IRMA 7984 CD). \$16.00**

"A fantastic collection featuring exclusive tracks/remixes by Fantastic Plastic Machine, Nicola Conte, Le Hammond Inferno, Ursula 1000, Claudio Coccoluto, The Easy Access Orchestra and lots more. The usual tasty Irma package."

**MONTEFIORI COCKTAIL: Re\*Shaken / The Remix Album Project 2LP (IRMA 7984 LP). \$18.00**

Double LP version.

**DEODATO: The Bossa Nova Session Vol. 1 2LP (IRMA 8350 LP). \$18.00**

Double LP version.

**VA: Modern Soul: Livin' For The Weekend CD (IRMA 8379 CD). \$15.00**

"*Modern Soul - Livin' For The Weekend* features a vast array of obscure mid seventies sounds performed by well known artists like the Temptations, Gloria Gaynor, Smokey Robinson, Bobby Womack, and Esther Phillips as well as current big in-demanders like Brown Sugar's 'The Game Is Over', Philly sound perfection. All the tracks deliver genuine soul music that has been hidden or forgotten by DJs and music lovers, not to mention big audiences. To add value to the whole project, most of the material is reissued on the CD for-



mat for the first time ever. It is aimed at both soul connoisseurs and the average record collector who wants to investigate one of the most exciting period for black music. Forget all those tried and tested classics, we have arranged something completely fresh for your ears, a mix of sought after tunes that still fill collectors' wantlists, as well as tracks that should a DJ believe in, would really go big in the clubs."

**VA: Modern Soul: Livin' For The Weekend 2LP (IRMA 8379 LP). \$18.00**

Double LP version.

**VA: Soul in Motion: A Collection Of Soulful Futuristic Grooves 2LP (IRMA 8816 LP). \$18.00**

Double LP version.

**VA: Nordic CD (IRMA 9518 CD). \$16.00**

"New important partnership between IRMA Records and Colors, Benetton Group's bi-monthly publication, printed in eleven languages and distributed worldwide. For the next three years each issue of Colors will be tied to the release in the record stores of a concept CD compilation, connected to the subject of that month's Colors magazine. For instance, the September issue of Colors will deal with Northern European countries, so the CD on sale in the record shops, aptly titled Nordic, will be dedicated to the best emerging Scandinavian sounds from the Electronic, Chill Out and Nu Jazz scenes. Fabrica, Benetton's massive multimedia campaigns co-ordinator, will take care of the promotion, advertising and communication side of the project. Including Blue Foundation, Roxykopp, Xploding Plastics, Jimi Tenor, He Said Omala, Pan Sonic, Mind Over Midi, Motion Control, City Of Women, Goran Kajfes, Nils Petter Molvaer, Hilmar Orn Hilmarsson & Sigur Ros. And Deathprod."

**DEODATO: Skyscrapers CD (IRMA 9563 CD). \$16.00**

"Another official Deodato re-issue on Irma Records, following 'Summer Samba' and 'Bossa Nova Sessions Vol. 1'. It's time for the legendary Skyscrapers, one of the most famous albums by the Brazilian musician/arranger/composer/producer, unavailable for many years and specially remastered for the occasion. It's one of Deodato's classic albums from the 60's, a must for anyone interested in the true origins of Bossa music."

**DEODATO: Skyscrapers LP (IRMA 9563 LP). \$15.00**

LP version, gatefold sleeve.

#### IRML:

**BRYANT, ALAN: Spaceball CD (IRML 01). \$11.00**

Bryant was an original member of the legendary 60s improvisational ensemble MEV (Musica Elettronica Viva). He later took up invented guitar language, releasing an infamous album on CRI (currently available as CRI CD 699); this new CD, self-released on his own new label, continues in the spirit of Space Guitars — droning, long-string-like ambience, space-pulse variations, all embedded in some of the deepest fields of cosmic invention that the current musical universe can offer. A music that Bryant claims is about whirling, speeding, smashing space particles and stormy, exploding matter — a drama that touches our very existence, origins and being — or not being. (I paraphrase, his unique personal spelling methods are much more exotic). I'm sure this will add up as one of the quintessential personal documents of recent times.

**MEV: CD (IRML 02). \$11.00**

A previously unreleased document of MEV — four sections of an improvisation recorded in London, 1968, spread out over 43 minutes. The line up was Bryant (synthesizer), Alvin Curran (trumpet, percussion), Frederic Rzewski (amplified percussion, singing), Jon Phetteplace (amplified cello). Powerful, historic noise and the first easily available MEV music on CD. Also comes with a Bryant solo synth w/o-out piece at the end. Both of these IRML CDs come in regular jewel cases, and endearingly primitive xerox graphics; essential stuff to say the least.

**BRYANT, ALAN: Space Tecno CD (IRML 03). \$11.00**

Solo electronics from the ex-member of MEV. Primitive xerox sleeve in jewel case, ala previous IRML documents. "Contemporary electronic musings from this MEV founder and producer of arguably the finest electric-guitar-process-as-musique-concrete-slab in the history of such an amalgam (that would be the Space Guitars CD on CRI). Despite the slightly sickening title, involved musics have less to do with 'techno' than, say, a selection of gold doubloons found off the Ivory Coast. Musically, these multi tracked solo synthesizer tracks (sonically akin to bending concave/convex sheets of hard vinyl) overlap in a most pleasing/mystically organized way. Liners feature new phonetically challenged texts to baffle in-laws and fans alike. Trance-inducing." — Hrvatski.

**MEV: Rome Cansrt CD (IRML 04). \$11.00**

The original MEV (Allan Bryant, Alvin Curran, Frederic Rzewski, Joh Phetteplace), recorded in the spring of 1968 in Rome. "Vault held recordings of a MEV concert from Spring of 1968, featuring the original lineup of Allan Bryant (synthesizers), Alvin Curran (percussion, trumpet), Frederic Rzewski (percussion), and Jon Phetteplace (cello, percussion). Booklet reprints prime Bryant rants on church/state separation ('TH' 10 GRAETST AMERICNZ WR AGENST ORGANYZD RLJIN (OR)'), questionable medical practices ('SRCMSIZHN(S)-ITS DUN FOR MNI(\$)!'), the IBM theft of Apple technologies ('Just lyc Bill Gates mest up 7 Mac sstm, wich hi stol, n Uzd a cAmpx DOS sstm t mc it a mes U had t go t school t lrn, n wth cn upgrEdz (\$)'), and quantum physics ('invent btrz fcl-xpl'nESnz 7an PAW, jumps, chans Es, Its bcm a stupiid wrd:'). You really can't find more convincing MEV recordings than this, excellent field-scraps with low-frequency peaks & valleys (incorrect tape speed during mastering process? You be the judge) and solemn, sub-aqueous anti-gloss tones... Excellent." — Hrvatski.

**BRYANT, ALAN: Can'bl Sel CD (IRML 05). \$11.00**

"Pretty great albeit confusing new CD by Mssr. Bryant, he of MEV and the Space Guitar, once again in fact eschewing said guitar and utilizing what appears to be some recordings of thunderstorms followed by some wonderfully primitive electronics. Like the title 'says' this seems to be a meditation on Darwinism on the cellular level, all of the squishy and gurgly electronics mirroring (perhaps) the soundtrack of the alleged primordial ooze, and given that premise and the pedigree of the man behind the curtain, how can you go wrong? Easily the best music concerning microbes since the Incredible String Band's 'A Very Cellular Song'. In addition it's packaged with a wonderful broadsheet exhorting the virtues of phonetic spelling and mandatory organic chemistry classes for all. Still confused? Alan's track listing might illuminate things: 1. Intence THUNDR! - a real storm this x! (time) 2. bblG: N7 benz C6 intu amino n nucleic asidz (RNA)bacTria, vyRs, plants (procaryotes). 3. O8-cryss(crisis) = sunlyt n CO2-eatrz kild by 7er O8 waste 4: Supersel aryvz(arrives). Hi (he) eats O8 - a hypowrd fUl (fuel) 5. Spurts - Hi invEdz(invades) n bcmz part v bgr selz (eucaryotes) 6.CS - 7e(they)now also eat proteen - 7er(their) nEbrz(neighbors). Run 7. If its smalr, get 7 kechup. 7 last 1/2 BY (billiun yearz)." — Billy Kiely

**MEV: Pieces CD (IRML 06). \$11.00**

Third archival MEV release on Allan Bryant's label. The first track, 'Quadrupl Play', is a piece for rubberbands recorded in 1966 by Allan Bryant. It can be described as 'variations on

melody' and was played at the first MEV concerts in St. Paul du Vence, France and at Teatro Argentina in Rome. The second track, 'Pich Out' (or 'Rocket Take Off'), for 4 guitars, is loud and thundering, played by 4 musicians through 4 speakers at Sala Beloch, Rome in March 1967. Features Rzewski, Phetteplace, Curran, Bryant.

#### ISHTAR:

**VA: Dice: A Collection of Contemporary Women Composers CD (ISHTAR 001). \$12.00**

1993 compilation that we found about 10 copies of. Features: Barnett Band, La Donna Smith, The Qube Chix, Christine Baczewski, Cecilia, Elise Kermani, Alquimia, Lynn Book, Justine.

#### ISLAND (UK):

**WHITE NOISE: An Electric Storm CD (ISL 09482). \$18.00**

"Classic electron-psy LP from '68 (released by Island). Spearheaded by one David Vorhaus, a staff member at BBC studios and widely rumored as co-creator of the music to BBC television's cult classic Dr. Who series. 'Welcome to the world of the frequency shifter, signal generator and azimuth co-ordinator. A world that existed before the dawn of the synthesizer, when a 'sample' was a length of recording tape delicately and skillfully spliced in place. The 1968 White Noise: An Electric Storm LP became the holy grail amongst collectors of 'Science Dimension' music, a staple ingredient for lovers of cosmic electronic space-rock'. Features longtime Evan Parker cohort Paul Lytton on drums, some familiar Perrey/Kingsley-esque tape-sound juxtapositioned with concreté-styled jump cuts. An authentic must-have, a truly important record in the continuum of electronic rock. — Hrvatski.

**SLITS, THE: Cut CD (ISL 81862). \$17.00**

Mid-line reissue of this 1979 debut album, as produced by Dennis Bovell. With new liner notes, additional loincloth-session photo outtakes, two bonus tracks, etc.

#### ISLAND/BLUE (UK):

**PESHAY: Miles From Home 4LP (ISL PFA1 LP). \$40.00**

4LP version, packaged in massive 4 color gatefold sleeve.

**PESHAY: Miles From Home CD (ISL PFA1CD). \$28.00**

"Dear lord... Originally slated for release on Mo' Wax around early 1997, this was going to be the 'be all end all' of UK Jungle LP's (very few @ the time), only to have Mr. Peshay jump ship from Mo' Wax (after only one EP, the title track, and a remix on a promo-only DJ Shadow single) to this Island UK subsidiary. For a little background on why this all means cotton: "An early protégé of Goldie while the two worked on production at 4 Hero's Reinforced Records during the early '90s, Peshay's style of jungle/drum'n'bass, influenced both by house and the more polished forms of jazz fusion, allies itself both with Goldie and 4 Hero. A breakbeat DJ from early in his career, Peshay debuted on wax with Reinforced in 1993, recording the Protegé EP before joining Goldie's Metalheadz stable and releasing its second single, 'Psychosis.' He also recorded several twelves with LJT Bukem's Good Looking Records, including 'The Piano Tune' and '19.5.' Though hampered by a serious illness which sidelined him during jungle's breakout year of 1995, Peshay returned in 1996, remixing singles from Goldie's Timeless ('Inner City Life' and 'Angel') and contributing tracks to the Mo'Wax compilation Headz II. Signed up to Mo'Wax, Peshay released the 'Miles from Home' single in mid-1998 and worked on material with Hotek's Rupert Parkes. Following de rigueur for top-flight jungle producers, he also formed his own label, Elementz Records, which released twelves from Decoder and Technical Itch." That's some history, considering all. Drum n' bass still sounds good, wake up from the dull routine that has become your life." — Hrvatski.

#### ISMA'A (FRANCE):

**VA: Creole Love Calls CD (YEB 2001 CD). \$15.00**

"As we listen to Creole Love Calls it's a surprise to discover, 20 or 30 years after their creation, some unknown antillan masterpieces of the Latin music. This rich and original production from the 60's and 70's has unfortunately rarely crossed the West Indian community. The musicians from Martinique and Guadeloupe have explored the whole panel of the Carribean music while keeping in touch with their own languages. This selection of rare and really-hard-to-find magical tracks will put a spell on listeners with the creole poetry and the various rhythms: beguine, mazurka, santeria, boogaloo...So, look out. You're about to discover the hot and fevered atmosphere of straw-walled ballrooms, the 'dens of iniquity' where in the 1970's every honest West Indian mother dreaded finding her children mixing with the riffraff." Features: Henri Guédon, La Perfecta, Ryco Jazz, Eddy Louiss, David Martial, Dolor et ses Etoiles, Marius Cultier, Les Vikings, Les Aiglons, Les Rapaces.

**VA: Creole Love Calls 2LP (YEB 2001 LP). \$16.00**

Double vinyl version in full color sleeve. Same 12 tracks as the CD.

**GUILLAUME, JEPHTE: Bourrique La 12" (YEB 2003). \$8.00**

"In 2001, the label Isma'a produced Creole love calls, a compilation of 70's tunes from the West Indies, inspired by latin, soul, jazz and african rhythms. Following the interest aimed to this compilation by the electronic scene DJ's, influenced by latin and African music, and, through the impetus given by Discograph, the label Isma'a has decided to keep on going the Creole adventure through a concept of modern production. The project called 'Creole Re-Creation serie', is about one series of twelve inches dedicated to modern rerendering of old antillan compositions. Jephthé Guillaume chose for the first 12 inches, a title from the amateur singer Dolor Méliot, called 'Bourrique la' that came out on 7 inches in 1970. Jephthé lighted up this melancholic and roots track, for a spiritual and afrocentrist variation, carried on by his mystic voice and a trombone. Some simples arrangements but dense, magnified by the use of an old school keyboard to the glory of Larry Heard etc?"

**BRIVAL, ROLAND: Waka CD (YEB 2006 CD). \$17.00**

"New Diaspora Soul. Waka: a name for what Roland Brival calls the 'mythic source' of Caribbean music (wa, voice, and ka, the drum). But also a name for a dialogue at the core of art. Brival, a stunning polymath — as an accomplished visual artist as well as the author of ten novels and a number of screenplays — says that 'for me, voice and rhythm are the essential tools of all communication, and thus of any art form. Even a painting is the expression of an inner voice, and there's no sculpture without rhythm.' Brival's music pursues that source in the main mode of Caribbean culture: creolization, a mixing of styles and languages, insistent and infectious. This record was deliberately recorded in just four days mainly in 'live in studio' single takes, in order to evoke the freshness and urgency of a range of music from the late 1960s and early 1970s — whether the free-and-loose Antillean bands of the era, or the convergence between funk and free jazz that brought Sly Stone towards the Art Ensemble, or Funkadelic towards Sun Ra. With such an approach, this record defies expectations about French Caribbean music. It's not nostalgic folklore, and it's definitely not prepackaged studio confection. From the first notes of 'To Be One' (where Carnival street

parade drums meet a rhythm guitar from the JB's), Waka drops a diasporic bomb on Zouk. Roland Brival's voice is sometimes reminiscent of Gil Scott Heron, Fela Anikulapo Kuti, or early Al Jarreau."

**BRIVAL, ROLAND: Waka 2LP (YEB 2006 LP). \$19.00**  
Double LP Version.

#### ISOPHLUX RECORDS:

**MARINKOVIC: Kinetix 12" (ISO 016). \$6.50**

"Straight from war torn Yugoslavia, 19 year old Alex Marinkovic draws deeply from the discord of his surroundings, unclocking the chaos of his native land in his explosive debut release, 'Kinetix'. The compelling sounds are reflections that bleed forth harsh beats, combined with the 'lo-fi-feel', Marinkovic produces music that is distinct. Influenced by his Detroit heroes, Marinkovic takes shape, allowing a glimpse of hope to come through in his work with tracks like, 'Personal Distorted Trip'. In this track the swinging structures play against the motoring norm of the harsh beats. Isophlux is honored to have Marinkovic in the family. 'Kinetix', is a welcome step out of the living room and on to the dance floor for Isophlux." Limited stock.

**LONG, WYNDELL: Deep & Dark 12" (ISO 018). \$6.50**

"A devoted music fiend since the age of 7, Wyndell grew up on black radio during the P/Funk era in Chicago. A move to the Suburbs changed his listening perspective to a much wider spectrum of music. Prince, Streisand, Rolling Stones, any body who made a song he liked was purchased no matter what genre it was. He was also lucky enough to be right in the middle of the Chicago/Detroit house-techno movement. His first endeavors into the dance scene started with co-production and remix work as well as monthly mix tape productions. Without any contacts or help he pursued a EP deal of his own and hooked up with Peacefrog (UK) in 96 and have been busy and consistent ever since (recording for such respected labels as R&R, Plastic City, DJAX, Sublime and surface). Wyndell's style fits in perfect with releases by Black Nation, UR, Hardwax, and Purpose Maker."

**VA: Isophlux Records 1995-2000 CD (ISO 020CD). \$12.00**

"This CD compilation is compiled from our past releases starting in 1995 to our current releases coming out in 2000. We waited along time to come out with a compilation that we felt completed the Isophlux story, of our first five years. The music that was chosen comes from all different mind frames, geographic regions, and covers many sub-genres of electronic music but, all stand in the class of timeless. We hope you enjoy our first five years as much as we have. Artists: L'usine, Scenic, Gosub, Marinkovic, Lyunx Productions, Lexauncult, Protocol, Influx, Metal Beast, Greg Chin, Shad T. Scott.

**GOSUB: A Collection Of Mind Frames CD (ISO 021CD). \$11.00**

"Gosub A.K.A. Shad T. Scott co-founder of Isophlux Records has finally come around again to release a record of his own music. After 4 years of working with major pop producers, Glen Ballard, Rick Nowels and artists Alanis Morissette, Fiona Apple, and The Corrs, Shad decided to go back to his beginnings as an artist. Not since 1997's classic *Metal Beast vs. Lustmord* on Side Effect Records has Shad emerged from behind the scenes to record a new album. With his move back to the east coast (Brooklyn, New York), Shad has returned to his Miami roots of electro music. Gosub's *A Collection Of Mind Frames* was put together with creative writing in mind. Keeping his mind clear with no expectations of what might be the end results. These songs were written in the mild heat of this past summer. From the electro of 'Tra-Fuse 1' to the dance floor of 'Spoon Feeder' we see Shad's versatility within his music and his collective thoughts. The end results is a body of work that has something for everyone. No matter if you are into house, techno, booty bass, or IDM we know there will be a mind frame you can get into and maybe even open your mind to new ones."

**GOSUB: Miami To Brooklyn EP 12" (ISO 023). \$6.00**

"Back with a classic Miami-Brooklyn electro blend of tracks which relate to Shad's early days of producing Electro-Bass and dance music down in South Florida. Builds on those foundations to bring the listener a new stage in electro, which is designed to be played in multiple types of environments. The main goal for the Gosub project is to smear boarders, people, and to break the easy stereotype of break dancing, body popping, over used robot voice played out electro shit. This release brings to mind works by Drexciya, DJ Assault, and Remote."

**CENIK: Lies EP 12" (ISO 025). \$6.50**

"Two Dutch brothers (Don+ Roel Funcken) A.K.A Funckarma have in the past few years made a name for themselves on such respected labels as Dub, Musik Aus Strom, and a hand full of others. We are happy to bring you their exclusive project for Isophlux of dark melodies and complex beat arrangements. Not too much we can say except it's just some good ass electronic music from some good guys across the pond that have a great way of making emotion filled music with unemotional devices."

**LONG, WYNDELL: What I've Done EP 12" (ISO 026). \$6.00**

"Chicago's Wyndell Long is back with another four tracks of deep dark techno-house with a twist of Getto-tech in the mix. These recent activities reflect the new sound coming from his home town of Chicago and sister city of Detroit."

**MARINKOVIC: Unexpected Transmissions EP 12" (ISO 029). \$6.00**

"Alex Marinkovic is one of Yugoslavia's fastest up and coming techno DJ/producers. His music can be found from Speedy J's living room turntables, to the halls of Germany's world famous Tresor club. Coming from war torn Yugoslavia, Marinkovic feels a need to produce music that can express his anger over the powering government of Yugoslavia and the hardship his countrymen have had to face over the last few years. Marinkovic has had to produce these tracks using a gas power generator to operate his recording equipment, due to the unpredictable electrical supply in Yugoslavia. We describe Marinkovic's music as just good honest techno. No bells, No whistles, just strong electronics with a meaning behind it."

#### ISOTA:

**MOODY AND ONE RING ZERO, RICK: Rick Moody and One Ring Zero CD (SODY 023CD). \$10.00**

"Here are over 20 minutes of spoken word performances from acclaimed novelist Rick Moody (*The Ice Storm*, *Demonology*), with musical accompaniment and atmospherics from New York City-based multi-instrumentalists One Ring Zero. Includes a rare tribute to proto-metal heads Deep Purple. Features track notes by Rick Moody written exclusively for this release."

#### ITALIC (GERMANY):

**ANTONELLI ELECTR.: Me, The Disco Machine 2LP (ITALIC 005). \$15.00**

"Me, the Disco Machine by Antonelli Electr. is a compilation of the early 12" vinyl works released originally between 1997 and 1999 for ecstatic dancing non-stop. All the early 12" maxi single are deleted and are now for the first time re-released as a luxury double vinyl

edition with worldwide limited 1000 copies. Me, the Disco Machine is a pure, digital sound: minimally arranged, using economical aesthetics, a hedonistic attitude, abstract programming, a crisp style and class detail featuring various dancefloor hits like 'I Don't Want Nobody Else But You', 'Automatic Music', 'Bohannon', 'Dubby Disco' and many others. This 2x12" contains one bonus track not available on the CD version."

**VA: Dancefloor, I Can't Get Enough Of Your Love 3LP (ITALIC 011). \$19.00**

"For the love of pop and euphoria, Italic presents its first label showcase. Very dance, very pop, very Italic. Rafräichissant et glamour, bruits synthétique et mélodies. All tracks are new and exclusive for this compilation." Artists include A Rocket In Dub, Antonelli Electr., Binford aka Kreidler, April, and Borneo & Sporenburg.

**APRIL: If... 12" (ITALIC 013). \$9.00**

"April is a project by Andreas Reihse, a pop-musician from Cologne with various musical identities and passions. These include membership in the techno project Binford and the pop band Kreidler. He releases his solo works on Italic under the name April. If... is his debut 12" maxi-single. The 'Penthouse Park Mix' of If... was the hit song of the Italic compilation *Dancefloor, I Can't Get Enough Of Your Love* (3x12"), released at the end of last year. This song is now being released as a single in 3 new previously unavailable mixes. 'If It Doesn't Happen Naturally (Don't Leave It)' on side A with its bright house piano and pop quotations turns dancefloors into catwalks: euphoric, decadent and dreamy. The If-Girl!, the first song on side B, is a duet with April and Düsseldorf artist, Thea Djordjadze. The second track on side B, 'If - the tube edit', is pure pop amour. 3 mixes for lovers of vocal, deep and minimal house. Very Italic."

**ANTONELLI ELECTR.: The Strings 12" (ITALIC 015). \$9.00**

"The first single release from Click. 'The Strings' is a flamboyant hymn to string instruments. A light rhythm initially sets in, before the strings suddenly appear from nowhere, sublime and drifting. They can create that unique, addictive feeling. They are accompanied by a pumping bass sequence, very dry hand-claps and stunning house piano. The monotony and speed of 'Same player, again and again' is only varied by minute sequential adjustments and the use of a 'digibass' in the last part of the track. This is machine funk at its best."

**ANTONELLI ELECTR.: Click CD (ITALIC 016 CD). \$15.00**

"After the euphoric reception of the CD Me, The Disco Machine and various hits in the last two years, pop dandy Stefan Schwander has programmed a new album entitled Click. The new album's most important attribute is its modernity. Click is now, a prototype for the future, providing an independent musical language and expression for Antonelli: his personal digital creation, minimally arranged, using economical aesthetics, a hedonistic attitude, abstract programming, a crisp sound and class detail. Click is a personal comment on electronic music in 2001 and displays Antonelli's view of digital club music. Click is an unambiguous statement for a kind of music which must be constantly renewed and repositioned. The music delivers despite its discipline, sublimity, elegance and beauty. The digital sound swings, every single click vibrates. The sound's precision is perfect. A pure, digital sound."

**ANTONELLI ELECTR.: Click 2LP (ITALIC 016 LP). \$15.00**

Double LP version.

**ANTONELLI ELECTR.: Chrome Vanadium EP 12" (ITALIC 017). \$8.00**

"Chrome Vanadium is the second single release from the new album Click and features 4 new unreleased tracks: 2 new versions of "Chrome Vanadium" (version and chrome) and 'Tense' and 'Unintense' 2 brand new hits by Antonelli Electr. A prototype for the future, providing an independent musical language and expression for Antonelli: his personal digital creation, minimally arranged, using economical aesthetics, a hedonistic attitude, abstract programming, a crisp sound and class detail. Chrome Vanadium EP is a personal comment on electronic music in 2001 and displays Antonelli's view of digital club music and an unambiguous statement for a kind of music which must be constantly renewed and repositioned. The music delivers despite its discipline, sublimity, elegance and beauty. The digital sound swings, every single click vibrates. The sound's precision is perfect. A pure, digital sound. The minimal techno of 'Chrome Vanadium' is an exact groove aesthetic for connoisseurs and dancers. Perfect swing for the dancefloor."

**VA: The Vogue Remixes 12" (ITALIC 019). \$8.00**

"Italic welcomes some guests: Steve Bug, Michael Mayer, Farben and The Freestyle Man did a remix from 'The Vogue' by Antonelli Electr. Featuring Miss Kittin. What comes out are 4 digital remixes between Pop, Techno, House and Disco. The Mix by Steve Bug (Pokerflat, Cocoon) is an abstract, minimal and Hedonistic Techno track, climaxing in repetitions of the duet Miss Kittin & Antonelli Electr.: We dance. We dance. We lose control. His Mix Reduces The Vogue to the absolute Maximum. Funky as hell! Michael Mayer (Kompakt) rocks! As sweet as ever. His Remix is better Than 'Hush Hush Baby', more erotic than 'Amanda', sweeter than Zimt, more Fashionable than Kompakt, more minimal than Cologne. Jan Jelinek aka Farben (Klang Elektronik, Scape) remixes The Vogue As an instrumental Disco Classic with wonderful Strings and a light soulful Arrangement. Swinging, sophisticated and fantastic. The secret tip on the Record! Our Friend Sasse from Finland aka The Freestyle Man (Sähkö) dedicates His remix to his love of Housemusic. Very deep & rocking."

**BORNEO & SPORENBURG: Remember Today LP (ITALIC 020 LP). \$11.00**

LP version, 2002 release in stock for the first time. "Borneo & Sporenburg is not a new brand of nail varnish from 'Chanel', but a new musical fragrance from the Cologne (minimal) dance label Italic. Borneo & Sporenburg are the Zurich/Stuttgart DJ and producer duo Daniel Varga and Frank Wössner."

**A ROCKET IN DUB: Rocket No.3 12" (ITALIC 021). \$8.00**

"The 2nd Release from Stefan Schwander aka. Antonelli Electr. as A Rocket In Dub. With this Project Stefan Schwander works closer to dub & electronica techniques in opposition to his more dancefloor orientated alter ego Antonelli Electr. To summarise the idea of A Rocket In Dub: the tempo is definitive, 100 BpM is simply the 'dubby' tempo. But it stays minimal. Here, the attempt to use dub elements means the layering of individual elements. Even though the production concept for A Rocket In Dub is carefully calculated — ninety percent of the ideas for a track are determined in advance — that still leaves room for surprises. Like the statement about generally not working with samples. A Rocket In Dub therefore develops its own version of dub technique: A mixture of a pared-down musical language with a little bit of melancholy."

**BORNEO & SPORENBURG: Wiedersehen 12" (ITALIC 022). \$8.00**

"Borneo & Sporenburg is a new musical fragrance from Cologne (minimal) dance label Italic. Borneo & Sporenburg are the Zurich/Stuttgart DJ and producer duo Daniel Varga and Frank Wössner. Together, they add the fitting music to every day, working on the border between pop-songs and club-tracks. 'Wiedersehen' is the first single release from their debut album *Remember Today*. The wistful, subtle lyrics sung by Philippe could apply to anyone. His voice is distorted by a Vocoder-like module. Philippe also sang 'This Is Music Added To My Day' and has inspired many people with his voice. 'Wiedersehen' is a dance-pop song for lonely hours on the beach as well as for euphoric moments at the club."

**VA: Dancer CD (ITALIC 024 CD). \$14.00**

"Italic presents a new series of compilations: The Dance Collection. The first CD is an Italic label compilation that leads through the Italic coordinates system: Pop, Dance, Digital. **Dancer** is a compilation of tracks that have not previously been released on CD, some of which are officially no longer available. This compilation provides an overview of the various methods of production and individual approaches of each artist that form and characterize the Italic sound. **Dancer** defines a new style of digital pop music popular from the club scene, while at the same time applying classical songwriting elements. Through the integration of song structure and vocals in the various tracks, Italic sets itself apart from the traditional techno/house context while creating the kind of music to accompany you throughout the various moods and moments of everyday life and digital lifestyle: the romanticism and the gracefulness to capture the moment and/or the euphoric and decadent impressions of a long night at the club. The techno and house tracks on **Dancer** have more of a film like character rather than fulfilling any certain function. Music for the dancefloor or catwalk. Everybody is a Dancer! Admit it!" Artists include: Antonelli Electr., A Rocket In Dub, Borneo & Sporenburg, Soda, Antonelli Electr. f. Miss Kittin.

**ANTONELLI ELECTR.: Pictures 12" (ITALIC 025). \$8.00**

"Antonelli Electr. works mainly with sequencers and drum machines; a computer is used only for studio work. Only sequencers and drum machines are used for the live interpretation as well. This minimalist procedure has proved effective over the years and it has been perfected and viewed as a challenge. His way of working is often conceptual and serially motivated, which is reflected in the visual interpretation of his work as well (cover design, live performance, music video). Antonelli Electr. creates an independently unique language of music and means of expression: his own personal digital draft, minimally arranged, slender in aesthetics, hedonistic in attitude, abstract in programming and detailed in sound."

**ANTONELLI ELECTR.: Love And Other Solutions CD (ITALIC 027 CD). \$14.00**

"Techno Pop dandy Stefan Schwander aka Antonelli Electr. presents his third album **Love & Other Solutions**. After his minimalistic TechHouse masterpieces **Me, The Disco Machine** and **Click** Antonelli's new material is heading in a slightly more ambient direction, but still always keeps the dancefloor in mind. The minimalist procedure has proved effective over the years and it has been perfected and viewed as a challenge. So are sequencers and drum computers the main tools, computers are only added for studio work. Antonelli's way of working is often conceptual and serially motivated, which is reflected not only in the music, but the visual interpretation of his work as well (cover design, live performance and video). Antonelli Electr. creates an independently unique language of music and means of expression: his own personal digital draft, minimally arranged, slender in aesthetics, hedonistic in attitude, abstract in programming and detailed in sound."

**ANTONELLI ELECTR.: Love And Other Solutions 2LP (ITALIC 027 LP). \$16.00**

Double LP version.

**A ROCKET IN DUB: Rocket No. 5 12" (ITALIC 028). \$8.00**

"Stefan Schwander (aka Pop Up, Rhythm\_Maker) presents his new 12" under his A Rocket In Dub alias. With A Rocket In Dub he is going into a very melodic and experimental Detroit influenced Dub direction with two new cuts of emotional beautiful laid back Techno and full listening and dancefloor appeal. The production concept for A Rocket In Dub is carefully calculated, ninety percent of the ideas for a track are determined in advance, but still leaves room for surprises: Apart from his two previous A Rocket In Dub 12" he works on his new tracks with a very old fashioned instrument: the trombone takes the listener on a trip through a new musical landscape, ranging from deep excursions through the fields of minimalism and harmony. A Rocket In Dub therefore develops its own version of Dub technique. The attempt to use Dub elements means the mixture of a pared-down musical language with a little bit of melancholy. Only the music should speak."

**BORNEO & SPORENBURG: What's Going On Tonight Remixes 12" (ITALIC 029). \$9.00**

"The smart outfit Borneo & Sporenburg from Stuttgart guarantees excellent entertainment. It is made up of the Stuttgart DJ and producer duo Daniel Varga (Rework, Playhouse) and Frank Wössner. Their productions on the Cologne label Italic consist of a good mixture of deepness, melancholy, pop and house. The remixes of 'What's Going On Tonight' are by Losoul and the hip Extra Produktionen (Freizeitglauben) from Berlin."

**SUSTAINER: Cuantico CD (ITALIC 030 CD). \$15.00**

"Italic is beginning the New Year with another wealth of emotions. After **Love And Other Solutions** by Antonelli Electr., Sustainer's **Cuantico** will be released: It presents deep, delicate and vulnerable instrumental music. Alex Alarcon aka Sustainer was born in Barcelona in 1975. He was a quiet child, but still asked for a drum kit at the age of 7. Without any luck: His aunt gave him a toy synthesizer, which he immediately used to imitate Italo-Disco tracks. At the age of 16, he bought a guitar equipped with sound-effects devices, as his musical horizons continued to grow. By then, he had come across various records that impressed him, including **Loveless** by My Bloody Valentine and **Quique** by Seefeel. With this background, he bought his first modern instruments, namely a synthesizer, a sampler and an Atari. He was already almost exclusively listening to electronic music: from dubby to experimental, from Barcelona to Berlin, and from fast to slow. His output grew and grew, as initial live gigs followed both in clubs and at experimental music festivals. Today, Sustainer focuses entirely on producing. His music is light, quiet and enchantingly vivacious, its straight bass drum, softly driving drum sounds, chords and clicks all producing club and pop-oriented music. New Spanish Modernism."

**SUSTAINER: Cuantico 2LP (ITALIC 030 LP). \$16.00**

Double LP version.

**A ROCKET IN DUB: Rocket No. 7 12" (ITALIC 031). \$9.00**

"As could only be expected from Stefan Schwander, sooner or later, faster, danceable tracks emerged which however have nothing to do with obligatory Saturday night dancing: You can dance, but you don't have to. The Spartan list of numbered tracks is no less densely and functionally structured than Stefan Schwander's other productions: The tracks take their time to create warmth and depth. Such depth corresponds with the work of the Berlin artist Hendrik Krawen, whose pictures were used for the maxi releases: Concrete situations in a timeless and disoriented age point to other, past or future situations. The music by A Rocket In Dub is also characterised by an enchanting lack of boundaries and cannot be fixed to a single genre or scene. Although it delves in various well-known and more obscure stylistic and production methods, it does without specific reference points in favour of relaxed functional freedom."

**A ROCKET IN DUB: If Music Could Talk CD (ITALIC 032 CD). \$15.00**

"Once a space ship has positioned itself in orbit, its room for manoeuvring from the earth is considerably reduced. Similarly, once a music producer moves in a certain direction, public expectations quickly become restrictive, making it equally difficult to tread new paths. Some take the easy option of producing many different versions of the same piece (not just for the sake of simplicity). Others constantly work on further developing and enhancing their musical ideas. As one of the most active electronic music producers, Stefan Schwander aka Antonelli Electr., Pop Up, Swimmingpool, Rhythm\_Maker, Repeat Orchestra and A Rocket In

Dub could prove his instinct for the requirements of dancefloor music in numerous releases. Each new release was also an attempt to expand his tonal cosmos and perfect the simple, friendly functionality of his dance tracks. Yet functional (electronic) dance music means sacrificing the element of slowness. This was reason enough to open a new chapter with tracks that don't fit into the '4-to-the-floor' tempo and pattern: A Rocket In Dub. These tracks were developed without any pressure in terms of time or production to attempt something new or use something old in a different way. As could only be expected from Stefan Schwander, sooner or later, faster, danceable tracks emerged which however have nothing to do with obligatory Saturday night dancing: You can dance, but you don't have to. The Spartan list of numbered tracks is no less densely and functionally structured than Stefan Schwander's other productions: The tracks take their time to create warmth and depth. The music by A Rocket In Dub is also characterised by an enchanting lack of boundaries and cannot be fixed to a single genre or scene. Although it delves in various well-known and more obscure stylistic and production methods, it does without specific reference points in favour of relaxed functional freedom."

**EINMUSIK: Weekender 12" (ITALIC 033). \$9.00**

"Einmusik is the 'Techno Boygroup' consisting of the DJs Cranque & Unique, together with the producer Nicol from Hamburg. The music of Einmusik is somewhere between 'minimal pop' and 'bombastic techno', without ever losing sight of what some critics might call kitsch. The three have been influenced by contrasting musical experiences: Drum 'n' Bass, Gabba and Techno."

**SKUA LOVELLE: The Morris Jesup Rise 12" (ITALIC 034). \$9.00**

"This is propaganda. Here comes Skua Lovelle aka Sebastian Weber. A new star in the Italic universe straight outta Cologne. Young & fresh, romantic & rocking, deep & personal. The a-side 'The Morris Jesup Rise' is a happy & sexy driving tech-house track with a killer bassline. 'The Return Of Good Fun': This is more than a track. It's a catchy pongsong. Watch the harmonies on the b-side: b1 'Nansen Ridge' and b2 'Wandel Sea' create darker feelings. Deepest house music with an abstract electronica feeling. What a starter for a young boy. Cologne's future hits back."

**LITTLE ANNIE & THE LEGALLY JAMMIN': Little Annie & The Legally Jammin' CD (ITALIC 035 CD). \$16.00**

"Little Annie & The Legally Jammin' play a wild, hormone-saturated mixture of spoken song and sometimes harsh, but always swinging rhythms. 'No Wave' based on electronic beats recordings from the epicentres of pop music: New York, Mexico City and Düsseldorf. The very first weirdly choked echo gives you an idea of what kind of sound system The Legally Jammin' is, sometimes playing 'Disco Dub', sometimes 'No Wave Disco'. Little Annie adds her words to the beat, bass and fat soul-electric harmony of The Legally Jammin'. When her voice picks up on a melody and she begins to sing, she is closer to the lasciviousness of Grace Jones and the emotion of Marianne Faithfull than the solitude of Wanda Robinson. New York Just sit down beside Little Annie on some steps in the sun-drenched heat of New York and she will begin to tell you a story. She has never been to the cinema, didn't pick it up from books these are no stories she has stolen. Annie Annie Ty is adventurous. She travels through the visible world, acts the Bohemian chanteuse, sees, hears and is always right at the centre of events, collects experiences from the street and writes her book every night. And she performs it on stage. Broadway is the hardest way: inside and outside. Her texts tell first of redemption and then of sin. 'Backtrack Jack', for instance, the Pepsi Cola song, and therefore a loose homage to Leigh Bowery's 'Useless Man' but much less dirty. Or '2nd Avenue Blues': It tells of peeling oneself. Does an onion float without its seven skins? And 'Bleach' is my favourite cliché. It all sounds incredibly sexy even when it is at its most morbid. Blessed by a late birth, one can innocently say: New York poetry meets dub electro-clash. And why not: That is how it should sound, the lovers' rock album of the year."

**LITTLE ANNIE & THE LEGALLY JAMMIN': Little Annie & The Legally Jammin' LP (ITALIC 035 LP). \$13.00**

LP version. "Little Annie & The Legally Jammin' play a wild, hormone-saturated mixture of spoken song and sometimes harsh, but always swinging rhythms. 'No Wave' based on electronic beats recordings from the epicentres of pop music: New York, Mexico City and Düsseldorf. The very first weirdly choked echo gives you an idea of what kind of sound system The Legally Jammin' is, sometimes playing 'Disco Dub', sometimes 'No Wave Disco'. Little Annie adds her words to the beat, bass and fat soul-electric harmony of The Legally Jammin'... Blessed by a late birth, one can innocently say: New York poetry meets dub electro-clash. And why not: That is how it should sound, the lovers' rock album of the year."

**ANTONELLI ELECTR.: Bohannon 12" (ITALIC 07). \$9.00**

"The new Antonelli Electr. 12" **Bohannon** is the last single release from the successful **Me, The Disco Machine** CD, which includes this year's most popular underground dance tunes. From the lovely vocoder vocals of 'I Don't Want Nobody Else But You' to the more minimal and raving 'Dubby Disco' to the groundbreaking German vocoder pop hit 'Automatic Music', which links Antonelli Electr. directly to New Order's 'Blue Monday'."

**BORNEO & SPORENBURG: This Is Music Added To My Day 12" (ITALIC 12). \$9.00**

"Slick & chic deephouse by this new Italic act."

**AUTOMATIQUE: Nightclubbing 12" (ITALIC 26). \$9.00**

"If anyone else other than Grace Jones can use the word 'Nightclubbing' then it's definitely the Hamburg-based project Automatique, which is actually the DJ-Producer team Harre Kühnast & Henry Stamerjohann. Both have been actively involved in the Hamburg club scene since the mid-90s. The Automatique DJ sets are characterized by minimal techno with pop appeal and also reflect their love of Detroit techno and Chicago house. Now their first production on Italic is being released. Their tracks on 'Nightclubbing' range between flamboyant minimal techno and classical Italic school. Grace Jones would have fun with it!"

**ANTONELLI ELECTR.: Me the Disco Machine CD (ITALIC 5 CD). \$15.00**

"Super classy album from Düsseldorf's mega hip Antonelli Electr., who successfully combines the best elements from minimal techno (a la Basic Channel), electro (a la Kraftwerk), disco and house. **Me the Disco Machine** is a compilation of 12" released between 1997 and 1999 for ecstatic dancing. It includes the lovely vocoder vocals of 'I Don't Want Nobody Else But' as well as the more minimal and raving 'Dubby Disco', plus the vocoder pop hit 'Automatic Music' that links Antonelli Electr. directly to New Order's 'Blue Monday'. All tracks are released on CD for the first time." Recorded and mixed by Antonelli Electr. and Pyrolator at Ata Tak.

**VA: Anti-Establishment 1: Hamburg 12" (ITALIC 036 EP). \$9.00**

"**Anti-Establishment** is a new series of 12"s from Italic and presents individual producers of electronic club music from selected cities. The first contribution is from Hamburg: the label Dial comes up with four tracks full of rocking minimalism, sad romanticism and abstract deepness. A1. Sten: Hypnotic minimal track with highly pressure funk from Pete Kersten aka Lawrence, the hero of sad deepness. A2. Lawrence: With his second track Lawrence dives in the deepness of 'the audition'. A film by Takashi Miike: 'the dark in the sunlight. What makes them different is what keeps them alive.' B1. Carsten Jost: The hero of working class



starts the second side with a crisp groovy knister techno track. B2. Again Carsten Jost comes up with a more abstract micro minimal mover and gets back to the power of early techno. Very Anti-Establishment."

**ELEKTRO MUSIC DEPARTMENT: *Anti-Establishment 2: Berlin 12"* (ITALIC 037EP). \$9.00**

"The second part of the 'Anti-Establishment' series comes from the Berlin based 'Elektro Music Department' label: Monotonous simplicity, strong bass, static beats, pure melody, vocals with attitude, minimal, fragile, techno, melancholy, superficial, signal, banality, anti-establishment, bourgeoisie, Elektro Music Department, elektro club, styling, logos, industry, emblem, electronic music, product elektro, end of identity, pop-aesthetics, chance, sex, kotai, rave, extreme Und psychedelic, clubphantom, cool, ideology, message, horror, nightmare of the beautiful And the naive, radically, uncontrolled reality, sound-interval, simultaneous, individual, statement, interpretation, emotional, rigorous, meaning, fun factor, gegenpol, sexy ultradeepness, Uncompromising, experimental, fragment, understatement, black acid, incalculable, generosity, machine, structure, bass and bassline, desolate, hopeless, slow, schleifen, sequenz, garage, service, corporate identity."

**MINIMAL ALLSTARS: *Radical Rhythm 12"* (ITALIC 038EP). \$9.00**

"Dear friends of Italic, After the very successful start of the 'Anti Establishment' series, the most recent product of our pop manufactory is the *Radical Rhythm* of the Minimal Allstars: Automatique from Hamburg (a1) are kicking techno — elegant and classically minimal. The new piece of Skua Lovelle on a2 is very deep and musical. Einmusik from Hamburg are producing as 'techno boygroup' maximum techno with Raveappeal. They continue with 'Devotion' (b1) where they have stopped with *Weekender* some time ago. Finally the last piece on b2 is from A Rocket In Dub with his 'Rocket-Series' and his vision of a neo cut-up disco dub. ...if music could talk. With its Minimal Allstars concept, Italic continues to work on an up-to-date pop draft for you DJs out there — in all its varieties. Between techno pop, disco pop, agit pop, concept pop, pop art, minimal pop, rave pop and Cologne pop."

**ANTONELLI ELCTR.: *Anti-Establishment 3: Dusseldorf 12"* (ITALIC 039). \$9.00**

"The 'disco machine' from Dusseldorf, stylish as usual."

**EINMUSIK: *Jittery Heritage EP Part 1 12"* (ITALIC 040EP). \$9.00**

"The new Einmusik comes as 'acid salsa' board. The young Hamburg producers want to remain the maximum and thereby staying minimum in the sound design. 'Wave Scanner' on the a-side begins with a momentumful beat and increases slowly by pushing sounds of key-boards until the vocals began and the beat takes over the body work. Perhaps the track with most pop appeal so far. 'Full Moon' on the b-side carried by the very unusual beat construction with hell-like sounds, deep bassdrum and the suggested acid melody line. Under drugs it blows away like typography of 'Peter Saville'. Ibiza and 'Hacienda' were so close never."

**SKUA LOVELLE: *Breaking 12"* (ITALIC 041EP). \$9.00**

"Skua Lovelle's first 12": *The Morris Jesup Rise* (ita 034) played itself in the hearts and cases of the knowing DJs (Ricardo Villalobos and Carsten Jost). On its new 12" Skua Lovelle inspires with dark acid funk inclusive two remixes of M.I.A. (Substanc) and Thomas Schaeben (Firm): deep sequencer bass meets kicking and loud snaredrum meets Detroit strings meets cologne acid meets electro beat. The renegades of white funk."

**JACK:**

**JACK MASTER: *Basement Trax Vol. 1: Bang The Box 12"* (JACK 001 EP). \$6.50**

"Largely out of print and circulation for years, Plus 8 is proud to reissue a classic, *Basement Trax Vol.1* by Jack Master (aka Richie Hawtin). The featured A-side 'Bang the Box' has been a house standard since its original release in 1992 on Jack Records (a small output Plus 8 offshoot during the 90's) with its plain red and white label. A tribute to the influential house sound from Chicago, the bonus a cappella 'Bang A Pella' has been cut up and layered by all types of DJs from techno to hip hop, most recently used in SLAM's The Mix (DMC, 2002). Raw, stripped, and Jackin'... get it now while its back in session."

**JACK WRIGHT:**

**WRIGHT & FRIENDS, JACK: *Thaw CD* (JW 002). \$10.00**

Self-produced CD from 1992 with hand-painted covers; Colorado-fuel improv, featuring Wright (alto, soprano, tenor saxes, piano) with Murray Reams (drums), Terry Sines (bass), Mike O'Neill (guitar), Justin Perdue (trumpet, guitar), Bob Marsh (cello, flute, violin), etc.

**JAGJAGUWAR:**

**YOUNGS, RICHARD: *Sapphie CD* (JAG 19). \$12.00**

"Originally issued in 1998 by Oblique recordings, *Sapphie* was Richard Youngs' fifth solo full-length and quite a unique album in his already unique oeuvre. Made up of three acoustic tracks — spanning over 37 minutes in length — featuring just classical guitar and voice, *Sapphie* is quiet and introspective. The songs feel like an intimate journey by hand through a song cycle of loss and renewal. Within the context of his massive and ever-growing body of work, *Sapphie* is his most song-based and arguably his most personal. Fans of reclusive sages like Nick Drake, Anne Briggs, and Robert Wyatt will most appreciate the timeless quality inherent in Youngs' songs."

**YOUNGS, RICHARD: *Making Paper CD* (JAG 26). \$12.00**

"Richard Youngs' first three-song 'full-length' release shone down like a beacon from above. It opened with a chorus of tape hiss and a patently English-sounding piano. Eventually there was a British man pleading in song for mercy, for pardon, or, at the very least, for conviction to a lesser charge. This was *Advent* and it was 1990. Youngs had just introduced himself to the universe at large through his No Fans label. Fast forward to the New Year, 2000. Youngs is back on the stool, this time in Edinburgh, Scotland, with long-time collaborator Brian Lavelle engineering. Youngs has another three songs in him, and they show him to be a much wizened, more patient man. Distilled to only piano and vocals, the album is epic to say the least. Opening with 'Warriors', a 19-minute journey the size of Scotland, the song pleads, 'Warriors see through battle lines.' The second song, 'The World Is Silence In Your Head', is vintage Youngs fare, offering further evidence that there is significant kinship between him and the ranks of the late-60's to early-70's progressive rock set such as Peter Hamill and his Van Der Graaf Generator, as well as first wave Yes and King Crimson. The song is as sprawling and imaginative in its mythology as the most inspired of prog's deep canon ever got. Yet it tells the tale in less than three minutes and with only one phrase and one instrument, with unprecedented clarity and precision-not to mention poesy. Certainly it warrants that Youngs be crowned the king of the progressive minimalists. He preys on the most meditative tendencies in each of us, and he finds the essence in each of his songs (throwing out the rest) which endeavours to put erstwhile listeners in a trance-like state."

**FAIR & DANIEL JOHNSTON, JAD: *It's Spooky CD* (JAG 33). \$12.00**

"First released in 1989 on Jad's own 50 Skidillion Watts Records, Jad Fair & Daniel Johnston's *It's Spooky* seemed like the perfect pairing of two of the most unique and idiosyncratic songwriters to emerge from the post-punk rubble of the late-'70s. On this new expanded reissue — which contains 6 bonus tracks not on the original version — *It's Spooky* stands up as a true masterpiece, sadly overlooked in its day. A magical trip through the child-like universe of two kids at heart, it is even more impressive now with twelve years of perspective that just how uninhibited Jad & Daniel are as they walk you through their best fantasies and worst dreams."

**SPOKANE: *The Proud Graduates CD* (JAG 35). \$12.00**

"Spokane's second full-length *The Proud Graduates* finds quietness abundant in the most unlikely places. Coupling the spare and orchestral, the album draws in tone from influences as diverse as Simon and Garfunkel's *Parsley, Sage, Rosemary and Thyme*, Leonard Cohen's *Songs of Love and Hate*, The Cure's *Faith* and Galaxie 500's *On Fire*. According to one writer, 'like Talk Talk's Mark Hollis, Alverson's lines trigger emotions in your consciousness with the lightest touch.'"

**YOUNGS, RICHARD: *May CD* (JAG 43). \$12.00**

"May, recorded at various times in Harpenden, England, is Richard Youngs' newest solo meditation. His music is magical, but not in the sense that it merely conjures up fantastical imagery or 'transports the listener to another place'. None of that is really happening. Richard Youngs' spell lies in the transformative qualities of his music. From so little we get so much. It is minimalism without pretense, songwriting that abhors artifice. It resides in the spiritual nexus between the oft disparate realms of traditional folk and the avant-garde. Following in the same spirit of his more celebrated solo works, *Advent* (1990), *Sapphie* (1998) and *Making Paper* (2001), *May* is, like *Sapphie*, just acoustic guitar and Richard Youngs' voice. Like the others it has an unmistakable 'drone-like' quality that has, over time, become one of Youngs' trademarks. But what sets *May* apart is that it is almost a conventional record; six songs, just over 36 minutes, no song over 8 minutes. If you listen carefully enough to the plaintive, stripped-down and gentle rumbling of the songs on *May* (and squint hard enough), you can almost discern a semblance of verse-chorus-verse structure. And, for sure, *May* derives much of its glory from the traditional and the hymnal. If there is a 'psych' or 'trance-like' quality to Youngs' music, it is charged only by internal endorphines, nature's most underated drug-mechanism at work. Richard Youngs treats his body of work very much like his own body. He is very careful with what he lets in."

**NAGISA NI TE: *On The Love Beach CD* (JAG 45). \$13.00**

"Shinji Shibayama recorded and released *On The Love Beach*, a beautiful, slow and entrancing work pulling equally from American and British rock traditions. Thus was born Nagisa Ni te, which means 'on the beach' in Japanese, an homage of sorts to Neil Young's 1975 masterpiece. Their psych folk tendencies notwithstanding, Nagisa Ni te also did well to take cues from the avant rock world around them at the time, comfortably implementing the minimalist credo 'less is more' throughout this record. Though *On the Love Beach* was Nagisa Ni te's debut, it is the second Nagisa Ni te record brought to the United States and Europe by Jagjaguwar. And like *Feel*, it does bring to mind the very best of sixties' and seventies' psychedelic, progressive and folk rock (i.e. early to middle-era Pink Floyd, George Harrison, Crazy Horse, and Roxy Music). Maher Shalal Hash Baz's Tori Kudo may describe Nagisa Ni te best when he says: 'Nagisa Ni te's naked Progressive rock-based worldly songs, which are sung not so much deliberately as seriously, on their love beach, now fill a blank somewhere between underground hi-fi and overground lo-fi.'"

**NAGISA NI TE: *Feel CD* (JAG 46). \$12.00**

"*Feel*, the new record by the Osaka band Nagisa Ni te (aka Shinji Shibayama and Masako Takeda) is now available for the first time outside of Japan, the first in a series of Nagisa Ni te records to be released in the United States and Europe by Jagjaguwar. Nagisa Ni te ('On the Beach' in English) are on the vanguard of the burgeoning psych-avant-folk movement in Japan. Their contemporaries include Maher Shalal Hash Baz and Naoki Zushi, artists who also have work on the inspirational Osaka-based label Org (founded by Nagisa Ni te's Shibayama). The songs within *Feel* bring to mind the very best of sixties' and seventies' psychedelic, progressive and folk rock (i.e. early to middle-era Pink Floyd, King Crimson, or George Harrison) while steadfastly remaining in the modern by introducing to the mix avant touches ala' Eric Dolphy, Derek Bailey or Robert Wyatt. Soaring Gilmour-esque guitar solos abet the colliding forces of heaven and nature. And that is where Shibayama and Takeda reside, either on their way towards or in the process of departing the Garden of Eden."

**ASPERA: *Oh Fantastica CD* (JAG 53). \$13.00**

"*Oh Fantastica* is full of minimal yet memorable melodies driven by Drew Mills' most upfront and un-effected vocal performance to date. The beats are intentionally raw?composed of deep, 808 / 909 textures and laced with gated, acoustic percussion takes and dirty synth bass lines. On *Oh Fantastica*, Aspera ride a dream-like wave enjoying and sharing the fruit of parallel universes — where the epic '80s pop production (as heard in early work of Simple Minds and Tears for Fears) exist side by side with hip-hop's old school (Afrika Bambaataa) and new school (Swizz Beats, Anti-Pop Consortium, Missy Elliott & Timbaland, and producers the Neptunes), and, perhaps most-notably, electronic music's contemporary experimentalists (Boards of Canada) as well as its early trailblazers (such as the pop sound-scapes of another Green World-era Brian Eno; Giorgio Moroder's militant electro; and the early-80's tech-adventurism of musical veterans as manifested in Herbie Hancock's *Future Shock* and Paul McCartney's *McCartney II*)."

**ASPERA: *Oh Fantastica LP* (JAG 53LP). \$12.00**

LP version.

**YOUNGS, RICHARD: *Airs Of The Ear CD* (JAG 59). \$13.00**

"Richard Youngs' impressive body of work continues to mount. It resembles, unwittingly for sure, a slow zig zag march towards some Hegelian musical ideal in the distant horizon. Youngs, the leading wizard of drone and minimal psychedelic folk, has unleashed *Airs of the Ear*, his new opus invoking new magic looking for new ears to ensnare. Building on his esteemed recordings *Advent* (1990), *Sapphie* (1998), *Making Paper* (2001) and *May* (2002), *Airs of the Ear* goes beyond merely residing in what is the essential ecology of Richard Youngs — the spiritual nexus between the oft disparate realms of traditional folk and the avant-garde; it now embodies this ecology. Acoustic instruments coexist perfectly with electric ones, while neither class of instrumentation is ever trumped by the other contraptions on the record, namely ring modulation, the square wave or the theremin. Perfect balance is almost achieved. There is harmony, true emotional resonance, even on what is Youngs' most captivating work on the record, 'Fire Horse Rising'. Despite the ever-escalating nature of this song, where Youngs powerfully and repeatedly invokes '...and I don't understand, ...and I don't want to know...', the listener is never allowed to feel overwhelmed or be pushed out of that special meditative and trance-like space. The spell is never broken."

**ONEIDA: *Secret Wars CD* (JAG 60). \$12.00**

"Oneida's *Secret Wars* is a Pacific summerjam. It's got Balinese gongs, Hawaiian ukuleles,

red wine, injuries, glee, and a song called 'Wild Horses' that's written by Oneida. It's also got a lot of good advice. With their new full-length record, Brooklyn sons Oneida simply start where they left off with Each One Teach One. Their trademark iterated and psych-tinged noise attack is still fully intact, both nervous and subdued at the same time — like what happens when you give meditative children trained in the ways of yoga an excessive amount of caffeine. If there are any new wrinkles to be discovered, it is perhaps that, even more so than on Each One Teach One (Oneida's Tago Mago), Oneida seem to be mining the same fertile ground as Kraut-rock visionaries Can, effortlessly shedding the constraints of pop forms and structures while still remaining soulful and spiritually centered all along. Like spazzing out in the Lotus position."

**ONEIDA: Secret Wars LP (JAG 60 LP). \$12.00**

LP version.

**BEVEL: Down the Puppet String, Marionettes CD (JAG 63). \$9.00**

"Bevel makes pastoral folk music in the same vein as Vashti Bunyan, Nick Drake and Maher Shalal Hash Baz. Bevel is the project of Via Nuon (lead guitarist of Manishevit and now defunct Drunk). Down the Puppet String, Marionettes began in the early parts of 1998, is now being introduced for the first time since its original conception 6 years ago. Comprised of old and new songs diligently re-worked and re-recorded between 2001 and 2002, it also includes a chilling rendition of a Civil War-era traditional and a suitably deconstructed version of Donovan Leitch's 'Teas'. Melodious and interwoven throughout this mini-album are the lull-like tones of Deanna Varagona's baritone sax exhalations. Sometimes an undulating piano line — played by Michael Krassner — can be heard punctuating against the textural rhythms tapped out by Gerald Dowd. Although only 19 minutes in length and operating in a stream of consciousness-like fashion, Down the Puppet String, Marionettes, captures a transitory world, whose bucolic plains and uncharted beaches are characteristic results as one awakens, diluted and immersed, such as from an afternoon reverie."

**YOUNGS, RICHARD: River Through Howling Sky CD (JAG 68). \$13.50**

"If the 'musical' real number line is infinitely dense, then the most recent work of Richard Youngs endeavors to fill in all of the holes on it. River Through Howling Sky is Youngs' latest full-length. It returns to the more meditative and drone-y side of his songcraft (circa Sapphie (1998) and Making Paper (2001)), although this is no true devolution: all of his recordings to date have some measure of these qualities. So what is it that sets River Through Howling Sky apart from its predecessors? It is the density on the recording, both intra-spatial and otherworldly. The howling guitar that points unerringly to some imagined horizon line. Throughout, Youngs is the calm and steady wolf, chanting odes to infinity. Expose the ancient Brotherhood of Pythagoras to River Through Howling Sky, and you would find knowing nods, pursed lips, and secret incantations in caves. An unwitting acceptance that not everything is rational or conceptually circumnavigable. Our western tonal system relies on ratios, i.e. strings whacked at particular intervals. Young's howling guitar and circular chants — with the help of a spartan amount of percussion and electronics — may just encompass all the possible ratios and, mystically, more."

**NAGISA NI TE: The Same As a Flower CD (JAG 69CD). \$13.50**

"Nagisa Ni te (aka Shinji Shibayama and Masako Takeda) are back. Their new record The Same As A Flower, recorded between 2002 and the beginning of this year, is the third to be released by Jagjaguwar. Much like on previous records, the songs on the new record by this Osaka, Japan-based group are about nature, about the singularity of two people immersed in nature together, and about experiencing life as 'being', not 'becoming' or 'recovering from'. And like their previous full-length record, Feel, The Same As A Flower still brings to mind the very best of sixties' and seventies' psychedelic, progressive and folk rock (i.e. mid-60s Roy Harper, Pink Floyd, 13th Floor Elevators and early Neil Young)."

**MINUS STORY: The Captain Is Dead, Let the Drum Corpse Dance CD (JAG 73). \$13.00**

"Minus Story's mystical third full-length, The Captain Is Dead, Let the Drum Corpse Dance, is fuzzy and full of sunshine but also full of dark clouds and cold rain and is wistful and billowing, much like the music of The Zombies, Smile-era Beach Boys, Circulatory System and Neutral Milk Hotel. It also embraces those indefinable qualities found on records like Mt. Eerie by Microphones or Fragile by Yes. It is experimental pop, through and through, with all the attendant haunted edges, including a story-line about some young boy who rallies together an army of children, a black cloud that eats birds, and a girl who comes back as a ghost in a marching band. A masterpiece that will creep into your consciousness and lay anchor."

**CREELEY, ROBERT: Robert Creeley CD (JAG 901). \$12.00**

"This is an unaccompanied recording of the internationally renowned poet Robert Creeley. Captured on tape at his home in Waldoboro, Maine in the summer of 2000, the poet reads a selection of new and previously uncollected poems. This marks the first occasion in which Mr. Creeley has appeared unaccompanied on a CD, his work read in all its bare and vital intimacy. His landmark importance as a modern and uncompromising voice in the 1950's and 60's has continued through subsequent decades with work as crucial and innovative as in those formative years. He has been a distinct and relentless documentarian of age and its changing perceptions. From the tender, inquisitive addresses of a father to his growing children to meditations on growth, memory and reality, these fifteen pieces reveal a poet in maturity. Among them is a 25-part poem in response to the paintings of Francesco Clemente."

#### JAMAICAN RECORDINGS (UK):

**KING TUBBY: Lost Treasures LP (JR 001 LP). \$14.00**

**PABLO, AUGUSTUS: Dubbing With The Don CD (JR 002 CD). \$15.50**

"Jamaican Recordings follow up the release of the excellent King Tubby's Lost Treasures album with another killer set, this time from the melodica maestro Augustus Pablo. Dubbing with the Don features a storming dubwise selection of rare b sides and previously unreleased dubplates and session recordings from the mid to late '70s. Many of the cuts are newly discovered versions of such classics as 'Cassava Piece' and 'King Tubby meets Rockers Uptown'. Available on 14 track 180g LP and 15 track CD, both superbly packaged with full sleeve notes."

**PERRY, LEE: Skanking With The Upsetter CD (JR 004 CD). \$15.50**

"Jamaican Recordings follow up their King Tubby, Augustus Pablo and Revolutionaries sets with a dub outing from Lee Perry. Skanking With The Upsetter subtitled 'Rare Dubs 1971-1974' features 14 previously unreleased dubs and instrumentals. Included are previously unavailable versions of Leo Graham's 'Three Blind Mice', The Gatherers 'Start Over' and The Stingers 'Forward Up'. Available on Heavyweight 180 gram vinyl and CD with 2 bonus tracks."

**PERRY, LEE: Skanking With The Upsetter LP (JR 004 LP). \$14.00**

LP version.

**AGROVATORS: Dubbing It Studio One Style CD (JR 005 CD). \$15.50**

"Jamaican Recordings follow up their King Tubby, Augustus Pablo, Revolutionaries and Lee Perry releases with a dub outing from the Agrovators, Bunny Lee's legendary in house band. Dubbing It Studio One Style features 14 (12 on LP) rare and unreleased dubs from the mid to late '70s when the Agrovators, along with the Revolutionaries were dominating the reggae scene with the 'rockers' sound. All tracks are cuts of classic Studio One rhythms, and includes titles such as 'Let Him Dub', 'It's Raining Dub', 'The Dub Conqueror' and 'Mean Girl Dub'. Available on limited 100 gram vinyl."

**SLY & ROBBIE: Meet Bunny Lee At Dub Station CD (JR 006 CD). \$15.50**

"Jamaican Recordings kick the new year off in fine style by unleashing their sixth album, Sly & Robbie Meet Bunny Lee At Dub Station. Contains unreleased dubs dating from the mid to late '70s from the vaults of Sir Bunny Lee. Contains 'lost' dubs of Dennis Brown's 'Tribulation', Slim Smith's 'Everybody Needs Love' Johnny Clarke's 'Roots Natty'. 'African Roots', 'None Shall Escape The Judgement', 'Move Out Of Babylon' and a dub of Clarke's version of the Abyssinians 'Satta Massa Gana'. 12 track LP (limited 180 gram vinyl) and 14 track CD."

**SLY & ROBBIE: Meet Bunny Lee At Dub Station LP (JR 006 LP). \$14.00**

LP version.

**ANDY, HORACE: Horace Andy's Dub Box Rare Dubs 1973 -1976 CD (JR 007 CD). \$15.50**

"Brand new release from the Jamaican Recordings label. This time focusing on unreleased dubs of Bunny Lee produced Horace Andy tracks dating from the years 1973 to 1976. It was during this period that Horace made some of his finest works, usually with 'Striker' Lee as producer. Tracks include never-before released versions of Andy tracks such as 'Skylarking', 'You Are My Angel', 'Love Of A Woman', 'Something On My Mind', 'Just Say Who', 'My Guiding Star', 'Money Money', 'Zion Gate' and more."

**ANDY, HORACE: Horace Andy's Dub Box Rare Dubs 1973 -1976 LP (JR 007 LP). \$13.00**

LP version.

**VA: Jamaican Recordings Dub Sampler Vol 1 CD (JR 008 CD). \$15.50**

"Superb budget priced dub sampler from the Jamaican Recordings stable showcasing long lost '70s dubs from legendary producer Bunny Lee. 14 tracks in all from the likes of King Tubby, Augustus Pablo, Lee Perry, Revolutionaries, Sly & Robbie, Horace Andy, Linval Thompson, Leroy Smart and Barry Brown. Features tracks from each of the labels releases to date plus a further 7 previously unreleased gems. Strikingly packaged, the CD booklet includes a detailed label discography with sleeve artwork of all featured albums."

**VA: Jamaican Recordings Dub Sampler Vol 1 LP (JR 008 LP). \$13.00**

"Strictly Limited vinyl version of Jamaican Recordings Dub Sampler Vol1 which was recently released on mid-price CD. Taking one track off each release on the label, plus tracks from forthcoming releases. Features amongst others, Augustus Pablo, King Tubby, Harry J All Stars, Niney The Observer, Sly & Robbie and Lee Perry."

**HARRY J ALL STARS: Dubbing At Harry J's 1972-1975 CD (JR 009 CD). \$15.50**

"A collection of rare and unreleased dubs from Harry J's studio dating from the years 1972-1975. The underated Harry J and his studio was responsible for some exceptional music throughout the 1970's. Burning Spear, the Heptones and Bob Marley & The Wailers, just to name a few who used the studio. Included on this set are dubs to the 'The Best Is Yet To Come' by the Twinkle Brothers, John Holts' 'Memories By The Score' and Ronnie Davies' and 'Every Rasta Is A Star'. Players of instruments include Carlton Barrett, Aston 'Familyman' Barrett, Earl 'Chinna' Smith, Ansel Collins, Tommy McCook, Vin Gordon and Bobby Ellis. Available on limited heavyweight 180g vinyl and CD with 2 bonus tracks."

**HARRY J ALL STARS: Dubbing At Harry J's 1972-1975 LP (JR 009 LP). \$13.00**

LP version. 12 tracks.

**THOMPSON, LINVAL: Dub Story CD (JR 010 CD). \$15.50**

"A collection of previously unreleased dubs from Bunny Lee's vaults, once again. This time the focus is on Linval Thompson and the dubwise versions to some of his best known work. Linval's profile has recently heightened as a result of a dub set on Motion Records Phoenix Dub and a Linval produced various artist set Can't Stop Us Now on Easy Star records."

**THOMPSON, LINVAL: Dub Story LP (JR 010 LP). \$13.00**

LP version.

**NINEY THE OBSERVER: At King Tubbys CD (JR 011 CD). \$15.50**

"Hot on the heels of Sledgehammer Dub on Motion records, ...At King Tubbys 1973-1975 features unreleased dubs from Niney's masterpieces. The majority of the tracks featured were mixed by King Tubby. To be found on this set are rare dubwise cuts to Dennis Brown's 'Lately Girl', 'Westbound Train', 'I Am The Conqueror', 'No More Will I Roam', 'Here I Come', 'Silver Words', as well as Micheal Rose's 'A Love Between Us' and 'Freedom' - plus many more."

**NINEY THE OBSERVER: At King Tubbys LP (JR 011 LP). \$13.00**

LP version.

**BROWN, BARRY: Steppin Up Dubwise CD (JR 012 CD). \$16.00**

"A collection of rare and unreleased dubs of Barry Brown vocal tracks dating from the mid to late '70s. All tracks are produced by the legendary Bunny Lee. Players of instruments are the Agrovators featuring Earl 'Chinna' Smith, Sly & Robbie, Tommy McCook, Bobby Ellis and Winston Wright. Available on limited heavyweight 180g vinyl and CD with 2 bonus tracks."

**BROWN, BARRY: Steppin Up Dubwise LP (JR 012 LP). \$13.00**

Vinyl LP version.

**VA: Dubbing With the DJs — Volume 1 CD (JR 013 CD). \$16.00**

"A collection of previously unreleased tracks from Bunny Lee's vaults, focusing on dub versions of deejay cuts from 1970-1975. Contained within are rare dubs to deejay cuts originally by U Roy, Price Far I, Big Youth, Dennis Alcapone, Trinity, I Roy, Dillinger, Dave Barker, Lee Perry and more. 14 track CD."

**VA: Dubbing With the DJs - Volume 1 LP (JR 013 LP). \$13.00**

12 track 180 gram LP.

**RANDY'S ALL STARS: Dubbing At Randys 1969-1975 CD (JR 014 CD). \$16.00**

"Blood & Fire, Pressure Sounds and Soul Jazz have already raided the vaults of Clive Chin's legendary Randys Studios. However, Jamaican Recordings have dug even deeper with a selection of rarities and oddities. You will hear for the first time ultra-obscure dubs to Slim Smith's 'Turning Point', Cornell Campbell's 'Can't Get Me Out' & 'Jah Jah Whip Them', Tommy McCook's 'Springtime', and many more."

**RANDY'S ALL STARS: Dubbing At Randys 1969-1975 LP (JR 014 LP). \$13.00**

LP version.

**TAPPA ZUKIE: Dub Em Zukie (Rare Dubs 1976-79) CD (JR 015 CD). \$16.00**

"Dub Em Zukie contains unreleased dubs dating from 1977 to 1979 from the vaults of ace producer and deejay Tappa Zukie. Contains rare dubs of The Walllets' 'Hypocrites', Johnny Clarke's cut of Leroy Smart's 'Ballistic Affair', Horace Andy's 'Natty Dread She A Want', and also dubs to Zukies toasts of Jackie Edwards' 'Invasion' and Johnny Clarke's 'Poor Marcus'.

amongst others. At least half the dubs contained on this set were mixed by King Tubby."

**TAPPA ZUKIE: *Dub Em Zukie (Rare Dubs 1976-79) LP (JR 015 LP). \$13.00***

LP version.

**KING TUBBY: *Dub Mix Up: Rare Dubs 1975-1979 CD (JR 016CD). \$18.00***

"Subtitled 'Rare Dubs 1975-79' — this is the long awaited follow up to Jamaican Recordings 2001 top selling compilation *Lost Treasures*. Comprising of Tappa Zukie produced tunes dubbed either at King Tubby's or indeed by the King himself. Expect to hear rare versions of *Knowledge* tracks 'Population', 'Words Sounds and Power', Prince Alla's 'Slavemaster'. Junior Ross and The Spears 'You Can't Run', 'Judgement Time', Alton Ellis's 'Ain't That Loving You', Ronnie Davis's 'No Weak Heart' and also a reworking of the 'Shank I Shek' rhythm. 12 track 180 gram vinyl LP and 14 track CD."

**KING TUBBY: *Dub Mix Up: Rare Dubs 1975-1979 LP (JR 016LP). \$17.00***

LP version.

**CARLOS, DON: *Inna Dub Style: Rare Dubs 1979-1980 CD (JR 017CD). \$18.00***

"A collection of unreleased dubs mixed from original Don Carlos vocals tracks dating from 1979-1980, produced by Bunny 'Striker' Lee. Included on this set are dubbed versions of rhythms like 'Satta Massagana', 'Tribulation', and 'Real Rock'. Recorded at Harry J's and Channel One Studio. Available on limited heavyweight 180g vinyl and CD with 2 bonus tracks."

**CARLOS, DON: *Inna Dub Style LP (JR 017LP). \$17.00***

LP version.

**VA: *Jamaican Recordings Dub Sampler Volume 2 CD (JR 018CD). \$9.00***

2nd volume of this label sampler, which covers JRLP/CD15-20, including highlights from forthcoming releases, plus 5 exclusive tracks. Priced as a CD single. Tracklisting: Johnny Clarke 'No Lic No Cup', Don Carlos 'Bosrock Dub', King Tubby 'Take 5 Dub', Locksley Castell 'Some Good Dub', Leroy Smart 'Mr Rich Dub', Cornell Campbell 'Why Dub In Spring', Tappa Zukie 'Dub Slave', Horace Andy 'Start All Over Dub', Don Carlos 'Big Mouth Dub', Aggroverts 'Dub Turn Back', King Tubby 'Upper 1st Street' Ronnie Davis 'Dubbing You', Tappa Zukie 'Dub Hypocrites', Leroy Smart 'Born Inna Ghetto Dub'.

**VA: *Jamaican Recordings Dub Sampler Volume 2 LP (JR 018LP). \$17.00***

LP version.

**SLY & ROBBIE: *A Dub Translation/African Dub Child II 10" (PROJR 10-06). \$8.00***

"Two tracks taken from the forthcoming *Sly & Robbie Meet Bunny Lee At Dub Station* album from Jamaican Recordings. 'A Dub Translation' is a Sly & Robbie steppers style version of Dennis Brown's 'Tribulation'. Leroy Smart originally sang on the vocal version to this 'long lost dub'. 'African Dub Child 2' is a 'rare dub' to Johnny Clarke's 'Roots Natty' and will not be on the vinyl format on the forthcoming album." Limited stock.

**SMART/CORNELL CAMPBELL, LEROY: *Jamaican Recordings Dub Sampler Vol 1 10" (PROJR 10-08). \$8.00***

"Two tracks taken from the forthcoming budget priced CD sampler on Jamaican Recordings in the shape of a couple of 'long lost' dubs from the mid 70's, both produced by Bunny Lee. 'Dub Knowledge', is a version of a rare Leroy Smart track and 'Dub Direction' is a cut to Cornell Campbell's 'My Confession'."

**HARRY J ALL STARS: *Dubbing At Harry J's 1972-1975 10" (PROJR 10-09). \$8.00***

"A taster from a forthcoming album release from Jamaican Recordings, showcasing the often neglected talents of the great producer Harry J. Here we get yet more 'lost till now' dubs from the early/mid 70's. A cut of Ronnie Davis' 'Every Nigger Is A Star' and a version of John Holt's 'Every Man Needs A Woman'."

**THOMPSON, LINVAL: *My Dub Princess 10" (PROJR 10-10). \$8.00***

"A pair of unreleased dub cuts produced by Linval Thompson, taken from the forthcoming album from Jamaican Recordings Linval Thompson's Dub Story. My Dub Princess is version of Lryal's Black Princess Lady. Cheat Me Outta Dub is an unreleased dub cut of Linval's Don't Try To Rob I."

**NINEY THE OBSERVER: *Set Dub Free 10" (PROJR 10-11). \$8.00***

"A taster from the forthcoming album on Jamaican Recordings - *Niney The Observer at King Tubby's 1973-1975*. 'Set Free Dub' is an unreleased dub cut to Micheal Rose's 'Freedom'. 'Dub No Born Yah' is a rare dub of Sam Hugh's 'Rasta No Born Yah'."

**BROWN, BARRY: *Dub Confusion 10" (PROJR 10-12). \$8.00***

"A small taster from the forthcoming album, *Barry Brown's Steppin It Up Dubwise* on Jamaican Recordings. *Dub Confusion* is an unreleased dub of Horace Andy's 'Money Money' rhythm, which Barry voiced as 'Politician'. 'Godfather Dub' (to be featured on the CD only) is a cut on Cornel's 'Gorgon' rhythm."

**DILLINGER/U ROY: *Trial & Cross Dub 10" (PROJR 10-13). \$8.00***

"2 tracks from the soon-to-be-released set on Jamaican Recordings, *DJ Dub Cuts Vol. 1. Trials & Cross Dubs* features Dillinger b/w 'Tubby's Dub Skaank' features U Roy."

**RANDY'S ALL STARS: *Natty Inna Babylon 10" (PROJR 10-14). \$8.00***

"Sampler from the forthcoming Randy's set on Jamaican Recordings. Two of the tracks included on this 10" will only appear on the CD of the album. 'Natty Inna Babylon' is previously unreleased to 'Natty Dread Ah No Mickey Mouse', which is a version of 'Natty Dread Won't Get A Witness' over the Bangarang rhythm. 'Dub Feeling' is a dub to Slim Smith's 'This Feeling' from '69. 'It's a Dubbing Lie' is an unreleased cut to Ernest Wilson's 'It's No Lie'."

**TAPPA ZUKIE: *Natty Princess Dub 10" (PROJR 10-15). \$8.00***

"A taster from the soon to come Tappa Zukie set. Two of these tracks will only be available on the CD format of the album, so get these quick before they go. 'Natty Princess Dub' is a Tappa workout of Delroy Wilson's 'Never Will Conquer Me' rhythm. 'Rock You Rock' revisits the Wailers' 'Bend Down Low'. 'Dub Hypocrites' is a Zukie version of the Wailers' 'Hypocrites'."

#### JAZZMAN RECORDS (UK):

**VA: *Canada's Message To The Meters CD (JMAN 001 CD). \$16.00***

"The Best of...Frank Motley & the Hitchhikers And King Herbert & the Knights. The past 30 years has seen record collectors from around the world pick the bones of the US in the search for elusive and rare records of all types of music. And in none of these types of music are there more avid collectors than those who collect soul and funk, both LPs and 45s. American funk came from the innovation and explosive power of James Brown, the hard & heavy street funk produced early in the career of Meters. But it wasn't just the American artists that got down to business. Up north in Canada they were knocking out their own rough and ready funk groups although they remain largely unknown. Musical pioneers like The Majestics, Billy Martin and Thomas Chatman all paid their dues — and cut some of the most mind-blowing super heavy funk ever to be waxed. But it was Canadian independent record label Paragon that led the field producing a handful of album releases in 1970 by deep funksters Frank Motley & the Hitchhikers, Frank Motley & the Bridge Crossings and King Herbert & the Knights. Original copies of their records are highly sought-after by dedi-

cated funk DJs and collectors. However, they are very seldom seen and so command scary prices on the collectors circuit — so we've delved into the Paragon catalogue to present here a selection of their toughest tunes. So to all their US counterparts, this is Canada's *Message to the Meters*."

**VA: *Texas Funk CD (JMAN 006CD). \$15.00***

"It was only a couple of years ago that I, like many other DJs, collectors and funk enthusiasts spread across the world, thought Texas was home only to country & western and Tex-Mex music. How wrong I was. Funk 45 fever was beginning to grip the world, prices were reaching stratospheric levels for just one 45, and I started to read the small print on the record labels in order to try and track them down. And of all the 1000s of funk 45s made during the golden years of 1968-1974, more and more I began to notice that the rarest and the best appeared to come from Texas. And so with veteran collector Malcolm Catto, we decided to investigate further, tracking down the labels, studios, producers and the artists themselves in order to release the definitive anthology of Texas funk. And now, after spending a great deal of time wandering around in the hot Texas desert, we've finally finished." Includes properly researched liner notes including an introduction by DJ Shadow; pictures, interviews, and information on all the artists; all tracks are officially licensed. Nearly all are seeing their first ever official re-release, some have never been released at all. Reproduction from original master tapes. R&D by DJs Jazzman Gerald & Malcolm Catto.

**VA: *Midwest Funk CD (JMAN 007CD). \$15.00***

"Following the critically acclaimed *Texas Funk* album, *Midwest Funk* is an additional collection of rare, collectible and previously-unreleased funk 45s. This time collector Malcolm Catto and I drove 1000s of miles across the endless cornfields of the American Midwest, a vast expanse of farm land that covers the region between the Rockies in the West and the Appalachians in the East. Summer is typically stifling hot and winter extremely harsh — Tornado Alley also runs through the entire region. We worked hard but were lucky too — not only did we avoid the tornadoes, but we also found some incredibly rare 45s and some amazing unreleased master tapes. And we've presented the best of them here in this CD/double LP. It was great to be the first people to meet and hang out with the often-bootlegged Soul Tornadoes, guzzle whiskey in Henry Peters' basement, and chill out in one of Jessie Wallace's vintage white Cadillacs. We chatted about their wild gigs and gruelling recording sessions in the '60s & '70s, they gave us amazing photos, told us fascinating stories and shared priceless anecdotes filled with their inspirations and their failures. Their life story in music was often captured on one solitary, but brilliant, 45, and that musical story is told here." — Dante Carfagna.

**VA: *Midwest Funk 2LP (JMAN 007LP). \$20.00***

Double LP version.

**VA: *Thatswhatfriendsarefor CD (JMAN 008CD). \$15.00***

"This is the third in our series of CDs celebrating the weird and wonderful world of groovy 7" records. For a few years now we've been scouring the earth for the wildest, most obscure and best recordings known (and unknown) to man! Then we put them out on 7" vinyl, and unlike most record companies we make sure both sides are killer sides. This time we've included 12 songs from our third batch of releases, catalogue numbers 21 - 30, and many favourites such as the late great Nina Simone's perennial in-demander 'Funkier than a Mosquito's Tweeter', France Gall's essential French-Braslian-scat-jazz rarity 'Zozoï' and the insane sonic library mayhem of 'Poltergeist' by cult librarian Nino Nardini are included. These titles alone make this utterly indispensable, unless you have the originals of course."

#### JAZZPRINT (UK):

**VA: *Soupsongs Live: The Music of Robert Wyatt 2CD (JP 101CD). \$21.00***

"From his early days in Soft Machine and work with the likes of Brian Eno, Mike Oldfield, Kevin Ayers and Scritti Politti, to remarkable interpretations of Elvis Costello's 'Shipbuilding', Peter Gabriel's 'Biko', and The Monkees' 'I'm A Believer', Robert Wyatt has become a legendary, lyrical figure in British music. Wyatt has not appeared on stage for over twenty years, but he and musical director Annie Whitehead have organised an exceptional group of musicians who have played with him over his long career to celebrate his work. She and Robert selected the music, which Annie then shaped and arranged for the band, many of whom have contributed to Robert's records. The *Soupsongs* project was commissioned in 1999 by the London Jazz Festival and Nottinghamshire Live & Direct and had two performances. Both received great acclaim by critics and warmth and affection from audiences. This live recording from Nottingham features work from Robert's solo albums, ranging from *Rock Bottom* and *Ruth Is Stranger Than Richard* to his last album *Shleep*. Musicians: Annie Whitehead (musical director, trombone); Julie Tippetts (vocals); Ian Maidman (vocals, guitar, ukelele, accordion); Harry Beckett (trumpet); Larry Stabbins (saxes); Didier Malherbe (saxes and flute); Phil Manzanera (guitar); Janette Mason (keyboards); Steve Lamb (bass); Liam Genockey (drums)."

#### JAZZPUU-LOVE RECORDS (FINLAND):

**STRENG, PEKKA: *Puutarhassa 12" (JAZZPUU 01). \$8.00***

"Jazzpuu release Pekka Streng's 'Puutarhassa'. Jazzpuu, a new subsidiary of PUU and Sähkö Recordings (Helsinki) which is dedicated to re-releasing Finnish 70s jazz classics that has previously only been found and appreciated by jazz aficionados. The tracks are mastered from the original master tapes and will be available to a wide audience for the first time. The originals are extremely rare, expensive and are only in the hands of a few lucky collectors. This the first release of at least ten 12"s, to re-release 70's Finnish jazz classics as 12" singles. Pekka Streng was a mysterious 60-70's hippie type of fellow that died very young in 1974 and made two albums for the legendary Finnish jazz label Love Records. Mika Snickars, who has done the extended edit, is a brilliant jazz/dub/break/DJ/producer and shop owner/collector from Stockholm. Handling edit details with loving care. Recorded in 1972, the track is a diamond in the dusty Finnish jazz history. The vocals are really psychedelic with a nice warm summer of love approach, describing small happenings amongst animals, plants and people in a summer garden. Warm bossa beats and tender vocals make it one of those feelgood classics for future years to come."

**OILING, MATTI: *Cyclops Dance 12" (JAZZPUU 04). \$8.00***

"If there ever was a grand old drummer in Finnish jazz it must be Matti Oiling, who just celebrated 40 years in the business both as a musician and an educator. Oiling studied Latin-American styles in Brazil in the mid-70's and second-line beats in New Orleans. The A-Side contains two funk-influenced jazz cuts dominated by organ and Matti Oiling's distinctly funky drumming. The third track is a slightly more progressive effort, but still with Oiling's trademarks: a killer backbeat and excellent horn and guitar work. All tracks were originally released in 1970. On B-Side: From 1977, 'Cyclops Dance' is pre-old school electro. This stunning masterpiece was found by Helsinki's Lifesaver DJ's who recognized immediately it's outrageous dancefloor appeal. The track appears together with an excellent remix by the Finnish DJ/producer group Pepe Deluxe."



**AHVENLAHTI, OLLI: Countenance 12" (JAZZPUU 06). \$8.00**

"Pianist Olli Ahvenlahti, born in August 6, 1949, is a familiar name to fans of club-oriented jazz. 'Countenance' is the main track from Olli Ahvenlahti's debut LP Bandstand. It is a 'total musical experience', starting from the sinister bass line, it's uplifting horn theme and synth backing. The track has a unique uptempo atmosphere with a slight latin touch. On the flip-side Jori Hultkonen's jazz acid mix adds some extra drums, synths and bass line to underline the original tracks' dancefloor appeal."

**JCR (GERMANY):****JAZZANOVA: Remixed 2CD (JCR 040 CD). \$19.00**

"Jazzanova, the Berlin based collective of DJ's and producers, brings to you the remix album of their highly successful debut artist album In Between. To create a new sound for their album, Jazzanova collaborated with an array of different artists to remix their work. In the end they were able to create a beautifully flowing album that combines a variety of different styles. Whether it's Bugz In The Attic and King Britt, with a more house oriented slant, Madlib and Jazzy Jeff with a downbeat Hip Hop style or Stereolab and Dr. Rockit (Herbert) with a more independent approach, these remixes are a stand out products on their own."

**JAZZANOVA: Remixed 2LP (JCR 040 LP). \$18.00**

Double LP version, full color gatefold sleeve.

**JENNY DIVERS (UK):****PAN SONIC: Live In London 1995 CD (JD 099). \$18.00**

"This live set by Pan Sonic was recorded at the Garage in London on 5th of October. By then Pan Sonic had slim down to a duo: Mika Vainio, Ilpo Vaisanen and where still known as Panasonic. This is the 2nd offering on Jenny Divers, a new label dedicated to release a series of limited edition CD's, mostly from the artists live archive, in a unique generic stark minimalist package."

**PAN SONIC: Live In NYC 1995 CD (JD 100). \$18.00**

"These two live sets by Pan Sonic from the 19th & 20th of January 1995 were recorded at the Disobey (London) club nights visit to The Knitting Factory, New York. These sets are Panonic's first ever recorded live performances outside Finland! At that time they were a trio : Mika Vainio, Ilpo Vaisanen & Sami Salo. This 76 minutes long CD is the first on Jenny Divers, a new Mute sub-label dedicated to release a series of limited edition CD's, mostly from the artists live archive, in a unique generic stark minimalist package. Future confirmed releases will include further Panonic live sets, plus other releases from Jimi Tenor, Caspar Brotzmann, & Cabaret Voltaire." Limited to 2000 copies worldwide. "The infamous Panonic live set from the single stateside venture of the traveling Disobey club (in which the lineup consisted of Aphex Twin performing his piece for turntable/electric blender/sandpaper, Bruce Gilbert performing under his DJ Beekeeper moniker, etc...), live at the Knitting Factory in New York city in early 1995. Signed in 1994 to Blast First (after Paul Smith witnessed their first UK concert @ the Vox in late 1994), this was their American debut, spreading ripples of mis/disinformation about this unique Finnish trio (Sami Salo was still an active member at this point) throughout the US underbelly. As impressive sounding now as it was 5 years ago, if not more so (given Panonic's recent forays into more dancefloor pro-active styles, dub grooves, less and less use of custom analog gear, etc...), it's still very much a mystery just exactly how these sounds came into life, what those boxes do, etc... An awesome extended meditation on machine sound, presented by it's finest latter day proprietors. Cold." — Hrvatski.

**JESTER (DENMARK):****ULVER: Ulver 1993-2003: 1st Decade In The Machines CD (TRICK 025 CD). \$15.00**

Remix album featuring: Third Eye Foundation, Bogdan Raczynski, Neotropic, Stars of the Lid, Fennesz, Pita, Jazzkammer, V/vm, Merzbow, Alexander Rishaug, Information, Upland, Martin Horntveit. "1st decade in the machines is a party platter. The celebration of Ulver's ten years of metamorphosis. Finding it hard to amass a coherent Best of from their volatile history, the pack has invited cutting edge doctors from audio research labs worldwide to operate on the catalogue. The result is a full 79 minutes disc turning from calm to storm, sometimes simultaneously. Not another irrelevant remix release, surely, but a veritable jack box for those in want of sound ahead. Because wolves evolve."

**JETSET:****GO-BETWEENS: '78 'til 79: The Lost Album CD (TWA 19 CD). \$12.00**

"The seminal Australian pop band of the 80s. This is NOT a reissue. The Lost Album is all original material that was supposed to comprise the Go-Betweens debut LP but was lost 20 years ago. These songs have never been heard before, let alone released. Also includes their first 2 singles, never released in the US."

**JIP (NETHERLANDS):****VA: Jip 2 12" (JIP 03). \$9.00**

"The second release of the Eat this sublabel Jip records. (The label who releases a new record once a year to celebrate the birthday of Jip who officially is the youngest label owner in the world...she just turned 2) This year soft music wick serves a 2 year old girl just right... we fear the future when she will be into Idols and teenage pop bands or Britney Spears...but for now she releases the most elegant and sweet electronica by artists such as Loden, Mitchell Akiyama, Loess and others."

**JIVE (FRANCE):****DOCTOR. L: Temple On Every Street 3LP (JIVE 20381LP). \$23.00**

Triple vinyl version

**DOCTOR. L: Temple On Every Street CD (JIVE 20382CD). \$18.00**

"The album that follows the EP. Slightly more auto-tuned (i.e. Cher; "Believe", Kid Rock; "Cowboy", Baha Men; "Who Let the Dogs Out", etc...) vocals than necessary. There's a nice little blurb evident on the CD's spine which reads "No samples from external source have been used but replaced by a direct to disc system, using live instruments. All instruments and recording were done in my room (La Maison Studio). Drums, bass, guitars, percussions, keyboards, moog, rhodes, drum machines, analog sequencer, vocoder, sherman & special effects processed by computer, mixed with environmental sounds", which for an electronic music record is highly unorthodox (actual instruments? get right out of town...). Still worthy of repeated listens. Anything that brings elements of Fela Kuti/Herbie Miles 69-73 into a large-scale pattern-based (i.e. "dancefloor") context can't be all that bad really afterall." — Hrvatski.

**DOCTOR. L: Mountains Will Never Surrender 2x12" (JIVE 20501EP). \$13.00**

Double vinyl version, same 10 tracks at the CD.

**DOCTOR. L: Mountains Will Never Surrender CD (JIVE 20502CD). \$7.50**

"Interesting solo debut EP (10 tracks, 47 minutes) from this Parisian musician-fellow-personality, producer of Tony Allen's 'comeback' LP Black Voices (on the Comet Label), in fact Tony's loose-limbed drumming is featured sporadically throughout this EP as well. L also worked with Franco-Hip-Hoppers Assassin, Les Negresses Vertes, scored tracks for the SourceLab and Freezone comps (forging a direct link to the 'New French New Wave'). An interesting mix of electric Miles-era instrumentation (Rhodes, analog sequences, many layers of oscillating synths, loose drumming, fuzz bass, machine sounds) processed by a boat-load of VST plugins rendering all of these 'natural' sounds quite digital/alien in the process. Occasional spoken overtones bring the alpha factor down a little but overall quite impressive, especially given it's major-label status. The best introduction to this guy's sound world, retro but still highly technology-oriented, an odd paradigm." — Hrvatski.

**JLIAT (UK):****JLIAT/Y9V9: The Ocean Of Infinite Being CD (JLIAT 9601). \$13.00**

Third CD by this obscure English duo playing meditative electronic drone music. Sixty minutes of subtly charged minimalist anima, from one of the most unique and out-there sound collectives of the 90s.

**JLIAT: The Nature Of Nature CD (JLIAT 9701). \$13.00**

4th CD; "A single piece of electronic drone, made July '96 through Jan. '97 in Walsingham England's 'Nazareth'." Jliat's longest thus far, and also, to some extent the darkest...This is nothing else then a single piece of electronic drone, but let this not put you to sleep. The drone on this CD changes slowly and takes various shapes, but only notable to the concentrated listener. The unconcentrated one, he/she who plays this at this a soft volume will find a meditative piece of music. Just wonderful!" — Frans de Ward.

**JMZ RECORDS:****MATEEN & BEN KARETNICK, SABIR: Sun Xing CD (JMZ 001). \$12.00**

"Recorded live in Rochester, New York in December 2000, Sun Xing is the debut collaboration between master reedsman Sabir Mateen and percussionist Ben Karetnick. Mateen has been at the forefront of the New York improvised for over a decade working with TEST, Raphe Malik, One World Ensemble as well as recording with such acts as Sunny Murray, No Neck Blues Band and Yo La Tengo. Prior to coming to New York, Mateen was a longtime member of Horace Tapscot's Pan-African People's Arkestra in Los Angeles. On Sun Xing, Mateen is captured in top form effortlessly switching horns — tenor and alto sax, two clarinets and flute not to mention some vocals. Karetnick is a leading contributor to the emerging Western Massachusetts improv scene and has studied with Susie Ibarra, Andrew Cyrille and Barry Altschul. Sun Xing marks the debut CD recording of this fantastic new drummer."

**PARKINS, NELS CLINE & THURSTON MOORE TRIO, ZEENA: Live At Easthampton Town Hall CD (JMZ 002). \$12.00**

"Benefit live recording from January 2001 by this all-star cast of improvisers captures a night from one of the most intriguing experimental tours of the past year. Live at Easthampton Town Hall marks this trio's first recording. Zeena, a leader among the downtown New York music scene who is currently on tour with Bjork, plays electric harp. Cline (Geraldine Fibbers, Gregg Bendien's Interzone, etc) and Moore (Sonic Youth) are among the most in-demand improvising guitarists around. This marks their first collaboration since 1997 when they released a pair of stunning duo recordings on Father Yod and Little Brother."

**BRAXTON, TYONDAI: History That Has No Effect CD (JMZ 003). \$12.00**

"Tyondai Braxton's debut full-length solo CD introduces his trademark 'orchestrated loops' that feature voice, guitar and found objects manipulated in real time by guitar pedals, as if to emulate a DJ. 'There is a balance between organic and artificial sound as live sound is processed via guitar pedals that are used to compose, remix, sample and recompose content. This is a step towards having a totally self contained ensemble of textures and timbers as a solo musician without relying solely on electronics, but more on the source material,' says Braxton, a Connecticut native, who now lives in Brooklyn where he has performed with Ian Williams (of Don Caballero) and Glenn Branca."

**PARTS & LABOR: Groundswell CD (JMZ 005). \$12.00**

"The group combines No Wave dumpy keyboards with a rhythm section that can rifle sounds in an almost Lightning Bolt kind of way. Not that they do so all the time, but the tracks on here — instrumentals all — wham their way into new post-free Prog territory. About the only thing I can really say it recalls are some of the stranger, lesser known groups of the later No Wave era, like Philly's notekillers or something." — Byron Coley

**JNANA (CANADA):****FINN, SIMON: Pass The Distance CD (JNANA 1970). \$15.00**

"The official legit re-issue of this incredibly rare dark acid folk masterpiece, originally released in England on the legendary Mushroom label in 1970, has been remastered from the original two-track tapes. Four extra tracks, including the never-released seven-inch single of which only a solitary acetate remains, are also included on this 54-minute CD. The 20-page booklet, with full-color cover reproduction of the original artwork, contains all the lyrics to the album, photographs of the musicians, and extensive liner notes by Simon Finn, David Toop (who also plays on the album), Vic Keary of Mushroom Records, and David Tibet of Current 93. Tibet cites this album as one of his 10 top records of all time."

**JOINT (UK):****HRK: System Error 12" (JOINT 001EP). \$9.00**

"HRK is Haruka, a seventeen year old Japanese female singer, who is just breaking into the Japanese 'Pop' scene. Her producers approached Third Ear to find three 'cool' remixers from outside Japan, to each produce a 12". No original version of the tracks will be released, only a strictly limited edition remix with full vocal and instrumental versions. Only 1000 copies of each 12 are being produced. First up is Thomas Fehlmann with 'System Error' (JOINT A:001), a pumping dubby techno remix. The track is a classic Thomas Fehlmann dancefloor record: grooving, sunny, trippy, feel-good electronic music that is guaranteed to put a smile on the face of the most jaded clubber. Thomas draws directly on reggae dancehall for his dub sensibilities. Thomas Fehlmann's dubs are always sweet, light, and soulful, but with plenty of kick. Haruka's plaintive voice sits in the track perfectly, making an intriguing instrument in the mix. Whether the listener understands the Japanese lyric or not, the cadences of the voice over all three of the 12s draws the listener in."

**HRK: Love World 12" (JOINT 002EP). \$9.00**

"Next up is Ulrich Schnauss with 'Love World' (JOINT A: 002). Ulrich Schnauss demonstrates why he is such an up and coming talent. Ulrich creates an anthemic ballad that is totally contemporary, and yet timeless. Provided with a strong melody, very characteristic of Japanese 'Pops', Ulrich underpins the track with a thumping bassline that really grooves.

This is overlaid with his trademark swirling synth lines and delicate cymbal patterns. Sounds blend and twist, creating a sonic environment that is beautifully crafted and sculpted. A track to make the hair on the back of your neck stand up."

**HRK: Break My Code 12" (JOINT 003EP). \$9.00**

"Finally, comes Thomas Brinkmann's remix of 'Break My Code'. What can we say? Thomas Brinkmann demonstrates why he is so highly regarded. Original, Soulful, Humorous, Mesmeric. The 'Lipstick' remix (the instrumental mix) will be a dancefloor sensation — slow burning, sexy, funky, a killer track."

**6TH SENSE: Paradise (Afronaught & Hiroshi Watana.be Mixes) 12" (JOINT 004EP). \$9.00**

"A super new 12" from the Joint label containing remixes of the group 6th Sense, who float around the nu soul scene while giving eighties flavours via some sweet Sade'esque vocals. First up the big deal. Orin Walters comes with a made rare Afronaught remix that is Bugz In The Attic in full effect. Phasing in and out of pure melodious broken beat funk then dropping into digital bass and sparse stab effects it's a bomb up there with the recent Macy Gray rework. Two versions from Hiroshi Watana.be aka Tread aka Kaito delve deep into Detroit house lushness like Truby Trio meeting Moodymann. Two versions (vocal/inst dub) with deep keyboard sounds, crisp percussive drops, funky bass, jazzfunk drums and moogy pimp keys. All housed in a full on Designers Republic colour splash sleeve."

**6TH SENSE: Illusion/On A Wing 12" (JOINT 005 EP). \$9.00**

"Following the Paradise remixes, Joint Records release the second 12" of remixes of tracks from 6th Sense's downbeat album Sleepless. A1 features the return of downbeat legends The Irresistible Force, Mixmaster Morris gives us a wonderful sun stroked version of the original, reminiscent of 'Dear Prudence' by The Beatles. On A2 Why Sheep? presents a psychedelic wig out, B1 is Bus' (Scape) remix of 'On A Wing', B2 has Tokyo newcomers Valou distorting the 'Dear Prudence' echo of 'Illusion' to take the track on another path, B3 is the original mix of 'Illusion'."

**MEG: MGRmx 2x12" (JOINT 006 LP). \$15.00**

"Remixes of tracks by female Japanese artist Meg, selected by Third Ear... includes remixes By Theo Parrish, DJ Assault, Dennis Desantis, Hiroshi Watana.be (Aka Kaito, Tread), Christ, Valou, Yamauchi And Note Native. This really is a mixed bag from electronic (Theo Parrish, Yamauchi) to looping techno (Dennis Desantis), detroit bass (DJ Assault), broken beat (Kuro), ambient (Christ) and D&B (Valou)."

#### JWD MUSIC (CANADA):

**LE CAINE, HUGH: Compositions/Demonstrations 1946-74 CD (JWD 03). \$13.00**

"Hugh Le Caine, early electronic music pioneer, demonstrates his Electronic Sackbut in 1948 by playing the opening clarinet solo from Gershwin's 'Rhapsody in Blue'. And there's more. Working at his Toronto laboratory, supported by the Canadian National Research Council, he went on to engineer and prototype the touch sensitive organ, variable speed recorder, multi-track recorder, and numerous other magnificent electronic instruments. And he demonstrated his inventions by composing his own music and by arranging well known tunes, demonstrating at the same time that he was a talented musician and that he had a great sense of humor. This CD, produced by Gayle Young, Le Caine's biographer, is a comprehensive compilation of his music, much of it not available before. The CD also includes many of Le Caine's spoken explanations of his demonstrations which make the CD come alive with human interest. Le Caine's compositions on this CD include 'Dripsody: An Etude for Variable Speed Recorder' (1955), 'Ninety-Nine Generators' (1956), 'Invocation' (1957), 'Study No. 1 for Player Piano and Tape' (1957), 'The Burning Deck' (1958), 'A Noisome Pestilence' (1958), 'Textures' (1959), 'Nocturne' (1962), 'Bird Spectrogram' (1963), 'Music for Expo' (1967), 'Safari: Eine Kleine Klangfarbenmelodie' (1964), 'Mobile: The Computer Laughed (Perpetual Motion)' (1970), and 'Paulution (Charnel Number Five)' (1972). In its commemoration of a remarkable personality and in the historical importance of its content, this is an essential CD. In the extent to which it is also enjoyable, it is a stunning accomplishment."

#### K RECORDS:

**CHICKS ON SPEED: The Re-Releases Of The Un-Releases CD (KLP 120 CD). \$13.00**

US mass market reissue of this previously limited to 1000 copy release. "Swelling at nearly 72 minutes in length via 33 tracks, *The Re-Releases of the Un-Releases* claims the throne as the definitive Chicks on Speed document. It is a remix collage of Chicks on Speed tracks by Viennese Ramon Bauer (Mego) and Gerhard Potuznik (Cheap, Mego, Breakin, IT). It features the more experimental and avant-garde side of the chicks, sewing the songs together with live recordings, chicks interviews, caustic noise bursts, and a lot of rare historic chicks material like the very first chicks recordings ever made. Equal parts cultural commentary and audio alchemy, you'll be hard pressed to encounter anything more crucially modernist than Chicks on Speed. Melding effortlessly the scorching tirade of Atari Teenage Riot, the sassy wave of the Human League, the nihilistic spiral of Suicide, and European techno from Kraftwerk to Pan Sonic into a singular fire-breathing animal, *The Re-Releases of the Un-Releases* documents the organic movement of Chicks on Speed."

#### K-RAA-K 3 (BELGIUM):

**TOSS: LP (K3 011). \$12.00**

"The debut album from this vaguely guitar oriented Belgian trio searches lines into the desert. The field is filled with foggy waves, tickles sustain the sonic sprawls and cloud the area. The structure of most songs vary from ultraminimal course to rock/pop timed changes, but the wire will run through your brain. The sounds and the melodies build an overall density. The color experiments of such avant guitar bands lead you into a new world of industrial solitude and madness."

**KOHN: 2 CD (K3 014). \$15.00**

"Köhn is an a electronica-bedroom-project from a young guy, Jurgen De Blonde, living in the very small Belgian village Knesselare. His first music was normal guitar pop but without throwing his guitar, he discovered the possibilities of a sampler. A first CD was released on K-raa-K filled with a lot of weird skipplings and bleeps. Jurgen De Blonde is still involved in a dozen other projects/bands and he made some remixes but Köhn has always been his main project, so we kinda trusted it. Now the second album is finished. It took him a long time but we think it was worth waiting. His live-concerts announced it already: a big step forward from his debut CD. The new album is more mature and warm. He experiments with beats and melodies like he is born to do nothing else. Strange sonorities keeping your attention to check your hifi-system. A couple of guitars and vocals break down the barriers between electronix and songs. Skipplings and scratches result in zigzag melodies. His sound library won't sound familiar but if you listen closely, you'll discover real pop music. Where electronic bands like Oval, Notod, Farmers Manual mainly focus on pure sounds, Köhn explores that field into structured sound-clashing and real songs. So, you'll have some kind

of dance tracks, ambient sounds deconstructed by musique concrete and Pavement."

**SHIFTS: Mechanica CD (K3 015). \$15.00**

"Shifts is Frans De Waard. Famous for his ground-breaking releases on his own Korm Plastics/Bake/Microwave labels (all available as CDRs) and his work for Staalplaat (which he didn't found, contrary to popular belief) and from a thousand other projects as Goem, Beequeen and Kapotte Muziek. Shifts produces another angle of De Waard's minimal music. The guitar is the source of Shifts. After a string of 7"s, 10"s and 2 CDs, we are proud to say that *Mechanica* is one of his best. The album is a continuation of his work on Meme but probably more guitar oriented. No surprise since this CD is the first in the (K-RAA-K)3 improv-guitar series. The music builds up like a rolling thunder of quiet guitar strumming, processed through several effects. Like Dean Roberts, he creates a world on his own, leaving the listener very relaxed. While the tension is sometimes very stretched, the music develops into a bewildering experience you take in yourself. It only leaves your mind hours after the CD has stopped spinning. A mechanical orchestra humming on end."

**SCHAEFER, JANEK: Out CD (K3 017). \$15.00**

"Janek Schaefer is an architect. This might explain his vision on his music. A good building closes up into your memory without you even noticing it. The same goes for Schaefer's soundscape. Clearly structured soundloops baffling their way into perception. You can use his music in art-galleries, train-stations, living-rooms: anywhere really. Each time/place conducts his work to a different perception. Even a high volume or low volume defines another way in the listening experience which unfolds upon your ears. Janek Schaefer is one of the leading persons in the Turntable Terrorist wave nowadays. He only works with one sound-source, namely The Triphonic turntable, which he invented. The manipulations that he causes, create a spectacular result: sounds coincide, clash together and fade away. This CD collects two live concerts: one during the Fat Cat evening in Zaal België, Hasselt and one performance recorded during a session in a nuclear bunker in Scotland. But Schaefer doesn't see those two long pieces as just two live pieces — they are his two best performances and he cares about them. And it is the only recording that he wants to release to represent his public work. So this CD doesn't belong at all in the compartment of cheap live recordings pushed by the fucking music industry. The two sound-spheres are at the razor's edge, and very enjoyable to listen to."

**ADLIB: CD (K3 018). \$12.00**

"Adlib is another moniker from the young Kristian Petters, a.k.a. Novisad. He lives in Rostock, Germany and studies informatics. Petters combines perfectly the software computer culture with intensity. His music reflects so much emotion through electronic wires — you start wondering why more electronica people don't succeed in the same way. Everything is done with a detailed precision which makes it difficult to relegate this to the background. Even if it's 'ambient', it still turns your brain around and hits you."

**ES: Flick CD (K3 019). \$15.00**

"Second release in the guitar improv series (the first was Shifts). This Finnish guy is pretty young, but has a distinctive feel towards his guitar play. Excerpts from his talents can be found on the Kila 7"s, but here he is operating alone on his self-built guitar and other 'soundlabs'. Its dark and quiet with lots of floating, hissing and inspired constructions. Every now and then a melody pops up which brings together the harmony between improv and a 'listenable' experience. Difficult to point out references, but try mixing labels like Mike Droner and Corpus Hermeticum — or even Kranky — into one melting pot, and you'll come close. As for guitar technique — he's got his own way of 'sweeping' the strings. You'll get the same feeling as Richard Youngs' or even Alastair Galbraith's records. Es quickly becomes something very personal and introspective in each individual life he touches."

**WIO: CD (K3 022). \$15.00**

"Musicians often forget to focus on direct approach to the listener. This is exactly where Wio specializes in: he's got something to say. Each song tells another story, like a fairytale from Grimm. Sometimes lovely, sometimes threatening. Who doesn't waste time. His music is pretty straight, and his target is visible for everyone. Just listen closely to his voice: whispering, and still clear for everybody. His gentle guitar touch resulting in songs so beautiful you wonder why he isn't in the same league as Nick Drake, Flying Saucer Attack, (early) Smog or Alastair Galbraith. His second album simply proves what everyone expected from him... Sure it isn't all songwriting but somehow he tries, in his own way, to fill the gap between experiment, pop and pure lovesongs. His first album was a real lo-fi gem, this one is really 'hifi' and his first proper album (since his previous one was a kind of collection of tapes, radio sessions etc.)."

**AZUSA PLANE: The Highway's Jammed With Broken Heroes CD (K3 024). \$15.00**

Gas-station attendants around the world will rejoice at news of this final missive from Jason DiEmilio (aka Azusa Plane), a cleverly titled reminder of one of the Boss's most visionary & epic lines. Featuring two long tracks of cable glitch, amplifier hum and microphone bumping, this CD has such comedic aspirations that even Neil Hamburger will probably have to sit up and take notice. Thank you, New Jersey.

**DAG ARE HAUGAN: 9 Solitaires LP (K3 030). \$11.00**

"Dag Are Haugan is certainly for most people not the most common name. Being half of the legendary Norwegian outfit Alog made him one of the most original musicians of the last decade. You can call it guitar-glitch if you want... The result comes close to a beatless Gas, a more guitar-driven Novisad, etc... Pressed on vinyl-only, with artwork from Rune Gramofone's Kim Hiortioi, this album will make you reconsider electronica (aka the 'glitch/microsound-movement'), while the guitar world will be surprised to see how both, old and new traditions can be melted into one brilliant artwork. The music is very introspective creating different state of minds."

**MAIN: Tau CD (K3 031). \$14.00**

"Main is back in grand form... After finalising his Firmanent CD's it's been a bit quiet around Robert Hampson. Although very busy with other projects as Comae (with Janek Schaefer), Chasm (Fatcat), his Main output has been a bit low. *Tau* shows the first full album in years from a talent whom showed us the way to turn guitars into ambient. His unique way of concrete sounds and manipulating these into something of his own has always been his identity. *Tau* is no more or less a classic mover for quiet, threatening soundscapes with lots of attention for details. Details who are there to demand your attention. There is no way you can put this on as background music. The layers of overtones and quiet climaxes are very demanding for ears and brains."

**TOSS: Titles Of The Greatness Of Been CD (K3 033). \$14.00**

"Floating of directly direction improvisation this record have almost no overdubs. Coming close to the abortion of sounds genuinely overlooked by contemporary artist, they succeed to use 'noise' as a base to build quite direct tracks. At times very soft and gently showing of a romantic side of things, followed by a psychiatric attempt to slaughter all neighbours. The general feel after listening to the album is gasping for breath. It took them 4 years to do this album of top guitarimprovisation setting comfortably in the shelves between Ashtray Navigations, Vibracathedral Orchestra, Corpus Hermeticum, 20 city or even the more loopy

based projects of Philippe Jeck and Es."

**OVIL BIANCA: *The Wide Album* CD (K3 038). \$15.00**

"It took Tim Wijnant two years to complete the successor of his debut-album *Gravity=Love*. All this resulted in a stream of ideas, influences which were put into this new album. This is a mature CD ranging him amongst the likes of Pimmon/Fennesz/Markus Schmickler. *The Wide Album* is a progressing work. Started out by collecting 'sounds' from different sources. Manipulated, and processed into rough tracks and fitted alongside one another until a definite version was completed and fine-tuned as a whole. An album, which will not only appeal, electronica-fans worldwide, but also the more adventurous pop-listener and the avant-garde scene. It's a musical history trip almost without the use of conventional instruments. Ovil Bianca is one of the few electronica-artists whom still discover new territories within a listenable concept. This is probably a result to his statement about being influenced by Syd Barrett, Dj Tiesto, Bonzai Records and Wesley Willis. These influences say off course more on the mental state of Ovil Bianca then on actual musical references of this CD."

**K2O RECORDS (GERMANY):**

**PSI PERFORMER: *Is A Division Of Pain Remixes Vol. 4 12"* (K2 08). \$8.00**

4th volume features remixes by: Scorn, Anthony Child, Karl O'Connor, Pan American, Tom Tyler, Russ Gabriel.

**PSI PERFORMER: *Art Is A Division Of Pain Remixed 2 CD* (K2 10 CD). \$15.00**

"PSI Performer, Anthony Rother's alter ego for experimental electronics, gets back to his roots on K2o records. About 30 remixers coming from different fields of electronic music rebuilt the PSI Performer original album in their very own ways. On five 12inch parts and two separate CD's you can find some of the best and most innovative artists in electronic music. On CD 2 you can find the final 14 remixes by even more diverse and wellknown artists. File under: 14 more advanced PSI Performer interpretations by leading artists of electronic music. Again almost 80 minutes of pure listening pleasure." Features: Tom Tyler, Fal, Two Lone Swordsmen, Sutekh, Pan American, Faithful Echo, Scorn, Anthony Child, 210, Iota, Stars of the Lid, ISAN, Gentle People.

**PSI PERFORMER: *Art Is Division Of Pain Remixed Pt.5 Of 5 12"* (K2 11). \$8.00**

"The final remix 12" of that extraordinary remix series contains the final six remixes including two vinyl exclusive mixes by Iceland's Sanasol member Thor and the wellknown Italian Rephlex artist Bochum Welt."

**SHAPES & FORMS: *Shapes & Forms* CD (K2 12 CD). \$15.00**

"Shapes & Forms are the 21 years old swiss Kanzleramt artist Diego and the former drummer of the legendary Punk bands Discharge and Flux Of The Pink Indians Dave Ellesmere, now living in the Netherlands. Shapes & Forms is their project for dub based experimental techno in the wellknown Basic Channel tradition. The same titled debut-album contains 8 tracks of their previous work and opens a series of upcoming Shapes & Form releases on K2O. File under: deep Basic Channel influenced dub-techno."

**DESANTIS, DENNIS: *Deviant 12"* (K2 13). \$8.00**

"Dennis Desantis was born in Warren, Michigan in 1973 and was raised in Sterling Heights. His early musical influences included jazz, funk, classical, and roots electronica (Tangerine Dream, Kraftwerk, etc.). After college, and several years of playing drums in rock and funk bands, Desantis now lives in Rochester, NY where he is a graduate student at the Eastman School Of Music. Beside his house productions he is active as a composer of contemporary concert music, a percussionist, and as an organizer & producer of concerts and multimedia events with the organizations Ossia/Alarm Will Sound and the Minimum Security Composers Collective. With his debut 12" 'Deviant' Dennis Desantis has returned to his roots in the minimal electronic sounds of Detroit, drawing inspiration from such artists as Theorem, Maurizio, Richie Hawtin, Aril Brikha, and Kenny Larkin."

**VA: *Multicast Presents Further Obliq Perspectives* CD (K2 14 CD). \$15.00**

"Since 1996, projects including Multicast, Ted Sturgeon and Freq Modif represented this perspective to the contemporary electronic ideology, but with a more psychedelic and improvisational twist. From tracks constructed with the basics of noise and rhythmic sequences to full on melodic washes, Obliq artists sculpt aural images aimed not at the dance floor but the armchair. These artists employ methodologies of sequencing not too familiar with modern technology, but rather more traditional and improvisational in approach. Multicast, for example, creates most of their tracks from live, late night sessions. Guitars, electric mandolins, kalimbas, modular synthesizers, analog sequencers & effects and digital synthesizers are all part of the Obliq arsenal located at the Larkspur, Wallstreet and Erie facilities. Think of Multicast as an ever-evolving music project. A revolving door of ideas. A meeting of the minds from various individuals involved with the other projects within Obliq. It's the flagship and corner stone project and even further an ideal representation of the Obliq record label as a whole. If you listen closely to the Multicast material, you will notice a sort of mesh of musical influences and backgrounds from all individuals involved yet close attention is paid in how the various parts are combined. The physical landscape of rural Colorado surrounding members of Multicast play a big part in the environmental influences in the music itself. These are wide-open spaces with room enough for ideas to flourish away from the confines and distractions of an urban environment. This isn't to say that Multicast lives in a music vacuum or an environment void of art and music culture. Rather, the geographic location gives the project an opportunity to observe the world of electronic music from the outside in and not consumed by a metropolitan music clique. Therefore, members of Multicast rely on each other to be energized and inspired to create and follow through with ideas and bring them into being. A lot of the popular software-based music making tools — the ones dominant in modern day electronic music — are put aside which allow Multicast to focus on improvisational and organic composition. All members of Multicast are DJs, but styles may be surprising as compared to their musical output."

**VA: *Multicast Presents Further Obliq Perspectives LP* (K2 14 LP). \$12.00**

LP version.

**TENECKE: *Adi-Pre Puddled 12"* (K2 15). \$8.00**

"Tenecke is a project created by Wayne B. Magruder utilizing lo and hi-fi recording techniques, combining live performance with samples. Beat heavy, textured, random, and Brooklyn-inspired. Wayne B. Magruder was born and raised in Texas, where he met Sean Donovan (his Calla Band colleague on Sub Rosa) at grade school. Desiring to integrate electronics, triggers, and samples in a rock format, Magruder formed Calla with Donovan and Valle in late 1997. In late 2000 he released *Tactile Defense EP* under the name tenEcke, combining Brooklyn inspired beats with textured debris."

**LAZYFISH/MEWARK: *Lazyfish/Mewark* CD (K2 16 CD). \$15.00**

"Lazyfish, one of the most talented up-and-coming artists from Moscow's electronic music scene, will release his second album in collaboration with Alexander Petrunin aka Mewark. Alexander Potekhin aka Lazyfish's artist name originates from a small pirate company he ran with his friends to produce skateboards. Lazyfish has already released an IDM album on the Russian Label Art-Tek and some more dubby techno tunes on Trapez. Alexander

Petrurin aka Mewark works as a sound designer & jingle maker on MTV-Russia. Both met about 2 years ago programming for Native Instruments' 'Reaktor' and started working on the album. *Lazyfish/Mewark* contains 12 songs highlighting in the different aspects of these 2 Moscow Boys expression: starting with some dsp-ambient-dub, floating into some bitter-sweet Plaid/Autechre influenced melody-monsters, some tricky 'technical' freak-outs, coming down to dsp-ambient again and ending in some dark and modern 'Coil transferred in 2002' like atmosphere."

**CLUBSESSSEL: *Clubssessel* CD (K2 17 CD). \$14.00**

"Something's going on between the club and the lounge: Clubssessel! A new project recently started by Christopher Bleckmann and Hannes Wenner, whose minimal recordings for M-nus / Detroit added some new aspects to the minimal techno-world. Keeping the faith to minimal sound-structures, Clubssessel combines rhythm-pattern which may appear simple with deep pad-sounds and noisy ambient soundscapes. The club is always part of the music but more in the background, like a memory. Steady live editing and mixing of sounds while recording add an live-performance-like atmosphere to the tracks. One part of each track coming from the machines, the other coming from the hands of the producers, Clubssessel comes with the human touch of a live-recording-session in this slowly developing soundscapes. Somewhere between noisy ambient and minimal techno Clubssessel finds its own way of sound. Not necessarily dance-music, but music to move your head slowly while listening: in a lounge or at home, or wherever you may find this music appropriate."

**CLUBSESSSEL: *Clubssessel LP* (K2 17 LP). \$11.00**

LP version.

**DESANTIS, DENNIS: *Promotion Of Vice 12"* (K2 18). \$8.00**

"Since our fresh new talent Dennis Desantis released his debut-12inch 'Deviant' just in January 2002, we got very positive feedback from some of the worlds best DJ's like Laurent Garnier, Josh Wink, Funk D'Void, Fabrice Lig, Dan Bell and many others. Here we go with the next chapter: Dennis' second 12" contains 2 new tracks following the melodic techno style of 'Deviant' and a very intense Remix of the title track by Alexander Kowalski on the flipside."

**VA: *No Space For Dogma* CD (K2 20 CD). \$14.00**

"Since the Kanzleramt sub-label K2o got reactivated in May 2001 one year of consistent work and many diverse releases brought the label a very positive international feedback. *No Space For Dogma* celebrates some of the best previous moments on k2o, some exclusive and unreleased tracks as well as some parts of the forthcoming albums by Monophase and Kareem, one track from the debut 12inch by Diego Hostettler's project Echelon Network and Jake Mandell's DVD release." Artists also include: Lazyfish/Mewark, PSI Performer, Clubssessel, Multicast, Tenecke, Lazyfish, Dennis Desantis, Apathism, Shapes & Forms.

**DESANTIS, DENNIS: *Clock Wise* CD (K2 22 CD). \$14.00**

"Dennis Desantis was born in 1973 in Warren, Michigan to parents who were semi-professional musicians with diverse and eclectic listening tastes. He serves as a performer and administrator with the group Alarm Will Sound, with whom he has recorded the music of Steve Reich for Nonesuch and Cantaloupe Records. Meanwhile, by the spring of 2001, Dennis had produced enough finished techno to feel comfortable about letting it be heard. Almost immediately after circulating some of these tracks online, he began receiving offers from DJs and independent labels. He eventually signed with the Kanzleramt sub-label k2o, who released his debut 12" 'Deviant' (k2o13) in January of 2002. Selling out almost immediately, 'Deviant' has garnered rave reviews from De-Bug and Groove and has appeared in the sets of such luminaries as Dan Bell and Laurent Garnier followed by the even more successful 'Promotion Of Vice' 12inch. *Clock Wise* — possibly the most emotional techno/house debut album ever — features the most diverse stylistic elements of it's genre all together compiled in sweetest perfection of harmony."

**DESANTIS, DENNIS: *Clock Wise 2LP* (K2 22 LP). \$16.00**

Double vinyl version.

**MONOPHASE: *The Need 12"* (K2 23). \$8.00**

"Here we go with the first real electronic pop tune on k2o! No worries, it's certainly no 80's revival crap or another stupid cover version of unforgotten childhood memories. The boys also didn't learned how to play the guitar in a 2 hours crash course. No, no, no, it's just the simple perfection of what they even used to do. Hannes Wenner and Christopher Bleckmann aka Monophase finally left the fields of usual drum & bass to discover further territories of unheard electronic beats'n'breaks. 'The Need', with it's lovely tingle song feat. Dahlia Strecker and her amazing voice comes as a pre-single for the upcoming Monophase album *Random Factor*. It features 3 songs (incl. 'The Need' in 2 versions and 2 more songs). The Cologne (Germany) based project Monophase strikes back with an amazing definition of up to date breakbeats and additional soundscapes far beyond all traditional drum & bass structures. It ranges from electronic-2 step-pop on 'The Need' to experimental clicks'n'breaks on 'Certified', the electro meets house fusion of 'Recall' on the b-side and finally the instrumental of 'The Need' for a perfect ending close to where it all started."

**MANDELL, JAKE: *Crusty Effluvia 12"* (K2 24). \$8.00**

"K2O and Kodama Records proudly present 'Crusty Effluvia' — the 12" teaser for Jake Mandell's upcoming 5.1 Surround DVD album *Slither* with Jeffers Egan. The 12" contains the Original Version (converted to a Stereo Mix) as well as remixes by Jake himself and Monolake! Jake Mandell is possibly most known for his works on Worm Interface, Force Inc., Carpark Records and his own little baby Kodama Records. Monolake is without a doubt one of the best artists in the wide fields of electronic music around the globe. His remix follows the broken beat adventures on his last 12" 'Polaroid'."

**MEWARK: *Little One* CD (K2 26 CD). \$14.00**

"Alexander Petrunin aka Mewark works as a sound designer & jingle writer for MTV-Russia. Together with Lazyfish he released a collaboration-album earlier this year on K2. *Little One* is an album which shows Alexander's talents to combine live recorded instruments with the unnatural but interesting world of Reaktor sounds. The results range from sweet and melodic (almost pop) songs to deep and dark (almost scary) soundscapes. All 8 tracks on Mewark's amazing debut album tell individual chapters of one story. It's a fairy tale about the 'Little One' and it's just 8 chapters long. They include the beginning and the end. Close your eyes and listen..."

**KAREEM: *Full Spectrum Dominance* CD (K2 28 CD). \$14.00**

"Full Spectrum Dominance is an instrumental Hip Hop album by the Berlin based producer Kareem. It contains selected works recorded in the past three years and follows the strong movement of new and more advanced Hip Hop like Def Jux, Fondle 'em, Anticon, Beyond Real, Word Sound, Mush, Counterflow and many others, but this time out of Germany! Kareem's Hip Hop coming out on the well acclaimed vinyl only record 'Ramadan 01' was released some years ago and got massiv feedback from the international underground. Kareem aka Patrik Stottrop is so far most known for his label Zhark and numerous dark and minimal techno and experimental noise releases. He is living in Berlin and works at the software company Native Instruments. Let's start the *Full Spectrum Dominance*!"



**CHILD & ANDREW READ, ANTHONY: *Guitar Treatments* CD (K2 29 CD). \$14.00**

"It was in the early nineteen-nineties, as members of the avant-rock group Blim, that the guitarist and the treater began constructing musical works using electric guitar and the electronic treatments of the sounds produced. A significant point came about the day Frank Zappa died, when guitarist and treater performed and produced 'The Eagle', a piece of music involving four tracks of slow, simple and sustained, interwoven guitar lines, treated using a variety of exotic effects. Sadly, it is believed that only a poor-quality recording of this piece still remains. In light of this recording, it was suggested that a future project should take place, involving variations, far and wide, on this theme. As events progressed, the guitarist and the treater became separated physically, and time passed. Eventually it was decided that a short, but intense project should, and could take place, the result of which you hold now. The pieces were constructed in the same spirit, manner and framework as with the earlier pieces, a key aspect being that the works were split into two very distinct halves; those of guitar and treatment, the 'sound' being separated into two constituents, those of before and after it leaves the electric guitar. The guitarist played the electric guitar. Though he chose and produced the pitch and duration of the individual notes, he was not involved in any way with the 'colour' of the notes, nor the treatments applied to the notes. The treater treated the electric guitar. Though he had no involvement with the choice of pitch or duration, nor of the playing of the individual guitar notes, he applied all the treatment subsequent to each note being produced. *Guitar Treatments* was produced between the 16th and the 18th January 1998 in Birmingham, UK. In many ways, due to the nature of the pieces, some being ideas, though unheard and unpractised, and others being purely improvisational, this 'production' involved the totality of composing, arranging, playing, recording, treating and mixing. This intensity of effort over the two days was expected, was indeed planned, and it was welcomed. It was within in the spirit."

**DESANTIS, DENNIS: *Warning Fatigue 12"* (K2 30). \$9.00**

"Before his second album will be released, Dennis fires off 2 teaser 12"s. The first one *Warning Fatigue* contains 2 brand-new deep and melodic tech-house tracks as well as an additional (extremely deep) Jeff Bennet Remix on the flip-side. Jeff Bennett is best known for his great dubby tech-house records on Pokerflat, Konvex/Konkav, Morris Audio, Treibstoff and Episode."

**LAZYFISH & ALEXANDROID: *OS* CD (K2 31 CD). \$15.00**

"Just one year after his last years CD with Mewark, Lazyfish presents his next multifarious great collaboration album *OS* — this time with Alexandroid from Riga. The album contains 11 tracks on CD and nine on the limited LP version (500 numbered copies!). Slow melodic tunes and dark heavy beats altogether! Alexander Potekhin aka Lazyfish's artist name originates from a small pirate company he ran with his friends to produce skateboards. Lazyfish has already released an album on the Russian Label Art-Tek, some dubby techno tunes on Trapez, an interactive track on the Native Instruments compilation (WMM Records) and his above mentioned collaboration CD with Mewark in 2002. Andrew Antonets aka Alexandroid is from Riga. He released an album called *Sinoptic* with his production partner Alex Matrosov on Art-Tek. Most of the tracks on *OS* are made by Alexandroid, four by Lazyfish. *OS* is the digital translation of experiences and emotions, a shadow of the past and a view into the future. At the moment many electronic musicians start playing 'analog' instruments like guitars, bass and drums and seem to be almost denying their past digital productions and interests. Lazyfish and Alexandroid present their rich collection of the (still) wide-range of purely digital-electronic music in many different styles and colours with fantastic additional vocals by Kristi, Alex Matrosov and Andrew Antonets himself."

**LAZYFISH & ALEXANDROID: *OS* LP (K2 31 LP). \$13.00**

LP version.

**K7 (GERMANY):****HERBERT: *Addiction 12"* (K7 131 EP). \$6.50**

"His compositions have attracted some of dance music's most inventive producers to rework, remix, and reinvent his songs for the all new *Addiction* EP featuring remixes of the Bodily Functions tracks 'Addiction', 'Suddenly', and 'The Last Beat'; this EP also features the previously unreleased 'I'll Do It'. Anchored by Herbert's remake of 'Addiction' with the legendary Perry Farrell (of Jane's Addiction fame) as guest-vocalist, the EP also includes mixes by long-time collaborator Phil Parnell and Japanese keyboard wiz Emerson Kitamura."

**TIGA: *DJ Kicks* CD (K7 142 CD). \$16.00**

"Helming 2003's first installment in IK7's seminal DJ-Kicks series, Montreal's TIGA is making yet another colossal splash in the electronic music scene he has been championing for over a decade. As a world-renowned DJ, party promoter, record store owner, label executive, and producer, TIGA has not only helped establish Montreal's burgeoning music scene but runs one of the most respected labels in North America, Turbo Recordings. Initially known for his techno and house sets, TIGA has recently garnered mass adulation as a central figure in the global resurgence of electro alongside Larry Tee, Fischerspooner, and IK7 alum DJ Hell and his international DJ Gigolo imprint. TIGA's remake of Corey Hart's 80's classic 'Sunglasses At Night' with Zyntherius (a/k/a Jori Hulkonnen) went directly to the top of the charts across Europe, propelling him to international stardom. For his *DJ Kicks* mix, TIGA has chosen a diverse collection of danceable grooves, ranging from straight up techno to mutant disco and icy electro. Mixed to perfection, TIGA's set is a definitive picture of where music is heading in 2003." Artists include: Jolly Music, Chromeo, 2Raumwohnung, Traffic Signs, Tutto Matto, Sir Drew, Le Tigre, Antonelli Electric, Break 3000, TIGA & Zyntherius, Codec & Flexor, Carl A. Finlow, Stevie V., Crowdpleaser & St. Plomb, Schatrax, Swayzak, Charles Manier, and Martini Bros.

**TIGA: *DJ Kicks EP: Man Hrdina 12"* (K7 142 EP). \$6.50**

"Obligated by rote DJ-Kicks tradition, TIGA has deigned to bequeath an original track which listeners will surely adore. 'Man Hrdina' marks a new 'back to basics' approach for the 29-year old Montreal-born DJ/Producer, resulting in a real powerhouse track. 'Hrdina' acts at once as both lure and chastisement, the hum of the bass coos in shackled estrus, drawn into the cunning predation of a space becoming, then enticed, engorged by assured swaths of melody. The track offers a glimpse of TIGA's brazen futurevision, one which eschews the humanist froth of Blade Runner in favor of something more, something somehow unconcerned with cyborgs."

**TIGA: *DJ Kicks 2LP* (K7 142 LP). \$18.00**

Double vinyl LP version, full color gatefold sleeve.

**SWAYZAK: *In The Car Crash 12"* (K7 143 EP). \$6.50**

"The A-side starts with the shaken-but-not-stirred album mix of 'In The Car Crash', a brilliant slice of dub techno from Roger 23. The Canadian producer duo Headgear, who co-produced the original track, provided their epic re-interpretation for the B-side. Over ten minutes, they slowly but surely mutate 'In The Car Crash' into a monumental vocoder pop tune. Finally, Hamburg DJ and producer Carsten Jost, a new recruit into the universe of the Swayzak's best friends, drops an eight-minute instrumental remix sure to be a hit with fans

of his output on Sender Records, Klang Elektronik, Dial Records, Ladomat."

**SPACEK: *Vintage Hi-Tech* CD (K7 144 CD). \$16.00**

"The incredible hypnotic sonic architecture on which Steve Spacek and Morgan Zarate — together with Edmund Cavill — have been working with since the mid-90s has never been so defined. Spacek's stripped-to-the-bone brand of R&B, harmonious downbeats and the soft, but strongly evocative, floating style of their vocals have earned Spacek comparisons to everyone from Massive Attack through to D'Angelo, but their sound essentially remains beyond explicit classification. The ten tracks on *Vintage Hi-Tech* emphasize Spacek's exceptional artistic perspective. In a world of their own, the boys have cooked up some real treats: delayed, swinging tracks rooted in hip-hop, groovy cutting-edge thrillers, and songs where the beat gives just the slightest suggestion of funk."

**GHOST CAULDRON: *Invent Modest Fires* CD (K7 147 CD). \$16.00**

"At the core of Ghost Cauldron is DJ Kaos, a graffiti legend and former member of the Berlin band Terranova and his old skateboarding buddy CE.EL, a peerless keyboard player and studio whiz. Around them swirls a cadre of top-shelf collaborators, who lend vocals to many of *Invent Modest Fires*' ten tracks. Though Ghost Cauldron's earlier singles, the hip-hop flavoured 'Whole World' and the house and disco-inflected 'Bozak' hinted at the collective's eclecticism, *Invent Modest Fires* is truly a genre bounding experience. It's rock, it's hip hop, sometimes it's folk and then proto-disco. It's an eclectic mix, close in form to the eclectic sets that have made DJ Kaos one of Europe's most in-demand DJs."

**GHOST CAULDRON: *Invent Modest Fires 2LP* (K7 147 LP). \$18.00**

Double LP version.

**VA: *K7150 2CD* (K7 150 CD). \$13.00**

"This release only contains the double CD. Always ahead of the curve, IK7 Records has been one of the most defiantly eclectic labels in electronic music. Whether it's house, downtempo, hip-hop, electro or minimal techno, the instantly recognizable exclamation point logo has become a symbol that represents exceptional music. The simple series number says it all: This is not just another compilation, but something special. IK7 Records' 150th release is a milestone and a celebration. More precisely, *IK7150* is not only a retrospective of this legendary label's seminal artists and releases and a survey of its current roster, but a peek into where things are headed." Artists: Ursula Rucker, Nicolette, Nick Holder, Guy Called Gerald feat. Louise Rhodes, Redcloose feat. Dwele, Herbert feat. Dani Siciliano, Smith & Mighty feat. Tammy Payne, Rae & Christian feat. Bobby Womack, Vikter Duplaix, Shantel, Kruder & Dorfmeister, Spacek feat. Tweed, Tosca, Playgroup, Ghost Cauldron, Funkstorung, Mike Ladd, Herbert feat. Dani Siciliano, Princess Superstar, Peace Orchestra, TIGA, Terranova feat. M. Ladd, Funkstorung feat. Jay Jay Johanson, Swayzak feat. C. Dietrich, Swayzak feat. Adult, Ghost Cauldron feat. Apani B Fly, Terranova feat. Ari Up.

**VA: *K7150 4LP* (K7 150 LP). \$19.00**

4 LP Box version.

**FIVE DEEZ: *Kinkynasti* CD (K7 151 CD). \$16.00**

"Cincinnati becomes Kinkynasti as Five Deez transform their unassuming Midwestern hometown into a space-age hip-hop dance party. Producers / MCs Fat Jon and Pase Rock along with Sonic and Kyle David have been together since 1999, releasing the acclaimed *Koolmotor* and sought-after Japanese import *Slow Children Playing* albums. The release of *Kinkynasti* should surprise and delight fans of their previous outings as well as a hip-hop heads across the globe. Nonchalantly blending classic hip-hop elements with jazz and electronics, Five Deez have set off on a musical journey along the path of street soul, but never forget to look over their shoulders. A piano-led intro featuring Stones Throw crooner Dudley Perkins gives way to banger party starters like 'Funky' and 'Kinkynasti' which exist alongside ethereal instrumentals like 'The Ocean' and 'The Rain' exemplifying the range of sounds present on the album. Clearly focused, but bitingly sharp around the edges, *Kinkynasti* is not your average throwaway backpack hip-hop album. Five Deez satisfyingly refrain from skills based fisticuffs. The vibe is the difference. The lyrics are never short on clear statements, but Five Deez still allow themselves the luxury, from time to time, of having nothing more than the next block party in their sights."

**FIVE DEEZ: *Funky 12"* (K7 151 EP). \$6.50**

"Five Deez are putting Cincinnati on the map with the first single from their upcoming IK7 Records album *Kinkynasti*. The A-side features the playful party track 'Funky'. Pushing the BPMs into the red, Five Deez are sure to dominate dancefloors with this house-tempo banger. Double time lyrical bombs and furious scratching perfectly compliment the fun, driving beat. Also included on this side are the instrumental and acapella versions for added DJ pyrotechnics. On the flip side, Five Deez slow the tempo and rock their microphones on the introspective head-nodder 'Hey Young World'. Positive lyrics and a perfectly chopped funk beat make this single a must have for both uptempo and downtempo crowds."

**FIVE DEEZ: *Kinkynasti 2LP* (K7 151 LP). \$18.00**

Double LP version.

**RUCKER, URSULA: *Silver Or Lead* CD (K7 153 CD). \$16.00**

"Philly-born poet, Ursula Rucker knocked 'em out of the box with her debut album, *Supa Sista*. Intricately weaving words with music on her sophomore effort, *Silver or Lead*, she cracks her whip on unsuspecting and complacent ears worldwide. Dropping knowledge on everything from womanhood to slavery, to love, sexism, politics and more, Ursula redefines spoken word with her trademark socio-political urgency and sweet 'song-speak.' Following in *Supa Sista*'s acclaimed footsteps, *Silver or Lead* boasts even more provocative music and word fusion. With song after poem after song — the two become one as *Silver or Lead* proves that poetry has never been this head bobbing."

**RUCKER, URSULA: *Silver Or Lead 2LP* (K7 153 LP). \$18.00**

Double LP version.

**TERRANOVA: *Peace Is Tough* CD (K7 154 CD). \$16.00**

"Berlin's resident audio experimentalists Terranova return with a stunning album that refuses to be easily classified. Fresh off last year's *Hitchhiking Nonstop With No Particular Destination*, the crew of Fetisch, Meister and Shapedom wasted no time in creating a powerful companion piece to that album. Together with *Hitchhiking...*, *Peace Is Tough* forms a sort of double album by fusing together five new tracks with six new versions of previously released tracks (which have so far only been available on vinyl or in limited editions). Never the kind to create nondescript dance tracks, Terranova take their loves for hip-hop, electro, rock and dub and throw them all into their bombastic music bouillabaisse. Fuzzed-out guitars collide with rough beats to form dark, yet danceable tracks. Vocals come courtesy of dreadlocked punk princess Ari-Up, the stepdaughter of the Sex Pistols' Johnny Rotten and singer from seminal punk/new wave misfits The Slits. Ari's one-of-a-kind voice brings an urgent energy to Terranova's thumping rhythmic backbone."

**TERRANOVA: *Peace Is Tough 2LP* (K7 154 LP). \$18.00**

Double LP version.

**CHICKEN LIPS: *DJ Kicks* CD (K7 155 CD). \$16.00**

"2003 is the year in which tracks by London's Chicken Lips are ubiquitous in every serious

DJ's box. Whether it's their own tracks or their various remixes, Chicken Lips is the 'in sound' of the new decade. Perfect for the newest installment of the legendary DJ-Kicks series from K7 Records. Many of the producers that have influenced Chicken Lips in their characteristic sound are featured on their *DJ-Kicks* mix. There's Brainticket, Colourbox, Nina Hagen, Sharon Redd, Jellybean, and Larry Levan... their names and their music symbolizing timeless dance music. This is music from the late 1970s and early 1980s, than even today sounds so individualistic and fresh. In their *DJ-Kicks* mix, Chicken Lips also mix this timeless sound with various musical individualists from today. You'll hear Karin Krog & Herbert mixed with a Jellybean remix of Jimmy Spicer, the Carl Craig remix of The Congos blended with a track by Chicken Lips themselves. Chicken Lips' contribution to the *DJ-Kicks* series is sure to be the talk of left-field dancefloors across the globe. Spanning genres from disco and electro to dub and rock, it's total disregard for tired musical classifications will undoubtedly strike a chord with music heads of all types."

**CHICKEN LIPS: *Bad Skin 12"* (K7 155 EP). \$6.50**

"'Bad Skin' is the exclusive track recorded for Chicken Lips' insanely eclectic DJ-Kicks mix album for IK7 Records. Here the Lips present the sound that discerning DJs all over the world love them for these days: A nu wave boogie beat, funky synthesizer chords, noisy dub effects and the sexy, ESG-style singing of 'Crazy Girl' all mixed up into a superb neo-80's dancefloor filler. Formerly members of Chicken Lips have developed quite a reputation for their own instrumental tracks and 'Bad Skin' is their first time incorporating a vocal into their sound."

**CHICKEN LIPS: *DJ Kicks 2LP* (K7 155 LP). \$18.00**  
Double LP version.

**SICILIANO, DANI: *Likes...* CD (K7 156CD). \$16.00**

"The voice of Dani Siciliano will be familiar to many of you, as her distinctive jazz coloured tones have been heard on the remarkable albums of Matthew Herbert. Many of his most memorable songs, and live shows, have been enhanced in no small part by Dani's vocal performances. This is only one facet of Dani's work; as you'll hear when you listen to this, her debut, solo album. This is a song based vocal album that uses the relationship of technology and sampling in combination with live instrumentation. Dani's approach to song writing and recording is beautifully original, however the tracks on *Likes...* are still based on the wordplay and hooks of great pop music. Each song has a unique character and the surrounding productions have been tailored to fit each one perfectly. Dani has an extraordinary musical world-view. Informed in equal parts by jazz and soul, punk and country, go-go and hip-hop and of course house and electronica. Fragments of all these can be heard on *Likes...*"

**SICILIANO, DANI: *Likes...* 2LP (K7 156LP). \$18.00**

Double LP version, gatefold sleeve.

**DUPLAIX, VIKTER: *Singles (Prelude To The Future)* CD (K7 160CD). \$16.00**

"With his new collection *Singles - Prelude to the Future*, Vikter Duplaix presents obscure b-sides, remixes and rarities that represent a unique sound. Vikter Duplaix strolls between luscious pop, hot R&B, elegant chill out sounds and a never ending groove. His heart beats a breakbeat rhythm: nested, syncopated, complex but with the simplicity of the Afro American tradition, which Duplaix, as a percussionist has inhaled deeply. The sound of Vikter Duplaix is of flesh and blood. 'Sensuality' is the magic word: While his rhythmic patterns are abstract, there is no cyborg dancing here as is fashionable amongst the standardised industrially produced R&B."

**DUPLAIX, VIKTER: *Singles (Prelude To The Future)* 2LP (K7 160LP). \$18.00**  
Double LP version.

**ØYE, ERLEND: *DJ-Kicks* CD (K7 161CD). \$16.00**

"The job title of DJ may not be the first thing that comes to mind when thinking of Erlend Oye. The singer, songwriter and indie pop star behind Kings Of Convenience has only owned a set of turntables for a few months, but despite all this, Erlend Oye the DJ is anything but a joke. With his compilation for the latest installment of the DJ-Kicks series, the Berlin-residing Norwegian not only redefines the DJ mix, but unleashes a monster set of leftfield party tunes as well. In a certain way, Oye brings to mind DJ-Kicks alums like Kruder & Dorfmeister, however, where they enriched their mixes in the studio using dub effects, keyboard overlays and distortions, Erlend Oye takes to the microphone. Having re-sung nine songs for this mix, Erlend deftly blurs the line between a DJ mix and a full on artist album. Three of these are so far unreleased compositions of his own and the other six are cover versions of tunes by Elvis, Bananarama, Pet Shop Boys and others. Erlend's selection for his DJ-Kicks draws from the best of both the dance and rock worlds. NYC dance rockers The Rapture are here, as are French house heads Phoenix, Japanese quirk-rock master Cornelius and electronica stars Royksopp. While this type of eclecticism is a constant in the DJ-Kicks series, few have left as distinctive a mark on their mixes as Erlend Oye."

**ØYE, ERLEND: *DJ-Kicks* 2LP (K7 161LP). \$18.00**

Double LP version.

**FUNKSTÖRUNG: *Disconnected* CD (K7 162CD). \$16.00**

"Known for orchestrated, electronic deconstruction, and unrestrained hip hop acrobatics, their new album *Disconnected* holds true to the Funkstörung coda while simultaneously revealing the duo's passion for pop music in the form of acoustic instruments and dynamic vocals. With an amazing cast of vocalists and their unparalleled production style, Funkstörung have created a jilted, electronic pop masterpiece deeply rooted in leftfield electro and next-level hip-hop. German vocalist Enik is featured on four of the album's tracks, but you'd never know as he transforms from soul singer to indie-rock, depending on the song. Smoldering vocals are present throughout the album with vocal contributions from Lamb's Lou Rhodes as well as Sarah Jay, best known as one of the voices of Massive Attack's *Mezzanine* album. Just because they've revealed their love for vocal pop, the men of Funkstörung have certainly not forsaken their affinity for hip-hop. New York MC Ties, who records for Warp's Lex Records flows furiously on 'Chopping Heads' and 'Fat Camp Feva' while Rob Sonic of Sonicum and German beatboxer Mark Boombastic also tear up tracks on their own. Longtime fans will be surprised and refreshed by the evolution of the trademark Funkstörung sound while an entirely new audience will no doubt be dazzled by the complex pop and funk-fuelled electronics of *Disconnected*."

**FUNKSTÖRUNG: *Disconnected* 2LP (K7 162LP). \$18.00**  
Double LP version.

**SICILIANO, DANI: *Extra Ordinary 12"* (K7 163EP). \$7.00**

"The first single from her debut, solo album. 'Extra Ordinary' is an exercise in cutting-edge digital soul. Beats stomp around Siciliano's sultry vocal delivery in what Dani herself describes as 'a camp stampede of elephants escaping from the circus'. Rather than opt for the familiar, modern route of getting other artists to remix a song, Dani has asked for 'Walk The Line' to be reinterpreted by the chosen artists in their own way, by recording cover versions. The 'Crazy Girl Cover' by Jiff McGinnis is a wonderful 'electro soul' take on the song. Continuing on the cover version theme, Bjork's track masters Matmos turn in an

enchancing take on the already fantastic album cut 'Red'."

**SWAYZAK: *Keep It Coming 12"* (K7 166EP). \$6.50**

"Advance release single to Swayzak's fourth artist album. Brun's vocal is carried by a stomping bass drum, which blows the sounds through the length and breadth of the room — the whole thing is surrounded by a dubby haze of delays. The at times dreamy depths of 'Dirty Dancing' has given way ever so slightly to a more British directness. A track between reduced dub techno and 80s pop à la New Order, between dance floor and Walkman."

**KAİROS (GERMANY):**

**RIHM, WOLFGANG: *Musik für Drei Streicher (Music For 3 Strings)* CD (KAI 1204). \$14.00**

"Wolfgang Rihm's *Music For 3 Strings* is both evocative and provocative. Rihm is a composer who, in his own words, 'composes with nerve ends and not only with the pencil'. He is contemporary in vision and texture, but the raw emotion, which is evident every time bow is set to string, provokes a wide range of responses from the listener. The work is mapped out in three large movements. The first movement consists of three sections, in which the music grows from introspective yet firm to more agitated gestures. The second movement is made up of three expansive canzonas, darkly lyrical, each with their own individual moods and colors. The third movement is, in a way, the emotional culmination of what has gone before, full of wild swings of mood and pulsing energy. The music is stylistically free, yet there is structure beneath the surface. It is in the direction of atonality, but there are plenty of anchors for the ear." Limited stock.

**PINTSCHER, MATTHIAS: *Orchestra Piece in 5 Parks/Musik AusThomas Chatterton/Choc* CD (KAI 1205). \$15.00**

"Prizewinning young German composer Matthias Pintscher is going to be a force to be reckoned with in the musical world of the new century. The contrast between subtle introspection and massive outburst are key, especially in 'Choc' (Antiphon for Large Ensemble). The title, literally translated as 'shock', is inspired by a line from French symbolist poet Rimbaud: 'Music, veering from the abyss and the shock of icicles against the stars.' This image of contrast and conflict is apt for such a bold work. The five part structure of his 'Orchestra Piece' draws the listener's attention to the relationships of each movement, while still developing and metamorphosing organically." Limited stock.

**LANG, BERNHARD: *Differenz / Wiederholung 2* CD (KAI 1211). \$15.00**

"Texts by Gilles Deleuze, William Burroughs and Christian Loidl combine with electric guitar, electric violin and chamber ensemble to create a unique musical and philosophical melange of sounds and ideas. Originally commissioned by the Austrian Radio Music Production division *Differenz / Wiederholung 2* is an original and experimental work that can be experienced on several different levels." Limited stock.

**KYBURZ, HANSPETER: *Malstrom, The Voynich Cipher, Manuscript, Parts* CD (KAI 1215). \$15.00**

"40 year old composer Hanspeter Kyburz' music has gained acceptance in Europe and he is now attempting the same in the United States. He is a professor of composition at the Hochschule für Musik in Berlin. He has won several prestigious awards including the Boris Blacher Composition prize in 1990." RE: Maelstrom" (for orchestra, in four groups): "Engulfed in the whirlpool — pressed into a drifting cylinder as flotsam, whose suction power offers resistance...in wild circles, that carries away all swiftly sweeping parts of age-old musical rubble sink into a chaos of resounding foam forever, there is cold metal spray and the muffled baying of the percussion wood...the hissing, whizzing, or screeching cymbals and gueros, destructive, subversive, drifting toward the cortex, bringing forth the eternal and devouring the finite." Limited stock.

**ABLINGER, PETER: *Der Regen, Das Glas, Das Lachen, Ohne Titel, Quadraturen IV* CD (KAI 1219). \$15.00**

"Rain, glass, laughing for 25 Instruments explores what can be done when white noise is interpreted musically. The listener is invited to find harmonies and melodies in the carefully constructed layers of sound. *Quadraturen IV* is an acoustic self portrait based on six tape recordings of ambient city sounds of Berlin accompanied by various musical instruments. Packaged in a deluxe digipack." Limited stock.

**KANZLERAMT (GERMANY):**

**WILD, DAMON: *Downtown Worlds* CD (KA 101CD). \$14.50**

"It's his 3rd solo album and the first for Kanzleramt. This album is more on the groovier, clubbier side of Damon. *Downtown Worlds* does sound harder and more minimal than other Kanzleramt records and especially albums but the general mood of all tracks on this album fits very well with label owner Heiko Laux's understanding of pushing but groovy club-techno. Damon Wild is the president of Synewave. He has been producing music since 1991, and DJing since the age of 15. He is recognized for his productions as a solo artist as well as for his collaborations. He is well known for his early Acid tracks such as 'Bang The Acid', 'Ego Acid', 'Afghan Acid', 'Equinox', 'Pulzar', 'Avion', 'Morph', to his more recent electronic 'Subtractive Synthesis' series."

**WILD, DAMON: *Downtown Worlds* 2LP (KA 101LP). \$14.50**  
Double LP version.

**VA: *Five CD (KA 30 CD)*. \$17.00**

Awesome collection of Kazleramt label tracks from: Samuel L. Session, Anthony Rother, Christian Morgenstern, Richard Bartz, Johannes Heil, DJ Slip, Heiko Lauz, Alex Cortex.

**VA: *Five 2LP (KA 30 LP)*. \$17.00**

Double vinyl version.

**HEIL, JOHANNES: *Illuminate the Planet* CD (KA 33 CD). \$17.00**

"Johannes Heil, the 'techno producer of the year 1999' has a brand new album called *Illuminate the Planet*. This follow-up to his very successful album *Reality to Midi* offers 13 versatile techno and downbeat tracks on triple vinyl or CD. Through the eyes of Johannes, *Illuminate* represents positive energy and a perception of being part of the whole without following role models or styles. In the context of techno and his position as a producer it means that he is renewing the whole through innovation and the joy of experimenting — which does not mean Johannes is trying to teach the crowd. The album will probably be one of the most important techno releases this year. *Illuminate the Planet* stands for innovation and alteration combined with functionality as well as positive energy."

**LAUX, HEIKO: *CD (KA 39 CD)*. \$15.00**

"Sense Fiction', the science of senses, starts where consciousness loses the leading function and the senses them self get the master control. Senses are also responsible for the production of this album. Heiko Laux presents on his new album his personal definition of techno in the new Century. All tracks were produced in Berlin and transfer the mood of the changes for the label as well as for the person Heiko Laux caused by the moving to Berlin to the listeners ear. The same as ever machines, the sensual mood of the *Liquidism* continues. *Sense Fiction* has been made as a part time record for a special part of the listeners life. As

expression of the listeners moods, feelings and thoughts this album will be something very personal for the listener as well as for the producer — Heiko Laux. Heavily influenced by the musical structures of jazz, Heiko tried to break with the conventional 4/4 techno drum pattern system and produced an album with a very unique funk, floating and still pumpin' techno.

**LAUX, HEIKO: *Sense Fiction Remixes Part 2 12"* (KA 44). \$9.00**

"On this 12" Ricardo Villalobos added his drifting minimal house grooves to the melancholic feeling of the album track 'Moved' and made an emotional 13 minutes long variation of the very sensual album track. This remix was a real big hit at the time and is still a timeless classic! Alexander Kowalski, the new techno superstar on Kanzleramt, defined *Sense Fiction* as a sci-fi monster for the dirty techno floors. Diego, the second promising young artist from the Kanzleramt family made out of the quite soft original track a raging techno bullet. Massiv!"

**LAUX, HEIKO: *Sensefiction Remixed CD* (KA 44 CD). \$15.00**

Remixes from Heiko Laux's most recent album, *Sensefiction*, Alexander Kowalski, Diego, Surgeon, Double X, Alter Ego, Johannes Heil, Heiko Laux, DJ Indicator, DJ Slip, Ricardo Villalobos. This compiles the various remixes that have appeared on a trilogy of 12" releases, but three exclusive CD mixes.

**HOSTETTLER, DIEGO: *Mouth Full of Fresh Cut Flowers 2LP* (KA 48 LP). \$15.00**

Double LP version in full color sleeve.

**HEIL, JOHANNES: *Future Primitive CD* (KA 49 CD). \$15.00**

"Johannes Heil seems to be like the chameleon. The colours of his music are changing from album to album. When people tried to catch him on the *Reality to Midi* sound, he was already illuminating the planet. When they thought to get him at the dark mood of *Illuminate the Planet* he was again miles away on a trip to the future — a primitive future. The new album is once again an undoubted typical Johannes Heil album, but again different from the one before. Back to the simple but very effective charming harmonies from the first album he's building up a little planet of sweet dreams and experiences of clubbing and ... *Future Primitive* with it's elements of Techno, Hip Hop, Electro or Ambient is the so far most versatile and meaningful J. Heil album in aspects of production and expression."

**HEIL, JOHANNES: *Future Primitive 2LP* (KA 49 LP). \$15.00**

Double LP version in elaborate full color gatefold sleeve.

**VA: *Fully Fledged 1/2 2LP* (KA 50.01). \$16.00**

First of 2 double packs which act as the vinyl version of the new double CD. The vinyl editions focus on the new and exclusive tracks and remixes taken from the CD. "The first vinyl part opens with excellent tunes by our Swissman Diego, another exclusive subway track by Munich-hero Richard Bartz, some deep birthday wishes by NY-based John Selway, one more exclusive by Heiko Laux, and a very beautiful ending by electro-master Anthony Rother. Not to forget the 3 remixed by Samuel L. Session, Steve Rachmad and di\_indicator."

**VA: *Fully Fledged 2/2 2LP* (KA 50.02). \$16.00**

"The 2nd part of the vinyl edition welcomes the missing tracks by the new Kanzleramt talent Christian Boree, our favorite Cologne-based groove Christian Morgenstern, Ibiza-minimalist Ricardo Villalobos, certainly an exclusive track by everybody's darling Johannes Heil, as well as NY weirdo DJ Slip and remixes by the fresh un-Gleich Rockers Double X, our man Alexander Kowalski and last but not least Heiko's 'Tunneling' remake."

**FAMILY LOUNGE (AKA ANTHONY ROTHER): *Kamakasi (Get Pretty Baby) 12"* (KA 57). \$9.00**

4-track 12" version

**MORGENSTERN, CHRISTIAN: *Malaria EP 12"* (KA 59). \$8.00**

"Back from his holiday on *Hawaii Blue* Christian Morgenstern, infected by the dubby Malaria virus, explains how to feel irie! His 2 organic dub-house tracks and the 1 layered back summer-soundtrack fit perfectly with the well known summer-beach-cocktail-mood and can easily be recognized as typical Morgenstern tracks following his last years 'The future is on fire' Kanzleramt 12". The perfect summer-record for holidays, beach parties, cocktail-bars, bikini-shopping, barbecues, sunbathing or anything else."

**DIEGO: *The Persuasion Channel CD* (KA 61 CD). \$15.00**

"*The Persuasion Channel* — Being exposed to the media's efforts to manipulate us day by day, we constantly lose control of our liberal opinion-forming. In this connection the television as *Persuasion Channel* plays a significant role: 'Call us immediately... only a few copies left... this unique offer... exclusively for our best clients... recommended by experts... xy has changed my life... therefore I can really give advice to all of you...' Or more subtly in terms of deliberately chosen dialectics belonging to a reporting, that comes objective at first sight. Even listening to *The Persuasion Channel* the very first time, it appears musically more mature, less aggressive, more feelingly but not less energetic than Diego's last-year debut album *Mouth full of fresh cut flowers*. A retry to fill functional Techno with contents that surpass pure drum-programming and thereby provide an alternative to the doctrine of the simple Loop-Techno."

**HEIL, JOHANNES: *Feiern CD* (KA 63 CD). \$15.00**

"Johannes Heil's new CD *Feiern* presents for the first time 13 of the most essential previous 12" only tracks of Johannes's 5 years on Kanzleramt. Almost every single track can be named club-hit without any doubt. 'Calling' as well as the different parts of 'Feiern' or 'Pax', completed with the last years Love Parade hit 'Golden Dawn' are wellknown techno classics and have been played by almost every famous techno DJ for a long time. This is the first chance for all techno lovers, who are not able to by all 12inches, to get the first Johannes Heil club-hit selection."

**KOWALSKI, ALEXANDER: *Progress 12"* (KA 64). \$8.00**

"After his recently released debut-album *Echoes* just dropped two more bombs which we couldn't wait to release. Both tracks are brand new recordings by the man with the rollin'basslines. Last but not least Diego's remix gives another great perspective to the title-track."

**KOWALSKI, ALEXANDER: *Progress CD* (KA 67 CD). \$15.00**

"*Progress* — the second album by Alexander Kowalski contains 10 brilliant atmospheric deep house and very funky techno tracks incl. the lovely 'All I Got To Know' featuring Raz Ohara (Kitty Yo). Upfront this will be a very hard to hit album for 2002. Highlighting in potential techno club hits as well as funky deep house tunes with a strong dancefloor-guarantee. Most of the tracks concentrate individually on their House or Techno elements and the album becomes more varied and full of suspense. *Progress* — many different aspects on their way to perfection. Following a strong line of well acclaimed releases on Tresor, Konsequent, Surface, BCC, Proton, Ungleich and of course Kanzleramt, as well as very successful remixes for the likes of Christian Morgenstern, Ben Sims, Sender Berlin, Elektrochemie LK (aka Thomas Schumacher) and others, Mr. Kowalski reached a new status in the world of Techno and House."

**KOWALSKI, ALEXANDER: *Progress 2LP* (KA 67 LP). \$16.00**

Double LP version.

**HEIL, JOHANNES: *Heilstyle CD* (KA 68 CD). \$15.00**

"The fifth album by Johannes Heil, contains 11 brand new and possibly some of Johannes' best tracks ever. The tracks got the powerful saw-lines of 'Reality to Midi' a bunch of 'Paranoid Dancers' the deep atmospheres of 'Illuminate the Planet', the sweet and lovely melodies of his 2000 Love Parade Hit 'Future Primitive' the straight power of 'The Eye of Providence', potential club-hits like 'Feiern', slow-building tech-trance soundscapes like 'Calling' and last but not least all tracks are based on the long experience of being one of the worlds best techno producers for a while now."

**LAUX, HEIKO: *Ornaments CD* (KA 69 CD). \$15.00**

"Heiko Laux presents his 4th full-length artist album *Ornaments* on Kanzleramt. *Ornaments* reflects bits and pieces of all that previous records: the most common detroit flavour of 'Liquidism' and 'Souldancer', the laidback mood of the 'Old School Street', the house tunes of the Yoshitoshi record and finally the jazz-appeal and funk of *Sense Fiction*. In the 8th year of it's existence Kanzleramt, Heiko Laux's brainchild, presents one of it's most essential records so far. *Ornaments* is not following any hyper-modern-trends. It's not particular future. It's as beauty as deep, following Heiko Laux's understanding of time- and ageless music, even outstanding, even good, when all trends of today are gone."

**HIGHRISE: *Hope For Peace 12"* (KA 70). \$8.00**

"We are very proud to present John Selway's debut-12inch as Highrise on Kanzleramt. There's the lovely and very intense title track 'Hope For Peace' in 2 different versions (a straight one for the harder Techno DJ's and a more sensual one with a softer flow and long sensitive build-ups) and the very funky extra track 'Wash From Up Here' on top."

**HEIL, JOHANNES: *Paranoid Dancer 12"* (KA 72). \$8.00**

Two track 12" version featuring Heiko Laux's Don Quixote Mix and an Alexander Kowalski remix.

**HEIL, JOHANNES: *Paranoid Dancer CD* (KA 72 CD). \$9.00**

7-track CD version featuring remixes by DJ Hell & Alexander Kowalski & Heiko Laux. "Johannes Heil's and Kanzleramt's possibly most know classic tune 'Paranoid Dancer' got remastered and remixed for it's 5th anniversary. Originally part of the '97 *Reality to Midi* album, this song marked the international break-through for Johannes Heil. Now 'Paranoid Dancer' got a full-side vinyl cut in a re-mastered 2002 version for the a-side of the KA71 12" release. The International DJ Gigolo DJ Hell met Johannes in January 2002 @ the dialog-park studio near Frankfurt to rework this classic tune in the traditional DJ Hell Freestyle-Super-Techno-Funk-Style. As Johannes Heil described the rework by Hell recently: 'If the original version of 'Paranoid Dancer' has been Gold, now it's Platinum!'"

**KOWALSKI FEAT. RAZ OHARA, ALEXANDER: *All I Got To Know (Mini Album) CD* (KA 74 CD). \$9.00**

"'All I Got To Know', the most outstanding song of Alexander Kowalski's recently released album *Progress* features some hard-night-club-life-vocals by Kitty Yo's Raz Ohara. Here and now the incredible Josh Wink (Ovum) remixed this even massive original for some further club attacks. Is there really someone out there, who doesn't know Josh's mega hits 'Don't Laugh' or 'Higher State of Consciousness'? His remix is just waiting now to follow that."

**LAUX, HEIKO: *Ornaments (Re-inhaled) 12"* (KA 75). \$8.00**

"One of the most emotional moments on Heiko Laux's recently released album is without a doubt the title track 'Ornaments'. The saxophone intro followed by an intense housy beat makes the song something very special. It's the perfect example for Heiko's understanding of songmode techno as an alternative to the most simplified loop or minimal-techno-tools these days. On 'Ornaments Re-Inhaled' you'll find 2 reworks of this track done by Heiko Laux himself shortly after he finished the album. As a bonus on this 12" you'll find a funky DJ Tool called 'Granulate One' featuring bits and pieces of album elements."

**DIEGO: *Two Times High 12"* (KA 76). \$8.00**

"On his new 12" 'Two Times High' Diego combines the energetic and rough techno power of his early Kanzleramt works with the deep melodic flavour of *The Persuasion Channel* (his last album). You'll find some links to old-school-chicago-jack-techno grooves & basslines in the b-side track 'Hi Jacker' as well. 'Two Times High' comes as a strong DJ-Tool with Body and Soul."

**KOWALSKI FEAT. RAZ OHARA, ALEXANDER: *Hot Spot/Delicious 12"* (KA 77). \$8.00**

12" version. "The dream-team is back with the follow up to their collaboration work 'All I Got To Know'. The new 12" is obviously a split-single and contains the 2 best tracks of the Alexander Kowalski feat. Raz Ohara Live-Sets, experienced at many gigs across Europe since months. 'Hot Spot (Girls Outside The Window)' is previously unreleased. 'Delicious' appeared originally on Alex's first album *Echoes* as a beautiful instrumental tech-house tune. This time it comes with the fantastic voice of Kitty Yo's Raz Ohara. Tom Clark got his hands on 'Delicious' and reworked it housy, minimal, instrumental."

**KOWALSKI FEAT. RAZ OHARA, ALEXANDER: *Hot Spot (Girls Outside The Window) CD* (KA 77 CD). \$10.00**

7 track, 42-minute CD EP, including "Hot Spot" remixes by the Advent and Jesper Dahlbäck. Monstrous Euro flair from this Kanzleramt super-duo affair. "The dream-team is back with the follow up to their collaboration work 'All I Got To Know'. The new EP contains the 2 best tracks of the Alexander Kowalski feat. Raz Ohara Live-Sets, experienced at many gigs across Europe since months. 'Hot Spot (Girls Outside The Window)' is previously unreleased. 'Delicious' appeared originally on Alex's first album *Echoes* as a beautiful instrumental tech-house tune. This time it comes with the fantastic voice of Kitty Yo's Raz Ohara. Tom Clark got his hands on 'Delicious' and reworked it housy, minimal, instrumental."

**VA: *temp.space: Heiko Laux DJ Mix CD* (KA 78 CD). \$15.00**

"Kanzleramt founder Heiko Laux wishes that you 'please don't try to analyze this mix in terms of how many tracks mixed on as many decks as possible with just one hand in the shortest possible time standing backwards' but does mention that it was recorded on a 'hard disc in June 2002 in using a Rodec mx180 (mk1) DJ Mixer, 3x Technics 1210 turntables and the Motu 2408 soundcard.' I guess we'll leave him alone but I'm not sure what it is we're not supposed to do or talk about? Anyway, maybe what he's getting at is that we should take his mix for what it is and not try and hype him like the other DJ egos being blown up around the globe. Thank god for DJ's like Laux with his focus on the music approach and hard techno selections. This disc contains some of his favorite tunes of the past couple of years and proves once again why some of the best damn techno has always come from the city of Berlin. Heiko Laux keeps up a relentless energy and properly lays down some top-notch tunes without all the hype and attitude. Perfect for the Jeff Mills/Tresor/Detroit/Berlin crowd and those looking to return to their techno roots without getting nostalgic." Artists include: Smith n' Hack, The Horrorist, Acid Scout, Ben Sims, Alexander Kowalski feat. Raz Ohara, Calix, Johannes Heil, Brian Zenz & Aaron Nesbit, Damon Wild, Mannix, Daniel Gronlund, Agent Cooper, Chris Liebing, Mark Broom, Soul Designer, Steve Rachmad, Surgeon, and Jeff Mills.

**KOWALSKI/HOSTETTLER/DESANTIS: *Reasons 2LP* (KA 80 LP). \$16.00**

Double LP version.

**KOWALSKI/HOSTETTLER/DESANTIS: *Reasons CD* (KA 80CD). \$0.00**



"What happens if you get your 3 most talented young producers together in the studio to produce an album with just one software? What if it's Propellerheads 'Reason 2.0'? What if the brilliant 'gold-hand' Alexander Kowalski is one of the 3 producers? What if Diego, who already produced two fantastic albums for Kanzleramt (plus the extra-ordinary *Shapes & Forms* album for K2o) is also heavily involved? And what if the newest signing Dennis Desantis, who just released his extremely deep debut album *Clock Wise* on K2o, is the 3rd in this all-stars round? It must become an amazing album of deep techno, right? Couldn't it be called *Reasons*?"

**ITEM ONE: *Sliced Behaviour 12"* (KA 81). \$8.00**

"Does anyone remember the early rough acid tracks of a very young Johannes Heil in co-operation with his Bad Nauheim mate Heiko Laux as Item One on Utturn? "*Sliced Behaviour*", the first Item One record in 4 years, got recorded in early summer 2002 @ Dialog Park in Bad Nauheim. Way ahead of all hard and rough acid past, but easy to recognize as a record done by the techno masters Heiko Laux and Johannes Heil, '*Sliced Behaviour*' sounds as fresh as a record could be. It's full of updated 303 sounds, moody Detroit chords and funky rhythms."

**HEIL, JOHANNES: *20.000 Leagues Under The Skin 12"* (KA 83). \$8.00**

"The A-side features a slowly upbuilding epic track in the tradition of mental Johannes Heil masterpieces like 'Calling' or 'Future Primitive' — melancholic sweet strings and a pulsating bassline on a long ride to the nirvana of the lost souls. The B-side contains two bengin' floor-tools with a stronger techno attitude."

**DOUBLE X: *Charis 12"* (KA 84). \$8.00**

"In the last 2 years, both members of Double X mainly focused on their solo-careers. Alexander Kowalski released his second album *Progress*, as well as the 2 hit singles 'All I Got To Know' and 'Hot Spot/Delicious'. Just recently he contributed his talents to the collaboration album *Reasons* with Diego and Dennis Desantis on Kanzleramt. His Double X partner Thosten 'Stassy' Litschkow finally released the second album as Sender Berlin (with Hendrik Vaak) on Tresor Records. In early autumn 2002, Alexander and Thorsten recorded a few new tracks for their Double X alter ego. The four strongest tracks of that sessions made their way on the new 12". The title track 'Charis' opens as a slow and mental introduction and the A-side twin 'Inflame' fires a bundled staccato beat straight on the dancefloors. The most classic Double X tune 'Hesitant' on the B-side features the full-power Kowalski beats in harmony with a strong Post-Detroit-Styled Sender Berlin influence."

**DIEGO: *Instant Reality CD* (KA 85 CD). \$14.00**

"*Instant Reality* — the 5th album by Diego Hostettler is a total clash of hard but funky techno tracks and smooth nu-jazz listening tracks. The LP with it's 8 essential techno bangers, concentrates more on the DJ aspects, whilst the CD contains a couple of nice listening pearls on top."

**DIEGO: *Instant Reality 2LP* (KA 85 LP). \$16.00**

Double LP version.

**WILD, DAMON: *Downtown World Pt. 1-4 12"* (KA 86). \$9.00**

"The Synwave runner and longtime-techno-activist Damon Wild opens a new 12" series of invited and very welcome Kanzleramt guests. His 12" contains 4 absolutely brilliant techno tracks, which all sound like a perfectly coalesced record of 50% Synwave and 50% Kanzleramt."

**VA: *Kanzleramt 3 CD* (KA 87 CD). \$13.00**

"The third edition of this Kanzleramt-compilation series collects 11 more of the best previously on vinyl only released tracks of the Kanzleramt backstock ranging from 2000-2002. The 2 bonus tracks from upcoming records by Dave Ellesmere and Diego & Voco Derman are served as delicious appetizers. The music on *Kanzleramt 3* is as flexible as the general style-range of the label: Post-Detroit-Techno from hard to trance, but always deep and with multiple-layered structures and House from sweet to dubby, but constantly on a high quality level." Artists include: Heiko Laux, Christian Borée, Alexander Kowalski, Diego, Double X, Highrise, Dave Ellesmere, C. Morgenstern, Diego & Voco Derman, Alexander Kowalski, and Johannes Heil.

**HEIL, JOHANNES: *20.000 Leagues Under The Skin CD* (KA 88 CD). \$15.00**

"Johannes Heil is back with his 6th and best full length album for Kanzleramt on CD and LP. *20.000 Leagues Under The Skin* tells from a deep ride under the skin in 12 adventurous chapters. (About microscopic worlds, mystic corporality, hidden procedures, emotional networks and even more.) It's the most epic and deep album Johannes Heil has produced so far. You can find more sensuality instead of radicalism. The album contains more stylistic influences and homogeneity than ever before. *20.000 Leagues* is less rave, more music, still techno."

**HEIL, JOHANNES: *20.000 Leagues Under The Skin 2LP* (KA 88 LP). \$16.00**

Double LP version.

**LIG, FABRICE: *Universal Tech EP 12"* (KA 89). \$9.00**

"Fabrice Lig was born in 1972 in Charleroi, Belgium. At 16 he started collecting records, subsequently landing DJ gigs at small parties in the area. Two years later Fabrice began to get the itch to extend his creativity into the realm of production, and thus began building his own studio. It was around this time he spearheaded underground projects like Intervaves. Since the release of this first EP, Fabrice has produced many other underground projects under a slew of guises (see discography) and making something of a name for himself. His remix for E-Dancer aka Kevin Saunderson makes him, in the words of Mad Mike (Underground Resistance) 'a part of Detroit music's history' by being the first white producer to record on the mythical Detroit label KMS, and the first double groove recording from NSC."

**KOWALSKI, ALEXANDER: *Belo Horizonte 12"* (KA 91). \$9.00**

"*Belo Horizonte* is the extra-large follow up to Mr. Kowalski's last years best-seller *Hot Spot* with Kitty Yo's Raz Ohara singing. 'Hot Spot' is one of the best songs of 2002 voted by the readers of the 2 most important German dance mags Raveline and Groove. *Belo Horizonte* contains the same titled A-side (Hit! Hit! Hit!) and 2 deep techno-smasher called 'Lightning Field' (heavy-bass techno with melodic elements) and 'Dynamite Sun' (old-school harder techno) on the B-side. The first 2000 copies of this 12" comes as a limited edition in white vinyl."

**ELLESME, DAVE: *Angry Young Computer CD* (KA 93 CD). \$14.50**

"*Angry Young Computer* is the exciting debut album by Dave Ellesmere from Amsterdam. To call Dave a newcomer would be stupid, because he's active in music since the late 70's. Dave Ellesmere has already gone through the very early days of Punk (when Heiko Laux, the head of Kanzleramt, was just born), had a short stop in the fields of Dub-Techno 20 years later, had an eye on Electro next and finally presents his first album *Angry Young Computer* on Kanzleramt in the diversity of many different styles of electronic music. From the Jazz of 'Spring Ding' to the post-detroit Tech-House of 'Doing Things On Impulse' via the smooth and melodic Electro of 'Laguana Sunrise' to the aggressive and punishing electro beats of 'Isolated Blue Cube' through a clicky Chill-Out period with the lovely 'Optisoma' and back to floorfilling Tech-House with 'MMS'. If you like the music of Heiko Laux, Carl Craig,

Drexycia, Juan Atkins, Anthony Rother or Underground Resistance you should definitely check out this amazing debut album."

**ELLESME, DAVE: *Angry Young Computer 2LP* (KA 93 LP). \$16.00**

Double LP version. "*Angry Young Computer* is the exciting debut album by Dave Ellesmere from Amsterdam. To call Dave a newcomer would be stupid, because he's active in music since the late 70's. Dave Ellesmere has already gone through the very early days of Punk (when Heiko Laux, the head of Kanzleramt, was just born), had a short stop in the fields of Dub-Techno 20 years later, had an eye on Electro next and finally presents his first album *Angry Young Computer* on Kanzleramt in the diversity of many different styles of electronic music. From the Jazz of 'Spring Ding' to the post-detroit Tech-House of 'Doing Things On Impulse' via the smooth and melodic Electro of 'Laguana Sunrise' to the aggressive and punishing electro beats of 'Isolated Blue Cube' through a clicky Chill-Out period with the lovely 'Optisoma' and back to floorfilling Tech-House with 'MMS'. If you like the music of Heiko Laux, Carl Craig, Drexycia, Juan Atkins, Anthony Rother or Underground Resistance you should definitely check out this amazing debut album."

**KOWALSKI, ALEXANDER: *Response CD* (KA 96 CD). \$14.50**

"*Response* includes all of the best and beloved previous Kowalski records, but its even better — the massive techno floorfills 'Response', 'You Think You Know', 'Days Of The Liar' and 'Emtec', the moody tech house tracks 'And I Will Find You' with Raz Ohara and 'Scarpia', the pop track 'Lock Me Up' with Turner (Ladomat/Dial label) singing and last but not least the even more summer-like Brazil tech album version of the best selling pre-single 'Belo Horizonte'. Most tracks on this album were made for Alexander Kowalski's live set so he could successfully test out most of the tracks in many different clubs over the last few months."

**KOWALSKI, ALEXANDER: *Response 2LP* (KA 96 LP). \$14.50**

Double LP version.

**VA: *Kanzleramt 4 CD* (KA 97 CD). \$12.00**

"The fourth chapter of this very successful compilation series contains the 10 best, previously just 12" released tracks, from Kanzleramt's January till September schedule plus one unreleased Ellesmere. Besides the excellent titles by the 'regular' Kanzleramt family (Alexander Kowalski, Johannes Heil, Diego, Heiko Laux, Double X and Dave Ellesmere) two well known guests appear on *Kanzleramt 4* with their killer tracks — Damon Wild and Fabrice Lig."

**LIG, FABRICE: *Los Pícaros 12"* (KA 98). \$9.00**

"*Los Pícaros* is damned hot sunshine techno with a strong Detroit-flavour. Fabrice produced the track with Jean Vanesse and Philippe Deroyer (who did the live percussion) in Jeans studio in Brussels. It's a brilliant teaser for the upcoming Fabrice Lig album on Kanzleramt (April 2004). The Diego Remix on the flipside features even more tribal percussion elements and turns out as a great Brazilian nu-jazz techno tune."

**LAUX, HEIKO: *Presents Offshore Funk CD* (KA 99 CD). \$14.50**

"Offshore Funk is the new project by Kanzleramt owner Heiko Laux and his studio neighbour Teo Schulte, a jazz musician and producer from Berlin. Both celebrate their 10 years artist/producer/DJ anniversary in 2003 with this album. 'Offshore Funk' stands for the style clash of jazz chords, rock drums, Latin percussion, house grooves, funk licks, techno kicks and an overall disco flair. You can hear a large studio environment as well as recorded percussions (Quica shakers), alienated voice recordings, guitar licks, vocoders and an electronic wind instrument."

**LAUX, HEIKO: *Presents Offshore Funk 2LP* (KA 99 LP). \$14.50**

Double LP version.

**MORGENSTERN, CHRISTIAN: *The Future Is On Fire 2 - More Kanzleramt Years CD* (KA CM2). \$15.00**

"2 years ago, Christian Morgenstern invited you with *The Future Is On Fire — The Kanzleramt Years* to a 73 minute-travel into the depth of his soul. All 17 soundscapes on the CD were released on vinyl only until then and it makes throughout sense to put them in this order on a album-CD. Since Christian Morgenstern has just recently reached much more public's focus, many of his early releases are even unknown to insiders. *The Future Is On Fire Pt.2 — More Kanzleramt Years* completes the CD collection of Christian's tracks only released on vinyl yet. These 13 tracks in addition to the first CD (KA CM1) offer you a comprehensive CD-collection of the 30 best Morgenstern productions of the last years. The future of yesterday is still more utopic than most productions of today."

**ROTHER, ANTHONY: *Sex With The Machines CD* (KAAR 1 CD). \$13.00**

1998 album, now at mid-line pricing. "This album presents state of the art electro — maybe the best new electro record up till now. This record has been compared to Kraftwerk's timeless sound and enthusiasts who know and understand the phuture of electro like Freddy Fresh, who charted the record number 1, has included the record in his worldwide playlists for BBC essential Mix. We could go on with the reviews but the music definitely speaks for itself."

**KAON (FRANCE):**

**CASPAR, C.O.: *Thus Long Lights Light CD* (KAON OC98). \$0.00**

"Born in 1936 and living in Berlin and Sweden, he combines archaic tone patterns and modern technical equipment in his compositional work. His performances take their form through installation of sound objects in a given space, taking the specific architecture of the room into consideration." Limited stock.

**MEELKOP/TOY BIZARRE, ROEL: *4 Pieces CD* (KAON OC99). \$17.00**

"Roel Meelkop is your 'no-bullshit' type of person. Always open for new work, new challenges, no big stories. Recently he completed with his pal Peter Duimelinks and Ralf Wehowsky a three way collaboration, and now he presents another one of those 'I mail you, You mail me' works. This time with Toy Bizarre, who have not yet thrown off their 'group' identity, behind which there is one person. The CD has, oh wonder, four pieces. One solo by Roel, one collaboration between Roel and Toy Bizarre and two solo by Toy Bizarre. Roel's solo piece is of the usual high Meelkopian standard. It dwells for a great part on (partly processed) environment recordings. Slowly the whole piece is torn apart and small sounds remain. Then samples take over. The collaborative track is cleverly placed after this one: familiar sounds from the first piece return. If I understood correctly this is a linear track: each artist got equal parts and on harddisc it's put together. Small bit of Meelkop, small bit of Toy Bizarre, small of Meelkop, etc. It turns out to be a somewhat more electronic piece with various interceptions." — Frans DeWaard

**KARAOKE KALK (GERMANY):**

**WUNDER: *CD* (KK CD2). \$16.00**

Repressed. Another exquisite out-of-nowhere Karaoke Kalk discovery "Karaoke Kalk's new talent Wunder's (= miracle, wonder) first creation proves a talent for textured electronica combined with strange emotional songwriting. Drawing together influences & inspiration from jazz to Mouse On Mars, Wunder creates what would be a fine soundtrack with occa-

sional pop-moments."

**KANDIS: *Dilldop 12"* (KK 05). \$9.00**

"Third release from Kandi on Karaoke Kalk. Kandi developed his own individual style to interpret the different kinds of electronic music from ambient to minimal techno. There are no dancefloorfillers on the *Dilldop* EP, but it's music for your soul and you have to love it."

**SENKING: *Ping 12"* (KK 08). \$10.00**

"Following the fine & acclaimed Wunder LP is Karaoke 2nd mastermind Senking with a beautiful 4-tracker with a near mystic dub-atmosphere, hypnotic rhythms and an unusual love for detail. More of Senking's electronic pop jewels will be unleashed on a full-length CD later this year." "Music by Jens Massel of post-rock group Genf. Second single as Senking after a triad as Kandi for this mysterious Köln label closely affiliated with A-Musik and the artist known as Saucer/Visor. Blunted, often grime-coated electro-bleep set in aqueous echo chambers, oxygen-deprived caverns, and other treble-quashing geography. Slumber-inspired ruminations from the emerald beyond, instant somnia." — Hrvatski.

**KANDIS: *Claps 12"* (KK 10). \$9.00**

"The new Kandi goes deep and dense, with warm grooves & melodies on the near pop track 'Waiting'. 'Moving' is Kandi in a stunning rock style, whereas 'Claps' is a rhythmic, dubbed track minimal track that somewhat resembles the deepness of house. The most intense Kandi so far."

**DONNA REGINA: *Quiet Week In The House LP* (KK 11). \$13.00**

Vinyl version.

**SENKING: *Thaw 12"* (KK 12). \$9.00**

The third Senking 12" release, featuring four tracks: "Bones", "Thaw", "Ping" & "Harrigan". Collected along with the *Ping* EP on the *Ping/Thaw* CD on Karaoke Kalk.

**FUMBLE: *12"* (KK 13). \$9.00**

Four track 12" EP taken from the 8 track CD full length of the same name. Full color cover.

**HAUSMEISTER: *LP* (KK 14). \$10.00**

LP version with the same 13 tracks as the CD. "Very sympathetic debut. Follows the path that Wunder left open."

**FUMBLE: *Melo 12"* (KK 16). \$9.00**

"Jens Massel is a true artist. He is a curious person, like every artist should be, but sadly enough we are positive that only a handful of them are. Jens Massel is never satisfied. He is longing. He is struggling. He is gain by fighting for every single note. And — be sure — his yields even surprise himself. After feeling at home with Senking and Kandi, you may rate his debut as Fumble (KK#12) as too ostensibly playful — for all its nice and friendly melodies. Now with *Melo* you'll be definitely caught from the first take on: the airy chip starts with tight and dry beats. And you'll have to listen quite conscientiously to discover all the cuteness of Fumble's tonality. *Melo* is a light and delicaterecord. We're not talking about a playground at midnight. We're talking about slightness in its Taoistic sense: gentle, relaxed and awaken. With a grown self-confidence since the first release of Fumble. *Melo* is direct, clear and straight-ahead. And in catch you can watch both of Jens Massel's eyes focussing the dance-floor."

**KUCHEN: *Kids With Sticks LP* (KK 19). \$12.00**

Vinyl LP version, full color cover.

**MÄRZ: *Love Streams LP* (KK 22). \$12.00**

LP version.

**MASAKATSU, TAKAGI: *Eating LP* (KK 23). \$12.00**

LP version.

**KANDIS: *Airflow LP* (KK 24). \$12.00**

LP version.

**HAUSMEISTER: *Weiter LP* (KK 25). \$12.00**

LP version.

**ROMAN: *5 Minutes To Match LP* (KK 26). \$13.00**

LP Version.

**LE ROK: *Hausarbeiten LP* (KK 27). \$13.00**

LP version.

**TOYAMA, TAKEO: *Hello 88 LP* (KK 28). \$13.00**

LP version.

**KUCHEN MEETS MAPSTATION: *Kuchen Meets Mapstation LP* (KK 29). \$13.00**

LP version.

**MASAKATSU, TAKAGI: *Eating 2 LP* (KK 30). \$15.00**

LP version.

**DONNA REGINA: *Late LP* (KK 31). \$15.00**

LP version.

**PLURAMON FEAT. JULEE CRUISE: *Dreams Top Rock LP* (KK 32). \$15.00**

LP version.

**SCHÄFER, PASCAL: *Melody Express 12"* (KK 33). \$13.00**

"*Melody Express* is the name of Pascal Schäfer's debut EP on Karaoke Kalk. Holding it in your hands for the first time, it might come across as a little old-fashioned. The sleeve design, colouring and the title itself all bring to mind the aesthetics of early jazz singles. But don't be misled by this first impression, as these are only playful and maybe also a little fad-dist details. In fact, *Melody Express* turns out to be largely what the name already tells us: a series of melodies, harmonies, combined with curious beats and sounds. a musical train journey — sometimes slow, then again faster, passing through six stations. The train never stops too long, nor does it carry any overload. On the contrary, the arrangements as well as the chords gain in charm by their simplicity while taking us through the most different moods on this short ride — from the much cited melancholy to simply feeling like going to a café with old friends, sharing a huge piece of cake and talking about past experiences. And when you've finally reached the end of 'szczęście', it makes you want to start all over again because it's been so much fun. Even if this is all quite everyday stuff."

**HAUSCHKA: *Substantial LP* (KK 35). \$16.00**

LP version.

**SCHÄFER, PASCAL: *Dawn LP* (KK 36). \$16.00**

LP version.

**KUCHEN: *Kids With Sticks CD* (KK CD10). \$16.00**

"Kuchen is Meriel Barham. She's living and working in Leeds, England, and *Kids with Sticks* is her first album. Subdued and friendly is her music. It consists of brief, sometimes very personal stories that do entirely without words. The seven tracks on this album are little pleasant bricolages of colourful sounds that walk up softly until they stand right in front of us with all the courage they could muster and say hello. *Kids with Sticks* can also be the perfect soundtrack to withdraw, together or alone, under the sofa blanket in cold winter months."

**DONNA REGINA: *Northern Classic CD* (KK CD11). \$15.00**

"If only it wasn't that drab and miserable outside. Yes, if, then this here text may read completely differently. But as it is, the new Donna Regina album hits right into the author's win-

ter depression. Not knowing what to write about these new enchanting songs by this duo, he instead starts rambling about sense and nonsense, possibility and impossibility of casting into words the unique qualities of music — until it all comes down again to music. 'Blue' is the track we're listening to. And if we didn't know better, one could think this would be the last we'd ever get to hear from these two. It cuts deep into your heart, sounding so very much like the last time, that dreadful moment of parting for ever, to be surpassed a couple of tracks onwards by 'Who's You Who's Me', until the title track 'Northern Classic' leaves us standing alone in the dark and the rain. Music is always at its best when it gets to you where it hurts most — where you're most capable of feeling: fear, loneliness, despair, doubt, longing, dreams, beauty and, yes, love ... All of these words rush past when listening to *Northern Classic*. And the best thing is: You want to be part of this trip, you start losing the fear of words because you know there's someone walking right beside you who feels the same. Yes, music can still do that."

**GARLAND, WECHSEL: *Liberation Von History CD* (KK CD12). \$14.00**

"*Liberation Von History* somehow reminds one of a jumbled up jigsaw puzzle. You are easily tempted into trying to fit together the obvious pieces in your mind according to your customary logic — until those few little pieces turn up that just wouldn't fit in, and you realise that it isn't meant to be rearranged at all, that, rather, it's those stereotypes lodged in your head that are to be tidied away. On *liberation von history*, Wechsel Garland is playing a lot with seeming contradictions. The two very different facets of his music whose cohesion is not immediately accessible correspond to the album's two sides: while side one sounds sad and melancholic, side two appears very at ease and liberated from musical conventions. Jörg Follert has come a long way since his *Wunder* album. With *Liberation Von History*, he in a way liberates himself from the stereotypes or clichés that had then been attributed to him. you will nonetheless find everything you used to love about his music, everything that fascinated and enticed you, here again — only different, taken much further. The album features guest performances by Jens Massel (the person behind the Karaoke Kalk projects Kandi, Fumble and Senking) at the bass, Jacques Palminger (member of the Hamburg-based band Universal Gonzales) and finally the voice of Japanese singer Hirono Nishiyama."

**MÄRZ: *Love Streams CD* (KK CD13). \$14.00**

"Sometimes you think all has been said about some music, and maybe there is always a bit of truth in that. However, the good thing about music is that it is never confined to one 'true' moment but is with us in many different ones. And just like these moments change, the perception of and emotional response to the music you are listening to change as well. the music of März again creates new sensations and emotions once you let yourself be captivated by it — some moment or other: at home, in the park, in the evenings in the company of friends. Some things on *Love Streams* will sound familiar, yet new — as if having moved to a another neighbourhood, which is neither better nor worse than the old one. The overall composition of each separate piece and of the encompassing whole is so self-contained and dense and at the same time so close to us that one feels like sinking into it. This fascination might best be compared to that of some classic singer-songwriters, who by way of the lyrics let us share in their pain, melancholy, joy — and their personal revelation. Only here, it's not the words but the music that is doing this to you. Maybe this is 'new folk'."

**MASAKATSU, TAKAGI: *Eating CD* (KK CD14). \$14.00**

"All those many little pieces on eating — one time bearing such seemingly abstruse names like 'Fausel' or 'Frousfre', then simply being called 'Spring' or 'Come March' — can beautifully be subsumed under one heading: music for short films written by life itself. Short films, because all tracks have a fragmentary, unfinished air about them. The momentary, fleeting quality of the pieces stirs up an intense, acute emotion that one wishes to preserve after the song is over. Though which emotions are aroused, Takagi Masakatsu willingly — and wilfully — leaves up to us. Music written by life itself, because the feelings one experiences with eating are simple, natural, everyday. Without superfluous weight or sadness, celebrating the joy of the little things — birds chirping in the morning, the sound of children playing in the street, the calm of night. Maybe it's exactly these moments, snapshots of life, that characterise Takagi Masakatsu's way of thinking. It wouldn't come as a surprise, since he's been working as a video artist for some time now and has often related his music directly to films or animated films of his that deal with everyday worlds of perception."

**KANDIS: *Airflow CD* (KK CD15). \$14.00**

"Kandi by now has become something like a good old friend on Karaoke Kalk. This time, it's nine tracks that come across as a well-rounded, self-contained whole. Musically, *Airflow* alternates between gloom or even detached coolness and little conciliatory sounds and melodies that suggest and create closeness or intimacy. Following an imaginary script, the pieces evolve like a soundtrack. There is an atmospheric development and, for the first time, a glimpse of the classical album. However, there is never so much as the impression that Jens Massel is trying to draw clear lines or to set fixed limits. Too many open questions remain, too many possibilities of how to proceed. Once again, as with all the other releases by Jens Massel on Karaoke Kalk — as Fumble, Senking or, like here, as Kandi —, this multi-layered complexity, this apparent openness in all directions does arise from the diversity of the individual projects on the one hand and the numerous parallels and points of contact between them on the other. Here, many elements we already know from neighbouring releases reappear, such as the soundtrack-like character of Senking, without copying or repeating themselves — though with the knowledge that all these different pieces of music are at home in this one individual person. It reminds one of that contradiction lodged inside all of us, only that rarely someone gives sound to it so honestly."

**HAUSMEISTER: *Weiter CD* (KK CD16). \$14.00**

"Here is the third Hausmeister album to be released on Karaoke Kalk. And like its predecessor *unser* (our) it bears a plain and modest name: *weiter*. This inconspicuous word — which means 'further', 'forward', 'onwards', 'additionally', 'moreover' and also, in a different sense of the word, 'wider', 'broader' — leaves room for every imaginable individual interpretation. At the same time, it can simply be left standing on its own, even if, or indeed because, Christian Przygodda would surely have had his very own reasons for bracketing his new tracks with this title. All sorts of things may be 'weiter': the music, life, love, sorrows, thought — or oneself, as an individual, as a person. Most of all, whatever 'weiter' may mean for any one of us in any particular moment, it is a word full of hope, it speaks of looking forward, no matter what might be standing beside or behind. And this is a wonderful thing because it is really so simple — though still rarely accomplished in life by most of us. To forget or just to let go and look forward can sometimes be very hard, since you do not know what awaits you and are afraid to take the step. Hausmeister had the courage to take that step. With the newly added vocals his music presents itself in a new light and moves much more than before in traditional song structures. melody and composition are still prominent, as is the passion for conventional instruments, but everything appears clearer, more self-contained and as naturally proceeding from his previous works. The title track is the last one on this release by Hausmeister. The album thus appears as a review or re-work-

ing of things past, closing with a hopeful look forward, on whatever is to come. in this sense, weiter is a beautiful declaration of love to life with all its tricks and traps..."

**ROMAN: 5 Minutes To Match CD (KK CD17). \$14.00**

"Sometimes it can be very difficult to say something about a work of music, even if you feel at home with it immediately. With Roman's debut 5 Minutes To Match, this is the case. Certainly, countless possible references spring to mind to describe what you hear. Vocals, arrangements, melodies and lyrics may remind one of the pop music of someone like Kid Montana or Aztec Camera. But what do you say when you find out that the person who made this music has just nothing in common anymore with the references we could possibly establish and that everyday history has placed him somewhere else completely? How do you proceed when it becomes clear that his music does not connect to those references from your own past and the seemingly detectable comparisons are nothing more than an awkward sheet anchor to put into words what you hear because we simply have forgotten how to see music as what it actually is, namely an accumulation of sounds brought to life by someone who tells a new and personal story through it? Roman's lyrics tell stories — beautiful, short, long, strange, funny, and sometimes a little sad; and with his music he brings them to life for all of us; so much so that you sometimes even catch yourself singing along to the tracks. Rarely can this be said about music nowadays — though at the same time it's one of the nicest qualities of pop music to obliterate for a brief moment the memory of your many, constantly repeated connections and references."

**LE ROK: Hausarbeiten CD (KK CD18). \$15.00**

"Le Rok is from Hanover, is in his everyday life called Christoph Döhne, and Hausarbeiten is his musical debut. It is not easy to put a definite name to his music, as the twelve tracks on his album are all rather different. Sometimes minimal, then again pop-like, sometimes even with a trace of rock; sometimes gloomy, then again cheerful; twice with vocals and otherwise without. There is one thing all tracks have in common though: the beat is always prominent. This quality provides the album with continuity, forms a bracket to include its diverse parts and turns it into a unified whole. With this compilation of tracks created between 1997 and today, Le Rok demonstrates how playful and cheerful music can sound. And this may be the reason why he has found his home on Karaoke Kalk, which has never been about the pursuit of one particular idea of music but about presenting music in its diversity and confusion."

**TOYAMA, TAKEO: Hello 88 CD (KK CD19). \$15.00**

"The first impression of Takeo Toyama's music on his album Hello 88 is playful, colourful, cheerful. A bit like the illustrations for Jungo Terade on the cover showing a manikin in a kind of sailor suit and a cute little bird. But just as you start wondering, after looking at the pictures a bit longer, if they couldn't be part of a very sad story indeed, a feeling of melancholy sneaks in now and then whilst listening to the tracks. Thus, Takeo Toyama's music alternates between funny little creaking sounds and atmospheric flute and violin arrangements, making Hello 88 a very narrative piece of music with a lot of highlights. Sometimes even vocals are added, as in 'Hello Birds', which reminds one of the pop of the Beach Boys."

**KUCHEN MEETS MAPSTATION: Kuchen Meets Mapstation CD (KK CD20). \$15.00**

"One & 1/2 years ago, Meriel Barham from Leeds released her debut album Kids With Sticks as Kuchen on Karaoke Kalk. With Kuchen Meets Mapstation now follows the second release by Meriel, former member of the British Pale Saints; though this time, as the title reveals, it's a joint project with Stefan Schneider from Dusseldorf, the person behind Mapstation and also part of To Rococo Rot. To those who are already familiar with the music of Mapstation and Kuchen, the title will also give away something about what we are about to hear: two people, two musicians, meet; each of them bringing with them their very own idea of music and together trying to merge these into a unified whole. Rather by chance, their paths crossed last year. There was a liking for each other and for each other's music. Ed Martin from Leeds had the idea, that Kuchen and Mapstation should do a record together, more a kind of remix album at the first step. And finally the result is the album at hand, which took two years to realize it. In between this time sometimes they both did work together on the realization and sometimes for themselves, until they finished it together in Berlin this year. It's ten tracks, reminds one of a long, intense and also very personal dialogue. A dialogue between two individuals who nevertheless harmonize in their ideas and who seem to like each other — even when at variance. Kuchen's sometimes more playful music connects seamlessly with Mapstation's perhaps more serial sound; and yet each one's distinctive qualities remain in the foreground without challenging or levelling the other's. Rarely has the attempt to bring together two different projects been so successful."

**MASAKATSU, TAKAGI: Eating 2 CD (KK CD21). \$16.00**

"Masakatsu's second album appears on Karaoke Kalk, and its title Eating 2 is certainly more than coincidental. His new tracks pick up where Eating ended. Again, his music is very associative. It leaves room for the listener's imagination in the interpretation of the music and its potential messages. Masakatsu captures very different moods that always — even when seeming gloomy — resonate with a trace of cheerfulness. The sounds he uses are arranged in a similar way to the images in his installations: small scraps or longer sequences are put into new contexts. Melodies or recurring soundscapes hold all this together, making the individual tracks appear much more self-contained than those on Eating, and less fragmentary and dispersed. His music has become more compositional, in its pieces and as a whole. Eating 2 by Takagi Masakatsu conveys an intensity and at the same time an openness that are almost mesmerizing at times. And you are constantly under the impression you weren't listening to something new and unfamiliar but to something that has always been very close to you."

**DONNA REGINA: Late CD (KK CD22). \$16.00**

"Late is the new Donna Regina release and the third album by the Cologne duo Regina and Günther Janssen to appear on Karaoke Kalk. Their lyrics still tell of very personal questions, fears, longings and experiences, as on the albums before, and that spark of pop-like melancholy still resonates in them. Only the angle from which these thoughts and feelings are viewed seems to be a different one. The lyrics appear more confident, self-assured, bolder. In 'Not A Girl Anymore' Regina Janssen speaks of this fact without regrets or doubts but simply describes what it means to her. Less questions remain unanswered in the air. Instead, they are being thought through to the end and then presented, together with the answers, as experiences. The arrangements of the tracks, the related sound elements, melodies and instrumentations show a similar development. More experimentation takes place; new, as yet unknown facets emerge. Sometimes the tracks are unexpectedly electronic and minimal, then again remotely reminiscent of classic singer/songwriter tunes. With Late, Donna Regina have once again moved an enormous step forward. And again they succeed in surprising even those who had long been convinced anyway."

**PLURAMON FEAT. JULEE CRUISE: Dreams Top Rock CD (KK CD23). \$16.00**

Repressed. "The new album is Pluramon's most accessible work today and features the voice of 'Twin Peaks' actress Julee Cruise. The songs on Dreams Top Rock have a powerful, yet almost melodramatic 'wall of sound' impact that at points almost drifts away to return

with a darker, even more striking song. 'For A Lie' might remind you older folks of rock-bands from the early 90s with a sound of today. The work for the album was very extensive and the collaboration between Julee and Marcus was intense not to say manic, if you know what we mean. But we're happy to present this kicking result as their first release on Karaoke Kalk. The man behind the scenes, Marcus Schmickler, is well known in a lot of different contexts related to electronic music, let it be techno, improvised music or even classical music and needs no further introduction (if so, check out the additional info). As well as earlier Pluramon albums featured appearances of guest musicians by Jackie Liebeziet (Can) or Jan Werner (Mouse On Mars), Dreams Top Rock features musicians Julee Cruise, Kevin Drumm, Marcus Schmickler, Jochen Rueckert, Hayden Chisholm, Felix Kubin and Keith Rowe."

**HAUSCHKA: Substantial CD (KK CD25). \$17.00**

"The Scene: The Welsh mountains, remote and harsh, a special place. A good place to produce a special album. The characters: Volker Bertelmann in his friend Adam Fuests' studio, equipped with only a piano and a laptop. The Project: To record an album of piano music. Title: Hauschka. Substantial is a snapshot of a life spent with the black and white keys, and is simultaneously both moment and history, thought and feeling, yet without turning into an unduly meaningful concept album. Rather, Substantial is based upon the least conceptual of all concepts: Improvisation. Each track is based upon an opening sequence, the theme of which is extended, modulated and varied with, as far as form or length is concerned, no specific objective in mind. What has come out is music of a differing, well, substance: Eleven atmospheric pieces in which a variety of different techniques overlap and rhythmical images with narrative depth unfold; in which further instruments, such as double bass or vibraphone make a fleeting appearance, at once lending a hint of pop, but at no time detracting from the piano as central instrument; in which experimental and electronic music is accessed without compromising the directness and ease of the improvisational approach."

**SCHÄFER, PASCAL: Dawn CD (KK CD26). \$17.00**

"After his EP Melodyexpress had already gained much attention, instrumentalist and DJ Pascal Schäfer has now released his first longplayer on Karaoke Kalk. And again Schäfer is surprising the listener with his fine sense for atmosphere/moods, composition and arrangement and his individual, unusual and associative use of a great variety of musical references including electronic, exotica, techno, ambient, jazz and minimal. Fine spun melancholy, emotional deepness, playful curiosity, contemplative introspection and bewitching still lives ... Dawn is a declaration of love to the suggestive power of music, to its open limits and its subtle magic. This is what dreams are made of."

**DONNA REGINA: A Quiet Week In The House CD (KK CD3). \$16.00**

"Excellent full-length follow-up to the 'Pool' 10" from singer/songwriter Regina Janssen, backed in both production and direction by fellow Janssen Günther (and on one track, Matthew 'Wishmountain' Herbert). For some reason I can't help but think of Angelo Badalamenti/Julee Cruise's 'Industrial Symphony #1' as a possible precedent to this softened electronic/double tracked female-vox hybrid, although the people to whom this will appeal the most are fans of early Too-Pure label excesses (they're literally going to wet themselves) or perhaps the contemporary equivalent: Bungalow fans. Perfect for that mid-winter anti-outing." — Hrvatski.

**SENKING: Ping!Thaw CD (KK CD4). \$16.00**

"Senking AKA Jens Massel delivers his second full length CD on DJ Strobocop's Karaoke Kalk, and it definitely expands on his aesthetic of the seeming hybridization of Klaus Schulze's Cyborg and Black Ark Studios ca. 1975. Which is to say that his records aren't necessarily defined by their bottom and so much as their bottomless end. Evolving rhythms, distant loops and enough affinity with the Sound of Cologne to encourage setting your CD player on repeat, your strobe light on catatonic and relaxing on a bed made of marshmallows." — Billy Kiely. "Jens says that he's mostly inspired by the mu-Ziq LP Tango n Vectif, all the Sea And Cake records, early Aphex Twin stuff and the last Talk Talk LP Laughing Stock. Where 'Ping' showed him flirting with the enthusiasm of the the dancefloor, the four pieces of 'Thaw' turn their back on: the vexation, the contrary, the unexpected moves in the centre of interest. Now gloomy, now gay, now sweet and tender crackling, now harsh and pitiless banging — each track leads any musical rule and settlement up the garden path. Jens Massel's playful keenness on experimenting is neither drifted away nor silly, his open-mindedness neither tense-up nor naive. It's fun to take part in his artistic development and fun to listen how much fun he has in developing his skills. In one breath Senking carries you away and leaves you disturbed behind."

**FUMBLE: CD (KK CD5). \$16.00**

"New release from yet another alter ego of Jens Massel, also known as both Senking and Kandis on previous Karaoke Kalk release. As Fumble he embraces slightly less of the bottom end of the sonic spectrum, and as a result this release comes off as a bit more whimsical, a little 'busier' perhaps, than his past output. His style is still informed by rhythms and periodic snatches of melody seemingly cobbled from bits and pieces of reggae and (especially) dub, but stripped down, processed, and compressed into something a bit slicker, sketches instead of songs. Akin to Pole sans the griminess. At first, there are occasionally moments where a track will veer a little too close to an IDMish epiphany, but these moments pass quickly, and actually by the second half this can be forgiven and/or forgotten completely. Anyway, this one is not as immediately gripping as the other records with their Quaalude beats, endless echo and mist, but it's a lot of fun anyway. You remember fun, don't you? This is one for a summer afternoon whiled away in the middle of a lake sleeping in a canoe. 8 tracks, 40 minutes." — Billy Kiely

**KANDIS: 1996-1999 CD (KK CD7). \$16.00**

"The history of Kandis is to some extent the history of Karaoke Kalk, too. Jens Massel is Kandis. But he also gave birth to two other projects: Senking and Fumble. All three together are quite different but somehow live in the same neighbourhood. Jens Massel is a sound exploring path-finder. He is a willful guy, with an own definition of groove, a kind of stoical groove. Anyway always surprising, anyway astonishingly playful. And Jens Massel is the man behind nearly half of all Karaoke Kalk releases. No wonder that his music, his style, his skills set the tone of the company. Kandis is his most popular project. Kandis 1996 - 1999 is a survey of tracks and songs which were so far only available on vinyl. Shortly before the arrival of his new regular album we knew the time is now to release this CD compilation. Take a view back and dip in the world of Kandis. Discover a different world of music. Discover a different kind of pop. Discover the vision of Jens Massel."

**HAUSMEISTER: Unser CD (KK CD8). \$16.00**

"The Hausmeister's new album is Ours (Unser). Ours means something to share or to share something. Ours is just the opposite of me myself and my — as in selfishness, but as in loneliness, too: ours life, ours thoughts. Hours of pleasure. Our friends, our family, our house. Or simply our music. Ours describes a relationship. Coincidental also the ending of it. To come apart. To part company. Ours is something we share. Even if we beg to differ. The creation of ours is tied to a certain moment of communication. The Hausmeister's Ours doesn't



dare to speak. But his music does. And so his ours is an ours for all of us: together with the Hausmeister, but also an our of you and me both."

**SENKING: *Silencer* CD (KK CD9). \$16.00**

"The twenty-sixth Karaoke Kalk release all in all. Out of those, fifteen are by Jens Massel — or his three alter egos: Senking, Kantis and Fumble. Just for the statistics, the name Senking initially only appeared in track titles — as on the first two Kantis records, being as it were also the very first releases on Kalk. Senking eventually grew into an independent project, now on one level with Fumble and Kantis. It's those small things that can tell us a lot about Jens Massel. Look at the track titles, at the different moods he creates on his records, at the cover artwork that is being modified just a little with every release and that also changes with his different projects. Jens Massel's discography, therefore, reads almost like a biography. A biography though, that does without words, without lyrics, and works on a purely musical basis. The language of music itself suffices, its expressiveness clear and telling to a point where it becomes narration, tells a story. This is one of the most wonderful traits of Jens Massel and Senking: the narrative in music. Now *Silencer*, it's exactly what it promises to be. An album that exists through silence, revolves around silence. A silence which is continually broken — almost imperceptibly — by a distant, steady and not even very restrained throbbing beat that dies away as unnoticed as it came alive. Thus *Silencer* resonates with moments of surprise that first of all call for one thing: close listening. If you really want to know everything this album is able to tell you, that is."

**KARAT RECORDS (FRANCE):**

**VA: *Katapult* CD (KARAT 002CD). \$17.00**

"Karat is pleased to introduce you to its first compilation. More than a simple showcase of its roster or a defined product on such music, it's a collection of tracks exclusively recorded for this project. We offered to the artists, some who already had released tracks on our label such as Ark, Krikor, Chloé or Cabanne, and some others that we like, to produce something for us without giving them any artistic direction. The result is rather amazing because despite the different styles of the tracks, there actually is a real coherence. We can explain that by the fact that they have something very deep in common, that is the ability to get away the musical genres and thus to look ahead of the pack and to express their full personality in their music. We think that these artists as a whole entity, blow some fresh air on the Parisian and French scenes and announce a bright future. Now you can listen to this compilation and enjoy it whether you're in a party or relaxing mood, in a happy or sad one. Come into the new Karat's sensation." Artists: Ark, Kean, Aysam, Chloe, Krikor, Cabanne, Sety, Feadz, Automat, Blackstrobe, Mikael Weill, Noze.

**VA: *Katapult* 2LP (KARAT 002LP). \$20.00**

Double LP version.

**KARLOFF (GERMANY):**

**FRIVOLOUS: *Somewhere In the Suburbs* CD (KARLOFF 001CD). \$16.00**

"Now the Karloff headquarters show some consideration, bringing this synthesis of the arts called *Somewhere in the Suburbs* to the deserved, handy CD format, plus bonus tracks. Thus there's finally an album to close the ever gaping gap between the *Pulp Fiction* soundtrack and the Kruder & Dorfmeister mix CD, which so often caused this perplex mimic of students looking at their flat share's CD rack. This year Frivolous provides the most beautiful music for the current barbecue season, and with his minimal-experimental singer/songwriter house, he has finally made up his very private spot on the map of electronic music. Over are the times of Isaac Hayes as the only patron for romantic snogging, or couple dance being strictly taboo on electronic dancefloors. The time is right for the next big step, and the first artist album on Karloff — your specialists in noisy crackle rave and whisked instrumental pop. Now you're being administered a bundle of full-grown catchy tunes that seem to remain in your bloodstream forever, knowing no frontiers. Who ever wanted to know how Paolo Conto may sound through vocoder, or your prime minister on weed, now should enjoy himself and stop questioning the fact that aliens need love, too..."

**FRIVOLOUS: *The Romantek EP* 12" (KARLOFF 002 EP). \$9.00**

"Vancouver's Daniel Gardner aka 'Frivolous' has released two 12" EPs on Background Records so far, making him known for minimal clicking house with that certain flavour of its own. The current *Romantek EP* on Karloff now does a further step to his stylistic peculiarity, and turns out to be a true firework of slightly ironic, musical bizarreness, combined with loads of clatter and a reduced, but well-grounded house groove, being particularly effective with the floor-oriented 'Song Of The Kwaning Bird'. Especially the ever unexpectedly emerging fragments of guitars, brasses and vocals contribute to a fresh, disharmonic musicality, somewhere between Texan prairie and the jump-an-run-game-spooky-castle. Scary darkness and that cheerful way of minimalism have never been so close before."

**ARCHITECT, THE: *After What My Boy Told Me...* 12" (KARLOFF 004 EP). \$9.00**

"Jay Haze aka The Architect belongs, no doubt, to the most exciting activists of the current minimal techno league, with this ever unpredictable tightrope walk between experimental minimalism, straight beats, electronic dub and all kinds of musical absurdities. His labels Contexterrior, Tuningspork, Future Dub and the netlabel Textone.org are standing for an uncompromising crusade against pop, rave, and other musical superficialities, and this Karloff release is no exception. 'Inside Out' drops in as a mighty atmo track, whose seething bass potage gradually spawns a swarm of analogue hornets, until the piece finally gets to a weirdo funkiness through Jay Haze's ubiquitous live jam character. 'Fo Shizzy' switches the styles even more extensively, madly distorting anything that gets in its way. Mr. Jackson's judgment: 'Alright!'. 'Don't Stop' proves itself a bit more gentle, and by awfully few elements Jay manages to carpenter a fresh, funky house piece over a cool, casual groove, easily making it a swinging dancefloor mover. And the bonus track 'Light Friend' finally betrays what the new-Berliner from Philadelphia means by 'Representin' P-Style'..."

**DB: *Gdansk EP* 12" (KARLOFF 006EP). \$9.00**

"Always a good deed to be done: after the recent releases by lump, the architect and Jeff Samuel, who partly came up on Karloff with their deepest track ever, Vienna's Daniel Bemberger is now back to condense his minimal-mutant-funk even more than he already did on his previous EP *Petrzalka*. The hot spots are the small little details, which are not to be overlooked, but even at a first glance DB's tracks provide the blueprint for the most amazing out-of-body experiences. The head is meant to stay, but don't be surprised if it places these seductive, uncommon 4/4 electronica back on its feet, as a cramp in the calf is to be prevented. But DB always knows a way out of any absentminded situation, and no dead end can ever hold back his ever rolling hybrid groove. He sails around every sand bank and knows to avoid any kind of flat-titude. Jazz and house have never been this close, while never permitting just touch of pleasingness."

**FRIVOLOUS: *Coquitlam BC EP* (1 of 2) 12" (KARLOFF 007EP). \$9.00**

"If the last beach boy would trade his surf board for a laptop, this wouldn't keep him from writing pop songs for the eternity. Unfortunately frivolous now steals a march on him, by

releasing *Coquitlam BC*, the first part of his two-EP-set on Karloff, which will surely make this world a better place. Being known for his previous releases on Karloff and background, the man from Montreal has secretly raised the level to the highest stage, while all those slick, snippet-moving sound nerds have already suffocated from their latte macchiatos. As a result we get hip house with some extra hop boggledop for the plush disco at home, but also being loudly welcomed by this world's advanced dancefloors. Still open is the question, who gave the vocoder to Paolo Conte, as well as our dance recommendation: couple dance, along with champagne on Asperol — this vitalizes and stimulates the libido."

**T-POLAR: *Splatterhaus* 12" (KARLOFF 008EP). \$9.00**

"T-Polar is from Belfast, and without further ado he defines his home town as the new bubble metropolis of an alien nation living on the deepest ground of the ocean. After his recent sensational album on Morris Audio *Citysport*, he now lowers the oxygen gauge to an extremely dangerous level, turning out to be a Drexigian agent on a downright deep mission. Like Tron on Sedativa, the mumbling beats are rolling through the gangways, finally gathering to a kind of sirene house, that would never remind you of red-haired backs or pints of Guinness beer. However one could imagine that the latter one has been enjoyed a bit too much, at least this would explain the certain extra loss of reality, and who ever stumbled out of a pub having that blurry tunnel view maybe considered himself as a gill breather already. However you are warned for your own safety, that surfacing too quickly leads to an immediate lung collapse. So better stay down."

**FRIVOLOUS: *Whonock BC* (2 of 2) 12" (KARLOFF 009EP). \$9.00**

6 track mini-LP. Along with KARLOFF 007, this makes up the vinyl version of Frivolous' *Somewhere In The Suburbs* album.

**KARMA GIRAFFE (UK):**

**VA: *Chris Brann Presents Inspirations CD* (KG 002 CD). \$15.00**

"Latest installment in the Inspirations series after editions from IG Culture and King Britt on the Dynamite Joint label. Chris Brann is perhaps best known for his UK No.1 single 'King Of My Castle' under his guise the Wamdue Project. As well as the Wamdue Project, Chris has also recorded as Ananda Project, Wamdue Kidz and most recently as Ptaah for the Ubiquity label. Through his various guises Brann has explored deep house, drum & bass, leftfield/downtempo, jazz and beyond in his quest to redefine musical boundaries. Features Alice Coltrane, George Duke, Roy Ayers Ubiquity, Mr. Fingers, Can, Marvin Gaye, Gwen Guthrie, Chick Corea/Gary Burton, Teena Marie, etc." "The songs gathered here represent a small cross-section of the eclectic musical collage that ignited my interest in (and passion for) creating music." — Chris Brann

**VA: *Chris Brann Presents Inspirations* 3LP (KG 002 LP). \$16.00**

Triple LP version.

**KASOA (ITALY):**

**PEGGY'S LEG: *Grinilla LP* (KASOA). \$20.00**

Reduced price on some dead stock of what was a rather ludicrously priced Euro bootleg issue from the mid-90s. Peggy's Leg were an Irish band from 1973, in a rock/prog vein. Duel acoustic/electric guitars, layered lead vocals, some vaguely intense guitar at times; could be referred to as Europe's answer to Thunderpussy (similar dated sound, but not as hyper in its changes). Packed in a heavy jacket with two-color paste on sleeve. Limited stock.

**KEEP DIGGIN' RECORDINGS (UK):**

**RED SNAPPER: *It's All Good* CD (KEEP 001 CD). \$16.00**

"Red Snapper, have been creating hybrid musical genres since 1993, including three ground breaking and highly successful albums on Warp. UK label, Keep Diggin is now proud to present Red Snapper's first ever compilation. As you would expect, the album contains a healthy dosage of jazz (in its loosest form), taking you through elements of electronica, beats & breaks, deep house, and downtempo moods. It commences with the collision of 4AD indie band His Name is Alive with Detroit's minimal electro extremists, Ectomorph. The album also includes offerings from Riton, Prefuse 73 and a couple of Snapper's own productions. Also watch out for the two exclusive tracks on the album - one from Andrew Weatherall and Keith Tenniswood under their Aramcheck moniker and one from Richard's new recording partner Jake One."

**RED SNAPPER: *It's All Good* 2LP (KEEP 001 LP). \$18.00**

Double LP version.

**O'BRIEN, IAN: *Desert Scores* 2LP (KEEP 003 LP). \$16.00**

Double LP version. "Who'd have thought that six years had passed since Ian O'Brien had released his critically acclaimed and groundbreaking debut album *Desert Scores* and here it is again in its former glory re-mastered and re-released by those nice people at Keep Diggin. The album features ten tracks of various genres, from the Detroit inspired techno of 'Mad Mike Disease' (a homage to Mad Mike Banks of UR) to the pre-Jazzanova killer cut of 'Dayride', *Desert Scores* takes you on a electronic journey through mood shifts and melodies. *Desert Scores* was originally released on the now defunct Ferox label and only ever had one pressing so has never been found in record stores since. This re-release also features a bonus track in 'Monkey Jazz'."

**KENTAURACING (SWEDEN):**

**LEGOWELT VS LUKE EARGOGGLE: *Catnip* 3 12" (KNTR 1201). \$9.00**

"New Swedish label (friends from Stilleben records/Luke Eargoggle) get the honour to release the 3rd *Catnip* EP. Probably the best one so far! 4 track EP with smooth phat basslines with classic disco/synth lines and the wellknown Dutch disco funk. Don't exercise the bird!"

**KEPLAR (GERMANY):**

**FONODA: *blinker:farben* CD (KEPLAR 004 CD). \$14.00**

"As the first three releases at keplar were rather electrical, on *blinker:farben* guitar, bass and drums are dominating. Completed with keyboards, piano, cello and transverse flute, a rich sound image develops, in which the four guys of Fonoda have weaved cleverly various clicks and electrical sounds. This beautiful instrumental drone pop is packed into a fine digipack."

**MUI: *Mui* CD (KEPLAR 005 CD). \$16.00**

"Mui are Stefano D. Inecco and Fabrizio Tropeano from Milano or Pescara, Italia. The two guys explore the depths of analog and digital sound possibilities and weave them together. Classic and acoustic guitars meet electro-beats which can't rather be told from the real drumkit: Mui use a digital synth, sampler, bass, guitars, as well as some computers, which are used above all as multi-effects and multi-tracker."

**RADIO MAGENTA: *I Am Sorry, I Am' An Some Other Heartteaching Stories...* CD**

**(KEPLAR 007 CD). \$16.00**

...By Radio Magenta. "You discover ambient-related audiospheres, which sound like the reverbed guitars of some drone-escapists, combined with chopped electronic, which often feigns hip hop/big beats but in the end seems more related to the late 80s and soon 90s indie rock. Though digitally created, the bass sounds stringed (you can hear the pluck). The melodies and harmonies go hand in hand and create this wonderful melancholic feeling which sends shivers down your spine and makes you sigh and smile like while the best times of the New Yorker noise or the Chicago postrock. This often gets enriched through the voices of the two: spoken word performances and speech song transport messianic lyrics. Every track is arranged with an unbelievable love for details and it functions with an almost organic matter-of-factness."

**PANTASZ: str.d.par.komm. CD (KEPLAR 008 CD). \$16.00**

"Pantasz presents contemporary diary writing, no music concrete. He's inspired by chance and creates a masterpiece of taken back pop largeness: On this record you come towards pop, great pop. And then you get a feeling of techno and immediately thereafter you hear electro. Once it is flowing and beautiful, then hypermotorically restless. You even can dare an excursion to the disco to dance for a while. But that certain melancholy, which attends to the most pieces, takes you back to reality. And again this moment of chanson appears and becomes to a central thread of the whole work. The technical revolution with computers and the related possibility of home recording surely plays a not too insignificant role on the record. But despite all that the huge composing talent of Fabian Fenk is inescapably audible. How he connects guitars, electronics and various other instruments and how he uses his famous vocals, sometimes sporadically, sometimes song-determining, will be hard to match around here."

**WASHER, ZIMMER & THE GUITAR PEOPLE: Eat Your Friends CD (KEPLAR 010CD). \$17.00**

"After finishing their second album with Radio Magenta, Henry OK and Andi Kurz decided to leave the world of high standard indietronics and to take a trip into ambient. While working on the material for the project called 'Washer, Zimmer' it became clearer every day that the result won't be a classic ambient piece. There are many ambient-like spheres, but the dense arrangements also contain lots of noise-electronica and complex beat and rhythm structures hardly to recognize as such. So beauty giving destruction of sounds is an important topic on the whole record. By inviting Florian Doelzer and Matthias Neufeind of Fonoda 'The Guitar People' came into play. Several basses and guitars give the tracks more structure to hold on to and turn them slightly into songs and the typical Fonoda harmonies fit perfectly into the basic electronic tracks. The final result is a collection of spherical concepted tracks with repetitive pop elements somewhere between Markus Pop's So and Labradford."

**KERO JETTER RECORDS (JAPAN):****MAGICAL POWER MAKO: EROTIC ELOhim CD (KJX 1001). \$18.00**

The newest Mako album on his own new label imprint. The most techno-like thing he's released to date, this features chirpy electronic patterns, blatantly cheesy synth lines and samples, etc. There's a certain aura of an older-prog head taking his aim at a Mouse On Mars-like bouncy atmosphere that actually isn't without appeal. But the actual sounds used aren't a million miles away from the kind of stuff Molly Ringwald used to hum along to during her "classic" phase. The MPM "touch" that one usually finds on all of his records is still here, but it's buried in a much different maze.

**KIFF SM (GERMANY):****KREIDLER: Weekend CD (KIFF 004 CD). \$17.00**

"First and much ballyhooed LP from the band at the forefront of Germany's now-thriving 'neo-kraut' hub. Comparisons abound to Liquid Liquid, Ui, Tortoise, etc., etc., etc... A quartet of Thomas Klein (drums), Andreas Reihse (keys/electronics), Stefan Schneider (bass/keys), Detlef Weinrich (electronics). Mutant alien synth-grooves supported by bass-led rhythm section. Touches of dub, minimalism, rare groove, electronic(a), and space-disco. Of the hip-shaking variety; more so than, say, Faust, but fully aware of the regional sonic history of the last thirty years or so. Groundbreaking." — Hrvatski. Limited stock.

**KREIDLER: Weekend LP (KIFF 004 LP). \$13.00**

LP version. Limited stock.

**KREIDLER: Au-Pair CD (KIFF 010). \$10.00**

Pre-Appearance And The Park single, with 2 mixes of the title track (an extended version and radio edit) and 2 non-album tracks ("Gain" & "Now the Necessity"). Limited stock.

**KREIDLER: Appearance And The Park CD (KIFF 011 CD). \$17.00**

1998 full length from this German four-piece of post-human superheroes, recorded in luxurious 'some-fi' at Mouse-On-Mars' 'St.-Martin-in-the-Streets' studio, Düsseldorf. Their 2nd for Kiff SM, following their debut, *Weekend* & the brilliant remix album *Report* on Stewardess. Grandiose looping, loping jams, thinly veiled as 'electronica' with hints to virtually all forms of post-1950 music. "They have attracted many, many comparisons, amongst them Can, Neu!, Tortoise, Mouse On Mars, Kraftwerk and Broadcast, though their music remains entirely their own. The album features 12 tracks, a brilliant and complete album and a significant step forward from *Weekend*. While still proclaiming their love for skewed melodies and a unique blend of live instrumentation and organic electronica, this new music is far more immediate and arresting than much of what has become known as post-rock."

**KREIDLER: Coldness CD (KIFF 013 CD). \$9.00**

5-track remix EP. Kreidler's most outlandishly accessible moment, in a synth-electro style that is totally captivating. "Coldness" is the first track since 1994 on which Kreidler have worked with vocal parts. For the second single of the album they reworked the track completely and arranged it new. An urban declaration of love between neon-lights, cocktail-glasses and new wave romanticism which rather watches the unknown beauty from the distinct than obtrusively approaches her. Frankfurt's Shantel who already supported Kreidler as DJ on their recent tour, pushes 'Coldness' into a completely different direction. The opening remix of this release is contributed by Daniel Miller from Mute Records and Frank Tovey, collectively known better as Fad Gadget or from Daniel's productions with Depeche Mode. Miller and Tovey's 'Sunroof Mix' filters Kreidler's reminiscences and forms there from a perfect piece of 80s synth pop. Retrospective-future music and that's no contradiction."

**POLE: 12" 12" (KIFF 016). \$9.00**

"Like a good wine, Pole records get better as they age. This is of course as true for the new 12", which gains rather than loses from the wear and tear vinyl is subject to. With this single, Stefan Betke primes his audience waiting with anticipation for the third album: 'Rondell One' and 'Two' make a smooth progression from the previous Pole releases, featuring the now familiar Waldorf filter idiosyncrasies."

**KILL THE DJ (FRANCE):****ESSIT MUSIQUE/SEVERED HEADS: Kill the DJ Exhibit [b] 12" (TSKT 001EP). \$9.50**

"This is a special rave-kit courtesy of the kill the DJ team. For all ya out there who should know better or who've done too much of the things that cost too much. Tracklisting: A: 'Essit Musique' (Smaghe-Corral edit) — Will you be enuff of a twat for this one? Be stupid! Be acid! Tis by the way, an ultra rare cut. B1: 'Severed Heads: Dead Eyes Opened' (Joakim Edit) — An electro-indus Australian classic - my, my, didn't know that such things existed. Epic synths à la 'Jaguar (UR)'. Already ranking as an all time fav in the collection of the like of Ata, Optimo, Smaghe, Geoffroy etc. This is actually a break / click-n-cut edit by Joakim. B2: 'Secretary Blues' (Roman BNO Edit) — Some tenderness to finish you off. Courtesy of gentleman lover, BNO label owner, and DeeJay extraordinaire, Roman."

**KIN (UK):****JUNIOR BOYS: Birthday/Last Exit 12" (KIN 001EP). \$9.00**

"Featuring a remix from Christian Fennesz, this four track EP is set to take the world by storm. *Heirs to Timbaland and David Sylvian, Junior Boys are equal parts emotive wistfulness and stop start stutter rhythms; a combination that's as unique yet natural as their ever so (slyly) generic name.*" — Kodwo Eshun."

**JUNIOR BOYS: High Come Down 12" (KIN 002EP). \$9.00**

"The first 12" from Ontario's Junior Boys, sounded utterly unlike anything else in the pop spectrum, fusing falsetto crooning, delicate electropop arpeggios, and the wide open syncopations of US R&B and UK Grime; Fennesz's shoegazing remix made you wonder if there was any limit to the sounds they could call their own. On their second EP, they expand the range yet again, essentially redefining in a single stroke the limits of electronic pop. The title track takes off from where 'Birthday' left off, smoothing over a stuttering, pothole-ridden beat with icy synthesizers and Jeremy Greenspan's bedroom croon. But the six minute epic 'Under the Sun' sounds like another group entirely, fusing a grinding electro disco groove with the sun-kissed harmonics of 4AD's Dif Juz. Deep in the mix, a sampled yelp punctuates every beat, and brooding chicken-scratch guitar carves a deep, indelible funk, but it's the airy, billowing feedback that captures you. Taking yet another direction, Manitoba reprises 'Birthday' in his own fashion, pasting the original vocals over a scuffed beat battered with bells and scuffed vinyl."

**JUNIOR BOYS: Last Exit 2LP (KIN 003LP). \$18.00**

Double LP version.

**KINDRED SPIRITS (NETHERLANDS):****EVERETT, PEVEN: Kissing Game/Puerto Rico 12" (KS 002 EP). \$9.00**

"Peven Everett, a Chicago born and raised music prodigy is most known for his collabs with Roy Davis Jr. ('Gabrielle') and his *Studio Confessions* album on ABB/Genuine more recently. He's one of the most gifted multi-instrumentalists as well as a singer around, bringing the most soulful music today. On this project he works with a new singer Billie Jewel as well as percussionist Larry Billups, also both residing in Chicago. Both tracks are taking from the forthcoming *Kissing Game* album to be released on Kindred Spirits later this year. Both 'Kissing Game' and 'Puerto Rico' are two of the most dancefloor tracks, specially mixed and extended for dancefloor/DJ pleasure. Both super soulful, vocal tracks which will appeal to nu soul and house lovers alike."

**EVERETT, PEVEN: Kissing Game CD (KS 002CD). \$19.00**

"Peven Everett, a Chicago born and raised music prodigy is most known for his collabs with Roy Davis Jr. ('Gabrielle') and his *Studio Confessions* album on ABB/Genuine more recently. He's one of the most gifted multi-instrumentalists as well as a singer around, bringing the most soulful music today. *Kissing Game* is based on his love for soulful house music, in true Chicago style (remember his releases for Large & Prescription with Roy Davis). Though playing many instruments himself he brought in 2 artists; the vocal talents of Billie Jewel and Larry Billups on percussion to spice up this release. Though the main element is house music, it is a musical trip, really. From the downtempo jazz of 'The Lillie Walk' to the rap influenced 'High Life' via the musical uptempo 'Kissing Game' & 'Puerto Rico' to the more minimal old Chi house influenced 'Parrell'... its all there... to make it a perfect suitable release for Kindred Spirits once again."

**EVERETT, PEVEN: Kissing Game 2LP (KS 002LP). \$21.00**

Double LP version.

**VA: A Sun Ra Dedication: The Myth Lives On CD (KS 003 CD). \$17.00**

Beautifully packaged Sun Ra tribute album, feat: Francisco Mora Catlett (w/ Marshall Allen, Carl Craig, etc.), Jimi Tenor, Theor Parrish, Micky, Offworld (Kirk Degiorgio), King Britt, Yesterday's New Quintet (Madlib), Redcloose, etc. "This year it's been 10 years since jazz legend and philosopher Sun Ra died. Therefore Kindred Spirits is releasing a dedication album and what a way to do it. Many contemporary artists / producers from different parts of the music spectrum have been asked to do a cover or inspiration. They all had one thing in common: they were heavily inspired and/or influenced by the live and music of Sun Ra. On a straight jazz tip are Francisco Mora's (drummer of Sun Ra's band, the Arkestra) Outerzone Band, Madlib's Yesterdays New Quintet (feat. Dudley Perkins) and Micky. Jimi Tenor gives 'Love In Outta Space' a soul twist and also Kirk Degiorgio as Offworld comes with a souled out cover of 'Astro Black'. Redcloose and Theor keep it slightly house and Mustang remains close to his offbeat production, while LA based Build An Ark debuts with a African vibed cover of 'Door Of The Cosmos'. King Britt pays homage to his fellow Philly musician on a hip hop tip, while Philip Charles closes off in synthesizer wonderland. We could keep on describing this, but in essence it is all jazz, an experiment, put together by many of the great musicians of today. Sun Ra lives on — forever."

**I.G. CULTURE: Space Is The Place 12" (KS 003 EP). \$9.00**

"Kindred Spirits continues to pay homage to Sun Ra with a 12" release of two *Space Is The Place* covers by I.G. Culture & crew. I.G., who goes under his special moniker Likwid Continual Space Motion Oper-Ra for this project, really outdid himself here. He delivers two outer space mixes of 'Space Is The Place'. Side A is a 10 minute uptempo vocal broken affair, while the B side is a 15 minute downtempo journey. Both beautiful voyages into Sun Ra's space, created with love. I.G.'s crew on this journey include: Son Of Scientist, Eska (Ma Futura), Bembe Seque, Demus and many more..."

**VA: A Sun Ra Dedication: The Myth Lives On 2LP (KS 003 LP). \$19.00**

Double LP version, full color gatefold sleeve.

**MORA CATLETT, FRANCISCO: Amazona 12" (KS 004EP). \$9.00**

"Originally to be released on Planet E's Community Projects sub-label, this late 80's recorded vocal Brazilian Jazz gem was picked up by the Kindred Spirits camp and it was decided to co-release it with the Community Projects label. It was recorded with the New World Jazz band, which features Marcus Belgrave on trumpet, Kenny Cox on piano and Rodney Whitaker on bass a.o. Beautiful as the original is, Carl Craig decided to edit the intro, mid and outro break and add some effects to ensure that this will be a cross-over dancefloor hit on any dancefloor begging for percussive rhythms. A full album is in the pipeline."

**SINGS, BENNY: Champagne People LP (KS 006LP). \$15.00**

"Benny Sings is Holland's latest singer / songwriter sensation. After releasing his album Champagne People on Dox Records last year, Benny started performing heavily with his band. The K.S. team was so impressed by the album and the shows that they decided to release a limited album to promote Benny Sings through out the world. Benny Sings' songs all have a dreamy, almost naïve element to them without losing their groove. With all songs covering the whole song aspect without crossing the four-minute duration barrier, it shows that Benny has a true talent for song arrangement. Concepts of Chet Baker's music can be heard on this album, which Benny states as his prime influence. Also Shuggie Otis and like-minded artists spring to mind. For the pop inventors of our time the challenge remains to mix the original ingredients of pop into something hip, groovy and authentic and Benny has definitely succeeded at this; each song sounds fluid and familiar from the first listen."

**KINETIC RECORDS:****LUOMO: Present Lover CD (KTC 54733). \$14.00**

"Finnish producer Vladislav Delay is Luomo. Present Lover is the follow-up to Vocalcity (Force Tracks). On the new CD, Delay explores new dimensions in upfront vocal house. Present Lover is a self-confessed outsiders perspective on the club scene, seamlessly blending pop and club elements to deliver a cunningly original take on pop, house and R&B, replete with meticulous arrangements and seductive vocals. Quietly intense yet intensely physical, this is distilled sensuality with a twist, intelligent music that works above and below the belt. From its icy exterior to its red-hot core, from its eclectic minimalism to its disturbing funkiness, Present Lover waltzes unabashedly into your stereo, messes with the settings, and leaves you wondering if you'll have to wait another two and half years for the next Luomo album."

**KING (JAPAN):****MISS NELSON & BRUCE: Dance Sing and Listen CD (KICP 2631). \$25.00**

Japanese-only reissues of these early classics from Bruce Haack & friends. Licensed directly from his estate/Dimension 5 (his original label); Dimension 5 released 11 albums between 1963 and 1976, here are 5 of the most desirable ones (some of these tracks were licensed on the Emperor Norton compilation Listen Compute Rock Home). Dance Sing and Listen was originally released in 1963 on Dimension 5, this is the first time it has appeared on CD. "Dimension 5 takes great pride in presenting this new concept in recordings for children. Here is a living, growing record designed to bring the exciting personalities of Esther Nelson and Bruce Haack into your homes. Children of all ages will respond to elements in all sections of the recording — and will discover more and more wonders as they grow... 'Love with Discipline' is Esther Nelson's explanation of the phenomenon which has made her one of Americas foremost educators in the realm of children's dance. The magnetism of her personality and the exceptional musicality of her speaking voice spellbinds children with the result that in her presence their bodies live they know the beauty of movement and free imaginative expression. And through this comes the discipline and knowledge of the fundamentals of dance and body movement presented in a way no child can resist. Every note of music on this record was played by Bruce Haack (who modestly says he is not a performer). Bruce Haack is indeed the legendary Pied Piper and his piping employs every conceivable instrument of the orchestra and many electronic ones which he has invented). By the skillful use of multitrack recording, and by means of his own particular magic, he weaves instruments and sound in manner hitherto unequalled. Besides being the total orchestra, he was his own recording engineer."

**MISS NELSON & BRUCE: Way-Out Record For Children CD (KICP 2632). \$25.00**

Originally released in 1968 on Dimension 5. First time on CD. "Features an 'Introduction' to the Dimension 5 gang, and movement songs like 'Medieval Dancing,' 'School for Robots,' an ear-body coordination game, features robotic vocals created by Haack speaking in a monotone and tapping his Adam's apple; this low-budget innovation is just another manifestation of his practical but innovative approach." From Jim O'Rourke's liner notes for this reissue: "Bruce Haack is an American underground hero, and while these were technically 'kid's records', there may have been no one out there, outside of Jim Copp, who could warp and bend young minds. He utilized an amazing pile-up of synthesizers, tape editing, electronic manipulation, and most importantly, he treated kids as young adults instead of simpletons. The Way Out Record... has been a favorite on my turntable for years and years, and these records are in their way more radical than the 'adult' records he made. Essential stuff."

**HAACK, BRUCE: Electronic Record For Children CD (KICP 2633). \$25.00**

Originally released in 1969 on Dimension 5. First time on CD. "1969's The Electronic Record for Children adds more freaked-out fun to the basic menu of electronic-based story and activity songs shared by all the Dimension 5 releases. This time, Bruce Haack and Esther Nelson pretend they are on a spaceship orbiting the earth, and this theme plays out in their between-song banter as well as on songs like 'Mara's Moon' and 'Clapping with Katy,' where the duo calls a friend on earth to play a clapping game with her. Includes a trip to the planet of the singing mice and a choir of Greek children."

**JACKPINE SAVAGE: Together CD (KICP 2634). \$25.00**

Originally released in 1971 on Dimension 5. First time on CD. Original back cover notes: "Play this album on stereo equipment. The spaced-out movement of sound from speaker to speaker is important. Sometimes listen with earphones at moderate volume — you never know what you might discover. The songs are recorded so that they become complete when you add your voice to them. ackpine Savage wrote the album, played all the instruments and sang it all (except for his back-up chorus which is electronic)."

**HAACK, BRUCE: Ebenezer Electric CD (KICP 2635). \$25.00**

Originally released in 1976 on Dimension 5. First time on CD. Performed with Ted Pandel. Comprised mainly of Christmas songs.

**KINGSIZE (UK):****CHICKEN LIPS: Re-Echoed, Re-Extended & Re-Hashed CD (KSR 022 CD). \$16.00**

"Andy Meecham and Dean Meredith have come a long way since their commercial success with Bizarre Inc. and as Chicken Lips they are now one of the most popular remix/production units around, having remixed the likes of Underworld, FC Kahuna, Stereo MCs, Mo' Wax and Justin Robertson to name a few. The Lips are also currently working on a mix album for NRK's Nitelife series, and getting plenty of press as part of the 'Punk Funk' movement. They are a favourite of Playgroup's Trevor Jackson and look set for very big things this year. This album showcases the quality remixes of their own material they have picked up along the way."

**KINGSTON SOUNDS (UK):****VA: Kingston Allstars meet Downtown at King Tubbys CD (KING 002CD). \$18.00**

"Kingston Sounds follow up with another great compilation in the shape of Kingston All Stars... Bunny Lee productions are once again under the spotlight, with rare tracks from Freddie McKay, Horace Andy, Jimmy Riley, Cornel Campbell, Wayne Jarrett, Johnny Clarke, Ronnie Davis and curiously a handful of tracks not usually associated with Striker Lee, like Locksley (sometimes Lacksley) Castell's 'Some Good' (on the same rhythm that Augustus Pablo used for Hugh Mundell's 'Revolution a Come'), Linval Thompson's 'Wicked Dem' (on Pablo's own 'Rockers Dub' rhythm) and Yabby U's 'Stand Up and Fight'."

**VA: Kingston Allstars meet Downtown at King Tubbys LP (KING 002LP). \$17.00****LP version.****VA: Sound System Rockers 1969-1975 CD (KS 001CD). \$16.00**

"Introducing Kingston Sounds, a brand new label who plan to unearth and reissue classic reggae music from the 'vintage years'. First up is an excellent compilation of classic sound system favourites dating from the years 1969 to 1975. The tracks on this album were produced by the legendary Bunny Lee, who gave this album full backing and helped compile the tracks. Bunny is also interviewed in the sleeve notes in the CD booklet. Includes Horace Andy's timeless 'Guiding Star', Ken Booth's version of the Abyssinian's 'Satta Massagana', Leroy Smart's killer 'Shame & Pride', Linval Thompson's wicked 'Whip Them Jah' and also tracks by Dennis Brown, Cornell Campbell, Delroy Wilson, Gregory Issacs, Johnny Clarke, Freddie McGregor, Barry Brown and Alton Ellis."

**VA: Sound System Rockers 1969-1975 LP (KS 001LP). \$16.00****LP version.****VA: Sound System Rockers 1969-1975 10" (KS 10-001). \$9.00**

Kingston Sounds is a brand new label who plan to unearth and release classic reggae from yesteryear. Sattamasagana - Ken Booth / Sattamasagana ? Dub (exclusive mix) b/w Play It Cool - Alton Ellis / Natty Bongo - Owen Grey.

**KISSING SPELL (UK):****DOGFEET: CD (ERE 36002). \$20.00**

Includes the rare 1970 album (previously issued by KS on LP, ERE 36001) by this "heavy-blues band, with subdued dual guitar, echoing vocals & atmospheric percussion and bass... sometimes reminiscent of early Fleetwood Mac." This CD adds 4 previously unreleased demo tracks for the LP, and 2 long live jams by a recent reincarnation of the band (from 1991).

**BLACK SPIRIT: LP (KS 9439). \$12.00**

Italian band, recorded in Germany, 1970-78. "Long tracks led by electric guitar with much intense jamming. English vocals." Kinda sleepy hard rock in the "grand tradition," you'll laugh.

**DARK/TARSUS: LP (KS 9494). \$12.00**

Split LP w. a 28 minute guitar jam by Dark ('75) & 3 awesome tracks by the unknown Tarsus recorded in 1970, which combine Doors style vocals with a hard-progressive edge."

**HELLHOUND: Live LP (KS 9496). \$12.00**

"Long lost archive tape of one-off session recorded in '70 by pre-Leafhound, post-Andromeda band with Pete French on vocals, raucous & completely over-the-top hard rock w. manic Zeppelinesque vocals; side 2 is instrumental jamming."

**ANDROMEDA: Live At The Middle Earth Club 1967 LP (KS 9497). \$12.00**

"Very early recording just discovered with these psychedelic legends rehearsing on stage. From a mouldering mono master, approx. 38 minutes long with just 4 extended tracks. Historical archive material?"

**AXE: Live 1969 CD (KS 9592). \$12.00**

The one previous Axe release on Kissing Spell was widely heralded as the label's finest revelation. This one finds Stephen Smith Inc. digging pretty deep in the scunge barrel, looking for a follow-up relic. This album supposedly features an entire live performance of their debut performance at Lord Barford Croquet Tournament in 1969. Material is all covers (Jefferson Airplane, Canned Heat, Traffic, Neil Young, etc.), with plenty of tape wobble to extend the detuned meter into near avant garde territory. Tons of (uncredited) (lead) sax playing make this one a "must hear." Oh, the historical significance. Promo material mentions bonus tracks on the CD which do not in fact exist. Did I tell you about how this one was described in a recent Record Vault rare records catalog out of Pleasanton, CA (Zarrence Smith, proprietor)? "Tremendous heavy psychedelia... a real classic acid-rock sound, top of the line! Housed in a deluxe color art cover. Highly recommended head-grooves!" Huh? This record is not tremendous nor heavy, barely classifies as "psych" or "acid-rock," and is nowhere near the "top" of any line I've ever seen, heard, or pished on. A couple of lame and out of focus live gig snapshots has never earned the term "deluxe" before, either. What this record is, is a historical curiosity, an unearthed artifact of the nascent, semi-coherent rumblings of what would become a semi-interesting genesis. For that purpose, it's worth a spin, maybe even all the way through. Expect anything more and you're as fucked as Mr. Smith. Good night.

**AXE: Live 1969 LP (KS 9595). \$12.00**

LP version of KS 9592. Jacket lists 2 bonus tracks (Love & Airplane covers) not found on the CD, but they are not actually on the record!

**KITSUNE (FRANCE):****VA: Kitsune Love CD (KIT 001CD). \$16.00**

"Kitsuné Love is the lovechild of the Kitsuné clothing label. Enlisting contributions from eleven of Europe's most hyper-creative and diverse talents, the result is Kitsuné Love, a compilation about love, exclusively commissioned for and conceived by the Kitsune label. Eleven original, diverse, all-new or previously unreleased tracks, Kitsuné Love features tracks from such established names as Gonzales (covering Daft Punk's 'Too Long'; capturing on CD this longtime Gonzales live show favorite), Fantastic Plastic Machine (with an alternate dub mix of 'Why Not?' featured on the Austin Powers soundtrack), Shakedown, Playgroup, and 2-step garage forefather Todd Edwards. Kitsuné Love also includes appearances from Daft Punk collaborator Alan Braxe & Fred Falke, Emest Saint Laurent, DJ Gregory (of Africanism fame), Dimitri From Paris co-producer Dominique Torti. This compilation rounds out with two French producers who are tipped as 'ones-to-watch' on the French music scene Lacquer and Romuald."

**VA: Kitsune Midnight CD (KIT 002CD). \$16.00**

"Enlisting contributions from twelve of Europe's most hyper-creative and diverse talents, the result is Kitsuné Midnight. Midnight is the theme, with twelve original pieces, one for each toll of the bell. Names to remember and pseudonyms concealing people we cannot even think to mention. Kitsuné Midnight features exclusive tracks from such established names as Julien Jabre, Freeform Five, Black Strobe, and Cosmo Vitelli as well as hotly tipped up-and-coming artists Captain Comatose, Zongamin, and Romuald, Meeks, & Bondurant."

**MAN WITH GUITAR: Man With Guitar 12" (KIT 007EP). \$7.00**

"This will be the first single of the long awaited Kitsuné Midnight album. The album boasts exclusives from Zongamin, Freeform, Blackstrobe, Julien Jabre and Cosmo Vitelli amongst



others. A shadowy title by a mysterious, unnameable artist, but just to hear should be enough. Already taking people on its twisted spiky journey the world over, 'Man with Guitar' is getting love from dancefloors and interest from major label record companies. It is all that Kitsune can do to keep the artists identity secret."

### KITTY YO (GERMANY):

#### KANTE: *Zwischen Den Orten* CD (KY 007CD). \$15.00

"To put it nicely: with Kante you can be safe and secure. Elegiac. That's how it grows. It's ten years from Kante 1988 to Kante 1998, and it's a long way. Five people: 2 guitars, bass, vocals, drums, keyboards from the high-scholl band rolling over John Zorn and other topheavies to something, that people like Tom Verlaine, Cpt. Kirk and Talk Talk have achieved: the great flow and sound. Today this is called Post Rock. Before that, it had no name. The infamous bridge between Rock and Electronic, Song and Track is also Kante's path. It was recorded partly at Atatak Studio (Düsseldorf) with Kurt Dahlke (formerly Der Plan, Pyrolator). Kante are: Peter Thiessen (guitar and vocals, also bass player for Blumfeld), Felix Müller (guitar), Sebastian Vogel (drum, also drums for Laub), Andreas Krane (bass), Michael Bugmann (keyboards, also for Brumfeld)."

#### STOL: 12" (KY 016). \$9.00

"It's not easy to talk about Stol. Listen to it. Carefully — it's quiet and it hides. And it takes many hurdles. It obviously makes you think of the minimal electronics and their popular companions: Oval, Microstoria, Panasonic. But it's not — once you see them alive. There's Olaf Rupp on the guitar and Stephan Mathieu on the drums. Classical analog set. Try to find that on this record! Imagine a way to create something as Stol are able to. File Under: minimal electronics."

#### OHARA, RAZ: *Realtime Voyeur* LP (KY 022LP). \$12.00

"The new guy in Kitty-Yo-town: the 'Wunderkind', the future, path, goal and the truth. Raz Ohara alias Patrick Rasmussen from Denmark (meanwhile in Berlin) has changed lives, since he crashed over Kitty-Yo six months ago like a comet. With tracks that can turn the unbelievable to simple reality: Soul from a whiteness, home production, modern, funky, clear, cool. And he can sing, the songs settle, move and have space, they're Hits. Reggae 2000, Prince style, Tom Waits songstructures with HipHop grooves. On his debut *Realtime Voyeur*, you can find a Pixies cover version of 'Where is my mind' as a summer-reggae version amongst downtempo R&B ballads and furious dance tracks."

#### LAUB: *Intuition (Remixes)* 2LP (KY 024 LP). \$17.00

"The Laub remix album, reworked material from their last album *Unter Anderen Bedingungen als Liebe*. Featuring their labelmates Tarwater (Kitty-Yo), the new signing on Kitty-Yo Gonzales and Michael Heilrath from Couch (aka Blond/Payola), their former Kitty-Yo partner Stephan Mathieu (Stol); Berlin colleagues Schneider TM (City Slang), Pole (Kiff SM), the minimal technoists Rechenzentrum and Elektronauten; countryfellows such as Matthias Schaffhaeuser (Musik aus Strom/Ware), Max Schneider & Phoneheads (Infracom), and UK guys Richard Thomas (Leaf Label) & Clifford Gilberto (Ninja Tune) and last but not least Jonathan More (Coldcut/Ninja Tune). Most diversifying: going from drum'n'bass killer, four-to-the-floor dance tracks to melancholic ballads up to the most abstract titles heard in a long time. Beyond the classical remix idea, this production features new artist collaborations, i.e. Pole and Gonzales reworked original album titles together with Laub in the studio."

#### VA: *Freischwimmer* 2CD (KY 026 CD). \$15.00

"The Kitty-Yo anthology on double CD and double LP: 1994-1999. Time to look back, do the accounts, and to look forward to five years of celebrating and (re)creating, struggling, (trend)setting, changing, and surprising. CD/LP 1: *Autodidakt*: learning by doing. Hits from the first three years and rare material which is not to be found any longer. The first 'Wuhling 7" (later on City Slang), the first Surrogat 7", tracks from the first To Rococo Rot longplayer, Laub's 'Kopffastig', Go Plus pop from 'La Montanara', Kante, Bruellen, the early Tarwater, and many more. CD/LP 2: *Staffel*: starting blocks are set, Kitty-Yo on relay around the world. Where it's going to. Go Plus 'Largo', new Surrogat material which is only to be released this autumn, exclusive Tarwater and Laub tracks, posthumous Stol material, Preed, Schwermut Forest, and Couch, still unreleased songs by new Kitty-Yo artists like Raz Ohara, Gonzales."

#### VA: *Freischwimmer* 2LP (KY 026 LP). \$18.00

#### TARWATER: *Animals, Suns & Atoms* LP (KY 029 LP). \$11.00

LP version.

#### RECHENZENTRUM: 2LP (KY 030LP). \$15.00

"Marc Weiser (Music) and Lillavaen (Video) aka Rechenzentrum (data processing center in English language) are clearly what everybody would call a "devil of a fellow". The debut album features a very unpretentious mixture of styles from minimal-techno-housetracks, abstract hip hop to dark majestic soundscapes. As musical guests for the album are this time invited the Elektronauten member and Berliner soundtrack composer Christian Conrad as well as Jannek Siegel from Rope (Geist). A vocal-remixalbum and diverse 12"s (Shitkatapult/Kompakt) are in preparation."

#### RHYTHM KING AND HER FRIENDS: *I Am Disco* CD (KY 4082CD). \$15.50

"The first album of Rhythm King And Her Friends.. Linda Wölfel, Pauline Boudry und Sara John founded the band in 2000. They developed their own special music style and complex texts, which shows that they pay a lot of attention on the traps and contradictions of society. Queer electronica, marvelous pop melodies with corners and edges, combine sampled rhythms and a playful use of different instruments and singing (in several languages, English, French and Bulgarian). Rhythm King and her Friends have something else in their mind. Instruments such as samplers, drumcomputers, guitar, bass and xylophone are used, in order to make music, embodied in the field of queer and gender politics. 'I know I need some vacation from my boyish closet'. Meanings are transported by the means of quotations, an appropriate performance and a free, but stylish handling of popsong-structures. The attitude and general atmosphere of Rhythm King and her Friends reminds one of casual but non-conformist bands like Lilliput, The Slits, Au Pair, Peaches and Stereo Total. With Le Tigre, they share the creativity that is fused within queer and gender discourse. With Luscious Jackson they share the easiness of working with different styles."

#### RHYTHM KING AND HER FRIENDS: *I Am Disco* 2LP (KY 4082LP). \$16.50

Double LP version.

#### TENOR, JIMI: *Beyond the Stars* CD (KY 4084CD). \$15.50

"Jimi Tenor's first Album release on Kitty-Yo *Higher Planes* (KY03066CD/LP+7") has already been perceived as Genre spanning masterpiece. Together with the Finnish Big Band Umo, Jimi Tenor had send us on a trip to the past, Jazz, Psychedelic, Rock and Funk had been purified for the present and the future. *Beyond the Stars* is smoother, but still stimulating for comparisons, Zappa, Soundtracks of the 70ies, Softpornos, Spike Jones, Sun Ra and many more. But it is less a tribute to the past, more a personal evaluation of significant sounds, that were combined to a homogene, soulful and happy album Jimi was inspired by the

singing of birds, little waves of finish lakes and especially by the singing and drumming of the Barcelona Buddhist community that is based next to Jimi's apartment. And probably by one or two glasses of Caxa. Percussion has taken over an important role. For the recordings of *Beyond the Stars* Jimi went to the studios together with the luminaries of Afrobeat Rhythm Taxi in Berlin. On board was Nicholas Addo Nettey, who had performed with such legends as Fela Kuti und Ogene Kologbo (Felas Guitarist). Rhythm Taxi are the spearhead of the Berlin Afrobeat and Reggae scene. Previously also know as Kantata, Saraba, Roots Anabo, Dzen Bii with a history of performances with Fela Kuti, Ras Donovan and George Darko the Star of the so called Burger Highlife. They all play in other formations such as Vitamin x, Afrika Mma or Famaja. Again Chris Dawkins is setting directions with his Wah Wah Guitar, and Jay Kortehisto and Jukka Eskola are taking care one more time of the brass and big band parts. And of course Nicole Willis joins for some sweet background vocal parts. At the end you start comparing again, because there is so much happening beyond the stars, that you cannot explain otherwise, and you cannot deny the cosmic references to Sun Ra. Jimi revitalized a way of arranging an producing formally known from big band arrangements. It sound as fresh as if time has stood still and you wish it did."

#### TENOR, JIMI: *Beyond the Stars* 2LP (KY 4084LP). \$16.50

Double LP version.

#### SEX IN DALLAS: *Around The War* CD (KY 4086CD). \$15.50

"Sex In Dallas (Adrienne Walter, Jean Marc & Mohini Gesiweiller) are French born electro slackers, they have replaced guitars by samples, a 4 track recorder by a laptop, and instead of staying in bed all day, they stay up all day and night to hang out in bars and clubs not to miss any input. The last years they have sucked up a lot of input, that is now outpouring on their longplayer *Around War*. It could be the soundtrack of your life. Founded 2003 in Paris and driven by the idea to make a different sound compared to Daft Punk, Air, Phoenix and typical french house music that made french electronic music so popular. Following their highly recommend (John Peel, Laurent Garnier, Trevor Jackson, Andrew Weatherall, Miss Kittin & Mark Moore just to name a few) 12"s 'Everybody Deserves To Be Fucked' (KY04092MS) and 'Berlin Rocks 1 +2' (KY04083+85MS) with Remixes by The Hacker, French Fragg, Tomcat in Tokyo, Stewart Walker, The Architect, Sammy Dee, Whignomy Brothers here is the debut full length album. It creates an unexpected darkness, but not frightening rather embracing like a Nick Drake song. Adrienne, Jean Marc, and Mohini combine Punk, House, Hip Hop, Detroit Techno and turn it into a dark but groovy electronic longplayer. They were and are influenced by New Order, Aphex Twin, Grandmaster Flash, Sex Pistols, Juan Atkins, John Carpenter, Georgio Moroder, Outkast."

#### SEX IN DALLAS: *Around The War* 2LP (KY 4086LP). \$16.50

Double LP version.

### KLAKSON (NETHERLANDS):

#### DEXTER: *I Don't Care* 12" (KLAK 001). \$9.00

"The great debut EP of Dexter wich created a small hype. Being featured on Dave Clarke's new mix album and being played (and rated) by many influential people in the music biz. Funky electro with razor sharp beats."

#### DEXTER: *Intruder* 12" (KLAK 002). \$9.00

"The second release by the talented Dexter. After the success of his 1st ep he comes with more funky electro tracks with that same massive sound as his first EP. Freaky analogue basslines with razor sharp beats."

#### MESAK: *Haivenet* EP 12" (KLAK 005). \$9.00

"New project of Mr Velcro fasteners Tatu Mets...t...hti. Deep spheric driving electro. Nice advanced almost Detroit kind of techno electro with smooth warm and subtle sounds and effects. Mr Velcro Fastener meets Kenny Larkin."

#### DUPLEX: *Overdue* 12" (KLAK 006). \$9.00

"Surprising release on Klakson with this great new EP by Duplex (Clone). 3 great beautiful techno tracks with nice string arrangements and driving percussion. The main track is an uptempo track with a deep driving bassline and layers of strings almost making you a lift off. Thru soulful techno which can bring you (yes watch this.. an old fashion word) in extacy. The b-side comes with two mid tempo tracks but despite the slower tempo not less effective on the dancefloor. Three track for the mind and the feet."

#### JYLHÄNKANGAS, PAULI: *Clutz* 12" (KLAK 007). \$9.00

"Pauli Jylhänkangas goes solo (after release together with Sami Liuski/Bangkok Impact as Putsch '79). Smooth warm grooving electro/house tracks in a Metro area meets Jimi Tenor meets Dexter style. Another hot one from Dexters Klakson label."

#### SEYMOUR BITS: *Bonparapara Attack!* 12" (KLAK 008). \$11.00

"Klakson is moving more to the electro-funk sound and Bastian delivers 4 tracks who are really rocking the house. Main track is 'Free' which is a uptempo electro-funk track which brings a smile to everyone's face who owns a Prince record. The loose funky bassline and Prince-like vocal are amazing. The title track is a little more electroish and has definitely a Funkadelic funk feel over it. Funky beats with a bold rolling bassline and typical weird vocals. The b-side bring more variations of these two funk tracks. Solid funky beats...a incredible bass line and top notch production. This will be a big one again on Dexter's Klakson label."

### KLANG:

#### BERGHEIM 34: *It's Not For You As It Is For Us* 2LP (KLAK 077). \$16.00

Double LP version.

#### BETRIEB: *Bubi Ehler* EP 12" (KLAK 079). \$9.00

"Ekkhard Ehlers comes again! This time with a very original interpretation of Funk, Soul & Hip Hop. Starting with 'HOPPIHOP', a digital ride on the big dipper with a computer on the lap."

#### BERGHEIM 34: *It's Not For You As It Is For Us* CD (KLAK 10 CD). \$15.00

"Bergheim 34, the band that isn't one, was formed in 1998 and has since delighted perplexed music enthusiasts with three remarkable EP releases. At last they have crawled out of their virtual sanctuary again to present their new album. *It's Not For You As It Is For Us* is the result of two years' collective silence with each of the four members going their own ways to concentrate on their own projects. Meanwhile, light years away from the former living room combo of Bergheimer Str. 34, Heidelberg, they have all moved to different cities, and rehearsing together has become a rare exception. Instead, Bergheim 34 have adopted a process of file sharing. Ideas are transmitted, passages added, sounds changed until a track evolves that is then circulated on each of the four hard disks. In the classic sense, the band has thus perhaps become an ingenious fake but in the modern sense they could also be pioneers. Nothing has changed as regards their key band characteristic: the way they musically communicate. Besides pragmatism, Bergheim 34 also sees developing new work styles as a means of improving their musical qualities. They can be a real pack of artists once live performances have been put aside, because they think they're not self-confident and good

enough. Of course that's complete nonsense (they're probably just too lazy), because when seen back to front they are really top at improvising as 'cold curry (why can't we play live together in Prudel HH)', a track from their previous Klang release, clearly proves. But that's how it goes, *It's Not For You As It Is For Us* is about the discrepancy between what Berghem 34 experience and how the outsiders world experiences them: as a band called Berghem 34."

#### KLANG DER FESTUNG (GERMANY):

##### GRUNWALDT, MARTIN: *Rückblende 10"* (KDF 003LP). \$17.00

"Solo release by the ex member of Große Freiheit, a Hamburg band from the early 1980's. Seven tracks, which are mostly cover versions of Grunwaldt's favourite German songs from the time when he was kid, played on a Minichord and accompanied by his voice. One song sung in Japanese. 300 copies."

##### HEMATIC SUNSETS: *Zu Gast in Aroma Club LP* (KDF 004LP). \$20.00

"Hematic Sunsets is Asmus Tietchens. The music he releases under this name is sometimes similar in style to the 'Pop' Music he produced in the early 80's during his SKY phase. This is the third LP release on his own Klang Der Festung label following *Musik aus dem Aroma Club* (KdF1) and *Rendezvous im Aroma Club* (KdF2) which were both recorded by himself. With *Zu Gast im Aroma Club* he, for the first time, invited guests to join him in his club: Michael Rother, Okko Bekker, Felix Kubin, Jetzmann, Stefan Ebinger."

#### KLANG ELEKTRONIK (GERMANY):

##### CONTINUOUS MODE: *Disinformation Design CD* (KLANG 04 CD). \$13.00

Latest project from Andy Mellwig (Porter Ricks). "Fired by his fascination for electronic sounds, Andy Mellwig built his first synthesizer single-handedly at the beginning of the eighties. That, a ring modulator, a Vox keyboard and various other pieces of lo-fi equipment soon made up a small electronic studio. The first gigs took place in the middle of the eighties in the form of live electronic sets at performances or the exhibition openings of underground artists and were a mixture of Wave, Punk, EBM, Industrial and experimental music. Mellwig developed his technoid project 'Async Sense' at the beginning of the nineties, followed by his first album that emerged from the Basic Channel milieu and was released on Moritz Von Oswald's Label Imbalance. Further recordings appeared on Bill Laswell's label Sub Meta (for the first time with Thomas Köner) and Interference. On the heels of Async Sense, Mellwig developed a real-time software (Continuous Mode) and his close collaboration with Thomas Köner gave birth to the project Porter Ricks. For his new Continuous Mode album, Mellwig concentrated on a certain musical style that emerged in the late sixties. Free Rock. Several times in the past, it had peered out from the undergrowth and even the average Beatles fan had a vague impression of all it could entail via songs such as 'Revolution No 9' or 'Helter Skelter'. Unfortunately this young bud did not grow up to be big and strong because basically everyone wanted a piece. Some pruned away the Rock and lost themselves in the realms of musical acrobatics, others didn't really understand the 'Free' bit and it all became rather orchestrated. On the whole, the result was an unholy alliance, somewhere between Yes, King Crimson and Weather Report — a place in which some still reside. The only one to really comprehend the sign of the times was Miles Davis. The albums he recorded between 1969 and the mid 70's filled a pool of creativity that remains unequalled even today, a pool overflowing with Free and with Rock. One must say, and probably thank the Lord, that up to now no-one has seriously tried to work on an adaptation of that legacy — not taking into account the occasional lame remix-treatment. Now, thirty years later down the line, that history has been re-united on this album from Continuous Mode. Without making explicit references, without even the slightest of suggestions, the complete spectrum created in the past is seen again as if through some distant looking-glass. And you want to see it done live! Andy Mellwig's concept of the discless DJ is realised not technically but musically on this record. This is history showing itself but not drawing upon real, acoustic sources or making use of quotations, satirical, ironic, seriously intended or otherwise. Continuous Mode play history as a continuum and not as a gratuitous sample archive to be plundered. That's why you get the impression that their melodies and layers of sound are something you've heard before (years ago, decades ago, in an earlier life). And at the same time, you can't help thinking: this music is from another world."

##### SPIESS, PETER F.: *Crystal Polymorphs CD* (KLANG 05CD). \$13.00

"Peter F. Spiess' first album fuses digital background noise, click-on cuts and minimal sound structures creating remarkable functionality. Thanks to Daniel Bell the term Funk now also stems from FUNKtional allowing minute network distortions to become surprisingly big shockers. Following three 12" singles on Klang featuring projects such as Jan Jelinek's Farben, Roman Flügel's Eight Miles High and Peter Ford that define Klang Elektronik's 'New School', the impulse was there to venture into new sectors without losing sight of the clubs."

##### BABY FORD & THE I-FACH COLLECTIVE: *Sacred Machine CD* (KLANG 06CD). \$14.00

"Following further sensational projects [Minimal Man on Trelik, Sunpeople (with Thomas Melchior), Birds (with Mo + Kotai + Jochen Bader) e.g. on his Pal-SI-Label and many others], Baby Ford's fourth album *Headphoneasy Rider* was released in 1997. It not only documented the changes, but also drew the attention away from the UK, where not much was happening anymore, to Germany, Berlin in particular. He moved there for a while and collaborated with Klaus Kotai on EMD, amongst others. Another reason for the upsurge of sub genres in the present techno world is the widespread success. People who had the same ideas eventually found each other and deliberately condensed their ideas. The same went for Peter Ford and Kotai. Back in Britain, he now produced a new album after having released a few ground breaking tracks (e.g. for Sunpeople). It was his first for Klang Elektronik. Here too, you get the impression as though you can still hear the hysteric pop acid of 'Chikki Chiki Ahh Ahh' between the lines. Despite all the musical changes and the 'mellower' sounds, Baby Ford still resounds in unmatched beauty. And yet he is someone who picks up achievements, compresses them and lets them arise again in his own sound cosmos. This is why you think you can hear the influence of early L.F.O. in 'On The Floor'. 'Late Check Out' is a quiet, magical track that yet again emphasises how pleasant synthetic warmth can be. 'Bad Friday' shows that Baby Ford has got the ability, as only few others have, perhaps one could mention Richie Hawtin, to orchestrate a club so compactly, to draw the listener into a sealed-off space that is also a mental state. Again the use of vocals ('Word For One Word') plays an important role here. 'Grand Central' is likewise pure minimal techno, if you take for example, the mental dimension as a criterion that an acoustic constant in the course of a track is not perceived as monotony, but as a psychological change. Your level of perception is adjusted in such a way that any small effects can be attributed to almost any large causes. In this respect, the classical piano passages loop through '24 Hr' which actually comes across as an apparently endless acoustic sub-text on everyday life. The concoction of voices on 'The Healing', the last track, is reminiscent of Chicago house, Felix The Housecat, of how it climbs

to light from the abyss of dark reverberation — healing through music, the constant topic especially in house music. That is the ancient secret of techno. You never know how you will experience the track the next day, whether it will shine like the evening before or just be another track. Time after time, the tracks unfold their own acoustic laws. And last but not least, the Robert-Hood-like 'Ambo' will rock the clubs in the form of a 12-inch single release in spring. It's all still the way it's always been. Baby Ford makes no concessions to the world of pop, regardless of how many ideas, sounds and fun of former pop models he uses. Someone once wrote the following about him: 'This is TECHNO as a belief system. Techno has a natural way of deciding whether something has been done with the right attitude or not.'

##### EIGHT MILES HIGH: *Katalog 2LP* (KLANG 070). \$16.00

Double LP version.

##### FARBEN: *Textstar CD* (KLANG 07CD). \$14.00

"It's hard to put your finger on what, exactly, makes Jan Jelinek's recordings as Farben stand out the way they do. After all, minimal, dubby techno is nearly 10 years old, and while Farben's music is far from a textbook example of the genre, it's undeniably linked to the blissed out, horizontal house of Basic Channel and Chain Reaction. Meanwhile, the 'clicks and cuts' school has popularized the palette of glitches, ticks and pops that characterize Farben's textures. Admittedly, this kind of gritty, grainy techno, or post-techno, or whatever we're going to call it this week, is by now hardly a radical exercise in form. And yet: there's something here you haven't heard before — not in minimal techno, not in DSP-distressed post-techno, not even in Jelinek's work as Gramm (e.g. 'Personal Rock' on Source) or under his own name. There's a smoothness, a softness, a billowing-out of sound that stands apart from the angular, pixel-prone minimalism of its contemporaries. You can hear it in 'Love to Love You Baby,' in the way the horn sample darts out from behind parted curtains of crackling static, a come-hither whisper caught on the dividing line between concealing and revealing. It's a hell of a lot sexier than give-up-the-goods-vocal house. Jelinek first combined his interest in jazz samples and moire patterns on *Loop-Finding-Jazz-Records* (Scape), cutting millisecond-long loops out of jazz recordings from the 50s and 60s and overlaying them until nothing of the source was identifiable, having disappeared into a black hole of crosshatching. In Farben's tracks, though, especially the four new tracks released on the 12" Farben Says: Don't Fight Phrases, the jazz samples are allowed to root and to bloom — just enough to distinguish their green shoots from the gravelly rhythms in which they've been planted. Just look at the titles and you'll see a difference from Jelinek's peers: while their tracks are formatted like filenames, choked with punctuation and shorn of vowels, Farben tracks suggest a deep romanticism: 'Beautone,' 'So Much Love,' and the inimitable 'Love Oh Love.' It can't be a coincidence that 'Love to Love You Baby' echoes Donna Summer's and Giorgio Moroder's revolutionary cyborg sound: disco ripples run through the shirred fabric of many of these tracks. (And if you never knew Jelinek was a disco fan, well, you never knew Jan, did you?) And 'Live at the Sahara Tahoe' — not many minimal techno producers have named tracks after Isaac Hayes albums. But this counterintuitiveness is at the heart of Jelinek's practice: 'Actually the recording is not one of my favorites. I always have problems with Hayes' live records, 'cause his arrangements lose their deepness Studio/mixer-virtuosity does not work on stage. Nevertheless *Live at the Sahara Tahoe* is a famous/popular record of Hayes — that's the reason I chose this reference. Famous live records and concerts, a gesture of popular music, that stands in contradiction to electronic music.' (If you've ever been to a Tahoe casino, they *textstar* in stark contradiction to most electronic music as well — but that's another story.) *Textstar* collects tracks from four of Farben's six EPs: Live at the Sahara Tahoe (1999), Raw Macro (2000), Beautone (2000), and Farben Says: Don't Fight Phrases (2002). This represents the first time that Farben's music is available on CD. In introducing new ears to these sounds, *Textstar* reinforces Jelinek's position as one of the most innovative, nuanced, and soulful producers working today."

##### EIGHT MILES HIGH: *Katalog CD* (KLANG 08CD). \$14.00

"Eight Miles High' is perhaps the most beautiful song by the American country/rock band The Byrds: in 1966 the legendary bass, crazy sound ideas and the guitar inspired by John Coltrane defined the way of life of a generation between beat and psychedelic. Nothing could be taken for granted anymore, everything seemed to be changing. However, the prevalent talk about free love, flower power and mind-expanding drugs did not exactly sharpen one's senses: although 'Eight Miles High' describes the band's first flight to Britain, many journalists interpreted the lyrics as a hidden drug allegory. The hippie hype was more powerful than their interest in a unique song. Techno was likewise long regarded by many people as a mere collection of clichés: as strictly functional, fun terrorism, concerned solely about effectiveness. The individual musician/producer had to disappear in the DJ's mix just out of principle, dissolve in the collective 'us' frenzy. Yet, after all, samplers and computers are nothing else than the contemporary equivalent of guitars. Of course one can create pumping tracks and bizarre soundscapes with them, hack songs into tiny pieces until no beat sounds like the next. But that needn't be. 'Eight Miles High' catapulted the Byrds into the whirl of the upcoming flower-power hype. In contrast, Frankfurt-based producer Roman Flügel's Eight Miles High project profits from the fact that electronic music is no longer inevitably regarded as a collection of dehumanised tracks. This creates room for his own personal approach, one could almost call it songwriting. The project name Eight Miles High is little more than the vague memory of a piece of pop history. Ironically shattered by the fact that Roman first heard Roxy Music's wistful version of the song. So it was not a collective emergence into the summer of love, but a retreat into a new form of individuality. Sometimes *Katalog* seems like 'Looking for the perfect sound'. Inquisitive experimenting, a mellow conquest of an aural world. Nonetheless, Roman Flügel does not suppress the subjective and emotional aspect of his music. Sporadic melodies seem like a tender reminder of the fact that there's more to life than the constant abstract search for something you've never heard before. The attraction of Eight Miles High often lies in the combination of different sources of sound. These include self-played piano passages or the sound of a plectrum scraping on guitar strings. For Roman, who at some point even studied musicology, it also has something to do with becoming older. First see the person and his art — then the context in which he works. Every sound."

##### SAPIANO/THE PARTYCRASHERS: *Greatest Hits CD* (KLANG CD3). \$16.00

"When it comes to an album on Klang Elektronik by these legendary three (Tony Sapiano, Kenny C and Felix), it's time to take a closer look at their biographies and careers. In March 1996 Tony, Kenny, and Felix recorded for the first time together as Sapiano and the Partycrashers. They went on to release several records on the Sabrettes label and also Andy Weatherall's Emissions label. Most of the tracks on *Greatest Hits* are very rare and classic releases from their extensive history on these critically acclaimed labels."

##### CONTINUOUS MODE: *Running Status 12"* (KLANG 033). \$9.00

"Andy Mellwig is without any doubt one of the most brilliant musical poets of the German Techno-scene. In the early 90s he pioneered new standards in vinyl cutting and mastering at the famous Dubplates & Mastering in Berlin, where he was responsible for the unique and

trend-setting sound of the legendary Basic Channel and Maurizio records. In addition he is one half of Porter Ricks and his former releases of his solo-project Continuous Mode on Chain Reaction are classics. Klang is pleased and proud to present the continuation of Continuous Mode with 3 new songs. A1: 'running status' is a suburban track, with its cycling noisy sound-loops it agitates loads of dirt that is spread carefully all over the sound structure. Finally the 'ride' and the 'high-hat' make you feel like sitting on a motor bike with Alan Vega and Martin Rev (Suicide), blasting through Downtown Manhattan. Fuckin' Rock'n Roll! A2 'criminal funk' is kind of Science-Fiction-Krautrock. The melody sounds like a space-soundtrack from a far away past when people still believed in a future with space-ships that have built-in kitchens. A3 'like children' is based on an Electrорockbeat. White light, white heat, white 'criminal Funk' for Techno-philosophers and Rockers."

**EIGHT MILES HIGH: Chamber Music 12" (KLANG 042). \$9.00**

"Roman Flügel, a.k.a. Eight Miles High, with his fourth attack on Klang Elektronik. Roman continues his brilliant soundtrack in his usual variety of reduced rhythms and sci-fi soundscapes."

**ALTER EGO: Slaughterhouse 12" (KLANG 044). \$9.00**

"After the overwhelming hit 'Betty Ford' EP by this Alter Ego duo of Roman Flügel and Jörn Elling Wuttke, we announce the follow-up concerning the subject 'Slaughterhouse'. It's a little bit like the impression of a long, dark and damp way, where the listener gets lead through the starting point of this sideseeing-tour again."

**CONTINUOUS MODE: Disinformation Design 12" (KLANG 049). \$9.00**

"Andy Melwig (together with Thomas Köhner better known as Porter Ricks) is Continuous Mode and with this 12" he introduces his upcoming album on Klang Elektronik entitled *Disinformation Design*. About his past as head-mastering engineer at Basic Channel (Dubplates & Mastering) in Berlin we don't have to say any more words, you can still hear the influence he had on this legendary institution. Approaching here and now we are experiencing his music as something extremely intensive and actually we are happy that his music demands highest attention."

**SIKORA: Metropoler 12" (KLANG 051). \$9.00**

"Stephan Straka aka. Sikora reduces the speed in his music, improving his deepness in the sound, letting the bass roll while magical hypnosis is sneaking in through the backdoor. 'Grown' is a clear statement in the subject of: Big City Club feeling with less superficiality for a conscious dancing therapy. Soon spring is coming and you can actually feel the awakening mood shining through in the music. 'Duft' ('smell' in english) is inviting you to open the windows of your car, letting the fresh breeze passing by your elbow. 'Astronaut' is a classic technotrack on which Sikora proves, how the subject of time can be fooled by careful tricky arrangement."

**BETRIEB: Baltus EP 12" (KLANG 052). \$9.00**

"Eckehard Ehlers, a new artist who is already releasing music under different names like Autopoesis (Mille Plateaux) or Auch (Force Inc.) enriches the minimal-electronic territory of the Klang Elektronik Forces. Dedicated to the famous painter Balthus, Betrieb signs his digital sound-sketches sometimes very concrete and rock-like (A1), sometimes kind of abstract, in a classical music style (A2) or sometimes more playful, simply following his very own interpretation of DeepHouse (B2). The extremely reduced and repetitive elements in his music can not be overheard."

**SPIESS, PETER F.: Crystal Polymorphs 2LP (KLANG 053). \$16.00**

Double vinyl version.

**ANTIGA PRIME: Radio City EP 12" (KLANG 054). \$9.00**

"Tobias Lorscheid and Mirco Mengler aka. Antiga Prime, a brand new, very talented production-team from Mainz (Germany) with their promising 'Radio City' debut EP on Klang Elektronik. Sound on sound is gearing perfectly, continuously forming a musical impression of a futuristic sound travel. The same continues with track B1 and B2 but slightly deeper and with a more calm and warm feeling. Talking about the atmosphere Antiga Prime's music comes obviously close to former productions by Soyent Green (Playhouse) or early LFO."

**ALTER EGO: Betty Ford Remix 12" (KLANG 055). \$9.00**

"What could you say about this record, that hasn't been said already or experienced at the club when played? Nothing! A masterpiece of a classic, voted for the technorecord of the year 2000, pure energy/hysteria — musically translated in perfection. All you could add is done in these two awesome remixes by two true heroes of the electronic music scene in their very own ingenious way. We are listening, we are amazed and we are dancing our \*\*\*\*\* off. Over and out, Betty Ford 2001"

**ALTER EGO: Betty Ford Remix Pt. 2 12" (KLANG 056). \$9.00**

"The continuation and irresistible completion of the fantastic Betty Ford remix package. DJ Rush: dangerous and uncompromising, März: very melodious, calm and moody. No words to match. Betty Ford 2001."

**BROOM & BABY FORD PRESENT, MARK: Ambo (Remixes) 12" (KLANG 057). \$9.00**

"Mark Broom and Baby Ford from London are two producers who don't really need an introduction. Already in the late 80's, early 90's Baby Ford was becoming a star in the Acid House scene with cult tracks like: Oochy Koochy, Flowers or his famous *Ford Trax* album on Rhythm King. Now, since the middle 90's the production team Broom/Ford (both important parts of the Ifach collective) is continuously feeding the microcosmos of perfectionized Minimal-Techno and -House, especially with their productions on their own labels: Ifach, Trelik and Pal."

**JIRKU, TOMAS: Go! Turn! 12" (KLANG 058). \$9.00**

"A Canadian guy named Tomas Jirku released his first EP on Klang like Farben or Betrieb. 'Micro-House' sound is what it has lately been called in famous British *Wire* magazine. A sound which they believe has mainly been created and influenced by German producers. Well, even though Tomas Jirku proves that it has already become a global phenomenon and the he really goes deep, carefully using the sweet elements of dub on his journey."

**DRYER: Lite Mar 12" (KLANG 059). \$9.00**

"Anders Bryngelsson aka Dryer from Sweden is a brand new artist on Klang Elektronik. His sound is seriously Dub-Reggae influenced by the likes of Basic Channel or even more Rhythm & Sound. You could imagine Tikiman singing over it. His music is warm, very rhythmic and simply deep as hell. Every single sound is warped perfectly with the other, slowly streaming into a deep sea of Dub. Dryer continues the deeper path of Klang, artists like Siro, Farben or Maus & Stolle were following before."

**BABY FORD & THE IFACH COLLECTIVE: Sacred Machine 2LP (KLANG 060). \$16.00**

Double vinyl version.

**BETRIEB: Harmolodic House 12" (KLANG 061). \$9.00**

"Eckehard Ehlers returns with his 2nd EP on Klang Elektronik. A summer trip to the swimming pools of Germany seems to be the headline of his music this time, at least if you judge it from the titles. According to his own saying, this is above all the fact with 'Maria Einsiedel (a swimming pool based in Munich). 'Harmolodic House', the actual headline of this EP contains additionally the phrases 'harmony/melody' (= tradition) and 'House' (= still not com-

pletely explored). Using the latest digital cut and arrangement ART on his homey Laptop."

**HUMAN LEAGUE: All I Ever Wanted - Alter Ego Remix 12" (KLANG 062). \$9.00**

"We are pleased to announce that we can finally present the rarest and greatest Alter Ego remix of recent times. Due to the amazing and careful work of Flügel/Wuttke, Human League, the mothership of all Electro-Popbands, doesn't sound like 80's revival at all. On the contrary, it completely sounds like Human League is supposed to sound here and today. 'Blue Eyed Soul', song-structured and still perfect for every club."

**SIKORA: Jugendfußball EP 12" (KLANG 063). \$9.00**

"Sikora comes with his new EP in two different ways. Side A is more in the 'Metropoler' (Klang 51) tradition. A quiet beater, but with high radiation, mindtripping! Side B is a storming Techno blaster, sucking the dancers into a loophole of noise. B2 is for those who like to chill in the special Sikora manner."

**SIENKIEWICZ, JACEK: Slope 12" (KLANG 064). \$9.00**

"Luckily the Techno-East-Expansion has quickly progressed already. Jacek Sienkiewicz from Warsaw is the living proof and has recently surprised — as much as he amazed us with his releases on labels like Recognition (his own imprint), DE:Bug or WMF Records. On Klang Elektronik he presents us four tracks that finally introduce the long awaited spring time with their solid energetic grooves and sunny refreshing weirdness. Featherlike light Dub-sounds, powerful basslines and ecstasized percussions are creating a magical soundfield that will make more than one raver meditating in the early hours."

**FARBEN: Farben. Says: Don't Fight Phrases 12" (KLANG 065). \$9.00**

"Farben aka Jan Jelinek is back at last! His sixth 12" on Klang Elektronik completes a four-piece series starting with Klang 32, *Featuring The Dramatics*, and presenting simultaneously his works on the Farben CD *Textstar*. And Jelinek does an even better job compared to his previous productions. Completely dedicated to the subject of love he paints a fantastic, romantic and even dramatic soundscape consisting of an incredible calmness, at the same time expressive and gentle."

**FARBEN: Starbox 4x12" / BOX (KLANG 066). \$43.00**

"The complete Farben-oeuvre in the deluxe-edition vinyl version! The four-part 12" series is bedded like chocolate candy in a beautifully crafted — of course in four-colours — LP-sized box, waiting to find a special place in your record shelves. In contrast to the CD issue *Textstar* you have six bonus-tracks which will touch the heart of every electronica lover. Jan Jelinek presents his micro-house-package in all its coolness and gentleness that is now so typical for him. And the artist knows how to keep his groove of modern electronic soul & funk going like any funkmaster of the past." Features the previous Farben 12" releases on Klang: "Featuring the Dramatics", "Raw Macro", "Beautone", "Says: Don't Fight Phrases". Limited stock.

**JOST, CARSTEN: A Certain Kind 12" (KLANG 067). \$9.00**

"Carsten Jost is one of Hamburg's most talented and truly most well known DJs and producers of the town's relatively young Techno-musicians-generation. His music is versatile, you can hear great diversity in moods and atmosphere in his tracks as well as romanticism, dedication and passion, maybe a little 'dreaming away.' His counter attack could be brusque (B1 'a certain kind'), damage maybe not avoidable. One from the darker side, but with an enormous strength, outstanding atmosphere and intensity. A real 'Klang'..."

**DRYER: 2nd EP 12" (KLANG 068). \$9.00**

"The continuation of 'sounds from the north' on Klang Elektronik. In Anders Bryngelsson's case this means in no way coldness or darkness — no, it's more like getting tickled from the warming midnight sun. On side one Dryer remains true to a certain Basic Channel-sound. One's really waiting for Tikiman's voice to come in. But Mr. Bryngelsson pleases us with no sweet vocals, so why not do it yourself? Grab the mike and go! Not that we would call for a karaoke competition, but... Side 2 starts more powerful, the tempo is increasing, though 'Grop' is still in a tradition of dub-oriented music. It's in 'Fett Med Skillnad' that Anders is treading new paths."

**CORTEJ, ALEX: Reticarga EP 12" (KLANG 069). \$9.00**

"Alex Cortej should already be known for his releases on Source or Kanzleramt. One of the characteristics of his sound is determined by the use of his 8 bit sound card. Alex Cortej created six parts of a whole for Klang and called them 'Reticarga'. Four of them which are framed by two jazz-influenced miniatures, are reduced tracks built mostly upon one single sequence."

**BETRIEB: Schlechte Vorbilder EP 12" (KLANG 071). \$9.00**

"Wellknown for his work as Autopoesis on Mille Plateaux, his *Eckehard Ehlers Plays...* series on Staubgold and März on Karaoke Kalk, this is EP features Eckehard Ehlers as Betrieb on Klang Elektronik. On 'Bad Examples' Ehlers presents his modern and forward-looking approach, build upon a very playful and melodious work. Well placed basslines, jumping stoically while you have these shimmering digital particles in the background, floating around your head. It's especially the work with his laptop and small detailed sounds that make Ehlers' compositions stand out."

**LUCIANO, LUCIEN N.: Future Senses 12" (KLANG 072). \$9.00**

"Now this is the first record of the Ricardo Villalobos friend after releases on the Genevan (his adopted city) label Mental Groove for Klang Elektronik. 'Una Cancion' — an airy opening with spanish singsong points the way — at least of the a-side. Lucien keeps on moving pretty cool and loose in 'Lilou Swan'. Now we come to the true hit of the record: 'Future Senses' (feat. Francisca Leon). An echo-drenched work with Francisca's extremely erotic voice. You can find this typical sound made of chopped up mini-parts also in the last track 'Ritmos Estancados'. But you still have a full overall picture."

**DESTILLAT: Azur 12" (KLANG 073). \$9.00**

"It's a great honour to welcome two new guys with their debut on Klang Elektronik! A big warm round of applause for: Destillat with their 'Azur' 12" And they have a brilliant start with 'Super G', a driving dancer with a creaking bassline and a smashing conga. But Kirpacz and Laven step on the gas and pounce on the b-side with verve and a really kicking bass-drum. 'Kaliber' is the name of the track and it's here again that you find this extraterrestrial bass which could have travelled to us straight from the P-Funk universe."

**ALTER EGO: The Frigde 12" (KLANG 075). \$9.00**

"Absolute" first saw the light of day around 1997 as one of the last releases on Harthouse. Because of the label's bankruptcy it sunk without trace... One of the reasons we decided to give this timeless, very concrete and minimal produced track a re-release. The bassdrum thumps a real groove while this acid-like figure massages nicely our synapses. That's why this piece from the 'Klangfabrik' is again and again part of the Alter Ego liveset, cause it's the 'Absolute'."

**BERGHEIM 34: Random Access Memory 12" (KLANG 076). \$9.00**

"Random Access Memory" is one of those catchy songs once heard you can't forget, which of course is due to Anne Vortisch's beautiful singing and such lines as: 'Don't Push Me Cause I'm Close To The Edge' or 'Bakerman Is Baking Bread'... So what's the message of the band? Guess you have to find out yourself... Move D & D-Man start their work on the basis of a



very rocking old-school type a beat. Very solid and 'straight in the face.'

**CORTEX, ALEX: *Huyendo 12"* (KLANG 078). \$9.00**

"Starting with a short small hip hop instrumental (yes yes, y'all!) and ending in a meditative way with *Huyendo Pt.6*. A2 gives us one of those monotonous tracks that captivates everybody on the dancefloor after 2 minutes. Side 1 finishes a bit more gentle with 'Part 3' — a tune which could easily stand the test of time on any deep house floor. There is a little miniature of sound at the beginning of side 2 before we come to the truly hit of the record — but please switch to 45 rpm on your record player... 'Huyendo Pt.5' makes you shake your limbs right from the start. A fabulous 'house of groove' built by master Cortex! No chance your legs and arms will resist! Well, and as we said before, there's gonna be a quiet ending with 'Part 6'."

**DESTILLAT: *Regatta 12"* (KLANG 080). \$9.00**

"After their short trip to Playhouse shores with their version of Spektrum's already classic 'Freakbox' track, Alex Kirpacz and Michael Laven are now back in great shape storming onto the wild wild sea of twisted sounds with *Regatta*. It's true that they already achieved creating a typical Destillat sound — a sound which owes as much to psychedelic as to straight forward percussion orientated groovy tech styles. They don't loose themselves in too warped things — they always keep their eyes on the dancefloor first."

**BERGHEIM 34: *System 12"* (KLANG 081). \$9.00**

"System' is the choice this time plus a new version of 'Random Access Memory' by Hamburg based 8Doogymoto member Viktor Marek and a very nice treatment of 'Ding Dong' by Farben aka Jan Jelinek. Sounds good? You're right! 'System' is one of those songs you won't forget when you've heard them once. Beautiful pizzicato strings make this track a special adventure in sound. The slightly 'Modern R' n' B' touch is picked up by KRll who delves even deeper into these fields. The guy from Finland twists and twiddles the knobs creating a wicked Dancehall-esque beat. Strike! Viktor Marek pushes 'R.A.M.' into a more -straight-to-the-dancefloor direction which works out very well. Simple but effective... but of course with a lot of charm."

**BETRIEB: *Sekt 12"* (KLANG 082). \$9.00**

"Part 5 of the Betrieb saga starring no one else than the unmistakable Ekkehard Ehlers with his hands on the keypad of his Mac. 3 Tracks this time dedicated to champagne's little brother, good old German sparkling wine in three variations: with 'Orange' juice, on the rocks ('Auf Eis') and with strawberries ('Erdbeere') — a delicious affair that shows Ehlers in a more straight forward way than usually. Deep House record translated into Ehlers' very special digital language. So get your tickets, buy some popcorn and take your girl/boy to the movies. Betrieb V now playing at your local cinema, uhh... record store."

**2 DOLLAR EGG: *Graphit 12"* (KLANG 083). \$9.00**

"This one's a debut on Klang Elektronik by two nice guys that named themselves after some very expensive food, eggs especially... Hmm... if that sounds strange to you, you should listen to their music...! They had releases on Zenith subsidiary I220, Nummer Schallplatten and made a remix for Benno Blome's Berlin based Sender so far and originally started in 1992."

**ALTER EGO: *Rocker (Black Strobe Rmx) 12"* (KLANG 084B). \$9.00**

"Without exaggerating one can say that 'Rocker' is already one of these dancefloor events of 2004. Wolfgang Voigt calls it 'noble techno', DJ Koze says, he didn't experience such reactions since Nirvana's 'Smells Like Teen Spirit' and the limited one-sided 12" went strictly to number 1 in the German Dance Charts. And now it's time for the official release with a remix by French guys Blackstrobe. Ivan Smaghe's project is, together with Tiefschwarz, part of a spearhead of a new sound which the British call Electronic House whereas in Germany it's simply called Rock-Techno. Song structures and a sound that owes much to the eighties but avoids the mistakes made in the nineties gave way for Blackstrobe as the ideal candidate for the remix."

**ALTER EGO: *Transphormer 3LP* (KLANG 085). \$21.00**

Triple LP version.

**FARBEN: *Presents the Preset: The Sampling Matter EP 12"* (KLANG 086). \$10.00**

"It's been a long time... — that's what Rakim was rapping some time ago. And it's been also a while that we had the honour to present a new record by Mr. Farben himself, Jan Jelinek. This time he *Presents The Presets: The Sampling Matter EP* to us. 4 oddly named tracks of warmth and beauty that bear the typical Farben trademark sound featuring 'The Presets': Lorenzo Montana (handclaps), Roco DeStefano (fingersnaps), Pucho 'Eddie' Rivera (whistle) and Rose Bellotte (toms). The first track, 'I don't write the title down this time...' is built upon many different sounds: fingersnaps, pizzicato strings, P-Funk synthesizer stabs, all held together by a nice lullaby-like melody."

**ALTER EGO: *Transphormer CD* (KLANG 11CD). \$17.00**

"We would like to thank Einstein for his theory of relativity, Edison for the phonograph, Van Gogh for this ear and Alter Ego for being reliable. In times of vast popularity in the field of electronic dance music, Alter Ego focus on consistency in every sense of the word. With superior ease, they couple the most exciting moments of traditional techno with mega hip, state-of-the-art silicon funk. Deeply rooted in tradition, but always with their data glove on the pulse of time, they concentrate on the essentials. Ten specially selected little pieces of art have managed to make it onto *Transphormer*, all of which mastered their way round the chic obstacle course brilliantly taking purism and hit alarm in their stride. Straightness and a crazed love for detail are what make the difference on this album. Artistic breaks that entice, not force, the listener into a euphoric state. Sophisticated techno 'Made in Frankfurt' which once goes to show how exciting functionality can be."

**KLANGBAD (GERMANY):**

**FAUST: *You Know FaUSt LP* (KLANG 0169). \$17.00**

German-only vinyl edition of the 1997 studio album released on CD by ReR. The trio of Zappi Diermaier, Hans Joachim Irmeler & Jean-Hervé Peron.

**FAUST: *Ravvivando CD* (KLANG 36002). \$15.00**

"Nearly thirty years after rock music briefly flirted with the avant garde, Faust have remained true to the spirit of their early incarnation. Faust also remain switched in to contemporary musical culture, and if the word 'retro' can be applied to them, it is in the good sense of the word; they have not sullied the memory of their former glories by indulging in musical banalities, like so many other veterans of seventies music. Faust is still Faust, and *Ravvivando* is sound proof of this. *Ravvivando* is the result of over a year's work in studios. Live Studio Sessions and compositions in Faust-like manner serve as raw material to be constantly reworked. *Ravvivando* is a term from European creative music and means growing faster, giving life. This music could not be better named. Giving life, cleansing, deconstructing, playing with tradition and modernity, seriousness and humour. Structures are broken down and built up again. Acoustic, electronic, music, noise, harmony, sounds — these terms play no part in Faust's universe. Everything melts together. Everything is one. One great river forges its path recklessly and unfalteringly through a wide, open landscape of sounds. A soundscape that opens countless possibilities for the experimenting musicians and listen-

ers alike. The atmospheric intensity, the radical expression and the startling cacophony of *Ravvivando*, is not unlike the music on the original album, *Faust*, from the seventies. Is Faust 'retro' after all? No, this music is timeless. As long as Faust remains ahead of other bands, their influence on future generations of musicians will remain intact and for this reason alone, Faust is more up-to-date today than ever before." — Albert Koch

**FAUST: *Ravvivando ? Remixed By Soft Cell CD* (KLANG 62832). \$8.00**

"The new single consists of a series of remixes of the track 'Wir brauchen dich' from *Ravvivando*, all by Dave Ball (Soft Cell/The Grid) and Ingo Vauk. Dave Ball & Co. have managed to showhorn Faust into the Neu! framework. Think 'Motorik Noise'. Think Kraftwerk(!). Think Industrial-Can. Think of it as the single that might put Faust into record collections that have never seen their like before. All pop records should sound like this, only with each one just ever so slightly different so we can tell them apart. Strange to tell, but Ball and Vauk have done a fantastic job. I can't wait for the full *Ravvivando* remixes album.... But on this evidence there should be a campaign to get Ball & Vauk to do some more remixes."

**FAUST: *Freispiel LP* (KLANG 62891LP). \$15.00**

LP version.

**FAUST: *Freispiel CD* (KLANG 62892). \$14.50**

"Faust, the legendary Krautrock band, is back again. In their 31st year they are releasing a remix album, proving once again their timeless importance to the international music scene. This album is a collection of remixes of most tracks from Faust's spectacular masterpiece *Ravvivando*, released in 1999. Take your time listening to it, and you will get lost in these amazing soundscapes and more dancefloor-tracks of *Freispiel*. As you might know, musical borders and limits do not exist in the fantastic sound world of Faust. The knowledge about this first Faust-principle was a great challenge for the participating artists of *Freispiel*. The wide diversity of sounds spans from The Resident's work to the infectious dance grooves by the Sofa Surfers and Soft Cell to deconstructed versions by people like Funkstoerung and Howie B. You will also fall in love with the final track the Canadian band Dead Voices On Air (who had been involved with the Can-solo-projects) made of the Faust-song 'Du weißt schon'. *Freispiel* shows Faust in a complete new framework and is a must for bothany serious record collector and the urban club-scene of many open-minded people. Wherever you go, in the tube, in the cafe, on the street under water... you will hear the sound of Faust since all sound is potential music, music like Faust's, limitless.. So the unlimited world around us is both the laboratory and the stage for this outstanding German band."

**VA: *First Steps CD* (KLANG 62932). \$6.50**

"Label compilation featuring unreleased tracks from Faust, Circle, Dälek, and others. If one were to capture the release policy of the Klangbad label in a nutshell, one could say: no stereotypes. It seems that there is no such thing as the typical Klangbad-sound. With Klangbad, Cornelia Paul and Jochen Irmeler have created their own creative biotope. At the core of this creative cell they are themselves. Their built-in studio plays a leading role in all their artistic processes. It's here that Jochen Irmeler together polishes and hones future releases. It is also the place where the dialogue between the artists and their label takes place. Not the 'product' and its marketing according to certain trends are the focus of attention, but the creative process. Like Faust as a band have always done. The research and exploration of new sounds that the band started, is now carried on by the label. So in a way the sound of Klangbad does exist, but not as a fulfillment of stereotypical clichés. On the contrary, it is the incalculable, the non-stereotypical and the surprising element which is at the core of Klangbad's catalogue. Intricate Psychedelia, Rock with a cutting edge, intelligent HipHop, Electronica — the curiosity is boundless and they are not afraid of exploring new horizons. Faust, Circle, Dälek, Ole Lukkoje, Kagaroo Moon and the others: as varied as their individual music may be, everything sounds original and unmistakable. Because boredom is death. Welcome to the sound of Klangbad!"

**CIRCLE: *Alotus CD* (KLANG 62952). \$15.00**

"Inventors, spacemen, brain surgeons. Ambitious lovers. Music like a sexual act — physical, sensitive, instinctive, experienced. A similarly steady as well as uneven ride through buzzing textures, precisely distorted guitar drones and monochromatic monsters of (dis-)harmonies: this is where Circle are. *Alotus*, the title of their new album, means as much as first step, but it is only outside of their Scandinavian home worlds that it is such. Before that were ten LPs, a few EPs and several contributions to compilations of an experienced group, which in 1991 first saw the sparse light of the Finnish small town of Pori at the Botnic gulf. The result: a high-dense, at times paradoxical concentrate of shimmering prog-rock, sparkling minimalism and interwoven archaic and uncanny singing in a dialect from somewhere far out. Only the drumming (which distinctly tastes of wood) manages to keep these floating spirits in their orbit. True space rock. Never was there music, which fitted this term better than that of Circle."

**FAUST: *Edinburgh 1997 CD* (KLANG F2). \$15.00**

Live at the Flux New Music Festival in Edinburgh. "Three weeks of festival, theatre, pantomime, experimental arts and music. In amongst these, Faust: A legend for the connoisseur, with constantly changing sound experiments over the past 25 years. Faust mixes industrial noise with tattered sounds, jazzy harmonies and rock rhythms. Unfettered and minimalist. A concert at a venue resembling a low, hot cave. There is a huge metal sheet in front of the stage beyond the reach of the audience. *Guardian*: '... an alarming, emotionally exhausting and strangely uplifting ritual and probably the most intense live theatre of the Edinburgh Fringe. Worth selling your soul for, in fact!'"

**FAUST: *Faust Wakes Nosferatu LP* (KLANG FLI 5). \$26.00**

Limited vinyl version, contains a different performance of the material than the previous CD version. Elaborate triple gatefold packaging.

**PELTOLA, MARKKU: *Buster Keatonin Ratsutilalla CD* (KLANG 025CD). \$18.00**

"Have you met Markku Peltola? No?! Well, maybe you have but cannot remember. Peltola played the main character in Aki Kaurismäki's prize-winning film *The Man Without A Past*. On *Buster Keatonin Ratsutilalla*, guitarist Peltola and his accompanying musicians play a place- and timeless folk music. One just can't tell if these very laid back yet very cleverly arranged pieces have a set form or if they are excerpts from a jam-session. But then maybe Peltola and his cohorts are not so sure themselves. They probably don't care anyway. Their music oscillates solemnly between queer humour and touching melancholy. This music sounds... well, easy, unobtrusive and sparse. Peltola and his band use their means in an extremely economic way. Most of the time, the main melody is played by the violin. With very few notes, it says all there is to say. All other instruments — electric and acoustic guitars, piano, brass and drums — are playing in a very loose formation. Everything remains natural, easy and friendly. Thus the soft percussion grooves and the simple themes and their variations seem almost conclusive. If, in the presence of non-Scandinavians, Peltola claimed that he played traditional Finnish music on this album, he'd probably succeed with it."

**KLANGKRIEG PRODUCTIONS (GERMANY):****SONIC DRAGOLGO: *Don't Stop The Music* CD (KKREIG 06 CD). \$15.00**

"Kozaburo Narita, so his civil name, seems to have dedicated himself more to the free interpretation of Madonna, the B-52s, Philip Boa, Scooter and the Ramones, and is thus creating a kind of happy-hardcore-melody-punk-rock for the 21st century. The result are catchy songs, enriched with dirty metal guitars, euphoric noise attacks and really thick, hyped-up beats. And this is about to start like anything else for a very long time. In between there are tracks like 'Deep Angel' or 'Emergency Code' which sound like a mixture of Jeff Mills and an eurotrash-club in the suburbs. So his music combines all components of a real Klangkrieg party, too. We have been looking for him, he has found us. Isn't that great?"

**VA: *American Breakbeat 2 Rebuilt* 2CD (KKREIG 09 CD). \$16.00**

"The Rebuilt-project: musicians from 33 countries remixed the tracks of *American Breakbeat*. In comparison, *American Breakbeat Rebuilt* is much more pop, but Klangkrieg would not be Klangkrieg, if we have not recruited musical border crossers for such a mammoth project... at the end listeners will experience a kind of 're-hearing' with many old acquaintances and some surprising new discoveries. Already when we have worked on *American Breakbeat*, we could not find anything 'typically American'. Referring to Rebuilt, it's very obvious, that finally no stereotype grasps anymore. Electronic music thus proves to be an international code escaping all categories. But — really — who of us needs categories? Although *American Breakbeat 2 Rebuilt* is kind of conceptual, it first of all promises an unique pleasure for your ears. The two CDs remain floating, while the connection is made between clicks & cuts via really nice electric pop to break core and noisy drones." Remixes by: ES, Borko, Leafcutter John, Ultra Milkmaids, Pastacas, Xploding Plastix, Donnacha Costello, Random Logic, Andreas Tiliander, Belgradeyard Sound System, Ambidextrous, Sonic Dragolgo, Slepicy, Miraq, Chris Wood, Ford Proco, Desertstorm Breakcore Squad, Goem, Rosy Parlana, Fibla, Pimmon, Intricate, Kubik, Epy, Somatic Responses, Com.a, Noize Creator, Panacea, Andrea Benedetti, Mambotur, Ruzina Frankulin, Ammo, Insursion, Vultures. The original artists being remixed include Kid 606, Matmos, Cex, Electric Company, Marumari, many others.

**VA: *Who Wants To Be A Millionaire* CD (KKREIG 15 CD). \$17.00**

"Guy Mitchelmore (Television- and Media-Composer and proprietor of Music For The Media, 'the world's only distance-learning-course for media-composers') announces a competition: He asks musicians to compose a signature-theme for a new game show and to send it to him. The reward? A free Music For The Media-tutorial for the five best compositions." Artists: Panacea, Harald "Sack" Ziegler, Jayrope, Transformer Di Roboter, Zeitkratzer, Donna Summer, Miniklon, Ekkehard Ehlers, Ekkehrank, Guido Möbius, Noize Creator, Vert, Mondomarc, Chloreschlecht, Francois Sarhan.

**MONDOMARC: *Sau Ra* CD (KKREIG 17CD). \$17.00**

"On his debut as a solo artist, Mondomarc has widened his stylistic horizon considerably and produced an album that sounds like one of those mixtapes you give a friend for his/her birthday. 100% party-compatible electro-killer-tunes, experimental sound-play, straight songs, sprawling electronic follies and determined HipHop result in an out and out homogeneous style-clash, or — to put in a nutshell: a modern pop album. On this album, Marc has been supported by his Mondo Fumatore-colleague Gwendolin, Kat Cosm-chief Sebastian Skalei and Derick Rhodes aka Ladyboy, singer with Solarscape."

**COM.A & DATACH'I: *Connected#3 12"* (KKREIG KK10). \$9.00**

"No. 3 of the 'Connected'-series is again bringing together two remarkable musicians of the current electronic scene: Joseph Fraioli aka Datch'i and Age Yoshida, better known as Com.a. After releasing two furious lonplayer on Caipirinha, Datch'i back with brandnew material: 'Triangular acid and lipstick stain concerto for computers opus 125 in d minor' is a fast breakbeat track which starts with fluttering violin sounds and goes on working its way along a rumbling acidline. Com.a from Tokyo can be seen as the founder of a new sub-genre, best described as 'euphoric idm'. In his special energetic style both of his tracks are tumbling lively forward, accompanied by cheerful melodies."

**KLANGKUNST EDITION (GERMANY):****NIEHUSMANN, FRANK: *Fragrance 1-4 4CD* (KLANG 3/5). \$38.00**

"*Fragrance*: Electronic music in four parts on four CDs. Each of the four parts is a complete composition in itself. *Fragrance*, however, is also suitable for playing via all four CDs running concurrently through eight loudspeakers: whoever has access to four CD players and four stereo units can play the *Fragrance* CDs one through four almost parallel to each other. Exact synchronization is not necessary. Playing with non-synchronization opens up new possibilities. Four CD players with automatic replay functions can make *Fragrance* into a sound installation of indefinite length. The musical character of *Fragrance* is like the structure of aroma: you cannot locate the beginning or end point of an aroma in a room. It's more like this: the beginning and the end of 'things' that happen in fragrance are wiped out — blurred. This is analogous to many natural phenomena: they are missing clear on/off structures. Outside of all frontiers of rhythm and harmony is pure sound."

**KLEPTONES (UK):****TOYDEATH: *Locked Grooves* LP (KLEP ??). \$12.00**

"On the ever mysterious Kleptones label comes a new piece of vinyl, taking plunderphonics again a step further: a do-it-yourself piece of plunderphonics, cut into many locked grooves for the more adventurous DJs."

**KLING KLANG/EMI (GERMANY):****KRAFTWERK: *Expo 2000* CD (EMI 8879842). \$11.00**

"Title track of *Expo 2000* live in Hannover." First new material in 13 years, a 23-minute EP with four mixes of the title track. CD is packaged in a nice 3CD jewel case sleeve, limited to 50,000 copies!. Tracklisting: 1 Expo2000 Kling Klang Mix 2000 2 Expo2000 Kling Klang Mix 2001 3 Expo2000 Kling Klang Mix 2002 4 Expo2000 radio Mix The Radio Mix is exclusive to this release and not found on the US edition on Astralwerks.

**KRAFTWERK: *Expo 2000 12"* (EMI 8879846). \$11.00**

12" vinyl version.

**KRAFTWERK: *Expo Remix* CD (EMI 8896122). \$9.00**

Remixes of the acclaimed 1999 comeback single, "Expo 2000". Tracklisting: 1. Orbital Mix 2. Francois K & Rob Rives Mix 3. DJ Rolando Mix 4. Underground Resistance Mix 5. UR Infiltrated Mix 6. UR Thought 3 Mix. The Orbital mix is a functional track, but the most glossed over mix here. Kevorkian's mix is deep and electro-influenced. But having 4 UR remixes on a Kraftwerk single is what really puts this into the stratosphere. Adding "Jaguar" style splashes and a riveting new vocal line ("They Soul Electric: Detroit...They Soul Electric: Germany"), DJ Rolando's mix is flat out stunning and might take on "Jaguar"-like proportions itself in 2001. Thanks to Florian and Ralf for all the excitement.

**KRAFTWERK: *Expo 2000 Remix 2x12"* (EMI 8896126). \$12.00**

Double vinyl version, same 6 mixes as on the CD.

**KRAFTWERK: *The Mix* CD (EMI 96650). \$24.00**

A 1991 remix album of greatest hits. The "music data mix" is performed by Ralf Hutter, Florian Schneider & Fritz Hilpert. An interesting update of various classic tracks like "Autobahn," "Trans Europa Express," "Die Roboter," etc. into the 90s techno soundprint. Somewhat dismissed by purists, but if you accept it for what it is, a curious enough listen.

**KNIT CLASSICS:****CREATIVE MUSIC STUDIO: *Woodstock Jazz Festival 2* CD (KCR 3009). \$14.00**

Chick Corea (piano), Jack DeJohnette (drums), Lee Konitz (alto sax), Miroslav Vitous (bass). Recorded at Woodstock NY, 9/19/81. Same line up & recording date as above with the additions of: Pat Metheny (guitar) & Anthony Braxton (alto sax). Limited stock.

**ALI, RASHIED QUARTET/QUINTET: *Moon Flight* CD (KCR 3023). \$14.00**

James Vass (alto saxophone), Charles Eubanks (piano), Benny Wilson (bass), Marvin Blackman (tenor saxophone), Rashied Ali (drums). "*Moon Flight* evokes the spirit and inspiration of John Coltrane, for which Rashied held the drum chair from 1965 to 1967. This band is ready, but not rough, strong but not clumsy, gentle and lyric but not punkish. It is a band that projects joy, power, and sensuality. Rashied Ali has recorded and performed with jazz greats such as Albert Ayler and John Coltrane. Recorded in NYC 8/26/75."

**WILSON & BOND STREET, JOE LEE: *What Would It Be Without You* CD (KCR 3024). \$14.00**

Part of Rashied Ali's Survival label reissue series. "It's hard to believe that *What Would It Be Without You* is the first US release from this great jazz vocalist. This 1977 recording is a long overlooked jazz gem highlighted with a warmth reminiscent of the best of jazz offerings. Working with a band featuring Monty Waters on sax, Ryo Kawaski on guitar, Ronnie Boykins on bass, George Avaloz on drums and Rashied Ali on congas; he has created a time-piece that remains a classic."

**ALI FEATURING ROYAL BLUE, RASHIED: *NY Aint So Bad/Ally Plays the Blues* CD (KCR 3025). \$14.00**

"Royal Blue, who hails from Texas, is well versed in the deep tradition of the blues, from John Lee Hooker to Big Joe Turner and Joe Williams. As this tradition dictates, Blue knows the terrain of hard, urban living. *New York Ain't So Bad* is a collective sharing of what both the traditional and modern blues experience is all about. It paints an ornate tapestry of melancholy blues with the ever fluid foundation of Ali's incredible poly-rhythmic free jazz drumming. It is a celebration of the spontaneous expressive creations of musicians at their prime of soulful and musical growth as they pushed the blues to a level which no one has explored previously. Combining the basic structure of the blues as a foundation to launch explorations of free improvisation, Rashied Ali and Royal Blue have perfected a new genre: free New York blues. *New York Ain't So Bad* was partially a studio record and partially a live record. It was recorded at an August 1975 party during a live set at Ali's Alley (Rashied's own jazz club) and after the doors to the Alley had closed the bar was converted into a studio. Royal Blue was a regular musician at Ali's Alley, whom Rashied now remembers as 'the greatest young blues singer I have ever heard.' This is the only record on which Royal Blue had ever appeared before his mysterious murder by his brother-in-law. Blue sang about the turbulence of love and women, and his songs were autobiographical laments. Ali came from a blues background and found it a challenge to combine the soulfulness of blues with the free improvisation of jazz."

**ALI/LEROY JENKINS DUO, RASHIED: *Swift Are The Winds of Life* CD (KCR 3026). \$14.00**

"Created by two master 'free jazz' players in the context of the duet, a simple concept based on musicianship. As John Coltrane pointed out, Rashied Ali is 'one of the great drummers'. Ali is an improviser and composer exploring polyrhythmic worlds while adding texture to the melody. LeRoy Jenkins plays the violin with sweet precision that dances with Ali's drumming. Jenkins sounds like he's been inspired more by the likes of horn players such as Albert Ayler and Sonny Rollins than by any string player."

**KOCH:****STEREOLAB: *ABC Music...The Radio 1 Sessions* 2CD (KOCH 8623). \$17.00**

"As there is no 'Best Of' Stereolab record available, this outstanding collection of studio quality live recordings by the prolific group featuring their best known songs may be accurately considered such. *ABC Music...The Radio 1 Sessions* is both a wonderful Stereolab primer for anyone looking to find out more about the band and an essential document of their considerable accomplishments for completists."

**KODAMA:****MANDELL, JACOB: *Underling* CD (KODAMA 02). \$13.50**

"*Underling* is about edges — those between sound and space, time and place. Underling will set you on a pier overlooking a thousand oceans and ten thousand continents. It will transform you into a single point where all the countless micro-things surrounding you are on a universal scale. Listen with a microscope or telescope. *Underling* rides the boundary between instantaneous and infinite. Using an interconnected feedback path with several banks of parallel processors that resemble a subway map of Tokyo. This album is the second in a series of twelve releases on Jake Mandell's own Kodama label. With acclaimed releases on Force Inc/Mille Plateaux, Worm Interface, Carpark, and Beta Bodega, Mandell has established himself as one of the leading electronic producers. Recording under his given name for this series, Jake advances his exploration of contrast between his trademark ultra-programming and the micro-minimalism established in *Healing* and continuing now with *Underling*."

**VA: *Across The Cell Wall* CD (KODAMA 13). \$13.50**

"The Lineup: Stewart Walker, Kid 606, Mannequin Lung, Kevin Blechdom, Twerk, Richard Devine, Jake Mandell, Brian Tester, Arovane, Unit, Safety Scissors. The Assignment: A wall is a barrier, a border, a boundary. The unsuitably named 'Cell Wall' is actually a constantly shifting dynamism. Known to biochemists as a Fluid Mosaic, this fascinating membrane is more than a divider between cells. It is a transport system, air traffic control, highway network, and a police force. Countless proteins, hormones, nutrients and toxins are processed, passed, and shuffled around by the ever-moving membrane that encompasses each cell into an ovoid, providing the mechanism which allows trillions of cells to link together into a higher organism. You are invited to play a little game of imagination. You are a tiny point, perhaps the size of a small molecule such as nitrous oxide or water. Your assignment is to write a song/track/sound as you pass through this vastly complicated biochemical machine — the cell wall. Your submission should hint at the wonder, the uncalculably complex nature, and the simple elegance of the cell wall, from the perspective of a tiny molecule."

The Results: Every cell of the same type is virtually identical, yet somehow trillions of cells link together to create infinitely unique individuals. Likewise, all eleven of the world-class musicians who were asked to participate in this assignment had dynamically different visions of what it would be like to pass through a cell wall. The results are not always easy listening — but then again, that is why this breathtaking lineup was chosen: Stewart Walker takes a break from his world-touring techno regime to create a different sort of fluttering rhythm. After teasing us with the beautiful Carpark Soccergirl EP, Kid 606 once again shows us that molecular biology is part of his gentler side. Mannequin Lung amazingly still manages to make proteins sound like sine-jazz. Kevin Blechdom puts her laptop through a 300 rpm pirouette and records it trying to maintain its balance. Twerk explores the beauty of contemplation. Richard Devine makes the most un-Richard Devine track possible: for him the Cell is stability. Jake Mandell uses only one sound, a sound with a surprising origin that is revealed at the end. Brian Tester resynopsates the 15/16 time signature into a recombinant autonomy. Arovane recalls the fluctuation of an intracellular dust storm, while Unit's winds whip across rhizomes with a howl. Safety Scissors sings about sliding across to another side. Or maybe not — you can interpret each interpretation in countless ways."

### KOMPAKT (GERMANY):

**PAAPE, JURGEN: Triumph 12" (KOM 001EP). \$8.00**

"After producing some real glamorous houstunes like under his alias 'Care' on Force Inc. and the legendary Profan 015 'Reval', Jurgen Paape is back — minimal tech-house in an unmistakable sexy style."

**DETINGER: Blond 12" (KOM 002EP). \$8.00**

"His father used to be an electrician. Twentysomething years after leaving the cradle, he lets his lifelong-influence show with a superb debut single that will convince all minimal tech-house lovers with its subtle charm and dreamy ambience."

**PAAPE, JURGEN: Glanz 12" (KOM 003EP). \$8.00**

"Funky as hell in his own tradition, a little more abstract."

**MAYER, MICHAEL: 17 & 4 12" (KOM 004EP). \$8.00**

"His solo comeback with Heaven 17, breakbeat-house and pressurefull minimal rave." The member of Forever Sweet and producer of the awesome Cologne mix CD, *Kompakt Köln präsentiert* on Neuton.

**SPIETH, JOACHIM: 12" (KOM 005EP). \$8.00**

"Another intriguing debut on Kompakt. Very charming minimal house with Blackforest funk."

**DETINGER: Puma 12" (KOM 006EP). \$8.00**

"Three spheric but groovy deep stompin' minimal Cologne techno tracks." The most desirable Kompakt release to date.

**SCHAELEN & VOSS: Dicht Dran 12" (KOM 007EP). \$8.00**

"Respectless debut EP. Straight but unpredictable techno with signs and signals to remember!"

**WILD, BENJAMIN: Kronberg 12" (KOM 008EP). \$8.00**

"Relaxed but still rockin' minimal techhouse by this artist known from Perl on FFM."

**VOIGT, REINHARD: Robson Ponte 12" (KOM 009EP). \$8.00**

"Cool rocking harder dry minimal homage to this fantastic Brazilian Footballplayer."

**VA: Kompakt Total 1 2LP (KOM 010LP). \$14.50**

Double vinyl companion to KOMP 03, full color sleeve. Ten tracks in total. Substantially different tracklisting than the CD. Has fewer tracks overall, but 4 exclusive tracks not found on the CD: A. Oster: "Surf's Up", Tobin: "Reis 1", Super-8 "Episode 1" & Thomas/Mayer: "Total Confusion".

**DUBSTAR: Shining Through 12" (KOM 011EP). \$8.00**

"Deep & precise minimal dub techno by C\*Rock of Stir 15/lo-fi."

**DETINGER: Totentanze 12" (KOM 012EP). \$8.00**

"Detti takes the next step. Impressive minimal techno fit for 2000." Three new tracks and a beautiful follow up to *Intershop*, which was merely a top 3 album of 1999 for us. Crispy electronic elegance.

**FUNKE, SASCHA: Campus 12" (KOM 013EP). \$8.00**

"Superslick minimalgroovers from Berlin-Friedrichshain and yet another debut."

**TEICHMANN, GEBR.: Aus Der Ferne 12" (KOM 014EP). \$8.00**

"Totally crazy uplifting funk & dirty reduced house trax."

**VOIGT, REINHARD: Sex Mit M. Mayer 12" (KOM 015EP). \$8.00**

Reduced dub and clubby with a repetitive vocal line in tribute to the incredible suaveness of Forever Sweet/Kompakt's Michael Mayer, you might want to file this one under "Cologne music made for people in Cologne".

**CLOSER MUSIK: One Two Three (No Gravity) 12" (KOM 016EP). \$8.00**

"Matias Aguayo of Zimt fame (a collaborative project with Michael Mayer, released on Ladomat.) is back for more." Three tracks from this mystery artist; laidback crackle, coolly enunciated female vocals and a little bit of freakout.

**SCHAELEN & VOSS: Fein Raus 12" (KOM 017EP). \$8.00**

"These are the guys your parents told you to be aware of!"

**BERING, JONAS: Bienfait 2LP (KOM 018LP). \$14.50**

Double vinyl version.

**FUNKE, SASCHA: Safety First 12" (KOM 019EP). \$8.00**

"Another brilliant & positive 4-tracker by 'funky' Funke, finest Cologne tracks." Very much in the classic mold and one of the finest Kompakt releases to date.

**VA: Kompakt Total 2 2LP (KOM 020LP). \$14.50**

Double vinyl version in full color sleeve. 9 tracks. Three of which are not found on the CD version: Closer Musik: "Piraten"; The Modernist: "Channel 28"; Sascha Funke "Appearance Are Deceptive".

**RAUMSCHMIERE, T.: Bolzplatz 12" (KOM 021EP). \$8.00**

"Incredibly rockin tight knarztechno tracks by this Shitkatapult artist."

**DETINGER: Oasis LP (KOM 022LP). \$12.00**

LP version, full color sleeve.

**EHLERT & LOHBERGER: Vito EP 12" (KOM 023EP). \$8.00**

"Nice varied six tracker with some live sounding minimal percussion and those falling-down-the-steps kind of filters pads and chord stabs we associate (and love) coming from blokes like Vladislav Delay & Cristian Vogel. There's a house-tempo hip hop track, one that uses what sounds like the Casio home console rhumba preset over some deep pulse, one with this cool record-scratch shift type effect, even one in 3! Pretty progressive stuff from Kompakt, which is saying something far greater..." — Hrvatski.

**GUENTNER, MARKUS: Regensburg 12" (KOM 024EP). \$8.00**

"Three slow burners on the GAS-eous tip, rhythmic but beatless (no kicks to speak of) long tones and hoth-like drones. Reminiscent of Various Artists' epics '8', '9' in spots. Very cool, an interesting (but not necessarily non-sensical) choice for a Kompakt release." — Hrvatski.

**MAYER, MICHAEL: Pensum 12" (KOM 025EP). \$8.00**

"Who still dares to believe in this guy? 3 tight techtrax for the 00's."

**SPIETH, JOACHIM: You Don't Fool Me 12" (KOM 026EP). \$8.00**

"Two years after his debut release 'Abi 99' (Kompakt 5) and his respected album *Fluchtpunkt* on Oni:tor, Joachim Spieth returns to his Cologne homebase. 'You Don't Fool Me' marks a new step in his young career. His sound became much tighter and sexier. Follow the subtle development of the A1 techno track and be amazed like we were when the funk embraces you from behind. On the flipside you'll be surprised to find two brilliant pop ambient gems. Especially the second track surely makes you wanna do a somersault — like the first touch of your teenage love. Ready for a romance?"

**LAMAS, GUSTAVO: Mañana 12" (KOM 027EP). \$8.00**

"What is beautiful? Flowers, butterflies, diamonds, fluffy clouds, sunset, Kylie Minogue.... and Pop Ambient! Especially if it comes from Buenos Aires' finest: Gustavo Lamas. Already known for his fantastic releases on Traum (Cologne) and Fragil Discos (Argentina) he now presents his guest performance for Kompakt. Amazing dreamy textures layered around a subliminal groove. 'Manana' means tomorrow. It seems like there's a vision of a better one on the other side of this planet. Hi-tech-kitsch for all people that are sick of depressive IDM stuff. Call your friends. Turn off your radiator. Turn on your stereo. Dance in the sheets. Love is in the air."

**BERING, JONAS: Emballages 12" (KOM 028EP). \$8.00**

"Great EP between kickin' bassdrivin techtrax and fluffy harmonic stuff. Kompakt invites you to a visit to beautiful smalltown lille, next to the belgian border. This is where Jonas Bering develops his unique warm-sounding techgrooves already impressively shown on his debut album *Bienfait* in summer 2000. With his new EP *Emballages* he takes a step further by adding some more catchy melodies and unconventional rhythmic structures to his lovely deep drowning textures. Each of the five tracks is creating a sort of exciting restlessness — stepping on the gas with the handbrake locked. This is prototype minimaltechno for 2001. New economy rave for overcrowded clubs. This is oxygen."

**FUNKE, SASCHA: Drei Auf Drei 12" (KOM 029EP). \$8.00**

"As Sascha is a native (East-) Berliner, deeply involved in technohouse history from the very beginning, he can hardly staty with his already achieved knowledge of producing funky Cologne-style techtrax. His third release for Kompakt testifies the restless effort of this young talent — still hungry and on the hunt for excitement and progression. The epic A1 track touches the dancer's heart with it's dreamy pop feel. There's another brilliant rocking techno piece on the flipside reminding us of Funke's friendly relationship to Berlin's fresh Bpitch Control-outlet."

**VA: Speicher 1 12" (KOM 030EP). \$8.00**

"The legendary cologne-based techno label Kompakt celebrates its 30th release with this stunning and ultra-energetic four-tracker that represents every musical style from 'Pop-Ambient' to 'Schaffel'." Featuring: Jürgen Paape, M. Mayer, Superpitcher, Auftrieb.

**LOHMANN, ULF: Because 12" (KOM 031EP). \$8.00**

"Ulf Lohmann, the newcomer of the year. From the deepest suburbs of Cologne, he spreads his musical message around The world. Resistance is futile. His music disarms even the unarmed. Innocence has become sound — unservingly pure and beautiful. Like the electronic immaculate conception Truthful as love itself. So, leave the container and enter into the paradise of active oblivion. Shut up, you real world! Here comes Ulf Lohmann, here comes Pop Ambient 2001."

**SCHAELEN & VOSS: Ach Komm 12" (KOM 032EP). \$8.00**

"What should we say about guys like Schaeelen & Voss? It's completely embarrassing to release records by such nasty bastards that never fasten their safety belts while chasing in their roaring Honda Civic Turbo through cologne's Pedestrian precinct. Mothers are crying for their young girls, a protestant youth centre moves to another neighbourhood and even dogs refuse to do their business in front of their apartment. But though we love them! And so will you if you once listened to this amazingly fresh and wild new 3 Tracks on 'Ach Komm'. The a-side is what we call Seattle Techno: Ultraphat askicking freaky chainsaw-driven techno with a snotty attitude and dark sexy whispering vocals. Purest typical Schaeelen & Voss — rockers to burn the floors. The long track on the b-side will surprise you with it's incredibly intimate atmosphere and a huge housey bassline to carry you through 8 minutes of sheer ecstasy. What a tune. It touches you to the quick and will leave you with a slightly red face."

**VOIGT, REINHARDT: A.S.P. 12" (KOM 033EP). \$8.00**

"Another real monstrous clubbomb by our man Reinhard Voigt. Known for his works on the legendary Profan label and numerous releases on Mille Plateaux, Force Inc., Harvest & Auftrieb, he's now back with his most smashing techno production to date! 'A.S.P.' carries three straight ahead tunes without mercy apart from the usual 'toolism'. This one's without a doubt the meanest & hardest release on Kompakt today."

**ALL: Alltag 1-4 12" (KOM 034EP). \$8.00**

"Shimmering soundscapes — clear and pure like a rock crystal — are weightlessly floating uphill — straight into the disco of your heart.... All is all over between laptop, ABBA and the twin brother of Gas. All is Wolfgang Voigt and after a number of releases on Profan/Kreisel 99/Mille Plateaux, now finally on Kompakt. Pop Ambient's treasure chest has got a new jewelry. Another milestone on Kompakt's special way — no sublabel necessary. It's all about getting the ambient variation of techno out of the eternal chillout room of oblivion. And to make it the musical focus. All is pop using techno."

**SUPERPITCHER: Heroin 12" (KOM 035EP). \$8.00**

"Superpitcher is Aksel Schaufler who is resident DJ at the Total Confusion club in Cologne's legendary studio 472 among Michael Mayer and Tobias Thomas. After his storming contribution for *Speicher 1* and a remix for Contriva's club hit 'Monika' which became one of the hottest moments during the last cold winter nights he presents his new beautiful record 'Heroin' for heights of this season. Kompakt is his work place, technopop his mission — watch out — you'll get addicted!"

**VA: 4 Remixe Für The Modernist 12" (KOM 036EP). \$8.00**

"Let's talk about schizophrenia. One of the most exciting achievements of electronic music's history is the artist's possibility to be more than one person without having to go to the doctor's. Au contraire, Kompakt's new release is able to show you the excellent advantages for the one affected by and the whole society. The situation: person A gets remixed by the persons B, C, D & E. Person A is also person F & G & H. As the persons B, C, D & E all live in the same body (person J) it took the Kompakt people only one phone call to organize the whole remix-orgy. Great, isn't it? Legend: person A = The Modernist; person B = Wassermann; person C = All; person D = Freiland; person E = Auftrieb; person F = The Bionaut; person G = Geometric Farms; person H = Jörg Burger; person J = Wolfgang Voigt."

**RAUMSCHMIERE, T.: Musick 12" (KOM 037EP). \$8.00**

"Those of you who were drawn into the 'Bolzplatz EP' surely want to take part in this round, too. On 'Musick', bone-dry beats and neck-breaking, 'knarzing' sequences are plac-



ing the ball precisely under the bar. Berlin-based T. Raumschmiere aka Marco Haas demonstrates another time his immense floor-affinity. His first-class releases on the Sender label and his own label Shitkatapult, and last but not least his fat live gigs have made him the very king of new German shuffle-techno."

**VOIGT, REINHARD: *Hier Und Jetzt 12"* (KOM 038EP). \$8.00**

"Those who never experienced how it feels when the bass hits you with 10.000 Watt will unfortunately never understand a record like this. But if you ever and hopefully still enjoy this phenomenon then we got some great news for you. Reinhard Voigt is back after his fantastic 'a.s.p.' which is still played out by the likes of Ellen Allien, DJ Hell, Sven Väth... The A-side of 'Hier Und Jetzt' (here and now) brings you a real killer. Fat rave signals and an extra-tight groove will delight all fans of hard banging techno. On the flip Reinhard adds a good portion of what we call soul to it. High class deep pumping harder cologne techno. Don't miss this 220 gramm of pure energy."

**KAITO: *Beautiful Day 12"* (KOM 039EP). \$8.00**

"No long time ago the Kompakt people were sitting in their sun-heated office thinking about the good old days when tracks like Humate's 'Love Stimulation' or Energy 52's 'Cafe Del Mar' were played everywhere and loooooove was in the air ...That was then but this is now. No nostalgia but a wish rose up: We want nu trance! All at a sudden the postman dropped a little package containing some tracks by the Tokyo-based artist Kaito aka Hiroshi Watanabe who also releases under his Aqua guise on the well known Japanese Frogman imprint. Still captured by the 1993's trance euphoria his music made everybody at Kompakt feel like: 'yeah, this is it!' The perfect mixture between Kompakt's minimal style and good ingredients of classic trance. The title track 'Beautiful Day' is a slamming masterpiece with a little kitsch inside while 'air rider' on the flip will surely be the royal flash in every DJ set. Brilliantly arranged catchy goose pimple techno at its best. Love is back in town. Please file this record under: Hymn!"

**VA: *Kompakt Total 3 2LP* (KOM 040LP). \$14.50**

Double vinyl version. As is usually the case with these Kompakt *Total* comps, many of the tracks are exclusive and not found on the corresponding CD version. This vinyl version features non-CD tracks by: Peter Grummich, Superpitcher, Sascha Funke, Schaebe & Voss, Dettinger & Lawrence. Also appearing, as on the CD: Closer Musik, The Modernist, Jürgen Paape, M. Mayer, Reinhard Voigt.

**LAWRENCE: *Teaser 12"* (KOM 041EP). \$8.00**

"He has repeatedly become remarkable due to his remarkable repetitions and this record overdue. Absolutely. His home is Dial, a label based in Hamburg. A rip-roaring one. Lawrence-techno is poetry, poetry as a kind of resistance against- and for- the -what is up to you. And so is your hairdo. This record definitely proves that laptop-technopop not necessarily has to be a finger exercise for programmers — it can be as real as life and love, and as sexy and groovy as yourself."

**GUENTNER, MARKUS: *In Moll 2LP* (KOM 042LP). \$14.50**

Double vinyl version.

**GRUMMICH, PETER: *Schleusen Auf 12"* (KOM 043EP). \$8.00**

"With Peter Grummich's new record, an (more or less and so far) unknown artist steps out into the public light. But did someone say 'unknown' here? Actually, he's not really unknown. Over the past few years, he has released a number of records under various pseudonyms. Characteristic of him is the clever way he assembles complex, rhythmic elements to form incredible kicking grooves and intelligent techno tracks that generate a kind of soul out of their brute beauty. or, in other words: Peter Grummich is Lawrence's low-down, big brother. Irresistible also his talent to interweave abstract sounds together thus creating a buzzing whole. New techno, new funk, new soul. On with the show."

**VOIGT, REINHARD: *Im Wandel Der Zeit 2LP* (KOM 044LP). \$14.50**

Double LP version.

**KAITO: *Everlasting 12"* (KOM 045EP). \$8.00**

"Soul-petting almost spiritual neotrance by our Japanese superhero. Perfect mixture of typical Kompakt-style, early nineties trance & soul (?!). Outstanding release with lovely 4-color-sleeve. Let yourself be loved."

**GWOSDZ, THOMAS: *Ring Frei 12"* (KOM 046EP). \$8.00**

"Gong! The first round. Direct and straight forward. No tactical skirmish. The vibes are hot. The crowd is raving. Gwosdz starts punching with his legendary A-side. Rough, straight and hard. Followed by salvos of deep hits in sewing-machine tempo. His opponent would better watch out for not going straight onto the dance floor. Gong! The second round. Gwosdz starts with his dreaded schaffel tactics. Much discussed and often copied. But now, it's only about the moment Gwosdz arranges the killer break. The opponent's resistance has almost reached vanishing-point. Gong! You can hardly stand it anymore. Gwosdz again shows his crudest hooks and combinations. For him, it's like a gala performance. His opponent tries to take refuge in the lockgroove. But it's too late now. Thomas Gwosdz is new heavyweight champion. He grew up in Wiesbaden. His career has started at clubs like Basement and Schlachthof. Still resounding throughout the land is his first EP 'push' (Braintist and Schnittstelle)? Produced in co-operation with sparing partner Peter Grummich alias Lee Anderson. Nobody and nothing will stop this guy!"

**LOHMANN, ULF: *Before 12"* (KOM 047EP). \$8.00**

The 2nd Lohmann 12" on Kompakt. "Five tracks, pure and beautiful like the electronic virgin birth plus one monstrous clubtrack. Worth mentioning is the A-side of the maxi: a most kicking rectanglebassline monstertrack for the dance-floor which stands — as grim and straddle-legged as the bouncer of your favourite club — in front of the gate to paradise of active oblivion."

**BERING, JONAS: *Marine 12"* (KOM 048EP). \$8.00**

"Four smart grooving minimaltechno sculptures from Lille, France."

**KÖHNCKE, JUSTUS: *Jet/ShelterJet (M. Mayer Mix) 12"* (KOM 049EP). \$8.00**

"The dream of flying is as old as mankind. But what's left is a daily jet race. The airspace is completely jammed. I repeat: The airspace is jammed! And it's vast, the airspace! That's why Kompakt tower has decided to better reroute Justus Köhncke's virtual supersonic jet into the club. First tests have proved highly satisfactory flight qualities and a 100 percent guarantee against pressure drops on the dance floor. A real turbo-blast by the ex-Whirlpool! Fit to loop the loop, too, though in a less vertiginous tuning, the remix by M. Mayer, who cuts down the energy consumption by 50 percent and doubles the propulsive force. And it goes without saying — at constant aerodynamic. When it comes to 'Shelter', there's nothing more to add than this track crushes 'Marmor, Stein Und Eisen' (english: marble, stone and iron...), and that love is back on firm ground again."

**VA: *Pop Ambient 2002 LP* (KOM 050LP). \$12.00**

LP version. Same 9 tracks as found on the CD. Artists: Tal, Triola, www.jz-arkh.co.uk, Donnacha Costello, Dettinger, Novisad, Ulf Lohmann, Markus Guentner, All.

**FEHLMANN, THOMAS: *Whistle 12"* (KOM 051EP). \$8.00**

"A single sheet of paper would hardly be enough to describe who is this Thomas Fehlmann

and how wonderful his new record. Though you could also expect that everyone knows that this guy from Switzerland is one of the most dazzling figures in German pop culture and Pioneer electronic pop music. As a member of Palais Schaumburg, he side-parted punk and catapulted German pop music out of its impossibility. At times when the toilets at Tresor were new, Thomas Fehlmann and Moritz von Oswald, both used to shake hands with Detroit Techno. He was co-producer of outstanding albums e.g. by Blake Baxter and Eddie Flashin Folwkes, and later, with the Orb, he became chill-out-history. To cut a long story short, in the last two and a half decades Thomas Fehlmann has taken part in the decisive revolutions of music and sound and now, with 'Whistle', he comes back and on to the dance-floor in a most impressive way. Fehlmann 2002 breathes in the hippest sounds of the jetzt-zeit and breathes out a perfect EP which proves that he is still in touch with today's club culture. The A-side 'Making It Whistle' combines textures of clicks and cuts with pressure and soulful techhouse. 'Gratis' takes up the shuffle fever theme and flirts with happy ska tendencies and 'Luftkuss' forms the glamorous ambient end."

**CLOSER MUSIK: *You Don't Know Me 12"* (KOM 052EP). \$8.00**

"Cologne based Kompakt label releases this appetizer from the soon to come Closer Musik album *After Love*. 'You Don't Know Me' is a very dark and subtle mixture of Minimal Techno, Electro and Pop with very sexy vocals by Closer's Matias Aguayo and definite underground hit qualities."

**GUENTNER, MARKUS: *Regensburg / Remix 12"* (KOM 053EP). \$8.00**

"New 12" from Kompakt's Markus Guentner featuring four tracks of orchestral ambient style Minimal House. The title track is included in two remix versions, one by Wolfgang Voigt aka Gas and one by Michael Mayer."

**KÖHNCKE, JUSTUS: *2 After 909 12"* (KOM 054EP). \$8.00**

"After his glorious start at Kompakt with the 12inch 'Jet/Shelter' (which is already proofed to be a real club banger) he now comes up with a mouthwatering new one taken from his album *Was Ist Musik*. The track on the A-side, '2 after 909', is definitely a homage to 'Metro Area 4', one of the groundbreaking consense records in 2001. Köhncke destils and synthesises the funk. The result: it's minimal, it's retro-modern, it's ecstatic. In other words: It's a real bomb! The track on the B-side features a prominent guest of the German pop music scene: Tocotronic's Dirk von Lowtzow. Dirk and Justus, singing a duet, dash forward with the track 'Weil du mich verstehst' (engl. 'Because you know me') and straight into our hearts. It's a ballad. It's about love ... an ode to the children of the night."

**CLOSER MUSIK: *After Love 2LP* (KOM 055LP). \$14.50**

Double LP version.

**KAITO: *Awakening 12"* (KOM 056EP). \$8.00**

"The sun is shining again and so are the records. Summer is not far. But what would summer be like without any hymns? Kaito, Kompakt's man in the far east, nips this question in the bud and comes up with his new record 'Awakening'. With only 2 releases, Kaito has managed to conquer the hearts of Techno-germany. 'Beautiful Day' and 'Everlasting', both records have styled a new sound, a style, DJs as well as any kind of record collectors could agree upon. The buzzword: neo-trance. It's trance without any bad breath or fluorescent tubes, it's pure and fresh. It's gentle euphoria. For a better Ibiza. For a splendid summer of love 2002."

**KÖHNCKE, JUSTUS: *Was Ist Musik? 2LP* (KOM 057LP). \$14.50**

Double LP version.

**VOIGT, REINHARD: *Jetzt Erst Recht 12"* (KOM 058EP). \$8.00**

"Superelegant minimaltechno with a slight acid touch and weird noises. Total confusion!"

**VOIGT, REINHARD: *Recht Erst Jetzt 12"* (KOM 059EP). \$8.00**

"We are extremely pleased to complete the first half of 2002 with a real energetic double-banger produced by Reinhard Voigt, one of Kompakt's co-founders and now honorary member. His track on 'Speicher 2' (Kompakt Extra 2), which is far from any revival or retro mood, keeps on rocking the dancefloors and is another prove of Voigt's antenna for strong minimal techno burners. His twin releases 'Jetzt erst recht' and 'Recht erst jetzt', keep the energy level, but replaces the hefty elements in favour of uplifting and acid-ish sequences. The flawless breaks and the fab, fat sound, both make the twins not only a must-have tool for any modern DJ but also a big event in our fun society. Acid heads go!"

**VA: *Total 4 2LP* (KOM 060LP). \$14.50**

Double LP version, 9 tracks. Artists included on vinyl version: Autobiachi, Freiland, Jürgen Paape, Schaebe & Voss, Thomas Fehlmann, Reinhard Voigt, Justus Köhncke, M.Mayer, Superpitcher. Vinyl exclusive tracks from: Schaebe & Voss, Fehlmann.

**KLIMEK: *Milk & Honey 12"* (KOM 061EP). \$8.00**

"It's so hot that you can neither think, talk, nor even move. Your clothes are sticking on your body like a cheap shower curtain. Your breath is slow and deep. There is a deep silence. Midges are being chased by low-flying swallows. But it's going to happen, soon. You can feel it- first still far away, hardly noticable. But it will come. The fresh breeze brings the rain. The lightning hurrying ahead of the thunder. This infatuating spectacle uniting force and beauty. Salvation. You'd better listen to this record either before, during or after thunderstorms, At the crack of dawn or dusk. File under: acoustic guitar pop ambient. The artist stays anonym."

**PAAPE, JURGEN: *So Weit Wie Noch Nie 12"* (KOM 062EP). \$8.00**

"The original version of this gorgeous schlager techno track, released in august 2001 on Kompakt's *Total 3*, would put a smile on a lot of people's faces. Apart from the reworked original version, you'll get two sensational remixes: The one from frankfurt's high-esthete, super hipster, club- and label-owner with a three-letter name: Ata. Since the very beginning, his Playhouse label has always been a guarantee for finest german House music. It's his first (!) remix ever and his first studio work since the legendary first Playhouse release 'Holy Garage' in 1993. The 'Playhouse Mix' turns the original version into a mega-hip, late-night monster and reminds a bit of the great Larry Levan and Metro Area's congenious adaption of early-80s disco music. The 'Robert Johnson' club is going down on its knees. Wonderful. The other remix comes from one of Kompakt's in-house pioneers of pop ambient: it's Olaf Dettinger. Who didn't want to miss this chance and has interrupted his creative pause only for doing this wonderful 'Moonlight Mix'. Dettinger's cosy hi-tech sounds and Sonja Luebke's seraphic voice, both singing a duet to the moon. Very, very beautiful, indeed."

**SCHAEBE & VOSS: *So Diebst Du Aus 12"* (KOM 063EP). \$8.00**

"Devastatingly rocking techno by our favourite go-getters. Highly entertaining clubfood."

**FEHLMANN, THOMAS: *Streets Of Blah 12"* (KOM 064EP). \$8.00**

"Pretaster to Thomas Fehlmann's upcoming new album *Visions Of Blah*. After being a member of German Post-Dada combo Palais Schaumburg in the early 80ies, Thomas Fehlmann dug deep into the German Techno and Electro scene and created new and exciting music ever since. With his new 12" Fehlmann shows that he still stays ahead and melts elements from House, Pop, Dub and Electronica into something that is purely Fehlmann music."

**KAITO: *Special Life 2LP* (KOM 065LP). \$14.50**

Double LP version.

**SUPERPITCHER: Yesterday 12" (KOM 066EP). \$8.00**

"In Superpitcher's case, the past is 'Tomorrow', an unpretentious, little Song on his 'Heroin' EP, released on Kompakt in 2001. A track which has already broken innumerable hearts, decorated a number of compilations and found admirers from all over the world. And now, it's the elegant uptempo version of 'More Tomorrow' which encroaches the dancefloors and ranges among this summer's great superpitched moments (just listen to the gorgeous remixes he did for Plug Research's DNTL, Cocoon's 'Glove' and his tracks for Speicher 4' and Total 4. Apart from the clubby track 'More Heroin', the B-side also features the brilliant 'Time To Cry', a track which not only follows in the footsteps of 'Tomorrow' as far as the B2-positioning is concerned. At present, there isn't anybody or anything who would be able to occupy more convincingly the interface between indiepop and techno than Superpitcher. This is real glam!"

**FEHLMANN, THOMAS: Visions Of Blah LP (KOM 067LP). \$12.00**  
LP version.

**KÖHNCKE, JUSTUS: Was Ist Musik ? Remix 12" (KOM 068EP). \$8.00**

"Everybody's darling-track 'Was Ist Musik?' taken from the most successful album of the same name by Justus Köhncke starts to conquer the dancefloor. After all the worldwide craziness his maxi singles 'Jet' and '2 After 909' have caused, here is finally a fat extended club version and an instrumental version of his track 'Was Ist Musik?'. When talking about german acid schlager music, we also have to mention Wassermann aka Wolfgang Voigt — the sole pioneer of this genre. In his famous Grungerman-tradition (see remixes he did for Andreas Dorau/Ladomat), he comes up with two chic minimal acid remixes: the one as dry as dust, very pure and structured, the other a real pumping hammer which, and that's for sure, will set your local club on fire."

**FRESCO, LEANDRO: Amor Internacional 12" (KOM 069EP). \$8.00**

"Buenos aires has its own flair and there's hardly any city in the world that can compete with its spirit of urban beauty. It's full of lightness, melancholy and cosiness which makes it a perfect place for sound artists like Leandro Fresco, vital element around key people of Buenos Aires' electronic music scene like Leo Garcia or Gustavo Lamas. Leandro's music is like his town. His style seems to be purely emotional or emotionally pure. The spirituality inherent in his music pervades marble, stone and iron. His record 'Amor Internacional' features a fine little club hit called 'Cero Uno': a track which reminds you of Adamski's 'Killer' groove with mind-blowing harmonies that will ruffle up your hackle and make it swing and dance. A real must-have for lovers of stylish entertainment and more sophisticated 80ies sounds a la DFA or Playgroup. The three other tracks of 'Amor Internacional' are floating in the seventh heaven of pop ambient music, a heaven that above Buenos Aires in particular sounds to be full of violins. Despite recession or just because..."

**MAYER, MICHAEL: Speaker 12" (KOM 070EP). \$8.00**

"Two new tracks from Kompakt's very own Michael Mayer that mingle the Cologne Sound with Chicago. Very straight and kicking."

**VA: Pop Ambient 2003 LP (KOM 071LP). \$12.00**

Single LP version; 6 of the 10 tracks found on the CD (Grummich, Guentner, All, Klimek, Triola, Lohmann).

**VOIGT, REINHARD: How We Rock 12" (KOM 072EP). \$8.00**

"New for new. We recycle the future. Here comes the highest common denominator of Cologne 2002, Ibiza 2003 and Belgium 1991. This guy definitely has bumble bees there where people usually sit on. Quite a lot of. And rather big ones. This feels good. This will rise the mood. Well, someone has to do it ...Tradition obliges. And so does nobility, but who cares. Scottie, energy, please. This is how we rock!"

**THE ORB: Kompassion 12" (KOM 073EP). \$8.00**

"One of the most influential bands of electronic music, who has taken a creative break of almost two years, is back! For the first time, The Orb — a.k.a. Alex Patterson and Thomas Fehlmann — are sailing under the German flag and approaching the sound of Cologne: The A-side featuring 'Cool Harbour' is really hot. Cascades of strings and overdubs, typical of The Orb sound, are merging together thus resulting in a racy shuffle format. With 'Gee Strings' they have examined the microhouse-phenomenon and consider it right. And of course, the ambient aspects are not missing, either. 'Dilmun' is cruising the pop ambient sea, thus closing the circle of the past and future of of chill-out sounds."

**KAITO: Special Love LP (KOM 074LP). \$12.00**

LP version.

**SPIETH, JOACHIM: ICH 12" (KOM 075EP). \$8.00**

"Idyllic comeback with a tech-house trip that got you under your skin."

**MIKKEL METAL: Testan/Hemper 12" (KOM 076EP). \$8.00**

"Testan" deploys a smoke screen of grainy static, and this turns out to be one mother of a click track. Quite rocky bass motif leads into a fantastic synth melody, like the most amazing, unreleased Eno band tune you've never heard, soundtrack to an imaginary movie. 'Hemper' stings it in a much more Chain Reaction kinda style, wicket little pools of microscopic dub sounds, to a walking pace beat, chilled and as we say, quietly awesome stuff."

**KÖHNCKE, JUSTUS: Homogen 12" (KOM 077EP). \$8.00**

"Early in 2002 Justus Köhncke's second 12" for Kompakt. '2 After 909' became something of an immediate and what proved to be highly enduring anthem for the Minimal Techno scene, still a fixture in jockeys' boxes to this day. Justus showed himself to be the master of suspense, Daft Punkish electrofunk building tension and excitement with enormous breakdowns and pickups designed to cause pandemonium at the biggest parties. Early words on this twelve, indicated that when Michael Mayer dropped this on his recent visit to Fabric/London, the audience went absolutely ballistic. The title cut is oscillating house-funk-disco shrouded in an intoxicated sheen, reaching an ambient stillpoint until a huge break ensues, as it threatens to reach crescendo point, it continues — the feeling's almost too much — it drops and Justus sweeps all before him. Total anthem alert! Flip for some more, err, homogenous action, a more rolling feel, all tomtom stabs and synthed strings, huge orchestration and yet still the one note jams kill us."

**FERENC: Yes Sir, I Can Hardcore 12" (KOM 078EP). \$8.00**

"To make a long, long story short: this record was meant to be released a year ago on Nitsa — the label and also one of the world's most wonderful clubs based in Barcelona. But due to thousands of mishaps and blows, this record has never been released so far, apart from various promos mercilessly hammered by their lucky owners. Ferenc is Nitsa's resident DJ Fra and his co-partner Autan, both sharing a mutual passion for early-90ies Brooklyn bass, also called hardcore, with releases on labels like Nu Groove, City or Bonebreaks and produced by Lenny Dee, Joey Beltram, How & Little and the scuffproof Frankie Bones. 'Yes Sir, I Can Hardcore' is meant to be a homage to the era when hardcore was not yet gabber and simply was the most intensive form of house music. Michael Mayer — also one of the biggest fans of Nu Groove hardcore — has been made weak with a number of drinks while DJing at Nitsa club (where he is regular guest-DJ) and has put on his remixing machine. The result may be called insane hardcoresohouse and it just got licensed for the busy Tigersushi col-

lective's new *How To Kill The DJ* compilation. That's all for now. Get your clothes off and put your hands in the air!"

**BERING, JONAS: Normandie 12" (KOM 079EP). \$8.00**

"With his fourth offering on Kompakt this smart Frenchman from Lille intensifies his storytelling style of hypnotising Minimal. Enormous layers, deep and soft like a oriental carpet flying over his trademark digital grooves. On both tracks, Bering puts more stress on the physical aspects of his music. You can call it what you want in the end this record might be closer to the good tradition of Trance than nerdy laptop Minimal. Closer to Manuel Gottsching than to the makings of those pimplefaced wacks around your corner. Epic sounds from old Europe.... enjoy!"

**VA: Total 5 2LP (KOM 080LP). \$14.50**

Double LP version. 8 tracks, 5 of which are on the CD, 3 of which are exclusive to this format, from: M. Meyer/Reinhard Voigt, Modernist, Heib.

**SCSI 9: All She Wants Is 12" (KOM 081EP). \$8.00**

"It should not be necessary anymore to introduce this Russian wonderkid to the public. His numerous releases on respected labels like Traum, Trapez, Salo, Freizeitglauben, Force tracks and others can be found in every record box from here to Novosibirsk. With 'All She Wants' he undoubtedly delivers his ripest production to date. A strong piece of emotional, driving techhouse with a highly recognizable vocal sample some older people should have heard somewhere before... This track has truly mesmerizing qualities when it comes to open the audience's hearts. On remix duty we find two of the most promising producers around these days. Known through his incredibly creative outputs on Musik Krause, Robag Wruhme transfers the original into a fierce shuffle monster in its own right. The Wighnomy bros add an excellent light weight minimal house version and everybody who checked their latest Freude Am Tanzen outing 'Bodyrock' should start mouthwatering now. It's the new breed here, ready to conquer your attention. For now and ever."

**SUPERPITCHER/WASSERMANN: Schaffelfieber 2 12" (KOM 082EP). \$8.00**

12" version of the CD-exclusive tracks: Superpitcher "To Turn You On" & "Wassermann "Hot Love".

**VOIGT, REINHARD: Kontakt 12" (KOM 083EP). \$8.00**

"Everybody who had an eye on the recent musical past of this guy should be already aware of what we can expect from this record. This is about techno in its purest immediate way. Reinhard Voigt has cultivated a sound that is able to devastate everything around it with the most simple methods. His live sets are already legendary and the rumour is going that techno finally found its 'Mick Jagger'. If you subtract around 30 years and exchange the guitar with a powerbook you'll see that it's not really wrong. 'Kontakt' follows the powerful livesound and goes straight in your face. Yes, it's tough stuff but still it has this typical Voigtish smile in its face. And that's a highly infective one..."

**MIKKEL METAL: Rujoni/Nepal 12" (KOM 084EP). \$8.00**

"Mikkel Metal, uncrowned King Crackle from Denmark takes the scepter and attends upon the Death Valley. That's the only way to explain this piece of desert rock. No, it's not dry — quite the reverse. Equipped with assistants carrying 87 casks of water he shows the way and got all time of the world to enjoy himself. An absolutely vacuum sealed record which don't lose a drop of water."

**DJ KOZE: The Geklöppel Continues 12" (KOM 085EP). \$8.00**

"Now it's time to strike back. On *Speicher 11* (Kompakt Extra 11) — the sawyer of Saint George — has threatened us to do so, but now it has finally come true: The daring venture between Germany's almost most favourite DJ and Germany's most favourite guerrilla pop label. This record features everything a real Kompakt record needs: courage, glamour, fun, hunger, thirst, lust, sex and drugs and a straight bass drum, techno, pop and laptop trash. And even ambient. Two sides of globalism within the limits of 93. On the first side, you'll get a wildpitch techhouse stomper with Profan-ish side blows. On the second side, a straying minimal popper as well as an ambient die-away track with sound planes and fanfares you don't need to feel ashamed of calling it wonderful. This is the way how you become Hamburg's governor."

**THOMAS, ANDREW: Fearsome Jewel LP (KOM 086LP). \$12.00**

LP version.

**MAGNET: Rising Sun 12" (KOM 087EP). \$8.00**

"Euphoric sequencer-driven techno on the cutting edge of Mainstreet and Heckmann. Two deep killers."

**BERING, JONAS: Sketches For The Next Season 12" (KOM 088EP). \$8.00**

2 track 12" version featuring these album tracks: "Out To Out" and "Circus".

**MAYER, MICHAEL: Privat 12" (KOM 089EP). \$8.00**

"M.Mayer presents two heartily minimal tracks from his very own repertoire. A shuffle & a disco-tech version."

**VA: Pop Ambient 2004 LP (KOM 090LP). \$12.00**

LP version. 8 of the 9 tracks on the CD.

**VOIGT, REINHARD: How We Rock Remixe 12" (KOM 091EP). \$8.00**

"The Modernist lights up the track in his very own, charming 'Modernist-ical' style. And Electric Indigo has decently chosen the discreet 'At the First Beat'-version."

**REX THE DOG: Prototype 12" (KOM 092EP). \$8.00**

"In the often-quoted 80ies, they would call it a 'smash hit'. A term as British as the mysterious guy from London who sends out his dog to take this monster hit into all the clubs around the world. The dog's name is Rex and 'Prototype' is his message — and it's probably the most trendy prototype of a brand-new digital format ever. Imagine someone, after having started his time machine, flying over the mountains and valleys of music history at bright sunlight and his dog snatching at everything that looks somehow interesting. A little bit of 1984, a little taste of 2011 and a long, extended free flight over 1990. At times when the human voice was replaced by bleeps and clonks and bands like LFO, tricky disko and sweet exorcist labelled the hysteria arising from techno music as glam pop 'made in England'. 'Prototype' — definitely not retro at all — forwards one of the currently most beautiful quotation plug-ins. And it is also a prime example that techno music has already gone down in history and still is the planet's most exciting style of music."

**PASS INTO SILENCE: Calm Like A Millpond LP (KOM 093LP). \$12.00**

LP version.

**FERENC: Cronch 12" (KOM 094EP). \$8.00**

"Inventive 303-acid embedded in a floating monster carpet. Plus shuffle track on other side: a brilliant support for special moments — push nicer with Kompakt."

**KÖHNCKE, JUSTUS: Zwei Photonen 12" (KOM 095EP). \$8.00**

"If Chanel would do techno it would sound like this... Tres elegant and supereuphoric. He did it again..."

**SUPERPITCHER: Here Comes Love 2LP (KOM 096LP). \$14.50**

Double LP version.

**FEHLMANN, THOMAS: Little Big Horn 12" (KOM 097EP). \$8.00**

"Aristocracy obligates. To combine the power and the subversive aesthetic of the timeless classic techno with jazzy elegance and the glamour of the wide world of pop, is undoubtedly the art of Thomas Fehlmann. Also on 'Little Big Horn' he continues the elegant line of his previous Kompakt releases. These beats unyieldingly drive us in the summer. Live and in colour."

**KLIMEK: Milk & Honey LP (KOM 098LP). \$12.00**

LP version.

**KAITO: Soul of Heart 12" (KOM 099EP). \$8.00**

"After a long absence, our Japanese soulbrother is finally back for spring-cleaning the technoworld with a hearty loading of warm water. And again it's not easy to say what exactly Kaito is doing. A little try of explanation: 'Sometimes a single person has to do something forbidden to exceed a border, to change something.' Kaito changed a lot with his records. He exceeded a border. Astonished the popes of taste. Got discussions going. He broke embankments and found new friends. He recharged the perception of 'Trance' positively, familiarized it with Minimal and Deephouse. With prominent support of integer people like Larry Heard, Francois Kevorkian or Joe Clausell he reestablished Trance in a fair and gentle way. Again it got totally self-evident. Recently in the club: 'Hey Trance, you also here? — Great!', 'Yes you're right. By the way, I name myself NeoTrance now.', 'Really? Sounds chic!', 'Exactly. Also a Sake on the rocks for you?', 'Of course, with lemon. Thanks, cheers!', 'Cheers!', 'Hey Neotrance, ...?', 'Yes?', 'What's so bad about taking warm showers?'"

**VA: Kompakt 100 4LP (KOM 100LP). \$28.50**

4 LP version. Deluxe full color gatefold sleeve. Featuring: The Orb, DJ Koze, Reinhard Voigt, Sascha Funke, Thomas Fehlmann, The Modernist, Justus Köhncke, Joachim Spieth, M. Mayer, Kaito, Superpitcher, Fetting, Closer Musik, Markus Guentner, Jürgen Paape, Jonas Bering, Leandro Fresco, Ulf Lohmann, etc.

**SCSI 9: Mini 12" (KOM 101 EP). \$8.00**

"Two Russians take off the gloves. Anton Kubikov and Maxim Milyutenko belong to the finest of what Russian clubscene can offer. The precision and complexity of their productions are as impressive as reliable. Cool funkiness with charm and grace. The discography embraces over 20 releases by now on Trapez, Morris Audio, Force Tracks, Kompakt... Anton as DJ, as well as both together as live-act SCSI-9 are a date of duty in your party-calendar. Welcome in club Europe."

**SUPERPITCHER: Happiness Remixes 12" (KOM 103EP). \$8.00**

Remixes by M. Mayer and Lawrence. "Happiness", the most splendid track of the currently released Superpitcher album *Here Comes Love*, was indispensable to get remixed. To increase or reinterpret the dramatic beauty of the original, was a difficult job. Difficult but also tempting. It was not necessary to ask Michael Mayer twice and Lawrence was quasi finished before he was in demand. The result is two excellent affirmations to the hope, that a remix can be much more than just recycling. The mix by Mayer rebundles the energy of the original and couples 'Happiness' with a lot of craziness. Without losing the primal warmth, he drives your feelings by roller coaster and hits you in the middle of your heart and soul. It got a modern noble rave-tune. Please wack out to it with a big smile on your face. Hamburgs' expert for poetic techno is called Lawrence. His albums on his own label Dial are a class of its own and certainly belong to the most emotional moments of the newer club-history. You can hear that for Superpitchers' 'Happiness' he invested a lot of heart's blood. His mix sounds as if angels would sing, so wonderfully lost in reverie. You would like to put yourself inside this track. If you don't feel anything there, you're as cold as a Siberian lamp pole. The cover artwork is from Petra Hollenbachs' amazing 'Happiness' videoclip." This record only exists because of one thing: "...to cause you happiness."

**MAYER VS. VOIGT: Kompakt Extra For Cisco 12" (KOM EX001EP). \$8.00**

"It's our Japanese friend's birthday and here comes our present: Wolfgang Voigt: Nachschub" (Auftrieb 5 — M. Mayer remix), Michael Mayer: "17 & 4" (Kompakt 4 — W. Voigt/Auftrieb remix), Grungerman: "Fackeln Im Sturm" (original!!!!) + bonus."

**MAYER & REINHARD VOIGT, MICHAEL: Speicher 2 12" (KOM EX002EP). \$8.00**

"Two of Kompakt's most prolific artists appear on this split 12" and they both have moved away from the typical Kompakt minimalism (for this 12", that is) to show the world that pure raving techno can also come from Cologne. Both tracks are a bow down before the bassdrum and their straight forward 4/4 beats. This is made to make the dancefloors burn, so rave on!"

**KORN & ROXY: Speicher 3 12" (KOM EX003EP). \$8.00**

"The summer release attack of Kompakt enters the next round with another offering on the Kompakt Extra label. This time brothers Reinhard & Wolfgang Voigt aka Korn & Roxy share a split 12" and present two minimalist TechHouse anthems with huge acid influences guaranteed to rock every dancefloor. Again, Kompakt is way ahead of other dance labels concerning the right instinct for the future of dance music. Massive!"

**SUPERPITCHER/WASSERMANN: Speicher 4 12" (KOM EX004EP). \$8.00**

"Superpitcher and Wassermann go for gold. Blockrocking anthemic techno, folks."

**VOIGT & VOIGT: Speicher 5 12" (KOM EX005EP). \$8.00**

"There is a new term going around cologne: abspeichern! ? friendly beckoning to frankfurt where they have been heavily pumping for quite a while now, Kompakt sends out a new racer: it's hard but it's fair. It's simple but two- to three-dimensional. But above all, it's rocking as if there wasn't a tomorrow. Following the hot predecessors by M. Mayer, Superpitcher and the brothers Voigt, it's now time for the 5th push — again released by the brothers voigt: Reinhard Voigt — also called 'the kompakt animal' due to his most successful live performances in Germany and abroad — at his best regarding pressure and hardness. His track 'Dorn' is a pitbull with knackig acid sounds. Wolfgang Voigt, in contrast, comes up with 'Vision 03'. A real jewel where he concentrates the very beginnings of 'Roxy'/Speicher 3 to a so far unknown mutation of disco music and which, if played at the right time, exhibits an tremendous emotional power. The tempo is sexy, the sound like a soft stone. A kaleidoscope of colours. And the world is plunged in a light of hope and a better tomorrow. May the planet keep on dancing. But with a vision..."

**SUPERPITCHER/QUARKS: Speicher 6 12" (KOM EX006EP). \$8.00**

"It's the good old, but still highly enjoyable, story of 'every cup finds its cupboard'. You've heard a hundred times before. Two things match so perfectly, it looks as if it has always been like that. The perfect fusion.... And so forth. When two become one. Actually, these little miracles do happen time and again. And Kompakt is really pleased and highly delighted to partake in such a miracle again. On the one hand, there are Quarks who have left their mothership Monika and taken a new course on Home records. The result is a new album and a gorgeous single. And of course there are remixes.... On the other hand there is Superpitcher who ranks among the top 10 in the German remixer scene. At the moment, he is the inimitable interface personified combining indiepop with techno or electronica. No pains, no gains. No rock, no roll. 'I Walk Superpitcher Shuffle Mix' is full of sexual, subversive energy, it's almost obscene. The voice, the digital air guitars, the bass drum, the hi-hats, the breaks, the sweat. This really is the new danceable rock music everyone is talking about. The

Hives, The Strokes, The Ark, The Faint....ok ok, but: 'if it doesn't ass, then it's for the rock'. Amen.

**MAYER & REINHARD VOIGT, MICHAEL: Speicher 7 12" (KOM EX007EP). \$8.00**

"Number 7 in the succesful installment of the 'Speicher' series on Kompakt Extra features two of the labels masterminds working together. 'Unter Null' is Mayer & Voigt's track for Techno-Glamrock stadiums, which still have to be built. 'Bring It Back' is Techno-Trance in the best Kompakt tradition. Another unmissable dancefloor highlight."

**SPIETH/M. MAYER, JOACHIM: Speicher 8 12" (KOM EX008EP). \$8.00**

"Joachim Spieth's 'Under Pressure' is a straight, kicking Techno track with razor sharp hi-hats and a monstrous bassline. Michael Mayer reworks Reinhard Voigt's Techno slammer 'Supertiel' into a dancefloor heartbreaker. Typical 'Speicher' high quality."

**FAIRLEY, JAKE/SUPERPITCHER: Speicher 9 12" (KOM EX009EP). \$8.00**

"Kompakt Extra presents another meeting of dancefloor giants. Jake Fairley's 'Motor' is a fast-paced techno track with slight Detroit influences. Superpitcher slows down the tempo a little with the dark 'Hysteria'."

**VOIGT & VOIGT: Speicher 10 12" (KOM EX010EP). \$8.00**

"Ultradry & funky acid tune reminiscent of Robert Armani's 'Hightimes' and a supereuphoric, let's say neotrance bomb from Cologne's most rocking brothers."

**DJ KOZE AKI MONACO SCHRANZE: Speicher 11 12" (KOM EX011EP). \$8.00**

"Slamming dark technowave with that kompakt feel. Awesome synth lines and gritty funk. Top Pick."

**FREILAND/JENS HARKE: Speicher 12 12" (KOM EX012EP). \$8.00**

"Harke is a very bold guy with sensitive feelings within a hard shell. Beauty and beast in one person."

**VOIGT/JAKE FAIRLEY, REINHARD: Speicher 13 12" (KOM EX013EP). \$8.00**

"Reinhard Voigt and Jake Fairley — the double pack already happily headbanging side by side at live gigs, here united in an unavoidable stroke on Kompakt Extra. Without much preliminary fumbling and in the unmistakable Speicher-style, they go straight into the deepest depths to toast to their German-Canadian friendship. The dance of the lunatics continues. Take this clout, baby — Speicher rules. And by the way: are cement mixers allowed at Loveparade?"

**THE ORB/M. MAYER: Speicher 14 12" (KOM EX014EP). \$8.00**

"Hot shuffle burner by The Orb... A real 'Masterblaster' where M. Mayer and his track 'X' ecstasies not only his fans with a Kompakt first-class, energetic, melo track."

**NAUM/JOACHIM SPIETH: Speicher 15 12" (KOM EX015EP). \$8.00**

"The a-side: Naum - 'Ari': Three perfect shuffle-headbanger track from our most favourite Scotsman As thrilling and overwhelming as stadium rock. As tasty as alcopops. It's break played at >98 decibel will relieve any stress and tension. Guaranteed. By the way, when's AC/DC on tour again? The b-side: Joachim Spieth - 'Use Case': The shaman from the south of Germany calls for fight against the icemen. In typical Spieth manner, he generates sounds which ancient cultures would have called 'trance'. But we call it Speicher techno and feel a lot better. By the way: this time, the eagle is blue."

**INK/BURGER INDUSTRIES, MIKE: Speicher 16 12" (KOM EX016EP). \$8.00**

Volume 16 in the Kompakt "Speicher" (aka "memory") series of split EPs. This time featuring a return of Mike Ink (Wolfgang Voigt). "Fight of the synonyms with old- and new-skool weapons. A further step on the way to the upcoming acid revival?"

**FERENC/NAUM: Speicher 17 12" (KOM EX017). \$8.00**

"Yes, yes friends. Just when Schaffel — the ghost that nobody has called — seemed to roll in the flow of the unintentional hype, two guys, that didn't know anything about each other are now turning the wheel of history. Schaffeltrance — that's how you can call both of these dodges without turning red. Ferenc from Spain and Naum from Scotland are arranging the map of the new Schaffel-Europe."

**VOIGT/HEIB, REINHARD: Speicher 18 12" (KOM EX018EP). \$8.00**

"The anvil of god and the answer to DJ Pierre cross the swords. They drink the blood of their enemies and sing the songs of their fathers. 'Where the words are vodka clear forgetfulness has brought us near'. Stalin bassdrum and eight-o-eight celebrate the unclassified society of the night. What does Helmut Berger, by the way?"

**MAGNET/WIGNOMY BROS.: Speicher 19 12" (KOM EX019EP). \$8.00**

"Here we are again. In the middle of life. Those rituals of the urbans in summer are so oddly affecting. There is a comprehensive offering of wonderful periphrasis and comparisons coming up. And we have chosen and decided: what happens outside, on innocent sun-, mon- or whatever-days afternoons under the sun from wherever, pent-up between several towers of boxes, mostly resembles to the droll ad on a baboonrock. The males and females, always striking weird poses and grimaces, sometimes hilariously romping out of the group, sometimes scratching their forehead, yelling, racing, delousing, making love and so on. These things are totally obvious for us. There is no difference. If you want to know it precisely check out papa's bookcase, in 'Brehm's' animal life under b like baboon. It's right that we only clambered a few steps of the evolution ladder, but who promises us, that it gets even better upstairs?"

**DJ KOZE/JUSTUS KOHNCKE: Speicher 20 12" (KOM EX020EP). \$8.00**

"The Speicher 20 is like the popular device 'four fists for a hallelujah'. Two of the most notorious rough diamonds since end of the prohibition, standing alongside to rock your favourite club. On one side Hamburgs' most wicked DJ Koze and on the other side Cologne's half-silken schlager king Justus Köhncke, both in the best mood to rough up."

**OXTONGUE: Delight 12" (KOM POP001EP). \$8.00**

"Summer of love. Summer of Pop. And if climatic catastrophe means that in Germany, the sun is shining brightly from February through June, well... then let's talk about it again. Oxtongue is Gian Luca Palotta from Piemont in Italy. With his debut feature *Delight* — already released on the Traum label half a year ago — he has captured some of the Italian ars vivendi on to vinyl. As if it was best, pressed barolo. And whoever thinks that vocoder vocals are out will definitely change his mind. Now Kompakt, with its marked preference for Pop has decided to give this track it's own platform. This 12" features remixes by Voigt & Voigt (Wolfgang and Reinhard, that is) and the very groovy Benjamin Diamond. Furthermore this is the very first release on a new Kompakt sidekick, aptly named Kompakt Pop. So, put this on your record player and serve some pasta with truffles."

**SUI, PHONG: Wintermute 12" (KOM POP002EP). \$8.00**

2nd release in this new Kompakt series. Featuring remixes by Superpitcher and Burger/Voigt.

**VOSS, HEIKO: I Think About You 12" (KOM POP003EP). \$8.00**

"You are drunk, extremely excited and you shout: 'music is a command!'. The idea is slowly ascending together with the warm air, condenses and falls back down in black threads on dyed hair. The result is a felt which I read as: 'the snare has to sound very dry in order to hear the machine. And the guitar has to remind you of this other track so that no one is alone anymore. And the bass drum has to be loud, if not, it doesn't work. And the more



artificial the voice, the more you'll be able to change, to transform. And this is music! Ten minutes later: the glasses on the table are bursting almost on command, thus forming a lake of toxic colours. A heart opens and a hot laughter predominates the scene. A dancer enters the stage and starts dancing in the grim light. A bit of the real reality is looming from the background. We won't look but what we do is going down under the table. Slowly, we are getting human at the crack of the dawn outside. 'Have you got a spare bag', you ask. And I say 'yes!'. "

**DORAU/KOHNCKE: *Durch Die Nacht 12* (KOM POP004EP). \$8.00**

"Beginning of the nineties, when Andreas Dorau was the unquestioned master of the disco-oktav-bass for already ten years, Justus Kohncke was still one third of Whirlpool and Wassermann was called Grungerman, a marvelous techno-schlager liaison arose, which in all the years brought out the greatest and wildest mixes and remixes again and again. The unmistakable voice of Andreas Dorau combined with so far unprecedented manners of minimal techno, led on the high point even into the French top ten. (Andreas Dorau Girls In Love/Grungerman mix). Also in two thousand four this liaison has existence. Summit of the schlagertechno guerilla. Two masters of the marathon discotheque condescend to the fight against the night. Supported from 'Mr. Unplugged' Geiger, the virtuoso with the pitch license on one side, and Schaffel-king Wassermann on the other side, we follow the voice of unknown origin through the night. We are coming today but tomorrow, We are free."

**VA: *Köln Kompakt 1 CD* (KOMP 001CD). \$12.00**

The debut Kompakt CD release, a brilliant sounding compilation of the Cologne minimalist techno scene. Features Kandi, Studio 1, Thomas Mayer, The Modernist, Dr. Walker & Freddy Fresh, tandem, M.I:5, Thomas Brinkmann, Pentax, Triple R & Emanuel, Jürgen Paape, OM1, Dr. Walker & M Flux. If you're attuned to the Profan and Studio 1 labels operated by Mike Ink, this is another must-add to the pile.

**DETTINGER: *Intershop CD* (KOMP 002CD). \$14.50**

First full length CD by Olaf Dettinger (two previous 12"s on Kompakt). Beautifully lush ambient-stroked instrumental electronics, powered by warm Cologne beats and pop-infused sensibility. A killer release for fans of the Profan/Studio 1/Kreisel scene and one of most convincing full length albums to emerge from this sector.

**VA: *Kompakt Total 1 CD* (KOMP 003CD). \$14.50**

"There were many different colors. After nine swinging 12 inches over the last two years, Kompakt reaches its first little jubilee. A unique visual style, pretty hard work, and not the smallest amount of passion made Kompakt one of the most respected minimal house and techno platforms in Germany and beyond. The compilation *Total 1* looks back with pride and forward with hope. It's a presentation of all the songs to remember, to get to know, or just to spin. The CD format offers you a nice, balanced mix between romantic reviews and some visionary unreleased material. All the excitement ranges from good old mates like Jürgen Paape, M. Mayer, or Reinhard Voigt, up to shooting stars like Olaf Dettinger, Benjamin Wild, and Marco 'Shitkatapult' Haas. Please notice: this is no Cologne compilation. Integrating a bunch of young and restless talents from all over the country we can pretend this system has no frontiers." Different track listing to the vinyl version, 13 tracks in all, including 7 not found on the 2LP.

**VA: *Tobias Thomas- Für Dich CD* (KOMP 004CD). \$14.50**

"Friday night? The party? In this case it can only mean total confusion at Cologne's Studio 672, where for 2 years Tobias Thomas and his back-in-the-days friend Michael Mayer are hosting Cologne's most kicking club night. But the musical happenings here are quite the opposite of unwinding: in a long decade behind the turntables Thomas and Mayer have specialised in winding up the floor with precise techno. And what would otherwise take 6 or 7 hours is compressed into 70 minutes on Tobias Thomas' mix CD. After a short opener from Jochen Distelmeyer's second album with Blumfeld, the first healing chords of Lali Puma warm up the ceremony. Contemplatively sleepwalking between his own Cologne biotype (Boris Kauer, Dettinger, Wolfgang Voigt), Berliners and Leipzigers (Paul DB, Gamat 3000), and various others (Baby Ford, Vladislav Delay, Nick Holder, Fumiya Tanaka), no track here seems to be without a personal relation. And this seems to be a central theme running through the work of Thomas. Every track in this set is also a private memory of a mood that ruled in its moment or context, or even got generated through it. Great DJs, it's said, possess the ability of turning other people's records into theirs — to project their own emotions on someone else's music. And that's an idea that builds to a perfect line communication for a DJ and head like Tobias Thomas, especially on a Friday night. The epilogue of his trip through the width and depth of his record case naturally leads to Tobias' own productions (like the ones with his group Forever Sweet). And here we have Stereolove, produced with Michael Mayer. Finally things are allowed to unwind a little. For DJ Tobias, it's all a question of the build-up: and so when he plays the sound is not only architectural, it also sounds spiritual."

**BERING, JONAS: *CD* (KOMP 005CD). \$14.50**

Most spectacular album yet on the illustrious Kompakt label, krispy minimalism (as they say), with dubbed out flavor, a theoretical merger of post-Basic Channel filter and some kind of unspoken French elevation. "Finest subtle techno from France. Jonas Bering lives and works in Lille. Therefore he's the first French artist on Kompakt, but don't worry: no disco here. With his debut album *Bienfait* he convinces in all important disciplines of modern 4-to-the-floor music between laidback crackling dub and serious clubanthems. Or, like we used to say: 'Der Bering, Der Rokt!'"

**VA: *Kompakt Total 2 CD* (KOMP 006CD). \$14.50**

"*Total 2* is an entertaining review of the last 12 Kompakt-months featuring well-known friends as for example the 'primary rocks' The Modernist, Reinhard Voigt & Michael Mayer where nothing more needs to be said. Under his Dubstar-alias, skillful C-Rock of Lo-fi/Stir15 Recordings gives a thunderous guest performance. Nomen est Omen. Schaeben & Voss, however, who have been on board Kompakt for a long time, are in the meantime regarded as insane. Soon live at your local club. Big party fun. Dettinger again presents his kicking modern crackling techno style. His new ambient album *Oasis* is due to be released in a few weeks. Closer Musik are represented on this CD with their cuddle techno hit 'One, two, three (no gravity)' and at the moment, they are reaching the stars also in live gigs. On the vinyl edition, they deliver an exclusive, harder club track. Very sexy. The Teichmann Bros. came down to us from the high up North. It's worth paying attention to their label Festplatten. It moves. Proof that the Hamburg city is differently heavy. Sascha Funke has been haunting the capital for a couple of years now. His records are also released on Ellen Alien's Bpitch Control Label. He is probably the only 1st FC Cologne (our famous soccer team) fan in Berlin and holds up the Cologne flag also with his music. Lithe, lissom and elegant. A smart representative of the up-and-coming electronic music scene in Lille/France is Jonas Bering who has torn down the frontiers with his debut album *Bienfait*. Now, on *Total 2*, he is starting off with a straight new track. The latest fledgling pampered at Kompakt is a young guy called Superpitcher, a real good techno DJ and resident at Studio 672 club along with Tobias Thomas and Michael Mayer. His track 'Shadows' is one of the deeper moments

on *Total 2*. And by the way: chilling-out is 'in' again in downtown Cologne. From the friendly associated label Traum Schallplatten, we have borrowed Philippe Cam's hymn 'Karine' (yes indeed, a hymn.). Definitely a magic moment. Yet another artist: Lawrence, of the Hamburg-based label Dial. Groovy crackling techno with pop appeal, the big sound at the moment. No one can tell exactly who Jimmi Moon is, but he also proves that ambient and pop come from the same stock, and a rather good one, we think."

**DETTINGER: *Oasis CD* (KOMP 007CD). \$14.50**

"Considering that *Intershop* blew it's fair share of head's minds last year, delineating exciting ideas about what a 'techno' full-length could be about, makes his new record that much more exciting — it is NOT more of the same. Like the awesome cover art by Bianca Strauch, this is a record that is in turns so subtle, evocative, mystical and mystifying that I honestly think that people are going to be listening to this record ten years from now — still wondering how he did it, what is it exactly that makes it so good. The nexus of the LP, the third track, has the same indefinable majesty to it that made Mike Ink's 'Life's a Gas' THE comedown track for DJ's all over Europe a few years ago, and the rest of the record just radiates outward from that point, Deus ex Machina, no track sounding the same twice. Buy the CD, put the player on repeat, and you might never have to leave the house again. 40 Minutes, 7 tracks, no titles." — Billy Kiely. "Mister Knister (Mr. Crackle) is back. Two years after the release of his wildly acclaimed debut album *Intershop*, Dettinger forces his great passion even further. With *Oasis*, he sets another milestone in the genre of modern ambient music. You should know how to knister. This guy really has been working hard which he proved on his EPs *Puma* and *Totentanz*. It has become ultra modern at Dettinger's. Equipped with the fastest computers and the finest periphery, he has refined and polished his sounds. Again and again. Some say hightech is romance's enemy. We say Dettinger has been able to reconcile romance and technique with the ease of a poet and without using any dubious methods. With *Oasis*, as well as with *Intershop*, you always have the feeling of meeting good old friends of the easy days of pop. However, on *Oasis* you will not find any illustrative quotations. Everything is a constant calm flow — too raging, not too shallow, but perfect to go for a swim. The dazzling, beautiful third track of the album is accompanied by a videoclip featuring animations of the well-known minimal graphics of Bianca Strauch and Joanna Grondahl."

**VA: *Schaffelfieber CD* (KOMP 008CD). \$14.50**

"Whenever you DJ, let's say between the 2nd and 3rd round, switches over from the cosy 4step-techno to a somewhat bizarrely tryolese-rocking sound and you never can tell exactly where your longing for linking arms and swaying from side to side comes from, the mix or the vodka, then it's shuffle tiime, schaffel zeit. A variation of familiar club techno rhythms with rocking and swaying tendencies. But don't worry, it's not rock, it's a variation of minimal techno — the world's still most important music — and a most pleasant change in the monotony of the all-nighty boom-boom-techno. It's high time to give a first overview of a trendy trend. Here they are, 12 hot shuffle techno burner featuring Wolfgang Voigt, Sensorama, Christian Morgenstern, T. Raumschmiere, Sascha Funke, M:I:5, Superpitcher, Freiland, Roman Flugel, Thomas Gwosdz, Bolz Bolz, Electronica! Fred Bigot, Gary Glitter, Elvis Presley, Jesus .... Wir machen weiter (we keep on rocking)."

**VA: *Pop Ambient 2001 CD* (KOMP 009CD). \$14.50**

"Lovely lucent light, red white modern entertainment, responsibility seduction bewitching bewildering a lovely illusion, a real vision with head put inside the laptop and feet into the whirlpool. Artfully artlessly edited sensuality and even more free than pop my dear friend. Wearable data timeless and elegant sterile water exhilarating for everyone. This CD contains four exclusive new tracks by Dettinger, Wolfgang Voigt, Markus Guentner & Jörg Burger, who introduces his new project Geometric Farms plus some of the most beautiful pop ambient moments already released on vinyl by Reinhard Voigt, Joachim Spieth, Gustavo Lamas, Markus Guentner & our latest discovery Ulf Lohmann."

**VA: *Kompakt Total 3 CD* (KOMP 010CD). \$14.50**

"Cologne-based label Kompakt comes up with its third compilation of the 'Total' series featuring a runaway show of its existing news. On vinyl you'll get exclusively new tracks which have not been released so far and produced by well known good old friends as well as promising new talents. Apart from that, the CD features a selection of Kompakt's 12 inch-hits of the last year plus 7 future classics from the vinyl edition. Innovation first — safety second. You'll find a number of cool new variations of the minimal genre starting from the obligatory clicks to the re-invention of the human voice." CD features: Sascha Funke, Schaeben & Voss, M. Mayer, The Modernist, T. Raumschmiere, Reinhard Voigt, Lawrence, Dettinger, Superpitcher, Ulf Lohmann, Jürgen Paape, Closer Musik.

**GUENTNER, MARKUS: *In Moll CD* (KOMP 011CD). \$14.50**

"After the massive success of his debut 12" 'Regensburg' which has been recognized as a blissful beatless variation of our most favourite music amongst others by german 'DJ pope' Sven Vaeth and the current 'No Title' 12" on Mathias Schaffhäuser's Ware label, Markus Guentner comes up with his first longplay album *In Moll* (In Minor). Effortlessly he leads us to an ocean of slowly modulating shimmering textures. New romantic laptop emotions drowning through a thicket of enchanted honeycombs of harmony. Water has no beams."

**VOIGT, REINHARD: *Im Wandel Der Zeit CD* (KOMP 012CD). \$14.50**

"Q" In times when the supposed 'new' often burns up more quickly than we can download it, Reinhard Voigt bets on timeless roughness with his first longplayer for Kompakt. He deliberately abstains from the glitchy crackling that's all around at present and consistently puts forward uncoded straight signals. Like on his two latest smashes 'A.S.P.' and 'Hier Und Jetzt' he indulges in the virtue of classical minimal-techno. From sawing to rustling, from blitting to blaring he approaches the impulsive force of fashionable techno tools with an elegantly dense joy of playing, yet without denying the 'Koelner Schule'. Oh four-to-the-floor — so clear and true tradition throughout the ages."

**LOHMANN, ULF: *Because Before CD* (KOMP 013CD). \$14.50**

"Ulf Lohmann is back from the future. Out of Wesseling, he spreads out his message into the world. And there is no point in resisting. His music disarms even those who are unarmed. Innocence has turned into sound. Pure, fair and beautiful like the electronic virgin birth. As true as love itself. Ambient can't be more beautiful. Following the divine debut mini LP *Because*, Ulf Lohmann comes up with his new 12" 'Before' and a CD *Because Before* which is a combination of the both vinyls. World, shut up. Here comes Ulf Lohmann."

**VA: *Pop Ambient 2002 CD* (KOMP 014CD). \$14.50**

"A soft touch, a butterfly, an alien in the ruby-red glowing dawn at a glade somewhere in the wide web of oblivion smooth contours - blurred though, levitating sounds, light and pure and even more fair and beautiful than you may imagine. In the warm, gleaming light, you'll find the interface of remembrance truth is turning into sound on heavy rotation in the popperlessencenetworkmachinery that knows everything but doesn't explain anything. It's meant to protect us. Quiet is the new loud." Features exclusive tracks from: Tal, Triola, WWW.Jz-Ark.co.uk, Donnacha Costello, Dettinger, Novisad, Ulf Lohmann, Markus Guentner, All.

**MAYER, MICHAEL: Immer CD (KOMP 015CD). \$14.50**

Classic 2002 release. "Mr. Kompakt himself Michael Mayer releases a very fine CD-Mix in the typical Cologne style: Dubby Minimal House with Click-Techno elements. Immer features artists from all over the world in a continuous 70 minutes flow aimed at the more sophisticated dancefloors." Artists include: Auch, Audision (Tobias Schmidt), A Rocket In Dub, M. Rahn, Carsten Jost (Superpitcher mix), Stargazer, Phon.o, Thomas Fehlman, Akufen, Phantom/Ghost, Selway, Paul Nazca, Frank Martinig.

**CLOSER MUSIK: After Love CD (KOMP 016CD). \$14.50**

"After Love is the first album of Kompakt new Pop-Techno heroes Closer Musik. After several singles and compilation contributions, e.g. Kompakt Total 3 Matias Aguayo and Dirk Levers aka Closer Musik are ready to rock the underground clubs of the world with their dark, warm, electro-tinged version of the Cologne sound in full length. One of the highlights on After Love is the voice of Matias Aguayo which adds a subtle erotic quality to the tracks he's singing on. After Love is cosy, sexy and an absolute must for the late hours on any Dancefloor. Includes the underground hit singles 'Closer Dancer' (deleted) and 'You Don't Know Me'."

**KÖHNCKE, JUSTUS: Was Ist Musik? CD (KOMP 017CD). \$14.50**

"Justus Köhncke is on to release his second solo album and his first for the Kompakt label. For some years now Justus Köhncke is an integral part of the German dance community, releasing records as a member of Subtle Tease and the immense successful Whirlpool Prod. (their Dancefloor hymn 'From: Disco To Disco' was heard all over the world). What distinguishes Justus Köhncke from other producers of dance music is his extraordinary pop sensibility, his eclectic taste (which is by no means at haphazard) and his feeling for the future of dance music. So it is no coincidence that Was Ist Musik? is the second album on Kompakt after the recent release of Closer Musik's brilliant After Love album that features the extensive use of vocals, merging Pop music with the minimalistic approach of the Kompakt sound. But Was Ist Musik? shows a broader range of styles: From the abstract TechHouse of '2 After 909' to true pop ballads like 'Weil Du Mich Versteht' (which features guest vocalist Dirk Von Lotzow of Tocotronic fame) Justus Köhncke offers an electronic universe that includes Brian Wilson as well as Bernard Edwards. Next to his own compositions Justus Köhncke features three cover versions. The first is Jürgen Paape's 'So Weit Wie Noch Nie' from Kompakt's Total 3 compilation, then there is 'Der Augenblick' by artistic friend Barbara Morgenstern, but the real surprise is the cover of 'Du Bist Nicht Allein' by German MOR Band Münchner Freiheit, which is transformed into rare and pure beauty. It is often said, that an album functions as well at home as it does in the clubs. This one does."

**VA: Total 4 CD (KOMP 018CD). \$14.50**

"The vinyl version consists of all new smashing tracks by the usual suspects while the CD also compiles some of the past 12 month's greatest hits." The fourth attitude-defining compilation from Cologne's Kompakt. 13 tracks on the CD. Artists included on CD version: Thomas Fehlmann, Jürgen Paape, Jonas Bering, Superpitcher (startling cover of "Baby's On Fire"), M. Mayer, Justus Köhncke, Schaeben & Voss, Freiland, Reinhard Voigt, Voigt & Voigt (Wolfgang & Reinhard), Autobiocchi (Jörg Burger), Kaito, Closer Musik.

**KAITO: Special Life CD (KOMP 019CD). \$14.50**

"Kaito is Hiroshi Watanabe. And what he's doing is magic. He is a moving interface, Techno poet and soul man. He mixed classical New York Deep House with Pop Ambient and Neo-Trance to a thrilling something which can be considered as the future of Soul. Seriously. Euphoric audiences at Kaito's DJ sets are swept off their feet by the cosiness this charming and discrete man from the far east is able to create. This guy definitely knows what he's doing and can look back at a vivid music past. He'd spent a couple of years in the US where he gained a lot of credibility in New York's Deep House scene: he was resident DJ at Save The Robots, guest DJ at Twilo, Tunnel and Speed, and not to mention his numerous productions for legendary labels as King Street, Nitegrooves and Oxygen Music Works. And now, Hiroshi is bundling his exceptional sense of emotional music in his New project called Kaito. Unscrupulously romantic, he mixes trance music elements (Cosmic Baby, Energy 52) with spiritual House ingredients (see Joe Claussell) and spices them up with Cologne minimal sounds. A really drop-dead gorgeous mixture. Kaito, this wonderful delicate lichtgestalt, has already conquered the hearts and DJ cases from all over the world with his three maxi singles 'Beautiful Day', 'Everlasting' and 'Awakening' (all on Kompakt) and with his debut, he will definitely keep on shining there."

**FEHLMANN, THOMAS: Visions Of Blah CD (KOMP 020CD). \$14.50**

"To explain who Thomas Fehlmann is and what his contributions to modern music are would take some time. A few catchwords should be enough: Ex-member of German post-dada band Palais Schaumburg, worked together with The Orb, Eddie 'Flashin' Fowlkes, Blake Baxter, Moritz Von Oswald (Rhythm & Sound) and numerous others. This man obviously knows some things about good music and other people know that he knows. There are not many musicians out there who still have an impact on the current club scene after so many years in the business. Thomas Fehlmann has, as his new album Visions Of Blah impressingly proves. After several successful and highly acclaimed 12's and compilation contributions (not only on Kompakt), Thomas Fehlmann explores the possibilities of the minimalistic yet pop-fueled Cologne Techno/House sound at full length. The styles on Visions Of Blah range from groovy Ambient tracks to clubby Techno smashers, all spreading soul and a deepness that many club records just don't have. To put it simply and short: Visions Of Blah is a fantastic dance album you should't miss, your life would be poorer without it."

**TRIPLE R: Friends CD (KOMP 021CD). \$14.50**

"Richard Riley Reinhold aka Triple R has his roots in the Cologne Undergroundtechno scene since the early 90s. As clubowner, freelance journalists for magazines like Spex and Frontpage, label co-owner (Traum und Trapez) and DJ he had great impact on the Cologne sound. Friends is his first ever Mix-CD and combines Minimal Techno with glamorous Vocoder Pop." Artists include: Metaboman, Dialogue, Ada, Luciano, Process, Broker/Dealer, Jeff Samuel, Sami Koivikko, Pwog, Schaeben & Voss, Dntel, Oxtongue.

**VA: Pop Ambient 2003 CD (KOMP 022CD). \$14.50**

Featuring tracks from: Klimek, All, Markus Guentner, Triola (Jörg Burger), The Orb (Paterson/Fehlmann), Peter Grummich, Leandro Fresco, Ulf Lohmann. "It's time for contemplative meditation again. When the days are getting shorter and it's getting darker sooner. And when the shops stay open longer. The windows are brightly decorated, like every year. Expectation. And everywhere, you can hear the pleasant shop Musik, soft and gentle as granite, for meat is neither vital, nor force. Stairs are moving up to heaven. It's raining, the sun is shining, it's snowing, softly. Hello, is there anybody out there who can hear us? In the matrix, pixels are pearly down your lotus skin. Leave the bones outside. Come in. Have a shot ready and relax for resistance. It's real. It's true. And absolutely gentle. We will kiss awake all the softly sleeping agents of sensuality. This year again under the Christmas tree: Pop Ambient 2003."

**KAITO: Special Love CD (KOMP 023CD). \$14.50**

"Kaito's album Special Life was a one of 2002's most talked about records. Throughout all

music scenes and stylistic preferences. And it is one of the rare records that found its way into the cases of Larry Heard, Gilles Petterson, Sven Vath and Miss Kitten at the same time. It is a powerful dedication to House music in a most euphoric and sophisticated way. A sweet reminder of the emotional depth and strength of House. It is about love to this music. About this 'special love'. Kompakt now releases a beatless version of Special Life for everybody who shares this love. Special Love pushes the emotional essence to the forefront. Unlike the 'Pop Ambient' series this is not about modern concepts. Special Love is about Ambient tradition. A good tradition. The vinyl version comes as a limited edition of 1000 copies. It works both as an ultimate DJ tool or just as what it is: Pure bliss. The person behind Kaito is the Tokyo-based DJ and producer Hiroshi Watanabe. This project is dedicated to and named after his 3 years old son. In translation the Japanese word 'KAITO' means: 'The one that is able to explain the universe'."

**THOMAS, TOBIAS: Smallville CD (KOMP 024CD). \$14.50**

"Smallville is Tobias Thomas' second mix CD on Kompakt after the 1999 album Für Dich. Smallville is a musical try to compare the structures of living in small communities with the restrictions and possibilities of the dance community. It was mixed on two analogue record players in the empty Studio 672, Kompakt's homebase club, in Cologne. This is not so much a dance CD, this is a CD with story about the feeling of listening and dancing to music in a club. So Smallville starts rather quiet and romantic, grows and reaches a small climax and ends with a hymn." Artists include: Dntel, Kaito, Glowing Glisses, Anders Ilar, Sten, Jan Jelinek, Sami Koivikko, Aril Brikha, Feadz, Le Dust Sucker, Tonetraeger, and Forever Sweet.

**VARIOUS ARTISTS: Schaffelfieber 2 CD (KOMP 025CD). \$14.50**

"For all those poor souls who got rid of their turntables the merciful Kompakt label presents this CD compilation full of present/future Cologne Techno/House classics that were mostly available before only on vinyl. Featured on Schaffelfieber 2 are some of the best producers and DJs around with new or still fresh tracks. Also included are two new tracks. Listen, enjoy and dance! " Artist listing: Wighomy Bros & Robag Wruhme, Superpitcher, Komeit, Paul Nazca, Node 1, Naum, Wassermann, The Orb, SCSi 9, International Pony vs. Losoul, Mikkil Metal.

**VA: Total 5 CD (KOMP 026CD). \$14.50**

The Kompakt "Total" series was started in 1999 and has revolutionized the compiling of German electronic music into friendly, eagerly-anticipated state-of-the-art components. All you have to do is supply the couch and the electricity. A recap of recent vinyl highlights and exclusive moments, you buys these because you have to keep track. This is the fifth volume and features: SCSi-9, Superpitcher, Phong Sui, Justus Köhncke, T. Raumschmiere, Reinhard Voight, M. Mayer, Joachim Spieth, Thomas Fehlmann, Mikkil Metal, Jonas Bering.

**THOMAS, ANDREW: Fearsome Jewel CD (KOMP 027CD). \$12.00**

35-minute Pop Ambient mini-album. "At last, this unbelievable summer has come to an end and we are now able to breathe fresh air again...Once upon a time, Andrew Thomas from New Zealand has fallen in love with a beauty called pop ambient from Cologne. Enchanted by her charm and grace, he declares his love to her by softly blowing 10 musical breezes from the coast of New Zealand to the River Rhine. Though the lady is moody, she simply cannot resist these delicate sounds, the most subtle temptation since Ulf Lohmann...Legend has it that Andrew Thomas is a celeb film score composer (Wellington International, Cannes, Montreal Film Festival) and ex-frisbee champion who is loosely connected with involve records and lives happily in his coastal house. And even if Kompakt keeps the sound saw running for a better world, it eventually stops it in order to softly blow a sweet smell of beatless weightlessness straight into your living room. So, here comes the ultimate water softener for your winter fake fur."

**BERING, JONAS: Sketches For The Next Season CD (KOMP 028CD). \$14.50**

"Jonas Bering — the grand seigneur of timeless, beautiful minimalism, knows exactly what he wants: to freeze great moments. A good solid wine needs time to mature, and so does a good album. The first one — Bienfait (Kompakt 18) — dates back to 2000. But now, Jonas Bering finally presents his second album: Sketches Of The Next Season with 10 glamorous, cool-cool jewels full of lightness and grace. He skillfully glides between melodious klicker pop and transparent noble minimalism and makes them a perfect match. And with an almost provocative sangfroid, he defies any kind of music trends, microtrends and hypes: he braves the saw, the rock, the shuffle and keeps on dreaming of the purest, everlasting, timeless minimal techno. Maybe the most global dream ever — even with a French accent."

**VA: Pop Ambient 2004 CD (KOMP 029CD). \$14.50**

"Pop Ambient is programmed poetry, feeded data processing, it is like a sweet way of getting drunk without having a hangover. Those of you who have seen the movie Hero know that real art cannot be replaced by technique (Matrix 2). Well, there is such and such music, too. And Pop Ambient is still the orchid among the variety of ambient music. Pop Ambient 2004 features not only wellknown heroes like Markus Guentner, All, Ulf Lohmann and Triola, but also some new artists: Andrew Thomas from New Zealand for example, or Tetsuo Sakae from Japan and his project called 'Pass into Silence': with his fragile, little treasure 'Sakura' he presents a most promising view onto his new album to be released in spring 2004 on Kompakt. Pop Ambient 2004 also features Donnacha Costello and Klimek: with their guitarsque jewels, they manage to close the narrow gap between Johnny Cash and cosmic noise blown through the open doors of the endless universe of pop ambient sounds. To be announced in the Pop Ambient year 2004. As in Heaven, so upon the Earth."

**DJ KOZE: All People Is My Friends CD (KOMP 030CD). \$14.50**

"Steeped in a solid history of hip hop deck manipulation and a member of International Pony, DJ Koze brings his deft fingers to the new sound of Cologne, digging deep in the crates, brushing the dust off some classics and unheard gems, and coming up with some of the most leftfield choices ever assembled on a DJ mix album. Not as in leftfield techno or leftfield house, but right out in leftfield. Genre is not an issue or a constraint in this mix, and Koze holds it all together with his strong sense of rhythm and his all-encompassing musical know-how. Beyond being the album's title, All People Is My Friends is the back-to-basics attitude Koze brings to his selection. This mix sounds like it was made with the love and care of one friend making a mix tape for another. What starts off essentially as a campfire listening session slowly builds into a solid groove of Jan Jelinek hisses and crackles, Jackmate electro, and the lazy slide guitar samples of Thomas Brinkmann's 'Isch'. Further still, with tracks by Langley School Music Project, the Christians, and more than a few buried surprises book-ending the beats, All People Is My Friends is a very personal mix assembled out of music that would otherwise never meet in this way. Also included are stellar cuts by Mr. Oizo, Isolée, and Grungerman (Wolfgang Voigt). Rather than being a regurgitation of today's biggest 12"ers, Koze has opted for music that he really likes, songs that carry meaning. This is the perfect mix for jaded listeners who say that electronic producers show no emotion." Features tracks from: World Standard/Garland, Jan Jelinek, Jackmate, Mr. Oizo, Isolée, Fabrice Lig, Thomas Brinkmann, Villalobs, Smith n Hack, Matthew Jonson, Grungerman, DJ Koze.

**PASS INTO SILENCE: Calm Like A Millpond CD (KOMP 031CD). \$14.50**

"Real Power lies in tranquility. After four *Pop Ambient* releases and a number of solo albums, our listeners are well acquainted with releases and understand by now that we are constantly breaking our necessary 'Will to Bang' and strive to come up with the most delicate ambient bloomers. Kompakt provides both thesis and anti-thesis at the same time. We do not wish to get too ahead of ourselves or nostalgic, but due to the disarming smoothness of this album, we ask your forgiveness for us softly sighing 'Oh My God' here. Japanese duo Pass Into Silence is the realization of producer Tetsuo Sakae and video artist Mayuchi, whom also is responsible for their graceful live visualizations. Tetsuo's music takes the listener into sound spheres of unfathomed purity — heights we have only previously penetrated by Ulf Lohmann (Kompakt CD13). An otherworldly portrait of bells and whispers, Voices hauntingly recalls Elizabeth Fraser and the Cocteau Twins, but you can never tell if vocalist Yukari is a woman or machine. This is a bewitching album and evokes images of Oscar-winning anime master Hayao Miyazaki and the Chinese movie Hero by Zhang Yimou. Overall, *Calm Like A Millpond* through its audio and video, fully captures the warmth of *Pop Ambient* with organic visual elements and insatiable harmonies. For us, ambient is essential, though you may not find it necessary." This is an Enhanced CD, includes 3 Quicktime videos.

**SUPERPITCHER: Here Comes Love CD (KOMP 032CD). \$14.50**

"I came the long way..." or 'Good things come to those who wait...' can be taken quite literally when it comes to how far we've travelled to get to this point. It's been 3 years since Aksel Schaufler a.k.a. Superpitcher dropped the legendary debut single *Heroin/Tomorrow* (KOMPACT 35). Since then, he has earned a fervent underground following thanks to a string of singles and remixes — perhaps the most promising purveyor of the schaffel-techno surge since Wolfgang Voigt. With *Here Comes Love*, Superpitcher effortlessly succeeds in delicately balancing songwriting and DJ music. The result excretes charm and personality — referencing the most dazzling moments in club and pop music's history. Envision this scenario floating on a cloud fuelled by pure emotion — Françoise Hardy and DJ Pierre slow-dancing in Jamaica's Studio One, Brian Ferry taking an inebriated Elvis Presley's temperature, and contemporary R&B flirting with Cologne's minimalism — straight into your own soul-stirring disco. From the Moroder-tipped bass and mood bells tolling the opening of 'People', it's plain to see that Schaufler studio trickery has opened up to make room in the mix for the vocals that will figure heavily into every track that follows. The underlying agitation of 'People' gives way to the jump-up bounce of one of the album's highlight tracks, 'The Long Way', in which Schaufler's hazy cabaret crooning attests over and over again, 'I came the long way just to find you.' From hereon in the album swings back and forth from periodic lapses of introversion from boys who think too much ('Sad Boys') to the openhearted diary-like affectations of 'Love Me Forever', 'Lover's Rock', and 'Happiness'. *Here Comes Love* features previously unreleased tracks recorded over a continuous period of over 12 months. The result is proudly an album rather than a simple compilation of new tracks. It's difficult for us to avoid repeating that over-used P-word as it's so pleasurably melting in our mouth. Here comes POP. Here comes Superpitcher. Here comes Love."

**KLIMEK: Milk & Honey CD (KOMP 033CD). \$14.50**

"Sebastian Meissner, living in Frankfurt/Main, is a concept artist, composer, sound designer and photographer and presents his newest musical oeuvre with *Milk & Honey*. After very considered works for labels such as Mille Plateaux, Sub Rosa, Beta Bodega or Cronica he installs his project Klimek on Kompakt, which also has an optical correspondence from the acoustic expression published as a multimedia performance. Meissner's works are mainly concerned with 'the coincidence in digital music compositions', which in case of his Klimek projects are based on the most classic of all analog soundsources: the guitar. These slow motion-like soundshapes unfold a feeling of boundless width and contemplative silence. The effect is not far from the Kompakt pop ambient sound: pictures, references, associations appear in front of our imaginary eye. With *Milk & Honey* they don't live on the memory treasure called pop, but rather from the classical roadmovie or even the best times of the Italian western. Meissner rather refers to the country where milk and honey flows, which is reflected on the coverartwork and in the Quicktime movie contained on the CD version. His photographs also form the raw material for the multimedia installations. The least common denominator of roadmovie and western is the desert; this album sounds as if a lonely guitar — scattered to the four winds — escapes the ear. It is a perfect soundtrack for a sultry night of thunderstorm, one of the nights we may expect again next summer. Music for the romantic side of the climatic disaster."

**VA: Kompakt 100 2CD (KOMP 034CD). \$17.50**

Kompakt artists remixing Kompakt! 21 new, exclusive tracks. "Approaching the magic number 100, we were aware of the fact that we had to come up with a special jubilee edition. And actually, there were two reasons for choosing this format: On the one hand, we didn't want to release just another compilation, but rather make a well thought-out concept record. On the other hand, at times when music is undergoing radical changes, we wanted to seize the opportunity to not only celebrate the label, but also a sustainable vision of techno music. As regards content, the concept was rather easy: Each participating Kompakt artist was asked to choose one title of the previous 99 Kompakt releases and make a remix. The result: 21 amazing, brilliant, sometimes unexpected, but always very inventive tracks, ranging between cosmic, rattling tunes and primetime sawing sounds. So far, this is the most encyclopedic overview of Kompakt's tradition of constantly re-defining the limits of techno music. Apart from these internal formalities, it is more important for us to mention the record's prospective rather than its retrospective view. It is 2004, i.e. 15 years of Techno music. Techno is not a new anymore, but it still is the most up-to-date, thrilling, unpredictable, exciting and best of all music styles on this planet. Wir Machen Weiter (->We Won't Stop!)." Featuring: The Orb, DJ Koze, Reinhard Voigt, Sascha Funke, Thomas Fehlmann, The Modernist, Justus Köhncke, Joachim Spieth, M.Mayer, Kaito, Superpitcher, Dettinger, Closer Musik, Markus Guentner, Jürgen Paape, Jonas Bering, Leandro Fresco, Ulf Lohmann, etc.

**VA: Speicher CD1 (Mixed by M. Mayer) CD (KOMP EX001CD). \$14.50**

"Finally, the Kompakt label is on to release the first 'Speicher' CD and to top things off, this one's mixed by one of Kompakt finest, namely Michael Mayer himself. *Speicher CD 1* is 70 minutes+ of the finest, kickin' Cologne Techno and combines some of the best tracks of the 'Speicher' 12" series as well as some associated friends like the great T. Raumschmiere and Markus Guentner, whose new album *Audio Island* on Ware is definitely one of the TechHouse albums of the year. No need to say more, *Speicher CD1* will be the essential Techno Mix-CD of 2003." Artists include: Superpitcher, T.Raumschmiere, Wassermann, M. Mayer, M. Mayer/Reinhard Voigt, Reinhard Voigt, Joachim Spieth, Ulf Lohmann, Markus Guentner, and Voigt & Voigt.

**KOMPLOTT (SWEDEN):**

**FIGURERA: De Reperare LP (KOMPLOTT). \$10.00**

"Utterly surprising follow up from Swedish electrowizzards going classic. Sure, you still have these twisted Autechrian bleeps but more importantly is the whole feeling the 6 tracker breaths... lots of the tracks going quietly and softly direction 19th century romantic music.

So, if you ever wandered how Schönberg would sound today, this might be pretty close. Throw in a little 'autumn' George Winston, Fs Blumm and some typical 2000 glitches. Melt it all down into one stew and you have an album to treasure for years to come."

**KOMP: Vena LP (KOMPLOTT 02). \$11.00**

"Whilst Andréas Tillander has been composing music for almost ten years this LP represents his debut release except for his current appearance on the Merc compilation *Squadron*. He started composing his music through his personal computer and all the tracks on *Vena* is arranged through computer software together with modern digital instruments. The result is an album of modern sounding electronica charged with alternative beats, noise and suggestive melodies all tied up with a broad spectre of influences, techno, ambient, hiphop, dub etc. This album looks just to be the beginning of several releases for Andréas Tillander this year. Another album is scheduled for release on the German imprint Raster-Noton and a appearance on a forthcoming Fat Cat compilation is also planned. *Vena* is available on vinyl only limited to 1000 copies."

**TWINE: Circulation LP (KOMPLOTT 03). \$12.00**

"Since 1997, Greg Malcolm and Chad Mossholder have been performing their glitchy, dark, ambience around the region with such artists as Oval, Thomas Brinkmann, Mouse On Mars etc. Their debut CD, *Reference*, gained them wider attention. Both Greg and Chad collaborate on studio projects, and they have a kind of post-modern digital age working relationship. *Circulation* is Twine's first release since the much appreciated 12", 'Immediate Action' dub etc. This album looks just to be the beginning of several releases for Andréas Tillander this year. Another album is scheduled for release on the German imprint Raster-Noton and a appearance on a forthcoming Fat Cat compilation is also planned. *Vena* is available on vinyl only limited to 1000 copies."

**KONINCK (UK):**

**JANKOWSKI, LECH: Institute Benjamenta: OST to the Film by the Quay Bros. CD (KON 001 CD). \$17.00**

Much in-demand soundtrack to the Quay Brothers film *Institute Benjamenta*, by the Polish composer Lech Jankowski. This CD has been released by the film's producer on a very limited mail order-only basis and these are the first copies to be more widely distributed. "Original Soundtrack Recording to recent (1995) Brothers Quay film *Institute Benjamenta*" their first full-length live-action film (they are known mostly for their groundbreaking animated films such as *Street of Crocodiles* and *The Cabinet of Jan Svankmajer*, involving 'fantastic decor and Kafkaesque puppets' as well as for collaborating on Peter Gabriel's 'Sledgehammer' music video), concerning itself with the titled 'school for domestics' & its faculty/enrolled parties. Lech Jankowski's music switches gears from VERY austere acoustic-jazz settings to eastern European themes & occasional (limited) free-jazz/chamber squeal/scratch, a pleasing set of pieces not far from the tonal universe used in the films of Tarkovsky (a noted influence on the visual appeal of the Brothers Quay). An intriguing lot of sound which stands well on its own as an emotional centerpiece. Sussed." — Hrvatski.

**KONKURRENT (NETHERLANDS):**

**TORTOISE/THE EX: In The Fishtank 5 CD (KONK 05 CD). \$11.00**

"In *The Fishtank*-series number five: Chicago's famous post rock stars Tortoise meet the Dutch punks from The Ex X in the studio. The result are these six tracks with a duration of around 25 minutes. Tortoise being the introvert and The Ex being the EX-trovert, it seems an unlikely combination. Still we can say it has worked out really well. A little more The Ex than Tortoise, but still you can hear from both bands what they are known for. It's rhythm paradise."

**TORTOISE/THE EX: In The Fishtank 5 LP (KONK 05 LP). \$11.00**

LP version.

**KONSEQUENT (GERMANY):**

**RUBBERNECK: "Pot" Remixes 2LP (KSQ 007). \$17.00**

Four track double 12", featuring the original version (produced by Swedish minimal techno artist Cari Lekebusch) and three remixes by: Christian Morgenstern, Claude Young & Thomas Brinkmann! This is the first Brinkmann track to be issued in standard remix form.

**KORM PLASTICS (NETHERLANDS):**

**KAHN & STEVE RODEN, JASON: Brombron 06: Shimmer/Flicker/Waver/Quiver CD (BROM 06). \$18.00**

"In the year 2000 Frans de Waard and Extrapool started the Brombron project. Two or more musicians become artists in residence in Extrapool, an arts initiative in Nijmegen, The Netherlands, with a fully equipped sound recording studio. These artists can work in a certain amount of time on a collaborative project; a project they always wished to do, but didn't have the time or the equipment to realize. In September 2002, Jason Kahn and Steve Roden joined forces in the Extrapool studios. Steve Roden played small acoustic objects, electric guitar, contact microphones and guitar pedals whereas Jason Kahn played minimal percussion, laptop and analogue synthesizer. Their focus on sound is a central factor in this work. Six beautiful pieces of microscopic, precise music — like watching through the looking glass at the smallest particles available."

**BOURBONESE QUALK: On Uncertainty CD (KP 3003). \$15.00**

"2001 marks the the emergence from hibernation of Bourbonese Qualk. A group who originated in the UK in the early 1980s and remained at the forefront of experimental music in europe for the next decade. Bourbonese Qualk were never a purely electronic band, but incorporated 'traditional' acoustic instruments and musical forms alongside computers and synthesizers. From 1983 to 1993, Bourbonese Qualk released their work on their own labels Reclose Organisation and New International (as well as releasing works by other artists such as Muslimgauze) and toured extensively throughout Europe, Eastern Europe and the USA. Bourbonese Qualk were known for their anarchist political views and involvement in events such as the Stop The City and Trafalgar riots in London and the underground political scene in eastern europe before the fall of the Berlin wall. Bourbonese Qualk are back and it sounds like they were never away. *On Uncertainty* is their new studio album, displaying their skills with ambient like guitar pieces, funky beat driven electronic rhythmical soundscapes — sketches with noise. Bourbonese Qualk after two decades remain true to their original sound."

**VA: 45:18 CD (KP 3005). \$15.00**

"Perhaps the most controversial composition of the twentieth century is John Cage's '4:33'. Performed for the first time in 1952 by David Tudor, the piece consisted of opening the piano lid, and closing it after the given time, without having played a single note. Silence became music. Some years ago composer Roel Meelkop suggested to Meeuw Muzak a compilation CD of various interpretations of '4:33'. After years of compiling and harsh judge-



ment, nine versions were selected. '4:33' is performed here by Keith Rowe, Voice Crack, Jio Shimuzo, Tsudo Tsunoda, Alignment (Mark Posyden & Radboud Mens), Artificial Memory Trace, Pauline Olivieros, Thurston Moore, Clive Graham. Also included are two extensive liner notes by Frans de Waard and Mark Posyden. As Meeuw Muzak releases no CDs, the whole project is now being released by Korm Plastics. As radical as the original composition, the nine interpretations range, of course, from sheer silence to sheer noise and digital data streams."

#### ANTENNE: #2 CD (KP 3006). \$15.00

"As the title implies #2 is the successor to Antenne's debut album #1 (2000, Korm Plastics), a mix of minimal, melancholic songs and repetitive electronica. #2 contains 7 tracks and starts out with a cover-version of 'Black Eyed Dog' by Nick Drake — one of the last songs the legendary British folk singer recorded before his death in 1974. Antenne's version extends and enhances the sadness and melancholy of the original with a beautiful, repetitive mix of acoustic guitar, piano, glitch-electronica and the voice of Marie-Louise Munck who also sang on #1. This, and the other 6 tracks are all dark and intelligent trip-hop and ambient experientially open towards a wider audience but still progressive enough to satisfy listeners of experimental electronics."

#### MYERS & THOMAS DIMUZIO, DAVID LEE: *Uncertain Symmetry* CD (KP 3008). \$15.00

"New York's David Lee Myers and San Francisco's Thomas Dimuzio shared a stage at Tonic in New York City in March 2001 — Myers' first public performance in ten years — which immediately sparked a year long regenerative process. The ensuing 2001-2002 project actually picks up where a paused 1991 collaboration for the Generations Unlimited label left off. Myers' first round of source material represented a veritable sound library of feedback tones, texture and contours for Dimuzio to compose from. The structures Dimuzio created, along with several tracks of feedback-induced source sound (recorded for their project 10 years prior) were sent back to Myers for additional manipulation and arrangement; the result of this phase became the first section of their new effort. A second stage involved Myers sending material (from a rehearsal for an upcoming performance) to Dimuzio, who sliced, diced and reworked the sounds into a series of in-depth sonic beds, eventually returning the mixes, along with a new disc of live-sampled feedback, to Myers who reworked and honed them into the second half of the album. The product of these manipulations is titled *Uncertain Symmetry*, the result of a bicoastal ping-ponging which is an even balance between the two artists—symmetrical— but which the specific contributions from each can no longer be determined."

#### SMALTS: *It's Good To Be On A Well-Run Ship* CD (KP 3009). \$15.00

"Exactly two years after the disaster with Russian submarine Koersk, the album *It's Good To Be On A Well-Run Ship* by Dutch group Smalts is released. It's dedicated to those who died and in support of the those left behind. Musically Smalts move between Harry Partch, John Lee Hooker, Brian Eno, Residents, Minny Pops, Heiner Goebbels, Terry Riley and Lee Perry, as a soundtrack to a film by Serjey Paradzjanov. It has been quiet for Smalts in the last twenty years. The band was formed in 1982, right after the release of the Minny Pops album 'Sparks In A Dark Room'. Minny Pops members Wim Dekker and Pieter Mulder work together on instrumental music, at first to be the basis of new Minny Pops songs, but soon it became clear they worked on their own sound. The two musicians become a quartet, together with drummer Rubin Oates and Minny Pops soundman Zip Boterbloem. In this line up they still exist. Currently Smalts is recording classical minimal music compositions by people as Terry Riley and a pure intonation piece inspired by Harry Partch."

#### BEEQUEEN: *A Touch Of Brimstone* CD (KP 3011). \$15.00

"*A Touch of Brimstone* features many unreleased recordings from 1989 to 1995, as well as a one cut from the now long-deleted *Scala Destillans* LP. This release comes with a 32-page booklet, with many exclusive flyers from concerts and hilarious, never before seen, photographs of the band and a fully updated discography. Many of the previous releases by Beequeen are no longer available and this collection fills a gap in many ways: the gap in the collection of truly devoted fans and newcomers alike, who wish to take a look in the past. Beequeen explores the depths of mind music in their own blend of electronics, drones and unique use of samples."

#### MATHIEU, STEPHAN: *Kapotte Muziek By* CD (KP 3012). \$11.00

Original recordings from a Kapotte Muziek concert from August 1996, reworked by Stephan Mathieu. "With my rework for the Dutch band Kapotte Muziek, this concept topped itself out. I spent eight months processing raw material, resulting in the usual several gigabytes. When it was about time for me to finish the piece I returned to my files to edit them down in ProTools (Mac OS9). I re-listened to everything, made some adjustments, and then rebooted in OSX to work in Soundhack. After a little while my machine crashed, hard — so hard that all I could do to restart it was to take out the batteries. When I finally rebooted in OSX it did nothing else but play this music for 30 minutes, a medley of my *Kapotte Muziek* material, finished by the computer itself. *Kapotte Muziek*, ironically enough, translates as 'damaged music'."

#### TSUNODA, TOSHIYA: *Kapotte Muziek* CD (KP 3014). \$13.00

"This is in many ways a break with tradition. Normally Toshiya Tsunoda writes detailed descriptions of what he does per piece, but in this case it is just said he reworks an old cassette by Kapotte Muziek, called *4 stukken*. This is the second break: up until now musicians involved in this series used live recordings, but Tsunoda is the first to use a studio recording by Kapotte Muziek. Like the cassette there are four parts, corresponding with the original release and they are reworked in the best Tsunoda tradition, involving field recordings and strange and unusual on-site recordings. The sound work of Japanese artist Toshiya Tsunoda represents a radical rethinking of the concept of field recordings. Rather than being documentary or naturalistic, his pieces appear as unique music compositions concerned with the relation between space and cognition, rendering the vibration of objects audible, revealing the hidden beauty in each sonic detail. With the meticulously scientific approach of a catalogist, Tsunoda captures the depth of the landscape, the vital breathing of things."

#### MOORE, THURSTON: *Kapotte Muziek By...* CD (KP 3015). \$13.00

"In April 2002, Kapotte Muziek returned to the USA for their second tour (the first one was in 1993), this as a trio of Frans de Waard, Roel Meelkop and Peter Duimelinks. On stop was at the rural city of Easthampton and the audience that night was rather small, but among them were Scott Faust, Gregory Whitehead and Thurston Moore. That particular concert showed Kapotte Muziek in probably their most fluxus element: the process of making music was made audible. The amplification of the opening of the bags, searching out objects to play and from there built the concert was a new, and as of yet, unrepeated, idea. For the 12th part in our series of *Kapotte Muziek by...* we asked Thurston Moore to expand on this idea and in a totally free setting of piano, guitar and small objects, he recreates the concerts by removing the concert and replacing it by his own playing, where the original recording serves as a score. Thurston Moore is a well-known improviser, having played with Nels Cline, Loren Mazzacane Connors, Tom Sargal and William Hooker. Besides all of that, he also plays in rockband."

#### HAFLER TRIO, THE: *Kill The King* CD (KP KTK). \$18.00

"The first re-issue in the Hafler Trio re-issue series will be *Kill The King*. Saved from bit-rot, ergonomically enhanced, notated, commented, added and lubricated to perfection, *Kill The King* rises again to slip inside systems and penetrate that which used to be called Mind with an effortless bobbing and to-ing and fro-ing, which connects the other centres with a loud 'PING!', leaving all joyous and fruitful. Believing is seeing. Experience the thrill of several lifetimes and invest in your grandchildren's uncertain future. Originally released in 1991 by Staalplaat and Silent Records, this is one of the most sought after classic Hafler Trio releases, the original being unavailable for a decade. Packed in the usual Hafler Trio carton sleeve and with booklet and wrap arounds (like the recent release on Die Stadt and Nextera)."

#### HAFLER TRIO, THE: *The Sea Org* CD (KP TSO). \$20.00

"The second re-issue in the Hafler Trio re-issue series will be *The Sea Org*. From the strangely becalmed waters of the past comes the regurgitation of *The Sea Org*, now extended and both sonically as well as visually enhanced beyond the wildest dreams of even the most advanced Operating Thetan. revel in the now perfect presentation of the live removal of engrams, and feast the senses of all kinds on the banquet set before you — unreleased material in both audible and pictorial and written form. There is no sense in ignoring this. Obtain now before the Wog World envelops you and makes all this impossible. Originally released in 1987 by Touch as a 10" record, sold out since many years and once part of 'The Golden Hammer' series, now re-issued in the most definite version. Including four extra tracks, one video (in .mov format), 28 page booklet and postcard."

### KOSINUS (FRANCE):

#### PERREY, JEAN-JACQUES: *Good Moog: Astral Animations & Komputer Kartoons* CD (KOS 55). \$16.00

"Jean-Jacques Perrey was one half of the Perrey/Kingsley duo that, most famously, brought us *In Sound from Way Out* (later parodied by the Beastie Boys, etc...) and on his own, the track 'E.V.A.' (later re-fashioned by Fatboy Slim, covered by something known as 'Sure is Pure', etc...) as well as recent collabs w/"French Band Air". Strangely enough, this is a collection of music previously only available as a 'function music' (i.e. music for business presentations, airline commercials, Stanley Kubrick movies, radio plays (post Orson, natch), pagan rituals, etc...) LP series entitled *Sonosyntheses Electriques* (which, incidentally, are rare). Perhaps not quite as 'punk' as the Perrey/Kingsley set, but still highly enjoyable/cheeky through the use of all that trademark obsolete technology (Ondes Martenot, Ondioline, Moog, Marimba) that the youth oh so love. I'll spare you all the anecdote about Jean Cotteau/Edith Piaf aiding in Perrey's departure to the US." — Hrvatski. Limited stock.

### KPFA/PACIFICA:

#### VA: *Is Freedom Academic?* LP (KPFA). \$25.00

Small warehouse find of original LPs from mid-60s. "A Documentary Of The Free Speech Movement At The University Of California, Berkeley — Fall 1964 (LP released by KPFA-Pacifica Radio in 1964)."

### KRACFIVE:

#### VA: *Penguin Mechanics Vol III* CD (KFAT 003 CD). \$12.00

"The mechanics were given nearly complete freedom, with the rough guideline of constructing a track that resembles the machine, possibly utilizing recorded/synthesized sounds of — klankgrinding, motor whirring, metallic collisions, beeps and buzzes — into rhythmic components. Resultant mechanical devices complement one another: warring machines, lighthearted apparati, anxious robotics, mighty bomotracors with wide loads, thumping gadgets ready for inspection... all in the genus groovemechanismi. Features these artists: brothomStates, Freeform, Colongib, Versh Gear Choir, Bauri, Octopus Inc, VVM, Proem, Pacman, Chaircrusher, Phthalocyanine, Lackluster, Miragliuolo, Cex."

#### COLONGIB: *Mapping Music* CD (KFAT 004 CD). \$12.00

"Colongib's song 'Megablastierfiend' on *Blip Bleep: Soundtracks to Imaginary Video Games* made a point to delve where no Atari was ever meant to go. You will probably jump at the difference in sound on *Mapping Music*. The beats approach Schematic-like crunch and the melodic track is everywhere: once funk, then jazz (lots of that, but totally messed up), then mulches & granules. It is a dense album which has its share of surprises throughout. This inclassifiable breed of sounds which you can't really call jazz, yet recognize a pattern of something which has jazz in it. And it happens to swing and groove and be happy with itself." — David Turgeon, No Type

#### KETTEL: *Dreim* CD (KFAT 006 CD). \$13.50

"After a year of hard working and gnome hunting, the chicken punisher finally delivers its debut album. Reimer Eising with his Kettel-Dreim LP has built a cool trunk-full of melodic nostalgia and grooves with a hip-hop attitude. His use of repetition and layering is done similar to the way of Plaid or Boards of Canada, feelings drawn from simple movements with purpose. Dream-like connections between the parts. Memorable songs. Discover a great album where the ambivalent DSP frills of some are replaced with original fun and emotion."

#### COLONGIB & CHRISTOPHER GRAVES: *Special Rumble* CD (KFAT 008). \$13.50

"20 years in the making, this album hears Colongib collaborating with life-long soul-mate Chris Graves. Songs and soundscapes are assembled with great detail and changing nonrepetition, yet not 100% abstract: still accessible and with 80% more funk. This album has personality. A sense of humor from an odd Krafive land. Colongib and likeminded fellows (elsepeople de Krafive, Bisk, Freeform, Ae, Atom, Phthalo, Hrvatski, Sonig camp) seem to be building a new language in music — sourcing sounds from all walks of life (microphones in hand at all times, electronic synthesis, sampling, altered often beyond recognition and fitted together as if originally from the same world) and composing with them in a technically impressive manner while retaining an organic feel. A beautiful and appropriate machineplant mess for artwork, built by Tpolm and Graves."

#### ORIGINAL INSTRUMENT: CD (KFAT 009 CD). \$13.50

"This album sees Colongib, Miragliuolo, Octopus Inc, and Kettel collaborating with all sound sources being human vocals. Constructions use a wide range of real human instruments, the result being funky, unexpected, surreal, sexy, 'emotional', dynamic. What a load of fun these guys have! Real songs! Human emotion! Human voices! They must be crazy to imagine such songs as these! The beginning and end of music at the same time? Vocal cutups and distortions are taken to extremes — not woven in, they are the music. It will be a marvelous, completed album with the pointed upward precision the Scherapparates arrange of the blow of the axe the voices to bring around the Vergngen and make you surprised."

#### OCTOPUS INC: *Fluid Freedom* CD (KFAT 010 CD). \$13.50

"Noah Sasso further builds his style with his second Octopus Inc full-length for Krafive."

Since his works throughout the nineties as Pacman, Noah has developed with the mind of the mighty octopus a beautiful blend of electronic and acoustic instrumentation, where through clever sound design and processing one can't be distinguished from the other. Love of detail doesn't stop at the sonic design stage however; here the sounds are arranged into full things. Songwise the music is melodic as always and purposeful, with good use of space. Here it's playtime, there a changing move to groove to, a bit of fun, and up over here a violent spasm. Where previous album *Mere things...* stepped comfortably through genres of electronic music of the past & future, *Fluid Freedom* moves into styles that haven't even been discovered, accompanying pioneers such as Zammuto, We, Matmos, and Bisk."

**COLONGIB & OCTOPUS INC.: CD (KFAT 012 CD). \$12.00**

"Long awaited collaboration album from Kracive veterans Graves & Sasso Building on the sounds of their earlier works in Penguin Mechanics and Original Instrument, it's a gritty and weird and dreamy time. Like a gritty dream, about insects and increments. No, no, seriously though, this is "electronic" music about metal and dust. On the internet. CD version comes with enhanced data track with music videos, sequencer."

**COLONGIB & OCTOPUS INC.: LP (KFAT 012 LP). \$11.00**

LP Version.

**KETTEL: Look At This! Ha Ha Ha! CD (KFAT 014 CD). \$12.00**

"The noble Reimer Eising returns for his second outing on Kracive, again enlisting his loyal gnome-choir to sing and play synthesizers for his catchy melodic folksongs. They've learned a lot and can really groove. Similar to his Plaid-influenced debut LP *Dreim, Look At This...* is heavily melodic and equally satisfying, but catchier and further developed. *Look At This* calls into mind rolling hills of Netherlands campgrounds, flying catbirds, and gnome hideouts. Following releases on Holland's Dub and England's Neo Oujia and Planet Mu, as well as the collaboration album *Original Instrument* with Colongib and Octopus Inc and Miragliuolo, this collection of songs recorded between 2001 and 1999 is Kettel's most upbeat and uplifting release yet."

**KETTEL: Look At This! Ha Ha Ha! LP (KFAT 014 LP). \$11.00**

LP version.

### KRAKED (FRANCE):

**DRUGS VS. CHATEAU FLIGHT: Brain On Drugs LP (KVM 002). \$9.00**

Against a silhouette of Dubya's evil brain, this single walks ahead of the pack as the pharmaceutical-groove moment of the year. "An eerie lackadaisical atmosphere emerges from the extremely mellow confrontation of Parisian duo Chateau Flight and funk super-combo Drugs. The intertwined themes of drug-experimentation, sedition against the powers that be and inner City Blues. As if it were Moodymann but not quite. Thrilling."

### KRANK (EUROPE):

**DJ FRENCHBLOKE & SON: Haggis Trax LP (KRANK LP). \$13.00**

Repress of this "bootleg" LP, in the Girls on Top style. Mix'n'match duets from the likes of Kraftwerk, Sparks, Dead Kennedy's, Destiny's Child, Britney, Phuture, Anthony Rother, Chic and other names that can't be mentioned in a family publication.

### KRANKY:

**LABRADFORD: Prazision CD (KRANK 001CD). \$13.00**

A Richmond, VA duo consisting of guitar and analog synthesizer who exhibit a very cool driftiness. A press release merely compares them to: Neu, F/i, Spacemen3, Gate, Dead C. & Jim O'Rourke.

**DADAMAH: This Is Not A Dream CD (KRANK 002CD). \$13.00**

The complete recorded works of this now defunct New Zealand band, including the 2 singles on Majora, Drag City comp track and *This Is Not A Dream* LP (also Majora). Some of the coolest mantra-dream rock of the last decade.

**JESSAMINE: CD (KRANK 003CD). \$13.00**

Debut full length by this Seattle band with a couple singles and a bit of a Silver Apples fixation behind them. "moog-guitar duels," "electron wave lapping," and other forms of cloudy pop damage within a somewhat straight indie format a la Stereolab (or some other utterly fantastic band that I'm too lazy to listen to).

**DISSOLVE: That That Is...Is (Not) CD (KRANK 005CD). \$13.00**

A Christchurch, NZ duo made up of guitarists Chris Heaphy and Roy Montgomery (ex-Dadamah, Pin Group). "Extrapolating from the drone of Dadamah, Dissolve move into new, stark landscapes marked by the spindly interplay of the 2 guitarists... will remind you of Bruce Gilbert's work with Dome, the crystalline structures of This Kind of Punishment, the sidwinding interplay of Mark Riley and Craig Scanlon in the Fall..."

**DISSOLVE: That That Is...Is (Not) LP (KRANK 005LP). \$8.00**

**LABRADFORD: A Stable Reference CD (KRANK 006CD). \$13.00**

2nd album by heavily acclaimed Chicago trio. Guitar, keyboards, bass & subdued vocals mix up a brew of lo-ball ambiance and occasional icy sadness, it's no wonder they're huge in the UK.

**BOWERY ELECTRIC: CD (KRANK 007CD). \$13.00**

NY trio that play a monotonous, heavy-fuzz edition of slightly glazed rock.

**BOWERY ELECTRIC: LP (KRANK 007LP). \$8.00**

**FLIES INSIDE THE SUN: An Audience of Others (Including Herself) LP (KRANK 008LP). \$8.00**

**MONTGOMERY, ROY: Temple IV CD (KRANK 009CD). \$13.00**

When his lips are sealed, Mr. Montgomery suddenly becomes quite listenable. This second solo album, following the *Scenes From The South Island* CD on D. Fish, is another instrumental trance epic. "Mayan aficionados out there will link the title and the famous site at Tikal. The tracks on the album are thick with interwoven guitar lines and moog drone, inspired by the Guatemalan rain forests and mysterious ruins of the temple there."

**MAGNOG: CD (KRANK 010CD). \$13.00**

Debut from a young guitar/bass/drums/moog trio from Washington state. "Not since the heyday of early Guru Guru and the original Ash Ra Tempel have we experienced such unrestrained, free playing taking place within the confines of a 'rock' band. More recent examples of this aesthetic might include the early recordings of Dif Juz on 4AD, Milwaukee's F/i, the recent collection of 4-track recordings from Cul de Sac or the homespun psych of Charalambides..."

**MAGNOG: 2LP (KRANK 010LP). \$13.00**

Vinyl version has a full color gatefold and 11 extra minutes of music (CD could only hold 77 minutes).

**JESSAMINE: Long Arm of Coincidence CD (KRANK 012CD). \$13.00**

"From beginning to finish, *The Long Arm...* is a remarkable work that documents the range this quartet can cover; from moog squiggles to blissful balladry to rhythmic tangle and stellar directed drones. The full integration of percussionist Michael Faeth into the band has resulted in a more confident and varied rhythmic base. *The Long Arm...* is a resolutely percussive album, inspired in part by the extended interplay of Can in their *Tago Mago* period. More directly, it is the result of Jessamine's commitment to live improvisation."

**JESSAMINE: The Long Arm Of Coincidence 2LP (KRANK 012LP). \$13.00**

**LABRADFORD: CD (KRANK 013CD). \$13.00**

Self-titled 3rd album from this Richmond, VA trio (keyboards, bass, samples, guitar, vocals). "From the beginning strains of chains dragging across a Co2 canister on 'Phantom Channel Crossing,' Labradford have infused the album with sampled and real time percussion traces, at times faintly delving into actual syncopation."

**LABRADFORD: LP (KRANK 013LP). \$8.00**

**BOWERY ELECTRIC: Beat CD (KRANK 014CD). \$13.00**

Transcendent 2nd full length album for the label, recorded 6/96. "With their now familiar sense of economy apparent in the arrangements, *Beat* finds Bowery Electric adding layers of analog synth and sampled guitars to their 'drone n' bass' foundations, along with programmed loops and live beats; further befuddling those Luddites still wondering whether the band is rock, post rock, ambient or dance." Stolen off the internet, summing things up:

"*Beat* is a STUNNING record. A truly seamless meeting of their dreamy glacial drift, the muscle of the first (Loop-ish) 2x7", and the overpowering dub-erotic feel of Mad Professor/Massive Attack. Organic, metallic, and icy/hot. A compendium of contradictions which is one of the sweetest listens you'll hear all year. They certainly deserve the 'drone & bass' tag — but don't expect Jenkinson breaks. The electronic elements are kept simpler (and buried)." —G Man II.

**STARS OF THE LID: The Ballasted Orchestra CD (KRANK 015CD). \$13.00**

CD version of the new album by this Texas outfit, following 2 released on Sedimental. Purely droning ambiance. "...finds Stars of the Lid adding harmonica and didgeridoo to an arsenal of sound sources that already includes guitars, effects and field recordings."

**STARS OF THE LID: The Ballasted Orchestra 2LP (KRANK 015LP). \$13.00**

Double LP, following 2 albums released on Sedimental. "...finds Stars of the Lid adding harmonica and didgeridoo to an arsenal of sound sources that already includes guitars, effects and field recordings."

**DOLDRUMS: Acupuncture CD (KRANK 016CD). \$13.00**

First full length following an EP on VHF by this trio. "Doldrums have carved out their own section of the neo-futurist pavilion, combining instrumental improvisation (created entirely by a bare bones lineup of two guitarists and one drummer), spatial exploration, folkish strands and textural condensation. The debut EP drew comparisons to Main, Cul de Sac, Labradford, the Dead C., Cluster and Jessamine. With the new album, listeners ought to draw more appreciation for the considerable rhythmic maneuverability Doldrums bring to the table as well as the mathematical skills they can use when the mood fits them."

**AMP: astralmoonbeamprojections CD (KRANK 017CD). \$13.00**

"Any association between the3 group Amp, its origins in Bristol, England and the various bands based in that area ought to be put aside for a moment. With their second album, Amp have moved beyond any scene identification or family tree into a realm of their own creation. Their initial singles, debut album *Sirenes* and collaborations with the Third Eye Foundation found Amp moving between delicate piano figures, jungle rhythmic clatter, outer limits drone and cosmic balladry. This new double album on Kranky finds Amp delving into speleological explorations, working within sound caverns that echo with bass and the distant thunder of drums."

**AMP: astralmoonbeamprojections 2LP (KRANK 017LP). \$13.00**

Has 2 extra vinyl-only tracks.

**DISSOLVE: Third Album For The Sun CD (KRANK 018CD). \$13.00**

"Recording sessions for the 2nd Dissolve album began in October, '96 in New Zealand. Guitarists Roy Montgomery and Chris Heaphy were joined by John Chrisstoffels of the Terminals, who contributed some cello and percussion, Kaye Woodward of the Bats who added guitar and vocals and Arnie Van Bussel on bass. The finished work is a measure darker and more abrasive than Dissolve's first album, with added skins of texture and melody."

**PHILOSOPHER'S STONE: Preparation CD (KRANK 019CD). \$13.00**

Solo recordings by Gareth Mitchell, a contributing member of the UK group Amp. "Mitchell's home recordings sound like a combination of Zoviet France, Robbie Basho and Scott Walker, with guitar-originated textures floating over percussion, loops and Mitchell's wavering voice. The soundfields he constructs with guitars and loops expand and swirl around the listener's head. Melodic vocals flutter above strings and guitars burst through pushing meters into the red. Sound is tingled, smeared and looped. Within the mass the listener can hear what sounds like the chiming of bells, gongs and faint voices."

**PHILOSOPHER'S STONE: Preparation LP (KRANK 019LP). \$8.00**

**STARS OF THE LID: Gravitational Pull vs. The Desire For An Aquatic Life CD (KRANK 020CD). \$13.00**

"Reissue of the very limited LP that was on Sedimental label, with additional material added."

**LOW: Songs For A Dead Pilot CD (KRANK 021CD). \$11.00**

New 36 minute six song EP from this trio from Duluth, MN. Three previous albums have been released on Vernon Yard, as well as a split single with the Dirty Three. "The careful unveiling of melody has always been Low's forte, with the new album the group adds the transformative factor that the blurring and merging of an eight track tape deck brings to the recording process. Low have retained the patient song craft, the riveting vocal interplay...and the relaxed pace that allows songs to stretch themselves out. Keyboard drone, throbbing drum patterns and waves of bass feedback are new flavors added to the mix, giving *Songs For A Dead Pilot* a subtle, experimental feel."

**MAGNOG: More Weather 2CD (KRANK 022CD). \$15.00**

Double CD collection of early demos from this Edmonds, WA trio whose debut self-titled album was released on Kranky in 1996. This consists of 4-track recordings from 1994-96, guitar, delay, bass, Moog, drums, vocals, bag, etc.

**LABRADFORD: Mi Media Naranja CD (KRANK 023CD). \$13.00**

"With their fourth album, Labradford have once again broadened and varied their sound, while maintaining their distinctive identity. *Mi Media Naranja* adds a string section, Fender Rhodes electric piano and slide guitar to the trio's sound bank. It is the most cinematic of Labradford's recordings to date. The music alternately stretches, ripples or lofts its way past the listener as if it was coming off a screen and not through speakers. The sounds here are

reminiscent of John Barry, Bill Evans and most of all, Labradford." **LABRADFORD: *Mi Media Naranja LP* (KRANK 023LP). \$8.00**

**WINDY & CARL: *Depths CD* (KRANK 024CD). \$13.00**

"Put aside whatever preconceptions you might have about Windy & Carl. Their new album for Kranky is well named: a journey into deeper and more unsettling waters than you may have come to expect from the Dearborn, MI duo. Across two albums and a slew of singles, Windy Weber and Carl Hultgren have created some lovely, blurred melodies and extended drones. On *Depths* they put down layer upon layer of guitar and construct a wider and darker album than their previous releases might lead you to expect."

**WINDY & CARL: *Depths 2LP* (KRANK 024LP). \$13.00**  
2LP gatefold version.

**PAN AMERICAN: *CD* (KRANK 025CD). \$13.00**

"Mark Nelson has been recording and trading tapes under the name Pan American for some time now. Mark's contributions to Labradford, as the trio's guitarist and singer, may prepare the listener somewhat for the debut Pan American album. It is a resolutely rhythmic album, carrying with it traces of dub and bossa nova. A drummer plays on 2 tracks. All of the other beats you hear are samples. Tones generated from voice, guitar and electronics are maneuvered and warped across the soundfield. At times *Pan American* is reminiscent of the long lost *Embrace the Herd* album by the Gist (with the low key traces of dub rhythms) and at other times of current practitioners of minimalist techno such as Panasonic or Porter Ricks or of old school sound organizers like Zoviet France." A lo-pulse mood-enhancer and one of the finest Kranky label home-listening documents to date.

**PAN AMERICAN: *LP* (KRANK 025LP). \$8.00**

**BAILIFF, JESSICA: *Even In Silence CD* (KRANK 026CD). \$13.00**

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

**GODSPEED YOU BLACK EMPEROR!: *f#a# CD* (KRANK 027CD). \$13.00**

Remixed/remastered reissue of this Canadian's group's debut LP-only release. "Taking the epic scope of Ennio Morricone, the artsy slash of 17 Pygmies, the desert-tones of prime Save Republic, bolster the mix with rhythmic chugalug of The Ex and add the Canadian tradition of radio drama and you begin to get a hint of what the band are up to. With twin percussionists, three guitar players, violin, cello, glockenspiel and tape loops, godspeed... can make a big rumbling sound or stretch out into delicate filigrees."

**STARS OF THE LID/JON MCCAFFERTY: *Per Aspera Ad Astra CD* (KRANK 028CD). \$13.00**

"The unique pairing of the tonal feedback duo Stars of the Lid and NYC minimalist line painter Jon McCafferty. McCafferty (best known for the cover art of R.E.M.'s *Green* album) approached Stars of the Lid in the summer of 1995. McCafferty had done a series of paintings influenced by Stars of the Lid's *Music For Nitrous Oxide*. After discovering the similarity in McCafferty's paintings to the colors of sound in Stars of the Lid, Adam Wiltzie contacted McCafferty and collaboration began. In an attempt to blur the distinctions between the mediums, Wiltzie has incorporated the sounds of Jon McCafferty painting in his studio into the music. In arranging this recording, the acts of the visual artist have become sound worthy — they determine a context and become music."

**STARS OF THE LID/JON MCCAFFERTY: *Per Aspera Ad Astra LP* (KRANK 028LP). \$11.00**

**TOMORROWLAND: *Sequence Of The Negative Space Changes CD* (KRANK 029CD). \$13.00**

"Tomorrowland's music is the sweet sound of robots singing to themselves. The duo use guitars augmented with organs, synthesizers, percussion and audiometer to construct swirling masses of dancing colors and shapes. *Sequence Of...* was recorded on an 8 track deck, which allowed the band to overdub and open up a wide sound spectrum. The result is a subtle album that flows, bubbles and chirps as filtered loops and drones create an electro/organic atmosphere."

**TOMORROWLAND: *Sequence Of The Negative Space Changes LP* (KRANK 029LP). \$9.00**

**JESSAMINE: *Don't Stay Too Long CD* (KRANK 030CD). \$13.00**

"From the initial tickling and teasing of a Fender Rhodes electric piano, *Don't Stay Too Long* announces that Jessamine have harnessed their experimental muscle to song craft. They link the instrumental forays of *The Long Arm of Coincidence* to the melodic invention of their singles to make a definitive statement. Dawn Smithson's crystalline vocals float over bubbling synths, trade off with Rex Ritter's voice, counter cascades of guitar and weave around Michael Faeth's superb drumming to make each song here direct and effective."

**JESSAMINE: *Don't Stay Too Long LP* (KRANK 030LP). \$10.00**

**AMP: *Stenorette CD* (KRANK 031CD). \$13.00**

"The third album from the English duo Amp. Richard Walker and Karine Charff have distilled the exploratory and songwriting sides of the band into a potent, accessible brew. Recorded and mixed with the help of Robert Hampson, *Stenorette* marks a return to the rhythmic emphasis of the first Amp recordings, with lock stepping, stuttering and clattering percussion moving behind, around and through the music. Richard Walker composed a good deal of the music here on piano, a point of origin that is reflected in the more delicate pieces as well as in the melodies and moving sheets of sound. Focal points of sound *Stenorette* shift from the grooves to looped drones to smears of guitar and finally to Karine Charff's seductive vocals. Amp have made a recording that reaches the listener on many levels, from the simple effectiveness of a beautiful tune to whirling sonic vertigo."

**AMP: *Stenorette LP* (KRANK 031LP). \$9.00**

**PLOTKIN/MARK SPYBEY, JAMES: *A Peripheral Blur CD* (KRANK 032CD). \$13.00**

"The five pieces included on this release were made primarily through the use of processed electric guitars and acoustic instruments. Music that requires active participation by listeners. Music that seeks to utilize repetitive structures with occasional harmonic references. Central to Spybey's and Plotkin's collective approach is their preference for improvisation. They are both enthusiastic collaborators with a wide variety of people. Both have preferentially abandoned the need to orchestrate live concerts, preferring to play unrehearsed and raw, often meeting 'band' members for the first time on stage. *A Peripheral Blur* was creat-

ed through the recording of first take improvisations which were carefully arranged by the duo. Spybey sent tapes of his work to Plotkin, who added to and then remixed the compositions to reveal a whole which the duo feel is indicative of their current concerns."

**MONTGOMERY/CHRIS HEAPHY, ROY: *True CD* (KRANK 033CD). \$13.00**

"Roy Montgomery has a well-deserved reputation for crafting music that evokes images of place and time. The music on *True* was composed to run continuously as the undercurrent to a play of the same title written by Stuart McKenzie and performed in New Zealand in 1996 and 1997. Roy recorded most of the music at home while tracks 4-7 are studio improvisations done with his partner in Dissolve, Chris Heaphy. *True* matches the introspective, unfolding melodies of Montgomery's solo work with the stark, edgy guitar interplay displayed on the first Dissolve album."

**GODSPEED YOU BLACK EMPEROR!: *Slow Riot For New Zero Kanada CD* (KRANK 034CD). \$11.00**

"Presenting 2 new pieces from the Montreal collective. Consider *Slow Riot...* a travelogue of sorts; across the expanses of North America or inner landscapes not so easily charted. The sonic crests and swells that this nine member band achieves is apt reminder of the physicality godspeed you black emperor! works with. Three guitars, two bassists, two drummers and a string section coordinate together with a nimbleness that defies the expectations you might have of a nine piece band. Add field recordings and you have an unparalleled listening experience."

**LOW: *Secret Name CD* (KRANK 035CD). \$13.00**

"Perhaps it is best to describe Low's approach as *essentialism* — allowing each musical gesture to make maximum impact. This is their fifth studio album and first for Kranky. Low remains tied to the simple grace of the voices Alan Sparhawk and Mimi Parker. Instrumentally they have stretched out, but each song continues to be based on deceptively simple patterns of voice, bass, guitar and skeletal percussion."

**LOW: *Secret Name 2LP* (KRANK 035LP). \$15.00**

All-analog processed 150 gram vinyl. Features 2 tracks not found on the CD.

**PLOTKIN/BRENT GUTZEIT, JAMES: *Mosquito Dream CD* (KRANK 036CD). \$13.00**

"James Plotkin and Brent Gutzeit met in Japan in 1994. Plotkin was touring with Scorn, Gutzeit was living in Tokyo. They began a collaborative project. Plotkin recorded a guitar track. Gutzeit destroyed it and rebuilt it. Gutzeit used handmade instruments (an upright 18 string steel 'bass' strung with piano wire and a 3 string instrument strung with 100 foot piano wires), boom box, stereo and four track tape deck to create 5 different tracks. Plotkin remixed those tracks and sent Gutzeit 40 minutes of music. Each remix of became *Mosquito Dream* took a year to complete. *Mosquito Dream* is expansive yet attentive to details, reverberant but granular."

**LABRADFORD: *E Luxo so CD* (KRANK 037CD). \$13.00**

"Soft-focused, haunting and beautiful, *this* is the frontline of guitar-based modern American music.' It's hard to improve on this description of the music of Labradford written by Dave Howell in *Obsessive Eye* fanzine. Labradford have, over the course of four albums, constantly expanded their sound. With their fifth studio recording, *E Luxo so*, the trio have done it again...utilizing a string section, dulcimer, tape loops that stretched around a room as well as integrating digital technology via samplers. The result of these efforts are six songs that combine organic and electronic elements into a seamless whole. Labradford leads the listener to fill the gaps in their music. They do more than create an atmosphere, Labradford take the listener across a descriptive landscape in which process is just as important as product."

**LABRADFORD: *E Luxo so LP* (KRANK 037LP). \$10.00**

All analog production, pressed on premium grade 150 gram vinyl.

**BAILIFF, JESSICA: *Hour of the Trace CD* (KRANK 038CD). \$13.00**

"With her second album Jessica Bailiff has expanded and defined the ravishing sound that typified *Even In Silence*. *Hour of the Trace* can entrance with Bailiff's delicate and alluring vocals, overwhelm with waves of guitar feedback, stumble along in molasses slow rhythms, evoke country gatherings around the pump organ, or puzzle with a clackety-clack that sounds like an old kinetoscope. It is not only an incredible personal statement from Jessica Bailiff but a work that invites complete immersion. Unlike so many post-rockers content to coast on a few effects pedals, Jessica Bailiff combines serious sonic research with songwriting. It's the familiar aspects of the pop song and Jessica's beautiful vocals that lure the listener in."

**PHILOSOPHER'S STONE: *Apparatus CD* (KRANK 039CD). \$13.00**

"The materials used on this recording were made from the sampling of Gareth Mitchell's own sounds — derived mainly from electric guitar — which were then processed and reprocessed, edited and reedited over a 9 month recording period. Each sound was chosen individually for its own specific identity. Compositions stemmed from what these sounds gradually suggested. The pieces demanded time to gestate, then to metamorphose (often several times) before finally revealing their form. *Apparatus* is designed with many carefully placed details. Those details form part of equally considered structures. It is hoped that the listener may be drawn into the music, whether investigating its minutiae or experiencing a more overall, visceral impression. Two years after the release of the debut *Philosopher's Stone* album, Gareth Mitchell has made an entirely different second album utilizing the capacities of digital sampling and editing. *Apparatus* may have familiar elements from *Preparation* like looping sounds and outbursts of static, but the second *Philosopher's Stone* album is a departure. Gareth Mitchell has crafted an album that will leave you puzzled but delighted, curious enough to lean in for closer listens."

**DOLDRUMS: *Desk Trickery CD* (KRANK 040CD). \$13.00**

"The title refers to the computer technology applied to the mixing process. There's a great deal of computer-mutated guitar damage going on. You may think it's sampling, looping, sequencing, breakbeats, or the like, but it's electric guitar sounds transformed via silicon chips. There are also some wah-wah jams. Of the seven tracks, guitarist Bill Kellum sings on two. Lots of folks talk about mixing instrumental improvisation and the transformative capacity of digital technology — Doldrums actually do it. They've dragged the swollen corpse of prog rock straight into the future, and brought along some mountain boogie too. No clinical demonstrations of instrumental technique or digital editing will be found on *Desk Trickery*, just a commitment to kick it out."

**PAN AMERICAN: *360 Business/360 Bypass CD* (KRANK 041CD). \$13.00**

"The second recording Mark Nelson has made under the Pan American imprint continues and expands the rhythmic intricacies of its forerunner as new instrumental and melodic textures are added to the mix. Like *Pan American*, *360 Business/360 Bypass* was recorded by Mark Nelson at his home studio. Special guests Alan Sparhawk and Mimi Parker of Low add vocals, cornetist Rob Mazurek from the Chicago Underground Duo/Trio contributes some distinctly Cherryesque horn solos, and the entire album was mixed digitally with the aid of Casey Rise, the designer at Classics, Chicago. Rhythms trace and underpin vaporous melodies, or disappear altogether. Pan American balances atmospheric dread with hints of



dub, funk and bossa nova as few artists can, hinting at a whiff of Studio One while utilizing digital technologies."

**PAN AMERICAN: 360 Business/360 Bypass 2LP (KRANK 041LP). \$14.00**

**FONTANELLE: CD (KRANK 042CD). \$13.00**

"This all instrumental project features the talents of Andy Brown and Rex Ritter of the late, great Jessamine. Fontelle extends and develops the sound of the last Jessamine album, *Don't Stay Too Long*, taking the bubbling electric piano and synthesizers of that album into even more complex patterns. Guitars and keyboards repeat looping, Reichian melodic lines over drums that can click into Can-type patterns of shift into a funky lope. Melody and rhythm weave, bob and play off each other subtly."

**FONTANELLE: LP (KRANK 042LP). \$10.00**

**GODSPEED YOU BLACK EMPEROR: Lift Your Skinny Fists Like Antennas To Heaven CD (KRANK 043CD). \$15.00**

"Appropriately titled in Franglais, *Lift...* was recorded at Chemical Sounds in Toronto, with 4 track snippets and field recordings added in Montreal. After months of touring, the band is at the peak of its powers. They've spread an audio net out across the continent, recording the static on the radio, the random airwave proselytizing, and the corporate spokesperson of the service station that are the companions of the long distance driver. Whether it's rickety piano melody, the gentle foreplay of strings, the roar of guitars and drums, or a reminiscence about sleeping on the beach at Coney Island, Godspeed You Black Emperor work on the smallest and grandest of scales (often simultaneously). Nearly two years after the recording of *Slow Riot For New Zero Kanada*, the band's studio skills have sharpened, bringing the guitars to a howl and the drums to a rumble. The two CDs work well as discrete units or as one extended work."

**AIX EM KLEMM: CD (KRANK 044CD). \$13.00**

"Aix Em Klemm is Adam Wiltzie and Bobby Donne. It is pronounced 'ex em clem'. These are songs. Stretched out at times, sometimes with fragmented pieces of song structure carefully placed inside. Present are slowly developing melodies that still manage to hook your ears. The guitar-based clouds of Stars Of The Lid are here, as well as the clanks of Bobby Donne's bass, augmented by a deft mixture of samples and keyboards. And Adam Wiltzie sings. The measure of any collaboration is the extent to which it exceeds the sum of its parts. Aix Em Klemm is more than a combination of one part Labradford and one part Stars Of The Lid. The attention the musicians paid to range and detail is reflected in the rewards the listener receives."

**AIX EM KLEMM: LP (KRANK 044LP). \$10.00**

LP version in full color sleeve.

**WINDY & CARL: Consciousness CD (KRANK 045CD). \$13.00**

"With this fourth long player, Windy & Carl instantly justify the time lapse between releases with a work of shimmering textures and delicate tunefulness. A touch lighter than *Depths*, the new music on *Consciousness* is bright, tranquil and multi-layered with Hultgren's guitar lines taking on a folksy melodicism. The billowing wall of sound that is something of a trademark remains, channeled into unwinding tendrils that reach for the light."

**WINDY & CARL: Consciousness LP (KRANK 045LP). \$11.00**

**LOW: Things We Lost In The Fire CD (KRANK 046CD). \$13.00**

"It's the new Low album, what more do you need to know? The trio have succeeded in topping *Secret Name*, *Things We Lost In The Fire* has songs that are lush ('In Metal') and songs that are naked ('Whitetail') and adds a layer of fuzz and distortion ('Dinosaur Act'). Alan Sparhawk and Mimi Parker's voices remain at the center of Low's music, Zak Sally's bass anchors the whole with carefully placed pauses making every second count. After five albums Low have moved beyond tags like 'slowcore', pace is not nearly as important now as placement."

**LOW: Things We Lost In The Fire 2LP (KRANK 046LP). \$15.00**

Double vinyl version in gatefold sleeve. All analog production (AAA). 2 extra tracks on the vinyl version (taken from the last UK single).

**LABRADFORD: fixed::context CD (KRANK 047CD). \$13.00**

"To record their sixth album, the members of Labradford met in Chicago to work with Steve Albini at Electrical Audio in June 1999. *fixed::context* finds the trio stripping off the string trios of the last two albums and working with interlocking sound sources and modifiers; Carter Brown's vintage synthesizers, organs and electric piano, the distinctive Duane Eddy plays Satie guitar of Mark Nelson and Bobby Donne's four and six string basses. Beginning with the 16 minute 'Twenty', Labradford demonstrate grasp of the dialectic between organic sound sources, digital processing and composition. The guitar duet 'Up To Pismo' shows a refocusing on basic elements like melody and twang while samples pulse below and keyboards waft above."

**LABRADFORD: Fixed::Context LP (KRANK 047LP). \$11.00**

**FONTANELLE: F CD (KRANK 048CD). \$13.00**

"The music on *F* is taken from various sessions over Fontanelle's 3 years, reflecting a variety of moods. By turns wiry and rubbery, the three keyboardist, two drummer, two guitarist line up creates complex, syncopated tunes that reveal the band members' experience in improvised music, electric done, IDM style electronics, and noise electronics."

**LOSCIL: Triple Point CD (KRANK 049CD). \$13.00**

"Scott Morgan records and performs under the name Loscil. Morgan uses sampler, synths, fx, and a healthy dose of computer programming to create Loscil music. The entire album is based on the concepts of thermodynamics; the exchange of energy, heat, the transformation of liquids into solids and so forth. It is conceptually a fake scientific document. The fluctuating tones and pulses reminded us of long time personal favorites Cluster as well as new-fangled electronic artists like Gas and Monolake. Morgan points to predecessors like Hugh Lecain, Henry Mancini, Gavin Bryars and Raymond Scott as influences, explaining both the texture and melodic sense at play."

**STARS OF THE LID: The Tired Sounds Of Stars Of The Lid 2CD (KRANK 050CD). \$15.00**

"Are there other earthing-conjured soundworks rivaling the majesty of Henry Flynt's minimalist hillbilly fiddle fantasias or the heavens-rending power of Messiaen's works for organ? Undoubtedly, else why bother listening. But the only thing speaking at us right now from these charmed regions are the celestial ayres of these Stars of the Lid. Alternately lulling and wielding a potency that wholly escapes 'experimental' musics, SOTL bring big, whomping chunks of sonic firmament with a sustaining, life-affirming sweep. For the most part the latest SOTL missive offers sound sources which refuse to readily reveal themselves. Treated strings, organ or backwards tubular bell runs — it's simply a sublime chorus of instrument voices, irresistible as the undertow. Also gurgling up in the mix are whimpering pups, shuffling feet, dictaphone-preserved foreign lecture hall blather, a city bus shouldering to an

unsteady stop — common enough stuff, but rendered here as the sounds of civilization heard distantly, the human receiver filtering everything through a palpable dis-ease that bespeaks a Higher yearning." — Dean Blackwood

**STARS OF THE LID: The Tired Sounds Of Stars Of The Lid 3LP (KRANK 050LP). \$18.00**

Triple LP version.

**PAN AMERICAN: The River Made No Sound CD (KRANK 051CD). \$13.00**

"Mark Nelson stepout in his Pan American guise on a third long player. Recorded in his home studio, *The River Made No Sound* matches Pan American's established dub sensibility with stripped-down electronic hums, blips and pings. *The River Made No Sound* is the subtlest Pan American release yet, gently mixing in house rhythms with distanced electronic melodies."

**PAN AMERICAN: The River Made No Sound 2LP (KRANK 051LP). \$15.00**

Double LP version.

**LOW: Trust CD (KRANK 052CD). \$13.00**

"*Trust* was recorded with Tom Herbert at 3rd Ear Studios in Minneapolis, and mixed in London by Tchad Blake (Latin Playboys, Lisa Germano, Pearl Jam). Guest vocals are contributed by Gerry Beckley of 70s soft-rock giants America on 'It's In The Drugs' and 'La La Song'. Marc Gartman plays banjo on 'It's In The Drugs'. Blake's presence is immediately apparent with the bells, whistling and echoing drums on '(That's How You Sing) Amazing Grace'. *Trust* is the most assertive and expansive Low album yet, and loaded with meaningful sonic details. This record grazes you with a brick then knocks you over with a feather."

**LOW: Trust 2LP (KRANK 052LP). \$15.00**

Double LP version, gatefold sleeve, all analog production.

**CHRISTMAS DECORATIONS: Model 91 CD (KRANK 053CD). \$13.00**

"The exploded view, deadpan pop of *Model 91* marks the recorded debut of the Brooklyn, NY duo Christmas Decorations. Using vocals, guitar, bass guitar, low budget digital sequencers, and melodic Christmas Decorations recorded *Model 91* in Spring 2002. The band have started to call their music 'ambient punk' and point to modern electronic composers like Gert-Jans Prins, Carsten Nicolai (Alva Noto) and Wolfgang Voigt (Gas, M:15) and abrasive minimalists The Shadow Ring as inspirations as well as older referents like Ike Yard and Desmond Simmons' *Alone on Penguin Island* album. The 13 tracks veer from claustrophobic to expansive and can be choppy or mesmerizing. Christmas Decorations take a succinct, direct approach to song structure and instrumentation while experimenting with mood and melody."

**CHRISTMAS DECORATIONS: Model 91 LP (KRANK 053LP). \$10.00**

LP version.

**BAILIFF, JESSICA: CD (KRANK 054CD). \$13.00**

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

**BAILIFF, JESSICA: LP (KRANK 054LP). \$10.00**

LP version.

**WHITMAN, KEITH FULLERTON: Playthroughs CD (KRANK 055CD). \$13.00**

"The source material for every piece on *Playthroughs* is guitar: acoustic, electric or otherwise. From Sept. 2001 to April 2002 Keith Fullerton Whitman transformed those guitar pieces via laptop computer into the tracks on *Playthroughs*. Whitman has used ring modulators, granular shuffling algorithms, delays and spectral effects in a process that owes a lot to Terry Riley's Time Lag Accumulator and Steve Reich's 'Piano Phases.' Technology and Whitman's careful selection of notes combine to create shimmering drones and deep waves of sound. Though the source material was improvised guitar and the processing involved computer technology, *Playthroughs* reflects Whitman's mastery of composition."

**FONTANELLE: Style Drift CD (KRANK 056CD). \$13.00**

"Like it's predecessors *Style Drift* was recorded at the band's Magnetic Park studio, where Fontanelle work their unique mix of instrumental improvisation and computer-aided arrangement. As a band, the quintet has forged a muscular, freaky groove; *Style Drift* has propulsion, edge and heft behind it. Fontanelle takes drums, keyboards and guitars, tightens up the interplay and weaves taut patterns that touch on the liquidity of fusion jazz and the crystalline angles of IDM electronics. Melody and rhythm joust, then mingle without being reduced to chin-scratching exercises in chops-mongering or Pro Tools gimmickery."

**FONTANELLE: Style Drift LP (KRANK 056LP). \$10.00**

LP version.

**OUT HUD: S.T.R.E.E.T. D.A.D. CD (KRANK 057CD). \$13.00**

"Here it is, the first Kranky release aimed at your ass as well as your head. Out Hud deliver the rhythm and restraint; recalling the dry, brittle funk of early 80s UK post-punk, Sherwood's beat-mashing across the On-U Sound catalog and even acid house and hip hop. The five piece doesn't sound hopelessly retro or preciously muso. At the core is an airtight, energetic live band transformed in the mix into a pounding system with a wide melodic range."

**OUT HUD: S.T.R.E.E.T. D.A.D. LP (KRANK 057LP). \$10.00**

LP version.

**LOSCIL: Submers CD (KRANK 058CD). \$13.00**

"*Submers* is the second album from the Vancouver-based Scott Morgan aka Loscil. All of the tracks are named after submarines, the final cut being a requiem for the crew of the ill fated Russian nuclear vessel Kursk. Recorded at home on computer with samples and keyboards used as sound sources, *Submers* is rife with source less echoes, steely surfaces and ominous melodic and rhythmic undertows. The sifted melodies are layered over muffled, clicking and pulsing rhythm tracks with an appropriately aquatic feel to the entire album."

**STARS OF THE LID: Avec Laudenum CD (KRANK 059CD). \$13.00**

"*Avec Laudenum* was originally released on the Belgian Sub Rosa label in 2000. Adam Wiltzie and Brian McBride recorded the album via mail and by the time it was released Wiltzie had moved from Austin, TX to Brussels. *Avec Laudenum* marked a decided expansion of the Stars of the Lid drone methodology. The duo's use of guitars and samplers was more compositionally directed, creating long, exquisitely stretched out melodies."

**GROWING: The Sky's Run Into The Sea 2LP (KRANK 060 LP). \$15.00**

Double LP version.

**GROWING: The Sky's Run Into The Sea CD (KRANK 060CD). \$13.00**

"Growing are a trio based in Olympia, WA. *The Sky's Run Into The Sea* is their debut album

and is aptly named; like the horizon line it delineates a place where elemental forces collide and overlap. Using guitars, bass and electronics Growing create rows of ascending and descending intervals of noise and silence which move rhythmically and reveal latent harmonies and dynamics. Growing recorded and mixed the album in their hometown."

**CHARALAMBIDES: *Unknown Spin* CD (KRANK 061CD). \$13.00**

"Christina Carter and Tom Carter have been recording and performing as Charalambides since 1991. *Unknown Spin* is the first in a series of reissues of Charalambides material on Kranky. Originally issued by the bands Wholly Other imprint in a CD-R pressing of 300 [with a track by Scores], *Unknown Spin* is now available to a wider audience and will remain in print. Since their first self released cassette, *Our Bed Is Green*, Charalambides have shown themselves to be inheritors of the Texas psychedelic tradition, channellers of the American primitivist instinct, luminescent improvisers and creators of indescribable wonders. Now their music can be appreciated without anyone having to bid for a limited supply of CD-Rs online."

**CLEAR HORIZON: *Clear Horizon* CD (KRANK 062CD). \$13.00**

"*Clear Horizon* is the culmination of two years of tape trading across the Atlantic between Jessica Bailiff and David Pearce (Flying Saucer Attack). Suffused with folky textures and bleached white noise (often simultaneously), the album collects the band's first formative recordings. Both Bailiff and Pearce contribute vocals and guitar, with piano, various effects and occasional percussive elements entering into the mix as well. Although the resulting nine songs do embody some of each member's trademark sounds; something strange, interesting and new seems to have developed in their fusion here as clear horizon."

**CLEAR HORIZON: *Clear Horizon* LP (KRANK 062LP). \$11.00**

LP version.

**ROBERTS, DEAN: *Be Mine Tonight* CD (KRANK 063CD). \$13.00**

"*Be Mine Tonight* is a recording of songs. Slow, often wrenching songs where the brush of a cymbal, a voice or a plucked string can have great impact. Through arrangement, processing and editing Dean Roberts has crafted out rock that presents listeners with familiar forms as it challenges them with oblique gestures. Improvisational and electronic strategies are ably utilized to push the dimensions of rock songs played by a group of people together in one room. It was recorded in Bologna, Italy from Dec. 2000 to Dec. 2002. Giuseppe Ielasi, of Fringes Recordings and a legend of Italian improvisational guitar, contributed prepared guitar, as did Christian Alati. The deft drumming by Antonio Arrabito marks his recording debut. Roberts played acoustic and electric guitars, piano, percussion, bass, harmonium and glass harmonica."

**WHITMAN, KEITH FULLERTON: *Antithesis* LP (KRANK 064LP). \$11.00**

"An LP-only release of material from Keith Fullerton Whitman's archives that doesn't fit aesthetically with his upcoming *Multiple* studio album. The theme for the album is 'ensemble works', that is a combination of instruments played by Whitman himself with no computer interaction. Each piece was recorded in one of the different apartments Whitman has rented since he lived in Boston."

**PAN AMERICAN: *Quiet City* CD/DVD (KRANK 065CD). \$15.00**

"*Quiet City* is the fourth album from Mark Nelson's Pan American project and combines the computer-centric approach of *The River Made No Sound* with the organic instrumentation that marked Nelson's work in Labradford and the first two Pan American albums. Three of the eight tracks were recorded with Charles Kim (Sinister Luck Ensemble) and feature upright bass, drums, trumpet and flugelhorn. Nelson even sings a bit. The rippling electronics and muffled beats of the first three Pan American albums are still there; distended into elegiac, resonant, wavering, and ambient song craft. The CD version of *Quiet City* comes with a DVD that contains a video essay shot and edited by Mark Nelson and Chicago visual artist Annie Feldmeier."

**PAN AMERICAN: *Quiet City* LP (KRANK 065LP). \$11.00**

LP version.

**STRATEGY: *Drumsolo's Delight* CD (KRANK 066CD). \$13.00**

"The second album Paul Dickow has made under the name Strategy. Dickow was a fan of synth-pop who simultaneously learned to play keyboards, the drums and program. He went on to drum in the art punk outfit Emergency, play keyboards in Fontanelle and multiple instruments in Nudge. Strategy wires together Dickow's programming and performing experience via a hodgepodge of table top electronics, computers and realtime musicianship. Combining a granular ambient aesthetic with an abstract, percolating rhythmic sensibility, Strategy unites small parts into complete melodies motivated by complex pulsations."

**GUTZEIT, BRENT: *Drugmoney* CD (KRANK 067CD). \$13.00**

"If you have a short attention span, if you lack the patience to listen to music that progresses deliberately and in minute increments; then don't listen to this recording. *Drug Money* is three tracks of viscous, slowly forming drones. These are not cotton candy clouds of bliss out fodder. These are battleship chains, slowly dragged along rusty steel plates and then slowly dropping on the ocean floor. All of the source sounds for *Drug Money* were created by Gutzeit by placing electric motors on the strings of a piano."

**CHARALAMBIDES: *Joy Shapes* CD (KRANK 068CD). \$13.00**

"To say that the words 'unique' and 'singular' are over-used in describing music is to state the obvious. To apply these words to the sounds created by the various duo/trio configurations of the Texas group Charalambides over the last decade plus would be understatement. To be sure there are numerous antecedents to their music; to deny this of any artist's work would be akin to saying that they are deaf. But they have surely broken new ground in the primitive/folk/mystic/improv/psych valley in which they toil. This new album is certainly not for the faint of heart. Five songs stretch and crawl over 75 minutes, with Christine Carter finding a new fearlessness in her voice that will draw comparisons to Patty Waters or the early work of Meredith Monk. *Joy Shapes* is the first studio album recorded by Charalambides in a long time."

**CHARALAMBIDES: *Joy Shapes* 2LP (KRANK 068LP). \$15.00**

Double LP version, gatefold sleeve.

**LOSCIL: *First Narrows* CD (KRANK 069CD). \$13.00**

"*First Narrows* is the third Loscil album and the first in which Scott Morgan uses real instruments and input from other musicians. Using sound sources that ranged from sampled instruments to miscellaneous lo-fi mini-cassette recordings, Morgan generated music on computer by custom programming sequencing and processing designed so that no two performances of the patches would be exactly the same. In turn, Jason Zumpano on fender rhodes piano, Tim Loewen on guitar and Nyla Rany on cello improvised over those electronic sequences. Morgan then edited and mixed the live and premixed sections together."

**CARTER, TOM: *Monument* CD (KRANK 070CD). \$13.00**

"*Monument* is a recording of guitar music from Tom Carter of Charalambides and is the second in a series of Charalambides-related reissues by Kranky. The two tracks of solo lap steel guitar were recorded live to DAT by Tom Carter a few days before a live performance in March, 2001. *Monument* was originally released by Wholly Other in an edition of 55 CDRs.

The first track, 'Monument 1 (Memorial)' is slightly longer than two minutes and barely reveals itself. The second, 'Monument 2', is 47 minutes in length and considerably more expansive and louder than the opening cut. The album was made using lap steel guitar, glass slides, digitech tsr-12 stereo reverb, a rat distortion pedal and craftsman screwdrivers."

**KREISEL (GERMANY):**

**KREISEL: 99/6 7" (KREISEL 06). \$7.00**

Artist is Mint, tracks are "Edeltrance" and "Struc".

**KREISEL: 99/11 7" (KREISEL 11). \$7.00**

Artist is Riss, track is "Risiko Acid Catch". Kreisel was a Mike Ink label, which released 52 7"s in the year 1999. The theory behind the label was to reissue deleted tracks, present new artists and generally raise the spectre of mystery along the Cologne electronic scene. There was a heavy emphasis on early/mid-90s classic acid sound. General expected information like artist and track listings was excluded; each record came in a different colored sleeve and was numbered 1 of 52, and that's it. Very limited in production; because of the beautiful and infallible German aesthetic of efficiency, this series was completed right on time and left a lot of people in the dust. You can only get a few volumes now, sorry; these are the last copies. Musically essential if you're interested in the roots of contemporary Cologne diversification. These are the roots of Kompakt!

**KREISEL: 99/12 7" (KREISEL 12). \$7.00**

Artist is Mint. Track is "All".

**KREISEL: 99/16 7" (KREISEL 16). \$7.00**

Artist: Doppel. Track: Galoppmusik.

**KREISEL: 99/22 7" (KREISEL 22). \$7.00**

Artist: Mint. Tracks: "Phonogram" + bonus.

**KREISEL: 99/23 7" (KREISEL 23). \$7.00**

Artists: J. Burger/B. Movement. Tracks: "Lifetime Mission" & "M.D. Colors".

**KREISEL: 99/24 7" (KREISEL 24). \$7.00**

Artist: Planet Love Core. Tracks: "Livin In Pain" & "Solitude".

**KREISEL: 99/26 7" (KREISEL 26). \$7.00**

Artist: Split Inc. Tracks: "How Deep Is Your Love" & "Swoon".

**KREISEL: 99/28 7" (KREISEL 28). \$7.00**

Artist: Vinyl Countdown. Tracks: "Manifesto" & "Ride".

**KREISEL: 99/29 7" (KREISEL 29). \$7.00**

Artist: Crocker. Tracks: "Indulto" & "Silbersee".

**KUCKUCK (GERMANY):**

**DEUTER: *D* CD (KUCK 11009). \$14.00**

Late-90s reissue of the first Deuter album, originally issued by Kuckuck in 1971. Georg Deuter (pronounced Doy-ter) was one of the leading figures in the startling growth of the New Age music field in the 1980s, but his earliest material is more interesting. *D* is all solo affair recorded via multi-tracked guitars, electronics, percussion, flutes, etc. Very psychedelic processing, at times an almost ADII-like heaviness mixing with more Popol Vuh-like mystical spaciousness — with parts reminding of birdsong and natural sound. Perfectly crafted headspace and always a pleasure to absorb, this is one of the finest and most unheralded albums of the early 70s German scene.

**DEUTER: *Aum* CD (KUCK 11017). \$14.00**

The second Deuter album from 1972; this was his last record before moving to India and falling under the guru-ship of Bhagwan Shree Rajneesh. The rock-related moves of *D* are eradicated, but beautiful atmosphere, echo guitar & experimental form are laid out with ease. Late night pleasure abounds. "His first attempt at merging sitars, tablas and flutes to the sounds of birds, wind and water (reflecting Deuter's deep relationship with nature), resulted in an addictive, aesthetic music." — Dag Erik Asbornsen.

**RILEY, TERRY: *Descending Moonshine Dervishes/Songs For the Ten Voices...* 2CD (KUCK 12047). \$24.00**

...Of The Two Prophets. "2CD pairing two LPs released by Terry Riley on Kuckuck in 1982 and 1983 respectively. *Descending Moonshine Dervishes* is actually a live solo performance in Berlin from 1975, where Riley utilizes his signature tape delay device, the 'time lag accumulator', to process improvisations on a Yamaha YC 45D organ, chopped so it can be tuned to just intonation. His works 'Shri Camel', 'Poppy Nogood and the Phantom Band', and 'Rainbow in Curved Air' all utilize this device on assorted instruments, but this piece has most in common with the classic 'Persian Surgery Dervishes' (Shandrar, 1972) in process and intent. 'Descending...' is dedicated to Gururji a.k.a. Pandit Pran Nath, the masterful Indian vocalist with whom Riley started studying with in 1970, and though this is not a vocal piece, Gururji's influence shines through as it becomes apparent that not only does this music have a pulse, it breathes. With his left hand creating a series of drones, and his right comping on a pre-selected group of scales, it is quite easy to forget what instrument one is listening to after a while. Not as stunning as 'Persian...', this is a fine, fine listen nonetheless. The second disc is a group of three vocal and keyboard pieces (recorded 5/10/1982), with lyrics composed and sung by Riley himself. He rarely sings on his records, and judging from this it's a shame, he's an accomplished Eastern-style vocalist. With that said, the accompanying music played on a Prophet 5 synthesizer is actually a bit tough to take. It has nothing to do with the status quo ante position of 'back to analog', but there is something about this particular keyboard sound that puts me back in my yellow beanbag chair watching *Space 1999*. That said, it's still worth the price of admission for the first disc..." — Billy Kiely

**KURO NEKO:**

**MOTOR: *Freeze* CD (KN 001CD). \$13.50**

"*Freeze* from Moscow's Motor combines dreamy rhythms and gentle melodies, with cozy, comfortable drones and oscillations in a work that bridges the gaps between minimal techno and today's electronic avant garde. Moving on from his more dance oriented work for the Dutch label Audio.nl, *Freeze* captures Motor's gentle side."

**KYE:**

**LAMBKIN, GRAHAM: *Poem (For Voice & Tape)* LP (KYE 01). \$16.00**

New limited LP label from the Shadow Ring's Graham Lambkin. Edition of 200 copies. "I made the basic recordings of Tim Goss' voice during a recent return trip to England. Despite some initial reservations Tim ended up giving an animated and robust reading, drawn exclusively from work of his own creation. These tapes were then transported back to Poughkeepsie, NY, where the project was teased to completion." —Graham Lambkin

**KYO (GERMANY):**

**VA: *Futurism Ain't Shit To Me* CD (KYO 001CD). \$15.50**

"Futurism was an international art movement founded in Italy in 1909. It was (and is) a refreshing contrast to the weepy sentimentalism of Romanticism. The Futurists loved speed, noise, machines, pollution, and cities; they embraced the exciting new world that was then upon them rather than hypocritically enjoying the modern world's comforts while loudly denouncing the forces that made them possible. Fearing and attacking technology has become almost second nature to many people today; the Futurist manifestos show us an alternative philosophy. What have Hip Hop and Futurism in common? If you think of P. Diddy and friends, nothing. The Hip Hop we are talking about is an alternative Hip Hop niche that has developed the last years and has been recently discovered by many electronic labels and producers. Warp, Ninja Tune or Mush started their own 'Alternative' Hip Hop Sublabels (Lex, Big Dada, Dirtyloop). 'Alternative' Hip Hop is playing with powerful & weird noises, groovy beats, strange flows and soft harmonious sounds with dirty industrial elements. Kind of old-school hiphop, electronic minimalist hiphop, art-noises in the strangest combinations, faraway from all that mainstream stuff in gangsta-style. KYO is trying to provide an insight into this scene that hasn't become one yet. From electronic producers like Pole, Funkstörung, AGF, or the Dub cantionated Meteorites with their feisty rhymes and Readymade FC (F-Com) who don't miss out on having a Juice Alleem Remix to already accepted artists like Aesop Rock, Antipop Consortium, Prefuse 73, the musical genius Gonzales or the HipHop-Noise-Terrorists Dälek and acts like The Bench, Dabrye, Dwayne Sodahberk, Shadow Huntaz, Slicker or White Hole. Discover a new scene that is as shiny as the milkyway and as nebulous as the London fog. Many new tracks, acts and labels to enjoy. Come along on a trip to outta Hip Hop space."

**VA: Futurisme Ain't Shit To Me 2LP (KYO 001LP). \$16.50**  
Double LP version.

#### L'AGE D'OR (GERMANY):

**VA: Input 64 CD (LADO 4580CD). \$16.00**

"In 1982 the Commodore C64 was presented to the public. 17 Million sold units make the C64 the most popular Homecomputer of all times. It became the dominating game-platform of the 80s and introduced the computer to everyday life. As the C64 is equipped with a specially developed synthesizer-chip, the SID (Sound Interface Device), an active music-scene developed soon among the computerkidz. Input64 provides an introduction to the wonderful and endless world of C-music by presenting tunes, that had been used within computer-games between 1984 and 1989. The compilation includes some of the best-known game-tunes and shows a collection of some of the most popular artists incl. the most famous c-musicians of all times: Rob Hubbard and Martin Galway. Break-mania as in 'Bmx Kidz' or 'Turbo Outrun' meets Synthie-Pop-Hits like 'Crazy Comets' and 'Bubble Bobble'. Homecomputer-punk ('One man and his droid', 'Arkanoid' (first ever C64 tune to use samples)) besides psychedelic 8-bit-walls ('Yie ar Kung-Fu') and minimal sound-structures ('Boulder Dash'). All of them have one thing in common: the unique and characteristic 8-bit-sound of the SID-Chip, which is much liked within electronic music until today due to its rough, truly-digital sound. Let there be rock!" Composers include: Rob Hubbard, Jeroen Tel, Peter Liepa, Ben Daglish, Martin Galway, Peter Clarke, Chris Huelsbeck.

**VA: Output 64 — Delete All Data: Input 64 Remixed 2X 12" (LADO 4573). \$8.00**

"Bikini Machine is best known from mixes for Elektrochemie Iik (German top 50 elektro act). It's an alter ego of Christian Morgenstern who's famous for his releases on Kanzleramt and Forte. Cut Out is Paul Gannaway. He is a buddy of Tobias Schmid (Tresor/Sativa/others)."

**VA: Input 64 2LP (LADO 4580LP). \$15.00**

Double vinyl version in full color gatefold sleeve

#### L'AROME PRODUCTION (FRANCE):

**AHMED, MAHMOUD: Ere Mela Mela LP (LAP 007 LP). \$17.00**

"The re-release series of original Ethiopian classic vinyl continues — finest Ethio Jazz by Mahmoud Ahmed and his band from 1975 plus two tracks from 1978. The linernotes: 'Melancholy blues, piercingly minimalist country airs, brassy, danceable urban jazz, heart-wrenching, off-key crooners: a rich and stirring patchwork of sounds, crossing afro-beat, latino-swing moves and Eastern arabesques (Anaïs Prosaic)'. Such were the first — informed and enthusiastic — opinions of the music press when the first strains of modern Ethiopian music sounded on our shores. This was in 1984-85. Such a positive note, struck about such a country at such a time, created plenty of reverberation. The country had been so thoroughly trashed by the media's feeding-frenzy, which spewed out a mix of horror and pious pity, bitter denunciation and humanitarian appeals, wallet-tickling clichés and refusal of identity. In one brutal swoop, TV-reality transformed Ethiopia into a cursed nation, forsaken by God and by man. (...) In contrast to these tragedies, but in the same hackneyed tones, Mahmoud Ahmed's life resembles an edifying fairy-tale where destiny, talent and achievement combine to triumph over poverty, fate and the evil eye. Biography, history and legend, with the help of god, infallibly weave the lesson of merit rewarded. But who can argue, in spite of the mockery that celebrities invariably draw, when faced with one of the greatest voices in all of Africa? Once upon a time there was a street urchin in Addis Ababa, who started off as a shoe-shine boy and went on to become one of his country's biggest stars, opening the door of Ethiopian music to Western audiences". (by Francis Falceto).

#### L'EMPREINTE DIGITALE (FRANCE):

**FELDMAN, MORTON: Palais de Mari, Piano CD (ED 13137). \$18.00**

Performed by Ronnie Lynn Patterson (piano), 6/12/2001. "Palais de Mari" (1986) & "Piano" (1977) are the two pieces. "Morton Feldman's music explores the inner world of sound. His works make extraordinary demands on the performer, in that they must be utterly and totally open to the music's intellectual and technical complexities. Ronnie Lynn Patterson has lived between Mississippi, New York, Madrid and Paris; between drums and drumming and the piano; between John Cage and John Coltrane, Ornette Coleman and Rachmaninov, Satie and funk, Feldman and improv. Today he moves between jazz and contemporary music, leading a brilliant, multi-faceted career. His performance of Feldman's music is intimate, earth-bound, ambient — it speaks of vast spaces and inner time."

**BNET MARRAKECH: Chama'a CD (ED 13144). \$16.00**

"These five mamas from Marrakech have given themselves the simplest name possible — they are the Bnet (girls of) Marrakech. In fact they've taken this word out of the sung dialect of their region, the Houara plain surrounding the Moroccan city. With a violin, percussion instruments and 'crotles' (enormous metal castanets specific to Gnawa music), Bnet Marrakech create furious, pulsating rhythm as backing to their songs taken from a large variety of styles from all over Morocco. Raucous, bittersweet, fiery voices, carried to burning point by the percussive rhythms; they sing of love and revolt, songs normally reserved for the women's gatherings at wedding feasts. On the program too are Gnawa songs, Chaabi

and stirring instrumental improvisations."

#### LAB OF HAPPY DREAMS:

**PERSONAL ELECTRONICS: The Story of Personal Electronics CD (LOHD 01). \$13.00**

First release on a new/unknown LA-based electronic label. "Personal Electronics, as the name would imply, is an outlet for music created by means of simply existing. Being aware of all sound minutiae, the performer goes about the day wearing a small, unobtrusive sound receiving and processing module. With a bend of the elbow, a smack of saliva, the give of sinew, an immense vocabulary of sound emerges. At the end of the day these modules are randomly uploaded into PE's growing collection of hacked 'professional' music software programs and shaped into the rough forms contained on The Story of Personal Electronics. Fans of Touch, Mego, Mille Plateaux, and A-Musik labels will find plenty to sink their teeth into." Limited stock.

#### LABELS (EUROPE):

**ECSTASY OF SAINT THERESA, THE: Slowthinking CD (LABELS 90767 CD). \$18.00**

"Ecstasy Of St. Theresa are the only Czech group, that made it into the UK charts and recorded a session with John Peel. They have now confirmed their position at the forefront of the Czech independent music scene with this, their new album: a downbeat hybrid of Moloko and experimental beats. Fusing the sound of traditional instruments with electronic background noise the record proves that delicate, emotional music can also be audacious and non-traditional at the same time. Its musical content reflects what's happening in the world of modern experimentation. For example, no drums are used in the song 'I'm (Not Really) Optimistic'. The rhythm (or vocal percussion) is provided in an inimitable way by guest rapper Sifon, (the central figure of Czech hip hop legends WWW). A dialogue ensues between a clarinet and the voice of Kate on 'Then I'd Have Less Time For Myself'. On the other hand, Happy R offers a mixture of weird cosmic soul with crackling sounds."

**OST: Demonlover CD (VIR 01802). \$19.00**

Original soundtrack composed for Olivier Assayas' weird thriller Demonlover. First 8 tracks by Sonic Youth, which were all specifically recorded for this soundtrack & are not available elsewhere. Previously released tracks by: Goldfrapp, Death In Vegas, Dub Squad, and Souffly also included. French-only release.

#### LABORATORY INSTINCT (GERMANY):

**DAEDELUS: Meanwhile CD (LI 001CD). \$17.00**

"With a string of releases on Plug Research, Hefty, Tigerbeat 6, and Eastern Development, Daedelus has refined a style that has no imitators. Contrasting IDM styled cut-ups with childlike arrangements from the 30's and 40's, he has created a sound that is entirely new. His productions find the hidden common denominator between modern electronics and sampled music from days gone by. Recording out of Santa Monica, Daedelus has recently begun to incorporate hiphop into his mix, with guest spots from Busdriver (Afterlife), Sach (Nonce), Absract Rude (Project Blowed), Madiib (Stones Throw), and High Priest (Anti-Pop Consortium), all leading to his work on the Mush full length The Weather with Busdriver and Radioinactive."

**DAEDELUS: Meanwhile LP (LI 001LP). \$13.00**

LP version.

**DAEDELUS: A Gent Agent CD (LI 004CD). \$17.00**

"Acclaimed Los Angeles producer Daedelus fires his second salvo from the Berlin-based label Laboratory Instinct in the form of a new, full-length recording. A Gent Agent makes good on the promise made by the spy-meets-I-and-I spirit of the renowned bedroom artist's recent 'Meanwhile EP'. The BBC has called his music, 'fiendishly clever and devilishly original'. Pitchfork found his sounds 'effortlessly charming'. Audiences in Japan, Europe and the United States have witnessed the man the San Francisco Examiner called 'an alt-tronic genius' working his magic live."

**DAEDELUS: A Gent Agent 2LP (LI 004LP). \$17.00**

Double LP version.

**VA: Advanced Public Listening 1 CD (LIRD 1001CD). \$17.00**

"Already highly recommended by press worldwide, Laboratory Instinct showcases its wide musical range with contributions by great artists like Eight Miles High, Thomas Fehlman, Luke Vibert, Freeform, Sutekh, Soul Center and others. Ryo, who has been spinning records for ages, moved a few years ago from Tokyo to Berlin."

**VA: Advanced Public Listening 2 LP (LIRD 1001LP). \$20.00**

Double LP version.

#### LADOMAT 2000 (GERMANY):

**FOREVER SWEET: Geben & Nehmen CD (LADO 2071 CD). \$17.00**

Restock of this forgotten classic from 1998! Forever Sweet were the roots-of-Kompakt trio of Reinhard Voigt, Tobias Thomas and Michael Mayer and Geben & Nehmen was one of the most fully realized albums to come out of the contemporary Cologne minimal/techno scene. As with another radical Cologne album, Burger/Ink's Las Vegas, Geben & Nehmen explodes with a totally defining flavor that is inseparable from its very existence. Has vocal tracks that are completely accessible but tantalizing in sound at the same time, and is totally rooted in non-offensive sound aesthetics. And is loaded with totally maximal filtered grooves that sound just right throughout — thrilling stuff.

**FOREVER SWEET: Geben & Nehmen 2LP (LADO 2071 LP). \$17.00**

Double vinyl version.

**NIESWANDT, HANS: Lazer Muzik CD (LADO 2084 CD). \$16.00**

Another fine quality addition to Ladomat's roster (following recent releases by the likes of Turner, Sensorama, Forever Sweet, etc.) Elegant house with pop leanings. "Hans Nieswandt has been making music since the late 1980s. As DJ, journalist and member of Whirlpool Productions. Nieswandt is well-known and there should be no club in Germany that he hasn't played in. Later as 'Jack of all Trades' pop star and head of the trinity that is Whirlpool Productions, he has not only given us joy in the form of 'From: Disco To: Disco' but has also simultaneously won all kind of (Olympic) Games, hasn't he? Lazer Muzik is a leisure dome, a panopticon of 'H-Musik' (who's nothing but 'Hans Musik'), because 'Lazer' means leisure and is also a gamble with meanings. There are many ways but never pretend to know the right one. 'Freaks, I see life' — it echoes towards us when Hans Nieswandt sharpens his sight. 'The house next door' does not always have to be the club around the corner and pop ballads are not necessarily evil. No, it's not over yet, it has only just begun. Lazer Muzik is art, a grown necessity. It is also this way with records that draw their strength from fragments of history."

**NIESWANDT, HANS: Lazer Muzik 2LP (LADO 2084 LP). \$16.00**



**EGOEXPRESS: Bieker CD (LADO 2088CD). \$16.00**

"Egoexpress has been a Ladomat band since the first hour. Together with Whirlpool Productions they were one of the first Ladomat signings. Their 1995 album *Foxy* enabled them to lead a musical revolution in German house music. With *Telefunken* they secured themselves a firm position at the spearhead of the house scene and won themselves international acclaim. Their unique rave concept made their sound hit the nail on the head and got the party burning through the house clubs in Frankfurt, Zurich, and Barcelona. Now they've finally released their long-awaited second album *Bieker*. A grinding, siren-howling, backspinnin' collection of effects, endlessly kicking electro smut somewhere between Schorsch-Kamerun/Theo-Parrish-reduction and Mike Ink-acid-incantation. Naive, shattered, overlaid, realistic, disturbed, and blended."

**KUSUMI, SUGURU: Usktot 12" (LADO 2095). \$9.00**

"Ladomat now have their own Japanese musician. His name's Suguru Kusumi and he plays techno-polka, he's sweet 16 and always wants his mum to be on the promo photos with him. Suguru comes from Japan, our favourite toy inventor country. This is what our kind of techno sounds like. A tough nut to crack, more like a slap in the face! To top it all, we asked our friends in Frankfurt for Daniel Bell's (DBX, Detroit) phone number and got him to do a remix. It was worth it!"

**SAND 11: Tim 12" (LADO 2098). \$9.00**

Four track EP, featuring one track from the *Around The Day In A World* full length on Ladomat, plus 3 non-LP tracks (including a Donna Regina remix.)

**COMMERCIAL BREAKUP: Global Player CD (LADO 2099CD). \$15.00**

"Welcome to the world of Commercial Breakup. Welcome to the world of Pop without doubts or regrets. Commercial Breakup is Vredus and Elke from Berlin. The most curious thing about them might be, that they've never been in the studio together, as Vredus is doing beats'n'sounds + arrangements and sends them to Elke, who's singing to the tracks. Their debut album a collection of catchy and cute melodies, with most-modern beats and sounds and heavenly arrangements somewhere between Saint Etienne, Moloko and Abba. The album features both singles 'All I Love Is Green' and 'Walking Back Home' besides two cover versions, 'Bizarre Love Triangle' (New Order) and 'Suffer The Children' (Tears For Fears), and seven other pearls. Recording guests have been Carsten Meyer (Erobique), Christiane Roessinger (Lassie Singers, Britta), Joern Hedtge (Department), Henning Rock'n'Roll (Jeans Team) and Schneider TM (Schneider TM/ formerly Hip Young Things)."

**TURNER: Disappearing Brother CD (LADO 2102CD). \$15.00**

"If you classify *Lukin Orgel* as 'analogue', then *Disappearing Brother* is its digital counterpart. A central role in Turner's music is played by his voice. *Lukin Orgel* focused on instrumental pieces, whereas Turner now processes and samples his own voice, even going so far as to include vocal pop-pop passages, most vividly exemplified by 'Been Out'. Another next aspect in Turner's music is rock. After having moved in with Tocotronic's Jan Mueller in spring '99 and also creating a fantastic rmx for the latter's band as a result of this connection, Paul became increasingly interested in rock arrangements. References thereof are as varied as are indefinable and can be heard on tracks such as 'Sons' and 'Lord Stripper'."

**TURNER: Disappearing Brother 2LP (LADO 2102LP). \$16.00**

LP version with limited bonus 12" of exclusive tracks: "Been Out" (original track by Turner, plus remixes by Isolée, Luke Solomon & Justin, and Quarks).

**SAND 11: Sand 11 CD (LADO 2108CD). \$15.00**

"The most true truth is short and brief, kicking and catchy. That's what Sand11 is about. Being precise and offensive within the range of a minimalistic, cybernetic crossover between funky low-end house and the endless world of dub. Jimi Siebels (one half of Egoexpress (Ladomat2000/ recent singles 'Weiter' & 'Here comes the night', recent album *Bieker*)) and Pascal Fuhlbruegge (founding member of 'Kolossale Jugend' and L'Age D'or the label) are on the way to the horizon of bass, hi-hat and voice, only sparsely using more ingredients besides that. Resulting from this *Sand11*, their second longplayer, has become a collection of most-pushing, funky tunes that will lighten up one's life, ending in 'Drinks with umbrellas', a duet between Peta Devlin (Die Braut haut ins Auge) and Frank Spilker (Die Sterne)."

**SAND 11: Sand 11 LP (LADO 2108LP). \$12.00**

LP version in full color sleeve.

**VA: Hamburgeins CD (LADO 2110CD). \$15.00**

"*Hamburgeins*, is a compilation of the first 12"s released on Hamburg based Dial.label throughout the last year. Dial. Is Pete aka Lawrence, Dave aka C. Jost and Paul aka Turner. Together with their friends/posse/clique between Festplatten (label Gebr. Teichmann), Stella (band), Mense Reents (from Egoexpress), Parfuem (label) and Cross Fade Entertainment (label) they've become the most innovative platform for 4/4, minimal techno, pop-acid, clicks-funk, lofi-outsider-house in Germany. 13 hits full of glamour and individuality that promise a bright future."

**SENSORAMA: Projektor CD (LADO 2120CD). \$15.00**

"One of the most important bands. Worldwide. Sensorama is the most ambitious project. Third album. After all the heart needs a home too... Frankfurt's most elite sound university in full effect. Sensorama aka Alter ego, aka Acid Jesus, aka Sven Vaeth album producers, aka favourite artists, aka pure audible bliss. we are delighted to have the pleasure of introducing Joern Elling Wuttke and Roman Flügel, somewhere between Warp and Underground Resistance in Milan's shopping paradise. Here comes the ultimate tech fashion editorial. The acoustic version of home decorating and a handful of hits. thank you, klangfabrik."

**SENSORAMA: Projektor 2LP (LADO 2120LP). \$16.00**

Double LP version in full color gatefold sleeve.

**KUSUMI, SUGURU: Manual Music CD (LADO 2128 CD). \$15.00**

"Suguru Kusumi creates his music with a 16TR sequencer and the aid of floppy disks. The shellac of the computer scene. In this way, the charm of 'kids playing football on the lawn across the road', as one can hear on Suguru's first album, remains. 'A premise for my recordings is to keep things as economical as possible without accepting any loss in sound.' Poverty as an instrument?"

**LAWRENCE: Lawrence CD (LADO 2137 CD). \$15.00**

"One ought to mention a certain musician at this point whose methods in dealing with music material have inspired Lawrence: Detroit's house deviator Theo Parrish. The same way that Parrish's music does not abide by the hierarchical dancefloor grammar in that it develops a flat hierarchy without any central rhythms or melodies, Lawrence likewise organises a new form of juxtaposition in the house context. Though where Parrish's sampling retrospectives cover Black history from jazz to soul, Lawrence stacks different emotional states on top of each other. Two examples: starting with the intro, in which a dark passage creates a sense of inexplicable danger, plays round it, almost neutralises it with a glockenspiel and disordered hail of hi-hat drumming. Track 2 starts with a clear 4/4 bass drum, but this too is counteracted by the rhythmic sounds of a pop-like Rhodes piano. For a few beats, an intense moment of suspense builds up from which an anthem-like wall of sound eventually

arises. Lawrence does not want these ambivalent moods to necessarily be taken as something personal. He always sees himself as just as much of a political artist whose music represents general topics and a political scene that has evolved at places such as Hamburg's Rote Flora or Pudel Club. Lawrence and Dave — cofounder of the dial label — frequently organise benefit performances for globalisation opponents or anti-fascist groups and thus contribute to not letting the world end behind the door of the club. Yet although he sympathises strongly with these political stances, his tracks search for a way of taking on a post-ironic, utopian approach. Instead of being a remote comment, this music checks out the possibilities of being part of a movement without inevitably amalgamating with it into an indistinguishable entity."

**GROM: Sadness Sells CD (LADO 2139 CD). \$15.00**

"Welcome to the world of Grom: nothing is clear here and nothing is simple. Every state has its price. One drags oneself from place to place. It is dark. Cold. Any infantile optimism is out of place. However: love is possible. Euphoria could be founded on something. It just needs the right foundations. Namely, ones that encompass the possibility of failure and allow scepticism. This music writhes in agony, looks for the place to jump. It's a universe consisting of scattered electron fragments. Heroin funk. Grom avoid straight lines. They prefer light dissonance, a little intervention, avoiding surety. This ambivalence also leaves its mark on the CD title *Sadness Sells*. Here anti-theses are stirred up, set against each other, and watched with sparkling children's eyes to see what will be left at the end. Grom are still iconoclasts. They wear martial catsuits and take into account the provocation beyond the intentional statement. They don't even bother to try to control what they can't control: what their audience associates with it all."

**GROM: Sadness Sells 2LP (LADO 2139 LP). \$16.00**

Double LP version, full color gatefold.

**GROM: Love/Rocket 12" (LADO 2143). \$8.00**

Three track remix EP, featuring and edit of the original version of "Love/Rocket", plus remixes by MJ Lan and Markus Nikolai.

**LAWRENCE: Remixes For Lawrence 12" (LADO 2144). \$8.00**

Four-track EP featuring exclusive Lawrence remixes by: Carsten Jost, Lowtec, Isolée & Bourdeaux.

**LANDSPEED RECORDS INC.:****KOOL G RAP & DJ POLO: The Best Of Cold Chillin' 2CD (LSR 8803CD). \$14.00**

"Awesome 2 CD at a single CD price from two of the true hip-hop pioneers, Kool G Rap and DJ Polo, compiled from their four records on Cold Chillin' (originally released 1984-92). Kool G catapulted to celebrity status on the East Coast scene after meeting Juice Crew head honcho Marley Marl in 1986 and appearing on the Juice Crew anthem 'The Symphony' with Masta Ace, Craig G and Big Daddy Kane. When their debut LP *Road to the Riches* dropped the following year, they established their trademark style of tough heart-punch styled beats, outré samples (Billy Joel comes to mind) and most importantly Kool G's lyrical style — gritty tales of ghetto life utilizing a linear lyrical approach that to this day rappers strive to bring back to the fore, the narrative as opposed to the non-sequiter. Often emulated (perhaps most notably by Jay-Z), this collection is an essential document for anyone interested in where hip-hop came from or where it's going to." — Billy Kiely. Track Listing: "I'm Fly", "It's A Demo", "Rikers Island", "Rhyme Tyme", "Poison", "Road to the Riches", "Truly Yours", "Men at Work", "Butcher Shop", "Streets of New York", "Money in the Bank", "Bad to the Bone", "Wanted Dead or Alive", "Talk Like Sex", "Erase Racism", "Ill Street Blues", "On the Run", "Fuck You Man", "Letters".

**MASTA ACE: The Best Of Cold Chillin' CD (LSR 8804CD). \$15.00**

"Landspeed and Cold Chillin' present the best of Masta Ace, member of the legendary Juice Crew. This album highlights the early recording career of one of rap music's most innovating stylists. It shows Masta Ace before his signing with Delicious Vinyl with whom he would later release his other albums. This collection highlights the production of Marley Marl at the peak of his career as he would go on to be one of the most influential beatmakers in hip hop."

**MASTA ACE: The Best Of Cold Chillin' 3LP (LSR 8804LP). \$17.00**

Triple LP version.

**MC SHAN: The Best Of Cold Chillin' CD (LSR 8805CD). \$15.00**

"Landspeed and Cold Chillin' present the best of MC Shan, member of the legendary Juice Crew. Album contains the original version of the controversial record 'The Bridge'. This record was the precursor to the legendary battle between Shan and KRS-One. This is the first ever compilation of MC Shan, one of the most underrated rappers from the Juice Crew Era. This collection also showcases classic early productions by Marley Marl who would later go on to become a hip hop legend."

**MC SHAN: The Best Of Cold Chillin' 3LP (LSR 8805LP). \$17.00**

Triple LP version.

**BOOGIE DOWN PRODUCTIONS: The Best Of B-Boy Records CD (LSR 8806CD). \$15.00**

"Landspeed and B-Boy Records present the best of Boogie Down Productions, one of the most influential groups in hip hop history. This CD includes their entire classic album *Criminal Minded* as well as previously unreleased tracks and other songs that were only released on rare twelve-inches. This compilation captures KRS-One in his early years of recording, laying the foundation for hip hop as we know it today. It reveals the beginnings of what KRS refers to as the 'Boom Bap'. The CD also includes songs off of the extremely rare Scott La Rock album *Man and His Music*, which was released shortly after his tragic death. Album also includes instrumental bonus tracks."

**VA: Death Mix: The Best Of Paul Winley Records CD (LSR 8807CD). \$15.00**

"Legendary Godfather of Hip Hop, Afrika Bambaataa's now classic Death Mix is immortalized in this compilation featuring the best releases from Paul Winley Records. This CD includes rare and original hip hop and funk tracks from pioneering artists including the Soulsonic Force and Harlem Underground Band. It also features the first appearance from Paul Winley's daughter Tanya, known to the hip hop world as Sweet Tee. Her song 'Vicious Rap' was the first ever rap record released by a female solo artist. Compilation also includes rare underground funk and soul classics 'Soul Makossa', 'Ain't No Sunshine', and 'Smoking Cheeba Cheeba'."

**BIZ MARKIE: Goin Off/The Biz Never Sleeps CD (LSR 8808CD). \$15.00**

"Biz Markie's first two classic albums in one package — what more can you ask for? This specially priced double CD contains such hip hop classics as 'The Vapors', 'Nobody Beats The Biz', 'Pickin' Boogers', and the platinum smash 'Just A Friend', the song that made Biz Markie a household name. These are two of the most groundbreaking albums in hip hop history, and contain all of his biggest hits. This is Biz Markie at the height of his game before the sampling laws that were to plague him later in his career."

**KOOL G RAP & DJ POLO: Road To The Riches/Wanted Dead Or Alive CD (LSR 8809CD). \$15.00**

"Landspeed Records presents Kool G. Rap and DJ Polo's first two classic Cold Chillin' albums in one package. Road to the Riches introduced the world to one of the Juice Crew's most legendary rhyme slingers, Kool G. Rap. This specially priced double CD includes classics such as 'It's A Demo', 'Talk Like Sex', 'Streets of New York', and 'Erase Racism' which features Biz Markie and Big Daddy Kane. These two albums secured Kool G. Rap and DJ Polo's spot in Hip Hop's Hall of Fame, and showcases why many now regard Kool G. Rap as one of the pioneers of so called 'Gangsta Rap'."

**SHANTE, ROXANNE: *The Best of Cold Chillin'* CD (LSR 8810CD). \$15.00**

"Landspeed and Cold Chillin' present the best of Roxanne Shante, the first and only female member of the legendary Juice Crew. The collection starts with the song that set it all off, 'Roxanne's Revenge', the famous rebuttal to UTFQ's classic 'Roxanne, Roxanne'. Juice Crew founder and legendary producer Marley Marl would take the Queens' teen to the next plateau by pairing her up with evolving rap legends Biz Markie ('Det Fresh Crew') and Kool G Rap ('Deadly Rhymes'). Although most renowned for her baffles and dis tracks like 'Revenge', 'Big Mama', and 'Have A Nice Day' (targeting UTFQ, The Real Roxanne, MC Lyte, Queen Latifah, or any other female MC for that matter), the Big Mama released two full length albums, Bad Sistah and The Bitch Is Back. This collection takes the best from the Queen Pin showcasing her blistering vocals over production by Trackmasters, Large Professor, Kool G Rap, Grand Daddy IU, and of course Marley Marl."

**BOOGIE DOWN PRODUCTIONS: *Criminal Minded* CD (LSR 8812CD). \$11.50**

"Landspeed and B-Boy Records present one of the most influential and original albums in black music history: Boogie Down Productions' Criminal Minded. KRS-One's combination of street slang and Webster's dictionary knowledge backed with Scott La Rock's hard hitting, minimal beats set this record apart when it was originally released in 1986. With this now classic debut album, BDP helped redefine the New York rap music scene. Criminal Minded elevated the standards to a new level and proved that hip hop could be a dynamic and consciousness-raising medium. A true hip hop classic, Criminal Minded was included in Vibe Magazine's 100 Essential Albums of the 20th century."

**MARLEY MARL: *The Best of Cold Chillin'* 2CD (LSR 8814CD). \$15.00**

"Landspeed and Cold Chillin' present Marley Marl's only two albums in one package. This specially priced double CD contains the very rare and out of print 'In Control Volume I' and 'Volume II' and features the founder of the Juice Crew and one of hip hop's most celebrated producers' best work. The compilation features such party anthems as Craig G's 'Droppin' Science', Tragedy's 'The Rebel' and 'Keep Control' featuring King T, Grand Puba (Brand Nubian), Def Jef & Tragedy. The discs also feature the two greatest 'posse cut' songs of all time. 'The Symphony' with Masta Ace, Craig G, Kool G Rap, Big Daddy Kane & 'The Symphony II' with Masta Ace & Craig G, Big Daddy Kane, Kool G Rap and Kane's brother Little Daddy Shane. In addition to Marley's Juice Crew brethren, tracks feature rap legends Heavy D, Roxanne Shante, Chuck D (Public Enemy), LL Cool J & Kevy Kev."

**BIZ MARKIE: *Greatest Hits* CD (LSR 8816CD). \$12.00**

"Biz Markie is the first and foremost class clown of Hip Hop's old school. Now Landspeed opens the Cold Chillin' vaults to put forth Biz's best at the best price ever. From classic cuts such as 'Vapors' and 'Pickin' Boogers' off Biz's debut Goin' Off to 'Just a Friend' from the Gold selling The Biz Never Sleeps, it's all here. Also included are must have cuts such as 'Nobody Beats the Biz', 'Biz is Goin' Off', and 'Biz Dance', right through to 2001's 'Turn the Party Out'. With the production genius of Marley Marl backing him up, Biz proves on cut after cut that Hip Hop can simultaneously be hilarious and relevant. To this day Nobody Beats the Biz."

**KOOL G RAP: *Greatest Hits* CD (LSR 8818CD). \$12.00**

"Landspeed reaches into the Cold Chillin' masters and pulls out this collection of Kool G Rap's most slammin' cuts. Back in the day the Kool Genius of Rap was a leading member of Marley Marl's Juice Crew. Though Kool G Rap never had a big mainstream crossover, his work with Marley and DJ Polo has had a lasting effect on the world of Hip Hop. From his 1986 debut 'It's a Demo' to 'Poison' and 'Streets of New York' all of G Rap's finest tracks are included."

**LANGUAGE RECORDINGS (NEW ZEALAND):**

**DEAD C, THE: *New Electric Music* CD (LANG 03). \$15.00**

Restocked. "Recorded during the period September 1999 - October 2000 and mixed in early 2001, this represents the twentieth long player release by The Dead C. Stepping further out into the universe of 'the song', they have again crafted an antidote for the very idea of rock music. Unlike their double cd from 2000, this release does include vocals, and certain pieces were even showcased at their All Tomorrows Parties show in Los Angeles in March of this year. Stripped and minimal, the sound could easily be referred to as 'their pre-California period'. Morley, Russell and Yeats are currently working on their next release which sets to further extend their investigations into lazy."

**LASER'S EDGE:**

**WHITE WILLOW: *Ex Tenebris* CD (LE 1029). \$14.00**

"The second release from Norway's White Willow carries on the in the tradition of their debut Ignis Fatuus. Joining Jacob Holm-Lupo and Ian Tariq Rahitian are new members Frode Lia, Sylvia Erichsen and Anglagard's Mattias Olsson. White Willow's music embraces gothic, folk, and classical elements within a progressive rock framework."

**NEBELNEST: *NeBeNeSt* CD (LE 1032). \$14.00**

"A new instrumental quartet from France. They create dark exploratory music in the tradition of King Crimson, Shylock and Present with a flair for cohesive improvisation. Their debut features intense guitar/keyboard interplay over a pounding Magma-esque section."

**UNDERGROUND RAILROAD, THE: *Through and Through* CD (LE 1033). \$14.00**

"The Underground Railroad creates forward thinking symphonic rock with a reverential glance backwards. Their influences range from modern classical music to early Genesis, Gentle Giant, Echolyn, and Allan Holdsworth."

**WHITE WILLOW: *Sacrament* CD (LE 1034). \$14.00**

"White Willow's third album Sacrament is a mystical blend of gothic atmospheres and intricate, classically influenced progressive music. Imagine a blend of The Gathering, King Crimson, and vintage Jethro Tull and you have just scratched the surface of the intense sounds this band creates."

**LASERGUN (GERMANY):**

**VA: *The Lasergun Compilation Vol. 1* 2CD (LG 001CD). \$17.00**

"After approximately 25 releases it's time to hold back for a minute, and reflect what's done and what'll come. Back and forward. The Lasergun Compilation Vol.1 is a representative summary of the work produced by artists all over the world, which has lead to a maximum variety of music: electro funk, clean techno, trashy pop, future disco, it's all there. Northern

Lite, Neonman, John Starlight, Silversurfer. They're all there. Let's call them electrophonic dance tracks. Danceable music to listen to." Artists: Sneak Thief, Neonman, Northern Lite, Total Macchina, Ural 13 Diktators, Steril, Mr. Lovelace, Nitch & Geinsler, John Starlight, Lectric Workers, Mr. Kemi & Amox, The Addiction, Water Lilly, Silversurfer, HakanLibbo, Universal Power, Puberty Love, The Spider, Ulysses, Sexual Harrassment.

**LIDBO, HAKAN: *Sexy Robot* CD (LG 016 CD). \$15.00**

"With his debut on Lasergun he brings us pure Madness in Sound, somewhere between Daft Punk and Ural 13 Diktators. An awesome release. Future Music, Vocoders, p-funk influences proving that Hakan Lidbo is one of the best producers around — awesome! Hakan's signature Stockholm sound is unique, each track a gem of polished and pure Dance Music stripped to its cleanest Essentials. One of the biggest Producers to emerge in the noughties by a long shot, never fails to amaze us with the Quality and Originality of his Work... This is the Future."

**LIDBO, HAKAN: *Sexy Robot* 2LP (LG 016 LP). \$16.00**

Double LP version.

**LATITUDE:**

**NZOMO TRIO, THE DAVID: *The Sweet Soul of Kenya* CD (LATIT 002CD). \$14.00**

"The Sweet Soul Of Kenya resuscitates a long-lost gem of a disc by the East African David Nzomo Trio from 1950s Kenya. Listen in on a glimpse of eight beautiful selections of swinging guitar and rich male/female harmonizing, sung in the native Kikamba language. Cradled by jazzy rhythms and upbeat melodies, The Sweet Soul Of Kenya is a lovely, quiet revolt cut at a moment when countrywide rights to organize were illegal."

**LE CHANT DU MONDE (FRANCE):**

**ELAHI, OSTAD: *The Celestial Music of Ostad Elahi* CD (CDM 7741026). \$16.00**

New series of 6 archival CDs by this late, rarely documented Iranian master of the tanbur lute, Ostad Elahi (1895-1974). This first volume features recordings from Tehran, 1964-72. For music of transcendental quality via stringed instruments, these are some of the most important releases of recent vintage. "Ostad Elahi is a fascinating figure, a unique 20th century musical giant. His whole adult life he worked as a magistrate in Iran, yet he was acclaimed as a musician embedded in a tradition of Islamic mysticism stretching back to the tenth century. Even after retiring aged 62, in order to devote himself full time to music and spiritual research, he never performed a concert either in public or for the radio. Elahi's instrument of choice was the humble Kurdish tanbour, a long-necked lute associated more with the epic ballads of central Asian nomads than the sophisticated delights of Persian classical music. In fact, Elahi doesn't play Persian classical in the strict sense, though that is one of the many traditions he studied. He is a prime example of a musician stepping out of the tradition, drawing on Persian, Azeri, pre-Islamic musics, even Kurdish popular tunes, stretching all forms to his own visionary purpose. Between 1964 and 1972, when Elahi was in his early 70s, someone finally got a microphone in front of him. These are no-nonsense, no-effects, mono recordings, and occasionally they sound like the teapots spilt on the tapes. But Elahi's earthy mysticism comes shining through, a relentless quest for the divine via the physical propulsion of playing, and then more playing."

The Celestial Music Of Ostad Elahi is a good place to start. The opening 'Jab Shahi Suite' is 32 minutes of playing over the same drone, out Elahi shifts the tonal centre from mode to mode, so we feel the music is modulating naturally. Likewise his rhythmic sense is far from right. As his left hand flutters like a dragonfly in endless ornamentation, Elahi conducts the listener through metrical gear changes. This is spacious, large scale solo music, but never feels lost or meandering." — Clive Bell/The Wire.

**ELAHI, OSTAD: *Celestial Harmonies* CD (CDM 7741122). \$16.00**

Recordings from Tehran, 1964-72 (with one excerpt from 1950!). Compositions, modes and improvisations on the tanbur lute. "Ostad Elahi makes use of all the polyphonic possibilities offered by this instrument...doubling certain patterns to produce parallel fourths while integrating dissonance through daring finger techniques. His intimate relationship with his instrument and total lack of inhibition are the secret behind his music, power and audacity of which may at times seem to part even with the tradition of middle-eastern music."

**ELAHI, OSTAD: *Mystical Orison* CD (CDM 7741137). \$16.00**

Recorded in Tehran, around 1970. "Mystical Orison is Elahi's homage to the saints of western Iran. This includes 'Baba Fad', a poem recalling the days when the price of attaining enlightenment could be death, as happened to one Mansur Hallaj in 922. In a moment of ecstasy he declared, 'I am the Truth'."

**ELAHI, OSTAD: *Cascade* CD (CDM 7741150). \$16.00**

One 48-minute piece, recorded in Tehran around 1970. Compositions, modes and improvisations on the tanbur lute. "Some of the melodies in this composition originate from the repertory of a classical Iranian music, expressing a state of inner rapture where the intensity would cause steel to melt. approximately forty minutes in length, the Qatar suite on this CD is considered the most complete among the recordings that remain of Ostad Elahi's music...Accentuation and repetition of notes, pure and ornamented motifs, breaks in harmony and rhythm, alternation of melodic fragments and organized flights, disconnections and continuous flows: all converge to form a veritable aesthetic discourse that Ostad Elahi builds and structures based upon a heterogeneous musical subject that maximizes the potential of his instrument."

**XENAKIS, IANNIS: *Metastasis, Pithoprakta* CD (LDC 278368). \$12.50**

"Metastasis, Pithoprakta: Orchestre National de l'ORTF/Maurice Le Roux. Eonta: Yuji Takahashi (piano); P. Thibault, L. Longo (trumpets); J. Toulon, G. Moisan, M. Chapellier (trombones)/Konstantin Simonovic. The works presented here are typical of a certain side of Xenakis production: extreme musical complexity — 61 different parts in Pithoprakta — and intensity. One can only be impressed by these experimental works which had a fundamental influence in the musical evolution of the late 20th century. This version, first released in 1965, received the praise of Xenakis himself."

**LEAF (UK):**

**ELLIS, ROB: *Music For The Home Vol. 2* CD (BAY 029CD). \$15.00**

"Three years after the first volume of Music For The Home, Rob Ellis returns with a new, intensely personal solo album which opens a treasure chest of archive recordings from the last decade, documenting a turbulent period in his domestic life. Where volume one was created and edited almost entirely inside a computer, this album includes many piano pieces recorded live. A self-taught pianist, Ellis's idiosyncratic approach to composition has drawn comparisons to Messiaen, Reich and Cage, among others. The album also utilizes domestic recordings and concrete techniques, notably on 'Church Opposite,' which uses the sounds of church bells to

starting effect."

**WELLS, BILL: *Pick Up Sticks* CD (BAY 034CD). \$10.00**

"In the esteemed company of To Rococo Rot's Stefan Schneider, Robert Wyatt's sometime musical director Annie Whitehead, and Berlin singer/songwriter Barbara Morgenstern, Scotland's leading avant-garde outsider Bill Wells joins The Leaf Label for this remarkable collaboration. With *Pick Up Sticks*, Wells moves away from piano-based work toward a warm, largely improvised, electronic group sound, colored with the tonality of Whitehead's trombone. This is a recording unlike anything Wells has done before, combining adventurous electronic touches to classy jazz compositions."

**WELLS, BILL: *Pick Up Sticks* LP (BAY 034LP). \$13.50**

LP version.

**A HAWK AND A HACKSAW: *A Hawk and a Hacksaw* LP (BAY 035LP). \$14.00**

"*A Hawk And A Hacksaw* was conceived and performed by genre-defying one-man orchestra Jeremy Barnes of Bablicon and Neutral Milk Hotel. The album features intricate piano-based compositions layered with accordion, percussion, horns, bells, a chicken, geese, gongs, cats, a duck, spoons, and pieces of tin. It was recorded over the course of 15 months in the Loire Valley (Saumur, France) with a variety of guest performers. Recalling Kurt Weill's orchestrations, Carl Stalling's visionary cartoon soundtracks and Tom Waits's more whimsical works, Barnes creates a playfully gothic atmosphere with his multi-layered, frantic compositions. Mixing field recordings with accordion, piano and bursts of drunken choruses, he generates a singular and unnerving orchestral whole. Influenced by everything from Eastern European folk music to Pierre Schaeffer to Spike Jones & His *City Slickers*, there's a healthy disregard for boundaries at play."

**ICARUS: *I Tweet the Birdy Electric* CD (BAY 036CD). \$14.00**

"Cousins Sam Britton and Ollie Bown created Icarus in 1997 to represent a collision of ideas that were best expressed musically. *I Tweet The Birdy Electric* is an adventure in sonic construction and musical history, melding the base of electronic culture's past with new bricks of originality. Like their peers Autechre, Supersilent and Burnt Friedman, Icarus walk a tightrope between inherited musical tradition and experimentalism, using the former in service of the latter without compromising the power of either. The album twists its musical elements much in the way its title plays on Walt Whitman's famous poem pointing to a possible new direction for electronic music, recombining the past in new ways to render it completely innovative, while incorporating distinctly recognizable acoustic instruments to ground the compositions in an approximation of reality."

**ICARUS: *I Tweet the Birdy Electric* 2LP (BAY 036LP). \$19.00**

Double LP version.

**VA: *Delivery Room* CD (BAY 037CD). \$4.50**

"A full-length compilation for the price of a CD single, *Delivery Room* is the third budget-priced Leaf compilation, following 2002's *Lost For Words and Osmosis* from 1999. At the forefront of music eclectic and innovative, but unpretentious and accessible, The Leaf Label has introduced the world to Susumu Yokota, Manitoba, Asa-Chang & Junray, Murcof and Colleen, among others. *Delivery Room* offers a taste of The Leaf Label, which for nine years has presented the most engaging and exciting musicians currently recording. *Delivery Room* gives CD buyers a pocket-money chance to hear tracks from recent Leaf albums; tracks from forthcoming releases by recent signings A Hawk And A Hacksaw, Icarus, and Bill Wells; and a selection of exclusive tracks by established artists."

**MURCOF: *Utopia* CD (BAY 038CD). \$10.00**

"Since the release of *Martes*, Murcof's debut album, Corona has progressed into film soundtracks, recently finishing work for the producers of one of the biggest Mexican films of all time, *Amores Perros*. He has been commissioned to remix both Kronos Quartet and Miles Davis; will continue to tour extensively in Europe, Japan and North America; and has been nominated for the prestigious Ars Electronica award."

**MURCOF: *Utopia Remixes 12"* (DOCK 040EP). \$7.50**

"Murcof (aka Tijuana resident Fernando Corona) follows the magnificent *Ulysses* EP from summer 2003 with a couple of remixes. San Francisco-based Sutekh turns in an incredible techstep reworking of 'Memoria' (the original track was first released on Sutekh's Context Free Media imprint) that manages to be both radical and faithful to the original. The flip-side features an epic reworking of 'Ulysses' by Tijuana's Fax (who shares the Static Discos label with Corona, and also creates Murcof's delicious artwork)."

**MURCOF: *Ultimatum 12"* (DOCK 041EP). \$7.50**

"Collects several tracks from the *Utopia* CD that have never before been available on vinyl, because quite a few Murcof fans out there need these tracks on wax. The EP includes the two previously unreleased Murcof originals, 'Ultimatum' and 'Una,' as well as two fine remixes by Jan Jelinek (-scape, Klang Elektronik, etc.) and Deathprod (Rune Grammofon). Together with last year's *Ulysses 12"*, and the 'Utopia' Remixes 12", most of the tracks on *Utopia* are now available on vinyl."

**BEIGE: *The Rhythm The Message 12"* (LEAF DOCK18). \$8.00**

"Alien funk of the highest order. House music stripped to the bare essentials, recontextualized and rebuilt by one of Cologne's best new mood engineers. Vocal snippets on the lead track courtesy of Dr. Kosmos. Two B-side tracks exclusive to this release."

**LEICHTES HÖREN (GERMANY):**

**VA: *Leichtes Hören - Teil 1* 2LP (LH 01 LP). \$16.00**

Double LP version.

**LEITERWAGEN (GERMANY):**

**M.N.D.: *Westberliner Stadtmusik 1969 I-IV* CD (LWR 014 CD). \$15.00**

"An amazing discovery from the West Berlin scene, 1969. Moderne Nordeuropäische Dorfmusik was a free-improvisational trio consisting of Norbert Eisbrenner, Werner Goetz, and Sven-Ake Johansson. While Johansson is perhaps best known as the percussive madman behind some of FMP's wildest sides, including the legendary Peter Brotzmann 'Machine Gun' octet, he was also a friend and contemporary of Conrad Schnitzler, Klaus Schulze, and Edgar Froese, the trio forming the core of *Electronic Meditation*-era Tangerine Dream. In other words, the blotter was passed around pretty freely in those days, and the influence of English interstellar travelers like Pink Floyd and Soft Machine was reaching beyond the avant-classicists (Can, MEV, Kluster) and proto-Krautrockers (Amon Duul, Ash Ra Tempel, Guru Guru) and touching the European disciples of Coltrane and Ayler. An ever-shifting maelstrom of soundtempered by tense but delicate arpeggios, propulsive rolls, whoops and hollers, *Westberliner Stadtmusik* revels not only in its sound, but in space. No one else began to approach the psychedelic scorch laid down by this trio at the time (with the notable exception of Japan's Masayuki Takayanagi's New Direction Unit). This recording prefigures Anima by a good year or so, even foreshadows aspects of the Incus sound we've come to love. The nearest antecedents might have been Wolfgang Dauner's *Free Action*

(1967) and Brotzmann's evil-genius *Machine Gun* (1968), but even those could scarcely prepare us for the 77-minutes of action contained herein."

**LEOHTAN (UK):**

**JOWONIO PRODUCTIONS: *Hands/Birds EP 10"* (LEOH 08). \$9.00**

"A northern England collaboration venture from artists whose murky pasts included involvement with V/M in one capacity or another in their early days. This is a seven track long play 10". Very soundscape led with mood shifting qualities. Found sounds, drones, poetics, reflective, gentle noise. Jowonio Productions made music for people who have never been cool, nothing they ever did at school or there after was cool, we never listened to what we were supposed to. Which is why we some how fit with Coil, Merzbow, Current 93, V/M, but then again we don't really 'cos we'd rather be Abba or the Spice Girls or Queen. We don't bloody know."

**LES DISQUES DU CREPUSCULE (BELGIUM):**

**CALE, JOHN: *Le Vent De la Nuit* CD (TWI 1083). \$16.00**

Original soundtrack, composed and performed by John Cale, to the movie by Philippe Garrel (featuring Catherine Deneuve). "The album *Le Vent De La Nuit* is improving John Cale's actuality. After *La Naissance De L'Amour* (1993), Philippe Garrel asked once more for a new soundtrack from the Velvet Underground founding member. Close to the film in the first part, later the album is revealing another of Cale's personal universe, his collaboration with Mark R. Deffenbaugh reaching its zenith with a title like 'What Mrs. Ives Said to Mr. Ives'."

**LEVEL GREEN:**

**BERNE/HANK ROBERTS, TIM: *Cause & Reflect* CD (LEVEL 22004). \$13.00**

Berne (alto and baritone saxophones), Roberts (cello). "In the late '80s Hank and Tim teamed up with drummer Joey Barron to form Miniature. Miniature was a trip-hop 'power trio' that explored compositional structures and improvisation. Now, five years later, comes *Cause & Reflect*. This recording features nine resonant narratives woven by these two long-time friends."

**LEVEL RECORDS (GERMANY):**

**VA: *Quartet EP 12"* (LEVEL 001EP). \$9.00**

"*Quartet EP* is the first release of the new minimal-electronics label Level Records from Düsseldorf/ Germany. This record features four artists with one track each and reveals the variety of different fresh approaches on minimal from Düsseldorf. Oliver Hacke, who also released on such labels as Traum, Trapez and Background, starts with a slightly dark, very deep ambience, but nevertheless very dancy track. In comparison to his past 12" releases, Andy Vaz (sound variation [—]/ background) contributes, a much straighter/cleaner arranged track without losing the dense and sometimes weird atmosphere many people appreciate his tracks for. Stephan Schwander as Rhythm\_Maker (aka Antonelli Electr., Repeat Orchestra), set the tempo for the B-side to laid back 120 bpm's with very deep, melodic chords, acoustic-bass and tiny distortion effects. Daniel Fritsch has his debut-track on this 12". Its slowly upbuilding surrounding sound scapes go in hand with filigran beat-patterns and effects. This results in a very complex and dense composition which is on the edge of listening and club-music."

**LEX RECORDS (UK):**

**DISFLEX6: *Hot Season EP 12"* (LEX 001 EP). \$5.50**

"4 cuts, 20 minutes of neck-snapping abstract beats and tight flows from this Bay Area group (pronounced like 'dyslexics'). This is the debut release on Warp's brand-new underground hip hop imprint Lex. They've played out with KRS-One, Blackalicious and The Roots among others. Amazing sleeve via designers Holdnohostages (Skam Records, etc.)."

**VA: *Lexoleum Part One 12"* (LEX 002 EP). \$5.50**

2nd release on Warp's subsidiary hip hop imprint, packaged again with an amazing sleeve (die-cut, embossed, 5-color) "This is the first in a series of three 12" compilations due to come out on Lex over the next year. The Lexoleum series will only include exclusive tracks by the nicest hip-hop producers and dopest emcees on the planet." Artists include: Boom Bip, Tes, MF TheatreCo., Non-Prophecs, Cosyne, Disflex6.

**VA: *Lexoleum Two 12"* (LEX 002.2 EP). \$5.50**

"The second part of the Lexoleum trilogy. Twenty minutes of abstract hip-hop music in a lush 5 colour sleeve. 5 tracks including 4 brand new exclusives and the other track is available on vinyl for the first time here." Artists include: Edan, Kid Acne, Peaches & Mignon, Jamie Lidell, Subtle.

**VA: *Lexoleum Three 12"* (LEX 002.3 EP). \$5.50**

"*Lexoleum Three* is the final part of the critically acclaimed, highly collectable Lexoleum 12" series which has included exclusive songs from Boom Bip, Edan, Peaches, Tes, Sage Francis and Dose One. All the songs on this 12" are new and exclusive to this release. Madlib, Sage Francis and J-Zone completists will not be able to balk at this purchase! Part 3 is the final part of Lexoleum and the beautiful 5 color slim sleeve fits inside the outer sleeve that came with part one — forming a deluxe 3LP set."

**VA: *Lexoleum CD* (LEX 002CD). \$16.00**

"The Lexoleum compilation chronicles the first 18 months of Lex Records output and also features exclusive songs by non-Lex artists. From Sage Francis to Peaches, Edan to Supersoul, Boom Bip to J-Zone — Lexoleum highlights the diversity of Lex output. This CD will be a must have for fans of Lex and all the featured artists." Artists: Boom Bip, Tes, Mummy Fortuna's, Non-Prophecs, Disflex6, Why?, Edan, Kid Acne, Peaches & Mignon, Jamie Lidell, Subtle, Madlib, Supersoul, Tactel, Danger Mouse & Sage Francis, Waxfactor, J-Zone.

**BOOM BIP: *Mannequin Hand Trapdoor I Reminder/Closed Shoulders 12"* (LEX 003 EP). \$5.50**

"These two songs are taken from the forthcoming Boom Bip album. This is an album sampler. Both tracks are absolutely stunning. The first track features Dose One from CLOUDDEAD."

**BOOM BIP: *Seed To Sun* CD (LEX 006CD). \$15.50**

"The first album on London's Lex records. This is an immense, beautiful debut solo album from Cincinnati producer Boom Bip. The music transcends its component parts — hip-hop, jazz, ambient electronica and space-rock. *Seed To Sun* features cult MCs Dose One and Buck65 who also delivers scratches on the album."

**BOOM BIP: *Seed To Sun* 2LP (LEX 006LP). \$19.00**

Double LP version; intense die-cut/embossed sleeve.

**TES: *New New York 7"* (LEX 009 EP). \$4.00**

"'New New York' is the stunning new single, with the most contagious hook around, taken



from the hugely acclaimed album *x2* which was released on London's Lex Records this May. This 7" features the stand-out track from the album plus the acapella which has proved to be a hit with DJs packaged in a lush EHQuestionmark designed collectable sleeve. Originally released as a promo only single through selected stores around the world this is now available to buy for the first time."

**D.M. & JEMINI: *Ghetto Pop Life* CD (LEX 010 CD). \$12.00**

Now mid-priced. "This is the genuine article. A modern hip hop masterpiece: a fabled MC — Jemini The Gifted One plus a talented new super-producer — DJ Danger Mouse, with help from a clutch of the greatest innovators in hip-hop history — Organized Konfusion's Prince Poetry, Tha Alkaholiks, The Pharcyde and New York's J-Zone. *Ghetto Pop Life* is a landmark album. On *Ghetto Pop Life* Danger Mouse takes it back to '95, chopping funk, classic rock and country to make dance-able boom-bap beats with a quirky edge — think Prince Paul or Pete Rock. Jemini flips rhymes, in two voices (hence the name) and with an unmistakable flow. On GPL he weighs up the ethics of drug consumption, the necessity of getting paid, he dissects his position as a Black American in the era of Bush imperialism and of course spends plenty of time explaining why he's so sick on the mic."

**D.M. & JEMINI: *Ghetto Pop Life* 2LP (LEX 010 LP). \$19.00**

Double LP version.

**TES: *x2* CD (LEX 012CD). \$14.00**

"This is the anticipated debut album from Brooklyn MC/producer Terrence Tessoro aka Tes One. 32 minutes of raw New York rap. After two EPs on Brooklyn's VF label, releasing a track on *Lexoleum One* and appearing alongside his friends Aesop Rock and Cannibal Ox on Embedded Productions' *The Bedford Files* mixtape anthology, Tes was ready to compile the best tracks from a year's work and drop an album. *x2* is that album. *x2* (read that 'times two') is built around tough sample based production, delivered straight up. The vocals however, betray this as a very personal album with leagues of depth that bares repeated listening."

**TES: *x2* 2LP (LEX 012LP). \$19.00**

Double LP version.

**BOOM BIP: *From Left To Right* 12" (LEX 014EP). \$6.50**

"A stunning new 20 minute-long EP featuring a brand new son plus remixes of tracks from the album not available anywhere else — including the hugely anticipated Boards Of Canada remix of 'Last Walk Around Mirror Lake'. Boom Bip's new song is built from layers of intricately programmed and live percussion behind heavy bass, lush synth melodies and straining Thurston-Moore-style guitar. Each remix on this is a total reworking of the original. Oakland's cLOUDDEAD twist 'Closed Shoulders' from a song built around hard, driving percussion and droning synths in to a heart-beat slowing symphony reminiscent of early Mercury Rev... 'The Unthinkable!' becomes a spastic nightmare, the original form torn to pieces by Venetian Snares' unforgiving editing — Buck65's vocal is shredded and reassembled beyond recognition."

**PRINCE PO: *Hold Dat* 12" (LEX 015EP). \$5.50**

"Prince Po is a rap legend. He's Pharoahe Monch's partner from the golden-era New York rap duo Organized Konfusion. For *Hold Dat*, Richard X ('Finest Dreams', 'Freak Like Me') has bootlegged the Warp bleep-house anthem Nightmares On Wax's *I'm For Real*(1990) turning it into a slick club masterpiece. The B side features a is a totally different production, massive dirty electro, like The Neptunes beat for Grindin'."

**DANGER MOUSE & JEMINI: *Conceited Bastard* EP 12" (LEX 016 EP). \$5.50**

"Two brand new songs from the forthcoming Danger Mouse & Jemini album plus an exclusive remix. The title says it all — Jemini's favourite subject is himself — he is a conceited bastard. On these two cuts taken from the forthcoming album Jemini The Gifted One demonstrates that he still kills it, he's still the funk soul sensation. Producer, Danger Mouse has built the tracks from breaks, chipmunked country vocals and guitar loops."

**NON-PROPHETS: *Hope* CD (LEX 018 CD). \$16.00**

"The Non-Propheets are producer Joe Beats and MC Sage Francis. Joe Beats has been in the lab creating an intricate album that builds momentum from song to song. His music articulates as much emotion and energy as Sage's rhymes, but never strays from the language of classic hip hop production. Joe Beats matches hydraulic bounce with an air of American gothic which creates a unique ambience for this album."

**NON-PROPHETS: *Hope* 2LP (LEX 018 LP). \$19.00**

Double LP version.

**HYMIE'S BASEMENT: *Hymie's Basement* CD (LEX 019 CD). \$16.00**

"Yoni Wolf (aka Anticon's Why?) and Andy Broder (aka The Fog) have teamed up to make a beautiful song based album. The album runs through territory touched on by Yo La Tengo, Beck, Simon & Garfunkle, Boards Of Canada, Eric Satie and Radiohead over the course of an hour."

**HYMIE'S BASEMENT: *Hymie's Basement* 2LP (LEX 019 LP). \$19.00**

Double LP version, embossed jacket.

**BOOM BIP: *Morning and A Day* EP 12" (LEX 020EP). \$6.50**

"*The Morning And A Day* EP, features an epic brand new Boom Bip production plus remixes of songs from Boom Bip's *Seed To Sun* album by Mogwai, Four Tet, Lali Puna and a never-before-on-vinyl Boom Bip song 'In The Tree Top'. This EP cements Boom Bip's position as an experimental artist. His music is created by fusing elements of live rock, electronic production and a hip hop aesthetic."

**BOOM BIP: *Corymb* CD (LEX 021CD). \$12.00**

"Boom Bip's *Seed To Sun* album was released in 2002 to widespread critical acclaim. *Corymb*, features remixes of songs from that album by Boards Of Canada, Mogwai, Four Tet, Lali Puna. Cotyrb also features five original Boom Bip songs, including two lush tracks he recorded with his band for John Peel's legendary BBC Radio One show."

**DANGER MOUSE & JEMINI: *Twenty Six Inch* EP CD (LEX 022CD). \$6.50**

"The *Twenty Six Inch* EP features amazing new remixes from *Ghetto Pop Life*, brand new songs and the CD version features the B-sides from the last two 12"s. The EP has exclusive guest spots from the Dungen Family's Cee Lo and legendary Brand Nubian Sadat X."

**DANGER MOUSE & JEMINI: *Twenty Six Inch* EP 12" (LEX 022EP). \$6.50**

Vinyl EP version.

**PRINCE PO: *The Slickness* CD (LEX 025CD). \$16.00**

"Prince Po is half of 90s legendary rap group Organized Konfusion. In 2002 he met with Danger Mouse when DM was recording *Ghetto Pop Life*. After making a guest appearance on that album, Prince Po and Danger Mouse started work on a new LP — *The Slickness*. It's turned out to be a stunning rap album. DM produced several tracks with Po and also enlisted Madlib, Jel, J-Zone and Richard X to produce beats for the record. They also roped in guest emcees MF Doom, Raekwon, Jemini The Gifted One and J-Ro from Tha Alkaholiks."

**PRINCE PO: *The Slickness* 2LP (LEX 025LP). \$19.00**

Double LP version.

**DISFLEX6: *Presents Lazerus Jackson* 12" (LEX 5040). \$5.50**

"The second D6 EP on Lex. Disflex6 return with a 3 track EP of new music. All three cuts come from self-distributed CDs available in their NoCal locale. This 12" puts the spotlight on emcee Lazerus Jackson — highlighting his unique slick delivery. The B side features the Elon.1s produced instrumentals."

**DANGER MOUSE FEAT. JEMINI THE GIFTED ONE: *Take Care Of Business* 12" (LEX 5050). \$5.50**

"3 brand new heavy-weight hip-hop tunes designed for the dancefloor. The debut EP from Athens Georgia's Danger Mouse: producer and dj on a mission... it's the prelude to the forthcoming Danger Mouse album on London's Lex Records. This EP was recorded with Brooklyn's own fabled emcee Jemini The Gifted One at Old Maid Entertainment's 'Pimp Palace East' Studios in New York. Also present was New York's most ignorant, J-Zone, who kicks a verse on the title track... Danger Mouse beats have the quality of classic early '90s production. Jemini's rhymes are on time. If you've heard him spit a rhyme before, on his Organized Konfusion collaborations or on his cuts on Tommy Boy, you'll know what to expect."

**MUMMY FORTUNA'S: *Born Of Man And Flies* EP 12" (LEX 5070). \$5.50**

"Mummy Fortuna's are teenagers from Brighton, England. Along with producer and graf writer Req One, they are central to the city's bohemian hip-hop scene. This EP is an introduction to a new band who record beautiful music. There's a possibility of an album next year and Mummy Fortuna's are going to be around for a while."

**DJ SIGNIFY: *Sleep No More* CD (LEX 5240CD). \$14.50**

"DJ Signify is a major new talent — a producer in the vein of DJ Shadow and at the centre of the US turntablist scene and with Mr.Dibbs, Buck65 and Egon he's at the core of the 1200Hobos. *Sleep No More*, Signify's ambitious debut album, is a dark cinematic concept record — which has coupled Barry-Adamson-like quirk with a Shadow-esque deliberate thump. It's a collaboration with Sage Francis and Buck65 whose stories add a creeping David-Lynch-horror to the LP."

**DJ SIGNIFY: *Sleep No More* 2LP (LEX 5240LP). \$19.00**

Double LP version.

**LEXICON DEVIL (AUSTRALIA):**

**BOY DIRT CAR: *Heatrig* CD (LEXDEV 003). \$13.00**

"Boy Dirt Car may hardly be a household name in the world of pop, but for noise aficionados worldwide, those three words conjure up visions and dreams of a time when the words 'noise' and 'industrial' really meant something. Starting out in Milwaukee in '81 with the duo of Eric Lunde and Darren Brown, they eventually settled into a semi-stable quartet lineup that also featured Dan Kubinski and Keith Brammer of local hardcore kings, Die Kreuzen (whose albums on the famed Touch & Go label are all well worth checking out). With a string of albums on the RRR label (there's also a boxed set in there) and even an appearance on the seminal Sub Pop 100 LP, BDC made their stamp in the underground but then sadly called it quits in the late '80s, whilst individual members pursued other projects. Amidst this mess and turmoil lay *Heatrig*, their swan song and finest moment, left unreleased until now. The BDC 'sound' is not easy to pin down. There are some graspable elements in place: the metal-banging clang of Neubauten, the drones and scrapes of Nurse With Wound or early SPK and the uncategorisable 'rock' stew that made Die Kreuzen such a fine band in their day, though mainly BDC remain BDC. Forever and always."

**F/I: *Blue Star/Merge Parlour* CD (LEXDEV 006). \$14.00**

"Yep, it's time to wrap things up in the F/I reissue stakes, the last of the long out-of-print RRR LPs has finally been put to rest on CD: the fantastic live/studio *Blue Star* LP from 1990 and the *Merge Parlour* EP. Suffice to say, the *Blue Star* LP is a space-rock monster, wrapping its gargantuan riffs around its metronomic beats and beating its circular riffs into submission, and with a hyperbolic description like that, you know that before you can utter the words 'Whoa, dude!', that those of you out there with a hankerin' for some cosmic-rock action need this sitting fancy in your CD collection. Containing three epic-length tracks — the first two recorded live in Germany, the 3rd in a meat cooler of a sausage factory(!) — the sonic delights within concentrate more on F/I's brutal rock leanings, the end result approximating a kind of Midwestern take on the classic Space Ritual-era Hawkwind or UFO-period Guru Guru sound. Mighty tasty. The remaining three numbers are taken from F/I's split LP with fellow Milwaukee brethren, Vocokesh, otherwise known as the *Merge Parlour* EP, and are a studio affair quite unlike any other F/I disc. With a much cleaner sound than ever before, and a heavy emphasis on electronics, the band — stripped to a trio — created what is, at least for myself, their most singularly awe-inspiring recorded effort. The opener, 'Theme for an Industrial Western', twangs and blips like an outer-space Morricone; 'Zombie in the Slave Trade' possesses some of the most amazing fret-strangulation/amp-destruction this side of Keiji Haino; and 'Pleasure Centre/The Beach' is the real clincher here: a reckless dirge that eventually collapses into a miasma of loops and noise, bringing to mind a collision between Helios Creed ca. 1989 and Chrome ca. '78. The CD features some beautifully spartan artwork taken from the original *Blue Star* LP — pure minimalism, no fuss; the music itself is fully remastered from the original tapes by the band, and the killer sounds within have been kept out of the public ear for a good decade or more."

**JENNIFER GENTLE: *Ectoplasmic Garden Party* 2CD (LEXDEV 007/8). \$19.00**

"We've decided to reissue their two albums onto one big double CD pack, tart it up with some dazzling new full-colour artwork and a new title. So what the hell do they sound like and why are they so special? As Alan Bishop of the Sun City Girls said of them, 'I think they've discovered a rare sound'. There are elements in their music that remind me strongly of others in the Holy Pantheon of Total Greatness — Syd's 'Floyd, Van Dyke Parks, Os Mutantes, Captain Beefheart, early Meat Puppets, Mothers of Invention, Funkadelic, Bongwater/Shockabilly, Godz, Residents, Faust, the Nuf Sed stable (Carolinier/TFUL 282), Half Japanese — but their synthesis of these influences (assuming they listen to these people) is the key to their sound."

**BOY DIRT CAR: *Winter / F/I Split* CD (LEXDEV 009). \$14.00**

"Milwaukee's Boy Dirt Car were their good city's preeminent punk-noise-industrial outfit who roamed the state and country from roughly 1981 'til 1989. Formed by the disgruntled duo of Eric Lunde and Darren Brown after being inspired by a local cacophonous Glen Branca gig, they decided to gather a group of fellow miscreants from the Milwaukee punk scene with a mission to create a truly inspired, ungodly, riot-inducing racket. Roping in, amongst others, Dan Kubinski and Keith Brammer from local hardcore kings, Die Kreuzen (whose Touch & Go albums are some of the finest albums of their time), they formed Boy Dirt Car. With a sound approximating some sort of bizarre stew of Throbbing Gristle, early Sonic Youth, Birthday Party, AMM and Einstürzende Neubauten, they set about documenting themselves through a slew of self-released cassettes. Playing the circuit with everyone from Fred Frith to Flipper to Shockabilly to Screamin' Jay Hawkins(!), BDC caught the ear of noise aficionado, Ron Lessard, of the famed RRR label out of Massachusetts, who released the 1986 split LP with fellow Milwaukee space-rockers, F/I. Winning praise from the hipsters

and running through a few pressings for its troubles, the band went and did it again in 1987 with their debut full-length, *Winter*. Both have these have been out of print for almost 15 years and never been given the CD treatment, until now. So why bother with Boy Dirt Car? For the simple reason that they are one of the great missing links in '80s US punk-noise underground culture. Listening to the CD is like revisiting a time in history that really drew a line in the sand: are you with us or not? It was a time when 'getting in the van' was all a 'challenging band' could do to survive; a time when Whitehouse and Black Flag were one and the same; a time when 'industrial' meant more than some New Romantic reject churning out z-grade speed-metal riffs with a drum machine. It's all part of a link to a puzzle, and Boy Dirt Car, as obscure as they may seem, were truly one of those great links that need reinvestigating."

**CURRITUCK CO.: *Ghost Man On First* CD (LEXDEV 010). \$14.00**

"Currituck Co. is one Mr. Kevin W. Barker of New York City. An ex-resident of Washington DC, he's been kicking around that good city's underground rock scene for a good half-decade or more, and indeed has a couple of discs on the estimable Teen Beat label to show for it. Currituck Co. is just Kevin, his guitar and a smattering of assorted instruments. With a record collection that undoubtedly contains a few titles on the Topic, Folkways and Takoma labels, Mr. Barker creates an awesome world of sound that thankfully avoids the pitfalls of being cute, overbearing, whitebread or simply the Sounds Of A Man With A Cool Record Collection. With a transatlantic sound that brings together both UK and American folk influences, Currituck Co.'s *Ghost Man On First* CD is a unique blend of sonics that occasionally brings to mind an imaginary meeting of Bert Jansch and Robbie Basho, the mixture of covers and originals is a mesmerising stew. With a busy show schedule alongside such kindred spirits from the East Coast Out-Folk scene as Devendra Banhart, Animal Collective, Tower Recordings and Fursaxa, previous material on respected labels like Troubleman Unlimited and Teen Beat and raves from the indie press, Lexicon Devil is proud, pleased and excited to announce the release of Currituck Co.'s *Ghost Man On First* CD to anyone who'll listen."

**LIFELIKE (UK):**

**MUGISON: *Lonely Mountain* CD (LL 18 CD). \$16.00**

"The debut album from Icelandic singer-songwriter Mugison. Signed to Lifelike from a demo he sent to the label, *Lonely Mountain* is entirely the work of one Ornelius Mugison and his fevered imagination. With *Lonely Mountain* Mugison has achieved the making of an album that sounds otherworldly and like nothing else but at the same time familiar and easy on the ear. So how to describe *Lonely Mountain*? The openers 'Sea Y' and 'Ear' sound like an off-key tribute to *Abbey Road* (you can hear George Harrison's slide guitar sound on 'Pet' too). Elsewhere we can hear the gruff tones of Bonnie Prince Billy, the wonkiness of Herbert ('One Day She'll Park The Car'), Bone Machine-era Tom Waits and Sigur Ros ('Poke A Pal'), but mostly we can hear Mugison. *Lonely Mountain* is staggering in its ambition and fits more original ideas and melody into its 8 tracks than most manage on an album of twice the length. Like Cody Chestnutts *Headphone Masterpiece*, another of this year's most startling debuts, the lo-fi, one man production and 'accidental sounds' of *Lonely Mountain* lend it an honest, singing-in-your-ear, bluesy quality."

**MUGISON: *Sea Y 12"* (LL 19EP). \$9.00**

"Debut single by Icelandic one-man band, Mugison, described by The Face magazine as 'one of the best singer-songwriters recently seen creeping out of a computer'. Remixes by Arny Lindsay (ex-DNA/Lounge Lizards) & Melvin Gibbs (ex-Rollins band) and Phil Parnell (Herbert)."

**LIKE RECORDS (NETHERLANDS):**

**LIKE A TIM & GINA V. D'ORRIO: *Bass Girl* LP (LIKE 003LP). \$15.00**  
LP version.

**LINE:**

**CHARTIER, RICHARD: *Series* CD (LINE 001). \$13.00**

"12K proudly announces the formation of a sublabel created jointly by Taylor Deupree and Richard Chartier. Line will focus on new, ultra-minimal conceptual sound projects from many artists who not only experiment with sound but in other media as well. Many Line releases will be intended for low-level or headphone listening. *Series* is the 4th solo full length CD by minimal sound artist/composer Richard Chartier. Created over an 8 month period, *Series* is Chartier's most minimal and subtle work to date. Employing soft hushed almost imperceptible high frequencies, bursts and static quiet low shifting tones. The works explore an implied silence that is not silent. A quietness that belies the activity and energy of the sounds. Cyclical, meticulously subtle structured, vaguely atmospheric digital compositions."

**IMMEDIA: *2 / 1* CD (LINE 002). \$13.00**

"Line is proud to present *2 / 1* by UK sound/visual artists, Immedia. A collection of material from two very limited edition CDRs, *In Audio* and *Virtual Recordings of Imagined Spaces*. The sound of Immedia's work implies silence/microcosms and the underlying resonance of spaces and is intended for quiet amplification or headphone listening. *In audio*: sound works that exploit the limitations of basic digital equipment, utilising a combination of malfunction, error and accidents to produce new data. *In audio* is a constantly evolving project. These pieces are not intended as a final product but as a documentation of works that are inherently in progress. These works are also open to reinterpretation and continuation by other artists. *Virtual recordings of imagined spaces*: the invisible presence of imagined spaces: domestic and industrial, public and private. The looped recordings and the listening environment merge to create a new sonic space. Immedia are Vicky Paniale and Darren Reynolds, a duo from London, UK."

**YUI, MIKI: *Lupe Lupe Peul Epul* CD (LINE 003). \$13.00**

"The latest release from sound/installation artist Miki Yui. Miki was born in Tokyo, Japan and currently resides in Cologne, Germany, presenting her work in galleries, on CD, and as soundtracks to theatre/dance performance and film productions. *Lupe Lupe Peul Epul* is an extension of her well received 1999 release small sounds (BMB Lab, Cologne) taking sounds recorded in various spaces, often sampler processed natural/acoustically based, and woven them into intricate multi-layered compositions. These acoustic fragments are meant to fill in the sonic environmental gaps and create a new space that implies a layer of memories. Miki's sounds mirror memory loops — bits and pieces of past sights, visions, feelings, echoed in warm sine tones, clicks, grit, and vibrating timbres — recalled and then merged into the environment to return as new memories that let the listener sink into the moment of listening, creating a loop. This work is a loop for listening to our environment. It is designed to be played back in loop/random mode and at a quiet, transparent level."

**GUNTER, BERNHARD: *Monochrome White / Polychrome w/Neon Nails* 2CD (LINE 005). \$19.00**

Repressed and available again. "Originally begun in 1999, this new series of compositions by

German composer Bernhard Günter utilizes Immedia's in audio work, available on the collection *2 / 1* (LINE 002), as source material, for which the release was originally intended — an origin for new sound works. The idea for Monochrome White originated while viewing a Bill Viola retrospective in Frankfurt, Germany. Inspired, Günter conceived that 'the piece would only use high frequency spectra to lift it off the ground, so to speak, and it would only use 'empty' intervals (4ths and 9ths) to not have it rest on a root note, but to keep it harmonically floating/suspended.' The second piece Polychrome w/Neon Nails is a transformation of the Monochrome White, lower in pitch and doubling the rate of change, it results in a sound world that might be likened to a swarm of digital insects. This release is the first double CD, as well as the first US only full length recording, by Bernhard Günter."

**Z.E.I.L.E.: *Nth* CD (LINE 006). \$13.00**

"Z.E.I.L.E. is the project, founded early 2000, of Italian duo of Maurizio Martusciello and Nicola Catalano, both of whom reside in Rome. Their debut CD *Nth* is a collection of points strewn across an implied graph of a sound field; delicate crackles, clean sine waves and sibilant washes create a mechanical room tone of deliberate precision. Z.e.i.l.e.'s use of a transparent and airy sound palette make *Nth* a highly contemplative and listenable study of sound and space."

**CHARTIER, RICHARD: *Of Surfaces* CD (LINE 008). \$13.00**

"*Of Surfaces* suggests an incremental process of reduction. Compositional focus placed in the space between sounds and silence. Barely audible events negotiated through surfaces — implied sounds heard through the conduit of a surface, sounds in another room, in between and beyond surface levels create the fabric of this work. *Of Surfaces* is a space between the Chartier's pointalist series and the layered orchestrations of decisive forms exploring the relationship between sound, silence, focus, and the act of listening. Richard Chartier, minimal sound artist/composer and graphic designer, has recorded critically acclaimed solo recordings for such labels as Trente Oiseaux (Germany), LINE (USA), Meme (Japan), Fallt (Ireland) as well collaborative works with Nosei Sakata (\*0) and Taylor Deupree on 12k (USA)."

**GUNTER, BERNHARD: *Monochrome Rust / Differential* 2CD (LINE 009). \$19.00**

"*Monochrome Rust*, the third piece in a triptych, initiated with the works *Monochrome White* and *Polychrome w/Neon Nails*, (LINE 005) presents what a shiny new, digitally clean piece like Polychrome might become after fifty years of degradation and corrosion — the neon nails have become rusted, and lost their shine. Nevertheless, this study of transience is not negative — it rather contains some of the calm of handling memories of long gone events, seen in a new perspective created by the passing of time. *Differential* is, in a way, the epilogue, the final touch added to the triptych of Monochrome White, Polychrome w/Neon Nails, and Monochrome Rust that completes this cycle based on the work In Audio by British duo, Immedia as part of their LINE release *2 / 1* (LINE 002). *Differential* is a very subtle, very filigree piece, maybe even more abstract, and minimalist than the three pieces it was derived from, much like a translucent version of *Monochrome White*."

**MEELKOP, ROEL: *(To Be Announced)* CD (LINE 010). \$13.00**

"The first full length release for Roel Meelkop on Line showcases his amazing use of the sound field shuttling across low elements, high frequencies, quiet movements, and jarring unexpected loud events. (To Be Announced)'s unique 'acoustic' sounds and synthetic sounds makes repeated listening reveal a myriad layers and juxtaposition."

**DUUL DRV/NIBO/VEND: *Clean* CD (LINE 011). \$13.00**

"Duul Drv is S. Arden Hill, sound artist and painter, who explores the environment of miniature re-juxtaposition. His sound work combines various forms of processed audible texture, ranging from phonographic recordings to abstract and pop ambience. These textures are processed with lo-tech software, manifesting slow and organic compositions. Nibo is active in sound, design and visual art. Many of his works including his multi-media installation pieces focus on scientific or mathematical themes. Vend is Alex Peverett and Joe Gilmore. Over the past three years, they have worked together under various project names. Vend was the result of a mutual interest in understated generative/algorhythmic audio design. vend.clean consists entirely of sounds constructed using various forms of audio synthesis."

**STEINBRÜCHEL: *Circa* CD (LINE 012). \$13.00**

"Circa is Zurich based sound/installation artist and designer Ralph Steinbrüchel's (b.1969) first full length CD and first US release. Based on his sound installation zeit= which was exhibited on August 9, 2001 at the Platzspitz Park in Zurich, Switzerland, all sound sources on Circa are recordings of rain. Zeit=s sounds formed a landscape, a soundscape in it's original meaning. Samples and tones create an intensive atmosphere. Sixteen speakers were spread throughout the Platzspitz Park. Each releasing zeit (translated: 'at the same time') — a sound, a tone, a noise. What we usually only know as a finished product (on records or during a concert) the visitor of the installation forms during this day: moving throughout the landscape of sound, collecting tones, sounds, noises, and form unique spacial compositions and arrangements."

**CHARTIER, RICHARD: *2 Locations* CD (LINE 013). \$13.00**

"While Chartier is known for his quiet and subtle works incorporating silence and implied silence, this pair of compositions presents quite audible and apparent constantly shifting sounds. These pieces contain no points of silence. *Location* especially presents a departure for Chartier. During the process of creating these works he moved from outside of Washington, DC to Baltimore, MD. This shift in location can be felt between the two pieces. Richard Chartier (b.1971) has produced critically acclaimed recordings for labels including Trente Oiseaux (Germany), Line (USA), Meme (Japan), and Fallt (Ireland), as well collaborative works with Nosei Sakata (\*0), Taylor Deupree, and Kim Cascone on 12k (USA). His work explores the relationship between sound, silence, focus, and the act of listening."

**SKOLTZ, KOLGEN: *Hyalin* CD (LINE 014). \$13.00**

"For projekt no.10 [ *Hyalin* ] Skoltz\_Kolgen developed various acoustic combinations from a series of macro-photographs of forms of glass. Transposing certain optical attributes of the photographs (transparency / opacity / density) onto audio sources and assembling them in multiple layers, the results are a micro-system of isomorphic tones. From stratified fluid tones to dried out agglomerates, we go through the different states of a translucent body. Skoltz\_Kolgen is the Montreal based plurimedia duo of Dominique [T] Skoltz and Herman W. Kolgen. Their artistic thought essentially focuses on the immediate relationship between sonic systems and visual material. Using digital platforms, they intuitively create a dynamic dialogue of fusion between the particularity of each medium. By injecting digital audio data into the images, and vice-versa, an optic influx into the sound, they construct what they like to call acoustic pigments. Their multipolar work includes, among others, pictorial, sonic, and kinetic objects, installations, as well as performances."

**YUI, MIKI: *Silence Resounding* CD (LINE 015). \$13.00**

"LINE is proud to present the third full length work by Miki Yui, *Silence Resounding*. This is the second CD for Yui on LINE. *Silence Resounding* was made after working on a series of

Installations and compositions, relating to environment and to acoustic perception. It draws a map between acoustic landscapes and amorphous memories. *Silence Resounding* is a continuation of aesthetic themes from Miki Yui's well received 2000 release *Lupe luep peul epul*, taking sounds recorded in various spaces, often sampler processed natural/acoustically based, and woven them into intricate multi-layered compositions. These acoustic fragments are meant to fill in the sonic environmental gaps and create a new space that implies a layer of memories. Her sounds mirror memory loops-bits and pieces of past sights, visions, feelings, echoed in warm sine tones, clicks, grit, and vibrating timbres-recalled and then merged into the environment to return as new memories that let the listener sink into the moment of listening, creating a loop."

**TIETCHENS/DAVID LEE MYERS, ASMUS: 60:00 CD (LINE 017). \$13.00**

"LINE is proud to present 60:00, the fourth collaborative album from influential electronic music pioneers Asmus Tietchens and David Lee Myers. On their first three collaborative projects the working method for this pairing was essentially the same: Myers provided Tietchens with raw feedback sound banks and the later constructed the compositions from this source material using his varied processing and editing techniques. For 60:00 this approach was altered; again beginning from the feedback sources, tracks were repeatedly exchanged between the two composers, transformations and edits by each resulting in several levels of manipulation. In the final pieces, the particular contributions of each composer can no longer be precisely identified."

**LISSY'S:**

**DELUXX: The Forgiveness Towel LP (LISS 14). \$12.00**

UK-only vinyl edition of the Bolide CD. The Boston duo of Bob Fay (drums, vocals) and Mark Perretta (guitar, vocals, loops), who are known as "one-half of DFI, the Deluxx Folk Implosion. *The Forgiveness Towel* is a 30 min., multi-faceted offering drawn from a collection of bedroom tapes, live radio broadcast, and an overload of improvisational inspiration. With a one-take wonderment and a no-fuss ethic, Deluxx captures a mayhem wash of emotive moments, recorded live, often in overdrive, sometimes with a reverb soak."

**LIST (FRANCE):**

**MOU. LIPS!: Peanuts And Shells Geometria CD (LIST 003). \$15.00**

"Andrea Gabriele, formerly of tu m', and Emanuela de Angelis, based in Pescara, Italy gave birth to an open and vivid universe. What you will find here is a carefully assembled collection of minimal anthems crafted from additive loops hooked onto soothing hisses, diffuse emotions trapped in obsessive repetition fading away after a brief but exhausting dance across a fragile line. A corpus of eight songs without lyrics eager to haunt you, the m o u, l i p s ! debut CD just might soon steal your ears away..."

**VA: Minima-List CD (LIST 01). \$13.00**

"List is dedicated to minimal music, be it electronic, acoustic or a mix of both. *Minima-List* is List's first release, featuring works from fellow and respected artists from various backgrounds." Artists include: Sogar, Charles Curtis, Komet, Otomo Yoshihide, Fabriquedecouleurs, Taylor Deupree, \*0, Sol, Speakerine, Richard Chartier, Matthieu Saladin, Alan Licht.

**LITTLE BROWN & CO.:**

**MELTZER, RICHARD: The Night (Alone) Book (LITTLE 5). \$22.00**

Richard Meltzer's long awaited first novel. Small bits of this have appeared in EE magazine over the years, but after many anxious years of waiting the whole kaboodle is here. Meltzer is merely the kingpin of 20th century American writing; after inventing rock journalism in the mid 60s he quickly kissed it over into the deserving gutter and concentrated on "life" instead. His books on this subject are few and far between (this is about his 6th or so, depending on how you count them), and major events when they occur. 320 pages, hardcover. List price is: \$22.95

**LITTLE WING (GERMANY):**

**PINNACLE: Assassin LP (LW 2007). \$22.00**

Hardish UK rock, originally privately issued in 1974.

**KAHAVAS JUTE: Wide Open LP (LW 4034). \$25.00**

"One of the most outstanding Australian LPs of the early 70s...a progressive Cream inspired guitar fire work ? sparkling and deep in feeling." This master tape reissue in elaborate gate-fold is of the band's only LP, from 1972.

**HUMAN INSTINCT: Pins In It CD (LW 4056). \$18.00**

Reissue of the 3rd Human Instinct album from 1971 (originally issued by Pye in New Zealand). First time on CD for any of the albums featuring the NZ legend Billy T.K. Previously available as a part of the long deleted Little Wing Human Instinct 3LP box set. A member of the Maori tribe, Billy took the Hendrix guitar-psych trio to some pretty intriguing peaks, perhaps best documented by the first 2 albums: *Burning Up Years*, *Stoned Guitar* from 1969-70 (reissued with original cover art by Ascension Records in Australia). Following this album Billy T.K. left Human Instinct to form Powerhouse (only documented on the rather fantastic Little Wing 2LP *Live Beyond The Material Sky*).

**PAN: LP (LW 5032). \$30.00**

A good, grunting Scandinavian-sounding rock group, reminding a bit of Finland's Kalevala. From 1970, in a fantastic embossed cover.

**LO RECORDINGS (UK):**

**VA: Extreme Possibilities: Vol 1 CD (LO 01 CD). \$16.00**

First volume in this series of cross-pollination compilations on Jon (Twisted Science)Tye's label. A landmark release from 1995, to be followed by *Collaborations*, *United Mutations* and most recently, *Further Mutations*. This volume features Bedouin Ascent, Scanner, Omni Trio (Moving Shadow), David Cunningham, Wagon Christ (L. Vibert), Starfungus, David Toop, Vibert & Simmonds, Peett, Psyche vs. Boymerang, O-B-X, M.L.O> & Jonah Sharp, Voafosse (Jeremy Simmonds), Friends, Lovers & Family & Daniel Pemberton. Most of the most obscure names feature Tye production or mixes. Experimental dope breaks, weird beats, isolationist shebang, some drum'n'bass, seemingly applied.

**VA: Collaborations Vol. 2 CD (LO 02 CD). \$16.00**

2nd volume of Lo Recordings, w/ all collaborative tracks. Features Ragga + The Pylon King (Tye), Vibert, Biswas, Smith & Tye, David Toop & Bedouin Ascent, Mike Flowers Pops & Funky Porcini, Lol Coxhill & Paul Schutze, Boymerang & Voafosse, David Toop & Daniel Pemberton, Jamois & Chant, MLO & David Thomas, Spykid & Luger, Tye & Pemberton, Scanner & David Cunningham.

**VA: United Mutations (Lo Recordings Vol 3) CD (LO 03 CD). \$16.00**

Features Barbed, Sycophants, Ui, Wormhole, Tortoise, Ui/Luke Vibert, Newt, Mike Flowers

Pops vs. The Aphex Twin, Luke Vibert, Springheel Jack, The Mellowtrons, David Kristian, Margoo, Thurston Moore/Infrastructure, Echo Park, Stick Basin.

**VA: Lo Recordings Vol. 4: Further Mutations CD (LO 05 CD). \$16.00**

Fourth volume of this impressive compilation series (previous volumes are: *Extreme Possibilities*, *Collaborations* & *United Mutations*). Incredible line-up of: Twisted Science, Peter Kraut, Sycophants, Luke Vibert, David Kristian, Cujo (Amon Tobin), Wormhole, Burzootie, Voafosse (Jeremy Simmonds), Hood, Barbed, Mellowtrons, Fish Out Of Water (w/ Robert Wyatt), The Underdog, Ganger, Richard Thomas, Chasm (Robert Hampson), Bedouin Ascent, Thurston Moore & Eugene Chadbourne, 2 Player & DJ Vadim and Freezer. All tracks are exclusive and unavailable elsewhere. "The finest exponents of non-classifiable out there Lofi, electronic, Geetar, Hip Hop, Drum & Bass, Noise, Breakbeat, Free jazz, blah blah...essential listening for the How Generation."

**THOMAS/THE WORMHOLES, RICHARD: Seven Point Plan to Destroy Astrology CD (LO 10 CD). \$16.00**

"Logical pairing of these two 'outsider' acts by their UK record label, Lo Recordings. Richard Thomas was introduced to the world via his tracks on the initial *Invisible Soundtracks* volume on Leaf, and has since released a 12" and full-length CD for Lo (the brilliant *Shoes and Radios Attract Paint*, a set of multichannel tape constructs that through some tormented logic earned him the tag 'The Welsh Sun-Ra') and a recent 7" for Leaf. The Wormholes are low-bit live improvising rock 'unit' who sired a few tracks which found their way onto the Mutations series of compilations (that would be *United Mutations* and *Further Mutations*, both on Lo) thusly introducing them to the whole lot of miscreants aligned with said releasing organization. Thomas' analog-tape 're-productions' refashion The Wormholes' July '97 London show into something that's not quite 'post-rock' or 'electronica)', it's more free-jazz/concreté in spirit. Sounds jump out of the stereo spread in no particular order." — Hrvatski.

**DEFEVER, WARN: I Want You To Live A Hundred Years CD (LO 13 CD). \$16.00**

"Fruits of a single autumnal day-stupor inspiration session by Defever (His Name is Alive/4AD/funds placement officer: TIMESTERE imprint), focalizing on a sort of hybrid Guthrie/roots/OMATW/loafy approach (replete w/Opcode VINYL plug-in crackle overlay/ancient FOLK folk candids), not entirely like anything recent/tangible in head-cell-banks A/B (save maybe perhaps those two John Frusciante solo records. I can only imagine the look on Tye's face opening the mailer, expecting a Control Panel record (Warren's out-ronic alt-ter-ego) & instead getting a Sentridoh/Jandek/Revenant style soul-bleeder epic & attempting to talk anyone within earshot into seeing its genius. Kudos to the Lo staff for such brazen sensibilities. Inclusion of spurious Willie Nelson/Zeni Geva covers only confound further. Excellent." — Hrvatski.

**FLOWERS MEETS CYLOB/ORBITAL: 1999/Chime Mixes 12" (LO 13 EP). \$9.00**

Limited repress of this late 1999 single that originally sold out instantly. "One side features Orbital's club classic 'Chime' going interstellar with some vocoder driven space funk courtesy of ex-Orb person Kris Weston aka Krisp Doubleu, plus a Hairly Butter version. Other side features Cylob's vocal and instrumental mixes of Prince's '1999', all with added Mike Flowers."

**BRIK, ADDIE: My Little Pony Ride 12" (LO 14 EP). \$9.00**

"Awesome six track EP which boasts a Plaid mix. A surprisingly ear-friendly release from Lo Recordings with vocals, melody, strings and much *Twin Peaks* style beauty. Addie Brik is an American singer/musician who has sung with Sugarhill Gang, Wendy & Lisa and more recently Luke Vibert & DJ Cole on the highly acclaimed *Stop the Panic* album. On this record, Addie is joined by Jono Modmore, the Russian Chamber Orchestra of London, Richard Thomas, and of course Plaid, whose stunning remix of 'Bonded' is released here for the first time on vinyl."

**TWISTED SCIENCE: Deep and Warm CD (LO 15 CD). \$16.00**

"A brand new offering from Twisted Science, a.k.a. Jon Tye. After last year's most abrasive and critically acclaimed *The Sharpest Tool In The Box* comes *Deep and Warm*, an altogether more friendly album and yet still deeply twisted. A cut and paste collage that recalls the cinematic scope of DJ Shadow, the layered psychedelia of Jim O'Rourke or Cornelius at his most abstract. This is electronic music at its most challenging, yet like the recent Uziq album, full of melody and humor."

**THOMAS, RICHARD: Soggy Martyrs CD (LO 16 CD). \$16.00**

"Richard Thomas returns with his second magnum opus, *Soggy Martyrs*, hot on the heels of his collaborative live EP with Squarepusher. An electronic folk jazz kidscape of carboot sale electronics, Sun Ra space jazz, and Astrud Gilberto coffee table musik. An aural swoon of an album that luxuriates in rich aquatic textures, and emotionally and sexually charged atmospheres which are constantly underpinned with sinister *Wicker Man* style foreboding."

**VA: Alternative 3 (Original Soundtrack) CD (LO 19 CD). \$16.00**

"Conspiracy theory alert! In 1977 Anglia Television aired a documentary called 'Alternative 3' as one of their Science Report programmes. A3's basic premise is that our planet is doomed to die from global warming and America and Russia have been secretly co-operating for decades, have colonised Mars with selected superior humans and plan to leave the rest of the human race to die when the time comes. The response to the broadcast was unprecedented with many people phoning in, newspaper articles and even questions in the house. In an effort to stop the panic the producers of the programme issued a statement claiming that the show was in fact a hoax and had been originally scheduled for broadcast on April Fools day. This bizarre story has now been made into a major feature film starring Cornelia Fischer and Oliver Tubbs with a suitably eclectic electronic score featuring Add N to X, Stereolab and Hairly Butter that recalls classic sci-fi soundtracks of the 70's such as *The Adromeda Strain* and *Demon Seed*. The film itself will be released in the summer of 2001 with preview screenings scheduled to coincide with the release of the album."

**VA: Alternative 3 (Original Soundtrack) LP (LO 19 LP). \$12.00**

LP version.

**VA: Barry 7's Connectors 2LP (LO 25 LP). \$16.00**

Double LP version. Limited stock.

**VA: Because You're Funky CD (LO 26 CD). \$15.00**

"Funk 45s, Deep Funk, its everywhere. But not like this. *Because You're Funky* brings you 24 seriously fried instrumentals from the collection of the legendary Rustler — a veteran of 20 years on the 45 scene. Some of these tracks are so rare that even DJ Shadow doesn't have them and some are so far out that no one but The Rustler would play them! — and one in particular is so rare and so good that Penny?Dope Agonizes offered £1000 for it. It took us 2 years to persuade The Rustler to let us put these gems out. Bordering on Psych, heavy on the breaks this stuff is hot — DJ's get your samplers ready. All the cuts are from the late 60s, early 70s in that pre-disco, no drum machine era when men were men, women were women and funk was most definitely funky. This is the roots of all that is funky from Peaches to Aphex, Ed Rush to the Wu Tang clan, George Clinton to Prince. Without this shit no one would be feeling the funk. So whatever your bag, you need this album. Why? Because You're Funky."



## LO-FI STEREO (GERMANY):

**MACHADO: NELSON 12" (LOFI 010). \$9.00**

"Dark Basic Channel-inspired trax. Unusual but good release for Lo-Fi."

**VA: Lo-Fi Stereography CD (LOFI 012 CD). \$18.00**

Featuring tracks by: Marvin Dash, System 360, Clever & Smart (Steve Bug & P. Kjonberg), Jackmate & Nelson Machado, Rec.sona, Jeff Samuel vs. Dubstar, Gammatt 3000, Ricardo Villalobos, Steve Bug vs. Dean Decosta (Earthtones remix), Michael Mayer vs. Jeff Samuel.

**VA: Lo-Fi Stereography 2LP (LOFI 012 LP). \$16.00**

Double LP version.

**VA (MIXED BY BEN NEVILLE): The Peripheral Fix #1 CD (LOFI 024 CD). \$14.00**

"Lo-Fi Stereo presents with *The Peripheral Fix Vol.1* the follow-up-compilation to the successful debut-compilation-cd (*Lo-Fi Stereography* LOFI 012CD, 2000). This long-awaited and long-planned DJ-mix-CD gets you deep in the lo-fi-stereo 'style-universe' and presents a selection with no boundaries in genres exploring the cool peripheral fields of eclectic electronic music. So dub meets electro as well as techno and retroesque electro-pop all compiled and mixed together by the UK DJ & producer Neville Attree who might also rock your desk this summer with the slamming Further-Release 'Stone Cold'. *The Peripheral Fix Vol.1* comes out as a superbe genre-mix that takes you on a journey along tracks by Jeans Team, Atom Heart, Zongamin, Louie Austin, the Berlin based Martini Brös, Mathias Schaffhäuser and the UK/German Klang-Elektronik Act Berghem34. After all it's a very versatile and entertaining mix that gives you the scoop about what's happening at the moment in the electro-pop-rock-funk-techno-dub-universe! This is another non-conform and outstanding product out of the Lo-Fi-Stereo-Lab that proves the labels unique position along labels like Klang, Perlon, Playhouse, Kompakt or Blauo."

**MONNE AUTOMNE: Introducing Light & Sound CD (LOFI 026CD). \$16.00**

"Monotone sounds and colours do not have any variations or shades according to definition, so it must have been with more than a little irony that Luciano and Pier Bucci conjured up the name Monne Automne. Their debut album *Introducing Light and Sound* is quite simply a revelation. There is beauty here, there is humour, there is also a sense of timelessness echoing through the intricate soundscapes they create. Fragmented rhythms jar into infinity interlinking with delicate melodies to create the perfect blend of head and heart... fire and water. Each of the ten tracks offers a new twist on their trademark electrolatino sound. From the sombre tones of 'Automne' to the delirious rush of 'Teco', from the unquestioning belief of 'El Salvador' (appearing here in its original form after last year's excellent remix pack) to the downright freakiness of 'Too Late'."

**MONNE AUTOMNE: Introducing Light & Sound LP (LOFI 026LP). \$12.00**

LP version.

**MONNE AUTOMNE: El Salvador Remixes 12" (LOFI 027). \$9.00**

"Debut of Monne Automne — the new project by the men of the moment Luciano, Argenis Brito (Gonzalo Martinez / Siegfried Die Sonne) and Pier Bucci. The three Chilean top musicians and producers are now spread to Geneva, Berlin and Santiago de Chile and present us one of the most thrilling remix-packages of this summer. Find the original 'El Salvador' (to be release this fall on the forthcoming album on Lo-Fi Stereo) re-arranged and re-constructed by Pier Bucci & Luciano himself to an ultra-cool longbuilding slammer — our anthem for this summer. Star\*dub tweaks the knobs to a crazy-cool acid-house DJ-tool where Ricardo takes it down to his typical tripped out crazy Villalobos style. Longbuilding, pure and abstract. So there should be one for each of you... Clubheads, tripped out DJs and cool minimal acid-lovers going where labels like Perlon and Playhouse go at the moment too."

**VILLALOBOS/CLEVER & SMART: 808 The Bassqueen/Flitadelic 12" (LOFI 028). \$9.00**

"So here we go with a real classic — a collector's item delight still rocking floors worldwide. Ricardo Villalobos' breaking '808 The Bassqueen' a favourite of DJs like Sven Vath, Michael Mayer, Swayzak And Steve Bug combining deephouse and techno in a very special way... Some people even say this is Ricardo's best recording ever. On the flipside you find Steve Bug's 'Clever & Smart' project with the hypnotic and kicking 'Flitadelic' that rocks floors perfectly somewhere between house and minimal Cologne-styled techno. All in all this classic re-press is one of best releases of German tech-house by two of the best DJs & producers around."

**FURTHER: Nowhere Left To Run 12" (LOFI 029EP). \$9.00**

"Hot on the heels of the Monne Automne remixes and Bassqueen reissue, Lo-Fi serves up another slice of dancefloor pressure. *Nowhere Left To Run* marks the return of Further... (Stardub & Neville Attree) together with a special version of their original underground hit stone cold remixed by Richard Davis. The 'Secret Destination' mix is a long, slow burning affair that pays homage to the duos old skool influences — acidic basslines, filtered vocal fx, driving beats and sweeping electro samples combine to produce a really classy club tool guaranteed to seduce even the most discerning crowd... For all you DBX-fans out there."

## LOAD RECORDS:

**LIGHTNING BOLT: Lightning Bolt CD (LOAD 026 CD). \$12.00**

"Originally issued in the Spring of 1998 by Load Records as an LP-only release in an run of 750 copies, this is now available again! The response to their second full length *Ride the Skies* has been incredible. This record is a raw slice of Lightning Bolt welding drone and trance-like bass-and-drum lock with some of the of the jet blast riffs they have mastered. As a bonus, this records also contains the cassette companion piece (Load Records 26.1) that was previously only available from the band by writing away. The bonus track features three bass and drums songs combined with ambient and found sounds for a mix pushing the sonic boundaries."

**LIGHTNING BOLT: Ride The Skies CD (LOAD 031 CD). \$12.00**

"The future of music has arrived! With just drums and bass, trainspotters will name check outfits like Ruins and Godhead Silo. Prepare yourself for much more! Lightning Bolt, from Providence, RI, has been in existence since 1994 and has done four U.S. tours and a Japanese tour. They've toured and played shows with Sonic Youth, Melt Banana, Ruins, Black Dice, Deepdead and Orchid. These shows struck unprepared audiences like a swinging sock full of pennies."

**LIGHTNING BOLT: Power Of Salad DVD (LOAD 040 DVD). \$16.00**

"Strap yourself to a 3800 watt two-piece freight train as it steams its way across America. Follow the band Lightning Bolt as they drop jaws in locales from ultra-boho Williamsburgh, NY to sweaty Lubbock, Texas. It's a wild ride that has some swank bug-eye filmmaking from Peter Glantz and Nick Noe capturing 19 shows. This shit is wall-to-wall, Rhode Island to Texas to California. Talk to 'em as they crowd into a van too deep. This is no Guns N' Roses style party rock, this is planet-flattening sound waves that will make your croutons nuclear. Professionally edited, 83-min. digitally shot video of 19 dates of a cross-country tour of Lightning Bolt. Also includes bonuses such as 2 (two!) brain-melting animations, a poster gallery, chapters, and lots of other bonus footage."

**LIGHTNING BOLT: Wonderful Rainbow CD (LOAD 041 CD). \$12.00**

"The much anticipated follow-up to 2001's album *Ride the Skies*, *Wonderful Rainbow* pulls out all the stops. Recorded loud and proud over a year, this record grabs your throat with eight songs of bass so nasty, it seers human flesh on contact and drums so mighty they liquefy brain cells on impact. Yes, reference two-piece/crazy/heavy rock bands like Ruins, Slayer and Boredoms, but you'll come up a few cents short on every pound of this two-tan heifer. Lightning Bolt is a two-piece that boasts a 3800-watt bass amp competing for volume with hammer-of-the-gods drum strikes."

**LIGHTNING BOLT: Wonderful Rainbow LP (LOAD 041 LP). \$10.00**

LP Version.

**PINK & BROWN: Shame Fantasy II CD (LOAD 043 CD). \$12.00**

"At long last, a fitting plot has been laid out for Pink and Brown for their diaper-soiling antics in the field of two-man screech. Yes, a plot for this defunct band. Although gone, their dead body dances like that dead guy in *Weekend At Bernie's III*. Pink and Brown continue the tradition of masked two-piece units and add some anthems to slovenly undress and general turpitude. Pink and Brown have toured with Lightning Bolt and are stalwarts of the San Francisco scene that has birthed such stars as the Numbers and Erase Errata. This release is nothing like either of those two however; it is scuzzed out love songs to parking meters and naked hot tub parties."

**NOXAGT: Turning It Down Since 2001 CD (LOAD 044 CD). \$12.00**

"Hailing from Norway, Noxagt have come to burn your dirty soul. Three piece in the bass, viola, and drums format. This record is heavier than all the weight Richard Simmons lost before becoming the annoying skinny man he is. Produced by Billy Andersson (Sleep, High On Fire, Neurosis), this record is a pummeling masterpiece. Songs that breathe through their mouth very loudly. Noxagt is at the forefront of the Nor-Wave movement that takes cues from the American wrecking units like Lightning Bolt and Pink and Brown and adds a distinctly Norwegian heavy slant. Liner Notes by Stefan Jaworzyn."

**NOXAGT: Turning It Down Since 2001 LP (LOAD 044 LP). \$10.00**

LP version.

**PINK & BROWN: Shame Fantasy II LP (LOAD 045 LP). \$10.00**

LP version.

**FRIENDS FOREVER: Killball CD (LOAD 046 CD). \$12.00**

"Friends Forever is a Denver, Colorado band that cannot be contained on a stage and will play synthno-drum/bass/whatever whammy thwack attack from within their van outside your precious club. The band is touring non-stop. Friends Forever's *Killball* details an ultra-violent future where games are played to the death. *Killball* is similar to American football circa 1920-2016, except the players wear no pads and are given PCP to ensure a grizzly game. Each player is equipped with a switchblade and a machete. To be tackled is to be destroyed. Tonight you have been chosen to play *Killball*. Can you win? Ha, ha, ha. Reference sound generators like Devo & party-friendly anthem rock with a healthy helping of appliance clatter. The record is dedicated to the Denver Broncos, if only they could understand."

**FRIENDS FOREVER: Killball LP (LOAD 046 LP). \$10.00**

LP version.

**VIKI/HAIR POLICE: Split CD (LOAD 047 CD). \$12.00**

"Number Three in the Load Split Series. A standoff match up between Dearborn, Michigan's pride Viki and Lexington, Kentucky's offspring, Hair Police. Viki brings a free range roving donkey ride with squeaky beats, microphones up mouths and zooming crunch. Prepare to be astounded with sounds that make the goose loose. Viki's dates with Adult., are proof that she brings the cars with boom. Think Viki in the same fresh breath as lo-fi speaker technicians like Suicide and Wolf Eyes' minimal electronic splurt. For those not afraid to get their sneakers dirty. Hair Police are another side of this silver coin that channel classic crunch climbers like Throbbing Gristle. Hair Police have been known to expend thousands of calories during their live sets, amounts not seen since Black Flag's heyday."

**SIGHTINGS: Absolutes CD (LOAD 048 CD). \$12.00**

"Eight songs that take apart rock music atom by atom so that you are left with a skeleton of sound. Sightings still use the tools of the trade — guitar, bass and drums — to take both rock and roll out of rock n' roll. Reference weirdo deconstructo outfits like Einstürzende Neubauten, (mid-period) Black Dice, and Mainliner. This is the sound between the guitar strings, inside the bass amp, and within a drum stick. Yes, the truth. If punk rock used to mean fucking shit up and doing it your own way, this record erects a mile high middle finger facing the Rock and Roll Hall of Fame."

**KHANATE: No Joy (remix) / Dead 12" (LOAD 049 EP). \$10.00**

"It's been said about Khanate before that 'slow is the new loud.' This being true, Khanate's sound is a deafening roar. Take the brutal, slow dynamics of Eyehategod or Earth and add a slow menace and then you have a good start on where this record will leave you. Members in the band are in bands such as Burning Witch, Sunno O))), Scorn, and Blind Idiot God. This record is a remix 12" record, though not in the usual sense banded about by skinny tie-wearing fools. The 12" remix adds some thick squall to a song — 'No Joy' off their first record (Southern Lord). It comes off as a dense and oppressive crush that fits comfortably into the post-nuclear universe of the Load Records sound, but also into the afterworld metallic funhouse of Khanate. James Plotkin administers mix on both sides."

**VINEBUS ERUPTUM: Vincebus Eruptum CD (LOAD 051 CD). \$12.00**

"Debut record from Providence, RI based sludge station managers, Vincebus Eruptum finds the band generating some dense spew. Features Dan St. Jacques of Olneyville Sound System/Landed. Features guitar, bass, drums with deranged screams from the dungeon. Topics addressed are surely of adult origin but include wholesome activities such as human hygiene, disagreements with strangers, and illicit drug use. The sound? Definitely in the heavy side: think Eyehategod and Mayhem for reference. Big guitars, skull pounding drums and hell spawn bass combine for a raunchy skull burn for those liking their rock hard."

**VINEBUS ERUPTUM: Vincebus Eruptum LP (LOAD 051 LP). \$10.00**

LP version.

**MR. CALIFORNIA AND THE STATE POLICE: Audio Hallucinations CD (LOAD 052 CD). \$12.00**

"Mr. California and the State Police, brings drum machine and guitar fortified crunch home. A 10"/CD crammed to the rafters with 51 songs. Rock has overcome its fear of stupidity and is blazing new trails into your earholes. Its time to have some fun kids and Mr. California is here. He's gonna school you good with potty logic songs like 'The Violation of Burt Ward', 'Kill Dr. Phil' and 'Handjob'. Think punk rock weirdos Sockeye and Men's Recovery Project for reference."

**MR. CALIFORNIA AND THE STATE POLICE: Audio Hallucinations 10" (LOAD 052 LP). \$12.00**

10" vinyl version.

**KITES: Royal Paint With Metallic Gardener from the United States... CD (LOAD 053**

**CD). \$12.00**

...Helped into an Open Field by Woman and Children. "Hyper real poundings for the short bus from this one man electrical system operator. Simple songs taken to the edge of the cliff. Really simple songs, a virtual Casey Kasem Top Ten within one CD buried deep within a blanket. Kites has toured the netherworld of the Middle West of the United States of America and put out a shingle that few can deny. It may look like a man fighting a machine, but the battle is for your mind. Shows with Neon Hunk, Mindflayer and the Hair Police have resulted in unsupervised surgery and caused at least three (3) Amber Alerts. Join now for chewy choogle."

**KITES: Royal Paint With Metallic Gardener from the United States... LP (LOAD 053 LP). \$10.00**

...Helped into an Open Field by Women and Children. LP version.

**TOTAL SHUTDOWN: The Messiah Will Not Come Till He Hears Your Tears... LP (LOAD 054 LP). \$9.00**

"San Francisco noise metal dive bomber jazz aggressors Total Shutdown is a 5 piece bass guitar keyboard sax drummer screecher band that flails about, stopping, starting, with their minute-long, tantrum-like songs. Think weirdo deconstructos like Monochid with short attention spans. The band likes to fancy themselves as Bernard Stoltzman's (ESP-Disk domo) mohawked other brother. This is full length #2 for them. CD is out on the esteemed Tigerbeat 6 label."

**KHANATE: Things Viral 2LP (LOAD 055 LP). \$16.00**

Double LP, gatefold sleeve.

**USAISAMONSTER: Tasheyana Compost CD (LOAD 056 CD). \$12.00**

"The USAisammonster is a brilliantly fried two-piece guitar and drums band of sun spotters hailing from Brooklyn, NY. The band has roved the planet with instruments strapped to their backs playing the tops of mountains, skin-melting deserts, and rusted out America. The band has trekked across Europe, America (too many times to count), and Mexico. The sound of the record is a synapse firing melt of rock and other-worldly whisper. The rock goes from balls out to a gentle, massaging hand reaching into your cortex. Think astral plane hitchhikers like Gong and Sabbath in the same mental fart as Load two piece terrorists. The fidelity of this record is total."

**USAISAMONSTER: Tasheyana Compost LP (LOAD 056 LP). \$10.00**

LP version, silkscreened fold-out cover.

**NOXAGT: The Iron Point CD (LOAD 057 CD). \$12.00**

"Norwegian three piece Noxagt come at you with record #2. Bass, drums and viola configured for maximum damage to ear canals. This record swings hard my friends, rocks like a demon and has some majestic dynamics. The Iron Point even has Nils Erga's (Noxagt's viola player) octogenarian grandfather singing on one track. Noxagt is for fans of hard rock and swinging unconventional riffage like the Dirty Three, dirty crawl such as the Melvins, and single minded pummel like label-mates/touring partners Lightning Bolt."

**NECRONOMITRON: Necronomitrone CD (LOAD 058 CD). \$12.00**

"Demonic wails from Providence — bearded guitar-ists. Frothing fast leads, crunching power, and wailing screams at a planet choking on its own vomit. The kids are truly insane. Two guitars and drums. Features a past member of the USAisammonster clan for added incestual sensuality. Artwork on this record is constructed from 24K gold and inscribed by a team of middle earth dwarves in the smitty halls of hell. Gold will be the currency the world uses after George Bush destroys this cursed ball of dirt known as Earth. For ball park references think Voivod and Man Is The Bastard."

**MINDFLAYER: It's Always 1999 CD (LOAD 059CD). \$12.00**

"Robo generated psychic booty pulse coupled with metro scrambled drumstick action. Battle station personnel on this disc includes Brian Chippendale of Lightning Bolt and Meerk Puffy of Forcefield. The duo have oscillators working overtime in the psychic war deck and gabba friendly drums. The sounds on this record are the hustle and bustle of bass-bin boom on the space thoroughways of the Milky Way circa 3167 A.D. Slowed beats with the force of tree roots hitting supertanker hulls. Vast radio dish networks with squelch and pulse tremors using solar systems as tweeters and white dwarfs as shredded woofers. Your head is caving in, your eyes are melting. Time is space and colors are sound. All is brown, hail the ramparts, to the battle stations."

**METALUX: Waiting for Armadillo CD (LOAD 060CD). \$12.00**

"Clipped and chopped radio beamings from a Middle American bunker, Metalux bring a rodeo of galactic proportions home to your speakers. M.V. Cärbön and J. Graf play a dual synth/tape soundtrack to an uneasy nation. The vibe is dark and alien and the recording on this record is top-notch. Crazy voices and spectacle mounting live action! Ballpark reference points include Chrome and the Residents in the same thought as Chicago form shapers from the early 90s Milk of Burgundy scene like Duotron, Scissor Girls et al."

**METALUX: Waiting for Armadillo LP (LOAD 060LP). \$10.00**

LP version.

**NAUTICAL ALMANAC: Rooting for the Microbes CD (LOAD 061CD). \$12.00**

"From the sooty corridors of the rusted out skeleton of Baltimore, Nautical Almanac has taken the urban crack of electronic halftone entertainment and dragged it squarely into the times of horse and buggies. As the band clearly states no electricity or computers were used in the music making process. The sounds generated are from machines specifically built for the recording process or from real lab experience. Custom equipment made of weird alloys of plastic, leather, wire, and rubber. Longtime collaborators Carly Ptak and Twig Harper worked on this record along with 10 other guests from wall-to-wall of this saggy country: Forcefield, Paperrad and Costes associates were all involved. Nautical Almanac has records on Hanson and is an integral forefather of much of the Midwest noise scene. The band has many other releases on its own label Heresee. Wanna understand the throb of shirtless noise boys and girls in Michigan? Climb onto this crisco-coated locomotive and get the real deal of steel. Answers not included and sound not found."

**KITES/PRURIENT: Load Split Series #4 LP (LOAD 062LP). \$10.00**

"Another jammed-elevator mismatch between two of Providence, RI's hottest pedal jackers and circuit board melters. Kites has a record on Load already and this side of the split evokes a crunchy square toned melodic flair with organic almost organ-fueled Disneyland melodies. These are the rockers. Prurient is another Providence-based sound artist doing low toned rumble jammed up against cassette culture screech. Live shows are a blur of power and volume. Yes the cream of the noise crop. This record is a bit more subdued in all out attack and more drenched in total murk-o-phonic atmosphere. Percussive chug and downer vibes."

**LOADED (UK):****SUPER COLLIDER: Head On CD (LOADED 001CD). \$15.00**

Originally released in April of 1999, this has previously been licenced in the US to the now-defunct Medicine label, but that version is no longer available. So here is the original UK

version on Loaded. One of the most inventive/tweaked DSP-electronic albums of the late 90s. "Super Collider is Christian Vogel and Jamie Lidell, members of the Bristol No Future set. Not surprisingly, then, Head On bears comparison with Vogel's Busca in certain respects. However, because the album contain traditional/found vocals by Lidell, and because the album uses primarily traditional song structures, the album is nearly pop, albeit incredibly warped, twisted, and experimental pop. But don't let the weirdness or the 'popness' fool you: this is electronic music at its finest. The album is filled with amazing techno synth sounds, traditional, CGD, and found beats, and other unusual and original sounds. For instance, 'It Won't Be Long' has both Vogel's beats and noises and Lidell's vocals that are filtered, altered, and resampled to resemble the most freaked out George Clinton clone who ever lived. 'Alchemical Confession,' meanwhile, would fit perfectly on a traditional house album (by someone like Deep Dish), except the beat is too complex (too noisy), the melody includes an analog feedback solo, and the vocals are compressed to the point of fragmentation. In other words, it's a wonderful song, but it is wonderful precisely because it manages to reinvent the very sounds and very forms that other artists depend on."

**LOCUS +/CHARRM (UK):****SEMPER, JONTY: The 1 Minute Silence From The Funeral Of Diana, Princess of Wales 7" (CH 60997). \$8.50**

"This is the first part of a 2-part project by British artist Jonty Semper. The 1 minute silence from the funeral of Diana, Princess of Wales was recorded in Hyde Park by Jonty Semper on 6 September 1997 as the live BBC television broadcast of the ceremony was shown on a big screen in the park. All around the world people similarly observed the ritual unfold, a communal gathering unprecedented in contemporary times: levelling divisions, uniting through grief and contemplation, loaded with specific current social and political meanings. The single places the contemporary public silence observed during the mourning of Diana's death in context with the second part of the project, Kenotaphion, produced as a result of researching, locating and anthologising all the existing archive recordings of the two minute silences from the Armistice Day or Remembrance Sunday ceremonies at the Cenotaph, Whitehall, London."

**SEMPER, JONTY: Kenotaphion 2CD (KEN 01CD). \$18.00**

"This is the second part of a 2-part project by British artist Jonty Semper. Kenotaphion is a double compact disc album of the newsreel and broadcast archive recordings of the 2 minute silences from Remembrance Sunday services dating back to 1926. Kenotaphion was produced as a result of researching, locating and anthologising all the existing archive recordings of the two minute silences from the Armistice Day or Remembrance Sunday ceremonies at the Cenotaph, Whitehall, London. There is, in fact, very little silence in the recordings as they are location recordings from the Cenotaph and include the chiming of Big Ben striking eleven o'clock as well as the ambient sound from the immediate vicinity. Some of the earlier newsreel recordings also contain voice over commentary. The title of the album, Kenotaphion, is taken from the Greek words from which the word cenotaph is derived and literally means 'empty tomb'."

**LOCUS SOLUS (JAPAN):****HAYWARD, CHARLES: Live In Japan Volume One: Escape From Europe CD (LSR 001 CD). \$19.00**

A trilogy of live CDs, only released in Japan by Locus Solus. Volume One is a mostly solo affair from the legendary drummer and This Heat founder, Charles Hayward (drums, voice, tapes, melodic). Makoto Nomura (piano, melodic) and Akira Toyonaga (guitar) guest on one track. Recorded April, 1996. "Solo performance in his unique style. He sings, plays drums, operates two or three cassette players by means of an MTR, and a tape machine with foot switches, all at the same time."

**HAYWARD, CHARLES: Live In Japan Volume Two: Double Agent(s) CD (LSR 002 CD). \$19.00**

"Very exciting live improvisations with Tatsuya Yoshida (drums & voice), Yoshihide Otomo (turntables, CD player & sampler), Keiji Haino (guitar & voice), and Peter Brotzmann (tenor saxophone & clarinets)." Recorded April, 1996.

**HAYWARD, CHARLES: Live In Japan Volume Three: Near + Far CD (LSR 003 CD). \$19.00**

"Tracks 1-4 are from his solo performances, songs that weren't able to be released on Escape From Europe. Tracks 5-7 are new songs composed in the studio by remixing and overdubbing sessions with Tatsuya Yoshida, Yoshihide Otomo, Kazuhisa Uchihashi. Track 8 features Hayward singing with a melodic, recorded in a temple garden by Tatsuya Yoshida." As above, recorded April 1996.

**LOCUST:****MIGONE, CHRISTOF: Crackers CD (LOCUST 01). \$15.00**

"In 1997, electronic sound installation artist Christof Migone enlisted the bodily aid of a group of Canadians through classified ads and over the radio for a cracking session and interview at Ottawa's Gallery 101. A what, you ask? Part ambient sound investigation and part wacked out art science project, Crackers is a 7 track collection of unadulterated recordings and clever digital remixes of the sounds of cracking knuckles, knees, wrists, jaws, toes, ankles, backs, necks, elbows, and hips. The percolating, popping polyrhythms are at once amusingly bubbly and oddly trance inducing. Cheaper than a trip to the chiropractor and far more entertaining, Crackers was first presented as an installation in a group show curated by Emmanuel Madan entitled 'Incredibly Soft Sounds' at Gallery 101, in January 1998 (originally documented in an exhibition catalog and limited cd-r). Documentation of Crackers was also featured in Site Of Sound: Of Architecture And The Ear, a book with CD edited by Brandon LaBelle and Steve Roden (Los Angeles: Errant Bodies Press, 1999) and presented the following year as a solo installation curated by Michael J. Schumacher and Ursula Scherrer at Studio 5 Beekman in New York City, January 2000."

**ET SANS: L'Autre CD (LOCUST 02). \$15.00**

"Et Sans is the Canadian duo of Roger Tellier-Craig (Fly Pan Am, Godspeed You Black Emperor) and Alexandre St-Onge (Undo, Shalabi Effect). Composed using upright bass, guitars and musique concrete style collages of their own tape treated voices, L'Autre is a drifting, hypnotic exercise where continuously unraveling ribbons of sound shape shift into a sonic surprise of other worldly cinematic proportions. This 42 minute epic is et sans debut CD."

**FLYNT, HENRY: C Tune CD (LOCUST 03). \$15.00**

"Henry Flynt is a seasoned tourist of The World Of The Other Ear and C Tune is his ringing, psychedelic meditation on/from the cosmos. Call it a sonic postcard or call it late night head music or even call it ecstatic Minimalism if you have to. On this forty seven + minute foray, our man Flynt takes his electrified fiddle and blends his droning sonic calisthenics with lone-

some swing melodies and high decibel screech to the somnambulistic playing of his expat mathematician pal Mr/Mrs. C.C. Hennix on Pran Nath Tamboura. Recorded in 1980 in an undisclosed pocket of the galaxy and now available for blissful consumption."

**FLYNT, HENRY: *Raga Electric* CD (LOCUST 06). \$14.00**

"In the early '60s, fresh from his clean behind the ears years at Harvard, Henry was undergoing rapid ideological shifts: cavorting with Maciunas and the whole Fluxus bit, doing performances at Yoko Ono's loft and recording with La Monte Young; having it out with his Stalinist cohorts over the relative merits of a good blues run and searching for a new musical language outside of the various generic artistic restrictions before him at the time. What he arrived at was an expressive practice he dubbed audact (auditory acognitive cultural activity) and that is what you will hear on this collection. Collecting key material from 1963 to 1971, *Raga Electric* is a 7 piece distillation of some of Henry's most adventurous, audactious, outsider musical endeavors. The record begins with, of all things, a hybrid, off the wall treatment of the traditional supranationalist anthem The Marine's Hymn sung in a thick tongued, fully untutored Hindustani vocalese to brilliantly sun drenched, lightly strummed acoustic guitar accompaniment. The title cut, 'Raga Electric', is a twisted, howling fake hindustani rag with staccato untuned guitar and bleating screams recorded at his home just a few short hours after catching Pandit Pran Nath at a downtown morning concert. The howling orgasmic yodel of a visionary's self-possession and certain surrender on this 1966 cut puts Henry somewhere at the epicenter of the folk isolationist world of Jandek and the ethnodislocation of the Sun City Girls, to name but a few. The side long closer, 'Free Alto', is a monstrous exploration of the ins and outs of the tenor saxophone which, upon hearing it, Terry Riley referred to as 'a very articulated musical program'. Though it remains Henry's single meeting with the instrument, over the course of some 13 odd minutes, he finds out everything he needs to know about the horn and gets into some pretty hairy free squeal and squeal territory in the process. 'I was just pulling sounds out of a hat and just stringing them together,' he recently told me. As hats go, this one should fit the heads of today's listeners just fine." — Dawson Prater

**FLYNT, HENRY: *Raga Electric* LP (LOCUST 06 LP). \$42.00**

Limited picture disc, edition of 250 copies.

**ON FILLMORE: *On Fillmore* CD (LOCUST 07). \$14.00**

"The duo of On Fillmore is a rhythm section's revenge. After years spent in the coach house while bandmates bathed in caviar and showered in fine wines up the proverbial hill in the proverbial mansion, Darin Gray (Dazzling Killmen, Brise Glace, You Fantastic, Loren Mazzacane Connors, Will Oldham, Hoffman Estates) and Glenn Kotche (Wilco, Jim O'Rourke Band) concocted a lovingly brewed collection of spacious and glacial instrumentals that combine the irresistible power of raw improvised jazz grooves and pared down jam rock with emergent spooky and melodious lullaby suites. The result is a finely crafted collection of sonic architectonics between bassist Gray and percussionist Kotche that reflects a most deep understanding of Space, when to fill it out and when to file it down."

**KOTCHE, GLENN: *Introducing* CD (LOCUST 08). \$14.00**

"As a member of Wilco, the Jim O'Rourke Band and On Fillmore and frequent soundtrack contributor (most recently co-scoring Ethan Hawke's Chelsea Walls with Jeff Tweedy), 31 year old native Chicagoan Glenn Kotche has come into prominence as one of the leading high demand percussionists on today's musical horizon as both a stabilizing rhythmic force and a sound explorer with a sense of wide eyed adventurousness and creative zeal. On *Introducing*, Kotche explores the concept and boundaries of rhythmic patterns in their broadest sense and transforms them into a subtle, deeply melodic aural lozenge that feels so good on the ears you can almost taste, touch, feel and see it. Over the course of four tracks, Kotche effortlessly blends microscopic particles of sound with warm, lush musical arrangements and seamlessly shifting rhythmic variations into a cinematic tour-de-force that brings to mind RZA's Ghost Dog soundtrack, mid-60s Steve Reich and Fennesz's *Endless Summer*. Derived solely from traditional and salvaged percussion, *Introducing* is the crowning achievement of 6 years of independent studio recording, electronic tweaking and obsessive mixing, matching and welding of sound patterns and rhythms a la the ingenious back room chemistry of a Smile era Brian Wilson."

**LIGHTBOX ORCHESTRA, THE: *First Contact!* CD (LOCUST 09). \$14.00**

"*First Contact!* brings together highlights from nearly half a decade of recordings by an extended and ever changing superstar lineup of Chicago jazz, punk and rock musicians under the tutelage of cellist/ leader Fred Lonberg-Holm. What you'll hear on this disc is an uproarious gathering of sonic jouissance featuring composer, songsmith and producer Jim O'Rourke, laptop guitar cum electronics-whiz Kevin Drumm, Jeb Bishop, Guillermo Gregorio, members of Town and Country, Pillow, TV Pow, and dozens of other bright lights from this city's creative gene pool on acoustic instruments, homemade sound concoctions and blistering digital and analog electronics as they explore elements of sonic growth, guttural horn-speak, and wistfully spaced out playing. But this isn't just some dandy's hoity toity conceptual affair. Counterpoised somewhere between video game warfare and an explosive Arkestral moog freakout from many a Sun Ra episode, this superb collection begins surely enough teetering on the edge of a sonic collision that sets the pace for a grand, adventurous listening experience that just as easily blends the pointilism and angular attack of classic European free music with the raw, blissful emotional group flow of mid-1970s Henry Threadgill."

**HURLEY, MICHAEL: *Blueberry Wine: The First Songs Of Michael Hurley* CD (LOCUST 10). \$14.00**

"*Blueberry Wine: The First Songs of Michael Hurley* is the first proper reissue of these fabled 1964 recordings (previously issued by Folkways records) by this legendary, eccentric nomadic folk singer. A frequent collaborator with the Holy Modal Rounders with releases on Rounder, Koch, Warner Brothers subsidiary Raccoon and a host of other labels, for close to 40 years Michael Hurley has lived the life of a modern day Johnny Appleseed: moving about the country collecting great tales, drawing funny pictures, sharing his crazy-beautiful songs and building an unflinching fan base (including, among others, Cat Power and Yo La Tengo) that extends from Portland, Oregon to Portland, Maine and the world over. The genesis of these earliest recordings was the result of such travels. Recorded on the same Starmaker microphone and reel-to-reel tape as Leadbelly's final sessions, *Blueberry Wine* features the perennial fan favorite the Werewolf Song and 11 other matchless, introspective and quirky songs on the theme of heartbreak, rage, wandering about and getting drunk. Features brand new retrospective liner notes by Hurley. New hand painted cover artwork by Hurley as he originally envisioned the LP. Deluxe packaging. Digitally remastered from the original master tapes."

**JACOBS' VORTEX, HENRY: *Electronic Kabuki Mambo: Highlights From The Legendary Vortex Exp* CD (LOCUST 11). \$14.00**

"*Electronic Kabuki Mambo* is a stupefying pre-psychedelic vintage 50s affair featuring a tapestry of then local musical talents (One Henry Jacobs, Gordon Longfellow, David Talcott, and William Loughborough). Prepare yourself for a liberation of your senses. Prepare for an irre-

sistible taste of the 50s in all of it's sonic sci-fi glory because this caravan of sound is where head music really began! Think Taj Mahal Travelers meets Harry Partch in an echo chamber. Think? Think? It's difficult to believe but for a period in 1955, Henry Jacobs, the grandmaster of left coast Zen Surrealism (known to some for his radio art innovations, his many recordings of Lenny Bruce, satirical forays as Shorty Petterstein, a fringe personality with the beat poets and a dear collaborator with Buddhist icon Alan Watts) and coveted experimental filmmaker Jordan Belson convinced San Francisco's fledgling Morrison Planetarium to allow the duo to put on the Vortex Experiments — a quadrasonic sound and vision show premiering strange audio collages of works by famed composers Takemitsu, Stockhausen, Berio and countless ethnic field recordings with weird, tripped out oscilloscope flicks, excerpts from Belson's classic Allures, and other kaleidoscopic visuals to a regularly sold out, packed crowd of local residents interested in seeing what this new and crazy sensory experience was all about. *Electronic Kabuki Mambo* presents the first digital reissue of the original 1959 Folkways in its entirety. Fully remastered. Features new liner notes and never before published photos and other ephemera."

**GINSBERG, ALLEN: *New York Blues: Rags, Ballads and Harmonium Songs* CD (LOCUST 12). \$14.00**

"Here it is! This is the defining document of the beat legend Allen Ginsberg and celebrated lower east side shaman, odd ball filmmaker and songcatcher Harry Smith. *New York Blues: The Harry Smith Recordings* brings together vintage 1970s tunes by Allen Ginsberg and his trusty harmonium. Such favorites as CIA Dope Calypso, Dope Fiend Blues, Come Back Christmas and 5 other enjoyable ditties are intimately captured by Smith in his Chelsea Hotel haunt. *New York Blues* is as much a commemoration of a lifelong kinship between the two free spirits as it is a rare chance to get a truly whimsical earful of Ginsberg doing his thing. Digitally remastered from the original Folkways tapes."

**FLYNT, HENRY: *Back Porch Hillbilly Blues Volume 2* CD (LOCUST 14). \$14.00**

"Here we find ourselves hot on the skidmarks of Henry's brawl with sonic self invention documented on last summer's splendid *Raga Electric* with two complementary volumes emerging from the same physical time but a very different head space continuum indeed. On *BPHB Volume 2*, avant-hillbilly master fiddler Henry Flynt scuffles through a most peculiar set of electrified and acoustic bumpkin fiddle howls and screeches circa early to mid 1960s. From the enviable opening 'echo rock', in which Flynt does his best to compete with the electro-echo buzz of a Jorgen Ingmann or Link Wray to the beauteous instrumental glow of the extended modal country jam of 'Jamboree', Flynt proves once again that his is not a music simply rooted in the taut belt of New York isms, schisms and jisms. This is music that howls from a unique voice whose love for the folk songbook (known and imagined) is as resonant as a cowbell and as deep as a freshwater well."

**FLYNT, HENRY: *Back Porch Hillbilly Blues Volume 1* CD (LOCUST 16). \$14.00**

"Like a hidden relic from the far side of the Harry Smith catalog, these early 1960s recordings are a splendid collection of High Lonesome hillbilly fiddle and ukulele instrumentals that are surely Henry Flynt's most articulated statements to date of his honest to god, true to life affinity and love for that dry earth choogaloo upper mountain lower boogaloo foot stomping folk music. Standouts include the acid fried 13th Floor Elevators-ish 'Sky Turned Red' and the 15 plus minute lazy zen epic hum and strum album closer, 'Blue Sky, Highway and Tyme'. No doubt, this is Appalachian bruit driving music bar none."

**JACOBS, HENRY: *Radio Programme No. 1: Henry Jacobs' Music And Folklore* CD (LOCUST 18). \$14.00**

"Locust Music continues its foray into the many sided head of Henry Jacobs with the re-release of his coveted 1955 Folkways debut. Culled from hours and hours of bits from his weekly radio program 'Music & Folklore' which originally aired on Berkeley's once revolutionary KPFA radio station, *Radio Programme No. 1: Henry Jacobs' Music & Folklore* is a stunningly surreal sonic goulash of brilliantly conceived, tight rhythmic loops & tape collages, ethnic and experimental musics, twisted satirical interviews with Shorty Petterstein (Henry's beat hipster alter ego), phony academic authorities (the muttering Jocko on Raga and politics, imagined Hebrew scholar Sholem Stein waxing bogus on the subject of calypso!) to Berkeley field recordings of Kay Dunham (nephew of the legendary Katherine Dunham) and friends getting lost in an informal drumming session. This is, no doubt, an essential document in the annals of early American oddball recordings."

**WHITMAN, KEITH FULLERTON: *Dartmouth Street Underpass* CD (LOCUST 19). \$14.00**

"With the release of *Dartmouth Street Underpass*, Keith Fullerton Whitman (AKA Hrvatski) inaugurates the first of 12 monthly installments in our new Location Sound Series, 'Met Life', in which we asked a number of musicians from all over the world to field record an event in a city of their choice and devise a response to it (both source recording and response comprise the two tracks on the CD). For his efforts, Whitman sat in on the acoustic world of the tunnel that connects Boston's back bay station to the Copley Plaza under Dartmouth street. The sounds are a combination of pumped in Muzak, children's voices bouncing off the glass walls, the sudden rush of commuters, and the glorious, rumbling low end buzz and rattle of the train ushering in and out of the station. Whitman electronically processed elements of the field recording and devised a brilliantly conceived thing of beauty that slowly and effortlessly unravels into an entrancing long form drone."

**AU: *Recycling* CD (LOCUST 22). \$14.00**

"Part of the Location Sound Series devoted to city sounds and reactions, we're happy to present the first stateside release by the psychedelic electronic duo, AU. Based in Holland, multimedia artists Jan Borchers and Paul Klau, naturally bring us into the soundworld of the Haag by doing what most everybody there does — they ride their bikes. The twist in the spoke is that AU recorded their tour through the city and captured everything from the squeaky sound of old bicycle seats to a sudden intrusion on a street parade. The result is a fun panoramic earshot of the pace of the city's life. AU's musical response is a subdued yet loose piece incorporating elements of the field recording, analogue electronics and reverberating guitars that recall the efforts of German Krautrock bands like Cluster or a mellowed out Faust."

**DORNER AND FRED LONBERG-HOLM, AXLE: *Object 1* CD (LOCUST 23). \$14.00**

"The Object series is Locust Music's shot at documenting worldwide currents in creative improvisation and composition but as you may expect by now, we're doing it with a twist. For each release in this ongoing series, we've worked with the musicians to arrive at audio-visual ties between sounds and objects that may indicate a visual tie to the music. In this case, a bowling ball and a brillo pad grace the cover. *Object 1* teams together trumpeter Axel Dörner, an internationally celebrated German instrumentalist of prodigious technique and deep sensitivity, with one of the hardest working musicians and organizers in Chicago, Cellist Fred Lonberg-Holm (The Brotzmann Tentet, The Lightbox Orchestra). Together they produce a series of 5 remarkable pieces that brew and percolate into a deeply tactical tableau of raw yet calculated creative sound."

**EKG: *Object 2* CD (LOCUST 24). \$14.00**

"Volume two of our splendid Object Series. EKG is the Chicago based duo of sound artist



and musician Ernst Karel on trumpet and analogue electronics and classically trained musician Kyle Bruckman on english horn, Chinese suona, raita and analogue electronics. On *Object 2*, prepare yourself for a remarkable miasma of extended, swelling sound meditations that at once soar an emotive, elevated plane while still tracing the coarse contours of sudden eruptive pulses and rumbling electrical sound signals. Stunning."

**LEARY, TIMOTHY: *The Psychedelic Experience: A Manual Based On The Tibetan Bo CD* (LOCUST 27). \$14.00**

"The readings presented here can best be regarded as radio-signals sent out from a satellite tracking station to the explorers floating freely through space. The instructions can be attended to or ignored but at least they provide a kind of basic signal around which the voyager can orient his explorations. We dedicate this recording to the many men and women whose accounts and reports of their explorations in the interior universe have helped us prepare these maps." — Timothy Leary and Ralph Metzner. *The Psychedelic Experience* is a rare, early document of the emergent hippie era issued in 1966 on Moe Asch's Broadside records. Join the legendary father of LSD with Ralph Metzner & Richard Alpert (aka Ram Das) as they indulge in the fruits of their 'research'. Two extended tracks of spoken meditations accompanied by occasional Tibetan Bell: 'Going Out' and 'Coming Back' naturally line this journey. Features archival photos, 12 pages of original notes and remastered sound."

**REYNOLDS: *Rampotanza Ronil Rempelente CD* (LOCUST 28). \$14.00**

"The primordial psychedelic sounds of Argentina's Reynolds continue the Met Life Series with the raw, rhythmically entrancing field recordings of city workers in Buenos Aires drilling a hole into a busy city street. The natural response by this mysterious quartet doesn't drill so much as gleefully massage the head with a monumental freakout of onomatopoeia and uber-intonation commandeered by the band's lead vocalist Miguel Tomasín with the accompaniment of some seriously spaced-out delay driven tribal percussion, bellowing horn, piano plod and guitar plunder."

**HELVACIOGLU, ERDEM: *A Walk Through The Bazaar CD* (LOCUST 29). \$14.00**

"Hervacioglu is a tremendous electronic music talent based in Istanbul, Turkey whose contribution to the 'Met Life' series captures the energetic day to day activities of an Istanbul market where one can hear the sounds of hawkers buying and selling things, children running about, traditional music in the distance and get a feeling for the texture of the place. His response is almost like an enriched memory of that place that musically retains much of that raw earth feeling one initially encounters. By incorporating field recorded voices into harmonically rich choruses, he elevates the source material into a highly rhythmic, infectious danceable tune that seems to soar above the very marketplace. It's reminiscent of Holger Czukay's (of Can fame) shortwave radio experiments."

**VA: *Wooden Guitar CD* (LOCUST 33). \$14.00**

"A simple title with a simple concept. *Wooden Guitar* is an inspired excursion into the creases and folds of modern deltadelica & a thinly veiled homage to the great Takoma compilations of yore (remember that great Kottke, Lang, Fahey collection?) where guitarists could sit back, work those muscles in their fingers and go the extra musical distance. Four of the great worldwide guitarists — Germany's Steffen Basho-Junghans, Seattle's Sir Richard Bishop (the Sun City Girls), Japan's Tetuzi Akiyama & Virginia's Jack Rose give us a fresh look at a very old instrument with gloriously stretched out solo compositions."

**DELAURENTI, CHRIS: *The Night I Met Maria C. CD* (LOCUST 34). \$14.00**

"Locust's fifth installment of their adventurous 'Met Life' series of city field recordings and responses brings us a tongue firmly in cheek offering from the rapid cut up techniques of Seattle's Chris DeLaurenti. Simply put, it's a little exercise on waste and getting wasted. This field recording documents the removal of waste at a transfer station in Seattle and the response rides the pun to its excessive extreme as DeLaurenti quickly becomes a participant in the flailing and drunken fanfare at a party, raising the ever important question 'What on earth are we all doing!' No doubt, it's this style, edgy humor and raw guerrilla techniques that make DeLaurenti a sort of Fellini of the audio underworld."

**NO.9: *Where Come From? And Where To? CD* (LOCUST 35). \$9.00**

"No.9 (Joe Takayuki) is an unsung electropop mastermind from Tokyo's invigorating onkyo scene whose knack for melodious electronic pop, jazz grooves and varied rhythms owes as much to the cinedelic scores of Umlilani and TV spy jazz as it does to the simple, meditative sounds of nature transformed. *Where Come From? And Where To?* features the aforementioned cut off of his forthcoming disc, Mushi no-n, and two generous remixes: Hrvatski locks No.9 into a galactic rub and dub mix of typically high quality tom foolery and Chicago producer/musician Bundy K. Brown (Directions in Music, Pullman) gives *Where come From?* his usually high caliber surgical treatment." 18 minute EP.

**DOCKSTADER, TOD: *8 Electronic Pieces CD* (LOCUST 36). \$14.00**

Reissue of a 1961 Folkways electronic music album. "Tod Dockstader assembled this terrifically unique and fresh collection of synthetic analog sound for release back in 1961. Dormant and nearly forgotten for some 40 years, Locust brings this gem back into print for another go around you won't want to miss out on. Dockstader has been characterized by many as a true antecedent to the techno and ambient electro scenes popularized by the likes of Aphex Twin, a visionary figure who the Washington Post has called One of the Giants in his Field. This brand new re-edition features original notes, newly remastered sound and new liner notes by Jason Ankeny with present-day reflections by Dockstader himself."

**ROBB, J.D.: *Rhythmia: Electronic Music From Razor Blades To Moog CD* (LOCUST 37). \$14.00**

Reissue of a 1970 Folkways electronic music album. "Not many people walk away from a successful international law career to devote their time to making electronic music at the ripe age of 49 years. John Donald Robb did just that when he set up shop in Santa Fe, New Mexico in 1941 and dove head first into a career as a composer, ethno-musicologist and an early electronic music noddler whose bizarre and singular electronic music recordings are short on same old same old and long on quirky, beat audacity. This exciting collection combines the choicest cuts off of his two off beat Folkways records into one great package of out there moog music."

**BAUDER & JASON AJEMIAN, MATT: *Object 3 CD* (LOCUST 38). \$14.00**

**FLYNT & THE INSURRECTIONS, HENRY: *I Don't Wanna CD* (LOCUST 39CD). \$14.00**

"Our man Flynt shatters the categories once again with this surprise collection of his short lived basement rock protest band, The Insurrections, from 1966. Let there be no doubt in anyone's mind: Flynt's version of protest music isn't your cultural-commissar school of folk posturing. It's agro and Flynt is an unhinged showman on helium induced vox and the electric guitar (his teacher was none other than Lou Reed). Imagine a mix of Sky Saxon (of Seeds fame) with a dash of Roky Erickson thrown in on vocals, a little bit of the Cramps' scary monster dramatics thrown in for good measure & the swamp chugalug laziness of vintage Pussy Galore and you get an idea what Flynt was up to at this phase in his non-career."

Features legendary sculptor Walter De Maria on drums, confirming our hidden suspicion that in every great artist there's a desire to rock & beneath every fine gallery, there is a basement. Photos by George Maciunas."

**DRAGONS 1976: *On Cortez CD* (LOCUST 40). \$14.00**

"Dragons 1976 is the Chicago Horn-Bass-Drum trio of Aram Shelton. Jason Ajemian & Tim Daisy. Cool, steady and swinging, *On Cortez* is a perfect tonic for the modern jazz lover in search of a shady retreat from the hot coals of fiery free jazz. These boys make a catchy, flavorful music — let's call it noir jazz. Dragons 1976 turn more corners with their brand of infectiously tight grooves and cinematic twists than a Screen Gems tornado roaring through the heart of downtown Los Angeles."

**GAMELAN SON OF LION, THE: *The Complete Gamelan in the New World 2CD* (LOCUST 41/42). \$17.00**

"This is the first proper re-release of two legendary recordings by the innovative Gamelan Son of Lion. This New York performance group has counted as its founding members Fluxus pioneer Phillip Corner, electronics composer Daniel Goode (Tzadik), and core member Barbara Benary. Equally inspired by the resonant decaying sounds of New York school composers like Morton Feldman, the stunning pacific gamelan music of its namesake & the wild antics of Fluxus, their sound is trancelike and beautifully inspiring collection. Brought back into print for the first time in over 20 years, this fully remastered features new liner notes by Author Marcus Boon."

**ESPER: *Espers CD* (LOCUST 44). \$14.00**

"Espers are a boy/girl/girl trio from Philly featuring singer/songwriter Greg Weeks, Meg Baird and Brooke Sietins who combine the elemental sound of acid-folk with the baroque arrangements of late 60s chamber rock. Fully versed in the sumptuous vernacular of drug music, the cradle of Appalachian song, and the succinct truths of the three-minute pop ballad, their full length debut is an irresistible collection of sweet and subtle songs essential for fans of Fairport Convention, Pentangle, Jackson C. Franck, Bread, Love & Dreams and Bert Jansch. Espers are the sound of the New Weird America the way it should be heard — with the ease, infectious grace and absolute beauty of an ever expansive trio bound for ever greener pastures."

**NO.9: *Mushi-No-Ne CD* (LOCUST 45). \$14.00**

"No.9 is Joe Takayuki, an unsung electropop mastermind from Tokyo's invigorating Onkyo scene. No.9's sound is focused but there's no doubt that he has a knack for combining all 31 musical flavors and then some. Right from the opening track, 'Gate', with it's chase scene thematics and stuttering rhythms, it's hard not to get pulled into a Rollercoaster that's a wily, playful joyride rife with the wistful mod 60s pop hooks ('Where come from?', 'Alternate'), a tv spy jazz vibe ('survive'), an occasionally somber feel propped up by chill natural field recordings of insects ('bug beats', 'Eco Ego'), minimal techno ('Insatiable World') and a perfect blend of flamenco style acoustic guitar playing and electronics ('For Sister')."

**CYANN AND BEN: *Spring CD* (LOCUST 46). \$14.00**

"The Parisian quartet, Cyann & Ben, recorded their extraordinary debut, *Spring*, in an isolated country house in 2002. The pastoral retreat made a perfect backdrop for Cyann's delicate, breathy female vocals and the band's organic, analogue sound. The result is a dense and lovely and often intense musical landscape that owes its sound in equal measure to epic catharsis of groups like Sigur Ros, the folk flavors of Robert Wyatt & the Canterbury folk-rock scene as it does to the exceptionally concentrated psych soundscapes of early 70s Pink Floyd."

**BEN-ISRAEL, DANNY: *The Kathmandu Sessions CD* (LOCUST 47). \$14.00**

"To a small circle of psychedelic music fans, the re-discovery of native Israeli, Danny Ben-Israel's sole, privately released album, *Chantari 3*, a few years ago was nothing short of a revelation. Despite having been sung in his native Hebrew, there was no getting away from the blissfully fuzzed out guitars and a voice that belted out resistant words like some mad cantorial singer. Now, after 35 years, Danny Ben Israel's much talked about *Katmandu Sessions* produced for a Western audience and recorded in Tel Aviv and Austria between globetrotting stints around Europe finally sees the light of day. The seven tracks that make up the *Kathmandu Sessions* are nothing short if not completely over the top — both of its time and prophetic (take the line, for instance, '*the hippies of today are the assholes of tomorrow*'). Every tune is delivered with that rare combination of wisdom and wonder, sung in a joyous English that brings together Tim Buckley's melancholic operatics with the lunatic vocal escapades of Mick Farren (of Deviants fame) making this easily one of the true revelations for the 21st century."

**WATTS AND FRIENDS, ALAN: *This is It CD* (LOCUST 48). \$14.00**

"A psychedelic holy grail re-issued. *This is It* — originally cut in 1962, is regarded by many of the who's who of psych fanatics as the first aural document of psychedelia. It is a plundering, blistering, free form freakout of totally unconscious group sonic exploration. What's more: it's a great, great album that stands the test of time. Legendary Zen guru Alan Watts led a cadre of musicians and non-musicians alike through communal chant, primitive choogles and raw American tribalism that features many of the same Bay Area Heads that appeared earlier on Locust's *Electronic Kabuki Mambo* — the inimitable satirist and collage whiz Henry Jacobs, genius percussionist William Loughborough (early performer with Chet Baker/Harry Partch) among many others. This is where the so-called 'Weird America' begins and if you don't find yourself with that rare facial twitch of awe, befuddlement and unbridled glee, then surely you need your head checked."

**WATTS, ALAN: *Zen and Senryu CD* (LOCUST 49). \$14.00**

"During his lifetime, Alan Watts (1915-1973) became, and remains, one of the most beloved interpreters of Eastern thought. For more than forty years, Alan Watts introduced the Western world to the full range of eastern philosophies and arts all filtered through his buoyant personality and charm. His life and work reflect an astonishing adventure. There remain few treats as wonderful and lively as this, one of three records originally put out on the Sausalito based MEA label. *Haiku* and its companion release, *Zen and Senryu*, hold the truly unique position of documenting a poetic form (*Haiku*) or philosophy (*Zen*) and Satire (*Senryu*) through both lecture and stunning performance. Both discs feature the instantaneous Japanese translations by Sumire Hasegawa Jacobs to the spare musical accompaniment of Vince Delgado, Robert Garfias and Henry Jacobs. This brilliant tension between Alan Watts' self assured delivery and Sumire's urgent cries, makes both *Haiku* and *Zen and Senryu* two of the most essential documents for admirers of Watts' rich personality, eastern thought, and the heavy ways of 1960s counterculture."

**WATTS, ALAN: *Haiku CD* (LOCUST 50). \$14.00**

"During his lifetime, Alan Watts (1915-1973) became, and remains, one of the most beloved interpreters of Eastern thought. For more than forty years, Alan Watts introduced the Western world to the full range of eastern philosophies and arts all filtered through his buoyant personality and charm. His life and work reflect an astonishing adventure. There remain few treats as wonderful and lively as this, one of three records originally put out on

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**BORN HELLER: Born Heller CD (LOCUST 51). \$14.00**

Josephine Foster: (harp, mandolin, guitar); Jason Ajemian: (stand up bass). Born Heller are the earthen folk duo of Josephine Foster (Children's Hour) & Jason Ajemian and one of the better kept secrets to emerge out of Chicago's clandestine campfires and music dens. Their sound captures an Appalachian-transatlantic folk tradition so effortlessly that if it didn't already exist, they would have had to invent it themselves. Foster's spine tingling vocal delivery has been rightly compared to the likes of British folk legend and current hipster fave, Shirley Collins. On their debut, that voice is finally given full justice by the spare rhythmic arrangements of Ajemian on strings. Recorded by Paul Oldham in Louisville Kentucky."

**ESTRIBOU & JEAN-PAUL PICKENS, GENE: Intensifications CD (LOCUST 52). \$14.00**

"By no means household names, both Jean Paul-Pickens & Gene Estribou levitated around the Bay Area scene and each made a subtle mark along the way: Pickens was one of San Francisco's legendary 'Diggers' and a knockout banjoist with poet David Meltzer's folk rock outfit Serpent Power. Gene Estribou famously recorded the Grateful Dead's second studio sessions & released their first 45 single in 1965. Footnotes? Sure. But that should only make the discovery of this lost gem all the more tantalizing. Cut in the mid-1960s, **Intensifications** is an obscure and illuminating slice of Marin county raga folk, a taste of latter day *deltadeli* that's a must for fans of the acid folk sound old and new. Together, Estribou and Pickens each cut a side of brilliant, meandering unaccompanied instrumentals: Estribou on acoustic guitar and Pickens on banjo. This single document has only ripened with age and should make it clear to anyone who ventures to give it a listen that both Estribou & Pickens deserve their place in the inner sanctum of charismatic acoustic guitar legends. Originally released on Henry Jacobs' MEA label."

**LIGHTBOX ORCHESTRA, THE: Two Lightboxes LP (LOCUST 53LP). \$15.00**

"Vinyl only release of two fiery performances led by Fred Lonberg-Holm. Side A is the Brotzmann Lightbox recorded in maximum fidelity at the Old Town School of folk music here in Chicago. Features the entire Brotzmann tentet lineup — Peter Brotzmann, Joe McPhee, Hamid Drake plus a rare guest appearance by William Parker & Roy Campbell. Side B is the Munich Lightbox. The gang is all here — Jeb Bishop, Mats Gustafsson, Jim Bakker, Ken Vandermark, etc. — and in a particularly chaplinesque jazz mood, no less. Two Sides, **Two Lightboxes**, Two fine Jazz performances wrapped up in lovely hand assembled package. Edition of 500."

**MATMOS: Rat Relocation Program CD (LOCUST 54). \$14.00**

"A street rat was breaking into our apartment, eating our food and chewing holes in our clothes, skittering across our kitchen in the dark, scuttling inside our walls late at night. Since we already had a pet rat, the prospect of trying to kill one rat while feeding another struck us as intolerable hypocrisy, so we bought a non-lethal 'Have-a-Heart Trap'. After several days of luring the invader closer and closer towards and then inside the trap with peanuts, we captured her. The first track is an unedited recording of the rat protesting its incarceration. The second track is our response, in which the timing and duration of the rat screams from the first track have been preserved. The following morning we took the rat to a wealthy suburban neighborhood and set it free." — Drew Daniel. "The dynamic hybrid electro-rock duo Matmos strike again hot on the heels of last year's celebrated *Matador* full length the *Civil War* with this zany, completely mesmerizing 2 track contribution to the Met Life series of field recordings and ingenious sound responses. The Matmos boys stretch an ominous canvas with the bare sounds of an incarcerated rat ensconced in a friendly trap and paint an unlikely response. **Rat Relocation Program** is a heavily elevated, gleeful electro-rock epic that combines Matmos' patented blend of humor, drill & bass with cinematic prog reminiscent of the cult fantasy sci fi film *The Fantastic Planet*."

**SENDER, RAMON: Worldfood CD (LOCUST 55). \$14.00**

"In those pre-Buchla Box days, we cobbled together whatever odd bits of equipment we could beg, borrow, steal and occasionally buy to coax whatever squeaks and chirps or sequences of noises we could from their complaining depths." — Ramon Sender. **Worldfood** is a wild, psychedelic warble & drone of looped, overlaid tape pieces produced by 'goosing' an ampex tape player with a computer calibration device. The resulting two pieces — 'Worldfood III (To See With my Eyes)' and 'WorldfoodXII!' — both part of a number of variations in a series — make for gorgeous, careening ungazing music. Leave your glasses behind. Ramon Sender is a legendary figure in the Bay Area scene — first paving the way for the San Francisco Tape Center with Mort Subotnick (*Silver Apples of the Moon*) and Pauline Oliveros at the dawn of the 1960s where the stunningly odd pieces on this disc happened. In subsequent years, he played an active role with the San Francisco Diggers — the anarchist guerilla street theater group that challenged the emerging Counterculture — and co-founded the legendary Morningstar Ranch Commune in Sonoma County. **Worldfood** is the first in an ongoing series of archival discs to come from Ramon Sender's exceptional vaults."

**BJECT: Object 4 CD (LOCUST 56). \$14.00**

"The Object Series is Locust Music's shot at documenting ongoing currents in creative improv with a devotion to the Synesthetic curveball ties between everyday and not so everyday static objects and sound. Following their knock out debut on Japan's Hibari label, the collective trio Bject comprised of three fabled players in Tokyo's vibrant Onkyo scene — Masahiko Okura, Tetuzi Akiyama & Utah Kawasaki — deliver us the 4th installment in our Object series of creative improvised sound. Over four tracks, Cell phone trickle, turntable w/out records, disemboweled guitar, willowing tube & saxophone chirps & ticklish synthesizer sputter produce a warm, surprisingly shapely textural soundfield."

**LE DOIGT DE GALILEE: Object 5 CD (LOCUST 57). \$14.00**

"The slowly developing collaboration between Nicolas Field on drums & percussion & Jaime Fennelly (PSI) on electronics & bass drum cross several thresholds without ever losing a sense of cohesion. At times, subdued electronic sounds fizzle, evaporate & growl over a bed of undulating bass. At others, the magical meeting takes the form of a squeaky, scattershot percussion summit. Volume 5 of the Object series."

**BNSF: Object 6 CD (LOCUST 58). \$14.00**

"Inspired by natural cycles of texture and repetition, BNSF creates music with an organic momentum. Building music from the melodic noise and polyrhythms of industrial activity, BNSF exists between aleatory structure and song form, music and noise. Adam Diller, Jason E Anderson, and Matt Crane met through their involvement with Open Music Workshop, an offshoot of the recent explosion in Seattle's improvised music scene. A sense of purpose was

established during the first improvisations of the trio, spurring the formation of BNSF. Meeting at their practice space near a train junction in downtown Seattle, they realized the importance of the environment's influence on their music. Drawing on their surroundings, BNSF took their name from a passing train car. They began experimenting by playing in construction zones, under a highway overpass, through a huge metal tube in a shop yard, and next to unloading freight trains. Volume 6 of Locust Music's Object series."

**MIMAROGLU, ILHAN: Agitation CD (LOCUST 59). \$14.00**

"Finally back in print, we're happy to present two albums of 'agitprop' electronic music — **Tract & To Kill A Sunrise** cut between 1968 and 1975 — by mysterious & controversial Turkish composer Ilhan Mimaroglu — one of the truly underrepresented pioneers of the golden age of the Princeton-Columbia electronic music scene. Produced as a direct reaction to an extended period of intense repression, counterrevolutionary terror, & execution style murder in Turkey, **Tract** is a scrambled mash up peppered with spunky electronic bursts, radio ads looped ad nauseum, the breathy, soulful & defiant voice of Turkish singer Tuly Sand & the go-goliosic backing jams of little known psych group Topsy Turvy Moon — all shot up with lines lifted from old left wing standbys Chairman Mao, Karl Marx & Bertolt Brecht among others. **To Kill a Sunrise** follows suit with a wild, uncompromising oragistic electro-durge for those who are murdered by the lackeys of the ruling class while the collection closer, **La Ruche**, brings the audio gestalt to a somewhat more subdued end. Brilliantly remastered from the original tapes, **Tract** features close to 80 minutes of music and original liners. Ilhan Mimaroglu emerged out of the Columbia — Princeton Electronic Music Center and public radio programs at New York's WBAI where his socially and politically charged radio programs took the city by surprise. He is best known for his work with Edgard Varese, mentor Vladimir Ussachevsky, a spellbinding collaboration with jazz musician Freddy Hubbard and as a chief composer of Fellini's *Satyricon* as well as electronic albums released on his own Finnadar label."

**PATCHEN, KENNETH: Reads with Jazz in Canada CD (LOCUST 60). \$14.00**

"This modern-day minstrel is as fascinating and interesting as any swing or blues singer - phrases and thoughts so beautifully woven into the jazz background, and so expertly phrased and timed, that it is a revelation to the ear and mind." — Los Angeles Examiner. "On a single October evening in 1959, fabled people's poet Kenneth Patchen and Vancouver's Alan Neil Quartet made a little bit of history. Together, they cut one of the first jazz-and poetry recordings to disc — fiery, spontaneous and free of pretensions, where hard bop playing wailed neck-and-neck with Patchen's scathing, slurred, rabid vocalizations. Today, many see **Jazz in Canada** as among the very first truly beat documents on record — preceding efforts by Kerouac, Ferlinghetti & Ginsberg. This new edition features original notes by Alan Neil & new retrospective notes by rock'n'roll poet of the San Francisco renaissance David Meltzer."

**LOGARHYTHM (GERMANY):**

**BERING, JONAS: En:No 'From The Nape Of The Neck' 12" (LOG 001). \$9.00**

Forgotten 2001 release. "Mauritz Von Oswald, Wolfgang Voigt, and Jiri Ceiver are his main influences. The result: Deep, dub, minimal, ambient. Like them and and Autechre, he is attracted by an internal, hypnotic and obsessing dance. He bases his music on redundancy and the imperceptible, a mix of love and chaos. With Tez, understanding is optimum. I have decided to compose my music in a time when medias wanted by anyway to define what was techno. It upset me to always hear caricatures. But I kept this energy for me. What counts today is being able to reward my close relations for the every day confidence they put in me."

**LOGISTIC (FRANCE):**

**HOOD, ROBERT: Rare Species CD (LOG 023 CD). \$16.00**

Robert Hood mix CD. "Le fondateur d'Axis, Hardwax, M-Plant, réputé indomptable livre ici un mix de 29 titres qui révèle la substantifique moelle de ses labels. Il sagit ici d'une hard techno soumise au funk torride et jousissif qui vient rappeler au public que cette musique est avant-tout faite pour danser, très minimale tout en restant ultra-groove. Robert Hood passe très rapidement d'un disque à l'autre sans faire d'effet de style, sa techno n'en reste pas moins sensible et mélodique nous faisant passer d'un univers oppressant à un voyage beaucoup plus subtil où les morceaux viennent s'entrecroiser comme les strates d'un étrange chateau." Artists include: Raekwon, Robert Hood, Mark Broom, Pulsinger & Tunakan, John Thomas, Derrick May, Moments by Murat, Jay Denham, D Wachman & HD Substance, Christian Smith vs Block, Recycled Loops, The Cause, G.M. Cole, Grudge, John Bacto.

**HOOD, ROBERT: Monobox EP 12" (LOG 025). \$9.00**

"3 tracks taken from the forthcoming release **Monobox**, one of Robert Hood's most interesting and beautiful projects. The tracks 'Down Town' et 'Untitled', put us back in the days of the unforgettable 'Minimal Nation'."

**THOMAS, JOHN: Blackstage Re-Works CD (LOG 026 CD). \$16.00**

"After a couple of well-recommended releases and contributions by artists such as, Robert Hood, DJ Slip, Avril Brikha, Claude Young — and John Thomas, Logistic Records shares not only the process of working with each other — people get together for sharing an ideal of music. John Thomas is labelowner, producer, musician in just one person. More influenced by George Benson and 70ies Motown Soul, than by 80 electro. The right funk. Logistic Records and the minimal-sublabel Telegraph (co-A&R by Cabanne) try to bring back the focus on the connection between black music, like Funk, Jazz and HipHop — and to develop Techno music without missing the origin and the progress. Today, **Blackstage Re-Works** follows the same path, presenting a series of remixes produced by some of the best techno producers around: Rolando, Octave One, Daniel Bell aka DBX, Losoul, Cabanne, John Tejada."

**THOMAS, JOHN: Blackstage Re-Works Part 2 12" (LOG 027). \$9.00**

Second volume on vinyl, featuring remixes by Octave One, Losoul and DBX vs. Cabanne.

**HOOD, ROBERT: Molecule EP 12" (LOG 028). \$9.00**

"Detroit's minimal master is back on Logistic under the alias Monobox with an atypical project for his discographie; a journey into time and space ... Deep, dark and spellbinding, the **Molecule** album, from which this EP is taken, is surely one of Robert Hood's most beautiful projects. An impressive upturn in his career that displays the quality of Hood's work over the longterm."

**BELL, DANIEL: The Button-Down Mind Strikes Back CD (LOG 028 CD). \$16.00**

"After John Thomas and Robert Hood, the production work for the third part of the DJmix series 'Caught in the Act' has been handed to legendary Detroit producer Daniel Bell. **The Button-Down Mind Strikes Back!** mix of Daniel Bell represents the minimal and funky sound Daniel's always been developing. Contained rhythms and a strong DBX flavour terminate in an irresistible groove and a unique DJ set made of rare tracks. Released on labels such as Classic, Kompakt, Frictional, 7th City, Perlon, Playhouse, Palette or Karat. Sonic landscapes evolve from stripped down techno structures, to melodies and skilfully scattered vocals, cre-

ating a very hypnotic, Detroit rooted atmosphere. A trip into the mind of Daniel Bell: here is an intimate experience with one of electronic music's pioneers you cannot miss. Feat. Akufen, Drug Punk, Ricardo Villalobos, Closer Musik, Anthony Shakir Cabanne, Pepe Bradock, Jazzbug and more."

**MONOBOX: Molecule CD (LOG 030 CD). \$16.00**

"Now boarding for Robert Hood's interstellar project Monobox. The master of minimalism takes us on a trip through another alcove of his universe, somewhere between Minimal Nation and Nighttime World. Robert Hood is back on Logistic under the alias Monobox with an atypical project for his discography; a journey into time and space on a deep and hypnotic mode. Surely one of his most beautiful projects... Robert Hood was a founding member, along with Jeff Mills and 'Mad' Mike Banks, of the Underground Resistance cult label. He also founded the labels Hardwax, M-Plant and collaborated with Jeff Mills on the label Axis. Robert Hood distinguishes himself with a very personal, sparse and contained minimalist sound, evoking a free-jazz spirit and rejoining the African-American musical tradition."

**MONOBOX: Molecule 2LP (LOG 030 LP). \$17.00**

Double LP version.

**VA: Always Trying CD (LOG 032). \$16.00**

"To celebrate its 7th birthday, Logistic has uncovered and remastered its Greatest hits. 15 tracks, mostly released on vinyl only, all together on one CD." Artists include: Static Drum, Octave One, Technasia, Robert Hood, Interlude, John Thomas, DJ Slip, Claude Young, Atil Brikha, Oliver Kapp, Fumiya Tanaka, Olivier Micheli.

**BELL, DANIEL: Bleep, Blurr, Blip: The Music of Daniel Bell CD (LOG 033 CD). \$16.00**

"A compilation CD featuring the best excerpts of this Detroit pioneer's amazing discography. Daniel Bell often gets credit for creating a new vocabulary in electronic music, composed of acid sounds and streamlined repetitive rhythms, showing an approach of music that is based on refinement and economy in the use of effects. His original and innovative style has influenced a whole generation of producers and has shaped the minimal-house sound coming out of Germany, where he now resides. Under his own name or as DBX, Daniel Bell released several classics during the 90's, including Bleep, Flying Saucer, Phreak and the eternal Losing Control, released on his own labels (7th City, Elevate) or on labels like Peacefrog and Klang. Today, Logistic has the honor of gathering these precious tracks on a CD."

**BELL, DANIEL: Squirrel Bait EP 12" (LOG 034). \$9.00**

"Daniel Bell's new material have been over the last years very sparse, and are consequently very awaited. After the release of Blip, Blurr, Bleep, a CD compilation of his best tracks, we are proud to propose today three unreleased tracks from DBX on vinyl, including 'Squirrel Bait', the bomb featuring on Ricardo Villalobos' CD-mix Taka Taka." B-side tracks are previously unreleased altogether, recorded in Detroit, 1995.

**MONOBOX: Remixes Vol. 1 12" (LOG 035). \$9.00**

"First chapter of a four 12" series introducing Robert Hood's Molecule album, remixed by the leading producers of the minimal scene. This first remixes project of Mr Hood's music will be concluded by the release of a CD bringing all the 12" together. On this first volume, Pantytec and Ricardo Villalobos give their version of Trade."

**MONOBOX: The Remixes Vol. 2 12" (LOG 036). \$9.00**

"Second chapter of a four 12" series introducing Robert Hood's Molecule album (released in April 2003), remixed by the leading producers of the minimal scene. This first remixes project of Mr. Hood's music will be concluded by the release of a CD bringing all the 12" together and a limited vinyl box edition. On this second volume, America's new techno artist Matthew Dear (aka False (Plus 8) and Jabberjaw (Perlon)) give his interpretation of 'Trade' while Ultrakurt, French duo of twisted beats makers Cabanne and Gluck, remixes 'Realm 2'."

**MONOBOX: Monobox - The Remixes Vol. 3 12" (LOG 037EP). \$10.00**

"Third chapter of a four 12" series introducing Robert Hood's Molecule album (released in April 2003), remixed by the leading producers of the minimal scene. This first remixes project of Mr. Hood's music will be concluded by the release of a CD bringing all the 12"s together and a limited vinyl box edition. On this third volume, Substance (Chain Reaction's Peter Kuschneret) give his interpretation of 'Realm 02' while Dr. Frankfufen Akenstein (aka Akufen) does his 'Molecular Reconstitution', a dematerial arrangement of sounds taken from the whole album."

**LOK MUSIK:**

**CONTRIVA: If You Had Stayed 2LP (LOK 018LP). \$16.00**

Double LP version (CD is on Monika).

**LOLLOP RECORDINGS (JAPAN):**

**VA: Lollop Sampler CD (LRCD 001). \$20.00**

Japanese underground/experimental dance label started by DJ Takemura in 1993 (known for his Audio Sports associations, as well as the Child's View album). Mostly a 12" label to date, they have now released these 2 CDs. This sampler features exclusive tracks from 8 Japanese artists associated with Lollop: Reflection ("the most watched band from Lollop. The sound was created by programming and guitar. Strange but danceable and melodious sound has mysterious charm"); DJ Dan & Ho ("Hiroshi Okamoto's sampling tracks"); Tuttle & Dynamo Labo ("techno rock unit from Osaka"), Child's View ("new unit by DJ Takemura"); Modern Conception; Filter Works ("hip hop breakbeat tracks"); Liberal Music ("new ambient approach"); Voice Of The Instrument (DJ Toshi's unit).

**REFLECTION: The Errormorous World CD (LRCD 002). \$20.00**

Reflection are the Japanese techno duo of Ichiro Taniguchi and Kenji Taniguchi. They've released some 12"s, were featured on the Child's View remix comp, and this is their first full album for Takemura's label. They mix frantic sampling cuts with spacious ambient floatation vibes for the full dreamscape effect: acoustic bass samples, breaks, sweeping synth lines fully scrambled, drum 'n' bass programming, etc., uniquely constructed.

**LONDON MUSICIAN'S COLLECTIVE (UK):**

**CUSACK, PETER: Your Favourite London Sounds CD (RES FLS1). \$16.00**

"Field recordings by one of Britain's leading electro-acoustic artists that comprise an astounding audio portrait of London. Taken as a whole the favourite sounds reveal a fascinating perspective on London — that of the ear. It is quite different from that of the eye. London's soundscape is regularly described as general urban noise, loud, undifferentiated and not usually pleasant. The amazing variety suggested here shows otherwise. Sounds range from the extremely loud to the very quiet, from the natural to the digital electronic. There are those found under, at or above ground level, indoor and out. Some are deeply personal and others all-encompassing atmospheres. They clearly distinguish between season and time of day and take London's unpredictable weather very much into account. No two suggestions are exactly identical. London's sounds are appreciated with a surprising degree

of detail which obviously relates closely to individual lives. The tiniest sound differences can become significant if they are within the pattern of someone's daily life. It is also good to be reminded that, even with the ever increasing levels of background noise in urban areas, we can still be sensitive to the smallest and most local sounds of everyday London life."

**RESONANCE: Volume 9 Issue #2 MAG (RES V9#2). \$10.00**

"48 page magazine with articles by Toshimaru Nakamura, Alvin Lucier, Nicolas Collins, Xentos Fray Bentos, Knut Aufermann, David Lee Myers, Phil Durrant, Michael Prime, Matt Rogalsky and Barry G. Nichols. Plus record & book reviews + obituary of Graeth Williams (This Heat) by Ed Baxter + photographs by Kathrin Brunnert of the 10th Annual LMC Festival. 78 minute CD includes music by David Tudor & John Cage + all the magazine article contributors (Myers, Aufermann, Nakamura, Collins, Lucier, Prime, Rogalsky, Durrant, Xentos, ECM:323 & TunkSystems)."

**CUSACK, PETER: The Horse Was Alive, The Cow Was Dead CD (RES WOSM1). \$16.00**

"Sounds, stories and people from the Lea Valley East London. A classic collection of field recordings, found material, incident and occluded music from one of Britain's foremost electro-acoustic experimenters. Released to coincide with a multi-media festival along London's canals, this is a journey into the mind of the city. Corpses dragged from the canal, tadpoles eating, plentiful bird song, buzzing electricity pylons, frogs, bees, footsteps, trains, old timers and the dispossessed. Beautiful illustrations, spell-binding content. Featured saxophonist: Alan Wilkinson."

**LONE STARFIGHTER:**

**S/T: Phantasmogoric Mushroom Overflow LP (LSR 004). \$20.00**

"Second release on this label the contemporary German duo of Mr. Miller and Horse Badorties. "Tripped out, way over the top guitar, psych, Krautrock from Germany. Three years in the making, but well worth the wait. Full color cover, transparent blue wax, ltd to 500 copies."

**LONG ARMS RECORDS (RUSSIAN FEDERATION):**

**RILEY & REPETITION ORCHESTRA, TERRY: CD (CDLA 1033). \$15.00**

Features three Terry Riley pieces: "In C", "In DO(M)", "In Moscow". "In April 2000 the American composer and performer on the keyboard Terry Riley performed in Moscow: one evening at Moscow Conservatory's Rachmaninoff Hall, which was the closing evening of the SKIF #4 (the Sergey Kuryokhin International Festival), and in two days at a large-scale concert at the Cultural Center 'DOM', which was the opening concert of the 13th 'Alternativa' festival of contemporary music. At the opening concert of 'Alternativa' Maestro Riley performed as a soloist and a duo with double-bass player Vladimir Volkov. The second half of the concert featured his most famous composition 'In C.'"

**CAGE, JOHN: Four Walls CD (CDLA 2048). \$15.00**

Performed by: Alexei Lubimov (piano), Marianne Pousseur (soprano). Live performance at Lockenhaus Chamber Music Festival, Austria in the night of July 8/9, 1994, recorded by WDR Koeln. Music for the Dance Drama, choreographed by Merce Cunningham, New York 1944, for piano solo and voice. "What are 'Four Walls'? Is it no so that the four noble truths comprise a series of four sounds? Incidentally, when there are four, there always will be a place for a fifth. However when there are more than seven — it starts to be dangerous. A piece begins with a chord — the sound emblem of the name JOHN CAGE (the letters correspond with the Latin names for the notes) and is all constructed on diatonic permutations of the motto, derived from the name, with the addition of the notes D and F, which add up to an octave. (If one has the wish, one could assemble other words from this set of notes-letters.)"

**LONG DISTANCE (FRANCE):**

**ENSEMBLE IBN ARABI: Arabo-Andalusian Sufi Songs CD (LONG 45013). \$17.00**

"Thanks to successive generations of old Moroccan families whose lineage goes right back to the Spain of three cultures, certain Sufi-inspired zaouias have been able to preserve an Arabo-Andalusian tradition in their music, both sacred and secular. The Ibn Arabi ensemble, directed by Ahmed El Kheligh, has taken up the challenge of reviving music from this heritage in the Sididiya zaouia, tucked away in the heart of the casbah in Tangiers — no easy task in musical, aesthetic or philosophical terms, out the result is a hauntingly beautiful album, singular and unforgettable."

**TEMPVS FVGIT: Nebbiu - Sacred Songs CD (LONG 460103). \$17.00**

"Tempvs Fvgit caused a sensation at the 2002 Calvi Festival of Polyphonic Music. The group was singled out not only for its unusual vocal technique, but also for its innovative repertoire from the Nebbiu region, the result of extensive research by ethno-musicologist Corinne Bartolini. This new CD includes prayers for Holy Week, a 16th century Genoese professional song and the Vultum Tuum Mass, a Roman office from the very earliest times with a slight Byzantine touch, conceived as a depiction of the Virgin's face in sound."

**FArida & THE IRAQI MAQAM ENSEMBLE: Beautiful Music from Baghdad CD (LONG 470103). \$17.00**

"The art of Iraqi maqam reached its ultimate refinement during the golden age of the Abbasid dynasty in Baghdad, a key city on the borders of the Arab, Turkish and Persian worlds. Used by classical and popular musicians, it was not only favored by the local aristocracy in their music rooms but also used at religious celebrations and Sufi ceremonies. Unusually, it is sung here by a woman, Farida, accompanied by the Iraqi Maqam Ensemble. Playing santur, a hammer dulcimer, and the four-stringed djoza, the ensemble's virtuosity and musicality add an indefinable waft of the Orient to the singers warm voice."

**WEMILERE: Sacred Afro-Cuban Music CD (LONG 490203). \$17.00**

"Wemilere (Yoruba for 'party') brings together some of the best Cuban musicians who play music in the African tradition. Led by Roman Diaz, one of the island's greatest rumberos and a true master of Cuban percussion, Wemilere takes us right to the heart of Cuban music and its African roots. This CD from Long Distance features a program of bata drums from the Santeria, rumba and music of the Abakua secret society."

**SHAGAN, MAZHAR: Ragas in the Punjab CD (LONG 510104). \$17.00**

"Hindustani classical music, a legacy of the historic Mogul Empire, has developed over the entire northern part of the Indian sub-continent from the twelfth century right up to modern times. Based in Lahore, Pakistan, Mazhar Shagan is one of the small group of modern musicians who have managed to preserve the essence of these age-old ragas, untouched by certain modern Western influences thanks to Pakistan's relative isolation. Shagan is also one of the rare instrumentalists to perform Hindustani classical music on the rebab and the mandolin."

**LONG HAIR (GERMANY):**

**JUD'S GALLERY: SWF Sessions Vol.1 CD (LHC 001). \$18.00**

"Vol. 1 presents the band Jud's Gallery from Offenbach (Southwest Germany). In two ses-



sions they recorded 9 songs 1972/74 in perfect studio quality. Intelligent Kraut-progressive-rock, self-composed long tracks with heavy-blues-rock and classical influence. A new chapter with unreleased original Krautrock. Continues the sound by those legendary labels as Brain, Pilz and Ohr."

**COUPLA PROG: Sprites CD (LHC 002). \$18.00**

Long Hair is a new label focussing on previously unreleased Krautrock studio sessions from the SWF radio archives in Germany. Excellent master tape sound quality (all officially licensed), authentic liner notes with band histories & photos — these releases are the most significant early 70s Krautrock revelation in a number of years, really impressive. "An introduction to the Long Hair label: the legendary SWF (regional radio station from southwest Germany) radio sessions from 1970-1975 were for a long time considered lost. Now after extensive searching through their archives they have been recovered and remastered to their original glory. These recordings from original mastertapes are a 'must' for progressive music and Krautrock fans. These lost tapes form the basis for a new series for Long Hair — and will also reflect SWF's pioneer work with young unsigned bands over this period.. Coupla Prog represents Volume 2 in the Long Hair series of previously unreleased sessions from the SWF library. From Rastatt (southwest Germany), Coupla Prog played very individual progressive underground music that is varied and not commercially oriented. Heavy blues rock, electronic music, free style, occasional classical music references and echoes of post-Syd Barrette-era Pink Floyd, Vanilla Fudge and also Procal Harum distinguished the sound of the band — a great musical trip! *Sprite* contains 7 tracks that were recorded 1970/71, a new chapter of unreleased original Krautrock. Continues the sound of these legendary German labels Brain, Pilz and OHRI!"

**FASHION PINK: ...To Brainstorm CD (LHC 003). \$18.00**

Volume 3 in the Long Hair series of previously unreleased sessions from the SWF library. Fashion Pink went on to become Brainstorm (see reissues on the Garden of Delights label). "Formed in 1968 by Roland Schaeffer (guitar, bass, vibes, sax, vocals), these recorded sessions from 1970/71 of these three schoolmates are contemporary underground/progressive rock. These enthusiastic guys, well educated on their instruments, developed a complex and refined music, influenced by acts like Jethro Tull, Caravan, Soft Machine, Zappa, Hendrix... A varied, exciting Kraut and progressive rock experience was created. A new chapter with unreleased original Krautrock continues. This collection shows the band's development from song-oriented progressive and psychedelic material to more complex arrangements, which ended in epics in excess of ten minutes. In league with the sound of those legendary German labels Brain, Pilz and OHRI!"

**COUPLA PROG: Edmundo Lopez: SWF Sessions Vol. 4 CD (LHC 004). \$18.00**

"Vol. 4 presents a second recording by Coupla Prog — a 60 minute psychedelic and progressive masterpiece. This rock opera tells the story of a young guy (E. Lopez) under the revolutionary disorders in South America during the late 60's and early 70's. The music was recorded in 1970. Fantastic organ work, fuzz-bass and guitars, great emotional vocals and drums. A new chapter with unreleased original Krautrock. Continues the sound by those legendary German labels as Brain, Pilz and OHRI."

**KOLLEKTIV: SWF Sessions Vol. 5 CD (LHC 005). \$18.00**

"Kollektiv are well known because of their 1973 LP on Brain Label, produced by Conny Plank. On these unreleased recordings also from '73 they play an incomparable, unmistakable sound with echoes of Organisation and early Kraftwerk — spacey but melodic, elevated yet rocking, innovative — progressive and consequent in the realisation of intent, forging new musical territory without denying their roots."

**VIOLENCE FOG/JERUSALEM: SWF Sessions Vol. 6 CD (LHC 006). \$18.00**

"SWF Sessions Vol. 6. presents the 2 bands, Violence Fog and Jerusalem — 30 minutes unreleased music by each band. Jerusalem is Westcoast influenced with 2 guitars (great jams) 3 long tracks. Violence Fog Heavy Psychedelic Krautrock with trippy flute, 5 tracks. Both Sessions were recorded in 1971."

**IMPROVED SOUND LIMITED: CD (LHC 007). \$18.00**

"First time released on CD — This German psychedelic Pop/Rock band released in 1971 their first LP, a double album on Liberty/U.A. 17 emotional tracks, lyrical sound with superb flute and great harmony vocals with more than 70 mins in the direction of the Beatles *White Album*, with more psychedelic underground influences. Contains a 17 min song 'A Soldiers Songbook' from the Beatnik movie *Wer im Glashaus liebt oder der Graben* by Micheal Verhoeven — a real music trip!"

**PACIFIC SOUND: Forget Your Dreams CD (LHC 008). \$18.00**

"Awesome Swiss psychedelic masterpiece, with lots of flying acid leads, roaring organ and haunted vocals. For the first time with bandstory and lots of photos from the masters — originally recorded in 1972 plus 3 bonus cuts from 71. One of the best European releases ever."

**IMPROVED SOUND LIMITED: Catch A Singing Bird On The Road CD (LHC 009). \$18.00**

"The second album recorded in 1973 by this great German band contains a very cool laid back sound with complex arrangements. The style of the compositions is leaned towards Country Westcoast Rock. The home recorded version 'The Dark Lord' (bonus track) recited by the famous Austrian poet wordsmith H. C. Artman, (Lord of the Rings poet), sophisticated compositions with intelligent lyrics, great mellotron on 'Humphrey Bogart', and fine guitarwork (acoustic and electric)."

**BLAST FURNACE: Blast Furnace CD (LHC 010). \$18.00**

"Danish heavy progressive rock masterpiece recorded in 1971 and released on Polydor — for the first time reissued on CD. Recordings were taken from the original mastertapes (perfect sound)! Brilliant songwriting in the tradition of Jethro Tull, Pretty Things and The Beatles (during their fertile period from 1968-70). But more uncommercial for the bride public, because of very intense instrumental breaks, heavy acid guitar flashes, Hammond organ, flute, wild and tough vocals. Later almost the complete band joined Culpeppers Orchard. Contains one bonustrack and a detailed bio. One of the best European heavy progressive albums."

**MY SOLID GROUND: SWF Session + 2001 Album CD (LHC 011). \$18.00**

"Brilliant German Krautrock Underground band, famous for the collectors because of their 1971 Bacillus album. This CD contains 4 unreleased tracks from 1971 (19mins) recorded at a broadcast session for SWF radio. Those songs are in the vein of the original album — even better — heavy guitars cosmic organ! Bonus: A complete album recorded in 2001 by band-leader and guitar player Bernhard Rendel with a scope reaching from space rock and lyrical elements to floating psychedelic sounds. Resourceful and innovative: My Solid Ground 2001. Informative 12 page booklet cool photos — 66 minutes."

**IMPROVED SOUND LIMITED: Rathbone Hotel CD (LHC 012). \$18.00**

"Third album from 1976 of brilliant German band in the tradition of Beatles, Byrds and Eagles. 12 catchy songs with remarkable hook lines produced by David Hitchcock (early Genesis, Caravan etc.) and recorded in London CBS-Studio. 'Suicide Road' in a vocal version of the main theme from Wim Wenders movie *In the Course of Time* of which the Soundtrack

was composed by Improved Sound Limited. 'If I could read her Mind' is definitely one of the best ballads we ever heard. Great informative booklet with support of the band."

**MADE IN GERMANY: Made In Germany CD (LHC 013). \$18.00**

"First Reissue of amazing German Band who released one totally underrated album in 1971 on Metronome (same series as: Birthcontrol, Zarathustra, I Drive, Professor Wolff...) and one 45 record on BASF. This is one of the Top 5 Krautrock releases — sometimes in the veins of heavy American Psychedelic Rock with killer fuzz leads and otherwise progressive, organ driven typical Krautrock with classical touch, acidic flute, crazy and creative long cuts, by well educated musicians. 7 of the 9 album tracks are outstanding — a kind of Progressive Hard Rock/Psychedelic version of Shocking Blue — the German 'Music Emporium'! Highly recommended not just for Krautrock freaks — really a big surprise. Bonus tracks from 73/74 go into mellow pop-rock. Detailed bio + photos."

**ALCATRAZZ: Vampire State Building CD (LHC 014). \$18.00**

"First CD reissue of progressive Krautrock album originally released on Phillips, titled Vampire State Building the quintet Alcatraz from Hamburg presented a pleasant and mainly instrumental progressive and experimental jazz-rock sound, with instant recognisable elements from Miles Davis' *In A Silent Way* and early King Crimson albums. Most successful was the 12 minute track 'Simple Headphone Mind'. The 13 minute title track was a long improvisation. The album was recorded in Tonstudio Wumme, where Faust and Slapp Happy also recorded albums, all engineered by Kurt Graupner. From the master tapes with bio and photos."

**SITTING BULL: Trip Away CD (LHC 015). \$18.00**

"Originally released on CBS in 1971, and now for the first time on CD. These 4 guys from Bremen (Northern Germany) played with US Westcoast feel in some ways comparable to Quicksilver, but with the unique Kraut flavour. Electric and acoustic guitars with occasional keyboards dominate the jamming sound. Outstanding is the title track *Trip Away* — really a good commitment, that will be hold within the 11 mins! From the masters and informative booklet."

**LIFE: Spring CD (LHC 016). \$18.00**

"Original album was released on German CBS 1971, produced by Julius Schittenhelm (worked also for OHRI Records). Two of the musicians were American Germans, the other 2 guys came from Munich. They sound between jamming Westcoast and raw Krautrock, with a bit of Edgar Broughton. Spacey flute, trippy guitars and very mystical long tracks — a great experience with an unknown album on a high level of proficiency. Informative booklet and 3 bonustracks (59 mins)."

**IMPROVED SOUND LIMITED: Road Trax CD (LHC 017). \$18.00**

"The previous three Improved Sound Limited CDs (LHC 7, 9 and 12) were re-releases of vinyl albums, *Road Trax* is a genuine first release of Improved Sound Limited music from three films. While the previous CDs contained predominantly songs of the band, 39 of them, here we find different musical forms: mostly instrumentals, fragments and 'songs without words'. Why is this album called *Road Trax*? Simply because the music is about being on the road, or at least it conveys a very mobile feeling. Acoustically, the music reflects the feeling of being on the move. It is a companion for long journeys, whether with the film camera or in a car. Moving at a slow pace, it portrays long and wide spaces, breathes melancholy, distance and boundlessness."

**RAINBOW BAND: Rainbow Band CD (LHC 018). \$18.00**

"Formed in early 1970 as Denmark's first super group consisting of Young Flowers guitarist Peer Frost, two members of Beefeaters, ex-Maxwells vocalist Lars Bisgaard, great sax and flute player Bent Hesselmann and two former jazz players. Rainbow Band's idea was to play progressive rock in the style of Burnin' Red Ivanhoe and Traffic's second album. The music is powerful and very indicative of the hippie era. In late 1970 singer Lars Bisgaard was replaced by Allan Mortensen and the band decided to remake their first album but with a lot of changes. The 14 minute 'Living On The Hill' is the highlight on both versions with great guitar paying by Peer Frost. Both versions on 1 CD with the exception of 'Rainbow Song' (unchanged). A great effort and one of the best Scandinavian albums. Over 78 minutes, with informative booklet and liner notes by Bent Hesselmann; from the masters."

**COUPLA PROG: Death Is A Great Gambler... CD (LHC 019). \$18.00**

"This CD rounds off the SWF produced Coupla Prog trilogy. With the new line-up, Coupla Prog recorded four outstanding tracks — extreme professional and intelligent arrangements. The wide spectrum goes from slow, melancholic over trippy, experimental instrumental parts to marching drums with heavy wah-wah guitars and pounding organ. An outstanding track on the CD is the 18 minute title track 'Death Is A Great Gambler ...', a true emotive and hypnotic masterpiece of German psychedelic underground rock dedicated to Rolf Peters. Also included a highly individual interpretation of Donovan's 'Season Of The Witch' and 'Your Time Has Come', an early version of 'Pamphlet To Mr. M. Thompson' which appears on Coupla Prog's rock opera Edmundo Lopez. They combined virtuosity and creativity in a unique way — sometimes reminding to other German likes as Gila, Amon Duul and Eloy's 'Inside', a must not just for Krautrock fans."

**IMPROVED SOUND LIMITED: The Final Foreword CD (LHC 020). \$18.00**

"The 5th CD of Nuremberg's finest (and one of Germany's greatest) contents their early singles, soundtracks to films and TV productions including a lot of previously unreleased tracks to satisfy their numerous fans. Wonderful songs influenced by the beat era and the psychedelic music of the late 60's. Funny and competent lyrics combined with fresh and well played music show the great talent of the band playing on a very high standard. Excellent sound quality, informative booklet."

**MR ALBERT SHOW: Mr Albert Show CD (LHC 021). \$18.00**

"First album (1970) of underrated Dutch band. A powerful collection of freaky, powerful progressive rock tracks with psychedelic leanings, dominated by composer, vocalist flute and sax player Bertus Borgers. Their music style was quite original and reminds sometimes to early Colosseum with frenetic sax and fuzz guitar riffing; also good use of organ and electric piano. A well done album which should have a wider audience. Informative booklet with band history by Bertus Borgers. From the masters."

**MR ALBERT SHOW: Warm Motor CD (LHC 022). \$18.00**

"The second album of the Dutch band Mr. Albert Show from 1971 *Warm Motor* was a worldwide release. The US-Version had a different cover and was named *Dutch Treat*. This album is more on the trippy side than the first one, spheric organ, flute/sax, and great guitarwork. The 6 tracks show the bands outstanding talent for progressive rock music with trippy jazz elements but also straight Hardrock. Music ranges from Golden Earring, King Crimson, Colosseum style over to several Krautrock bands. Also included 5 great non-album 45' tracks and outtakes + photos."

**APOCALYPSE: Kannibal Komix CD (LHC 023). \$18.00**

"First reissue of the first album from 1968 of one of Germany's finest pop psychedelic bands (feat. Jürgen Drews), in Germany released under band name 'Die Anderen'. Catchy songs with intelligent arrangements played by well educated musicians knowing how to use their

musical potential. Hard to believe, but nearly all songs could have been a No. one hit. Beside the strong musical abilities the outstanding harmony vocals even more convince. Great stuff! All friends of psychedelic pop will love this records. 4 bonus tracks. Digital remastered 24 page full coloured booklet."

**APCALYPSE: Apocalypse CD (LHC 024). \$18.00**

"First reissue of the second album of 'hitwonder' from Germany. The band developed and refined their music forward psychedelic rock. The tracks now became longer and instrumentation more variative — great sitar in 'Let it Die'. Partly stoned and intelligent compositions great jamming guitars and outstanding vocals make this underrated album to a truly gem. 2 bonus tracks, 12 page booklet, digitally remastered. Highly recommended!"

**HALLELUJAH: Hallelujah Babe CD (LHC 025). \$18.00**

"First reissue of this only in Germany on Metronome issued great Psychedelic rock album of well known musicians from Munich's psychedelic and underground rock scene. Paul Vincent and Keith Forsey (played with Amon Düül II, Doldingers Motherhood etc.) plus English top session musicians Rick Kemp and Pete Wood recorded in London's Trident Studios 1971. Influenced by Sid Barretts Pink Floyd and a touch of the Beatles 'A Day In The Life', the music shows the outstanding talent of songwriter Paul Vincent, an accessible blend of psychedelic and progressive styles. Highly recommended album with one bonus track, informative booklet, digitally remastered from the original tapes by Paul Vincent himself."

**THRICE MICE: Thrice Mice CD (LHC 026). \$20.00**

"Originally released in 1971 on Philips. This solely album of Hamburg's six piece is a crossover of progressive- and jazz rock, notably with influences as wide-ranging as Blodwyn Pig (two covers as bonus tracks) and Curved Air. Long jammings by highly talented musicians, all blending into an unique sound with the distinct spirit of krautrock. Over 25 minutes bonus material, digitally remastered and with informative booklet."

**DROSSELBART: Drosselbart CD (LHC 027). \$20.00**

"Originally released in 1970 on Polydor. This is an example of early German heavy psychedelic rock, akin to early Tomorrow's Gift and The Doors as a rock critic. Clever German lyrics and music which touches your brain but also your skin. 13 Excellent tracks (including 2 bonus tracks), digitally remastered from the original tape and with informative booklet. One of the wanted Krautrock collectables."

**MAXWELLS: Maxwell's Street CD (LHC 028). \$20.00**

"Originally released 1969 on MPS Records Germany — which became world famous for Dave Pike's *Noisy Silence* *Gentle Noise* released in the same era. This is a true jewel for all progressive music enthusiasts. Ahead of its time the album is an eclectic mixture of Beat, Psychedelia and lysergic Trip Jazz. The album is compared with the similarly styled debut of Burnin' Red Ivanhoe. 14 Minutes title song 'Maxwells Street' sounds like a continuation of the Rolling Stones' 'Their Satanic Majesty's Requests'. Lars Bisgaard and Bent Hesselmann later played with Rainbow Band. Comes with bonus tracks, digitally remastered from the original tapes and with informative booklet."

**RUFUS ZUPHALL: Weiss der Teufel CD (LHC 029CD). \$19.00**

"The first album *Weiss der Teufel* (1971) has gradually gained legendary status and is definitely one of the best early 70's album from Germany. All tracks were recorded live in the studio, resulting in a raw and unpolished sound. The side-long title track developed into a twisted and frenetic flute solo guiding the way on this trip. Some people regard this track as one of the finest moments of German rock. *Weiss der Teufel* sung in English, is typifying the raw-edged, largely instrumental early progressive hardrock. Here it comes with original album sleeve cover art, informative booklet in known Long Hair-tradition and with lots of bonus tracks (over 70 minutes). A must, not just for Krautrock freaks."

**RUFUS ZUPHALL: Phallobst CD (LHC 030CD). \$19.00**

"Reissue of the second Rufus Zuphall longplayer originally released *BASF Pilz*, in 1971. Additionally as bonus tracks the second part of the Farewell concert Aachen 1972 (pt1 is on LHC 29). Cool photos....Belongs to most legendary progressive Krautrock LPs from the 70's."

**LONGHAUL (UK):**

**ANDERSSON, SVEN: Hem Ljueva Hem CD (LONG 002 CD). \$15.00**

"Sven Andersson follows up his recent '2000-07-07' single for the label with an excellent album from the Swedish underground. His style is like Thomas Brinkmann, Max Ernst, Mike Inc and Ricardo Villalobos crossed with a bass heavy techno-phunk house sound. Unlike the techno sounds of fellow Swedes Adam Beyer and Cari Lekebusch or the deeper vibes of Hakan Lidbo, Sven draws on the organic aspects of electronica alongside original and infectious melodies. *Hem Ljueva Hem* takes us through deep & dirty electronica, stripped down percussion, throbbing beats and trippy tech-house to form one of the most exciting albums we've heard in a long time."

**ANDERSSON, SVEN: Hem Ljueva Hem 2LP (LONG 002 LP). \$16.00**

Double LP version.

**RADIOACTIVE MAN VS. TRANSPARENT SOUND: Beatz Clash Volume One 2CD (LONG 003 CD). \$17.00**

"*Beatz Clash Volume One* is the first of the new series on the genre bending Longhaul label (home of EON). *Beatz Clash* will be showcasing some of the most forward thinking electronic experimentalists from around the globe to blitz the airwaves with their sounds and is available as a double mix CD and limited quadruple vinyl. Longhaul has invited two of the UK's finest beat abstractors and all round top gezzers, Mr Orson 'Transparent Sound' Bramley and Mr Keith 'Radioactive Man' Tenniswood to complete the first edition. Transparent Sound are Orson Bramley and Martin Brown. Having grown up on electro and 70's electronica legends such as Kraftwerk, they set about creating their own live four-piece electro band. Summer 99 saw the arrival of two heavy weight slabs of eighties-tinged electro on Colin Dales Abstractact Dance imprint and on Aubrey's Solid Groove label. Now Um and R-ning the Binarytypes imprint, the guys have also had output on Billy Nasty's Electrix label, Surreal, Outside, Mass Transit, and Rotters Golf Club. Keith Tenniswood first worked with Weatherall doing sound on the Sabres of Paradise tour. He has leant his talents to David Holmes' *Lets Get Killed* album and has also worked with The Aloof and Red Snapper. He continues to work with Weatherall as Two Lone Swordsman and also records under the solo guise of Radioactive Man and with his cohorts as Bargecharge."

**ANDERSSON, SVEN: 2000-07-03 12" (LONG 004). \$8.00**

"New single from the hotly tipped Longhaul label whose first releases by EON and Bolz Bolz have caused a stir amongst the more discerning end of the dance market. Already getting props from the likes of Andy Weatherall, Laurent Garnier, Keith Tenniswood, Si Begg, Sven's sound is an infectious one. The sound: imagine a dash of Thomas Brinkmann, a scoop of Max Ernst, a pinch of Mike Inc. and a slice of Ricardo Villalobos mixed into a steaming pot of voluptuous, bass heavy techno phunk house stew as only Mr. Anderson could create."

**EON: Sum Of Parts CD (LONG 004 CD). \$15.00**

"Brand new album from the legendary Eon, 10 years after his debut album on Vinyl Solution....lan 'Eon' B is still one of the most innovative producers on the scene. Eon started

his career in 1987 with 'Cuban Jakkin' on Eddie Richard's Baad label, then followed the legendary Vinyl Solution singles 'Light Colour Sand', 'Spice', 'Innermind', 'Basketcase'...the album 'Void Dweller' and Eon also kick started Red Jerry's 'Hooj Tunes' label under the name Rio Rhythm Band. Now signed to Longhaul which is gaining a name as one of the most forward looking electro labels around. *Sum of Parts* does not disappoint, keeping the fans happy with his trademark analogue dark 'n' dirty rollin funk. Eon also includes 4/4 workouts which are equally effective."

**EON: Tantalus 12" (LONG 005). \$9.00**

"Longhaul welcomes back lan 'Eon' B (who kickstarted the label last year) with another outing into electroland. You may already be familiar with many of his previous releases on labels such as Vinyl Solution, Electron Industries and Ifach, showcasing his deep inventive Electro. His last release found the boxes of eclectic jocks including the likes of Dave Clarke, Annie Nightingale, John Peel, Laurent Garnier, Mr G, Andy Weatherall and Keith Tenniswood, and this 12" is sure to follow suit. The three varied trax explore different terrains of electronica covering the more floor friendly beats through to the deeper realms of beat abstraction."

**LOOSE (UK):**

**VA: Loose: New Sounds Of The Old West - Volume 3 CD (LOOSE 127). \$16.00**

"The latest in the hugely popular series of releases from Loose Music — Britain's premier alt.country label. Lavish packaging, with slipcase." Artists include: Granddaddy, Wiskey Biscuit, Goldrush, Knife In The Water, Bright Eyes, Sparklehorse, The Handsome Family, NoahJohn, Beachwood Sparks, Evan Dando, The Shallows, Vera Cruise, Radar Brothers, M.Ward, Giant Sand, Mark Eitzel, Adam Snyder, Lincoln, Hayden, Cowboy Junkies. Features all exclusive and/or "rare" tracks.

**LUCA TRIO, NICK: Little Town CD (LOOSE 135 CD). \$16.00**

"Nick Luca has engineered, produced and performed on, and sessioned for a whole host of visiting bands including Rainer, Richard Buckner, Howe Gelb, OP8, Bill Janowitz, Francois Breut, Steve Wynn and local Tucson heroes Giant Sand on career best *Chore Of Enchantment*. A man of diverse influences, when it came to recording his debut with the Trio he was faced with the slight problem of how to bring Miles Davis, Anton Webern and Jimmy Page together. By placing them all in the Wavelab blender and filtering the results through the off kilter sensibilities of his adopted home he came up with the cinematic dreamscape of *Little Town*."

**TURNER, STEVE: Searching For Melody CD (LOOSE 141 CD). \$16.00**

"Mudhoney guitarist Steve Turner releases a solo album on Loose, featuring Mudhoney's Dan Peters (drums) and Pearl Jam's Stone Gossard (bass). Steve wanted to make a folk record, and he almost did. There's no doubt that the ghosts of dead folk singers (Tim, Tim, Tim, Townes Van Zandt and even early electric Dylan etc) are well represented—there's a Dave Van Ronk cover for Christ's sake!" UK-only release.

**LOS APSON (JAPAN):**

**VA: Mi Caballito Chulo CD (LOS 0001). \$22.00**

Oddball comp of weirdness, on a non-prolific label. Features 47 tracks, including Violent Onsen Geisha, Yoshimi, Hanatarash, Super Ball, Magical Power Mako, Merzbow and a slew of people you won't find on your personal rolodex: Papaumi ("very underground band, loop sound, very erotic,"), Manabu Yuasa ("loud noise made by oscillator"), Surfers of Romantica ("progressive-junk like Boredoms"), Shakapoe Yaa Motomoto ("horrible acid pschic band like Godz"), Nijimura Ogyasu ("lo-fi techno"), Hoi Voodoo ("very scum"), Space Junko (a cover of Magical Power Mako), Segovia Prince ("he is polluted madman"), Roman Cliff ("rotten piano music for scissors"), Fantastic Bing Crosby ("noisy & ethnic"), Dog Nose All ("psych chorus girls"), um, etc.

**LOS HERMANOS:**

**DJ ROLANDO: Birth of 3000/Son Dos 12" (LOSH 001). \$6.00**

Rolando's first single since the breakout of "Jaguar", and the first release on his new label, Los Hermanos. Massive anthems in that indescribable UR house/techno void.

**LOUNGE ESSENZEN (GERMANY):**

**VA: Lounge.Essenzen.03 CD (LOUNGE 03). \$16.00**

"Since the December of 2001, Mannheim's weekly Thursday evening \_Lounge club has been something of a platform for regional audio and video artists, and internationally celebrated electronica artists, allowing them to present their creativity to a wide audience. In those last two years, the \_Lounge has managed to make a name for itself in Mannheim and beyond, and today counts as one of the most renowned club nights in the land — not just because of its musical variety. The \_Lounge has given electronic music fertile ground to thrive on. And it is only a handful of that which has borne fruit that can now be heard on this third release of the in-house compilation series. \_Lounge.Essenzen.03 brings together tracks by artists who appeared and performed at the \_Lounge between December 2001 and January 2003. They stand for the \_Lounge's openness and, combined, buck the musical trend with which 'lounge-music' is normally associated. The tracks featured here are only seldom what you might refer to as 'fluffy', or 'easy listening'. Instead, they trace the entire spectrum of contemporary musical innovation, and in doing so reflect the current state of Production quality in Germany, Europe and beyond." Artists: Roland Fiege & DFO, Baier & The Box, Munit, Magnum38, Notebook Junkies, GMan, Cloinc, Klangforschungszentrum, Michael Langlois, Frank Martiniq, Lufth Rotes, Clark Kent.

**LOVE RECORDS (FINLAND):**

**VA: Arktinen Hysteria: Suomi-avantgarden Esiputarhureita CD (LXCD 635CD). \$13.00**

"The *Arktinen Hysteria* compilation that came out in November 2001 was compiled by Jukka Lindfors, based on his series of radio documentaries for Finnish Broadcasting Company. Together here are gathered for the first time some seminal tracks usually considered the milestones of early Finnish electronic music; being the real predecessors of the sounds of Mika Vainio, Pan sonic & et al.; combined with some rarities and previously unpublished tracks. The album concentrates mostly around the output of the now-legendary Love Records label, varying from electronic music to avantgarde sounds, free-jazz and experimental rock. Here one can witness some truly timeless electronic pioneering works, delving into the real Finnish analogue roots of glitch, clicks & cuts and even modern laptop sounds. Artists include: M.A. Numminen, Tommi Parko, Pekka Kujanpää (future underground guru M.A. Numminen and his cohorts burping and gurgling to a simple blues theme playing in the background, as part of this home-made tape recorded in 1961), M.A. Numminen & Sähkökvartetti (Holy Grail of Finnish electronic music, creepy-sounding and

even hymn-like, with wailing and sounding like electronic insects), Tommi Parko (avant-gardistic pranks), Erkki Salmenhaara (sounds like a constant switching of dial between radio stations: snippets of orchestral sounds, reverberated electronics, harpsichord, piano etudes, whatever), Blues Section (the territory of backwards tapes, tape loops and other "mind-blowing" sonic regalia of the late 60s), Erkki Kurenniemi (This could be something by Hecker of Meg Records, only 30 years before laptops), Jukka Ruohomäki (non-machine-like electronic pop music), Jouni Kesti & Seppo I. Laine (Pure noise inferno of explosions and chaos), The Sperr (a combination of an experimental rock group and a provocative performance group, features undecipherable vocals mumbling, screeching, murmuring, screaming utter nonsense), J.O. Mallander (Dadaist piece of conceptual art, an aural counterpart to what Andy Warhol did with his movies of repeated boredom), The Sperr (a free-for-all melee of cacophony, like some collective lunatic asylum art therapy), Pekka Airaksinen (murky sauna hut sound expressions, total antimusical and again, totally ageless), S. Albert Kivinen (This 'aleatoric assault' is about the then-US Vice President Spiro Agnew).

#### KURENNIEMI, ERKKI: *Äänityksiä — Recordings 1963-1973 CD (LXCD 637CD). \$13.00*

Brilliant collection of obscure early electronic music, on one of Finland's longest running independent labels; packaged with detailed liner notes (Finnish/English). Not to be missed. "One of the undeniable pioneers of Finnish electronic music is Erkki Kurenniemi (b. 1941), who founded The University of Helsinki Electronic Music Studio in the early 1960's. Kurenniemi built his own series of synthesizers, named as DIMI, which are nowadays mostly possessed by Swedish collector and electronic musician Ralph Lundsten, and published some of his experimental compositions like 'Dance of the Antropoids'. Alongside such Finnish pioneers as Eino Ruutsalo (for whose short films Kurenniemi composed music), Kurenniemi also did some early work on the field of Finnish media art and contributed to Finnish video art and happenings. Kurenniemi created the first commercially manufactured and marketed microcomputer already in 1973 — two years before the American MITS Altair. These days Kurenniemi works as an independent researcher, specialising in such subjects as artificial intelligence."

#### AIRAKSINEN, PEKKA: *Madam I'm Adam 2CD (LXCD 642CD). \$23.00*

Intense double CD from this avant-garde underground icon from Finland, who recorded solo and with groups like The Sperr (who released one legendary freak out LP, *Shh!* in 1970), Gandhi-Freud, Ajraxis, etc. Disc one is a historical compilation, featuring mostly the first CD issue of original tracks from 1968-2002. Disc 2 is all new previously unreleased remixes from: Nurse With Wound, Simon Wickham-Smith, Es, Mira Calix, Curd Duca, Anton Nikkila etc. If you were impressed by the Love Records compilation *Arktinen Hysteria*, this is the next step. "The music of Petta Airaksinen (b. 1945) has been far ahead of its time for most of his 40 year long career. His finest recordings from the 60's are more reminiscent of industrial music and noise (which would emerge ten years later) than of the music of his precursors and contemporaries. In the early 80's few people, if any, were mixing mechanic beats and free jazz like he did — favourable conditions for this kind of music didn't really exist until the turn of the century. His latest genre-hopping work will also probably take a long time to become fully appreciated. This compilation is a fairly subjective selection of his works from each of these periods. The selection of remixes commissioned for the second disc of the compilation aims to find a contemporary context for his work and to expand connections, some of which already existed. For example Nurse With Wound namechecked Airaksinen on their famous list of influences that came with their debut LP *Chance Meeting on a Dissecting Table of a Sewing Machine and an Umbrella* (1979), while Finland's Es played together with Airaksinen in his first live performance since 1987 at Avanto Helsinki Media Art Festival in 2001."

#### LOVELY MUSIC:

#### ASHLEY, ROBERT: *Private Parts (The Record) CD (LCD 1001). \$13.00*

1990 CD issue of a 1977 recording, which was the first Lovely Music release. A softly pedaling mood enhancer of exotically weird proportions, this suffers quite a bit from misappreciation in today's harsh reality scenario. Ashley's words hover just above your lips like a glowing lung, and it's easy to understand why all of Kyle Gann's friends in the 70s were going around reciting phrases memorized from this album, as they emanate connectively to some false dream society like little else in the world of 70s contemporary art. Not for everyone, I suppose, but the properly channelled will melt right into the couch. "Eventually he recognizes what he's created as the first and last episodes of his opera for television, *Perfect Lives*, the middle opera of a monumental trilogy tracing the history of the movement of consciousness across America (east to west). This original recording with Ashley's voice, accompanied by 'Blue' Gene Tyranny on keyboards, and 'Kris' on tablas, remains a classic. It is a masterpiece in its simplicity of form and in the purity and intensity of its effect on the listener...Everything in Ashley's creation makes metabolic connections; there's a transpersonal, time-exempt freedom in it; 'the feeling of the idea of silk scarves in the air.' In other words, the effect of his engaging, lyrical expression is that the mind opens. Only a masterpiece does that." — Melody Sumner.

#### ASHLEY, ROBERT: *Automatic Writing CD (LCD 1002). \$13.00*

A 1996 CD compiling three early Ashley works from the years 1967-79 — some of his most experimental and out-there works. A classic electronic music collection and an ideal intro into the somewhat foreboding oeuvre of Robert Ashley's recorded works. The title piece is a 46-minute classic from 1979, which rather famously formed the basis for Nurse With Wound's *A Missing Sense*. Steven Stapleton's commentary upon this summarizes the intense vibe of this recording: "A *Missing Sense* was originally conceived as a private tape to accompany my taking of LSD. When in that particular state, Robert Ashley's *Automatic Writing* was the only music I could actually experience without feeling claustrophobic and paranoid. We played it endlessly; it seemed to become part of the room, perfectly blending with the late night city ambience and the 'breathing' of the building." The piece features the voices of Ashley and Mimi Johnson, with electronics and Polymoog backing, with a switching circuit designed and built by Paul DeMarinis. A fascinating and mysterious work focused on "involuntary speech". The second piece on this CD is "Purposful Lady Slow Afternoon" from 1968. It features the voice of Cynthia Liddell, backed by singers, bells and crackle. Originally issued on the Mainstream label, as an excerpt for a theatre work for amplified voices and tape. The final piece, "She Was a Visitor" is from 1967, originally issued on the infamous electronic compilation *Extended Voices* (CBS Odyssey), featuring experimental vocals works. Performed by The Brandeis University Chamber Chorus, directed by Alvin Lucier.

#### ASHLEY, ROBERT: *Yellow Man With Heart With Wings CD (LCD 1003). \$13.00*

1990 CD issue of this 1978 piece for voice and electronics. The electronics (with additional Clavinet by "Blue" Gene Tyranny) start out shimmering and subtle, slowing building up in strange, menacing fashion. The first part is in Spanish (with Guillermo Grenier providing the voice); the second part is "in English" (heavily processed vocals by Ashley) and quite radical — easy to imagine this one sitting very high in a United Dairies-like universe.

#### ASHLEY, ROBERT: *eL/Aficionado CD (LCD 1004). \$13.00*

1994 release, with 48 page libretto. Featuring Thomas Buckner as The Agent and Sam Ashley, Jacqueline Humbert & Robert Ashley as his interrogators. Orchestration by Robert Ashley. Engineering and mixing by Tom Hamilton. "This is the fourth opera in Ashley's Now Eleanor's Idea tetralogy: Junior, Jr.'s story. A group of scenes from the life of an Agent. The scenes are a kind of debriefing to a jury of interrogators, in which the interrogators challenge the Agent in various forms of musical dialogue. The mood of the opera owes much to our fascination with espionage and with the character of those people who lead double lives."

#### ASHLEY, ROBERT: *Your Money My Life Goodbye CD (LCD 1005). \$13.00*

"An opera commissioned by Bayerischer Rundfunk Munich's Hörspiel und Medienkunst department about an internationally renowned swindler, who almost took down the European and American banking system. Featuring the voices of Robert Ashley, Sam Ashley, Thomas Buckner, Jackie Humbert, and Joan La Barbara. Recorded and mixed by Tom Hamilton."

#### ASHLEY, ROBERT: *Dust 2CD (LCD 1006). \$26.00*

"Dust features the voices of Robert Ashley, Sam Ashley, Thomas Buckner, Tom Hamilton, Jacqueline Humbert, and Joan La Barbara. 'Blue' Gene Tyranny and Tom Hamilton provide synthesizer and live mixing. The electronic orchestration is by Robert Ashley, Tom Hamilton and 'Blue' Gene Tyranny, with sound effects for 'Friends' composed by Tom Hamilton. This recording was made live at the Kitchen in April of 1999. Modeled upon the medieval form of a motet, *Dust* layers the voices of five characters, drawing upon the 'street-talk' practice of speaking and hearing at the same time. Introducing new techniques in vocal and orchestral styles, and featuring video projections by Yukihiro Yoshihara, *Dust* conjures up a futurist fusion of dream and reality to deal with questions of memory and irretrievable loss. Through a series of related works over the past two decades, Robert Ashley has connected opera with stream-of-consciousness poetry, with advanced forms of narrative and with new ideas about the nature of operatic ensemble. A major figure in American experimental music theater, the depth of Ashley's librettos reveals a highly developed literary mind as well as that of a first rate composer."

#### LUCIER, ALVIN: *Music On A Long Thin Wire CD (LCD 1011). \$13.00*

Alvin Lucier is one of America's quintessential minimalist innovators, composing & performing extreme music for pure tones, brains waves, the "generation of visual imagery by sound in vibrating media," etc. *Music On A Long Thin Wire* is one of his all-time classic works of hovering tones & sonic phenomena, recorded in 1979. "A 50-foot length of taut wire passes through the poles of a large magnet and is driven by an oscillator; the vibrations of the wire are miked at either end, amplified and broadcast in stereo. The thin wire is set vibrating four times at four different frequencies; what results is not the low drone one might expect from a long, vibrating wire, but a complexity of evocative, ethereal chords. First released on Lovely Music in 1980, *Music on a Long Thin Wire* is a classic example of Alvin Lucier's investigations into the physics of sound and the sonic properties of natural processes."

#### LUCIER, ALVIN: *Panorama CD (LCD 1012). \$13.00*

Consists of 1990-94 recordings, released in '97. "A gorgeous recording of works for trombone and piano, transformed by Lucier's electronics and oscillators. 'Wind Shadows' (1994), 'Music for Piano with One or More Snare Drums' (1990), and 'Panorama' (1993) — were written for the Swiss musicians Roland Dahinden and Hildegard Kleebe, who play them on this CD. Also included: 'Music for Piano with Amplified Sonorous Vessels' (1990), which was originally written for Margaret Leng Tan."

#### LUCIER, ALVIN: *I Am Sitting In A Room CD (LCD 1013). \$13.00*

One of Lucier's most classic works and a cornerstone in the world of resonant frequencies. Performed by Lucier on recorded voice, tape machines, delay. "In this fascinating exploration of acoustical phenomena, Alvin Lucier slips from the domain of language to that of music in the course of 40 minutes and 32 repetitions of a simple paragraph of text. In *I am sitting in a room*, several sentences of recorded speech are simultaneously played back into a room and re-recorded there many times. As the repetitive process continues, those sounds common to the original spoken statement and those implied by the structural dimensions of the room are reinforced. The others are gradually eliminated. The space acts as a filter; the speech is transformed into pure sound. All the recorded segments are spliced together in the order in which they were made and constitute the work. *I am sitting in a room* was composed in 1970; this recording was made by Alvin Lucier on October 29th and 31st, 1980, in the living room of his home in Middletown, CT."

#### LUCIER, ALVIN: *Still and Moving Lines of Silence in Families of Hyperbolas 2CD (LCD 1015). \$26.00*

Double CD release of a four-part work, initiated in 1972 and recorded as presented here in 1983/4 and 2001. This reissues 2 long o/p LPs on Lovely, with 4 added parts released for the first time. A series of mostly solo instrument works for the likes of: clarinet, marimba, viola, voice, xylophone, violin, flute, glockenspiel, cello, horn, vibraphone. Performed by: Thomas Ridenour, William Winant, Dan Panner, Rebecca Armstrong, Conrad Harris, Susan Palma, Gregory Hesslink, James de Corsey. An absolute masterpiece of "interference sound".

#### LUCIER, ALVIN: *Crossings CD (LCD 1018). \$13.00*

"1990 CD reissue of prime-era Lucier product, with works from 1982-85. Features 'In Memoriam Jon Higgins (for clarinet in A and slow-sweep pure wave oscillator)', 'Septet for Three Winds, Four Strings and Pure Wave Oscillator', and 'Crossings (for small orchestra with slow-sweep pure wave oscillator)'. Said slow-sweep pure wave oscillator produces slowly swept pure waves that oscillate (on separate occasions) a clarinet, three winds and four strings, and a small orchestra. Maximum beat frequency heterodyning, often at an audible pitch. Similar acoustic phenomena as Tony Conrad/Penderecki string work and just as aurally stimulating (for those with lazy ear-ciliae)." — Hrvtvski.

#### LUCIER, ALVIN: *Clockwork CD (LCD 1019). \$13.00*

Another classic Lucier catalog item, a 45-minute recording made in 1991 of this piece that he first conceived in 1978. The piece is for: amplified clock, performer with galvanic skin response sensor and digital delay system. The sounds that emanate are beautifully shifting patterns of tock-collage that reveal dramatic sonic details. "I wanted to make a work in which a performer could speed up and slow down time, stopping it, if possible, simply by thinking. I bought a Westclox Silver Bell Monogram in a local store and ordered a galvanic skin response sensor through the Edmund Scientific Catalogue. A GSR is designed to measure differences in skin resistance caused by changes in emotional state. A small current is sent through the body, the response to which is amplified, producing an output voltage which can be used to control various devices...later I added a bank of fixed delays which, as they play out from the voltage controlled delay, create multiple reflections that almost convince the listener that the room is changing size."

#### HASSELL, JON: *Vernal Equinox CD (LCD 1021). \$13.00*



"Early experiments (76-77) in fourth-world algorithms from this oft-overlooked composer. Features the dynamic/tasteful instrumental stylings of Nana Vasconcelos, David Rosenboom (recent Braxton collaborator), William Winant, Nicholas Kilbourn, and someone/thing monikered to the known universe as 'Drone'. Mostly light island rhythms augmented by Hassel's alien effector-trumpet. Recalls the peaceful slumber of Miles's *In A Silent Way* in spots. Don't forget the most important credit: "256hz pitch standard: Motorola Scalatron" (Wouldn't want to run into THAT in a dark alley...)." —Hrvatski.

**BEHRMAN, DAVID: On The Other Ocean CD (LCD 1041). \$13.00**

"1996 CD reissue of a 1978 LP. "On the Other Ocean" is an improvisation by Maggi Payne and Arthur Stidfole centered around six pitches which, when they are played, activate electronic pitch-sensing circuits connected to the 'interrupt' line and input ports of a microcomputer, Kim-1". The other piece on this CD, 'Figure in a Clearing' is of similar intent, only featuring David Gibson on Cello and Behrman on electronics. Beautifully presented live-improvisor/computer-accompaniment studies by this well-known composer and founder the Sonic Arts Union in 1966 with Robert Ashley, Alvin Lucier, and Gordon Mumma." — Hrvatski.

**BEHRMAN, DAVID: Leapday Night CD (LCD 1042). \$13.00**

"A series of three pieces/suites; 'Leapday Night', 'A Traveler's Dream Journal', and 'Interspecies Smalltalk' involving Rhys Chatham/Ben Neill (on trumpet/mutantrumpet), Fluxus mainstay Takeisha Kosugi (violin), and Behrman himself on electronics. The system consists of pitch sensors ("ears" with which it listens to the performing musicians), various music synthesizers (some homemade), a computer graphics color video display and a personal computer". Heavy period-synth float w/ bare accompaniment, thankfully just-pre DX-7. See above for relative cultural importance." — Hrvatski.

**MONK, MEREDITH: Key CD (LCD 1051). \$14.00**

This album contains Meredith Monk's earliest compositions for voice. The songs that make up *Key* were composed and performed in a 3-year period between 1967 and 1970, when Monk collected them into this 45-minute "invisible theater" experience. Monk (travelling voice, electric organ, jaws harp), Daniel Ira Sverdik & Dick Higgins (companion voices), Collin Walcott (companion voice & mrdingam), Lanny Harrison and Mark Berger (vision monologues). "In 'Key' I wanted to create a constantly shifting ambience. Each song dealt with a different vocal character, landscape, technical concern or emotional quality. I was trying for a visceral, kinetic song form that had the abstract qualities of a painting or a dance. I knew that I didn't want to set music to a text; for me, the voice itself was a language which seemed to speak more eloquently than words. I chose certain phonemes for their particular sound qualities. In a sense, each song became a world in itself with its own timbre, texture and impulse." — Meredith Monk.

**TYRANNY, BLUE GENE: Take Your Time CD (LCD 1066). \$13.00**

A CD of works for solo piano. "Thirty-five of the 36 songs in this 'audio storyboard' are individually built around an atmospheric primary chord, counter-rhythms, and a body of notes which creates a potential melody that unfolds bit by bit. 'The Driver's Son' is scored for a narrator, a chorus of 5 people creating 15 voices, an electronically modified orchestra of folk and concert instruments and parts for a lighting designer and a live video animator known as The Guide. The realization for electro-magnetically stimulated piano (1993) heard here employs feedback circuit devices, designed by composer David Meschter, that initiate subtle sustaining tones when placed on the strings. The slowly appearing, ethereal sounds in this piece are 'artificial harmonics' that resonate high in the piano strings when one chord is silently depressed and another chord of the same form but a half-step lower is loudly struck and quickly released. 36 of these, interlaced with 36 'natural harmonics,' were recorded and then the initial loud attack was removed with computer editing. This procedure left a bed of subtle, non-corporeal sounds that seem to lie on the surface of the strings like a cloud, and allowed listeners to hear sounds that normally are only perceived by the pianist sitting a few feet away from the strings."

**JOHNSON, TOM: An Hour For Piano CD (LCD 1081). \$13.00**

"A trance music piece made up of repeating 4/4 cells in which an absolutely steady eighth-note motion predominates. Often several cells are going on simultaneously, and one cell frequently mutates into another through the addition or subtraction of a note or two. One has to step back far enough to get a perspective on the large-scale shifts in density and tonality before the impact of *An Hour For Piano* can be felt. Frederic Rzewski plays very percussively throughout, giving the piece an intense forward motion."

**MUMMA, GORDON: Studio Retrospect CD (LCD 1093). \$13.00**

A collection of six compositions made in electronic music studios from 1959 to 1984. All were composed for concert hall or theater performance with choreography, as well as for distribution on recordings. "Long-awaited CD collection of early electronic works from this Sonic Arts Union member (along with Alvin Lucier, Robert Ashley, and David Behrman) and co-founder (with Ashley) of the Cooperative Studio for Electronic Music in Ann Arbor, MI (rumoured the first EMS in the US) as well as the ONCE festival(s, 66-74), not to mention his involvement with John Cage and David Tudor as one of the principal composers for the Merce Cunningham Dance Company. Oh yeah, and Mumma 'was among the first composers to employ circuitry of his own design in compositions and performance.' Features the pieces 'Retrospect' (1959, whose 'Densities' interlude beat B.Gunter et al to the punch [line] by about 30 years), 'Music from the Venezia Space Theatre' (1964, as brilliant a headfuck as implied), 'The Dresden Interleaf 13 February 1945' (1965, after six minutes of near-silent ghost echoes, one thousand bees invade for exactly 25 seconds, then...), 'Echo-D' (1978, harpsichord and Buchla box sources are given 15 minutes in which to roam freely), 'Pontpoint' (1966-80), and 'Epifont' (1984). Mumma's been one of the more obscured blokes in possession of a misfiring neuro-transmitter set (his 'portable recording apparatus' and related getup puts the MD sham-antics of the Lucky Kitchen set to shame) and what with the 'electron-arhchaica' movement being graced with it's own Ellipsis Arts boxset (like they were all fucking Babenzele Pygmies) you'll surely find a local pen-pal with which to co-tirade on themes of his inherent era genius and contemporary shadow-likeness (as far as output is concerned, although 1987's video-performance of his 1974 piece 'Some voltage drop' wherein 'various parts of musical piece are played on musical saw in an empty amusement park; other part is electronic squeals emitted from accelerometers' would make Gord seem at bat w/old demons) over firelight and fine tawny port. Music, alive, perhaps crawling towards the sun." — Hrvatski.

**TUDOR, DAVID: Three Works For Live Electronics CD (LCD 1601). \$13.00**

David Tudor was an avant garde pianist (most closely associated with John Cage, also performing Feldman, Stockhausen, Wolff, etc), who became a crucial pioneer in the world of live electronic music in the 1960s, developing custom-built electronic devices. These 2 Lovely Music CDs are the only commonly available recordings of his electronic music. *Three Works* includes: "Pulsers" a work from 1976, exploring the world of rhythms created electronically by analog, rather than, digital, circuitry. Incorporates a tape of electronic violin work by Takehisa Kosugi. "Untitled": "a series of works composed in the 1970s that were developed through experiments in generating electronic sound without the use of oscillators, tone

generators, or recorded natural sound materials."

**TUDOR, DAVID: Neural Synthesis Nos. 6-9 2CD (LCD 1602). \$26.00**

"Performed by David Tudor; produced and recorded by David Tudor and John D.S. Adams. Binaural and stereo mixes on 2 CDs. This recording combines the art of music, the engineering of electronics, and the inspiration of biology. In it, David Tudor orchestrates electronic sound in ways analogous to our biological bodies' orchestration of consciousness. The performance originates from a neural-network synthesizer conceived and built especially for Tudor. He surrounds this synthesizer with his own unique collection of electronic devices, and in the recording on this CD made for headphone playback, he uses a new binaural technique for translating sound into out-of-head localizations in which sound seems to originate from specific, changing points within a space around the listener."

**OLIVEROS, PAULINE: Crone Music CD (LCD 1903). \$13.00**

"Studio recordings from 1989-90, 'commissioned by Mamou Mines, the New York based experimental theater collective, for their production of *Learn* by William Shakespeare.' In use herein is a fairly complex series of pitch-modulated foot-controlled digital delay units which render Oliveros' solo accordion playing into a full accordion ensemble. This all results in SERIOUSLY dense overtone/ghost chord action, complete with microtones and counter-melodies emulating something like a grand-pipe-organ jam session. Heavy. By far the most ear-triggering of all Oliveros's explorations with said instrument." — Hrvatski.

**RADIGUE, ELIANE: Songs of Milarepa 2CD (LCD 2001/2). \$26.00**

Double CD of all 5 of Radigue's songs in tribute to the Tibetan saint and poet from the eleventh century. Two of the tracks date from an 1983 LP (Radigue's first release), 2 are previously unreleased and the final 62-minute track was previously issued as a sole CD in 1987. The material is performed by Radigue (synthesizer & recording), Robert Ashley (English voice) & Lama Kunga Rinpoche (Tibetan voice). Radigue was born in France and has studied under Pierre Schaeffer and Pierre Henry; her musical has an extremely organic and mystical electronics vibe, and has been previously documented on Phill Niblock's XI label, as well as Metamkine and Lovely.

**CAGE, JOHN: Music Of Changes CD (LCD 2053). \$13.00**

Performed by Joseph Kubera, the first complete recording of this important solo piano work. "Music of Changes is a manifesto. It marks Cage's first comprehensive 'exploration of non-intention' through the systematic use of chance operations to create a complete, major work. Begun in May 1951, *Music of Changes* was named in honor of the I Ching, or *Book of Changes*, the ancient Chinese book of oracles that had become Cage's means of synthesizing chance with rigorous discipline. Cage's notation heralded a new concept of musical time, placing the performer in a new relation to the score, one in which orientation is the occurrence of events rather than to the relations between them, which is to say to action rather than to memory. Performances of *Music of Changes* have been rare since David Tudor ceased playing the work in the late 1950s; Herbert Henck and, more recently, Joseph Kubera are among the few pianists to have assayed the obstacles posed by its innovations. For all its prominence in the history of postwar music, *Music of Changes* has remained more discussed than heard, more treatise than artwork." —John Holzaepfel.

**KOSUGI, TAKEHISA: Violin Improvisations CD (LCD 2071). \$13.00**

"1990 CD release of solo violin & electronics recorded in NYC in September of 1989. Kosugi is of course the main 'Taj Mahal Traveler' and key player in Fluxus related activities during the sixties. This is some of the most beautiful mathematical-relationship inspired solo performance grate/scape out there, it's really hard to believe that all present glossed-out cavern/tank sonics are derived from a single violin & a digital delay unit. Just enough trace of certain 'Eastern' micro-tonalities & alien gesture to keep your ears dancing on end. Sublime." — Hrvatski.

**LA BARBARA, JOAN: Voice Is The Original Instrument - Early Works 2CD (LCD 3003). \$26.00**

Collection of early works & her first vocal compositions, originally released on LPs in the 1970s and early 1980s on her own Wizard Records. "One of my earliest pieces, 'Hear What I Feel', was a self-exploratory, sensory-deprivation experimental work, designed to help me discover new sounds, delve into psychological aspects, as well as communicate with the audience on a pre-verbal level of awareness. After spending an hour in isolation with my eyes taped shut and nor touching anything with my hands, I was led our into the performance space where my assistant had placed a variety of substances in six small glass dishes. As I touched the material, I tried to give an immediate vocal response to what I felt both emotionally and physically, without the benefit of visual information. I expected the shock of bringing a solitary state of mind into the heightened awareness of a performance situation to intensify my experience, and the poignancy of my 'prepared' state to affect the audience. The sounds are presented here in their raw state; it is truly an experimental work with no intentional musical implications or designs. 'Voice Piece: One-Note Internal Resonance Investigation' explores the color spectrum of a single pitch. Circular Song was inspired by the circular breathing technique of horn players. 'Des Accords pour Teeny', an exploration of multi-phonetic technique or choral singing, was dedicated to Teeny Duchamp. In much of my early work I dealt with sound as a physical presence, sculpting it, building up layers in complex constructions, letting the flow of thought and the visualization of sonic gestures direct my studio art. *Voice Is the Original Instrument* was both a statement of purpose and a manifesto as, through various experiments and explorations, I tried to rediscover the basic function of the voice as the first means of expression as well as to release untapped sonic material. As I gave my classically trained voice its freedom, letting it direct me toward new places and ideas, I developed what was a unique vocabulary and used those sounds to score an orchestra of layered voices."

**BUCKNER, THOMAS: Inner Journey CD (LCD 3023). \$13.00**

Featuring new works by Jacques Bekaert, Thomas Buckner, William Duckworth, Somei Satoh & David Wessel. Performed by Leroy Jenkins (viola), Joseph Kubera (piano), J.D. Parran (bcl), Stefani Stari (flute), David Wessel (synthesizer) & Orchestra of the SEM Ensemble, Petr Kotik, conductor.

**BUCKNER, THOMAS: His Tone Of Voice CD (LCD 3024). \$13.00**

Thomas Buckner (baritone), singing the commissioned music of "Blue" Gene Tyranny, Mel Graves and Jacques Bekaert. Performers include: Leroy Jenkins (violin), Joseph Kubera (harp-sichord), Josef Burgstaller (trumpet), Jacqueline LeClair (oboe), Tyranny (piano), etc.

**SVARD, LOIS: Other Places CD (LCD 3052). \$13.00**

Solo piano recordings of works by an usual trio of composers: Elodie Lauten, Jerry Hunt & Kyle Gann. Svard's style is soft, eloquent and pedal-extensive, resulting in a sublime, low-key recording. "Elodie Lauten's 'Variations on the Orange Cyle' is a richly-textured combination of transcribed improvisation and intentional notation that creates lush, every-changing tapestries of sound. Jerry Hunt's 'Trapani (stream)' is a contemplative work exploring different facets of sound through a progression of tremolo chords played with a variety of voicings, dynamics and pedalings. Kyle Gann's 'Desert Sonata' is based on his unique rhythmic language developed from the multi-tempo structures of Conlon Nancarrow and the dances of

the Hopi, Zuni and other Pueblo Indians."

**JENKINS, LEROY: Solo CD (LCD 3061). \$13.00**

Solo violin and viola, recorded live in Santa Fe, 10/24/92. Jenkins was an early member of the AACM, founded the crucial Revolutionary Music Ensemble with Sirone & Jerome Cooper and has been one of the most gifted and rewarding voices in the world of fluid violin communication for decades now.

**DOWNTOWN ENSEMBLE: Downtown Only CD (LCD 3081). \$13.00**

"The Downtown Ensemble was formed in 1983 by co-directors, Daniel Goode and William Hellerman. The Ensemble has several points of focus: music for open (unspecified) instrumentation, emerging composers, commissions, graphic scores, ritual/intermedia music, and large ensemble works. While the Ensemble has a consistent core of players, performances always involve a variety of other artists. There have been over fifty such collaborations since the group's inception. This Lovely Music CD presents four of them!" Features works by: Goode, Hellerman, Mary Jane Leach and Peter Zummo.

**MANN AND THE USE, CHRIS: CD (LCD 3091). \$13.00**

"Chris Mann is a composer working in Compositional Linguistics, his work is mainly to do with the technology and philosophy of speech. Performer (voice), since 1989 with Machine for Making Sense and most recently Chris Mann and the Impediments. This CD features: "or, yellow" (23:00), (performed by: Christine Bard, Anthony Coleman, Chris Mann, Christian Marclay, Mark Stewart, David Watson); "Virtuoso thinking for several invited words" (20:09), (Chris Mann); "Humility — on eating your words" (22:11), (Chris Mann, Jim Pugliesi).

**HUMBERT, JACQUELINE: Chanteuse CD (LCD 4001). \$13.00**

"Chanteuse is a collection of new or previously unreleased songs, many of which were written for me by a broad range of contemporary American composers. My performance style resides somewhere between musical speech and melodic interpretation in a lyrical, poetic approach to the articulation of words, capitalizing on their inherent sound shapes, vernacular and colloquial origins, and intricate vocal rhythms. (Really!) I am fortunate to have such a wonderful variety of works to present in this collection, all of which extend, reinterpret, and re-conceive what we think of as belonging to the musical genre, song. (JH). Since the early 1970s, Humbert has collaborated as performer, visual artist, and designer with leading innovative artists, filmmakers, choreographers and composers worldwide. Her approach to vocal performance has influenced many composers, and the works in Chanteuse represent a new and exciting extension and reinterpretation of the 'song' genre." Composers: Sam Ashley, David Rosenboom, Joan La Barbara, George Manupelli, Jacqueline Humbert, James Tenney, Larry Polansky, Alvin Lucier, Gustavo Matamoros, Katrina Krinsky, Jacqueline Humbert & David Rosenboom.

**ASHLEY & PAUL DE MARINIS, ROBERT: In Sara, Mencken, Christ And Beethoven There Were Men And Wo CD (LCD 4921). \$26.00**

New definitive CD reissue of this original Cramps label album from 1974, an early classic from Robert Ashley (previous CD version on Cramps is now deleted). This deluxe slipcased version features an 110 page book, reproducing the original Wolgamot text along with fascinating liner notes explaining the whole project from Keith Waldrop and Robert Ashley. The CD features one long composition with Ashley reading a text by poet John Barton Wolgamot. The poem has 128 stanzas; each stanza is made up of the same phrase, into which are introduced four variables, three are names or groups of names or constructions of names, and the fourth variable is formed by the adverb of the active verb. The result is considered "one of the most unusual and difficult linguistic textures in the English language". The underlying music is supplied by Paul DeMarinis on Moog synthesizer. Ashley on De Marinas: "(Paul) has elaborated seven different modular combinations, each of which can be controlled by programmed impulses. These derive from the sound of the reading of the poem passed through the regeneration high frequency filter and successively translated into a series of command impulses."

**LUCIER, ALVIN: Theme CD (LCD 5011). \$13.00**

New 1999 release previously unrecorded Lucier works from the mid-90s. Features: "Music for Piano with Magnetic Strings" (performed by Lois Svard, piano), "Theme" (Sam Ashley, Thomas Buckner, Jacqueline Humbert and Joan La Barbara, voices set to a poem by John Ashbery) and "Music For Gamelan Instruments, Microphones, Amplifiers and Loudspeakers" (performed by the Wesleyan University Gamelan Ensemble). "'Music For Piano...' is a work in which the strings of a piano sound by themselves. Several EBows (small electromagnets used primarily with electric guitars) are placed on the strings of the piano. The pianist works from a prose score which describes the process and suggests (s)he freely position and reposition five EBows on the piano strings, creating strands of sounds of varying density and texture. Much of the pianist's time is spent listening for harmonics, audible beating, occasional rhythms produced as one or more magnets vibrate against adjacent strings, and other acoustic phenomena. 'Theme' sets a poem of John Ashbery's to music. Lucier didn't want to violate the flow of the words of the poem by fragmentation or any other cut-up method. The stanzas seemed musical enough just as they were, and he wanted the audience to hear the poem more or less in its pristine state. So working intuitively and by ear, he wrote out the poem for four readers in the order it was written, repeating words and phrases, overlapping and superimposing them in various ways. To 'set' the poem, he inserted microphones into the mouths of various vessels, including a small milk bottle, a sea shell, a vase, and an empty ostrich egg, to pick up the words as they were sounding inside the vessels. The readers speak normally, allowing the pitches of their voices which match those resonances of the vessels to create musical sounds."

**LUCIER, ALVIN: Still Lives CD (LCD 5012). \$13.00**

"Three new pieces for piano soloist with accompanying pure wave oscillation. Titles: 'Music for Piano with Slow Sweep Pure Wave Oscillators' (performed/composed for Marilyn Nonken), "On the carpet of leaves illuminated by the moon" (performed/composed for Ryuko Mizutani), and 'Still Lives' (performed/composed for Joseph Kubera). All pieces exhibit Lucier's unique take on performance-environment concepts. Quiet, melancholy, rather soothing. Gaining age with grace I suppose." — Hrvatski

**LOWLANDS (BELGIUM):**

**VA: Fear No Fall CD (LOW 011 CD). \$15.00**

"Fear No Fall is the improvisation project that took place as part of the Leuven based Klapstuk Festival, which is a biennial festival on contemporary dance that has extended its program over the last few years to include theatre, film, video. For the 2nd edition under the Fear No Fall name that took place from October 1st to 5th, 1997, six musicians from a wide variety of genres, yet all with a strong background in improvisation, were invited with the question whether they wanted to play a series of 5 improvisational concerts with ever-changing line-ups. These are the contestants : David Shea, Dirk Wachtelaer, Jim O'Rourke, Zeena Parkins, Toshinori Kondo, and DJ Low."

**LUCKY PIERRE (UK):**

**VA: Robopop Volume 1 CD (PIER 012CD). \$10.00**

"Budget-price collection showcasing 17 tracks of contemporary international electronic pop, made on machines by humans with heart and soul. Features many names from the growing UK electropop community, including client (signed to Andy Fletcher of Depeche Mode's Toast Hawaii label), Vic Twenty (first group on Mute Supremo Daniel Miller's credible Sexy Units label, guests on Erasure's recent tour), Riviera (currently recording with Nick Rhodes of Duran Duran), and the loyally followed Baxendale, while the cream of the U.S. movement is represented by Laptop and star-in-the-making My Robot Friend. In addition to electronic stalwarts Komputer and White Town, Robopop introduces new acts from the UK, USA and Europe, many of whom are releasing material on dedicated labels which are springing up in a way not seen since the early-80s emergence of Mute and Some Bizarre."

**LUSAFRICA/BMG (FRANCE):**

**CRAIG & PEPE BRADOCK, CARL: Angola 12" (BMG 10861). \$9.00**

"No needs to introduce the greatest diva of Cabo Verde Cesaria Evora. Today the compliment is musical and it is served by the masters of beats and house music, with the likes of Château Flight, Soldiers of Twilight, 4heroe, Osunlade, François K (all remixes to be released soon).... Coordinated by the infamous French Label Versatile, these remixes pay the tribute of house music to the so-called 'world' rhythms and to the melancholic sensuality of Cesaria's ballads. The track 'Angola' comes from the 1992 album Miss Perfumado. Carl Craig's work: straight to the point. Nine minutes of pure progressive and raw house music, the lucky DJs who already tried it exploded the dance-floor. Hypnotic! Pepe Bradock offers first a happy version of 'Angola' with strong basses; then his dub version plunges straight into the depth of 'Angola's' sound."

**LUX NIGRA (GERMANY):**

**ZORN: The City's Collapsing (But Not Tonight) CD (LN 14 CD). \$15.00**

"The City's Collapsing (But Not Tonight) is the first album release by (Michael) Zorn, who grew up and lives in East Berlin. Musical influences that seep through in his own work were, on the one hand, mid-eighties electronic dance and pop around Depeche Mode, but all-important has been Berlin's Hardwax record store, where he shares more than a few roots with the Din and Chain Reaction labels, from Detroit to dub reggae to British electronica. The 12 tracks of the album expand on the blue summer night mood of his first 12", fueling its relaxed electro calm with the undercurrent tension of more upbeat techno. Zorn's refined focus on atmosphere, melodic development as well as groove and rhythmic arrangement lead to a record that remains straight and accessible without becoming backward and impersonal. With its modest restraint from sound trickery, Zorn's methods and sensibility leave him plenty of room to play with ambiguities on and between all levels, which mark the main source of lasting fun for the listener. Hence, while DJ's will pick out particular favourites either for floor or lounge, the album works just as well at home, where a varied but coherent flow reveals Zorn's unique voice."

**ZORN: The City's Collapsing (But Not Tonight) 2LP (LN 14 LP). \$16.00**

Double LP version.

**BIOCHIP C.: 2001 CD (LN 15 CD). \$15.00**

"Like 1984, 2001 is a date that recalls classic outlooks to a future that we're leaving behind. While Martin Damm has always enjoyed playing with retro elements particularly in his electro works, his game has never been so refined, veering off in multiple uncharted directions yet always clinging to a foothold in abandoned futures. As a result, a detached melancholy pervades the album, which offers a variety of scope that can only be called cinematic and a particular rhythmic inventiveness stretching far into uneven grounds, all presented in clear and richly detailed production that is the author's trademark. Complete with his subtle, teasing humour, the whole approach of Martin Damm is a rare one. Ignoring the innocent soundtrack-of-my-life requirements that define the pop of the day, and oblivious to the taboos of cool, it provides us with the most truthful mirror possible, a short but bright glimpse into the ongoing collective dream of future that never happens."

**VA: Lux Nigra Allstars CD (LN 21 CD). \$16.00**

"Celebrating five years since its inception, this is a comprehensive 15 track overview of the Lux Nigra label from Berlin, comprising much of its extended family and relations. Artists featured include label owner Multipara, Thaddi Herrmann, Arovane, Zorn, Biochip C., Society Suckers and a host of other names, providing an invaluable cross-section of this most ambitious, diverse label and 6 previously unreleased bonus tracks. Couched in one of the finest pieces of packaging we've seen in a long while, this is a highly developed and yet personal compilation, like an inspired mixtape given as an introduction, by a bastion of the Berlin underground." Artists: Multipara feat. Blaxista, Thaddi Herrmann + Zorn, Blackjewishgays, Christian Gierden, Biochip C, Rockin' Pony, Arovane, Artificial Duck Flavour, Zorn, Lords of Gabber, Society Suckers, Blätter.

**ZORN: Apnoe LP (LN 22 LP). \$12.00**

"A well-balanced combination of influences lies at the heart of the nocturnal urban landscape of Michael Zorn's music — mid-eighties electronic dance and pop around Depeche Mode, but most importantly, the selection of Berlin's Hardwax record store, with its particular combination of Detroit, dub reggae and British electronica. Apnoe is his long-awaited second EP for Lux Nigra. On the six tracks of Apnoe Michael Zorn continues his quest for an accessible combination of complex and unusual grooves with moody melodic atmospheres. It is less upbeat that his album (and his live sets), but retains the focus on rhythmic energy. Most importantly though, this is Michael Zorn's darkest record. Always softened the edges of his music, moments of sadness, despair and silent horror shine through — a cathartic moment in his discography."

**VA: Marianengraben LP (LN 24 LP). \$12.00**

"Revisiting the defining track from Zorn's Apnoe mini album which dropped late last year. Marianengraben is literally the deepest part of the ocean, where all is murk, mystery and darkness. First remix to the line is Christian Kleine, who by now should need no introduction to readers of these pages, for a wonderfully deep piece of four-four, an aquatic visit to some of the territory his last Firm EP suggested. Sublime stuff. Next up is Boulderdash, Hans Möller, one half of the much fancied Boy Robot, who settles on bass elements, movin the track further from its steppers basis to a deep sea ride, slippery but still with a huge amount of bleeped-out-funk. Arne Van Petegem's Styrofoam project ties up the first side, pushing the tempo into a proper 004 dubsteppa style, adding biscuit tin drums and some nifty melodic exploration. Hey-o-Hansen begin faithful to the original, then preside over a more dubbed up, rustic skewed folk approach. Pony m, known to his mum as Sasha Rozet, half of Rockin' Pony, develops on his fine album for Lux, shifting and altering perspective with a dope head nodder, while Blätter's Akira Shiozawa takes us apparently inside the diving bell, with a delicious, breathy, ethereal deep dub. Jonesco from Nottingham first surprised us with his lovely electroacoustic album for Zorn's own Engelszorn imprint, here he sets everything to rewind with uncanny and pleasantly unsettling results."

**SONIC SUBJUNKIES: *Molotov Lounge LP (LN 25). \$13.00***

"Sonic Subjunkies is the project started by Thaddi Herrmann back in the mid 90's together with his close friend Rob Marvin. The pair were the first act signed to Alec Empire's fledgling DHR imprint and their live shows (in particular at the Suicide Club back in '95) became legendary for their blend of obliterated junglist outbursts, decimated breaks and a realignment of classic Hardcore traditions. By the time *Molotov Lounge* (their first and only album) came out on CD format back in 1998, Thaddi and Rob had decided to disband and move on to fresher pastures. *Molotov Lounge* was released to a hail of acclaim and became the definitive album of its kind — a landmark blend of industrial beat posturing and innovative sampling twists that re-shaped Hardcore into something altogether more fierce and uncompromising. The album was cut for vinyl a year later in 1999 but never saw the light of day...until now. This limited vinyl edition is at long last available — courtesy of Berlin's most uncompromising label — Lux Nigra, and marks the end of a process started over 10 years ago in a small Berlin bedroom. *Molotov Lounge* is a landmark album, a dark stretch of brooding drum machines, chopped-up breaks and twisted Manga samples — it's one of the definitive albums of its kind and stands as a testament to some the influences and sounds that inspired us back in the late 90's and that still sound so good today."

**VA: *No Movement No Sound No Memories Removed 12" (LUX 03). \$11.00***

Remix EP of an original track by Thaddi Herrmann (Sonic Subjunkies) & m.z.; the original track was issued on the *Biophilia Allstars* comp LP on Lux Nigra a year or so ago — but there is no artist name for the project. This new EP features six tracks, in dark, minimalist styles (not in any way DHR-like); remixing the original track, with a new edit of the original as well. "This 12" will feature remixes by Arovane, Pole, Multipara, Artificial Duck Flavour, and No. 9 (Fat Cat, man behind the Din label), plus an edit of the original track."

**LUXURY LOUNGE COOPERATION (GERMANY):****VA: *Lounge Time CD (EFA 61044). \$15.00***

Tracklisting: Trio Elétrico: "Lunera", Mo' Horizons: "Yes Baby Yes", Jimi Tenor: "Love And Work", Chop More Zui: "Chop Pop", Thievery Corporation: "Lebanese Blond", Trafalgar: "Radar", Chekov: "Stereophonic Sounds", Boozoo Bajou: "Night Over Mangus", Plexiq: "Cosmo (Version)", Nightmares On Wax: "Les Nuits", Nonex: "Temporality", The Shape: "Funky Midnight Drive", Sea of Tranquility: "Change", Lava Lounge: "Rausch der Tiefe", Millenia Nova: "Slow E-Motion Sightseeing".

**LYMPH LTD. (BELGIUM):****STARFISH POOL: *Meets Various Artists: Lymph Two 12" (LYMPH 02). \$10.00***

"This release is number 2 of a monthly cycle of 8 vinyl 12" and 2 additional CD releases from Starfish Pool. For number two the contributions come from Lusine ICL, Kit Clayton, Llips., Needle Ltd., Funckarma and The Steve McQueen Trio. This EP contains one track on the A-side in which different samples from different artists are used, while the flipside features one track and 27 locked grooves. Only 555 copies for the world."

**STARFISH POOL: *Meets Various Artists: Lymph Three 12" (LYMPH 03). \$11.00***

"Number 3 in a series of eight 12"s and two CDs. Here, the contributions come from Lusine ICL, Kit Clayton, Llips., Sony-Mao, and Scenic. This EP contains one track of the A-side in which different samples from different artists are used, while the flipside features two tracks and 26 locked grooves. Only 555 copies for the world."

**STARFISH POOL: *Meets Various Artists: Lymph Four 12" (LYMPH 04). \$11.00***

"Fourth part of this cycle series where Starfish Pool reworks, cuts&pastes, redefines and reprograms sound excerpt contributions from various artists of the international electronic scene. For number 4 the contributions come from Anton Price, Kit Clayton, Lusine ICL, Needel, Sony-Mao and The Steve McQueen Trio. The EP contains one track on the A-side in which different samples from different artists are used, while the flipside features three more tracks (based on abused locked grooves of the artists involved) and 31 bonus locked grooves! This release is the 4th of a monthly cycle of 8 vinyl 12i releases and 2 CD releases. Limited to 555 copies for the world!"

**STARFISH POOL MEETS VARIOUS ARTISTS: *Lymph Five 12" (LYMPH 05). \$11.00***

"Fifth part of this cycle series where Starfish Pool reworks, cuts & pastes, redefines and reprograms sound-excerpt-contributions from various artists of the international electronic scene. For number 5 the contributions come from Kit Clayton, Lusine ICL, Llips., Funckarma, Steve McQueen Trio and Holon. Containing one track on the A-side in which different samples from different artists are used, while the flipside features one more track (based on abused locked grooves of the artists involved) and 33 bonus locked grooves! This release is the 5th of a monthly cycle of eight vinyl 12" releases and two CD-releases."

**M (GERMANY):****MAURIZIO: *M Series CD (MCD). \$16.00***

"The classic Maurizio/M-Series CD, originally released in 1997 and out of print for quite a while now, is being remastered and reissued in a DigiPak. The track list features Dub-Techno essentials like 'M5', 'M4.5', 'M6' or 'M7' (CD-exclusive mix) some edited for CD release — still kicking! Maurizio is a Berlin minimal techno producer, aligned with Basic Channel/Chain Reaction, who has also recorded with Juan Atkins as 3MB. He has produced a series of 7 12"s on his own self-named label (just referred to as the "M" label for lack of anything else) and this CD compiles some of that material. This launches deep, dub-inflected layers of hiss, perfectly phased-away computer squelch, and pummeling bottom into a totally satisfying array of aesthetically assured sound. Tracklisting: M06 (original 12 mix), M07 (unreleased mix), M04 (edit), M05 (original mix), Domina (original 12" mix), M07 (edit), M04.5 (edit), M06 (edit)."

**M:NARSITIK (SWITZERLAND):****LANDOVITCH, VELMA B.: *Cyclique2 (Series for Spectacles No. 1) CD (MN 001 CD). \$15.00***

2001 releases, in stock for the first time. "Velma B. Landovitch is a side project of the Swiss band Velma, already known for their excellent and special hypnotic post-pop-electronic music. For this record, most of the main 'themes' and songs are taken from their *Cyclique* album (Emperor Norton/Noise product) and reworked in a more 'abstract' way. It's in this atmosphere that *Cyclique 2* takes place, a never seen and unique performance which combines electronic music with a visual aspect, built around a cyclical idea of course. This record is the soundtrack of this spectacle and can be described as minimal, hypnotic, rich, original and unique. Electronic loops, abstract drones, soft electro pulses making rhythms, frequencies, abstract rhythms, clicks, saturation cuts, whispers, sometimes enigmatic discreet far piano notes are being played.... this is a never heard before and unique work, a secret garden, a treasure of sound and structures."

**LANDOVITCH, VELMA B.: *Natal (Series for Spectacles No. 2) CD (MN 002 CD). \$15.00***

"Another record for this Velma side project. *Natal* is the music which has been composed specially for Swiss choreographer Fabienne Berger's modern dance performance with visual/projections. Minimal electronic loops play while enigmatic and beautiful sound landscapes fly in the background, aquatic ambient sounds follow a linear structure, heavy ultra bass frequencies start pulsing to form complex rhythms, while different clicks and cuts give it a strange but captivating aspect. Long fragile tremolo drones and soundscapes tremble, creating something like beautiful northern and deep atmospheric landscapes. Then some abstract linear beats come in with repetitive sounds around static electronic drones, more sound computer manipulations.... This record really sounds like 'never heard' and unique, somewhere between electronic and minimal music, done in a very clever and brilliant way."

**LANDOVITCH, VELMA B.: *Finalé (Series for Spectacles No. 3) CD (MN 003 CD). \$15.00***

"Third and final release in the 'Music for spectacles' series by Velma B. Landovitch, the more ambient/abstract side project of the Lausanne, Switzerland band Velma. Final release, and surely the best. This release explores more rhythmic patterns built up with loops, digital and abstract sounds, computer manipulations, drones, cold and enigmatic atmospheres, computer saturations, frequencies, electronic reverberated ambiences, beautiful abrasive abstract computer landscapes, with sometimes a distant voice which comes into the electronic loops mixed with far abstract-computer cold atmospheres, while some discreet enigmatic guitar notes meet low abstract sound frequencies looped to create repetitive sounds landscapes. All these superposing themselves maybe in the way that Steve Reich does minimal music to create kinds of intense and dynamic movements. Definitely a very novative and intelligent work, electronic-experimental music with a minimal/evolutive and clever approach, in always changing and evolving and keeping entertaining. A monument of original ideas and sounds put together in a brilliant way."

**VELMA: *Panoramique CD (MN 005 CD). \$15.00***

"The music of Velma could be described as a post-electronic work with an intelligent touch of minimalism, created in quite an experimental way. They have put together guitar, voice, and drums, with electronics (such as samples, loops, and many other sounds). The cross between machines and instruments with a more human touch make their music very interesting and exciting. 'Parole' is the result of some days they spent in studio in October 1999 to create songs specially for Stetic records. The result is a more minimal work than usual, made with different loops and electronic sounds crossed with minimal guitar melodies and other surprising effects." Includes remixes by: Pluramon, Jan Jelinek, Ma Cherie For Painting, Köhn, Alog, Bruce Gilbert, Liryc E.H., Terre Thaemlitz.

**M4S (NETHERLANDS):****PRONT, HARCO: *Jibberish CD (M4S 022 CD). \$17.00***

"It was less than a year ago that Harco Pront emerged from obscurity with his stunning debut release *Skifo EP* on M4S. His tracks, loaded with an uncompromising intensity, were immediately picked up by DJ's like Gilles Peterson, Carl Craig and John Peel, to name a few. With his second M4S release *Epos*, Harco enhanced his status as major upcoming talent. Harco captures the raw funk vibe, adding some wicked, fragmented drum programming and fat grooves to create his special blend of 'Harconics'; deranged vocals, ragged blues licks, dirty bass galore, acoustic and electronic frenzy. On his debut album *Jibberish*, Harco presents no less than 33 tracks, varying from miniature guitar songs to far out electronica. With his sense for 'old fashioned' songwriting as well as avant garde dance music, Harco combines the best of both worlds in a fresh and original way that's already proven to be irresistible for many DJ's, as well as home listeners."

**SONAR LODGE: *Needlework CD (M4S 024CD). \$19.00***

"Richard van Kruijsdijk & Marie-Claudine Vlanvlemen's eponymous debut *Sound Effects* was hailed by many as a great collection of intricate nu-jazz / trip noir / future soul gems. Their four EP's on M4S, until now only released on 12" vinyl, are equally evocative, more danceable without being identikit, less vocal, more instrumental, yet just as at home on your bedroom stereo as in a club. Remastered and mixed into a 72 minute trip of jazz influenced broken beats, blurring the lines between live and studio, sampling and live playing, *Needlework* displays the authentic musical logic of Sonar Lodge, presented by themselves as well as interpreted by renowned remixers like Domu, Atomhockey's Kasar, Attica Blues' Tony Nwachukwu, Relaxo Abstracto, Max 404 and Cellvoice. Starting with tight broken beats, *Needlework* digs ever deeper into more acoustic, loose drummed nu-jazz with a darker edge, maintaining the same clarity in sound and atmosphere. *Needlework* has become much more than just a megamix of crossfaded tracks, it is a beat-based collection of songs that cover the range between minimal electronics to maximum jazz-funk complexity, inviting both jazz aficionados and clubbers to bask luxuriantly in the seductive, cinematic ambience."

**PRONT, HARCO: *Jibberish 2LP (M4S 22 LP). \$19.00***

Double LP version.

**M9 RECORDS:****NYNE, MYKA: *Work In Progress CD (M9 001 CD). \$15.50***

"Myka Nyne of the legendary Freestyle Fellowship is back with his new solo full length, *Work In Progress* — the first on his own M9 imprint. Featuring over seventy minutes of trademark Myka Nyne lyrics and styling, *Work In Progress* showcases each and every aspect of his style — from slow burners to lightning flow, from nu-soul to battle raps. The release features standout guest spots from RBX, Brother J of the X-Clan, Tajai of Souls of Mischief, and Saafir of Hobo Junction. A-List production is handled by Joseph Leimberg, RC, and Myka himself."

**MABOROSHI NO SEKAI (JAPAN):****BLACK STAGE: *CD (MABO 005). \$20.00***

Debut full length by this new trio (first noticed with their appearance on the *Maboroshi No Sekai: Samples CD*), featuring Keiji Haino (vocals, 6 & 12 string guitars, electric guitars, flute, harp), Kido Natsuki (acoustic guitar), Katsui Yuji (5 string electric violin). Beautiful, higher-minimal, mostly acoustic improvisation, that is supposedly the first part of a trilogy of CDs.

**SAKANA: *My Dear CD (MABO 007). \$20.00***

First release in a few years from this strange Japanese pop/folk duo featuring the female voice of Pocopen and the guitar of Nishiwaki. With Katsui Yuji (violin).

**MAD DEADLY WORLDWIDE...:****VA: *Celebrities...At Their Worst Volume 2 CD (DEC 07). \$15.00***

"2 1/2 more hours of bad acting, bad comedy, bad rock 'n' roll, bad everything." Features: Barbara Streisand, Elton John, Tim Tinsy, Laverne Baker/Jackie Wilson, William Shatner, Bing Crosby, Dean Martin, Elvis Presley, Lenny Bruce, Jim Morrison, Hank Williams Jr., Linda



McCartney, Brian Wilson, Venom (the complete Ecstatic Peace! single, remixed!), James Brown, Stevie Nicks, Lee Elia, Ernie Anderson, Sammy Petrillo, William Conrad, Jack Benny, Milton Beale, Ken Berry, Jackie Gayle, Flip Wilson, Unknown, Ed Sullivan, Johnny Carson, Pat Paulsen, William B. Williams, Norm Crosby, Don Rickles, George Jessel, Red Buttons, Lauren Bacall, Alan King, Charles Coburn, Maurice Chevalier, Phil Silvers, Jan Murray, George Burns, Art Linkletter, Jack Carter, Phyllis Diller, Edgar Bergen, Jack Benny, Rob Reiner, Garry Shandling, Norm Crosby, Buddy Hackett, Rob Reiner, Robin Williams, John Byner, Pat Cooper, Alan King and Billy Crystal. We offer you our apologies now in advance. [limited stock]

**VA: Industry Wannabes And Radio Anomalies CD (DEC 11). \$15.00**

Phone pranks and other approximate forms of human behavior, spoon-feeding the Celebrities at their Worst generation, one more time. "The funniest rare shit you only heard about from your college roommate in the most hushed of tones." Features: "J&H Productions, Paul Super-Apple (demos and song commentary sent to Keith Richards in 1980, "taking the concept of 'Industry Wannabe' to previously uncharted heights in this mind-bogglingly heartfelt plea"), Poor Naive Mary ("a tantalized actuality from the upcoming Computer God multi-volume anthology chronicling KDIL, 'America's most notorious pirate radio station'"), FCC Mexican Penis Test ("a classic of the prank call genre"), Judy Mae vs Mufresboro ("these Bible-Belt Baptists are out for heretical blood"), Biafra ("a disturbing dinner-time teaser from another upcoming Computer God series, *Celebrity Endorsements and Questionable PSA's*"), Cambodian Refugee Calls ("truly groundbreaking work...the most exalted among all prank-calls").

**VA: Speaks!: Celebrities at their Worst Vol. 2.9 CD (DEC 13). \$15.00**

"A completely unexpected Volume in this series of legendary spew containing 73 minutes of material not being included in the forthcoming 'official' Volume Three. Opens with truly sickening Christmas material with Joan Crawford and her children; Roger Waters, Courtney Love, Melvin Belli, and Billy Crystal throwing tantrums onstage or on the phone; Mark Lindsay/Raiders psychedelic 'Swings' doll and Pontiac ads; Sharon Tate's tanning tips; various filth from leading ladies Angelyne, Florence Henderson, Talullah Bankhead, and Mae West (ads and a reverse prank phone call, a la Jerry Lewis's 'Bill Lynch'); and total race baiting from Dr. Nina Simone in a lengthy rant that has her hipster interviewer dismayed — as well as the only extant copy of an NBC internal memo: a deluxe produced song-musical sent out to let everyone know how badly the network was performing that year; Peter Frampton's Mazda ad audition and a melange of dozens of 'Voices of the 70s' doing snippets of commercials to promote their ad agency — the entire CD supporting the Computer God's label's assertion that reality is its own best satire. Features a guest appearance from poster boy Marlon Brando and friend."

**MAD MONKEY RECORDS:**

**NEUTRAL: Font Translation Errors CD (MMR 03). \$13.50**

Re-promotion of this 1999 album. "Neutral, a.k.a. Nicole Elmer, and her lauded album *Font Translation Errors*, released on Austin's Mad Monkey Records, is a wonderful testament to where electronic music heading. She blends electro, industrial and synth workouts while processing them through the cinematic wringer. *Font Translation Errors* is piston-punching aesthetics matched up with driving tempos and pristine electronic engineering that recreates the feel of original industrial."

**BURNING ROME: Whistler's Bombardier CD (MMR 04). \$13.50**

"Whistler's Bombardier is a composite of musical textures that inform Mark Kolmar's education and training in musical composition and computer sciences. The album flirts with ambient before hitting a rhythmic stride and a full-on Amen-break-fest on 'The Strength To Be Weak' which will make Hrvtski and Squarepusher run for cover. Always one for variety, Burning Rome also covers downtempo processed-beats and experimental percussion on *Whistler's Bombardier*, not to mention throwing a loungey climax and dramatic resolution." Includes a remix by Atom Heart.

**DEAD HOLLYWOOD STARS: Gone West CD (MMR 05). \$13.50**

"Guideposts to Dead Hollywood Stars are few and far between, especially for those familiar with Sellekaerts' eclectic electro-industrial experimentalism for such labels as Ant-Zen and Nova Zembla. It's not dance music, but you can dance to their charged down-tempo rhythms. It's not chill-out music, but few things this year will engage your ears and mind like their ambience-washed sound. Should you need a starting point for comparison, look to, off all things, classic country and western music, but not exclusively, as Dead Hollywood Stars operate primarily in the digital realm, generating a mechanical ghost town of down-tempo rhythms amidst glitched breaks."

**MADE TO MEASURE (BELGIUM):**

**GYGIN, BRION: Self-Portrait Jumping CD (MTM 33). \$14.00**

1993 CD of Brion Gysin's songs, poems and stories, set to music by Ramuntcho Matta, performed by Gysin and Matta, with Don Cherry, Elli Medeiros, Steve Lacy, Lizzy Mercier Descloux & Caroline Loeb, Abdoulaye Prosper Niang, Polo Lombardo, etc. "Album based on texts by the legendary American poet, painter and writer who has influenced two generations of artists. After a brief involvement with the Surrealists, Gysin was one of the first Anglo-Saxons who moved to Morocco in the early Fifties. He became a close friend of William Burroughs', and invented the cut-up technique, which was largely used by the author of *The Naked Lunch* throughout his work. Recorded shortly before his death in 86, this album is a unique document featuring Brion Gysin singing/raping his own texts on music by Ramuntcho Matta."

**MADNET (GERMANY):**

**VA: Madnet Download.2: Part Two Music For Life CD (MADNET 002). \$17.00**

"Second volume in this series of CD compilations featuring minimal house-productions out of the Mad-net-labels and various Mad-net-related artists & friends. Strictly limited to 1000 units!" Features tracks by: Boobjazz, Blaze, Meitz feat. Vido Jilashe, Glisando Bros. feat Clair Dietrich, Luomo, Dimbiman, Tojami Sessions, Marvin Dash, Mille & Hirsch, Glance, c/rock.

**MAGIC CARPET (UK):**

**MAGIC CARPET: CD (MC 1001). \$15.00**

"Originally released in 1972 on the legendary UK Mushroom label, and is an exquisite blend of sitar (Clem Alford), female vocals (Alisha Sufit), guitar and tabla, producing one of the very few early examples of Eastern Psych Folk. This reissue comes complete with a truly amazing previously unreleased extra track lasting twenty minutes!" This is one of those records that never fails to mesmerize and deserving of its status.

**ALFORD, CLEM: Mirror Image CD (MC 1003). \$15.00**

Reissue of an album from 1974 by the Magic Carpet sitar player. The original album was divided into 2 styles: one side features "electronic sitar" (a contact mic and wah-wah pedal

allowing him to duel with electric guitar) and a psych rock backing. Interesting, but ultimately a failure. Side 2 was more traditional Indian classical style. This CD adds a few more recent bonus tracks; 2 relatively bad ones with more contemporary elements, and 2 more classical-moded. A curio that a lot of people are gonna wanna hear, but there's tons of way better Indian stuff available that oughta be checked out first.

**MAGIC CARPET: Once Moor CD (MC 1004). \$15.00**

Reunion album from the mid-90s. "The line up is the same as before ie. sitar, vocals, guitars, tabla, plus dulcimer! There are 8 tracks of music altogether plus a 20 minute new and very dynamic raga from sitar player Clem as a bonus on the CD (LP = just over 40 minutes; CD = just over 60 minutes). It's all new material, but very acoustic and natural sounding, very much in the character of the first LP."

**MAGIC CARPET: Once Moor LP (MC 1004 LP). \$18.00**

Limited LP version.

**SUFIT, ALISHA: Alisha Through The Looking Glass CD (SUFIT 010). \$15.00**

More contemporary sounding solo album from Magic Carpet's vocalist, Alisha Sufit, recorded in 1993. "This recent recording is diverse and richly recorded with guitars, dulcimer, bass, fiddle, mandolin, congas, saxophone, accordion and tabla."

**MAGISON (FRANCE):**

**BAYLE, FRANCOIS: La forme du temps est un cercle CD (MGCB 01). \$15.00**

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

**BAYLE, FRANCOIS: Fabulae CD (MGCB 93). \$15.00**

Vol. 4 of the series. A series of works from 1990-92. "...a polyphony of impacts, a broad, sparkling, iridescent fabric, such as are often to be found in Bayle's works." — F. Druhen.

**BAYLE, FRANCOIS: La Main Vide CD (MGCB 96). \$15.00**

Few things in life are more heavily anticipated around here than a new volume in the Francois Bayle series on INA GRM and here at last is Volume 8. It features a 42 minute work entitled "La Main Vide (The Empty Hand)" which is broken up into three sections and was recorded over the years 1993-95. Beautiful, subtly complex electronic montage from an absolute master, found here at a new height of transcending power — stunning stuff. About the first section, "Rain Stick": "A faint beating mingled with a dull rumbling and the sonorities of a sheet of rain. Work on the haze of indeterminate sounds contrasting with sounds of fixed pitch and resulting in complex, composite textures and masses. The relative austerity of the *Experience Acoustique* has given way to a style that is generous and poetical. The space has broadened and the rain stick is now surrounded by elegant garlands. The result is almost reminiscent of runs on a baroque organ. We recognize the play of the flute that is so dear to the author, the cascading sounds of glass, the furtive breaths, the shivers, the glissandi in a space that is inhabited, alive. The piece is teeming with ideas, yet it gives an impression of perfect coherence, not so much because of any apparent structure as because of an admirable sense of sequence and coordination." — Jacques Bonnaure.

**BAYLE, FRANCOIS: Morceaux de Ciel/Theatre d'ombre CD (MGCB 98). \$15.00**

"Volume 12 of INA-GRM's Bayle series, pairing one new (1997) 25 Acousmatic work, 'Morceaux de Ciel' ('Pieces of Skies'), with 1988's 'Theatre d'Ombres', previously available with 'Mimameta' on Volume 2 (the now o/p INA-MGCB 91). "Dedicated to Karlheinz Stockhausen, 'Morceaux de Ciel' calls to mind the early successes of electroacoustic music, refers to its earliest finds, the re-injection of a sounds energy into itself gives rise to striated layers of colour circulating amongst themselves and upon which the wave exists before it has been perceived. The sounds move from the inside." Beautiful stuff, on par with anything he's done (or anything that's come out of the INA) over the last 30+ years. Mesmerizing." — Hrvtski.

**MAGNATONE:**

**GROSSMAN TRIO, RICHARD: Remember CD (MGT 512). \$12.00**

Richard Grossman was a genius, totally free, improvising pianist, who only received minor documentation on the 9 Winds label before cancer took over in 1992. Here's one more artifact of his trio with Alex Cline (perc.) and Ken Filiano (bs). "What more can I tell you? That the guy was without doubt the most important jazz pianist to die since Thelonious Monk, or jazz figure at large (cut off in full creative flight) since Albert Ayler? I say that, you'll think I'm nuts. But enough about dying... and 'importance'. Artists like Richard Grossman don't have a gift, you have a gift: you receive it. Receive this now that you may wake other mornings, many mornings, and not only breath but SIGH." — Richard Meltzer.

**MAGNETIC NORTH (UK):**

**VA: Demagnetized 2CD (MAGNET 13). \$16.00**

Mid-line release documenting on CD for the first time the best moments from the Magnetic North catalog, run by Dave Clarke before his classic tech-house album *Archive 1* blew up in '96. "Double CD gauntlet of output on Dave Clarke's own Magnetic North imprint, which existed for a wink between 92 and 94 and released some serious madness by the likes of Clarke, Russ Gabriel, Christian Vogel, DJ Hell, Adam X & Heather Hart, Woody McBride and Roland Casper (all represented to some extent here, although most tracks are Clarke under guises such as Directional Force, Graphite and Ortanique). Tracks are a varied lot of hard-acid stompers, with a high squiggle factor and supreme backwards-flange-echo programming. Not dated sounding at all. Fill in the gaps between the 'Detroit 101' and 'Advanced Berlin' classes offered, no doubt, at your local community college." — Hrvtski.

**MAHOGANI MUSIC:****3 CHAIRS: 3 Chairs 2CD (3CH 003CD). \$24.00**

Now available as a double CD, the long rumored album from the Detroit supergroup of: Malik Pittman, Theo Parrish, Rick Wilhite, Kenny Dixon. As expected, awesome deep-space house, in the grand KDJ tradition. "The long awaited full-length release from Detroit's famous foursome is now available. Acclaimed throughout Europe and Japan for their skills on the turntable, this release proves their might in the studio as well. While each individual producer's sound is present, 3 Chairs seamlessly melds their talents into a cohesive blend of unforgettable funk. The CD includes 6 songs not available on the triple-pak vinyl."

**RANDOLPH: About Last Night 12" (MAHOG 009EP). \$7.00**

Latest release on Moodymann's label. One track, three versions (vocal, instrumental, dub). "This is the first single from the full-length album/CD *This is What It Is* scheduled for release later in the year on Mahogani Music for bass player and producer Randolph."

**MAINPAL (DENMARK):****GOODIEPAL & FRIENDS: LP (MAIN 002). \$15.00**

"Eleven tracks shared between the above group of friends and accomplices. Mr. Goodiepal is known for his awesome 7" series in conjunction with V/M Goodiebag and Demonbag. Current releases include a split release with Opiate on Thomas Knaks Hobby Industries label and a 7" return favour with Unbearable acts, Nish and Cursor Miner. And mixes and tracks for District 6 and City-Centre-Offices amongst many more. Gamers In Exile and My Selfish Desire are part of the Unbearable family, of Italian extraction here they experiment further than the usual Unbearable music fine and dandy. Per Hoier, Tordis, and an unknown oriental fellow are all key members of Mr. Goodiepals world and share his wonderful vision. Musically we find found sound manipulation encompassing, horticultural, trains travelling sideways (not intentionally), laptops out on holiday — taking photos of bears in the woods. Gales blowing from the devils stomach. imagination running wild. Do not stare at the vinyl young child. For lovers of Mego, Dat Politics, V/M, and laptop hoppers of planet earth."

**MAJORA:****SUN CITY GIRLS: Valentines For Matahari CD (MAJ 7001). \$13.00**

Reissue of this all-time classic first issued on LP-only in 1993, and the first of a series of CD reissues of Sun City Girls material on this label. Chronologically, this is the 8th Sun City Girls album, following the first 3 on Placebo, and the early Majora titles: *Torch Of The Mystics*, *Dawn of the Devi*, *Live From the Planet Boomerang* & *Bright Surroundings Dark Beginnings*. Majora never issued information as to the source of their material, but the albums were laboriously edited for home listening perfection and these few records documented this American band's apex in terms of inspiration, instrumental explosivity and third mind delirium. Mostly recorded live on earth (not necessarily in front of other humans), the material on *Valentines...* is mixed blazingly loud, up front and in your face, particularly notable for the special crystalline nature of Rick Bishop's guitar playing — a melding of psychedelics, sharding post-Ginn scale extensions and Eastern-tinged luminosity. Alan Bishop's bass is in full accompanying force, pushing the improvisational zig zaggy element of the band to its core (although perhaps best known for his sparkling skills 'n manners of deception, manipulation & charm, Alan just might be the most significantly underrated bass player of the last 15 years!). Charles Gocher's clattering traps fill out the remaining spaces in the middle perfectly. The record starts with the deliriously powerful "Black Tent" and closes with the next-planet conversation piece, "Circus Haddam", by which time things have cracked up pretty goddamn far. A most significant record, back again.

**SUN CITY GIRLS: Bright Surroundings Dark Beginnings CD (MAJ 7002). \$13.00**

2nd CD in the Majora reissue program, this was the 7th Sun City Girls album, first issued on LP-only in 1993. It contains just three long tracks, opening with the ultra-gorgeous Eastern-laced ballad "The Venerable Song (The Meaning Of Which Is No Longer Known)" — a track which features a throbbing Alan Bishop bass-line mantra, much exotic Charles Gocher percussion and some unbelievably gliding lip numbrness in the vocal dept. — one of the most instantly recognizable sounds in modern music. "Omami Red Light" is one of those staggering trio cuts where Rick Bishop takes off for outer limits guitar-wise, heavily psychedelic and emotionally expressive, easily blowing away so much "real" psych that we all have to wade through. The final track is "The Multiple Hallucinations of an Assassin" — a glowing improv-rock instrumental piece of perfectly intense resonance. The sequencing gives you an ideal feel for the mesmerizing frequencies this band was intent on emitting during the height of their live activity years, an era in American music when they were as threatening, confounding and potentially awe-inspiring as anyone that could be named. Yet another classic document.

**DETROIT, EDDY: Immortal Gods CD (MAJ 7003). \$13.00**

CD reissue of the first (of two) self released albums put out by Eddy Detroit (his third album would come out many years later on Majora, *Jungle Captive*, in 1997. Very exotic cult folk and primitive rock album, led by the irrepressible vocal presence of Eddy. "A reissue of more material from the early 80's Phoenix underground music scene, contemporary with Paris 1942; this time none other than the first LP by Eddy Detroit... this was self released in 1982 and has been pretty impossible to find for quite a few years. Featuring an all star lineup including Mary and Dan Clark (Victory Acres), Charlie Gocher and Alan Bishop (Sun City Girls), James Verlaine (aka J. Akkari from Paris 1942) and others, this has turned out to be one of my favorite records documenting a scene I pissed away a whole lot of my just barely post adolescence loitering in and around." — Nick Schultz.

**CRAWLSPACE: The Exquisite Fucking Beauty Of Crawlspace LP (MAJ CR). \$9.00**

This might be the most perfectly zoned 'Space album to date. The side-long title track is a trance-jam epic, and there are a few people who've wasted \$600 in the last year so buying Can bootlegs from '76 who oughta get their priorities in order. The second side continues with 2 great exploratory tabs of nada-research and improvisation.

**CRAWLSPACE: The Dark Folds of Infinity Grow Pink With Desire LP (MAJ CR2). \$9.00**

Second full length for Majora. Dense, complex spaced jamming blurb from an extended collective form of Crawlspace, featuring synthesizers, pennywhistle, Piping Chanter, subliminal drums, autoharp, clarinet, chimes, vocals and more. One of the most tweaked items in their now extensive discography.

**TOTAL: Here, Time Is Space 2LP (MAJ HER). \$11.00**

This is the 3rd Total album, following the stunning *Beyond the Rim* debut and the *Sky Blue Void* CD on Frek Records UK. Total is the solo project of Skullflower's Matthew Bower, and here he presents 4 sides of long, glorious washes of guitar noise splendor.

**Q, LESLIE: The Casual Plane LP (MAJ LQ2). \$9.00**

Second solo album of spectacular personal intimacy; absolutely hammered acoustic guitar mantra-esque tunes and enchanting droned vocals on top. This is a sound for many unanswered dreams.

**NATISUTA HETEKATA: Ki LP (MAJ NAT). \$8.00**

Little is known about this group, but they apparently reside in Finland and were turned on to Majora by the legendary Bad Vugum label. Featuring three Japanese guys (exchange students in Finland?) and two decidedly Nordic-named members (Ari & Petri), they play (numerous) guitars, bass and drums in an instrumental pummel style not entirely dissimilar to the trance/jam stylings most prominently displayed by Vermonster during their *Holy Sound Of American Pipe* sessions. One long track entitled "Ki", spread out over two sides. A completely frenzied mess, with guitars extrapolating all over the place.

**Q, LESLIE: Presque Vu! LP (MAJ PRE). \$8.00**

Leslie Q is a new discovery from Tennessee I believe, who records songs in a solo bedroom style that are startling in their immediacy, power and ability to fly out of the known universe. Really rough textured acoustic guitar, insanely personal vocals, perfectly realized individualistic style. While Lou Guru and the rest of the Lo-fi-kill-me-now generation feverishly scour their *Boy's Life* back issue set-collections for subject matter and inspiration, it's nice to hear somebody maintain & actually add to the Real Person cannon.

**Q, LESLIE: Other Space 7" (MAJ SPA). \$5.00**

Final copies of this very limited single from 1995 or so.

**MANHUNT (UK):****VA: Manhunt 12" (MHUNT 018 EP). \$10.00**

Vinyl EP version.

**MANIFESTO:****BUCKLEY, TIM: The Dream Belongs To Me CD (MFO 40706). \$15.00**

"Rare and Unreleased Recordings 1968/1973. In his nine-year career, Buckley had a prolific output, releasing nine studio albums by the age of 27, beginning with *Tim Buckley* in 1966 and ending with *Look at the Fool* in 1974. During his brief life, he incorporated a wide range of styles into his music, including folk, rock, and jazz. Manifesto has discovered eight recordings from late in Buckley's career, from early 1973, several months before he went into the studio to record *Sefronia*. That album has often been criticized as over-produced and out-of-character, but these tracks offer fresh insight to what might have been. Included are two songs that have never been heard before, 'Falling Timber' and 'The Dream Belongs to Me'. In addition, we have included six bonus tracks from 1968. These six recordings, including some of Buckley's most beloved works ('Song to the Siren,' 'Sing a Song for You,' and 'Buzzin' Fly) were previously unreleased, except for the internet-only CD *Works in Progress* (Rhino Handmade 1999)."

**MANTRA (FRANCE):****HENRY, PIERRE: Messe de Liverpool/Pierres Reflexchies CD (MAN 023). \$16.00**

"...Liverpool" is a piece from 1967 with cool, eerie sound-texts; "Reflechies" is an almost anthemic, crescendo-building electronic work from 1982. Limited remaining stock.

**RIBEIRO, CATHERINE: Fenetre Ardente CD (MAN 081). \$8.00**

Recent (1994) studio album.

**VA: In The Land of Mantra CD (MAN 102). \$8.00**

Budget priced label sampler featuring album tracks by Dashiell Hedayat, ADII, Tim Black, Gong, Reich, Riley, Henry, etc. I remember the day when they used to give these things away for free. Limited stock of this deleted version, reduced price.

**HOPPER, HUGH: Best Soft CD (MAN 105). \$8.00**

"Compilation features 12 of the most interesting songs composed by Hugh Hopper, ex-Soft Machine bass player." Poorly annotated comp. of material from solo albums and Hopper-led sessions issued under his name 1973-1983. Limited stock of this deleted item, reduced price.

**MARGINAL TALENT (GERMANY):****SCHNITZLER, CONRAD: 00/44 CD (MT 366). \$15.00**

"He is melting music and experiments of a new kind of art. He is using technical devices not to create well-known sounds but to alienate them. He is working between 'intermedia and structured noise'. 00/44 is dramatic electronic music composed, produced, arranged and mixed at Con's own studio by Schnitzler in September 1993."

**SCHNITZLER, CONRAD: Gold CD (MT 526). \$17.00**

"A real sensation for lovers of electronic music. Gold is for insiders a real gem. Although generally known that Conrad had quite a few unreleased recordings from the 1970s, this recording remained a legend for Conrad's many fans, and was never released, until now. Think about it, Conrad, together with Mobius And Roedelius as Kluster, released their *Eruption* album which influenced many of Germany's most respected artists, like Kraftwerk and Can, an album which today, as an original pressing, fetches 500 Euro or more on the collectors market. Gold is from the same era, recorded 1974 -1978, and considered by many as one of his most important albums, eagerly waited by his many fans. It is one of the first albums he recorded on his own, free from compromise and devoted to his artistic vision, locked up and unheard for almost thirty years."

**MARGUERITA RECORDS (NETHERLANDS):****DOUBLE DUTCH: Plan Of Action 12" (MAR 0044). \$9.00**

"One of Hollands obscure electro labels returns with another fine piece of raw electro. After the previous very well recieved releases (Mar 0036 and Mar 0039 by Edo8 and Proskool) its now Double Dutch (also known as Pro skool, Ototax and Cosmic Force and partly Edo8) who delivers some raw Drexicyan electro which would fit perfect on labels such as Underground Resistance and V-max to name something...This ones for the freaks out there."

**E8: Cruise Control 12" (MAR 0047). \$9.00**

"Fast driving Model 500 influenced electro cuts (in the tradition of UR, Vmax records, Direct beat). Two shorter darker driving cuts and two longer more conventional/traditional Detroit influenced tracks. Good uncompromising driving techno electro on this obscure Dutch label."

**EDO-8: Neon Light/Mirror 12" (MAR 0054). \$11.00**

"Yess.. Marguerita is back. The obscure little label from Holland (owned by the Cosmic Force guys) with some badd ass uptempo electro shit. This is true electro for the die-hards. This is as far away from all the 80's retro stuff and electro clash as Michael Jackson is from playing in a kindergarten right now (not sure if this stupid joke makes any sense...but you get the point). Two dark haunting uptempo tracks and a long slowburner on the flip in a true classic Detroit metroplex way."

**MARINA (GERMANY):**

**THOMAS VS MAXWELL EXPLOSION, PETER: *Opium 12"* (MA 41). \$11.00**

"German master of soundtrack and easy listening art brings you here one of his funkiest tracks called 'Opium'. Gets the remix treatment by Bungalow Records artists Maxwell Explosion & Dauerfish. Comes in a 4-color picture sleeve — a must for all early 70s sound-track fans."

**FREE DESIGN, THE: *Cosmic Peekaboo CD* (MA 52 CD). \$14.50**

"One of the most idiosyncratic and original groups from the sixties returns: The Free Design — cited as a main influence by artists like Stereolab (who named an entire EP after the group), The High Llamas, Saint Etienne and Cornelius (who reissued their sixties recordings on his own Trattoria label). *Cosmic Peekaboo* presents the first new material by The Free Design in almost 30 years. Performed by the original line up that recorded their 1967 debut album *Kites Are Fun*, *Cosmic Peekaboo* is a complex masterpiece of unique beauty, abstract vocal harmonies and truly unusual arrangements of all new original songs."

**THOMAS, PETER: *Moon Flowers And Miniskirt CD* (MA 56 CD). \$14.50**

New digipak version for 2003, with 2 previously unreleased tracks. A collection of tracks from the late 60s/early 70s by Germany's leading film composer, who has been described as "Germany's answer to Burt Bacharach, Henry Mancini, Esquivel, Stereolab and Aphex Twin all rolled into one." "It seems like Sir Thomas's previous prolificacy is finally starting to pay off. Whatever quality control there was to begin with has yet to collapse; this has to be some of the most dauntingly odd music to find it's recent vogue with the jet-set types... Here's the hippy dippy/dawn of electronics era of Thomas's long career. Everything from Perrey/Kingsley-esque synth simplicity to easy-soul stirrers (the track 'Black Power' is sung by none other than Donna Summer, her 'first ever recorded vocal', pretty amazing) to fuzz-drenched psychedelic-cop-jazz to, well, whatever you'd categorize something called 'Rockin' Computer'... The exotica revival is almost 10 years strong now & we're finally starting to hit paydirt. Hallelujah." — Hrvatski.

**MARKANT (GERMANY):****MARKANT: #10 10" (MARKANT 10). \$18.00**

Limited stock.

**MARKANT: #14 LP (MARKANT 14). \$18.00**

Volume #14, which is the number that follows #13. Which proves that some things are the same, in every known zone of potential human thought. Carsten Endrass (aka "Markant") had produced many hours of music this year, and here's another one. It's got a very vibrant blue sleeve, which you won't have any trouble separating in your mind. But will you ever be able to say the same about the music? This latest release blurs together 5 tracks of aching synth melodies, with Carsten's chittery beat specifications running fast and then flow. I guess I meant to say slow. It's about a million miles away from "Cavity Job" anyway.

**MARKANT: 17 LP (MARKANT 17). \$18.00**

"Newest volume in the Markant series of LPs, boasting it's own color-code (Yellow!) and slight formal development/innovation (although you'd REALLY need to train your ears to pick it up) from precursive volumes. Epic IDM twitter, well aware of the Warp/Skam/MaS/MASK/CI buy-now smile-later appeal of 'innocent' lazy bedroom micro-press peaks. I'd give the planned obsolescence rule at least few more months to kick in." — Hrvatski.

**MARKANT: 23 LP (MARKANT 23). \$18.00**

"4 very varied tracks, from a dark, slightly industrial sounding escapade to nearly funky dubbed out ones, to an unusual breakbeat track. Limited as usual."

**MARKANT: 25 —LP1 LP (MARKANT 25A). \$18.00**

The new Markant is a broken up into 2 separate LPs, LP1 and LP2. These LPs break into new Markant territory, with actual cover art and song titles (sample from LP1: "Shake Your Boody"). Pressed on heavy duty colored vinyl. Limited stock.

**MARKANT: *Infam CD* (MARKANT CD01). \$15.00**

The first CD release from Markant, this combines the tracks from Markant 26 & 27 along with 5 exclusive tracks (78 total minutes). "The tracks are in the vein of early Autechre mixed with the beauty of the sounds that could be made by Arovane or Pole. Still as original as a Markant can be."

**MARKANT: *Vice Versa CD* (MARKANT CD02). \$15.00**

"Since more than 5 years, Carsten Endra? aka Markant has turned his rounds in the electronic music scene. Idealism paired with unique sounds have left tracks. Almost 30 releases and an excursion to the national and international press of electronic music have been paving its way. In the summer 2001, the first CD album *Infam* was worldwide welcomed and another chapter was opened: The strict limitation was given up, and Markant was able to present itself to a wider audience. Typical Markant — nevertheless different. While *Infam* carried an abstract handwriting, you feel the peace and calmness with this new album. *Vice Versa* is the logical continuation and reflection to CE's older works. An Hommage and reminiscence on a feeling, which he experienced at the beginning of the 90's with electronic music. Analogue warmth surrounds the listener. You feel like a friend in the first row. Dive into Markant's emotional sound worlds and enjoy yourself. With *Vice Versa*, Markant is in the change and in balance."

**MARKANT: *Theme LP* (MARKANT TH). \$20.00**

"Other new Markant volume, this time going against his self-afflicted numerically tagged grain (you've got to watch out for these digitally-obsessive types, 2040's right around the corner...) to bring us a somewhat timely entry in the form of a beatless (drumless, for the most part) drift-conscious effort. Mellotrons and analogue-synth gush galore folks, light years away from Markant's beginnings as a distorto-beat loop-head. A surprisingly palatable substitute for 'space-rock', try it w/ your friends after the next band rehearsal." — Hrvatski. Limited stock.

**MARQUEE (JAPAN):****MAGICAL POWER MAKO: *Trance Resonance CD* (MARQ 9484). \$18.00**

All the reissue madness has inspired Mako to make new music. This is a live album, recorded in 1994. "...performance was mixture of music and dance by 'breathing' artist. 'Breathing' is an interesting method to open human's mind. Performer consciously makes heavy-breathing condition for doing fast, intense and deep breathing. Mako's music must be quiet to pull performer's mind into trance-vision. Not meditative music. This is real progressive style music." One 67-minute uninterrupted piece with much sampling, contemporary electronics, etc. This is a long way from this basement genius on the Mom 'n Dad series; but not a terrible dance record either? there's weird ethnic percussions, great psychedelic landscape soundtrackery with guitars, cello, keyboards, etc.

**MAGICAL POWER MAKO: *Lo Pop Diamonds CD* (MARQ 95100). \$18.00**

"Hello World, how are you? Now we present 80's Mako's very private collections. There are good POP tunes featuring two girl singers Reira & Asuka. Two Japanese traditional tunes Goeika & Neputa. Woh — it's coming very deep enjoy precious time." — Magical Power

Mako '95/3. Way more contemporary sounding than his early classic works, but there's still a fucked up quality as with all of his works that eventually shines through.

**MAGICAL POWER MAKO: *Blue Dot CD* (MARQ 95131). \$18.00**

"Brand new studio recording by Mako. Psychedelic improvisation similar to Ash Ra Tempel's early works." Recorded in San Francisco in 1995, this marks a return to form for Mako into the world of psychedelic murk and is his most outstanding effort post-*Music From Heaven*. Atmospheric guitar & drums.

**PNEUMA: *Psychabuse CD* (MARQ 9588). \$18.00**

"Japanese artist. His musical career began from mid-70s. He started playing German electronic type sound. His sound style is very similar to famous Klaus Schulze but of course he blended his own character into the music. Taken from his works in '79 to '85 era."

**MARQUIS RECORDS:****BIANCHI, MAURIZIO: *Plays The Clockwork Orange LP* (MART 005). \$32.00**

Last copies, now at a higher price. "While producing the second ArcheoMB boxset (including the CD edition of 5 original M.B. LP records from the early 1980s: *Das Testament*; *Endometrio*; *Carcinosi*; *The Plain Truth* and *Armageddon*), the documentation staff working on the Maurizio Bianchi reprint series came across a very strange and peculiar object. It was a private tape dating back from 1980, never mentioned in official discographies and given only to close friends (this copy actually coming from the archive of mail-artist Vittore Baroni). The music was introducing a unique approach in MB sound. It was soon evident that this tape marked the passage from the Sacher-pelz concrete techniques to the new M.B. universe; the loop brutal approach applied to poor & pure electronic sounds and concrete material, so typical in Sacher -pelz projects (see full documentation presented in *Mutation for a Continuity* 4CD boxset), was here pushed to its extreme consequences and used to manipulate the soundtrack of the famous movie by Stanley Kubrick, *A Clockwork Orange* (it is whispered that some Kraftwerk records also suffered the same treatment, but evidences of this were never found). In the same days, M.B. also produced his first power electronic tapes titled *Cold*, *Voyeur* and the epic double C90 *Mectpyo Blut* which set the new orientation to all his following works. *M.B. plays A Clockwork Orange* was a unique moment in Maurizio Bianchi sonic researches and is made now available for the very first time; the first LP record by M.B. issued in about 20 years. Due to the specific kind of material reproduced it was decided with M.B. to issue these historical recordings in an edition limited to 300 copies only."

**MASSIVE ADVANCE (UK):****FUJIYA & MIYAGI: *Electro Karaoke in the Negative Style CD* (MADV 003 CD). \$15.00**

"The album reveals more of Fujiya & Miyagi's sound, combining warm analogue synth sounds with good old-fashioned guitars, whispered vocals and irresistible melodies. With the band getting a rapturous response every time they play live and remixes in the pipeline from Two Lone Swordsmen, Chung King, Cristian Vogel and Wevie Stonder, this looks set to be a good year for both Fujiya & Miyagi and Massive Advance. They can already count amongst their fans Andrew Weatherall, Super Collider, Lali Puna, Keith Tenniswood, Colin Greenwood from Radiohead and Gigolo m of the moment Tiga, who is featuring 'Electro Karaoke' on a forthcoming mix CD on his own Turbo label."

**MASTERCUTS (UK):****VA: *Mastercuts The Best Of Jazz Funk 2CD* (CUTS 047 CD). \$21.00**

"Ten years and 7 volumes of *Jazz Funk Mastercuts*, the time is definitely right for The Best Of. With the continued success of Jamiroquai and exciting new acts such as The Breakastars coming through interest in Jazz Funk has rarely been higher. This is the complete package of classics for both the nu skool kids just discovering the genre and the old timers who bought the early Mastercuts on vinyl (hands up if that includes you!). These are all the biggest tracks from the biggest artists in Jazz Funk. This is not just a story about an album though. Mastercuts are teaming up with the Jazz Cafe for the Mastercuts Jazz Funk Festival at the legendary venue in Camden. Lonnie Liston Smith, the Blackbyrds, Tom Browne, Ronnie Laws and Tania Maria are all due to roll back the years through the month of March."

**VA: *Mastercuts Bar Social 2 2CD* (CUTS 048 CD). \$23.00**

"On this, the second Mastercuts Bar Social the only rule is that the tracks are of highest quality and put a huge grin on the punters faces. It's all there from progressive house (Deep Dish) to rock (Primal Scream), contemporary R'n'B (Kelis) to old skool hip-hop (Sugarhill Gang) not to mention some of the biggest names in music old and new — Mos Def, Massive Attack, Dilated Peoples, The Avalanches, the list goes on." Artists include: Stevie Wonder, Spanky Wilson, James Brown, Ice T, NWA, Kelis, Primal Scream, Donna Summer, ESG, Q Tip, The Avalanches, Sugarhill Gang, Family Tree, Babe Ruth, Deep Dish feat EBTG, Paperclip People, Massive Attack, St Etienne, Soul II Soul, 4 Hero, Loose Ends, Odessey, Annie, Alan Braxe, Gotan Project, Blackbyrds, Stretch, Lucy Pearl, Mos Def feat. Ronny Jordan, Dilated Peoples, Delinquent Habits, Talib Kweli, The Clash, Sly And Robbie, Horace Andy, Badly Drawn Boy, Funboy Three.

**MATADOR:****CAT POWER: *What Would the Community Think CD* (OLE 202 CD). \$14.00**

"*What Would the Community Think* was the second album Chan Marshall released in 1996, but its richness suggests a longer period of evolution. From the first warm notes of 'In this Hole,' it's clear that Marshall's voice — as a singer and a songwriter — is not only stronger and more focused, but more empathetic as well. Where her previous works were dense and cathartic, *What Would the Community Think* gives her voice and lyrics space to unfurl and involve the listener; the title track alone holds an album's worth of eloquence in Marshall's hushed, clear vocals, backed by guitar, feedback and an eerie, echoing piano. Fortunately, that leaves Marshall 11 other tracks with which to forge a fine balance between angular, angst-ridden punk and her gentler, folk-country tendencies. Different combinations of these extremes make Cat Power's sound more diverse but also more cohesive. Tense, tight songs like 'Good Clean Fun' and 'Nude as the News' retain the reflective, thoughtful nature of quieter numbers like 'King Rides By' and 'Water and Air,' which turn the power of the album's louder moments into slow-building, implosive tension. Two of *What Would the Community Think*'s finest moments, 'They Tell Me' and 'Taking People,' are unabashedly blues and country-inflected, revealing Marshall not just as a cathartic vocalist, but as a true soul singer. Similarly, her covers of Peter Dinklage's 'Fate of the Human Carbine' and Smog's 'Bathyspherer' show off Marshall's ability to make any song a Cat Power song. An intimate, personal album, *What Would the Community Think* makes imperfection beautiful and turns vulnerability into musical strength."

**BELLE AND SEBASTIAN: *Lazy Line Painter Jane 3CD* (OLE 313). \$16.00**



"This budget priced box set compiles Belle and Sebastian's first three EPs, hitherto available only as expensive imports. It includes the fabulous *Dog On Wheels*, *Lazy Line Painter Jane*, and *3, 6, 9 Seconds Of Light* EPs. All songs are non-album. Packaged in a lovely cardboard slipcase with new artwork, containing full-size jewel cases."

**CORNELIUS: Point CD (OLE 332 CD). \$14.00**

"Tokyo's Cornelius, aka Keigo Oyamada, presents the long-awaited follow up to his 1998 US debut *Fantasma*. Where that influential album was an exaggerated media collage which deconstructed the history of pop and reassembled it into a heart-breaking tangle of sound, *Point* is altogether more atmospheric, involving mood-driven soundscapes alternating with dizzying environmental sounds built out of harmonious Wilsonesque choruses, plangent beats and sudden driving guitar breaks."

**PIZZICATO FIVE: Playboy & Playgirl CD (OLE 333 CD). \$14.00**

"Tokyo's Pizzicato Five turn moody and introspective, even minor-key, on their fourth U.S. album. In a departure from the drum'n'bass influenced stylings of their previous record and its companion remix volume, the seminal Shibuya-kei duo now take their inspiration from the soft-rock arrangements of Curt Boettcher and Jimmy Webb (The Association, The Fifth Dimension). Harpsichords, lush orchestrations and multi-part harmonies are the score for this rich, slightly uneasy record. An essential purchase for P5 fans and a superb introduction for the newcomer to this complex, influential band."

**BURGER/INK: Las Vegas CD (OLE 334 CD). \$14.00**

US license of the German Harvest album first issued in late '96 or so. A mesmerizing Cologne-style minimalist techno excursion, with warm samples (including some lush guitar sounds that are inexplicably beautiful) and relaxed programming. This might be the definitive soundtrack of the contemporary Cologne scene and that would be saying something. "Burger/Ink is a collaboration between Jörg Burger and Mike Ink — two pioneering electronic musicians from Germany. Jörg Burger has released tons of 12" singles and LPs under various monikers; Burger Industries, B. Movement, Bionaut and more. Jörg has been making music and releasing records since 1977. Jörg and Mike have collaborated on and off together since 1983. The techno-dub styles of Basic Channel were a big influence on Mike Ink — perhaps the catalyst for his musical change a few years ago from Acid house to the minimal techno sound he's now known for with his Studio One and Profan labels. Jörg meanwhile, developed a bit more of a melodic, poppy techno sound, utilizing vocals. He did a lot of projects for Harvest and his own Eat Raw label. *Las Vegas* came out about a year and half ago on Harvest. It's not that weird a collaboration or anything, since their styles are often very similar, though it appears Jörg bought to it a slightly poppier sensibility."

**KHAN: Passport CD (OLE 338 CD). \$14.00**

"Whenever he's not running Temple Records in NYC, cavorting on stages around the globe in his briefs, or upsetting the entire New York Police Department with his 'Fuck The Police' campaign (he says he meant it much more 'literally' than NWA), Can Oral has somehow found the time to release music under a dizzying number of names (latest count 15+), each representing a unique stylistic avenue. Hardcore fan and neophyte alike will delight in this handy compendium of singles, rarities and unreleased nuggets spanning the nomenclature of Khan's recorded output. Highlights include the propulsive electro-funk of Cube 40, a collaboration between Khan and his brother, Jammin' Unit of Air Liquide. Jörg Burger (Modernist, Bionaut, Burger/Ink) weighs in with a hypnotic remix of 'Body Dump'. A special bonus inclusion is 'Suck Blood' from Khan's semi-legendary bootleg-plus release, *Black Sabbath Riot*." Features tracks by Global Electronic Network, Cube 40, H.E.A.D., 4E, etc. Cute mini-passport style packaging.

**KHAN: Passport 2LP (OLE 338 LP). \$18.00**

**POLE: CD1 CD (OLE 339 CD). \$14.00**

US license of the debut Pole album, originally released on Kiff SM. "While drum and bass may have the heart of reggae to thank for its rhythms, the genre's left behind its spacious soul. That's where Pole comes in; instead of frantic drum machines, the low sparks and crackles from a malfunctioning Waldorf-Pole Filter from Stefan Betke's daytime job as a vinyl master. LP1/CD1's deep, minimal basslines and abstract dub infusions sound like the futuristic progeny of Kingston, both otherworldly and human at the same time. Sonic terrorist or minimalist composer...or perhaps, neither. Berlin's Pole utilizes the surface noise & crackle of vinyl to create music like no other...do your scratched acetates sound this beautiful?"

**POLE: LP1 2LP (OLE 339 LP). \$18.00**

US license of the 2LP set originally released by Kiff SM.

**ARSONISTS: As The World Burns CD (OLE 343 CD). \$14.00**

"Freestyle, Q-Unique, Jise, Swel and D-Stroy are Brooklyn's Arsonists, exploding out of the NY underground hip hop scene. After five years and legendary 12"s on the Fondle 'Em and Serchlite labels, the superverbal quintet are set to drop their debut album on Matador. The Arsonists already have the fuse lit, with unbelievably articulate and fast, smart songs showcasing rich lyrical concerns. With new directions in hip hop music desperately needed, this album provides a welcome change filled with the True Meaning and 'blazin' hot material' — the four elements of hip hop laced with infectious, blistering, phat tracks."

**KHAN: 1-900-GET-900 CD (OLE 345 CD). \$14.00**

"The full length Matador debut for Khan (aka Can Oral), a Turkish/German New Yorker whose prior albums under the names 4E, Global Electronic Network, H.E.A.D., Bizz O.D., Gizz TV and collaborations with Dr. Walker, have established him as a worldwide force in electronic music. 1-900-GET-KHAN functions as an imaginary soundtrack through a world of sex, sleaze and spooky goings-on. Distancing himself from the anonymous club/DJ culture, Khan is confronting the audience with sex — going so far as to operate his own 900 line (advertised on the albums' front sleeve). There are nods to established styles like minimal techno, exotica, neo-ethereal, retro-futurism and vertical horizontalism, but there are just as many winks." A distinct and easily embraceable album from Khan, emphasis on the "vertical horizontalism"s and crushingly puffy guest vocals by Julee Cruise which melt the sky just right.

**KHAN: 1-900-GET-900 2LP (OLE 345 LP). \$18.00**

**CORNELIUS: FM (Fantasma reMixes) CD (OLE 349 CD). \$14.00**

"If the remix album is the '90s equivalent to the powerhouse live albums of the 70s, then Cornelius has upped the ante on the concept and delivered his *Intensities in Ten Cities*. Over the past year, Cornelius has been doing a series of remixes for friends and mutual admirers alike. All he asked for in return is for them to do the same with material from *Phantasma*. Now he is releasing the two sets of remixes as a pair of full-length albums. This one, *FM (Fantasma Mix)*, is a collection of the remixes done by Cornelius." Artists remixing Cornelius: Money Mark, High Llamas, Buffalo Daughter, The Pastels, Konishi Yasuharu, Damon Albarn, U.N.K.L.E. and Coldcut.

**CORNELIUS: CM (Cornelius reMixes) CD (OLE 350 CD). \$14.00**

The companion remix project of Cornelius remixing other artists. Track listing: U.N.K.L.E.: "Ape Shall Never Kill Ape, "; Money Mark: "Maybe I'm Dead"; Buffalo Daughter: "Great Five Lakes"; Coldcut: "Atomic Moog 2000"; The Pastels: "Windy Hill"; The High Llamas: "Homespin Runer".

**JEGA: Spectrum CD (OLE 353 CD). \$14.00**

Domestic issue of the 1998 album originally issued on Planet µ. "Following a series of releases for Manchester's Skam imprint, *Spectrum* marks the debut Jega release for Mike Paradinas' Planet µ label. Jega, aka Dylan Nathan, has hit upon a genuinely fucked up drum & bass/breakbeat/jungle hybrid that has blown minds everywhere. One of 1998's most revered records is now available in North America with two bonus tracks."

**JEGA: Spectrum 2LP (OLE 353 LP). \$18.00**

Double LP version, same 16 tracks as the CD.

**NIGHTMARES ON WAX: Carboot Soul CD (OLE 357 CD). \$14.00**

"It's been a long four years since Nightmare On Wax's American debut, *Smokers Delight* (released on Warp/Wax Trax/TVT). The passage of time may have obscured just what a stunner this release was. The elements had been there from the beginning with the early singles and import-only *A Word of Science* LP...Detroit techno blips, deft sampling technique, hip hop breaks... *Smoker's Delight* saw NoW pitch the groove down a bit and weave an intricate soulful tapestry, adding an expansive depth to the music. Going back, you can hear the early strains of what became the much-lauded musical movement centered around the Mo'Wax label. Which makes sense, considering their groundbreaking *Headz* compilation included a NoW track. The new album reflects mainman George Evelyn's incorporation of a full line up of musicians and vocalists to aid him in bringing his creations to life in the studio and live. Elements of reggae and dub have crept out from behind the basslines and beats for a more obvious presence, but the familiar influences remain intact."

**PLONE: For Beginner Piano LP (OLE 358 LP). \$11.00**

LP version; CD is deleted in the US.

**POLE: 2 CD (OLE 359 CD). \$11.00**

The highly anticipated follow up Pole release, released simultaneously in the US as in Europe. "Following the critical acclaim lavished upon Pole's *CD1/LP1* in 1998, Stefan Betke has returned with a new 6 track, 33 minute double 12"/single CD that expands upon the experimental dub possibilities of Pole's debut." From *The Wire*: "...yet out of the stuff that lesser musicians would bounce around like so much silly putty — crackles and phuts splattering over the surface like fireflies against a windowpane — Betke fashions a music of overwhelming intimacy and poignancy, full of devious interactions and Gordian entanglements."

**POLE: 2 2x12" (OLE 359 LP). \$13.00**

**TIMONY, MARY: Mountains CD (OLE 363 CD). \$14.00**

"From her late-80s work with D.C. quartet Autoclave, to her 90s ouvre with Boston avatars Helium, through her recent collaborations with Sleater-Kinney's Carrie Brownstein as one-half of The Spells, Mary Timony has attracted a legion of followers, more than a few of whom have tried to appropriate her sound or persona. *Mountains*, her first solo full-length, is a stylistic tour-de-force in which Timony flexes her considerable compositional muscle. A powerful work which alternately recalls the direct approach of Helium recordings like *Pirate Prude* with flashes of the progressive elements heard on *Magic City*. A stunning solo debut."

**MOGWAI: Come On Die Young CD (OLE 365 CD). \$11.00**

"2nd album proper. Thunderous, epic, powerful...these are all the words used to describe *Apocalypse Now*, a very fine movie I just watched the other night. The new Mogwai album is quite awesome as well. On their previous works, we got the feeling that the sky was the limit for this band, but after hearing *Come On Die Young*, we can confidently state they have scraped the ceiling of the sky and there are big chunks of plaster falling all over the place."

**YO LA TENGO: And Then Nothing Turned Itself Inside Out CD (OLE 371 CD). \$14.00**

"Serene but complex, enormous but jewel-like, Yo La Tengo's tenth album is a mature masterpiece that redefines the boundaries of pop and jazz, songs and soundscapes. The now-telepathic interplay of Georgia Hubley, Ira Kaplan, and James McNew means the trio now approach their music as one; they are solid and powerful, comfortable enough to allow room for improvisation. A quietly intense melange of pulsing beats, acoustic guitar strum, ringing vibraphone and organ washes, with electric guitar buzzing underneath dreamy, nearly whispered vocals. *And Then Nothing Turned Itself Inside Out* (the title is a Sun Ra reference) is as much mood swing as song cycle."

**VA: Warp 10+1: Influences 2CD (OLE 405 CD). \$15.00**

"*Warp10+1: Influences* is the first of a trilogy of releases celebrating ten years of electronic adventurism on the part of Warp Records. The groundbreaking label was founded by Steve Beckett and Rob Mitchell in response to the burgeoning house/electronic scene that was developing in and around their homebase of Sheffield in the late '80s. As the name might suggest, this is a collection of some of the sounds that shaped the tastes and artistry of the label early on. Many of the classic sounds from the heady days of '80s house from both sides of the Atlantic are represented: from the foundations of house music via Chicago legend Farley Jackmaster Funk to Manchester mainstays like A Guy Called Gerald and 808 State. Nostalgically massive." Tracklisting Disc One: Nitro Deluxe: "Let's Get Brutal" Mr. Fingers: "Can U Feel It" Master C & J: "Dub Love" Adonis: "No Way Back (Vocal)" Fallout: "Morning After (Sunrise Mix)" Reese & Santonio: "The Sound (Smooth Mix)" Model 500: "Off To Battle" Steve Poindexter: "Computer Madness" Rhythm Is Rhythm: "Nude Photo" Da Posse: "It's My Life (Aluh Mix)" Phuture: "Acid Tracks" Disc Two: Unique 3: "The Theme (Original Chill Mix)" 808 State: "Let Yourself Go (303 Mix)" A Guy Called Gerald: "Voodoo Ray" No Smoke: "Koro Koro" Bang The Party: "Bang Bang You're Mine (Rock Me Gently Original Radio Mix)" K Alexi Shelby: "My Medusa" Farley Jackmaster Funk: "The Acid Life" Plez: "Can't Stop (Acid) Rain Forest Mix)" Virgo Four: "In A Vision" Ital's Rokers: "It's Anthem (Trebledown, Bassup Mix)" Juno: "Soul Thunder"

**VA: Warp 10+2: The Classics 89-92 2CD (OLE 406 CD). \$15.00**

"The second part of a trilogy of Warp Records anthologies covers the early years of dance-floor eclecticism and electronic mayhem. Be it the longterm influences of the likes of Nightmares On Wax, LFO (Mark Bell has gone on to produce for Björk, amongst others) and Sweet Exorcist (featuring Richard H. Kirk from Cabaret Voltaire) or supernovas like Tricky Disco and Coco Steel and Lovebomb, this compilation documents a furious burst of inspiration and subversion that sometimes found itself in the UK Top 40. This compilation encapsulates many of the early hard-to-find singles, many of which have become seminal classics in their own right. *Warp10+2 The Classics* is a collector's dream." Tracklisting Disc One: Forgemaster: "Track With No Name" Nightmares On Wax: "Dextrous" Sweet Exorcist: "Testone" DJ Mink: "Hey Hey Can You Relate" LFO: "LFO" "Track 4" LFO: "Probe" Nightmares On Wax: "Aftermath (LFO remix)" Sweet Exorcist: "Testfour" Disc Two:

Nightmares on Wax: "I'm For Real" Nightmares on Wax: "Aftermath" Tricky Disco: "Tricky Disco" The Step: "Yeah You (Rob's mix)" Sweet Exorcist: "Clonk (freebase)" Tuff Little Unit: "Join The Future" Nightmares On Wax: "Case Of Funk" Coco Steel and Lovebomb: "Feel It" LFO vs FUSE: "Loop (FUSE mix)"

**VA: Warp 10+3: The Remixes 2CD (OLE 407CD). \$15.00**

"The last installment of the trilogy of releases celebrating ten years of Warp Records. A spectrum of artists were offered an opportunity to select any track from the Warp catalog to remix and these are the results. The quality and range of original artists and remixes are sure to make this an especially attractive package: Aphex Twin, Autechre, Stereolab, Spiritualized, Squarepusher, Nightmares on Wax, John McEntire (Tortoise), Mogwai, Oval, LFO, Mink Ink, Red Snapper, Boards of Canada, Jim O'Rourke and far too many more to list here. If this got any more artistically relevant, we'd be eligible for a big NEA grant. All new material, previously unavailable." Tracklisting Disc One: Pram remix of LFO/Aphex Twin: "Simon from sydney/yellow calx" Luke Vibert remix of DJ Minks: "Hey Hey! Can U Relate?" Stereolab remix of Boards Of Canada: "Kid For Today" Isan remix of Seefeel: "When Face was Face" Plaid remix of Autechre: "Vletrmx" Four Tet remix of Aphex Twin: "Untitled SAW2 track1" Surgeon remix of LFO: "Nurture" Winston and Ross remix of Sweet Exorcist: "Testone" Autechre remix of Nightmares on Wax: Sal Batardes John McEntire remix of Nightmares on Wax: "Playtime" Underdog remix of Broadcast: "Hammer Without A Master" Bogdan Raczynski remix of Autechre: "EP7 / Envane" Disc Two: Push Button Objects remix of Boards of Canada: "An Eagle In Your Mind" Red Snapper remix of Sabres Of Paradise: "Wilmo" Ellis Island Sound remix of Two Lone Swordsman: "Spine Bubbles" Wunder remix of Mike Ink: "Polka Trax 3" Labradford remix of LFO: "Freeze" Oval remix of Squarepusher: "Big Loada" Andy Votel remix of Broadcast: "Booklovers" Richard Devine remix of Aphex Twin: "Come To Daddy" Mira Calix remix of Seefeel: "Air Eyes" Jimi Tenor remix of Sweet Exorcist: "Mad Jack" Phone remix of Tricky Disco: "Tricky Disco" Jim O'Rourke remix of Autechre: "Characi" Spiritualized remix of LFO: "Tied Up" Mogwai remix of Link: "Arcadian"

**MOGWAI: Mogwai EP CD (OLE 412 CD). \$6.50**

"Mogwai regularly go into the studio for a day or two to flex their creative muscle and allow a few ideas to stretch out. Usually, a song or two comes out of it. This last time though, they walked away with four stellar new compositions; they felt so proud of them, they had to put them out ASAP. The four new pieces ('Stanley Kubrick', 'Christmas Song', 'Burn Girl From Queen', and 'Rage: Man') showcase the band's trademark dynamic tension complemented by gentler arrangement flourishes." Plus 2 tracks not found on the UK version (taken from the *No Education = No Future EP*).

**JEGA: Geometry 2LP (OLE 413 LP). \$18.00**

Double vinyl version, full color sleeve.

**PIZZICATO FIVE: The Fifth Release From Matador CD (OLE 415 CD). \$14.00**

"Pizzicato Five's brand new album, released earlier in 2000 in Japan under the title *Pizzicato Five*, is now available worldwide with a new title, a new cover, and 3 additional exclusive tracks. Showcasing producer and impresario Yasuharu Konishi's wide-ranging musical, artistic and theatrical talents, *The Fifth Release From Matador* is a paean to the pop styles and sounds of 1960s and 1970s Italy. From the Italian modernist furniture, design and clothing depicted in the lavish booklet and the press photos taken on location in Rome, to the judicious go-go beats and smooth soundtrack backdrops in the music, the album pays tribute to the best-dressed culture of the past four decades."

**PIZZICATO FIVE: The Fifth Release From Matador 2LP (OLE 415 LP). \$18.00**

**RED SNAPPER: Our Aim is to Satisfy Red Snapper CD (OLE 416 CD). \$14.00**

"London's Red Snapper return with their second Warp/Matador album. Co-produced with Hugo Nicholson (Primal Scream, David Holmes), they have created a new dark funk for the year 2000 and onwards. An explosion of standup bass, jazzy samples, the thrilling vocals of Karim Kendra and the intense jungle rants of MC Det, *Our Aim is to Satisfy Red Snapper* is one of the most exciting releases of the fall."

**RED SNAPPER: Our Aim is to Satisfy Red Snapper 2LP (OLE 416 LP). \$18.00**

Double vinyl version, full color sleeve.

**CONSOLE: Rocket In The Pocket CD (OLE 424 CD). \$14.00**

"One of the most amazing electronic albums in not-so-recent memory, hands down. Warm synth swells and deft rhythm programming will draw you in; the clever production and fine craftsmanship will keep you there. Console is one German guy most of the time: Martin Gretschmann."

**CAT POWER: The Covers Record CD (OLE 426 CD). \$10.00**

"In this solo guitar/vocal outing, Chan Marshall flexes her considerable interpretative muscle, tackling classics by the Rolling Stones, Michael Hurley, Nina Simone, Bob Dylan, Moby Grape, Smog, the Velvet Underground, and even a re-recording of a Cat Power original. It showcases Marshall at her most haunting and powerful, taking songs you thought you knew and turning them into something entirely new."

**CAT POWER: You Are Free CD (OLE 427 CD). \$14.00**

"*You Are Free* is the first album in four years from one of the premier female singer-songwriters of our generation, Chan Marshall. Better known by her stage name Cat Power, Chan's richly complex vocal stylings and minor-key poetics have made her an independent superstar by stealth. The album, printed on recycled paper and recorded with renewable resources, explores the natural world of relationships and fame, from the anguished, layered 'Speak to Me' to the searching irony of 'He War'. By turns catchy, intense and beguiling, *You Are Free* will be one of the most anticipated albums of 2003."

**CAT POWER: You Are Free 2LP (OLE 427 LP). \$11.00**

Gatefold LP version.

**POLE: 3 CD (OLE 428 CD). \$14.00**

"Structurally, the music of Pole is based on abstract, irregular rhythms created by a defective analog sound filter called the 'Waldorf 4-Pole' filter. These rhythms are primarily defect frequencies full of interference (in audio terms, commonly referred to as 'noise'). They're not unlike the crackling sound of vintage vinyl, except for a harder, purely digital quality which makes them very immediate. Quoting the production methods of Jamaican dub-taking monotonous rhythms out of context by using echoes and repetitive loops — Betke has put out three albums, titled 1, 2, and now 3. All three possess a frugal use of melodies and bass woven into a texture of crackling rhythms emitted by the filter. Outbursts of reverberations and the persistent crackling appear to be a simple recipe, but in reality each Pole composition is as elaborate as the central nervous system, complex both in structure and texture. The crackling remains on 3, but you can sense invisible undercurrents of energy, a sublime suppression of power on the album. Like a car's engine revving angrily against a pulled handbrake, there's tension throughout; it is, however, heavily mantled by a pervasive calm. Repetitive bass lines and evasive flurries of melody are simultaneously persistent and laid-back. The means to Betke's end are multitudinous: 'Karussell' (carousel) is slowed down to

the pace of footsteps; you can literally hear the energy being held back; 'Kletter' (climb) excites with manifold guises that could be likened to the layered splatter of Jackson Pollack; on 'Strand' (beach) garbled voices are trailing in from faraway realms, distant, estranged, not recognizable as voices anymore. These sounds evoke real emotions and memories, and in fact Betke titles each song based on his subjective associations alone."

**POLE: 3 2LP (OLE 428 LP). \$18.00**

**BELLE AND SEBASTIAN: Fold Your Hands Child, You Walk Like A Peasant CD (OLE 429 CD). \$14.00**

"The much-anticipated fourth album from Glasgow's Belle & Sebastian. An altogether more complex album than *The Boy With The Arab Strap*, its direct predecessor, *Fold Your Hands Child, You Walk Like A Peasant* introduces harpsichord, mellotron and full orchestrated strings. The subject matter is similarly varied and nuanced. 'The Chalet Lines' explores the mind of a woman raped while on holiday. 'I Fought In A War' uses war as a metaphor for the end of a relationship, while 'Nice Day For A Sulk' is certainly the first song ever to namecheck both The Fall and Manfred Mann."

**NIGHTMARES ON WAX: Sound of N.O.W. Remix EP CD (OLE 432 CD). \$7.00**

"Six hot remixes from Nightmares on Wax's 1999 hip hop/dub classic *Carboot Soul*. *Remix EP* features amazing names from the hip hop, techno and French ambient worlds in the chilliest-ass chunk of mix-plastic to hit the racks in early 2000." Features remixes by De La Soul, Alex Gopher, Rae & Christian and DJ Food. US-only release.

**NIGHTMARES ON WAX: Sound of N.O.W. Remix EP 12" (OLE 432 EP). \$5.50**

**MODERNIST, THE: Explosion CD (OLE 435 CD). \$14.00**

"*Explosion* explores Jörg Burger's drift towards the melodic minimalism and fractal arrangements of some of his Cologne cohorts. Compositions like 'Victor Ludorum' and 'Global Entertainments' building/shifting hausprogressions carry their own inertia as they hypnotically build to their throbbing conclusions, both delightful and disorienting. Burger doesn't completely abandon his acoustic/electro experiments, as displayed with the plaintive 'Manson Soup'. Elegant guitar lines mingle with pulsing sequencers for a melancholic delight reminiscent of his work with Burger/Ink. Released in Germany in December, 1999, the US version of *Explosion* has new artwork, and more importantly, three new tracks especially prepared for this release. The original versions of last year's excellent singles, 'Architainment' and 'Mrs. New Deal' are contained herein as well."

**MODERNIST, THE: Explosion 2LP (OLE 435 LP). \$18.00**

Double vinyl version.

**LESSER: Gearhound CD (OLE 449 CD). \$14.00**

"Lesser's second proper album (after *Gigolo Cop*, a few singles for VC/BT/KB, splitsville with Kid606, comtrax, etc...). Despite affluent rumour, it would appear (at least after cursory listens; who knows what horrors could lurk in within upon deeper catacomb penetration) that the LP and CD are in fact one and the same release. Something of an anomaly in the underground American electronic blah blah... in that he's mixing in the hackneyed guitars and chops of yore (licks & whatnot from live sessions of his Metallica cover band 'Creeping Death'), field recordings, yeah, all in with the VST grit, hip hop beats, crisp 0s & 1s for the college professors/kids. A bit confounding in places (might throw the aesthetically challenged fans of his former 'agressor' drumbash off a bit) but a great energy-oriented approach to computer constructed sound nonetheless. Vietnamese mail-order brides notwithstanding here with forth. Resolute." — Hrvatski

**LESSER: Gearhound 2LP (OLE 449 LP). \$18.00**

**BARDO POND: Dilate CD (OLE 459 CD). \$14.00**

"Where eerie, droning, psychedelic feedback meets textured, multi-layered song-writing, there we find Bardo Pond. Their 4th Matador album, *Dilate* is their most fully realized record to date, providing a fresh yet familiar insight into the band's unique take on apocalyptic tension and noise distortion. Stylistically, Bardo Pond venture further into the stoner-drone territory that they pioneered but bring with them a newfound diversity which is unparalleled."

**BARDO POND: Dilate 2LP (OLE 459 LP). \$18.00**

Double vinyl version with LP-only exclusive track.

**TENOR, JIMI: Out of Nowhere CD (OLE 460 CD). \$14.00**

"*Out of Nowhere* is Tenor's third album for Warp and his first for Matador. It is NOT his long-awaited 'pop' album. It marks Jimi Tenor as a serious composer, extremely dislocated from everything else going on. This is Jimi's first orchestral record, and was recorded with the 60-piece Orchestra of the Grand Theatre Lodz, in Poland. The results are insanely varied. 'Blood On Borscht' sounds like Carl Orff's *Carmina Burana* covered by a heavy metal band with a cast of 1000 slave extras... on the Planet of the Apes. In other words: terrifying. Single and video track 'Spell' riffs on Curtis Mayfield in his sublime early 70s period on the Curtmod label. And the opener "Out of Nowhere" marries the high drama of Lalo Schiffrin to music reminiscent of a scene of alien abduction somewhere in Nevada. Elsewhere, Jimi has Baluji Shrivastav, his blind sitar player, tune his instrument to the Chinese scale to approximate a 'Hollywood idea' of Asian music. Yes, that bizarre." [CD-only release in the US]

**SAD ROCKETS: Transition CD (OLE 463 CD). \$14.00**

"Sad Rockets is Andrew Pekler, a 20 something, Uzbekistan-born, California-raised, and Berlin-residing multi-instrumentalist. His first 2 albums of Sad Rockets instrumental music, available on the Morbid and Source labels, are a whirlwind trip through Andrew's bedroom studio, a place where screechy moog/reverb-drenched Hammond, soundtracky noir styles, sideways R&B, appropriate nods to punk, funk, suave romantic moments, sleazy jazz, high comedy, and lots of low end somehow all fit onto 4 tracks. None of that laptop/desktop style either, this is all for real, recorded by a real guy with real instruments in a real way."

**ARSONISTS: Date Of Birth CD (OLE 476 CD). \$14.00**

"The Arsonists' eagerly-awaited second album is a confident, stripped-down, well-produced step forward to a larger audience. Without compromising the ultraverbal Brooklyn crew's well-known insistence on artistic integrity and massive verbal skillz, as well as production from Psycho Les of the Beatnuts, *Date Of Birth*'s fewer, tracks and bigger sound make it a better play for radio and new listeners."

**TECHNO ANIMAL: Brotherhood Of The Bomb CD (OLE 482 CD). \$14.00**

"Fuses mutant hip hop, warped metal and depth trawling dub into one almighty sound-clash. Life has been breathed into machinery with an aggression and passion that combines brutal riffs with cutting edge rapping. With guests drawn from the cream of the burgeoning underground hip hop scene, such as Anti Pop Consortium, El-P (Def Jux/Company Flow), and Vast Aire (Cannibal Ox), as well as Chicago's Rubberroom, dalek and Toastie Taylor."

**TECHNO ANIMAL VS. DALEK: Megaton/Classical Homicide 12" (OLE 483 EP). \$5.00**

"Edition number 5 in the Matador hip hop series is the collection's most adventurous to

date; a ferocious soundclash between England's Techno Animal and Newark, NJ mutant hip hop crew Dalek (pronounced 'dial-ek'), featuring one new track by each artist, plus remixing each other's contributions. Dalek, whose 1998 release *Negro Necro Nekros* (on the Gern Blandsten label) has received critical plaudits around the world, are a hip hop trio with an experimental bent as pronounced as that of Techno Animal. Their intuitive combination of raw beats, hints of metal, drone & psychedelia with incisive, stream-of-consciousness poetry presents as great a challenge to the listener as it does to whomever does the filing in the record shop."

**YO LA TENGO: Danelectro CD (OLE 484 CD). \$6.00**

Six track EP featuring three versions of "Danelectro" plus remixes by Q-Unique, Kit Clayton and Nobukazu Takemura.

**YO LA TENGO: Danelectro 12" (OLE 484 EP). \$7.00**

Same 6 tracks as the CD.

**MATMOS: A Chance To Cut Is A Chance To Cure CD (OLE 489 CD). \$14.00**

"On their debut recording for Matador the San Francisco based electronic duo of Matmos push their rhythmic collage tendencies even further, sidestepping that record's pastoral orientation in favor of an electro cut-up concept album that samples recordings of plastic surgery and medical technology. After gaining the trust and cooperation of surgeons and patients, the band was allowed to record in operating rooms and clinics. Once back in the studio, Matmos performed surgery of their own upon the sounds they had gathered, building rhythms from the clanks, rasps and snips of the scalpel, kick drums from the sound of bones being broken, and rich drones from the buzz of human skin conducting electricity through acupuncture points."

**MOGWAI: Rock Action CD (OLE 490 CD). \$14.00**

"Recorded in upstate New York with longtime co-conspirator Dave Fridmann (Mercury Rev), *Rock Action* is alternately the most daring work of Mogwai's brief career, yet also the most fully realized. Expanding their palate to include a wider range of instrumentation — keys, banjos, strings previously untouched — and the frequent vocal accompaniments, the only thing *Rock Action* has in common with prior Mogwai outings is the album's sweeping, epochal feel. And it's never felt this good before."

**KHAN: No Comprendo CD (OLE 497 CD). \$14.00**

"Khan composed and played all the music on *No Comprendo*, then invited a host of vocalists to come up with vocal melodies and lyrics. Some of the singers Khan already knew, others were people he admired for some time. Featuring vocals by Jon Spencer, Diamanda Galas, Julie Cruise, Andre Williams, Kid Congo Powers, Francoise Cactus [Stereo Total], Hanin Elias [Atari Teenage Riot], and Khan." LP version is on Playhouse.

**THE SOFT BOYS: Underwater Moonlight...And How It Got There 2CD (OLE 500 CD). \$16.00**

"Matador is pleased to bring you one of the most essential records of the last three decades: the definitive reissue of The Soft Boys' *Underwater Moonlight*. In addition to the original 1980 album and the extra tracks featured on the long out-of-print Ryko one-CD set, the Matador version adds a second disc with the rehearsal sessions illustrating the creation of this landmark recording. This second disc is entitled *...And How It Got There*. Featuring the Soft Boys' best loved lineup of Robyn Hitchcock, Kimberly Rew, Morris Windsor and Matthew Seligman, *Underwater Moonlight* is one of the most brilliant rock'n'roll records of that generation or any other."

**ARAB STRAP: The Red Thread CD (OLE 503 CD). \$14.00**

"The Glasgow duo of Aidan Moffat and Malcom Middleton return to their previous label(s) with the most intense, haunting and powerful work of their young career. *The Red Thread* is meticulously recorded, deftly performed, and topped off with Moffat's considerable lyrical & vocal skills."

**TECHNO ANIMAL: Dead Man's Curse CD (OLE 507 CD). \$5.50**

"In collaboration with guest MC Roger Robinson (a former Attica Blues contributor), Techno Animal's apocalyptic vision combines the deadliest elements of hip hop, dub, mutant metal and drum & bass."

**LARGE PROFESSOR: 1st Class CD (OLE 509 CD). \$14.00**

"The long-awaited debut album from The Large Professor, legendary producer and MC. Featuring tracks from his proteges Nas, Busta Rhymes, Q-Tip and Akinyele, *1st Class* is a tour-de-force of beats and flows. The master of the SP-12 now takes the ASR-X Pro to its limits, exploring all manner of twisted sounds and effects. Nothing is overkill, however — Extra P still sticks to the stark simplicity and crystalline purity that has marked his sound from the very beginning. Evolution, revolution, ineffable genius. Hip hop distilled."

**LARGE PROFESSOR: 1st Class 2LP (OLE 509 LP). \$11.00**

Double LP version.

**BELLE & SEBASTIAN: Jonathan David 12" (OLE 510 EP). \$5.50**

**BELLE & SEBASTIAN: I'm Waking Up To Us CD (OLE 511 CD). \$5.50**

"A teaser for their forthcoming soundtrack to controversial director Todd Solondz's upcoming New Line picture *Storytelling*, though none of these tracks will be on the soundtrack album or in the film."

**BELLE & SEBASTIAN: Storytelling Original Soundtrack CD (OLE 512 CD). \$11.00**

"Late in the year 2000, as controversial director Todd Solondz was wrapping up shooting on his third film, *Storytelling*, he realized that Belle and Sebastian would be the perfect band to write the soundtrack. Solondz already had one old Belle track in the roughs, and its barbed wit and wistful sentimentality was the perfect complement to his tale of suburban outcasts and losers attempting to be cool. Clocking in at 34 minutes, this specially low priced soundtrack album contains 8 instrumental tracks, 5 snippets of spicy dialog from the movie, and 6 new vocal tracks. A treat for fans of the band or the director, Todd Solondz."

**BELLE & SEBASTIAN: Storytelling Original Soundtrack LP (OLE 512 LP). \$12.00**

LP version.

**TIMONY, MARY: The Golden Dove CD (OLE 521 CD). \$14.00**

"The second solo album from former Helium vocalist/guitarist Mary Timony ranks as the most focused and original work of her colorful career. Taking the adventure begun on 2000's *Mountains*, Timony's mind has never been sharper, rendering issues of genre, time and space completely irrelevant."

**TIMONY, MARY: The Golden Dove LP (OLE 521 LP). \$11.00**

LP version.

**THE BIONAUT: Lubricate Your Living-Room CD (OLE 524 CD). \$14.00**

"One of the most influential voices in techno returns with a collection of the essential and long-out-of-print European-only tracks he released under the name The Bionaut from 1993 to 1997. A leading exponent of Cologne (Germany) minimalism, Burger is also well-known for the groundbreaking work he did under the names Burger/Ink, The Modernist, Trinkwasser, and, most recently, Geometric Farms. In addition, he has run the Popular and Eat Raw labels."

**HELL, RICHARD: Time 2CD (OLE 530 CD). \$17.00**

"The first disc of this vital collection consists of two fearsome concerts never before released, one from London in 1977 and the other at CBGB in 1978. The second disc consists of an expanded version of ROIR's cassette-only R.I.P. collection, featuring never-before-heard studio material. While these live recordings (including a guest appearance by Elvis Costello and an introduction from Johnny Rotten) are undoubtedly raw, the performances are absolutely scorching — the lineup of Hell, Robert Quine, Marc Bell (aka Marky Ramone) and Ivan Julian delivering the goods in ways we can only fantasize about 23 years later."

**AEREOGRAMME: A Story In White CD (OLE 533 CD). \$14.00**

"Glasgow-based Aereogramme, led by former Ganger guitarist Craig B, have made a quantum leap beyond the sum of their disparate influences. A man with the voice of Alex Chilton and the guitar skills of John Cummings of Mogwai, Craig leads the kind of gloriously melodic rock group that recruits fans-for-life. Masters of discipline and finesse, their loud-to-quiet-to-loud transitions are a cool enough rollercoaster ride as is."

**MOGWAI: My Father My King CD (OLE 538 CD). \$5.50**

"Back to the wall of shimmering guitar power after the more mellow moves of *Rock Action*, the EP is a single 21-minute long song of epic power and beauty. Based on a simple ancient Jewish melody taught to the band by Arthur Baker, Mogwai surround it with their trademark sound to produce a gigantic composition that has been a huge hit at recent live performances. In this case, they worked with veteran producer Steve Albini to ensure that the full glory of the live performance was adequately captured in the studio, and the result is nothing short of stunning."

**SPENCER BLUES EXPLOSION, JON: Plastic Fang CD (OLE 542 CD). \$14.50**

"Back with their first album in nearly four years is the revered NYC gut-rock trio The Jon Spencer Blues Explosion. The album simultaneously returns to rock basics (after the electronic flirtations of the last album, *Acme*) and introduces real singing and vocal melody for the first time."

**SPENCER BLUES EXPLOSION, JON: Plastic Fang 2LP (OLE 542 LP). \$21.00**

Double LP with 4 more unreleased songs.

**CORNELIUS: Drop CD (OLE 544 CD). \$8.00**

"Featuring remixes from The Kings of Convenience and Matthew Herbert. With its atmospheric setting against a watery background, 'Drop' is the first single to be lifted from *Point* which is Cornelius' hotly anticipated follow-up to his ground-breaking *Fantasma*. 'Drop' is a folk-tinged, harmony driven track splattered with beats and loops, a beautifully crafted, exquisite song, ideal for lazy days and relaxing nights. The song conjures images of blissful sunshine, the perfect soundtrack to bring a sparkle of joy to the dreary British winter."

**INTERPOL: Turn On The Bright Lights CD (OLE 545 CD). \$14.00**

"*Turn On The Bright Lights* is a filler-free, fully realized statement of intent. Few inaugural albums have sounded this confident or displayed as much emotional range." Now at full price.

**INTERPOL: Turn On The Bright Lights LP (OLE 545 LP). \$11.00**

LP version.

**GUIDED BY VOICES: Universal Truths And Cycles CD (OLE 547 CD). \$14.00**

"Dayton's Guided By Voices follow up last year's acclaimed *Isolation Drills* with a brand-new album of 19 glittering pop melodies. In a return to self-production, the band recorded *Universal Truths and Cycles* in a variety of different studios, on different media, on 8-track and 24-track. The result is more akin to the collage sound of their earlier albums, but combined with the efficiency of execution and musicianship of the more recent recordings."

**GUIDED BY VOICES: Universal Truths And Cycles LP (OLE 547 LP). \$12.00**

LP version.

**NEW PORNOGRAPHERS, THE: Electric Version CD (OLE 551 CD). \$14.00**

"*Electric Version* is the second album from Vancouver's supergroup The New Pornographers, featuring Carl Newman (Zumpano), Neko Case (Neko Case), Dan Bejar (Destroyer) and other local luminaries in a joyful cascade of slightly jaundiced power pop songs that will knock your socks off."

**NEW PORNOGRAPHERS, THE: Electric Version LP (OLE 551 LP). \$11.00**

LP version.

**SOFT BOYS, THE: Nextdoorland CD (OLE 553 CD). \$14.00**

"*Nextdoorland* is the first new album in 20 years from Robyn Hitchcock's Soft Boys, featuring the classic lineup of the great Kimberley Rew on guitar, Matthew Seligman on bass and Morris Windsor on drums. A whirling maelstrom of psychedelic guitar and creepy lyrical concerns. Vocal harmonies abound just as on the classic Soft Boys records, but the arrangements and subject matter introduce a new vitality."

**SOFT BOYS, THE: Nextdoorland LP + 7" (OLE 553 LP). \$11.00**

Vinyl LP version. Initial copies include a 7" with non-CD tracks.

**PAVEMENT: Slanted & Enchanted Luxe & Reduxe 2CD (OLE 557 CD). \$16.00**

"The classic 1992 debut from indie rock originators Pavement, remastered and augmented with 15 bonus tracks from the sessions (4 unreleased) plus a second CD containing the legendary 1992 Peel sessions and live recordings. The definitive edition of the definitive indie rock album."

**DEAD MEADOW: Shivering King and Others CD (OLE 566 CD). \$11.00**

"Think of the heaviest rock band you can possibly imagine. Black Sabbath, Bardo Pond, Blue Cheer, Cream and Zep rolled into one. Now triple that. You will have achieved a distant approximation of the mighty Washington, D.C. power trio Dead Meadow."

**DEAD MEADOW: Shivering King and Others 2LP (OLE 566 LP). \$18.00**

Double LP version.

**MOGWAI: Happy Songs For Happy People CD (OLE 567 CD). \$14.00**

"This one is called *Happy Songs For Happy People*, a nice name for a summer record whose song titles allude to paranoia, vague threats, the Bible, boundless horrors and '80s hair metal. *Happy Songs For Happy People* is compact — just over 40 minutes — and extraordinarily skilful at sucking you in. The big crescendos don't come after long passages of quiet, they grow organically and stealthily. The metal power, the hardcore methodology, the pastoral prettiness are hard to separate any more. Rather, they exist in a state of grace that's moving and inspiring and all those other vague emotions music regularly promises, but rarely delivers."

**YO LA TENGO: Nuclear War CD (OLE 568 CD). \$3.50**

"In the spirit of the times, the band has recorded several versions of Sun Ra's defiant anthem 'Nuclear War', a favorite at live shows over the past few years. Each version features different guest musicians: Daniel Carter and Sabir Mateen on sax, Roy Campbell, Jr. on trumpet, Susie Ibarra on timpani, and Josh Mandell on percussion. 16 minutes. Eleven young children singing along. 8 minutes. The original Yo La Tengo trio. A remix by rapper Mike Ladd (Ozone)."

**AEREOGRAMME: Sleep And Release CD (OLE 571 CD). \$14.00**

"2nd album from the Glasgow quartet, the new stuff takes Aereogramme's loudsoft



dichotomy and splits it wide open. As much as we like to kid around about the scary looking band who mix the pretty with the harsh so effectively, 2003's Aereogramme are a bit harder to typify. Sleep and Release is a work of epic proportions — we've not heard guitar-based music this intricate or this anthemic since... well, the last Aereogramme album. Yet the dynamic shifts this time are a bit more subtle, the material just a bit more tuneful...and the performances, way more explosive."

**MALKMUS, STEPHEN: *Pig Lib* CD (OLE 572 CD). \$14.00**

"*Pig Lib* embraces the classic rock ensemble. If the form is familiar, however, the contents are not. A delectable array of antecedents inform the music herein, from Irish prog-folk greats Mellow Candle to the jazz-inflected musings of Kevin Ayers and Lol Coxhill to some of the more outré moments on Pavement's weirdest album, Wowee Zowee."

**MALKMUS, STEPHEN: *Pig Lib* LP (OLE 572 LP). \$11.00**

LP version.

**GUIDED BY VOICES: *Earthquake Glue* CD (OLE 574 CD). \$14.00**

"The latest combination of GBV musicians seems to have fully internalized the unmedicated riff-genius of Robert Pollard's song writing, and they meet this material on the field of battle in full blues-wailing flight. As with Universal Truths & Cycles, the songs on *Earthquake Glue* have the shine of instant classics. In Pollard's songwriting the cunning listener will hear strains and echoes of Ray Davies, John Entwistle, Syd Barrett, Roy Wood, and countless other craftsmen of the first psychedelic pop era. Pollard has consumed their work like oysters, and the stuff he spews as a result is a very special kind of sonic gas. *Earthquake Glue* is a fine bit of an achievement. The songs are of the highest caliber, the band's playing has a holistic grasp of rock dynamism that swings like a horse's testicles, and the whole thing flows like a tureen full of the sweetest, softest butter imaginable." — Byron Coley. Limited, numbered digipack edition.

**GUIDED BY VOICES: *Earthquake Glue* LP (OLE 574 LP). \$11.00**

LP version.

**MATMOS: *The Civil War* CD (OLE 590 CD). \$14.00**

"*The Civil War* once again represents a total departure: beats meet folk/bluegrass, closely miked acoustic instruments and honky-tonk mixed with highly unorthodox samples sources such as a rabbit pelt, or the pounding of blood in M.C. Schmidt's carotid artery. Featuring guests from the experimental aristocracy such as Keith Whitman (Hrvatsky), Jay Lesser, Blevin Blectum, David Grubbs, Keenan Lawler, *The Civil War* is a wonderfully soulful, humorous and eclectic achievement."

**MATMOS: *The Civil War* LP (OLE 590 LP). \$11.00**

LP version.

**MISSION OF BURMA: *ONOFFON* CD (OLE 613CD). \$14.00**

"The first new recordings in 22 years from avant-rock titans Mission of Burma, whose recent reunion concerts have sold out major venues across the nation. *ONOFFON* is a work of staggering complexity, showcasing a group just as exciting in 2004 as they were in 1982. Produced by Robert Weston (Shellac), the album brims with all the raw power of their '80s releases Signals, Calls, and Marchesand Vs., yet reveals tones, textures and lyrical themes unimaginable the first time around."

**MISSION OF BURMA: *ONOFFON* 2LP (OLE 613LP). \$18.00**

Double LP version. "The first new recordings in 22 years from avant-rock titans Mission of Burma, whose recent reunion concerts have sold out major venues across the nation. *ONOFFON* is a work of staggering complexity, showcasing a group just as exciting in 2004 as they were in 1982. Produced by Robert Weston (Shellac), the album brims with all the raw power of their '80s releases Signals, Calls, and Marchesand Vs., yet reveals tones, textures and lyrical themes unimaginable the first time around."

**MISSION OF BURMA: *ONOFFON* CD (OLE 613SACD). \$16.00**

Hybrid SACD version. Will play regular CD sound in standard CD players, and high-resolution digital sound in SACD-capable players.

**SPENCER BLUES EXPLOSION, JON: *Plastic Fang* CD (OLE 666 CD). \$15.00**

Special "candy-pack" plastic-bag CD version.

## MATADOR (UK):

**MATMOS: CD (OLE 380 CD). \$15.00**

Matador-UK-only reissue of the first Matmos album, previously issued by the band on their own Vague Terrain imprint. "Using samplers, analog keyboards, field recordings and guitars, Matmos make atmospheric, idiosyncratic electronica. Need some reference points? Imagine the neo-electro of Autechre, the attention to guitar textures and production detail of Moebius & Plank's RastaKrautPasta LP, the clamorous musique concrete of Tod Dockstader...There's a lot of lip service paid these days to various electronic-based music being 'experimental' — but Matmos' musical practice genuinely deserves this much abused term. In addition to incorporating chance operations into their sequencing environment, many songs are based upon a working methodology of "conceptual restriction" — songs are built entirely out of samples from a single sound source: field recordings, contact microphones on hair, even the sound of an amplified synapse from crayfish nerve tissue. Sometimes these samples and recordings are built up into elaborate rhythmic sequences verging on (but tweaking) the by-now familiar subgenres of trip hop, drum and bass and electro; sometimes these sound sources are kept beat-free, and sculpted into frighteningly noisy atmospheres, or shot through with eerie silent pauses and gaps."

**MATMOS: *Quasi Objects* CD (OLE 381 CD). \$15.00**

Matador-UK-only reissue of the 2nd Matmos album, previously issued by the band on their own Vague Terrain imprint. "As the title indicates, on this release Matmos have an ethic of restricting sound sources to everyday and not-so-everyday objects (balloons, whoopee cushions, walkie talkies, latex fetish clothing, a banjo, the human body). These objects and bodies are 'sounded' for their vocabulary of whumps, squeaks, twangs, tears, clicks and groans, and the resulting banks of raw materials are hammered into polyglot rhythmic shapes."

**YO LA TENGO: *Summer Sun* CD (OLE 548 CD). \$14.00**

"Recorded with longtime associate Roger Moutenot, is a subtle stylistic shift from its predecessor — upbeat, swinging and sweet, but no less haunting when the moment calls for it. The trio of Georgia Hubley, Ira Kaplan and James McNew have issued their every-couple-of-years reminder that no one does this kinda thing better (even if we've never quite determined what this kinda thing is)."

**YO LA TENGO: *Summer Sun* 2LP (OLE 548 LP). \$18.00**

Double LP version, gatefold sleeve.

**MOGWAI: *Happy Songs For Happy People* LP (OLE 567 LP). \$11.00**

LP version.

**ARAB STRAP: *Monday At The Hug & Pint* CD (OLE 577 CD). \$14.00**

"Arab Strap's 'love-sick spoken word tales of sex and betrayal' get to a new level on *Monday at the Hug & Pint*, an uplifting, orchestrated, string-laden record that turns the band's black-and-white blues into technicolor. After a couple years off (and some solo

albums in the interim), Monday is an exhilarating step forward for their terrifying but gorgeous vision of the after-hours world."

**ARAB STRAP: *Monday At The Hug & Pint* LP (OLE 577 LP). \$11.00**  
LP version.

## MATCHLESS RECORDINGS (UK):

**PREVOST, EDWIN: *No Sound Is Innocent Book* (MR COPULA). \$35.00**

Published by a Matchless imprint, Copula, this book documents the history and underlying philosophy of AMM by its percussionist and founding member Eddie Prevost. Essential for anyone curious about the internal fabric and inspiration of AMM. No cover price; 192 pages, trade paperback.

**PREVOST, EDDIE: *Minute Particulars Book* (MR COPULA2). \$35.00**

Eddie Prevost (AMM)'s 2nd book of writings to be published by Matchless. Subtitled: "Meanings in music-making in the wake of hierarchical realignments and other essays." Paperbound, 178 pages. The first half of the book is a series of essays relating to the subtitle; the 2nd half is a collection of additional essays (written 1984-2002) on: The Ganelin Trio, John Zorn, Keith Rowe & John Tilbury, etc. — including various album liners notes, magazine articles, etc.

**PREVOST, EDDIE: *Live Vols 1 & 2* CD (MRCD01/02). \$19.00**

AMM's drummer Eddie Prevost has also led some fine British free jazz groups; these LPs (from 1977) feature: Geoff Hawkins (tenor sax), Gerry Gold (trumpet), Marcio Mattos (bass) & Prevost (drums). This CD reissues the deleted LPs from the 70s.

**AMM: *To Hear And Back Again AMM* CD (MRCD03). \$19.00**

A reissue of what is chronologically the 3rd full AMM album, following *AMM:1966* and *The Crypt*. Recorded during the years of 1973-75, this marks an unusual and little recognized period in the group's history. For about 5 years, Keith Rowe (and his guitar and electronics) had left the group (along with Cornelius Cardew), leaving AMM as a working duo of Eddie Prevost (drums) and Lou Gare (tenor saxophone). That makes this the most jazz-like version of AMM, but as the liner notes (by Martin Davidson) make clear in fascinating detail, this is not jazz; "absolutely nothing (melody, harmony, rhythm, tempo) was predetermined." This CD add three pieces of previously unavailable material. Unique document in their saga, but not necessarily the place to start.

**AMM: *The Crypt - 12th June 1968* 2CD (MRCD05). \$35.00**

This monstrous, early set of noise is now available in complete form (31 previously non-LP minutes on this dbl CD - total of 110 minutes). Dense, original, crucial to the history of massive sound presentation and its aesthetics.

**AMM: *Generative Themes* CD (MRCD06). \$19.00**

Studio recording from 1982, with the addition of a previously unavailable 31 minute piece from 1983 added (from the o/p LP version). This marks the recording debut of John Tilbury (piano) in the group, plus the now reunited core of Prevost and Keith Rowe (guitar, electronics). Absolutely stunning improvisational "noise" from a very serious standpoint ensemble.

**PREVOST QUARTET, EDDIE: *Continuum+* CD (MRCD07). \$19.00**

Larry Stabbins (tenor, soprano sax), Vervan Weston (piano), Marcio Mattos (double bass), Eddie Prevost (drums). Re-mixed re-release of the LP *Continuum* which featured the performance made at the Bracknell Jazz Festival, 3rd July 1983, together with 30 minutes of hitherto unreleased studio material recorded in 1985. "It moves forward in a complicated, constantly mutating web of stylistic references to musical precedents within jazz and twentieth century music, overlapped in a restless search for new textures, moods, dramatic interludes, and possible resolutions. Some listeners may feel — as others have over the years — that sections of the Quartet's music sounds like bebop heard at a distance or in a dream." — Alan Durant.

**RESOUND: *Resoundings* CD (MRCD08). \$19.00**

"Peter McPhail (soprano saxophones, flute); Tony Moore (double bass); Eddie Prevost (drums). Re-release of an LP first issued in 1986 together with additional material.

**AMM: *The Inexhaustible Document* CD (MRCD13). \$19.00**

Recorded live in London on 1/10/87. Prevost, Rowe, Tilbury, and Rohan de Saram (cello). The organic control of sound on this disc is spectacular; pretty much a must for serious listeners worldwide.

**SMITH, DAVE: *First Piano Concert* CD (MRCD14). \$19.00**

Solo piano works composed by a member of the Scratch Orchestra, covering a broad selection of styles, performed by AMM's John Tilbury.

**DUNMALL, PAUL: *Soliloquy* CD (MRCD15). \$19.00**

A solo release of multi-tracked saxophones.

**AMM/TOM PHILLIPS: *Irma* CD (MRCD16). \$19.00**

An opera by Phillips featuring AMM plus guests like Lol Coxhill, Phil Minton, etc.

**SUPERSESSION: CD (MRCD17). \$19.00**

Evan Parker (ss, ts), Keith Rowe, Barry Guy (b), Eddie Prevost.

**FREE JAZZ QUARTER: *Premonitions* CD (MRCD18). \$19.00**

Paul Rutherford (tnb), Harrison Smith (ts, ss, bcl), Tony Moore (cello) & Eddie Prevost (d). Recorded in the UK, 7/6/89.

**ROWE, KEITH: *A Dimension Of Perfectly Ordinary Reality* CD (MRCD19). \$19.00**

1990 solo CD by the AMM guitarist. "Rowe is a master of an invented instrument made out of electric guitar, amplifier, speakers, various accessories (mostly quite ordinary), radios and himself... The playing interweaves and overlays human and electric forces in such a way that they become extensions of one another. As solo performance it involves a remarkable virtuosity, in the ingenuity inventing the system and its components, the ways in which they are deployed, the sustained energy and presence of the sound produced." —Christian Wolff.

**AMM: *The Nameless Uncarved Block* CD (MRCD20). \$19.00**

Live in Zurich 1990. 74 minutes of Gare/Prevost/Rowe/Tilbury, showing they have hardly run into a creative wall in their 3rd decade of existence.

**CONSPIRACY: *Intravenous* CD (MRCD21). \$19.00**

Improvising ensemble from UK in a somewhat similar vein to AMM.

**MOORE, TONY: *Observations* CD (MRCD22). \$19.00**

Great, reverberating solo cello recordings.

**AMM: *Newfoundland* CD (MRCD23). \$19.00**

76 minute piece recorded live in 1992, featuring the Rowe/Prevost/Tilbury trio; tremendous atmospherics and one of their ultimate recordings.

**ORGANUM: *Veil Of Tears* CD (MRCD24). \$19.00**

Collection of recent tracks, recorded by the Organum core of David Jackman, Michael Prime, Dinah Jane Rowe and Jim O'Rourke; further mastering of sound cluster presentation and development.

**CRISPELL/EDDIE PREVOST, MARILYN: *Band On The Wall* CD (MRCD25). \$19.00**

Great 1994 piano/drum duets, of an intense, physical nature.

**AMM: Combines & Laminates & Treatise '84 CD (MRCD26). \$19.00**

CD issue of material previously available as an LP on Pogus, with an additional 32 minute track, called "Treatise '84" ("an improvisation inspired and guided, rather than dictated or controlled by Cornelius Cardew's graphic masterpiece"). New artwork and additional notes by Prévost compared to the LP. Recorded live at the Arts Club, Chicago on 5/25/95, this is the trio of Tilbury, Rowe & Prévost.

**ORGANUM/EDDIE PREVOST: Flayed/Crux CD (MRCD27). \$19.00**

CD issue of an LP previously issued on Silent Records in 1985. "Crux" is an Organum track, featuring Andrew Chalk on bowed gong, David Jackman on drone flute & bowed piano, Dinah Jane Rowe on drone flute and Stephen Stapleton on chair. It's a pretty classic piece to say the least. "If you like the dronescapes of traditional Far Eastern musics, you'll love 'Crux'; if you wiggled out to La Monte Young at his most conceptual, you'll do much the same with this. Better still, you may love 'Crux' having previously heard none of these supposed influences; you're simply wired for sound." —David Ilic. "Flayed" features mainly AMM's Prévost on drums, general percussion and *acme thunderer* whistle, while Jackman added some bowed gongs and electronic sounds.

**MOORE/JOSEPH VALLRIBERA, TONY: Assessments and Translations CD (MRCD28). \$19.00**

2nd Matchless CD by Moore of double-tracked cello works, as inspired by the abstract artwork of Vallribera. Lines blend, collapse and overlap within the weave, speaking to those who close their eyes just right.

**TILBURY, JOHN: Cornelius Cardew Piano Music 1957-1970 CD (MRCD29). \$19.00**

Studio recordings from 1996 of solo piano music by the late composer (and key figure in the early days of AMM), Cardew, as performed by AMM's Tilbury. "All the music included in this recording belongs to Cardew's early period of radical exploration and experimentation in the late 1950s and 60s, when having fully assimilated the advanced language of the European avant-garde, he went on to develop new techniques and new aspects of indeterminacy, to use notation in increasingly flexible and open-ended ways and to encourage the creative involvement of performers in the realisation of his musical ideas."

**AMM: Live in Allentown USA CD (MRCD30). \$19.00**

Recording of a concert given at the Muhlenberg College Arts Center Recital Hall, Allentown, PA, on Sunday 4/24/94. The trio of Keith Rowe (guitar), John Tilbury (piano) & Eddie Prévost (percussion). One beautiful 60-minute piece in the style of expansive, spatial-detailed improvisation that they have so fully mastered in recent years — the purest in absolute sound.

**AMM: Laminar 3CD (MRCD31). \$48.00**

"A three CD set marking thirty years in the making of AMMmusic. Three concert performances: Aarhus, Denmark, 1969. London, 1982. New York, 1994. Featuring variously: Cornelius Cardew, Lou Gare, Christopher Hobbs, Eddie Prévost, Keith Rowe and John Tilbury. Includes an illustrated booklet with commentaries by Jim O'Rourke, Victor Schonfield, Malcolm LeGrice and John Tilbury." Tremendous historical document of all exclusive material to this box, perfectly packaged, desperately awaited. "AMM moves on or comes together on any plane: it could be volume, speed or density as much as pitch. The most peaceful and united parts might be the ones which are the busiest and most crowded. AMM uses all the dimensions of musical space to create the feeling that sound is a solid object in solid space — complete with size, shape, performance. It depends where they are sitting, what they are focussing on, how long and at what stage they can concentrate, and how widely or narrowly. There is no whole or centre, only parts. AMM reveals the behaviour of sound, and its anomalies. Low sounds absorb high ones, loud sounds blot out soft ones, but most sounds placed side by side either co-exist, reach out to each other or merge. Sometimes you can hear one sound being squeezed until it splits into two or more. The melody need not be sound changing: it could simply be sound being" —Victor Schonfield.

**PREVOST, EDDIE: Loci Of Change: Sound And Sensibility CD (MRCD32). \$19.00**

First ever solo percussion release by the founding member of AMM, recorded in 1996. "Such complex layering is a characteristic of AMM music and it is to AMM music that the most immediate comparisons must be made. The 'landscape' pieces presented here evoke most nearly the unhurried, laminar, deep listening qualities of AMM music. Comparisons and parallels may be found with the big drum cultures of Africa and Japan, the Korean *ajaeng* and *komungo*, the invented instruments of Harry Partch, the low-tech electronics of Hugh Davies and Paul Lytton: but these are comparisons of detail, the broad structural concerns are the same ones to be heard in classic AMM performance... The surprise lies in the technical achievement involved, since such an evocation is no easy task for a solo performer. To reveal the nuts and bolts of how this astonishingly rich, complex, many coloured multi-layered music is made is perhaps as crass and unnecessary as explaining how Ad Reinhardt maintained such control over nine shades of black pigment or how Sonny Rollins can alter the tone colour of the tenor saxophone to sound like a flute or a baritone. Of course there is a technical explanation involving motorised beaters and plectra, strings, bows, hollow bridges of metal and wood, etc. — these are the inventions which EP has always been so good at. The resulting music is the discovery."

**PARKER/EDDIE PREVOST, EVAN: Most Material 2CD (MRCD33). \$35.00**

1997 studio recordings between Parker (saxophones) and AMM's Prévost (percussion). "Double album, double solos of two distinctive musicians, becoming duets in a relatively rare space between solo playing and ensemble. Reed and percussion start at different places, the working through breath, the other pulse of materials being struck, one typically characterised by line, the other by attack, producing in the first pitch configurations, in the second beat patterns (Prévost doesn't use the specifically pitched mallet instruments). Each player comes with a distinctive sonic identity, but they're frequently crossing, the main intersection is sonority. The saxophone can splutter, click and gesture, notably in the extreme registers and the rapid shifts between them, with just sound. Prévost makes long, sustained attackless sounds by bowing his cymbals and gong, and his invented string drum tosses up melodic fragments. Percussion drives and saxophone sings, Parker can drive just as hard and Prévost makes a singing sound. Sometimes you can't tell which of the two's sounds you're hearing." —Christian Wolff.

**PREVOST TRIO, EDDIE: Touch CD (MRCD34). \$19.00**

A new exploratory impov trio featuring Tom Chant (soprano sax) & John Edwards (double bass). "This trio, quite intuitively (because I never spelt out what I hoped would happen) works in a subtle, attentive way: examining what the music is and where it is going all within the process of playing; feeling the sound to be complementary and in contrast to other sounds; feeling the stuff of the instruments, and sensing the presence of other creative beings. This is part of the extraordinary and gloriously uncertain matrix of what making and listening to music should be about." —Prévost.

**AMM: Before driving to the chapel... CD (MRCD35). \$19.00**

...we took coffee with Rick and Jennifer Reed. The Recording of a concert given at Rice University, Houston, TX, USA on Friday 19th April 1996. A stupendous continuation of the

90's AMM sound, ala previous documents such as *Newfoundland*, *Live In Allentown* and *From A Strange Place*. Shifting patterns consistently emerge; via Prévost's bowed percussion; via Rowe's distinct prepared guitar emanations that so distinctly verify the interior nature of electricity; via Tilbury's near-hallucinatory piano lines which seem to take on three dimensional status on this recording. Ultimately, it's AMM. Whose albums have been described as "alike or unlike as trees." This is another one, but it's not like the others. Music that you can play at almost any volume, at any time, forever.

**ROWE/JEFFREY MORGAN, KEITH: Dial: Log-Rhythm CD (MRCD36). \$19.00**

"A duo consisting of AMM's guitar-played-by-household-utensils-ist Keith Rowe and also saxophonist Jeffrey Morgan. This CD is a recording of a concert held at The Loft, in Cologne Germany on October 14, 1997, abound with great textures/sonics & certainly a textbook case for abstract-guitar invention in a real time/reactive setting. Earnest." — Hrvatski.

**PREVOST/VERYAN WESTON, EDDIE: Concert, V CD (MRCD37). \$19.00**

Eddie Prevost (drums) & Vervan Weston (piano). Recorded in England, 5/98, mixed by Evan Parker. "Beauty as an Ear Thing" is a meticulous exploration of texture, full of soft explosions, the reverberant ring of spinning metals, and overtones that glow like embers, dying into silence; this music wouldn't be misplaced on an AMM disc. 'Clustered' rebuilds something out of the emptiness. The dislocated rhythmic feel is like an abstraction of something Monk and Max Roach might have played together. 'Fingers and drums' also conveys the sense of inventing almost from scratch, asking 'what material?' and digging into it to find out. Finally, 'Hammer and Tonic' a roaring thing, leaps from the starting gate as if all questions were resolved long ago..." — Steve Lake.

**SUCH: The Issue At Hand 2CD (MRCD38). \$35.00**

Such is the trio of Yoshikazu Iwamoto (shakuhachi), John Tilbury (piano), Eddie Prévost (percussion). This double CD consists of one 151-minute continuous piece of beautiful Morton Feldman-inspired minimal driftage. "In this recording session, right from the start one confronts aural magic. John Tilbury is one of the most outstanding interpreters of Morton Feldman's music and one hears a certain Feldmanesque sensibility in the extraordinary way the piano sounds are placed in time and the unique quality of his touch. How wonderfully this complements Yoshikazu Iwamoto's contributions that seem to encase the spirit of bamboo and to draw us into the silence at the heart of the Buddhism. Eddie Prévost by his presence, draws everything together into an indivisible whole, through responses that have been honed from years of working in free or improvised music, where the freedom and openness have always triumphed over narrower and more provincial stylistic considerations. It offers an inspiration to our own aspirations as listeners to find what it is to be simply human...it requires a quieter courage, the courage of kindness, sensitivity, thoughtfulness, mutual respect, listening as well as playing, supporting, taking a chance, working together. These are all qualities at the heart of the music recorded on this CD. We should cherish them." — Frank Denyer.

**TILBURY/EVAN PARKER, JOHN: Two Chapters and An Epilogue CD (MRCD39). \$19.00**

Studio recordings from 8/3/98: Tilbury (piano), Parker (tenor and soprano saxophones). "These musicians have chosen to eschew the given media of jazz, from whence Evan Parker received much of his initial inspiration, and the classical world from which John Tilbury received his early and formative training, in order to become autonomous human beings who can engage creatively and practically — not only with the world of sound, but with the world of philosophy, and thence reflect upon a civil society. Why make are if not wanting to indicate other worlds and to transcend this one?" — Eddie Prévost.

**PREVOST, EDDIE: Silver Pyramid CD (MRCD40). \$19.00**

"Eddie Prévost's *Silver Pyramid* — directed by Keith Rowe. An historic recording from a Music Now festival, London 1969. Features the Music Now Ensemble including Cornelius Cardew, Keith Rowe, Lou Gare, Eddie Prévost and others." One continuous scraping, atmospheric 74-minute live piece, part of a Roundhouse festival which also featured works by Sonic Arts Group, John Cage, Christian Wolff, LaMonte Young, Terry Jennings, Alvin Lucier, Robert Ashley, etc. The piece is based on a silver pyramid art icon designed by Prévost ("a wooden framed structure covered with shimmering, reflecting material that shot light out at every angle"). This piece anticipated the imminent arrival of the Scratch Orchestra and is a vital missing link in the documentation of the AMM-associated free-sound continuum. "I listen to the silvery threads of sound catching a near glimpse of this or that person. Keith is prowling and growling the whole time — worrying at the music, there are metallic scrapings, cello sounds (that I think must have come from Cornelius) and wistful whistling on penny flutes." — Prévost.

**BARK!: Swing CD (MRCD41). \$19.00**

Ex-Manchester scene electroacoustic ensemble coming out of the same scene as Stock, Hausen & Walkman, the Spaceheads and the Honkies; featuring Rex Caswell (electric guitar), Phillip Marks (percussion) and Paul Obermayer (electronics). From Richard Scott's liner notes: "...the music appears as a kind of conversational game, built of molecules and fragments, dots and dashes, calls and responses, moves and counter-moves...it is quite severe music, sometimes ugly and disturbing, but it's also always striving to be beautiful. At its best, when its shapes evolve patiently and inevitably into clear and tangible orders, vistas and architectures, the result is really quite magnificent."

**CHARAOUI/LELY/WRIGHT: 396. CD (MRCD42). \$19.00**

Yann Charaoui (cymbals and table top samplers), John Lely (piano and prepared bal-bal tarang), Seymour Wright (alto saxophone). "The new austerity on the first CD from the young exponents of the growing art of improvisation...in the year 2000, this approach in which traditional musical instruments are twisted into complex sound transformers which match the new sound sources available from the burgeoning electronics and computer sciences has become a medium in its own right." — Eddie Prévost.

**EDDIE PREVOST TRIO: The Virtue In If CD (MRCD43). \$19.00**

Eddie Prevost (drums) with Tom Chant (soprano saxophone) and John Edwards (double bass). Recorded at at Gateway Studios, England on 8/28/00.

**AMM: Tunes Without Measure Or End CD (MRCD44). \$19.00**

"Rowe/Tilbury/Prévost. Recorded in Glasgow, Scotland May 2000, at the free radiCCAIs festival, curated by Evan Parker. First AMM CD since 1996 recording. One continuous 58-minute piece."

**CARDEW, CORNELIUS: Chamber Music 1955-1964: Apartment House CD (MRCD45). \$19.00**

"Recorded by Apartment House directed by Anton Lukoszevics. First commercially released recordings of many of Cardew's early compositions."

**AMM: Fine CD (MRCD46). \$19.00**

"Recording of the concert they gave with together with the dancer Fine Kwiatkowski at Musique Action festival produced by CCAM, Vendoeuvre-les-Nancy, France on 24th May 2001." One continuous 59 minute piece by the current Tilbury/Rowe/Prévost trio.

**VA: Matchless Day At The Freedom Of The City Festival? 2001 2CD (MRCD47). \$35.00**

"CD1 features: Bark!, Eddie Prevost solo, Particles, Romuald Wadych and Denis Dubovtsev. CD2 features: The Eddie Prevost Trio (with Tom Chant and John Edwards), Yann Charaoui, John Lely and Seymour Wright, John Tilbury and Evan Parker." "The Evening: The little official, institutional or media recognition (to examine the equivalence which is taken for granted between these three adjectives reveals plenty of horrors) which is (not) enjoyed by free improvisation sends its defenders into habitual errors of groupuscular logic. There's nothing new under the sun, in the arena of polemics concerning the presumed parallels (or lack thereof) with (free) jazz, everyone is right and wrong at the same time, because there is no one improvised music or one (free) jazz, and from the start one can say everything about nothing or vice versa — it is rare to hear Eddie Prevost's remark to Derek Bailey cited: 'They criticised us by saying 'that's not jazz' — in an important sense, these remarks were completely erroneous.' The founder of AMM is not dogmatic. We cannot now explore in depth the implications of this spiny 'in an important sense', but Eddie Prevost's music will illustrate it this evening some ten years down the road." —Philippe Alen

**PREVOST, EDDIE: *Material Consequences* CD (MRCD48). \$19.00**

A solo percussion CD from AMM's Eddie Prevost. Studio recordings from 7/61/01. From Eddie's liner notes: "My work on the accompanying CD has particular connections with my experience within AMM. There is a strong concern with tonal, textural and tactile qualities, and the relationships we have with sound. These might be considered as the aural equivalents of fabric and shading. There is also, of course, a strong polyrhythmic component to this music. However, the dynamic priority is definitely dialogical...Alone in the studio, it is just me trying to breathe life into the materials I have chosen to have at hand. The gongs, chimes, bells, strings, skins and resonating boxes are a rich environment."

**SAKADA: *Undistilled* CD (MRCD49). \$19.00**

Sakada is: Mattin (computer feedback), Rosy Parlone (computers and radio) and Eddie Prevost (percussion). "Undistilled was recorded at live performances in London and Rotterdam in 2002. Components are a restricted range of percussion (Eddie Prevost), electronic sounds confected earlier for intuitive, tweaked release (Rosy Parlone), and nervous hyper-attention to every noise present, allowing spontaneous digital transfiguration of some (Mattin). The product is a formidably dense mesh of textures and a subtle alignment of urgency and stasis, persistence and interruption. A sound-body exalting in its raw and varied outer abrasions, tormented by heaving intestinal bass and pierced irregularity by silver screeches, yet somehow concealing a few inner surfaces of all but languid smoothness. Needless to say (or to continue demonstrating), it is wholly incommensurable with any attempt at verbal description."

**FURT: *Defkt* CD (MRCD50). \$19.00**

Furt is the long running duo of: Richard Barrett & Paul Obermayer: electronics. They have been performing together since 1986. This CD collects 5 pieces recorded over the years 1997-2001; "Plint" is a studio piece derived entirely from piano-duo improvisations. "Gute Nacht" uses 7 songs from Schubert's *Winterreise* as its point of departure. "Volksmusik" features the voice of Charlie Chaplin. The 45-minute "Ultimatum" is dedicated to Karlheinz Stockhausen.

**WOLFF, CHRISTIAN: *Early Piano Music (1951-1961)* 2CD (MRCD51). \$35.00**

Early Christian Wolf piano music (written 1951-61), performed by: John Tilbury & Christian Wolff (pianos), Eddie Prevost (percussion). Studio recordings from 2001/2. "During the period when these works were composed (1951-61), Christian Wolff was closely associated with John Cage, Morton Feldman, Earle Brown and David Tudor (they are sometimes referred to together as the New York School)". Feldman later remarked that he was profoundly indebted to Christian Wolff ("I think of him as my artistic conscience")... First impressions may be of a music unlike any other: abrupt, delicate, astringent, enigmatic, disconcerting. The effect is as of isolated objects in space, sounds which seem to come from nowhere and lead nowhere, appearing and disappearing unpredictably, framed by silences. Attention is drawn to the immediacy of each sound. The ear is finely tuned to precise details, a microscopic world in close-up. Expectations derived from other kinds of music are not much help here; one is encouraged to listen afresh, with special alertness, as in unfamiliar territory, searching for clues. Technically, the music arises directly from the mechanical action of the piano and emphasises its percussive character. The sounds are not joined up in familiar ways, the pedal is not used to give continuity, there is no legato phrasing, no illusion of the 'singing line'; instead there is a sharpness of attack, a stark exposure and isolation of individual sounds. The use of preparations enhances this impression: a method developed by Cage in the 1940s of transforming the sounds of the piano by the insertion of small objects (screws, coins, wedges, wood, rubber and other materials) between the strings. The sounds are altered in a variety of ways, in terms of pitch, timbre and resonance; new timbral qualities are discovered, reaching out into the diverse sound world of percussion instruments."

**BROWN, EARLE: *Chamber Music* CD (MRCD52). \$19.00**

Recorded 1999-2002. A collection of early works by Brown, written 1952-64. Includes: "Folio", "Corroboree" (for three pianos); "Four Systems" (multi-timbral realisation); "Tracking Pierrot" (for ensemble). Performed by the Dal Niente projects: Simon Allen (vibraphone, marimba, percussion harmonicas, various sound-producing media); Peter Bevan (trombone); Bridget Carey (viola); Tania Chen (piano); Robert Coleridge (piano); Francesca Hanley (flute); Nicolas Hodges (piano); Mieko Kanno (violin); Lore Lixenburg (voice); Zoe Martlew (cello); Mannon Morris (harp); Fiona Ritchie (vibraphone, marimba); David Ryan (clarinet, bass clarinet); Nancy Ruffer (flute); Andrew Sparling (clarinet, bass clarinet); John Tilbury (piano); Earle Brown (conductor).

**HUBBUB: *Whoop Hoop* CD (MRCD53). \$19.00**

Improvisations by Paris based ensemble: Frederic Blondy, Bertrand Denzler, Jean-Luc Guionnet, Jean-Sebastian Mariage and Edward Perraud.

**91: *none (t)* CD (MRCD54). \$19.00**

Improvisations by large London based ensemble: Nathaniel Catchpole (tenor saxophone/elk calls); Jamie Coleman (trumpet); Alex James (piano); Ross Lambert (guitar/pocket trumpet/preparations); John Lely (piano); Sebastian Lexer (piano/computer); Marianthi Papalexandri (moving objects); Eddie Prevost (percussion); Seymour Wright (alto saxophone).

**CONDITIONS: *A Bright Nowhere* CD (MRCD55). \$19.00**

Nathaniel Catchpole (tenor saxophone); Jamie Coleman (trumpet); Alex James (piano); John Edwards (double bass); Eddie Prevost (drums).

**PREVOST TRIO, EDDIE: *The Blackbird's Whistle* CD (MRCD56). \$19.00**

Studio recordings from Nov. 2003. With Tom Chant (tenor saxophone/bass clarinet) and John Edwards (double bass). In respect to Italo Calvino's *Mr. Palomar*.

**PARKER/EDDIE PREVOST, EVAN: *Imponderable Evidence* CD (MRCD57). \$19.00**

Subtitled: "the subtleties of glance, of gesture, of tone." Studio recordings from Nov. 2003. Evan Parker: Tenor Saxophone; Eddie Prevost: Drums.

**TILBURY/EDDIE PREVOST, JOHN: *Discrete Moments* CD (MRCD58). \$19.00**

Studio recordings from Jan, 2004. John Tilbury: piano, prepared piano and organ; Eddie

Prevost: stringed barrel, tam-tam, drums and other percussion.

**SCHULKOWSKY, ROBYN: *Percussionist Songs* CD (MRCD59). \$19.00**

Performed by Robyn Schulkowsky (percussion). Playing music by Christian Wolff (Wolff also performs on some tracks). Studio recordings from 2003. "Christian Wolff invites us to join him on a journey to his magical world. A world where music we never imagined before exists. This is one of the spaces John Cage was talking about when he asked us to 'let sounds be sounds'. So they are. And there is so much music to be discovered there." — Robyn Schulkowsky.

**MATERIALI SONORI (ITALY):**

**MOORE/EVAN PARKER/WALTER PRATI, THURSTON: *The Promise* CD (MASO 90106). \$15.00**

Thurston Moore (electric guitar), Evan Parker (soprano and tenor sax) & Walter Prati (live electronics, 6 string electric bass). Studio recordings from the UK, 1998(?); with one bonus multimedia track.

**MAX (GERMANY):**

**BRINKMANN, THOMAS: *Ekkehart/Friedrich 12"* (MAX 3). \$9.00**

Return of the long dormant Max label (Ernst's non-color-coded brother-like imprint). Last release was Markus Schmickler's storming "Daniel/Christian" 12" in 1999. "2 wild & quirky acid-like trax to burn the house down!"

**MAXERNST (GERMANY):**

**BRINKMANN, THOMAS: *Rosa* CD (ERNST CD001). \$15.50**

First compilation of tracks that was issued by Germany's Thomas Brinkmann, original released in 2000. This CD compiled many of the legendary Ernst 12" series, partly with new mixes and versions. That series of classic late 90s orange sleeved/labeled 12"s, featured all German-ish female names for tracks (aka Anna/Beate, Clara/Doris, Erika/Frauke, Gisela/Heidi, Inge/Jutta, Monika/Nicola, Petra/Olga, Susi/Trix, Ulla/Vera, Wilma/Xenia, Yvette/Zora). Ultra-minimal, cutting, Brinkmann-esque. Some of the most riveting electronic music of the last decade and self-defining. With one bonus previously unreleased track.

**BRINKMANN, THOMAS: *Klick* CD (MAXE 001CD). \$15.50**

Year 2001 release. Brinkmann's compilation of his classic "cut" (with a knife) techno tracks on the Max Ernst label. "And in fact a 'cut' in many senses. 10 tracks cut with a knife into the final loop of old records. 2 decks, a mixer, an isolator and a multi-effect processor had been necessary to play the cut'n'scratch loops you'll find on this CD. The whole project is based on a loop which was done in the 70s on a 'Tamlia Motown' record by Thelma Houston. While the needle was going round and round, the idea arose to take a cutter and scratch directly into the vinyl, into the last groove, the locked groove. You'll hear one of these first experiments on track 7 with an additional loop. The strong ground noise is a result of about more than 1000 revolvings of this loop to be found on 'Feran Loop' (suppose 07) but less noisy. The two tracks (1+10) with vocals are done with two decks as well and there is no post production at all except the mastering of Lu-Sky-D. Some tracks are done without effects like the third or ninth and purely made with the help of the Vestax Isolator. Great machine! And by the way thanks to Japanese engineering and Christian Marclay." — Thomas Brinkmann

**LUCIANO: *Live At Weetamix* CD (MAXE 002CD). \$15.50**

The 2nd CD release on Thomas Brinkmann's MaxErnst label, from the Swiss producer Luciano (previous 12" releases on Mental Grooves, Bruchstucke, Klang Elektronik). Beautiful Q-tip cover artwork. "This outstandingly good Weetamix session from Mental Groove's Luciano has hit us like a bolt out the blue on this fine Summer afternoon. For those of you in need of enlightenment, Mental Groove is Switzerland's answer to Berlin's Bitch Control — a house of disoid madness and futuristic electronic exploration. This, however, offers us something a little different from the impossibly cool Luciano. 9 tracks mixed in from start to finish, the aroma here is one of pure innovation, sounds culled from an archive of musical inspiration that makes constant audio reference to Atom Heart, Akufen, Autechre and Brinkmann himself, tracks intricately pieced together from an array of found sounds, layer upon layer of tweaked samples and loops that come together in one giant impressive stretch of beats and cuts. As live sets go, it really doesn't get much better than this."

**BRINKMANN, THOMAS: *Row* CD (MAXE 003CD). \$15.50**

2002 release. Brilliant Brinkmann compilation, featuring a selection of tracks from the MaxErnst vinyl catalog (many in new versions), plus other obscure tracks and one brand new unreleased track. Repetitive, euphoric, Brinkmann's best music is far better than heroin and this CD is fine reminder of his importance in the world of contemporary music after a relatively quiet period in his release schedule. Track listing: "Corvette" (from max.E.10), "N.M.Q.P. (from Fragmente, Swiss vinyl), "max.E.3" (new version), "max.E.3" (another new version), "max.E.4" (new version), "isch" (from the limited Oral CDR), "Loplop" (from max.E.6), "Mexico" (from max.E.8), "ribosom" (from Supposé 170), "tooth-paste" (unreleased). Brinkmann on music: "The same structures can often be found behind different media — music, architecture, stone, paint, whatever. If you strip the surface, you'll often find the same underlying structures in different artistic fields. Take architecture from ancient Greece, for example. It reminds me of a good techno track. You have the columns — these are the hookline — then there's the roof, the stairway that leads you into a large room. A good track has a room as well, though much more virtual. The structure which is working on you is in a way not so different from this architecture. People like the simple structure of architecture, precise styles, and in this sense it's the same for both architecture and music."

**TBA (AKA NATALIE 'TUSIA' BERIDZE): *TBA* CD (MAXE 005 CD). \$15.50**

"24 year old female music producer from Tbilisi / Georgia, also known as a member of Goslab, a Georgian art laboratory. Her academic education in political and media sciences at American Institutes went in radically different direction from art and music. but it constantly appeared to be a strong challenge surrounding around her, starting from her family, ending with friends and people she worked with, such as Nikakoi (WFM Rec.) Erast (Laboratory instinct) and Gogi Dzodzushvili, who used Tusias' vocals and lyrics in most of their songs. Tusia grew up within a space, which is something like an erratic mixture of controversial and at the same time logical records, which leads to a mixed Georgian, Russian and European production. It initiated in childhood under the tunes of The Smiths, Lou Reed, Weather Report, David Bowie, Cocteau Twins, Bjork, Aphex Twin, Squarepusher, Stravinsky, Prokofiev, Shostakovich, Jeff Mills, Autechre, Kraftwerk, Georgian folk music and much more, which came out transformed from the rough speakers of Soviet production in the tiny studio space of Goslab, which appeared to be a shelter and a medium for translating brutal external reality into the means to survive within it. This was the soundtrack of the political and social transformations in Georgia. From Georgian monarchs to Russian ones,



from the collapse of Soviet colonial blockade to the undermined democracy, independence in poverty and finally to 'satin revolution' of the transmitting forcelines. The 21 tracks from the **TBA** album are precise and straight sketches of the background between such different cultural influences, from the edge, between Asia, Russia and the so called western world. Music from the geographical top (Kaukasus) and very end of Europe in the south east, where despite the whole external chaos, it rounds up with one clear sentence: Georgia is like a spiritual Tokyo."

**BRINKMANN, THOMAS: Tokyo + 1 CD (MAXE 006CD). \$15.50**

"Sound can be a strongest narrator. All-medium-integrated lens, channeled to all organs and senses. As soon as it enters us, it starts to be controlled by our predisposed notions and somewhat familiar projections, that link to all kinds of data in our unconscious. It leads to forsake the roots and toughest DNA programs running in us by touching so called untouchable and inviolable areas of our being with its huge emotional input, hypnotizing by bouncing algorithms, translating thousand bodies into one whole, determining our emotional and intellectual oscillation flow. And yet, there are certain tones that our ears are not able to perceive as specialties that are worth capturing and analyzing. Analyzing, because those sounds are the very basics of our brain machineries. Without ever knowing, just like millions of unnoticeable smells, the most ordinary sounds control our unconscious much more than any other music on tape or perfume in a bottle. Often we find ourselves frustrated and we fail to realize that this condition is due to the bad soundtrack that assisted us during the day. And even if we realize it, we're unable to mute it. The only thing we can do is to explore it, just like any musical piece or movie and track it's input through us. The more we're completely integrated into this sounds, the more alienated we become while encountering them in the closed room, where all this same noises gain gravity and become one concrete sequence. Our brain starts to resist the resemblance of these noise with the musical tunes. [Tokyo + 1] is compiled of the aforementioned sounds, recorded in Japan and Greece. As we thoroughly listen to 9 tracks, we first find ourselves in a certain maze of discouragement, which is derived from incapacity of finding the similarity and comparison. Shortly this illogical puzzle vanishes along with the walls and geographical borders and we find ourselves in the middle of the unknown culture and location. This virtual traveling becomes in fact most factual in next moment, bringing our entire body into motion, moving through the places where the sounds have been initially captured. But even after this point, the sounds accelerate our expectations, by their earsplitting level, unnaturally sharpening the picture and our motion through it. Usually blurred environment around us becomes as concrete as never before, converting into close-up and giving each infinitesimal detail its' exceptional meaning. This is a concrete tour that initiates in Tokyo and rounds up in Ikaria, where the music ends and motion and sound around us return to their usual level of display and perception with one definite note: we can loose ourselves and repeat this tour over and over again."

**POST INDUSTRIAL BOYS: Post Industrial Boys CD (MAXE 007CD). \$15.50**

"Post Industrial Boys is the debut album by Gogi Ge.Org aka George Dzodzushvili. Seven different voices are found on **Post Industrial Boys**. All share an affinity to Goslab, a group of artists from Tbilisi, Georgia (including TBA/Natalie Beridze, Nikakoi, Gio + Maya Sumbadze...). Goslab is a phantom, which manifests itself as a culture through the performances of individual members and their various projects. In this sense, Goslab is somewhat like Georgia. Georgia is a post-communist phantom — a pipeline in Off-Europe. A projection screen. There is a 5-hour time difference between London and Tbilisi. Tbilisi starts singing while America and Western Europe are still asleep. Post-industrial: The fifth Kondratieff wave will see the transition from hardware to software. Marx is on the finish line, somewhere between the greater and smaller Caucasus. Oil is entropy, ashes. 'Reproduction of what cannot be transformed' (Paul Valéry). Survival in global capitalism. Post-industrial joys. Streams. Sounds."

**MAX ERNST & FREUNDE (THOMAS BRINKMANN): v2 12" (MAXF 02). \$10.00**

"Complete mystery record alert: On the first volume, it took us a while to get to the etchings (which read quite clearly: Philus, Triple R, two Brinkmann). This time we started there. Nothing. No information aside from the standard 'Pole @ D&M' tag, the MPO matrix number, and an e-mail address (withheld on the grounds of further anonymity). The A side tracks tinker with various 'variation' setups (see: "Studio 1 Variationen" or Concept 1 Variations) over unknown rhythms. The two B-Side use similar setups & could even be deemed 'jazzy'. Whatever..." — Hrvatski.

**BRINKMANN, THOMAS: Klick 12" (MAXF 07). \$10.00**

"More danceable extracts from the **Klick** CD. Cut'n'scratch techno."

**HARDING, JOHN: Marbat EP 12" (MAXF 09). \$9.00**

"Smart visit from Sweden at Brinkmann's. Tight minimaltechno as you can expect on this label."

**CORVETTE: 12" (MAXF 10). \$9.00**

Rumored to be a collaboration between Thomas Brinkmann & Marcus Schmickler, using "really forbidden files". (that's vernacular for Little Miss Madge).

**C.H. & ME: Orangegreen 12" (MAXF 11). \$9.00**

"Brinkmann violates Kraftwerk's Numbers in a totally smashing way."

**BRINKMANN, THOMAS: TinalArgo 12" + CD (MAXF 12). \$10.00**

New pressing, with cover artwork! Still comes with the free CD. "Four crazy new clubtrax and a free 'best of' Max/Ernst bonus CD. What a nice offer." The CD contains 16 tracks, compiling rare & prev. vinyl-only tracks (such as the deleted Depeche Mode remix, Madge-tribute track "Corvette", the Art of Perception track, first release of a remix of Water Lilly (Mental Groove artist), a bonus video of "It Never Was You"), etc.

**BRINKMANN, THOMAS: 4 Tracker 12" (MAXF 13). \$9.00**

"The soul center is death ... Good bless the souls. Funky souls, tricky souls ... Do you remember? Cover artwork By Richie Hawtin / limited edition." Features: "Wait A Minute", "Sweetback", "How To Work", "ag Photo".

**PLAGIA/BODY COMBAT: Max. Ernst # 14 12" (MAXF 14). \$9.00**

"Brinkmann has been scouting these fresh talents from Lisboa and giving both artists the Max Ernst stamp of approval. Freaky minimal electro-techno vibes, stunning, sophisticated soundscapes and subtle shifting melodicism all add up to a highly recommended release."

**TBA (AKA NATALIE 'TUSIA' BERIDZE): Georgia Is Like Spiritual Tokyo LP (MAXF 15). \$13.00**

"TBA is Georgian and means 'lake'. TBA is 24 years old Natalie or Tusja Beridze from Tbilisi/Georgia. 6 new tracks + 3 from the CD + one remix from Nikakoi/Georgia, known from his works for WMF Rec.. The record is part of soundtrack for a movie from Georgian director Salome Machaidze. Some of their activities are based on ideas of 'goslab', a foundation for cultural movements out of the ex Russian nowhere land, in between contradictions such as Europe and Asia. Georgia — a pipeline ... from the silkroad to oil, to gas. Music like gas: fugitive, narcotic, incomprehensible. a pipeline to hidden sounds. The voice of Tusja is part of this electronic soundscapes. The music may remind of works from Björk or Richard D.

James. It's gentle and inconspicuous, nevertheless decided and clear and it has it's address: Georgia Is like spiritual Tokyo..."

**BRINKMANN, THOMAS: Lovesong/Hatesong 12" (MAXF 16). \$9.00**

"Lovesong/Hatesong" is an extract from the upcoming Brinkmann album **Tokyo+1** as a 2 track 12" with the 'Kid's War Cover' It's a strictly limited edition with 1200 copies. The tracks are banging the shit out of the head. Is it industrial, noise, techno? Is it love, is it hate? 2 sides of the same medal."

**SOUL CENTER (THOMAS BRINKMANN): \* CD (WVB 001 CD). \$15.50**

First of three Thomas Brinkmann releases under the aegis of "Soul Center" (followed by the 2nd, untitled, album [WVB 004] and III, released by Novamute). Originally issued in 1999. "Slowly reveals itself as a series of 'variationen' on themes from classic (i.e. Stax/Curtom era) soul CHARTERS, barely recontextualized and completely discernable to any student of the genre (hence previous/intended paranoia). If it's any consolation, Brinkmann is thanked [alongside J(ürgen) Paape, G(eorge) Clinton, Theo Parrish, (the) U(ndisputed) Truth, D(an) Bell, F(our) Tops, R.R.R., etc.]... Spherical." — Hrvatski.

**SOUL CENTER (THOMAS BRINKMANN): CD (WVB 004 CD). \$15.50**

Year 2000 release. The second Soul Center album from Thomas Brinkmann dives into the minutiae of sampled groove like nothing previously known to man. Utilizing source music via the likes of "Anne", "S. Tax", "H. Hancock", "E. Floyd", "St. Singers", "R. Thomas", "C. Thomas", "G. Clinton", "B. Kays", "U. Finger", "C. Morgenstern", & "R. Powder", this album mainlines the concept of musical euphoria and achieves instant classic status. Official hype: "Can I ask you one question, ain't I clean? What you're doin'? 29 years later the new bastard: Soul Center based on Wattstax... Are you ready for this, Artur? A psycho set with respect. Boy...big stuff... who in the funk do you think you are? You'll never be a morning star. Cause there are no stars in the sky, they're all on the ground. "You may call it soul with hot sauce. We call it the African truthjuice...the sperm of the sun." (Jim Ingram). Figure it out!"

**MAXIMUM PRESSURE (UK):**

**DIGITAL'S ROOTS PRODUCTIONS, BOBBY: Flag Down High CD (MP 001 CD). \$14.00**

"We've listened to all the arguments about digital reggae and we've also listened to the music and if you're still unsure we can only urge you to listen again. Every 'new' musical form seems to be regarded as the end of music as we previously understood it and every 'new' musical form subsequently takes its place among the all time greats. Some of us are old enough to remember when all reggae sounded the same, when it was boring and monotonous and that it would never catch on."

**DIGITAL'S ROOTS PRODUCTIONS, BOBBY: Flag Down High 2LP (MP 001 LP). \$16.00**

Double LP version.

**THE X-TERMINATOR SOUND: Rough Inna Town CD (MP 002 CD). \$14.00**

"This compilation regroupes some of the best productions of Philip' Fatis' Burrell producer of Sizzla and Luciano's best recording works; this 18 track album (running over 75 minutes of music) also includes titles from Ini Kamoze , Mikey General, Capleton, Jah cure, L.M.S. , Malachi and Turbulence. X-terminator is Jamaica's most revered roots and dancehall label of the modern era. Not since the days of Coxson Dodd's famous Studio One had anyone witnessed such an impressive stable of artists as that assembled by Fatis during the mid-to-late nineties, when Luciano, Capleton, Sizzla, and Beres Hammond, to name but a few, would all avail themselves of his studio time, creating many unforgettable hits in the progress. X-terminator was to lead such changes for the rest of the decade, much to the delight of those longing for original, meaningful songs, great melodies and arrangements, and a production style that not only looked towards embracing the international market, but also reached back into reggae's past. All the care and attention to Pressure Sounds releases will be evident in this Maximum Pressure product; extensive sleeve notes and fantastic photographs will all be a feature of this release."

**VA: Dancehall Techniques: Winston Riley Productions 1986-1991 CD (MP 004 CD). \$16.00**

"The unstoppable productions of producer Winston 'Techniques' Riley span 5 decades and are as vital today as they ever have been. Maximum Pressure's fourth release focus's on the late 80s early 90s output which caused true dancehall mayhem on their original release. We have collected a cross section of the super rare and the most sought after of the Techniques output from this period. Some of the biggest names in reggae recorded for Winston Riley, and we have Buju Banton; Supercat; Tenor Saw and Pliers who are all amongst the best of Jamaica's DJs. 18 tracks of outstanding quality as well as some super rare 'Dub plate' intros that were dropped in Kingston sound clashes. This is the first time they will have been heard outside of the Kingston Dancehall. As well as the music we have a beautifully packaged CD and double vinyl, lovingly re-mastered and packaged."

**VA: Dancehall Techniques: Winston Riley Productions 1986-1991 2LP (MP 004 LP). \$21.00**

Double LP version. "The unstoppable productions of producer Winston 'Techniques' Riley span 5 decades and are as vital today as they ever have been. Maximum Pressure's fourth release focus's on the late 80s early 90s output which caused true dancehall mayhem on their original release. We have collected a cross section of the super rare and the most sought after of the Techniques output from this period. Some of the biggest names in reggae recorded for Winston Riley, and we have Buju Banton; Supercat; Tenor Saw and Pliers who are all amongst the best of Jamaica's DJs. 18 tracks of outstanding quality as well as some super rare 'Dub plate' intros that were dropped in Kingston sound clashes. This is the first time they will have been heard outside of the Kingston Dancehall."

**MCMLXV (UK):**

**ZEITER, J.S.: Switch/Motion Sickness 12" (MCMLXV 001EP). \$10.00**

"Two storming new tracks arrive courtesy of J.S. Zeiter on this new MCMLXV 12". Already finding big favour with Michael Mayer and the Kompakt cognoscenti amongst others, this is definitely one to watch — both epics ready made for the outdoors season and filled with enough darkness for the warehouse. The opening cut 'Switch' sets the record straight in the first few bars, crisp percussion and a staunch synth set the groove alight, all topped with mechanoid handclaps and some scintillating, melodic work. Using repetition as the starting point, Mr Zeiter constructs lengthy, subtly edited tracks — staying trenchantly within the boundaries of techno, each deep groove is lovingly fashioned for an outstanding, classic feel and pure incendiary dancefloor potential. The melodic synths that appear and fade throughout the track are just one facet of the deep production, hinting at chasmic depths and disguising the amount of considered editing within the track. Flip over for the huge cut that is 'Motion Sickness', a glass-like arpeggiated melody modulates over the beats and creates a vibe with unmistakable shades of Maurizio, a deep techno number with again that classic vibe, and a huge floor potential that explains the appeal to ravers everywhere. Top shelf tech-shizznizz."

**MDG SCENE (GERMANY):****SCHLEIERMACHER, STEFFEN: *Piano Music of the Darmstadt School, Volume 2 CD (MDG 1005CD). \$16.50***

Performed by Steffen Schleiermacher (piano, toy piano). Pieces by: Earle Brown: "Corroboree"; Mauricio Kagel: "Mimetics"; Henri Pousseur: "Caracteres"; Helmut Lachenmann: "Echo Andante"; Karlheinz Stockhausen: "Intervalle". "Steffen Schleiermacher is famous for his recordings of modern piano music. Mauricio Kagel's *Mimetics* from 1961 requires that an additional piece be performed simultaneously. Schleiermacher chose to perform his own 'Piece for Toy Piano and IKEA Bells' 'Schoen Hut'. Schoen Hut is the manufacturer of the toy piano which he customized with bells from the toy department of the IKEA furniture store. Stockhausen's 'Intervalle' was composed and inspired by the societal turmoil of 1968. The composer identified with the Darmstadt Summer School movement took the stringent serialistic compositional methods of the 1950s and opened them up for improvisation and other devices."

**SATIE, ERIK: *Piano Music Vol. 5 CD (MDG 1067 CD). \$16.50***

"The piano music of Erik Satie is a natural successor to Steffen Schleiermacher's award winning series of the music of John Cage. Steffen Schleiermacher has been awarded numerous prizes for his work on music of the twentieth century, both as a composer and pianist. Satie's solo piano music has become a favorite of film directors as background for foggy, melancholy scenes. Satie was famous for giving frivolous seeming names to his pieces like 'Sleeping Preludes' and 'Really Sleeping Preludes' both dedicated to a dog. Most of the music on this collection is dedicated or inspired by dogs in Satie's life."

**RILEY, TERRY: *Keyboard Studies CD (MDG 1135). \$16.50***

"Performed by Steffen Schleiermacher (keyboard realization and programming) & Bernd E. Gengelbach (sound projection). Minimal music and its strangely fascinating suspended sound animation has long held cult status in the musical world. On this CD Schleiermacher offers more new innovations with Terry Riley's 'Keyboard Studies #1' and '#2'. The keyboard studies are a few pages with short musical formulas and a long 'user's guide' requiring a lot of thought and organizational energy before things can be put into practice. Schleiermacher soon recognized that one interpreter alone couldn't realize the tricky polyphony of the keyboard studies. Schleiermacher arranged the pieces for electronic keyboard. A computer exercises the proper control, so that the voices are never heard simultaneously and the tones occur in rapid succession. An oscillating sound fabric is the result — in dimensions creating the impression of eternity."

**MEANWHILE (UK):****MURMUR/BOVILL: *Ground EP 12" (MEAN 001EP). \$9.00***

"Kicking off with 4 tracks of lovingly crafted tech grooves from the minds of Murmur and Bovill. The opening track will take you back to those moments when the first Shakir or Carl Craig tune grabbed you, 'Catnip' revolving around lush Detroit strings smothering the beats, rising and falling around the sonar ping that's tied to the groove to deliver an emotion worthy of those artists mentioned earlier. Imagine UR taking a deep house route and hitting the high peaks of BC'S Q1.1. While the slick editing and bell like synths add an extra dimension and reminisce about Black Dog's *Bytes* LP, brilliant stuff."

**MEDICATION (NEW ZEALAND):****CROOK, BRIAN: *Bathysphere CD (MEDI 003). \$14.00***

"This is the solo debut by guitarist extraordinaire Brian Crook. For over 10 years Brian has been one of the key players on the southern New Zealand scene not only as a featured instrumentalist but also as a vocalist and songwriter in such groups as Scorched Earth Policy, Max Block, The Terminals, the Renderers and Flies Inside the Sun. *Bathysphere's* 12 songs were recorded in the shadow of Port Chalmers town over the '97-98 year. This is a heady brew of beautifully sad dustblown ballads, pulsing swamp trash and high altitude sound-field excursions. Possibly and hopefully the first of many solo conflagrations from this man."

**MEGALON RECORDS:****WILLIAMS/NUMB RIGHT THUMB, DAVEY: *Texas Was Delicious CD (MEG 06). \$12.00***

"Davey Williams is singular in his approach to the guitar in that he has stumbled upon a combination of humor, technical skill, and lack of concern as to what might be going on in the music press. Numb Right Thumb provide a challenging obstacle course for Williams to stumble through with one of those geeky guitars that looks more like a baseball bat than an instrument. Silly heavy metal guitar solos erupt out of the din of saxophone, marimba, drums, violin, feedback, and noise. Animals grunt and kick up dirt as they prepare for violence or sex. Civil war marches suddenly give way to playground tomfoolery which obviously excites a participant so much that he voices his approval. Bass is not missed until Williams uses only of his many effects pedals to emulate the sound. This is improvised music so full of life that it could only have been achieved without any premeditated goals."

**BLOOM/LOREN MAZZACANE CONNORS, KATH: *1981-1984 CD (MEG 07). \$12.00***

"Reminiscent of depression era folk music, Kath Bloom and Connors' recordings from this period occasionally bring the Carter Family to mind. These songs were released in the early 80s in such a limited number that the artists themselves don't have copies. Upon hearing these recordings, I was a bit confused due to the fact that I had no point of reference. These are formative years for Loren. Rarely do I get to hear LMC playing behind a singer, and yet here he is supporting the frail vocal explorations of Bloom. His playing is also significantly different than I'd ever heard. Almost all of these songs are characterized by Kath's plaintive voice and acoustic guitar backing by Loren's improvised guitar musings. But rather than the spacy, slow, deconstructed blues solos that you might expect, you will hear an artist finding his way through acoustic country blues and folk." — Megalon.

**MEGAPHONE:****KRALDJURSANSTALTEN: *Nu Ar Det Allvar!! & Voodoo Boogie CD (MEGA 020). \$13.00***

Reissue of both records by this sorta legendary Swedish rock trio led by Michael Maksymenko, as originally issued in 1980-81. *Heavily* influenced by the convoluted blues of prime-era Beefheart Magic Band, these guys played a fairly unbelievable variation on the style — intense, full throttle guitar/bass/drum interplay with absolutely crazed Swedish vocals on top. Beefheart fanatics use to fall face flat when hearing this stuff back when it came out, and I'm sure there's a whole slew of newcomers ready for the same gust of Nordic madness. Guitarist Maksymenko went on to work with Henry Kaiser in the later 80s, forming the band Crazy Backwards Alphabet (along with Magic Band drummer Drumbo French). Limited stock.

**WILLETT/JAD FAIR, JASON: *It's All Good CD (MEGA L 015). \$13.00***

29 songs of relentless punk assault, recorded '94/95. Limited remaining stock.

**MEGO (AUSTRIA):****HECKER: *PV Tracks CD (HEC 002CD). \$15.50***

"PV Tracks is the 4th full length release from Florian Hecker. *PV Tracks* is the latest chapter in Hecker's individual take on computer music. Here we see audio tactics dissimilar from the *Sun Pandæmonium* release, with more focus on a developing narrative, albeit a highly distorted one. As we move through the disc we experience moments providing an enthralling exchange between the severe and the sublime. The overall feel is certainly alien, however not of another world as such. Instead, one that has always existed but has never been so fully articulated." Split release between Mego and Kolnischer Kunstverein.

**FARMERS MANUAL: *No Backup CD (MEGO 008). \$15.50***

1999 remaster of the first Mego full length (the label name comes from futurologist Herman Kahn: "my eyes glaze over"). Originally released in 1996 in an awkward oversize cardboard sleeve (now reduced to standard card sleeve). "Nine mad tripped (but not hopped) pieces with the additional bonus in shape of (well) a surreal CD ROM, which no one really gets, but nevermind...deeply disturbing and strangely entertaining, Farmers Manual is absolutely some of the most cutting edge experimental techno and sound sculpture to emerge on disc!"

**HASWELL, RUSSELL: *Live Salvage 1997-2000 CD (MEGO 012). \$15.50***

"Solo debut (discounting, rightly so, the 'Adaptable Man' flexidisc) from OR Records' CEO, after a Merzbow collaboration (Akita/Azuma/Haswell/Sakabira, *Ich Schnitt Mich In Den Finger*, MEGO 022) and several compilation appearances (remix of Thurston Moore on Lo's *Root*, remix of Merzbow on the Blast First *Scumtron* CD). Merzbow comparison(s) aren't that far off really (Pita, on the other hand, can sound JUST like Merzbow). A collection of field recordings, live performances (yelping and all), processed and gutted, presented as a touring catalogue of sorts. Cover photo by Wolfgang Tillmans, who all we all love to death. Quite rowdy." — Hrvatski.

**HECKER: *IT ISO161975 CD (MEGO 014). \$15.50***

"Newest volume in the now familiar format of speaker damaging crackle/pop from this groundbreaking Austrian label, dressed in a Tina Frank/Inwiresments packet-sleeve (rife w/technical jargon/286 program codes). New signing Hecker here gives us 4 tracks (plus a 14-minute hidden track at the beginning of the CD, hit rewind as you start the CD) of sub-cholea-pickup rumble and gradual rising sounds, intent on either making you really miffed or sending you spiralling uncontrollably into a state of endless bliss. Flip a coin. Either way, a carefully planned out addition to the art-damaged audio-file-collection that is Mego proper." — Hrvatski.

**EVOL: *Principio 3" CD (MEGO 018). \$9.50***

"Evol is Roc and Miguel from Barcelona. This is their first release. One is obsessed with chocolate and the misuse of digital formats, the other one a devotee of disco, funk and any kind of black-roots sound. Why? No reason, really. No concepts behind it. And, no, Evol (the name) is not a tribute to Sonic Youth. Both do love them, but it is the name of a plant, a very common plant (so common that you cannot identify unless you're a plant expert). Scientific name: *Sambucus Bulus*. You cannot see it even when you're surrounded by them — you hear it, but you may not realise it even if you're surrounded by their stupid clic-clic tracks. Cool. What? The sound is very minute but at the same time massive. The CD has 18 tracks and lasts exactly 18 minutes."

**GCITCATT: *AmErase CD (MEGO 021). \$15.50***

"gcttcatt is a duo comprising of: Martin Ng (Grob, Staubgold - Turntables + DJ tools) and Mathias Gmachl (farmersmanual, Skot, Fuckhead - real time data processing). gcttcatt reference many tactics familiar to the 'movement' seekers of this overly documented world. We can see the headlines now! — 'turntablism dsp', 'hyperkinetic hands on beat boy meets doppler shredding maker' or maybe 'crab scratch tackles electroacoustic evidence in cross continent battle blitz!' Regardless of potential pockets it's in the outer where gcttcatt reside. Taking time to spit fury, often enveloped split-axe like (inside a realm channeled through Shaeffer, Xenakis, Marclay, Q-bert and the like). This disorienting duo practice an extreme exploration of their chosen tools. What becomes of such activities when they fold into one united, albeit fractured mass, is what makes this release so damn special! The relationship between machine + man is blurred on numerous counts via the symbiotic set up of 'live' turntablism meets 'real time' processing meets virtual turntablism — (ie: the violent skips of Ng's restless stylus' morphs into splinters of feisty electroacoustics courtesy of Hiaz' acoustic modeling program)."

**HECKER: *[R] Iso I Chali CD (MEGO 024). \$15.00***

"A collection of remixes based on selections from Florian Hecker's prior release on Mego." Remixed by Bruce Gilbert, Francisco Lopez, Holger Hiller, Yasunao Tone, Lithops, CD\_Slopper, Jim O'Rourke, Ilpo Vaisanen, Marcus Schmickler, Otomo Yoshide, Gescom, Zbigniew Karkowski. [deleted]

**FUCKHEAD: *The Male Comedy — or Der Traum Vom Kleinen Glueck CD (MEGO 025). \$15.50***

"Essentially an art-sound 'group' consisting of D Bruckmayr (words, pressure, tonguing, scream, throat, damping, absorption, body), M Strohmman (synthesis, sequencing, ispw programming, engineering), J Linsinger (synthesis, sequencing, audiosculpt programming, grm tools, additional words), D Kern (percussion, sequencing), B Hauf (Flutes), and Ramon Bauer (aka General Magic, additional treatments). Dazzling contemporary industrial-rock-concrete stylings effective as a textbook case into state-of-the-art sound mutation/manipulation software (respectively, audiosculpt and grm tools are the fruits of all recent research at Ircam and the INA in France). A very strange mix, as if Mego suddenly decided to enter the 'proper' music marketplace, or clinch a Farmer's Manual opening slot on next years NIN/Rammstein global conquest... But, confusion is what we've come to expect from Mego, and assuredly will be all we'll get in the future." — Hrvatski. "... the dream of a lucky break... Abandon all hope ye who enter... the first look into the mirror... eruptions according to the master plan... instead of St. Vitus's dance, tactics... as well as a certain shyness... strategic logic... the free flow of compulsive desire... camouflaged... We leave nothing to chance... the dung-heap of destiny, the science of the duodenum... Melting hard discs chase Expressionists to the depths of hell... So see me smiling in my stupidity... the delirium of man... And in the beginning was the stain. And it was yellow. And the flesh got caught in the trouser-fly. No more Mr. Nice Guy... and after conquering the summit: rustic piercings instead of trail markings... illusions of safety... condom plugs and insect diaphragms... Decide or off with your dick!... I always took it as a compliment when my father said that I couldn't cope with anything as well as everyone else... In a wine barrel the diva plays with eggs borrowed from her host... We must change ourselves so that you can stay the same... The Cabaret of Cruelty... Laugh till you puke... vocal chords and digestive organs isolated from joyful bodies... with a crazy grin, surveying the suffocated... a vocal-cord trampoline... the remains of Social Security... shopping-bag auto-erotica... Ear-wax on a stinkfinger

tastes better with blood... Change your eardrum! brainstorm-bowel-dub-track in Mega-God-Zilla's Café Arabia... babyface pushers... Rust-protection-resistant insects of steel tap out Morse code with their antennae and feet... The rhythmicological diagnosis: this techno has cancer on its butt... minimum standards for marginalization... Out of a doctoral student's glass of schnapps, drunken rambling, tongue-wagging, back and forth: the dream of a lucky break... Man bites dog... chop suey... psycho and sexual... social and pathological... Alcohol-Ambient... mental gymnastics for the genitalia... Sweaty armpits fart to the beat... techno straight from the toilet bowl of a wine tavern... whichever way it sprinkles... cockroach drum'n'bass... eardrum injection abuse... catastrophe sexuality... fuckhead... fish-head... the first part of the body... it stinks... it smells like genitalia... No more Mr. Nice Guy... a Siamese quadruplet... a building superintendent forced into early retirement... a college dropout... if the Seven Dwarves puked out the Seven Plagues... the ass speaks with forked electrical plug, screaming in tongues... sodomized molten metal... as well as a certain shyness... but with a nice little song sung with lips bitten right through... vocal-chord-sex-change operation... the welfare state in crisis... bleeding and whistling from the only remaining hole... We must change ourselves so that you can stay the same... But listen for yourself... hahaha."

**NACHTSTROM: 17 Songs After Midnight LP (MEGO 028). \$14.00**

"The first Mego release of Dr. Nachtstrom, a bedroom producer. The music of the album consists of 17 pop songs who are broken by several irritations and other more unusual stuff. The artist makes no exception in his sample resources; every style of music is welcome, from bebop to heavy metal. This album should not be related to a modern dancestyle. The music tends to be sitting between all chairs and feels comfortable there. Dr. Nachtstrom is one of this new characters of today's music, slowly gaining recognition in the music scene. His music tries to fill the space between the buzzing and humming noises of the so-called 'third vienna school' and the more song-orientated but nevertheless strange dance movement. He has no idols to relate, they are not needed anymore."

**PURE: Noonbugs CD (MEGO 030). \$15.50**

"Pure's debut full length on Mego continues to explore realms of sinister sonic's and edge of the equation audio initially previewed on the highly regarded *End Of Vinyl 3" CD/12"* pic disc. As a complete serve the full extent of this world is revealed to be an elaborate exploration — rich in texture, variation, mood and quality. In some ways this release can be seen as a take on the darker edge of 20th classical / avant garde as seen through a 4th generation raised on industrial/electronic mediums. Comprising of a continuous work and what seems to be minimal process, this is by no means an unfolding minimal record along lines of Alvin Lucier or Elaine Radigue. Changes are more immediately discernable (whilst avoiding noise, distortion or any other 'immediate' tactics). The result is in an unsettling journey throughout an array of balanced elements : looped violins sway amongst ringing tones, a distant police siren adds an element of isolation to washes of dark frequencies. Fragments of suspense guide the listener on a series of subtle subversion's coming together as a dynamic thematic whole. A see-saw of subversive sonic's which make for some prime late night ambience. One could say this is as close to dark ambient as Mego has come, but like all the best Mego releases Pure's is one that questions the exact nature of the genre from which it has sprung whilst incorporating certain signifying elements in an entirely new way." Initial copies come in a trademark Mego cardstock sleeve, later copies will be jewel-boxed.

**FENNESZ/JIM O'ROURKE/JOHANNES REHBERG: The Magic Sound Of FennO'Berg CD (MEGO 031). \$15.50**

"Christian Fennesz, Jim O'Rourke, Peter Rehberg (Pita). Recorded in Tokyo, Hamburg, Berlin, Vienna and Paris. With a hardcore attitude and approach to sonic manipulation that equals peers like Autechre, Pan Sonic, and Merzbow, Vienna's Mego label has been active at the cutting-edge of digital music culture for the past four years. Hacking out their own, distinctive audio print, based around abrasive tonalities, glitches and wrinkles, and skittering, abstract structures, they operate across a variety of modern electronic media, consistently pushing and interrogating the technology and searching out spikes, cracks and creative spaces. Like the above-mentioned trio, the visceral grain of the sound and its placement appear rigorously, obsessively worked. With Mego, you can literally feel the quality, the difference. Whilst a bunch of blokes sat ponderously at laptops may be visually dull, Mego's live shows have always seemed other than mere promotion. Providing a vital articulation of their NOW-ness, and a head-on engagement, they become the ground-zero of the label's activities. Recorded at various locations over the course of the last year, *The Magic Sound Of FennO'Berg* documents the live collaboration of Pita, Christian Fennesz, and US ally Jim O'Rourke. Each armed with a powerbook and mixing desk, and usually little prior knowledge of one another's material or intentions, the results are a stunning flood-and-fold adventure in sound. Of course, the very nature of improv necessitates periods of boredom, false-starts and wrong turns. Yet these excerpts generally witness a trio in staggering form. Whilst all three have delivered superb solo efforts, you get the feeling that it's perhaps the process itself, rather than finalised form that inspires them — twisting and pulling, re-working their sonics, getting off on the 'heat' of live collaboration. Dense and dark, murkier and more disorganised than *Get Out*, the live passages draw on a wider sound-world. Fizzing and flickering, bursting with gritty chatter, all manner of sonic detritus is pushed through the mangler: twinkling glockenspeils, bursts of piano, overloading bass drones and frequency-fogs, crumbling traces of pop. When a lengthy section of John Barry's stirring, string-lead 'Moonraker' theme takes the foreground, it works precisely because it's the last thing you're expecting. Not so much a series of new maps, as a doing away with them altogether, immersing yourself in the freeform thrill of (live) sounds/events unfolding around you. Wired in, the flow becomes a draining adventure. Fucking hardcore."

**GENERAL MAGIC: Rechenkonig CD (MEGO 032). \$15.50**

"Another mad digital journey through the circuits residing in both the Vienna and Berlin studios, as well as the Czech train in between. General Magic is the recording guise of Mego label co-founders Andreas Pieper and Ramon Bauer. The two of them have been working together since 1988 as visual artists and since 1995 as musicians. In conjunction with Peter Rehberg they made the very first Mego record, the infamous 'Fridge Tracks' 12". Since then Pieper and Bauer have been using the many mistakes of life as source material for new production methods, as evidenced by the skewed electronics and humorous cut-ups of *Rechenkonig*."

**FENNESZ: Endless Summer CD (MEGO 035). \$15.50**

"The historic 2nd Christian Fennesz album from 2001, *Endless Summer*. Much has passed under the bridge since the 1997 release *Hotel Paral.lel*, his first full length for Mego. Constantly active in the fields of performance, dance theatre and film music, as well numerous collaborative releases on labels such as Ritornell, Touch, Charhizma and Synaesthesia, not forgetting of course his work with Jim O'Rourke and Peter Rehberg as Fenn O'Berg. Fennesz's third full length album (after the 1999 Touch release 'plus forty seven degrees 56'37" minus sixteen degrees 51'08"') explores further the territory mapped out on the

'Plays' single release (currently available on Moikai as a CD single). Eight songs of sublime texture, solid melodies intertwined over vast valleys of digital sound. 'Endless Summer's geographic location is where analogue and digital worlds meet, however this is no battle or pointless pro/contra argument, but the perfect balance. A balance that many strive for but rarely reach. Possibly the first album of the 21st century which can be called 'classic'. His most accomplished work to date."

**VAISANEN, ILPO: Asuma CD (MEGO 037). \$15.50**

Solo CD from Pan Sonic member Ilpo Väisänen, no further details provided. Jewel case edition, awesome Tina Frank design. 8 tracks: Autioitu 1, Tukahduttaja, Klikki, Asumaton, Vailitseva, Arvioimatton Ongelma, Jaettu, Autioitu 2.

**TROYER, ULI: Nok 3" CD (MEGO 039). \$9.50**

"An 18 odd minute gem from this Vienna based sound/installation artist and co-designer of the lovely monochrom 'white long sleeve leiberl with handsewn softtouch buttons' who along with Maryanne Amacher, Kevin Drumm, SND, Ryoji Ikeda, Marcus Schmickler, Yasunao Tone, Dat Politics, Kaffe Matthews, Radian, and Matmos received an Honorary Mention in the Digital Music category at the Prix Ars Electronica 2000. A surprisingly polyrhythmic (i.e. almost 'techno' if not completely un-followable) array of crystalline digital clips and sub bass pulses, a high precipice in the recent Mego mountain." — Hrvatski.

**MERZBOW: A Taste Of... CD (MEGO 040). \$15.00**

"One more bulletin from the depths of Masami Akita's hard drive. Ever since going 'digital' a few years his schedule is relenting as ever. For his debut full length for Mego, Merzbow presents a sparkling homage to delicate art of Japanese cuisine. Four tasty tracks full of Akita's trademark filter sweeps, distorted rhythm passages. Raw and sophisticated." Initial copies packaged in oversize Mego folio sleeve, artwork by Tina Frank. [deleted, last copies]

**DDKERN: Gern 12" (MEGO 041). \$9.50**

"Debut 12" from Dieter Kern, who amongst other things is the drummer for bands such as Fuckhead, Wipeout, BulBul, Pest and the famous Starter-Combo. Giving his sticks a rest Kern has been busy carving out his unique brand of deep techno groove evident on this startling 4 tracker."

**DR NACHTSTROM: Leidenschaft CD (MEGO 042). \$15.50**

"After his debut LP for Mego in 1999 (*17 Songs After Midnight*, MEGO 028), we are well happy to announce the good doctors debut in the digital format. Twisted breaks, out of context samples jostle for place on this 16 track disc. A shift towards more song orientation is evident with guest vocal appearances by Gerhard Potuznik (doing a cover version of Soft Cell's 'Youth'), Christian Fuchs and more."

**HECKER: Sun Pandämonium CD (MEGO 044). \$15.50**

"Sun Pandämonium is the 3rd full length release from Florian Hecker. Moving away from the puzzling digital buzz and wash of his previous 2 full length new aged computer music albums, *Sun Pandämonium* strikes the listener from many angles with a diverse range of fiercely dynamic electronic scenarios. A sonic journey through the possibility of contemporary audio. Hecker's *Sun Pandämonium* is quite simply some of the finest audio pyrotechnics unleashed in recent times. Electronic music as psilocybin science. Florian Hecker (b. 1975 .DE) is an independent artist in the fields of computer music. He started making music with computers in 1996. Ever since then he researched on mobile performance tools, and is using laptop computers since the first wave of Mego related concerts in 1996. Occasional live collaborations with Farmersmanual, Russell Haswell, Zbigniew Karkowski, Merzbow, Shunichiro Okada, Marcus Schmickler, Yasunao Tone and Voicecrack."

**TUJIKO, NORIKO: Shoji Toshi CD (MEGO 047). \$15.50**

"Born in Osaka, Japan on 28th August 1976. Now living in Tokyo, Japan. Started singing around 1978-79. Bought her first synthesizer and sampler in 1999. First album *Keshou To Heitai* (Makeup and Soldiers) recorded in January 2000, with her first live performance of that material at around the same time in Kyoto. But due to problems (unconscious due to getting so drunk just past midnight.), it ended in failure. For some months afterwards, she worked at a Japanese restaurant specializing in snapping turtle plates. In the summer of 2000, she started vigorously making music again for *Shoji Toshi*; as well as creating a model consisting of thousands of pieces of (?) photographs by Aki Onda (musician). In December 2000, at Buro 30 in Tokyo, she met Pita and handed over her tape. During the same month she joined SlideLab (Yoshihito, Marumaru, Noriko) and now she is also involved with the launching of a new magazine *OK FRED*: it's first issue will be completed soon. The sounds of Shoji Toshi are very melodic, poppy and mostly sung in Japanese. Very weird but at the same time very accessible. Some listeners have been reminded of Phew, but others disagree. Some pretty sweet stuff going on here. It's not the usual Mego fare — then again, what is?... 100% nerdy glitch boy free!"

**PITA: Get Down LP (MEGO 049 LP). \$14.00**

"*Get Down* is the third full length release from Pita aka Peter Rehberg. 9 tracks on wax — sonic mayhem at it's finest. Despite it's often furious leaning's, much of this release remains playful and menacing — like kissing a train and then washing it down the drain. Music / Sound — You know, you love it. Picture it as it appears here — in a manner not dissimilar to that of audio lightning: hard angles swept in a fury of technology and vice. Techno as seen through the lens of a geneologist. Entire worlds of abstract electronics summed up in single moments. Contorted, twisted and stretched beyond any post techno / bedroom electroacoustic references. Extended actions for the dedicated abused audio fanatic. Highly efficient as a tool for daring DJ's (main floor, chill + experimental mediums suited!). *Get Down* also will also sit tightly in the fried dwellings of art / sound / techno / punk humans the world over. Vinyl only."

**O'ROURKE, JIM: I'm Happy, And I'm Singing And A 1,2,3,4 LP (MEGO 050 LP). \$14.00**

LP version, limited available stock.

**MASSIMO: Hey Babe, Let Me See Your USB and I'll Show You My FireWire 3" CD (MEGO 051). \$9.50**

"Sicily based electro-noise fiend delivers a grinding 20 minute session packaged in tasteful artwork designed by Massimo. Some words from the man himself: 1. I was born in Catania, Sicily and I still live there. 2. I play with PC's (do not ask me why?) running the best os around 'Microsoft Windows'. 3. My 'sound', I don't know what to call it but I fucking know what to not call it. So please stop using the terms 'power electronics', 'laptop punk', 'glitch and cuts' or 'post-microsound stew'. 4. Yes, I perform live. I will be touring Europe this december and I'm playing out very often."

**FENNESZ/O'ROURKE/REHBERG: The Return Of Fenn O'Berg CD (MEGO 054). \$15.50**

"2002 — a good year for all. A year in which the good ship Fenn O'Berg (Christian Fennesz, Jim O'Rourke & Peter Rehberg) docked once again into the digital landscape sporting a brand new shiny silver platter. Having travelled this vast planet extensively, they once again return, to present us, the fortunate listener, with an edited compendium of their overseas sojourns (in truth it's actually recordings from Paris and Vienna, but hey, we are not about to let such technicalities get in the way of a good press release). Brimming with all kinds of tomfoolery, Fenn O'Berg stretch wide the improvised flag layering sound in sample on



sound. The result is a playful and puzzling platter. Melodic loops, eccentric electronics, romantic interludes and emotional spontaneity — it's all here! Along this exotic journey, one can visualise the sweat dripping amongst the keys, the strain of performers fingers, and other on-stage shennanigans of our motley trio. Sounds like fun? It is, and cheap too, well, normal CD price, but with a snappy design AND that unmistakable Fenn O'Berg sound, who's to complain?"

**FENNESZ/O'ROURKE/REHBERG: *The Return Of Fenn O'Berg LP* (MEGO 054 LP). \$14.00** LP version.

**COH: *Mask Of Birth CD* (MEGO 055). \$15.50**

"CD re-release of one of the first works from Ivan Pavlov aka COH, recorded in 1997 and 1998. Originally released (and now out of print) as a vinyl only album on Raster Noton in 1999, as part of their Static Series. Remastered in sparkling digital quality and featuring 2 tasty bonus tracks recorded around the same time ('Komputer Trilogik für Or' & 'Waltz Nuevo No. 1'). Born in Russia, Ivan Pavlov lives and works in Sweden. However, his cultural roots are in his mother country, and he seems to be more a rapport to the Russian avant-garde rather than to the Western rock-pop tradition. As a qualified acoustic researcher he is involved in developing different possibilities for soundsynthesis, yet he has a way to compose single tones to an ensemble which provides both lyrical and comic associations. *Mask Of Birth* is largely inspired by the late 70s/early 80ies dance music: as stated on the cover, it is 'new disco for the new human'."

**DACM: *ShowroomDummies CD* (MEGO 056). \$15.50**

"*ShowroomDummies* is the latest production from Grenoble based dance company Groupe DACM, which has been recieved to critical acclaim from dance theatre audiences across France and beyond. In keeping with the radical nature of their works, Peter Rehberg (Pita) was enlisted to provide an electronic soundtrack for this work. It was stated by DACM that the intention of *Showroom Dummies* was 'to achieve a deliberately hybrid choreography, hence the use of different artistic disciplines such as contemporary dance, the fine arts, theatre, puppets and electronic music, all brought together over a project which opposes body movement and dummies'. Given this and the themes covered being: 'repulsion and erotism relative to appearance and stillness' and 'how one could possibly slide from submission into passive resistance'. The choice of Rehberg was a good one. For those used to the shock and tremble static bursts of Pita's 'Get Out' or even the banging contorted monster ambience of 'Get Down', one may be in for a surprise. This release offers a new perspective to Pita's world. One of more subtle twists and unnerving dynamics. This otherworldly sound world is shaped less on sine-wave bending and more on a development of deep unusual ambience, pulses, fog and static. A ghostly digital aura evoking the open and the empty simultaneously. An existential chilled out recording for the colder moments of the human sphere. Unsettling and engaging — here lies a fine addition to the abstract canon. A slippery relation to human 'reality' via suggestive repetitive repulsion and glacial construction."

**ILSA GOLD: *Regretten? Rien! 2CD* (MEGO 058). \$22.50**

"They were the darlings of the young rave nation, the nightmare of investigative party journalism and, needless to say, the kings of schneiss-house: they were Ilsa Gold, Austria's legendary and probably most irritating contribution to the history of electronic music. It was 1993 that artist and record dealer Christopher Just joined forces with party organizer Peter 'DJ Pure' Votava — the year that techno was set to become the sound of the decade. Starting with their very first record on Vienna's Mainframe label, they turned into shooting stars of the new movement: Frontpage, the official organ of the German techno world, placed *Ilsa Gold I* at the top of its charts, and 'Up' was the track that set the pace on rave dancefloors that summer. After only three excessive years, in 1996 Peter and Christopher decided to go their musical separate ways. Since then Christopher Just has ironized electronic dance music in the guise of Punk Anderson, Disco Dancer, and House Motherfucker, while DJ Pure has devoted his efforts to experimental electronica, for Mego among others. Now in 2003 the influential oeuvre of Ilsa Gold is being celebrated in due and fitting extravagance. On a double CD, *Regretten? Rien!* documents the history of Vienna's most successful export article to the Rave Generation — as a balancing act between Actionism and foofaraw, as battlefield between pop and subversion. Besides all of their hits, the CD set includes unreleased tracks, rare remixes, and of course an excerpt of the historic 'La Boum deluxe' program. There is nothing to regret."

**QUINTEAVANT: *Floppy Nails LP* (MEGO 059). \$14.00**

"Five leading lights of the French improvised, electronic, electroacoustic scene combine electronic tape, analogue synths and a united love for strange sonorities for this special vinyl only release. Unfolding as a dynamic cocktail of magnetic bubbles, creaking snapshots, analogue pops and ghostly voices, this is an exciting display of concrete improvisation. The fact that this was recorded and mixed live is an impressive attribute. One can sense a tip of the hat to the classic labour intensive concrete compositions of the French school (early to mid 'chuck flung' period Henry, the 'wild woosh' of early Ferrari etc). Given that this has sprung from the blank slate of open improvisation - resting on the dexterity, patience, and the listening ability provided by the participants sees the results as all the more inspired. Both sides of this release provide an enormous range of sounds: interlocking, overlapping, stretching, snapping, bending, morphing and panning, along with vast dynamics: calm and restrained through to hyperactive and fierce, hell one even detects the downright strange! The only request of the audience is to listen. Once locked in, sit back and absorb this rewarding collection of startling sonic's." Lionel Marchetti: magnétophone à bandes; Jérôme Noetinger: magnétophone à bandes; Jean Pallandre: magnétophone à bandes; Marc Pichelin: synthe analogique; Laurent Sassi: enregistrement / mixage (live).

**VA: *Playback Device Confusion Volume One featuring Aleph Empire 3" CD* (MEGO 061). \$12.50**

"Live decks at Rhiz, Vienna: 05/30/02. 'Patience isn't a virtue!', he says and rather gets drunk and get it done straight with attitude. Very polarizing, even anti-social at times, but the aleph and his suburb homies don't hate you - 'we want to bring you joy and pleasure!!!', they scream. A true disc for those with a short attention span, and for all those who need something to moan about. Starring: Tiepunk Crew, Schimpfluch-Gruppe International, Good Looking Communists, Costes, Fear Of God (Dave Phillips remix), K2, R. H.Y Yau, Raionbashi. Plus very special guests: Noize Punishment (Rigid Crash records), Mouse (Reverse records), General Dub (Toolbox), Doormouse & Stuntrock (Addict records), Arsedestroyer (Devour). And it's a fucking shape-cd! Chuffed bloody sick."

**TUJIKO, NORIKO: *Make Me Hard CD* (MEGO 062). \$15.50**

"Oh what a pleasantly perplexing melodic sonic cocktail our good Japanese friend Noriko Tujiko creates. This, her 2nd Mego album dives deeper into a pool of contorted computers, playful piano's, unorthodox beatwork and an odd mix of mildly diced melodic fun. Vocally the tunes shift from somnambulist sing-a-longs to sweet pop styling's. Where exactly the output of Noriko this sits in the context of current musical movements is inexplicable. For the sake of the timid let's say 21st Century electronic pop music — a child in love with air, a life with no despair. A whimsical world of charm, elegance and desire. Wrapped in a deli-

cous nine card design by Slidelab."

**MASSIMO: *Hello Dirty CD* (MEGO 063). \$15.50**

"You are Massimo right? Your CD 'Hello Dirty' ... ? well, it's the most exciting thing I have ever seen," she whispered. His hands were starting to shake. "You don't think this 'Hello Dirty' release is cute?" she asked teasingly. "A release stops being cute when a girl turns eighteen," he responded wryly. "Oh, so you don't want my new Mego release?" he continued to ask, lightly petting the light brown pelt of hair above her puffy lips. "I want it with all my heart." "Then promise me that you will attend all my future shows!" "The world will end in 29 days." "I know, but promise me anyway." "Of course you can," he sank down to sit beside her. "Thanks," she said with a smile. She pushed him back, knelt on the floor, and spread his legs. She slid between them and dropped her mouth to a freshly sealed copy of 'Hello Dirty'. He gave a shuddering gasp and fell back against the back of the couch. He watched her beautiful face bobbing up and down on the pristine digital surface. He hadn't seen that in so long. God, how he missed it. She looked up and locked gazes with him, then smiled. Time passed. She methodically bobbed up and down as the world continued outside. Horn's honked, people yelled, laughed, or cried out. Dogs barked and a plane passed overhead. The world continued, unaware that Massimo was unveiling his first full length release. She was very good. Her mouth was so hot and her tongue never stopped moving upon the limited card surface. Most women forgot to use their tongues when they gave Massimo's releases an initial inspection. "I'm going to be huge," he said suddenly. "I know," she said between licks. She licked the back of the raw disc with her long, agile tongue, then licked her lips and looked up. "Sapienza - I have decided to buy this, because I'm sure you do not have a promo for me. Am I right?" "Brutally so." File under: sex / noise / armageddon."

**HECKER: *2 Track 12" 12" (MEGO 064). \$9.50***

"File under: Acid, Computer Music. 3 audio tracks and 6 locked grooves, 45rpm. Obscure, frenzied zigzag rhombus. Angular audio designed to dismantle perception. Florian Hecker (b. 1975, DE) is an artist in the fields of computer music. He started making music with computers in 1996. Ever since, he has researched on mobile performance tools taking part in the first wave of Mego related concerts in 1996. This latest *2 track 12"* is a fine example of just how far extreme audio has come — electroacoustic whiplash courtesy of hypertense audio angles and intense digital disorientation. 'Pandämonium 9 Playlist' rides a manic curve with jagged edges, abrupt swoops, metallic bites and wild bass bombs — an all out war on the senses which leaves the listener simultaneously baffled + energised. 'Stocha Acid Vlook' hijacks the senses in a torrential digital storm. A macabre buzzing drills it's way through sweeping hiss and wailing sheets of sound propel the listener through a violent and furious lysergic 4 mins 30 secs. The bubblegum patch fantasy is dead. This is computer music with attitude. It is not your run of the mill kid with software exercise in audio angst but a whole hearted love affair of the medium in a classical sense and some solid evidence as to where it can be taken in the future, which is right here and now. Lusus naturae — an unnatural production. An end to audio — digital decay as ecstatic vision."

**BULBUL: *Drabule 12" (MEGO 066EP). \$9.50***

"News from Europe's slowest beefmetal trashgroup. 4 track 12" featuring a Slutta Leta cover in their typical zombie garbage rottenrock style. Hear Ronnie Peterson play the Jew's harp whilst driving backwards in Monte Carlo, or Django Reinhardt at the fountain of youth with his ankles caked in mud. Crawl through the sewage system of dub beneath Marlon Brando babbling in your ear with a heavy nightingale's tongue. And, if you manage to get out of this there'll be a squadron of helicopters waiting to fall on your head one after the other. Abule, Zwabule, Drabule."

**COH: *Electric Electric 12" (MEGO 067). \$9.50***

"New 4 track 12" from Ivan Pavlov's COH project, packaged in generic Mego vinyl jacket. Side A is the monolithic joint Run Doggy Run' + 'KOCMOČ'. The first is a pumping track which sits neatly alongside the early works of Elin, slowly building itself up only to break down to melody that intertwines between the frequencies. Side B kicks off with 'Novotel Suite Ext.', a sweeter near acidic variation of the previous side, followed by 'Square(s) For Loplop' which breaks it all apart stripping it down to its bass elements until finally disintegrating into gentle whispers. The record is said to be 'inspired by a nonexistent German record label run by a female DJ' and includes an insert which according to Ivan features 'sexually explicit images taken at a Russian university during Spring 2003'."

**OSTERMAYER, FRITZ: *Kitsche Concrète CD* (MEGO 070). \$15.50**

"When I was young, I was embarrassed by everything. But now I'm so old that I can't be bothered anymore." Embarrassed by what, Ostermayer? Lyrics that wallow in explicit sexual content? Or by an unrestrained rage at God and the world that a 47-year-old is supposed to have gotten over by now? Or maybe even by a craving for the sounds of the 'cheap' instruments of your village-tavern social life? When Fritz Ostermayer says 'kitsch', it means 'the craftsmanship of emotionality' which was developed in the Baroque era but continues to survive as a submerged aspect of culture: in the banal hits of the 60s, in the simple three-chord pop song, and not least in the sentimental electronic dramas of the German forests and fields that appear in Kraftwerk ('Ohm Sweet Ohm'), Cluster, and Harmonia, right up to the kitsch-laden pieces of a Schlammpeitziger or Ulrich Schnauss. The point is that certain harmonic progressions and melodic lines can produce specific effects, that euphoria can be a psycho-physiological construct in just the same way that melancholy is, and that a good songwriter can play this keyboard of the emotions just as a highly talented dictator does — or, for that matter, that terrorist of sentiment, Lars van Trier. 'Two years ago when I performed on a boat in Paris, after the gig a young waitress said to me in charming French, 'I think, you like the work of Pierre Henry.' When I gladly agreed, she added, 'And you like kitsch as well.' No doubt about that either, I have to admit. 'Then I know which kind of music you are doing — kitsch concrète.' So, unknown mademoiselle, merci for this wonderful title!' *Kitsch Concrète* also features guest contributions by Martin Siewert, Franz Hautzinger and others."

**PARKINS & IKUE MORI, ZEENA: *Phantom Orchard CD* (MEGO 071). \$15.50**

"A gentle stylistic morphing from two major figures in the global realm of experimental sound and improv. Zeena Parkins sits firm as a multi-instrumentalist, composer, improviser, well-known as a pioneer of the electric harp, she has also extended the language of the acoustic harp with the inventive use of unusual playing techniques, preparations, and layers of digital and analog processing. Ikue Mori has long been a stalwart of the New York improvisation via the post punk set. Her work has seen her evolve from drums to drum machine to laptop — how about that? Super. As a result the language she presents is as diverse as the wide range of people she has played with. Now, these two swinging cats have hooked up too create a delicate blend of organic acoustic and digital sources. Walk deep in the woods, think far beyond the reaches of our immediate environment. A soft mental and physical scenario in which to bathe, absorb and (gasp horror!) relax."

**PRINS, GERT-JAN: *Risk 3" CD* (MEGO 072). \$9.50**

Gert-Jan Prins: Electronics AM/FM-Modulations, TV. "With *Risk* Prins creates a brutal world where electrical breaking points become blasting moments of sharpened sensual attention.

Gert-Jan Prins started out as a rock drummer, continued as an improviser, but restarted soldering self-made electronic machines in the mid-90s. His unique self-developed electronic system uses radio- and transmitter technology, and creates strong noises with great physical energy. During the last four years Gert-Jan Prins, living in Amsterdam, established himself as one of the central electronic performers in improvised music. Besides his solo-project, current collaborations include E-RAX (with Lehn, Van Bergen, Dolleman), The Flirts (with Cor Fuhler), MIMEO, and the Vacuum Boys, he played with Lee Ranaldo, Pita, Fennesz, Anne La Berge, Domenico Sciajno, Luc Houtkamp and Misha Mengelberg. What can one write on his music? What feeling is it made with? I try to squeeze the self created feedback sound till its on the edge of exploding, but it's also the fascination for the chaotic instinct of my machines, that they create shifting rhythmic patterns, as well as a sound of liquefied rock-music, the media inherent found fragments of speech/music, and a seemingly acoustic world cooking in between drum-, wind- and stringsounds'."

**SLUTA LETA: Semi Peterson CD (MEGO 073). \$15.50**

"Ronnie Peterson was the smartest Swedish racing driver ever, the so called 'king of drift'. A man who dominated the F1 scene of the 1970's by style and skill. But this is the year 2003. And this is Sluta Leta. Before we plunge into the present, let's take a quick glance at the past for one last time: Sluta Leta, yes the same Sluta Leta that released digital fried disco 12's on Mego, Uptight and Cheap, as well as more dazzling rock-ish numbers via Chocolate Industries. All seemed quite rosy for this grand Swedish band, gaining respect in their homeland and abroad, the punters were crying for more, however, in recent years all has been quiet — so what has been happening? Well as it turns, and yes all will turn my friend, the original members — Bengt Liljstam, Jonas Bergkvist and later Yngwie Moskowich & Anders Rydberg — all left the band and were exchanged during recent years by the current band members: Andi Pieper, Ramon Bauer & Gerhard Potuznik.

So, here we have a new Sluta Leta line up and a brand new record. Their first full length. Quite a succulent mix of rocktronics is on offer here. All is balanced by acoustic rhythms, broken but never detached, warm vocals are sewn throughout, deep keyboard lines provide ecstatic moods. With guest appearances by such legends in their own lifetimes as: Catriona Shaw, Philipp Quehenberger, Anne Laplantine and ddkern. The pleasure's of Ronnie's excess pay off via elements of electro, punk, rock, cabaret and chunky groove. Unlike Mr Peterson's, Sluta Leta's debut full length is a smooth ride from start to finish — whilst still traversing many difficult hairpin's of the musical grid. For fans of life and all the pleasure's it can bring. Disco." www.mego.at

**MAZUREK, ROB: Sweet & Vicious Like Frankenstein CD (MEGO 074). \$15.50**

"Rob Mazurek you ask? Words come by way of response — words such as Chicago, abstractivist, cornetist, improviser and composer... even hyphenated words like: multi-media, hard-bop, avant-jazz and dare we say it post-rock. More words of relevance, those which make for identity include: Jim O'Rourke, Stereolab, Tortoise, Gastr del Sol, Brokeback, Pan American, Sam Prekop and even the oh so wordy God Speed You Black Emperor! So many words and we haven't even really started yet... Let's roll on shall we? So, by now we all know this guy has some pedigree, it's true, we knew this already which is why we approached him for this full length. And yes we were most pleased with the results. Sweet and Vicious like Frankenstein is a multi-shifting work. Two tracks comprise. Throughout the journey that is Frankenstein, the considered listener is exposed to a cross section of the audio spectrum: From the small and subtle to more dense, dramatic and fast shifting events. A wide range of acoustic and electronic variables are at play creating a variety of mood's and texture's. Sources range from field recordings (macro + micro), electronics' (ana + digi) and sounds that are simply quite hard to locate/identify. A focus on the obscure within the audio realm seems somewhat intentional. Although abstract in nature, there is certainly emotional intent within Rob's creation, one which build's in momentum and intensity throughout the span of the two track's on offer. A narrative is open for the listener to decipher and as is the nature of this creation repeated listens are rewarded. Compositionally this temperamental little sucker straddle's the line between 'music' and 'sound' — no philosophical argument's here please. We are making a rash statement for all intents and purposes. And yes we have the nerve to take it for granted that you, dear reader dig — coolio? We thought so. File under: Frankenstein."

**FARMERS MANUAL: RLA DVD-ROM (MEGO 777). \$33.50**

"Mego is proud to announce the long awaited new Farmersmanual release! Consisting of every locatable live recording and more dating from 1995 until now and beyond on one special hybrid DVD. A versatile archive documenting the live development of one of the most innovative computer based groups of the last 10 years.... etc blahblah." "Farmersmanual's performance was about algorithms and their artifacts. Clicks and textural discontinuities were rampant. The demeanor of the performers was stoic: that of accountants working a spreadsheet program rather than artists expressing themselves. Despite the apparent detachment of the performers, the musical pace was extremely rapid, both in terms of events per second and the speed of textural change. At several points the performance veered towards totally unexpected textures with complete confidence and synchrony among the performers (and in keeping with the straight-faced nature of the performance, no indication that anything unusual had occurred)." — Eric Lyon. Format: DVD-Video/ROM (Dual-layer DVD9, NTSC, Region free). Total running time: 03:21:38:03 (d:h:m:s).

**VA: Fals.ch fb50 3" CD (MEGO FB50). \$9.50**

"FB50 is the second 3" CD-Rom compilation of the online project Fals.ch. Included are MP3, Quicktime, PFD, Shockwave, as well as Executable files by all the artists who have been featured by Fals.ch within the 24 last online releases: B.Low, \*O, Ulf Bilting & Zbigniew Karkowski, Ken Shoticker, Pain Jerk, Gordon Krieger zzzzzzzzzzzzzzzzzt !, Martin Ng & Jim Denley, Atau Tanaka, GESCOM, Frank Metzger, poire\_z, Sony Mao, COH, max muster, Koji Asano, pix, KENT, Runzelstirn & Gurgelstock, Lutsch Symphonic Orchestra, cd\_slopper. fb50 exclusive contributions include a Merzborg movie, a Francisco López live video, as well as unreleased MP3's by Evol, General Magic, J.O.K.E. gttctatt and i.d. This CD-Rom works on PC/MACINTOSH/LINUX/UNIX or any other computer platform supporting ISO9660 filesystem."

**MEGO/RHIZ (AUSTRIA):**

**RADIAN: TG 11 CD (MEGO/RHIZ 1). \$15.50**

"Austria's Radian operate in the space between music and noise, between live and sampled sounds, between driving me up the wall and being intriguing beyond words. Drummer Martin Brandlmayr produces rolling, stop-start meters both funky and freestyle while bassist John Norman occasionally adds muted sonic waves. The essence of Radian is dependent on Stefan Nemeth's Korg MS 10 playing and the group's overall integration of noise shrapnel, piercing tones and electronic feedback. These sounds are both microscopic and minimal, cold and bitter but acceptable, like a hungover Sunday morning where the night's revelry still echoes through your ringing ears. Fascinating." — XLR8R

**FENNEZ/ZEITBLOM/NIEMAND: Music For An Isolation Tank CD (RHIZ 007). \$17.00**

"An acoustic approximation of Oswald Wiener's legendary 'Booadapter', Phase 1. The listener goes through a station where one's body sounds are recorded by various microphones in a standardized way, not unlike a medical examination: breathing, heartbeat, voice etc. These sounds are then adjusted, changed and amplified by various effects, routines and algorithms, while the listener prepares himself or herself for the session (undressing, showering and receiving an explanation by an assistant). The musical material processed in a home studio environment is now played back on a common PC. The center piece of the project is an isolation tank similar to those used for relaxation and meditation purposes: an enclosed tank (looking much like a large covered tub) approximately 35 cm deep filled with water of high salt content. Both the water and air in the tank are at body temperature and it is totally void of light. The result is sensory deprivation. The listener chooses, after the preparation when entering the tank, one of several possible musical moods (stormy, moving, relaxing). The tank has both under water and above water loud speakers. The music which sets in after a quiet period, consists of a representation of the world (a selection prepared and completely abstract samples of undeclared origin) which are put in relation to the previously recorded body sounds with a layer of actual live sounds. The present edition is a representation of the acoustic screen, revised for the purpose of publication. A lying position, the dimming of lights and the use of earplugs are recommended, or even better under water speakers are suggested for listening."

**MEHRWERT RECORDS (GERMANY):**

**MARTINI, FRANK: PMF Acht CD (MEHR 001CD). \$15.00**

Debut release by Frank Martini from Germany. Although I believe Frank has some Acid Orange label affiliations, he must have mellowed out a bit, because this out-of-nowhere album is a slow-motion finger-snap view into the chilled-out-thrilled-world of the Karaoke Kalk generation. Starting out slow & bundled with harmonic warmth, this moves forward into the process of extracting the cuddle out of early Funkstörung & BOC, an album focusing on pleasure.

**MELLOTRON RECORDS (SWEDEN):**

**FLASKET BRINNER: The Swedish Recordings 1970-1975 4CD BOX (MELLO 011-4). \$80.00**

"Yes it's finally here: The gigantic deluxe 4 CD box with Swedish psychedelic/progressive 1970's music scenes most explosive and dynamical band Flasket Brinner. The beautiful box consists of 4 CD of previously unreleased material recorded by the Swedish National Radio between the years 1970-1975. Three classical line-ups of this legendary band is represented. The line-up with the world renowned pianist Bobo Stenson (Rena Rama) and the underground legend Bo Hansson (The Lord of the Rings, Hansson & Karlsson) never previously on record. During the Hansson/Stenson period the band performed The Lord of the Rings and The Magicians Hat live, which really should get this CD box international interest. The box also contains Swedish psychedelic celebrities like Bosse Skoglund (Peps, Lasse Gullin) and Sebastian Oberg (Flaskkvartetten, Algarnas Tradgard). A massive 32-page booklet with band history, discography and 98 previously unpublished photos and a holographic sleeve."

**MECKI MARK MEN: Running in the Summer Night CD (MELLO 986608). \$23.00**

"Mindbending Heavy Acid Space Rock from Sweden 1969! Mecki Mark Men was (together with Hansson and Karlsson) Jimi Hendrix favourite Swedish band. When Jimi came back from his Swedish tours he probably told tales about the wild Swedish Organ tormentor Mecki Bodemark who did the same things with his grinding Organ as Jimi did with his guitar. For those of you who have not heard MMM I can tell that they sounds like a mix of Teargas, High Tide and Jimi Hendrix but with a wild organ player in glittering space costume. The mighty guitar wizard Kenny Hakansson has never been more psychedelic than this. While I was searching for the master tape to Mecki Mark Men's 2nd album titled Running in the Summer Night I discovered the original master which was originally meant to be released as the Swedish version of the album. Mecki Mark Men was contracted by Philips in Sweden but it was Limelight records in the USA who released the album in 1969. I compared the Limelight tapes and the newly discovered Philips tapes. Basically it was the same album but sound wise it was two totally different ones. Musically it is still brain melting Heavy Acid Space Rock driven by the fury of demons, but now with a fantastic pure and dynamic sound. The CD includes the album plus bonus material from the US version as well as short conversations from the studio. Detailed biography by Reine Fiske and Tommy Dahlén."

**MELLOW (ITALY):**

**TRAVELLING: Voice La Nuit Tombe CD (MMP 390). \$15.00**

"Welcome reissue of one of the rarest European classic of the seventies, pressed in a very few copies by Futura records in France in 73. The music is great complex Canterbury sound, close to Soft Machine, Egg or Hatfield. The leader of this trio was Yves Hasselmann at the Hammond organ. His music takes also from modern composers blending these influences with subtle touches coming from jazz. A masterpiece."

**MAHOGANY BRAIN: With (Junk-Saucepan) When (Spoon-Trigger) CD (MMP 402). \$15.00**

Long anticipated reissue of the first Mahogany Brain album, who were one of the strange and most primitive French avant-underground rock groups in the 70s. This was their first album, originally issued on Futura in 1971 — one of those mythical records that nobody has ever been able to hear (the second and final Mahogany Brain album, Smooth Sick Lights, has been reissued on Spalax for a number of years now). Originally issued as part of the historic Futura Red Series, alongside Red Noise, Triode, Fille Qui Mousse and Travelling. Featuring tracks like "Hot Milk Elbow" & "The Child With the Wind, the Snow, and the Yellow Top Waiting for the Magical Toy", this has a Godz-like flavor of outsider zonk and is well worth the wait. "Michel Bulteau e was at this time leader of the avant-garde band Mahogany Brain. It was a group playing pre-punk music, very influenced by drugs. This free music was at the crossing of Velvet Underground's White Light/White Heat and Captain Beefheart's Trout Mask Replica. Their story is quite short-lived : two albums in two years, highly respected, two classical of the french underground."

**PERCEPTION: Perception CD (MMP 415). \$15.00**

First reissue of this Futura label jazz-rock/Zeuhl Music album, originally issued in 1971. Led by Jeff Seffer (aka Yochk'o Seffer) on bass-clarinet, soprano & tenor saxes, along with Siegfried Kessler piano, electric piano), Didier Levallet (bass) and Jean-Myl Truong (drums). Shortly after this Yochk'o Seffer joined Magma (on such classics as Mekanik Kommando & 1001° Centigrades) and then later founded Zao. "Colour splashes, melting magma, he plays like he paints and sculpts: he is the melting pot of the dancing lyricism of his compatriot Bartok, the Coltranian fire and the self proclamations of a Monk with a multi-instrumental virtuoso (from soprano to bass saxophone) and with an endless passion."

**MELODIC (UK):****MINOTAUR SHOCK: Chiff Chaffs And Willow Warblers CD (MELO 009 CD). \$13.50**

"An awesome debut album, absolutely on par with Four Tet/Manitoba/Fridge. A more beautiful listening experience in a folk/electronic style will be hard to find this year. Minotaur Shock is the solo project of 25 year old Bristolian David Edwards. A man in demand and building a fair whack of a reputation with lots of plays from Radio 1 to Radio 3 as well as numerous remixes for the likes of Badly Drawn Boy, Andy Votel, His Name Is Alive and Tim Hutton to name a few..."

**LUCKY PIERRE: Hypnogogia CD (MELO 013 CD). \$13.50**

"This debut album from Arab Strap mainman Aidan Moffat, AKA Lucky Pierre, is without doubt a contender for one of 2002's greatest albums...an absolute stunner. Lucky Pierre is one man, Aidan Moffat whose principle work began in Arab Strap five years ago with chum Malcolm Middleton. Lucky Pierre is Aidan Moffat's latest project, a beautiful, more soothing version of his usual trade full of immense tracks with cello and strings...Think DJ Shadow's *Endtroducing* meets Cinematic Orchestra and Arab Strap. Moffat's principal mission was to make 'music to fall asleep to'. Indeed, the inspiration to create a relaxing wind-down record of his own came from the incessant spawn of contrived chill out records which currently invade record stores everywhere. 'I can't stand those chill-out things and I was having real bad sleeping problems; I just couldn't relax. So I decided to find some sounds which I liked and put them together, it's as simple as that.'"

**BAIKONOUR: Bake Your Tape EP 12" (MELO 014EP). \$7.00**

"Named after the Soviet launch-base in Kazakhstan, Baikonour brings forth a typically French goudon of electronica, idiosyncratic yet accessible, progressive yet funky and warm. Baikonour's fixation with Cocteau Twins and Krautrock bubbles beneath the surface of this 4 track EP, pricking the ear with occasional robotic bleeps but simultaneously offering the ointment of frothy percussion."

**GAVOUNA: Warm Industry 12" (MELO 016). \$7.00**

"Limited edition (500 only) from new signing to melodic. The label that brought you Lucky Pierre, Pedro, Minotaur Shock and Baikonour to name but a few. With Gavouna's unfathomably beautiful *Warm Industry* EP Melodic have surpassed themselves. For his debut release London based Athenian Athanasios Argianas crafts 10 softly undulating tracks, replete with filigree rhythms and heart wrenching orchestral instrumentation that fuses the quiet moments of Aphex's 'Drugs' with the measured emotion of Steve Reich."

**PSAPP: Do Something Wrong WP 12" (MELO 017 EP). \$7.00**

"Psapp is the latest limited (500 only) 12"-only release from Melodic, that fine label that has brought along releases in the past from Pedro, Minotaur Shock, and Lucky Pierre to name a few. Psapp is the collective experiences of Carim Clasmann and Galia Durant, a London based duo whose mutual obsession with odd noises and heart-prodding pop has resulted in a sound that sneakily slips between genres, dabbling with electronica, and glitchy folk and jazz."

**PEDRO: Pedro CD (MELO 018 CD). \$13.50**

"This album has twists and turns but is not one that cannot be understood. This album was well worth the wait. Shall we dispense with the Folktronica tag at this stage then? Why not. When a record has so many signifying strands, it would be trite to dismiss it as simply that. As James puts it himself, 'I was trying to take a hip hop aesthetic and expand the range of references to stuff like 20th century classical, jazz, 2 step, early electronic music — all the stuff that I get inspired by. I wanted to move on from the sound of my 2 EP's and I think I'm progressing'. A humble heart or simple understatement? We think the recordings are a validation of him chasing hell and high water for that new found aesthetic. Essentially, he is finding his voice, in the only way he knows how; through a distillation of many many music forms. The warmth of To Rococo Rot, coupled with the hip hop backbone of Boom Bip and the ambition of Jim O' Rourke. A morphing electronic player with the underpinning of rock."

**PEDRO: Pedro LP (MELO 018 LP). \$13.50**

LP version.

**LUCKY PIERRE: The Heart Of All That Is 7" (MELO 019 EP). \$7.00**

"Limited Edition Picture Disc 7". Opening is Minotaur Shock's epic take on 'The Heart Of All That Is' which, along with the remix he's just done of Super Furry Animals' 'Cityscape Sky Baby' must rank as one of the best he's accomplished. Next comes Pedro's remix of 'Sometimes I Feel Like A Motherless Child' comes in typically stripped-to-the-bone style all glitchy and shiny in its technical excellence."

**VA: Tracks For Horses CD (MELO 020 CD). \$9.00**

"The Melodic label began in 1999 with the release of the Pedro EP and *Tracks For Horses* is the 20th release. The last compilation *A Room Full Of Tuneful* met high critical acclaim (see above quote) and was, like *Horses*, a platform for the label roster. Which means tracks from Baikonour, Gavouna, Lucky Pierre, Pedro, Minotaur Shock, Psapp and Topo Gigio but also the inclusion of some of Melodic's favourite, as yet un-released tracks from demos and friends etc. What's different this time around from the folktronica-fest of the last compilation is a larger spread of diversity. Notes' 'It's A Good Thing' is quirky old skool hip hop from Texas. The Memory Band provide a 70s jazz/folk hit in 'Catch As Catch Can' taken from their most recent 'T' single on the Hungry Hill label. Audiowhere's track is a classic in waiting; a paen to possibly the greatest (or worst) game show of all time. No Talent Kid provides some too authentic-to-be-true Rick James / Prince-influenced P-Funk. There's still what has become a loose Melodic convention of trademark instrumental music with bags of melody. Opening the album is the prog opus that is Baikonour's 'Lick Lokoum' written when asked by Louis Vuitton Japan to provide music influenced by the Bay of Persia. Erm? Yeah, that's what we thought. But beautiful, big and overblown ambience — it just had to be the opener. Gavouna provides full-on live strings and the kind of instrumental music we all dream of being able to make. Pedro's first new track since his album makes us think of what a Japanese version of the Neptunes might sound like. The Earlies have their debut album released next year (at last) and we reckon Lambchop meets Minotaur Shock meets Mercury Rev — 'Bing It Back Again' is the title track from their latest EP. Psapp provide their trademark quirky and wistful pop-driven electronica. Topo Gigio breaks a musical silence with the shimmering 'Lezard'. Minotaur Shock delivers (we reckon) something like a sexed-up version of the theme from Country File (as he would). Finland's Noos deliver a gentle ambient instrumental that Boards Of Canada would be proud of. Lucky Pierre previews a new track from his 2nd album to be released next year. The closing track comes from Micah Paul Hinson soon to be released on the Sketchbook label and currently collaborating with Gavouna."

**VA: Tracks For Horses 12" (MELO 020 EP). \$7.00**

"*Tracks For Horses* is a CD-only 14-track album to be released early November, in the meantime four of the best and most DJ-friendly numbers are released on this sampler EP. Opening the EP is 'It's A Good Thing' from Notes which we'd describe as quirky Texan hip hop. Next up are PSAPP with their trademark quirky and wistful but pop-driven electronica,

Audio Whore's track is a classic in waiting....a paean to possibly the greatest (or worst) game show of all time? As Lucky Pierre's music was created to send it's author Aidan Moffat to sleep, what better track could close proceedings."

**MINOTAUR SHOCK: Rinse CD (MELO 021 CD). \$13.50**

"For the uninitiated, Minotaur Shock is the solo project of 26 year old Bristolian David Edwards. His debut album *Chiff Chaffs And Willow Warblers*, received exceptional critical acclaim in December 2001. *Rinse*, compiles the much sought after first two vinyl only EPs plus extra tracks and shows just how accomplished David Edwards is. *Rinse* sits nicely next to work from artists such as Aphex, Squarepusher, Prefuse 73, Boards Of Canada and Four Tet. From the space-age scrapes of 'Let Me Out', to one of the best pieces of ambient music anywhere 'Albert Park Music', to the anthemic 'Motoring Britain', it was always inevitable that this music would have to be released in CD format for the masses."

**BAIKONOUR: Hot Milk EP 12" (MELO 022EP). \$7.00**

"It was only 18-months before Baikonour's new EP that the original EP (where these tracks originated from) came out. In true Melodic fashion, like a fine wine, maturity is something that takes time... either that or Melodic is very slow at getting records out. Let's go for the former; Baikonour, the electronicist on the Melodic stable that has that distinct prog-jazz-odyssey flavour brings forth his friends/remixers to the table.... As you'll soon find out each remix here is something very special and the one thing that runs in common is that all of the people who participated in this project are friends. For the initiated, Baikonour is Jean-Emmanuel Krieger, not only a resident of Melodic Records but inhabits the real world in Brighton. Named after the Soviet launch-base in Kazakhstan, Baikonour brings forth a typically French goudon of electronica, idiosyncratic yet accessible, progressive yet funky and warm. You may already have guessed from the name his Gallic origins; Versailles to be precise, home to such names as Air, Super Discount and Alex Gopher. The very water must be imbued with the essence of great electronic music." Mixes by: Amon Tobin, Gavouna, and Topo Gigio.

**L. PIERRE: Total Horizontal 7" (MELO 023EP). \$7.00**

"Lucky Pierre has, Puff-Daddy-style, changed his name for this single and forthcoming album. He will now be known as L. Pierre. The previous meaning was a bit rude (go figure) and the lad's gonna be turning 30 soon so a more mature L. Pierre is what we have. Aidan (Moffat, one half of Arab Strap and one full portion of L. Pierre) felt there were two halves to the song so he decided quite simply to cut them in half for this single. Taken from the forthcoming new album *Touchpool* (released in July 2004) 'Total Horizontal' is the longest track on the album weighing in at ten minutes forty four seconds. The first half is what you'll be familiar with — the trademark epic samples over drum machine loops. The second half has more live instrumentation (guitars and trumpets) — the main difference between the new album and *Hypnogogia*."

**MEME (JAPAN):****SUKORA: Tower CD (MEME 002). \$18.00**

"This is the brilliant debut CD of Japanese young sound artist. Anti-conceptual response to '4:33' and 'Trente Oiseaux.' A 69-minute CD (w/ 68-minute opening track), that's safe to play all the way through (ie. no disruptive sonic peaks to destroy your concentration of the low-level fumbling and hiss that make up the content of this CD). At no point is it clear that anything "happens," but nothing has been "happening": ever since God built the first mountain out of sands and ants. If you're desirous of a new minimalist challenge, enter here."

**NERVE NET NOISE: 160/240 CD (MEME 004). \$18.00**

"This is the new work of Japanese inventive electro-noise duo (Tagomago and Kumakiri). They use handmade synths only. System rouge (one of their synth) could not stop to repeat... The profile about Tagomago (Tsuyoshi Nakamaru): Born in Tokyo 1963. Released his 1st Album as Tagomago in December, 1994. Related with the scene of noise-techno music in Tokyo, and has released his original works of electronics sounds. Playing synthesizer made by himself as the ambient-noise unit Nerve Net Noise with Hiroshi Kumakiri who is the formative artist, since 1996. And in May, 1998, got into the action of Toki-Meki Science which is a Meta-Pop project with a female vocalist." "Here are five more offerings from Meme, a Japanese CD pressing hub paralleling only Tzadik (possibly Cleopatra, depending on your definition of 'outsider') in brute-force release prolificity of head-scratcher audio documentation. Nerve Net Noise have two releases on Zero Gravity (*This Island Earth* and their collaboration with Dub Sonic Roots, *Live at Uplink Factory*) as well as a bevy of tracks/albums as TagoMago. This CD has tracks, a square-pulsing analog signal that takes 31:11 to modulate down a half step, and a faster 50/50 pulse/signal mix that takes 31:52 to double in speed. So fucking zen it barely qualifies as audio (this sound could have been derived from any of several phase-test methods, then recorded through an audio path). Test your will to live, go on..." — Hrvatski.

**SHIFTS: Seven Dots CD (MEME 006). \$18.00**

"This is the 2nd full length CD by Frans de Waard (Kapotte Muziek, Beequeen, Goam, Quest, Captain Black)'s guitar drone unit. Not seven songs, there are seven dots..." "Solo recordings from Staalplaat/Vital info-head Frans De Waard, a member of recent Raster signings Goem. Telephone-band (375hz-1.5K) oscillations spiralling around the resonant frequency of your block's arterial structure/sinuses, intent on making you feel 'woozy' or 'gelatinous'. Resultant pulsations don't offend; they merely massage the temple area thoroughly and with vigor. Label completists: if you made it through the Sukora CD (your effective hazing), this one should be a breeze. 'Recorded 1997 in Den Haag, The Netherlands using guitar, four tracks and the pt device'. Points to guesser of the origins of said device." — Hrvatski.

**\*0: 0.0 CD (MEME 009). \$18.00**

"This is a new CD from a Japanese tech-noise creator. His music has something in common with Mika Vainio, Ryoji Ikeda, Noto, etc. You'll find delicate sculptures of pulses, tones, and silences."

**LOST IN TRANSLATION: Domestic Bliss CD (MEME 013). \$18.00**

"Sound! In quantity! Lost in Translation is one Jace Krause, whose singles on Cariburetor, Burnt Hair, and History of the Future, along with tracks on the very recent *Trash 2: Where the Fuck is Mr. Million?* CD (alongside Cristian Vogel, Speedranch & Jansky Noise, etc...) freak the 200+ BPM breakbeat divine quite inappropriately. This stuff's more a processional wash of 4-track buzz & the dragging chains of Marley's ghost. Fucking sinister murk. 6 tracks, 65 minutes." — Hrvatski.

**MEMPHIS INDUSTRIES (UK):****FORT LAUDERDALE: Time Is Of The Essence CD (MEMPH 017CD). \$15.00**

"In it's luxurious folk psychedelia and behind-the-drapes decadence redolent of 19th century leisured classes, the album recalls both the crack'd genius of Syd Barrett and the utopian visions of HG Wells, the album is best described as downtempo space funk meets psychedelic electronica. Check out the backwards guitar styled tea dance of 'Flux 1912' and the Bowie-



on-a-bontempi that is 'Fixing Spaceships'. 'A twisted journey into the depths of the mind that takes in space-funk and electronica making it infinitely listenable.'"

**FORT LAUDERDALE: Flux 1912 CD (MEMPH 020CD). \$8.00**

"From the label that brought us Blue States and Broadway Project, a new EP of luxurious folk psychedelia from Fort Lauderdale (aka Black Neon and The Squire Of Somerton), Memphis Industries' other major artist. This EP features the main track from the album *Flux 1912* plus two new tracks, 'Obbey Osse,' an homage to a Cornish fertility ritual involving a man dressed as a horse and local womenfolk, and 'Beauty,' subtly perverted and degenerate. File next to: Jean Jacques Perry meets The Wicker Man."

**FORT LAUDERDALE: Flux 1912 10" (MEMPH 020EP). \$8.00**

10" vinyl version.

**JUKEBOXER: Man Throughout The Ages EP 12" (MEMPH 022EP). \$9.00**

"Limited Edition (500 only) EP from new Memphis Industries signings. Brooklyn based Noah Wall aka Jukeboxer. Jukeboxer is the sound of melodic pop juxtaposing off kilter arrangements that bring to mind Brian Wilson and Magnetic Fields. A colorful swirl of boy girl harmonies, scratchy rhythmic melodies. Playground chants and owl noises. Wurliitzer, Farfisa, Minimoog, guitars, percussion, toy pianos and kitchen utensils all make beautifully proportioned appearances."

**J.XAVERRE: Great All Great CD (MEMPH 028CD). \$4.00**

"JX is, to all intents and purposes. Pete Gofton. Recorded in Pete's bedroom it's a tricky combo of dirty great bass, acoustic strumming, sweet vocals and topped off with lo-fi electronic atmospherics."

**J.XAVERRE: Great All Great 12" (MEMPH 028EP). \$9.00**

Vinyl EP version.

**BROADWAY PROJECT: The Vessel CD (MEMPH 031 CD). \$16.00**

"Dan Berridge, along with his new accomplice in sound, vocalist Richard Palmer, have finally completed their sophomore album *The Vessel*. *The Vessel* is a precious one; within it a diverse collection of broody, filmic washes ('Beauty', 'Angel Heart') spiralling, emotive plumes of music ('I Believe In Superman' — the recent single) and ideas seemingly too fragile to put to record." "Imagine Tom Waits duetting with Portishead and being produced by Boards of Canada. Desolation, anger, and redemption hasn't sounded this alluring in a long time." — Jockey Slut.

**BROADWAY PROJECT: The Vessel LP (MEMPH 031 LP). \$13.00**

LP version.

**J.XAVERRE: Saturday CD (MEMPH 032 CD). \$6.50**

"3 track CD with two exclusive tracks 'Strange Thing' and 'Making The Most Of A Beautiful Day'. Recalling the great lost George Harrison/Beta Band collaboration, or Kid A on Sunny D. It gives the likes of the Polyphonic Spree and the Sleepy Jackson a run for their money in the nu soft-rock stakes. JX has managed once again to draft in Los Angeles wunder-producer David Trumfio of Wilco and My Morning Jacket fame, to assist with production duties."

**J.XAVERRE: Saturday 12" (MEMPH 032 EP). \$9.00**

3 track 12" featuring exclusive Manitoba and Blue States remixes.

**J.XAVERRE: These Acid Stars CD (MEMPH 033 CD). \$16.00**

"J Xaverre finally gets around to releasing his debut album, *These Acid Stars*. And what an eye-opener it is. Having gained his reputation blending electronica with his songwriting instincts, J Xaverre — (aka former Kenickie drummer/guitarist/producer/songwriter type Johnny X aka Pete Gofton) — has made an album several notches up from his previous lo-fi explorations. Self produced in parts, mixed by Dave Trumfio of Wilco and My Morning Jacket fame in others ('Great All Great' and 'Saturday') and collaborating with King Of Woolworths in others ('Ex-Wonderboy'), *These Acid Stars* ditches any notion of JX being solely an arbiter of lo-fi introspection. These are pop melodies enough to give Damon Gough a seizure, and epic moments, which recall anything from Mercury Rev to Grandaddy and Sparklehorse."

**J.XAVERRE: These Acid Stars LP/7" (MEMPH 033 LP). \$13.00**

LP version. + 7".

**FORT LAUDERDALE: The Chilling Place CD (MEMPH 034 EP). \$6.50**

"A weird and wonderful combination of soaring vocals, drunken horns, bubbling synths and the greatest ever guitar solo committed to tape...honest, it is. *The Chilling Place* comes backed with two new songs, the first, the lovely Velvets-esque 'She's in Bloom', a nostalgic glance at love past, whilst the second is a perfectly poised cover version of electronic legend Bruce Hook's 'Incantation' with Toby casually tossing off a perfect frippertronic impression on his trusted Gibson. The most coherent example yet of genre-bending schizadelica' Sleazation."

**FORT LAUDERDALE: Pretty Monster CD (MEMPH 035 CD). \$16.00**

"Fort Lauderdale return with their third, and most ambitious album yet. And mark our words, this isn't *Time is of the Essence* part deux. Those of you who have checked out the two singles to be pulled from this album so far, 'Rock'n'Roll', and 'The Chilling Place' will have some idea of what to expect: think T-Rex meets Super Furry Animals. But even those singles won't prepare you for the sheer chutzpah on display. Imagine if Ray Davies instead of Jack Nicholson had taken over as caretaker of the Overlook Hotel in Stanley Kubrick's *The Shining*. Then you might get some idea of the eccentric genius that lurks within *Pretty Monster*. From lo-fi ('Insane Overdrive') to neo-classical torch ballads ('Prey To The Stars') to jagged shards of psychedelic-pop ('As A Boy') to sleazy disco ('Sexy Creature') it spills over with classic pop songs whilst at the same time evoking the sense of two minds unravelling in spectacular surroundings. Fans of everyone from Roxy Music to Super Furry Animals to The Animals will be enchanted."

**FORT LAUDERDALE: Pretty Monster LP (MEMPH 035 LP). \$13.00**

LP version.

#### MEN (UK):

**AFX: 2 Remixes By AFX CD (MEN 001CD). \$8.00**

"2001 Aphex Twin single! Released on mystery label Men, first single since the massive 'Windowlicker'. 2 excellent, new percussive/melodic recordings by AFX in the style of AFX. A track 1: 120 bpm / 4? 59" / bears the inscription 'squidged out at the bank by afx'. B track 2: 168 bpm / 6? 30" / cockney raver's voice halfway thru track, recounting his experiences of 'E'. B track 3: bonus high frequency sounds. Vinyl format is a white label 12" in a standard paper innersleeve. There is a sticker on one label and also in the centre/top of the sleeve. Very nice, dj-friendly cut. CD format is a plain CD, with the words '2 remixes by afx' on the disc and a similar sticker to the vinyl format affixed to the centre/top/front of a standard clear plastic album jewel case." This has nothing to do with the "new" post-"Windowlicker" Aphex Twin single as implied above, but instead features classic acid remixes of tracks from 808 State ("Flow Coma") & DJ Pierre. Pure insanity in the spirit of 1988 (anybody who doesn't own *Newbuild* should go ahead and fall down). Plus a couple minutes of bonus Aphex sine-tones at the end. No packaging, because who fucking needs it.

**AFX: 2 Remixes By AFX 12" (MEN 001EP). \$8.00**

12" version in plain white inner sleeve.

**AFX: Smoiphace EP CD (MEN 002CD). \$8.00**

"Richard D. James aka AFX aka Aphex Twin grew up in Cornwall, England where he began taking apart electronics gear as a teenager. Inspired by acid-house in the late '80s, James began DJing raves around Cornwall. His first release was the *Analogue Bubblebath EP*, recorded with Tom Middleton and released on the Mighty Force label in September 1991. Early in 1993, Richard James signed to Warp Records, the influential British label that virtually introduced the concept of futuristic 'electronic listening music' with a series of albums sub-titled 'Artificial Intelligence' — James' release in the series, titled "Surfing On Sine Waves", was recorded as Polygon Window and released in January 1993. A second album was released that year, *Analogue Bubblebath 3*, for Rephlex recorded as AFX. Many releases followed until now. This single presents the remix of 'Run The Place Red' by The Bug. Cutty Ranks from the 2003 album *Pressure* and two excellent, new percussive and melodic recordings by AFX exclusive for the Rephlex sublabel Men."

#### MENLO PARK:

**HAINO/LOREN MAZZACANE CONNORS, KEIJI: Vol. 2 CD (MPK 7005). \$13.00**

Following their first collaboration from 1992 on the Persona Non Grata label, this features a performance and soundcheck recording from the Cooler in NYC, 4/11/95.

**HAINO/LOREN MAZZACANE CONNORS, KEIJI: Vol. 2 LP (MPK 7005 LP). \$13.00**

Limited vinyl version, last copies.

**BUNNY BRAINS: Sin Gulls (Goring St. Eddy): 1998-1998 CD (MPK 7013 CD). \$12.00**

"The 'brains' formed in late 1988 deep in Danbury, CT; some college kids, some art freaks, people who felt that time should not be passed, but slaughtered with the primitive sweet sounds of the depraved. The Brains were never a noise band, or an art band, or particularly high brow; you could probably argue that they were never a band at all. Over the course of ten years or so the Bunnies recorded a fairly impressive output, a great many albums, singles and comp tracks. Their singles are by far some of their best work, and are collected here for you to finally get your hands all over."

**ALVA: Slattery For Ungdom CD (MPK 7014). \$12.00**

"Alva are three enigmatic young girls, people generally say they're from Tampa, FL. A disturbing loosely glued combination of classically influenced instruments weaned on children's songs, pop music, rebellion against religious spattering and traditional folklore...you really have no idea what you're in for. Are you surprised to find that you won't find guitar-bassdrum here? They've been replaced by violin, saxophone and piano, and some vocal assaults; yeah, there's some drumaccordianwhistles and other fun stuff in here, 'cause yeah, it's a ride." Follow-up to the mysterious *Fair-Haired Guillotine* on Zorn's Avant label.

**YIPS, THE: The Seven Pillars Of The Yips CD (MPK 7016). \$12.00**

"Stripping down to the basic essentials of guitar and drums, vocalist/guitarist Gilmore Tamny and drummer Jon Davidson possess the unique gift of being able to rock the rock. Monster rave up riffs that hearken to the days of that stripped down Ohio power thing, but much beyond the power trio, this spastic duo that seems to have had trouble fitting in at the school dance will thrill you with their screwed up salivatingly current vision. I guess that world would consist of raw garage like chirps spawning with light rock, high risk students, Ohio, bacterial infection, and of course that old mainstay 'indie rock'."

**TO LIVE AND SHAVE IN L.A.: The Wigmaker 2CD (MPK 7020 CD). \$16.00**

"For five years people have been asking about, talking about, and wanting to frolic in *The Wigmaker*; incredibly complex, and (already) steeped in musical folklore, there is no doubt you have never heard anything like this before. For five years each track was intensely labored over, mixed, splintered, and tweaked to perfection. This is unique; Tom Smith, T.L.&S.I.L.A. founder, has an incredible array of musical knowledge, using recording and mastering techniques that span every kind of music imaginable, he took ideas from whatever flew into his ears during his years, and found a way to apply those sounds to his art form; understand that this is not noise or experimental, or avant-anything, this is the inspired journey of one man's mind, uncompromised, and to the gut... these songs have melody, dense structure, incredible character, and a fuji sized gamut of dynamics. This isn't post anything, this is a new beginning, this is against the grain, this is 'pre'."

**MENSTRUATION SISTERS: Dead At Slug's LP (MPK 7021). \$13.00**

"Enter Australia's finest primates, 'menstruation sisters' armed with drums a guitar and attitude, *Dead At Slug's* rips through two sides of war cries with the aggression & balls that hasn't been heard since the big bang." "To witness Menstruation Sisters live where they can confound, nay, dumbfound an audience into stunned wonder is a beautiful thing. It stands to reason that any recordings they may issue, this one notwithstanding, shall do the same to any one serendipitous enough to experience such a moment. Unlike anything, book or animal - M. Sisters destroy wholly." — T. Moore

**DEERHOOF: Half Bird CD (MPK 7022 CD). \$13.00**

"Deerhoof rock with the fury of 1000 suns, cacophonous and dangerous, but they're also the masters of 'quiet-loud', the idea that moments, though soft in decibels, can be incredibly and sonically deafening, that pure beauty has a loudness all its own. Greg's drumming is nothing short of spectacular and inspired, the guitar chunks, the bass roars, Satomi's vocals make you tingle. They've got the chemistry scientists long for, and although they accept fan mail on this planet, Deerhoof are from another one, and on this, their fourth full length, they've offered arguably their best record to date. There was careful attention paid to detail, the fawning over of ideas, and the notion that this would be a complete album, a transporting album, and when inspired beauty seeps, it's impossible to contain."

**MONOTRONA: Hawkeye & Firebird CD (MPK 7023 CD). \$12.00**

"Hawkeye and Firebird are two of the characters and the first release, from the soon to be legendary 'super-beings' series of recordings to be released on Menlo Park, and assembled to bring meaning and understanding to all the peoples of the world. You've never heard a record like this... incredibly inspired and beautiful art punk electro beats form what is soon to be the talk of the town.... Monotrona is one of the most respected and innovative members of the NYC electro scene; whether good or bad, to a lot of 'people' electro is here, and it's now... let me be straight, a lot of the so called electro clash acts, well, they suck, Monotrona chews and spits em..."

**JAPANATHER: Leather Wings LP (MPK 7024). \$12.00**

"Straight from Brooklyn, Japanther brings it to you straight up and raw, but catchy and beat junkied as hell...Japanther are 2 guys: Ian Vanek and Matt Reilly. These guys are one of the most unchained and next step bands that have come along in years. Japanther play rock music you move your stuff to...made up of drums, a bass guitar, and beats made on an MPC....punk attitude, noise attitude, pop attitude, hip hop attitude...they're a garage band made up of all that they feel, and they're here to stake their claim is the next NYC thing...They play for their friends, the ragers, the bombers, the bike riders and the skaters...they love to have a good time. *Leather Wings* is their debut LP; their debut full

length CD **Dump the Body in Rikki Lake** is forthcoming."

**DEERHOOF: Apple O' LP (MPK 7026). \$12.00**

The vinyl version of the Kill Rock Stars CD. "After absorbing a few of these 'pop songs, love songs, antiwar songs for kids!' on my way to work, I was so overjoyed I wanted to leap skyward with my arms outstretched — but inhibition and the low ceiling on the subway got the better of me at the time. **Apple O'** should be celebrated as the eclectic masterpiece that it is. 4 out of 4." **JANE.**

**GERTY FARISH: Means Lots Of Treble 1996-1999 CD (MPK 7027CD). \$11.00**

"When Gerty Farish started out in 1995 they didn't know they'd become infamous... John Donahue - guitar/vocals, and Jess Daniels - keyboard/vocals... they were both fans of punk rock, and noise, cartoons, mayhem, yellow ducks, and all things cute and cuddly... they originally were hatched in Massachusetts, where they honed their skills, they then moved to Brooklyn in 1997, where the little band learned to walk... the script was written, and when they played, the air turned to one thousand little monsters, and creatures of all shapes and size...the musical notes became cartoons that lived in your ears...Jess's dream was to write video game music...are you getting the idea?? In 1999 Gerty Farish disbanded, and the world was without one more great band...but we have this. A compilation of all their 7"s, 10"s and 12"s here for the first time on the glorious digital format..."

**JAPANHER: Dump The Body In Rikki Lake CD (MPK 7028 CD). \$11.00**

"Enter the world of the infectious beat down, of unpredictable chaos, the cries of eagles, rock chariots, and the unchained expressions of 2 youths ... Japanther. They love you, so come with them ... heavily laced in graffiti, bike riding, and now creating a higher level of do what you feel — their splintering punk & beat tightness will fill your pleasure center with warmth. They make music that causes uncontrollable dance, beats so infectious you convulse, punk so tight you sweat your cares to the ground, and make one realize that sometimes, a great time is just a great time ... these kids know their history, and are not doomed to repeat; Japanther is an attitude."

**JAPANHER: The Operating Manual of Life On Earth LP (MPK 7031LP). \$11.00**

"For the last 2+ years Japanther has been tearing up America and the world at large with their unique brand of punk, beats, noise, fun, extreme creation and a 2004 full of 'do what you feel'. This new EP is easily some of their best work yet, and a taste of their 'new' to keep your belly full until the next meal... all 6 songs are recorded with most of the time member 'Claudia Meza', who joins the 2 boys (Matt Reilly - bass/vocals, Ian Vanek - drums/vocals) on their ride to musical obliteration..."

**MENTAL GROOVE (SWITZERLAND):**

**LE COEUR: Suddenly CD (MG 002 CD). \$18.00**

"Le Coeur is a one man project from the growing Geneva scene. Although this production is musically rather far from Mental Groove's usual signing, the spirit is still there and the quality and originality of this record shine like never before in Mental Groove's empire. Using various analog electronic machines and other samplers, synth, electronics, pianos. **Suddenly** is a good lesson in how to make nowadays a brilliant record in today's stifling world of lap top/computer and other digital and new electronic music too often based on technology rather than on originality and ideas. **Suddenly** brings a happy freshness to today's world of electronic music by using classic electronic machines with its very own and distinctive way to approach it. Lonely, lazy, dreamy and imaginative, Le Coeur takes you on a lovely and magic electronic trip full of spacious analog sounds, deep and soft melodies, shining bells, vast and infinite dreamy landscapes, brilliant simplicity, moving atmospheres, complex and mysterious sound enigms, organic fairy-like ensembles, minimal sounds, cosy sequences, amazing and candid melodies, ethereal rhythms, beautiful and cloudy atmospheres. Resulting in a lovely, charming, dreamy and most elegant release to help you escape from the humdrum routine of everyday life. For fans of : Susumu Yokota, The Orb, Brian Eno."

**VA: Where Is Here CD (MG 003 CD). \$15.00**

"A collection of exclusive techno and electro gems showcasing the best of Geneva's growing scene, ten mental groovers to enjoy irresponsibly courtesy of your favorite Swiss label. Unfasten your seatbelts and hit the floor! Smacking you in the face by way of introduction, **Evil C** lashes out with a distorted electroid monster that is actually rather subtle in its arrangement. Paparazzi Records' Dave The Hustler and diva Cassy Britton last heard singing on a smashing Elin remix — do the business on a rocking slice of techno infused with the spirit of desperate shuffled punkitude. Crowdpleaser and Selfish In Bed aka Melistar from The Glitz fame whisper dark things into your ear while entertaining your legs, in pure minimal & binary fashion. Luciano's dreamy and slick electro track pulsates with a slight experimental edge, while mysterious Dr Awkward goes for a more hard-hitting approach not so far from current UR-style electrotech. Then we are treated with a fantastic Miss Kittin & The Hacker outtake: feelgood techdisco hit featuring holiday reports from a beach-tan Kittin, pure dancefloor sunshine. Next up is DJ SID, doing the business in refined style, his 'My Melody' stomping about desperately in abandon. A superb countrytech piece! Lanaeq serves a Detroit-tinged electro workout with skillful breaks programming, perfect highway music or end-of-night tune. Water Lilly & St Plomb round up the collection with their straight, minimal rock-out for the long-haired beat lovers out there, in the spirit of a darker 'Warm Leatherette' and last by Italian connecction Rosario who do his business at the edge of the deepest and darkest territories of electronic music."

**VA: Hosomaki: Mix 2 CD (MG 005 CD). \$16.00**

"Four years have passed since the first & second volume of **Hosomaki:Mix**, a series devoted to represent emerging electronic music producers from the French-speaking part of Switzerland. First volume featured now established talents like Alex Attias or Rollercone, both now living in London and signed to prestigious labels. During four years the scene has evolved from jazz & funk coloured music (popularised here by Gilles Peterson) to a more electronic, modern & updated approach, supported by many clubs and improvised block parties around the lake, not mentioning the explosion of virtual studios." Featuring: Luciano, Velma (Jan Jelinek remix), Gunga, Lee van Dowski, Plastique de Reve, Le Coeur, Stephane Attias, //DIY, Cassy & Dave the Hustler, MPC, Bauchamp, Katexaw, Welcom, St-plomb, Honey for Petzi, AD's.

**VA: Where Is Here 2LP (MG 026 LP). \$16.00**

Double LP Version

**CATANZARO, GABE: Nothing To Loose 12" (MG 029). \$9.00**

"A hypnotic (tango-like), effective, elegant, deep and yet percussive fat-free groove for the ladies with subtle chorus added on the top. On B-side, Gabe goes full on vocoder with two little jewels. First 'Robot Love', which starts where 'dadada' by Trio ends, and, to end, a more relaxed melodica groove, 'Still In My Heart', which finds without trouble his place between King Tubby, Black Dog and Alexander Robotnick. A versatile EP for every moment, which has received strong feedback from the usual suspects."

**LUCIANO: La Limonada de Pepe Bombilla 12" (MG 031). \$9.00**

"Luciano's own fresh & experimental productions are destined to the wiser dancefloors

worldwide that have enjoyed his live sets (Peru, Spain, Chile, France, Argentina, the U.S., Germany & Switzerland). This new 2 tracker goes for a more dancefloor orientated flavour with the massive & totally ecstatic 'La Limonada', a long, smart and effective piece of hypnotic future funk action that takes no prisoners, and the magic of 'Artamis', a melodic and flying piece of music to blow you away in the early hours of the morning."

**CASSY & DAVE THE HUSTLER: Her Dream 12" (MG 032). \$9.00**

"Second single of a series of four extracted from the critically acclaimed **Where is Here** compilation, showcasing the best of the growing Geneva scene. Vocalist Cassy (currently enjoying success w/ Luciano 'Alpine Rocket' single on Perlon) and producer Dave The Hustler (currently working with Puff Daddy & Felix da Housecat), are delivering one hell of a bastard tune, a nasty & devastating electro shuffle rock song that takes no prisoners on the floor. Alongside the original version comes two phat remixes, first one by french David Carretta, a super & effective peak hour time 4/4 electro mix, then second one by our favourite Patrick Pulsinger (featuring Philip Quehenberger on keyboard) who delivers probably one of his best re-work so far."

**CROWDPLEASER, ST.PLOMB & SELFISH IN BED: Rather Be - Rmx 12" (MG 033). \$9.00**

"Time for the remixes. Third track extracted from the **Where Is Here** compilation (MGCD003/MG026) by Geneva's hottest duo Crowdpleaser & St Plomb, featuring the oh so sexy voice of Selfish in Bed. First the much hyped Scratch Massive mix, delivering a devastating bassy'n'bleepy techno excursions with a wicked guitar breakdown to die for not mentioning the added vocals of Maud Geffrey; then B Rave records recently signed rave act GE&GM go for a true-to-the-bone old school chicago acid house version with that piano sounds, and finally a classic Thomas Brinkmann liquid smile version, you know the score with him. And as a present, we give you the original demo version, which is deeper and dubbier than the released one."

**MISS KITTIN & THE HACKER: The Beach 12" (MG 034). \$9.00**

"First single of a series of four extracted from the critically acclaimed **Where Is Here** Compilation, showcasing the best of the growing Geneva scene. No needs to introduce this well known duo. Miss Kittin used to live in our city for more than four years and recently left for Berlin (sniff). As a 'byebye' present they gave us their one and only italo-disco tune 'The Beach', a fantastic and easy feel-good summer anthem featuring holiday reports from a beach-tan Kittin, a pure dancefloor sunshine in this hectic world. This is now available as a limited one-sided single, with a special artwork cutted @ d&m on the B side by Kittin herself."

**IANEQ: The Light Remixes 12" (MG 035EP). \$9.00**

A: 'The Light' (Moonstar remix), 'Electric Thoughts'. B: 'The Light' (Original), 'Cloudy Picnic'. 'The Light' taken from MG 026 **Where Is Here**.

**WATER LILLY & PLASTIQUE DE REVE: You Remix Kisses 12" (MG 036EP). \$9.00**

"Water Lilly & Plastique de Reve's hottest track 'You Kiss' (from mg027) has been remixed four times on this single by Savas Pascalidis, Mr Lovelace, Steril and Legowelt (that mixes could make John Carpenter jealous). We have also added the original mix for those who have missed it before."

**LE COEUR: Suddenly LP (MG 040 LP). \$16.00**

"**Suddenly** will please fans of new electronic music as well as relaxed chill-out headz or even addicts of older classic ambient music like Susumu Yokota, The Early Orb, Brian Eno's Ambient Series & Klf's Chillout. All 11 tracks of this album have been specially mixed together with natural sounds, urban ambience and other sweet sources recorded all over the world. Also some video games addicts will recognize a wonderful cover of Lara Croft's Tomb Raider hidden somewhere." Gatefold sleeve.

**ST.PLOMB: Mister Magic Evil 12" (MG 041). \$9.00**

"Ex-Water Lilly production partner and hiphop veteran from the old school scene, St Plomb delivers here a versatile four tracker, starting with peak-hour-burning-with-ecstasy rave track 'Spectacle', followed by a housier 'A Bat in My Shoe', a simple cut-up syncopated funky numbers. Then for something completely different, some devastating hiphop flavoured beats, 'Mister Magic Evil' and 'Rock the Joint' (feat scratches by DJ Sensay) will prove that the door between hiphop and techno is definitively open and rocking."

**HOSOMAKI: Mix 2 12" (MG LTD002). \$9.00**

Limited to 500 copies. 4 track EP, features: Bauchamp, Lee Van Dowski, DIY (DJ Assault remix), Plastique de Reve.

**MISS KITTIN: Radio Caroline Vol. 1 Sampler 12" (MG LTD003). \$9.00**

"Here's a cute little limited 12" from Miss Kittin, featuring some of the most sought after tunes from her critically acclaimed mix CD **Radio Caroline Volume One**. These classic tracks were long time deleted and we are happy to make them available again." Tracks: Autechre: "Flutter"; Alexander Robotnick: "Dance Boy Dance"; Kinesnesia: "Flicklife".

**LUMP: Bleux/B-Print 12" (MG LTD004). \$9.00**

"Part two of four releases by Swiss artist Lump on MGLTD (sublabel of Mental Groove), which will end with a 4x12" inches box (limited to 200) + a full album release (with fresh tracks and edited versions of these 12" inches). Here are two tracks of minimal dada house cuts, related to the minimal scene, but with a more organic and live approach to it. 'Bleux' is the moody one here, deep and crunchy as we like, while 'B-Print' and its German spoken words, goes to a more happy vibe, like 'Better Eat Strawberries' did on the previous release. This has been rated by DJ's like ark, Ivan Smaghe, Cabanne, Mo and so on. Enjoy Lump and check his forthcoming EP on Mo'wax as Are Dee."

**LUMP: You Better Eat Strawberry 12" (MG LTD005). \$9.00**

"LUMP says 'I try to work exclusively with samples, whose history and formation I know. They are victims of my personal hunt. And I cut them hard whenever possible. What probably arises from my desire for the tangible. My music wants to suggest something to the audience. Entertainment in which there is no need to give up yourself. I don't prescribe any longing. Which does not mean that there is no longing to find in my music. But please find it yourself. And my head shall stay at home now, it shall not come to the studio with me today'. LUMP music is just unique, always effective, it's a breath of fresh air for the dance-floor and home listening, somewhere between microfunk, dirtyhouse, minimalshit and brokenbeats, whether it's vocal or instrumental."

**LUMP: Hardlycan/Wer Einen Und At 12" (MG LTD006). \$9.00**

"Two more fresh slices of orgasmic funky microhouse ('Hardlycan') and deep clickadelic techno ('Wer einen und at') produced by our favourite Swiss boy in Berlin. Perfect after hours moody feelings and home listening pleasure, Lump's sound is like none other, like a journey in some new minimal- and broken-friendly territories, reminding you something you haven't experienced yet. A kick-asses in the actual boring minimal productions with a big smile. This is part three of four releases by Lump on MGLTD (sublabel of Mental Groove)."

**LUMP: Drop Dead Gorgeous 12" (MG LTD007). \$9.00**

"Lump 4th and final (yellow) release for MGLTD series, beware of imitations. Lump is minimal, dirty, gritty, funky, freaky, nerdy, housey, slappy, jazzy and scratchy. Lump is getting

more and more attention from the public (you) as well as the media (them). Lump's music is mostly played by female DJ's (Sylvie Marks, Magda, Sonja Moonear) Lump is actually recording a full length for us, various style here, and various guests. Lump is also having a limited package of his four mgld release to come out soon."

# MERCK:

## SYDRONE: *Triskaideka* CD (MERCK 001). \$13.50

"*Triskaideka* is the premiere release from another electronic label to emerge from the depths of Miami, Merck. Sydrone is an American musician who produces complex bedroom electronics, and whose music can be compared to Autechre and Funkstörung, specifically combining the tricky programming and sad melodies of AE with the crunchy beats of Funkstörung. His compositions are usually 6+ minutes long, but change throughout to keep the song interesting and dynamic. Any fans of older AE and the new wave of IDM will really enjoy this debut 70 minute full length release — as it perfectly melds the older sound with the newer manipulation techniques of today's cutting-edge electronic labels."

## MD: *Appelsap* CD (MERCK 003). \$13.50

"This is the debut full length CD from Finnish and now UK resident musician md. The CD consists of 11 tracks from md's original project entitled *Appelsap*, as well as 6 recent remixes of the original tracks. The remixes are by a talented and renowned bunch of producers, namely: Thug, Rrothomstates, Crankshaft, Frank Bolero, Xhale, and Ilkae. Fans of MD's squadron track 'Fres Core', and his rhythm changing from straight feel to 16th triplets style should definitely check this out."

## VA: *Aurora* CD (MERCK 004). \$13.50

"The *Aurora* compilation is a departure from the Merck releases thus far. It is a compilation composed of ambient tracks created by released and unreleased producers alike. Most of whom are primarily known for their IDM output. The music has alot of warmth to it and a very high melody/noise ratio (as you would expect from IDM musicians doing ambient). A lot of the tracks are reminiscent of *Saw 2* era's inviting warmth and smoothness. Featuring tracks by: Sense, Melf, Phonex, Proem, Salice, Ilkae, Oblique, Threehz, Sydrone, Kiyoshi Ono, Pandorabox, Soundstate, and Eu. This CD is an exciting departure from the traditional roles of IDM producers and something that is very refreshing to hear after a lull in boundary pushing IDM music."

## MACHINE DRUM: *Now You Know* CD (MERCK 005). \$13.50

A brand new pressing of 1000 with brand new artwork and digitally remastered. "*Now You Know* by Machine Drum is probably the best CD yet to fuse the cutting edge loveliness and warmth of IDM, with chopped up vocals and hard hitting hiphop beats. Containing stunningly well crafted compositions that meld together the downtempo organic feel/breakbeats with experimental electronic music. 13 tracks that took several years of time to craft and whos wonderful composition is strict head nod and tons of cutthef\*ckup vocal snippets. Featuring the mangled lyrical stylings of Poly-Sci on two tracks, as well as the lovely melodies and percussion that will have you throwing your drum machine out the door. Everyone will soon be talking about this collection of inner city electronics."

## ILKAE: *Pistachio Island* CD (MERCK 007). \$13.50

"The seventh Merck CD, delayed and released out of order due to its complexity and epic content, is finally available for purchase. Ilkae is composed of Aaron and Krystian, 16 and 19 years of age and representing from Canada and Poland respectively. Their musical style could best be described as a mangled pairing of video games, hip hop and electronic fuckery. Their youth is reflected on this 44 track, 64 minute adventure. A light hearted romp with most tracks remaining around one to two minutes in length. Served best on shuffle, or when you can't find your ritalin."

## MD: *Between Gaps* CD (MERCK 008). \$13.50

"This is md's second full length CD on Merck, and proves to be another wonderful exhibition of md's original sound. md fans will enjoy this release thoroughly, but his sound has burgeoned onto a more warm and organic feel. The release has everything from dense ambient and vocal cutups to skittering and frayed dynamic beat structures that make his music so unique. It is a 13 track enhanced CD, in addition to the audio tracks there are 2 music videos(mpeg & .exe) by the group Blasphemy, made for tracks on the CD."

## KRISTUIT SALU VS. MORRIS NIGHTINGALE: *My Mines I* CD (MERCK 009). \$13.50

"Detroit based sound artist Jimmy Edgar aka Kristuit Salu / Morris Nightingale has established himself as the newest member to the Merck Camp. Specializing in using hybrid sound tools and modern computer technology to create precisely formed sound. Kristuit Salu is a mathematical process in itself, emulating the rhythms of hiphop using random processes, clicks, glitches, and other exceptional devices. Morris Nightingale is a vastly different approach, using vinyl samples to create an opposing addition. With *My Mines I*, these two aliases of 18 year old Jimmy Edgar come together to stand above and prove their status in the realm of computer-generated music. The best analogy for the this CD among Merck fans would be something like Proem vs. Machine Drum, gone through the digital washing machine and spit out 384 kbits short of a plug-in."

## PROSWELL: *Konami* CD (MERCK 010). \$13.50

"This compact disc is Proswell's first full length release on Merck records and represents three years of work and experimentation. *Konami* is an hour of dark engrossing melancholy melodies and thickly layered lo-fidelity percussion, a perfect companion for late nights in front of all types of glowing screens and steaming cups. *Konami* is specifically calculated to send vague waves of video game nostalgia past your nostrils like the fumes of hot caramel syrup or cinnamon tea and cream. Proswell's previous material is only sparsely available on compilations (Merck's *Squadron* & others) and is occasionally performed live in Chicago. Definitely check out this release as Proswell brings the fuzzy SPC700 nostalgia."

## MACHINE DRUM: *Half The Battle* CD (MERCK 011). \$13.50

"6 tracks from the Half The Battle vinyl put to CD plus NINE other remixes by the likes of: Proem, Brothomstates, Ilkae, Proswell, Lackluster, Xela, Esem, Tstewart, Secede, Vim, Tim Koch and Sydrone. This release is off the chizain. Period."

## MACHINE DRUM: *Urban Biology* CD (MERCK 012). \$13.50

"Sophomore album from Machine Drum, *Urban Biology* is a dense and chilled out version of his cutthroat style. That being a blend of hip hop, IDM, crunch, and melody."

## BLAMSTRAIN: *Ensi* CD (MERCK 013). \$13.50

"This is the first album by Blamstrain, a young Finnish lad by the name of Juho. Heavily influenced by other notable Finnish acts like Brothomstates, Lackluster and Vladislav Delay; his album straddles the divide between idm and techno. We like to describe the music as splatterfuck smooth electronic soundscapes, with harsh melodies and crisp percussion. 9 tracks with a running time around an hour, this is a solid CD for dark nights and early mornings flying down the expressway, or whiling out in a field in the Finnish highlands watching the sky shift."

## ESEM: *Serial Human* CD (MERCK 014). \$13.50

"This is Esem's first album on Merck and second full release overall. He also contributed a

remix of 'Machine Drum' for Merck previously. *Serial Human* is not a sequel to his last album *Enveloped*, instead it departs from its sound in the direction of more aural grit, and bit-crushed dsp crunch. Trying to not be pretentious, this CD is more based on a true story, compared to the dreamy nature of *Enveloped*. Several of the tracks have been previously available on the net but all tracks have been remastered for CD. Another exciting new release from Merck, from a relatively unknown talent. Who would know that music this great could come from Bulgaria?"

## LACKLUSTER: *Showcase* CD (MERCK 015). \$13.50

"Merck is proud to present the full length album, *Showcase*, from Finnish electronic music composer, Lackluster aka Esa Ruoho. Prior to this Lackluster has done two vinyl releases and few compilation visits on Merck, plus some remixes. *Showcase* is a stunning collection of Lackluster's tracks from 1999 to 2001. With nineteen tracks, it doesn't only fill in the gaps between his previous albums *Container*, *Spaces* and *Wrapping*, but also expands the familiar LL sound with hints of electro, techno and even house."

## JOHNSON, ADAM: *Chigliak* CD (MERCK 016). \$13.50

"2003 finds Minneapolis native Adam Johnson emerging as one of the midwest's most gifted and dynamic new producers. Increasingly adept at melding dub, electro, idm, and experimental influences into his own unique style. Adam can crunch the cranium as well as throw down the dance floor hustle. Elegant, crystalline idm rides shotgun with deep, bassline driven minimal techno in a 21st century electric soul stew. 16 tracks and 77 minutes long, this is a solid release brushing on many genres with Adam adding his own superb style to them all."

## SECEDE: *Bye Bye Gridlock Traffic* CD (MERCK 017). \$13.50

"This is young Lennard Van Der Last aka Secede's first album for Merck, his only previous release consisting of an emotive remix of Machinedrum for *Half the Battle*. For this release he has delved into lush ambience intermingling with piano and a variety of breaks plus peripheral undulating bass. If you have ever wanted to walk through the fog laden 8-bit Nintendo Castlevania maps, duck the occasional bat, slay the bitmapped Dracula with a candy cane, hop into your rad racer and speed off, this release will satisfy. Slow building pads and samples escalate until the CD climaxes in a beaty romp through melodies and nostalgia. Clocking in at 13 tracks and 74 minutes long."

## VA: *Miasmah* CD (MERCK 018). \$13.50

"Miasmah is a internet collective of artists dedicated to the output of experimental electronic music in laidback forms. Merck, being big fans of the Miasmah content for several years, went through and chose their favorite tracks from the catalog to release as a compilation. Containing musical styles ranging from jazzy hiphop, Farbenesque minimal techno on through to freestyle jazz. A new direction for the Merck label, but one we are sure the fans will appreciate with its lush melodies and innovative percussion."

## TIKI OBMAR: *High School Confidential* CD (MERCK 019). \$13.50

"*High School Confidential* is the debut CD from the Minneapolis based band Tiki Obmar. With 3 members, friends for years and playing together for almost as long, baring their souls with the intricate framework of the dense indie-idm compositions. Guitar originated sounds bounce and grind in with excellent drum sensibilities and floaty touching pads. Basically, they are multi-instrumentalists running live drums, bass, guitar, and keys through samplers and effects. Another quality Merck CD with aesthetic and tunes that move you with deft arrangements and mood-driven melodies."

## VA: *Dosage Compilation* CD (MERCK 020). \$13.50

"This is the fifth compilation Merck has done to date, focused on exposing new and upcoming talent from the label, as well as artists that you may be seeing more often around the scene. Its focus is on electronica with a hip-hop influence, and won't be easily described here. It contains a new exclusive track from Machinedrum, as well as one of the gems from Deceptikon's hit 12 "Lost Subject", for the first time on a digital format. Xela from CCO/Type also appears to show off a few more upbeat headnod oriented tracks. The CD also features the debut music from Epstein (1/2 of Rom from Counterflow) showcasing some organic live sounding hiphop. And not to be missed is the new talent of Phobode and his severely electrified breaks."

## VA: *Double Down Compilation* CD (MERCK 021). \$13.50

"The sixth compilation Merck has done to date, focusing on exposing new and upcoming talent from the label, as well as artists that you may be seeing more often around the scene. Its one part Squadron and one part Aurora, but with several steps forward, and readily harkens back to the sound and feel of the early compilations on the label. Starting off strong and in your face and then slowly bleeding out into some undulating paddy ambient. Xhale's upbeat cluttered style blends into Twerk's glitchnod idm, then rolling more around Sense's emotive paddiness, which then bounces into Pretty Boy Crossover's mellow bump-nod. The CD then takes a turn down into some new and chilled out material by Tstewart (aka Machinedrum), plus other lush ambience by Blamstrain, Sabi, and Semiomime, who cover a wide range and scope of ambient sound."

## PROSWELL: *Carrot Dossier* CD (MERCK 022 CD). \$13.50

"*Carrot Dossier* is Chicago based Proswell's sophomore album, twenty tracks of uniquely nostalgic and wickedly melancholic 8-bit pop. In contrast to his 2002 debut *Konami*, *Carrot Dossier* is upbeat and energetic, and the selections are presented in a playful but meticulous precession. Proswell's previous material includes his last album *Konami* and appearances on various Merck compilations including *Squadron* and *Half the Battle*. Fans of melodic electronic music are assured satisfaction."

## PROEM: *Socially Inept* CD (MERCK 023 CD). \$13.50

"Mr. Richard Bailey, aka Proem, has been quiet for awhile,... but he's been busy. Very busy making *Socially Inept*, the most densely emotive Proem record to date. His second album on Merck, and fourth overall. Described by Richard as being sweeter than a vegan triple chocolate peanut butter mousse with an extra thick crust. You'll find many of his 'patented sweet' Proem melodies and arrangement. He has traded in most of his *Burnplate* crunch for some of the smoothest and most precise beats around. As well as his more varied structure and progression definitely display a maturity not seen previously."

## MR. PROJECTILE: *Sinking* CD (MERCK 024 CD). \$13.50

"*Sinking* by Mr. Projectile marks his newest work to date, as well as his first release on Merck. It builds upon the sounds set forth previously on labels such as Toytronic, Parotic, and Musik Aus Strom. He presents a very clean and mature sound here, demonstrating his mastery of IDM as well as a sense of a classical electronic sound. With everything from female vocals, to lush ambience, to bouncy melodic breakbeats, he covers a lot of ground, and with a lot of skill."

## SYDRONE: *Salmataxia* CD (MERCK 025 CD). \$13.50

"The second album from the first artist to ever be released on Merck, Sydrone. This album while sticking to the stylistic mannerisms of the older Sydrone material, moves light years ahead. He has traded in a lot of the dated sounds of *Triskaideka* for some of the smoothest and most precise programming and beats around. As well as his more varied structure and



progression definitely display a maturity not seen previously."

**HELIOS: *Unomia* CD (MERCK 026CD). \$13.50**

"This is Keith Kennif aka Helios's first album and release for Merck. With previous compilation and remix appearances, including a track on the *Neo-Ouija Cottage Industries 3* CD. For this release he places the listener into a lush atmosphere sprinkled with piano, guitar, and a variety of downtempo experimental breakbeats. Subtle ambience, found sounds, and treated acoustic elements escalate and wash over the listener creating a harmonically dense, and melodically rich environment. Complimented by a remix from Philadelphia's Loess as well."

**DECEPTIKON: *Lost Subject* CD (MERCK 027CD). \$13.50**

"Debut CD from Portland area based producer Deceptikon. Jazzy sample based hip hop beats with heavy emphasis on melody. No rhymes on here, but the bobbing of heads shouldn't be strange to listeners of this CD, musically falling somewhere between Machinedrum and the recent Merck hip hop discovery, Aphilas. Containing well known breaks combined with pads and horns, plus a touch of west coast style. Composed of fifteen tracks made over the last several years, expect high quality hip hop from this elusive north-western producer."

**LANDAU: *Thepicompromise* CD (MERCK 028). \$13.50**

"Merck is proud to present the debut album from Landau, *Thepicompromise*. Clocking in at over an hour in length, it represents six years of labor by a conglomerate of indefinite size. This network, formed by a small core of musical minds, has developed a method of composition by a contingent permutation system. The result is a balance of acoustic intimation and electronic craftsmanship that seamlessly pays proper homage to a chronologically diverse spectrum of musical styles. Landau brings the fruits of hearty negotiation between lush melodies and gritty hip hop beats to this truly 'epic' album."

**TIKI OBMAR: *Seasons* CD (MERCK 029CD). \$13.50**

"Seasons is the second CD from the Minneapolis based band Tiki Obmar, featuring new tracks by the band and remixes by Merck artists and friends including the likes of Helios, Cepia, Proswell, Machine Drum, Proem, Tim Koch, Deru, Deceptikon, La Muerte Blanca, Miles Tilmann, and Adam Johnson. With a wide range of remixes, from Helios's well crafted reworking, to the bump and grind of Proem and Machine Drum, down into lush ambience concocted by Adam Johnson. Guitar originated sounds bounce in and out with excellent drum sensibilities and floaty touch pads, creating a truly ethereal sensibility. Another quality Merck release with tunes that move you with deft arrangements and mood-driven melodies, not to mention the superb remix work as well."

**JOHNSON, ADAM: *Chigliak Sampler 12"* (MERCK AJ). \$6.50**

"Chigliak was Adam Johnson's first release on Merck and first full length ever. 2003 finds Minneapolis native Adam Johnson emerging as one of the midwest's most gifted and dynamic new producers. Increasingly adept at melding dub, electro, idm, and experimental influences into his own unique style. Adam can crunch the cranium as well as throw down the dance floor hustle. Elegant, crystalline idm rides shotgun with deep, bassline driven minimal techno in a 21st century electric soul stew. This is a 12" containing 6 tracks from his Merck debut."

**MACHINE DRUM: *Half The Battle 2 12"* (MERCK BA2). \$6.50**

"This is the second 12" to come from Machinedrum's classic remix album *Half the Battle*. The A side contains 3 tracks, one of them 'Jewlea' from the original *Now You Know* album. The others being a remix by Machinedrum alias Syndrome, and an unreleased (not on the original CD) remix by new Merck talent, Secede. The flip has 3 more: Vim's jungle mashup, Esem's smooth reworking, and TStewarts lush piano composition. Those used to Machinedrum know what to expect, bouncy headnod beats and cutup vocal stylings come together for more delicious idm-hiphop tracks."

**MACHINE DRUM: *Half the Battle 3 12"* (MERCK BA3). \$6.50**

"This is the third 12" to come from Machinedrum's classic remix album *Half the Battle*. The A side contains 2 tracks, both perfectly done downtempo leaning remixes by Lackluster and Secede. The flip has 3 more: A vinyl exclusive remix by Nautilis, Tim Koch's bouncy jaunt into Machinedrum reworkings, and Proswell's masterful re-composition. Those used to Machinedrum know what to expect, bouncy headnod beats and cutup vocal stylings come together for more delicious idm-hiphop tracks and remixes."

**KIPE, MALCOLM: *Breakspiracy Theories Vol. 1 12"* (MERCK BT1). \$6.50**

"Debut Merck 12" from Austin, Texas based producer Malcolm Kipe, better known to some as Nautilis (of Planet-Mu). Jazzy sample based hip hop beats with heavy emphasis on politics. Rhymes scattered here and there on this one, complementing the extremely well produced break collages. Eleven tracks made over the last year, this preludes a second 12" and then full album coming sometime later in 2004. Expect high quality material from this skilled southern producer with a sample collection of gold."

**VA: *Dosage 2 12"* (MERCK D02). \$6.50**

"Compilation 12" from Merck featuring: Machinedrum, Epstein, Shift, Phobode, and Xela. Intended to expose new and upcoming talent from the label, as well as artists that you may be seeing more often around the scene. Its focus is on electronica with a hip-hop influence, and won't be easily described here. It contains a new exclusive track from Machinedrum as well as the debut music from Epstein (1/2 of Rom from Counterflow), showcasing some organic live sounding hip hop. Not to be missed is the new talent of Phobode and his severely electrified glitch breaks. The vinyl closer is Xela, ending with a redone version of his cutup hip hop remix of Machinedrum, filled with melodies and ambience."

**ILKAE: *Bring Extra Dragons 12"* (MERCK DR). \$6.50**

"This is Ilkæ's second release on Merck, and second release overall, complemented by a few compilation appearances on Neo-Ouija, H. Dukebox, and of course Merck. Ilkæ is made up of Aaron and Krystian, bringing us their last work before entering their 20's, and representing from Canada and Poland respectively. Their musical style could best be described as a mangled pairing of video games, hip hop and electronic fuckery. Their youth is reflected on this 8 track 12" made entirely on trackers."

**BLAMSTRAIN: *Sansi Empler 12"* (MERCK EN). \$6.50**

"This is the first 12" by Blamstrain, a young Finnish lad by the name of Juho. Heavily influenced by other notable Finnish acts like Brothomstates, Lackluster and Vladislav Delay; his release straddles the divide between idm and techno. We like to describe the music as splatterfuck smooth electronic soundscapes, with harsh melodies and crisp percussion. 4 tracks from his debut CD entitled *Ensi* put onto 12", a great vinyl for dark nights and early mornings flying down the expressway, or whiling out in a field in the Finnish highlands watching the sky shift."

**APHILAS: *Instrumentally III 12"* (MERCK II). \$6.50**

"Debut 12" from two Helsinki based producers that go by the name of Aphilas. Jazzy sample based hip hop beats with heavy emphasis on melody, somewhere between Deceptikon and Machinedrum. The bobbing of heads shouldn't be strange to listeners of this slab of wax, composed of six tracks with some familiar samples here and there. Expect more high quality stuff from these skilled Finnish producers in the future."

**SALU, KRISTUIT: *My Mines I Sampler 12"* (MERCK KS). \$6.50**

"Detroit based sound artist Jimmy Edgar aka Kristuit Salu/Morris Nightingale has established himself as the newest member to the Merck camp. Specializing in using hybrid sound tools and modern computer technology. Kristuit Salu is a mathematical process in itself, emulating the rhythms of hip hop using random processes, clicks, glitches, and other exceptional devices. The best analogy for the this music among Merck fans would be something like Proem vs. Machine Drum, gone through the digital washing machine and spit out 384 kbits short of a plug-in. This vinyl features new randomized parameters of 5 selected Kristuit Salu tracks from *My Mines I* CD plus a bonus track."

**LACKLUSTER: *A Lackluster Remixer 12"* (MERCK LL). \$6.50**

"Esa Ruoho a.k.a. Lackluster provides Merck Records with a brand new soon to be rare release on 12". 'A Lackluster Remixer' consists of him remixing Marumari & Machine Drum, and a special treatment on the A-side as a bonus for those in the know."

**DECEPTIKON: *Lost Subject 2 12"* (MERCK LS2). \$6.50**

"This is the second 12" from Portland area based producer Deceptikon. Jazzy sample based hip hop beats with heavy emphasis on melody. With a sound falling somewhere between Machinedrum and the recent Merck discovery Aphilas. Containing well known breaks, combined with pads and horns, plus a touch of west coast style. Composed of eight tracks from the recent *Lost Subject* CD, this 12" complements the first *Lost Subject 12"* that contained a majority of the other tracks from the CD release."

**VA: *MD2 Sampler 12"* (MERCK MD2). \$6.50**

"This 12" release features five handpicked selections from the MD2 various artists compilation, initially released exclusively on mini disc format by the notorious n5md imprint. In cooperation with them we present these top notch tracks on vinyl for the first time. It features the tracks: L'usine icl - don't interfere, Proem - laid back off, Jvov ? cadona, Tim Koch(aka Thug) - poly800vs.6581, and Spark ? array. From the minimal ambling bass of Proem, to the Nintendoesque lovesong of Tim Koch, this release presents top notch music by some of the best people in the genre from around the world. File this one in 'top drawer IDM'."

**VA: *Merck Mix 1 - Spring 2003* CD (MERCK MIX1). \$8.00**

"The 3 year anniversary of Merck brings their first mix CD. Composed entirely of tracks from the Merck catalog plus a previously unreleased remix of Machinedrum by Secede, thrown in for the trainspotter touch. It was mixed by Terrahertz, a Baltimore resident Merck DJ, including some of his favorite Merck classics plus a smattering of the new releases that the label has continued to assault us with over the last few months. Including: Adam Johnson, Lackluster, Esem, Blamstrain, Machinedrum, Morris Nightingale, Kristuit Salu, Proswell, MD, Ilkæ, Proem, Brothomstates and more."

**VA: *Merck Mix 3 CD* (MERCK MIX3). \$7.00**

"The 4-year anniversary of Merck brings us their third mix CD. Composed entirely of tracks from the Merck catalog and containing all tracks not previously used in any *Merck Mixes*. Artists included: Adam Johnson, Aphilas, Blamstrain, Deceptikon, Esem, Frank And Bill, Ilkæ, Landau, Lackluster, Machine Drum, MD, Mr Projectile, Proem, Proswell, Secede, Sense, Syndrome, Tiki Obmar and more. Spanning the Merck time-line, the full spectrum of styles is represented. Containing previously unreleased and exclusive tracks by Sense, Lackluster and a remix of Ilkæ by Landau thrown in for that 'trainspotter' touch. Mixes that weave the songs together in a variety of creative and interesting ways, even the most die-hard Merck fanatic will have something new to enjoy. This is the second mix to be done by Ben Cormier and Dan Hartrell from Toronto, who displayed their adept mixing skills on *Merck Mix 2*."

**LACKLUSTER: *R u oho 12"* (MERCK RU). \$6.50**

"Originally released in 2000 on the now classic, but extinct, Defocus label. Though you may be able to track down the original gem at Smallfish (UK) or around London. We felt it didn't really get proper attention with the rest of the world, so we have re-released this superb collection of under-exposed tracks with new mastering and art. Remixes of Lackluster by well known Merck artists, Brothomstates (Warp), Sense (Neo-Ouija, U-Cover), Esem, and Xhale fill this vinyl with superb electronica, plus a bonus cut by Lackluster himself."

**VA: *Squadron Sampler 12"* (MERCK SA). \$6.50**

Repressed. "Featuring five tracks taken from the Squadron CD. By Frank Bolero (Skam), MD (Surgery), BrothomStates (Warp), Machine Drum (Merck) and an vinyl exclusive track by Lackluster (Defocus). With sounds ranging from classic idm, to dark electro, to melodious electronic hip hop. A quality release to reflect the content of the well received compilation CD."

**PROEM: *Socially Inept Sampler 12"* (MERCK SI). \$6.50**

"Mr. Richard Bailey, aka Proem, has been quiet for awhile,... but he's been busy. Very busy making *Socially Inept*, the most densely emotive Proem record to date. His second 12" on Merck, described by Richard as being sweeter than a vegan triple chocolate peanut butter mousse with an extra thick crust. You'll find many of his 'patented sweet' Proem melodies and arrangement. He has traded in most of his Burnplate crunch for some of the smoothest and most precise beats, and his more varied structure and progression definitely display a maturity not seen previously. Containing 5 tracks from the CD, plus a bonus vinyl only remix by Esem."

**MACHINE DRUM: *Urban Biology 2LP* (MERCK UB). \$14.00**

"Urban Biology by Machine Drum is his second album to delve into the realms of fusing the cutting edge loveliness and warmth of idm, with chopped up vocals and hard hitting hip hop beats. 12 tracks (3 of the ambient interludes were left exclusive to the CD) that took a year and a half to craft and whos composition is strict head nod and a small smattering of the genre's trademark cutup vocal sounds. This double vinyl album is more chilled out than his previous releases, but still gets people moving and enhances any urban experience."

**MERCURY (JAPAN):**

**SIZE, RONI: *Replica The Remix Album* CD (PHCR 3066). \$25.00**

Japanese-only collection of remixes from recent Talking Loud singles and EPs, generated by the universal success of the Reprazent *New Forms* album. A much more desirable presentation than having to track down all the various UK EPs. Tracklisting: "Brown Paper Bag" (Photek Remix); "Heroes" (Origin Unknown Remix); "Share The Fall" (Grooverider's Jeep Style Mix); "New Forms" (Krust's Wide Screen Version); "Brown Paper Bag" (Nobukazu Takemura remix); "Heroes" (Kruder Long Loose Bossa); "Down" (Bel Air Remix); "Western"; "Electrics".

**VELOSO, CAETANO: *Cinema Caetano CD* (PHCY 1001). \$30.00**

"Japanese only compilation of Caetano's choicer pop moments ranging from 1971 to 1991 not necessarily related to the film industry in any way (the title is most likely a reference to Caetano's 1979 LP *Cinema Transcendental*). Caetano was of course a major mover and shaker (along with Gilberto Gil, Gal Costa, Os Mutantes, etc...) in the tropicalismo movement of late 60s Brazil, was jailed briefly by the military dictatorship and subsequently forced into exile in London shortly thereafter, disrupting the flow of the tropicalistas. But you know all

that already. Caetano's is some really beautiful blissed out ambient Brazilian pop, a perfect introduction to his creative force." — Hrvatski.

**LEAO, NARA: *Vento De Maio* CD (PHCY 3005). \$26.00**

First time on CD, a Japanese-only pressing of this early Nara Leao album, originally issued in 1967. Approximately her 7th album overall, this features her trademark bossa nova vocal style over delicate arrangements by Gaya and Dori Gaymmi. "The cliché about Nara Leao (1942-1989) was that she was 'the muse of bossa nova.' As a teenager in the late 'Fifties, she opened up her parents house as a salon for the movers and shakers of the early bossa nova scene — Jobim, Joao Gilberto, Roberto Menescal, Vinícius, Carlos Lyra and others — to hang out in. As an adult, she became one of Brazil's sweetest, most delectable singers, recording political songs which were critical of the military dictatorship, as well as many beautiful pop and bossa standards. Though hard to find, most of Leao's records are well worth checking out." — slipcue.com

**MERCURY/UNIVERSAL (FRANCE):**

**GAINSBOURG, SERGE: *Mauvaises Nouvelles des Étoiles* 2CD (UNI 7258 CD). \$34.00**

Deluxe double CD reissues of Gainsbourg's famous reggae albums from 1979/81 (this one & the following *Aux Armes et caetera*). Each version features the original album in a new mix made in Jamaica, plus an extra disc of unreleased dubs and DJ versions. Each is packed with new artwork (studio shots of the original sessions), in foldout digipaks. The original music features Gainsbourg backed up by Sly & Robbie, The I Three (Marcia Griffiths, Judy Mowatt & Rita Marley), etc. CD1: Original album. CD2: Dub versions + DJ versions, featuring Telegram, Mumma Leck, Lisa Dainjah, Mark Holloway & Intalek, Anthony John, Lone Ranger, Simon Splinta, Wingy, Al Pancho, D Thunder, Buffalo Bill.

**GAINSBOURG, SERGE: *Aux Armes et caetera* LP (UNI 7259 LP). \$18.00**

Original album; new cover artwork.

**GAINSBOURG, SERGE: *Aux Armes et caetera* LP (UNI 7260 LP). \$18.00**

Dub versions.

**GAINSBOURG, SERGE: *Aux Armes et caetera* 2CD (UNI 7261 CD). \$34.00**

New double CD digipack gatefold version with 20 Pages booklet, feat. never seen before S.G. pictures. Features a new mix made in Jamaica of the original album from 1979, plus a 2nd disc of previously unreleased dubs and DJ versions. . CD1: Original album + 4 tracks. CD2: Dub Versions + DJ versions (Feat. Big Youth, Lond Ranger). Feat. Brady & LMI, King Stitt, Mr Murphy, Spectacular & Culture T, Lisa Dainjah, Spydaman, Rizzlamigo, Lone Ranger, Buffalo Bill, Dr Kex, Bruno Blum.

**GAINSBOURG, SERGE: *Aux Armes et caetera* LP (UNI 7262 LP). \$18.00**

DJ versions.

**GAINSBOURG, SERGE: *Mauvaises Nouvelles des Étoiles* LP (UNI 7263 LP). \$18.00**

Original album; new cover artwork.

**GAINSBOURG, SERGE: *Mauvaises Nouvelles des Étoiles* LP (UNI 7266 LP). \$18.00**

Dub versions, first ever vinyl release.

**GAINSBOURG, SERGE: *Mauvaises Nouvelles des Étoiles* LP (UNI 7269 LP). \$18.00**

DJ versions, with one vinyl-only track. First ever vinyl release for these.

**GAINSBOURG, SERGE: *L'étonnant Serge Gainsbourg No. 3* CD (UNI 8423CD). \$15.50**

The entire output of Serge Gainsbourg for the Mercury/Philips labels has now been reissued in a newly remastered/repackaged series of 18 CDs. 24-bit remastering from original analogue tapes, with extended booklets of liner notes (French text only) and photos. Many of these albums have been long unavailable as single CD reissues with original graphics. "The mastermind behind the bubblegummy French girl-group ye-ye fad of the 1960s, Serge Gainsbourg (1928-1991) was well known as a songwriter and impresario, as well as a performer and all-around bad-boy celebrity. Gainsbourg cultivated infamy, and made a point of appearing as sleazy and dissolute as possible. One of his biggest hits was 'Soixante Neuf Année Erotique' ("69: The Erotic Year"), a 1969 duet with Jane Birkin in which they celebrated (and simulated) oral sex. Gainsbourg also guided the careers and musical sound of ye-ye singers France Gall and Brigitte Bardot. His own music is in the midst of a hipster renaissance, with several high-profile domestic reissues, tribute albums and cover versions, as well as a flood of European reissue imports. One of the most complex talents in modern French music, Gainsbourg holds up rather well after all these decades." *L'étonnant...* is the third Gainsbourg album, originally issued by Philips in April of 1961. Serge Gainsbourg (vocals), music by Alain Goraguer & his orchestra

**GAINSBOURG, SERGE: *L'étonnant S. Gainsbourg 10"* (UNI 8423LP). \$15.00**

Legit LP repressings of the complete Mercury-era output of Serge Gainsbourg. They have been pressed in a #4 edition, limited to initial pre-orders and these will not be available on any kind of long-term basis. The first 4 chronological albums have been issued in 10" form, as originally released. With original sleeves and track listings faithfully reproduced, many of these have not been available on vinyl in decades. "The entire collection of our best French composer Serge Gainsbourg. From the 60's to the 90's, his music has influenced many contemporary artists and still sounds more than modern."

**GAINSBOURG, SERGE: *Gainsbourg Percussions* CD (UNI 8426CD). \$19.00**

The sixth Gainsbourg album, originally released by Philips in 1964. Musicians: Serge Gainsbourg (vocals), Alain Goraguer & his orchestra.

**GAINSBOURG, SERGE: *Vu De L'extérieur* CD (UNI 8430CD). \$15.50**

Originally released 11/16/73. A pleasant folk rock album & relatively obscure.. Serge Gainsbourg (vocals), Alan Hawkshaw (keyboard piano, electric piano organ), Chris Karan (percussion), Brian Odgers (bass guitar), Alan Parker (electric guitar, acoustic guitar), Judd Proctor (acoustic guitar), Dave Richmond (bass guitar), Dougie Wright (drums)

**GAINSBOURG, SERGE: *Rock Around The Bunker* CD (UNI 8431CD). \$15.50**

Originally released by Philips in 1975. A boogie-ish glam-rock simulation, with the same band as on *Vu De L'extérieur*. "In 1975 his album *Rock Around The Bunker* ruffled feathers because he hurled his legendary sarcasm at political ghosts. Gainsbourg insists that Nazism does not stop at the German border, and pokes fun at I-love-a-man-in-uniform chic. He, a Jew who wore the yellow star, is denounced as anti-semitic. Gainsbourg is by now everywhere — TV, film, scandal sheets, he publishes a novel, has a photo exhibit, does more soundtracks — at least everywhere in France." — Bart Plantenga

**GAINSBOURG, SERGE: *Rock Around The Bunker* LP (UNI 8431LP). \$15.00**

LP version.

**GAINSBOURG, SERGE: *L'Homme À La Tête De Chou* CD (UNI 8432CD). \$19.00**

Originally released by Philips in November in 1976. Backed by the same band as on *Vu De L'extérieur*, with arrangements by Alan Hawkshaw, this is a fine maturation of the rock sound found on *Melody Nelson*, and is considered on the all-time classic Gainsbourg albums.

**GAINSBOURG, SERGE: *Aux Armes Et Caetera* CD (UNI 8433CD). \$15.50**

First CD reissue, from 2001; with original artwork, minus the bonus disc of dubs found on the 2003 reissue. Originally issued by Philips in March of 1979, this is Gainsbourg's first reggae album, recorded in Kingston, Jamaica with Robbie Shakespeare (bass) and Sly Dunbar

(drums) as the rhythm section.

**GAINSBOURG, SERGE: *You're Under Arrest* CD (UNI 8437CD). \$15.50**

Originally released by Philips in November, 1987, in a nu-wave electro-funk style. His final studio work.

**GAINSBOURG, SERGE: *You're Under Arrest* LP (UNI 8437LP). \$15.00**

LP version.

**GAINSBOURG, SERGE: *Mauvaises Nouvelles Des Étoiles* CD (UNI 8444CD). \$15.50**

2001 reissue, with original artwork; minus the extra disc of dubs found on the 2003 2CD reissue. Originally issued by Philips in November, 1981. Another reggae album with Sly & Robbie, recorded in the Bahamas.

**GAINSBOURG, SERGE: *Mauvaises Nouvelles Des Étoiles* LP (UNI 8444LP). \$15.00**

LP version, original artwork.

**GAINSBOURG, SERGE: *Du Chant À La Lune* CD (UNI 8606CD). \$15.50**

The first Gainsbourg album, originally issued in Sept. of 1958. Vocal jazz-pop orchestrated by Alain Goraguer.

**GAINSBOURG, SERGE: *Du Chant À La Lune 10"* (UNI 8606LP). \$15.00**

LP version.

**GAINSBOURG, SERGE: *N°4* CD (UNI 8609CD). \$15.50**

The fourth Gainsbourg album, originally issued by Philips in May, 1962. Serge Gainsbourg (vocals), music by Alain Goraguer & his orchestra

**GAINSBOURG, SERGE: *N°4 10"* (UNI 8609LP). \$15.00**

10" vinyl version.

**GAINSBOURG, SERGE: *Confidentiel* CD (UNI 8610CD). \$19.00**

The fifth Gainsbourg album, originally issued by Philips in Jan. of 1964. This debuts a new sound for Serge, produced by Claude Dejackets with musical backing from Eleck Bacsik (electric guitar) and Michel Gaudry (bass), no orchestration. First time on CD.

**GAINSBOURG, SERGE: *Confidentiel* LP (UNI 8610LP). \$15.00**

The fifth Gainsbourg album, originally issued by Philips in Jan. of 1964. This debuts a new sound for Serge, produced by Claude Dejackets with musical backing from Eleck Bacsik (electric guitar) and Michel Gaudry (bass), no orchestration.

**GAINSBOURG, SERGE: *Love On The Beat* CD (UNI 8611CD). \$15.50**

Originally released in 1984 by Philips. Features the infamous "Lemon Incest", recorded with his daughter Charlotte Gainsbourg. "Love on the Beat" touches on homosexuality and incest. 'Beat' is a homonym for 'bite' which is French slang for penis. This is not lost on his audience."

**GAINSBOURG, SERGE: *Love On The Beat* LP (UNI 8611LP). \$15.00**

LP version.

**MESH-KEY:**

**WE ACEDIASTS: *Pre Acediasts 12"* (MKY 001EP). \$12.00**

"Remember this one? Originally supposed to be out on TMU, but the band broke up. So it was released by the band in a limited edition of 500 copies. Vinyl only. This was WAY before its time. Disco-fied Kraut-influenced awesomeness based out of Japan/NYC. Justin Simon (Native Nod!!!) moved to Japan to study. He also started this band. Produced by the DFA in 2001 before they blew up. This is 'pre-everything'. See how it was before everyone in NYC was famous. I think the Rapture was still playing Brownies back then. On this release the band's relentless thump recalls Can or PIL (with A.D.D.?). While Takamoto's insane screech summons the ghosts of Inu-era Machida Machizo and Jacks-era Hayakawa Yoshio."

**MESS MEDIA:**

**PEOPLE LIKE US: *Recyclopaedia Britannica* CD (MESS 001 CD). \$13.00**

Selected works from 1992-2002. "The work of People Like Us rests gingerly between two dangerous positions: on the one hand, the risk of fashioning merely stylish pastiche out of borrowed finery for the sake of self-conscious kitschiness; on the other hand, the risk of making simplistic, heavy handedly 'topical' audio-jokes at the expense of one's raw material to a smug effect. If the lounge creeps uncritically snack on their sonic ingredients and coast on being 'groovy', the cads of pseudo-critique take cheap shots at straw men and call it subversion. Happily, Vicki Bennett has yet to fall down either precipice, but yodels down contentedly from her own Alpine audio-cottage. There, with loving care, she snips and tucks at the lycra jumpsuit until the fit is snug, places every plastic shrub on the Happy Valley Ranch just so, and throws another dance record on the bonfire. Undercutting her own utopian mirages with formal breakdowns and sneaky semantic pranks, Vicki Bennett is One Funny Lady, with a deadly sense of comic timing that puts her in my personal pantheon of edit intensive music makers: Steinski and Mass Media, Hank Shocklee, Tod Dockstader, Teo Macero, the Hanatarash, John Oswald, Runzelstirn & Gurgelstock. Serving her birthday cake with a turd, her gags are always lined with a virulent creep factor. One minute you're laughing until tears roll down your face at toilet humor, cheese chat and absurdly drawn out attempts at 'making conversation', and then you notice the flashes of aging, obsolescence, isolation and breakdown darting in amongst the ruthlessly snipped 'ums', 'ahs', and 'hmms'. You get the feeling that the vacancy and pointlessness of empty speech is being lampooned and mourned in equal measure. In sticking to this balance of celebration and critique, People Like Us genuinely hates and loves People Like You. The least you can do is head up to the Happy Valley Ranch for a spell and have a listen." — Drew Daniel

**PEOPLE LIKE US & KENNY G: *Nothing Special* CD (MESS 003 CD). \$13.00**

"The best-selling instrumentalist in the world, with over 70 million albums sold to date, Kenny G. is an international superstar who has earned countless prestigious awards throughout an illustrious career that spans three decades. He has distinguished himself as a master craftsman and one of the most gifted artists in the world, through nineteen best-selling releases. Now add one more to that list of multiple-platinum chart-topping records: *Nothing Special*. Kenny's first album in at least 10 weeks finds the multi-talented artist and WFMU DJ once again effortlessly bridging the genres of pop, psychodrama and the avant garde with his distinctive and instantly recognizable style. From the languid beauty of 'Close To Me' to festive rhythmic flavor of 'Counting Time', Kenny demonstrates why his music has had such an enduring and memorable effect. The simply almost-classical sound of 'Too Far' contrasts with very limited edition bonus track 'Anal Magic,' a so-funky jam with a decidedly 'cut-up' feel that features many off key musicians. Keeping the groove moving, People Like Us offers 'Wake Up', another perky slice of avant-flavored edgy jazz; while the intoxicating 'Give Up It's Mine' conjures up visions of horror with no consolation."

**MESSTHETICS:**

**HOMOSEXUALS, THE: *Astral Glamour* 3CD (MSS 204CD). \$26.00**

"The Homosexuals created a musical world of their own. Holed up in no-rent studios and squats, they mined every genre from psych-folk and Afrobeat to punk and dub, added killer

hooks, then exuberantly tore it all apart. They wrote and recorded for five years, but they never took out an advert, sent out a promotional record, or got paid for a gig. The legend has grown, and today the Homosexuals are arguably the most acclaimed-and-least-heard band of the postpunk era. After more than a year of research and restoration, a hundred hours of conversations with band-members, and endless surprises, the story of The Homosexuals can now be told. *Astral Glamour* gathers 81 songs and three-plus hours of legendary 1977-1983 artpunk — every Homosexuals song from their records and the C-60, plus a dozen other tracks never released anywhere before. *Astral Glamour* also features a full-colour 32-page booklet with scores of unpublished photographs, posters, lyrics, song-by-song comments and an extensive history of their early years."

### METAMKINE (FRANCE):

**BOKANOWSKI, MICHELE: *Tabou 3"* CD (MKCD 003). \$7.00**

Metamkine is a French label specializing in tape sounds/musique concrete, an area in which France has always had a very special touch, with this series of 3" CDs intended as "Film for the ear." Each has about 20 minutes of actively disorienting, fully whacked musique concrete, and you pretty much have to collect the set if interested.

**CHION, MICHEL: *Gloria 3"* CD (MKCD 015). \$7.00**

**M., ERIK: *Frames 3"* CD (MKCD 026). \$7.00**

"*Frames* is the result of a work that originates in the audio CD medium itself: ('Anomalie Numerique et du Support Lui Meme (Digital Anomaly and Anomaly of the Medium Itself)'; it was produced within the specific frame of hijacking the CDs from the Metamkine *Cinema Pour L'Oreille* series. The work is composed of four parts that can alternately be played back randomly. Within, the footprints from the series can be found, as well as a whole set of improvisations for three CD players and effects. All the elements were compiled, re-edited on MiniDisc, and then played back randomly in various ways. 'Various forms of superimposition were useful afterward to the pace of development of the track.' 1. Acoustic sound recordings were made during a performance in the studio. 2. Work on one or many jammed frames, produced by the CD players (themselves 'bip.cd' CD players). 3. Further developments of jammed frames from specific parts and varying in duration from short to longer, played back using one or more CD players, as well as some work following the same principle, applied to the whole set of audio devices this time, and played back at various speeds. Some of the sound materials result from various manipulations of the CD medium itself, such as using oil, glue, etc., in order to distort (or fault?) the mirror and divert the trajectory of the laser. Different parts were mixed and filtered using a sampler, recorded back on MiniDisc and delay, and then played back using the techniques described earlier. I think it's needless to add that the final result was edited using a well-prepared sampler. So much for the technical side. A Sunday of boredom, gray and rainy, in a room on the fifth floor of a suburban tower with fixed partitions, tearing themselves at the slightest moanings of an anxious baobab: there's the content and the artistic direction of the project."

**O'ROURKE, JIM: *Rules of Reduction 3"* CD (MKCD 009). \$7.00**

Ferrari-inspired environmental sounds, the silence motif, more. "A 17 minute musique concrete piece by Chicago's incredibly active musician and producer whose credits include work with Illusion of Safety, Gastr del Sol, Henry Kaiser, Nicolas Collins, KK Null, Organum, Mimir, and Tony Conrad as well as many solo releases. Although generally known as a guitar player, this release focuses more on his studio manipulation skills with varying sections of loud and soft environmental noise and short samples from a variety of musical styles."

**MION, PHILIPPE: *Confidence 3"* CD (MKCD 017). \$7.00**

Musique concrete from 1994, with typical fabric-rippling potentials. More synthetic blippery than perhaps found on "Gloria".

**GÜNTHER, BERNHARD: *Impossible Grey 3"* CD (MKCD 023). \$7.00**

Very quiet, crinkle-laced sounds, recorded in 1997.

**MARCHETTI, LIONEL: *Train de nuit (Noord 3-683) 3"* CD (MKCD 029). \$7.00**

"Dedicated to Pierre Schaeffer. Musique concrete for one loudspeaker composed at CFMI in Lyon (1998-99). 'We have to imagine the first steps of Musique Concrète, in the studio, during the 40s of the last century, like a strange and disturbing face to face between a Loud Speaking unique diaphragm and the Ear Head of the listener. Even though from the beginning, its creators often wanted it to be heard on a multi-phonic device, I still wonder whether this music hasn't lost its original specificity through this practice. As a native experience, it has tackled and felt, at stake with the focal point as a near magical instance. By leaning above this well of sounds, it becomes possible to enjoy a real encounter with the true location of all sounds in the World. How could we work poetics today with in our hands the simplicity of a sound that speaks rather than a profusion of techniques? Train de nuit (Noord 3-683) is played in concert on one loudspeaker and should be played as so on record.'"

**KARKOWSKI, ZBIGNIEW: *Consciously Unconscious. Unconsciously Conscious CD* (MKCD 033). \$7.00**

"Zbigniew Karkowski is a Polish-Swedish composer/musician presently living and working in Tokyo, Japan. He has worked professionally in the areas of written contemporary music, industrial music, pop music and experimental performance for the last 15 years. Karkowski has presented his work in more than 30 countries on nearly all continents. He is convinced that it is a responsibility of an artist in present time to travel and move and work around the World in order to learn and understand different cultures and traditions and discover truth about us and our planet. He is not interested in traditional definition of what is music, in his opinion all theory and systems of music as a cultural concepts have to be destroyed. So in his latest work his main concern is on realizing drama with sound electronic and acoustic walls with scores based on architectures of ruins."

### METATRONIX:

**VA: *Plug Tunes CD* (MX 006CD). \$14.00**

"Plugs connect. Connections in culture, music and spirituality being the focus of this *Plug Tunes* project. Following the success of *Plug Tunes Vol.1*, Miami's Metatronix delivers it's first full length compilation CD. The source is not simply what is seen on the surface; the vibe runs much deeper. Metatronix draws from a well of spirituality which spans the globe. Reaching far beyond the urban streets of Miami and the Rastafari movement of Jamaica, making links on other side of the world with African roots and the ancient Vedic culture of India. It's all grounded back to Miami, where Supersoul and crew weave and mix using threads of plugs, wires, cables, and modern-day machinery to give birth to a vibe. One might compare this vibe to that of Augustos Pablo (an influential Jamaican instrumental producer from the late 70's). Head-nod hip hop beats, cosmic moods, and eerie atmospheres are recorded and mixed with a heavy dub influence. What others in the past have tried to duplicate only to come up short, comes with ease for the cast of *Plug Tunes*, who's base is straight from that endless source. Featuring exclusive tracks and remixes by: Supersoul, Fat

Jon, Push Button Objects, DJ Vadim, Jake Mandell, Calamalka AKA Mike Pre-Amp, Digital K, Strategy, Eternal Golden Void."

**SUPERSOUL: *40 Acres And A Moog CD* (MX 007CD). \$14.00**

"Supersoul has melted his 3-dimensional blend of twisted beats, sick basslines, and mysterious melodies to complete his long awaited debut, full length CD. Experience that mystical yet mechanical and organic yet robotic funk that manifests into the signature Metatronix label sound... featuring/ Judah Manson, Dynas, Skam, DJ Infamous, Cyne, and Push Button Objects."

**DIAMOND ICE: *Funk 4 Da Trunk CD* (MX 008CD). \$12.00**

"Miami home to an ocean of thugs, pawn shops, strip clubs and lowered cars that make the ground shake. A place so hot it can make your head fry, and just when you thought you had the Metatronix sound all figured out — in steps Diamond Ice. The eerie bass-heavy soundscape he provides is that of a Miami Vice episode handed over to Timbaland, Magic Mike, and Supersoul. His funk is simple yet futuristic and straight to the point. Though new to the world, Diamond Ice goes way back into the Miami urban underground music scene. Ice having lived for 2 years at the infamous 90.9 FM THA BOMB, one of the pioneering pirate radio stations in Miami, is where he met and became friends with Miami Bass legends such as, Ghetto Style DJs, Uncle Al and Jam Pony Express and that's also where he first met Supersoul. These instrumentals are an ode to bass, the monster stereo systems and the cars that push them. Ice serves tracks designed for cruising, profiling and testing your sound system. Born and raised in the ghettos of Miami Dade County, this is truly experimental ghetto music, no tight long sleeve turtle necks, lap tops and Martinis. More like wife-beaters, \$50 second hand drum machines and quarts of left over, back-washed Old English from the night before. Diamond Ice is the real thing like the diamond in his tooth."

**DIAMOND ICE: *Funk 4 Da Trunk Vol. 1 12"* (MX 010 EP). \$6.50**

"Metatronix supplies on demand the critically acclaimed Diamond Ice *Funk 4 Da Trunk* on black vinyl... This 12" Features 4 tracks taken from the CD plus 1 exclusive joint with lyrics by Miami's space-age playa MC, P-Nutty.. Experience the unique blend of Dirty South beats and bass-heavy soundscapes; Hand picked, mixed and mastered by Omar Cletmetson AKA Supersoul."

**SUPERSOUL: *Soma-Rasa 2 12"* (MX 1108). \$6.50**

"Once again Omar Cletmetson aka Supersoul delivers his brand of well-crafted metaphysical funk. This time he has called upon the mysterious MC, The Grand Inquisitor, who has developed a reputation for just showing up (unannounced) to freestyle competitions and open mike sessions throughout the East Coast, and leaving MC's bewildered with his abstract rhymes and mystical flow. The end result is nothing less than super smooth yet deadly." From *XL88B*: "Opening with a stutter-step instrumental (like Plaid if they were from the Bronx).....think early Sabres of Paradise or Depth Charge with a Miami-style electronic swag-ger."

**VA: *Plug Tunes: Volume 1 12"* (MX 2108). \$6.50**

"Supersoul: Advanced drum programming with romantic science fiction moods and fat dub basslines (plus a Push Button Objects remix). Calamalka: Live dub meets hardcore hip hop. Wicked dub fx... Eternal Golden Void: Head-nod hip hop beats with sick dub basslines and experimental textures. Brimstone 127: Produced by Miami's universal b-boy, Seth Schere. More head-nod hip hop beats with eerie pads and haunting melodies."

**SUPERSOUL: *Backa Wall 12"* (MX 4108). \$6.50**

"Supersoul returns from the Sound Clash battle unharmed to deliver his next wave of attack, Backa Wall. Backa Wall, a Jamaican term used to describe the roughest of ghettos on the island, calls upon the most rugged lyrical street warriors and promising stars from the Metatronix camp, Judah Manson & Sess. The 2 combined lay down a deadly mix of hip hop and dance hall rhymes which dig into the universal state of poverty, crime and corruption. Hardcore lyrics backed by Supersoul's trade mark production, twisted yet funky beats soaked in a reverie of mysterious melodies. Take the journey with Supersoul, Push Button Objects (who provides an ill remix), Judah Manson and Sess but watch your back."

### METEOSOUND (GERMANY):

**VARIOUS ARTISTS: *Hitek By Meteosound CD* (METEO 011CD). \$15.50**

"The small yet Berlin-dope label Meteosound continues: another unique collection featuring its favorite dub sounds of today. Hip-hop and techno influenced, rootical and soulful electronics, downbeat and upskankin tracks: Berlin DJ, producer and labelowner Daniel Meteo assembles on this CD one hour of upcoming classics. Meteo is known as DJ for Oceanclub radio + club events, Meteosound classics, Berlin clubs Maria, WMF or worldwide -scape labelnights and DJ bookings. With Sun Electric's Tom Thiel, Daniel Meteo produces as Bus on the high profile Scape label Meteo is linked in Berlin to artists like Pole, Thomas Fehlmann, Jan Jelinek, or the Shitkatapult crew. Meteo's flexible sets are known as open-style DJ culture from downbeat and Jamaican classics to techno and today's electronics." Features tracks from: Dabrye, Headset, The Exposures, Contriva, Wuzi Khan, Ammon Contact, AIB feat MC Soom-T, The Orb, Bus feat. Earl, Fenin, Apparat, Thomas Fehlmann, Andreas Tillander, The Rootsman feat. Horace Andy.

**VARIOUS ARTISTS: *Hitek By Meteosound LP* (METEO 011LP). \$11.00**

Mini LP version feat. previously unreleased tracks: a1 AIB feat. MC Soom-T, Wuzi Khan, The Exposures, Thomas Fehlmann, The Orb, Bus feat. Earl, Andreas Tillander.

**FENIN: *Sustain EP 12"* (METEO 012EP). \$8.50**

"Driven by dub: the small dope Berlin dub label Meteosound yet continues it's vinyl series with another release of Shitkatapult's dub expert Lars Fenin. This 6 tracks of state-of-the-art-dub-music opens a wide range of musical styles: uptempo tech stuff ('3 Snare'), rootical electronic dub ('Half a Song'), 'Warning'), shuffle mid tempo techhouse ('Shake') and Lars Fenin's first cooperation with reggae singer Gorbi (on 'No C.I.A.'). Following meteo 007 — Fenin's *Driven EP* — *Sustain EP* is presenting a second step towards a deeper cooperation between techno floors and listening dubs and still handles the Meteo idea of modern pop-club music, facing a very simple statement: driven by dub — sustaining the idea."

### METONYMIC (NEW ZEALAND):

**PIETERS/BRUCE RUSSELL/PETER STAPLETON, KIM: *Sex/Machine CD* (MET 005). \$14.00**

"Only the second release in four years by this meeting of New Zealand free-noise like minds. *Sex/Machine* was recorded at Purakaunui through 1996-8 and is more sonically diverse than their 1995 Corpus Hermeticum debut; it features Bruce Russell's saturating guitar in layered interaction with Kim Pieters's articulate bass and Peter Stapleton's percussion and radio sorties. Bruce Russell is well known as a member of the Dead C, A Handful of Dust and as a solo artist with involvement in numerous collaborations. He runs the Corpus Hermeticum label and formerly was the man behind Xpressway. Kim Pieters is a visual artist and responsible for Metonymic art design. As a bassist/vocalist she is also a member of Sleep, Rain, Flies Inside the Sun and formerly Doramaar. Peter Stapleton is also a member of Sleep, Rain, Flies Inside the Sun, Terminals and at times A Handful of Dust. He runs the



Metonymic and Medication labels."

**FLIES INSIDE THE SUN: Cactus Sky CD (MET 007). \$14.00**

"The third CD by Flies Inside the Sun following their self titled 1996 release. Selections from an intensive series of recordings by Brian Crook (guitar, organ & synth), Peter Stapleton (drums, shortwave radio), and Danny Butt (guitar, synth & computer). With 2 typically abstract vocal contributions by Kim Pieters. Eight sound pieces ranging in tone from the frazzled to the serene, strongly cinematic and psychedelic...in the wider sense of the word. *Cactus Sky* is the last of the three salvaged fire tapes featuring this cardwrap design. Originally slated for release in 1998 it has been successfully reconstituted from various surviving mixes after destruction of the masters by fire."

**CM ENSEMBLE: Love Central CD (MET 010). \$14.00**

"The CM Ensemble are part of a new generation of New Zealand improvisers. They exist in both small and larger group modes, each based around Christchurch multi-instrumentalist and bandleader Nick Hodgson. Over the past two years they have gained a well-deserved reputation for the exceptional power and range of their live performances. *Love Central* is their debut CD release on Metonymic and perfectly encapsulates the different shades in their music from fiery jazz and rock free play to levitational string drones."

**MCPHERSON, DONALD: Bramble CD (MET 012). \$14.00**

"Donald McPherson falls easily into the 'best kept secret' category. Over the past five years he has released a succession of Geraldine lathe-cut discs, in small editions notoriously unavailable to any but a select few from the Dunedin inner circle. This is his long overdue CD debut. Previous releases had a number of blasted 'almost folk' songs but here he is in full improvisatory mode. *Bramble* is a collection of elegant solo guitar pieces, recorded over the period 1995-2000. The music is melodic and organic, with mainly acoustic picking, at times offset by extra sound colouring. It traverses a variety of moods with clear-eyed subtlety and inventiveness. 12 tracks, total running time 58 minutes. Edition of 500."

**DWORZEC: Wednesday CD (MET 014). \$14.00**

"Second CD of spatial examination by this quartet from Melbourne, Australia. Metallic, industrial, mysterious, alien, but overall quite restrained and even delicate. Extended tones rising and falling, here more forceful there meditative, but always unhurried, abstract, and nicely unconventional."

**METROPLEX:**

**VA: Timeless CD (MCD 001CD). \$14.50**

"As the source distributor for Metroplex Records, Submerge is proud to release the first ever Metroplex compilation. This is the definitive collection of the Metroplex releases that have influenced so many of the worlds electronic producers. It also contains many recent tracks released by some of Detroit's best artists." Compiled and Mixed by Juan Atkins featuring: M500, Audiotech, Channel One, Aaron Carl, Chaos, X-Ray, Eric Travis, Model 600, Gerald Mitchell, Model 500, Eddie Fowlkes, Shake, Infiniti, and DJ Bone.

**MIAU MIAU INTERNATIONAL:**

**CATHARS: Amorpheus CD (MIAU 02). \$12.00**

"Glossed abstract sensibility abound from one Kurt Ralske (Ultra Vivid Scene/4AD) modifying/further-hollowing-out-of trenches dug by msrs. Popp (Oval), Eno, Koner/Mellweg (Porter Ricks), Takemura (Child's View), Chessie, Rehberg (Pita/Mego), Robert Hampson (Main), et.fucking.al, nicely presented and actually mass-pressed onto MANY CD's by a manufacturing plant (how novel an idea...) allowing people the artist doesn't actually know personally the chance to hear said music. Anyways, present audio examples float very well on their own and continuous exposure/exploration via high/low volume personal broadcast results in some new, not entirely unpleasant perceptions/sensations. Music that definitely benefits from being heard. Perfect dream-fuel, ripe for application." — Hrvatski. Limited stock.

**MIDDLE PILLAR (UK):**

**MIRROR REVEALS, THE: Frames of Technicolor CD (MPP 997). \$16.00**

"This album's title, *Frames of Technicolor*, refers to a line in the opening track, '1939', where the narrator of the piece compares her life to the golden age of cinema. The title also refers to the album as a whole, each track being a dark, poetic tale, a separate frame in the overall film. The songs weave their tales over ethereal yet hauntingly minimal atmospherics. Violins pluck at the heartstrings in '1939', bitter isolation invades your dreams in 'Confined', the gods call down the fury of the storms in the fairy tale 'The Undying Man'. Each shimmering melody invokes an emotion through a sultry voice that brings the poetic lyrics to life. The epilogue is the beautiful, 'Frozen In Time', a haunting ballad that explores the phrase what might have been through piano, guitar, and enchanting female vocals."

**MIKROLUX (GERMANY):**

**SUBTONAL: Electricité De Nuit CD (MKX 004 CD). \$15.00**

"From the time when Mikrolux was celebrating its birth a few months ago until the time being, only a handful of releases have been put out by Mikrolux, but yet the label managed to gain an incredible amount of respect in the world of music. And among the few releases, it is especially the likes of Andreas Kauffelt that help Mikrolux raise higher and higher with delivering outstanding quality music. Kauffelt, known to many as the mastermind behind Aural Satisfaction Records, has now put out his second release of his very successful Subtonal moniker. Produced in Sydney, Australia, *Electricité De Nuit* is a very deep and personal work that perfectly blends electro of all kinds — may it be futuristic, club-orientated or simply visionary. An altogether awesome album!"

**SUBTONAL: Electricité De Nuit 2LP (MKX 004 LP). \$16.00**

Double LP version.

**FLINSCH, HOLGER: Regayov CD (MKX 006 CD). \$15.00**

"Fans of the visionary and unmistakable sound aesthetics of Holger Flinsch have been anticipating this moment for long time: after two incredibly strong single releases ('Run For Cover' and 'On The Border') the long awaited album release of Holger Flinsch on Mikrolux finally hits the streets. With *Regayov*, Flinsch now gets to play out his unique understanding for minimalistic grooves in full playing time. The result is an outstanding hypnotic masterpiece that manages to thrill its listeners with incredible atmospheric density. The many melancholic compositions with extremely creative names, mix with dark noise monsters, igniting subtle grooves between old-school ('Deretia') and high-tech ('Sloptsea'). Songs with a wonderful romantic electronic feel to them enchant everyone who is listening while provoking a permanent state of trance. In their emotional deepness, Flinschs music even manages to remind of the fragile melancholy that one usually only finds in the releases of Björk."

**RUXPIN: Magrathea CD (MKX 007CD). \$15.00**

"People who are very familiar with the recent Elektrolux history should have best memories

about the man behind this massive album release. When releasing his groundbreaking debut *Midnight Drive*, Jonas Thor Gudmundsson aka Ruxpin was one of youngest, yet one of the most promising artists within the Elektrolux family. Now the 21 year old music talent from Iceland comes back in full effect with his second longplayer beating all expectations by far. Ruxpins epic masterpiece 'Avalon' embraces the two chapters 'Arrival' and 'Departure', which contain a total number of 29 outstanding songs. Both parts of the album deliver an impressive proof of Ruxpin talent to blend dreamy melodies with electronic grooves. Again and again the Iceland-sound typical fairy tale melodies get distorted by tiny sound fragments, just to change themselves into fragile but incredibly funky chillout tracks. With this album release, Ruxpin has definitely opened up a marvellous new chapter in his musical career. After having performed with the pop stars like Björk and Alex Paterson (The Orb) as well as an underwater concert in the city of Reykjavik, Jonas Thor Gudmundsson is bound to present more wonderful surprises in the near future."

**KRÖM: It All Makes Sense Now CD (MKX 008 CD). \$16.00**

"It is simply unbelievable, which kind of potential in regard of electronic music has been hiding in the Northern latitudes and has only started to really happen in the past couple of years. Mikrolux today proudly presents another promising project from the Northern Hemisphere: Kröm. The creators of this interesting sounding name are the two highly talented producers Andrew Lord und Úlfar Thordarson. With *It All Makes Sense Now*, our debuting duo has delivered a more than convincing release for Mikrolux. Inbetween of the introductive 'Nebula' and the smooth 'Shimmer' outro, Lord/Thordarson have embedded twelve beautiful poetic pieces of electronic music which manage to deeply touch almost every person listening immediately. Whether it is the long-lasting darkness during the eclipse of the sun or just the Northern nature, who knows — but the way our Scandinavian artists are combining the most fragile fairy-kind of melodies with extremely grooving rhythms is impressing us every time anew."

**SNIPER MODE & MBP: Travellers Beyond CD (MKX 009 CD). \$16.00**

"Welcome back to the wonderful world of Sniper Mode. It is almost unbelievable at which pace the project of Gregor Trescher has evolved over the past eighteen months: following a highly acclaimed debut, the young talent Trescher has gathered some respect with a series of outstanding remixes. Yet, this new long-player is not a Sniper Mode solo album but is a joint venture with Swiss producer Murat Boyuk Pilavci aka MBP. It reflects an intense collaboration which has been going on for more than three years now. Despite all distances, Trescher/Pilavc have constantly met to work on *Travellers Beyond* in their Swiss and German studios and created the fifteen tracks of the album. The combined style of the two producers is undoubtedly characterized by most tricky beat arrangements and an irresistible electro sound which shows reference to techno as well as electronica influences and therefore creates a vent unique atmosphere..."

**SNIPER MODE & MBP: Travellers Beyond 2x12" (MKX 009 LP). \$19.00**

Double 12" version. "Welcome back to the wonderful world of Sniper Mode. The combined style of the two producers is undoubtedly characterized by most tricky beat arrangements and an irresistible electro sound which shows reference to techno as well as electronica influences and therefore creates a vent unique atmosphere..."

**SNIPER MODE: Mikromix.One: The Electro Mix Session CD (MKX 010CD). \$18.00**

"Among DJs and producers worldwide, Mikrolux is looked at as one of the most creative talent breeders of the genre. Artists like Kröm, Subtonal, MAS2008, Twofourteen and, of course, Sniper Mode have found their home base here and are building a stronger growing collective together with their labelmates. About time, to gather the fast progress of this label in a bigger picture: the *Mikromix.One-Compilation*, mixed and presented by Gregor Trescher aka Sniper Mode, is the very first show case of the recent Mikrolux output. In his strong DJ-Mix, Trescher manages to show all the different Electro approaches of each producer in an absolutely club compatible tension. In between the tight mixes and great hits, lots of previously unreleased highlights are only waiting to be discovered..." Artists: Twofourteen, Azure Taint, Sniper Mode, Subtonal vs. Fresh Moods, ÜNN, Insektoid, Kröm, Drön, Mas2008, Subtonal, Sniper Mode & MBP, Ruxpin.

**TWOFOURTEEN: Esemplastic CD (MKX 011CD). \$17.00**

"Chris Roman, the man behind TwoFourteen, is of Puerto Rican origin, has been living in Florida for most of his life and with outstanding talent did manage to establish his very own style in the eleven tracks of his first album. Spheric and relaxing electro grooves ('Above See Level') meet acid-housy movers ('Distancia'), while sensitive android hymns ('Plugs') and futuristic roboter songs ('Idiomflux') mix up with funk-loaded rhythm excursions ('Surfaced'). And there are no better words for the associations set free by this future electro than those described about producer and DJ Chris Roman's musical style: 'A lap dance in the side room of a space ship'."

**MILANO 2000 (ITALY):**

**VA: Living In The Ice Age Vol. 2 CD (MI 2018). \$16.00**

"Second chapter in this series compiled by Stefano Ghittoni. From downbeat jazz to psychedelic sounds. Previously unreleased and/or alternative tracks by DJ Vadim, The High Llamas (Jim O'Rourke remix), The Clifford Gilberto Rhythm Combination, The Cinematic Orchestra, Animals On Wheels, Vincent Dalschaert, The Dining Rooms, Lagash, Spiral Man and more."

**VA: Orient Express Vol. 1 CD (MI 2022). \$16.00**

"An excellent compilation featuring tracks by Talvin Singh, Tosca, Parviz R. Panah, Jesse Cook, Atman, Badmarsch, Gotan Project, Francisco and Nacho Sotomayor, Oliver Shanti and more. 12 tracks of ethno chill out."

**MILK (UK):**

**FINGER: Swollen CD (MILK CD001). \$14.00**

"Initial CD release documenting the studio labor of Si John (bassist; of Reprazent fame) and Alex Swift's recording project, on a recently birthed Cup-of-Tea label subsidiary. Dub-gnawed midtempo D'n'B w/ horns, hyper-filtered/distorted rollers, big beat (w/ tabla), some extra-wack break/chop, all w/ the jazz (read: not 'jazzy') element fully in tact and all of those trademark 'noisy' acoustic bass samples (totally killer). One of the stronger debut offerings to hit these D/A converters in some time. Should be huge." —Hrvatski

**VA: Silver Top Collection CD (MILK CD002). \$14.00**

"Showcases the brilliance forthcoming on the new Milk label, younger sibling to Cup Of Tea records. Brimmed with jazzy samples, huge break beats, and inspiration. In step with the Bristol vibe is Vine, fronted by Roger Mills who is best known for his work with Purple Penguin and Static Sound System. Another Bristol duo is Finger, comprised of Roni Size/Reprazent bass player Si John and Alex Swift." Also features: Jazz Spanky and the Sound Approach, Pendulum, Universal Sound, Mr. Neveux, Phylar, N.F.T., Oska & Edison (Andy Keep and John Baggot of Portishead)

**FINGER: Swollen 2LP (MILK LP001). \$14.00**

VA: **Silver Top Collection 2LP (MILK LP002).** \$14.00**MILLE PLATEAUX (GERMANY):**VA: **Modulation & Transformation 1 CD (MP 01).** \$15.00

First full length release on the label. Features Aphex Twin ("On-Reload Mix"), Bioclip C, J. Burger, Ultrahigh (Jammin Unit), Air Liquide (J. Unit & Walker), Alec Empire, Cristian Vogel, Russ Gabriel (aka Fusion), Space Cube, Ian Pooley, Drax (Thomas P. Heckmann), Car & Driver, Exit 100 & The Bionaut.

KID 606: **P.S. You Love Me CD (MP 101 CD).** \$14.50

"Kid 606 is undoubtedly the bastard child posterboy of America's next wave of producers. Last year was a massive year for this underage sensation, whether it be his reworking of Straight Outta Compton, the infamous Down With The Scene album on Ipecac Records, his obnoxiously wonderful Tigerbeat6 label, or the mass of media coverage he continues to achieve world-wide, Kid 606 is easily one of the most dynamic and well known producers currently. And those who know his music knows the kid loves to remix. Last year's Mille Plateaux release p.s. i love you became his most critically acclaimed album to date — a step away from the bold schizophrenia of his previous records, Kid 606 went into a more matured and melodic territory of sound. The essence of these tracks have been brought to life with remixes from some of Kid 606's favorite artists. Force Inc. recording artist Twerk resounds his high-wave, multi-layered skills into a euphoric treatment for the techno masses. Farben (aka Jan Jelinek, Gramm) pulls out a click-house masterpiece that resonates the sweet ambience of sometimes. Matador recording artists Matmos, having just come out of the studio with Bjork, take no trouble tackling twirl into a humorous dance floor killer. Geez 'N' Gosh (aka Atom Heart) brings forth a remix that totally resonates the click-house genre he helped revolutionized. Pan American (Mark Nelson of Labradford) does a mesmerizing interpretation in beat driven splendor. Kitty-Yo's Rechenzentrum also use the 4-4 but uniquely add Kid 606's sounds to totally reanimate his sound. Finally Electric Company totally renovates the purpose of the remix with a definitive twist and Fennesz takes a truly eclectic approach. Of course, Kid 606 couldn't resist to pull out 2 new versions of together and twirl, furthering them into magnificent beat filled lullaby's."

THAEMLITZ, TERRE: **No! It's Rubato (Piano Interpretations Of Devo) CD (MP 103 CD).** \$14.50

"Let me shovel some dirt. The Devo boys of summer are cruisin' Sunset Boulevard in a deep sleep, going under cover with 2.2 kids and turkey in every car. We can only hope that secret agents Mark Mothersbaugh, Jerry Casale, Bob Mothersbaugh (Bob #1) and Bob Casale (Bob #2) are continuing their covert operations at Mutato Muzika, sleeping amidst spiritless giants who should know better but don't. Devo's Chinese Computer Rock'n'Roll has devolved into the soundtracks of commercials for McDonalds, Toyota, Coca-Cola, Sony and Nickelodeon. Italy's newly elected fascist-tainted government uses the term 'devolution' to identify their project to decentralize power by reinforcing regionalism, leading to the sanctioned local ostracization of immigrants. Meanwhile, a restless secret agent Alan Myers maintains his cover as an electrician, waiting bravely and patiently for the signal. Fear not. Today I am the bearer of great news to scatter the blackest frown. Facing the possible loss of our most important de-evolutionary troopers, General Boy has been removed from his prophetic tour of duty. What's that you say? 'Is this gal for real?' You betcha. Command of the De-Evolutionary Army has been passed to the Big Sister with a wiggle in the middle, General Grrl, and I'm still shouting, 'Entertainment remains the cancer that we must eradicate!' The Devo takes on many forms, and even the weakest link strengthens the chain. Don't be fooled by promises of a kinder, strofter nation from the Evil energies of the Digital Music Business, the endless supply of so-called 'glitch music,' and the laptop jockeys who live in the past along with our leaders. A record distributor lays crouched behind every bank teller's window across the land. It's time to de-value the strange pursuit of commodities and oversized novelty foam hands announcing whose team is #1. We're all in for the big lose together. To help us march down that road of de-valuation, I am happy to announce that Prof. Thaemlitz has emerged from the lab with yet another worthless addition to the Rubato piano series, 'Oh, no! It's Rubato.' She's the man with a plan, his finger pointed at Devo. Now they must sacrifice themselves that many others may live. Okay, they've got a lot to give. Hop off the band wagon and lend your ears to DEVO de-evolved, out of sync, jerkin' back'n'forth, not necessarily beautiful but mutated. Every spud and spudess must repeat. Q: Are we not men? A: We are Deva! Three cheers! We're yellin' again. Three cheers! We'll be at it to the end."

COSTELLO, DONNACHA: **Together Is The New Alone 2LP (MP 104 LP).** \$14.00

Double LP version.

RIP-OFF ARTIST, THE: **Pump CD (MP 105 CD).** \$14.50

"Matt Haines, a.k.a. the Rip-Off Artist, releases his seventh album on Mille Plateaux. This album, appropriately entitled Pump, is a story of oil and love, petroleum and sex. A world in which hard iron meets soft earth, and deep pressures are relieved. Prior to his music career, the Rip-Off Artist worked for several years aboard an off-shore oil-drilling platform off the coast of California. Working for weeks at a time in twelve-hour shifts, surrounded by the constant din of sea and machine, the crew of the platform are extremely isolated. Gut-wrenching loneliness and frustration permeates the atmosphere, and the crew (both male and female) think constantly of home. Close relationships onboard are discouraged, and so the 'roustabouts' and support crew naturally turn to thoughts of distant spouses and lovers. This sexual tension is obvious in the names of tools and machinery used by the oil industry. Odd words such as 'swage nipple,' 'downhole,' 'stuffing box' and 'packing gland' expose the emotions attached to mere objects. These words become titles of music about longing in the midst of grindingly hard work. The Rip-Off Artist captures this bizarre juxtaposition of flesh and metal on Pump."

VA: **Electric Ladyland - The Clickhop Version 1.0 2CD (MP 106 CD).** \$18.00

"Mille Plateaux's Electric Ladyland compilation series finally returns. The acclaimed series set an unprecedented platform for electronic musicians to conjure new forms of experimentation into hip-hop and breakbeat, providing global identity for DJ Spooky, Alec Empire, DJ Vadim, Techno Animal and many others. Now, Click-Hop Version 1.0 attempts to invigorate the sensibilities of hip-hop and r'n'b by some of the leading members of hip-hop and electronic music's experimental underground. The cut-copy-paste of the unessential sound fragments that have been identified as the ungenre of clicks & cuts, take on a new element of maximizing their potentials. The break beat becomes the platform for new perspectives and interpretations. Whether it be the twisted sonic assault of NYC's High Priest of the Anti-Pop Consortium, DJ Spooky and his unique conceptualizations, Vladislav Delay and the ghostly vocals of Antye from Laub refabricating r'n'b, Spectre of the illustrious Wordsound label shape-shifting the crackle of a skipping record with free flowing beats and ambience to the digital electronic genius of alva.noto (aka Carsten Nicolai) precise usage of sine tones, Fullclip's soulful click-stepper and Safety Scissors timba-beated opus. Overall, Electric

Ladyland aims to infect and persuade a growing movement with one of Mille Plateaux's most accessible releases. Ever. Features exclusive, unreleased tracks from: High Priest of The Anti-Pop Consortium, Spectre of Wordsound, I-Sound, DJ Spooky, Captain Comatose, Rip Off Artist, Kid606, Jetone, Safety Scissors, M.R.I., M2 And MC Chief, Twintone, Andreas Tilliander, Din, Alva.Noto, Frank Bretschneider, Monoplace, Zulutronic, Deltideskapis, Vladislav Delay and Antye from Laub, Akufen, Geoff White, Fullclip, Errorsmith, and others."

VA: **Electric Ladyland - The Clickhop Version 1.0 3LP (MP 106 LP).** \$18.00

Triple LP version.

SND: **Tender Love CD (MP 108 CD).** \$14.50

"Sheffield, UK based duo Mark Fell and Mat Steel aka SND mark their return with their anticipated 3rd album, Tender Love. Their ingenious sculpting of experimental sound constructions have earned the attention of artists such as Radiohead and Bjork, but most notably are one of Mille Plateaux's favorite crowd pleasers. Their last 2 albums Makesand Cassette and Stidio have given these lads legendary status for their influential progressions in electronic experiments. Now with Tender Love, SND move in a far more melodic context than ever before. The results are striking but all the same familiar. The sensibilities of funk find it's way into syncopated rhythms, breakbeats and jittered doses of r'n'b percussives mingle with a unique assortment of tones and ambience. Could this be taken as new sources of lounge music in 21st Century living? You be the judge, with Tender Love SND reach a new level of pushing the notions of contemporary listening."

MOKIRA: **Plee CD (MP 110 CD).** \$14.50

"Stockholm, Sweden's own Andreas Tilliander aka Mokira jumped out of nowhere with last year's influential Raster Noton release Clip-Hop, then followed by Mille Plateaux's Ljud, the latter being one of the label's most popular releases of 2001...and rightfully so. Mokira has the uncanny ability to take the popular aesthetic of minimalist glitchy soundscapes then spasmodically integrate it with the essence of r'n'b and hip-hop's most outlandish sensibilities. With Plee, the evolution of Tilliander's tendencies broaden, a series of offerings that reach near-sublime quality. Mokira stands out of the overwhelming spectrum of minimalist electronics currently out there, and accentuates that the click-electronics field is much more than a passing fad."

GEEZ'N'GOSH: **Nobody Knows... CD (MP 111 CD).** \$14.50

"For those of you who know Atom Heart know that he stands for surprises — whether it be covering versions of pop classics, his recent latin covers of Kraftwerk songs (as Señor Coconut), pornographic hip hop sung in Spanish, psychedelic ambient music or Japanese pop, Atom Heart has brought together a world of magnificent oddities unlike any other composer. Now you are confronted with an album that confesses the deep connection of its creator: Nobody Knows. Like so many other productions we know from Mr. Heart, this release basically provokes a questionmark of remarkable size. These questionmarks are Atom Heart's way to communicate to the listener...throwing or leading him/her into a realm of references codes, styles, truths, fallacies, emulated or simulated realities. In fact like so many of his releases, this is not an album 'about' anything at all. 'My Life With Jesus' is a questionmark, by touching another code amongst thousands, Atom Heart is simply asking questions so basic as - can this be authentic? Like so many times fusing fringe aesthetics as well as allegedly 'well known' stereotypes, we are left confused about 'what is real'. His last album as Geez 'N' Gosh, My Life With Jesus crossed the lines of house and glitchy experimentation with a dose of gospel for good measure, reaching a vast array of fans — even becoming a regular played record at NYC Body & Soul! It seemed a favorite journalist term that has kept being used since his debut has been 'click-house'. Nobody Knows? keeps the pace and furthers the house treatment in exceptional form. As always, expect the unexpected from Atom Heart."

GEEZ'N'GOSH: **Nobody Knows... 2LP (MP 111 LP).** \$14.50

Double LP version.

RANDOM INC.: **Walking In Jerusalem CD (MP 113 CD).** \$14.50

"Walking in Jerusalem is a walk through a city. This is the second album in which German based Random Inc. (former half member of Autopoeies) has experimented with sounds from Jerusalem; but note much has changed since the last album. The conceptual separation between Jewish and Arabic sounds have gone, and Random Inc. has invited other electronic musicians to add their own arrangements. Walking In Jerusalem will be released in two versions: a CD geared for more reflective listening and a vinyl version designed to rouse the dance floor with more progressive sounds." Artists include: Tim Hecker, Ran Slavin, The Rip-Off Artist, Dub Taylor, Bizz Circuits, Ultra-Red, Andreas Tilliander, Mikael Stavöstrand, Anton Quibikov, Electric Birds, Open Source.

RANDOM INC.: **Walking In Jerusalem 2LP (MP 113 LP).** \$14.50

Double LP version.

TILLIANDER, ANDREAS: **Elit CD (MP 114 CD).** \$14.50

"Prolific would be one way to describe Andreas Tilliander's work. Extremely talented would be another. His new album, Elit singularly attests to his proficiency as a producer. Add to this the fact that it is his third full-length to be released this year alone, and you begin to see why people have been paying a lot of attention to a sound that is becoming increasingly Tilliander's own. Apart from the music he has released under his own name, this young producer has also put out prodigiously well-received albums and 12's as Mokira, Komp, Rechord, Skitus, and Lowfour. Take the cerebral rhythmic template established by innovators like SND, mix in the low-key funkiness of acts like Boards Of Canada, and you begin to get an idea of what Elit is all about. It's about taking the experiments with the clicks and the cuts, with the whole notion of unessentialist sounds, out of the willfully obscure pockets that seem to burden electronic music, and then using these sounds to damage and manipulate established and popular genres like R'n'B, Hip Hop, and Reggae."

TILLIANDER, ANDREAS: **Elit 2LP (MP 114 LP).** \$14.50

Double LP version.

SHUTTLE 358: **Understanding Wildlife CD (MP 115 CD).** \$14.50

"Dan Abrams aka Shuttle358 has made an unforgettable mark on the American electronic music community. His highly revered releases on the legendary microsound label 12k and his release as Dan Abrams on Mille Plateaux, have established Shuttle358 as a premier standout due to his wonderful ability to create fluent, natural sounding music in a category where clinical approaches to making music has dominated much of the clicks & cuts / minimalist aesthetic out there. Earning critical acclaim and a fanbase that has not forgiven him for taking almost two years to release this album, Mille Plateaux is proud to give this anticipated third installment in the Shuttle358 cycle the exposure that it deserves. Truly magnificent in all means, Shuttle358 expresses his personal experiences and musical ideals about objects and forms that have carried through his whole life. Understanding Wildlife finds deeper meaning and attempts to contemplate the alienating way many perceive the world and act to it as strangers. The sounds of harps, bells, strings and synths give the listener the ability to relate more to the natural affirmation that strikes through listener in its emotional swell.

Captivating."

**VA: Clicks & Cuts 3 2CD (MP 116 CD). \$19.00**

"The successful and highly acclaimed series that proclaimed the 'un-genre' of digital music returns with the next installment: Clicks & Cuts 3. Clicks & Cuts, Glitch, experimental, whatever you want to call it, has become an established part of much of what is listened to. Truly infecting a populace that includes Techno, House, Rock, Hip Hop and R'n'B — the use of unessential sounds is now almost a regular part of every genre. Over the past nine years, Mille Plateaux has supported the evolution of digital music, inviting musicians to experiment and achieve new paths in the realm of digitality. Concept has always played an important role with the label, hence Clicks & Cuts provokes a new generation of producers to explore different realms in their own right. What the output holds has more of a 'human' element than found on prior Clicks & Cuts releases." Artists include: SND, Frank Bretschneider, Andreas Tillander, MRI, Bizz.Circuits, Claudia Bonarelli, Geez 'N' Gosh, Alva Noto, Rob Acid, Luomo, Antonelli Electr., Mikael Stavöstrand, Swayzak, Donnacha Costello & David Donohoe, Rechenzentrum, AGF, Tim Hecker, Dat Politics, Boris Polonski, Robin Judge, Ekkehard Ehlers, Pomassl.

**VA: Clicks & Cuts 3 3LP (MP 116 LP). \$19.00**

Triple LP version.

**THAEMLITZ, TERRE: Lovebomb CD (MP 117 CD). \$14.50**

"Rather than songs of love and unity, I long for audio of love's irreconcilable differences. Not the love-lorn elegy or torch song, but crossed strategies and layered content. Audio in which promise, expectation and momentum are merely possible byproducts rather than essential elements. Despite attempts to 'get over' past loves, today's patterns collide with memories of the lost love still longed for, or the bad relationship never to be repeated. New urgent desires are fed by outdated themes, samples and techniques. At risk of invoking another over-used term, I long for songs of 'diversity' — conflicted diversity devoid of unity. Such diversity does not threaten a future collapse of contemporary society. Rather, it is a reflection of the longstanding separatism and divisiveness implied in every 'holy union' whereby social units break down into cultural microcosms. Empowerment, like love, is when and where you find it. A perverse mirror of the cult." — Terre Thaemlitz.

**KÖNER, THOMAS: Zyklus 2CD (MP 118 CD). \$18.00**

"Thomas Köner is easily recognized as one of the most renowned and respected electronic composers. Over the past 15 years, Köner's dedication to the intensive sound research and collaborations with leading filmmakers has placed him at the epicenter of where sound and contemporary art collide. Beyond that, he is half of the legendary techno act Porter Ricks. Their releases on Chain Reaction and Force Inc. have electrified and influenced to no end. Zyklus is a momentous feat for Köner. Mille Plateaux is tremendously proud to present this double CD release. CD1 is a stunning one hour piece taken from a Radio France performance in 2002. A sound topography that pays attention to atmospheric conditions of nature. CD2 is a series of live performances, recorded in some of the world's most prestigious museums — Centre G. Pompidou Paris, Walker Art Center Minneapolis, La Cricie CAC Rennes, and the Schirn Kunsthalle Frankfurt. These recordings show a dynamic track to track that move from his more classic grey-glacier-noise to material that could easily be mistaken for new Porter Ricks."

**HECKER, TIM: Radio Amor CD (MP 119 CD). \$14.50**

"Tim Hecker is considered one of the most talented and inventive in Canada's new breed of electronic musicians. Whereas his contemporaries often work within the confines of recognizable genres, critics and peers alike have been quick to note that Hecker's work has grown increasingly original and unclassifiable. If one were to draw a comparison, an apt description for Radio Amor would fall somewhere in between Fennesz's Endless Summer and Oval's Diskont 94. Because of its combination of sheer experimentation and organic fluidity, this album rises to a level of synchronicity achieved by only a handful of albums in the past few years. Truly an exciting artistic achievement."

**RECHENZENTRUM: The Director's Cut 2LP (MP 120 LP). \$16.00**

Double LP version. "Over the course of five years, two albums, and numerous singles and remixes, Berlin's Rechenzentrum have managed to carve out a niche of their own in the world of electronic music. Their symbiotic relationship between the audio and the visual has inflected their music with an atmosphere unparalleled within the genre. On Director's Cut, the trio have surpassed all expectations and delivered what could quite possibly be their best work to date. Epic in proportion, visionary in execution, and piercingly evocative in intention, the creative achievement that endures here is the unprecedented sensory terrain on which this album engages the listener. It is comparable in ambition to the work of Godspeed You! Black Emperor."

**TWERK: Living Vicariously Through Burnt Bread 2LP (MP 121 LP). \$14.50**

Double LP version.

**EHRHORN, TILMAN: Task CD (MP 122 CD). \$14.50**

"Mille Plateaux is proud to release the first electronic music full length from one of Germany's most highly regarded modern jazz saxophone musicians, Tilman Ehrhorn. A graduate of Hamburg's prestigious Hochschule für Musik and known more in the Big Band circles, Ehrhorn has performed with the likes of Brian Blade, Danilo Perez and Wayne Shorter (of Weather Report fame). Now with Task, Ehrhorn moves into the realm of digitality. A diverse assemblage of tracks, Task characterizes his love for swing and modern jazz through a rhythmic reassembly of micro-samples and digital tones that are used to build a complex hierarchy of sounds. Though this process may read as unconventional, Task translates with a high level of organic warmth and musicianship that is rarely achieved in electronic music. Ehrhorn takes an array of different influences — IDM, house, techno, swing, nu jazz, and creates a euphonious congregation of these elements that provoke arguably one of the most captivating listening albums of the past year."

**STEEL: CD (MP 16 CD). \$15.00**

The obscure debut from 1995 by the human (or operation) known as Steel.

**EMPIRE, ALEC: Hypermodern Jazz 2000.5 CD (MP 23 CD). \$15.00**

Empire's 4th album, from 1996. "Another step in the ever-evolving art of Alec Empire. Not a mere interpretation of easy listening and jazz, Hypermodern Jazz 2000.5 is full of humor and gusto; an all-out destruction of musical forms and their genesis in jazz. Entering a field in which there is neither perspective nor limit nor outline nor center, Empire uses the power of repetition as a mechanical force that pursues an infinite movement. Speed and slowness of beats and the strange use of jazz keyboard patterns reconstruct a smooth space. In one lone effort, Alec Empire has invented space jazz." Limited stock of this now deleted release.

**VA: Electric Ladyland Vol. 2 CD (MP 24 CD). \$15.00**

2nd volume featuring Alec Empire, Kerosene, Techno Animal w/ Dr. Israel, DJ Vadim, Ian Pooley, Biochip C, 4E, G 104, Gas, Signal Theory.

**PEETERS, ARNO: Aeroson CD (MP 38 CD). \$15.00**

"I've always been fascinated by the effect that sounds can have on us humans. The dramatic impact of the sound of a dentist's drill, a wild animal, or the suspense produced by tremolo

strings. Once one forgets to think of music as a hierarchy of melodic intervals, this psychological power of sound reveals itself. And because of the simple fact that I can read nor write notes, or even play a 'real instrument', this is the way I perceive sound and music. By recording and archiving sounds for some years now, I can create atmospheres with layers of sound, not unlike blending colors on a piece of canvas. Using modern digital audio technology, by the possibilities of this alchemy of mixing are infinite. An interesting side effect is that blending two sounds together (seemingly without any similarity) can create associations or suggest emotions which can be daring. Sometimes, zapping through my library in MTV style, I wonder why I have to combine certain sounds. But in hindsight however, there appears to be some form of unity within the newly created material. 'Aeroson' deals with our ever changing audio-environment. Once the sounds of water and simple customs of our fellow tribe-members were comforting and well known to us. Nowadays modern telecommunications and industrial noise guide us through a hectic urban environment. Television and radio-broadcasts bring us sounds traveling by air, that were never heard before. Faxes and beepers produce coincidental harmonies. Sounds of generators, elevators, computer diskdrives and engines provide a constant hum, or on second view: an aerial symphony. One could toy with the question if and how the sounds of cellular phones and TV-commercials replace crickets and forest noise. In Aeroson I tried to combine natural elements with their artificial counterparts. I also experimented with recreating atmospheres which have long been gone or have never been existed by combining acoustic realities with electronic look-a-likes. Aeroson is a piece about the relationship between man and the technology he surrounds himself with." — Arno Peeters. Produced for NPS as contribution for The International Rostrum of Electro-Acoustic Music, held in Amsterdam, September 1996."

**VA: Electric Ladyland IV CD (MP 39 CD). \$15.00**

"To understand the music of Electric Ladyland one needs to consider its cultural and political context. Electric soul for rebels. This ostensibly simple statement articulates some of the complex micro-political processes that are involved in electronic music. The music is involved in history but the tracks on Electric Ladyland are existing without the privileged position of language as the main authorized means of communication. There is no pre-dominant code, no signifier that predetermines how the listener should physically or mentally respond to the music. Electric Ladyland destroys the conservatism of Hip Hop. But the sounds are also deterritorialized in relation to musical tradition. Trip Hop always uses the clichés of musicality (Jazz, Ambient, etc.) and Electric Ladyland allows to move away from the conservative forms of Trip Hop to new investments of desire. The response to the music of Electric Ladyland becomes how to continue an intense flow. Desire comes up against the special forms of capitalist music business and it is not surprising that Electric Ladyland is highly underrated in the mainstream music press. The compilation opens an intense field for experimentation which is used by hardcore terrorists Alec Empire and Panacea, NY's finest in illbient DJ Spooky, noise terrorists Techno Animal and Zulutronic, and the 'Hip Hop' minimalists of Brooklyn's Wordsound label and DJ Vadim.

**RESTGERÄUSCH: Vol. II LP (MP 40 LP). \$12.00**

**PORTER RICKS: PORTER RICKS CD (MP 42 CD). \$15.00**

Porter Ricks (aka Thomas Köner and Andy Melwig); previous album was on Chain Reaction, singles on Force Inc. & Barooni. "Porter Ricks belong to the few projects of 1996 whose form of dance music, while not derived from the traditional structures we know as techno, still manages to bring across a strength otherwise only heard from the likes of a Jeff Mills. Their sonic semantics seem new, independent from trends. Basic structures on this album contains heavy bassloops, repetitive keyboard patterns and microscopic dub effects. The music emits soundwaves, sound which is always travelling, never arriving. What makes sound travel is very pure and simple sound, an emission or wave without harmonics. Sound captures forces like duration and intensity but opens also endless horizons and spaces which can be filled with analogies, myths and images. The album spurs you to listen to fragile works, music without center, and to driving dance tracks. Porter Ricks take funk riffs and allows them to explode out of the archives of 70s disco. Even here the spatial perspectives are dominating the tracks. Regardless of genre, dance or more ambient, Porter Ricks are bringing back an intuitive feel to electronic music by relying on musicality rather than on the execution of implemented features and pre-installed presets of the technological machines."

**VA: Modulation & Transformation Vol. 3 2CD (MP 43 CD). \$22.00**

"The third offering by music innovators of the electronic scene in Europe and the States. This compilation, containing 23 tracks on double CD or triple vinyl blends the best of electronic music into an excellent display of contemporary music regardless of genre and method, arranged and improvised, notated and programmed, instrument based and electronic, analog as well as digital. Modulation...Vol. 3 again redefines electronic music by rendering the parameters playable, re-entering the musical domain with unprecedented ease. Sound machines are inhabited by heterogeneous sound material, disjunctive varieties, perhaps tones, sounds, noises. Successful musical bodies are something of unique singularity that does not erase the trail of heterogeneity but follows multiples it. Most of the tracks are bringing back a spontaneous feel to electronic music by building up a musical body rather than on the more execution of implemented features and pre-installed presets transforming digital design workplace efficiency into effortless improvisation." Features: Oval, Curd Duca, Jim O'Rourke, Blue Byte, Arno Peters, DJ Spooky, Terre Thaemlitz, Scanner, Gas, Andy Melwig, Sidewinder, 4E, Steel, Pluramon, Heinrich at Heart, Thomas P. Heckmann, Cristian Vogel, Fetischpark, Kerosene & Jammin Unit.

**DUCA, CURD: Elevator CD (MP 47 CD). \$15.00**

"New album after the success of his compilation series Easy Listening Vol. 1-5 and the transformation of Richard Wagner sounds on Switched On Wagner. This new release is not his concept art, it is electronic mood music for listening or even electronic cool jazz and it is more complex than the Easy Listening series. Elevator also contains the effort to build up rhythm without drum machine and sampled grooves and the samples are not integrated in a rhythmic framework. Every sample used by Curd Duca's music has its own quality and sounds totally different in the original context. It is about sounds and textures and Curd Duca's music stands for the purity of timbre. Important are not the cultural context and some significant associations, every sample has its own rhythm and timbre combined with metallic 'Rauschen' and low frequency basslines. The tracks on Elevator cannot be separated? — they are creating a beautiful context. Elevator shows Curd Duca as the perfect cut-up artist."

**PLURAMON: Render Bandits CD (MP 51 CD). \$14.50**

"Pluramon is the project of Cologne artist Markus Schmickler. He is part of the electronic collective A-Musik, the homebase of acts like Mouse On Mars. On his new album Jan St. Werner (MoM; Microstoria) and Jaki Liebezeit (Can) are involved with additional instruments (gongs, keyboards, drums). Render Bandits includes a large range of sound sources and a massive battery of drums. Schmickler himself and Liebezeit are responsible for the



complexity of rhythms on the album. Pluramon is definitely in the tradition of the main German Krautrock band Can, but neither is the sound of Pluramon a copy of the 70s sound nor is the project part of the alternative post rock movement. The use of manipulated instruments like gongs, guitars and special keyboards is inspired by electroacoustique and electronic sources and becomes very percussive on the album. The amplification of sounds creates an immersive environment of acoustic space. The music emits massive soundwaves, sound which is always travelling, never arriving. Sound opens endless horizons and spaces which can be filled with analogies, myths and images."

**VA: *Electric Ladyland Vol. 6* 2CD (MP 55 CD). \$23.00**

"To understand the music of *Electric Ladyland*, one needs to consider its culture and political context. 'Electric soul for rebels.' This ostensibly simple statement articulates some of the complex micro-political processes that are involved in electronic music. The music is divided in history but the tracks on *Electric Ladyland* are existing without the privileged position of language as the main authorised means of communication. There is no pre-dominant code, no signifier that pre-determines how the listener should physically or mentally respond to the music. *Electric Ladyland* destroys the conservatism of Hip Hop. But the sounds are also deterritorialized in relation to musical tradition. Trip hop always uses the clichés of musicality (jazz, ambient, etc.) and *Electric Ladyland* allows to move away from the conservative forms of trip hop to new investments of desire. The response to the music of *Electric Ladyland* becomes how to continue an intense flow. Desire comes up against the special forms of capitalist music business and it is not surprising that *Electric Ladyland* is highly underrated in the mainstream music press. Involved with *Electric Ladyland 6* are the main producers of Abstract Hip Hop or illbient like NY star DJ Spooky who produced two exclusive tracks, one with heavy dub feeling and one with great soundscapes; Mark B from DJ Vadim's Jazz Fudge offers minimal Hip Hop tracks; Brooklyn's Wordsound crew gives us NY's finest in Dub and Hip Hop collages. Also from NY are 4E from Temple Records and DJ Soul Slinger from Liquid Sky. German drum'n'bass star Panacea is involved with two brand new tracks. Techno Animal produced a track, a fine fusion of noise, film music and deep hip hop beats. From Germany's Pharma label we have tracks from Kerosene, and Jammin' Unit and Frankfurt offers Sandbenders and Steel."

**BABICZ, ROBERT: *MoMente* CD (MP 57 CD). \$15.00**

"The first solo album of Robert Babicz on Mille Plateaux. Babicz, better known as Rob Acid and Cicabor, is label owner of Junk Food Records. His new album blends innovative electronic music, from the beginnings (musique concrete and Cologne electronic school) to contemporary electroacoustique methods. The music is also arranged in the point of intersection between electronics and techno. *MoMente* is a successful musical body, which is something of a unique singularity that does not erase the trail of heterogeneity but follows and multiplies it. Most of the tracks are bringing back a spontaneous feel to electronic music by building up a musical body rather than on the mere execution of implemented features and pre-installed presets. The music contains gentle sounds but also bizarre soundsculptures. It is Babicz's musical diary of the last 3 years."

**STURM: *CD* (MP 60 CD). \$15.00**

One of the deepest records yet from the explosive Cologne, Germany electronic music scene. "Sturm is the first album of Reinhard Voigt for Mille Plateaux. Reinhard is part of the Kompakt scene in Cologne and brother of Wolfgang Voigt aka Mike Ink. Sturm is a special concept to make sound travel. That what is necessary to make sound travel and to travel around sound, is very pure sound, an emission and wave without melody. The more rarefied the atmosphere, the more disparate the elements you will find. Although Sturm has all the elements of minimal music, but the music of Reinhard Voigt is different. It is contemporary electronic music mixed with elements of Techno and even pop. The 4/4 bassdrum gives the music this special hypnotic touch, the music involves forces like duration and intensity. Sturm is Reinhard Voigt's first concept album, all the elements of Techno and Pop are exploding in a new powerful sound and music."

**STURM: *2LP* (MP 60 LP). \$17.00**

**VA: *Modulation & Transformation 4* 3LP (MP 61 LP). \$18.00**

**ULTRA-RED: *Second Nature* CD (MP 52 CD). \$15.00**

"*Second Nature* is an investigation into queer sex in Los Angeles Griffith Park. A compilation of actions, performances and installations, the album tracks the group's work in the 3500 acres of this park. Ultra-Red approaches field recordings with the curiosity of a corner, dissecting wounds, magnifying them and folding them upon each other, creating new soundscapes out of the remains of pre-recorded source tape. It's no wonder that Ultra-Red find kindred-spirit in Mille Plateaux artist Terre Thaemlitz. Both artists working methods insist on a kind of materialist dialectic between the remnants of ambient music and the over-all social context of musical production. But whereas Thaemlitz locates his materialism in the man-machine interface, Ultra-Red scour the sound fields of urban public spaces in their hometown Los Angeles. The sounds of crickets and rustling foot-falls collapse into digital clicks and pulses, exploding the nature versus machine duality onto the threshold of desublimated sound. The opening track, 'Lewd Conduct', features the orgiastic sounds of twenty public sex offenders. From there *Second Nature* departs from the more elegiac representations of public sex. And Ultra-Red raises a red flag giving a listening to the inherent antagonism within queer spaces, even the utopian spaces of cruising."

**CRANK: *Wanton Phenomena* CD (MP 64 CD). \$15.00**

"Crank is a project from Danny Zelony. He has been recording under the names Low Res and Crank and for labels such as Plug Research, Metroplex, Sony and now Mille Plateaux. Zelony's start in electronic music is traceable to his high school days, when he studied musique concrete. The diversity of Zelony's current output, however, is more likely attributable to his subsequent interest in and study of other genres of music and he remains for the most part innocent with regards to trends in techno and academic genres. A primary concern of the artist is the augmentation of imagination and intelligence through the discovery, instigation and selective exploitation of the non linear and asymmetrical aspects of sonic phenomena. Sounds might be constructed/deconstructed by countless techniques, each yielding a different character of asymmetrical transformation. This album would appear to represent an attempt by Crank to 'jam' with physics. Crank is also revealing of the raw underlying phenomena. Sounds might be constructed/deconstructed by countless techniques, each yielding a different character of asymmetrical transformation." Very A-Musik/Plug Research sounding release for Mille Plateaux; includes a Phthalocyanine remix.

**DUCA, CURD: *Elevator 2* CD (MP 66 CD). \$15.00**

"Subtitled 'electro acoustic mood music', Duca's new *Elevator* album transcends the style he once established in his *Easy Listening* series. Starting with one of his trademark psychedelic tracks, it soon veers off into uncharted territories of digital explosion, non-metric pulses, jazzy cut-ups and mindblowing transitions-executed with a casual precision that makes even the most experimental tracks highly listenable. Curd Duca's music is at once lavish and parsimonious, synthetic and soulful. He is able to put his hands on a piece of chrome and make it radiate with warmth. *Elevator 2* airy and elegant, at times rough and scratchy and off the scale: It is quite a journey."

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**DUCA, CURD: *Elevator 2* LP (MP 66 LP). \$13.00**

New vinyl version of the recent CD release. "Subtitled 'electro acoustic mood music', Duca's new *Elevator* album transcends the style he once established in his *Easy Listening* series. Starting with one of his trademark psychedelic tracks, it soon veers off into uncharted territories of digital explosion, non-metric pulses, jazzy cut-ups and mindblowing transitions-executed with a casual precision that makes even the most experimental tracks highly listenable. Curd Duca's music is at once lavish and parsimonious, synthetic and soulful. He is able to put his hands on a piece of chrome and make it radiate with warmth. *Elevator 2* airy and elegant, at times rough and scratchy and off the scale: It is quite a journey."

**STURM: *Die Glocken Von Sturm 12"* (MP 67 LP). \$12.00**

Awesome vinyl-only extended 3 track EP, following up the self-titled full length Sturm album on Mille Plateaux (MP 60). "Sturm is a project by Cologne artist Reinhard Voigt who is part of the Kompakt scene. Basic structures on this maxi contain heavy loops, repetitive keyboard patterns and microscopic effects. It is fragile music, music without center. Regardless of genre, dance or ambient, sound are travelling through time and space."

**BRETSCHNEIDER, FRANK: *Rand* CD (MP 70 CD). \$15.00**

"Frank Bretschneider is part of one of the most interesting Electronica labels around, the East German based Raster. He's released several CDs under the names Komet and Produkt, his last CD was released on the 20' to 2000 series. His first solo album for Mille Plateaux contains an evolutionary music built on spatial metamorphic rhythm patterns, tinkling synthetics, high frequency clicks, whirs and machine grinding. 20 tracks of the album are the result of a computer based, modulated synthesizer system. There is no difference between sound and composition anymore. One sound may represent the whole track. Tracks are not created by classic sequencer technology, but all movements, series of sounds, and orders of tones are the result of unorthodox connected Synthesizer modules (LFO's, oscillators, filters, amplification). Developed sound-events, which are mostly chaotic and accidental, are brought into 'form' by special controllers. The result is minimal, often sketchy tracks, which are more constructed than improvised and are most often finished after the idea of the track is crystallized. Fragments of minimal structure are added slowly and carefully, sometimes taken out and then put back in after further thought. Other beat fragments seem lost and out-of-place, until low frequency clicks are locked in. Even if the album is contemporary electronic music, it is still inspired by the idea of new and experimental pop music."

**THAEMLITZ, TERRE: *Replicas Rubato* CD (MP 71 CD). \$15.00**

"*Replicas Rubato* is the second installment of Thaemlitz's Rubato releases, which feature piano renditions of songs by influential electronic producers. The melodies on *Replicas Rubato* are drawn from a number of Gary Numan's albums spanning 1978 to 1983. As a continuation of Thaemlitz's previous piano renditions of Kraftwerk titles, *Die Roboter Rubato*, the performances were composed through a combination of annotations digitally stepped in note-by-note, open meter improvisation, and computer aided composition. In keeping with Numan's caborg theme of 'Replicas' inspired by sci-fi author Philip K. Dick, Thaemlitz uses technology to create highly 'human' sounding piano performances filled with spontaneity, sensitivity, and unexpected turns of melody. In Thaemlitz's own words, 'as 'Replicas' of their namesakes, they are lies at worst, ambiguous half-truths at best.' As usual, there is a larger agenda behind Thaemlitz's audio production other than pleasure. His accompanying text to *Replicas Rubato* interprets Numan's lyrics in relation to the UK's post-glam sex panic and policing of gay male cruising in the 1970s, as well as ambiguity in the media about Numan's sexuality. It goes on to theorize the various implications of Numan's portrayals of sexual deviance in relation to behavior rather than identity. Questions are also raised about the lack of discussion around such contents in Numan's music, as opposed to commonplace discussions of his music in relation to science fiction. Thaemlitz's arrival at these analyses is positioned in relation to his admittedly obsessive childhood relationship to Numan's music and its impact upon his own perception of sexuality, which ultimately helped facilitate his adoption of queer theory and transgenderism as strategies for self-definition."

**THAEMLITZ, TERRE: *Replicas Rubato* LP (MP 71 LP). \$12.00**

**NEINA: *Formed Verse* CD (MP 72 CD). \$15.00**

Neina is a unit produced and assembled by Hosomi Sakana, a keyboard player and producer active in Japan's music scene. The unit is comprised of an unrestricted and irregular lineup. Neina is the word for 'song' in Ainu, the language of the indigenous people of Japan. After graduating from the conservatory, Hosomi commenced his career in 1984 as a professional keyboardist for a variety of artists and bands. Before long his talents as a programmer, arranger, and producer came to the attention of many; and the number of artists with whom he has collaborated since, in performance and recording, has exceeded one hundred, the number of records he participated in easily over two hundred. Alongside accomplishing a busy schedule of support work, he has continued tirelessly in pursuit of the challenge of his own mode of expression, mainly in his own studio. Meanwhile as an arranger, continuing to work with ever-increasing variety of musical instruments utilizing digital technology has led him to new methods of working. The vast information contained within the digital world and the often, almost organic logic within it, as well as the image it holds of chaotic and limitless possibility, grew to fascinate him. Eventually, all this came into being in the shape of Neina. Techno, drum 'n' bass, noise, ambient, all the music of recent years, and its rapid progress and proliferation, has brought an anticipation for the emergence of the next, new music, for both the enthusiast of the floor and the contemplative in the living room. Neina brings a new musicality into digital weirdness, one step further than projects like Oval and Microstoria. Neina also involves new processes of production, distribution, and reception."

**STURM: *Sturmgesten* CD (MP 74 CD). \$14.50**

"Sturm is a major project of Reinhard Voigt who released already one album and one maxi on Mille Plateaux. *Sturmgesten*, the new album, is the third part of his homogeneous creative power. In comparison with his first album the new one is more consistent and Reinhard is producing without compromise. The album is the result of concentrated working, manifestation of darkness and seriousness without losing a specific pop appeal. The affinity to Gas, a project on Mille Plateaux by his brother Wolfgang Voigt, is amazing. *Sturmgesten* varies continuous returning sounds. The album works with the possibility of creating a fascinating atmosphere with one special idea. Music through time travelling. Clarity, purity and intensity of sound are the main aspects of Reinhard Voigt's new album."

**STURM: *Sturmgesten* 2LP (MP 74 LP). \$16.00**

Double LP version.

**PLURAMON: *Formant Remixes 12"* (MP 76 EP). \$12.00**

"This is an amazing collection of dance remixes of Pluramon's track 'Formant' from their

album **Render Bandits**. Stunning mixes by Brighton techno hero Cristian Vogel, Cologne's minimalist Thomas Brinkmann, minimal house of Frankfurt based label Perlon (Pantytect), and one mix by Pluramon producer Marcus Schmickler himself. Postrock goes techno and house."

**AUTOPOIESES: La Vie A Noir Remixes 2LP (MP 77 LP). \$16.00**

"After the release of the album, which redefined noir in terms of digital music, parts of their music were immediately used by William Forsythe for his new ballet 'Endless House'. This double 12" contains 28 loops constructed by Autoipoeses, using sounds and rhythms from their album. Also included are 4 fantastic remixes by dancefloor hero Gez Varley (former member of LFO), new Finnish minimalism star Vladislav Delay, the California based artist Kit Clayton, and Terre Thaemlitz. A superb package of new electronica."

**VA: Clicks And Cuts 2CD (MP 79 CD). \$19.00**

Classic 2000 genre-defining release. "The manifesto of a generation of digitized and redigitized faults and advancements that comes to terms with its basis of sound: Clicks And Cuts. Combined on this compilation are acts that in their own scene have been responsible for most of the excitement and fascination going on in electronic music within the last years, monsters such as Pan Sonic, Thomas Brinkmann, Wolfgang Voigt (Mike Ink). The originators, those whose influences are unmeasurable, and the purveyors of the new input, the born as a cult people like SND, Pole, Vladislav Delay, Farben, Kit Clayton, Jake Mandell, Frank Bretschneider, Noto, Autoipoeses, etc., that gave the new sound of minimalism an unforgettable face. Every track is a whole school of sound, a formula on which to construct the future, a tool for the masterbuilders and purpose makers of the next millennium. More than just another compilation, Clicks And Cuts is the basis of generations to follow, the sound and structure of the electronic revolution in progress, and one of the first utterings of a finally globalized, and not even afraid of it, scene of minimalisms. Clicks And Cuts is the raw elements of computerized music turned to digital dust."

**IHAN: Iota CD (MP 81 CD). \$14.50**

"Ihan is an electronic duo of two design students from Toulouse, France. Having started from an instrumental background, today they explore the abstract 'plates-formes' of sound. Their first album ever fits perfectly in the electronic imperium of Mille Plateaux. Like SND or Bretschneider, Ihan works with all the new soundfiles and glitches of digital music, but they use it in a very special lighthearted but also cool way. Digital music or sound design still takes place not only on the level of symbolisation and signification, as insignificant material, non-coded forms of expression and elements play a role in the production of the digital as well. In the combination of music and composition, things have to be considered, circumstances which concern the artist but also exceed him. A process of production is initiated in which sound and composition, selection and production in the context of digital synthesis go together. The world of Iota is built on the coexistence of electroacoustic research gains ('techniques de montage', microscopic study of sounds) and the rational pulsation of minimal techno. Dealing with software sets free potential and impulses for something new. Ihan makes the artificial implications of glitch music audible with their 11 titles. It is singular electronic music, pared down, thin, cold and strong at once. Flows of intensity, fluids, continuums and conjunctions of effects, fine segmentation, micropereceptions- and always there are colors, sounds, noises, all perfectly programmed in a way, that you have to expect the unexpected."

**CURD DUCA: Elevator 3 LP (MP 84 LP). \$11.00**

"Marks a new level of Curd Duca's art of the digital cut-up and advanced sample-based sound-scaping. The subtitle 'digitalanalog mood music' refers to its mostly analog source material and its affinities to jazzy digital improvisation and the non-mechanistic sensibilities of late-romantic classical music, also employing a rather expanded notion of mood. In 48 (!) tracks, a wide variety of sounds, textures, and rhythms, floats by and mysteriously coalesces into a stylistically coherent work, transcending contradictions between experimental and emotional, intellectual and enjoyable: ELEVATOR 3' is atmospheric concept art: light and dark, complex and simple, laid back and elegant."

**GEEZ'N'GOSH: My Life With Jesus CD (MP 90 CD). \$14.50**

"Geez 'N' Gosh is a new project by top electronic producer Atom Heart. He is now living in Santiago de Chile and is running the label Rather Interesting. His first album on Mille Plateaux is part of the new movement of electronic minimalism, firstly documented on the Clicks & Cuts compilation. It is the cut-copy-paste-Funk of the most unessentialist sounds ever, the clicks & glitches, the movements from zero to zero, that find also their ways to Atom Heart's new album. My Life With Jesus is sophisticated in its game with complex rhythms and the use of soul elements. The album is the first statement of the clickhouse-genre. Acts like Farben and Sutekh, first releases on Force Inc. and Geez 'N' Gosh bring funkiness and swing into electronic minimalism and give the new sound of Clicks & Cuts a powerful and unforgettable face. This new sound is starting the world domination for the entire cyber dancefloors of 2000."

**GEEZ'N'GOSH: My Life With Jesus 2LP (MP 90 LP). \$15.00**

Double LP version.

**PLURAMON: Bit Sand Riders CD (MP 91 CD). \$14.50**

"The heterogeneous mixture of remixes and styles here is not accidental. By selecting remixers and their way of working (pluralistic), the individual components which are essential for the monistic Pluramon sound are highlighted clearly. There's the fat, dark rock of the Scottish band Mogwai, but also an airy track from Sensorama: working with guitar sounds & processing the sounds of the laptop master Hecker (Mego); or the melodic approach of the British High Llamas. As a band, Pluramon moves between electronic and guitar instrumentation and not least because of this is regarded as one of the most interesting acts internationally. Today, even the more obscure Lo-Fi bands work with digital equipment, i.e. with 'electronics'. Many of the discourses concerning this topic and the points which emerged from it have long been their focus. Unlike the first Pluramon album from the year 1996, when hard disc recording made the search for references to one's medium urgent, today music can be refined with the entire range of technical equipment in the digital domain. Therefore the latest Pluramon release Bit Sand Riders is a remix album. The bands who have been invited for the remix challenge are: The striking Sensorama of L'age d'Or as well as London's High Llamas; Mogwai, 'the best guitar band 99' (Viva 2); F.X. Randomiz, the hyperactive electronic freak and M. Schmickler's label colleague; Hecker, processing sound in Mego style; Matmos, who is known for playful drum & bass from San Francisco on Matador; electro mastermind Atom Heart (Rather Interesting); the New Yorker Lee Renaldo, the guitarist from Sonic Youth; SND, the minimal techno heroes from Sheffield; the noise evangelist Merzbow from Tokyo; and a remix from Pluramon themselves, on the vinyl version, there is an additional mix of Cristian Vogel which has already been released on 12".

**PLURAMON: Bit Sand Riders 2LP (MP 91 LP). \$16.00**

Double LP version.

**KID 606: P.S. I Love You CD (MP 93 CD). \$14.50**

"Kid 606 is one that many have become acquainted with. Adored by the critics, he can be

found in most current music magazines and performs world-wide continually. Whether it is reworking Straight Outta Compton, cheekily stating that 'Luke Vibert Can Kiss My Indie-Punk Whiteboy Ass' on his recent release for the Ipecac label or running his own label Tigerbeat 6. P.S. I Love You is a step into more tranquil listening than what he is most known for producing, and a remarkable maturing over his Soccer Girl EP. His track on the essential Clicks & Cuts compilation has been heralded by the Wire magazine as 'the stand out track'. Kid 606 immerses himself in a more revealing territory of the laptop musician, a soothing assemblage of intonations. P.S. I Love You takes the fabrication of minimalist composition and rekindles it with his distinctive signature."

**BRETSCHNEIDER, FRANK: Curve CD (MP 96 CD). \$14.50**

"Frank Bretschneider is definitely one of the vital producers in the global electronic network. A key member of the prestigious Raster-Noton collective (that includes the talented Carsten Nicolai), he has critically acclaimed releases under the names Komet and Produkt. Bretschneider has created some of the most influential spacial electronics of the late 90's, unlike so much output in the microscopic music scene, his music has always flourished with activity. Precise sound placement, volume levels and the contrast of tones in Bretschneider's production makes his compositions uniquely captivating. Bretschneider returns for his second full length release on Mille Plateaux. Curve takes a different approach that accomplishes the sensibilities of minimalist pop music. The unessentialist sounds of Clicks & Cuts that have dominated Mille Plateaux are an integral part of Curve, however the evolution of this new genre continues with the eloquent construction of majestic complexities. Bretschneider goes beyond the plug-in or plug research electronics. He redefines the Clicks & Cuts genre by rendering the parameters playable, reentering the musical domain with unprecedented ease. Bretschneider discovers the complexity of the virtual: microtonality, clicks, complex rhythm textures, melodic fragments. A perfect musical body. Bretschneider succeeds again in progressing the new age of laptop production and delivers a stunning exhibition of sound."

**BRETSCHNEIDER, FRANK: Curve 2LP (MP 96 LP). \$14.50**

Double vinyl version.

**TILLIANDER, ANDREAS: Ljud CD (MP 97 CD). \$14.50**

"Mille Plateaux has earned critical acclaim for its support and releases in the new direction of click-electronics. Click represents sounds that aren't supposed to be there, that take up time and space but have no justification for being on a record. But the times have indeed changed; click is arguably the first new genre to emerge in the 21st Century. Last year's compilation Clicks & Cuts brought these unessentialist sounds to the public and the reaction was immense — both Spin and Urb magazines named it in their best of 2000 issues ('vibrations that set off a series of nervous ticks throughout the body of electronic music' — Urb, 12/00). Now, Mille Plateaux continues this evolving process with one of its most promising new producers. Enter the click-hop. Stockholm Sweden's Andreas Tiliander has produced an album that is destined to forever change the perceptions of click-electronics. With a prior album on Germany's prestigious Raster-Noton label, Tiliander moves forward in producing an essential full-length that utilizes the clicks, pops and crackles of insensibilities, then molds them exquisitely them with the drive of hip-hop, r&b and dub. Ljud is indeed an experiment in electronics, however the groove dominates the rhythmic patterns, truly a path that only portrays the future of evolution in click. A captivating album that will surely open the ears beyond the confines of experimental fans, Ljud reaches to all listeners. Like nothing you have ever heard but all so familiar, Tiliander is destined to open the minds of many."

**TILLIANDER, ANDREAS: Ljud 2LP (MP 97 LP). \$14.50**

Double LP version.

**VA: Clicks & Cuts 2 4LP (MP 98 LP). \$20.00**

Heavy duty 4LP version.

**ABRAMS, DAN: Stream CD (MP 99 CD). \$14.50**

"Dan Abrams is a student of packaging at Los Angeles's Art Centre College Of Design, a fact that is reflected in the elegant simplicity and organization of his music. Also known as the critically acclaimed artist Shuttle 358 on the NY based label 12k, Dan Abrams has created quite a stir in the US minimal electronic scene due to his extraordinary releases on the 12k label. With his Mille Plateaux debut Stream, Abrams makes further developments uncovering dance music's archetype; be it techno, trance, drum 'n' bass or downtempo — and shows them in their most sublime state. Stream represents a series of experiments all done synthetically with a script based software synth. A 'stream' is a software term that describes a series of processed (or 'dumped') elements registered into an index to define an order and sequence. all of the tracks use my script that pulls arbitrary clips from his library of songs (some even from 'frame' and 'optimal') and into a software step-sequencer. Some of these are only half a second in length, but are used in rhythmic patterns. others are pitched wildly to form pad sounds. When completed, the tracks become a glitchy, almost dithered collage. Playing up any internal fuzz or clicks that occur naturally in the software, these are the basis that support the compositions. Some are techno, other ambient. Some play with overlapping tempos and time, others are very repetitive. The track titles humanize it all a bit, attempting to stray away from the common style convention ... these are very natural, they are not some strange technological niche."

**MILLENNIUM (UK):**

**VA: Vol. 2 Ambient Soho 2CD (MILL 095 CD). \$19.00**

"Ambient Soho? became the real food for the thousands of clubbers who enjoy a chilled out soundtrack after a heavy night out and with Ambient Soho, London's premier electronica specialist record store in the heart of Soho who compiled the album, you simply can't get any better. Chill out to rare and chill out classics from the likes of Groove Armada, The Starseeds, Lobe, Visit Venus, Sierra Romero, Num Num, Seti, Gimmik, Full Moon Fashions, Bengie, Etherealities, Hab, Bola, Funkarma, etc. Licensed from featured labels such as Warp, Yo Mama, Swim, Elektrolux, Worm Interface, Skam and many more. Ambient Soho Vol.2 brings you the perfect mix of pure ambient music, electronica, dubby techno, leftfield, deep soundscapes and minimal machine music."

**VA: Ambient Soho Vol. 3 2CD (MILL 107 CD). \$15.00**

"Volume 3 in the critically acclaimed Ambient Soho series which offers the finest in chill out, ambient dub and electronica. CD1 features rarities from Mum, Pan American, Another Fine Day, Coldcut, Deep Space Network, Fort Lauderdale, Subtanal, Future 3 and The Starseeds. Tracks have been licensed from such established labels as TMT, Mute, Source, Memphis Industries, Six Degrees, Elektrolux, Aphelion, etc. CD2 features 10 exclusives from Ambient Soho's Worm Interface imprint from Sandspider, Gimmik, Herbal Infusion, Operator Ink & Karsten Pfluem."

**MILNORMODERN (GERMANY):**

**VA: Mod.Cooperate.One. 12" (MILNOR 001 EP). \$9.00**

"Tasty 4-tracker between crackle dub and innovative techno by Bpitch's Housemeister aka The Otherfucker."

**WRUHHME, ROBAG: Jena Makks EP 12" (MILNOR 002 EP). \$9.00**

"With the brand-new release on Milnordmodern we present Robag Wruhme of the German labels Freude am Tanzen and Musikkrause, which was responsible for many sensational releases and remixes during the last few years. This time with picture of Robag Wruhme gracing the cover of the Milnordmodern.002, he provides us with his tracks 'Jena Makks', 'Minatsmoten' and 'Esmaralda oing' for an unforgettable dance experience through the turn of the year. Additionally Koerner & Treplec have created a fat remix with the original sound-samples of 'Jena Makks'. All together 4 really funky and damn deep tracks."

**MIMICRY:**

**SECRET CHIEFS 3: Huroalya: Second Grand Constitution and Bylaws CD (WOM 004). \$14.00**

**SECRET CHIEFS 3: Book M CD (WOM 006). \$14.00**

"An instrumental odyssey, *Book M*, features full string sections, an assortment of Persian, Turkish and Arabic stringed and percussion instruments (played by people who actually know how!), microtonally altered synthesizers, organs and guitars, innovative compositions and truly off-the-map production techniques. The album is deceptively focused and deliberate, making the out-of-control aspects seem perfectly natural. Even moments of violent aggression are merged with the tenderness and subtlety of the band's blatant otherworldly passions." Members include: Eyvind Kang, William Winant, the cast from Mr. Bungle (Danny Heifetz, Trevor Dunn, Bar McKinnon and Trey Spruance).

**ESTRADASPHERE: Buck Fever CD (WOM 008). \$14.00**

"Their music is a fusion of Balkan, Gypsy, black/death metal, throat singing, Latin, surf, rock, jazz and more. Styles blend, exist in juxtaposition, or undergo penetrating simultaneous exploration. Imagine going to the dentist on the Discovery Channel naked. Comprised primarily of saxophone, guitar, violin, bass, drums, and a home studio that gives them opportunity to expand their sound capabilities, Buck Fever incorporates 40 to 80 tracks of instruments on each song. Buck Fever makes use of advanced dada-composition and thick orchestration and improvisation, both traditional and forward-reaching, so it's not surprising to find Trey Spruance of Mr. Bungle making several engineering/production appearances throughout the album."

**DANUBIUS: Danubius CD (WOM 010). \$14.00**

"Danubius specialize in Hungarian, Romanian, Transylvanian, Moldavian, Macedonian, Bulgarian and many other types of Balkan folk and gypsy music. Based around the San Francisco Bay Area, they enjoys access to a great deal of difficult musical terrain. Fans of Taraf de Haidouks, Muzsikas or Fanfare Ciocarlia and other Balkan musics already know that an aspiring musician couldn't merely dabble on the weekends and expect to produce anything (other than his own shame and embarrassment). Danubius soars way above the hurdle. Their collective passion for doing things right yields a special intensity and remarkable musical payoffs. Whether bringing the house down and dropping jaws with their marvels or bickering over arrangement details, Danubius is destined to emerge from obscurity."

**DENGUE FEVER: Dengue Fever CD (WOM 012 CD). \$14.00**

"That *Cambodia Rocks* CD tapped into a serious jones for Vietnam War-era Cambodian psychedelic surf/garage rock. Given the dodgy availability of such releases, there are reasons aplenty to hail the arrival of Dengue Fever — in vivid, stark, hallucinatory reality, an actual, real live band. Fronted by amazing vocalist Chhom Nimol, Dengue Fever has surprisingly universal appeal. Chhom herself is already quite accustomed to seizing the hearts of listeners (including the King and Queen of Cambodia), as she comes from a family best considered as a Cambodia pop music dynasty — not unlike a Cambodian version of the Jacksons. The rest of the band is no flake-fest either, consisting of Zac Holtzman (Dieselhead) and his brother Ethan on Farfisa organ, Seemon Williams (Radar Brothers), David Rallicke (Beck) and seasoned drummer/engineer Paul Smith. Their covers stay remarkably true to the crazy party music spirit of the '60s- and '70s-era originals. But there are also original songs, some of which veer off into the darkened corridors of lost love and ghostly noir romanticism, dissolving sometimes into spaces of genuine bleakness and tragedy — all in the Khmer tongue. Far from mere novelty or cheap Orientalophile thrill, *Dengue Fever* keeps listeners on their toes, dancing to their way-out tones."

**ESTRADASPHERE: Quadropus CD (WOM 013). \$14.00**

"Every band contracts Departure Album Syndrome at some point in their career. With Estradasphere, one has to ask what 'departure' could mean for a group who never bothered to establish much of anything about themselves, other than capable and graceful navigation of any musical landscape, and the daily performance of feats unimaginable to most musicians. On *Quadropus*, the band navigates terrain usually reserved for people who take themselves quite seriously. Who's kidding whom? These guys could eat most of the Downtown pros for breakfast. It's finally evident that the shameless flaunting of the innerness that has banished Estradasphere to the annoying joke bin is not by any means the end of the story."

**SECRET CHIEFS 3: Book of Horizons CD (WOM 014CD). \$14.00**

"*Book of Horizons* is the first release in an elaborate trilogy and meta-composition by Secret Chiefs 3. It's huger than anything the band has ever done: beyond psychedelia, beyond experimentalism, and beyond classification. The Secret Chiefs 3 enhance their usual multiple personalities and divide into seven individual and distinct bands, enabling the overall musical content to be distilled into pure vessels. One band incorporates multi-ethnic instrumentation and seasoned, soulful playing (by Eyvind Kang and Shahzad Ismaili), while the rocking, suprasensory surf band (with full orchestra) bloodies up the waters. John Merriman (Cephalic Carnage) and Unhuman keep the ultra-death metal grind band well within the pummel zone of utter mayhem."

**ESTRADASPHERE: Passion For Life CD/DVD (WOM 015). \$22.00**

"The insatiable minions who make up the always-growing Estradasphere peanut gallery ought to be delighted by this live DVD-and-CD package, released on the heels of their *Quadropus* album and tour. Fans of this powerhouse unit of ultra-electicism will be treated to an inside look at how their favorite proponents of the 'aural collage' can just make it happen without the usual smoke and mirrors... Whaaaaaah? No laptops? No samplers? To those enamored with the recent, ahem, 'progress' made in those areas, good old-fashioned musicianship might seem a bit odd. But 'odd' hasn't ever been seen as a bad thing in Estradasphere-land." DVD: All Region, NTSC.

**MIND HORIZON RECORDINGS (UK):**

**LISP: Flatspin CD (MHR 004 CD). \$9.00**

"Lisp, a five piece, are the sound of the dark side of London and 'Flatspin' is the first fruits of their 18 month recording 'burst' which resulted in the forthcoming album *Cycles*. The sin-

gle is a high, holy piece of work featuring the powerful Scott Walker, Art Garfunkel stylings of vocalist Jonnie Gordon, and their sound is technologically on the cutting edge with a firm foundation in acoustic beauty."

**LISP: Flatspin 12" (MHR 004 EP). \$9.00**

**LISP: Long Way To Climb CD (MHR 005 CD). \$9.00**

"A million miles away from the reigning pop vacuity on the one end and the post rock indulgence on the other, Lisp exhibit a rare sense of conviction and emotional depth, which sounds like both the future and the past. *Long Way To Climb* portrays all the things which Lisp do best- a delicate beauty and sweeping epic scale, mesmeric rhythm and strange words. The single is backed with the extremely bizarre Visitor's remix of the track 'Let It Go'."

**VA: Different Noise CD (MHR 008 CD). \$18.00**

"This is not a cut and paste compilation. *Different Noise* is the product of an independent record label actively seeking a need for something fresh, something new and something different. Mind Horizon have sought out and developed a collection of forward thinking music makers, setting a new accessible musical direction for the future. By placing tomorrow's hip hop artists with futuristic guitar bands, left field vocalists with breakbeat heads and avant garde musicians with commercial contenders, Mind Horizon reach out to a generation of people searching not for a next big thing, but rather for a fulfillment and renewed love and desire for music." Artists include: Shift, Stopcock, Echelon, L'Roneous, Kweku Aacht, Davidian, Lapwing, Covert, Lisp, Wisdom of Harry, Lazarus Vs Hijacker, Position Normal.

**MINIFUNK (SPAIN):**

**GLORY B: Sunday Island 1 12"+10" (MFR 028). \$15.00**

"Minifunk industries presents Venna's premier electronic combo mr. Martin 'Tin' Retschitzegger & Mr. Michael 'Duke' Peter, a.k.a. Hi-Lo, Glory B, The Memory Foundation, The Skinless Brothers, Ratio, and Maybe and Her Boneless Sisters. Here they come with the first release of a series of three twelve inches full of deep dub techno and a 10" with two deep electro tracks. Some tracks are beautiful 4x4 deep tech-funk tracks, with those kinda dub staccato sounds and those building 'n' hypnotic structures Hi-Lo are known for. Some others have broken rhythm patterns, but still keeping those ever-building structures and that deep funk sound."

**DJ DAB: Original Sound Tracks CD (MFR 031 CD). \$16.00**

"Dab. Who is DJ Dab? Once Dab jumped into the Minifunk's stable with his demo tape, crying out it was the work of his whole life. But it wasn't born yet He's the swindler musician who tried to cheat Minifunk's A&R. It wasn't necessary to do too much knocking before Dab started singing like a cabaret soprano. So he told: after gathering a huge and beautiful mountain of grass (from his neighbour's garden), Dab locked himself into his old Uncle Buddy's 80's discotheque. Dab had been driving himself crazy in that room for up to 18 months, only leaving twice: in order to change his burned Akai 3000 for a 5000+, and for getting some more pot from his desperate neighbor. He listened to and sampled and cut and re-cut all the old records he could before his brain hemorrhaged, and we must advise that they included some suck shitty recordings, like Catholic musical newreel soundtracks or Catalan rapped hip hop demo tapes from early 90's. The results of this serious self-attack to Dab's mental health is entitled *Original Sound Tracks* because nothing better came to his mind after this abuse. This record is so mad, it's so weird and fucked up that Minifunk had no option, no way out: this shit had to be released by Minifunk. And there is only one thing more that Minifunk could do to protect their Spanish way of life. Minifunk recommends: smoke and listen."

**GROOF: I Want You 12" (MFR 034 EP). \$9.00**

**GLORY B: Sunday Island CD (MFR 038 CD). \$15.00**

"After two vinyl releases, fulfilled with the best dub techno and hypnotic electro, here goes the CD release, embodying most of the tracks enclosed on the two previous double packs plus some unreleased ones. Tin & Duke (Hi-Lo), the combo of producers responsible for this Glory B project, are also responsible for the Berlin based labels Grow! and Central. Under a long list of names — The Memory Foundation, The Skinless Brothers, Ratio, Maybe and her Boneless Sister — they have released some of the most interesting pages of the European techno history of late 90's. They started their career in the Robert Hood's label M-Plant and the Dan Bell's 7th City before they started their own imprints. The sound of this album is somewhere between their beautiful deep dub techno (the original Glory B sound which we already enjoined in their two previous releases on Grow!) and this very unique and particular view of electro they've showed in some other project. A superb, perfect album of hypnotic deep techno, no matter which rhythm patterns do they use.

**MINIMISE (IRELAND):**

**COSTELLO, DONNACHA: Color Series Blue 12" (MINIMISE 004EP). \$9.00**

"Start of the new Minimise series with two ultra-extended sides full of stoically reduced minimalism. An absolute highlight for 'concept' lovers."

**COSTELLO, DONNACHA: Color Series: Green 12" (MINIMISE 005). \$9.00**

"Donnacha Costello's 'Color Series' continues with the release of *Green*. *Green* blends the tightness of the cologne sound with the echoes and reverbs that one has come to associate with Costello's sound. *Green* comes in two versions, the a-side is lighter but still energetic with more complex drum programming and a noticeable relation to *Blue*, the previous release in the series. The b-side is a strong, direct and ever building groove that just rolls and rolls, ideal on the dancefloor. Again, these tracks are produced with hardware machines and reject the micro/click/software trend, standing in relation to a more classic approach to techno production, which is clearly audible."

**COSTELLO, DONNACHA: Color Series Rubine Red 12" (MINIMISE 006EP). \$9.00**

"Donnacha Costello's Colorseries continues with the release of 'Rubine Red', bringing a tight yet playful a-side and a hands in the air b-side. The a-side recalls Costello's debut album *Growing Up In Public* (Force Inc). The dub element is removed however and in it's place is the early sound of acid house, 303 mixing with 101, trapped in Costello's tight and formalized grid. The b-side maintains links to the a-side but takes the acid reference further, blending Chicago with the early Sheffield bleep sound and the early 90s UK sound with it's repetitive chord hook. Overall, another strong record of trend bucking hardware music."

**COSTELLO, DONNACHA: Color Series Grape 12" (MINIMISE 007EP). \$9.00**

"Donnacha Costello's Colorseries continues with the release of *Grape*. Taking a more relaxed and altogether European look at the American midwest acid sound of the early 90's, Costello explores this territory while stamping it with his own individual style. The a-side presents a solid, sophisticated groove, with clever interaction of elements over a hissy 303 pattern which remains insistent but buried, almost unseen at the heart of the track. The b-side brings the 303 to the front as the track builds steadily until it achieves meltdown."



Overall, an energetic yet tasteful record."

**COSTELLO, DONNACHA: Color Series Pistachio 12" (MINIMISE 008EP). \$9.00**

"Donnacha's Colorseries continues, going deeper into his own unique blend of classic acid house, UK bleep and a contemporary minimalist attitude. Donnacha rejects current trends in techno/house, attempting instead to return to the feelings and sounds that switched him on to this music in the first place. Subtle 303 lines are blended with deep bass and 707/909 percussion in driving arrangements. Picture 200 people at a small basement party at a time when bpm never rose over 130, groove and intensity ruled and people lost themselves and their inhibitions to acid and bleep. The Color series simultaneously belongs to this time and our own."

**COSTELLO, DONNACHA: Color Series Orange 12" (MINIMISE 009EP). \$9.00**

"Donnacha shows no sign of slowing down as the Colorseries continues. Listening to the aside of *Colorseries Orange*, with it's nod to Warp's Artificial Intelligence sound and warm string sounds, one can almost feel the heat on one's back as the summer sun rises above a field in middle England and things start to mellow out. Inside, people continue to party to the b-side. Strings, bleeps, hissy 303 and a bassline deeper than the grand canyon all lock together like one insistent machine pounding forwards, shaking the ground as it goes. Sheer bliss."

**COSTELLO, DONNACHA: Infinite Now 12" (MINIMISE 016EP). \$9.00**

"It's as if clickhouse and the computer revolution had never happened, while the rest were hacking, one man kept on jacking. Sometimes one has to take a step backwards to move forwards. For some time now, Donnacha Costello has been offering an alternative to the palpable entropy of the click, the glitch and the tricky, skippy, flippy rhythms all too common at present. So far, this is the closest he has come to a mission statement, urging us to remember the past and try to imagine an alternative future. With its sublime melody, classic synths and big strings, 'Infinite Now' (Leeds warehouse mix) is a joyful celebration, a wide open, sublime composition, a manufactured memory of a moment on a huge dancefloor when you just couldn't smile any harder. Flip to the b for 'Into Tomorrow' and you can almost feel the heat and smell the sweat of an old school basement party in full swing. This record was too big to be confined to the colorseries and has it's own message to spread, hence its own release outside of the series. Soon to be joined by more extra-series releases. Of course, the title is a reference to the classic 'Ifo' (Leeds warehouse mix) and the spirit of that record and of that time."

**MINISTRY OF SOUND:**

**VA: This is Tech-Pop — 21st Century Electro & New Wave CD (MOSUS 5007 CD). \$17.00**

"What is tech-pop? *This is Tech-Pop - 21st Century Electro and New Wave* is a seminal greatest hits collection for a revolutionary new sound! Featuring Fischerspooner, Soviet, Green Velvet, Felix Da Housecat, and many others — this is one essential collection! Tech-Pop, a hybrid of Techno, Rock, Electronica, House and Pop, is already creating a commotion big enough to have indie shops buzzing about it and clubs around the world playing it exclusively." Artists include: Fischerspooner, Console, Zoot Woman, Tiga & Zynthierus, Soviet, Circ, Green Velvet, Waldorf, Tomcat, Swayzak, Yellow Note vs. Pukka, Golden Boy, Felix Da Housecat, Crossover, FC Kahuna, Selway, Ladytron, Tok Tok vs. Soffy O, Mirwais, FPU.

**MINMAX RECORDS:**

**WOLD, ERLING: A Little Girl Dreams Of Taking The Veil CD (MINMAX 012). \$13.00**

"One of the San Francisco Bay Area's most dynamic composers, Erling Wold has been hailed as 'the Eric Satie of Berkeley surrealist/minimalist electro-artrock' by the *Village Voice*. This chamber opera is based on a Max Ernst 1930s surrealist collage novel, which explores the non-rational but very real world of religious ecstasy and erotic desire. Featuring Bay Area conductor Deirdre McClure and a seven-piece ensemble of flute, clarinet, horn, percussion, piano, viola and cello."

**MINUS (CANADA):**

**HAWTIN, RICHIE: Concept I 96:CD CD (CONCEPT 1). \$14.00**

Debut release on Richie Hawtin (Plastikman)'s new label (replacing the now defunct Plus 87). A CD extract of Hawtin's 1996 monthly 12" series, known as Concept I. Those original 12"s are long gone by now, but featured some of Hawtin's most ultra minimal moments. Perfect, electronic patternization, finally issued on the home listener's format of choice. "This compilation is a reflection of the body of work within those 12 months of development. Only listeners who collected the project during the time of release will be able to see the full picture of Concept I. 96:CD contains one bonus track in addition to previously unreleased movements from the original sessions. This compilation is a continuous mix by Ritchie Hawtin."

**HAWTIN/PETE NAMLOOK, RICHIE: From Within I CD (FW 01). \$13.50**

Reissues of these collaborations; the first 3 volumes of which were originally issued by the Fax label. "The fusion of electronic masters Richie Hawtin and Pete Namlook has set its own course of time and tone. Three chapters of musical departure and introspection have made these three albums some of the most sought after ambient recordings of the last decade. Elements of classical, jazz, atmospheric and world rhythms are all present, brought together by analog and digital synthesis. Hawtin and Namlook are currently planning the fourth and final installment."

**HAWTIN/PETE NAMLOOK, RICHIE: From Within III CD (FW 03). \$13.50**

Third volume is this collaborative series, originally released by the Fax label in 1997; as the original CD length was 54.25 and this one is 78.38, it looks like some bonus material has been added. From the Fax web site about the original release: "It has taken nearly 2 years to get these two composers together again. Richie wanted to wait until the new studio (4 times the size of Klanglabor Frankfurt) was ready for recording. After successful testing with *The Dark Side of the Moog VI* it was time to refine the studio and to use even more of its features. The compositions have been created in the way the AIR recordings of Peter were done. Different parts... all in one take... instead of being compiled later. With this technique all the parts lead perfectly into each other and seem to be all an organic progression of one gentle entity. As this music is another step in Electronic Fusion Music the different styles of Ambient, Jazz, Environmental and Intelligent Electronic music have been combined to what we call 'Silent Intelligence'."

**THEOREM: THX: Experiments In Synchronicity CD (MINUS 10 CD). \$13.50**

Theorem vs. Sutekh, Stewart Walker & Swayzak. "Experiments in Synchronicity" compiles Theorem's THX series of net-based collaborations with like-minded producers of the minimal tech-house massive. Originally released as a collection of 12-inch singles during 2000-2001, the THX project was an experiment borne of technology. With the use of phone Lines, CDRs and FTP uploads, Detroit's Theorem (a.k.a. Dale Lawrence) provided source materials and Swayzak, Stewart Walker and Sutekh tweaked, layered, arranged and produced the end

result. In the case of Swayzak and Walker, new ideas were bounced back to Detroit where Lawrence took over production duties, culminating in even more tracks. While trading (c)licks back-and-forth, Theorem and friends grafted new technotic hybrids rather than simply remixing each other's work. The end result is a fantastic display of risk and restraint. While straddling the line between minimal dub/techno and micro-house, all four collaborators push and pull, allowing each other's fingerprints to firmly embed themselves in the mix."

**NIEDERFLUR: ND4 CD (MINUS 11 CD). \$13.50**

"The Cologne U-Bahn is a 30-track, 100-mile labyrinth that snakes itself through the city and over the Rhine, consuming every neighborhood in its path. The only vehicle capable of traversing its corridors is the low-floor tram or Niederflur. ND4 collects Niederflur's examinations of the depths of this subway system as they sample its natural acoustics, machine manifestations and other sounds indigenous to the platforms of the Teutonic underworld. The duo of Hannes Wenner and Christopher Bleckmann compose human-like, emotive passages from stark field recordings of the U-Bahn while embracing their city's mechanical current. Niederflur rides the rails of rhythm and repetition to a Zen-like, hypnotic effect. Their obsession with movement, precision and efficiency reaches a new height in minimal docu-techno."

**BERICOCHEA, I.A.: A 12" (MINUS 14). \$6.50**

"Tapping warmth from his lifeless machines, the sincere introduction of A delivers Ignacio Bericochea's debut release. Interestingly, Bericochea didn't really attack electronic music until recently. It wasn't long after that Ignacio dropped out of the Physics program at the University of Madrid, bought a computer and began composing his own tiny symphonies in the digital realm. Now he takes his influence from John Coltrane, minimalist composer Erik Satie and Tango king Osvaldo Pugliese, adding to the already complex arrangements of his first release for Minus."

**BERICOCHEA, I.A.: Rojo LP (MINUS 15). \$6.50**

4 track 12" version.

**BERICOCHEA, I.A.: Rojo CD (MINUS 15 CD). \$13.50**

"With *Rojo* (the color red in espanol), his Minus debut, Bericochea gives lifeless machines a sense of humanity, injecting character and warmth into the coolest depths of their binary makeup. Interestingly, Bericochea didn't really attack electronic music until recently. In 1999 a friend turned him onto Richie Hawtin's Concept series and he was immediately taken with its use of intense bass and stereo effects. It wasn't long after that Bericochea dropped out of the Physics program at the University of Madrid, bought a computer and began composing his own tiny symphonies in the digital realm. Now he takes his influence from John Coltrane, minimalist composer Erik Satie and Tango king Osvaldo Pugliese, adding to the already complex arrangements of his first release for Minus. While *Rojo* may be an allusion to Pugliese (his orchestra always left a red carnation on his piano during his blacklisted absence), Bericochea contends that the color refers to the heart and living emotions, those things that deliver far more feeling than any circuit ever could."

**ALGORITMO: Indus EP 12" (MINUS 16). \$6.50**

"New project on Minus from Brooklyn's Algoritmo, aka Ilana Ospina and GoodandEvil. When Ospina moved to New York City to continue DJing and begin producing her own tracks she was introduced to GoodandEvil by a mutual friend, Felix da Housecat. The vibe was instant and the two began producing tracks as Algoritmo almost immediately. Both Ospina and GoodandEvil continue to work in other realms of the NYC art scene. Ospina is the co-founder of Soniccontinuum, an artist collective with a vision based in the futuristic philosophies of Alvin Toffler and intent on delivering audio and visual art in the digital realm. GoodandEvil has recently recorded with Northern State for Sony. In addition, he has two collaborations in the pipeline for the Thirsty Ear label, first with avant pianist extraordinaire Matthew Shipp and the second with a group of Cuban musicians."

**PLASTIKMAN: I Don't Know 12" (MINUS 19). \$6.50**

"Minus is releasing a one-sided special edition 12" single of 'I Don't Know', from the album *Closer*. This track is one of few that did not appear on the original album vinyl edition, found only here as a Minus world exclusive." With etched b-sided.

**PLASTIKMAN: PK 12" (MINUS 2). \$6.50**

"PK was recorded during Hawtin's *Consumed* sessions, taking a dark journey down the sparse and spatial path that gave his Plastikman album *Consumed* such critical acclaim. Produced along a similar axis, PK stretches out to the dancefloor in a beat heavy acidic taste more keen to the likes of his *Sickness* angle."

**RUN STOP RESTORE: Geometry 12" (MINUS 20). \$6.50**

"At a time when national borders are under scrutiny and politics make the loudest noise, Run Stop Restore is in an advantageous position. The duo actually holds dual citizenship. The studio-strong Marc Houle resides in Windsor, Ontario, Canada while Troy Pierce — the DJ of the group and recent Berlin transplant — spent the last few years in Brooklyn, NY. Nonetheless, like happy accidents, creativity is born out of chance meetings, even in Windsor. Their introduction was by a mutual friend (and third member of Run Stop Restore) — now the Berlin-based Magda. Even with the help of technology, living in different cities meant their work took time to come into shape and form. Houle, the analog mastermind, delivered dozens of tracks to Pierce, who then edited, chopped, enhanced, and boiled them down to a select few, putting a more current flair on the production. That's when things really started to get. Musically speaking it's the past more so than the present that has influenced them. Kraftwerk, Human League, Berlin, Bauhaus, and some Baby Ford — it's in there."

**FALSE: Sink the Ship 12" (MINUS 21). \$6.50**

"False — one of the alter egos of Detroit's Matthew Dear, returns to his Canadian stable for a new romp of minimal techno. It seems that even in the view of critical success and a 2003 full of top-notch releases Dear shows no signs of slowing down. 'Sink The Ship' brings his now-established sound and production know-how forward, delivering four brand new tracks of minimal groovy digital funk."

**DJ MINX: A Walk in the Park 12" (MINUS 22). \$6.50**

...with remixes by Matthew Dear & Magda. "Some background...Minx was a key component of the legendary 'Deep Space Radio' weekly program on Detroit's WGPR 107.5 FM. This radio show was headed by the innovators of techno music: 'Magic' Juan Atkins, Kevin Saunderson, Eddie Fowlkes, and Derrick May. Currently she can be heard on the weekly 'Rhythm Gallery,' an afternoon mix show that she co-hosts with Jerry the Cat on CIAM-FM. In December 1996, Minx gave birth to Women on Wax, a collective of lady DJs from the Detroit area that held frequent events to support up-and-coming female talent."

**JONSON, MATHEW: Decompression EP 12" (MINUS 24). \$6.50**

"The irresistible force of 'Decompression' and lofty pulse of 'Ultraviolet Dream' are crafted by Latin-infused rhythms sheared by gripping basslines and synths that swell. Jonson's productions are somewhere in between cosmic house and minimal techno with influences of jazz, fusion and analog electronic music of decades past. His live shows deliver a refreshing

force against a stark laptop set, with Jonson pushing live analog boards, drum machines and effects to the edge, programming, tweaking and reworking his tracks on the fly."

**PLASTIKMAN: Artifakts (BC) 2LP (MINUS 3 LP). \$13.00**

"The last installment of the trilogy of albums started with Sheet One and Musik. Artifakts (BC) is material recorded after Musik and (B)efore (Consumed). With attention to and from the dancefloor, this album delivers classic Plastikman fervor." CD will be on Mute and not carried by us.

**HAWTIN, RICHIE: Decks, EFX & 909 12" (MINUS 4). \$6.50**

A 12" of selected excerpts from the new Hawtin CD-only mix album, Decks, EFX & 909. Artists included in this 17-minute selection are: Grain, Santos Rodriguez, Richard Harvey, Richie Hawtin, Nitzer Ebb, Heiko Laux, Baby Ford & Eon, Savvas Tsatis and Stewart S. Walker.

**ROBOTMAN/FUSE: Hypnofreak/INT 12" (MINUS 7). \$6.50**

Split release between Minus and Plus 8. "The acid?house classic Robotman project resurfaces with a 2001 tune-up by old school believer Steve Bug, known for his Poker Flat releases out of Berlin. 'Hypnofreak' was originally released in 1993 on Definitive by Robotman, a secret alias of Richie Hawtin, well known by the single 'Do Da Doo' which also boasted a Plastikman remix shortly after the original. Steve's version brings up the bass and pulls out the catchy pulse of a melody while adding his own trademark tones. Richie Hawtin pulls one out of the acetate archives reminding us of his Fuse identity from the early-mid 90's. 'NT' was a Detroit-play-only acetate which Rich pulled out for special occasions when DJing his now legendary JAK events in Detroit. It ties in the spatial effects that branched his Fuse sound into Plastikman while sticking the dancefloor with a haunting bassline and drum programming that is impossible to ignore."

**HAWTIN, RICHIE: DE9/Closer To The Edit/Parts 2LP (MINUS 8). \$13.00**

"Minus proudly presents DE9/closer to the edit/parts, compiling 120 different single bar loops (lockgrooves) that Richie created in the studio to assemble his full length CD release of the same title. The project began with over 70 different tracks from some of the world's cutting edge producers and labels, ending up into over 300 loops that Richie then constructed into a 53 minute ride of rhythm and sound. Featuring loops from 2 Dollar Egg, Antiga Prime, Basic Channel, Soul Capsule Productions, Baby Ford & Zip, Blue Train, Carl Craig, Crane A.K., Mike Shannon, David Wulle, Echoplex, Richie Hawtin, Don Disco & Jeremiah, Baby Ford & the Ifach Collective, Decomposed Subsonic, Thomas Brinkmann, M-Core, T.A.C., Blue Train vs Dean De Costa, Narcotic Syntax, MD Jr., Rumenige, Peter F. Spiess, Pantytec, Paperclip People, Philippe Cam, Bodo Elsel, Rework, Plastikman, Rino Cerrone, Roman Flugel, Rhythm & Sound, Sergej Auto, Sikora, Mike Ink, Sutekh, Stewart Walker, Theorem, Jacek Sienkiewicz, Process, and Ricardo Villalobos." [CD version is on Mute]

**HAWTIN, RICHIE: DE9/Closer To The (R)Edit 10" (MINUS 8E). \$6.50**

"For Closer to the (r)edit Richie Hawtin takes elements from the album and further reworks them into a DJ friendly ten inch, featuring pieces from his own previously unreleased track Freek and the Rhythm & Sound classic Range amongst others."

**HAWTIN + STEVE BUG, RICHIE: Low Blow 12" (MINUS 9). \$6.50**

"No strangers to producing and performing a hybrid mix of 'call it what you want' top-notch electronic music, these two deliver up a new collaboration that brings it all together for a dark and cloudy dancefloor with Low Blow. Recorded at Hawtin's studio in winter 2002, Low Blow delves DEEP into a hard house groove backed with a gripping and edgy bassline. Precise rhythms meld into the beat and bass as the occasional weirdness creeps in unexpectedly. Styles of each of their monikers (Plastikman, Steve Bug) can be slightly detected, but something new has developed here that is sure to please."

**NIEDERFLUR: Zollstock 12" (MINUS NDS). \$6.50**

"Number 3 of the Niederflur project from Cologne's Hannes Wenner and Christopher Klos returns, revisiting the land of low-end frequencies. Amongst the familiar throbbing bass, a gentle tick and voice resounds throughout their subway-inspired/sampled soundtrack. Barbarossaplatz is the next stop."

**HAWTIN, RICHIE: Orange 12" (MINUS ORNG). \$6.50**

"Richie Hawtin returns with a dancefloor inspired EP from the deejay's point of view." A deconstruction/tribute to Yellow's track "Oh Yeah". Written by B. Blank, D. Meier, R. Hawtin. Construction and reduction by R. Hawtin.

**THEOREM: Ion CD (TH 5). \$13.50**

"Ion is a compilation of the TH Series from Detroit's Dale Lawrence (aka Theorem), featuring the singles 'Shift', 'Embed', 'Cinder' & 'Fallout', all for the first time on CD. The album compliments a spectrum of melodic and muddy elements in both dancefloor and atmospheric avenues. Ion is Theorem's first full length since his 1996 debut Nano (Plus 8)." Totally classic minimal pulse inspiration, in a league with Hawtin's Consumed-era efforts and contemporary German production.

**THEOREM VS. SUTEKH: 12" (THX 5). \$6.50**

"After a year of silence, the return of the Theorem rings in with a friendship-turn-project with San Francisco's Sutekh. Marking another chapter in tech house expertise, these two leaders of the genre slam samples and moods into one EP, featuring the tracks CANIS (B1) and Mitochondrio (A2). THX5 showcases the range of both producers/performers, thinking and composing for both the head and the dancefloor in unison. Now that a 'minimal sensibility' has crept into so many styles of dance music, it's the addition of emotion and a soulful style that shines in the work of both Theorem and Sutekh."

**MIO RECORDS (ISRAEL):**

**MAGICAL POWER MAKO: Hapmoniyum 5CD BOX (MIO 001). \$120.00**

First release on this Israel-based label that plans to "reissue RIO, psych, avant-guard and progressive masterpieces mainly recorded in the 60's and 70's." Magical Power Mako is the Japanese underground legend who made a batch of amazingly dusted psych LPs for the Japanese Polydor label in the 70s, sometimes referred to in terms of "the Japanese Faust". His first 2 records in particular, the Magical Power debut from 1973 & Super Record from 1975 are as good as it gets. This box reissues the first 5 volumes of the proposed 15 volume Hapmoniyum series that Mako recorded in the early 70s (the Japanese Mom'n'Dad label originally issued these 5 volumes in 1993 as individual CDs; they are still working on getting around to volumes 6-15). The box is in an edition of 500 numbered copies. Five slim-line jewel case CDs packed in a heavy-duty and gorgeous feeling box; with booklet of liner notes (English and Japanese language), photos. Extremely well done overall. "The 5 CD's set named Hapmoniyum was created between 1972 and 1975 in Mako's private studio, while he was working on his second album, Super Record. Hapmoniyum is Mako's best piece recorded in these years. It's composed of a few magnificent ideas and sounds and recorded in a very free atmosphere with friends and colleague musicians. The music Hapmoniyum is offering consists of progressive rock, psychedelic, avant-garde & experimental sounds. Hapmoniyum box set number one is the first part of a trilogy of pure experiments that has mostly never been published. The 5 CDs contained in this box were released in a very limited edition in 1993, then becoming unavailable. This new re-sale edition of Hapmoniyum is printed as set

number one, planned to be followed by two additional boxes: number Two and Three. Each set will include five CD's. Set number one is composed of parts one to five. Each part is included in one CD with one long piece edited by Mako himself, sound engineered by Naohiro Ukawa. We are very proud and pleased to release this masterpiece in MIO records."

**BEGNAGRAD: Begnagrad CD (MIO 006). \$15.00**

"Begnagrad was a group from the former Yugoslavia that released their only album in 1983. Considered one of the best albums to come out of eastern Europe, this reissue includes several live bonus tracks and a 20+ minute MPEG video of the group in concert in the early '80s that's never been seen; the record has also been meticulously remastered and sounds phenomenal. RIO-influences, Balkan folk, and electric rock combine with humor & sadness in wild compositions that are completely unique. Accordion, melodica, keyboards, clarinet, sagra, baritone sax, ocarina, whistling, voice, bass, mandolin, screaming, drums, violin, conga, percussion, tiny instruments, and guitar."

**KRAUSE, SCHMUEL: A Criminal Record CD (MIO 007). \$16.00**

"A slab of rock/psych/garage/improvisation, a lost monster from 1970. A well-known singer in Israel, Krause resided for several years in an asylum. He recorded many of Israel's classic popular songs, beginning with the Ofarim Trio and later High Windows (in 1967), Israel's best-known folk-rock band, that released Israel's first pop record. His Cape of the Big Hope was released in 1969, with musicians who appear on Danny Ben Israel's Bullshit 3 1/4 (MIO Records). In 1970, some problems with the law landed him in jail. He managed to get his guitar, and composed the songs for A Criminal Record. On a 48-hour furlough, he sped to record these tunes with session musicians; this hurried recording session gives the album a 'live' feel. Only 300 copies of A Criminal Record were distributed. It has become the most sought-after album ever made in Israel, an unavailable gem for collectors all over the world. 40 minutes. No bonus tracks were recorded, and no pictures of the sessions exist. Krause continues to write and record."

**BESOMBES, PHILIPPE: Libra CD (MIO 008). \$15.00**

"A chemist by training, Philippe Besombes was engaged in the French avant-garde music scene from the early 1970s. Abandoning his doctoral degree for his groundbreaking work with new electronics in a variety of musical contexts, he supported himself through the seventies creating and composing the sounds for theater and ballet. Besombes was also well-known as an audio engineer in the French contemporary concert scene. Perhaps best known for his group Hydravion, Besombes still records and releases music at his studio in Versailles. Conceived as the soundtrack (and, in fact, the ONLY sound in the movie) for the avant-garde film Libra, the music on this 1973 album ranges in style from electronic pop mixed with music concrete ala Parmegiani/Henry to psychedelic exercises, progressive rock, sitar raga, and fusion. By including a mix of rock musicians and electronic treatments, Besombes was a pioneer in a very new way of working. Bonus tracks will include three cuts from the Libra sessions that have never been released, and a lengthy, experimental minimalist prepared-piano composition will also be included. From the Nurse With Wound list. Libra is the first in a trilogy of Besombes's albums MIO will release."

**FLAMEN DIALIS: Symptome-Dei CD (MIO 014). \$15.00**

"After releasing a 45 in England in 1971 as the Yecta Plus Band (a trio, with guitars, vocals, and keyboards) Didier Le Gallic formed Flamen Dials in 1976. They recorded a 7" that was released in 1978. The basic components for their following masterpiece are evident on this short release. For their 1979 LP Symptome Dei, a number of players, vocalists, and instruments were added, and the band's sound became much richer and dense. The music developed an otherworldly atmosphere combined with child-like melodies composed around sequences of unearthly themes and solemn chanting, whispers, and injections of flute, bombarde (a twin-reed precursor of the oboe) and vibraphone to weave a sound that is both disquieting and dreamy. Yet with the next breath, the atmosphere can turn both heavy and strangely familiar. Layers of Mellotron and airy keyboard sonorities further underscore the music's dramatic tensions. Elements of this recording call to mind Franco Battiato's Fetus and Pollution and the vocal exercises share similarities with the French group Magma, although Flamen Dials are certainly unique for their impressionist cosmic music and a powerful dramatic intensity. Completely unavailable for decades, this reissue includes the group's first 45 as bonus tracks. These two releases represent the group's entire body of work."

**BEN-ISRAEL, DANNY: Bullshit 3.1/4 CD (MIO 016). \$15.00**

"Very little is known about Danny Ben-Israel, as his career never really took off in Israel and he left the country in the early 70's. By 1969 Ben Israel met the 'Israeli Jimi Hendrix', an aspiring young guitar virtuoso called Shlomo Mizrahi who led a power trio called Ha'Bama Ha'Hashmalit (The electric Stage). Mizrahi inspired Ben-Israel and together they recorded a Psychedelic masterpiece of an album Bullshit 3.1/4 which was released on small and unknown label. This is revolutionary ground breaking album which since his release in 1970 until this very day is largely unknown, however the few people who know this gem consider it to be one of the greatest Psych albums of all times and original vinyl copies of this album change hands for hundreds of dollars these days. The music itself mixes psych and avant-garde, full of fuzzed out and distorted guitars, studio effects, tape loops, tone generators etc. Ben-Israel sings, a scream, murmurs, whispers and moans throughout all of the tracks, he sings as if his life was depended on it and manages to convince he is sincere. His vocals are often doubled and used as an instrument like Tim Buckley, Alan, Sorrenti, Robert Wyatt and Peter Hammill, but in a totally twisted manner. The whole album sounds like a big acid trip, sometimes nightmarish, sometimes more optimistic. Mizrahi's guitar playing is fantastic and very inventive and loaded with fuzz and distortion effects. But what is most amazing about this album is the amount of fresh ideas and innovation reflected in the production of this album. Ben-Israel is rumored to spend countless hours in the studio polishing every sound and experimenting with every knob on the mixing desk, the result is sometimes very spacey or very heavy almost industrial sounding. One of the most important Israeli (and psych) albums ever, most psych fans know the Churchill's which is a great band, all I can say is that Ben-Israel's album surpassed them and it should be discovered by other people as well, it deserves it. A psychedelic Monster LP which can compete easily with the likes of: White Noise, 50 Foot Hose, The Churchill's, Spoils Of War."

**KYRIE ELEISON: The Complete Kyrie Eleison Box Set 3CD (MIO 017/9). \$48.00**

"Kyrie Eleison is an Austrian band that existed between 1974 to 1979 and then turned to become Indigo. The music Kyrie Eleison seemed to be most inspired by is Trespass, Nursery Crime and Foxtrot and those records represents in my opinion the best period of Genesis. The 3CD boxed set includes the band's known album The Fountain Beyond the Sunrise from 1977, including a studio demo recording track from 1978, another album that was released only on CD in 1994 called The Blind Windows Suite, which includes the band's initial demo sessions (1974-1975) recordings, and a third CD containing a live show in Vienna from 1975 which includes even more unreleased material. Also, the box set includes a prestige 36-page booklet. The music of Kyrie Eleison is categorised as symphonic prog where classical influences are strong. The band opened for bands like Van Der Graaf, Amon Düül, Eela

Craig, Colosseum etc. They toured several times through Austria with their concept of a 'Symphonic Rock Theater'. Mainly the long concept stories of the Fountain recordings are very strong with Genesis influence, not at least caused by the very P. Gabriel-similar sounding voice of the singer and Banks-like keyboards."

**ATMOSPHERA: *The Lady Of Shalott* 2CD (MIO 020/1). \$22.00**

"A progressive rock band from Israel, Music recorded 1977. Legendary Unknown Yes-like long pieces. CD #2 features also VCD tracks along with 80's works which are more experimental and some radio performances by the band."

**DECIBEL: *Fiat Laux (Complete Recordings 1977-2000)* 3CD (MIO 022/4). \$50.00**

"A Chamber/Experimental/RIO & Progressive rock band from Mexico. The band started in 1974 as a trio and then they became a sextet. The band were influenced by European acts like Magma, Faust, Henry Cow and also by Avant-Garde composers like Pierre Henry, Kagel, Stockhausen. In 1978 they recorded their masterpiece 'El Poeta Del Ruido' which is considered by many as a Masterpiece. They evolved then into Nazca and only in the 90's formed back. The box set features a 28 pages booklet in a thick carton box with three CD's (Each more than 74 minutes). CD #1 is made from the 70's and featured for the 1st time the complete unedited 'El Poeta Del Ruido', Unreleased UNAM sessions which one of them was on the ReR sampler and never on CD plus the 1st RIO Festival live performance. CD #2 features the 90's material including the bands favorite improvised album Furtuna Virilis and other unreleased material. CD #3 is a new live performance of new material never on CD and with great interest plus 30 minutes if Archives from the 1977-1978."

**COHEN-SOLAL, JEAN: *Flute Libres & Captain Tarthopom* CD (MIO 025). \$17.00**

"Jean Cohen Solal is a professional musician which majors are the Flute & Double Bass. In 1971, Jean released his first solo album Flute Libres and in 1973 Captain Tarthopom. Those two albums are considered as masterpieces among Progressive Rock collectors all over the world. The first album is build from three short compositions in side A which are really interesting and catchy in a way. Those includes great Bass lines and Hammond organ riffs while Jean is blowing the flute apart. The album includes also an Indian Raga (Sitar/Tabla & Flute) which is really one of the most exciting meetings between East & West cultures. Side B of this album is a 17 minutes epic which is pure research of sounds where Jean is experimenting in a way which sounds like early Tangerine Dream & Ash Ra Temple only not as electronic. Jean had it's own style with the flute which was a mix between classical and Jazz to Avant-Garde. His method consists among others the use of multiple tracks for different flutes and also the added value of effects like distortion/wha wha etc.... He also played the double bass in a very unique way which took his music into more dark territories. Captain Tarthopom, his most sought after LP was released in 1973. If we need to describe it in short then the best would be to say that this album is like a mix between Pink Floyd (Ummagumma era), Magma & Focus (Or J.Tull). This was wrapped with great sense of humor and a massive production with fantastic guest musicians. Jean Cohen-Solal is a name which you can find in the famous Nurse With Wound list and it fits their as best as possible."

**BIRGE GORGE SHIROC: *Defense De CD/DVD (MIO 026/7). \$30.00***

2 discs, one CD, one DVD. First ever reissue of this cult album from 1975, on the famous Nurse With Wound list! "Jean-Jacques Birge and Francis Gorge began to play together in 1970 and produced the first rock concert of their high school, at Lycée Claude Bernard in Paris. Gorge was composing the music and playing the guitar, Birge was writing the words and singing."

Defense de was their first album, before founding Un Drame Musical Instantané, in 1976, with Bernard Vitet. Two bonus tracks were intended to be index 2 and 4 before Birge and Gorge met Shiroc a few weeks later. These two tracks were replaced with new tracks recorded with Shiroc and so they were forgotten until today.

The four initial pieces were recorded in the family apartment of Sébastien Bernard, a free jazz producer, where his father kept a lot of beautiful instruments (a pipe organ, an electric piano, a xylophone, a cello, etc.) and a 8-track tape recorder. Antoine Duvernet, another schoolmate who was playing with Urban Sax at that time, passed by on a sunny afternoon and added the tenor sax parts. The two new pieces with Shiroc and Bucchi were recorded live in studio four months later. During the following year, Birge and Gorge played a lot of concerts as a trio with Shiroc, and sometimes as a quartet with Gilles Rollet (also on percussion). All their repertoire was recorded and it will be included on the DVD as 'June Sessions' (Over 6 hours of music). Over the years, the LP Defense de became a cult object people would buy a fortune, as well as appearing on the Nurse With Wound famous holly recordings list. So we are very pleased to have it finally available as a CD, specially with the four previously un-issued bonus tracks which were discovered recently in the Drame's archives. The band took it from this point to become Un Drame Musical Instantané. Un D.M.I (in short) who is considered to be one of the top avant-garde / experimental acts ever to emerge from France and the entire world as well.

The audio CD will include the complete Defense De LP plus 4 bonus tracks (approx 80 minutes of music in total). The DVD will include the experimental movie La Nuit Du Phoque made by Jean-Jacques Birge and Bernard Mollaret in 1974. The movie is a mix between avant-garde French movie and experimental ambience which takes the viewer back in time to 1974. The second part of the DVD will include 'June Sessions' which are very long pieces made by the trio (or quartet at times). Total of about 7 hours of music and 40 minutes movie in a double CD & DVD set."

**MR. TOAD: *Trench Art* CD (MIO 028). \$17.00**

"The Israeli band Mr. Toad was formed by Maor Arbitman and Shimry Mesica in 1998. The band started its way named 'Katross'. All the musicians are mostly classical trained. The lyrics written in English while the music was characterized as British folk-rock reminding of Nick Drake, Gryphon, After Crying and Fairport Convention. The band decided to try and combine baroque reminiscence along with the original material. For that matter Dana Eizen, a baroque flute player came along. With Dana's arrival and her McDonalds like flute playing, the group established it's music as progressive rock in the early King Crimson spirit. The music material was rearranged and the band started recording it's debut album. The musical substance in the album Trench Art included along with the progressive basis classical music and jazz influences. The best references to compare the band are: Early King Crimson, Celeste, Lalo Schiffrin, Gryphon, After Crying but Mr.Toad is not a clone but truly unique."

**MOSAIC: *Ultimatum* CD (MIO 029). \$15.00**

"A lost jewel in the crown of the French underground. Mosaic made this, their only album, in 1978. You'll hear similarities to Zeuhl bands, Hatfield and the North, King Crimson, National Health. The music is mostly instrumental fusion/progressive performed on acoustic and electric guitars, synths, cello, double bass, electric bass, keyboards, drums and percussion. This reissue includes their 1977 demo tape Cuvée 77 and two additional bonus tracks."

**PLATINA, THE: *The Girl with the Flaxen Hair* CD (MIO 030). \$15.00**

"A popular jazz group (think Perigeo, Dedalus, Wolfgang Dauner, ECM) who's members were Israel's biggest names in jazz, The Girl with the Flaxen Hair (1976) was The Platina's third album (recorded two years after their Newport Jazz Festival appearance). Unreleased

until now, this 78-minute disk has the original mix-downs from the master tapes, live versions of the lost masters, and additional bonus tracks. Their best effort, the CD was released for a memorial concert for wind player & leader Roman Kunsman (1941-2002). Energetic, well-played, yet pastoral fusion. With their pianos (Fender Rhodes & acoustic), flute and wordless female vocals, Platina sound most like the mid-70's work of Hubert Laws on CTI. Fans of Kornet, Finnforest and Camel should like this."

**MISC:**

**COMUS: *First Utterance* LP (COMUS LP). \$10.00**

Fairly lame b&w no-label boot reissue of this British '71 acid-folk piece. We have a couple of copies for whatever reason, sorry.

**DOC WOR MIRRAN: *Gravy Slam* LP (EMPTY 134). \$10.00**  
1991 LP.

**MISPLACED MUSIC (UK):**

**HOOD: *Singles Compiled* 2CD (MM 101CD). \$16.00**

"68 tracks/101.35 minutes. A long overdue retreat through the profusion of long gone singles issued by Hood between 1995 and 1998. Containing records that originally came out on labels like Earworm, 555, Love Train, Happy Go Lucky, Orgasm and Rocket Racer, this limited double CD compilation also boasts 15 unreleased tracks and an 8 page colour booklet with liner notes from the band. The music here shows Hood's songwriting veering wildly between lo-fi pop gems, avant noise, electro/acoustic experiments and the drawn out majestic post rock that preceded last years universally well received Cold House album."

**HOOD: *Compilations 1995-2002* CD (MM 102CD). \$15.00**

"20 tracks/ 66 minutes. Released concurrently with Singles Compiled, Compilations 1995-2002 is a round up of rare and impossible to find tracks issued on compilations and split singles. This really is a treasure trove of lost classics covering all eras of the bands development from the scratchy lo-fi beginnings to the more recent genre-disregarding highly acclaimed work on Domino. Hood remain one of the UK's most interesting and isolationist bands forging a fascinating if willfully idiosyncratic career path."

**MISTER BONGO (UK):**

**ARAKATUBA: *Brazilian Explosion* CD (MRB CD006). \$20.00**

"Essentially an album-project by this Brazilian percussion group that combines traditional batucada instrumentation with club fare programmed by outside producers. So it's more like a remix of a record that never came out...I suppose. Skint-label darlings The Ballistic Brothers forgo their normal arena-big-beat posturings to deliver a nicely styled tweak of the original 24-track parts. Pork label mainstays Fila Brasilia main the original audio a bit to produce a rather hazy anthem caned to birth a 'a drug-induced delirium state.' Great. Other third-party acts include Faze Action and 'weird-house exponent' Box Saga. A bit 'mersh perhaps... But nonetheless an authentic foray into pan-cultural experimentalism (it's everything these days...). Crowd-Pleasing." — Hrvatski. Limited stock.

**MISTER E:**

**GILES, GILES AND FRIPP: *Brondesbury Tapes (1968)* CD (MRE 001CD). \$14.00**

"Important document of the origins of King Crimson — the historic, lost 'heavy sequel' to The Cheerful Insanity of... Unbelievably pristine 'bedroom' recordings from 1968 by Robert Fripp's group with the Giles Brothers. Also features King Crimson founding member Ian McDonald, along with Fairport Convention's pre-Sandy Denny vocalist, Judy Dyle. Intricate like King Crimson, with a wicked pop sensibility — if Crimson was the butterfly, GG&F were the caterpillar. This is the first time that these recordings have been available on CD. They've been digitally remastered and incorporate previously unreleased material. Sleeve notes by Peter Giles are highly detailed and feature previously unpublished photographs."

**FLYING LIZARDS, THE: *Secret Dub Life Of...* CD (MRE 002 CD). \$14.00**

"The source tapes for this CD were recorded in Jamaica by Jah Lloyd (aka Patrick Francis) as part of a series he made for Virgin Records' Front Line label. The original players of this music remain unidentified. Jah Lloyd used various combinations of musicians but did not include who played on which tracks. In the late '70s the original tapes were not released and were offered to The Flying Lizards' David Cunningham with the suggestion that he remix the music. Cunningham accepted the project, expecting lots of time in one of Virgin's studios to play with the music and the equipment, only to be presented with a mono master tape, which forced him to invent (or perhaps re-invent) techniques of editing, looping, filtering and subtraction to deal with unremixable mono material (these were the days before samplers). This very quirky, ambient dub record will remind listeners of some of Lee 'Scratch' Perry's earlier albums (reggae / dub beats with samples and sounds buried deep in the mix), mixed with the low-tech tape butchery of Perry and Kingsley's early proto-sampling work."

**ALLEN, DAEVID: *Gentle Genie* CD (MRE 005CD). \$15.00**

"Daavid Allen's acid folk vibration. Previously unreleased compilation with new artwork. The songs on Gentle Genie all come from 1985-2000 and are the best of the period's acoustic songs. The album is the companion to Dreaming A Dream and has been remastered for release."

**GONG: *Acid Motherhood* CD (MRE 004CD). \$15.00**

"When the standard-bearers of 21st Century psychedelic Acid Mothers Temple merge with experimental originators like the maverick Anglo/French collective Gong, it's total music — post-industrial nu-psychodelia at its most intense and beguiling. Gong return to the creative fire once more — to be reborn. From the crucible comes the glorious chaos that had to happen. In February 2003, Kawabata Makoto and Cotton Casino (both of Acid Mothers Temple), with guitarist Josh Pollock (of University of Errors) joined Gong originators Daavid Allen and Gilli Smyth, plus drummer-son Orlando Allen and Indonesian bassist Dharmawan Bradbridge in Byron Bay, Australia, to record a new Gong CD together — an album is like no other in the band's 35-year history. For the first time there are three wildly different guitarists, no sax and, on half the tracks, no bass player."

**MITEK (SWEDEN):**

**VA: *Reslab* CD (MITEK 0200). \$13.00**

Exclusive tracks from: Andreas Tilliander, Grecl, Silent Comfort & Mikael Stavöstrand. "Mitek presents four Swedish artists in the field of experimental electronica, ranging from abstract soundscapes to minimal dub-techno. Swedish electronic musicians are in most cases wellknown internationally but usually totally unknown in their home country, hopefully this situation will change at a time as now when theres a whole bunch of talented young artists coming up in the daylight, releasing albums all over the world. The Reslab CD is just a pick of a few of these artist, and I'm sure that soon the world will notice and appreciate the whole spectra of new electronic music from Sweden. Andreas Tilliander: should be known



by most people by now, after a hectic last year with albums on Komplott as Komp (*Vena LP*), and on Raster-Noton as Mokira (*Cliphop CD*). And his new and highly acclaimed album under his real name on Mille Plateaux (*ljud*). We're sure you will hear a lot from this guy's soft and groovy 'clickmusic' in the future, on *Reslab* he presents a different approach than usual, and the result is a hypnotic dub-tech groove. Gred: young newcomer from north of Sweden (Östersund), groovy and harmonic dub-tech. Silent Comfort: aka Bauri, Deltideskapism & Mirjam Och Stalakiten, always active artist with releases on City Center Offices, Saundart (his own label) as well on the *Clicks & Cuts 2* compilation on Mille Plateaux. Silent Comfort explores the dubby fields within electronica. Mikael Stavöstrand: always active, with recent releases on Force Inc. (*Reduce*) + various compilations. Always searching for new ways of expression, the tracks on *Reslab* goes thru hypnotic grooves and harmonies, but still on the edge with sharp and crackling sounds, this mixture creates deep atmospheric soundscapes."

**BERTHLING, ANDREAS: *Tiny Little White Ones (Like Handfuls Of Salt)* CD (MITEK 03). \$15.00**

"Andreas Berthling, also is part of the new Swedish digital artists scene. He holds majors in intermedia arts at the Arts Academy of Trondheim, Norway. Berthling is working with long-time electronic music experimenter Kim Cascone, who also released on Fällt and other musicians such as John Butcher, Kaffe Matthews, Leif Brush, Toshimaru Nakamura, TV Pow, Sony Mao, Needle, Spunk. He developed a quite unique style focusing on the exploration of the soundscape in disregard to its source. Soundbytes are cracked down until only single bits remain. Their arrangements invoke the impression of reengineered data structure rendered audible in a sonic range between super high and ultra low sinewaves. Documentations can be found on Staalplaat, Boxmedia, Microwave, Anechoic, Betabodega, Fällt."

**FOLIE: *Misspass* CD (MITEK 04). \$15.00**

"Mitek is proud to present an other excellent electronica artist from the hotbed of Hälslehom (south of Sweden), the town who also brought us Andreas Tilliander. Folie is electronica mastermind Stefan Thor, he brings us 12 chilling tracks of cut/up beats, swirling melodies and harmonic washes of 'noise'. All together makes this work to stand out with it's warm and harmonic textures. Folie has also just been signed to Swedish techhouse guru Håkan Lidbo's publishing company (container) to bring him more fame and glory."

**LIDBO, HAKAN: *6/10/60* CD (MITEK 05). \$15.00**

"One of the big names within the Swedish techno-house scene, maybe a surprise to find him on Mitek, but nevertheless this is an exciting recording of music which suites Mitek's profile and concept well. Lidbo explores the sounds and moods with brilliant technical skill with fresh ideas, which proves that he is one of the essential Swedish producers within the electronic music scene. 60 min. of pure and minimal tech-funk were Lidbo twists and bends ideas and sounds into an exciting and tickling flow of minimal groovy tunes, shuffling, developing constantly, carefully organised and arranged. swinging and shifting delicately within its micro-movements, stripped down to funky four to the floor grooves, fine sculptured with the cleverest delicacy .... this is for sure a different side of one of Sweden's most well known producers, with over a hundred of releases so far. And remixes for artists such as Fatboy Slim, Ashley Beedle, Lisa Shaw, Si Begg, Reset, Mikael Stavöstrand, Vladislav Delay, Midfield General and Truant. Also working with Yello on their new album .. to mention a few. *6/10/60* explores new ideas of producing minimal electronic music, with its mixture of techno, funk and electronica a step further with its incorporation of groovy baselines and clever rhythms."

**VA: *Mitek: Process* CD (MITEK 13 CD). \$16.00**

"Mitek continues to present a wide range of clever electronic music, with *Mitek: Process*, 13 tracks of the most talented and interesting contemporary artists from Sweden. *Mitek: Process*, comes from the idea of bringing the Mitek related artists closer, to get a possibility to 'collaborate' and to inspire each other. The artists worked from a soundbank of whom all the artists contributed sounds. We did not felt that the concept should be restraining the artists to such as following specific rules; instead it was a possibility to share and use each others unique sound styles. We think the result speaks clear, each artist have approach the task with open mind, and still you have his or her special sound. Like Sophie Rimhedens catchy 'Wild at Heart', or Martin Jarls up-tempo tech hybrid 'Sound & Computer'. The same base, but very different result, each unique to the artist." Artists: Son of Clay, Johan Fotmeijer, Sophie Rimheden, Folie, Andreas Tilliander, Dwayne Sodahberk, Pfefferbauer, Minimalistic Sweden, Hakan Lidbo, Johan Skugge, Mikael Stavöstrand, Martin Jarl, Vita.

#### MIXER (NETHERLANDS):

**AGF: *DelayOnMyPillow 3"* CD (MIXER CD03). \$12.00**

"Over the past few years AGF has been critically well acclaimed for her poetry-based music and soundworks. Sound and speech have melted into one unique entity. The delicacy and intimacy AGF displays in her work knows very little equals in today's electronic and digital musics. *delayOnMyPillow* is no exception and simply is a great piece. Stichting Mixer is very proud to release this excellent work of integration of the human touch in the clinical digital domain of sound."

**MARCHETTI, LIONEL: *L'Incandescence De L'Etoile 3"* CD (MIXER CD04). \$12.00**

"A Musique Concrète piece based on the everlasting universal (re)cycle. It is it's own modulator, oscillating at immense speed, almost standing still. The composer has interpreted and given an auditive representation of these cosmic forces, melted together in a solid musical gesture, perpetuated on a little disc. Captured time, but where to next? *L'incandescence de l'étoile* is a great example of the fine craftsmanship of Marchetti; it's been composed up to it's most delicate detail, with a great feeling for suspense and time-elapse. As any process, the piece travels through several stages, to end up at it's beginning again."

**WRIKKEN: *8ste Mixer Door 7"* (MIXER7 03). \$8.50**

"Wrikkien is a collaboration between Dutchmen Joris van Perlo and Ivo Bol. The combination of electronics and their former acoustic instruments, or rather the electronic re-interpretation of those, is like a red-line through their work. Although not recognisable as such, the sound of Wrikkien is based on sampling and distilling their acoustic recordings, which are manipulated over and over. You could say they use/sample the real-time accessibility and behaviour of these instruments, rather than the sound of them. The result is a divers mix in sound and atmosphere. Limited edition of 200 copies."

**RECHENZENTRUM: *Negende Mixer - Schulerblatt 7"* (MIXER7 04). \$11.00**

"Schulerblatt" continues in this approach but sounds in no such way as their previous works. It displays an atmosphere in which an almost contradictory use of digital clippings and warm, flowing record-samples, become one and interact. It allows even a reversed night-club singer to go hand in hand with today's plug-in army, speaking a language which is not demonic at all, on the contrary. Limited edition of 300 copies."

**COLLEY, JOE: *Twaalfde Mixer, 8 Phased Loops 2X7"* (MIXER7 06/7). \$15.00**

"Joe Colley has been producing sound and initiating related projects for some time now. To

some known as Crawl Unit, he has been working under his given name more and more over the past few years. Colley makes music, builds installations, works with video-artists, dancers and prisoners. *Twaalfde Mixer - 8 phased loops* is really not much more than that, but not much less either. This title is the unpretentiousness itself, showing you the simple fade-in, crossfade and fade-out of eight loops, each layered in four loops, four sides, two loops per side to make eight again. These tracks shift around and take on many faces despite their mantronic behaviour. Tiny discrepancies between loopingpoints make them stumble, spin around, velocitate, build-up, break down and start all over again. They display the very simple but rich idea of repetition and phase-shifting very well. The minimalist idea of using many sources which lay very close to each other both in tone as well as in body, can be found here as well. Maybe not so much in appearance but most surely in the way these tracks were made. The composition in them, was created through friction between several layers, given a certain time. Neither beginning nor end are that important, what happens in between is and that is what is captured by the composer. Luckily these tracks don't stick and die at this old and strong concept, but go further and turn out to be energetic and fascinating pieces of music. All four have a propelling drive in them, at times purely rhythmical even, as well as a steady, calm and almost droney undertone."

**THU20: *Live In Groningen* CD (MIXERCD 02). \$18.00**

"Dutch electro-acoustic ensemble Thu20 is the co-operation between Roel Meelkop, Peter Duimelinks, Sjap van Bussel and los Smolders. *Live in Groningen* is an edited version of a performance they did during the Casa Electronica festival high up north in the Netherlands. The hearplay-like character of their set/ music is very much imaginative and holds a lot of reminding — but not recognisable — elements. It's almost as if a parallel world of sound is created, making the one it refers to as estranged as well. The sound of THU20 is a multi-layered whole, compiled of many smaller and bigger happenings, going through the complete range of audible sound and using it in many different ways. From highly digital to dusty acoustics, from very calm to disturbingly hectic. One moment all happens together, a spare moment later there is not much more left than a basic building block. It is exactly this tension and variation which keeps you tuned and fascinated. The way basic elements like repetition, tonal differences and time-elapse are used is truly original and surprising."

**KÖHN/PIMMON: *Zesde Mixer LP* (MIXERLP 01). \$12.00**

"Mixer invited Belgium artist Köhn and Australian Pimmon for a split LP release. Both artists have a strong melodious and harmonic sound, though both with a very personal twist. Pimmon's more recent works show wide stretched sound-streams, freshened with little sharp elements floating around. His side on this split-LP is made up from 4 tracks, showing his desire for reduction. These tracks are among his most minimal work, consisting of not much more than a few chords, strings and occasional melodies. Köhn's answer to contemporary glitch culture can be heard in the first 2 tracks, although there's too many musical elements surrounding to make any mix-up while tracking down the artist responsible. Microscopic fragments in a wide range of high and low-end sound, arranged to build strong rhythms and adding a lot of groove... glitch as a source, not as a goal. *Zesde Mixer* is a split LP vinyl release in an edition of 500 copies."

**DE WAARD & ROEL MEELKOP, FRANS: *Elfde Mixer LP* (MIXERLP 02). \$13.00**

"*Elfde Mixer* is compiled of material taken from the Kapotte Muziek USA tour back in 1993. Both musicians have a lot of experience in several musical projects and therefore with different ways of working. Their versatility is clearly to be recognised in their work. The use of sounds, compositional choices and aesthetic display is one of clear decisions and conviction. Both pieces are minimal in the sense that there are no decorating elements. On the other hand both composers don't scare back of completely opposite choices in process and sound-use and take their 'concept' as binding as they prefer to. Hardly to be called minimal, more the opposite... Scanning through all surrounding possibilities they create their own, unique (and minimal!) universe. This universe is mostly dark, relatively empty and rather strange... It shares characteristics of soundscape-music, but what is it we hear? Is it concrete music, synthesized sound, or...? Exactly, it has a puzzling alienated form of it's own. The focus lays very much with the raw appearance of sound and interaction between elements. It shows clear composition; the patience in build-ups, the abruptness of cuttings and the interaction between layers and parts is delicate but strong. In this case, less is definitely more."

#### MNW (SWEDEN):

**ARBETE & FRITID: *Arbete & Fritid* CD (MNW 039CD). \$15.00**

First reissue of this legendary Swedish band from the early 70's; this was their third album (first for MNW, prev. 2 were for Sonet), originally issued in 1973. Arbete & Fritid were very much in the Silence-label underground style, comparable to Träd Gräs och Stenar (with whom they shared some bandmembers). Nice looking reissue (with a rare bonus track), only downside is that the considerable liner notes are in Swedish only! "Arbete & Fritid was formed in 1969 and was for ten years an ever-changing band that explored all types of musical directions but with a solid folk music base. The band frequently changed members with cellist and composer Ove Karlsson being the exception. The musicians teaming up in Arbete & Fritid all had a experimental jazz background but were also inspired by avant-garde minimalist composers such as John Cage, Terry Riley and LaMonte Young. But it was the newly awaken interest in Nordic folk music traditions that got the band started in 1969 and it was the bands unique blend of folk music, jazz, rock and avant-garde experiments that made them one of the truly unique bands in the early 70's, long before anyone heard of world music. Arbete & Fritid was one of the most appreciated live acts during the 70's, maybe because you never knew what the concerts were going to be like. It could start off as a rock concert, as a meditative Indian concert, as a vital folk music gig or as an avant-garde jazz night — and before it was all ended you could be sure to have all your preconceptions turned around. These concerts would many times also include some half-crazy vocal tracks, in dadaist tradition. Arbete & Fritid have inspired many other artists to experiment with Nordic folk music and with the nearly 1000 concerts they played they opened a lot of people's minds for music without boundaries. Many of the lengthy jams that made up their gigs were never transformed into records. This album was recorded in Vaxholm in 1973. This CD reissue includes a bonus track 'Östpusten-Västpusten', that was recorded by the Swedish National Radio in 1972."

**ARCHIMEDES BADKAR: *Tré* CD (MNW 078CD). \$17.00**

"Archimedes Badkar 'Archimedes' Bathtub' was a Swedish group formed by percussionist/pianist/composer Per Tjernberg that existed between 1972 -1980, recording four LPs (including a 2 LP set) that has since achieved cult status in several camps. 'World Music' was not yet a household term, but for once that description seems perfect for what Archimedes Badkar must definitely be regarded as one of the pioneering bands. Several of the members had travelled and studied music in North and South India, Morocco, Mali, Ghana and other countries, and several of them were well educated in the languages of jazz and contemporary music. What still seems unique and fascinating about this band is that there seemed to be no limits in terms of musical styles and instrumentation : in live performances and on

recordings they would transform themselves from a Greek village orchestra to an african thumb-piano duo to a wild horn-driven jazz-combo to a Indian ensemble with sarod, santoor, tablas and the works but with electric bass taking the lead... this might not seem entirely sensational today, but think again — this was thirty years ago. The late Don Cherry, who some claim actually invented the term 'World Music', was residing in Sweden at the time and was a very important influence on Archimedes Badkar. Tre is, as it's title implies, Archimedes Badkar's third album, extended for this first-ever CD-release with five bonus tracks from the second album and 'Bado Kidogo' (a collaboration with members from Tanzanian pop band Afro 70 with whom the group toured as a big band in the summer of 1978). "Archimedes Badkar will always remind me of easy times, the joy of discovering something new and making it sound easy to do". — from Jim O'Rourke's liner notes.

**MO'WAX (UK):****DJ SHADOW: *Introducing 2LP* (MW 059 LP). \$28.00**

Official reissue. "UK vinyl version of the debut album (from 1996) that introduced America proper to the 'Mo' Wax Sound" some time ago. Years in the making, probably the single most important collection of hip-hop/something-else crossover to hit any shelf. An instant classic." —Hrvatski

**MONEY MARK: *Hand In Your Head* CD (MW 066 CD). \$9.00**

"Money Mark is well known as the keyboard player with the Beastie Boys, both in the studio and on tour. 'Hand In Your Head' is the result of a collaboration with Russell Simmons (Jon Spencer Blues Explosion) and Sean Lennon. This single represents a departure from Mark's usual experimental lo-fi obscura — it's a very accessible, structured pop song." Also features a Dust Brothers remix of "Cry" +1 track.

**MONEY MARK: *Maybe I'm Dead* CD (MW 089 CD1). \$9.00**

The remixes are split up over 2 separate CD singles (which come as shaped discs, MM in "action"). CD1 has the original track, Dust Brothers remix and Underdog remix.

**MONEY MARK: *Maybe I'm Dead* CD (MW 089 CD2). \$9.00**

CD has the Dust Brothers remix, Psychonauts remix, and Cornelius remix.

**PARKER, ANDREA: *The Unknown 12"* (MW 098). \$11.00**

Re-Kiss My Arp single (at least in the UK). Featuring these tracks: "The Unknown", "In 2 Minds" (DJ Magic Mike mix), "Clutching At Straws" (Beyond 4 & Tony Vegas Remix).

**PARKER, ANDREA: *Kiss My Arp* CD (MW 099 CDX). \$35.00**

Special deluxe packaging limited version. Beautiful vellum-printed cover artwork on this edition; it also features the addition of the track 'Melodius Thunk', her first Mo'Wax single from '96 (now out of print as a single and not included on the Japanese version of *Kiss My Arp*). Following an exquisite set of singles going back to '96 (*Melodius Thunk*, *The Rocking Chair & Breaking Ball*), this album finds Andrea exploring the various sonic territories outlined by her Mo'Wax catalog to date. From sub-bass electro scronch to breathless vocal works of ecstatic pop reverie (backed by scorching cello lines played by Parker herself), this album focuses on a secret sound sensory-glitch that would be laughed out of context in lesser hands. An arena of non-pre-sets, where unique sounds are prosperous and attention to details ping-pongs over ever centimeter of clutter. Leaving the twinkle-twinkle to the eyes of the beholder. In a better world it gets the attention of U.N.K.L.E. x a million.

**PARKER, ANDREA: *Kiss My Arp 2LP* (MW 099 LP). \$25.00**

Regular double vinyl version. Pretty deluxe in its own right, these discs seem to be pressed on extra heavy vinyl, packaged with beautiful full color matte-varnished inner sleeves, etc.

**PARKER, ANDREA: *Kiss My Arp 2LP* (MW 099 LPX). \$32.00**

Special deluxe limited version. The same cover design as the regular edition, but printed on a fold-out vellum sleeve. Elegant LP design at it's finest.

**URBAN TRIBE: *The Collapse of Modern Culture* CD (MW 102 CD). \$23.00**

"Urban Tribe revive the old school techno ideology with the release of their debut album. Urban Tribe are a collective of some of the most well-known figures from the Detroit house scene, including Sherard Ingram, Anthony ('Shake') Shakir, Carl Craig and Kenny ('Moodyman') Dixon. Ingram has been an underground DJ on the Detroit techno circuit since 1982, released 'Can't Stop Now' under the moniker NASA on Express Records in '87 and has more recently remixed a track for Kirk DiGiorgio. Carl Craig is a legendary producer and composer who has a reputation as a pioneer of the Detroit sound. Kenny Dixon, a disco terrorist, is the most celebrated of the new school of Detroit producers and one of the biggest new names in underground house. Urban Tribe's previous releases under this moniker have been 'Eastwood', a four-track single released in 1996 on Mo'Wax, and the highly sought after 'Covert Action' on *Headz II*, as well as a couple of single's on Carl Craig's Planet E label."

**QUANNUM: *Extravaganza* CD (MW 111 CD). \$10.00**

Six track EP preceding the full length *Spectrum*. Features three versions of "The Extravaganza" (street, radio & instrumental versions) and three versions of "Looking Over A City" (Clean album, extended street edit & extended instrumental versions). Limited stock.

**BLACKALICIOUS: *N.I.A.* CD (MW 112 CD). \$24.00**

"First full foray for the SF bay area hip hop duo (Chief Xcel and the Gift of Gab) under the Blackalicious aegis (other projects, such as "Quannum" also bore the names of these two) since 1996's *Melodica* (for then fledgling Solesides label, now fully morphed into today's "Quannum Projects"), well worth the wait. Features contributions from such luminaries as DJ Shadow, Lyrics Born and Lateef, DJ Quest, and Erinn Annova. Informed joints of a slightly political bent, keeping it in a non-ominous/anti-gangsta mode for weekend application." — Hrvatski. Limited stock.

**BLACKALICIOUS: *N.I.A.* 2LP (MW 112 LP). \$22.00**

Regular double vinyl version, full color sleeve, printed inner sleeves, etc. "First full foray for the SF bay area hip hop duo (Chief Xcel and the Gift of Gab) under the Blackalicious aegis (other projects, such as "Quannum" also bore the names of these two) since 1996's *Melodica* (for then fledgling Solesides label, now fully morphed into today's "Quannum Projects"), well worth the wait. Features contributions from such luminaries as DJ Shadow, Lyrics Born and Lateef, DJ Quest, and Erinn Annova. Informed joints of a slightly political bent, keeping it in a non-ominous/anti-gangsta mode for weekend application." — Hrvatski.

**QUANNUM: *I Changed My Mind* CD (MW 114 CD). \$11.00**

Three-track CD EP. "Featuring mixes by Stereo MCs and DJ Spinnna."

**DIVINE STYLER: *Word Power 2: Directrix* CD (MW 122 CD). \$28.00**

"Last heard from in 1991 on his *Spiral Walls Containing Autumns of Light*, Divine Styler returns, finally quelling rumors that he had moved to Mecca, done too much acid etc. in his absence even spawning a zine in Canada called *In Search of Divine Styler*. Let me back up a bit: first album in 1989 *Word Power* on Ice-T's Rhyme Syndicate imprint, musically in the style of the day with it's JB infected musical approach crossed with his psychedelized Moslem lyricism, later heard in 1991 on his *Spiral Walls Containing Autumns of Light*, which sort of alienated most headz with it's opaque production, strange live instrumentation (all played by himself) and it's general dusted atmosphere, dropped from his label and subse-

quently seemed to drop off of the face of the earth. Wound up producing Everlast's *Whitey Ford Sings the Blues*, but don't let that put you off, it probably afforded him the ability to record this, his latest, released on his own DTX records here in the states, and the ever prescient Mo Wax presents the UK version, 3 different tracks, and though lyrically his stuff is just as bizarre as ever, it's the music that's really on point here. From the muezzin call that starts off the record that goes on just a little too long, the twists and turns of this record are like the labyrinth of a great walled city, and what's around the next corner one can only guess. More bangin' than expected, this is an impressive return for one of the legends of the hip hop." — Billy Kiely.

**DIVINE STYLER: *Directrix 2x12"* (MW 125). \$15.00**

Double mix of mixes of the track "Directrix". Features original version, Divine Remix, Indopepsychics Remix, Dem 2 Vocal Mix, Dem 2 Dub mix, Optical Remix.

**NIGO: *Freediving 12"* (MW 128). \$11.00**

Three track EP from Major Force's Nigo, including remixes by South and Stereo MCs. Warning: Ben Lee sings, plays guitar and synthesizer on this record. Go ahead, live dangerously.

**NIGO: *Freediving* CD (MW 128 CD). \$8.00**

Three track EP from Major Force's Nigo, including remixes by South and Stereo MCs.

**BLACKALICIOUS: *Deception* CD (MW 131 CD). \$8.00**

Three track CD, featuring "Deception" (Don't Let Money Chnage Ya), "Everywhere At Once", "Trouble" (The Nextmen's Danger Zone Remix), "Trouble" (The Nextmen's Danger Zone instrumental remix), "Deception" (instrumental).

**AXELROD, DAVID: *CD* (MW 141 CD). \$23.00**

New self-titled album, a surprise release on Mo'Wax. Features previously unreleased backing tracks from the late 60s, with some new finishing touches. Very strong classic Axelrod feel, in the spirit of his albums *Songs of Innocence & Songs of Experience*. From DJ Shadow's liner notes: "...the material on this album, as fresh as it sounds, was written over thirty years ago. Always the visionary, David had been toying with the concept of recording an album for Reprise based on Goethe's *Faust* (he often used literary and political themes for inspiration). Interpretive lyrics were written by Steven Poncher. Since each of the songs had already been written as lead sheets, Axelrod went into the studio and recorded the rhythm tracks. At the end of the session, an acetate was cut, as a reference. Unfortunately, due to an internal problem at Warners, the tracks remained shelved in anticipation of completion." Axelrod was in touch with Mo'wax in 1999 and eventually was convinced to complete work on this project. Seven of the 9 tracks make use of the original acetate tracks, with additional strings and texturing. There are also 2 new tracks, which feature vocals from M.C. Ras Koss and Lou Rawls. More Shadow: "Listen to the arrangements, listen to the way Carol Kaye's bass dances around Howard Roberts' guitar, listen to the way Earl Palmer's snare cracks, listen to the awesome command of melody. This is the David Axelrod sound. L.A. bred and ahead of its time. Thirty-three years later, finger still on the pulse."

**AXELROD, DAVID: *LP* (MW 141 LP). \$23.00**

Regular single LP version.

**SKELF: *Coming At Ya 12"* (MW 147). \$9.00**

Four track debut EP by this new Howie B project. "His new project Skelf sees him ditching most of the high tech equipment he's been experimenting with over the past few years. He's gone back to the drawing board and back to basics in an effort to create a new sound without all the fuss. So, it's been goodbye multi faceted studio and hello drum machine and sampler. And judging by the evidence on this first 12" release, he could have been living a lie for the last few years. Sparse, raw drum patterns and 23 Skidoo style minimalism make for some very interesting listening."

**GUERRERO, TOMMY: *Junk Collector* CD (MW 149 CD). \$9.00**

"5 track EP, including a John Herndon (Tortoise) remix. "Skateboarding legend Tommy Guerrero has traded his dazzling ollies and kickflips for smooth guitar licks with effortless grace, displaying as much confidence and assurance in his new profession as he did his old one. It's not like Guerrero has a whole bunch of friends helping him out; he plays guitar, bass, keys, and occasionally even percussion — oh, and he writes and produces all his music too. His sound is super laid-back and upbeat, with little hints of jazz and electronica, focused on relaxed funky grooves and sauntering melodies. With its obvious similarities to Tortoise and The Sea and Cake, Guerrero's stuff clearly falls in the so-called post-rock camp, but it lacks the self-consciousness of much of that music."

**DIVINE STYLER: *Concept Design Deflon 12"* (MW V002). \$9.00**

Three track EP following up Mo'Wax's release of *Wordpower 2: Directrix*. Three exclusive tracks, with "Mono" and "Come Into My Space" on the b-side. Awesome Futura 2000 (make that Futura Non Scripta Est) generic sleeve design. Limited stock.

**MOABIT MUSIC (GERMANY):****MALARIA!: *Compiled 1981-1984* CD (MOABIT 006CD). \$14.50**

2001 year release which compiles 16 tracks from all their early releases, originally released 1981-84. Malaria were an all-female art-wave group from Berlin, with connections to Die Haut, Einsturzende, Nina Hagen, Static, etc. A seminal early 80s document. "Contagious diseases, uncertain modes of transmission: Malaria evolved from Mania D., a trio that had already gained a following even without music through their style and artwork. When they expanded into a quintet, they not only retained the first two letters, recurring in medieval, mask, magister artium and mama, they also kept a world of signifiers: heat, illness, fever, ill-defined states. At the time, the beat and the saxophone, which signalled the continuity of both bands, could only be comprehended through inevitable misunderstandings and other contemporary beats and sounds. And — like an italicised letter — they incarnated the promise contained in the title: elusive funk, undeveloped jazz, an unresolved and strained insistence on a difference for which no words existed at the time, and certainly no music that one could put a name to." — Diedrich Diederichsen

**MOBILÉ (GERMANY):****VA: *The Asthmatic Worm* CD (MOB 001 CD). \$14.50**

A compilation of twelve electronic accordion & melodica tracks. "*Asthmatic Worm*, 19th century nickname for the accordion. Since their invention in the first half of the 19th century accordions have been played mostly as classical concert and folk instruments. Even today little has changed in that regard. Only recently the accordion has found interest by a number of electronic music producers. Björk collaborated with Japanese accordion player Coba, Rephlex artist Bogdan Raczynski has recorded a full album of accordion music and Uwe Schmidt sampled it for his Senor Coconut record of Kraftwerk covers ..." Artists include: Müm, März, Sensorama, Hey, Doctor Rockit, Gotan Project, Burnt Friedman & Jaki Liebezeit, Atom TM, Markus Nikolai, Dntel, Wechsel Garland, Gonzales.

**VA: *The Asthmatic Worm 2LP* (MOB 001 LP). \$15.00**

Double LP version, gatefold sleeve. Same 12 tracks as the CD.

**VA: Seasonal Greetings CD (MOB 002 CD). \$15.00**

"New and previously unreleased Christmas and winter songs by Erlend Øye (Kings of Convenience), Múm, Opiate, Future 3, Domatic, Orso, Morgan Caney & Kamal Joory, Komët, Saint Etienne, Badly Drawn Boy, Hood, Low, Hermann & Kleine. Booklike CD package by Herzog-Ilex (Asthmatic Worm, Jazzanova, Disco Nouveau...). Paul Auster's 'Auggie Wren's Christmas Story' printed in the booklet."

**VA: Feedback To The Future - A Compilation Of Eleven... CD (MOB 003 CD). \$16.00**

...Shoegazing Songs From 1990 -1992. "For a brief and almost forgotten time shoegazing dominated what passed for the British indie scene. In the early 90's — right after Madchester and right before Brit-Pop — bands such as Lush found their way into the top 40, Ride headlined Reading festival and Curve were the darlings of the music weeklies (this was a time when you could still speak of them in plural). Influenced by the distorted swirling guitar sounds of My Bloody Valentine and the ethereal quality of Cocteau Twins songs, the music of shoegazing bands was — as US journalist Corey DuBrowa writes — most accurately expressed in liquid derivatives: 'Waves of distortion, cascading guitar feedback, oceanic swirls of keyboard and percussion, rainswept sonic vistas, washes of sound where no one voice (human or instrumental) was distinguishable from another.' Named 'shoegazers' by Melody Maker's Steve Sutherland for their on-stage habit of staring down at their shoes and numerous effect pedals, these groups wedded blissful guitar feedback with dreamy vocal melodies often sung by women such as Rachel Goswell (Slowdive), Miki Berenyi and Emma Anderson (Lush) and Toni Halliday. Today — more than a decade beyond the shoegazing scene's initial impact — the sounds of these groups surfaces again. Their sound had an impact on bands such as Sigur Ros, Mogwai and Mew and also feeds back in the music of melodic electronic producers like Ulrich Schnauss and M83. This compilation offers an opportunity to listen once again to the original shoegazers — most of whose records unfortunately remain out of print." Artists: Revolver, Moose, The Telescopes, Ride, Blind Mr Jones, Slowdive, Pale Saints, Lush, Drop Nineteens, Adorable, Swervedriver.

**VA: Feedback To The Future — A Compilation Of Eleven... LP (MOB 003 LP). \$15.00**

...Shoegazing Songs From 1990 -1992. LP version, same 11 tracks as the CD.

**SLOWBLOW: Slowblow CD (MOB 004CD). \$14.00**

"The Icelandic duo, Slowblow (Orri Jonsson and Dagur Kári Petursson), has been active for almost a decade. They have made their mark on the Icelandic underground scene with a certain kind of friendly dust-music. They exhibit a uniquely Icelandic aesthetic of home-made, lo-fi analog tinkering, which both musically and lyrically blend together the everyday and the fantastic. On the album, Slowblow match the gentle hum of ancient amplifiers and the tinkling hammers of an old upright piano with the soft squeaking of pump organ pedals or the sound of mechanical sewing machines; for them these are not unwanted artifacts, but the very essence of their sound."

**SLOWBLOW: Slowblow LP (MOB 004LP). \$16.00**

LP version.

**MOCKY RECORDINGS (NETHERLANDS):****MOCKY: In Mesopotamia CD (MR 2001.03). \$14.00**

"Brilliant Debut album of Mocky. Crazy funk up tracks from his crazy mind. Mocky has a long history as a musician (used to play in a band with his friends Peaches and Gonzales, was bassplayer for Talvin Singh and released music on his own label which he sold from his car-booth back in Canada during his study at the Boston's famed Berklee Jazz College where he would study acoustic bass by day and produce hip-hop by night.) Now he finally releases his debut album after great response which he did get on various releases (which has been played by people such as Gilles Peterson and Jazzanova). His music is hard to describe but best to put it between labels such as Kitty yo, Cheap, Ninja Tunes, Warp etc). The CD includes many of Mocky's classic underground tracks including, Soul Control, and Me-So-Funky but mostly fresh unreleased material specially produced for this album (which contains 14 songs). It also includes the manifesto style Heavy Shit that features his good pals Peaches and Gonzales. You can expect the agenda of Sun Ra combined with a strangely pop naïveté. Gangsta-chic mc-ing and Chet Baker style crooning are also thrown into the mix. Muzik magazine described his last release as 'a combination of Money Mark and Squarepusher' and you can easily add Jimi Tenor and many others to his unique blend of styles."

**MOD LANG:****BANHART, DEVENDRA: Oh Me Oh My... LP (MOD 011 LP). \$15.00**

... the Way The Day Goes By The Sun Is Setting Dogs Are Dreaming Lovesongs of the Christmas Spirit. Repressed. "1st time on vinyl. Limited edition 180 gram vinyl in gatefold sleeve with new artwork from Devendra himself."

**MODE:****CAGE, JOHN: The Works For Violin 4 CD (MODE 100). \$15.00**

"Volume 4 of Irvine Arditti's masterful traversal of the complete works for violin by Cage combines two of his beautiful early pieces for violin and piano along with *Two*, also for violin and piano; and two later works for violin solo. An overlooked gem in Cage's early style, the *Nocturne* receives a rare CD recording here. The beguiling *6 Melodies* is an instantly simple work in which the violin must play (as in much of Cage's music for violin) without vibrato. Its exotic quality is as hypnotic as an Indian raga. Together, these two works offer a wonderful, appealing introduction for the uninitiated to Cage's music."

**COWELL, HENRY: Dancing With Henry CD (MODE 101). \$15.00**

"Some of the most revered compositions of the twentieth century arose from the collaboration of composers and choreographers. Henry Cowell sought solutions that would treat both art forms with equal respect. Works on this disc — the majority of which are recorded for the first time, many from unpublished manuscripts — were composed for Doris Humphrey, Charles Weidman (Dance of Sport), Bonnie Bird, and Martha Graham (Heiwa Dance and Suite for Woodwind Quintet)."

**SCELSI, GIACINTO: Music For High Winds CD (MODE 102). \$15.00**

"Ixor" (1956, for clarinet), "Suite" (1953, for flute + clarinet), "Pwyll" (1954, for flute), "Tre Pezzi" (1954, for Eb clarinet), "Rucke di Guck (1957, for Piccolo + oboe), "Preghiera per un'ombra (1954, for clarinet), "Ko-Lho" (1966, for flute + clarinet), "Three Latin Prayers" (1970, for Eb and A clarinet). "This recording presents pieces for woodwind instruments played solo or in duo. The majority date from the 50's, when Scelsi abandoned his classical and 12-tone training to undertake a relentless and solitary quest toward the interior of musical sound. The listener will notice elements such as conflicting harmonic centers, sustained notes, brief frenetic passages, tempo changes by section, and tremoli, that are reinforced by constant dynamic activity, to create a characteristically heady, non-static quality."

**FELDMAN, MORTON: The Straits of Magellan? Indeterminate Music CD (MODE 103). \$15.00**

"A unique collection of Feldman's 'indeterminate' works; incorporating new types of notation (including graph scores) and involving a considerable degree of indeterminacy in regard to pitch, dynamics, etc. This is the first time the complete Durations and Projections series have appeared on a single disc. It is a rewarding experience to hear the Durations and Projections played together, imparting a sense of Feldman's mastery of instrumentation and timbre while savoring the metamorphosis of its shifting colors, weights and densities of sound. The Two Pieces (first recording) reveal techniques which evoke a piano's resonance, as Feldman uses chords in which most tones immediately fade after their entrance, leaving only one or two sustained tones. The Straits of Magellan focuses on static the and 'vertical' experience, as well as on the constantly changing and fluctuating density of their sonic events allowing one to relish the subtlety and sensuousness of this music which startlingly also conveys a jazzy character. The superb performances, recorded in Germany, are by acclaimed pianist Philipp Vandrè and the Turfan Ensemble."

**CAGE, JOHN: The Works For Saxophone I CD (MODE 104). \$15.00**

"Between 1983 and 1991 John Cage wrote three pieces specifically for saxophone or including saxophones, Four5, Five4 and Hymnkus, which are combined here for the first time on one CD. In addition, Cage authorized Ulrich Krieger's arrangement for saxophone of Ryoanji. Krieger also made a saxophone arrangement of Five, one of the few compositions from this period performable on any instruments. Krieger is joined here by a top group of German new music performers, including noted pianist Mario Bertoncini."

**SPEACH, BERNADETTE: Reflections CD (MODE 105). \$15.00**

"Speech, a student of Morton Feldman, often captures the suspended dynamism and coloristic vision of her mentor but the work is further infused with her own considerable musical personality. It deftly bridges new music, jazz and an appealing, easily enjoyed sensibility — bursting the bonds of postminimalism to evoke a thoughtful, introverted romanticism. *Reflections* consists of recent compositions. Les ondes pour quatre was written for the Arditti Quartet at the request of Irvine Arditti. When It Rains...Leuve showcases the pianistic and vocal talents of regular Speech collaborator Anthony de Mare."

**CAGE, JOHN: The Works For Piano 4 CD (MODE 106). \$15.00**

"Until recently at Cage's publisher in New York, C.F. Peters, there was a box of works which Cage had held off publishing or had simply forgotten about. Among them were the dance pieces, Triple Paced and Ad Lib, Jazz Study and the film score, Works of Calder, all composed between 1942 and 1950. At Peters' request, Margaret Leng Tan was enlisted to edit these works as part of a new volume of Cage's piano pieces — they have been recorded here in conjunction with that publication."

**FELDMAN, MORTON: The Barton Workshop Play Voices & Instruments CD (MODE 107). \$15.00**

"This CD is comprised of works from Feldman's Early Period (late 40's until the late 60's) and Middle Period (late 60's/early 70's until the early 80's). In the beginning, like all young creative artists, Feldman was working through alluring influences as well as the influence of his teachers, towards the moment when he would find his personal creative voice. With the exception of the vocal solo Only, this disc documents all the earliest works that Feldman chose to publish. Journey to the End of Night (1949) shows unmistakable influences from his study with Stefan Wolpe, yet it also shows a clear command of this musical language. This dramatically clear and forceful work — with extremely high vocal writing — is set to texts extracted by Feldman himself from the long novel of the same title by Céline. In 1957, Feldman began to use repetition of material to make a homogeneous texture, static yet with small degrees of movement. By the early 1960's, he created timbral ambiguity by having all instruments play very softly, with a minimum of attack."

**CAGE, JOHN: The Orchestral Works 3 CD (MODE 108). \$15.00**

"Cage scored 108 for the largest number of players in any of the Number Pieces — its duration of 43'30" makes an oblique reference to his groundbreaking 4'33" (1952). 108 can be played on its own or with either of two solo works from the same year, One (for cello) and One for the sho, a mouth organ with bamboo pipes that acts as one of the harmony-producing instruments in Japanese gagaku. Both solo works were composed for artists very important in Cage's final years — cellist Michael Bach and Mayumi Miyata, who had pioneered the sho as a contemporary concert instrument. When One? is performed with 108, it becomes a concerto but a very unusual one, and a fine example of Cage's aesthetic. The orchestra disappears entirely in two sections of the piece, but not to herald a grand cadenza: the sho music continues much as it had before, a quiet, serene, almost timeless utterance. Indeed, the regal simplicity of the sho makes it an ideal instrument for Cage, who tried to make his final work like writing on water — an action, incomparably graceful, that would leave no traces."

**WOLFF, CHRISTIAN: Look She Said CD (MODE 109). \$15.00**

"This disc collects all of Wolff's large body of works for the bass, including a piece for solo electric bass guitar. Two of the works were written specifically for Robert Black, who prepared these pieces with Wolff. The composer attended all of the recordings sessions. Two works are for solo bass: String Bass Exercise out of 'Bandiera Rossa' (written for Fernando Grillo), and Look She Said (written for Robert Black), which is based on folk and fiddle tunes, including one movement where the bassist is asked to sing along with the harmonics being played. It is a tribute to Laurie Anderson."

**GARLAND, PETER: Another Sunrise CD (MODE 110). \$15.00**

"Peter Garland's music is a unique mixture of minimalism with influences from South/Central America, Asia and Native Americans; along with American mavericks Cage, Partch, Harrison, Cowell, and Varèse — while being uniquely American. The works on this record share a special meditative, and at times ecstatic, spirituality. Born in 1952, he studied with Harold Budd and James Tenney. Garland has a long artistic association with the performers on this disc. Essential Music's percussive talents present this music's exotic and brilliant sound in an authoritatively persuasive way. The recordings are composer supervised."

**ZIMMERMANN, WALTER: Schatten der Ideen CD (MODE 111). \$15.00**

"The influence of two American composers — John Cage and Morton Feldman — has been decisive on Walter Zimmermann (b. 1949). With Cage, it was his music from the late forties — works like the String Quartet, the Suite for Toy Piano and the Six Melodies — that caught his attention: works underpinned by precise numerical construction, yet with an engaging directness of expression. Feldman has been an inspiration to Zimmermann's lyrical impetus, and Cage to his constructivist urges. Yet the two do not always co-exist comfortably, and it is partly the constant conflict and confrontation of the two which ensures that, far from being a 'displaced American', he is a quintessentially mid-European creator. The result is a totally individual sound; 'detached' in tone, yet often strangely touching. Its sparse, yet highly precise notation actually makes great demands on the performer, and the resulting 'introverted virtuosity', as Zimmermann calls it, remains a hallmark of his music."

**FELDMAN, MORTON: String Quartet No. 2 5CD (MODE 112). \$57.00**

"Feldman's monumental *String Quartet No.2* is in one unbroken movement. The FLUX Quartet performance is complete, lasting a total of 6 hours 7 minutes and 7 seconds.



Available in 2 Editions: a 5-CD set OR complete and uninterrupted on 24-bit audio DVD! In the 1970s Feldman took up the study and collecting of antique Turkish rugs, a highly evolved and exquisite folk art. The rugs are intricately patterned, symmetrical in basic design but with constant variation and displacement in the detailed execution of that design; strikingly and subtly colored, including fine variegations of principal colors resulting from the dyeing process. Analogies are clear to Feldman's music as it takes up large-scale patterning, partly working with his familiar subtle gradations of rhythm and instrumental color and ostinati, loops or extended repetitions of a sounds, partly — and especially in this second string quartet — continually finding new and surprising qualities of color. There are a number of sounds in this piece unlike anything one has heard from a string quartet. One can experience the work uninterrupted complete with no need to change discs on the DVD Edition."

**FELDMAN, MORTON: String Quartet No. 2 DVD-AUDIO (MODE 112 DVD). \$38.00**

Audio-only DVD edition, playable on any DVD player. Contains the entire 6 hour performance uninterrupted on one DVD, in uncompressed 24-bit PCM stereo.

**CZERNOWIN, CHAYA: Shu Hai Practices Javelin CD (MODE 117). \$15.00**

"Shu Hai Mitamen Behatalat Kidon (1996-97) for solo female voice, nine versions of the same voice on tape, and live electronics in two movements. Six miniatures and a simultaneous song (1998) for a trio of guitar, viola & guitar, and a quartet of bass flute, bass clarinet, alto saxophone and cello. Shu Hai in orchestral setting (2000-01) for voice, nine recorded versions of the same voice, orchestra and live electronics."

**CAGE, JOHN: The Works For Violin 5 CD (MODE 118). \$15.00**

"Irvine Arditti continues his acclaimed traversal of the complete music for violin by John Cage. This disc contains music from two different periods of Cage's composition. The Chorals have their origins in Erik Satie's Douze petits chorals, dating from Satie's years of study at the Schola Cantorum (1905-8). Its notation calls for precise microtonality, and demonstrates Zukofsky's suggestion 'to make a continuous music of disparate elements, single tones, unisons, and beatings'. 'One' is, perhaps, the most unusual of Cage's violin works. The first note, a single F, is sustained for an extremely long duration. This note is followed, after a short silence, by another F, and then another! Other notes appear eventually, but the result is one of the listener losing all sense of relating one to another, verging on a kind of trance."

**FELDMAN, MORTON: Edition 7: Carol Robinson play Late Works for Clarinet CD (MODE 119). \$15.00**

Clarinet & String Quartet (1983) — with the Quatuor Diotima (Paris); Bass-Clarinet & Percussion (1981) — with Francoise Rivalland & Peppie Wiersma, percussion; Three Clarinets, Cello & Piano (1971) — with Olivier Voize, clarinet; Elena Andreyev, cello; Vincent Leterme, piano.

**BANCQUART, ALAIN: Livre du Labyrinthe 2CD (MODE 120). \$31.00**

"French composer Alain Bancquart (b. 1934) is one of the leading composers of microtonal music in Europe. Labyrinthe du Minotaur explores the myth of the Minotaur and the labyrinth. This large scale piece constantly delves into microtonal and harmonic relationships along with a lyrical polyphony. It is based on texts by his wife, author Marie-Claire Bancquart. The ensemble is comprised of leading European performers including Pierre-Yves Artaud (flute), Pascal Galloï (bassoon), Carol Robinson (clarinet), vocal ensemble Voxnova, Martine Joste (piano), Gerard Pape (sound-projection), Nicholas Isherwood (bass), and Roland Auzet (cymbalum), among others."

**HARRISON, LOU: Mass To St. Anthony CD (MODE 122). \$15.00**

'Mass To St. Anthony' (original chorus/percussion version, 1939); 'Marriage At The Eiffel Tower' (original septet version, 1949); 'Easter Cantata' (1966); 'Arias From Young Caesar' (2000); 'Music For Remy' (1998); 'Vestiunt Silver' (1994); Short set from 'Lazarus Laughed' (1999). This disc provides an overview of Harrison's work, from 2 movements of a mass composed in 1939 to 3 vocal arias composed in 2000.

**CAGE, JOHN: The Works For Piano 5 CD (MODE 123). \$15.00**

'Haydée Schwartz (piano); Jack Bruce (vocals). 'Four Walls' (1943-44), 'Soliloquy' (1945), '3 Easy Pieces' (1933). 'Four Walls' is a powerful and pivotal work in Cage's oeuvre. This large-scale piece was written as a 'dance-drama' with text and dance by his long-time collaborator Merce Cunningham. Cage said that 'Four Walls' deals with the 'disturbed mind.' This feeling is accentuated by the dramatic music, whose use of repetition, intense ostinatos, and silence evokes at times a harrowing closed-in sensibility. 'Four Walls' shows Cage's seminal ideas on silence, repetition and gradual change, as well as influences of Eastern philosophy and music — its use of repetition foreshadows later minimalist music."

**LUCIER, ALVIN: Navigations For Strings/Small Waves CD (MODE 124). \$15.00**

"'Navigations for Strings' For String Quartet. 'Small Waves' For String Quartet, Trombone, Piano and Two Water Pourers. The Arditti Quartet: Hildegard Kleeb, Roland Dahinden. Alvin Lucier (b. 1931) has been a pioneer in many areas of music composition and performance, including the notation of performers' physical gestures, the use of brain waves in live performance, the generation of visual imagery by sound in vibrating media, and the evocation of room acoustics for musical purposes. 'Navigations for Strings' (1991) consists of 4 tunes, for which a long stream of continually changing melodic and instrumental combinations occur. In 'Small Waves' (1997), six glass vessels, some partially filled with water, are mounted on pedestals scattered around the performance space. Microphones are inserted into the mouths of the vessels, then routed through corn compressor-limiters to amplifiers and monitor speakers. During the course of the performance, the volume levels of the amplifiers are raised and lowered, causing feedback at pitches determined by the size and shape of the containers and their proximity to the loudspeakers. Both works are remarkable microtonal musical experiences."

**COLGRASS/GUNTHER SCHULLER, MICHAEL: Déjà Vu CD (MODE 125). \$15.00**

"Michael Colgrass and Gunther Schuller have led lives musically rich in the varied influences — performing music of the 19th century tradition, embracing the 20th century innovations of both the academy and the avant-garde, and the exploration jazz and ethnic music. They are composers who enthusiastically cross musical genres and cultures, combining the elements they discover into works of great color and energy. The three works on this disc represent extraordinary contributions to the repertoire of wind ensembles and wind orchestras."

**WOLFF, CHRISTIAN: Pebbles: Complete Works for Violin & Piano CD (MODE 126). \$15.00**

(Written for Sabat/Clarke); Duo for Violinist and Pianist (2 versions) — Sabat/Clarke Duo. Composer supervised recordings. "Duo for violinist and pianist" (1961) has structural parts which are repeatable and whose sequence is determined by cues — a particular sound (e.g.) high violin pizzicato, very quiet low register sound on piano, or length of silence — which, as a player, reaches the end of a structural part, determines what part must directly be played next. Each player, under determined conditions, proceeds independently (there is no fixed score relating to the two instruments). The cues from the one player to the other occur

in the process of playing; neither players knows when what she plays will function as a cue, i.e. cannot control where the other player will play. The material of the structural parts is flexible and, if repeated, variable. Within time spaces (e.g. 4 seconds, 1/2 second, etc.) sounds may be chosen from variously specified sources, collections of pitches, dynamics, ways of playing and combined and distributed variably. There are also places in the music where individual sounds are coordinated between the players, for instance, violin plays a sound that must be sustained till the piano's next sound is heard (which is not for the violinist predictable), or the pianist must wait until the next sound from the violin ends, then play directly after. This may sometimes result in an impasse: piano cannot play until the violin stops playing while the violin cannot stop until the piano plays. This can be taken as the end of the piece's performance, as it is on this recording for the two versions of the piece played, in one case the impasse not happening till after some time, in the other coming much sooner. I think of the music of the Duo as resulting from the conditions of the piece's being performed, both fluid and requiring a highly focused and flexibly alert attention."

**KAGEL, MAURICIO: Transición III/Phonophonie CD (MODE 127). \$15.00**

"'Transición II': for piano, percussion & 2 magnetic tapes (1958-9). 'Phonophonie': 4 melodramas for two voices & other sound sources (1963-64). 'Transición II' was an early exploration of what 'live electronics' are now being used to achieve. The score is in individual pages which can be placed in any order by the performers. Repetition of any of the musical material is not allowed — instead, as the players continue to perform in the present, the tapes can recall music already played. In addition, the tapes can be manipulated to change timbre and frequencies in order to make recognition of the original sounds impossible. For this recording, the modern technology of live electronics is used in place of the analogue tape loops. This allows the electronic technician to become an actual third performer — creator of the 'tapes' and in charge of the sound direction. "Phonophonie" is intended to be the portrait of an anonymous 19th century singing actor, captured at the moment of his vocal decline...", to quote Kagel. Conceived as a melodrama, the singer reacts with the other sounds as well as having to rapidly switch between four roles: the singer, the mimic, the ventriloquist and, in addition, the deaf-mute. The dramatic function of this dissociation is redefined over the course of a lengthy series of schizophrenic dialogues and 'trialogues' between the persona of the singer and his disconnected parts."

**CARTER, ELLIOTT: Quintets and Voices DVD (MODE 128 DVD). \$23.00**

First Recordings: Quintet for Piano & Strings (1997), Fragment for String Quartet (1999) With: Quintet for Piano & Winds (1991) - Steve Taylor, oboe. Charles Neiditch, clarinet., William Purvis, horn., Frank Morelli, bassoon., Syringa (1978) for Soprano, bass and ensemble; Tempo e Tempi (1998) for soprano, violin, oboe, clarinet and cello; Retrouvailles (2000) for piano solo - The Arditti Quartet, Ursula Oppens, Piano, Lucy Shelton, soprano, Andre Solomon-Glover, bass, Ensemble Sospeso, Stefan Asbury and Jeffrey Milarsky, conductors. "An American master in 24-bit. 96khz sound, available on DVD. Released to celebrate the 95th birthday of Elliott Carter this year — an amazing figure who remains one of America's most active and vital composers. This collection combines two of his quintets with two major works for voice(s) and ensemble, and two recent, extraordinary miniatures." NTSC, 80 min.

**CAGE, JOHN: Variations I-III CD (MODE 129). \$15.00**

'Variation 1' (1958), 'Variation II' (1961), 'Lecture On Nothing' (1959), 'Variation III' (1962-63). Performed by the Motion Ensemble. "John Cage's 'Variations' are from his most experimental period. They are graphically notated pieces which allow the performers to create their own scores within specific guidelines. 'Variations I, II, and III' are scored for any number of players and any sound producing means. The goal of this project is to produce a document in sound of Cage's musical philosophy, which allows for aesthetics that are rather independent of those in traditional western music. Each piece is presented here in a very different manner. The realization of 'Variation I' uses traditional instruments in combination with typical 'Cagean' toys and gadgets (eg. whistles, squeaky toys, etc.) that were common to many Cage-supervised orchestra pieces. 'Variation II' introduces the idea of simultaneous performance with the addition of 'Lecture on Nothing' (as an 'instrument' for the Variations II score) as well as featuring extensions of the traditional violin and double bass sounds. Finally, 'Variations III' uses only electronic instruments to bring the spectrum of sounds as far from the traditional instruments as possible."

**CAGE, JOHN: From Zero DVD (MODE 130 DVD). \$23.00**

"Four films on John Cage by Frank Scheffer and Andrew Culver. 84 minutes (plus extras). DVD only release with bonus extras of 'Making of' film and interviews. A Major film on John Cage by renowned Dutch director Frank Scheffer in collaboration with Cage's associate Andrew Culver. The group of films, entitled From Zero are: '19 Questions': Cage answers 19 questions on a variety of subjects, using chance operations to determine the duration of his colorful and often witty answers. 'Fourteen': The acclaimed Ives Ensemble perform Cage's piece of the same name. Filmed with multiple cameras using chance operation to determine the position, angle, focus and aperture settings of each shot. 'Pay Attention': Agreeing on a predetermined duration, Scheffer worked with the video portion and Culver the audio from an interview with Cage. 'Overpopulation and Art With Ryoanji': The audio combines Cage's spoken performance of his text Overpopulation and Art simultaneously with his Ryoanji four voices and percussion."

**NIBLOCK, PHILL: Disseminate CD (MODE 131). \$15.00**

'Disseminate Ostrava': For orchestra; Ensemble OCNM, conducted by Petr Kotik. 'Kontradictionaries': For trio with electronically sampled sounds; The Kontra Trio. 'Disseminate Q-02': For ensemble, Q-02 Ensemble. First Recordings. "Phill Niblock (born in Indiana, 1933) is a seminal figure in 'drone' music who crosses the Downtown and Improv scenes. A characteristic of Niblock's drone style is its subtle, gradual alteration of pitch which leads one to lose a sense of 'time' and draws one deeper and deeper into the sound itself. The remarkable thing is that Niblock achieves this effect by almost always using traditional acoustic instruments. Niblock is an intermedia artist using music, film, photography, video and computers; he initially was trained in the visual arts and worked as a photographer; he takes inspiration from minimal artists, including Rothko, Judd and Andre."

'Disseminate Ostrava': In this orchestra piece, the players read from a conventional score. There is no after-recording manipulation of the material. The recording comes from the Ostrova Days Festival in the Czech Republic, where the 41-piece Ensemble OCNM is supplemented by members of the Janacek Philharmonic. 'Kontradictionaries': This work was written for the Kontra-trio. The trio (formed in 1992) of Bischof, Mejer and Bachmann concentrates on the sound of low wind instruments. The three wind contrabasses are used as sources for acoustic phenomena. Here, the musicians recorded 'samples' of the notes in a recording studio. Niblock then edited the samples, made pitch shifts of them, and combined this material in a multi-track score. There is no manipulation of the sound of the instruments, the combination of the different microtonal pitches and timbres of the instruments modifies the sound. The musicians later added 'live' parts to the Niblock multitrack-mixed-to stereo recording.

'Disseminate Q-02': Written for the Belgian ensemble for contemporary and improvised music, Q-02. The work creates a haze of slowly shifting, vibrating sounds."

**SUBOTNICK, MORTON: Vol. 2: Electronic Works - Sidewinder/Until Spring CD (MODE 132CD). \$15.00**

"Sidewinder" (1971) - new surround mix with liquid light show by Tony Martin. "Until Spring" - new surround mix. "Morton Subotnick was a phenomenon in the late '60s, the first composer to write substantial works for synthesizer that had a wide audience. He has been mentor to generations of composers, and his influence is so pervasive that it would be impossible to trace completely — the electronic movement, for one, reveres him. This release brings together two of his classic analog electronic works which were previously only available on LP."

**SUBOTNICK, MORTON: Vol. 2: Electronic Works - Sidewinder/Until Spring 2DVD (MODE 132DVD). \$27.00**

Double DVD version featuring video interviews and documentary. One disc is a DVD-Video disc (with music and videos, playable on any DVD player); the other is a DVD-Audio disc (requires a DVD-Audio player, with surround-sound and stereo mixes). 48/24 bit Hi-definition; DTS Surround Sound. "Subotnick's music of this period projects and unmistakable sonority and style, like nothing else heard before or since. 'Sidewinder' unfolds in seven sections, each articulated by a specific vocabulary: rattles, drones, bouncy tones, sparse bleeps, flutters, and howls over filtered noise." — Curtis Roads.

**WOLFF, CHRISTIAN: (Re): Making Music, Works 1962-99 2CD (MODE 133/4CD). \$22.00**

'Violist Pieces' (1997) - for viola; 'Kegama' (1991) - for ensemble; 'Peace March 1' (1983-4) - for flute; 'Peace March 2' (1984) - for ensemble; 'Emma' (1989) - for viola, cello & piano; 'Digger Song' (1988) - for violin, viola, cello, percussion; 'From Leaning Forward' (1988) - for ensemble; 'Three Pieces' (1979-80) - for violin & viola; 'For 5 or 10 Players' (1962) - 2 versions; 'Exercise(s) (15,16,17, 18)' (1975); 'Dark as a Dungeon' (1977) - for clarinet; 'Schoenen met veters' (1999) - for ensemble. "The scores presented on this 2-CD set cover 37 years of Christian Wolff's composing, and present many different musical surfaces and syntaxes. The early 'For 5 or 10 People' is a graphic score from Wolff's most experimental period. It is presented twice, once for 3 players and again for 10 players. Since the 1970's, Wolff has chosen songs from the political protest movement as starting material for many of his works. These authoritative performances are by The Barton Workshop and James Fulkerson, who have had a long tradition of playing Wolff's music. Mostly first recordings."

**SATOH, SOMEI: From the Depth of Silence: Orchestral Music of Somei Satoh CD (MODE 135CD). \$15.00**

'From the Depth of Silence': for two tubular bells and orchestra; 'Burning Meditation': for baritone and string orchestra; 'Kyokoku': for baritone and orchestra; 'Kisetsu': for orchestra. "Somei Satoh has emerged as one of Japan's most highly acclaimed composers. Filtered through Toru Takemitsu's cross-cultural prism, his work shares similarities with the post-Minimalism of composers such as Arvo Pärt and Henryk Gorecki as well as the sacred music of iconoclasts such as John Tavener. All this to say that Satoh's music is dramatic, powerful and unabashedly gorgeous without descending to melodrama and the wearing of his heart on his sleeve. This disc marks the first recording of Satoh's music for orchestra."

**FELDMAN, MORTON: Triadic Memories 2CD (MODE 136CD). \$25.00**

Performed by Marilyn Nonken, recorded 2003. "The place *Triadic Memories* takes us is full of illusions, not only of function and direction but also of timelessness and stasis. This almost 90 minute, single movement work for solo piano is available in two formats: as a specially priced 2-CD set and complete and uninterrupted on one DVD-Audio. There is no indication of tempo. For this recording, Ms. Nonken chose a steady eighth-note pulse throughout that approximates the heart rate at rest. Unfolding in time at this rate, the work's geography is its rapturous peaks and long, low valleys is brought into relief. Of Ms. Nonken's October 2003 performance of *Triadic Memories*, John Rockwell wrote in The New York Times: "Ms. Nonken played it with a relaxed, almost rubber-wristed calm, caressing the keys without losing rhythmic definition. A lovely performance of a lovely piece."

**ECKARDT, JASON: Out of Chaos CD (MODE 137). \$15.00**

"An American who came of age in the late 1980s, Jason Eckardt's music captures the essences of the genres that led him first to performance (as a guitarist), and then to composition: heavy metal and art rock, jazz, gagaku and p'ansori, the Second Viennese School, American post-serialism, and the new complexity. It evokes the power of inspired, virtuosic improvisation, the incisiveness of classical ensemble playing, and the raw expressivity of ethnic music. The first complete CD of young, New York based composer Jason Eckardt's music. All first recordings."

**DAHINDEN, ROLAND: Silberen CD (MODE 138CD). \$15.00**

'Silberen' (2000): for piano and string quartet; 'Lichtweiss' (1996): for solo vibraphone; The Arditti Quartet: Hildegard Kleebe, piano; Bernd Thurner, vibraphone. "As a composer, Dahinden is influenced by John Cage, Morton Feldman and Alvin Lucier. His works are often influenced by works of art. Built in as movements, every time in a different instrumental combination, 'silberens' tonal material is highlighted from a different side, as if one were walking, in a circle, around a sculpture. The piano, setting its tones with the echo of the open pedal; and the quartet, which is able to modulate its sounds, creates an interior to the wide sound space of the piano. This is quiet music that is full of subtle changes."

**GITECK, JANICE: CD (MODE 14). \$15.00**

performed by the New Performance Group. "Greatly influenced by Native American as well as Asian and African music, her compositions are in turn rhythmic and meditative, ritualistic and serene... strives to recapture the ancient musical attributes of ritual and trance."

**CAGE, JOHN: The Complete String Quartets Volume 1 CD (MODE 17). \$15.00**

Mode is an interesting NY label, perhaps best known for their intention of releasing a recording of every John Cage piece ever composed! An almost complete listing of their CD catalog is listed here. Volume 3 in the Music of Cage series (first 2 volumes are o/p LPs only, awaiting CD reissue). First of 2 CDs containing Cage's string quartets, performed by the Arditti Quartet. Recorded live at Wesleyan, 1988 Beautiful cover art of an original etching by Cage; liner notes by Cage & Arditti. Cage's string quartet works can be dazzlingly abstract and well worth absorption.

**CAGE, JOHN: Music For Merce Cunningham CD (MODE 24). \$15.00**

Volume 4 in the Music of Cage series. The first audio document between Cage & Cunningham. It includes a 55 minute piece called "Five Stone Wind" performed by David Tudor (live electronics), Takehisa Kosugi (amplified violin, live electronics, bamboo flute) and Michael Pugliese (clay pots and tapes) as well as a 19 minute version of the classic "Cartridge Music" (same 3 performers, "using phonograph cartridges to play various objects, toys and furniture to create a cosmos of unusual sound"). Essential.

**CAGE, JOHN: Roaratorio 2CD (MODE 28/29). \$30.00**

Repressed. Volume 6 of the Music of Cage series. 1987 Performance of this legendary radio-play, featuring the Joyce-inspired text "Writing For the Second Time Through Finnegan's Wake" mixed over a live group of Irish Folk musicians. "Some merely listening to the radio

at home wrote to the BBC to complain of a concert which sounded like crossed wavelengths with liberal helpings of static and feedback." Comes with a thick booklet of information and some of the most supremely disorienting music you could desire.

**SCHVARTZ, HAYDEE: New Music From Europe and the Americas CD (MODE 31). \$15.00**

Repressed, new 24-bit mastering. The recorded debut by Argentinian pianist Schwartz, playing works by Cage, Scelsi, Part, Kagel, Berio, Schumann, Bandini & Valverde.

**RUSSELL, WILLIAM: Made In America: The Complete Works CD (MODE 34). \$15.00**

"Along with his friends John Cage, Henry Cowell and Lou Harrison, William Russell was one of the seminal figures in modern percussion music. Russell composed the majority of his landmark percussion pieces during the 1930s...he was the first composer to integrate African, Caribbean and Asian instruments along with found objects and the influence of jazz into his work." Performed by the percussion ensemble Essential Music, this is the first complete recording of his compositions. "Everyone interested in American avant-garde history needs this." — Kyle Gann.

**CAGE, JOHN: Freeman Etudes, Books 3 & 4 CD (MODE 37). \$15.00**

Volume 9 of the Music of Cage series; volume 2 of the Complete Works for Violin.

**CAGE, JOHN: Europeras 3 & 4 2CD (MODE 38/39). \$30.00**

Volume 10 of the Music of Cage Series. "Europera 3" is a dense, tumultuous work and a true celebration of opera. It is scored for six singers singing their favorite arias, six record-players playing excerpts from opera transcriptions, and the occasional intrusion of the 'Truckers' tape (a collage of over 100 superimposed operas that virtually obliterates the live action) — a multi-layered and multi-textured 70 minute collage of sound, sometimes almost transparent, sometimes almost opaque, but always joyous."

**OLIVEROS, PAULINE: St. George and the Dragon CD (MODE 40). \$15.00**

Recordings between Oliveros (the legendary just-intonation accordion player) and the CT vocal group American Voices, live in a chapel ("specially chosen for the sessions because of its rich and vibrant acoustics"). Higher key sonic drone. Limited stock of this now deleted title.

**LEBARON, ANNE: The Musical Railism of... CD (MODE 42). \$15.00**

2nd LeBaron CD on Mode; includes 2 solo performances for harp (one for extended techniques on prepared harp), the other a "blistering piece for electric harp, live electronics and tape... the electric harp transforms itself into Hendrix-style electric guitar solos, at times also sounding like a bass guitar, classical guitar and lute (as well as harp)."

**WOLFF, CHRISTIAN: Bread And Roses CD (MODE 43). \$15.00**

Piano works (1976-1983), performed by Sally Pinkas. "Wolff came to prominence in the 1950s as an associate of John Cage, Morton Feldman, Earle Brown and the other American experimentalists of that period, later working with Cornelius Cardew and Frederic Rzewski. His work has gone through many transformations, including minimalism, indeterminacy, open form and works connected with political issues... Most of the works are recorded here for the first time, as one of the first all-Wolff recitals to be issued. First in a number of releases of Wolff's music to be presented by Mode."

**CURRAN, ALVIN: For Cornelius CD (MODE 49). \$15.00**

First recordings of three solo piano pieces, performed by Yvar Mikhashoff; one dedicated to Morton Feldman, one to Cornelius Cardew and one to Julian Beck. First in Mode's series of discs performed by the late Mikhashoff. Beautiful, meditative quality.

**CAGE, JOHN: The Piano Works 2 CD (MODE 50). \$15.00**

A new recording of "Sonatas And Interludes" for prepared piano, performed by Philippe Vandre. This is the first version to use a Steinway "O"-type baby grand piano (as Cage originally composed and designed the piece for). "Cage's masterwork is quite different — a big piece with a quiet voice. The prepared piano operates entirely by muting: by attaching objects to the strings of the piano. Cage alters their sounds in various ways, turning the piano into a percussion orchestra akin to a gamelan. The results are different from note to note — but always quieter than before."

**XENAKIS, IANNIS: Ensemble Music 1 CD (MODE 53). \$15.00**

Five ensemble works, performed by the ST-X Ensemble: "Plekto" (first recording of a recent ens. work), "Eonta (for piano solo, 2 trumpets, 3 trombones — "like no music before or since: cascading notes like falling stars together with waves of sound from the brass"), "Akanthos" (for soprano and ensemble), "Rebons" (for percussion), "N'Shima" (for 2 amplified peasant voices, 2 amplified horns, 2 trombones, and amplified cello — "a ritual of chanting voices, singing Hebrew syllables, against a backdrop of roaring brass and solo cello").

**FELDMAN, MORTON: Aki Takahashi Plays CD (MODE 54). \$15.00**

First release in Mode's new Feldman Edition, of shorter solo piano works. "Morton Feldman's sound-world no longer needs an introduction. Feldman was especially fond of Aki's playing, so much so that he had selected certain works particularly for her. Together they toured this program, with Feldman speaking about the compositions and Aki performing them. The CD contains selections from those recitals as well as works close to Aki's heart, many receiving their first recording and available on CD for the first time. Of particular note is the *premier recording of Feldman's earliest published composition* — ILLUSIONS — which is unique in his oeuvre: it is mostly loud and fast!"

**XENAKIS, IANNIS: Ensemble Music 2 CD (MODE 56). \$15.00**

Follow up to Mode 54, recordings by the ST-X Ensemble, with the participation of the composer. Features: first recording of "A La Memoire de Witold Lutoslawski" ("It is a literal monument of sound, comprised of massive blocks of brass arranged as a dirge like fanfare."); "Akrata" (for 8 winds & 8 brass, "classic and seminal Xenakis. The work's skittering, repeated notes and extreme changes of dynamic yield a sense of vast, isolated space"); "Echange" ("a terrifying and mysterious 'concerto' for bass clarinet and ensemble"); "Xas" (for saxophone quartet) and "Okho" (for 3 djembes & bass drum).

**CAGE, JOHN: The Piano Concertos CD (MODE 57). \$15.00**

Volume 16 of the Complete Cage Works. Includes "Concert For Piano & Orchestra" (performed by David Tudor & Ensemble Modern; "...an ever expanding galaxy of sonic possibilities with the principle of independence"); "Concerto For Prepared Piano and Chamber Orchestra (performed by Stephen Drury); "Fourteen" (perf. by Drury; "the solo piano is not played conventionally, rather its strings are bowed with rosined nylon fishing line, producing an ethereal, mysterious sound.")

**XENAKIS/VARESE: Volume 3: Dammerschein CD (MODE 58). \$15.00**

Contains 3 works by Xenakis, including the first recording of a recent large orchestra piece ('Dammerschein' — "an energy charged, volcanic composition from the first note to the last, its massive contrasting blocks of sound give the aura of light passing through music"); "Persephassa" (for percussion ensemble) & "La Deesse Athena" ("a thickly scored chamber work, with the instruments often playing in their most aggressive ranges"). Plus Edgard Varese's "Ameriques" ("for a huge orchestra including 11 percussionists and sirens, was influenced by the urban landscape of NY — a thing of violent beauty. At the climax, the full

power of the orchestra is unleashed in one of the most expansive and impressive passages in the entire orchestral repertoire. A sonic experience richly recorded and guaranteed to blow you out of your seat!"

**DAVIES, PETER MAXWELL: *Le Jongleur de Notre Dame* CD (MODE 59). \$15.00**

Two works: "String Quartet" is Davies' earliest composition, performed for the first time by Arditti Quartet. "Le Jongleur de Notre Dame," a "virtuoso theater-piece" performed by Opera Sacra Buffalo (including Stephen Drury (piano) and Michael Pugliese (percussion)).

**DAHINDEN TRIOS, ROLAND: *Naima* CD (MODE 62). \$15.00**

Dahinden (tenor & alto trombones), Anthony Braxton (saxophones), Joe Fonda (bass), Art Fuller (drums). "On disc, Dahinden is well known for his Hat Art recordings devoted to Cage and Wolff. This disc is the first release of his own compositions and interpretations of John Coltrane's 'Naima' and Anthony Braxton's 'Composition 136'."

**CAGE, JOHN: *The Piano Works 3 CD* (MODE 63). \$15.00**

Volume 16 of the Complete Cage Works. Features 3 major solo piano pieces, performed by Stephen Drury. "The Seasons" (1947) — "this beautiful, tranquil work reflects Cage's newfound interest in Eastern philosophies." "Cheap Imitation" — a deconstruction of Erik Satie's 'Socrate' for two pianos. "ASLSP" — "consists of pointillist melodies played along with long-sustained notes whose open strings resonate with new tones to create a faint halo to the music."

**FELDMAN, MORTON: *First Recordings: 1950s* CD (MODE 66). \$15.00**

"A remarkable discovery of over 75 minutes of Morton Feldman's music. This disc represents 13 unrecorded early works spanning 1950 to 1953, many previously unpublished. Highlights: his only works for magnetic tape, 'Intersection,' realized in 8-channels by Feldman with John Cage and Earle Brown. Considered lost, the work has been restored and presented here for the first time in 40 years. Also: his score for 2 cellos to Hans Namuth's film of Jackson Pollock, presented in its entirety including narration by Pollock himself; the solo piano collection 'Nature Pieces' which combine elements of Feldman's youth with his mature style; previously missing works from the Extensions and Intermission cycles. The performances are superbly played by pianist Philippe Vandré and the Turfan Ensemble from Frankfurt."

**PAPE, GERARD: *Electroacoustic Chamber Works* CD (MODE 67). \$15.00**

"Composed between 1993-97, this second volume of works by Pape on Mode continues his richly dramatic style with new compositional turns. Pape sites these compositions as influenced by Xenakis, Giacinto Scelsi and Julio Estrada. Indeed, they combine the power of Xenakis with the microtonal explorations of Scelsi. All works, with the exception of 'Le Fleuve,' interact the performers with vivid use of electronics and/or tape, many composed on the UPIC computer." "Collection of ensemble/solo pieces (performed by the likes of the Arditti String Quartet, Vox Nova, and Daniel Kientzky) augmented by tapes and sound projection by this VERY post-1950 composer (born in 1955). Pape's more recent projects include 'Feu Toujours Vivant,' a piece commissioned by Art Zoyd (!) for 4 samplers and large orchestra, and an opera based on Clive Barker's novel *Weaveworld* (!). Extremely pleasant sound-worlds, rife with complex tone-clusters and occasional bursts of ultra-processed sonic-nonsense. Chaotic." — Hrvatski.

**WOLFF, CHRISTIAN: *I Like to Think of Harriet Tubman* CD (MODE 69). \$15.00**

"Wolff is considered a member of 'The New York School' along with John Cage, Morton Feldman, Earle Brown and David Tudor. The superb performances come from The Barton Workshop, an Amsterdam-based ensemble founded by composer-trombonist James Fulkerson. Among the highlights: the 'Serenade' of 1950, an extraordinary individual work from a sixteen-year-old who had just introduced himself to Cage. It intimates the minimalist movement which was to come a decade later. 'For Morty' (1987), written in memory of Morton Feldman, used three instruments that have a particular significance in Feldman's work — the vibraphone, glockenspiel and piano. Its tender fragility reminds one of the unique sensibility of Feldman, while remaining music that only Wolff could have conceived."

**REYNOLDS, ROGER: *Watershed* DVD (MODE 70). \$24.00**

Advertised as the "first classical DVD custom-designed for Dolby 5.1 5-channel sound." This is a DVD release and is NOT playable on CD players. "Roger Reynolds has been in the forefront of composition for multichannel sound for over 30 years. DVD (Digital Video Disc) technology, with its ability to realize 5-channel spatialized surround sound is the ideal medium to showcase these compositions. 'Watershed IV' is a spectacular work of a percussionist encircled by an imposing battery of instruments. The work's live-interactive spatialization is designed to pull the listener into the percussionists' perspective as sounds move and fly around him and listener alike. This experience is dramatically recreated here in a realistic display of the composition and of the DVD's sonic potential. 'Eclipse', (for computer generated and processed sound, with visuals by the legendary video artist Ed Emshwiller), involves waves of fire surging back and forth through space while gradually transforming into the sounds of water."

**COWELL, HENRY: *Mosaic* 2CD (MODE 72). \$30.00**

Collection of Cowell's chamber music, performed by the Musician's Accord and the Colorado String Quartet. "Included are the three famous early string quartets, the open-form '26 Simultaneous Mosaics' heard in 3 very different performances, the infamous 'Polyphonica' for 12 instruments, the baroque-influenced 'Quartet of 1962,' and the Asian influenced 'Return' for percussion ensemble."

**WOLFF, CHRISTIAN: *Tilbury Pieces (Complete)* CD (MODE 74). \$15.00**

"The works on this disc, volume 3 of Mode's Christian Wolff Edition, belong to his minimalist, and open-form, styles. The 'Tilbury' pieces (1969-70) are named for the pianist John Tilbury, whom Wolff had recently met. 'Snowdrop' (1970), from the same period, was named for the snowdrops among the earliest Spring flowers found in the Vermont countryside where Wolff lives. They attempt to integrate a systematic way of writing with chance and the excitement of early minimalism from Riley, Glass and Reich along with their English counterparts Hobbs, Smith, Nyman and White. A reaction against Serialism, their sound motifs come in fixed cycles, now and again two or more sounds appear at the same time, coincide and collide, making chords. 'Tilbury 5' was written 25 years later at the request of the performers Roland Dahinden (trombone, melodica), Hildegard KleeB (piano) and Dimiris Polisoidis (violin, viola)."

**CAGE, JOHN: *The Number Pieces 2 CD* (MODE 75). \$15.00**

"During the last few years of his life, John Cage wrote many pieces in the same general vein as 'Five(3)'. They are often referred to as 'the number pieces.' This references the titles of the pieces, which are all simply the number of the performers. The superb Arditti Quartet, along with first violinist Irvine Arditti, continue their traversal of the complete works of Cage for string quartet and violin." Volume 19 of The Complete John Cage Edition.

**KAVINA, LYDIA: *Music From The Ether: Original Works for Theremin* CD (MODE 76). \$15.00**

"Russian theremin virtuosos Lydia Kavina presents the FIRST RELEASE EVER dedicated to ORIGINAL compositions for the instrument — spanning the 'golden age' of the theremin

from its invention in the 1920s to contemporary works. One of the first attempts to unite music and scientific technology in the 20th century, the theremin is considered to be the ancestor of modern electronic musical instruments. Its evolution from scientific curiosity to virtuoso classical instrument (played by Clara Rockmore in Carnegie Hall) to 'instrument of the future' (according to Cage, Varèse, Grainger and others) to Hollywood sound effect (played in soundtracks to *Spellbound*, *The Day the Earth Stood Still*, *The Lost Weekend*) to rock-and-roll instrument (used by the Beach Boys, Led Zeppelin and others) has been well documented. Lydia Kavina is the world's leading thereminist today. The granddaughter of Leon Theremin's first cousin, she was the inventor's last protégée. She began studying the instrument with him at the age of nine, and was concertizing by age fourteen. Since then, Kavina has given over 500 concerts."

**CZERNOWIN, CHAYA: *Afatsim (Chamber Music 1988-96)* CD (MODE 77). \$15.00**

"Czernowin's sound occupies a unique world. Often many instruments are used to become one 'composite' instrument. Time is slowed down, so that the slow flow of sound enables one to perceive the smallest details of a texture or a sound. The resulting music can feel fluid, dense or agitated, at times echoing that of Xenakis and Ferneyhough." Performed by Arditti Quartet, Harvey Sollberg, Mayumi Miyata (Japanese mouth organ), John Fonville (flute), etc.

**XENAKIS, IANNIS: *Works for Piano* CD (MODE 80). \$15.00**

"Xenakis' piano music is among the most powerful and virtuosic of the latter part of the 20th century. Full of dynamic energy and color, the works can evoke the sonic equivalent of an exploding cosmos or a mysterious, foggy world of mists through which glimpses of form and light can be perceived. At the hands of Aki Takahasi, they come alive with a special vitality. Of Aki's playing of 'Herma', Xenakis wrote in 1973: 'It was a difficult work and according to my French musician friends, unplayable. They thought it would need at least 1 year of work and advised me to rewrite it for at least two or three players and two pianos. Indeed, it introduced an expansion of the hands all over the keyboard simultaneously. When I first heard Aki play it in Paris last Fall at her Musée d'Art Moderne recital I was, in spite of my skepticism, conquered by her play. There was no problem with the huge technical difficulties. A tender and warm musicality irradiated through the piece in a bright, sparkling and powerful performance.' the breathtaking performances in audiophile quality sound make this one of the great Xenakis — and new music — recordings of all time."

**FERRARI, LUC: *Volume 1: Chansons Pour Le Corps* CD (MODE 81). \$15.00**

Includes "Chansons Pour Le Corps" (1988-94; for voice, clarinets, percussion, piano and synthesizer; Elise Caron, voice), and "Et Si Tout Entière Maintenant" (1986-87; symphonic tale for voice, orchestral sound and tape; with texts by Collette Fellous; Anne See, voice; Nouvel Orchestre Philharmonique; Yves Prin, conductor). "The works on this disc show a combination of Ferrari's musique concrete and instrumental styles. The point of departure for 'Chansons Pour Le Corps' was a series of spontaneous interviews with women on the subject of female form which Ferrari recorded in the Jardin du Luxembourg. It's a great image, a young woman out for a Sunday afternoon stroll approached by a man wondering if she might allow him to record her talking about various intimate parts of her body. The interviewees were invited to speak about their eyes, hands, breasts and sex, and those who accepted did so with extraordinary candor. Novelist and radio presenter Colette Fellous was then asked to write texts based on the tapes to be set for soprano and ensemble interspersed with extracts from the original interviews. 'Et Si Tout Entière Maintenant' a 'symphonic tale' for voice, orchestral sound and tape is an extraordinary work. The orchestral score was performed, recorded and then treated electronically in his studio, though the orchestra is never deformed beyond all recognition. This is incorporated into the piece along with the authentic sounds of the Swedish icebreaker and its crew, and Fellous' spoken text. What results is typical Ferrari genre blending, inhabiting a region somewhere between fact and fiction, documentary and poetry, orchestral and electronic music."

**FELDMAN, MORTON: *Complete Works for Violin & Piano 2CD* (MODE 82/83). \$30.00**

"Here, collected for the first time, are all of Morton Feldman's compositions for violin and piano. It is also a kind of walk through his compositional development, from the Webernesque early 'Piece for Violin and Piano' (1950); through the experiments with graphic notation in 'Projection 4' (1951); followed by an excursion into the jungle-like density of David Tudor's energy in 'Extensions 1' (1951); to the cryptic notational riddles of 'Vertical Thoughts 2' (1963); from the dry carpet-dusting 'Spring of Chosroes' (1977) to the extended sound canvas of the late Feldman in 'or John Cage' (1982). He remarked with an eye twinkling: 'My music is just like Webern. Only a little bit longer.'"

**CAGE, JOHN: *Cage Performs Cage: The Text Pieces I: The Artists Pieces* 2CD (MODE 84). \$30.00**

"Cage's reading of his text pieces was legend — as recited in his unique, gentle voice — often had a 'musical,' soothing quality. And just as often, a humorous side. These are not stories in the traditional sense with a plot; rather they are based on mesostics. Basically, a mesostic uses a person's name or word as a vertical center for each stanza of the text. Cage would then choose texts and, using chance operations, search them for sentences containing a letter of this word. Each subsequent line of the stanza would have to contain the next letter of the word, and would be aligned underneath until the complete word was composed to form one stanza. The process would then be repeated over and over until the writing was completed (based on the parameters Cage would select for that work). In this way, Cage would be able to write something relevant about that person without knowing what he was going to say. This first set of *Cage Performs Cage* centers around mesostics for his friends and associates; the artists Jasper Johns and Morris Graves. And, in the 'Series re Morris Graves', we get the rare opportunity to hear John Cage sing." Volume 20 of The Complete John Cage Edition.

**CAGE, JOHN: *The Orchestral Works, 2 CD* (MODE 86). \$15.00**

Includes "Etcetera: For Chamber Orchestra With 3 Conductors" (1973), "Etcetera 2/4 Orchestras: For Large Orchestra Divided Into 4 Smaller Ensembles With Their Own Conductors" (1986). "The first recording of two major orchestral works by John Cage, recorded under the composer's supervision at the New England Conservatory's John Cage festival in 1991. These works are about 'multiplicity' — of performing options, of ensembles, of conductors; tape music or live music, standard or unconventional notation, repetition or non-repetition. Each piece also contains a tape recording of the environment where the work was created — in the country for "Etcetera", the city for 'Etcetera 2/4 Orchestras'. The ensembles are directed by Cage specialist Stephen Drury." Volume 21 of The Complete John Cage Edition.

**NONO, LUIGI: *Vox Nova* CD (MODE 87). \$15.00**

"Mode's new edition focusing on the work of Luigi Nono will include not only the noted works, but also recreations of his later pieces. These works, mainly from the mid-sixties and on, and including 'A Floresta E Jovem E Cheja De Vida', were orally transmitted 'interactive' compositions — in many cases without a completed score. Created with Nono's preference to experiment with certain musicians and sound engineers, they often made use of live elec-



tonics to achieve a unified, constantly mobile sound world. the vocal works on this disc come from both stages of Nono's oeuvre, and are of a decidedly political bent. All feature extended vocal techniques, using different mouth positions to produce a wide range of vocal colors which often transcend the meaning of the words."

**CAGE, JOHN: *The Works For Violin, Vol. 3 CD (MODE 88).* \$15.00**

"Irvine Arditti (violin); Mayumi Miuta (shō); Stephen Drury (piano). The shō, a Japanese mouth organ, is a unique instrument with a mysterious, reedy sound- distantly comparable to an accordion, harmonica, and harmonium. Mayumi Miyata is the instrument's leading new music interpreter. The score consists of a set of materials in six categories, three for each instrument, one of which is silence. Both the violin and shō are encouraged to make extremely long held notes, often with microtonal shifts. The pianist can choose to play from a set of ascending pitches, as well as 'extended lullabies' which are modified from Satie's *Vexations*. The result is music that is mysteriously magical."

**KOONCE, PAUL: *Walkabout & Back CD (MODE 90).* \$15.00**

"Have you ever experienced those remarkable moments when everyday sounds, similar in structure but different in function, coincide — the phone that rings through the trill of a Mozart piano cadence; the baby whose cry follows the meandering squeak of a nearby door? It has been with an ear turned toward these moments — their magic and the insight they give us into sound and representation — that Paul Koonce composed the works in this collection. These works were all created out of recorded materials, using collage and various computer manipulations to create a unique and evocative sound world."

**SAARIAHO, KAIJA: *New Gates CD (MODE 91).* \$15.00**

"Kaija Saariaho (born 1952) is the most successful of contemporary Finnish composers. She studied in Freiburg, and finally settled in Paris, at IRCAM, the center for computer music. Tracks include: 'Cendres' (1991/6) for flute, harp and viola; 'Grammaire des Reves' (1998-9) for soprano, contralto, 2 flutes, harp, viola, cello; 'Solar' (1993) for flute/piccolo, oboe, clarinet, trumpet, 2 percussion, harp, piano/sampler, synthesizer, violin, viola, double bass; 'New Gates' (1996) for flute, harp, viola."

**SCELSI, GIACINTO: *The Piano Works 1 CD (MODE 92).* \$15.00**

Performed by Louise Bessette (piano). "This marks not only the first volume in Mode's new Scelsi edition, but also the initial disc of the traversal of his piano works. Written in 1939, Scelsi's 'Second Sonata' was premiered by Yvar Mikhashoff in London (1979). Marking a new compositional direction, Scelsi suspended thematic development and frequently introduced various kinds of repetitions: reiterated single tones, chords, and patterns, often suggesting the sounds of bells or Oriental gongs. Scelsi characterized 'Tai' as 'a succession of episodes alternately expressing Time and Man, as symbolized by cathedrals or monasteries, with the sacred sound of Om'. Emphasizing the suite's calm, meditative and mysterious character, Scelsi wondered if this piece should be played at concerts at all, and advised in its preface: 'This suite should be listened to and played with the greatest inner calm. Nervous people stay away.' It features low contrasting musical material, repetitive elements, stationary tones and chords, and blurred sounds due to the frequent use of both pedals. The music manifests both constant flow and inertia, and since Scelsi rarely used bar-lines, it seems to unfold in an almost unrestrained manner."

**VALVERDE, GABRIEL: *Luminar CD (MODE 94).* \$15.00**

"Gabriel Valverde is internationally recognized as one of Argentina's leading composers, noted for his strong electronic pieces (most created using traditional analog tape resources) and instrumental works. This is his first monograph disc, and a great opportunity to sample this special composer's voice. The CD's title, *Luminar* (taken from the second movement of the orchestral work *Espacios Inasibles*), aptly describes Valverde's unique sound: a luminous kaleidoscope of colors and shifting masses of sound which often resonate towards — and from — silence."

**SCELSI, GIACINTO: *The Orchestral Works 1 CD (MODE 95).* \$15.00**

"Volume 2 in Mode's Scelsi Edition presents three of his rarely heard and recorded orchestral works, vividly captured in outstanding sound. *Hymnos* (1963) for large orchestra, *Hurqualia* (1960) for large orchestra, *Konx-Om-Pax* (1968) for large orchestra & choir, *Canti del Capricorno* (1962-72), selections, for voice with instruments. The Carnegie Mellon Philharmonic & Choir, Juan Pablo Izquierdo, conductor."

**SUBOTNICK, MORTON: *Vol. 1: Electronic Works CD (MODE 97).* \$15.00**

All-time classic electronic works by Morton Subotnick, available on either regular CD or DVD in surround sound. "CD version contains only the three electronic pieces in new dedicated stereo mixes by the composer. *Touch* (for 4-channel tape, 1969); *A Sky of Cloudless Sulphur* (for 8-channel tape, 1978, first release of the complete version); *Gestures: It Begins with Colors* (1998-2000, first recording); Joan LaBarbara, voice."

**SUBOTNICK, MORTON: *Vol. 1: Electronic Works DVD (MODE 97DVD).* \$23.00**

"*Touch* (1969, first discreet 4-channel release); *A Sky of Cloudless Sulphur* (for 8-channel tape, 1978, first release of the complete version); *Gestures: It Begins with Colors* (for 5.1 surround sound, 1998-2000, first recording); Joan LaBarbara, voice. Plus video interviews and interactive DVD-ROM. Experience Multi-channel electronic works in 5.1 Surround Sound. Immerse yourself in the classic multi-channel works *Touch* and *A Sky of Cloudless Sulphur* — both remastered from their original analog tapes, and Subotnick's latest electronic work *Gestures* (featuring new music vocalist Joan LaBarbara). DVD allows you to experience these works as they were 'spatially' intended in your own home — in high-definition sound. Special features: the early works were remixed to 5.1 Surround Sound under the composer's supervision. *Gestures* was composed specifically for the 5.1 medium. *Touch*, originally commissioned by Columbia Records for the Quad LP, appears for the first time as a 4-channel discreet version. *A Sky of Cloudless Sulphur* is reissued for the first time since the original LP. This also marks the first release of the complete 28 minutes version."

**XENAKIS/UPIC/CONTINUUM: *Electroacoustic & Instrumental Works From CCMIX Paris 2CD (MODE 98).* \$31.00**

"This 2-CD collection documents more than 20 years of works composed on the unique computer music system called UPIC, and the evolution of the computer music center founded specifically to promote it — Les Ateliers UPIC, now called CCMIX. The UPIC system was conceived by Iannis Xenakis in the early 1950s; the first version of UPIC was built by Xenakis' research center, the CEMAM, in the late 1970s, and the system continues to be developed to this day. Instead of a keyboard to perform the music, the UPIC's performance device is a mouse and/or a digital drawing board. These are used to trace the composer's graphic score into the UPIC computer program, which then interprets the drawings as real time instructions for sound synthesis — the composition/performance of a graphic musical score and real-time sound synthesis are unified by the UPIC's approach." Composers include: Iannis Xenakis (featuring the 8-channel tape piece "Polytope de Cluny" from 1972), Brigitte Robinoré, Jean-Claude Risset, Nicola Picernino, Julio Estrada, Daniel Terruggi, Takehito Shimazu, Curtis Roads, Gérard Pape.

**MODERN LOVE (UK):**

**BITSTREAM: *One Third Standard Lux CD (LOVE 002CD).* \$17.00**

"Bitstream is the brothers Steve and Dave Conner, born in the mid 70's in a small town in Northamptonshire, England. Compiling some of Bitstream's rarest material to date alongside their best known work, *One Third Standard Lux* is a perfect starting point from which to establish the importance the brothers Conner have had on the British electro scene over the last few years. Originally championed by the Autechre-related Skam label in Manchester and their pioneering DJ Rob Hall, Bitstream have been releasing innovative and complex electronic music to an ever-growing audience of dedicated followers. Their love of experimental music is also proudly on display, vocal treatments on the harrowing 'Lost Cluster' and 'Madame Resonance' showing this to most devastating effect, while the unadulterated crunchy euphoria of the classic 'Radiotherapy' acts as the perfect album opener. With a formidable catalogue of releases to date for labels like City Centre Offices and their own Pylon Recordings, Bitstream transcend the confines of the electronic dancefloor through to a much broader spectrum of sound. *One Third Standard Lux* is the definitive retrospective of that particular sound."

**TROUBLESHOOTER: *Troubleshooter 12" (LOVE 003 EP).* \$9.00**

"There's a lot of excitement surrounding the debut material from this mysterious ex-Bitstream operator. The 6 tracks on board take us to over half an hour's worth of ruffage, emanating from the twisted mangled beat and bass mashup of opening track 'Freeform Render' to the classic late night IDM of 'Rotating Mass', the sparse synth-heavy electroid breakbeat of 'Micro-Dotz', heavy bass decimations on 'Nuclear Fusion', classic acidic spacious electro on 'Spacemission One' and the monstrous, rigid low-end magnetism of the closing 'Subversive Chasm V2'. There's a distinctive sound at play here that brings to mind all manner of electronic blueprints as defined by the likes of Afx, EOG and, of course, Bitstream, but there's a certain twist to the beats and the synths that you just won't hear anywhere else this year."

**BITSTREAM: *Departure Lounge 12" (LOVE 004EP).* \$10.00**

"It's about time that Steve and Dave Conner showed their faces to the world once more — it's been a good while since the release of their 'Radiotherapy' 12" kick-started this label off in style a couple of years back. Having always looked to push the boundaries of electronic music and electro in particular, *Departure Lounge* marks a sharp turn in development for their always distinct sound. 'Psalm 22' takes over and destroys the whole span of the A-side. An epic 14 minute chug that takes its time looking into the fine detail of machinery and malfunction before erupting into a deadly, slowed down and outrageously nasty arrangement of staggered beats. Challenging scope and focus that lets off in catharsis just as the density of noise starts to fray at the edges — mighty stuff."

**PENDLE COVEN: *Trouble At Mill 12" (LOVE 005 EP).* \$9.00**

"The mysterious Pendle Coven crew dropped in on us cloaked and masked, their credentials indisputable, their material absolutely devastating, their obscured faces oddly familiar to us from someplace. *Trouble At Mill* is the first batch of tracks to be released under this moniker (check out the NMB 12" and you just might hear another) — although an intermittent series of transmissions is planned. The music doesn't really start or end with an adherence to one school of thought or another, just a display of love for the music that has shaped their lives: music from Detroit, Berlin, Manchester, West London, Chicago, Sheffield...all being the operative cities in question."

**ANONYMOUS: *Special Blends Volume One 12" (LOVE 007 EP).* \$9.00**

"We thought we'd bring you something a little bit special before the year's out — and here it is. This first *Special Blends* edition on Modern Love has been spliced up by one of the world's foremost producers of destroyed hip hop and electronic hybrids, an anonymous foray into a world where devastating hip hop cuts lace up with a monster raved-up hoover mangle. This is the dopestyle sh\*t! Give this a listen, you'll know why it ain't easy to describe — a world where the b-boy cap-twisted attitude swamps up with that untouchable hardcore suck of the lip. It's that good party people. The flip offers up two more cuts — a nasty, dense, bass-heavy crushing dirty wreck of an instrumental hip hop attack straight out the Company Flow textbook, and a more breezy, broken bass modulated party number."

**ILEK.TRO: *White Void 12" (LOVE 008EP).* \$11.00**

"Back in the mid-late 90's, Germany's mighty Klang imprint released two of the most revered and collectable electro 12"s of the last 10 years, both under the legendary recording moiker ILEK.TRO. Having met in Leeds back in the early 90's, Carl Finlow (Silicon Scally, Random Factor, Voice Stealer) and Daz Quayle (founder of the Scsi imprint) started using the ILEK.TRO tag through an insanely productive period of constructing and recording some of the most destroyed, fierce, always deep and sick electro the UK has ever brought to life or since witnessed. The Finlow / Quayle archives have been sealed for a good 9 years now, but this EP has been in the planning for quite some time. Collecting 5 previously unreleased tracks recorded during that frenzied period, *White Void* is the third and most disturbed record yet in this decade-long series, unleashing itself with the mutilated jacked-up beat mangling and bass rush of 'Charcuterie' — sounding like a cross between Autechre at their most devastating and quasi-human beat box, injected with unspeakable quantities of pharmaceuticals and left to deconstruct chunk by chunk. You just couldn't describe it as anything other than outright SICK."

**MOFA (GERMANY):**

**VA: *Electric Pop Vol. 1 2CD (MOFA 005 CD).* \$17.00**

"Electric Pop, that is 2002 one of the key words. All the same, whether London, New York or Munich, everywhere the fresh sound from techno, electro and classical pop experiences a large eddy. CD compilations like Neue Heimat or Neo Pop made already first stocktakings. Particularly Germany proves with its citizen of Berlin like 2Raumwohnung and Martini Brös as fruitful soil for a new musician generation. *Electric Pop* creates an overview, which provides at present on the world-wide Electro stage for excitement and stretches thereby a far elbow of the underground, so-called synthcore things up to the electro-pop variant and remains always homelistingfriendly and dancable." Artists include: Felix Da Housecat feat. Miss Kittin & Melistar, Sergej Auto, Northern Lite, Romanthony (Jan Driver mix), Dr Walker & Electro Atomu feat Mr Oral, Golden Boy with Miss Kittin, Midnight Mike, Crossover, Carl A. Finlow, Ellen Allien, Op! Bastards, Ural 13 Diktators, G.D. Luxe (Adult mix), Kitbuilders, Chicks on Speed (Alter Ego mix), Hakan Lidbow, Nora Below, Creme De Menthe, Luke Slater, Linda Lamb (Tiga mix), Bankok Impact, Winnie, FC Kahuna, P.Lauer ft. Toni Macaroni, Felix Rennfeld, Nothingface, MIA, Mains Ignition.

**VA: *Electric Pop #2 2CD (MOFA 008 CD).* \$20.00**

"These 80's influenced tunes were played at Mayday to Loveparade and everywhere else... Now Mofa Schallplatten continues it's big success after *Electric Pop #1* with that great compilation called *Electric Pop #2*: Including electro-poppers like 2 Raumwohnung, The Faint, Radio 4, Grom, Martini Brös, Playgroup, Ellen Allien, Black Strobe or Codec & Flexor and hot-shots like Monosurround, Warren Suicide, Swayzak, Solar, Angie Reed, Whitey, Savas Pascaldis or Das Bierbeben."

## MOIKAI:

**RUSSELL, RAY: Live at the I.C.A./Retrospective 2CD (M04). \$21.00**

"The English free jazz improvisation scene of the late 60s and early 70s was an incestuous breeding ground. Robert Fripp was producing albums by Keith Tippett, Brian Eno was using Derek Bailey and Evan Parker on albums of odd Russian electronic music on Island, and labels like EMI and RCA were actually taking a stab at selling this music to a large market. Amidst all this was Ray Russell, a popular session guitarist, also playing in John Barry's group, also reputed to be the first guitarist in England to have a pedal setup, and also the man responsible for the guitar freak-out on the *Dr. No* soundtrack album. CBS and RCA started releasing records of his free jazz groups. They started innocently enough, but eventually Russell started to break free. At a time when hollow body guitars and a clean sound were the norm, he had his Fender guitar in one hand and a fuzz box in the other. For a period in the early 70s he made records of unknown hybridbastardization of the rock sound and free jazz energy. He was Caspar Brotzmann when Caspar's dad was still writing blueprints for the continental Europe free jazz sound. Then he moved on, as people do, and the records became impossible to get. His efforts dropped off the face of the free map. The sound is recognizably jazz — rhythm section, horn, playing heads, group improvisation. But even after all these years it's still a shock when Russell comes up to bat. His lines are not so much melodic variation, or even Coltrane-like walls of sound. Instead it is what, 20 years later, was termed 'skree'; sharp, angular bursts, like a Pollock painting mounted with guitar pickups, the sound of explosions. Like contemporaries Sonny Sharrock and Terje Rypdal, Russell makes it sound as if the guitar is not enough, as if he's reaching for something wilder, something that can't be contained within the 6 string cage."

**FENNESZ: Fennesz Plays CD (M05). \$5.00**

Repressed. CD reissue of a Mego 7" only release, featuring 'covers' of "Paint It Black" & "Don't Talk (Put Your Head on My Shoulder)". Eight minutes of totally compelling electricity, suitable for non-stop repeated play. "Fans of 'tunes' take note, these 2 songs are electron-o-fied pop. The Rolling Stones and the Beach Boys would roll over in their graves and tell Stockholm the news if only their estates would allow us access to their holy remains! But seriously, there's no fucking way they, you or anyone else who's ever listened to music is going to recognize these all-too-familiar rock-n-roll staples...a singular beauty, pop music with plenty of pops, and skips, and clicks, and hums."

**PITA: Get Out LP (M06 LP). \$12.00**

US-only vinyl issue of this Mego album, released on CD in Oct. 1999. "*Get Out* is Pita's second full length release (his first, *Seven Tons For Free* is widely regarded along with Ryoji Ikeda's *±* and Panasonic's *Vanio* as a cornerstone of the beep generation). *Get Out* expands far beyond the scope of the first Pita disc, delving into textures unknown, all accessed from his happy laptop."

**TORAL, RAFAEL: Sound Mind Sound Body CD (M07). \$13.50**

"Rafael Toral's music is guitar based, but doesn't seem to involve any of the usual guitar histrionics. Instead he focuses in on the little details, the expansion of the sustained note. *Sound Mind Sound Body* is indeed a sustained note; the music is not dissimilar to Fripp and Eno's classic extrapolations, to Toral's mentor (and former NYC landlord) Phil Niblock, or to other like-minded drone masters. What is special is its (for lack of a better word) tenderness and hands-off gentleness. For this reissue, Toral has restored some pieces that were edited from the original and remastered the whole bloody thing for maximum drone effect."

**DRUMM, KEVIN: Comedy CD (M08). \$13.50**

"*Comedy* is his third album, recorded over two years ago. It floated around in a provisional version, entitled *Organ*, for quite a while and caused a genuine bidding war between labels, at least five of them, which caused our Kevin to retreat in his special endeavor way, and ultimately decide not to do anything at all with it. During this hibernation, *Organ* underwent some changes, being dissected and bisected and now including three electronically generated magnifications, bookended by the original monolithic organ recording. The album opens and closes with this would be title track, and it's awesome. 'Organ' is firmly in line with monster-minimalists Tony Conrad and Phil Niblock. The recording of this could honestly be heard over a block away from his apartment. The middle pieces are, like his album *Second*, extrapolations of microscopic detail and will be familiar terrain to fans of Bernhard Gunter and the Mego scene. But Drumm is so all-American, his sense of intuition over form is totally there, that classic intuition that got us all the patents."

**SPACE PONCH: The World Shopping With Space Ponch CD (M09 CD). \$13.50**

"Space Ponch is strange even by Japanese standards. *The World Shopping With Space Ponch* is the sound of an odd electronic orchestra, a digital dance band, somehow not out of place if you imagine a 1970s ballroom and a stage full of keyboard players, all pecking away at their silicon instruments. Vocoded vocals are overused all over the world, but here, they go far beyond what you may have previously heard. Giorgio Moroder's got nothing on Space Ponch. This world have been perfect for Ken Russell. And cinematic comparison isn't that far off. There's a medley of music from Jacques Tati, as well as other good-times standards, a cartoon-cutup style of Perry and Kingsley, the pre-video game sound of Yello Magic Orchestra, the electronic equivalent to Dr. Buzzard's Original Savannah Band. Yet somehow Space Ponch goes somewhere very strange that they haven't been before. It's a case of mistaken identity, because you can't quite identify them."

**TSUYUKO, AKI: Ongakushitsu CD (M10 CD). \$13.50**

"Aki Tsuyuko may be best known on this side of the planet as the voice for Nobukazu Takemura, but she has been making her own music quietly and unassumingly for the last few years. Tsuyuko's own music is subdued, and more introspective that what is expected from the current generation of Japanese electronic music. Instead of the sample-crazed, cartoon-pitched high speed cacophony of say, someone like Space Ponch, the sound of *Ongakushitsu* is rooted in more organic sounds. Fender Rhodes, disconnected flutes, slow melodies, and an Ash Ra sense of space. If anything, *Ongakushitsu* sounds like the afterhour extrapolations of a chanteuse who thinks everyone's gone home for the evening." Previously issued on Chidisc in Japan.

**TSUYUKO, AKI: Ongakushitsu 2LP (M10 LP). \$13.50**

Double LP version.

**ORTON SOCKET: 99 Explosions CD (M11 CD). \$13.50**

"Orton Socket is mainly comprised of main-man and mouthpiece Rob Mazurek, known for blowing horns (as well as eardrums and minds etcetera) on a variety of efforts by Stereolab, Isotope 217, his own Chicago Underground Duo, and some other folks you probably have heard of. Plus Rob's done a series of records under his own name. See, he's been a spotlight kid for years now. But for *99 Explosions*, Rob has reemerged incognito, armed with synthesizer and powerbook, wearing the shimmering cloak of Orton Socket. The results, shall we interject, are outstanding. More in line with Nuno Canavaro's *Plux Quba* and Aki Tsuyuko's *Ongakushitsu* than Bill Dixon and Albert Ayler, *99 Explosions* reveals a poet in the making, a tone poet, that is. Truly, the man is not limited by an embouchure. Fans of Mazurek and the soon to be named 'melancholy electronics' genre will equally be fulfilled by Rob's latest

excursion into outer now-ness."

**ORTON SOCKET: 99 Explosions LP (M11 LP). \$13.50**

LP version.

**NIBLOCK, PHILL: G2,44+lx2 CD (M12 CD). \$13.50**

"Yep, in this day and age, there's money in this minimalism thing. Which is nice for a fellow like Phil Niblock, a man who's been out in the field for over thirty years. While some may be happy to dabble in approximate music, or that only hinted at in whispered tones by those who still subscribe to the idea of the 'tonal auteur,' Phil Niblock makes the very stuff around which this particular world of music revolves. Thusly (and finally and thankfully), a finished record, to add to the handful of other Phil Niblock releases available today. Guitar too for four, you say? Indeed. Phil Niblock has assembled here a full roster of 6 stringers, and that means simply, a lot of guitar players. The project started some time ago, when the original recordings were made by Phil and Robert Poss. These were then made into a 'version' (like a dub record — dig the crossover appeal!) by Portuguese man about town Rafael Toral. A new 'street-level' version was made in New York, with more chaos provided by Alan Licht, Kevin Drumm, Lee Ranaldo, and Thurston Moore. All of these folks have performed the piece live, and brought the 'vibe' into the studio. The whole thing was overseen by Phil and Moikai head honcho O'Rourke. The disc features both versions of the 32-minute 'live'."

**TRIANGLES: Triangles CD (M13 CD). \$13.50**

"Triangles offers you more of the powerbook electronics sounds we're all digging on so much, and from speaking comparatively from the field as it stands today, Triangles sounds quite good, really amazing, in fact. Despite falling into the, dammit, start saying it — 'melancholy electronics,' hole that you clearly need filled, Triangles stands on it's own. Need more? Try this — Triangles occupies the space between powerbook extrapolations (quite reminiscent of the sole person in America who can do anything well at all on them silicon bastards, wink wink!), and middle 70's Italian melancholy electronics (yes, they did it first again, damn them!), like Alvin Curran or Franco Battiato. It hints at Robert Ashley's automatic writing and David Behrman's On the Other Ocean. A little bit anyways. But no matter what you think Triangles sounds like, it's definitely a 'trip,' as the kids on acid say. Yeah, Triangles will definitely keep those types busy for awhile. Meanwhile, critics will find it shocking easy to find angles and write reviews for Triangles, so expect much punning geometry in our near pulp future. But what of you, the listener? You can throw this disc on (after examining the cover graphics by Triangles and Swedish artist/soundmonger extraordinaire Leif Elgrend) and find some points of your own. Who knows? Maybe you'll say, Triangles — A hodgepodge of bleeps, scrapes, white noise, motor-like sounds, schmaltzy organ drones, sluggish acoustic guitar strumming, a morose piano note or two, an apoplectic fit of crunching and crackling and a clipped voice occasionally muttering something. Triangles use guitars (both electric and acoustic), piano, organ, PZM scrape and scratch as well as analog synthesizer and other modern electronic music producing equipment. Cold at times, serene at others, spacey, maybe gloomy for a few moments — you can throw harsh in there too. All that in just 38 minutes."

**TRIANGLES: Triangles LP (M13 LP). \$11.00**

LP version.

## MOLLSELEKTA (GERMANY):

**BROOKS, MIKE AND FRIENDS: Just the Vibes 1976-1983 CD (MOLL 03 CD). \$15.00**

"*Just The Vibes 1976-1983* is a tribute to Brooks' powerful roots-style songwriting and a document of his time as a deeply religious social critic in Jamaica. Next to roots rhymes like "Holy Jah Jah", "Money Is Not All" and "Living My Culture", there's two rare Lee Perry/Black Ark versions every sound system will benefit from: "Solid Ground" (a version of "Party Time"), and "Changes". *Just The Vibes 1976-1983* is a collection of timeless roots songs in remembrance of the days when Jamaican culture was on the verge of setting out for worldwide triumph, spreading its language and religion through reggae music. Both the CD and vinyl appear with extensive liner notes, and the LP will be delivered in a luxury fold-out sleeve. Producer credits besides Brooks include Fatman, Joe Joe Hookim, Harry J., Jackie Mittoo, Moodie, Lee Perry, Prince Jammy, Scientist, and King Tubby. The studios have been: Black Ark, Channel One, Easy Street and as backing band The Aggroators, The Revolutionaries, and the Roots Radics."

**BROOKS, MIKE AND FRIENDS: Just the Vibes 1976-1983 LP (MOLL 03 LP). \$11.00****COLLINS WITH SLY & ROBBIE, ANSEL: Jamaican Gold CD (MOLL 04 CD). \$15.00**

"Moll-Selekta's fourth release showcases recordings by Ansel Collins, Jamaica's busiest and most famous keyboarder besides Jackie Mittoo. Laid down in 1979 with the legendary studio band The Revolutionaries at Channel One studios, whose members included the world-famous riddim twins Sly & Robbie, *Jamaican Gold* presents timeless Roots and Lovers Reggae, Dubs, numerous instrumentals, guest vocalists Tony Tuff and Roland Burrell as well as Deelays Mr. Mystic and Jah Thomas. A journey through the greatest musical inventions in the history of Jamaican music, in which Ansel Collins has played no small part. Growing up in the formative Sixties, when this small Caribbean island offered the pop world the gifts of ska, rock steady and the beginnings of reggae, Collins started out as a singer, then drummer before discovering keyboards. As a studio musician he participated in countless recordings with leading reggae producers like Clement 'Coxsone' Dodd at Studio One, Bunny Lee, Leslie Kong, Phil Pratt and Prince Buster. *Jamaican Gold* offers an insight into Ansel Collins' vast creative range at the peak of his powers."

**COLLINS WITH SLY & ROBBIE, ANSEL: Jamaican Gold LP (MOLL 04 LP). \$13.00**

LP version.

**CAMPBELL, CORNELL: Original Blue Recordings 1970-1979 CD (MOLL 05 CD). \$16.00**

"For more than four decades, Cornel Campbell has added jewel after jewel to the crown of Jamaican musical history, songs that can be heard in any good dancehall today, whether they come out of reggae, R&B or ska. Top of the list, the hits, 'Queen Of The Minstrels' and 'Stars', recorded for Clement Coxsone Dodd at the legendary Studio One with the Eternals. Known as the 'Sam Cooke of Reggae', due to his unique soul-infused falsetto timbre, Campbell remains remarkably unknown outside of his native Caribbean. The fifth Moll-Selekta release, *Original Blue Recordings 1970-1979* showcases many of his best tracks, soulful lovers renditions and more Rasta influenced roots songs. Compositions by Marvin Gaye, Sam Cooke and particularly Curtis Mayfield figure among the timeless soul, lovers and roots evergreens to be found here. The compilation also features the hit 'Just One Kiss (Magic Spell)', the single 'Jah Jah Me No Horn Yah' and the - even on single - previously unreleased dub version of 'Devil In Bed' (on the CD only). Renowned bands The Aggroators, Soul Syndicate and the High Time Players provided the backing at Channel One, Harry J., Randy's, and Dynamic's studios whilst the mix was done at no lesser than King Tubby's. Bunny 'Striker' Lee, one of the islands' most important producers, who worked with Campbell in perhaps his finest and most prolific days in the Seventies, was responsible for



production. Relive the crowning years of Kingston, Jamaica, 1970 to 1979 with Cornell Campbell at the peak of his powers. A must for serious reggae fans and a perfect introduction for the more casual observer."

**CAMPBELL, CORNELL: Original Blue Recordings 1970-1979 LP (MOLL 05 LP). \$14.50**  
LP Version, full color gatefold sleeve.

**BROWN, BARRY: Rich Man Poor Man 1978-1980 CD (MOLL 07 CD). \$16.00**

"The Jamaican Bob Dylan — the 6th release from Moll-Selekta presents one of the greatest Jamaican Roots singers and songwriters Barry Brown. Famed for the direct and uncompromising lyrics which earned him so much street credibility and the nickname. Before digital sound locked on to Reggae in the 80s, Barry Brown was already a Dancehall star with a proven track record of hits like 'Step It Up Youthman', 'Politician' and 'Put Down Your Guns'. He worked with many of the producer greats: Bunny Lee, Joe Gibbs, Sugar Minott And Clement 'Coxsone' Dodd from Studio One. The incredibly deep and detailed Roots soundbuds come courtesy of some of the finest backing bands of the era. The Aggrovators With Sly & Robbie, Roots Radics, The Revolutionaries and the High Times Players — the perfect foil for Brown's sharp and dextrous tongue. King Tubby himself delivers the cutting edge mix, particularly impressive on the Dub-version of the title track. The producer is Rodguel 'Black Beard' Sinclair, Tappa Zukie's brother and Bunny Lee's right hand man for years. The owner of the Hulk and Mr. Tippy label has worked with Chaka Demus & Pliers and Beres Hammond amongst others and has since become the owner of Tubby's old studio. Rich Man Poor Man 1978 - 1980 presents Barry Brown in his most creative and potent phase, bringing together for the first time some of his best songs on one album."

**BROWN, BARRY: Rich Man Poor Man 1978-1980 LP (MOLL 07 LP). \$14.50**  
LP version in full color gatefold sleeve.

**KING TUBBY: The Roots Of Dub & Dub From The Roots 2CD (MOLL 08 CD). \$18.00**

"The new release by Moll-Selekta combines two of the most essential Dub-albums in a 2 CD set. The Roots Of Dub and Dub From The Roots, originally released in the late 1974 and early 1975. As a re-release this edition contains for the first time every track of the original LP's in an incomparable sound quality. Both albums are part of the historic and epoch-making early phase of Dub and demonstrate more than any other recordings the great pioneer collaboration of the duo King Tubby (engineer/mixer) and Bunny Lee (producer). Hardly any other artist than King Tubby has undoubtedly contributed more to the invention and the development of Dub. He was mainly responsible for the inclusion of the instrumental Dub-versions on the B-sides of the Jamaican hand pressed singles. He also played a major part in the making of Lee Perry's epochal Blackboard Jungle Dub, probably the first Dub-album in the history of music. Many of the most important riddims of all times are included here, most of them were — as vocal tracks — Bunny Lee's biggest hits — John Holt's 'A Love I Can Feel' and 'Man Next Door', stripped down to drum and bass and shaped with echoes in the same way as Cornel Campbell's 'Queen Of The Minstrell' or Johnny Clarke's 'Rock With Me'. The music was played by The Aggrovators in their best line up, featuring amongst others Robbie Shakespeare, Chinna Smith, Carlton & Aston Barrett, Tony Chin and Augustus Pablo. These songs have lost nothing of their atmospheric depth over the years, as musical statements they are as magical as ever. These historic works are an integral part of Jamaican history and resonant milestones on the way to King Tubby's hall of fame. Double CD in an eight page digi-sleeve-pack with liner notes and a picture of the original-LP covers."

**KING TUBBY: The Roots Of Dub & Dub From The Roots 2LP (MOLL 08 LP). \$17.00**

Double LP version. "The new release by Moll-Selekta combines two of the most essential Dub-albums: The Roots Of Dub and Dub From The Roots, originally released in the late 1974 and early 1975. As a re-release this edition contains for the first time every track of the original LP's in an incomparable sound quality. Both albums are part of the historic and epoch-making early phase of Dub and demonstrate more than any other recordings the great pioneer collaboration of the duo King Tubby (engineer/mixer) and Bunny Lee (producer). Hardly any other artist than King Tubby has undoubtedly contributed more to the invention and the development of Dub. He was mainly responsible for the inclusion of the instrumental Dub-versions on the B-sides of the Jamaican hand pressed singles. He also played a major part in the making of Lee Perry's epochal Blackboard Jungle Dub, probably the first Dub-album in the history of music. Many of the most important riddims of all times are included here, most of them were — as vocal tracks — Bunny Lee's biggest hits — John Holt's 'A Love I Can Feel' and 'Man Next Door', stripped down to drum and bass and shaped with echoes in the same way as Cornel Campbell's 'Queen Of The Minstrell' or Johnny Clarke's 'Rock With Me'. The music was played by The Aggrovators in their best line up, featuring amongst others Robbie Shakespeare, Chinna Smith, Carlton & Aston Barrett, Tony Chin and Augustus Pablo. These songs have lost nothing of their atmospheric depth over the years, as musical statements they are as magical as ever. These historic works are an integral part of Jamaican history and resonant milestones on the way to King Tubby's hall of fame."

**VA: Don't Give Up Your Culture CD (MOLL 09 CD). \$16.00**

"Don't Give Up Your Culture is the 9th release by Moll-Selekta — an essential Roots sampler with many brilliant and previously unreleased tracks by The Mighty Diamonds, Johnny Clarke, Jacob Miller, Horace Andy, Wayne Jarrett, Linval Thompson and Rod Taylor. In large part a collection of 'sweet high voices of Jamaica', especially characterized by the totally unknown Flick Wilson with his exceptional high falsetto voice. Above all his exiting and outstanding title track with its Roots & Culture-lyrics is a perfect example of the religious and political statements of the other classical Roots-singers on this collection. Beside The Aggrovators and Roots Radics, probably the most important backing bands in those days, most of the tracks were recorded with the rather unknown Ring Craft Posse whose line up also included the essence of Jamaica's studio musicians. Recordings took place at Channel One, King Tubbys and Sinclair's own Mr. Tippy studio in Kingston, Jamaica, between 1972 and 1984, the most important and exiting years of reggae."

**VA: Don't Give Up Your Culture LP (MOLL 09 LP). \$14.00**

LP version, gatefold sleeve. 14 tracks. Recorded between 1972 and 1984 at Mr. Tippy, King Tubby's and Channel One.

**RING CRAFT POSSE: St. Catherine In Dub 1972-1984 CD (MOLL 10CD). \$16.00**

"St. Catherine In Dub, the 10th release by Moll-Selekta, is a collection of the best dubs from the '70s and early '80s by producer Blackbeard and the backing band Ring Craft Posse. Rodguel 'Blackbeard' Sinclair, Tappa Zukie's brother, was Bunny Lee's right hand man for many years and meanwhile owns Tubby's old studio in Kingston. The Ring Craft Posse never quite achieved the fame of The Aggrovators or The Revolutionaries, although their line-up included Jamaica's elite session musicians."

**ELLIS, ALTON: Arise Black Man 1968 — 1978 CD (MOLL 2 CD). \$15.00**

"A compilation of some of the best and rarest tracks of the 'Soul-Groover', the living legend of Jamaican-Soul. Lovers-tunes, Soul-Classics (like 'It's Your Thing' by The Isley Brothers) and mystical African tracks, a matter of interest for Reggae, Soul and World-music-fans. 16 timeless classics from the golden old days of the genre when Alton Ellis was the undisputed no. 1 in Jamaica before Bob Marley and carried the respectful title 'Mr. Soul Of Jamaica'.

Produced by the big names of the Caribbean island like C. S. Dodd (Studio One), Duke Reid (Treasure Isle) and a. o. Keith Hudson, recorded with the most important backing-bands of those times like The Sound Dimension, Soul Vendors and Soul Defenders. 8-page digi-pack packaging."

**ELLIS, ALTON: Arise Black Man 1968 — 1978 LP (MOLL 2 LP). \$12.00**

Packaged in a full color gatefold sleeve.

## MOM 'N DAD (JAPAN):

**HANATARASH: Live!! 84 Dec. 16 Zabo-Kyoto CD (MOM 002). \$18.00**

Mom 'n Dad is a sporadically operating Japanese label run by the other guy who was in the Hanatarash, Naohiro Ukawa. His first project was a series of 3 live discs by his band, first released in 1993 (the first volume is long unavailable). Each of the 3 volumes features a live recording of Naohiro & Eye Yamatsuka's performance-noise outfit Hanatarash (about 25 minutes each) — of primitive, grinding performance-noise by this inexplicable duo. Following the live set there is a selection of Space Age Bachelor Pad Music ? easy listening lounge records simply transferred off of LP and "disk raped" by Ukawa for your unending "pleasure". This volume features tracks by Dick Hyman, Morton Subotnick, Lex Baxter, The Moog Machine, etc. — and it's probably a pretty sensible come-down from the harsh aura of Hanatarash live. Each volume also features really really great found full color graphics.

**HANATARASH: Live!! 82 Apr. 12 Studio Ahiru-Osaka CD (MOM 003). \$18.00**

Following the exhilarating skree of the 25 minute live piece by Hanatarash are a series of old Voodoo and Jungle Rhythm tracks spun by Ukawa & Toru Terashima. Artists like Prince Onago/Princess Muana, Hayman, Chaiho, Don Randi Trio, etc.

**INVISIBL SKRATCH PIKLZ DJ Q-BERT VS D-STYLES: Hot Sauce In the Dick Hole CD (MOM 020). \$18.00**

Repressed! Turntablist action, Japanese-only releases. DJ battle recordings, played by Q-Bert and D-Styles of the Invisibl Skratch Piklz from San Francisco. Recorded at I.S.P. Studio 2/4/97. Alar release on Asphodel, this features mad scratch-back abstract mood destruction over supplied beats for the full stereo-panned disorientation effect. Funny, weird and unbelievable sound manipulations.

**INVISIBL SKRATCH PIKLZ DJ Q-BERT VS A-TRAK: Buck Tooth Wizardz CD (MOM 021). \$18.00**

Repressed! All turntables played by Q-Bert and A-Trak, recorded at I.S.P. Studio 1997. RE: A-Track — "the newest inducted skratsh monster makes Montreal, Canada his home. Becoming this year's 1997 DMC World Champion was no easy task at 15 years of age! A-Trak continues the championship legacy that the Piklz has brought to the DMC battle circuit — the most prestigious DJ competitions in the world."

## MONIKA (GERMANY):

**QUARKS: Zuhause CD (MONIKA 002CD). \$14.50**

Debut album by the German duo of Jovanka von Willsdorf and Niels Lorenz. "Here comes Quarks music. When you listen to it, you will go very quiet, because Quarks are not very noisy either, and that is very nice. Quarks feel homesick and distance-sick at the same time, but not always. Their songs have many 'clings' and 'dings' and fine melodies and 'katzen-gold'. They are German, so is their music, which is made from various electronica and an electric guitar. When they come to play, their bring their living room along — even a lamp, which then glows. Quarksland is small from the outside and from the inside infinite."

**VA: Monika's Ascension DVD (MONIKA 002DVD). \$20.00**

Live DVD release featuring exclusive material from: Komeit, Masha Qrella, Cobra Killer, Contriva, Barbara Morgenstern. "With their Ascension night at the Berlin Volksbühne, Monika Enterprise presented five impressive concerts of those five bands and projects that are the core of the Berlin label's catalogue. After years of work and countless concerts of each individual band this night together was the time to lift their music up onto a higher level. Especially for this evening Javier Benitez, Niklas Goldbach and the video-group Transforma produced videos, that — hugely projected onto the back of the stage — gave each concert its own atmosphere. Now you are invited to celebrate once more with Monika, and from now on every day of the year... Komeit: reinventing their musical space. So clear and hypnotising that perspectives bend and stucco appears at the ceiling. With video footage of curious ufo sightings... Masha Qrella: Snotty, introverted and pleasantly open at the same time she presents her extremely personal songs, while giant air planes are revolving above her head... Cobra Killer: as special guest they expand the stage onto the irritated audience with their legendary red wine orgie. killer, as simple as that... Contriva: drifting off without ever actually doing so, the band inserts itself into images just before regaining front stage with their music... Barbara Morgenstern: amidst the firmament and planetary movements she invites us with her disarming nature to a heaven bound musical journey..." NTSC format for North America, region 0, approx 100 minutes in length.

**MORGENSTERN, BARBARA: Vermona ET 6-1 CD (MONIKA 005CD). \$14.50**

Debut Barbara Morgenstern album from 1999. This predates her breakthrough classics Fjorden and Nichts Mues.

**KRAUSE & POLE, MANUELA: Mein Freund Der Baum 7" (MONIKA 008EP). \$6.50**

"Finally: two artists have transferred this song - one that is a secret hit, not only in German prisons - into present. Coming now from the Monika Single-Series is a release that originated in the cooperation between Manuela Krause and Pole aka Stefan Betke. A cover version of Alexandras 'Mein Freund der Baum', less focussed on melody than the original, but reduced and refined in the typical Pole-style instead."

**QUARKS: Königin CD (MONIKA 010CD). \$14.50**

"The electromagnetic pop duo Quarks were activists in the Berlin wohnzimmerscene, they released their debut album Zuhause and a vinylsingle with the minihit 'Wiederkomm' in 1997, last year the Japanese EP kikyō and they were always busy with touring through Germany and surroundings. We here at Monika enterprise are very happy to present the new Quarks album: Here comes Königin, mixed by electronicmastermind Pole (Stefan Betke)."

**QUARKS: Königin LP (MONIKA 010LP). \$13.50**

LP version, full color sleeve.

**MALARIA VS. CHICKS ON SPEED/B.MORGENSTERN: Kaltes Klares Wasser 10" (MONIKA 011EP). \$9.00**

"Split Release of the Chicks On Speed Go Records Label with Berlin-based Monika Enterprises. Two Remixes of the German early 80s classic 'Kaltes Klares Wasser', originally by the legendary all female new wave outfit Malaria! Features versions by Barbara Morgenstern and the new darlings Chicks On Speed."

**VA: Santa Monika CD (MONIKA 012CD). \$11.00**

A compilation of material focused around this Cologne's label and their associates. Features tracks by: Komeit, Paul, Die Weltraumforscher, Barbara Morgenstern, Bodo Elsel, Buschmusik, Contriva, Daniel Johnston, Thomas Fehlman, Furf, Rank, Klaus Beyer, Felix



Kubin, Quarks, Hausmeister, Wachtel Optimal, The Lala Vox Box, SpVgg Breitbarth, Harald 'Sack' Ziegler & Frank Schültge, Nova Huta, Rabe, Leif, Gudrun Gut, Beschörung.

**MORGENSTERN, BARBARA: Fjorden CD (MONIKA 016CD). \$14.50**

2nd album from Barbara Morgenstern, with guest production assistance from Robert Lippok (To Rococo Rot), Thomas Fehlmann and Pole (production & mix on 5 tracks). "I was pleasantly touched by Barbara's debut album of autumn 1998 *Vermona ET 6-1*. With organ as her main instrument, the work was like an homage to the Czech organ of the same name, through without the trash quality. In that album Morgenstern melded warm analog sounds from the past and nineties beats in a techno-design of song writing, home recording and electronica, without retro-lounge-cuteness either. You could have called that work Indietronic, but the term didn't exist at the time. Even now, two years later, it won't fit. yet it comes to mind, because *Fjorden* has obviously been recorded with new equipment and new technique. Still working out of her own studio, using sampler and sequencer in her instrumentation, Barbara Morgenstern tells us stories. Her wonderful, heart-breaking voice, adds context to the beats and sounds. *Fjorden* comes across as familiar & intimate. This album is a clear step forward, without throwing the past overboard — with its warm analog sound, is like a good friend visiting — rotating in your CD player. You are not alone. Barbara Morgenstern is there with her music. And it's wonderful that she's there!" — Jan Ole Jöhnk, *Ende*

**CONTRIVA: Club Hit EP 12" (MONIKA 018EP). \$9.00**

"5 remixes that were done within the closer and closest circles of friends and colleagues around Contriva. The songs of the band have been radically worked over, while the melancholy mood of the original material has impressively been preserved. From Iso68, Tom Thiel (Sun Electric) and Jan Jelinek (Farben) contriva have been done over for electro-lounge-compatibility. Jörg Burger (Modernist) delivers a pop-version that invites you to sing along on the dance-floor, once there you can sway melancholically to the superpitcher mix of stuck.

**CONTRIVA: 8 Eyes (1996-1999) 2CD (MONIKA 019CD). \$18.00**

"In January 2000, after several smaller publications, Contriva released their first real studio album (*Tell Me When*). Now, about a year later, they bless us with a double-CD. The first CD in the set offers us a look at their earlier publications: the first tape and the first 10 inch (both still under the name of Zimt), the second 10 inch and the two singles (all on lok-musik); also there are three hard-to-get sampler-contributions. The CD documents the musical evolution of the Berlin-natives within the span of 1996 to 1999. Formed as a trio (Max Punktezahl-guitar, Masha Qrella-Bass, Hanns Lehmann-Drums), their first recordings still had a nervous postrock sound to them. It was after Rike Schuberty (keyboards) joined the band in the beginning of 1997, that increasingly songoriented structures of the still instrumental tracks became a distinct trademark of Contriva. This development continued on *Tell Me When*. The second CD contains eight remixes that were done within the closer and closest circles of friends and colleagues around Contriva. The songs of the band have been radically worked over, while the melancholy mood of the original material has impressively been preserved. From Iso68, Tom Thiel (Sun Electric) and Jan Jelinek (Farben) Contriva have been done over for electro-lounge-compatibility. Joerg Burger (Modernist) delivers a pop-version that invites you to sing along on the dance-floor. Once there you can sway melancholically to the Superpitcher Mix of Stuck. Isan deliver a do-over of Sure Enough, Ragazzi make Contriva sound like Depeche Mode and Chris Flor (Komeit) charms the melodies of Contriva into silent beauty."

**VA: Raumschiff Monika CD (MONIKA 020CD). \$11.00**

"Not many people would call their label after a suicidal pet. And you might consider Monika a slightly unusual name for a goldfish. But then again Monika enterprise most certainly isn't your average label. With more love than money, impeccable taste and boundless enthusiasm label manager Gudrun Gut has managed to assemble an eclectic mix of surprising talent, uncovering the strange coherence and warmth of Berlin's finest purveyors of electronic pop music. Since 1997 Monika has been a secret source of cosy warmth, of personal sounds, of music you would love to be friends with. Spearheading a new generation of, frequently female, electronic introspective sounds, *Raumschiff Monika* invites you to put up your feet and listen." Low-priced label sampler featuring the best of previous vinyl-only releases, plus an exclusive Depeche Mode cover by Contriva. Featuring tracks from: Barbara Morgenstern, Quarks, Contriva, Komëit, etc.

**MORGENSTERN, BARBARA: Eine Verabredung 10" (MONIKA 021EP). \$9.00**

"The autumn release of Barbara Morgenstern's new album *Fjorden* caused a general hysteria, love and addiction. Our new production was all because of Robert Lippok. He wrote one of the songs in corporation with Barbara and begged us to have the instrumental tracks released on vinyl. And of course, Robert's wish is our command. And here are the tracks on our beautiful and proved 10" vinyl: original album-versions of 'Eine Verabredung', 'Fjorden' and '37', a new mix of 'Dr.mr.' by Barbara and the live version of 'Der Wunsch Teil Vier' with Christian Obermaier."

**FIGURINE: Impossible 12" (MONIKA 022EP). \$9.00**

Seven track 12" featuring remixes by Müm, John Tejada, Fingernail and others.

**FIGURINE: Heartfelt CD (MONIKA 023CD). \$14.50**

"Features member Jimmy Tamborello (aka Dntel) of the Postal Service. Figurine creates electronic pop music perfectly poised at the transition between milleniums. Hints of 80's synth pop merge and mingle with early rave or current experimental electronics, a frantic jungle break beat is coaxed into a sweet pop structure, all while girl/boy vocals sing of love and loss in an increasingly digital world. The result is something both fresh and familiar, a soundtrack to a future where both love and technology are of primary concern. Now finally we have their new full length, *The Heartfelt*, which finds the three less interested in the sounds of the past and the world of the future, instead focusing on love in the present. The sound is still technopop, but finds it's inspiration more in the 90s and 00s, with nods to techno, house, booty music, glitch and just about every other electronic style you can think of."

**KOMËIT: Falling Back Together 12" (MONIKA 024EP). \$9.00**

Five track remix EP. Featuring remixes by: T. Raumschmiere, DJ DSL, Robert Lippok, Bus & Betrieb.

**KOMËIT: Falling Into Place CD (MONIKA 025CD). \$14.50**

"Just before Quite is the new Loud reared its tentative head in 1999 Julia Kliemann (vocals, sine keyboard) and Chris Flor (vocals, guitar) began to gauge the boundaries of calm fragility with their reduced tenderness. Currently based between Vienna and Berlin and with a touch of open naivety and idealism about them Komëit's simple stories and clear messages place them at the forefront of artists who are not afraid to expose their sounds and souls to the public — not in a shy, introverted way but via melancholically optimistic honesty. Their consciously minimalist approach results in humane directness, in a concentrated clarity. After the previous, intensely personal outpourings of which focussed on a dogma of conceptual purity, *Falling Into Place* allows a lot more space to electronica, piano and echoing guitars to fill the gaps with atmospheric warmth. Contemplative, romantic, heart-wrenching, slow, deliberately delayed and infused with their mutual musical past between Low, Codeine,

Pastels and Brian Eno these two delicately interwoven voices almost hypnotically drag us into the intricate spheres of Komëit."

**QRELLA, MASHA: Luck CD (MONIKA 028CD). \$14.50**

"It's here now, totally out of the blue: The first solo-album titled Luck by Contriva guitarist/bass player and Mina keyboarder Masha Qrella. On *Luck*, Masha Qrella is following some of her own concepts with even greater care. And the songs turned out as brittly beautiful and restrained passionate as her voice sounds. On the surface you can hear a production with soul and skill, that sometimes breaks a drum loop unevenly above the knee, that indulges in one gap or another and that leaves a note where it has been dropped. The tracks that first sound roughly put together in a way common in hip hop, turn out to be merely the gruff medium for the more airy song structures that they transport. There is (next to Mina and Contriva) as much Elliot Smith and Robert Wyatt in them, as the production opens up associations with Jim O'Rourke and Peaches. The instruments bass, guitar, drums and keyboards are mostly played by Masha herself and hint to the sound of a band. But the impression the songs make oscillates between that of the organically grown and that of being highly constructed by the exceptional details of the production."

**COBRA KILLER: Heavy Rotation 10" (MONIKA 029EP). \$9.00**

"New record by Gina V.D'Orio (also in EC8OR) and Anika Trost — earlier on DHR, now on Monika. 'Heavy Rotation' mixed by Patric Catani & Cobra Killer, 'Show me your ruler' mixed by Alexander Hacke & Cobra Killer. Incl. two versions by Like A Tim."

**CONTRIVA: If You Had Stayed CD (MONIKA 030CD). \$14.50**

"Apart from their diverse solo activities — Masha Qrella releasing a very convincing solo album, guitarist Max Punktezahl touring as a member of the Notwit, Hannes Lehmann and Rike Schuberty focussing on their acting studies — all of them continue to form Contriva since 1997, building a centre everything else is evolving around. Storytelling is still one of the quartet's main goals without using obvious techniques such as lyrics and actual singing. Concentrating on what is essential, Contriva have found their most conclusive 'voice' so far. Guitar slides, melodious basslines as well as tight beats build the foundation for their thoughtfulness, sometimes verging on a kind of contemplation, the melancholy of a circling acoustic guitar, the playfulness of organ accents and the arousal caused by the occasional outburst of r-o-c-k all help to wipe out any notes of a self-indulgent end in itself. Contriva knows refreshing ways to by-pass both amateurism and boring expertise. Contriva flow."

**CONTRIVA: Foxy EP 12" (MONIKA 031EP). \$9.00**

"Fancy remix 12" for clubs with mixes by Mo (E.M.D.), M.I.A. (SUBstatic), Chica Paula (Oceanclub) and Niobe (Tomlab).

**MORGENSTERN, BARBARA: Himmel Mixe (Heaven Mixes) 12" (MONIKA 032EP). \$9.00**

"What can be more promising than the ultimate melancholic groover Lawrence remixing the addictive harmony composer Barbara Morgenstern? Or DNTEL's Jimmy Tamborello giving her a charming remix revenge? Or when the Bitch dance queen Ellen Allien herself just joins in with Barbara and sings along and Berlin's mellow stars Tarwater do the same? All of them took extra care for their remixes and the result sounds purely wonderful. The A side is for dancing and the B side for lounging. If something beautiful comes out of the blue like that — don't you just have to have it?" Remixes by Lawrence, Ellen Allien, Jimmy Tamborello [DNTEL, Figurine] and Tarwater.

**MORGENSTERN, BARBARA: Nichts Muss LP (MONIKA 033LP). \$13.50**

LP version.

**CHICA AND THE FOLDER: 42 Mädchen CD (MONIKA 036CD). \$14.50**

"Chica Paula's 'coming out' as a musician. She did her debut album together with Max Loderbauer (Sun Electric; here 'The Folder'). If you have known Chica as a DJ, you'll be quite surprised now; having invited a lot of guests she switches from elektropop to punk, from fairytale to ambient and back to elektropop. She even does the most charming coverversion of a Brian Eno song! Daring, minimal, inspired and inspiring! But how could you resist 42 girls anyway?"

**LIPPOK, ROBERT: Falling Into Komëit CD (MONIKA 037CD). \$14.50**

"Robert Lippok from To Rococo Rot. His *Falling into Komëit* might be called a remix-album but it is rather a tribute. The idea of reinterpreting Komëit's full-length album *Falling into Place* (m25) settled when he — among others — participated in a remix 12" (*Falling Back Together*) to the album. Now, almost two years since, he has realized his idea and finished *Falling into Komëit*. The album is a very simple, very personal way of paying credit to Komëit's universe of tender and fragile, minimalistic songs. Robert Lippok has been very careful not to destroy or to boldly paint over the distinctive structure of the songs but to keep their character and still to create something new that carries along his idea of music in general and Komëit's music in particular. This album is also about passion. It is about music as a passion, which is able to express emotions, thoughts and dreams, and about the many different ways and materials that make this expression possible. And above all it is about a very classical and beautiful understanding of music (which might have gone lost a little within the context of a very fast and somehow superficial pop industry) that saves music from transitoriness: This is the idea of music as a language that is passed on, getting supplemented and thereby growing in its ability to actually describe what you want to express. It is thus similar to fairy tales and myths that constantly change in the process of narration but never actually lose their original meaning. And this — ladies and gentlemen — is of course the main idea of Monika Enterprise as a label, too."

**COBRA KILLER: 76/77 CD (MONIKA 038CD). \$14.50**

"Berlin's hottest act in town, Cobra Killer, are a reaction against the dullness of early electro stage shows. Their stage presence has always been as over the top as their sound. They have influenced many women with their wild and pioneering work. Peaches' first show was supporting Cobra Killer. They have also delighted artists from Underground Resistance to Sonic Youth. 'We played a couple of shows these last few nights in Germany with a band called Cobra Killer that completely knocked us out...it's two girls and a sampler, and it was just phenomenal...' — Thurston Moore. Cobra Killer's new album *76/77* sounds hot and highly energetic — 60s feel electronic rock with subversive lyrics and sharp breaks. They worked with artists such as the Devastations, Patric Catani, T. Raumschmiere, Erik D. Clark, Thomas Fehlmann and Rashad Becker. The two girls sampled, programmed and screamed and here we have their masterpiece: *76/77*."

**COBRA KILLER: 76/77 LP (MONIKA 038LP). \$13.50**

LP version.

**MONOLAKE (GERMANY):**

**HENKE, ROBERT: Piercing Music CD (IMB 02). \$12.00**

"In 1993 Robert Henke, now better known as Monolake, created a sound installation which ran for a few weeks in an office building. The positive reaction of the audience led to a discussion about making a record out of it, which later became his first release. It went out

of print a few years ago but is available once again, newly packaged, in a second edition. **Piercing Music**, is a one hour journey into a dark, warm and sometimes pretty noisy world, full of artificial life, created long before the terms 'glitch' or 'microsampling' were real words. This is probably Robert Henke's most serious academic work, composed using controlled random distributions to create a synthetic structure which behaves 'naturally'; this is achieved by deconstructing sound into tiny little particles and embedding them into a grid of slow permutating deep drones. Most sounds are derived from recordings of water, transformed into crisp spikes of noise with occasional low bursts. It was produced using one of the first versions of, the current state of the art music software, 'MAX' with a minimum of other equipment; but, nonetheless, already embodied the typical depth and width which has come to characterize his releases as Monolake. The repackaged re-release, on Robert Henke's own label Imbalance Computer Music, comes redesigned by visual artist Alexej Paryla, with technical liner notes. **Piercing Music** is 'serious ambient music', more connected to the works of Thomas Köner or Asmus Titchens than to the melodic structures of the '90s chill out productions. Today, ten years later, it still sounds up-to-date and stands out as a unique piece of music. Robert Henke is currently occupied with creating massive beats and complex textures as Monolake and with the ongoing development of the revolutionary music software Ableton Live."

#### **MONOLAKE: Momentum CD (ML 011 CD). \$16.00**

"Monolake was from the early beginning a musical project which combined influences from club culture and the sophisticated sound design of academic computer music in order to create his very own and unique world of beats, structure and sound. Monolake's music is minimal techno, dub, breakbeat, ambient and each possible mixture of these genres. **Momentum** is a sequence of nine pieces exposing a darker, straight, rhythmic and 'technoid' side of Monolake. Optimized and approved by countless live performances, the material on **Momentum** is devoted futuristic techno, full of beauty, colour and power created by one of the most advanced sound alchemists in the known universe."

#### **MONTAIGNE (FRANCE):**

##### **FELDMAN, MORTON: Routine Investigations CD (MO 782018). \$18.00**

Five Feldman works from his less-heavily documented "middle period," written in the early 70s and performed here by Ensemble Recherche in the early 90s. The pieces are for various ensemble combinations of flute, oboe, clarinet, piano, percussion, violin, viola, bass, etc. and make a great entry level introduction into Feldman's supreme mode of sustained-tone enhancement. The continued rediscovery and documentation of Feldman remains one of the crucial cultural movements of the CD era; if you've considered his lengthy Hat Art opuses too imposing (some pieces go on for up to 4 hours), start here. "Later, in his ultralong works of the 1980s, Feldman molded repetition, sonority, and memory in different ways, on a time-scale so large to overpower the listener's frame of reference. But the amazing quality of his sense of aural balance in these middle works makes them uniquely precious for the Feldman fan." — Kyle Gann. Limited stock, deleted item.

##### **FERRARI, LUC: Piano — Piano CD (MO 782110). \$18.00**

Piano works, recently performed by Christine Lagniel and Michel Maurer; mostly solo works composed in the early 50s, with one 20-minute duo piece ("Comme une Fantaisie dite des Rémiscences," from 1989). Re: "Comme une...": "Just as if it had been an electroacoustic composition (with timings, echoes, shrinking and stretching) or even destined for artificial — and therefore unreal — intelligence, the composer intertwines obsessive dancing elements with deformed snippets, passed through a sampler of the **The Well-Tempered Clavier**." — Franck Langlois. Limited stock, deleted item.

#### **MOON HARBOUR (GERMANY):**

##### **TANZMANN, MATTHIAS: Moon Harbour Flights: Volume Two CD (MHR 002 CD). \$16.00**

"2nd official mix-CD of the German DJ and producer Matthias Tanzmann. A CD containing a selection of the best club tracks of the last weeks and months in a harmonic mix. The result is a nice mixture of typical tracks recognizable from Matthias' DJ-Sets. Tracks of friends and colleagues like Steve Bug, Håkan Lidbo, Tiefschwarz, Marlow, Sunday Brunch, International Pony, DJ Buck, JT Donaldson or Losoul. Talking about facets of electronic music like deep-house & co., there are always different points of view to give an insight into the stylistic status quo. With this CD, Matthias Tanzmann delivers his very personal interpretation of modern House Music in 2003."

#### **MOONDOG'S CORNER (GERMANY):**

##### **MOONDOG: ...and his Honking Geese: Playing Moondog's Music CD (MOON 45). \$12.00**

Reissue of an old Moondog 10", officially sanctioned by the www.moondogscorner.de website. "This is a limited CD-edition of one of the rarest records by Moondog which has originally been released in the early fifties. It consists of four pieces for saxophones and percussion: Originally there were only 100 copies of this EP which Moondog sold in the streets of New York City. Therefore it is hardly possible to get hold of an original one and this might be the only chance for you ever to listen to this great music."

#### **MORBID (GERMANY):**

##### **SAD ROCKETS: Once Upon A Time Called Now CD (MORBID 05CD). \$15.00**

"A record for those who take their irony seriously, full of high kitsch, mid-brow art fakery, four track jazz and Moog madness. The ballrooms of Mars will surely be a-rockin' when this motherfucker drops. How it all began: after finding a demotape in their dirty laundry, Mr Pulsinger and Mr. Tunakan and decided to make a phonecall to Heidelberg where Andrew Heckler a.k.a. Sad Rockets has been busy since 1995. Before that he was busy growing up in California and before that busy being born in Samarkand, Uzbekistan. what else? sad rockets also plays guitar and sings in the blues-punk combo, mucus 2 and has released an LP on Source Records, (**Sad Rockets Plays**), as well as two 7" singles."

#### **MORE ROCKERS (UK):**

##### **MORE ROCKERS: Cure 12" (MR 001 EP). \$9.00**

"More Rockers are loosely based Rob Smith, who is one half of Bristol's seminal outfit Smith & Mighty and Peter D. Rose who was at the time providing Massive Attack MK1 with basslines. 'Cure' is their version of Diana Ross' 'Love Hangover' and features the vocal talents of LD (Louise De Cordova). It utilizes the evergreen talents of the vocalist over a booming bassline and an old hardcore style break."

#### **MORPHIUS ARCHIVES:**

#### **HOMOSEXUALS, THE: The Homosexuals Record CD (MRA 003 CD). \$13.00**

"One of the most enigmatic bands of the UK art-punk, sex pistols era UK scene, The Homosexuals carved a subterranean legend that far exceeded their discography of self released 45s and the posthumous release of **The Homosexuals Record** as a Recommended Records LP in 1984. Now, for the first time, UK experimental label ReR Megacorp in conjunction with Morpheus Archives are happy to present present most of the Homosexuals discography on one CD, including an audiophile restoral of the original 1984 ReR release **The Homosexuals Record**, plus additional tracks on one 73 minute CD (including four recently unearthed and previously unreleased/unmixed tracks which were only recently discovered to exist)." For fans of: 1977, 1978, 1979, the genesis of art punk worldwide, Wire, Fall, Television, Gang of Four, Pere Ubu, Adam & the Ants, Swell Maps, Desperate Bicycles.

#### **MORR MUSIC (GERMANY):**

##### **FLEISCHMANN, B.: Nico 7" (ANOST 001). \$5.00**

"For the first part in Morr's new 7" series, Bernard Fleischmann returns back to the old house and what a return it is. The man responsible for kickstarting the Morr Music label with the seminal **Poploops for Breakfast LP**, once again gets things going in style. 'Nico' is a dark and cloudy track, with distortion building up gradually over chiming bells, with crinkle beats and noise seeping in through every crack inbetween and finally taking over until there's nothing left but a pulsating mass of sound. On the flip there's 'Hyvä Päivä' that starts off with ear piercing test tones until Fleischmanns trademark lush drones take over, backed by a laidback hip-hop beat and topped with gently disturbing random pulses."

##### **TEAMFOREST: Home 7" (ANOST 004). \$5.00**

"A meeting of a long forgotten new zealandish lo-fi-pop attitude with rattling electronica beats and sounds plus a few not so very hip instruments like banjo or synthie trumpets can actually result in something like a classic pop song with a finely tuned melody with just the right melancholic note. It gets its own special charms through the use of the electronic elements with the lo-fi attitude in mind — it's about the spontaneity of the moment that ideally lasts forever. The b-side shows an even moodier aspect of teamforest. Pure electronic melancholy with a slight shimmer of hope, all the while it grooves relaxingly like a respectful tribute to Boards of Canada."

##### **FLEISCHMANN, B.: Pop Loops For Breakfast LP (MORR 001). \$12.00**

"First release on Christoph Kurzmann's (Polveschel/Shabotinski/Steminals/Orchester 33/frequent Fennesz collaborator) label. I will never be able to count the ways in which Babelfish has enlightened/eased my palid existence; "born 1975, live in Vienna. It received piano and instruction and played in different tape as a drummer into the last both tape 'speed is essential' and 'sore!', loud melodious guitars; concerts in completely Austria found those to CD 'my idea of fun' among other things in the scene Vienna, in the Viennese chelsea, flex, slaughterhouse wels, kapu linz, etc. were introduced. since beginning of the yearly 1998, B.Fleischman concerns itself concretely with electronic music. here harmonies and noises from various electronic music devices are in the foreground live will some songs of the rhythm accompanied and support, or to become to rhythms against in the song the prevailing placed the songs are calmly and warmly, for a red salon with deep sofas of pieces, to those one easily moved, as it the harmonies want that to rush are not as other noise to be felt, but each tone is to understand itself with the other one, and the thing of the songs is to close the eyes and open the ears the songs to become of warm basses carried, in addition there are knarrende noises and yield sounds. pop loops for BREAK almost." It's a good record, a perfect mix of innocent-enough electronic pop sensibilities & super mellow action (i.e. Kandi, Burger/Ink, Mouse on Mars, etc...), applications too numerous to list (wine tast-ing comes to mind). Really nice." — Hrvtaki.

##### **ISAN: Slamander LP (MORR 003 LP). \$12.00**

LP version.

##### **ACCELERATE DECK: Halo 12" (MORR 005). \$11.00**

"Accelerate Deck is a twenty something American who has had a myriad of releases on various labels such as: Endorphin, Blackbean, Rocket Racer and Pitchcadet. In the past he has used subtle guitar like textures and twinkling melodies, but here he pursues a more experimental approach. Fusing elements of digi glitch ambience with an angular approach to his usual beat science. Remixes by Arovane, Volvo Spy vs. Lo-coder & CDA Round out the 12" for a completely diverse listen."

##### **HERRMANN & KLEINE: Kickboard Girl EP 12" (MORR 007). \$11.00**

Repressed. "Tinkling beats with an almost anthem-like approach. The 'Kickboard Girl' melody can hardly breathe. Beats like a fountain. Then, the lung of a synthesizer whispers of a magic carpet and hovering meadows full of flowers. Slowly, the air stops rattling. 'Kickboard Girl - Take Care On the Corner' covers the peaceful silence with buds. However, it doesn't take long until 'May In Fall' triggers the euphoric pulse of an old, long forgotten breakbeat extravaganza you thought you'd never feel again. A new melody takes your soul as a prisoner."

##### **PANIC AMIGO: Piano Magic Remixed 12" (MORR 008). \$8.00**

"There is no need for us to be alone", Piano Magic state in one of their tracks. This, although short, statement sums up what the London-based collective of musicians around Glen Johnson is all about. Founded in the summer of 1996, Piano Magic, who always favored the 'revolving door' membership policy of bands like This Mortal Coil (4AD), have always been focusing on the irresistible mixture of warm, atmospheric electronics, bright soundscapes, a good portion of UK-indie-inspired guitars and a spooky skill of writing heavenly popsongs. With two albums (**Popular Mechanics**, iChe 1997 and **Low Birth Weight**, Rocket Girl 1999), numerous EPs and singles on a wide variety of labels, including Wurlitzer Jukebox, Staalplaat and Darla and a new album in the pipeline, it was only a question of time until friends, freaks and fans joined forces and remixed their idols. The results are now released on Morr Music."

##### **KLEINE, CHRISTIAN: Valis CD (MORR 011 CD). \$11.00**

"First things first: Christian Kleine, Berlin-based multi instrumentalist and software crack, prefers music as a means of communication. Following two 7 inches, remixes for Bomb the Bass and Mum, forays into the great unknown with Herrmann & Kleine as well as his debut album **Beyond Repair** on allied label City Centre Offices, for Valis Kleine has now rediscovered his love for analogue instruments — a move that shouldn't really come as too much of a surprise considering his diverse musical background. As a subtle homage to heroes from Eno to Boards of Canada, from Seefeel to Pan American, on Valis Kleine exploits his extended range of instruments to refine delicately layered beats, to breathe a little soul into chilly electronics and coalesce melancholic fragility with persistent melodies, folkly electronica gliding past us like a wintry landscape. But definition doesn't suit Kleine, his work defies any categorisation according to genres or arrangements. Though computer-programmed Valis does not address our head or legs, but unfolds its hidden warmth only in the heart to lure out the autistic in us."

##### **KLEINE, CHRISTIAN: Valis LP (MORR 011 LP). \$11.00**

LP version.

**VA: Putting The Morr Back In Morrissey: A Morr Music Compilation 2CD (MORR 012). \$15.00**

Deluxe and definitive label compilation of new tracks from this fast-rising German imprint. "Music without the world could possibly not survive, a sonic field trip of people who'd stay together forever, spend hours on the phone, exchanging soundfiles and ideas. Here, Berlin is as important as Cologne, Munich, Toronto, Southend-On-Sea, Vienna and Leipzig. Isan are remixing The Notwist and vice versa. Bernhard Fleischmann gives Blond a treat, Flowchart works on a LaliPuna track, Tied & Tickled Trio is de-jazzing Kandi. The participant's list reads like the 'Who Is Who' of electronic scouts. But, the remixes are only one aspect. The double-CD also features new, unreleased tracks from old and new Morr people.. Manufacture, who has a brother called Phonem, The Notwist, who, whenever in Berlin, take a nap on Morr Music's sofa, Lali Puna, Herrmann & Kleine, Kleine without Herrmann, Arovane, who happens to live around the corner from the Morr HQ, robot Solvent and Cologne-based friend Kandi to name but a few." Features: Manufacture, The Notwist, Christian Kleine, Herrmann & Kleine, Kevin & Paul, Styrofoam, E'vax - glacier, Phonem, Arovane, Kandi, Blond, Lali Puna, Solvent, B.Fleischmann, Wechsel Garland, Sylvester, Isan, Tied & Tickled Trio, Kandi, Flowchart, Hessen, Schneider TM, Michael Acher.

**SOLVENT: Solvent City CD (MORR 013 CD). \$16.00**

"Hello, and welcome to Solvent City. Just pop on the monorail and we'll show you around for a day. Starting from the top floor of the Suction records tower, we see honorary citizen Jason Amm smiling down upon the city that he has built. With some assistance from fellow luminaries Lowfish and Skanfrom, Solvent has constructed a warm and inviting cityscape, bathed in the radiating glow of vintage synthesizers bordering the city's perimeter. 'Some Assembly Required' is the theme song, accompanying us along the highway to the city's industrial zone. Here we see a team of Canadian snowrobots working around the clock to the track's motorik pulse. These bouncy synth-pop melodies inspire great productivity in our robots. As we approach the downtown core, we hear 'Solvent City' booming from cars, bars and beatboxes. It's a big hit with the city's youngsters, recently bumping Depeche Mode out of the #1 position in the pop charts. 'A Panel of Experts' is a song for the suburbs. This is the lushest track in town, with dusty home-organ beats and a choir of heartbroken synthesizers. Our citizens are not simple robots; we grow introspective with age, and we have music to reflect this. Let's stop the train here and spend some time to learn about the people that make this city tick.. After returning from a busy day at the city's centre offices, our robots head over to the supermarket. Here we find Berlin immigrant Skanfrom offering a fine, remixed selection of 'Frozen Food', seasoned with majestic melodies and otherworldly bleeps. Once at home, citizens will turn on their desktop tape players for a study session in synth-pop architecture. 'Built-in Microphone', with its octave-hopping basslines and perfectly formed microscopic melodies, is a compulsory course, along with vince-clark-101 and moog-history. Solvent City is well-known for its stunning attention to detail, and the citizens make every effort to educate themselves in the finer details of classic robot-pop. Concluding our monorail tour, we'll wind down with the icy beauty of Lowfish's take on 'A Panel of Experts'. This remix picks lost vocal snippets out of the airwaves and places them in the frosty landscape of our city's night sky. Beyond Solvent City there's only barren land — littered with clicks, cuts, and cold digital noise. Make sure you stay within the city limits. This train is headed downtown — please put on your dancing shoes. The night is still young in 'Solvent City'."

**SOLVENT: Solvent City LP (MORR 013 LP). \$13.00**

2001 release. LP version.

**TIED & TICKLED TRIO: ea1 ea2 rmx LP (MORR 014 LP). \$12.00**

LP version, same 8 remixes as the CD (Opiate, Christof Kurzmann, Max.Ernst, Console, Wechsel Garland, Kandi, and Gustavo Lamas).

**STYROFOAM: A Short Album About Murder CD (MORR 015 CD). \$15.00**

"The Point Misser, the Styrofoam debut album on Morr Music, was a collection of eight wonderful and melancholy-drenched tracks of moody electronica, keeping a delicate balance between sparse melodies and distorted beats. Rather than being a fully fledged follow up, this new collection of seven thematically linked Styrofoam tracks is more of an interlude, a little something to keep you warm until spring arrives. A Short Album About Murder contains a mixture of instrumental moodiness and, surprisingly, some full on vocal tracks. Drawing inspiration from a multitude of books and movies, Styrofoam's new release once again features a very strong narrative content, reaching its high point on the outright cinematic 'if you tell me the truth I will kill you.'"

**GARLAND, WECHSEL: CD (MORR 016 CD). \$15.00**

"Jörg Follert was Wunder, now he is Wechsel Garland. Great expectations? ('Große Erwartungen') One can easily trace the atmospheric relationship between the two projects — the synthesis of lightness and deep melancholy. A combination that is nearly impossible. How then? ('Wie Also?') Like an aeroplane a butterfly ('Falter') glides through the valley of deep sounds in the beginning, only to take a rest between melodic-percussive patterns made of minor scales later on. In a more accelerated and abstract way Steve Reich achieved that before, but here the music is much slower and far more intimate. It says: Come! ('Komm') There! — softly pointing at YOU with its forefinger, deep inside your body there's a resonance. That's the place where the floating and ringing sounds of the marimba, the Fender Rhodes piano or the xylophone can vibrate. Their echos will remain. Like insects ('Wie Insekten') bass sounds buzz, like dust in the light ('Staub im Licht') flutes, Hammond B3 and melotrone cover a soundscape that can be overlooked from any perspective. A peculiar idyll. With no star ('Ohne Stern') in the sky, nameless, removing, but even more real ('Wirklicher'): At least Wechsel Garland's music isn't based on samples anymore as with Wunder. There's no driving beats, but it's all rhythmic. Can you dance to it? Originally the music was composed due to an order from choreographer Gabrielle Staiger and had its première under the title 'This Very Moment' with the Arazzo dance ballet at the Brotfabrik, Bonn, in February 2000. By later extending the tracks, adding important details and inventing ingenious songtitles the debut of Wechsel Garland was finally born. It's music you'll find between the shelves in record stores; music that yet has to create its listeners — and that is only a small step along the way ('Viertel des Weges')."

**GARLAND, WECHSEL: LP (MORR 016 LP). \$12.00**

LP version.

**ISAN: Salle D'Isan CD (MORR 017 CD). \$11.00**

"Isan, that's Robin Saville and Anthony Ryan, who met in sunny circumstances in Leicester/UK. The term Isan stands for 'integrated services analogue network', and beside other reasons it reveals their interest in using dodgy old keyboards to make dodgy old noise. But with their new 6 track mlp on Morr music even the listeners who are new to the Isan network will soon recognize that the definition of dodgy old noise and analogue synth-sounds becomes a completely new dimension. Isan's music is a kind of ambivalent thing: simple but pure, noisy but clear, strange but true, to mention only a few. Another

important merit of Isan is maybe to completely calm you down because every piece of robins and Anthony's music creates an amazing feeling of being 'distant' to every unnecessary thought, so just sit back, relax and let yourself go. The intention of Isan to ignore common 4tothefloor dance-patterns doesn't prevent you from finding yourself on a ship of it's own rhythmic; sometimes it steams and rolls and later on it just seems to slide over a sea of melodies and all around you things just disappear and fade away..."

**ISAN: Salle D'Isan LP (MORR 017 LP). \$11.00**

12" version in full color sleeve.

**MANUAL: Until Tomorrow CD (MORR 019 CD). \$15.00**

"After an amazing release on the Hobby Industries label, Manual brings us with his debut on Morr Music even further melodies and reasons for picking up the guitar from the corner (again). Indeed Manual masters it amazingly well to overwhelm the listener with strong and soft melodies, soundscapish fragments and fluffy noizies which remind us to bands like To Roccoco Rot, and some of the newer Chicago scene. Manual mentions some of these as an influence but Denmark in general and Manual in particular seems not only in a geographical meaning really self-supporting. The combination of classical acoustic instruments like his skills on the guitar/bass/piano with droning and sweeping synth sounds and crackling electronic beats fixes broken pieces together and let you drift away in memories. Manual songs are principal downtempo 'cause this fact gives him the space for the big bunch of melodies he presents. Listening to it, we are reminded to asphodils in spring, with dew on it (of course). Sunny and dreamy, Manual draws a flowery picture of overwhelming colors within his wellstructured and arranged songs. No doubt, he has the potential to convince fans of modern electronica and Hoboken neo-folk and bring them all together to smell the buds of spring in the garden of Jim O'Rourke."

**F.S.BLUMM: Mondkuchen CD (MORR 021 CD). \$15.00**

"On his LP debut on Morr music, Frank Schüttge aka F.S.Blumm presents a multitude of lovely popsongs and atmospheric soundscapes. Mondkuchen seems like a colorful picture transformed into music, telling little stories in many layers. Its tension covers a wide field from crushed acoustic sound experiments to perfect pop tunes. Ingredients of his sound-kitchen are mainly acoustic instruments like piano, kalimba, vibes or guitars or more rare ones like e.g. an accordion. The musical result is in a way original, so that the popular name-dropping doesn't help that much to describe F.S.Blumm's music. We still try it because we think there is a parallel to bands and projects like Gastr Del Sol or others who work on the combination of improvised elements with pop-approached structures. Likewise when thinking about Wechsel Garland, it's hard to believe that F.S.Blumm is a one-man-project. It shows the many skills of a multi-instrumentalist, but the best thing is that he manages it to sound like a perfectly tuned in orchestra, homogenous and well balanced. F.S.Blumm works with melodious sound, with deep buried memories and inner-mind visions but at the same time his music is determined by timeless elegance and an amazing facility. The correlation of different instruments and beautiful simple melodies rule the sound. Experimental ideas just communicate with accessible and friendly music and Mondkuchen is a good example to show how deep this combination can be without losing tension and humour."

**F.S.BLUMM: Mondkuchen LP (MORR 021 LP). \$12.00**

LP version.

**ISAN: Lucky Cat CD (MORR 022 CD). \$16.00**

"These two luddites, ISAN (compared to ISDN, anything but digital) love old analogue electronic devices to make music, instruments from a time when synthesizers were developed in attics; when air-conditioned offices, where hundreds of coding-slaves would program new organ-presets, were still an unknown phenomena. equipment you not only need screwdrivers for, but also furniture polish. Synthesizers and drumboxes which were affordable even when they were manufactured and which rockbands with mellotrons and modular walls laughed at. Over the last few years, robin and antony ISAN proved that these machines are capable of great things too. With numerous releases — preferably on 7" — of course — they managed to book reservations for front row seats in our record racks. Little melodies appear, dragging you along on their journey towards dawn, slowly unveiling their real inner-self, and banishing evil ghosts. Lucky Cat starts where Salamander, ISAN's last album on Morr music, stopped. In a way, in reality, it is completely different. Well, you must listen to it for yourself. It is just that everything sounds more self-evident, lighter, more familiar, more personal and especially more lovable and adorable. It almost sounds like the happy studio cat Switched on all of the machines and played, while antony and robin were out buying milk from the corner shop."

**ISAN: Lucky Cat 2LP (MORR 022 LP). \$15.00**

Double LP version.

**PHONEM: Iliisu CD (MORR 024 CD). \$15.00**

"Iliisu is not an expansion on Phonem's previous output, nor a move towards greater complexity, but rather a purification, a clarification of what Phonem's previous releases were trying to communicate. Crispy crystal beats and minimal synth melodies don't battle it out but merely exist next to each other, like natural elements keeping each other in balance. And a perfect balance it is. Perfectionism also shows in Phonem's grainy sound design and carefully programmed beats, steeped in classic hiphop rhythms but somehow always carefully balancing on the brink of collapse. A delicate balance. Seeping through the cracks are Phonem's never ending melodies. Steering away from classic song and theme structures, allowing melodies to develop in a linear way, free from their own history, no need to return. Melodies that are sometimes cold and icy, often clear and liquid. Something to hold onto while they bring the beat down. Since the release of Hydro Electric, Phonem's previous album, Elliot Perkins has been playing live sets all over the planet, both as Phonem and as part of the expanded Beta Bodega collective, including appearances in the USA and Japan. Perkins has also released a twelve inch on Beta Bodega (as Spike) and a collaborative album with Berlin's Arovane on UK label Vertical Form. Iliisu could be considered as the final part in a trilogy that started with Phonetik (Phonem's first release for Morr) and was expanded upon with last year's Hydro Electric. Iliisu is a detailed album that demands detailed listening."

**PHONEM: Iliisu LP (MORR 024 LP). \$12.00**

LP version.

**LIMP: Orion CD (MORR 025 CD). \$10.00**

"When Limp, inspired by intelligent electronica and Chicago rock, are also self-confessed admirers and recyclers of 'rock and pop elements from the 80s and 90s' — a universal red flag for any conscious human being — and innocently cite stadium largesse and touching pop moments of mainstream-compatible alternative phenomena such as The Cure, Depeche Mode or even U2, this is done in such a way as to quell any critical protest in its infancy. Irreverently objective when it comes to the dubious reference works of an elder sibling generation (for whom these are still inextricably tied to maudlin red wine beach dramas, traumatic teenage passion, first gig disasters or flagrant fashion faux pas) and without a second glance at source or zeitgeist coolness Orion displays the fresh and differentiated influence



of four musicians with their own electronica projects (Manual, Aerosol, Syntaks) in this perfectly balanced interplay of classical instruments and digital aids. Ostensibly relaxed and dreamy, simultaneously as epic and stratified as Mogwai or selected snippets from Slowdive to Boards of Canada, Orion is not afraid to exploit incredible melodies for minutes on end. Contrasts blend and forget about their origin to lend the six tracks a continual narrative structure that sneakily conjures up vivid images."

**LIMP: Orion LP (MORR 025 LP). \$10.00**

LP version.

**HERRMANN & KLEINE: Our Noise CD (MORR 026 CD). \$15.00**

"You know what it's like. You wander aimlessly through the streets, maybe trying to forget something, when all of a sudden the sun breaks through the clouds and turns everything into gold. In an instant all of your mind will be completely absorbed by this light and you will have forgotten anything you wanted to forget. Our Noise has exactly the same effect as this light has. There are crucial points in these ten tracks where luminescent melodies appear from out of nowhere that seem to push everything else aside. Subtle basslines and beat structures that sometimes perpetually move into rhythmic chaos cannot really conceal the fact that this is nothing less than glorious pop. Plinkpop as we call it when we're in the mood for it. Around this momentum swirls a dizzying complex of beats that range from calm to pulsating and september-warm soundscapes. Right in the middle of this ever flowing whole you'll find a shining cover version of Slapp Happy's Blue Flower, previously saved from obscurity by the likes of Mazzy Star and Pale Saints. On a blissfully piercing bed made out of thousands of guitars sits, majestic and modest, the voice of singer Ariane Hensel, making this point of reference her very own. Thaddeus Herrmann and Christian Kleine prove once more that a sum consists of more than just the contents of its parts. This music here comes from directions as diverse as HipHop (Kleine), 80s-Synth-Pop (Herrmann) and classic indie rock (both). But it's not about an easy formula, more like an interstation on a long personal path, ranging all the way back to DHR of which distant echoes are still audible up to the melodic presence of City Centre Officers."

**MANUAL: Ascend CD (MORR 027 CD). \$16.00**

"Ascend, the title of Manual's second album shows the way this music is going. At any time it is uplifting in a melancholic way, it directs into the inner self or into some far distant nowhere. All these emotional paradoxes stand in a tradition of many a great sound-sculptor starting with 4AD-acts such as Cocteau Twins, the swathing surrealism of My Bloody Valentine, the intense lethargy of Talk Talk up to the sheer beauty of Slowdive. With these traditions in mind the music is carefully transferred into here and now while never losing a certain sunken quality. What more could titles like as the moon spins around or the distance give away? It's all there. Although Jensen is still only 20, he has some years of experience in making music. While in a way still juvenile enough to be real mood music, the tracks are mature in their reduction on essential components which give them a lot of depth and spaciality. All those soothing, opalescent sounds may come from out of old analogue synthesizers but Jonas' indie-heart is still beating on the right side. One or the other subtle guitar part bears witness to that. same goes for Limp, Jensen's other project in which he shares his vision with three friends to follow a similar path with different measures. Their debut album Orion was also just recently released as Morr Music 025 and is the perfect companion to Manual's body of work."

**MANUAL: Ascend LP (MORR 027 LP). \$12.00**

LP version.

**ISAN: Clockwork Menagerie CD (MORR 028 CD). \$15.00**

"This compilation of early material coming from long-out-of-print singles and compilations was a long time coming. Mostly because there should be many more people out there who should be able to listen to these tracks than those lucky few who were able to get the original copies in the short while they were available. These tunes seem to come from a different era when small labels like earworm, liquefaction empire, bad jazz or wurltizer jukebox were continually presenting interesting and exciting new bands, mostly on neatly packaged limited edition 7"s. The music ranges, depending on from out of whose vintage analogue equipment it comes, between simple melodies on swinging, feather-weight beats and rhythmically complex and transparent sound installations. May this be the right balance between pop and art. Maybe like an unlikely mixture of Plone and Seefeel."

**ISAN: Clockwork Menagerie 2LP (MORR 028 LP). \$15.00**

2LP version. Limited version with a 7" that will have an extra sleeve that will be slot in a cut on the inner side of the heavy gatefold cover.

**MS. JOHN SODA: Drop = Scene CD (MORR 029 CD). \$9.00**

"On their album no p. or d., Ms. John Soda have taken unusual steps towards a new pop direction, where the melody, clarity, emotional directness and timelessness of song structures supersede the importance of aural experimentation. At the same time they wanted to employ classical instruments such as bass, guitar, drums and keyboards and they wanted to rock 2with a constant glance at the careful balance between instruments and electronics. Now the 'e.p.' 'Drop Scene' is a straight continuation of this idea, and like no other track the heated 'Go Check' distills the basic gist of this album. The 'elusive' rmx was done by Max Punktzahl (Contriva) and Florian Zimmer (Lali Puna, Iso 68), or rather their joint project Jersey. A small epic, almost twice as long as the original, defined by the inimitably fragile sound of Punktzahl's guitar and loop-based, lavish electronica."

**MS. JOHN SODA: Drop = Scene 12" (MORR 029 EP). \$9.00**

12" vinyl version, same 4 tracks as on the CD.

**VA: Blue Skied An' Clear - A Morr Music Compilation 2CD (MORR 030 CD). \$15.00**

"The perfect, personal mix of friends and family — few are fortunate to realise and release such a compilation. With his second, very intimate grasp of music's status quo (after Putting the Morr Back into Morrissey) Thomas Morr again delves deep into his own musical history. Now that many electronic musicians begin to (re-)discover guitars and especially the clever layering of My Bloody Valentine's finest tracks, Blue Skied an' Clear presents us with a truly loving homage to all time favourites Slowdive. Their eponymous secret hit perfectly describes the label's overall mood and direction. CD1 of this compilation allows label acts as well as guests (Komeit, Skanfrom, Múm etc.) to breathe new life into Shoegazing with their carefully crafted cover versions. Here long-term fans as well as new believers rediscover these damn fine songs, mingling them with their own substance while offering ample room to the ethereal, the audible silence of the originals. Inspired by Slowdive's output even sworn instrumentalists like I.S.A.N. unearthed hidden vocal talents and CD2, with its collection of original tracks by Morr Music artists, hints at a similar return to classic band techniques." Artists include: Future 3, Isan, Lali Puna, Ulrich Schnauss, B.Fleischmann & Ms. John Soda, Limp, Solvent, Styrofoam, Skanfrom, Komeit, Manual, Herrmann & Kleine, Mum, Guitar, Populous, Icebreaker/Manual.

**MS. JOHN SODA: no p. or d. CD (MORR 031 CD). \$15.00**

"Ms. John Soda are Stefanie Böhm and Micha Acher, both part of the creative sphere around notable German label and distributor Hausmusik. It soon became clear that Ms.

John Soda would become their 'pop project': the melody, clarity, emotional directness and timelessness of song structures would supersede the importance of aural experimentation. At the same time they wanted to use classical instruments such as bass, guitar, drums and keyboards and they wanted to rock 2with a constant glance at the careful balance between instruments and electronics. If the need should arise to label Ms. John Soda 'Indietronics', then we should also resurrect the capital I in Indie. Because it is here that one of the genre's sound ideals, 'to rock without rocking' has been carefully, but determinedly, unearthed. This undoubtedly makes Ms. John Soda a Morr Music band project that dares to venture further out of the safe harbour of aural abstraction than any other and fulfils the old claim of creating a truly touching pop record."

**MS. JOHN SODA: no p. or d. LP (MORR 031 LP). \$13.00**

LP version.

**GUITAR: Sunkissed CD (MORR 032 CD). \$15.00**

"This much is known: Guitar, a culture junky recently relocated to the green void of the German sauerland, requires neither introduction nor statement and uses this moniker with a healthy distance and dose of irony for his by now third musical project (besides major-distributed club hymns and his classically influenced experimental output) to exhaustively experiment with guitar sounds. At the same time, with Sunkissed he created an enthusiastic homage to My Bloody Valentine's Loveless period. A secret fan of the classic utopian thinkers Wells, Lem and Verne, Guitar, too, explores the geography of expanses and shifting horizons in his output, keeping a distance to life while cherishing a fascination for even the smallest detail. He allowed the music two years to boil down and evaporate, to reduce and grow again. By far more accessible than its paragon, garnished with a generous portion of pop and lightened by the heavenly sighs of Regina (Donna Regina) and Ayako from Tokyo, Sunkissed translates and transports its references into a euphoric presence, into 'symphonic guitar noise plus sirens with a relaxed, undriven and tied uyluses on a sunkissed boat deck full of time.'"

**GUITAR: Sunkissed LP (MORR 032 LP). \$13.00**

LP version.

**POPULOUS: Quipo CD (MORR 033 CD). \$15.00**

"22 year old Andrea Mangia comes from the Italian province. Strictly speaking, he's from Sogliano Cavour, a small town in South-Apulia, an area which might be known better as the Italian boot's high heel. Using the PC, Andrea starts organising and fusing his musical influences. Rock gradually falls into oblivion, making room for hiphop and a subtle sensitivity about pop mechanics. After a while Mangia's music moulds into a precise and reduced version of abstract electronica owing Andrea's all time faves A Tribe Called Quest as much on the one hand as it does to Phoenicia or Phonem on the other. Looking for an artist moniker the tiny adjective 'populous' grabs Andrea's attention, not because of its actual meaning but rather its onomatopoeic qualities. 'I loved that word immediately. It just sounded nice: two p's, two u's, two o's, including the word 'pop'!' Populous' personal Quipo now consists of the 'ones and twos' a hip hop dj uses to rearrange the popculture 'goods in storage'. It also consists of the 'zeros and ones' used by a computer to synthesize new compounds from those elements. Thus, Populous' abstract soundscapes, his fragile melodies contrasted by quite physical beats add up to a new flavour to the Morr Music pie, which cannot be summed up by a convenient and bloated category like 'indietronics' anymore, anyway."

**POPULOUS: Quipo LP (MORR 033 LP). \$13.00**

LP version.

**STYROFOAM: A Heart Without A Mind EP CD (MORR 034 CD). \$10.00**

"Oh well, a radio mix. From indietronics to corporate rock, then? Not at all! It's only altruism and our hope, that things will change for the better. 'A Heart Without A Mind' is exemplary for Styrofoam's new album I'm What's There To Show That Something's Missing. It marks Arne Van Petegem's turning away from already quit song oriented productions towards a yet more classic songwriting oozing with subtle gestures, but profound emotions. This record could easily be a good friend." Includes covers of Codeine and the Mountain Goats' songs, a radio mix of the title track and a live track.

**STYROFOAM: A Heart Without A Mind EP 12" (MORR 034 EP). \$9.00**

Vinyl EP version.

**OPIATE: Sometimes EP CD EP (MORR 035 CD). \$12.00**

"Thomas Knak has managed to come up with an EP of almost cinematic proportions, striking us all with a perfectly balanced relation of organic sounds, sampled instruments like acoustic guitars, flutes and a piano as well as subtle digital manipulations and intricate beat programming. What is even more is that Knak knows how to provide his music with a spatial quality that clearly comes from his experience with dub as a production technique. At the same time, Opiate is never running the risk of drenching his compositions in confusing layers of delay and reverb. On the contrary: the EP's six tracks are as organized as they are emotionally touching."

**OPIATE: Sometimes EP 12" (MORR 035 EP). \$12.00**

Vinyl EP version.

**STYROFOAM: I'm What's There To Show That Something's Missing CD (MORR 036 CD). \$15.00**

"Unlike Styrofoam's scarce ventures into the vocal domain in the past, he now seems to be completely at ease with his vocal qualities. He does not bury them deep in the mix or hide them behind complex layers of sound processing anymore. On the contrary, he puts them in front, loud and clear for anyone to hear. Those vocals on 'I'm What's There ...' will strike a multitude of chords with listeners familiar with the late 80s/early 90s indie-scene. Focusing on what was made possible by electronic music production (and trying to come to grips with this plethora of possibilities) on his last two Morr releases, Styrofoam partially returned to approach his production similar to how he has worked while fronting several guitar bands in his youth or going solo for the first time as Tin Foil Star in the late 90s. Right now, his music has shifted up a gear in terms of accessibility which has always been an important issue to Arne. 'I think there's a difference between accessibility in sound and in structure/context. I don't really find it a challenge to make an 'abstract' sounding record. I find it much more of a challenge to use abstract or heavily treated sounds within a more accessible context. I think this juxtaposition can create some very alienating effects within a track. The only way both a pop song and an abstract sound can truly shine is by opposing them within one and the same context.' One can truly argue that Styrofoam's new album has mastered the art of juxtaposing those aspects while keeping them perfectly balanced. Anyone with an interest in richly textured electronic sounds will be as satisfied as those who always crave for beautiful melodies, catchy tunes and: lyrics."

**STYROFOAM: I'm What's There To Show That Something's Missing LP (MORR 036 LP). \$13.00**

LP version.

**LALI PUNA: Left Handed CD (MORR 037 CD). \$9.00**

"Valerie Trebeljahr and Markus Acher have been working on their new full-length for Morr

Music and this release is the first taster of what's to come. The title track 'Left Handed' sees Lali Puna shift from their delicate, electronic sound to the use of an instrument which, until now, was never heard in their music — namely the sound of distorted electric guitars. Valerie is not shy in admitting that the guitars pay homage to her idols Sonic Youth. However it must be said that Max Punktezah, guitarist in

Contriva and Notwist tour-member will undoubtedly carry some of the credit for this new sound as he was heavily involved in the recording of Left Handed. Compared to the introverted works that single out Lali Puna's previous releases, Left Handed is, for want of a better adjective, a very expressive number or ... or ... let's just say 'It rocks'. 'Left Handed' is followed up on the A side by 'Left Handed' - Dub by Markus Acher, a version assembled from the original 'Left Handed' sounds. The closing track is a cover version of The Human League's 'Together In Electric Dreams'."

**LALI PUNA: Left Handed 12" (MORR 037 EP). \$9.00**  
Vinyl EP version.

**GUTHER: I Know You Know CD (MORR 038 CD). \$16.00**

"Guthrie managed to update that kind of lo-fi-indie-pop reminiscent of labels like Teen Beat or Slumberland. But Guthrie are definitely not a lo-fi outfit. The means of electronic production — a computer, a synthesizer and a drum computer — have clearly left their traces in their sound. Listening to the ten songs from Guthrie's debut, all of them display a certain immediacy, which on the one hand clearly comes from the very private setting I Know You Know has been recorded in. On the other hand, it also comes from the really short and spontaneous production process."

**GUTHER: I Know You Know LP (MORR 038 LP). \$15.00**  
LP version.

**TIED & TICKLED TRIO: Observing Systems CD (MORR 039 CD). \$16.00**

"With their third studio album Observing Systems the Tied & Tickled has delivered their most complex self-portrait of a freely-operating music collective. Altogether, the 15 pieces on Observing Systems, some of them not more than highly elaborate and articulate 'ideas', form a very tight system itself — based on musical references, different modi operandi and scientific research — which reaches less and less for an unconditional formal unity. With Observing Systems the Tied & Tickled Trio does refine the idea of 'space', both: sonic and spiritual, in which experiences and emotions echo, in a new and ultimately refreshing purity. Suddenly, what you hear becomes as important as the blanks in the music. In these regions of ruptures and uncertainties a fantastic vision evolves, which leads the Trio through an intense and continuously inspiring musical past. In these ruptures, music history becomes lively again. Observing Systems is music without a center. As in the architectural concepts of 'Tensegrity' by Buckminster Fuller each track represents one component in this self-suspending, durable construction, a structure whose strength increases with lightness rather than the heaviness of its components: the album as a whole."

**TIED & TICKLED TRIO: Observing Systems 2LP (MORR 039 LP). \$17.00**  
Double LP version, gatefold sleeve.

**MS. JOHN SODA: While Talking CD (MORR 040 CD). \$13.00**

"Ms. John Soda are Stefanie Böhm (Couch) and Micha Acher (The Notwist, Tied + Tickled Trio). While Talking is both the study and result of constant exchange between human beings and it deals with communication in numerous ways: conversations that work and sometimes don't, contradictions, misunderstandings and the incapacity to make oneself understood as well as to fully understand someone else. The opener 'No. One' presents itself almost defiantly. Compared to the debut, the song's calm sections appear more epic, whereas the expressive elements seem to be even more 'in your face'. The spectrum of Stefanie Böhm's and Micha Acher's musical influences is more varied than before. They use anything ranging from distorted punk bass to psychedelic twang sounds. 'If Someone Would Know', for example, is reminiscent of cruising through a desert by night just like in a David Lynch film. 'I Think It Could Work, Marilyn' reanimates Marilyn Monroe and Elvis taking a walk up in the mountains. Although Ms. John Soda's expression has become more varied, Stefanie Böhm's charismatic and beguiling voice remains the central element in all the songs. One cannot help but notice that Ms. John Soda has grown to be a much closer unit over the last year. Their ability to transform the entire range of human emotions into musical expression is breathtaking."

**MS. JOHN SODA: While Talking 12" (MORR 040 EP). \$13.00**  
Vinyl EP version.

**FLEISCHMANN, B.: Welcome Tourist 2CD (MORR 041 CD). \$18.00**

"Welcome Tourist is not just a political statement. It also is a document of growth and refinement. Despite a more instrumental approach (in the classical sense), you will still find Bernhard Fleischmann hunched over his tiny groovebox, creating the most sumptuous harmonies. On this record, however, he lets his musical talents unfold (you'll hear him on piano, drums and vibraphone) and engages the support of others, which turns the once solo artist into a band frontman. In harmony with this functional shift, the music also undergoes a change, which shines through on 'Le Desir' and 'Sleep', which have been previously released, but now feature new vocals by Charhizma label owner Christof Kurzmänn. Compared to Bernhard Fleischmann's earlier work, Welcome Tourist might not appear as accessible. Bursts of noise and distortion have now become as important as the trademark melodies circling through his songs. Bernhard does not want this to be seen as a (political) expression of uneasiness. Rather it just refers to his ongoing love affair with noisy guitar bands. Working with different musicians had a direct influence on the outcome of each song. Usually, a groovebox composition by Bernhard marks the start of the mutual working process. The initial composition retreats more and more during the development of the final piece until there's nothing left but a shadow, a blurry trace, that nonetheless leaves its mark on the result."

**FLEISCHMANN, B.: Welcome Tourist LP + CD + 7" (MORR 041 LP). \$21.00**  
LP version + CD and 7". Same track listing as the double CD version. Full color gatefold sleeve packaging.

**LALI PUNA: Tridecoder CD (MORR 002CD). \$14.00**

"Originally released in October 1999, the debut release by Lali Puna has garnered rave reviews from the press and industry luminaries, such as Radiohead. Tridecoder features 9 tracks of some of the finest electronic-pop and set the foundation for the band that would go on to record two more albums. Led on vocals by Valerie Trebeljahr, the rest of the band consists of members from The Notwist, Tied & Tickled Trio and Console."

**LALI PUNA: Tridecoder LP (MORR 002LP). \$14.50**  
LP version.

**MUM: Please Smile My Noise Bleed CD (MORR 020 CD). \$14.00**

Features 2 new songs by Múm and 6 remixes by Styrofoam, ISAN, Phonem, Christian Kleine, Arovane and B. Fleischmann. Not to be confused with the Mum Remixed album on Thule. "In a way it was only a matter of time before Múm would end up on Morr Music. Anyone who has had the pleasure of listening to the Icelandic quartet's celebrated debut album

Yesterday Was Dramatic, Today Is OK, knows that Múm's 'eye shutting-bicycle beats, sounds and melodies' would feel suitably at home with Morr. This record came to be raw for Múm, like a raw carrot. In a way their machines wrote the musik themselves, while Múm were playing around on a mountain, lying down, standing up, running around. When they came back they were surprised by their beauty. This is where things started looping and feedbacking and even the old mountain radio swam in with a few random words and murmurs. A very old distant friend joined in singing, but only for a split second. When the songs had recorded themselves on tape, thomas sent them out to all his nice guys who made new pieces out of them, each one special in it being musik: Christian Kleine's old mountain radio is playing a steady diet of old school electro pop. 8 bit snare drums and a deep massaging subbass manage to puta headnoddingly near-perfect groove into Múm's delicacies. Styrofoam has the original múm melodies spinning out of control while somewhere along the way a vocoder and a steady kickdrum manage to sneak in. Bernhard Fleischmann makes a happy return with some splendid cut-up old school hiphop action and the Múm girls humming along gently. Phonem turns Múm's clearcut melodies into shifting layers of grainy sound and deep textures, only to be interrupted by an ever evolving broken beat. Arovane does what he does best. Lush homemade synths and basement beats. Two step amx style so to speak. I.S.A.N. contribute their dark and brooding cantena mix — all deep analogue bass and persistently ringing bells with the original melody making only the vaguest of appearances."

**MUM: Please Smile My Noise Bleed LP (MORR 020 LP). \$14.50**  
LP version.

**LALI PUNA: Scary World Theory CD (MORR 023 CD). \$14.00**

"Valerie Trebeljahr has been quietly whittling away at her very own blueprint of pop music. Steering well clear of prevalent harmless geniality, her aim is to cleverly and intelligently dissect our perception of the world around us. Lali Puna have now become a fully fledged band, carefully selecting band members (from Console, Notwist, Tied and Tickled Trio, Iso 68, Fred is Dead). Following their album debut Tridecoder, Scary World Theory has now achieved the perfect combination of pop and (personal) politics. Behind ostensibly shy, almost withdrawn vocals Valerie is by no means coy about confronting the world's ambivalent status quo, bluntly documenting current conditions underneath putative fragility. And the music, too, demands our full attention. Between hummable chords and sometimes soothing, almost hypnotic monotony, each repetition discloses multi-layered complexity as well as cleverly hidden counterpoints. No matter if atmospheric (Satur-nine), exuding classical warmth (Contratempo, Lowdown) or quietly breathy (Scary World Theory) — again and again Lali Puna tear heartbreaking harmonies from the sparsest of arrangements. '50 Faces Of' rewinds the beat to move our feet with funky House breaks, intersected by stubbornly chirping electronics. Nevertheless, Lali Puna's precision is best revealed on 'Nin-com-pop' or 'Don't Think' — here seemingly unemotional reduction coaxes its way into our ears with unflustered self-confidence and refuses to go away."

**LALI PUNA: Scary World Theory LP (MORR 023 LP). \$14.50**  
LP version.

**ISAN: Meet Next Life CD (MORR 042CD). \$16.00**

"What nobody knows is that Integrated Services Analogue Network (ISAN for short) is really a secret garden in southern England. In these mild climes, two men (Anthony Ryan and Robin Saville) in their early thirties founded Britain's first synthesizer home where neglected and forgotten instruments find a new way in life under love and care of their keepers. Every day Ryan and Saville visit their beneficiaries and feed them with wonderful melodies and soft rhythms that the two bring home from a day's daydreaming of far off, imaginary landscapes. Every day Ryan and Saville nurtured their growing affinity with their machines. And so the garden grew and flourished. So it is only normal that everyone is asking themselves when and what strange fruit ISAN's wonder-garden will bear next. After all it's been over two years since their critically acclaimed release Lucky Cat (4 1/2 stars by All Music Guide) and Clockwork Menagerie appeared on Morr Music. Now it's once again time that ISAN open the gates to their secret garden with the release of their new full-length album."

**ISAN: Meet Next Life 2LP (MORR 042LP). \$14.50**  
Double LP version, gatefold sleeve.

**MAN'SBESTFRIEND: The New Human is Illegal CD (MORR 043CD). \$14.50**

"Till now Sole has stuck to rapping and hasn't released any of his own production. This is about to change with man'sbestfriend, the first record Sole has done on a label outside of Anticon since Bottle Of Humans dropped. mansbestfriend is the impulsive and self-indulgent side of Sole running shifty guitars through broken reel to reels, rusted keyboards, over compressed radioshack mics, recorded on an old adat and some on laptop. Most beats have been constructed on a dr sampler, and then further chopped up on the computer. The lyrics have been written out the window on various tours in alien places, where some songs have been developed from freestyles. The music was made purely for fun with an 'experimental' spirit, with additional music and assistance from fellow Anticon members Odd Nosdam, Jel, and Telephone Jim Jesus."

**MAN'SBESTFRIEND: The New Human is Illegal 2LP (MORR 043LP). \$18.00**  
Double LP version.

**LALI PUNA: Faking the Books CD (MORR 044CD). \$14.50**

"Faking The Books, Lali Puna's third album, is a maverick display of pop sensibilities applied to a world gone wrong. All the ingredients are there: The killer hooks, the subliminal fusion of generic undertones, Valerie Trebeljahr's alluring vocal delivery that at first soothes the senses and at second glance portrays the system in all its celluloid, deceptive glory. Faking The Books is all about the signs of our times, inverting the Zeitgeist into something that not only explores the musical fusion of raucous instrumentation and layered, soothing production, but that also tells its story with a multi-colored grip on our peculiar reality. The songs direct themselves with a pop conviction that isn't afraid to mix vintage synths, vocal effects, garage drum workouts, Detroit strums, carefully arranged strings, electronic bass drums and a homage to all the bands that have paved the way for such diversity."

**LALI PUNA: Faking the Books LP (MORR 044LP). \$14.50**  
LP version.

**LALI PUNA: Micronomic CD (MORR 045CD). \$8.00**

"This is the follow up single to Lali Puna's third album Faking the Books. The CD version includes a video to 'Micronomic'. To round things off, Micronomic includes two brand new Lali Puna songs, which have been written and recorded while the band worked on Faking the Books. 'The Daily Match' clearly focuses on Lali Puna's pop skills and is one of their most accessible songs to date. 'Harrison Reverse' is one of the band's rare instrumental compositions presenting Lali Puna's more electronic and abstract side. Features remixes by anticon artists Alias and Boom Bip (Lex Records)."

**LALI PUNA: Micronomic 12" (MORR 045EP). \$8.50**  
Vinyl EP version.

**MORRIS AUDIO (GERMANY):****VA: Club And Home Entertainment Vol. 2 2x12" (MORRIS 027 LP). \$17.00**

"Morris Audio is back with the second volume of the Club and Home Entertainment series. With the label getting more and more feedback from the global players, Club and Home Entertainment Vol. 2 is another top pick. The double 12" brings together some of the hottest producers of...clickhouse, dubtechno, microfunk...whatever you wanna call it." Artists: Dub Taylor, Tom Clark, Dialogue, Benjamin Wild, Dash Dude, Jackmate, Jeff Bennett, Scsi-9.

**VA: Club and Home Entertainment Vol. 2 CD (MORRIS 028 CD). \$16.00**

"Morris Audio is back with the second volume of the Club and Home Entertainment series. With the label getting more and more feedback from the global players, Club and Home Entertainment Vol. 2 is another top pick. The CD brings together some of the hottest producers of clickhouse, dubtechno, microfunk —whatever you wanna call it. Find exclusive goodies and all time favourites." Artists: Jackmate, Jeff Bennett, Dub Taylor, Benjamin Wild, Dialogue, Tom Clark, Dash Dude, Apoll, Armster, J Antoni & Smyglyssna, Novatek, Scsi-9, Starfighterz.

**MOS-MIT OHNE SOUND (GERMANY):****FRAGEL, ANDREAS: A Bulletin From Nothing 12" (MOS 004). \$10.00**

"Real cool crispy reduced abstract techno + freestyle. Absolutely recommended." The out-of-nowhere German record of the week, no problem.

**FRAGEL, ANDREAS: Komikon 12" (MOS 005). \$9.00**

"This guy becomes better and better. Modern minimal music with heart and brains."

**MOSQUITO (UK):****ALFA, IBRAHIM: Processor 12" (MSQ 011). \$9.00**

"Second Volume of noise-squiggle-art from this unknown (?) artist, on the highly lauded Mosquito label (home to Neil Landstrumm/Si Begg/Jamie Lidell/etc...). Four-on-the floor plunder has never sounded quite so revelatory/relevant." —Hrvatski

**VA: Bite The Sound That Feeds You CD (MSQ CD001). \$18.00**

"This compilation is a representation of Mosquito releases over the last 4 years. Founded by Christian Vogel and Si Begg before their successes on such labels as Tresor, Force Inc, Language and many others, it hosts the cream of their work. In addition, this label has broken such talents as Neil Landstrumm, Justin Berkovi and Jamie Lidell. The tracks on this CD show the evolution of a strand in the rope that has made UK techno the driving force it is, by the artists that have consistently pushed the boundaries." Features former 12"-only tracks from the aforementioned artists, plus Tobias Schmidt, plus a new exclusive Vogel/Landstrumm collaborative track."

**MOSZ RECORDS (AUSTRIA):****KAPITAL BAND 1: 2CD 2CD (MOSZ 001CD). \$15.00**

"Nicholas Bussmann (Beige Oscillator, Ich schwitze nie) and Martin Brandlmayr (Radian, Trapist) are two of the most active musicians along the Vienna-Berlin axis. Quickly they found out that they share the same feelings about things they themselves call (not irony-free) 'pop' or 'funk'. Listening to the tracks on 2 CD it seems to be the abstraction of pop or funk that is of interest for them. You will not find a regular pop track on it, but in a mathematical sense 2 CD works as a function of pop. Pop that is somehow stripped down to its basic idea which gives room for new aesthetics. As the album was recorded in two or three sessions with only a few concrete ideas for the tracks, it is astonishing how dense and structured the album appears. Bussmann's electronics interact with Brandlmayr's drums in a way which often makes it impossible to say who plays what. Cascades of small electronic particles spin round a drum pattern, but you still have the feeling that there is a strong sense behind...not to forget about Bussmann's heavy bass-lines and particles of melody, which support the beat with an additional drive and a spatial and/or emotional dimension.... a kind of unique pop-bastard."

**SIEWERT, MARTIN: No Need To Be Lonesome CD (MOSZ 002CD). \$15.00**

"Martin Siewert's first solo record, which is not only his first solo recording, but also what we would call another side of Martin Siewert: In contrast to his work to date, No Need To Be Lonesome focuses on melodies and, most importantly, grooves, and can be considered pop-music to a certain degree. Basically generated in the studio with an obscure selection of analogue synthesizers, electronic equipment and guitars, this album is more about the beauty of songlike structures than about abstraction itself. This might be confusing for the ones who know Siewert's discography, but simply shows an artist, who is active in different domains of contemporary music."

**MOTEER (UK):****MANY FINGERS: Many Fingers CD (MOTEER 002CD). \$13.00**

"Second release on The Remote Viewer's own label. After nearly a year since the quietly acclaimed Clickits EP on Moteer crept out into our collective unconscious, things have been progressing at The Remote Views. Whilst working on their own awesome new mini album for City Centre Offices, they've convened this beauty of a record from Chris Cole — issuing from Matt Elliot's circle in Bristol and a formative member of his touring band, anyone who valued the Third Eye Foundation's amazing, tender 2003 release The Mess We Made should make a beeline for the gentle intricacies of Many Fingers. In places, this is similar in atmosphere to the way Vincent Gallo captured magic in the ether on his Recordings Of Music For Films. In short a alchemical journey into live instrumentation, with detuned pianos, accordions, flutes, reversed guitars, xylophones and creepy atmospheres, who can refute the beauty of this music?"

**MANY FINGERS: Many Fingers LP (MOTEER 002LP). \$12.00**

LP version.

**MOTEL RECORDS:****WILSON, GARY: You Think You Really Know Me CD (MR 007 CD). \$13.00**

Reissue of this late 70s Real People/lounge "classic". "In 1977 Gary Wilson was living with his parents in Endicott, New York. There he would spend his nights in the basement, wrapped in magnetic tape, covered in baking flour and recording beautifully twisted songs about the desperation of teenage romance. Every track full of fantastic lyrics about chrome, making out, mirrors, blind dates, Cindy, Karen, Debbie and Friday nights. These songs ended up on his only album, titled You Think You Really Know Me, self-released in small quantities and sold mostly at a handful of performances between 1977-79. Shortly after, Gary Wilson vanished into obscurity. Now we're very proud to drop this definitive reissue of the ultra-rare You Think You Really Know Me. Fully remastered and featuring deluxe packaging, extensive

liner notes, personal photos and ephemera from his undeservedly short career."

**MOTION (UK):****PERRY, LEE: Born In The Sky CD (FAST CD006). \$16.00**

"Awesome Lee Perry album compiled by Perry biographer Dave Katz and licensed from Lee Perry himself. All tracks from 1969-1975, a third of the tracks were mastered from Perry's recently unearthed original 1/4" tapes and include 9 previously unreleased cuts, including 4 previously unreleased songs and five previously released alternate takes. The rest of the tracks have never appeared on CD before and have been mastered from rare vinyl singles. CD contains 20 page booklet by Perry biographer Dave Katz, detailed sleeve notes, track by track breakdown and unseen photos. CD contains one bonus track."

**SKATALITES: The Legendary Skatalites In Dub CD (FAST CD009). \$16.00**

"Combine the talents of Lee Perry, The Skatalites and King Tubby at the height of their powers and the results were always going to be spectacular. This CD brings together two of the most significant reggae releases in recent years, Heroes of Reggae in Dub and Herb Dub. Collie Dub. Herb Dub. Collie Dub has never been on CD before, nor has the classic bonus track 'Starlight'. Features a host of legendary artists: Roland Alphonso, Lloyd Brevett, Tommy McCook, Ernest Ranglin, Jackie Mittoo and Augustus Pablo. The music itself is classic 70's dub reggae built around the acoustic bass of Lloyd Brevett and the horn section of the Skatalites. Recorded at Black Ark and Aquarius studios."

**CLARKE, AUGUSTUS: Black Foundation Dub CD (FAST CD010). \$16.00**

"Classic dub album, Augustus 'Gussie' Clarke (at King Tubby's) Black Foundation Dub, first full release, first time on CD. Originally released in Jamaica in 1976, limited numbers pressed on Gussie's Roots Sounds label and featured material produced by Gussie from the period 1973-78. Long sought after by dub and reggae collectors, the album features versions of many killer cuts by the likes of Delroy Wilson, Gregory Isaacs, Augustus Pablo, Dennis Brown, Bob Andy, KC White and Dawn Penn. 2 bonus tracks on LP and extra bonus on CD. Mixed at King Tubby's."

**THOMPSON, LINVAL: Phoenix Dub CD (FAST CD011). \$16.00**

"Previously unreleased high quality dubs from Linval Thompson's archives. Mid to late 70's dubs, recently discovered, previously unreleased and featuring the talents of the Revolutionaries and the Roots Radics. Most of the tracks were mixed at King Tubby's by Scientist or King Tubby himself. The remainder were mixed by Prince Jammy. Detailed sleeve notes by Dave Katz."

**NINEY THE OBSERVER: Sledgehammer Dub CD (FAST CD012). \$16.00**

"Absolute classic dub album, originally only 300 copies were released in Jamaica in 1975/76 on the Observer label. The album has till now been one of the holy grails for collectors of dub reggae. Features alternative mixes of Dennis Brown single B sides that King Tubby had made as exclusive dubplates for his Home Town Hi Fi sound system. Heavier than the single B sides they combine to make up an awesome dub album. Four bonus tracks including one exclusive dubplate, beautiful packaging, extensive sleeve notes by David Katz, 12 page booklet with exclusive interview, previously unseen photos."

**VA: We Are Getting Bad: The Sound Of Phase One CD (FAST CD013). \$16.00**

"Fantastic collection of some of the best material from Roy Francis' Phase One Label with the addition of two previously unreleased DJ cuts. This is the first time any of these recordings have been on CD. Mainly features backing band The Revolutionaries feat. Sly Dunbar. Included are the massive 'Waiting In the Park', with which The Chantells scored one of 1977's biggest non-Marley reggae hits, Steve Boswells anthemic 'I Am Getting Bad', and the wonderful 'Help Us Jah' by The Untouchables. Also on the album are other excellent tracks from The Chantells, The Heptones, Jah Berry, Dean Fraser, U Brown and Prince Mohammed. All of this material is highly collectable with genuine crossover appeal."

**VA: The Sound of Channel One King Tubby Collection LP (FAST LP003). \$13.00**

LP version (deleted on CD). "Consisting of largely previously unreleased material, the set features not only vocal and DJ cuts from the likes of Delroy Wilson, Badoo, Calvin Stuart and Larry Marshall, but also includes dubwise versions mixed by the late great King Tubby at his very best. The selection provides an excellent introduction to the classic sound of the legendary Channel One Studio and the talents of King Tubby. 28 track double CD (at single CD price!). This compilation ranks alongside the best output from Pressure Sounds and Blood & Fire. Totally essential."

**MARSHALL, LARRY: I Admire You In Dub LP (FAST LP004). \$15.00****PERRY, LEE: Born In The Sky 2LP (FAST LP006). \$16.00**

Double vinyl version, gatefold sleeve, with 2 LP-only bonus tracks.

**SKATALITES: Here Dub - Collie Dub LP (FAST LP008). \$12.00**

"In 1975 the first reunion of ska pioneers The Skatalites resulted in the release of The Legendary Skatalites. Soon after, a dub set Herb Dub - Collie Dub, but only in very limited numbers on vinyl. This will be the album's first full release. Three tracks were recorded at Lee Perry's Black Ark Studio and mixed by King Tubby. The rest were mixed at Aquarius. Musicians include Roland Alphonso, Lloyd Brevett, Tommy McCook, Ernest Ranglin, Jackie Mittoo and Augustus Pablo... Classic seventies dub reggae built around the acoustic bass of Lloyd Brevett and the horn section of the Skatalites."

**SKATALITES: The Legendary Skatalites In Dub LP (FAST LP009). \$16.00**

"Combine the talents of the Skatalites, Augustus Pablo, Lee Perry and King Tubby, all at the height of their powers, and the results were always going to be spectacular. In 1975 an experimental re-union (at Perry's Black Ark Studio) of the core members of the Skatalites, led by bass player Lloyd Brevett, led to the release of several (now much sought after) 7" singles and an instrumental album entitled The Legendary Skatalites. Soon after, a dub set, Herb Dub — Collie Dub, appeared, but only in very limited numbers. This Motion Records album combines the A and B sides of these singles with some alternative King Tubby dubs and a couple of instrumentals from The Legendary Skatalites album. It effectively replaces (and improves on) Motion's highly acclaimed Heroes Of Reggae In Dub which is now deleted."

**CLARKE, AUGUSTUS: Black Foundation Dub LP (FAST LP010). \$16.00**

LP version

**THOMPSON, LINVAL: Phoenix Dub LP (FAST LP011). \$13.00**

LP version.

**NINEY THE OBSERVER: Sledgehammer Dub LP (FAST LP012). \$13.00**

LP version.

**VA: We Are Getting Bad: The Sound Of Phase One 2LP (FAST LP013). \$16.00**

Double LP Version.

**MARSHALL, LARRY: I Admire You In Dub CD (FASTCD004). \$16.00**

"This set is the previously unreleased dubwise version of Larry Marshall's seminal I Admire You album from the mid 70s. Mixed at King Tubby's by Tubby, Philip Smart, Pat Kelly and the Professor, the session features Lloyd Parkes, Carlton and Aston Barret, Errol Holt, Chinn



Smith, Peter Tosh and Sly Dunbar. A classic dub album from one of the first artists to record reggae ('Nanny Goat'). Highlights include 'Watergate Rock', one of the first cuts credited to King Tubby."

### MOTOR (GERMANY):

**VA: Sound Of The City London (Compiled By Gilles Peterson) CD (UNI 41952). \$15.00**

Series of 5 geographic-based CDs from 1999. "Gilles has championed a truly global musical perspective by for the past 20 years. Gilles joined Radio 1 in 1998. Not only does he 'join the dots' between artists, producers and styles, but he's a DJ who places equal legitimacy on a Max Roach album and a Jig Master's 12". With WorldWide now broadcast in 15 countries from New Zealand to Croatia to Nigeria to the USA to Cyprus, his popularity and message can only grow. Brought up among the South London suburban soul scene in the early eighties, Gilles would avidly listen to listening to Level 42, Earth Wind & Fire, Central Line and the heavier, deeper pirate stations such as Radio Invicta. This inspired him to set up his own station — literally an aerial suspended between a tree and a phone box — playing an eclectic mix of jazz, funk, reggae, soul and early electro. With this compilation he presents his view about London." Artists include: The Cinematic Orchestra, Pnu Riff, Hefne, Urban Species, Circulation, Tim Hardin, Jeffrey Darnell, Da Lata, Interference, Reprazent, and Talvin Singh.

**VA: Sound Of The City Berlin CD (UNI 45342). \$15.00**

"Jazzanova are a Berlin based producer collective consisting of the Jazzanova DJ-team (Jürgen von Knoblauch, Alexander Barck, and Claas Brieler), the producers of Extended Spirit and Kosma. To Jazzanova, music means the search for a common language of international club music, to take in influences from all different cultures and musical styles, to fuse these styles together and get the audience involved in the whole musical spectrum of that fusion. Their love for deep jazz and modern beats has led their music to become a somewhat stunning amalgamation of retro and new sounds that echoes almost all musical styles from HipHop or Afrofunk to Drum & Bass, Boogie, Brazil, Latin, and Soul. Always reacting directly to new and fresh influences, Jazzanova have developed a percussion-oriented, sophisticated, clean and warm broken-beat-style that is constantly changing in form and allows no pigeon-holing. It's just simply Jazzanova! This CD features their 'Berlin's musicals scene' overview well selected and in the typical Jazzanova mixing style." Artists include: Extended Spirit, Tarwater, Atomhockey, Jazzanova Reworks Soul Quality Quartet, Edu Lobo, Roland Kovac Orchestra, Lani Hall, 4 Hero, One Soul, Jazzanova Reworks Liquid Lounge, Rhythm & Sound, and Beat Boutique.

**VA: Sound Of The City Paris (Compiled by DJ Yellow) CD (UNI 51312). \$15.00**

Artists include: United Future Organization, Ame Strong, Mikael Fitz Patrick, Pierre Henry, Calm, Athena Constantine, Nova Nova, St. Germain, Brigitte Bardot, Shazz, DJ Cam, Boy Ge Mendes, Louise Vertigo, and Seven Dub.

**VA: Sound Of The City New York CD (UNI 58702). \$15.00**

"Joe Claussell is one of today's hottest producers & DJ's, especially familiar to those who have had the opportunity to attend a night at New York's legendary Body & Soul where Joe was a resident. Being involved in both Dancetracks, another of New York's musical institutions & being solely responsible for the prolific label Spiritual Life Music, Joe's activities reflect his musical influences from rock & pop to African & Latin & are clearly demonstrated in the innovative & danceable tracks he produces. Within this CD he presents his view about New York." Artists include: Jephthé Guillaume, Grace Jones, Taj Mahal, James Brown, 4 Hero Feat. Ursula Rucker, The Undisputed Truth, Roy Ayers, Wally Badarou, Mandrill, Ronny Jordan, Charlie Sepulveda, King Sunny Adé, José Padilla, Daniel Poncé, and Cal Tjader.

**VA: Sound Of The City Hamburg (Compiled by Oliver Korthals) CD (UNI 67822). \$15.00**

"Oliver Korthals — Mojo club resident DJ from the beginning and also the compiler for the famous Mojo club compilations' was asked to give an musical overview about his hometown hamburg. Find here a fine selection of rare groove, electronica and hip hop." Artists include: Pulser SG, Dieter Reith Feat. Knut Kiesewetter, Sand 11, Das Bo, Lemn Sissay, Truby Trio, Disjam, Please, M.C.D., Funf Sterne Deluxe, Absolute Beginner, Peter Herbolzheimer Rhythm Section and Brass, Visit Venus, Mathias Arfmann, Die Sterne.

### MOVING IMAGE ENTERTAINMENT (ITALY):

**BARRON, LOUIS & BEBE: OST Forbidden Planet LP (MIE 008 LP). \$21.00**

"A unique score for this 1956 MGM film. *Forbidden Planet* was the first Hollywood film score to use electronic music. It was entirely made of electronic tonalities generated by circuits feeding back. The music was unearthly as anything ever heard in a Hollywood soundtrack up to that time and for many years after as well. The score captured perfectly the film's futuristic extraterrestrial setting and action. 23 tracks. Original artwork. 180 gram vinyl."

**COURAGE, ALEXANDER: OST Star Trek Vol.1 LP (MIE 009 LP). \$21.00**

"The mid-'60s NBC-TV series went on to become a phenomenon and Alexander Courage's music is something of a holy grail for Star Trek fans. This elpee contains the original and unedited master tapes of the awe-inspiring music to the two television pilots of the Star Trek: 'The Cage' (still not shown in its original form on television) and 'Where No Man Has Gone Before' (shown on September 22, 1966). The original tapes (recorded in 1965) have been meticulously remastered in digital form in order to provide the best possible sound quality. 35 tracks. Original artwork. 180 gram vinyl."

**SCHIFRIN & JOHN DAVIS, LALO: OST Mission Impossible — Then And Now LP (MIE 010 LP). \$21.00**

"Re-release of the original quintessential cult soundtrack — still the best (even after a slew of ultra high tech re-makes)— especially when it comes to the music! This fabulous LP contains the music from all best episodes (e.g., The Contender, Submarine, The Killer, Takeover, Underground, The Plague, The Bayou, The Cattle King and more), plus different versions of the classic theme song and previously unreleased material. Gatefold sleeve with gorgeous vintage photos and biographical notes about the composers Schiffrin and Davis."

### MPC LTD. (UK):

**DAVIS, BETTY: Nasty Gal CD (UFOXY1CD). \$18.00**

"Third and final rock/funk monster from Betty Davis, originally released on Island in 1975. No credits this time out, and since very little seems to be known about Ms. Davis since she dropped off the map in the hard rock end at this point. On the same wavelength as Ike and Tina's records from the same era, as the first real effects of Jimi's Band of Gypsies were seeping into the musical meta-consciousness in myriad ways (see 'Nutbush City Limits'). Betty also sounds as if she's fueled with the same, uh, 'enthusiasm' that inspired Ike & Tina's records from that era. Her vocal limitations do become a bit apparent on the one ballad included here, but the rest of the tracks are top notch; ferocious bass, guitar, drum and clavinet

blowouts as Betty vents her spleen all over the studio walls. Lots of trash talkin', a tribute to Ike & Hendrix et al., and the randomly placed blood curdling scream. Admittedly, records rarely have everything one wants, but how often do you hear one that tries to convince you it has everything you need? Truly unique." — Billy Kiely

**DAVIS, BETTY: Nasty Gal LP (UFOXY1LP). \$13.50**

LP versions of the three Betty Davis albums on this label.

**DAVIS, BETTY: CD (UFOXY2CD). \$18.00**

Reissue of the first self-titled Betty Davis album, originally issued in 1973 on the Just Sunshine label. She released a trio of albums in '73-75 (*They Say I'm Different* & *Nasty Gal* — CD version to follow). The only other available material is a set of '79 unreleased demos (issued on CD under the titles *Crashin' From Passion* and *Hangin' Out in Hollywood*). Classic 70s funk rock with attitude from the ex-wife of Miles Davis.

**DAVIS, BETTY: LP (UFOXY2LP). \$13.50**

LP version.

**DAVIS, BETTY: They Say I'm Different CD (UFOXY3CD). \$18.00**

"Miles Davis met Betty in 1969, when she was Betty Mabry, still in her very early twenties and hanging with Sly Stone and Jimi Hendrix. Betty Davis's photograph appeared on the cover of his *Filles De Kilimanjaro* album, but their marriage lasted not much longer than a year, finishing when Davis discovered she was sleeping with Hendrix. By the trumpeter's own admission, however, she turned him on to the funk rock that revolutionised his sound forever. Her own music was a pressure cooker of sex and adrenalin, equalled in guts by only a handful of her husband's records. *They Say I'm Different* contains the much sampled 'Shoo-B-Doop And Cop Him', the tough fetish-funk 'He Was A Big Freak' ('Pain was his middle name... he used to laugh when I made him cry'), and a title track that remains one of the decade's overlooked funk masterpieces. In Davis's own words: 'If Betty were singing today she'd be something like Madonna; something like Prince... She was the beginning of all that when she was singing as Betty Davis. She was head of her time.'" — Linton Chiswick, "100 Records That Set The World On Fire," *The Wire*, September '98.

**DAVIS, BETTY: They Say I'm Different LP (UFOXY3LP). \$13.50**

LP version.

**DAVIS, BETTY: Anti Love: The Best Of Betty Davis CD (VEX 03CD). \$18.00**

Twelve track best-of CD compiling songs from Ms. Davis's prior albums, as reissued by MPC: a trio of LPs from '73-75 (*Betty Davis*, *They Say I'm Different* & *Nasty Gal*). No additional bonus track, no liner notes.

### MPS (GERMANY):

**MANGELSDORFF, ALBERT: And His Friends CD (MPS 73752CD). \$12.00**

Reissue of this classic 1969 album, featuring duets between Mangelsdorff (trombone) and the following musicians: Don Cherry (trumpet), Elvin Jones (drums), Karl Berger (vibraphone), Attila Zoller (guitar), Lee Konitz (alto sax), Wolfgang Dauner (piano). "The genius of German trombone player Albert Mangelsdorff can't be experienced better than with these improvised duets, recorded with some of his best musical friends. Swinging, innovative, free-wheeling and poignant. This LP indeed captures all shades of Mangelsdorff's music: Fun and humour in the duet with Don Cherry; light, gently flowing swing, the sureness and consciousness of 'time' in the set with Elvin Jones; melodic sensibility in Zoller's 'Outox'; the ties with the 'tradition' of cool jazz in the dialogue with Lee Konitz; and the fascination by the avant-garde, the continuous further development as in the Berger intermezzo. In spite of all this diversity it may strike the one or the other attentive listener that there are certain motifs, ideas, phrases cropping up again and again in the various selections in a multitude of variations and modifications, as if being continuously developed further, thus creating the impression that the six duets contained in the grooves of this album are not merely six different selections but the somehow connected movements of one complete, cohesive suite. The six musicians playing these duets are representative for many others. Time and again, Albert is particularly brilliant in playing duets and dialogues."

### MPS (JAPAN):

**PIKE SET, DAVE: Noisy Silence — Gentle Noise CD (UCCM 9029). \$23.00**

"1969 album from this German/Austrian/American quartet (Pike: vibes/tambourine, Volker Kriegel: guitar/sitar, Hans Rettenbacher: bass, and Peter Baumesiter: drums) notable for it's inclusion of the Anokha-night anthem 'Mathar', itself a fine example of how NOT to mix Eastern/Western themes w/even a touch of accuracy/respect for either (effectively nailing up its own plaque in the hall of 'greatest scum ever'...). Other than that (& a piece based on Zappa's 'Mother People,' oh and 'Walking Down the Highway in a Red Raw Egg,' which features a pretty brilliant long-distance/phoned-in guitar solo) the music's pretty snoozy/make-out oriented, not too far off in tone from classic Gary Burton Quartet recordings. Feel their wrath." — Hrvatski.

### MS (EUROPE):

**BERBERIAN, JOHN: Ode To An Oud 2LP (MS 6023). \$40.00**

Bootleg reissue of the two LPs issued on Mainstream in the late 60s, in the spirit of the psychedelic/Eastern crossover. Titled *Expressions East* and *Oud Artistry*, these were his first well known LPs, issued approximately in 1965-67. He later went to record for Verve and Roulette and was perhaps most famously involved with Tony Scott's *Homage to Lord Krishna* (Verve, 1970). Packaged in a red box, with a liner note insert. Instrumentation: oud, bass, clarinet, bongos, canun, dumbeg, guitar, finger cymbals, tambourine, vocals. "This two records set should appeal, not only to belly dancers, but also to jazz fans with an ear for the unusual. As one of the musicians at the recording stated, 'The were oud players and there are John Berberians.' The oud is a pot-bellied instrument like that of a round black mandolin. It is the father of the lute and the grandfather of the mandolin. It has eleven strings and is tuned in to the playing of the violin. It is played with an eagle feather pick. For these albums, Johns organized the finest musicians in the city. Each one is a literate exponent of music in the Armenian, Turkish and Arabic idioms. Their repertoire is an imaginative cross-section of oriental melodies and intricate rhythms that are performed flawlessly."

### MUCHO GUSTO (CANADA):

**PELOQUIN: Sauvageau- Laissez-nous vous embrasser où vous avez mal CD (MGCD 004). \$15.00**

"Reissue of the classic 1972 Quebec masterpiece. Includes 'Monsieur L'Indien' and 'Mama Vagina'. When it was originally released, this record was 30 years ahead of its time. Now we're in 2004 and it's time has arrived. Launched in 1972, *Laissez-nous vous embrasser ou ça fait mal* is one of the most original records ever made in Quebec. Though avant-garde, it still managed to garner radio support and wide public attention thanks to the trance-like track 'Monsieur L'Indien'. The 'Us' in Let us kiss you where it hurts is Claude Pelouquin, con-

traversal poet, And Jean Sauvageau, a Quebec electronic music pioneer. Together after memorable trips and artistic happenings throughout the 60's, they came up with this eccentric avant-garde masterpiece. With topics ranging from revolution ('Monsieur Emiliano'), to exploitation ('Monsieur L'Indien'), vasectomy ('Sterilization') or even scatology ('Mama Vagina'), the record exploded onto the local scene during the dark ages of Quebec Pop Music (something very similar to what's happening now). Claude Peloquin, the vocalist, can be heard laughing, screaming, babbling into the mike as he 'cracks open a brew' overtop a cocktail of explosive and highly original electronic music. A wall of sound shifting from synthetic psychedelic ambience, doped out choir to fucked up western. Techno spoken word? Electroclash? Experimental Rock? Pretty far from the hippie stuff you'd expect for the times."

### MUCKRAKER:

#### MUCKRAKER: *Muckraker #9 + CD MAG (MUCK 09)*. \$8.00

"Featuring interviews with legendary improviser Derek Bailey, mental-health rockers Ceramic Hobs, laundry room satanist Eddy Detroit, AMM percussionist Eddie Prevost, Argentinian weirdos Reynolds, trombonist Roswell Rudd, squeaky wheel Tamio Shiraishi, Majora Records boss Nick Shultz, E.S.P.-Disk alum Alan Sondheim, silence enthusiast Sukora, and family values man Diz Willis, as well as an overview of Very Good Records (which includes interviews with Metabolismus, Coits, and Phonophobia). The CD includes exclusive tracks by Bailey, Hobs, Damaged Life (Sondheim's mid-80s outfit), Eddy Detroit (supported by the Sun City Girls), Reynolds, Shiraishi, and Willis."

### MULTICOLOR (GERMANY):

#### SEÑOR COCONUT: *Tour De France 12"* (MCR 107). \$8.50

"Futurism — an old-fashioned concept! It would be pointless and even superfluous to list projects or releases from Uwe Schmidt's past once again. Uwe Schmidt is Atom Heart, LB, label manager (Rather Interesting), musician, and — Señor Coconut! Ever since he moved to South America (Chile) some time ago, he has been presenting us with absolute delicacies in electronic music, i.e., the *Pop Artificielle* album (the cover songs of pop history) or with his album *El Baile Alemán*. You wouldn't expect anybody to do Kraftwerk covers in a Latin style, would you? Just listen to this EP and get a clue of what the album *El Baile Alemán* might sound like... Additional to the mixes by DJ Good Groove (well known through his Pulse project on Harthouse), "Tour De France", this 12" EP also contains two versions of the exclusive non-LP track 'Expo2000!'. Tracklisting:: A1 "Tour De France" (Merengue Album Version), A2: "Expo2000 (Mambo Original - exclusive!)", A3: "Expo2000" (Mambo Instrumental - exclusive!), B1: "Tour De France" (Good Groove's 501 Vocal Mix), B2: "Tour De France" (Good Groove's 501 Instrumental Mix).

#### SEÑOR COCONUT: *Showroom Dummies CD (MCR 112 CD)*. \$8.00

"Showroom Dummies' have never slipped across the smoothly polished dancefloor like this before. Señor Coconut has latinfected them as well: fitted them with a highly professional Cha-Cha dose for the perfect staging of their resurrection. As a result they appear realistically human, like supple gigolos who love to be ensnared by the drunken sound of the vibraphone. If they could talk and travel, they would sashay under an authentic sun, saying that 'Showroom Dummies' (the song) actually is a Latin traditional having been covered by Kraftwerk in the Seventies. We believe in everything they say. As a bonus on the 12" version, there's Markus Nikolai, who builds a pretty house made of palm branches for the Dummies, one gently breezed by the breath of euphoria. The gourmet is, as always, composing with the most tasteful essences: fattest sounds, highest dynamics, deepest passion, perfectly carved sound ingredients, clever coolness, humorously flavoured with the charm of naturalness. Tracklisting CDs: 1. 'Showroom Dummies (Radio Edit)', 2. Musica Moderna, 3. Showroom Dummies (Album Version)."

#### SIEG ÜBER DIE SONNE: *You'll Never Come Back 12"* (MCR 115 EP). \$8.00

"The first single release from the ( ) x ( ) = ( + ) album containing vocals of Jorge Gonzales (Chile) and remixes by Plaid (Warp), Ricardo Villalobos (Playhouse, Perlon) & Tobi Neumann (exceptional producer, e.g. Chicks On Speed). Sieg Über Die Sonne are the two producers Pink Elin and Dandy Jack."

#### SIEG ÜBER DIE SONNE: *I'm Not A Sound (Remixes) 12"* (MCR 117 EP). \$8.00

"Sieg Über Die Sonne (Victory Over the Sun) are well known for letting their gaze wander far beyond the musical horizon under Pop heaven. Now they have discovered and populated another paradise there, inviting everybody to enter whose heart beats for the peaceful coexistence of harmony and excitement, relaxation and urge for movement. Jorge Gonzales, most famous musician from Chile, animates the romantically blooming midnight mood of 'I'm not a Sound': his charismatic, aerosol vocals are warmed up by the sun. Pink Elin and Dandy Jack know definitely how to extract the core of Pop, at the same time enriching it with the finest essences of all musical styles." Remixers include: 2Raumwohnung, Mathias Schaffhäuser, Pink Elin.

#### MAMBOTUR: *Atina.Latino CD (MCR 119 CD)*. \$15.00

"The consciousness for traditional music of their native regions and its digital renovation leads to a cheerful collision of crunchy sound files of all genres. Mambo kings like Perez Prado and Tito Puente celebrate excessive discharges within the Disco Duro. On principle these reconstructive discipline had been carried over the Pacific by a traveller from Germany: at last, after countless conceptional, latinfected masterpieces Atom? alias Señor Coconut has given the album *El Baile Alemán* to us as a present in 2000, which proves that the popular Kraftwerk hits are originated in Latin traditionals in fact having been covered by the Düsseldorf Electroblots in the Seventies. Mambotur! Argenis Brito, Producer, bass player and singer i.a. with Señor Coconut he first had devoted to Pop and Rock music of his home country. Four years ago he began experimenting with electronic sounds. As a member of Gonzalo Martinez together with Dandy Jack, Pink Elin, Atom? as well as with the Chilean superstar Jorge Gonzalez, he already set standards very high for the complete genre of Latinotronics. Collaborations with Markus Nikolai (Perlon) and Sieg Über Die Sonne followed. Pier Bucu started five years ago to create his own vision of atmospheric rhythms via experimental musical programming. His first release can be listened to on the compilation *Austral* on the Chilean label 'Ruta 5'. In 2000, during the same period of time the production of the Mambotur songs occurred, he released an album of concrete music entitled 'Music for Architecture'. Now these two guys join the competition via Mambotur, refining Retro- to Mamboelectro. In search of tr(ropical) sounds beyond power (Kraft) and plant (Werk) they have intuitively recognized and consolidated the affinity of both styles not only to each other. Sabor!"

#### SEÑOR COCONUT: *Electrolatino 12"* (MCR 120 EP). \$8.00

"The title of his new 12", independently produced from 'El Baile Alemán', is programmatic again: 'Electrolatino', boiling Salsa, is flowing like lava in the veins of all people addicted to motion and feels like Electro and Acid have always been natural components of all popular Latino dance forms. Ritmo Loco. Ruben Rodriguez, star DJ of the Latino club scene from

San Juan (capital of Puerto Rico), responsible for numerous top-10 productions (mainly with his Techno-Merengue band Los Crazy People's) on the other hand eats his fill of European dance music traditions: he lets Salsa evaporate except the congas, strips the song down to its Electro frame and sinks the Brothers' Vibe on the Disco floor into an Acid bath, as if this just has been invented. The nature of the tool plays a central part in the 'Lectro Cariño rmx' by Ricardo Villalobos. He dissects the elements vocals, brass and congas, stretches the center part sensitively, by means of an exotic bassline to pacific expanse and creates a typical opus for the extra-long trip to his own, boundless continent."

#### SCHAFFHAUSER, MATHIAS: *Selected Remixes Vol. 1 CD (MCR 123 CD)*. \$15.00

"Producer and DJ Mathias Schaffhäuser has set up his own, first class within the 'Minimal School of Cologne' long since: He, like nobody else knows how to fill up the austere framework of Tech House with elastic, playful elements. The result (most famous example: his cover version of the 80es Icehouse hit 'Hey, Little Girl') easily conquered the dance floors, leaving hope for an ideal future where electronic music of all styles peacefully communicates with each other in every medium. The now available compilation *Selected Remixes Vol. 1* is proving that Schaffhäuser's own style is respected by artists of most different characters. No wonder, considering the fact that he has consistently improved his image while never alienating from the current musical soundscapes. The remix compilation unites a multitude of musical directions: Coloma, a Cologne/London-based project, combines Clicks 'n' Cuts with songwriters' tradition. The Finn Luomo (a.k.a. Vladislav Delay) has injected a big portion of gentle euphoria to the Disco concept, in which one likes to take a full bath. The German/Chilean musicians of Gonzalo Martinez are the initiators of the Pacific spring tide of Latinotronics. Geoff White is one of the most sensitive, sensuous North American minimalists. If one would interweave his tender structures with the professional, perfectly arranged Pop appeal by Sieg über die Sonne (Victory Over the Sun), the result possibly will be a remix like a diamond as defined by Schaffhäuser? The Kitbuilders let their unbridled play instinct for Electro go without lowering their high demands in production. Steve Bug is one of the most kicking German representatives for erotically charged House Tech. Tracks by Raz Ohara, Digital South, J.C.A. and Decomposed Subsonic round off this first remix relay. Hot goods for the 21st century!"

#### SEÑOR COCONUT: *Smoke On The Water 12"* (MCR 124 EP). \$9.00

"Smoke on the Water' has been produced by Deep Purple in the beginning of the 70es. One may be surprised about the fact that this song — which is leading the Pop Heritage of the World — has not been covered by several music producers since long. But the pressure having to devote to a serious arrangement of this successful world hit had impeded everybody accepting this challenge up to now — to the Señor's momentous decision to succeed to this estate by releasing a new multiColor single. Here the master expresses his respect for the sacrosanction of this title by presenting a breathtaking latin adaption. The Mambo alternative of 'Smoke on the Water' rocks every dance floor of passion. The theme, having been taken over by the incredibly well-tempered Coconut brass section, is sweeping straightly into all supple parts of the body." With Remixes by: King Britt, Pink Elin and Dandy Jack, and Swayzak.

#### SEÑOR COCONUT: *Smooth Operator 12"* (MCR 126 EP). \$9.00

"Could one imagine a more perfect musical accompaniment for this exceptional summer 2003 than a sophisticated, yet passionately performed Señor Coconut version of the Sade classic 'Smooth Operator'? Of course, namely two versions. The combo treats this hit from 1984 with highest respect. Still the song is equally urging to flirt on the dance floor and to refresh oneself at a fashionable cocktail bar with the latest drink creations. First the Señor offers a perfectly arranged adaptation in original swinging Cha Cha acoustics, then he supplies a bonus of a cool midnight 'Version Suave'. Its enchanting atmosphere exerts the evening society on a warm breath of wind to the marble terrace where couples, who have found each other freshly, make a promise of love under the twinkling of millions of stars."

#### MAMBOTUR: *Pacheco 12"* (MCR 128 EP). \$9.00

"In case you thought the original version is highly capable of sweeping the Pacific, be assured that the tune's remixes are straightly heading ultimate pleasure: No less a person than Luciano from Geneva, one of the most innovative, visionary producers/DJs today, could be won to restructure the track for the everlasting passion of the night. Stripped to the bones, 'Pacheco' has been newly clad in finely interwoven rhythmic tissue. The twitching percussive elements of exceptional quality correspond eloquently with the hi-hats pushing themselves as well as the crowd forward."

#### TELEMEN: *God is a Computer 2LP (MCR 130LP)*. \$19.00

Double LP version. "Danyell (a.k.a. Detective) — composer, musician with all his heart, trained singer and bon vivant — designs his project Telemen as a clever system of seduction. His debut album and single extract on Multicolor expand the intersection set of Club and Pop culture by a generously measured, well-tempered, hedonistic aspect. He has equipped a spacious, multi-functional terrain of well-being on the niches' ruins of many little specialists' scenes, which invites to have a fling. The House has given way to a fashionable villa including a vast dance floor and view to the future. It welcomes particularly those who are driven to exciting new sounds by curiosity. Its entrances are located to all cardinal points to grant free access to the breath of fresh air blowing around them."

#### SIEG ÜBER DIE SONNE: *Gone 12"* (MCR 132EP). \$9.00

"Amazing, how clever Sieg Über Die Sonne arrange the sounds on their fourth album — nearly 10 years after their debut. The first single 'Gone' shows that the trend towards human factors on the dance floor in the form of singing voices is not to be ignored. The Rousing 'Barbados Mix' of Sieg Über Die Sonne perseveringly polishes the original's surface. The heavily shuffled 'Lunar Disco Mix' by David Duriez from Paris (runs his own label Brique Rouge) arouses by old 'French Kiss' tradition the very sexual desire letting the crowd constantly move to one another. Thomas Melchior (Melchior Productions and part of Baby Ford), handles his specialist tool with such a feeling that his version, shuffled in a Perlon manner, is washed out of the original's whirlpool like a crystal minimal sculpture in a new setting."

#### AIR LIQUIDE: *Let Your Ears Be The Receiver CD (MCR 133CD)*. \$18.00

"Air Liquide, founded in Frankfurt, Germany in 1991 as a platform within the so-called 'New Frankfurt Electronic School' is the electronic institution with heart and soul. Their current (and twelfth) album *Let Your Ears Be The Receiver* is closer to the audience, as well as to the real club philosophy, than each release before, because Cem Oral (Jammin' Unit, Berlin) and Ingmar Koch (Dr. Walker, Cologne) installed their recording equipment in the centre of the dancefloor of their own club. Not in vain the British 'New Musical Express' bestowed the unbeatable and inapplicable title of nobility 'first electronic supergroup since Kraftwerk' upon them in 1995."

#### AIR LIQUIDE: *Let Your Ears Be The Receiver 2LP (MCR 133LP)*. \$19.00

Double LP version.

#### SIEG ÜBER DIE SONNE: *+1 CD (MCR 134CD)*. \$18.00

"Amazing, how clever Sieg Über Die Sonne arrange the sounds on their fourth album —



nearly 10 years after their debut. As if it is the most self-evident innovation in the musical world,  $\pm 1$  compresses the most moving dancefloor styles and renovates the greyed coating of Electrofunk almost in passing. Meanwhile both musicians Pink Eln and Dandy Jack (formerly with homebase Frankfurt) reside in Berlin, which one may notice by the first-class production of  $\pm 1$ . The contact to Chilean Jorge González who wrote, sang and arranged all vocals on  $\pm 1$  — partly live in the Sun Electric studio Berlin, partly via digital media, exists since the mid-Nineties and he already had given his voice to the club hits 'You'll Never Come Back' & 'I'm Not A Sound' (among others) from their third album  $\pm 1$  (multiColor). Jorge's professional approach to melody lines is remarkable, as well as his charming handling of language."

### MURDERCAPITAL (NETHERLANDS):

#### NOVAMEN: 12" (MURD 007). \$9.00

"DJ Overdose 'n Pauli (also connected to the Get it boys on Bunker) rocking the house with a Murdercapital mentality. The 3rd release of the Novamen ready to rock the place. 4 track bass-o-matic ghettonix."

### MUSH RECORDS:

#### JEL: *Meat & Oil 12"* (MH 010 EP). \$7.50

"Jel's follow-up to his critically acclaimed *10 Seconds* is this twenty-minute hiphop instrumental EP. Targeted to hiphop and electronic DJs as well as underground listeners, the anti-con beatmaker's trademark SP-1200 drum chopping skills are in full effect, as he blends funk and rock samples with electronics and found sounds Americana from television commercials, newscasts, and radio. Staring at the American dream with a questioning eye, family values, soccer moms, the cattle industry, and oil conglomerates are all left bruised and battered as Jel adds another success to a series of impressive releases."

#### ANTIMC: *Run 12"* (MH 022 EP). \$7.50

"AntiMC's solo debut is the three-part essay *Run To Free*. The first installment, *Run*, demonstrates his strengths as a producer and instrumentalist. The EP includes two full instrumental tracks: the Kashmiri-inspired 'Could You Think of Anything Better?' and the live electronic collage '15:01'. The bridge linking hiphop to jazz is established as hard-bop Atlantic Records legend Les McCann lends his vocal and keyboard talents to the track 'I'm a Star Now'. Fast rising Los Angeles based GSL recording artist Subtitle delivers a mind-warped poem of riddles and obscure pop-culture references on the track 'Click, Rattle, Rattle' to round out the release."

#### ASMAR, ANDRE AFRAM: *The Transmigration 12"* (MH 025). \$7.00

"By defying convention and weaving together seemingly incompatible global threads of influence, Andre Afram Asmar won over audiences and critics alike with his worldbeat / dub / hiphop offering *racetothetopbottom*. Asmar now concentrates on the element that ties these genres together: the drum. 'Transmigration' attaches indigenous drumming, performed by Asmar and more than 20 collaborators, to sampled percussion in a celebration of one of the earliest forms of aural communication. Understanding the importance of setting, he veers from studio precision to experimenting with outdoor locations, allowing the environment into the recording. This entirely drum-based vinyl-only release is a beautiful detour into a world where percussion reigns supreme."

#### CLOUDDEAD: *Dead Dogs Two 12"* (MH 026EP). \$7.50

"Boards of Canada team up with CLOUDDEAD on the latest release from Mush's successful left-leaning trio. Taken from their second full-length release *TenCLOUDDEAD*'s original mix finds the group in top form, as an infectious melody, live bass, and odd nosdam's signature drum programming encompass vocals from Doseone and why?. The bonus cut 'Mulholland Instrumental' comes from the same sessions that spawned parts of their new album, and here CLOUDDEAD revisits the sweeping pads and ambient drones of their debut. Starting with the vocals from the original, Boards of Canada create a completely new backing track of epic strings and analog keyboards with an absolutely pitch-perfect ending. *Dead Dogs Two* combines all of the elements that have come to signify the CLOUDDEAD sound, and the addition of a Boards of Canada remix elevates this release to must-hear status."

#### DAEDELUS AND BOOM BIP: *28:06:42 12 7"* (MH 027). \$5.50

"During the presidential election of 1988, a teenager named Donnie Darko sleepwalked out of his house one night and saw a giant, demonic rabbit who tells him the world will end in 28 days, 6 hours, 42 minutes, and 12 seconds. Electronic auteur Daedelus and Mush Records' founding sound collageist Boom Bip use Richard Kelly's film as inspiration for this limited split seven-inch project. Both artists display a refined brilliance in their handling and reworking of the source material."

#### BUSDRIVER & RADIOINACTIVE AS THE WEATHER: *Touch Type 7"* (MH 201 EP). \$5.00

"This release is Mush's first 7" release. It features two tracks by emcees Busdriver (Project Blowed) and Radioinactive (Wescoat Workforce). Side A, 'Touch Type', was produced by Paris, and Side B, 'Winthorp & Winthorp', by Daddy Kev. The release is the perfect introduction to the Busdriver/ Radioinactive combination (as The Weather)."

#### BOOM BIP & DOSEONE: *Circle CD* (MH 201CD). \$15.50

Repressed. "The long awaited release from emcee Doseone and producer Boom Bip. A cohesive work of word and sound that ends where it gets and emulates the child-within. *Circle* combines the honest word and live instrumentation with an amalgam of sixties, seventies, eighties and ninties clay compositions. Doseone does it all, prose at light speed, in slow speak and even bird calls. *Circle* is at once like everything and nothing before it."

#### BOOM BIP & DOSEONE: *Circle 2LP* (MH 201LP). \$16.00

Double LP version.

#### AESOP ROCK: *Float CD* (MH 202CD). \$15.50

Year 2000 release repressed and available again. "Aesop Rock's first full length effort, *Float* contains twenty tracks of Avenue A hiphop deluge and exemplifies the classic explosiveness of the sub-terra emcee. It is the sound of a new New York underground speaking in full. The releases features guest appearances by Cannibal Ox and Doseone. Dense in meaning and gorgeous in sound."

#### AESOP ROCK: *Float 2LP* (MH 202LP). \$16.00

Double LP version.

#### RADIOINACTIVE: *Pyramidi CD* (MH 203CD). \$15.50

"Radioinactive's first full length release, *Pyramidi* follows a string of successful compilation appearances and self released EP's. Featuring thirty tracks of trademark West Coast Workforce stylings, *Pyramidi* showcases Radio's remarkable versatility and unique approach to writing. Whether he is commenting on the origin of modern man, telling a tall tale about stealing a thug's Pumas, or educating the listener on his father's homeland, Radio creates story-time for grownups with funny and poignant comments on the subject. Featuring production and guest appearances from OD, Sesquipedalian, RiskOne, AntiMC, Shovelhead, and others, *Pyramidi* is a complete and satisfying release that will only enhance Radioinactive's reputation as one of today's top avant-emcees."

#### RADIOINACTIVE: *Pyramidi 2LP* (MH 203LP). \$16.00

Double LP version.

#### SO CALLED ARTISTS: *Paint By Number Songs CD* (MH 204CD). \$15.50

"Sole, Alias & DJ Mayonnaise proudly bring to you... So Called Artists. The former Live Poets long awaited full length release *Paint By Number Songs* features twelve tracks of biting emo-rap, alt-rock production and crisp turntablist work. The overall feel is dark, brooding, and aggressive, as Anticon emcees Sole and Alias tackle subjects ranging from the depression caused by signing their music away, to the perils of war. Ca-ca drums are no where to be found as the production is handled by Alias and DJ Mayonnaise in their trademark goth-hop style. *Paint By Number Songs* has an edge unlike any other Mush release, and is one of the rare hiphop full lengths where all tracks are of equal caliber."

#### SO CALLED ARTISTS: *Paint By Number Songs 2LP* (MH 204LP). \$16.00

Double LP version.

#### FAT JON THE AMPLE SOUL PHYSICIAN: *Wave Motion CD* (MH 205CD). \$15.50

"*Wave Motion*, the first full length instrumental release from Fat Jon The Ample Soul Physician of The Five Deez explores the deeper side of instrumental hiphop. Using mature production and seductive jazz samples, Jon has created a truly notable record. Taking equal inspiration from 60's 'Kind Of Blue' jazz and 70's 'Innervisions' soul, Jon has crafted a release that chooses understated melodies and chord changes over cheap thrill loops and scratches. It is the work of someone who has spent years in the studio; it is the work of someone who has created thousands of tracks."

#### FAT JON THE AMPLE SOUL PHYSICIAN: *Wave Motion 2LP* (MH 205LP). \$16.00

Double LP version.

#### CLOUDDEAD: *CD* (MH 206CD). \$15.50

"CLOUDDEAD is the avant-hiphop grouping of Doseone, why?, and odd nosdam. Fusing abstract beats, ambient pads, and interweaving vocals, CLOUDDEAD has created a release that owes as much to the Beatles as it does to hiphop. Like Dose and why?'s Greenthink project, CLOUDDEAD renounces the traditional hiphop song format in favor of music made in movements. Six such movements were created to be released as a limited edition 10" series. Each release features a guest (Illogiq, DJ Signify, Sole, The Wolf Bros, Mr. Dibbs, and The Bay Area Animals) and focuses on a specific theme. All six are combined to create a full length CD that nullifies any preconception of style and raises the artistic bar for future Mush releases."

#### CLOUDDEAD: 3LP (MH 206LP). \$16.00

Triple LP version.

#### LABTEKWON: *Song Of The Sovereign CD* (MH 207CD). \$15.50

"Mush, in conjunction with Ankh Ba Records, has collected seventeen tracks from Labtekwn's extensive catalog for the career retrospective, *Song Of The Sovereign*. From his debut, 'Ghetto Gospel' through 'The Future's Now... What's Next', 'Da Dawn', 'Da Helpless Won', 'Balti-Moorish Science', and 'Nile Child', to his lo-fi live recording 'Proverbs Of Passion', and his most recent full-length, *The Last Emcee/The Art Of Love*, Labtek's releases have been as innovative as they are impossible to find. Effortlessly shifting styles and content, running from hundreds-of-words-in-a-breath stream-of-consciousness channeling to take-no-prisoner battle raps, *Song Of The Sovereign* is the perfect introduction to one of the underground's most respected and influential emcees."

#### LABTEKWON: *Song Of The Sovereign 2LP* (MH 207LP). \$16.00

Double LP version.

#### JEL: *10 Seconds CD* (MH 208 CD). \$15.50

"From Mantronix to Marley Marl, the Beastie Boys to Large Professor, the Bomb Squad to DJ Muggs, and the RZA to Jel, the SP-1200 has been the most important instrument in hip hop's short history. Named after the unit's criminally small amount of sample time, *10 Seconds* pays homage to hip hop's past without ever sounding dated. Featuring the signature drum programming and sample selection that has made him a favorite in underground circles, the instrumental format of *10 Seconds* allows Jel the opportunity to structure his tracks without limitation. The result is a full length that flows while maintaining the standard hip hop boom-bap; a record that is sure to go down as a blueprint for future hip hop instrumentals."

#### JEL: *10 Seconds 2LP* (MH 208 LP). \$16.00

Double vinyl version.

#### ODD NOSDAM: *Plan 9... Meat Your Hypnotis CD* (MH 209 CD). \$15.50

"Mush is proud to reissue Odd Nosdam's debut *Plan 9... Meat Your Hypnotist*. Originally released on a limited number of hand made cassettes and distributed entirely through the internet and tape trading, *Plan 9* was created using only a Dr. Sample, an ancient Tascam 8-Track, and a beat up Teac cassette deck. It can be argued that it was due to this limitation, rather than in spite of it, that Nosdam cultivated a style that caught the ear of Doseone and why? leading to the formation of the trio CLOUDDEAD. Fifty-five short but sweet tracks of lower than lo-fi sonic mud, *Plan 9*'s seventy-one minutes document the emergence of the trademark Nosdam production style. Of course, all of the original clicks, pops, tape noise, and hiss have been kept beautifully in tact."

#### ODD NOSDAM: *Plan 9... Meat Your Hypnotis 2LP* (MH 209 LP). \$16.00

Double LP version.

#### CURSE OV DIALECT: *Lost In The Real Sky CD* (MH 211 CD). \$15.50

"Not content with recycling the same old beats and rhymes, Curse ov Dialect reach for the next level by reinterpreting sounds from all eras and arenas into unique sonic collages with a hyper edge and extreme bounce. Hailing from Melbourne, Australia, the group's political raps, razor-sharp writing, unique flows, and standout production accurately represent the multi-cultural climate of their homeland and is authentically Australian. *Lost in the Real Sky* is an 18-track introduction to their sound."

#### CURSE OV DIALECT: *Lost In The Real Sky 2LP* (MH 211 LP). \$16.00

Double LP version.

#### REACHING QUIET: *In The Shadow Of The Living Room CD* (MH 212 CD). \$15.50

"Why? and Odd Nosdam, two-thirds of the CLOUDDEAD dirt-hop massive, have produced a full length of catchy hits that each maintain the mystique of a hidden track. A year in the life of two art school dropouts. *In The Shadow Of The Living Room* finds the obsessive-compulsive duo fighting demons from the bedrooms of their parent's suburban homes. Why?'s lyrics read like a list of secrets the world is keeping from itself; Odd Nosdam's production echoes the slow and low ghost of lo-fi past. Their first full length release nearly killed them; it's the sound of Edion's ghost, a player piano, and a drum machine broadcast over a Ham radio; or Daniel Johnston and the Ghetto Boys rolling deep in a '57 Chevy with the top down in the dead of winter."

#### CLUE TO KALO: *Come Here When You Sleepwalk CD* (MH 213 CD). \$15.50

"Combining equally strong elements of laptop production, heartfelt vocals, and non-traditional songwriting, *Come Here When You Sleepwalk* is the extraordinary new release from Australian musician Mark Mitchell. Featuring both down and uptempo tracks, the release's



strengths are its ever-morphing melodies, keyboard lines, and drum machine patterns, and understated vocals that never use more words or volume than necessary to set their mood. At first glance, the lyrics seem simple, yet they cut to the heart of their topic with precision. Damaged personalities, wounded relationships and underlying hope saturate tracks on a release that should establish Clue to Kalo as one of the finest songwriters and producers working in electronic music today."

**CLUE TO KALO: *Come Here When You Sleepwalk* 2LP (MH 213 LP). \$16.00**

Double LP version.

**AWOL ONE AND DADDY KEV: *Slanguage* CD (MH 214CD). \$15.50**

"Awol One and Daddy Kev are back together to follow up the underground hits, 'Souldoubt' (Mean Street) and 'Number 3 on the Phone' (Records Broken) with *Slanguage*, their hip-hop take on free jazz. Daddy Kev has crafted a fifty-minute soundscape using minor-keyed pianos, brushed drums, stand-up bass, and jazz guitars over methodically programmed beats and the virtuoso turntable manipulation of D-Styles. Awol One's lyrics are genius in their simplicity, yet hide double meanings and depth rarely found in hip hop, and his voice remains one of the most recognizable in the business. Movements interweave without constraint, tracks start, stop, then start again, and the line between full vocal track, instrumental, and interlude is blurred beyond recognition."

**AWOL ONE AND DADDY KEV: *Slanguage* 2LP (MH 214LP). \$16.00**

Double LP version.

**BUSDRIVER, RADIOINACTIVE, & DAEDELUS: *The Weather* CD (MH 215CD). \$15.50**

"Busdriver and Radioinactive as *The Weather* have created, along with producer extraordinaire Daedelus, a million-word-a-minute marathon ('*The Weather* will talk your head off') of inside jokes, twisted narratives and abusive free-association backed with blip-hop beats assembled from samples of children's toys, a century's worth of recorded music, and other unearthed sounds, all deftly computer-twisted to optimum effect. The release combines the distinct talents and trademark styles of three individuals to create a sound all its own: left-field and envelope pushing, but still grounded in solid writing, well crafted music, and perfect execution that seems effortless."

**BUSDRIVER, RADIOINACTIVE, & DAEDELUS: *The Weather* 2LP (MH 215LP). \$16.00**

Double LP version.

**ASMAR, ANDRE AFRAM: *Race To The Bottom* 2LP (MH 216LP). \$16.00**

Double LP version.

**LISTENER: *Whispermoon* CD (MH 217 CD). \$15.00**

"*Whispermoon*, the debut solo album from Listener, is a fourteen-song collection of undeniably underground hip-hop. Combining rhymes that bounce between spiritual observation and old-school wordplay with backing tracks based on melodic samples and grit-drum counter rhythms, Listener displays an ear for dark uses of sound and the ability to rely on traditional flow to remain memorable and accessible. Guest emcees include Manchild of Mars III and Listener's Deepspace5 and Labklik crew members. Acclaimed Mars III producer Dust is the force behind the bulk of the music, with additional production handled by Gruntwork, Fred Bruno, III, and Listener himself."

**LISTENER: *Whispermoon* 2LP (MH 217 LP). \$16.00**

Double LP version.

**DAEDELUS: *Rethinking The Weather* CD (MH 218 CD). \$15.50**

"Daedelus hooked up with emcees Busdriver and Radioinactive to produce Mush's February 2003 hit, *The Weather*. Using the instrumentals of that album as a base, Daedelus has chopped, relayed, remixed, twisted, and given life to a new instrumental project dubbed *Rethinking The Weather*. Fans of the original should take note that this is not your typical hip-hop instrumental album, where the music is remixed without the vocals. Although the original was used as a starting point, the end result is something entirely unique and a glimpse into the mind of a one-of-a-kind artist."

**DAEDELUS: *Rethinking The Weather* 2LP (MH 218 LP). \$16.00**

Double LP version.

**VILLAIN ACCELERATE: *Maid Of Gold* CD (MH 219 CD). \$15.00**

"Montreal transplant Sixtoo, following a string of well received productions (including work for Sage Francis's *Personal Journals*, his own instrumental classic *Duration*, and his latest LP *Antagonist Survival Kit* (Vertical Form), as well as a multi-record deal with Ninja Tune), joins forces with his old production mate, Stigg of the Dump as Villain Accelerate. *Maid Of Gold* is a barrage of breakneck drums, dark samples, pulsing bass, and destabilizing electronics, and may very well be the most accomplished instrumental release in the Mush catalog. It is the work of a production team schooled in hip-hop with the engineering skills of the most sonically challenging drum & bass producer."

**VILLAIN ACCELERATE: *Maid Of Gold* 2LP (MH 219 LP). \$17.00**

Double LP version.

**NEUTRINO: *Neutrino* CD (MH 220CD). \$15.00**

"With the self-titled follow-up to their successful *Quest* EP, Japanese duo Neutrino (Atsuhiko Murakami and Hideki Kuroda) use an economic approach to rhythm and an acute ear for melody to further establish the group as experts of minimal, late-night grooves. The album is packed with music of depth and beauty that combines the dirty beats of hip-hop, the warm sound of analog, and forward-thinking production techniques. With artwork by Michiharu Shimoda of the Silent Poets and tracks that are prime examples of the sounds emanating from Tokyo's narcotic downbeat club scene, the album could have only come from Japan."

**NEUTRINO: *Neutrino* 2LP (MH 220LP). \$16.00**

Double LP version.

**OMID: *Monolith* CD (MH 221 CD). \$15.50**

"Omid raises the standard on producer-driven hip-hop albums with *Monolith*, a project that rests in concept between his Celestial Recordings' smash *Beneath the Surface* and 2002's stellar *Distant Drummer*. Equally split between densely layered instrumental pieces and standout vocal tracks, *Monolith* features some of the world's most important emcees rhyming over Omid's beautifully crafted, Middle Eastern tinged productions: Buck 65, Busdriver, Abstract Rude, 2Mex, Spoon (of Iodine), Luckyiam.PSC, Slug, Aceyalone, and Murs all give noteworthy performances. Two standout tracks are turned in by Hymnal, whose world-weary tales of moral corruption bookend the album. In a time where some producers are content with just making beats, Omid's mature design speaks volumes with or without emcees."

**OMID: *Monolith* 3LP (MH 221 LP). \$16.00**

Triple LP version.

**OCTAVIUS: *Audio Noir* CD (MH 222 CD). \$15.00**

"Octavius has strived to perfect his stunning amalgam of hip hop, electronic and avant-rock music in the San Francisco underground over the past four years. This dedication has culminated in his Mush full-length release *Audio Noir*. Serving as somewhat of a departure from the beats and noise frenzy that ignited a buzz around his 2001 work with 4AM, the new

release looks to establish Octavius as a purveyor of even more elaborate territories of sound. Experimental freak-outs collide with classic song structures, tension and attitude give way to raw vulnerability, and Octavius's vocal and production techniques are employed to unnerving effect. *Audio Noir* adds previously missing darkness and edge to the Mush catalog in a way that overwhelms, thrills, and astonishes in equal measure."

**OCTAVIUS: *Audio Noir* 2LP (MH 222 LP). \$17.00**

Double LP version.

**BECK, THAVIUS: *Decomposition* CD (MH 223CD). \$15.00**

"The sprawling arrangements on Thavius Beck's Mush debut burrow into the brain with a mix of melodic samples, chopped breaks, pulsating synths, and head-swirling delay, and then morph into genre-bending sound paintings adorned with hallucinogenic vocal samples. Four full vocal tracks — 'Open Your Fucking Eyes' (featuring vocals by Thavius Beck himself), 'June Gloom' (vocals by Subtitle), 'Amongst the Shadows' (vocals by Cedric Bixler-Zavala of Mars Volta), and 'Demons of Destruction' (vocals by Longevity of Darkleaf) — are right at home among instrumental tracks that are as densely layered and well crafted as modern electronic music. *Decomposition* is worthy of extended headphone listening. Indulge. Composer of mercurial soundtracks for uncertain times, Thavius Beck conjoins various strains of electronic music to arrive at a daringly ambitious sound."

**BECK, THAVIUS: *Decomposition* 2LP (MH 223LP). \$17.00**

Double LP version.

**HER SPACE HOLIDAY: *The Young Machines* CD (MH 224 CD). \$15.00**

"Change... love... death... infidelity... confession... a break up. Marc Bianchi is nearly surgical in his ability to slice delicate songs of love, loss, hope, despair, and optimism out of one very hard year. His striking new release as Her Space Holiday is an authentic foray into intelligent dream-pop. The production is everything one expects from Her Space Holiday; intricate string arrangements, analog synth patterns, lush guitar-like drones and tasteful drum programming abound, but the songwriting elevates the album to its elite status. Traditional song structures take unexpected turns throughout, highlighting the introspection and vulnerability most often missing in electronic music. The Young Machines is a ten-song encapsulation of a year on the edge and Her Space Holiday's most complete and personal release."

**OPUS: *Breathing Lessons* CD (MH 225CD). \$15.00**

"After locking themselves in their Chicago studio with a mountain of dusty vinyl and two lifetimes' worth of musical inspiration, The Opus deliver this mesmerizing collection of reflective, instrumental hip-hop. Using their signature palette of chopped percussion and intricate drum programming as base materials, they expand their compositions with layers of strings, untuned piano, analog synths, floor-rumbling bass, and reverb to haunting effect. Although the all-too-brief vocal appearance of Lord 360 reminds listeners of their productions for emcees on Rubberroom's Archtechnology and their own 2002 debut *First Contact*, this release establishes The Opus as a production duo capable of creating music that stands on its own. Emotional depth and moodiness are essential elements of their work. Dark without being abrasive, difficult yet engaging, their sound is reminiscent of dark drum and bass, yet firmly cemented into the hip-hop annals."

**RADIOINACTIVE AND ANTIMC: *Free Kamal* CD (MH 226CD). \$15.50**

"This forward-thinking hip-hop album of twelve songs that run the gamut of modern pop music is the culmination of years of growth by both artists. Incomparable wordplay, jaunting delivery, and the ability to craft tracks with positive thinking as their central theme endear Radioinactive to indie hip-hop fans worldwide. Co-conspirator Anti-MC is a man on a mission whose expert sampling, drum programming, and impressive live playing provide the foundation for the album. In all of its fits and starts, its tension and release, *Free Kamal* is the perfect summer record — a catchy, hook-laden album that captures the Southern California experience."

**NEOTROPIC: *White Rabbits* CD (MH 227CD). \$15.00**

"After a string of successful releases for Ninja Tune's Ntone imprint, Neotropic (aka Riz Maslen) makes her Mush debut with her finest work to date. Utilizing collaborative live performances from a number of talented guest musicians on a bed of sparse programming, Neotropic has crafted a release that is a continuation of her migration toward warm, minimal, acoustically grounded compositions. Her blend of environmental audio and rhythms document many moods and transitions. Piano lines and strings drift above fragile drum loops, an unassuming guitar strum slowly develops into a moving body of instruments, and sporadic vocals muse on the difficulty of finding and maintaining love."

**CIRCUS VS ANDRE AFRAM ASMAR: *Gawd Bless the Faceless Cowards* CD (MH 228CD). \$15.00**

"*Gawd Bless The Faceless Cowards* counters the left of left-field raps of Circus (head honcho of The Shapeshifters) with Andre Afram Asmar's elaborate, dub-inflected world beats. Socially relevant tones and the playfulness of daisy-age hip-hop mingle with the otherworldly word and sound barrage of space-rap. Asmar's bed of glitchy, expertly processed rhythms pulse and flow as Circus's stream-of-consciousness lyrics dissect religious dogma, political power struggles, alien abductions, reptilian invaders, doomed relationships, and sucker emcees. Both artists veer slightly from their established forms in true collaboration to produce this strange and often hilarious joyride."

**CIRCUS VS ANDRE AFRAM ASMAR: *Gawd Bless the Faceless Cowards* 2LP (MH 228LP). \$17.00**

Double LP version.

**CLOUDDEAD: *Ten* CD (MH 230CD). \$15.00**

"On *Ten*, cLOUDDEAD builds on all the elements that defined their debut: razor sharp vocal interplay, quirky found sound samples, ambient drone dreamscapes, lyrics that walk the line between observational and confessional, and a fair share of odd nosdam's drums slowed to a growl. Whether scorning America's gun culture, using a car crash as a metaphor for stardom, or describing a tour van window view that includes oil drills and a dead deer, Doseone and why? never take the cheap way out. Their lyrics may range from blurry and buried to sharp and surfaced, but each and every line has meaning. The music and production are collaborative, featuring Doseone's knack for articulating emotion, why's self-taught multi-instrumentalist efforts, and odd nosdam's flair for borrowed genius. Individually, Doseone, why? and odd nosdam are prolific and fearless as anyone in new music today, but together as cLOUDDEAD they create music that captures all the promise of their individual talents in an unequalled sound. *Ten* is cLOUDDEAD's crowning achievement."

**CLOUDDEAD: *Ten* LP (MH 230LP). \$14.00**

LP version.

**VA: *Ropeladder 12* CD (MH 401CD). \$15.50**

"Cancel your piano lessons and sell off the livestock. It's a partial preview of the onslaught of full length releases to come forward from the Mush generator, a spirited gathering of the most prolific underground artists in hip-hop. If some of the names are not yet familiar, this is your wake-up call. Spanning the completely experimental to the sound classic,

**Ropeladder 12** assembles the most hungry and talented artists of our generation. From bare bones beaty to orchestral soundtracks, the music is of its own kind and standard. From meticulous rhyme to boisterous free-verse, the poetry is irreplaceable. Over 30 contributing artists share with Mush, their most unforgettable works." Features: Jel, So Called Artists, Aesop Rock, Reaching Quiet, Lulu Mushi Featuring DJ Signify, the Pedestrian, Fat Jon The Ample Soul Physician Featuring The Five Deez, Radioinactive, Nickodemus Featuring Apani, DJ Osiris Featuring Mr. Dibbs, Labtekwon, Boom Bip Featuring Slug, Revolutionary Ink Featuring Doseone.

**BOOM BIP: Doo Doo Breaks Vol. 2 LP (MH 604 LP). \$11.00**

"Mush label mainstay Boom Bip stakes another claim to a chunk of the DJ tool market with this collection of jazzy breaks, leftfield tones, and classic hooks. Each *Doo Doo Breaks* release consists of jazz, funk, and '80s electro grooves and a selection of scratch fodder. Unlike most battle records, *Doo Doo Breaks* is DeeJay-, Emcee-, B-Boy-, and producer-friendly. The tracks have enough changes to make them perfect for an open mic or for casual listening. Like any release with Boom Bip's name on the credits, expect something dripping with influence and completely usable."

**ANTI-MC: Bitter Breaks Vol. 1 LP (MH 605 LP). \$11.00**

"A lifelong purveyor of obscure jazz, worldbeat, and early electronic music, AntiMC delves deep into his record library for his DJ tool series Bitter Breaks. The collection of rare grooves, loops, and stabs follows the Mush framework for DJ tool projects set by Boom Bip's *Doo Doo Breaks* and Blackhead's *Broke Beats*. While most break record compilers are content with the original loops used on memorable hip-hop tracks, AntiMC digs deep to create tracks that are as usable in a rare groove DJ set as they are as emcee backing tracks. Crate-haulers and beat-smiths everywhere, help has arrived. Volume 1 in a series."

**VA: Mush Tour Spring 2002 Live DVD (MH 901 DVD). \$17.00**

"In the spring of 2002, Mush Records embarked on its first organized tour. After two weeks of rehearsal in Los Angeles, seventeen people climbed aboard a tour bus for 30 North American and nine European shows. Headlined by CLOUDDEAD, the bill also included Reaching Quiet (backed by a full rock band), Boom Bip & Doseone, Radioinactive (with his Pyramid all-stars band in full costume), and Labtekwon. The final two shows in the US (San Francisco at The Great American Music Hall) and Los Angeles (at The El Rey) were professionally recorded (video and audio) and have been mixed down along with candid footage shot during the tour for this 90-minute DVD. The track list includes the best tracks from the artist's Mush releases and is a testament to the amazing live show and hard work that made Mush's first tour an overwhelming success." NTSC all region.

**MUSIC FELLOWSHIP:**

**ALBUM LEAF: An Orchestrated Rise to Fall CD (MF 005CD). \$13.00**

"First solo record from Jimmy LaValle (Tristeza's main guitarist / songwriter). The interplay of piano, keyboards, guitars and found sound, creates a sense of warmth and eliminates any evidence of dry or technical pretension. LaValle created an album that will appeal to fans of Tristeza and those preferring music more intimate and soft. After touring twice with Sigur Ros, LaValle recently signed to Sub Pop Records, and recorded in A Safe Place, his next full-length album in Iceland with members of Sigur Ros, Amina, Blackheart Procession, and ex members of Mum."

**YELLOW6/ROTHKO/LANDING: New Found Land CD (MF 010 CD). \$12.00**

"The first in the Triptychs — three-way split CD series, combines the elegant, layered, bliss-out drone and airy rhythms of Yellow6 (Ochre/Enraptured), the impressionistic and patient bass exploration of Rothko (Too Pure/Lo), and the lush, hypnotic aura of Landing (K/Strange Attractors), spanning sheer improvisation and gentle songcraft."

**KINSKI/PAIK/SURFACE OF ECEYON: Crickets & Fireflies CD (MF 011 CD). \$12.00**

"The second in the Tryptychs Series — a three-way split CD sees Kinski (Subpop), Paik (Clairecords), and Drystonian ambassadors, Surface Of Eceyon (Strange Attractors) reunite after surviving 2002's three-day psychedelic folk festival, Terrastock V. It's the combining of reserved, minimal sound experimentation, full-blown overdriven rock explosion, and pure musical improvisation. Music for seducing, fucking and cuddling."

**WIND UP BIRD: Whips CD (MF 012 CD). \$12.00**

"Whips retains the lush, dreamy sonic detail of the self-titled debut (Translucence, 2002), but finds the duo no longer content to languish in a relaxed, expansive drift of sound. A remarkable achievement, Whips is ambitious and dynamic, with more sweeping climaxes and forays into darker, noisier territories. The Wind-Up Bird is multi-instrumentalist Joseph Grimm (formerly of chamber-rock ensemble 33.3), often accompanied by Jeff Smith (formerly of screamy freakout outfit Jerome's Dream). Grimm feeds guitars, vocals, horns, and harsh white noise into his PowerBook, but the emotional immediacy of this album takes it out of the chin-stroking realm of the abstract and into the feverish, irrational heart of human passions."

**MUSIC FOR FREAKS (UK):**

**FREAKS: The Man Who Lived Underground CD (MFF 005 CD). \$16.00**

"After a 2002's glut of coffee table compilations and dark, homogenous progressive house mix albums, *The Man Who Lived...* is the sound of house music reclaiming its soul spoken by two lifelong househeads with a platform to speak out against electronic music's mediocrity. Featuring the singles 'The Washing Machin' and 'Where Were You When The Lights Went Out?' moving through to the lo-fi squelch of 'Fix It' and the horror show electro of 'The Creeps'. It's an angry, bold, passionate and defiant piece of work, but a work that never loses sight of the dance floor or the CD player at home. Freaks is Luke Solomon and Justin Harris."

**MUSIC MAN (BELGIUM):**

**MILLS, JEFF: Life Like: Axis Compilation Vol. 2 CD (MMAN 007 CD). \$15.00**

"Jeff Mills needs no introduction. This second Axis compilation is called *Lifelike*, which we're proud to present on Music Man. *Lifelike* is referring to the possibility of something that is almost human or something that reminds us of life. The tracklisting is as diverse as Jeff Mills could make it, including tracks in many different tempos, styles and texture. The titles that make up this album are the compositions that Jeff Mills has made in the past 10 years which possess the best arrangement and/or most distinctive character. Like life, no one-second is the same, the make-up of the tracklisting refers to this fact. Through compiling 14 selected compositions from the Axis Records, Purpose Maker and Tomorrow catalogue (as well as previous unreleased material), it is an attempt to display the soul of what Jeff Mills does and what has been created."

**BLUNTED BOY WONDER, THE: Innuendo CD (MMAN 008 CD). \$15.00**

"Steve Stoll, a.k.a. the Blunted Boy Wonder, follows up 1998's self-titled album with another technified offering in the guise of *Innuendo* on Belgium's Music Man label. With thirteen

tracks of pure NY blunted techno-funk, the boy wonder returns in style. Steve Stoll has successfully released records on labels such as Richie Hawtin's Probe, NY based and Damon Wild's Synwave, Chicago's revered Trax, Holland's Djax, Germany's Fax, as well as many remixes to his credit."

**VA: Kozmooz: Spread the K CD (MMAN 009 CD). \$15.00**

"Kozmooz is Belgium's biggest and most respected techno event offering a platform for new innovative DJ/Producerz to play alongside world renowned DJ's such as Kenny Larkin, Jeff Mills, Damon Wild, Oliver Ho, The Advent and Residentz Kozz & T-Quest. *Spread The K* is the fourth compilation compiled by residentz T-Quest & Kozz requesting the style of music that has lead the Kozmooz eventz to become what they are today. Featuring some of todayz finest techno talentz including DJ Pierre, Jay Denham, Ben Sims, David Carretta, Keith Tucker (DJ K1), Soul Destroyaz, Drexicya forming a collection of deep intensity and solid grooves."

**VA: Kozmooz-Spread the K 3LP (MMAN 009 LP). \$19.00**

Triple vinyl version, full color sleeve.

**VA: Fuse Presents Hell CD (MMAN 010 CD). \$15.00**

"Following last year's first Fuse mix CD by the one and only Dave Clarke comes Munich's Helmut Geier aka Hell with a techno/electro/disco/synth/house fusion that is utterly unique, totally transfixing and 100% HELL. Featuring Donna Summer, Maurizio, Carl Craig's 69, Sparks, Phuture, Frankie Goes To Hollywood, Dopplereffekt, Liaisons Dangereuses, Todd Terry (Orange Lemon), Speedy J, Foremost Poets and fellow International DJ Gigolo 'DJ Naughty', Hell's mix is as diverse as it is funky and futuristic. Welcome to the new wave...welcome to Hell. Hell has, alongside Sven Vath, become one of Germany's most respected DJs and producers. From initial forays into punk in the late 70's and early electronic synth pop, Hell's journey into techno is as diverse as his Fuse mix. Coming to international notice in 1992 with his classic 'My Definition of House Music' 12" he then went on to release two well received albums on Disko B ? - *Geteert & Gefedert* (1994) and *Munich Machine* (1998) which even featured a cover of Barry Manilow's 'Copacabana'!). Now running and recording for his own International DJ Gigolos label Hell's wonderfully retro/nu-techno sound can further be heard in the sounds of fellow label contributors such as DJ Naughty, Richard Bartz, Chicks On Speed, Christopher Just and David Carretta. Now in collaboration with Belgium's most revered techno club Hell takes us straight down into the bowels of his uniquely, spun electro-fired Hades funk. The devil rides again."

**FIXMER, TERENCE: Aktion Mekanik CD (MMAN 021 CD). \$16.00**

"Featuring classic 'EBM' (electronic body music) and Nu-Beat tracks from Nitzer Ebb, The Normal, Fad Gadget, Front 242, Crash Course In Science, Skinny Puppy, DAF, Liaisons Dangereuses and a new exclusive track from compiler (and Gigolo) Terence Fixmer, Aktion Mekanik brings together long lost/forgotten classics from the 80's Belgian Nu-Beat scene, whilst highlighting their influence on modern electronic composition. With tracks such as The Normal's 'Warm Leatherette' being covered by Chicks On Speed or bootlegged by Richard X and DJ Hell covering No More's 'Suicide Commando' and making the second half of his recent 'Electronicbody-housemusic' mix CD a homage to old and new versions of 'EBM', 'Aktion Mekanik' is a timely reminder of how we used to play. One such current producer who certainly used to play is Planete Rouge man, Terence Fixmer who has been fusing EBM with modern techno ever since 'Electrostatic' launched his life as a Gigolo in the late 90s. Born in Lille, on the Northern borders of Belgium it was at the tender age of 15 that Fixmer fell headfirst into the burgeoning EBM scene just across the border, where himself and fellow friends at Ghent's Music Man label fanatically followed bands such as Front 242, Klinik, DAF and Nitzer Ebb and frequented Belgian clubs such as Boccaccio and Skyline. 'I made this compilation as a personal journey and to remember the well respected electronic artists which are in some way our modern techno forefathers,' states Fixmer. 'I made it just because this is the music of my heart and nothing to do with any 80s trend.'"

**MUSICAL TRAGEDIES (GERMANY):**

**DOC WOR MIRRAN: Deadthings 7" (MT 045). \$4.00**

Six-track single from 1987, by this free-form collective led by Joseph B. Raimond (treatments, drawings, guitar, dulcimer, synth). Limited edition of 50 copies, somehow still available.

**MUSICWORKS (CANADA):**

**MUSICWORKS: #87 Fall 2003 MAG (MUSIC 087). \$5.00**

Long-lived Canadian new music/experimental magazine, focussed on "explorations in sound". This issue features: David Rokeby (media installation artist, Prix Electronica winner), Martin Arnold (Dutch composer), Jonathan Harvey (UK composer), K.S. Sorabji (late UK composer). Plus, reviews & commentary, 64 pages.

**MUSICWORKS: #88 Spring 2004 MAG (MUSIC 088). \$5.00**

Features: Nancy Tobin (dance/theatre sound designer), Francis Dhomont (the Quebec-based electroacoustician, who records for Empreintes Digitales/INA) Rudolf Komorous (experimental music composer from Czechoslovakia), John Kameel Farah (West Bank music education) & more.

**MUSICWORKS: #89 Summer 2004 MAG (MUSIC 089). \$5.00**

Features: Robin Hayward (experimental Tuba player, "from reductionist-improv to just-innovation composition"), John Gzowski ("guitarist, instrument inventor, microtonal adventurer"), Carbono Proyecto (listening in Argentina), "An Introduction to Microtonality", Tom Johnson (talks with conceptualist Jim Burton), and more.

**MUSIK AUS STROM (GERMANY):**

**FAKESCH, MICHAEL: Marion CD (MAS 14.04 CD). \$16.00**

"Named in dedication to his girlfriend, this is the debut full length from Michael Fakesch. He is one half of Funkstörung, famous for their remixes of Björk and the Wu-Tang Clan, as well as many highly sought after limited singles. Previous Funkstörung releases have appeared on MASK, Chocolate Industries, Compost, Fat Cat, and their own legendary Musik Aus Strom label. For the already initiated, this album is what you'd expect from Michael Fakesch: hyper-tech beats and playful atonal melodies combined with oozing atmospherics. Not all of these tracks are new: 'Iomac', 'Rand Va', 'Surfaise', 'From Crocut', and 'Diesehle' are all previous out of print Musik Aus Strom releases taken from the *Demon* series of EPs. 'Rand VC-2' is a rework of 'Rand VC'. The CD includes a hidden secondary indexed track, '1Blet', only adding to the brilliant esoteric nature of this release. From metallic flange to jazz trapkits and from electro beats to tech stepping syncopations, *Marion* is destined to become a genre-defining classic."

**CRUNCH: 1 CD (MAS 15.01 CD). \$14.50**

"I promise this is the by far best record we ever released on Musik Aus Strom....no ass-kissing!!! Although some of the tracks are almost three years old, the album is still far beyond

most of the stuff which is released nowadays. Crunch manages to create a extremely warm feeling, the melodies are incredibly beautiful and the beats are just perfectly programmed. The album includes superrelaxing ambient songs, as well as hip hop and jazz influenced idm-tracks all with very crunchy sounds of course....ooohhhh, shit I can't explain it properly. You have to listen to it yourself! try the tracks 1 (GRAMA), 4 (POLLEN), 9 (ART PYLON) and 13 (TOE TAC TIC)... You are missing some personal information about Crunch or about Restate, the designers who did this fantastic sleeve?? Hmmm, that's because there is no information. I don't know anything about Crunch, I just got a fucking great demotape with an obscure e-mail adress on it only. Crunch refuses till today to give me any infos. I don't know how many people Crunch are, what their (his/her) name(s) are/is, I even don't know where Crunch is from (although the tape was posted in London)....and Restate??! They send me some supernice jpegs via e-mail with the offer to do some designs for Musik Aus Strom. Did they give me their names??? guess! I got all the designs via e-mail, I never spoke to anyone at RESTATE and even all their e-mails were written like you are talking to a smashed up computer (just try to read the infos on the sleeve, that's how all the emails looked like). ...Are all these people scared of Musik Aus Strom??? Anyway, who needs senseless information if the music is so unbelievably good? Take care, Michael Fakesch/Funkstörung."

#### MATH: Forces Combined 10" (MAS 16.1). \$10.00

10" picture disc, Designers Republic artwork. "MAS16.01 is actually a remix EP of the Math track 'When Forces Combine', the only unusual thing is that the original version of this track never has been released ... anyway, our friend Don Funken from Funkarma send us this remixes a while ago and asked us if we wanna release it on Musik Aus Strom ... of course, we said yes! What we liked the most was the fact, that the original track is a pure Hip-Hop song and the remixes are done by IDM-artists ... is this EP Hip-Hop with Electronica influence or Electronica with a Hip-Hop touch .... who cares? It's definitely a mixture we like a lot! Anyway, here some infos about Math: the artist behind Math is the 29 year old Mattie Hendriks from Venray, Holland. He has done a few tracks under the name Quench, which is a collaboration with Funkarma from Utrecht. Besides to that he is working on a Hip-Hop-Electronica project together with Speedy J. Mattie started 15 years ago as Rapper and Beatboxer with Don from Funkarma together as Legal Dope and besides to that he is still member of the Hip-Hop band Freaky Force."

#### FUNKSTÖRUNG: Breakart 12" (MAS 2.09). \$9.00

Musik Aus Strom is from Munich, Germany, run by the duo of Michael Fakesch & Chris De Luca. Michael & Chris record together as Funkstörung, whose releases were the first 2 items on MaS. They're also released 2 EPs on Compost and a full length remix comp on K7. The MaS label has quickly garnered a lot of attention as their records are heavily mystery-laden, distinctively packaged in heavy chipboard and, up and until recently, just about impossible to find. The world of Musik Aus Strom is one where Autechre/Gescom oversee as gods of intent: raw, distorted abstract beats, strange machine sound interface, post-acid inclinations and sweeping string melodies for the emotional knockout punch.

#### ELECTRIC SHEEP: Locust Lunch 12" (MAS 8.01). \$9.00

"Munich actually houses other people, who are producing music besides all that horrible commercial techno/trance/Eurodisco crap. This one is produced by Jan Bruhnke, who came into the Delirium store nearly one year ago and left — a little shy — "...a tape for the Funkstörung guys...". The tape itself was really a big surprise — very noisy rhythms, which sound like the last sighs of a nearly dead drumcomputer. Sometimes the melodies and analogue sounds are influenced by old trashy science-fiction soundtracks, but sometimes they remind also of Funkstörung, if they would just sound a bit more 'cheerful' and analogue."

### MUSIK KRAUSE (GERMANY):

#### WURHME, ROBAG: Wuzzelbud KK CD (MKR 001CD). \$16.00

"Who knows what will actually happen to Michael Jackson's music, when the allegations against him have been proven true? Will the public still like the music, or even listen to it? At any rate he has been on a downhill slope musically, physically and psychologically since his groundbreaking Thriller. His legacy, whether as a member of the Jackson Five or as a solo artist, cannot pardon the ruinous effect of his being accused of pedophilia. Hopefully the mass media never looks inside the closets of other stars, some held as heroes, and see what dark secrets lie in their pasts. Picture the following announcement: bones found in the backyard of Aphex Twin — is he a cannibal! What then? The man responsible for the eleventh Musikkrause 12", has neither seduced children, nor played the role of Hannibal Lecter. He only touches his electronic toys, when his appetite craves artful noisemaking. With the teaser tracks 'Quetsche' and 'Konkklusiv', which are not included with the Robag Wurhme album, what you don't find on the album comes out here. 'Wuzzelbud KK' starts off in classic Chicago jack-style and is driven by a break and female voice sample through an intense, shuffling beat. Which, through superimposed, discordantly shining, psycho bass sounds, are refined through renewed breaks and echo sounds. The track is brought to an end through a booming bass line. 'Quetsche' is a trip to the center of the earth with a dancing Sir Capitan Wurhme at the helm. Or, perhaps cosmic 'Winnetou-house', which shows us where we all come from and eventually all must go until Manitou takes us to his kingdom. 'Konkklusiv' is the bending of minimal house taken from the harmonically experimental pages of Warp and Morr music. A discreet bass line, and playful hi-hat are carry you gently on the surface, showing you how large the ocean is."

#### WURHME, ROBAG: Wuzzelbud KK 2LP (MKR 001LP). \$16.00

Double LP version.

#### WURHME, ROBAG: Wuzzelbud KK 12" (MUSIK 011EP). \$9.00

"He only touches his electronic toys, when his appetite craves artful noisemaking. With the teaser tracks 'Quetsche' and 'Konkklusiv', which are not included with the Robag Wurhme album, what you don't find on the album comes out here. 'Wuzzelbud KK' starts off in classic Chicago jack-style and is driven by a break and female voice sample through an intense, shuffling beat. Which, through superimposed, discordantly shining, psycho bass sounds, are refined through renewed breaks and echo sounds. The track is brought to an end through a booming bass line. 'Quetsche' is a trip to the center of the earth with a dancing sir capitan Wurhme at the helm. Or, perhaps cosmic 'Winnetou-house', which shows us where we all come from and eventually all must go until Manitou takes us to his kingdom. 'Konkklusiv' is the bending of minimal house taken from the harmonically experimental pages of Warp and Morr Music. A discreet bass line, and playful hi-hat are carry you gently on the surface, showing you how large the ocean is."

#### KRAUSE DUO NR. 2: Rambazamba 12" (MUSIK 012EP). \$9.00

"Play me that tune from wood! Metaboman and Carlsen Basu probably said to themselves, when they registered with the authorities as the swinging-weirdo pair, Krause Duo Nr. 2 in smallville Jena. Because their raw, smoky, as it were springy technical sound seems to have developed on completely wooden equipment: it resonates spatially, grinding, grating and roaring in the rhythmic forest. The results of all physicists and chemists were subject only now to a fatal flaw, namely that raw material can run the show. These two electro-forest

workers supply the proof. Or could it be that the desired equilibrium is manifested by nature, technical achievements and shared understanding, in the form of dance music? If so, it is made for clubs where the porous discharging of body fluids is still more important is than the pierced, solarium-burned, and half-naked in the delirium of the presentation. That being, filthy-frickelravejazz with minimal bongo-techno rushes, of which Motown provided with a wink, the deepness, revealing in the correct moment the sheltered sound box exposed. The sweat-bathed never leave the cellar even though the door stands open and everything is already sore. A little blood runs from the lip and yet a happy grin is managed nevertheless."

### MUSIQUE RISQUE (CANADA):

#### AKUFEN: Hawaii Vodka Party 12" (RISQUE 001EP). \$9.00

New label by Akufen, 4 tracks.

#### CRACKHAUS: Blame Canada! EP 12" (RISQUE 002EP). \$9.00

"Hot on the heels of Akufen's critically acclaimed Hawaiian Vodka Party, Musique Risquée unleashes it's next holy terror from the twisted minds of Montreal's dynamic duo Crackhaus, aka Deadbeat and long time partner in crime Stephen Beaupré. Side A get's the party started with the demonic harmonica action of 'Blow Brotha Blow', a frenzied assault of classic blues, blue grass, and blue cheese. With it's thunderous bassline, schizofrenic edits, and more plot twists than you can shake a stick it at, this one's guaranteed to put a smile on the face of even the most die-hard techno line dancers. Yee-hah! On 'French Cheese and Moonshine', the brothers add equal parts down home North Kakalaka blue Grass and Paris filtered house to create a bumpin' banjo banger, sure to conjure up images of disco 'Deliverance' style, only this time it's a party and no one's getting raped by inbred mountain men. Finally, the Blame Canada! EP closes out with a remix: Akufen's 'Morning Dump in the Bush of God', a title which we at Musique Risquée feel speaks for itself just fine."

#### TRESETER AND THE FOLLOWERS: Call to Action 12" (RISQUE 003EP). \$9.00

"Chilean Vicente Sanfuentes, a.k.a. Original Hamster (Tigerbeat6), delivers the new dance-floor fascination, the awesome EP under his Trendsetter and the followers alias on Montreal's Musique Risquée label. His usual funky distorted sounds are now mixed with weird lyrics glorifying marketing concepts, noisy house beats and catchy melodies. It's a crazy Kraftwerk-like-dance appealing-future funky marketing class! (believe it or not). We don't know if we should sell it at the marketing section of Barnes and Noble or at the cutting edge electronics section of the record stores. Again, Musique Risquée hits us with a explosive and fresh release, discovering the path other labels will soon be following. There's trendsetters and there's followers."

### MUST! DELICIOUS:

#### O9: Tacklebox EP 12" (MUD 001EP). \$7.00

"Tacklebox, the debut release of the Must! Delicious label, and o9's (Jesse Legg) first EP limited to 500 copies (100 color vinyl), is a bold sonic statement inspired by the mysterious creatures and murky swamps of the Florida Everglades. This square-wave saturated bombshell was created using only an antiquated Amiga 500 and a rusty mixer. Fans of early Aphex Twin, Spacemen 3, DHR, Mike Paradinas, even Dark Side of the Moon era Pink Floyd, or dirty house music will have something to relate to here. Agit-prop psyche in sound. The jacket art, a silk screen, designed by Hernan Bas and hand-printed by Must! Delicious representatives, compliments the music perfectly. This EP contains 3 new tracks from o9 and a remix by Otto Von Schirach. o9 has several standout tracks on Schematic compilations, a 7" on Planet-Mu, and now this."

#### CYNE: Time Being CD (MUD 004CD). \$10.00

"Must! Delicious Recordings is proud to announce the domestic release of Time Being, the new album by the Gainesville, Florida hip hop group Cyne. This critically acclaimed album, featuring the innovative psychedelic hip hop production end epic lyricism that was previously available only in Japan and Europe. Cyne has built a reputation for organic composition that stays true to the gritty cut and paste of classic hip hop, yet still manages to explore new sonic territory without the use of plug-ins and computer gimmicks. Producers Speck and Enoch bring deep emotional music to match the verbal explorations that emcees Cise Star and Akin embark on. There are 14 tracks on Time Being. Each one features a unique and powerful blend of conceived atmosphere — driven rhythms and expressive wordplay. You won't find the standard formula of a dude rappin' over a beat. At the same time, nothing is abstracted to the point of 'what is this stuff?' Every track is a song unto itself, showcasing the effort of two years' work. Cyne has put out a stunning 10 releases in 18 months. Witness their first album."

#### JOHNSON, MICHAEL: Nonsense Goes Mudslide CD (MUD 005CD). \$13.00

"Nonsense Goes Mudslide, the first solo outing from Holopaw drummer Michael Johnson, is heavy with a kind of accidental grace that simply can't be manually inspired. Packed with peculiar, homemade twists and charmingly bewildered lyrics, the album is a wildly spontaneous and nicely composed platter of sound. Holopaw's self-titled debut was so soft and organic it almost felt edible; the band's yawning pedal steel, swampy electronics, and brisk acoustic strums established a crooked kind of Americana, something imminently more complex than the fetishized, backwards-country yelping of their contemporaries. Nonsense Goes Mudslide opts for a slightly less nostalgic turn, though, pairing Johnson's pert, friendly vocals with quirky electronics and fragile percussion, eschewing earnest acoustic laments in favor of perverse ideological lessons. Still, despite the obvious departures, there's a looseness to the record that mimics, however inadvertently, Holopaw's cowed, scrappy elegance. Each of Johnson's disparate components are laced tightly together, yet Nonsense still continually threatens to collapse on itself, as if any moment could bring the inevitable release of cymbals suddenly popping off their stands and rolling around the room, microphones spontaneously dissembling, and synthesizers shooting open, angular bits of black and white plastic rocketing in every direction." — Amanda Petrusich.

### MUT A (GERMANY):

#### LAUTWANDEL: LP (MUTA 001). \$13.00

"Markant aka Carsten Endrass decided to start with this Mut A. to build up new things, not only for himself but also for interesting upcoming artists. First release is done by Lautwandel aka Markant and features electro vibes more comparable to the early Markant releases." "Carsten Endrass, a nice enough bloke who offered the world about 30 LP's as Markant, each containing a solid few weeks worth of studio labor and available in micro editions (often as low as 100 to get the kids 'a-clam-or-eeng'). Some of us thanked him, others damned him, most were indifferent or never even got wind of this minor miracle. Either way, Muta is his new label, picking up exactly where Markant left off. I mean, EXACTLY, like this is in effect a new Markant record as far as the music contained goes, only it's under a new name to get an entirely new (hence unaware) group of souls onto the completist train.



If loopy, slightly abstract electro-tinged IDM with murky production is your thing, by all means investigate further... G(r)ifted." — Hrvatski.

### MUTABLEMUSIC:

#### VILLA-LOBOS, HEITOR: *Guitar Music of Villa-Lobos CD (MUTABLE 17513). \$13.00*

Joseph Bacon, guitarist. "Heitor Villa-Lobos (1887-1959), the greatest of Brazilian composers, was a man of instinct, vigor and passion; the antithesis of the academic composer who writes for the eye and brain, not the ear and heart. His innovations in the techniques of guitar composition are unparalleled. His own considerable ability as a guitarist as well as his fertile imagination led to the invention of many brilliant and telling effects. And the sheer beauty and vigor of the music place these pieces at the forefront of modern guitar music. Three distinct periods of Villa-Lobos' life are represented on this record. The Valsa-Chôro, Schottisch-Chôro and Chôros #1 date from 1912 when he was a young man playing his guitar in the street bands. The Etudes were written in 1929 when Villa-Lobos was in Paris for an extended visit. Here he met Segovia and he wrote a series of twelve études for the great guitarist. In character they range from dry 'finger studies' to rhapsodic and savage fantasies."

#### REVOLUTIONARY ENSEMBLE: *The Psyche CD (MUTABLE 17514). \$13.50*

The Revolutionary Ensemble was: Leroy Jenkins (violin), Sirone (bass), Jerome Cooper (drums, piano). "Long awaited reissue of the Revolutionary Ensemble's 1975 album *The Psyche*. This group introduced New York to decided musical advances, many pioneered by Chicago's A.A.C.M. musicians. Ex-Chicagoan Leroy Jenkins, who played violin, of all unheard-of modern jazz instruments, had formed his concept from classical, swing, blues, and modern elements and had been one of the radicals who discovered new concepts of sound, space, and musical relationships in the late 1960s. Jerome Cooper had been a somewhat later Chicago explorer, while Sirone's freedom of motion had grown out of work with the most visionary New Yorkers. If you doubt the expressive capacity of stringed instruments, *The Psyche* should change your mind: Jenkins and Sirone have many ways of bowing and plucking, along with dramatic passages high and low on their instruments. Careful listening and sensitive responses sustain this music; accompaniments to solos grow into intense interplay. The ensemble regularly re-forms into solo, duet, and trio combinations, aided by the players' doubling instruments. Jenkins' mastery of thematic improvisation, including motive recall and motivic transformation, provides an especially valuable unifying element."

#### MITCHELL, ROSCOE: *Solo 3 3CD (MUTABLE 17515). \$25.00*

"Sudden music! All alone, unprotected, Roscoe Mitchell confronts Silence: the void, the vast unknown. One and a half of the 38 pieces in this collection are composed. Two more are improvisations that begin with at least some conditions. The other 34 and a half pieces are completely improvised. Mitchell simply picks up a horn or mallets and begins playing. He's armed only with his wide-ranging imagination, his instruments, his virtuosity, and his experience — for what more does he need? Proof of his self-sufficiency is that each improvisation is a distinctive, flowing work that has its own meaning, its own unique story to tell. 'I started working on one CD,' he says, 'but I started getting more and more material, and I thought that at this point in my career, one solo CD is not enough. I'd better put out three CDs, because time is going on by.' Mitchell has been creating a cappella solos for around four decades now. He's one of the Chicagoans who virtually invented the unaccompanied horn solo in free jazz."

#### CRESHEVSKY, NOAH: *Hyperrealism CD (MUTABLE 17516). \$13.00*

"Hyperrealism is an electroacoustic musical language constructed from sounds that are found in our shared environment ('realism'), handled in ways that are somehow exaggerated or excessive ('hyper'). Fundamental to hyperrealism is the expansion of the sound palettes from which music is made. Developments in technology and transformations in social and economic realities have made it possible for composers to incorporate the sounds of the entire world into their music. Essential to the concept of hyperrealism is that its sounds are generally of natural origin, and that they remain sufficiently unprocessed so that their origin is perceived by the listener as being 'natural'. Since the sounds of our environment vary from year to year, generation to generation, and culture to culture, it is impossible to isolate a definitive encyclopedia of 'natural' sounds, but there are a great many sounds that are familiar to nearly all of us. These are the most basic building blocks in the formation of a shared (if temporary) collective sonic reality. *Hyperrealism* celebrates bounty, either by the extravagant treatment of limited sound palettes or by assembling and manipulating substantially extended palettes."

### MUTE UK (UK):

#### GALAS, DIAMANDA: *The Litanies of Satan CD (ISO 001 CD). \$13.50*

Mid-line reissue of her radical debut. "Diamanda Galas' first album, originally issued as a 45rpm 12" on Y Records in 1982 and subsequently reissued on Mute (1988). *The Litanies of Satan* consists of two pieces, the title track based on texts of Baudelaire and 'Wild Women with Steak-Knives' listed as being 'for solo scream'. The latter is actually a series of vignettes with differing vocal characteristics employed for each section, from piercing banshee wails to quiet, whispered invective. She employs electronic effects both to enhance certain qualities of her voice (for example, extending its sibilance) and to overlay multiple lines, creating an unearthly choir of demons."

#### KIRK, RICHARD H.: *Earlier/Later: Unreleased Projects Anthology 74/89 2CD (KIRK 006CD). \$20.00*

"Selected from over seven hours of archive recordings, the majority of which has never before been available, *Earlier/Later - Unreleased Projects Anthology 74/89* documents a fifteen-year period of private research and personal development by Richard H. Kirk. Committed to cassette and then forgotten, they have been transferred onto CD with a minimum postproduction. Throughout the two CD release is evidence of Kirk reinventing himself through the sparse dynamics of dance music and laying down the groundwork for his later Sandoz and Sweet Exorcist projects. The earliest material, recorded onto open-reel tape machines using the most basic equipment, is raw and inventive."

#### KIRK, RICHARD H.: *Detonate/Reworks EP 12" (KIRK 006EP). \$9.00*

"Newly remixed by Richard H. Kirk, this 4 track EP is the perfect companion to the *Earlier/Later* double CD anthology. Containing tracks such as 'Martyrs of Palestine' commemorating the attacks that took place simultaneously at Rome and Vienna airports in December 1985 when terrorists opened fire in the crowded passenger halls, the track sounds as direct and vital as today's headlines. 'It's news again only much more so,' comments Kirk. 'In fact it's the only fucking news that we seem to be living with right now.' Released on vinyl only these mixes are exclusive and aren't part of the CD set."

#### SANDOZ: *Digital Lifeforms Redux 2CD (KIRK 007CD). \$20.00*

"As a founder member of Sheffield's legendary electronic cut and paste experimentalists Cabaret Voltaire and as a solo artist in his own right, Richard H. Kirk has been involved in electronic music and its development for over 30 years. Disc one of this set comprises the

tracks that made up the original *Digital Lifeforms* CD release (1993) while the material on the second disc was recorded during the same period and with the exception of two tracks has remained unreleased until present. It's an account of how the Sandoz project developed and includes the first recorded Sandoz track, 'Medium Cool'. Richard still makes excellent Sandoz records with roots that are very much traceable to *Digital Lifeforms* and amongst the heated tribal rhythms, chanting samples and alchemic electronics there are some real moments on the set. Like the free-floating funk of 'Human Spirit' with its understated crescendo of tribal vocal lick and May-an drum-splatters that leave you hanging for more, there's the cooled-out head-hypnotiser 'Drum Meditation', the smouldering warehouse party energy of 'Zombie Astral', the future/past electro twin-tank of 'Beam' and 'Steel Tabernacle' and the cinematic electric voodoo-dub of 'White Darkness' that's full of multi-coloured echoed fx flicking out of the speakers like paint leaving the brush of Pollock. And that's all before the previously secret sonic-sorcery on disc two. As a collection it crystallizes much of what was happening in the electronic scene of the early nineties and helps define a period that facilitated in the acceptability of new sounds. *Digital Lifeforms* is often recommended as one of the essential electronic albums from the period, but this re-issue shows that its simple musical beauty has transcended well the cycles of time."

#### SANDOZ: *Return to the Heart of Darkness/Reworks EP 12" (KIRK 007EP). \$9.00*

"Originally recorded in 1992 and newly remixed by Richard H. Kirk, this 4 track EP is the perfect companion to the *Digital Lifeforms* double CD re-issue. Released on vinyl only these mixes are exclusive and aren't part of the CD set."

#### ADD N TO (X): *Take Me To Your Leader CD (MUTE 278 CD). \$7.00*

"The release features two exclusive tracks new tracks 'The Trees Are Dreamless Leafless Genius' and 'The Monkey Skirt Marters' while CD copies will also include the 'Take Me To Your Leader' video, shot recently in Almeria, Southern Spain, directed by the band and produced by Sam Brown."

#### ADD N TO (X): *Take Me To Your Leader 12" (MUTE 278 EP). \$8.00*

12" version.

#### VA: *Rough Trade Shops Electronic 01 12" (MUTE 282 EP). \$8.00*

5 track sampler, featuring tracks from the double CD compilation by: Rod Freeman & The Blue Men, Stereolab, Christian Zanesi, Arovane & Throbbing Gristle.

#### VA: *Rough Trade Shops Rock'n'Roll 01 Sampler 7" (MUTE 289). \$4.00*

"This limited edition four track 7" single featuring Crime, Clinic, The Detroit Cobras and The Embarrassment will be released to coincide with the album."

#### VA: *Rough Trade Shop: Post Punk 1 Sampler EP 12" (MUTE 298EP). \$9.00*

The four tracks sampler from the 2CD, including: Gang Of Four ("I Found That Essence Rare") Bush Tetras ("Too Many Creeps"), The Futureheads, World Domination Enterprises. Limited availability.

#### GORE, MARTIN L.: *Loverman EP2 CD (MUTE 322 CD). \$8.00*

"Martin L. Gore, songwriter and one of the founder members of Depeche Mode. The EP is available on 3 formats, DVD EP (with bonus CD), 12" vinyl and CD on its own. The DVD EP consists of five tracks recorded live in Milan earlier this year plus an exclusive video interview while the CD includes two versions of 'Loverman' and remixes of 'Das Lied Vom Einsamen Mädchen', from Nico's album *Camera Obscura*. The 12" release includes an exclusive remix of 'Loverman' from Bola plus Turner and Lawrence's remixes of 'Das Lied Vom Einsamen Mädchen'."

#### GORE, MARTIN L.: *Loverman EP2 DVD/CD (MUTE 322 DVD). \$14.00*

2 disc DVD + CD version. The CD contains the same 4 tracks as on the single CD (with Bola, Turner and Lawrence remixes). ; the DVD is exclusive to this release and features 6 tracks live in Milan, plus a 7 minute interview track. The DVD is NTSC, all regions.

#### GORE, MARTIN L.: *Loverman EP2 12" (MUTE 322 EP). \$9.00*

Vinyl EP version. 4 tracks, 2 Bola remixes (one exclusive to this format), Turner remix, Lawrence remix.

#### THROBBING GRISTLE: *24 Hours Of Throbbing Gristle 24CD Box (MUTE 9197CD). \$220.00*

One (more) last repress & soon to be deleted (again); in the worlds of Donald Rumsfeld, "the unknowns can't always be known". "Mute in association with all the original members of Throbbing Gristle and founders of Industrial Records (Chris Carter, Genesis P-Orridge, Cosey Fanni Tutti & Peter Christopherson) are proud to announce the release of a Deluxe Boxed CD Edition of *24 Hours Of TG*. This sumptuous and exclusive limited edition brings Industrial Records' original Boxed 24 cassette edition into the 21st Century. The new release consists of 24 individually packaged CDs which encompass the majority of TG's live output sensitively remastered by Chris Carter. The box set will also include a wax sealed file containing a myriad of new and unique artifacts and information provided by all four members. The collection is presented in a hand-made case of the highest quality and represents one of the most exciting and eagerly awaited releases this year. It is also the first time all 4 members have collaborated and communicated in 20 years."

#### SOUL CENTER: *III 2LP (NOMU 089 LP). \$15.00*

"*Soul Center III* is the latest in Thomas Brinkmann's Soul Center series of albums and follows Soul Center I and II which were released to much acclaim on his W.v.B. Enterprises label. Funk charged electronic music and its very best; the new album features eleven tracks and is released on both CD and double vinyl. CD copies will also include the outstandingly original video of one of the album's standout tracks 'A Good One'. Cologne based, Thomas Brinkmann is one of Germany's most talented and respected electronic producers. A prestigious signing for novamute, Brinkmann has a fiercely independent attitude and has rarely worked with other labels. Choosing to avoid the 'industry', over the last few years he has released a clutch of outstanding records under a number of different guises including Max, Soul Center, max.Ernst, Ester Brinkmann/Supposé and Ernst." [we only carry the vinyl version; CD version is on Mute in the US]

#### CABARET VOLTAIRE: *Nag Nag Nag 12" (NOMU 103). \$8.00*

"Original Mix, R.H. Kirk #4 Remix."

#### CABARET VOLTAIRE: *Nag Nag Nag CD (NOMU 103 CD). \$7.00*

"Originally out in 1979 on Rough Trade, Cabaret Voltaire's electro punk classic 'Nag Nag Nag' will now be available on novamute on CD and 12" and features the timeless original version together with brand new remixes. TIGA and Zyntherius have contributed to the package with a re-vocalled rework which bears all the hall-marks of an intense 'labour of love' approach to the project. TIGA's vocal punks-up the original whilst Zyntherius's (Jori Hulkonnen) backing track propels the track firmly into the 21st Century. Techno whizz, man of the moment, Montreal's Akufen pushes the track into the stratosphere combining 2-step, techno, house, electro and bossa-nova. Even by Akufen current high standards this remix is, as they say, 'next level' shit. The Cabs' own Richard Kirk in turn has completed an intensely spot-on remix which retains all the excitement and atmosphere of the original."

#### CABARET VOLTAIRE: *Nag Nag Nag 12" (NOMU 103LTD). \$8.00*

TIGA and Zyntherius full version remix and Akufen's 'Karaoke Slam' mix.

**PLASTIKMAN: Disconnect 12" (NOMU 111 EP). \$8.00**

Vinyl EP version.

**CABARET VOLTAIRE: Yashar 12" (NOMU 121EP). \$9.00**

"Yashar" originally appeared on the highly acclaimed LP 2x45, recorded in 1981. It was an early piece of ethno-techno, with a distinct middle eastern vibe. The track became an underground club hit circa 1983, after a remix by John Robie. Robie had a massive electro hit as 'C Bank', with the track 'One More Shot', as well as also shaping the sound of Afrika Bambaata & Soulsonic Force's electro classic 'Planet Rock'. Remixers include: Alter Ego (aka Roman Flugel and Jörn Elling Vutke), Richard H. Kirk, The All Seeing.

**RAUMSCHMIERE, T.: Monstertruckdriver CD (NOMU 124 CD). \$8.00**

Debut Raumschmiere on Mute, only released in the UK. "T.Raumschmiere is the alias of 27 year-old Berliner, Marco Haas. He has produced music since 1997, mainly for his own label Shitkatapult and for imprints such as Cologne's Kompakt and Hefty Records of Chicago. Gnarled bass-lines, known in German as 'Gnarzigkeit' have become his stylistic device. His brand of 'minimalism' is to achieve the 'maximum' with as few means as possible — with a decidedly punk ethos: why go for sterile minimalism when you can rock out? This bluntness informs the T.Raumschmiere sound: bass sequencing with scratched up, brushed down beats and no unnecessary breaks in the sound." Remixers: Dabrye and Miss Kitten.

**VA: Cutlass Supreme presents : UK BASS CD (NOMU 125 CD). \$18.00**

"For those who don't know, UK Bass is a decidedly pie'n'mash take on the Stateside booty bass phenomenon: a hyperactive hybrid of ghetto-techno, lowbrow boompty-bump and ragga-heavy jungle complete with lascivious lyrics and basslines so big you could abseil off of them, all cut up, fucked-up and pitched up to plus 16. It's not big. It's not clever. But damn, it is fun. Wide Productions are a collective of producers and DJs responsible for this monster of a genre. At its helm are Cutlass Supreme, UK Bass' mixmaster and The Paddy Pimp, fast-talking promoter. They set up Wide four years ago as a D&B night, but grew disillusioned with a scene losing its rude reggae edge to noisier, less danceable strains. By chance, Cutlass came across a Detroit ghetto-tech record. Like the Miami bass and Chicago ghetto-house scenes which influenced it, ghetto-tech shared a liking for super-fast BPMs, sexual lyrics and downright stupid b-lines. Techno, only far filthier. Music for getting shitty, slutty and sweaty to.

This CD is the sound of a Wide party condensed down into 62-minutes of madness. Featuring classics from Detroit and Chicago, forthcoming dancefloor destroyers from Wide Records and novamute and Wide anthems like 'The Chopper'."

Artists: DJ Nasty, DJ Slugo, Cutlass Supreme, DJ Godfather, Non Stop DJs, 313 Bass Mechanics, Debasser, Track Ghost, S.I.Futures, DJ Assault, DJ Rush, Ray Keith, DJ Deon.

**UMEK: Telontel 12" (NOMU 129 EP). \$9.00**

"Slovenia's Uros Umek makes his second appearance for Novamute, and lays down four tracks of hard techno that depart slightly from the usual dancefloor sound he's best known for. He's already a man of some versatility, with a growing catalogue of electro work under his belt, as well as the Neuro project from last year — an impressive take on IDM style material. The tracks on this single are a mixture of taught, industrial funk, with more abstracted elements, making this some of his most engaging dancefloor output to date. The loop-oriented sound has been left alone in favour of dark metallic grooves and intense atmospheres, all held down by some nifty drum programming."

**BEYER/SPEEDY J, ADAM: Collabs 100 12" (NOMU 130 EP). \$9.00**

"Collabs 100 is the first in a series of three releases which see Speedy J working together with other producers. This initial release unites Speedy with Sweden's Adam Beyer over two tracks of blisteringly intense hard dance music. It's possible that this teaming came about following Speedy's awesome recent remix of Beyer's 'Ignition Key' track. Dues paid, and critics silenced, it's the dancefloor from which both these men emerged, and with the broader respect commanded from their more diverse output, it's to the dancefloor to which they return for this release."

**THROBBING GRISTLE: TG Now CD (RETG1CD). \$17.00**

Leftover copies of this limited edition CD that were sold at their recent UK live session. Black CD in printed plastic sleeve. "Yes Throbbing Gristle have reformed and will perform live for the first times in decades next year. And yes they have also reunited to write and record a brand new album which will come out in 2005. This mini album is a taster of the new material. Please note the versions of these 4 tracks are exclusive to this release and will not feature on any other release. Chris Carter, Peter Christopherson, Genesis P-Orridge and Cosy Fanni Tutti at their best!"

**RICE, BOYD: LP (STUMM 04 LP). \$15.00**

Repressed again. The first Boyd Rice album, commonly known as "The Black Record". Featuring recordings made by Boyd in December, 1975 through January, 1976, it was initially released in a small edition of 86 copies on his own Gray Beat Records. It was reissued by Mute to a worldwide chatter of acclaim in 1977, as one of the earliest Mute full length projects, a cornerstone in the industrial culture crossover. The cover features no information except a raised-lettering proclamation of the artists name. No tracklisting, but it is divided into 9 banded tracks. Most significantly, considering it's date of release, the proud instructions, "playable at any speed" are found on the label. The music contains crudely sampled loops that glide into a grinding, hypnotic state, quite musical and unmenacing, with even an amusement-park level of cuteness at times. Amongst the anonymously chosen sampled content found here, this record is rumored to contain the word 'cry' from every Lesley Gore record — good luck finding them.

**SPELL: Seasons in the Sun LP (STUMM 126 LP). \$14.00**

Vinyl repress of this 1993 collaborative album between industrial swBoyd Rice and Rose McDowall. An album of all covers, featuring acoustic versions of Terry Jacks' "Seasons In The Sun", Komedas's theme to "Rosemary's Baby", etc. Other songwriters covered: Brel/Mckuen, Lee Hazelwood, Dolly Parton...

**NON: Might LP (STUMM 139 LP). \$15.00**

LP reissue of this 1995 album. The content of this album is based on Ragnar Redbeard's book *Might Is Right*.

**EINSTÜRZENDE NEUBAUTEN: Silence Is Sexy 2CD (STUMM 182 CD). \$17.00**

"The new album *Silence Is Sexy* has been recorded in various locations since 1998, following their exhaustive tour in 1997. It consists of 2 CDs in a special digipack with a 20 page booklet. The first CD has 14 new tracks and features the single 'Total Eclipse Of The Sun'. The second consists of an 18 minute vocal improvisation over the mechanical installation of a drill hitting a row of aluminum strips. Recorded live without cuts or overdubs. Other instruments used on the album include metal bar, cellular phone, vase and brushes, car tires, free falling objects, plastic percussion and vibrator, presence, silk and polystyrene — not to mention the more conventional pneumatic piston and drills."

**VA: Rough Trade Box Set 4CD (STUMM 191 CD). \$32.00**

"To celebrate 25 years of Rough Trade shop in London, they came up with this tracklisting and Mute is releasing it as a 4 cd box 56 tracks spanning 25 years of indie music." It seems

to bear repeating that this is a selection of music favored by Rough Trade shop employees, not a retrospective of the Rough Trade label. Tracklisting: 1/ Pere Ubu - 30 Seconds Over Tokyo 2/ Buzzcocks - Boredom 3/ The Congos - Fisherman 4/ Cabaret Voltaire - Nag Nag Nag 5/ The Normal - T.V.O.D. 6/ Stiff Little Fingers - Suspect Device 7/ Throbbing Gristle - United 8/ Subway Sect - Ambition 9/ Television Personalities - Part Time Punks 10/ The Raincoats - Fairytale In The Supermarket 11/ Crass - Reality Asylum 12/ Joy Division - Transmission 13/ The Go-Betweens - People Say 14/ Swell Maps - Let's Build A Car 15/ Young Marble Giants - Final Day 16/ The Fall - How I Wrote 'Elastic Man' 17/ The Birthday Party - Mr Clarinet 18/...And The Native Hipsters - There Goes Concorde Again 19/ Scritti Politti - The Sweetest Girl 20/ Robert Wyatt - Shipbuilding 21/ Foetus - Gums Bleed 22/ The Smiths - Hand In Glove 23/ Cocteau Twins - Sugar Hippup 24/ Einstürzende Neubauten - Krieg In Den Städten 25/ Nick Cave and the Bad Seeds - Tupelo 26/ Talking Heads - Road To Nowhere 27/ Sonic Youth - Death Valley '69 (w. Lydia Lunch) 28/ Tackhead - Hard Left 29/ Lee 'Scratch' Perry and Dub Syndicate - Jungle 30/ The Sugarcubes - Birthday 31/ Pixies - Bone Machine 32/ Mudhoney - Touch Me I'm Sick 33. Spacemen 3 - Revolution 34/ Lemonheads - Different Drum 35/ Coil - Furthur Back And Faster 36/ Stereolab - The Light That Will Cease To Fall 37/ Huggy Bear - Her Jazz 38/ Mazzy Star - Fade Into You 39/ The Chemical Brothers - Song To The Siren 40/ The Chills - Pink Frost 41/ Lambchop - Soaky In The Pooper 42/ Gescom - Sciew Spoc 43/ Plastikman - Plastique (Video Mix) 44/ GAK - GAK 4 45/ Cornershop - Gam Jullandar Shere 46/ Studio Pressure - Presha III 47/ Records of Canada - Everything You Do Is A Balloon 48/ Echoboy - Flashlegs (Suite 49/ Jeb Loy Nichols - As The Rain (Adrian Sherwood Remix) 50/ Clinic - Monkey On Your Back 51/ Le Tigre - Hot Topic 52/. I Am Kloot - To You 53/ Lemon Jelly - In The Bath 54/ . Peaches - Fuck The Pain Away 55/. Ryan Adams - My Winding Wheel 56/ Tindersticks - Talk To Me (91 Version)

**VA: Rough Trade Shops: Electronic 01 2CD (STUMM 203 CD). \$23.00**

"Rough Trade Shops: Electronic 01, is a 2xCD collection (and a 5 track 12" sampler) of Electronic artists past and present and features over 40 rare and diverse tracks from the likes of Aphex Twin, Eno, Human League, The Normal, To Rococo Rot, John Cage, LB and the BBC Radiophonic Workshop. These tracks represent just some of the best records of the genre sold in Rough Trade shops over the years. This is the shop's second release on Mute and follows 25 years of Rough Trade Shops, a 4 CD box set released to celebrate the 25th anniversary of the opening of their 1st shop." Artists included: Brian Eno, Faust, Rod Freeman & The Blue Men, To Rococo Rot, Oval, Can, Barbara Morgenstern, Die Liebe, Stereolab, Throbbing Gristle, Pan Sonic, Christian Zanesi, Arovane, BBC Radiophonic Workshop, LB, I-F, D, Raymond Scott, Human League, Schneider TM Vs Kpt. Michi. Gan, Aux 88, Thomas Leer & Robert Rental, Bruce Haack, Autechre, Kevin Blechdom, New Order, Fischerspooner, Matmos, Thomas Brinkmann, Uusitalo, The Normal, Pierre Henry, Depeche Mode, Aphex Twin, Dexter, Terre Thaemlitz, Fennesz, Kraftwerk, Farben, John Cage, Elph Vs Coil, Non.

**VA: Rough Trade Shops Rock'n'Roll 01 2CD (STUMM 212). \$23.00**

"Here is the follow up to the hugely acclaimed *Rough Trade Shops — Electronic 01*. This one is a 2xCD set focusing on landmark Rock tracks. These tracks represent just some of the best records of the genre sold in Rough Trade shops over the years." Artists include: The Stooges, The Dirtbombs, The Electric Eels, Boss Hog, The Embarrassment, The Modern Lovers, The Von Bondies, Thomas Jefferson Slave Apartments, Gaunt, The Detroit Cobras, Thee Headcoats, Rocket From The Tombs, STP, The Hives, Pixies, The Birthday Party, Halo Of Flies, Clinic, The Jon Spencer Blues Explosion, Monster Magnet, The Fall, The Cramps, Guitar Wolf, MC5, Mudhoney, The Saints, Beasts Of Bourbon, Butthole Surfers, Suicide, PW Long with Reelfoot, Pussy Galore, Mission Of Burma, The Kills, Pere Ubu, L.A.L., Alex Chilton, Red Red Meat, The Goriest, Rocket From The Crypt, The Beatings, Crime, The Make Up, Trans Am, The WeirDOS, Royal Trux, J Mascis & The Fog.

**VA: Rough Trade Shops 2002: Counter Culture 2CD (STUMM 218 CD). \$23.00**

"It speaks for itself really: 42 indie tracks released in 2002 and selected by the Rough Trade team as the best new offerings. Some old names mixed with some new comers, all genre defying." Artists include: Akufen, Lord Kitchener, Electric 6, Prefuse 73, The Bug Vs Rootsman, Rubicks, Crossover, Gabriel Ananda, The Be Good Tanyas, The Boggs, Johnny Dowd, Baxter Dury, Melt Banana, Polyphonic Spree, Bis, Joyzipper, Soul Center, The Books, Dempsey, Trash Money, My Robot Friend, The Rogers Sisters, Dymaxion, Bright Eyes, Yeah Yeah Yeah's, Esg, Willis, Glass Candy, Edan, Langley Schools Music Project, Pretty Girls Make Graves, Schneider Tm, Tom Waits, Cabaret Voltaire, The Breeders, Tracy + The Plastics, Freeform Five, Bitstream, James Yorkston, Pink Grease, Mountain Goats.

**VA: The Wire: 20 Years 1982-2002 Audio Issue 3CD BOX (STUMM 220 CD). \$35.00**

"The Wire first appeared on news stands in 1982 and over the last 20 years it has developed from a quarterly fanzine specialising in avant garde jazz and modern composition into an award-winning and widely influential monthly that covers a vast array of underground, experimental and alternative music and culture. A 3 CD box set that spans the magazine's 20 year history is set to be released." Artists include: Steve Lacy, Ennio Morricone (with Gruppo Di Improvvisazione Nuova Consonanza), Coil, Hands To Egress, David Toop & Max Eastley, Vivian Jackson & King Tubby, Fennesz, Derek Bailey, Trad. Musicians in Bali Einstürzende Neubauten, AMM, Mars, Cabaret Voltaire, Tony Conrad with Faust, Designer, Torture Soaking Bodies In Dub, Fela Kuti, The Art Ensemble Of Chicago, Sonic Youth, Spring Heel Jack, This Heat, Stereolab & Nurse With Wound, Jac Berrocal, Sun Ra & His Solar-Myth Arkestra, Christian Marclay, John Cage, Yoshihide Otomo, Björk, Pauline Oliveros, Keith Hudson, Terry Riley, William S Burroughs (with Ian Sommerville), Suicide, Supersilent, Pan Sonic, Deutsch-Amerikanische Freundschaft, Larry Young, David Behrman (with Gordon Mumma), Fushitsusha, John Coltrane (with Alice Coltrane), John Fahey, Diamanda Galás.

**VA: Rough Trade Shop: Post Punk 1 2CD (STUMM 224 CD). \$23.00**

New compilation in the Mute/Rough Trade shop collaboration series. Artists include: Gang Of Four, Bush Tetras, Les Georges Leningrad, The Futureheads, The Pop Group, James White And The Blacks, Liliput, World Domination Enterprises, The Rapture, Blur, Delta 5, Family Fodder, The Slits, Gramme, The Rogers Sisters, Magazine, Pigbag, The Raincoats, ESG, biG fLAME, Swell Maps, 23 Skidoo, The Au Pairs, Chicks On Speed, New Age Steppers, Erase Errata, Public Image Ltd, Shockheaded Peters, DNA, The Fall, Life Without Buildings, Young Marble Giants, UK Decay, Crispy Ambulance, Scritti Politti, XTC, The Flying Lizards, Mo-Dettes, The Prats, Fats Comet And The Big Sound, Liquid/Liquid, Essential Logic, Wire, Maximum Joy.

**VA: Rough Trade Shops Country 1 2CD (STUMM 226). \$23.00**

The increasingly popular Rough Trade Shop collection. Artists: Giant Sand, Golden Smog, The Replacements, The Rockingbirds, Violent Femmes, X, Lincoln '65, True West, Wannabe Texans, Chickasaw Mudd Puppies, Meat Puppets, Uncle Tupelo, The Geraldine Fibbers, The Mekons, The Broken Family, Whiskeytown, American Music Club, Steve Earle & The Dukes, Boiled In Lead, Tarnation, Rainer And Das Combo, Original Harmony Creek Ridge Dippers, Handsome Family, Jim White, Calexico, Camper Van Beethoven, Freakwater, Ella Guru, Richard Buckner, Green On Red, Lucinda Williams, 28th Day, The Gun Club, Dave Alvin, Songs: Ohia, Lullaby For The Working Class, Dream Syndicate, The Gourds, Souled American,



Carla Bozulich (with Willie Nelson).

**VA: Sonar 2003 2CD (STUMM 229 CD). \$19.00**

"To coincide with this years Sonar festival in Barcelona, Mute presents *Sonar 2003*. This specially priced double CD features tracks from some of this summers performers, including, Carl Cox, Jeff Mills and T. Raumschmiere (new NovaMute signing), as well as tracks by Laurent Garnier, LFO, Sketch Show (ex-members of YMO)." Artists: Schneider TM, Data Rock, GD Luxxe, Colder, David Grubbs, Prefuse73, Sage Francis, Laurent Garnier, LFO, Pulseprogramming, Seefeel, Matthew Herbert Big Band, Takagi Masakatsu, Sketch Show, Strand, Underworld, Metro Area, Black Strobe, Akufen, The Soft Pink Truth, T. Raumschmiere, Undo, Laurent Garnier, Jeff Mills, Scan X, Johannes Heil, Carl Cox & Christian Smith.

**VA: Rough Trade: Counter Culture 03: Best of 2003 2CD (STUMM 234 CD). \$23.00**

"Annual best of for 2003. A unique selection of rare indie tracks released in 2003 and selected by the staff of the Rough Trade shop in London." Artists: John Fahey, Asa Chang and Jun Ray, Kaada, Iron and Wine, Cody Chesnutt, Seelenluft, Postal Service, Richard Hawley, The Earllys, Mugison, The Concretes, Devendra Banhart, (Real) Tuesday Weld, Trachtenburg Family Slideshow Players, Mates Of State, Sufjan Stephens, Matmos, Blanche, Joy Zipper, Rev. A.W.Nix, Kinski, Les Georges Leningrad, The Kills, Some Product, Mu, Dirtbombs, C.Aarme, Fat Truckers, Die Monitri Bats, Gossip, Colder, T.Raumschmiere, Dizzee Rascal, LFO, Barcelona Pavillion, Bumblebee, Fiery Furnaces, Tramp Attack, Franz Ferdinand, Erase Errata, Peaches, The Boggs, Futureheads, White Trash, Selfish Cunt.

**MUTE USA:**

**RAUMSCHMIERE, T.: Monstertruckdriver 12" (NOMU 124 EP). \$9.00**

Vinyl EP version.

**THROBBING GRISTLE: Greatest Hits CD (MUTE 1001CD). \$14.50**

1997 reissue of the group's defining compilation, featuring "United", "Subhuman", "Hamburger Lady", etc. Dedicated to Martin Denny, liner notes by the late Claude Bessey! "Turning the idea of rock music on its head and injecting it with a lethal dose of electronica, Gristle was light years ahead of its time and suffered endless persecution from the British government because of their wild ideas. On this ironically titled collection, the band offers 11 tracks that plant the seeds for a number of genres. Standing heads and tails above the rest of their contemporaries, this is the best place to first discover Throbbing Gristle's difficult but rewarding body of work."

**THROBBING GRISTLE: Second Annual Report CD (MUTE 1093CD). \$14.50**

The Throbbing Gristle reissue campaign, in stock for the first time. TG were: Genesis P-Orridge (bass, vocals, violins), Chris Carter (synthesizers, electronic rhythms, tapes), Peter Christopherson (tapes, machines) & Cosey Fanni Tutti (lead guitar, effects, tapes). This version of *Second* is the 1991 CD reissue of their debut album, originally issued in 1977 on the group's own Industrial Records. "A proper debut of sorts, *Second Annual Report* includes several versions each (some live) of early Throbbing Gristle standards like 'Slug Bait' and 'Maggot Death', as well as an 'Industrial Introduction' and the soundtrack work 'After Cease to Exist'. The music is relentless, grinding distortion, only occasionally leavened by vocal samples and percussion."

**THROBBING GRISTLE: D.O.A. CD (MUTE 1094CD). \$14.50**

1998 CD reissue of the 2nd TG album, originally issued in 1978; digitally remastered by Chris Carter. Adds 2 bonus tracks from the legendary Sordide Sentimental 7" ("We Hate You (Little Girls)" & "Five Knuckle Shuffle". "Breaking from the live sound of the previous *Second Annual Report*, *D.O.A.* finds the group assembling collages of computer noise, cassette tapes on fast forward, looped feedback and tape hiss, surreptitiously recorded conversation, threatening phone calls, and much more, all to a grand alienating effect, the sound of a gray day in a British tower block after all the drugs have run out."

**THROBBING GRISTLE: 20 Jazz Funk Greats CD (MUTE 1095CD). \$14.50**

1997 reissue of this classic 1979 album. "It's a break in the clouds from Throbbing Gristle's pummeling noise and a first glimpse at the continuing pop influence on the TG/PTV axis, but *20 Jazz Funk Greats* still isn't best described by its title. If there is such a thing as a funky Throbbing Gristle LP, however, this could well be it. 'Hot on the Heels of Love', 'Hamburger Lady' and 'Six Six Sixties' add only occasional bits of distortion between the rigid sequencer lines. *20 Jazz Funk Greats* is the best compromise between TG's early industrial aesthetic and the reams of industrial-dance and dark synth-pop groups that used the album as a stepping stone to crossover appeal."

**THROBBING GRISTLE: Heathen Earth CD (MUTE 1096CD). \$14.50**

1990's reissue of this 1980 album, recorded live in front of an invited audience at the Industrial Records studio. Bonus 7" studio tracks "Adrenalin" & "Subhuman" added. "Live in the studio, this combines the best of both harrowing worlds."

**THROBBING GRISTLE: Mission of Dead Souls CD (MUTE 1097CD). \$14.50**

1991 CD reissue of this 1981 live album, the final "official" TG album. Recorded in San Francisco, 5/29/81. Digitally remastered by Chris Carter, with bonus 7" tracks "Distant Dreams (Part 2)" & "Something Came Over Me" tagged on. "Their final and perhaps most extreme musical assault was recorded live in San Francisco."

**SLICK SIXTY: Nibs & Nabs CD (MUTE 185). \$15.00**

"Their first album for Mute — an eclectic combination of laid back beat, deep bass grooves and eerie brass samples. Lo-fi downbeat tunes with hip hop inspired scratching fused with guitar licks."

**SLICK SIXTY: Nibs & Nabs 2LP (MUTE 185 LP). \$19.00**

UK-only double vinyl version; full color gatefold sleeve.

**APPLIANCE: Food Music CD (MUTE 227 CD). \$9.00**

Appliance are James Brooks (vocal & guitar), David Ireland (drums), and Michael Parker (bass). First single.

**APPLIANCE: Pacifica CD (MUTE 229 CD). \$9.00**

2nd CD single by this group. "Appliance are James Brooks (vocal & guitar), David Ireland (drums), and Michael Parker (bass). Back in 1985, James and David were already friends making sounds with home made musical instruments. Years later when they met (after their time in University), they realized they both had acquired a taste for the Krautrock sounds of Neu! and Can and had developed a shared interest in the links between music and art. In 1995, Michael Parker entered the fray with a 4-track portastudio in one hand and a bag of home made electronic gadgetry in the other (effects pedals and tone generators). Appliance was born. Appliance have designed and built a series of tone generators which, together with the burgeoning collection of early sampling-keyboards and analogue synths, have become integral to their uniquely idiosyncratic sound."

**ADD N TO (X): Revenge of the Black Regent 12" (MUTE 231 EP). \$9.00**

**ECHOBOY: Frances Says The Knife Is Alive CD (MUTE 237 CD). \$9.00**

"Echoboy's debut recording for Mute Records. Featuring four new tracks, the EP finds

Echoboy taking the adventure deep into the terrain of texture and drone. 'Canada' is a haunting 70s porno punk with luscious 60s strings and vocals played backwards, not so far from the Residents style. 'Frances...' is a piece of wild stereophonic electro."

**ECHOBOY: Frances Says: The Knife Is Alive 2x10" (MUTE 237 EP). \$13.00**

"Echoboy's debut recording for Mute Records. Featuring four new tracks, the EP finds Echoboy taking the adventure deep into the terrain of texture and drone. 'Canada' is a haunting 70s porno punk with luscious 60s strings and vocals played backwards, not so far from the Residents style. 'Frances...' is a piece of wild stereophonic electro."

**JON SPENCER BLUES EXPLOSION, THE: Heavy (Remix) CD (MUTE 239 CD). \$9.00**

"New York's finest release a new remix single, 'Heavy' taken from the forthcoming album *Acme Plus*. 'Heavy' is the band's most accessible single to date — a cool, summer, hip hop remix by Dante Ross, best known for his work with De La Soul, House of Pain, and currently Everlast. The single contains exclusive b-sides and remixes by Japanese DJ Duck Rock and French DJ MC Revolv, including a radical re-working of the classic single '2 Kindsa Love'."

**JON SPENCER BLUES EXPLOSION, THE: Heavy 12" (MUTE 239 EP). \$9.00**

**ECHOBOY: Turning On — The Remixes 2x12" (MUTE 257 EP). \$10.00**

"The double pack will come in a brown sleeve with hand stamped artwork as were Echoboy's first four ever releases. Three of which are now almost impossible to find and therefore very collectable. All the tracks are exclusive to this double pack: the mixes have been provided by Red Snapper, Thomas Brinkmann and Thomas Fehlmann. Also included is the brand new track 'Angel Band'."

**HAWTIN & SVEN VATH, RICHIE: The Sound Of The Third Season CD (MUTE 3073 CD). \$16.00**

"Ibiza has an extensive European based club history which existed long before Tong, Oakenfold and the like arrived on its shores. There had been a unique glamour of European-ness to the island's club culture since the '70s which, by the late '90s, had begun to be seriously threatened by British Klub Corporations. In 2000, Frankfurt based Sven Vath made a crucial decision to open a night at Ibiza's club Amnesia, utilizing the exclusive talent signed to his Cocoon booking agency. The club night, called Cocoon, featured a stellar array of pan-global DJs and live acts, and was founded upon Vath's musical policy of quality techno and house music. *The Sound of the Third Season* features both Hawtin and Vath in the mix together showcasing the top drawer tunes from the 2002 season at Cocoon in Ibiza. Included in the mix are conversations, sound effects, and atmospheres from the club night, capturing the excitement and euphoria of actually being at the club. In effect, the WORKS! With a 2002 season that has featured Vath, Hawtin, Josh Wink, Funk D'Void, DJ Hell, Green Velvet, Marco Carola, Ricardo Villalobos, John Acquaviva, and more, Cocoon has proved itself as THE club for quality music on Ibiza."

**PLASTIKMAN: Closer CD (MUTE 3081 CD). \$16.00**

"Exactly a decade since releasing Plastikman's *Sheet One* album (Novamute 1993), Plastikman's new album *Closer* does just that. Brings the listener a little closer to the artist himself. It further delves into the mind of this unique figure in the electronic music world, making this his most personal work ever. In addition, for the first time in his career Richie Hawtin (aka Plastikman) uses his own voice in his music. The resulting album — familiar yet alien, queasy yet comforting, intensely personal yet veiling its confessions in pseudonym and technological disguise — is, perhaps, the first Richie Hawtin record that truly arrives from his mind to yours. 'Instead of making a soundscape for people to lose themselves in, it's more like being locked inside my own head,' reflects Hawtin."

**PLASTIKMAN: Closer 3LP (MUTE 3081 LP). \$18.00**

Triple LP version.

**RAUMSCHMIERE, T.: Rabaukenskido CD (MUTE 3082 CD). \$6.50**

"The second single from his debut Novamute album *Radio Blackout*. Kevin Martin, aka The Bug, provides two rough and crunchy remixes for this single. Kevin also records as Porter Ricks, Techno Animal and God, and has recorded for labels such as Fat Cat and Mille Plateaux."

**RAUMSCHMIERE, T.: Rabaukenskido 12" (MUTE 3082 EP). \$6.50**

Vinyl EP version.

**THROBBING GRISTLE: Mutant TG CD (MUTE 3083CD). \$12.00**

"Almost thirty years on since their inception from the ashes of performance art troupe/media guerrilla cell Coum Transmissions, Throbbing Gristle's challenging, expressive and self-empowering manifesto's and music are as relevant today as they were back in the bleak mid 70s. This, the first ever collection of Throbbing Gristle remixes *Mutant TG* highlights just how significant they still are. From a world of free parties, performance art and punk attitude Hedonastik turn 'What A Day' into a psychotic dub fuelled mantra and Carl Craig shows his more experimental side via 'Still Walking' with a mix that reverbs and coils around itself like a trapped snake. Finally, two of TG's original line-up — Chris Carter and Cosey Fanni Tutti make mincemeat of Hamburger Lady and turn two tracks into one with *HotHeelsUnited*."

**THROBBING GRISTLE: Mutant TG 2LP (MUTE 3083LP). \$12.00**

Double LP version.

**LIARS: There's Always Room on the Broom 10" (MUTE 317EP). \$6.50**

Vinyl EP version.

**ADAMSON, BARRY: The King Of Nothing Hill CD (MUTE 9176 CD). \$15.50**

"Born and raised in Moss Side, Manchester, a love of cinematic scores and the punk explosion of The 1970s inexorably led Barry Adamson headlong into a career in music. He was bass player in the innovative post punk band, Magazine between 1978 and 1982, then went on to become a founding member of Nick Cave's illustrious Bad Seeds in 1984. The anguished songs and poignant instrumentals, all comprised of a miscellany of musical styles, are deftly blended together in Barry Adamson's hands on his new album, *The King Of Nothing Hill*, and the result is his own assiduously distinctive and deeply personal cinematic sound and his singular narrative gift."

**NON: Children Of The Black Sun CD/DVD (MUTE 9183 CD). \$15.50**

"Special edition CD/DVD two disc set. The CD disc offers the album in stereo, and the DVD is recorded in 5.1 surround sound. First new Non album in over two years. Boyd Rice, a.k.a. Non, the most extreme artist in Mute's left-field canon, has been amazing and annoying his audiences in equal measures since he first began recording music in 1975. Along with former contemporaries Throbbing Gristle and Cabaret Voltaire, Non is synonymous with the genesis of extreme music. One thing is certain: until things gets darker, Non will be the man in black."

**LIARS: Fins To Make Us More Fish Like EP CD (MUTE 9184 CD). \$6.50**

"This new 'fins' EP from the Liars features two previously unreleased tracks, plus a new version of 'Grown Men...', which is originally from their debut album."

**LIARS: Fins To Make Us More Fish Like EP 10" (MUTE 9184 EP). \$6.50**

10" vinyl version.



**SCHNEIDER TM: Zoomer CD (MUTE 9185 CD). \$15.50**

"Dirk Dresselhaus' aka Schneider TM, second full length album, *Zoomer*, harnesses a sublimely modern depth of musical vision to the hard won wisdom of life experience. A proper album developed over the course of three years, *Zoomer* is the sound of electronica, at last, with something to say. What about genuinely crafted songwriting? Check. Pop hooks? Check. Catchy vocal melodies? Check. Schneider TM brings a singer-songwriter sensibility for words and music to the ambitions of a sonic explorer."

**KOMPUTER: Market Led CD (MUTE 9186 CD). \$15.50**

"*Market Led* not only represents Komputer's first new album in nearly five years, it also marks a radical change in musical scope for the band. Where their debut album from 1997, *The World of Tomorrow*, quite obviously referenced Kraftwerk, *Market Led* sees Komputer leave their vocoders and drum machines by the road side, instead exploring a new, cerebral sonic territory. Although synthesizers are still prominent, Komputer have abandoned their synth-pop stylings, and on *Market Led*, they experiment with minimalist textures, clicks and whirs, and subdued, dub-like beats, which overall leads to a more discerning feel. *Market Led* is recommended for fans of To Rococo Rot, Mouse On Mars, and Pan American."

**LIARS: They Threw Us All In A Trench And Stuck A Monument On Top CD (MUTE 9187 CD). \$15.50**

"If The Strokes were the sound of New York brats rediscovering their city's leather-clad heritage, then Liars pulse with the urge to push things further, deeper. Mute / Blast First announce the worldwide signing of New York City's Liars. The Liars' debut album *They Threw Us All In A Trench And Stuck A Monument On Top* was recorded with producer/engineer Steve Revitte (Beastie Boys / Jon Spencer Blues Explosion)."

**LIARS: They Threw Us All In A Trench And Stuck A Monument On Top LP (MUTE 9187LP). \$15.50**

LP version.

**TARWATER: Dwellers On The Threshold CD (MUTE 9188 CD). \$15.50**

"The fourth album from Tarwater, *Dwellers on the Threshold*, can hardly be classified. Strangely graceful, this is how their sound patterns change between traditional instruments and modern electronica, between songs and tracks. Tarwater use their material unpretentiously and with economy. In the past year, during the recordings in their own studio in Berlin/Mitte, a slowly growing archive of songs was being created. *Dwellers on the Threshold* is the result. During this time, Tarwater worked together with other artists such as Norwegian Tone Avenstroup, Nicholas Addo-Nettey (part of the legendary 70s occupation of the Fela-Kuti band) and Stefan Schneider (Mapstation and To Rococo Rot). While working on their new tracks, Tarwater wrote music for films, theatre and auditions as well."

**TARWATER: Dwellers On The Threshold LP (MUTE 9188 LP). \$15.50**

Limited LP version.

**SFT: Swift CD/DVD (MUTE 9189 CD). \$18.00**

"Composer, film sound-tracker and partially reformed noise freak SFT (Simon Fisher Turner) is set to release a new CD and DVD, *Swift*. The release of *Swift* will be the first of its kind, as the CD comes packaged together with a DVD: a film by Adam Shepherd. Shepherd has collaged footage from six film makers, including SFT, to make a short film to accompany from the album. Featuring 20 tracks, produced by Kevin Paul and Simon Fisher Turner, *Swift* was recorded with London based Israeli jazz musician Gilad Atzmon and a array of diverse musicians and players: The Action Jackson Orchestra Perhaps, Asaf Sikris, occasional Medieval Babe Dorothy Carter and French electronic dance artiste Norsque. The sound palette was further enhanced by Spring Heel Jack's Ashley Wales, Japanese producer Aki Onda, video artist Doug Aitken (who appears in The Action Jackson Orchestra Perhaps), Australian electronic wizz Andie GK Reynolds and with spoken and sung passages from Karen Thiele and Tali Atzmon."

**CABARET VOLTAIRE: Best Of '78/'82 (The Original Sound of Sheffield) CD (MUTE 9190 CD). \$16.00**

"Cabaret Voltaire (along with Throbbing Gristle, Suicide, Chrome, and the like) were responsible for pioneering the acceptability and use of many sounds that were instrumental in defining a strand of popular music which became known as experimental or 'industrial'. Initially a three piece, Cabaret Voltaire began by playing around with recorded sounds manipulated by basic reel-to-reel recorders in Sheffield in 1973. Filtering influences as diverse as Stockhausen, Can, early Roxy Music, Velvet Underground and James Brown through various tape and electronic devices, their great blasts of noise were instrumental in freeing popular music from its narrow, restrictive definitions."

**ECHOBOY: Giraffe CD (MUTE 9191 CD). \$16.00**

"*Giraffe*, the follow up to 2000's *Volume 2*, was recorded with legendary producer Flood and features ten brilliant new tracks from Echoboy, aka Richard Warren. More vocal orientated than any of his previous work, its undoubtedly the finest Echoboy record to date and as original and imaginative a pop album as you're likely to hear this year."

**APPLIANCE: Are You Earthed? CD (MUTE 9192 CD). \$16.00**

"The English trio Appliance will release their third full-length. The instrumentation for *Are You Earthed?* has been broadened; keyboards and drum machines are featured where a guitar and drum kit once dominated. Surreal, abstract lyrics accompanied by refined electro-pop hypnotize the listener, leading one on a journey through mini dream-like vignettes. *Are You Earthed?* is certainly Appliance's most ambitious work to date."

**SLATER, LUKE: I Can Complete You 12" (MUTE 9193 EP). \$6.50**

"'I Can Complete You' is the third single from Luke Slater's highly lauded new album, *Alright On Top*, his first album on Mute following his recent switch from the Novamute label. 'I Can Complete You' features remixes from Luke Slater himself, renowned techno producer Jon Carter, and legendary electro mainstay Silicon Scally (aka Carl A. Finlow)."

**ADD N TO (X): Loud Like Nature CD (MUTE 9194 CD). \$16.00**

"The British trio Add N To (X) return with their new album, *Loud Like Nature*, featuring thirteen brand new tracks including the forthcoming single 'Take Me To Your Leader'."

**ADD N TO (X): Loud Like Nature 2LP (MUTE 9194 LP). \$18.00**

Double LP version.

**SUICIDE: American Supreme CD (MUTE 9196 CD). \$16.00**

"Suicide are: Alan Vega, Martin Rev. In early 2001 they made a concentrated effort to record the new self-produced album *American Supreme* at New York's 6/8 Studios with engineer Perkin Barnes. The album, then almost complete, was then seriously delayed by 9/11, with Alan Vega living only a couple of blocks from the World Trade Center in the financial district of New York. The album carries the distinctive Suicide sound into the new millennium, driven by Marty Rev's alluring mix of digital electronic funk noise and skittish latin over-rhythms, intercut with haunting electro dance tracks, Vega's voice reaches new heights in expressing his paranoid, sci-fi visions of contemporary street life."

**ERASURE: Other People's Songs CD (MUTE 9198 CD). \$15.50**

"Erasure's new album features a selection of the duo's favorite covers, from artists as varied as Peter Gabriel, The Righteous Brothers, Elvis Presley, Buddy Holly, & more. Erasure are not

newcomers to the art of the cover version. They've included non-original material on several albums and famously released an entire EP of Abba songs, *Abba-esque*, in 1992. *Other People's Songs* is, however, a more weighty project, combining a bit of cheek with some iconoclasm, a sincere fascination with the mechanics of songwriting and a pure, fan-based love of pop."

**ERASURE: Other People's Songs LP (MUTE 9198 LP). \$15.50**

LP Version.

**POLE: 45/45 CD EP (MUTE 9203 CD). \$6.50**

4 track EP. "Structurally, the music of Pole is based on abstract, irregular rhythms created by a defective analogue sound filter Betke uses, namely the 'Walderf 4-Pole' filter. These rhythms principally are defect frequencies lull of interference (in audio terms commonly referred to as 'noise'), not unlike the crackling sounds of vintage vinyl, except for a harder, purely digital quality. Poles signature sound is also based on the production methods of Jamaican dub, and the foundations of modern composers like Steve Reich, Arnold Schoenberg, John Zorn, and Auto Lindsay."

**POLE: 45/45 12" (MUTE 9203 EP). \$6.50**

Vinyl EP version.

**SCHNEIDER TM: 6 Peace EP CD EP (MUTE 9205 CD). \$5.00**

"Schneider TM's *6 Peace EP* is a special, limited edition EP containing remixes and videos of tracks from Schneider TM's critically acclaimed album *Zoomer*, plus songs from his import-only EP with Kpt.michigan, including their cover of The Smiths' 'There Is A Light That Never Goes Out'."

**GOLDFRAPP: Black Cherry CD (MUTE 9206 CD). \$16.00**

"Goldfrapp return with their new album *Black Cherry*, following the worldwide success of their debut, *Felt Mountain*. *Black Cherry* was written and recorded over the last 12 months by the British duo of Alison Goldfrapp and Will Gregory. The magic of Goldfrapp's appeal is still potent and suggestive with the mystery, the sense of something below the surface, being just tantalizingly out of reach. With *Black Cherry*, they entwine classic songwriting with the most abstract of modern music, making a bold statement in an increasingly fractured world."

**GOLDFRAPP: Black Cherry LP (MUTE 9206 LP). \$16.00**

LP version.

**GOLDFRAPP: Train CD EP (MUTE 9207CD). \$6.50**

"'Train' is the first single from Goldfrapp's sophomore album *Black Cherry*, which follows the worldwide success of their debut, *Felt Mountain*. *The Train* CD EP features the album version, an instrumental mix by Goldfrapp, a previously unreleased track, and new Novamute signing T. Raumschmiere's vocal mix. *The Train* 12" features the album version, new Novamute signing T. Raumschmiere's vocal mix, and a vocal mix from Ewan Pearson."

**GOLDFRAPP: The Train 12" (MUTE 9207EP). \$6.50**

Vinyl EP version.

**CABARET VOLTAIRE: Methodology '74-'78 Attic Tapes 3CD BOX (MUTE 9211 CD). \$22.00**

"3 CD set from Cabaret Voltaire's most creative period. The CD box set charts the development of Cabaret Voltaire, starting from their early experimental period of '74/'75. The package contains recordings made during the same period as those featured on the CD, *1974-76*, released on Industrial Records in 1978. The material contained in the box set sounds incredibly fresh when played alongside some of the new generation of 'laptop experimentalists', especially considering that the recording technology was quite basic compared to that available today. Initially a three piece, Richard H. Kirk, Stephen Mallinder and Chris Watson began by playing around with recorded sounds manipulated by basic reel-to-reel tape recorders in Sheffield in 1973. Way ahead of their time, these ideas cumulated in 1975, when the three staged their first performance of these sound experiments."

**POLE: 90/90 EP CD EP (MUTE 9213 CD). \$6.50**

"With the *90/90 EP*, part two in a new series of Pole releases, Stefan Betke has — for the very first time — allowed vocals to enter his minimal dub environment. On the title track 'Slow Motion', Ohio-based rapper Fat John precisely dissects the fabric of time, disregarding the familiar rules of hip hop showmanship. To an equally inescapable beat, aptly striking every second he turns time into a matter of politics and measurement into a question of definition. By thus laying open the backbone of his creative process, Betke forsakes the anonymity of most electronic musicians and chooses to collaborate with other artists instead. Besides double bass genius August Engkilde (already featured on *45/45*), 'I Can't Hear's' minimal beat environment features saxophone passages by Copenhagen resident Thomas Haas."

**POLE: 90/90 EP 12" (MUTE 9213 EP). \$6.50**

Vinyl EP version.

**GOLDFRAPP: Strict Machine CD (MUTE 9215 CD). \$6.50**

"The second single from Goldfrapp's sophomore album *Black Cherry*. 'Strict Machine', with its whip-like snare is a twisted disco tune and a stand-out track on *Black Cherry*. B sides and remixes will fill out the track listings for both the CD Maxi Single and 12"." 9 tracks.

**GOLDFRAPP: Strict Machine 2x12" (MUTE 9215EP). \$10.00**

Double vinyl EP version.

**POLE: Pole CD (MUTE 9216 CD). \$15.50**

"With his new album and two EPs, Pole has gone back to the future, back to his own roots — from hip hop to techno and back again. Similar to the blue-red-yellow albums, which only revealed its overall idea in the combination of all separate recordings, Betke has managed to create a series which continues to evolve with every installment. And this almost architectural approach is accompanied by a fundamental musical change of direction. Also, for the first time, a voice has been allowed to enter the mix, that of Ohio-based rapper Fat Jon. Direct, subtle, unforced and forceful Pole gains more and more transparency, with or without its vocal support — no clicks, no scratches, no scrapes... nothing dilutes the strict clarity of his new output. Goodbye 'Walldorf 4-Pole', welcome Stefan Betke."

**POLE: Pole 2LP (MUTE 9216 LP). \$18.00**

Double LP version.

**ALASKA: Returning Back To Sirius 12" (MUTE 9217 EP). \$6.50**

Alaska is Laurent Gamier, and 'Returning Back To Sirius' is his new 12" single.

**CLIENT: Client CD (MUTE 9219 CD). \$16.00**

"As the first signings to Andy Fletcher of Depeche Mode's Toast Hawaii label, Client's arrival on the music scene couldn't have been more timely. Poppy without being sanitized, danceable without being identikit. Client take the contemporary trend for all things electro to the next level by combining pulsing, machine-funk, analogue sounds with classic song writing — imagine a sound jam between Kraftwerk, Joy Division and Dusty Springfield (with a northern accent) and you're half-way there."

**PINK GREASE: All Over You CD (MUTE 9221 CD). \$10.00**

"Pink Grease was born out of a mutual appreciation of filthy parties, the necessity of rock,

and the need for a massive injection of sex into the pop mainstream. Like a giant freak magnet Pink Grease came together out of frustration at a dead scene and the despicable inertia of bland live music. Their mission: to create super-powered, disco-driven punk (f) rock. *All Over You* was recorded at Russell 'Blues Explosion' Simins studio, Empire View, with Jason Buckle at the helm. New York affects the music, tightens it up so it flows with danger."

**PINK GREASE: *All Over You* LP (MUTE 9221 LP). \$10.00**

LP version.

**LAIBACH: *WAT* CD (MUTE 9222 CD). \$16.00**

"*WAT* is Laibach's first new album in 7 years, since 1996's *Jesus Christ Superstars*. Laibach, who formed in their home country of Slovenia in 1980, have produced some of the most controversial, thought provoking, and dramatic art over the past 20 years. The band famously co-founded the NSK guerilla art collective which was declared a virtual State in Time, issuing its own passports and staging embassy and consulate events in many countries and they have, throughout their career, entertained, provoked and confused diverse audiences from Siberia to California."

**CAVE AND THE BAD SEEDS, NICK: *God Is In The House* DVD (MUTE 9224 DVD). \$19.00**

"The DVD contains live footage from Le Transbordeur in Lyon, France, plus the John Hillcoat directed documentary *No More Shall We Part - The Recording Sessions*. Recorded at Abbey Road, containing exclusive footage of the band recording *No More Shall We Part*. Also featured on the DVD are the videos Hillcoat directed for the singles 'As I Sat Sadly By Her Side' and 'Fifteen Feet Of Pure White Snow', the latter featuring cameos from the likes of Jarvis Cocker and Jason Donovan. The video for the Australian released single, 'Love Letter' is also included on the DVD. The Lyon concert from 2001's *No More Shall We Part* tour features the Bad Seeds lineup of Nick Cave, Mick Harvey, Blixa Bargeld, Thomas Wydler, Martyn Casey, Conway Savage, Jim Sclavunos, and Warren Ellis playing tracks from eight of their twelve studio albums." NTSC all-region, Letterbox, 140 min., stereo.

**WARLOCKS: *Phoenix* CD (MUTE 9227 CD). \$13.00**

License of the Birdman edition, exact same packing. "Mute is proud to announce the signing of The Warlocks to its international roster. Formed in 1999, this seven piece's recently released *Phoenix* album has grown into a new underground phenomenon. With two drummers and four guitars pounding out a relentless, hypnotic and lysergic wall of sound, The Warlocks are quickly becoming a reason to believe again in the redemptive powers of rock and roll."

**GOLDFRAPP: *Twist* CD (MUTE 9230 CD). \$6.50**

"Twist is the second North American single from Goldfrapp's sophomore album *Black Cherry*. 'Twist' features a radio mix, a previously unreleased b-side, two remixes, and enhanced CD ROM footage of Goldfrapp's live London Somerset show."

**CAN: *DVD 2DVD/1CD* (MUTE 9231 DVD). \$45.00**

"The Can saga continues with the 35th anniversary of the founding of the group, which will be marked by the release of the *Can DVD*. Containing access to everything you could ever want to know about Can with rare insights into the personalities and methodology of the groundbreaking and legendary German band, the 2 x DVD and 1 x CD set features: *Can Documentary*, *Can Free Concert*, *Can Notes*, Can solo recordings, New 5.1 mixes of classic Can tracks and many extra features. The classic *Can Documentary* by Rudi Dolezal and Hannes Rossacher of Austrian program-maker DoRo Productions, covers the entire history of the band including classic and rarely seen TV performances. The film, *Can Free Concert*, filmed by Robbie Muller and directed by Peter Przygodda is the film of a show which took place in front of 10,000 spectators in Cologne in 1972. *Can Notes* is a new film compiled by Peter Przygodda. The audio CD contains 13 tracks of Can solo recordings — some previously released, some exclusive live recordings." NTSC, English and French subtitles.

**THROBBING GRISTLE: *TG + 10CD BOX* (MUTE 9233 CD). \$92.50**

"TG ± is the companion box set to the legendary TG24 box set which was recently issued. TG ± contains the final 10 live Throbbing Gristle shows. All of the shows have been re-mastered personally by Chris Carter and are packaged in a hand made box similar to TG24 and the box set contains very special extra items."

**LIARS: *They Were Wrong, So We Drowned* CD (MUTE 9235CD). \$16.00**

"The last band to so expertly execute the cocktail of menace and artful, brilliant chaos that Liars achieve for their second album, *They Were Wrong, So We Drowned*, were fellow New Yorkers Sonic Youth, when they cut their epochal *Bad Moon Rising* album. It's a record from a band in transition, severing their ties with the scene they kinda inaugurated and have now, decidedly, outgrown. A band defining themselves only in terms of what they wish to achieve, the limits of their imagination. A band withdrawing to a basement deep in the wilds somewhere and letting their every little wrinkle of rampant creativity and twisted genius seep deep into the shadows of this most poignant and chilling ghost story."

**GARNIER, LAURENT: *30* CD (MUTE 9236 CD). \$16.00**

"30 is Laurent Garnier's second artist album originally released on his own F Communications label in 1997, and long out of print in the United States. 30 spawned the classic singles 'Crispy Bacon', 'Flashback', and 'The Hoe'."

**EINSTÜRZENDE NEUBAUTEN: *Perpetuum Mobile* CD (MUTE 9237CD). \$16.00**

"Following *Silence Is Sexy* and the *Strategies Against Architecture III* anthology, Einstürzende Neubauten's long-awaited new studio album has arrived at last, *Perpetuum Mobile*. Time brings about changes, and since their foundation, Einstürzende Neubauten have, like no other band, reflected these major and minor, public and private vicissitudes. *Perpetuum Mobile* expands the range of their music, enriching it with new facets: like in the radicalism with which melancholia, wafted through with farewells, is portrayed here. Or the long, almost epic narratives that rigorously take all the time they need to develop their perfect dramaturgy. Alongside these, we find subtle sonic images, whose intensity develops out of reduction, or songs that breathe a fragile beauty ('Paradiesseits') and deeply felt mourning ('Dead Friends (around the corner)'). But Einstürzende Neubauten also immediately continue their search for that unexpected new sound, with new installations (see 'Boreas') or surprising instrumentations consisting of wind players, tubes, pedal steel guitars, the clavi-chord, bird calls, and air compressors."

**LIARS: *There's Always Room on the Broom* CD (MUTE 9238CD). \$6.50**

"There's Always Room On The Broom" is the first single from Liars' forthcoming sophomore album, *They Were Wrong, So We Drowned*. It's a record from a band in transition, severing their ties with the scene they kinda inaugurated and have now, decidedly, outgrown. A band defining themselves only in terms of what they wish to achieve, the limits of their imagination. A band withdrawing to a basement deep in the wilds somewhere and letting their every little wrinkle of rampant creativity and twisted genius seep deep into the shadows of this most poignant and chilling ghost story."

**PINK GREASE: *This Is For Real* CD (MUTE 9241CD). \$16.00**

"Pink Grease release their debut album *This Is For Real*, which follows their mini album *All*

*Over You* from 2003. Hailing from Sheffield, UK, Pink Grease came together out of frustration at a dead scene and the despicable inertia of bland live music. Produced by maestro Stephen Lironi, the new album features 12 brilliant new tracks that meld disco, guitar abandon, glam and true melody to a degree Pink Grease have so far only threatened."

**THROBBING GRISTLE: *The Taste of TG: A Beginners Guide to Throbbing Gristle* CD (MUTE 9242CD). \$16.00**

"Almost 30 years on since their inception from the ashes of performance art troupe/media guerrilla cell Coum Transmissions, Throbbing Gristle's challenging, expressive and self-empowering manifestos and music are as relevant today as they were back in the bleak mid-70s. *The Taste of TG...* contains 14 of Throbbing Gristle's best tracks, a perfect accent to the devoted collector, or a necessary primer for the new fan. As historically important during their active period of 1975 - 1981 as contemporaries Can, The Sex Pistols, and Kraftwerk, Throbbing Gristle's influence on today's music (from experimental production techniques and confrontational live shows to independent promotion via their own Industrial Records label) runs far deeper than they are often credited."

**PAN SONIC: *Kesto 4CD* (MUTE 9243CD). \$30.00**

"Kesto (234:48:4) is a brand new quartet of compact discs from Pan Sonic (Mika Vainio and Ilpo Vaisanen) available only as one complete set. The title means 'strength' or 'duration', entirely appropriate in both the size of this work (over 4 hours of new music) and the scale of the band's adventures since the release of their last album *Aaltopiiiri* in 2001. The original discussions of ideas for the new recordings were based around Mika's favorite painter Francis Bacon and his use of the triptych (a format Bacon used a number of times in his lifetime). Always pushing the boundaries, Pan Sonic were inspired to go on to record a fourth part. Those familiar with Pan Sonic's work may detect a correlation between their use of sound and Bacon's use of paint; the *Kesto* recordings represent a substantial new depth and vitality in the quality of their sound palette that brings a newfound life force and delicate violence into their music. The sounds within are complemented by the award winning photography of fellow Finnish artist Anne Hamalainen."

**LIARS: *We Fenced Other Gardens With the Bones of our Own* CD (MUTE 9244CD). \$6.50**

"The second single from Liars' highly lauded sophomore album, *They Were Wrong, So We Drowned*. The single was produced by David Sitek (TV On The Radio, Yeah Yeah Yeahs). comes backed with two new tracks, a fantastic cover of LA punk band the Germs' 'Sex Boy' and 'The Fountain And Its Monologue'. The CD version also includes videos for both b-sides, directed by the band."

**LIARS: *We Fenced Other Gardens With the Bones of our Own 7"* (MUTE 9244EP). \$5.50**

7" vinyl EP version. Three tracks.

**M83: *Run Into Flowers* CD (MUTE 9247CD). \$6.50**

"A letter and a number make up the name of this band that touches upon all genres, from electronic to pop to ambient. M83's distinct sound is both modern and melancholic via ambitious inter-galactic compositions influenced by Tangerine Dream and Mogwai. *Run into Flowers* contains remixes by fellow Gooom artists Abstrack Keal Agram, Jackson, and KG."

**M83: *Run Into Flowers 12"* (MUTE 9247EP). \$6.50**

Vinyl EP version.

**EINSTÜRZENDE NEUBAUTEN: *Kalte Sterne* CD (MUTE 9249CD). \$16.00**

"Einstürzende Neubauten's *Kalte Sterne* contains previously unreleased material, created before the apparition of the first album, *Kollaps*. This album is also known as the pre-*Kollaps* material."

**M83: *Dead Cities, Red Seas & Lost Ghosts 2CD* (MUTE 9251CD). \$16.00**

"Mute is proud to announce the North American signing of France's M83. A letter and a number make up the name of this band that touches upon all genres, from electronic to pop to ambient. M83's distinct sound is both modern and melancholic via ambitious inter-galactic compositions influenced by Tangerine Dream and Mogwai. CD album includes a bonus disc with five additional tracks and 2 videos, packaging not available on any import."

**M83: *Dead Cities, Red Seas & Lost Ghosts 2LP* (MUTE 9251LP). \$18.00**

Double LP version.

**GOLDFRAPP: *Black Cherry* CD (MUTE 9253CD). \$6.50**

"Black Cherry" is the 4th single — and title track — from Goldfrapp's critically acclaimed sophomore album *Black Cherry*. The 'Black Cherry' single contains exclusive material, not found on any import, including: 'Gone To Earth' b-side, 'Black Cherry' remixes from fellow Mute artist M83 and Lawrence, 'Black Cherry' live video, 'Forever' remix from fellow Mute artist Mountaineers, a live video version of the fan favorite 'Sartorius' (a track that was never previously released), and the 'Strict Machine' and 'Twist' videos."

**SPENCER BLUES EXPLOSION, JON: *Experimental Remixes CD* (MUTE JSBX3 CD). \$18.00**

UK-only release. "Chapter 3 in Mute's expanded reissue series of Jon Spencer Blues Explosion original albums. Originally released as a 6 track EP, Mute will release a packaging of 10 tracks featuring brand new mixes by French DJ MC Relov, by avant garde musician John Oswald and Prince Paul of De La Soul fame. Tracklisting: Bellbottoms (remixed by Uncle), Flavor Pt. 1 (remixed by Beck Hansen, Mike Diamond, Mario Caldato Jr.), Flavor Pt. 2 (remixed by Beck Hansen, Mike Diamond, Mario Caldato Jr.), Soul Typecast (Mixed by the Dub Narcotic Sound System), Greyhound Pt. 1 (Additional production by Moby), Greyhound Pt. 2 (remixed by Genius of Wu Tang Clan), Bell, Diary, Implosion (remixed by MC Relov), XPLO (remixed by John Oswald), Blues Explosion Man (Prince Paul remix)."

**SPENCER BLUES EXPLOSION, JON: *Techno Animal Remix EP 12"* (MUTE JSBX4). \$9.00**

UK-only release. "These two tracks are taken from the last album *Acme Plus* and have been remixed by electro-terrorist Techno Animal. Never released before, but you may have heard them at gigs before the Jon Spencer Blues Explosion came on stage. Please note this is a very limited release 12" only."

**CAZAZZA, MONTE: *The Worst Of* CD (MUTE MONTE1). \$21.00**

Reissue of the first Monte Cazazza full length, including his Industrial Records "classic" "To Mom On Mother's Day". "Tracklisting: Psychiatric Review, To Mom On Mother's Day, Candy Man, Rabid Rats (Vietnam), Distress, Mary Bell, Kick That Habit Man, First/Last, Tiny Tears, Stairway To Hell, Sex Is No Emergency, A Snitch Is A Snitch, A Is For Atom, If Thoughts Could Kill, Mark Of The Devil, Six Eyes From Hell."

**NON: *Pagan Muzak 7"* (MUTE PAGAN1). \$15.00**

"First released in 1978, *Pagan Muzak* is a 7" vinyl long playing record housed in a 12" sleeve. It consists of 17 locked/looped grooves, each of them containing a different noise. And it can be played back at up to four speeds — 16, 33, 45, or 78 rpm. The same 'tracklisting' is repeated on the b side. It's an album that prefigured many uses of vinyl as an instrument and pushed the experiment to limits few have reached. The locked groove is a simple, mechanical means of reproducing repetitive, minimal music. Playing one groove over and over for any length of time wears it down much faster. The corresponding deterioration of

sound quality means the noise changes over time from one play to the next. Mute's reissue of *Pagan Muzak* coincides with the revival of the vinyl record as a specialist format for vinyl lovers and DJs. Possibly out of a reaction to the digital perfection of the CD, a strain of contemporary music from electronica through to post-rock has been working vinyl's scratches, glitches, and deteriorating sound quality into a kind of minimal music; treating vinyl's surface crackle as a texture or processing sticking needle sounds into rhythm patterns."

**EINSTÜRZENDE NEUBAUTEN: Tabula Rasa 2CD (STUMM 156-CD). \$19.00**

"Einstürzende Neubauten's classic *Tabula Rasa* is reissued with a bonus CD, containing a wealth of *Tabula Rasa*-related material."

**GALAS, DIAMANDA: Defixiones Will and Testament 2CD (STUMM 205 CD). \$21.00**

"Diamanda Galás releases two double albums on the same day, her first releases since 1998's *Malediction and Prayer*. For both of these albums, Galás continues her forensic acts of identifying long buried hurts. "On *Defixiones, Will And Testament* she investigates the little known Armenian, Assyrian and Greek genocides carried out by Turkey between 1914 and 1923, with the singer articulating the anger and sorrow of the dispossessed through the words of exiled poets and writers alongside her own texts. Galás covers a whole lotta dying ground in a babel of languages with adaptations of poems by Belgian writer Henri Michaux, Romanian-Jewish Paul Celan, Italian filmmaker Pier Paolo Pasolini, French symbolist Gérard Nerval, Peruvian Cesar Vallejo, Armenian Siamanto, Syrian Adonis, Assyrian poet-martyr Dr Freidou Bet-Oraham and more. The set is sung by Galás accompanying herself on piano, tape and a minimum of electronics, though you'd be forgiven for thinking that there are more of her out there coming at you from all sides, as her formidable voice rises to its full power and rattles the walls with its reverberating echoes. 'My voice,' she said in 1988, 'was given to me as an instrument of inspiration for my friends, and a tool of torture and destruction to my enemies. An instrument of truth.' With its much-touted three and a half octave range, Galás's voice is the most powerful weapon in her self-designed musical armory." 48 pages hard back book presentation."

**GALAS, DIAMANDA: La Serpenta Canta 2CD (STUMM 206 CD). \$19.00**

"*La Serpenta Canta* aka 'The Serpent Sings', is a song recital recruiting blues, R&B, Motown, southern soul, Country & Western and her own 'Baby's Insane' (from *This Sporting Life*, her duo album with John Paul Jones) in Galás's ongoing campaign against forgetting. The songs are rendered in her own inimitable style spanning Eastern Orthodox liturgy, American roots and the rembetika songs of Greece and Asia Minor. This set is sung by Galás accompanying herself on piano and is a collection of live recording from around the world between May 1999 and November 2002."

**EINSTÜRZENDE NEUBAUTEN: Perpetuum Mobile 2LP (STUMM 221LP). \$18.00**

Double LP version.

**LIARS: They Were Wrong, So We Drowned LP (STUMM 225LP). \$16.00**

LP version, full color gatefold sleeve.

**PINK GREASE: This Is For Real LP (STUMM 230LP). \$16.00**

LP version.

**MUTE/GREY AREA (UK):**

**DOME: 3/4 CD (DOME 3/4). \$14.00**

"Mid-line CD reissue of Dome's third and fourth records, a post-Wire project by Messrs. Bruce Gilbert and Graham Lewis, recorded 1980-82. Whereas Wire inspired awe from their seeming scientific approach to punk and pop tunes, Dome's records are comprised of a lot of the unsettling sounds that color *Pink Flag* and *Chairs Missing*, and began to come to the fore on *154* and after. Cerebral is one word that comes to mind, and this time around it's not tempered with 'songs', more like 'processes'. All four Dome records constantly make me wonder whether I'm transfixed or just so enervated from the whole experience that I can't stand up to change the record. I suggested here at the office that these tracks sometimes sound like a Profan 12" without the kickdrum, just the grimy loops, but that remark was received with a sort of blank stare, whatever. Kind of cool, depending on your emotional stability. For fans of: clothes dryers, Epstein-Barr Virus, public transportation." — Billy Kiely.

**SWELL MAPS: A Trip To Marineville CD (MAPS 001CD). \$14.00**

The original works of the seminal Swell Maps, now available as mid-priced reissues. "Originally released on Rough Trade in 1979; Swell Maps' debut album was a scattershot affair, ranging from blistering three-chord punk to free-form noise experiments, that was intriguing, yet frequently incoherent. Swell Maps released only two albums before disbanding in 1980. Noisy and experimental, Britain's Swell Maps experienced little commercial success during the course of their chaotic career, but in hindsight they stand as one of the pivotal acts of the new wave: not only was the group an acknowledged inspiration to the likes of Sonic Youth and Pavement, but their alumni — most notably brothers Nikki Sudden and Epic Soundtracks — continued on as key players in the underground music community." With 8 bonus tracks.

**SPK: Information Overload Unit CD (SPK 001CD). \$14.00**

Mid-priced reissue of the first SPK album; SPK were an Australian outfit, primarily a duo of Graeme Revell and vocalist Sinan at the beginning, and of the key prototypical Industrial groups. "Originally released on Side Effects Records in 1980; A noisy record basically comprised of guitar feedback, synthesizer distortion and rigid drum programming, Information Overload Unit saw SPK still working through their influences, notably Suicide and Throbbing Gristle."

**SPK: Zamia Lehmanni: Songs of Byzantine Flowers CD (SPK 003CD). \$14.00**

Mid-priced reissue of this later SPK album. "Originally released by Side Effects label in 1986, and in 1996 by Grey Area. *Zamia Lehmanni (Songs of Byzantine Flowers)* is a world away from the pop impregnated force of their earlier album *Machine Age Voodoo*. Its overall spirit is bathed in a classical mysticism conjured from the sounds and instruments of New Guinea and Indonesia. These textural pieces are occasionally accompanied by choral chants that add a haunting air. Their restraint belies an inner strength that sends shivers down your vulnerability."

**SPK: Auta Da Fe CD (SPK 004CD). \$14.00**

Mid-priced reissue of the third SPK album (following *Leichenschrei* on Thermidor. "Originally released in 1983; The beginning of a more organized approach for SPK material, *Auta Da-Fe* presents an intriguing industrial-disco fusion, reminiscent of prime contemporary material by Cabaret Voltaire and DAF. An assortment of synthesizer stabs and progressive beats are the backing for lyrics best explained by titles like 'Retard' and 'Heart That Breaks.' Although fans probably thought of *Auta Da-Fe* as an unconscionable crossover attempt, it's still quite experimental in retrospect. Mute's CD reissue of the album also includes tracks from SPK's 1978 single 'Surgical Penis Klinik,' 1979's *Meat Processing Sektion* EP, and 1983's *Dekomposition*s EP."

**MUTEK (CANADA):**

**VA: Mutek 03 CD (MTK 003 CD). \$15.00**

Third Mutek compilation CD, released in conjunction with the 2003 festival in Montreal. "MUTEK is dedicated to cutting edge electronic music and sound creation in the age of digital tools." Mostly exclusive tracks from: Clinker, Montag, Jeff Milligan, Egg, Matthew Dear, Mambotur, Timothy D. Hecker, [sic], Samiland, Deadbeat, David Kristian, Coil, T. Raumschmiere, Kontakt der Jünglinge, Marina Rosenfeld.

**VA: MUTEK 2001 CD (MTK 01CD). \$13.00**

CD compilation issued in commemoration of the Mutek Festival in Canada, summer of 2001. Features tracks from: Akufen, Jonas Bering, Thomas Brinkmann, Goem, Matmos, Closer Musik, Dettinger, AE Lab, Jetone, Mikael Stavöstrand, Process, Mitchell Akiyama, Gustavo Lamas. Almost all tracks are exclusive or at least on CD for the first time. Well done.

**GOEM: Gast CD (MTK CL01). \$13.00**

"Late May 2001, Goem (Frans de Waard, Roel Meelkop and Peter Duimelinks) landed in Montreal for their debut concert as Goem in Northern America at the prestigious Mutek festival. They stayed for a week in Montreal. In the hotelroom they worked on their *Abri* CD for 12K. While working Mutek connected artists dropped in the hotel room and asked 'what are you guys doing there'... This is not a pure Goem CD, neither a remix CD... it's something that is inbetween all of these. It has the traditional minimal Goem sound, but with fresh minds at the controls. These are: Matmos, Richard Chartier, Mitchell Akiyama, Taylor Deupree, Richard Di Santo, 18U, Mikael Stavöstrand, Ælab and of course Goem."

**VA: Quality Hotel CD (MTK CL02 CD). \$16.00**

A collaboration by 4 composers: Janek Schaefer, Stephan Mathieu, Timeblind, Radboud Mens. Composed and recorded in an hotel room while at MUTEK 2002, cover by Stephan Mathieu, edited by Radboud Mens and Janek Schaefer. "Quality Hotel" is the result of editing the finest moments from probably several hours of improvising music together. It's hard to tell who did the final selection, but my guess it's Stephan Mathieu having a big hand in this. I don't hear Radboud Mens crazy minimal techno, Timeblind's hip hop inspired rhythms and from Janek we hear his turntable, but it's very much incorporated in the total. Leaves the warm crackles of Mr. Mathieu, still one of the more refined musicians when it comes to warm glitches, and it seems to me that he has a firm hand in editing this album. It's subdued ambient like music, with occasional crackles and hiss, maybe even an odd bang here and there (although rhythm is altogether not a theme here). Held back and refined, warm and glitchy."

**EGG: Don't Postpone Joy CD (MTK FAB001 CD). \$15.00**

"The Montreal based duo Egg. Julien Roy is known for his work behind the renown artistic collective Artificiel and has releases on the Oral and PeP labels. Until recently known more as a percussionist, Guillaume Coutu-Dumont's experiences as a session musician have taken him from the International Jazz Festival of Montreal to the jazz festival of St-Louis (Senegal) and the recording of 3 albums. Together as Egg, they have successfully set themselves at the intersection of multiple influences — guided by a distinct experimental interest, Egg craft a blend of acoustic instrumentation, tinged with the elements of dub and micro-house, which result in an insatiable amalgamation of infectious body-music. Over a year in the making, their debut full-length, *Don't Postpone Joy* presents a softly subversive musical universe that is both playful and carefully calibrated to open itself upon repeated listens. Egg have truly defined a signature of their own that compliments the fellow artists in their community, but justly remarks them as a force to be reckoned with in the global electronic scene."

**MY BEST FRIEND (GERMANY):**

**AVITABILE, GRAZIANO: Lass Mich Los 12" (MBF 12001). \$9.00**

"The birth of the label and at the same time the first record of Graziano Avitabile, who has been a member of Cologne's nightlife for quite a while. He has released a few records, one on Karmarouge records back in 2001. Since then he has developed his style and has with this release put forward a 12" with existential elements and sounds, timeless as we think, rather than clicks and cuts designed computer music but with lots of emotion, creating friction throughout this tough slamming techno track. The track comes in two versions, paying tribute to the 80s but relying on his hypnotic touch that after all, prevails. A stunning debut and the best way to start My Best Friend."

**GABRIEL AND BIBI: Oh La La La 12" (MBF 12002). \$9.00**

"Gabriel and Bibi, a dream couple from Cologne? The sweet melody, at times really harsh pop techno with 'Trash Easthetik' communicates in a magic way that leaves our mouth open and dry. Where does it derive from? Who are they? We better not ask. Just enjoy. On the flipside a monster rocking remix by Argentinian master of disaster Jorge Gebuhr, slamming the vocals on his bouncing dry beat with fury."

**TORO PROJECT: Planet May 12" (MBF 12003). \$9.00**

"Toro is an anonymous project of a producer duo. A joined venture, which at the same time shows a bit more of the direction the forthcoming release will tend to do go. Disko-tech-house, deep as well as 'right on - keep the beat going' style. 'Drive To ffm' on the a-side is a house track with a slightly blurred soundscape transmitting a psychedelic feel, deep and strong. 'Jam the Metro Dub' on the flipside is a super dry disco slammer with an ultrafat bassline that will shake the foundation of the club it is played in. It's Chicago inspired 'Lil Louis' sequences is the key for euphoria."

**DIRT CREW: Cleaning Up The Ghetto Pt. 1 12" (MBF 12005). \$9.00**

"Dirt Crew is a new project on MBF. Behind the project hide no newcomers but artists that have released numerous records on other labels, but will keep this project exclusively for My Best Friend. James Flavour is reknown for his fabulous records on the Berlin label Highgrade and on the forthcoming 12" on Brique Rouge. Break 3000 has released music already on Trapez, K7, Meuse Muzique, Poketgame and has released a remix for Speedy J. Their music combines cool oldschool patterns with new approach in club music and a super strong production. Their first 12" together as Dirt Crew is the beginning of a series of records by the Dirt Crew as well as remixes by Break 3000 which will be released by Traum on MBF and Trapez."

**DIRT CREW: Cleaning Up the Ghetto Pt. 2 12" (MBF 12006). \$9.00**

"Cleaning Up the Ghetto II is the follow up to the successful debut *Cleaning Up the Ghetto I* by James Flavour & Peter Gijsseders which was played by a lot of famous house DJs among people like Steve Bug, David Duriez, Freestyle Man/DJ Sasse, M.A.N.D.Y., etc. It features a very strong Chicago house anthem 'Rock Da House' highlighting it's past, referring to heroes such as Robert Armani, Paul Johnson and all the wonderful traxxmen around the world. 'Psycho' is a catchy melodic groover, a bit twisted with big key-changes."

**BREAK 3000/ADAM KROLL: Discotronic 12" (MBF 12007). \$9.00**

"Peter Gijsseders, one half of Dirt Crew joins Traum artist Adam Kroll in this disco-hi energy house slammer 'Discotronic'. A perfect summer tune, uplifting with a slight french twist to it, whereas 'Lick It' stays deep with mighty chords and small vocal stabs. The duo that for the first time produced a record together, is an exiting project of bringing different ideas together for Traum's house imprint."



**MYCOPHILE (UK):****BOHMAN, ADAM: Last Orders CD (MYCO 03). \$16.00**

Solo album by this Morphogenesis member. The palette of sounds is generated from: prepared violin, wine glasses, balalaika, home-made stringed instruments, muted trumpet, wire brush on tiles, springs, toy telephone, tapes (bells, trumpet, animals, etc.). The emphasis is still on collagist forms, but this has a different sort of density to proper Morphogenesis releases — hard to pin down, but definitely a variant. Processed experimental sounds, from lovely, crinkling drones to louder noise frequencies. Recorded '95-97, produced by Michael Prime. Limited stock.

**MYSTIC (SWEDEN):****VA: Psychedelic Experience Vol. 3: Psychedelic Illusions CD (MYSTIC 10). \$19.00**

"We're happy to offer volume 3 of the ultimate psychedelic 60s CD compilation, subtitled 'Psychedelic Illusions'. All material taken from the rarest US 45s to appear for the first time on CD. The lysergic line up consists of: Jimmy White & The Relations, Perpetual Motion Workshop, Steve Akin, Tears, Section Five, One Of Hours, Finnigans Wake, Crosstown Bus, Electric Company, Elastic Prism, We Who Are, Lawson & 4 More, Hinge, Flyght, Grapple, Inferno, Kensington Forest, Logic Circuit, Missing Lynx, Popeo Stillo & The Companions, Renaissance Fair, David Santo, Scorpio Tue and Wild Things. 70 intoxicating minutes of mind melting sounds."

**BLUE'S MEN, THE: Prohibido Prohibir 10" (MYSTIC 11). \$19.00**

"So you thought you heard it all? Well, I bet you haven't heard this one. The Blue's Men were from Argentina and their sole LP release is the rarest 60s beat/garage/weirdo release from over there. It wasn't even listed in the comprehensive Argentinean discography book released last year. The big time Argentinean collectors simply didn't know of it. The Blue's Men's sound is great garage rock with deranged bursts of fuzztone guitar and bizarre lyrics (in English) with song titles like 'The Day the World Fried My Brain' and 'Reflections of a Sun Freakout'. This might lead you to think its psych schmalz, but no, no, no. It's garage rock and deranged stuff from hell, with a lead singer sounding like Elvis o.d.ing on cough syrup. Limited edition 500 copies."

**ORANGE PEEL: LP (MYSTIC 12). \$21.00**

"Yes we're here to blow all jaded 60s record collectors' minds, again. You thought you heard it all? Well, I bet you haven't heard this one. Totally unknown US mid-60s guitar twanger monster from 1965-6. Freaky, raw, and fucked up vocal and instrumental tracks with way out wild and crude guitar interaction and deranged vocals that goes beyond most anything. Yes, this LP is a totally unique killer and not like hundreds of other rare but boring US garage LPs. This is the major missing piece in all 60s garage rock collections. Limited to 500 copies."

**VA: The Psychedelic Experience Vol. 3 LP (MYSTIC 15). \$19.00**

"Mind blowing acid punk compilation. Unknown monster 60s garage 45s (no boring reissue repeats) by freaked-out looser teens dropping LSD, jumping off rooftops and chewing the bark off trees. Chainsaw-fuzz guitars soaked in a vat of high-grade Owsley acid. 100% acid punk, no hippies or flowers. This compilation will blow you're little mind to bits. Including: Captain Crunch & The Crew, Stonemen, Beggars Opera, Famen, Finnegan's Wake, Peabody Hermitage, Them USA, Logic, Golden Grass, Mirrors Image, Electric Company, One Of Hours and Jimmy White & The."

**MYSTIC FIRE VIDEO:****DEREN, MAYA: Experimental Films (1943-1959) DVD (MFV 7649 DVD). \$29.00**

"From the early 1940's until her death in 1961, Maya Deren evoked and exemplified the American avant-garde movement virtually by herself. Her first film, *Meshes Of The Afternoon*, set the tone for the decade and linked the movement to the older European avant-garde films of Cocteau and Bunuel." — Cecil Starr, The New York Times. "Intensely personal, symbolic and surreal films that reveal her deepest, darkest fantasies. She's Fellini and Bergman wrapped in one gloriously possessed body. Watching these films can change forever your concept of what cinema can be." — L.A. Weekly. Contents: *Meshe Of The Afternoon*, *At Land*, *A Study In Choreography For Camera*, *Ritual In Transfigured Time*, *Meditation On Violence*, *The Very Eye Of Night*. DVD edition. B/W. 76 Minutes.

**NARITA (UK):****JOHNSON, ADAM: Malk EP 12" (NRT 001EP). \$10.00**

"Miami's admirable Merck imprint finally delivers the first release on their brand new off-shoot label — Narita. Expect some seriously uncompromising upbeat tunes over the coming months from a label that will focus on the deeper end of the dancefloor — delving deep into a tweaked twist on the classic 4/4 machinations of the motor city, via a distinct Miami-tagged restructuring....but more of that later. For the meantime, the first release on the label comes from Merck's very own dubwise operator Adam Johnson. *Malk* unleashes five of the most advanced four-square tracks taken from his acclaimed *Chigiliak* album. Demonstrates beautifully just why he has already been handpicked by labels such as Warp and Musik aus Strom for compilation inclusions. These tracks have never been on vinyl before."

**(A)PENDICS.SHUFFLE: The Diligent Puzzle 12" (NRT 002EP). \$10.00**

"The Diligent Puzzle EP' is the second 12" by [a]pendics.shuffle aka Ken Gibson aka Eight Frozen Modules. All the tracks have been constructed and re-constructed by the man himself in beautiful Echo Park, California. From the outset, Ken adopts a measured, but suitably effects-driven, spaced out dubby techno approach. Tracks build from skeletal fragments of bit friendly percussive buzz, into a steadier mesh of melodic syllables and organic bass, pushing the beats straight to the dancefloor's head. Ken applies a refined template of micro-house adjustments, to the deep funk of all tracks on offer. The order of the day is heady, thoroughly dancefloor friendly techno: equally at home in smoked filled clubs or in the widescreen environment of outdoors parties. Rocking."

**NARNACK:****FALL, THE: The Real New Fall LP CD (NCK 7018CD). \$12.00**

"This album is the strongest album in many years and truly is *The Real New Fall LP*. This album carries the excitement and freshness of early Fall. The Fall focuses everything that made them great onto one album avoiding filler and laziness. Mark E. Smith clearly orchestrates the sound and mood of each song with plenty of haunting back up vocals. The Fall manage to combine off-kilter beats with exciting, catchy as fuck building rhythms. The guitar hooks in the verse bring the vocal majesty of Mark E. Smith chorus's to full fruition. Every word is discernable, carried with confidence no matter how much alcohol was consumed. The lyrics seem wiser but definitely not more sober. It's a brooding swirl of dark,

dancey, songs full of electronic blurs that acts like a shot of some bad coke in the mainline. Yet throughout, the wit and charm of Mark E. Smith permeates each track. There's no need to beat anyone over the head. But this is the Fall, taking a step forward as a band. This is Mark E. Smith reclaiming his throne."

**FALL, THE: The Real New Fall LP LP (NCK 7018LP). \$10.00**

LP version.

**NART RECORDS:****FREAKS AMOUR: Regressive Music For Mind And Body LP (NART 9001). \$8.50**

Obscure private release from 1990, of "Connecticut's Premier Improvisational Music Ensemble." Last copies, for real.

**NATIONAL RECORD LABEL:****GOLDEN: Apollo Stars CD (NRL 001 CD). \$13.00**

First release on Trans Am's new imprint. "Golden formed in the dead of winter 1993, in blustery Oberlin Ohio. This perseverance, along with their synthesis of sub-equatorial sublimation and swamp-fried blues, allows Golden to weather the storms of rock-and-roll adversity."

**GOLDEN: Apollo Stars LP (NRL 001 LP). \$11.00**

LP version.

**NATURE (ITALY):****PASSARANI, MARCO: 6 Katun CD (NAT 2117 CD). \$15.00**

"Straight outta Planet Roma, Italy, underground electronic maverick Marco Passarani brings us his third studio album *6 Katun* and his first for his own Nature label. His sound (initially influenced more by UR and early Detroit sounds) has morphed into a more abstract terrain of broken beats, electro and melodic discordance. Joining the dots between labels such as Skam, Rephlex, Musik Aus Strom and Markant, Passarani's tale is one fused with emotion and dynamics pushing the very boundaries of hip hop, electro, industrial, funk, techno and ambient into a polyrhythmic fusion of new and challenging music. *6 Katun* ends Passarani's first production cycle and in doing so heralds the beginning of a new phase for both artist and label. *6 Katun* is full of new and inspired ideas, highlighting the dedication and high quality of the new Roman Empire, which remains one of the most productive and underestimated European City's of sonic influence. The time has come and *6 Katun* is the irrefutable evidence."

**VA: Mission Three (Establishing Electronix Network) CD (NAT 2121 CD). \$15.00**

"This is the second compilation coming out on Nature Records that finally is putting out a new album since the last Monomorph release. This is the kick-start of the new season that will bring new works from J's Pool, Ambit 3 (a new band from Rome), Passarani and more new acts. The compilation once more aim to represent the network of electronic musicians that share the same attitude in music even if they come from different countries, proving that there's one big family trying to keep the underground sound of experimentation in dance music pure and fresh. The 3rd mission features artists from Italy as usual (such as Passarani, Jolly Music, Mat101, Monomorph, Prodamey Crew, Amptek and the new band Ambit 3), from USA (Adult / Ersatz Audio, Takeshi Muto / Schematic), from UK (Geiom / Neo Ouija, J's Pool / Nature Records), from Germany (Keen K / 8000 Trak, Scarcubem / Heimelektro) from Belgium (Disturbot / Surreal Sound) showing a wide vision of styles in experimental dance music that Nature wants to represent."

**VA: Mission Three (Establishing Electronix Network) 2LP (NAT 2121 LP). \$16.00**

Double LP version.

**AMBIT3: Enwrapped CD (NAT 2122 CD). \$12.00**

"The return of Nature records in your recordshop has been signed by Ambit3, a new band from Rome. Ambit3 is formed by Andrea Angelini, Davide d'Onofrio and Fabio Scalabroni, three pretty young and talented guys that have been contributing to the local Roman scene since three, four years. Finally Ambit3 have put together some tracks to deliver a mini album, just an appetizer of what will come next. A journey into romantic melodies driven by pulsing electro-ish beats that represent their attitudes and feelings: their music is made to stimulate emotions creating sonic landscapes but also giving you a fresh groove, trying to combine the dance of both body and mind. The Ambit3 project started in 2001, but the guys had some solo experiences when they were running a very limited label called Syncretic (only two releases were out). Their influences go from contemporary electronica to the early Detroit techno, from hip hop to classic and new jazz."

**AMBIT3: Enwrapped LP (NAT 2122 LP). \$12.00**

LP version.

**RAIDERS OF THE LOST ARP: 4 CD (NAT 2125CD). \$19.00**

"Raiders of the Lost Arp 4 is the first solo album from Mario Pierro (aka the tall one from Jolly Music and Mat101 fame). He started the Raiders Of The Lost Arp project in 2001 with the aim of providing the audience with a late night dance sound composed with classic electro/techno beats and deep soulful melodies. This album becomes a virtual night drive through sonic highways surrounded by huge buildings and neon lights: a work that recalls certain electronic atmospheres, where human soul and mechanic drum-patterns ride together into the dimly lit city soundscape. Simply titled 4 it further highlights the jazz & soul within Mario's electro/techno rhythmic patterns and the emergence of a real Roman techno-funk sound."

**RAIDERS OF THE LOST ARP: 4 2LP (NAT 2125LP). \$19.00**

Double LP version.

**RAIDERS OF THE LOST ARP: 3 12" (NAT 2126 EP). \$9.00**

"Nature returns after a long break with a pre-release of the forthcoming Raiders of the lost Arp album. Raiders Of The Lost Arp are actually the same guys as Jolly music and Mat 101 (to give you an idea of its quality) These pre-release contains a great funk driven house/electro track called 'Highway' (a playful cocktail of Bangkok impact, Jolly music, Kevin 'Reese' Saunderson and a bit of Kool and the Gang). The tracks gets the remix treatment by Marco Passarani and gets restyled into a old school KMS, Reese kind of techno track wich rocks the dancefloors for sure Then there is a bonus track called 'Miles'. 3 great tracks from Rome which will be perfect in many electro,techno and house sets all over the world."

**FRANCESCO: Moonroller 12" (NAT 2127EP). \$10.00**

"As we know from Marco Passarani's releases and Raiders of the Lost Arp and Jolly music (Both projects Francesco is involved), and in general the releases from Nature and Pigna, you know that you can expect some of the nicest music. Francesco comes with 3 dance floor orientated tracks somewhere in between Metro area, Raiders of the Lost Arp and classic techno by Kevin Saunderson. 3 tracks in the vein of Francesco's recent works on Pigna. Funking techno-ish tracks with a house, disco feel."

**NATURE SOUNDS:**

**AESOP ROCK/I SELF DEVINE/CAGE: Numbil Want it All/Middletown 12" (NSD 003EP). \$5.50**

"The 12" comes equipped with 3 exclusive cuts from hip-hop's underground favorites Aesop Rock, Cannibal Ox & Cage. Aesop delivers one of his best songs since 'Labor Days' with his witty commentary on the war. Cage contrasts and rips the fast paced flip side to shreds courtesy of Nature Sounds in-house beatsmith Dev One (Masto Killa, MF Doom). These tracks are from the Nature Sounds compilation Convexed."

**NEDS (JAPAN):**

**MSRB: Ultimate Ambiance LP (NEDS 1). \$20.00**

More nicely wrapped hand-in-the blender Japanese noise. Edition of 400. From a long time ago, still seem to be sitting on our shelf... Limited stock.

**NEO OUIJA (UK):**

**GEIOM: Sellotape Flowers 2LP (NEO 006 LP). \$16.00**

Double LP version.

**SICA: You Are Not Milk Machines 12" (NEO 007). \$8.00**

"Matthew Itkin and Rami Abraham, hailing from Baltimore, Maryland (US), have been formulating their unique experiments in sound sculpting for just over a year now. Subtle ambience, relaxed squeaks, tempered clip-hop, and instrumental piano distortions are blended to perfection on 'You Are Not Milk Machines'. It's definitely a peculiar formula that Sica use, teasing you into the open with their casual electric manipulations before leaving you lost in the ether longing for more melody to lift your thoughts. Another example of effortlessly classy (experimental) listening music from the Neo Ouija label."

**ACCELERA DECK: Digital Headrest LP (NEO 009 LP). \$13.00**

LP version.

**INFANT: Growing Up CD (NEO 012 CD). \$15.00**

"Andrew Fearn also known as Infant first came to Neo Ouija's attention 2 years ago as a long time friend of the producer Geiom (Skam, City Centre Offices, Neo Ouija). Infant contributed to Geiom's fine remix EP 'Cut and Pressed' and also appeared on the first Cottage Industries compilation. Growing Up is Infant's debut album, an album of beautiful arrangements and pop sensibilities where Infant has developed and cultivated a quaint, idyllic place in which the listener can totally emerge themselves and relax in. Beautiful melodies, intricate programming and outstanding production all conspire to create a highly emotional and involving electronic landscape."

**VA: Annexe - Cottage Industries 2 CD (NEO 013 CD). \$18.00**

"The second volume of the Neo Ouija compilations, with tracks from up and coming new artists and also established artists such as Funkarma, EU, Sense, Bauri and Kettel. The idea of this compilation was to bring together a network of electronic artists from a wide spectrum of the globe to offer their skills and sound, but also signaling the common bond between each artist, whether it be from Poland or Russia or even the USA, that we all share the same enthusiasm for beautifully crafted electronica. Here at Neo Ouija this is what we call world music!" Artists include: Sense, Amberdextrous, Funkarma, Sica, Novel 23, Lackluster, Bauri, Kettel, Bauri vs Yellow, Proem, Phonex, Maps & Diagrams vs Pem, Idmonster, Xela, Qeshi, EU, Tandy, ENV(ître), Sica, Kettel vs Pem, Ilkæe.

**FUNKARMA: Elaztiq EP 12" (NEO 014). \$8.00**

"At last a new EP by Funkarma is here following their critically acclaimed album for Solid State. The Funcken brothers have released their music on labels such as MAS, DUB, On, Prospect, Eat This Records and now return with their latest opus 'Elaztiq' on the highly rated Neo Ouija label. Building on the existing Funkarma sound formula of heavy beats and dark undertones with gorgeous melodies, 'Elaztiq' has a very unique sound, not to say that it doesn't incorporate many facets of modern electronica. A dark and melancholy mood drips from each track, pushed and shoved slowly by strong, crackling beats and agonizing strings. 'Elaztiq' is a permeating mind excursion in dark and creative electronica, which we feel is outstanding. Here at Neo Ouija we feel proud and honoured to have such luminaries as Funkarma releasing their music through us and later on in the year we will be releasing a Funkarma album as a follow up to 'Elaztiq'."

**BAURI: Slacker Journal 2LP (NEO 015 LP). \$18.00**

Double LP version.

**KETTEL: Smiling Little Cow CD (NEO 016 CD). \$15.00**

"Kettel is best known for his releases on Mike Paradinas' (μ-ziq) Planet Mu label and the Dutch based DUB Imprint run from Clone. His debut album for Neo Ouija uniquely captures an abundance of structured beats and an abstract dose of downbeat rhythms. With Kettel's (not Kettle) debut full length, a vivid quantity of subdued beats and tweaked melodic bursts have turned this producer into a quality sound engineer with a focused view. Kettel's debut changes the entire perspective into one that is chilled out, relaxed, and teaming with melodic simplicity."

**KETTEL: Smiling Little Cow 2LP (NEO 016 LP). \$17.00**

Double LP version.

**SICA: Partially Function Stub CD (NEO 017 CD). \$15.00**

"Matthew Itkin and Rami Abraham hailing from Baltimore, Maryland (USA) have been formulating their unique experiments in sound sculpting for just over a year now as Sica. Subtle ambience, relaxed squeaks, tempered clip-hop, and instrumental piano distortions seem to crash together peacefully on Partially Function Stub, Sica's debut album. The tracks are all exquisitely crafted boasting an unparalleled attention to detail that is one of Neo Ouija's hallmark characteristics. Definitely a peculiar formula for the Sica landscape, and a release that may put Neo Ouija in a comfortable position right in line with many other labels striving to attain this particular style of (experimental) listening music."

**XELA: For Frosty Mornings And Summer Nights CD (NEO 018 CD). \$15.00**

"With a classically trained background and a love of everything from good old fashioned indie music to classic Hip Hop productions and experimental explorations, Xela has come up with an IDM formula which taps into all those definitive archetypes that attracted us to the embryonic electronic scene in the first place. And herein lies the genius of For Frosty Mornings...: a first listen only really displays fantastically rich production and an intimate love of tones that very evidently have taken influence from all the good electronic music that you could bring to mind in one go. Listen a bit closer, however, a second, third time, and what you discover is something altogether unbelievable. Fans of Shuttle 358, Arovane, Dabrye, Lexauncult, Brian Eno and all points beyond and either side will do well to check this album out, live with it for a while..... and fall in love."

**DERU: Pushing Air CD (NEO 019 CD). \$15.00**

"Deru has previously come to our attention with his excellent contribution to the most recent installment in Mille Plateaux's Clicks and Cuts series, a blistering downcast blend of

hip hop constuctions and deep micro-emissions that really stood out alongside a strong, more established line-up. This is an apt follow-up to Xela's masterpiece, finding in itself a love for the b-beats and the midnight tones, both ambient and syncopated, always deep. 'Soulik' is a real standout, the sound of a marimba, or a vibraphone of sorts presenting the lilting melody in sequence, a squashed stretch of reverberated hip hop beats, underground bass movements and tones, all produced with that fragility that is so addictive and moving. The album is interspersed with 5 mini-sequences or interludes, cut-up transition points that add to the overall cinematic effect that's at play throughout a brilliant album."

**DERU: Pushing Air LP (NEO 019 LP). \$13.00**

LP version.

**VERBOSE: Observe CD (NEO 020 CD). \$15.00**

"Allan Richmond is Verbose from England, and with a sense of good timing this beautiful, big-hearted, emotional work lands for autumnal mists and mellow evenings, spent in or out. A similar sensibility to Xela and Deru but with a refined delivery: this may still be idm, but looks to push the envelope, to swell the gourd beyond any restrictions of genre, out into the open fields of just good music. 'Socallit' presents an uncompromising beginning, tough beats, midnight melodies, pushing a developed, percussive manifesto which always remains driven by a sculptural, considered approach to melody. 'Alloneword' makes dramatic use of this winning disparity, always somewhere present at the core of much of our favourite electronic music: while 'Coinop' ties up a satisfying first side of wax with more cantering rhythms and exultant melody. CD bonus 'Misnomer' ties more nifty programming to a winning piece of square, fat bassline, but the compensation for vinyl lovers rests in the lower register pianos, and throaty hums of 'Theonlyreasonwhy', building on and up. 'Tombola' again delights with padding drums, addictive cross-rhythms, electronics overlaid with a human, fragile, gorgeous piano. 'Themeshark' provides a more than epic coda, diminishing gracefully, bowing out after an album, both fresh and classic."

**VERBOSE: Observe LP (NEO 020 LP). \$13.00**

LP version.

**VA: Cottage Industries 3 - Vestibule & Separate CD (NEO 021 CD). \$16.00**

"This third volume of the Cottage Industries series is by some distance the most accomplished, reflecting the artistic involvement of John Xela in conjunction with label owner Lee Norris, fashioning that rarest of compilations, one with no duff tracks. Xela's 'This Moment Will Last A Lifetime' was written exclusively for this collection, and it sums up the excitement this brightest of new talents in 2003, a deep as you like rolling bassline, half speed hip hop construction and a decidedly wistful acoustic guitar. Sheer magic. Elsewhere, RJ Valeo loans 'Filter' from his amazing Type album, and Parisian Julien Neto drops the churchical method of 'Voy', completing an impressive showing from the Type contingent. There's also a strong international flavour to the artists present here. Berliner Apparat comes fully correct with some kinetic IDM. Helios, from New England, delivers an awesome piece, sad and graceful isolated piano over some funeral drums. In addition, there's Sleepy Town Manufacture from Russia, Pandatone from New York, Greg Davis and Don Mennerich, providing some of the brightest highlights in this consistently strong album. Fitting that the album concludes with Xela and Metamatics in collaboration, this title track condensing everything that's good here: heart, soul, low end and melody in spades."

**FACTION: The End of Tel Aviv CD (NEO 022CD). \$16.00**

"Yair Etzioni and Rani Golan are two such individuals making music in this city, although they shun the influence of their immediate surroundings in favour of a more disconnected, unusual approach to Mediterranean music making. Naming their project 'Faction' to highlight their musical alienation from the mainstream of their immediate environment, The End Of Tel Aviv is a record that explores the unusual complexities of growing up and living in a city that is at one and the same time brilliantly modern and painfully attached to its past. Citing the work of Brian Eno, Biosphere, 4AD, Boards of Canada, Autechre, Ulrich Schnauss, My Bloody Valentine, Anthony 'Shake' Shakir, Komet and Alva Noto as being of major influence, Faction somehow try to trace the musical path between the heavy digital sounds of labels like Raster-Noton and the warm blurry feel of 4AD. The End Of Tel Aviv, their debut album, is about the twilight of an era, a trip through a very personal image of Tel Aviv, from its neon offices, to the old disintegrating Bauhaus buildings and from there to the border of Tel Aviv and Jaffa. Where east and west meet. Like Tel Aviv this album is full of the salty flavor of the sea. If u listen quietly u can hear the sound of splashing waves."

**APPARAT: Shape Modes EP CD (NEO 023CD). \$13.00**

"Sascha Ring, aka Apparat, has been quite the busy man these last few years. Manning the controls as producer and knob twiddler for renowned female operator Ellen Allien, Sascha has also continued to run his highly acclaimed Shitkatapult label, together with compadre T. Raumschmiere, as well as collaborating with Radiohead's favourite electronic men of the moment Modeselektor under the 'Moderat' moniker for Ellen's Bpitch Control imprint. Shape Modes is Sascha's debut for the Neo Ouija imprint. Shape Modes is all about these malfunctioning machines. Now that the scores of copyists and programmers have been safely returned to their bedrooms, what's left is artists willing to progress the format, advance with sounds, showstopping music. Just check 'Get out of your krib', for its delicious tempo and even more tempting low end theories, a feisty and palpable thump offsetting the melodic fireworks, testing the boundaries and evidently a move forward. Encapsulating digital and analogue processes, involving abstract forms within familiar song structures."

**APPARAT: Shape Modes EP 12" (NEO 023EP). \$13.00**

Vinyl EP version.

**PANDATONE: Lemons and Limes CD (NEO 024CD). \$16.00**

"Pandatone hails from New York. One listen to this debut album by Trevor Sias confirms what many felt on hearing his initial contributions to the Neo Ouija 'Cottage Industries' compilation series — here was a voice begging for a bigger canvas. Fitting into the latest currents of the New York city leftfield Flora and Fauna, moments here bring to mind a more electronic take on the activities of The Books, perhaps comparable at points to some of Zammuto's own early CDr only releases. 'Check 'Bureen' or the benign strummed and recorded folktronic 'Broadwalk' for an idea. Equally 'go f7' keys into some of the elements of New York serialism a la Steve Reich, yet adding some 'dance' chording bringing the style fully up to date. Eclectic-acoustic sound collages, glitched laptop shenanigans, inexplicably strange and yet curiously warm feeling — Pandatone has tapped into an unusual and yet absolutely crucial current within the zeitgeist."

**NEPLESS (ITALY):**

**CHOPIN, HENRI: Le Corpsbis & Co. CD (NEP 1001). \$15.00**

"An impressive document of Concrete Poetry. This CD is an anthology of previously unreleased recordings from 1983-1994, electronic explorations of the voice, voice texture, vibrations of the larynx, joined by effective use of the tape-recorder and electronics. Audio Poems (not to be confused with 'poetry' in the traditional sense) that are based in vocal



abstractions (noises) and mutated by electroacoustics and reverberations. Includes booklet in 4 languages with graphic reproductions of typewriter poems." Last copies available, now at a reduced price.

#### NESTA RECORDINGS (GERMANY):

##### RAZOOF: *Montego Bay* CD (NESTA 007 CD). \$15.00

"It's about time that Cologne based label Nesta Recordings finally introduces the first artist CD release. A showcase album, that is. After the release of six deep, highly danceable 12" vinyl-EPs crafted by the label owner himself, Razoof now brings it all together on CD format: the very best of Nesta tracks so far, on the spot and in the mix for those who don't own a record player (by now). Or those who enjoy a nice DJ selection packed with hip-active club tracks of a different kind. 'Deep-dub-tech-house-brazil-afro-reggae-minimal-vibration-style' would have been the right word. Welcome to *Montego Bay*. Most of the Nesta music, by the way, is produced and crafted in tight collaboration with Cologne's minimal heroes Manes and Axel of Salz fame."

#### NETWORK CLASSICS (UK):

##### 10TH PLANET: *Strings of Life - Ashley Beedle Remixes 12"* (NWK T088C). \$9.00

"The 10th Planet, *Strings of Life*, written by Mayday/M.James. Based upon a live recording of 'Strings of Life' by Rhythm Is Rhythm (Derrick May and special guest Carl Craig) at Town and Country Club, London 14/9/89. Bewildered by the blitz of remixes, remakes and re-runs of 'Strings of Life'? Worry no further about the flood of plastic tekno copies — the classic Ashley Beedle deconstruction of the summer of love icon theme is being re-released as No. 1 in a series of 'Network Classics' re-issues. But this is no regular re-issue! The A side is the often talked about, by techno scholars and collectors, but never ever before released mix — basically Ashley lovingly bringing the Derrick and Carl appearance at the Town and Country to life (complete with crowd noises) with added production. Lovingly presented in a variation of the original Network sleeve and catalogue number, this is a limited edition vinyl only release to treasure."

#### NETWORK RETRO (UK):

##### TRUE FAITH/RHYTHM ON THE LOOSE: *Take Me Away/Break Of Dawn 12"* (NWK 2000). \$9.00

"The first of the new Network Retro Back 2 Back Classics 'Millennium Series'? As the world goes old school crazy, Network joins in with a cracker of a double A-side. True Faith was co-written and co-produced by techno god Jeff Mills when he still lived in Detroit and called himself The Wizard. Put together as a sister disc to Inner City's 'Big Fun' it did nothing for 2 years and then suddenly became a massive rave anthem in the UK. Rhythm On The Loose's 'Break Of Dawn' originates from Leicester rather than Detroit but it's as good as it gets. A disco sample, an intro from Twin Peaks and full on house hysteria."

#### NEU (GERMANY):

##### ALTHOFF, KAI: *Fanal LP* (NEU 006LP). \$19.00

"First Solo-record by well-known artist and musician Kai Althoff (Cologne). Melancholic Synth-compositions reminiscent to early Schlampeitziger and experimental, electronic music of the 70s (Conrad Schnitzler). Edited by Berlin-based Galerie Neu and limited to 500 copies."

#### NEUE BERLINER INITIATIVE (GERMANY):

##### VA: *Neue Berliner Initiative Sampler CD* (NBI 001 CD). \$16.00

Theoretically the first release on this Berlin-based label, featuring tracks from: Kyborg (Raster), Farben (Klang Elektronik), Produkt (Raster), Move D (Source), N. Grandl, Salon, Trike, Kein Babel & Shir Khan. Moves nicely from Raster-styled lo-movement techno to some almost Kaoroke Kalk-like bliss-lifts, pleasant listening throughout, with the exception of a bizarre pop-culture/Mikeal Jackson construct by Shir Khan that has somehow been chosen to close the disc.

##### VA: *Neue Berliner Initiative LP* (NBI 03). \$13.00

2nd compilation LP on this Berlin-based electronic label, featuring tracks from: T. Raumschiere, Brigade Mondaine, Grandle, Kyborg, Allures Lassives, Kyborg vs. Nino.

#### NEUTON (GERMANY):

##### VA: *HouseCouture (Vol. 1 mixed by DJ Kom) CD* (NEUHS 002). \$15.00

Equally deep second volume, features tracks by Nick Holder, Jan Driver, Toni & Stephanie, Men From The Nile, Rhythm Master, BC Crew, Roy Davis, Boo Williams, Kate/Olivia Martinez, Peace Division, Ernst Viebeg, Diarr Her, Moon Man, Sleazy D, Clubheroes, Gene Farris & The Last Disco Superstars.

##### VA: *House Couture 2 (Mixed by DJ Dole) CD* (NEUHS 004). \$15.00

Features tracks by: Electric Suedehead, DJ Rhasoul, Freestyle Orchestra, Colin Hart, BCCrew, Phunkadicts, Don Summer, Mathias Schaffhäuser, DJ Bigfoot, Adam, Winston Fletcher, Native Soul feat. Trey Washington, DJ Dole, Disco Roots, Korsakow, TAlmost A Youth.

##### SMITH, JULIAN: *Deep And Dirty CD* (NEU JS). \$15.00

Deep house mix from Germany as part of Neuton's well-loved mix series. Featuring tracks from: Narcotic Syntax (Perlon), E.D.P., Clever & Smart (aka Steve Bug), Dave (Raum), Ricardo Villalobos (Perlon), D. Diggler (Raum), Matias Del Campo (Growl), David Ginero, Dubstar (Lo-Fi Stereo), Evil C. & The Hustler, DJ Szene, The Love Allstars, DJ Cartman, Ed Zimmermann, C/Rock, Hi-Lo (Growl!) Freaks (Playhouse).

##### GAMEZ, LEANDRO: *This Is For You CD* (NEU LG). \$15.00

A mix CD by Gamez featuring selections from: Wishmountain, Leandro Gamez, Analog Confusion, Polyvinyl, Rotary Outputs, DJ Rush, Todd Sines, Klunk, Daniel Erbe, Groof, Cic, Section One, Slobodan, Christian Borée.

##### VA: *Neuhouse: Slightly Different CD* (NEUHS 001). \$15.00

1997 release, the first in Neuton (large German dance distributor)'s series of underground house mix CDs. House music is generally painful to define, roughly associated with the lineage of post-disco music that continued on into the electronic era once that genre was thoroughly vilified into non-existence. Very repetitive by nature, house music that is heavily filtered/phased and sublimely mixed can entertain many psychedelic-trance effects, which these Neuton mix CDs illustrate as well as anything I've heard in a similar vein. The bridge that some listeners may have to jump off to access these effects might be excessively steep, but the rewards are there for the properly attuned. This first volume is mixed by Heiko M/S/O, resident DJ at the Wild Pitch Club. Features tracks from Blaze, Chris Cray, Epic Desire feat. Saverio, Mark Grant, The Jammy Dodgers, Oscuro P, New Century Souls, Peace Division, Lo Soul, Robotic Movements, Urban Farmers, Studio 54, Jeremiah, Wulf n' Bear & Chris

Brann.

##### VA: *Kompakt Köln präsentiert Michael Mayer CD* (NEUHS 003CD). \$16.00

The third volume in the Neuhouse album-mix series is the mind-blowing Cologne-scene mix CD you've been waiting for, featuring tracks from: Kandis (Karaoke Kalk), Sanasol (Matthew Herbert), Forever Sweet (Sweet Reinhard Voigt, on Ladomat), OZ Artists, Byron C., Forever Swestephan G., Reinhard Voigt, Soyler Green, The Modernist (J. Burger, on Eat Raw/Harvest), Christian Morgenstern, DOM (Mike Ink), W-Moon, Zimt (Michael Mayer, remixed by J. Paape) & OMI." Michael Mayer (of the Kompakt record store from Cologne) in the mix reveals his wisdom and understanding for aligning electronic music of a cool, restrained style via atmospheres, thus giving the new sensuality of minimal Techno the long overdue, encyclopedic forum. Mayer proves talent for exposing subliminal melancholic moods via gentle, emotional vinyl-gliding: e.g. from constructivist rhythms accompanied by slightly shifted harmonies out of the famous Cologne school (he actually is one of the top graduates of) to musical relationship, which initially didn't appear to be that obvious. The playful mix-caravan — rolling and sensitively syncopated — equals a respectful presentation of current club values: extremely balanced soul life, nordic-cool productions of unfathomable deepness, dinner and down-jacket House, whirring motors of exciting groove machines, mathematic beats and institution, unconventional funky coolness stirring up the mathematic element, hits of minimal tradition including surreal psychedelia and pot-heads' metaphors, vocals which everybody will agree to and of course the Cologne ascendant to Detroit. Not warmth is radiated, but the desire for warmth — lonely club hearts will find to each other via the reserved cuddle-coefficient. Splendid performance!"

##### VA: *Slightly Different Vol. 2 CD* (NEUHS 005CD). \$15.00

Second volume in this CD mix series, DJ'd by Heiko M/S/O. A great addition to this supreme deep house mix series, (previous volumes mixed by Michael Mayer, Heiko Laux, DJ Kom). "Slightly Different Vol. 2 is dedicated to the Wild Pitch Club @Frankfurt 'Nachtleben'. The shelter of Frankfurt's deep house movement from Nov. 1993 — May 1999. The music compiled on this CD is an extract of favourite songs of mine over the last 2 years." — Heiko M/S/O. Features tracks by: Nav, Depth Perception, Chris Nazuka, The Deviants, Crosstown Traffic, The Astro Trax Team, Herbert, Lo Soul, Iz & Diz, Freaks, Reel Fusion Band, Braxton Holmes & Dewey B, Jordan Fields, Fred Everything, Wulf n' Bear.

##### VA: *Microfunk - A Klickhouse Compilation 2CD* (NEUM 001CD). \$19.00

"It's rather the academic view of so called Clicks&Cuts (or simply Klickhouse) music; the intention to create and compile a contribution to the electronic music fans, was and still is, to work, to share and to exchange with each other; the DJ, the artists and the labels you love; mainly small labels based in Montreal, Paris, Cologne, Napoli, which share a certain, similar view of Klickhouse. It's amazing seeing all these great labels like Revolver, Logistic, Forcetracks, Dumb Unit, Sub Static doing what they do: pushing things in a creative way forward — what probably the major companies have lost on their marketing overswept business: creating and producing new music. Future music. Or how Mr. Afrika Bambaata back in the days used to say: searching for the right kind of funk. Microfunk showcases the finest in, including 4 brandnew tracks, carefully selected for the next music-lover of this very specific genre." Artists: Akufen, Extra Produktionen, Repair, Betrieb, Glowing Glisses, Swayzak, Tomas Jirku, Wesseling & Schrom, Defrag Sound Processing, M.I.A., Mitte Karaoke, Mri, Farben, Matthew Mercer, Alka, Jacksonelectronics, Andy Vaz, Antonelli Electric, Pantone, Boxtype, Broker/Dealer, Metope, Jackmate.

#### NEUTRINO RECORDS (FRANCE):

##### CLIC: *Oui CD* (NEUT 001). \$17.00

A limited electronic music release, exclusively distributed via Alga Marghen. "Oui by Clic was first commissioned for an exhibition at the Centre d'Astronomie de St-Michel l'Observatoire during the day of the solar eclipse the 11th of August 1999. It was recorded at La Palestra in Rome, Italy, in June 1999. The Shinto Buddhist Monks were recorded at Spiral Hall in Tokyo in March 1999. 64 minutes of intriguing abstract sounds."

#### NEW ALBION:

##### CARDEW, CORNELIUS: *We Sing For The Future! CD* (NA 116). \$14.50

Performed by Frederic Rzewski, piano. "Twenty years on, Cardew's music still provokes controversy. Even amongst his many admirers, his later 'political' music in particular creates unease and perhaps misgivings. The relation of the music to its 'programme' and to the lofty aims it purports to serve is problematic enough, so let us remind ourselves what Cardew himself wrote about this music in the seventies: 'I have discontinued composing music in an avant-garde idiom for a number of reasons: the exclusiveness of the avant-garde, its fragmentation, its indifference to the real situation in the world today, its individualistic outlook and not least its class character (the other characteristics are virtually products of this). "We Sing For The Future" is a composition based on a song. The song is for youth, who face bleak prospects in a world dominated by imperialism, and whose aspirations can only be realised through the victory of revolution and socialism. In the framework of a solo piano piece lasting about 12 minutes, something of this great struggle is conveyed. The music is not programmatic, but relies on the fact that music has meaning and can be understood quite straightforwardly as part of the fabric of what is going on in the world.' Rzewski's interpretations of these two works are wholly admirable, the performances compelling, and the two improvisations towards the conclusion of 'We Sing For The Future' — an unexpected bonus — are quite magnificent. He stretches the boundaries of style and musical language drawn up by Cardew without rupturing them, and, at the end of the improvisations, Cardew's music is ushered back, seamlessly and convincingly. In the second improvisation we are reminded of the great Bach/Liszt transcriptions; there can be no higher praise. Cardew would certainly have approved the inclusion of the improvisations and would have relished the verve and boldness of Rzewski's playing." — John Tilbury

##### TEITELBAUM, RICHARD: *Blends CD* (NA 118). \$14.50

"Two extended works by Richard Teitelbaum for shakuhachi and synthesizer with percussion and bass accompaniment. Teitelbaum was one of the founders of the revolutionary MEV group in Rome, which explored live electroacoustic and collective improvisation in the 60's and 70's. Subsequent to that era he began work with the renowned shakuhachi master, teacher and composer, Yokoyama and began on a course of intercultural music. These works express his unique language and nuances of sound color which have given him a cult recognition among avant garde composers and audiences. Blends, 1977, a kind of circumnavigation, is an exploration of the shakuhachi's timbral world in an extended dialog with Moog synthesizers, a pairing that was quite controversial at the time. Kyotaku/Denshi, 1995, is more of an historical tour that follows a trajectory of Japanese history through the shakuhachi, from its roots of the travelling monks through various episodes of religious, artistic and secular events."

##### JEANRENAUD, JOAN: *Metamorphosis CD* (NA 120). \$14.50

"Joan Jeanrenaud's journey to the present began on a small farm in Tennessee, school in



Indiana, then followed with 20 years as the cellist of the Kronos Quartet. In 1999 she chose to leave the group and began to seek her identity as an individual artist. The six pieces on *Metamorphosis* are either written for her or arranged by her. They evolved during residencies over two years that became a solo show of the same name. The work is deeply personal and in its own way her tour of the instrument's colors and feelings in acoustic and electronic medium. Includes works by: Phillip Glass, Hamza El Din, Steve Mackey, Karen Tanaka, Mark Grey and Jeanrenaud.

#### NEW MANTRA (FRANCE):

##### VA: *The Radioactive Tribute To Kraftwerk* CD (NM 20302). \$15.00

"The definitive tribute to the inventors of electronic music. While the mythical group is back, a radioactive tribute is returned to him through the Japanese, Swedish and German electronic scene: Señor Coconut, Dhiva, Buffalo Daughter?etc." Artists include: Señor Coconut, Hikashu, Teruo Nakano, Satoru Wono, Dhiva, Hajime Fukuma (P Model), Kimitaka Mastumae, Dhiva vs. Skibby, Makoto Inoue, Takkyo Ishino, Buffalo Daughter.

#### NEW RELIGION (UK):

##### DEGIORGIO, KIRK: *Nairobi 12"* (REG 061). \$9.00

"Using his real name for the first time, 'Nairobi' and 'Unruly' feature all the funky, techno based elements of Kirk's original ground-breaking releases on his legendary ART label, but update them with a fresh creativity and all the hi-tech polish that 10 years of studio building can bring. And if you thought the future funk of 'Nairobi' and the smooth, stylish techno of 'Unruly' was good enough then Carl Craig's remix should be the icing on the cake. A new studio refit provided the perfect opportunity for one of Detroit's finest to produce one of his most club-worthy mixes since the days of Paperclip People — deep, moody and very Carl Craig. Perfect."

#### NEW TRANSATLANTIC (GERMANY):

##### CEIVER, JIRI: *The Clickrunner EP 12"* (NTA 014). \$8.00

Four track EP by jiri.ceiver, who released a rather neglected minimal techno classic on Harthouse (label associations killed it).

#### NEW WORLD AQUARIUM (NETHERLANDS):

##### NEW WORLD AQUARIUM: *Sign of Brady 12"* (NWAQ 001). \$9.00

"After two well received releases on Delsin and soon to be releases on Planet E & Peacefrog, now also the first release on the NWAQ label, run by the New World Aquarium collective themselves. This one is a bit on the slow side, combining Barry White-tactics with samurai-precision. Featuring the mystical one and our liaison in Medina, this is the perfect soundtrack for those intimate moments by the fireplace? Somewhere between Moodymann and Chain Reaction."

#### NEW WORLD RECORDS:

##### TAYLOR UNIT, CECIL: CD (NW 80201). \$14.00

Two classic sessions from 1978 from this peak version of Cecil Taylor's Unit: Jimmy Lyons (alto sax), Raphé Malik (trumpet), Ramsey Ameen (violin), Sirona (bass), and Ronald Shannon Jackson (drums). "This record presents further evidence of his genius and awesome ability to work within the group context, in which he furthers his exploration of the piano 'as catalyst feeding material to soloists in all registers.' This music at times gets very intense. It will take you down forgotten little streams in your mind and swell them with rivers of sound as Taylor pours notes on your ears." — Spencer Richards.

##### TAYLOR, CECIL: *3 Phasis CD* (NW 80303). \$14.00

Second album from the same sessions as above, recorded 1978. "3 Phasis is a masterpiece, a testament to the perfectionism and unpredictability that go hand in hand in Taylor's music...The more you listen, the more you hear. For me, there is sometimes the impression of an inspired wizard and his five disciples conversing at midnight, chewing over ideas, rephrasing them, listening; at other times I'm attracted to the cathartic, exquisitely controlled violence. Cecil Taylor has brought to music a synthesis we've long waited for. 3 Phasis is one its landmarks." — Gary Giddins

##### USSACHEVSKY, VLADIMIR: *Film Music CD* (NW 80389). \$14.00

1990 CD release of these scores from the 1960s. "One of the founders, with Babbitt, Luening and Sessions, of the Columbia-Princeton Electronic Music Centre in 1959, Ussachevsky has maintained a flexible attitude toward sound sources, and employs recordings of live sounds, analog studio, and computer generated material. In this he always differed from the originally quite restrictive approaches of the German pure electronic and French musique concrète schools. Though prepared for films, a medium that usually imposes considerable restrictions on a composer, both these scores were innovative and have considerable power. The 'Suite from No Exit' (1962) comes from the film of Sartre's *Huis Clos* directed by Orson Welles, while 'Line of Apogee' (1967) is the soundtrack of Lloyd Williams' film of the same name. Its great musical interest notwithstanding, the former is the usual kind of film score in that it is a background for spoken dialogue, whereas in 'Line of Apogee' there are few spoken words and Ussachevsky's music comments more directly on Williams' extraordinary flow of strange, sometimes dreamlike visual images. In both pieces this composer's favorite musical form, that of variations on several alternating themes, is in use, and the themes do not have traditional timbral or pitch characteristics. Consider for example his use of the human voice in 'No Exit', going from the electronically modified screams of the opening scene to the voices of distant children, etc., and on to the end, where the sound of men laughing is abruptly silenced by rifle fire." — Max Harrison, *The Wire*

##### BABBITT, MILTON: *Philomel CD* (NW 80466). \$14.00

1995 CD that collects various early Babbitt compositions using electronics and/or tape, including his classic electroacoustic piece from 1964, 'Philomel' (which is excerpted on the *Ellipsis Arts Ohm: Early Gurus of Electronic Music 1948-1980* 3CD box). Featured works are: "Philomel" (for soprano, recorded soprano, and synthesized sound), "Phonemena" (1969, for soprano and piano), "Phonemena (1975, for soprano and tape), "Post-Partitions" (1966, for piano) and "Reflections For Piano and Synthesized Tape" (1975).

##### VA: *Columbia-Princeton Electronic Music Center CD* (NW 80521). \$14.00

"Cut-rate selection of vault reels (dated from 1961 to 1973) from the first electronic music center to be established in the US. Compositions by İlhan Mimaroglu (distant tone-wash dedicated to Varèse), Bülent Arel (prime-era low-bit microtonal-blap, as primal as it gets), Ingram Marshall (a pure sound-discovery opus; molten lava rising to render downtown Decatur an impasse...), Alice Shields (voice and tape etudes of high-deviant sonics and junkyard source-mass), Charles Dodge (a somewhat melodic tone-study), and Daria Semegen (a heterodyning stereo-heavy monster). As vital as any of the INA/GRM/STEIM/SECAM/Darmstadt/Mills output, only surprisingly more obscure, and, by far,

more damaged. Really." —Hrvatski

##### TUDOR/JOHN CAGE, DAVID: *Rainforest II 2CD* (NW 80540). \$28.00

David Tudor: (live electronics); John Cage: (voice, pre-recorded tape). "This historic release of a simultaneous performance by David Tudor and John Cage of 'Rainforest II' and 'Mureau', recorded live by Radio Bremen on May 5, 1972, preserves the only surviving performance of the second of Tudor's Rainforest series. In addition, it documents one of the precious few recorded collaborations between these two visionaries. In 1970 Cage composed the piece called 'Mureau', in which phrases from Thoreau's journals (in particular, passages which touch on the subject of music) are used as the springboard for an elaborate collage. The resultant fabric combines elements of sense and nonsense, as it veers between contextual meaning and a sort of abstract, linguistic vocalise. In Cage's public readings of 'Mureau', he explored a number of performance variables?differences in tempo, vocal timbre, pitch, register, and dynamics. A similar range will be apparent, in fact, when listening to this recorded performance. This simultaneous performance of 'Mureau' and 'Rainforest II' took place in a large concert hall before an audience, rather than privately in a recording studio. Whereas in other performance realizations (such as their legendary Indeterminacy collaboration) the two men had been placed in separate isolation booths, here the two shared the same performance space, so that each could hear and see the other person's activity. In fact, Cage and Tudor sat quite close to one another at the center of the stage, Cage performing 'Mureau' as a four-channel realization — one live channel against three pre-recorded tracks, all of them his own voice?and Tudor actively engaged in real-time processing of Cage's vocal material, using it to generate electronic loudspeaker-filter events. Essential listening for anyone interested in the work of either composer."

##### LA BARBARA, JOAN: *ShamanSong CD* (NW 80545). \$14.00

"Composer/performer Joan La Barbara has been an influential figure in experimental music since the early 1970s. She has devoted her career to the exploration of the human voice as a multi-faced instrument. *ShamanSong* features three premieres of vintage La Barbara 'sound paintings' of pensive beauty and spiritual resonance. *ShamanSong* is a concert suite comprised of selected excerpts from a film score. 'Plaintive descending chords of soft hammers striking an ancient Balinese gamelan instrument, tar and dumbek, shakuhachi, music box tines, rainstick and African rattles all are blended with sighs and whispers, lamentation and ululations, calls, cries, lullabies and vocal winds to weave a strange mystery...' 'Rothko' is a series of sound paintings designed to reflect the mood, texture and emotion of Mark Rothko's final paintings for this very special chapel — dark, intense, but with an inner light and moving figures that are sometimes heard, sometimes hidden."

##### SCHOTT, JOHN: *Shuffle Play: Elegies for the Recording Angel CD* (NW 80548). \$14.00

"*Shuffle Play* is designed to be played in the 'random' or 'shuffle' mode of a CD player, reconfiguring the story it tells with each listening. However, because not all players have this feature, consideration was also given to the normal sequencing of tracks. It comprises 28 meditations on the history of recordings, including several tracks that use cylinder recordings from the earliest decade of recorded sound (1888-1900) — many of them previously unpublished — direct from the Edison archives in New Jersey. The idea was to develop the material from as many angles as possible: free improvisation, musique concrète, post-war composition, AACM-derived strategies, and pop music, to name a few." Features: Steve Adams, Beth Custer, Ben Goldberg, Dan Plonsey, Trevor Dunn, Gino Robair, Myles Boisen, etc.

##### FELDMAN/STEFAN WOLPE, MORTON: *Choral Music of Morton Feldman and Stefan Wolpe CD* (NW 80550). \$14.00

Performed by the Choir of St. Ignatius of Antioch, New York City/Harold Chaney, conductor. Benjamin Ramirez, Thomas Kolor: (percussion); Stephen Foreman: (tuba). "Stefan Wolpe (1902-1972), one of the great teachers in twentieth century music, is also now recognized as one of its most significant composers. His 'Two Chinese Epitaphs', composed in Jerusalem in 1937, illustrates the composer's deep allegiance to socialist issues. He wrote the work swiftly and in anger, just after learning that the Basque town of Guernica had been bombed by the Fascists the previous week. He chose to set two poems by Louise Peter that decay, in a few short phrases of stark imagery, the atrocities committed against oppressed workers. The 'Four Pieces for Mixed Chorus' (1955) were composed for a contest sponsored by the government of Israel. It is a setting of four Hebrew texts — three from the Bible and one from Israeli poet Gershon Shofman. All the texts express hope for the new nation of Israel. Morton Feldman (1926-1987) studied with Wolpe for several years and was deeply influenced by his modernist aesthetic, particularly his interest in the visual arts. 'For Stefan Wolpe' (1986), for chorus and two vibraphones, is Feldman's tribute to his venerated teacher. It alternates between vocal and instrumental passages. The two never intermingle, even though Feldman lets the vibraphones ring into the voices. As is characteristic of his late music, the piece combines the quiet, atonal, austere textures of his earlier music (of which Christian Wolff in Cambridge [1963] and Chorus and Instruments II [1967] are stellar examples) with several new elements — greater duration, minimalist repetition, and bigger gestures. All five works are making their first appearance on CD. An indispensable addition to the discographies of both composers."

##### WHAT WE LIVE: *Quintet For A Day CD* (NW 80553). \$14.00

What We Live: Lawrence Ochs (tenor and soprano saxophones), Dave Douglas, (trumpet), Wadada Leo Smith (trumpet), Lisle Ellis (bass), Donald Robinson (drums). "What a treat to hear five superb musicians, all of them splendid composers in their own right, creating spontaneous music of such formal richness and quiet splendor! The music unfolds with a measured sense of drama and inevitability that attests to the musical heights possible when such enormous compositional and virtuosic talents converge. Definitely not for the faint of heart, *Quintet for a Day* is challenging and contentious, yet richly rewarding on many levels."

##### MAXFIELD/HAROLD BUDD, RICHARD: *The Oak of the Golden Dreams CD* (NW 80555). \$14.00

Important reissue of two historic minimalist albums, originally released on LP via the Advance label and out of print for decades now. Mastered from original tapes according to the composers original specifications. Packaged with informative liner notes by Kyle Gann, including an overview discography for seminal works within the field of minimalism. "This timely CD reissue combines two LPs from the Advance label — Richard Maxfield's *Electronic Music* and Harold Budd's *The Oak Of The Golden Dreams* — both containing seminal works which are key to a better understanding of the complex origins of minimalism. A mostly forgotten figure, Richard Maxfield (1927-1969) exerted a powerful influence over a broad range of composers through his classes at The New School. The works here predate the minimalist movement while forecasting a wide range of developments in the future of electronic work. The prophetic 'Pastoral Symphony' (1960) is composed of continuously generated electronic tones; while 'Bacchanale' (1963) is a *musique concrète* collage juxtaposing jazz with Korean folk music, spoken word, and various instrumental contributions, including Terry Jennings on saxophone. 'Piano Concert for David Tudor' (1961) draws its multifarious

noises from a single source — antedating in that respect Stockhausen's 'Mikrofonie I' for amplified tam-tam (1964). Tudor plays live alongside a three-channel montage constructed from sounds made on the inside of the piano with chains, spinning a gyroscope on the strings, showering the strings with tiddlywink discs, and other unusual operations. 'Amazing Grace' (1960) mixes tape loops from two sources which are played back at various speeds, causing the fragments to overlap in complex ways, predating both Riley's and Reich's tape-loop pieces. If the Maxfield pieces represent the state of new music in the months before minimalism was born, Harold Budd's (b. 1936) works from 1970 reflect minimalism's initial impact. 'The Oak Of The Golden Dreams' was made on the Buchla Box which Budd uses here as an electric organ capable of the kind of fast modal improv, over an unchanging E-flat drone, that Terry Riley and La Monte Young had been doing on saxophone and piano. 'Coeur D'Orr' features a soprano sax improv against an electronic background on organ comprised of two tracks, one of which is another 1970 Budd work, the famous 'Candy Apple Revision'."

**ZIPORYN, EVAN: *Amok! Tire Fire CD (NW 80565). \$14.00***

"Both works on this disc are extended pieces for full Balinese gamelan with various Western instruments. 'Tire Fire' is written for gamelan and electric guitars, while 'Amok' is scored for gamelan and digital sampler. In both pieces, Ziporyn explores the interpretation and blurring of boundaries which result from the interaction between Western technology and a Balinese gamelan. Artists: Gamelan Galak Tika, Robert Black (double bass), Eric Beyers, Mark Stewart (electric guitars), Yukiko Ueno (keyboard), Blake Newman (electric bass)."

**POLANSKY, LARRY: *Lonesome Road (The Crawford Variations) CD (NW 80566). \$14.00***

"Larry Polansky (b. 1954), though known primarily for his work in the field of computer music, has produced a major addition to the keyboard literature, this massive theme-and-variations on Ruth Crawford Seeger's arrangement of the folk song 'Lonesome Road'. Inspired by his deep engagement with her music, 'Lonesome Road' (1988-89) is a prime example of Polansky's penchant for building large architectonic structures through complex transformational processes. The work is in three sections of seventeen variations each. This is the world-premiere recording of this mammoth piece, a wonderful amalgam of Ivesian pianism, gamelan patterns, jazz-tinged harmonies, and folk song. Its size and grandeur hark back to a pianistic outsider tradition of sui generis works and it is the most important American keyboard work since Frederic Rzewski's 'The People United Will Never Be Defeated.'"

**VA: *Music From The ONCE Festival 1961-1966 5CD (NW 80567). \$70.00***

Long awaited historic first issue of recordings from this early 60s avant-garde festival. Elegantly packaged in 5 slimline CDs within a sturdy box, with a 138 page book of notes and photos. Over the top presentation. "Music From The ONCE Festival 1961-1966: Robert Ashley, George Cacioppo, Gordon Mumma, Roger Reynolds, Donald Scavarda, David Behrman, George Crewshay, Philip Krumm, Pauline Oliveros, Robert Sheff, Bruce Wise.

Ann Arbor, Michigan, seems an unlikely site for the establishment of a major avant-garde festival that would shake the new-music community. Tucked away in America's heartland, the city is equally removed from the Eastern metropolises whose artists pride themselves on sensing the pulse of the times, and from the nonconformist West Coast. Yet during the 1960s Ann Arbor played host to one of the most extraordinary adventures in American music history: the annual ONCE Festival and its nexus of related activities.

The primary aim of ONCE's founders — Robert Ashley, Gordon Mumma, George Cacioppo, Roger Reynolds, and Donald Scavarda — was to create a forum for the presentation of cutting-edge music. To this end they were phenomenally successful. Performers and composers — whether little-known or renowned — embraced the endeavor, demanding almost nothing in return. Perhaps most important, however, ONCE acted as a creative stimulus for its organizers. Scavarda describes the adventure as an explosion of pent-up energy: 'Suddenly we could write anything we wanted and have it heard.' And they did. The ONCE composers — and many guest artists — wrote a host of new works, some experimental, others more traditional.

What united the ONCE composers was their exploration of sound, whether through the medium of extended techniques on traditional instruments, electronic (or electronically modified) timbres, or the intersection of musical sounds with those of the environment. A major slice of ONCE's rich musical legacy — 35 works constituting six hours of music — is presented here, almost all for the first time. These pieces are as diverse in style as they are compelling in expression. This landmark set, the most comprehensive document ever released of this legendary event, is an opportunity for anyone interested in contemporary music to hear history in the making. Included in the set is a 140-page booklet with a lengthy scholarly essay by musicologist and biographer Leta Miller and numerous rare photos of ONCE personages and performances."

**TENNEY, JAMES: *Selected Works 1961-1969 CD (NW 80570). \$14.00***

"The work of James Tenney (b. 1934) as a composer, theorist, performer, and teacher, is of singular importance in American music of the past four decades. He is by nature a quiet, almost publicity-shy musician, but his musical and theoretical works are steadily becoming widely known, despite the fact that few have been published and only a relatively small number, to this date, are readily available on recordings. This recording is a reissue of the 1992 Frog Peak/Artifact CD, the first recorded collection of James Tenney's music of the 1960s. Many of the pieces on this CD were realized at Bell Telephone Laboratories from 1961 to 1969, where Tenney used Max Mathews's digital synthesis program, which eventually became Music IV. This software became the model for many of the common computer music environments of the last forty years, and was the first system of its kind available to composers. Tenney's pieces from 1961-64 constitute the first significant and developed body of computer-composed and synthesized music by an American composer. Tenney was a very young composer when he wrote these pieces. He was working with a new medium, a technology that was still being developed, and a new aesthetic. It is perhaps easy to overlook the importance of the latter in the light of the tremendous technical and historical importance of these pieces — but it is characteristic of Tenney that he was not content just to explore the sonic and technical capabilities of a new technology. To this day, his work from this period remains an important example for composers who work with new technologies: the new world of 'computer music' needed a radically new definition of music itself. The 32-page booklet includes greatly expanded liner notes by composer and former Tenney pupil Larry Polansky."

**RASKIN QUARTET, JON: *The Bass & The Bird Pond CD (NW 80574). \$14.00***

"The Bass & The Bird Pond exalts the individual and collective talents of three of the most distinguished composers/improvisers currently enriching and extending the jazz vocabulary — ROVA stalwart Jon Raskin, the inimitable Tim Berne, and bassist extraordinaire Michael Formanek. Aided and abetted by the nuanced and sensitively colored percussion work of Elliot Kavee, they plumb the depths in the way only musicians of this calibre, operating at this level of intuitive understanding, can. Impeccable compositional instincts facilitate the

interweaving of individual epiphanies within intricate structures to create four rich, emotionally resonant works."

**MARSHALL, INGRAM: *Ikon and Other Early Works CD (NW 80577). \$14.00***

"This CD comprises the text-sound works (1974-1980) on which Ingram Marshall concentrated throughout the 70s and falls into two parts: the works from the Fragility Cycles period ('Cries Upon the Mountains', 'SUNG', 'Sibelius in His Radio Corner', and 'IKON') and the earlier works ('Cortez', 'Weather Report', and 'The Emperor's Birthday'). "Cortez", 'Weather Report', and 'The Emperor's Birthday' form a kind of trilogy representing my work with "text-sound" in the early seventies. The techniques used to generate musical fabrics and structures out of spoken text are similar in all three works, but the source materials are all quite different. I used tape loops to create repetitive patterns from words or phrases; musical structures were developed out of the resulting fabric. It is not the original utterance or sound bit that is the building block, but the whole cloth created from it." — Marshall. 'SUNG' and 'IKON' are both based on poems by Swedish poet Gunnar Ekelöf. The first piece, referring to the Sung Dynasty, is scored initially as a solo/duo recitative by painter Jan Häfström and dancer Margareta Åsberg, after which the tape processes multiply their voices into a ghostly chorus as Marshall's spectral bass appears with the English translation, to be in turn transformed into its own small chorus. 'IKON', Marshall's setting of Ekelöf's Ayiasma, is a mystical meditation on an ancient ikon seen in a Greek church. The air of apocalyptic finality in the text is enhanced by the electronics, with the pervasive soundscape being that of an entropic cosmic machine. Marshall again intones the English translation; the incantatory recitation of the Swedish original is by Ekelöf himself. "Rop på fjellet (Cries Upon the Mountains)" again uses materials 'collected' in Scandinavia, most significantly an ancient recording of locklätar and rop from Swedish mountain herdinners (shepherdesses) traditionally used to call goats and cattle from great distances, although clearly also cultivated for their own intrinsic, shrill beauty. The live element is my own voice, a high keening processed through a tape delay system." — Marshall. 'Sibelius in His Radio Corner' was inspired by a photograph of the Finnish composer during his 'forty years of silence,' sitting in an armchair and listening to his own work being performed on the radio. "In his old age Sibelius enjoyed pulling in distant broadcasts of his music off the short-wave. I imagined that with all the static and signal drift, some of these listening experiences might have been proleptically like a modern-day electronically processed kurzwellen piece." Marshall's brooding, mysterious sonic landscapes are essential listening for anyone interested in Minimalism and the musique concrète tradition in electronic music."

**PALESTINE, CHARLEMAGNE: *Schlingen-Blängen CD (NW 80578). \$14.00***

"Schlingen Blängen is an invaluable addition to the slender but precious discography of Charlemagne Palestine, one of the legendary figures of the amazingly fertile New York and West Coast experimental music/art scene of the sixties and seventies. He is considered to be a seminal figure of early minimalism — as important as his better-documented contemporaries. His performances on the giant bells at St. Thomas Church and his evening-length Bösendorfer shows are still spoken of with awe by those who were present. Palestine left the music scene in the mid-seventies to focus on his visual art; he eventually moved to Europe where he still resides. *Schlingen Blängen* — a 70 minute long perambulation through the organ's sonic landscape — was recorded in 1988 (ten years after its initial performance) in a small Dutch church near the North Sea. It is difficult to describe because so little happens in it, yet at the same time an immensity of activity is going on and there is so much of it that it boggles the mind. We experience sounds set into motion by the initial choosing of a chord and its timbres (the setting of the registers or stops); the melodic changes that occur are subtle and few. In short, it is a relentless and uncompromising exploration of the physicality of sound as well as its spiritual dimensions. Palestine's music left its mark on a number of slightly younger composer-performers, among them Rhys Chatham and Glenn Branca. Absolutely essential for a comprehensive understanding of the roots of minimalism and its offshoots."

**GABURO, KENNETH: *Five Works for Voices, Instruments, and Electronics CD (NW 80585). \$14.00***

"Kenneth Gaburo (1926-1993) composed works for instruments, voices, electronics, multimedia, theater, and a variety of other resources. Foremost among his many interests was a concern with the voice and with language — how we shape language and how we are shaped by it — and with making works that existed somewhere between the boundaries of music and language. Of the works on this CD, three are intensely concerned with what Gaburo termed 'Compositional Linguistics' (Antiphony III, Antiphony IV, and Mouth-Piece), while concerns with balance and perceptual edges seem to be his foremost concern in the other two [String Quartet in One Movement and The Flow of (u)]. In Antiphony IV (1967), for three instruments and two-channel tape, the two channels are literally separate-vocal sounds (each phoneme, in order, of the source poem) on the left channel, and electronic sounds on the right channel, with the instruments in the middle. In Mouth-Piece (1970) the trumpeter attempts to present six contrapuntal lines simultaneously and to maintain a sense of coherent timbral identity with each. For Antiphony III (1962), for sixteen voices and electronics, a poem by Virginia Hommel again provides the basis. Here, however, it is articulated contrapuntally, one word at a time, by both the chorus and the tape. The Flow of (u) (1974) consists of one note sung by three singers for twenty-three minutes."

**BERNE, TIM: *The Sevens CD (NW 80586). \$14.00***

"ARTE Quartett: Tim Berne (alto saxophone); Marc Ducret (acoustic guitar); David Torn (electric guitars, loops, sonic redistribution). *The Sevens* is Tim Berne's most explicitly 'compositional' statement in some time. The album's core, a pair of through-composed movements performed by the ARTE saxophone quartet, could serve as an apotheosis of chamber writing in the Tim Berne vein. 'Repulsion' features four melodies (or is it one melody in four voices?), variously in dialogue or in chorus. Moving through a range of tonal colors, the piece reflects both Berne's fondness for friction and his less-celebrated sensitivity. In fact, certain sections sound almost wistful, as Berne cloaks his dissonances in subtle shadows."

**ADAMS, JOHN LUTHER: *In The White Silence CD (NW 80600). \$15.00***

"Since 1978, Alaska has been John Luther Adams's (b. 1953) home and a major inspirational source for most of his compositions. Almost all of his compositions evoke natural phenomena, in particular the wintry Northern landscapes, light, and colors as well as elements of indigenous Alaskan cultures. Adams's music thus shares aesthetic features with nature-inspired works of such composers as Debussy, Ives, Sibelius, and Hovhaness. Due to the use of certain 'minimalist' strategies Adams's music is often classified as 'minimalist' or 'post-minimalist.' He avoids expressive musical rhetoric, prefers reduced and elementally simple musical material, and frequently uses sustained tones and static textures. Adams's compositions embrace just intonation, consonance, and modal harmony, and they often feature a meditative quality and extended length reminiscent of Feldmanesque dimensions. In *The White Silence* slowly unfolds over the course of about seventy-five minutes. The work's extended length and non-dramatic structure suggest the idea of music as an 'immeasurable space' and reflect the desire to transcend the conventional boundaries of musical composi-

tion. In the *White Silence*, a large-scale work of structural refinement, balance and arresting beauty, gently envelops the listener and thus becomes a 'musical presence equivalent to that of a vast tundra landscape'."

**CHASALOW, ERIC: *Left To His Own Devices* CD (NW 80601). \$15.00**

"The seven electro-acoustic works on this disc illustrate the salient virtues that have distinguished Eric Chasalow's work in the genre over the past twenty years — an unerring sense of drama and a rhythmic verve that makes for compelling listening. Two in particular, 'Left to His Own Devices' and 'Suspicious Motives', pay homage to his Columbia-Princeton mentors; the former is built from vocal samples of Milton Babbitt and the sound of the RCA synthesizer while the latter incorporates two motives from Davidovsky's music—primarily the opening to 'Synchronisms #6'. That the composer is equally at home outside the studio is amply borne out by the two purely acoustic chamber pieces, 'In the Works', and 'Yes, I Really Did,' clearly cut from the same aesthetic cloth as the tape pieces. As Chasalow has said, 'In spite of my long history with electronic music, the technology is not my focus.' This is clearly evident from the works on this disc, crafted in a musical language as subtle and complex as it is tactile and expressive."

**LUCIER, ALVIN: *Vespers And Other Early Works* CD (NW 80604). \$14.00**

"Alvin Lucier (b. 1931) is best known for his pioneering work in the mid-sixties in the exploration of sonic environments, particularly sounds that we would never perceive under ordinary circumstances. *Vespers And Other Early Works* restores to the catalog several of his key works from that time. In 'Vespers' (1969) performers with Sondols (sonar-dolphin), hand-held pulse wave oscillators, explore the acoustic characteristics of given indoor or outdoor spaces by monitoring the echoes of the pulse waves off the walls, floors and ceilings, as well as any objects or obstacles in range of the sound waves. Over time, the listener receives an acoustic signature of the room. In 'Chambers' (1968), battery-operated radios, tape recorders, and electronically powered toys of various kinds are hidden in paper bags, shoes, kettles, and small suitcases and other small resonant environments. As performers carry these small 'rooms' into larger ones, such as concert halls, football stadiums and underground cisterns, the sounds, already altered by the acoustics of the small environments, are altered a second time by the acoustics of the larger ones. This version was recorded in 2002. 'North American Time Capsule' (1967), for voices and vocoder, is described metaphorically by Lucier as a message to listeners who don't know about us. ('Middletown' Memory Space' (1970) is a reenactment of the composition called 'Hartford' Memory Space', for any number of instrumental players with recordings of environmental sounds. 'Elegy for Albert Anastasia' (1961-1963) is described as composed 'for electromagnetic tape using very low sounds most of which are below human audibility.' Liner notes by Robert Ashley."

**MARONEY, DENMAN: *Fluxations* CD (NW 80607). \$15.00**

Ned Rothenberg (bass clarinet, alto saxophone); Dave Ballou (trumpet); Denman Maroney (hyperpiano); Mark Dresser (contrabass); Kevin Norton (drums, vibraphone). "Denman Maroney (b.1949) is known for his unique 'hyperpiano' style, which involves playing the keys with one hand and the strings with the other using copper bars, brass bowls and other objects. Maroney is a rare example of a composer/improviser who has made 'pulse fields' an ongoing platform for both his writing and improvising. An approach to time used by such American experimentalist icons as Charles Ives and Conlon Nanarrow, pulse fields are rhythmic relationships expressed as ratios such as 3:4:5. Though they are polyrhythmic, they should not be considered to be synonymous with polyrhythms. A pulse field can present a rhythmic ambiguity that is beguiling to the listener, but is vexing to the performer, which partially explains why pulse fields have remained more a tool for through-composition than for works that privilege improvisation. *Fluxations* is the first instance in which Maroney has utilized them in an album-length work, which gives some idea of the difficulty the use of pulse fields presents if the material is realized by musicians with less than impeccable ensemble and improvisational skills. For this daunting proposition, Maroney turned to some of his closest associates, Dresser being foremost among them, given their fifteen-year association in various co-op settings. While the resumes of Rothenberg, Kevin Norton and Dave Ballou are not as entwined with Maroney's, they nevertheless exemplify the rigor *Fluxations* requires. In this intricate compositional framework, Maroney and his cohorts create a challenging, enormously engaging work of wonderful rhythmic variety and delicate shadings that blends composition and virtuosic improvisation in fresh, unpredictable ways."

**ANDERSON, BETH: *Swailes And Angels* CD (NW 80610). \$14.00**

"Beth Anderson (b. 1950) writes chamber music of great beauty, generally simple tonality, and luminous textures. She's adopted a deceptively unimpassioned motto — 'To make something beautiful is revolutionary' — and describes herself oxymoronically on her web page as a 'neo-romantic, avant-garde composer', words that wouldn't fit together for any other composer. Her chamber music betrays its twentieth-century roots in its pervasive use of collage. Her preferred form, and one she invented herself, is the swale: a term for a meadow or marsh in which a lot of plants grow together, and by extension a musical piece in which diverse musical ideas and even styles grow side by side. In Anderson's swales, then — five of which are on this recording — different themes, styles, moods pop up and succeed each other with cheery disregard for linear development-though, as in any field, the same plants recur amongst each other, giving the disparate collections a family unity. Thus she has evolved a music that seems texturally and tonally conventional measure-by-measure, but whose succession of styles — modal, nineteenth-century, Bartókian, bluegrass — chart out radical postmodern territory indeed. Yet, unlike the collage techniques of Cage, Stockhausen, and John Zorn, Anderson is never abrupt or mechanical, but smooths her swale elements together in an intuitively convincing stream of consciousness."

**TENNEY, JAMES: *Postal Pieces 2CD* (NW 80612). \$28.00**

"James Tenney (b. 1934) is one of the most important American composers and theorists of the past fifty years. For a very long time, his work was known mainly to other musicians and its tremendous influence was belied by its obscurity. In the past twenty years, however, as his music and writings have been more and more published, recorded, performed, and studied, his place in the context of American contemporary music has become far better understood. He has pioneered musical fields as diverse as computer music, tuning theory, and integrating ideas from acoustics and music cognition into his work. Tenney has also been important as a teacher, performer, and scholar of other radical American composers. This CD contains recordings of the complete set of his *Postal Pieces*, written primarily during a very brief tenure at California Institute of the Arts in the early 1970s. These works, although frequently performed over the years, have not been recorded (with a few exceptions). This recording is a natural and important companion to the recent New World reissue of Tenney's computer and electronic music from the 1960s. Both collections represent complete, highly individualistic and essential bodies of work by a major American artist."

**NEWS (BELGIUM):**

**DR. LEKTROLUV: *Infected By Dr. Lektroluv* CD (NEWS 500961). \$17.00**

"The Dr. is back with the follow-up in the highly acclaimed Lektroluv series. This time he's

infekting you with some ferocious Elektro & Italo beats. Not choosing the obvious tracks coming out of the Elektro-clash zone, the Dr. is selecting them more on a build-to-last scale! From Steve Rachmad's alter ego Sterac Electronics, over new kid on the block (but destined to be huge) Alden Tyrell to 80ies Italo anthem Trans-X (coming here in a Lektroluv edit), on to the harder Finnish anthem 'The Game' from the NYC Survivors (by Sakho & Dum maestro Kim Rapatti), ending on a softer note with Disko B's Electronicat remix of 'The Death Of The Night' from our all beloved Depeche Mode. Furthermore the mix includes highlights by Jollymusic (currently hyped up in British press), Dutch hero Legowelt (whose release Disco Rout is storming the Dancecharts on Sven Vath's mighty Cocoon imprint), Twinnie (from the Cheap, Austria camp), Adult & off course the mighty Drexija (featured here under their Japanese Telecom alias)."

**NEWSPEAK RECORDS (SWEDEN):**

**BERGMAN, OLA: *Pseudocarp 12"* (NSPK 003 EP). \$9.00**

"Ola Bergman is a long time favourite — first coming to our attention with his contribution to Skam's Smak series (Volume 5). Starting off with 'Pseudocarp', the tone is set with a militant hip hop drive and detuned synths — imagine an on-form Boards of Canada living it up with Gescom and the Human League in a retro-futurist attempt at making technology open up to a world of emotions. Fabulous. 'Snake Meadows' wrong foots you with a tricky opening that soon bulges out into an emotive electro monster — beautiful changes and progressions, that impossible-to-achieve blend of dancefloor robustness and late night blues. The two tracks on the flip, however, are the ones to cherish, 'Vulture's End' exuding an enigmatic electro bounce that shuffles into toughness with brilliantly robust drums and reverberating detuned synths, lots of time changes and flips, a marvel of construction — scorcher. 'Cypselas', meanwhile, is one of those tracks that engrains itself deep in the subconscious for what seems like an eternity — a slow building lullaby of stupendously evocative proportions, like hazy memories transfixed by rays of sunshine and the distant giggle of carefree children."

**VA: *Skane Revisited* CD (NSPK 004CD). \$16.00**

"This album takes as its starting point the amazing tune 'Skåne', drawn from Andreas Tillander's 1998 album *Vena* — recorded in his Komp guise for the Komplot label, present here as the concluding track. Tillander presides over the Scandinavian electronic scene with something approaching don status: under his own name and also as Mokira, Lowfour, Rechord and one suspects, perhaps even more guises, he has supplied some of the most forward thinking music of the last ten years. Pop influenced glitch for Mille Plateaux, cut up digital electronic hip hop for Raster Noton, deep bass heavy ambient drift for Type, each and every album occupying a distinct stance and attitude from the last. 'Skåne' is one almighty groove, skeletal synthetic drums teeter over a massive, almost hardcore influenced bassline, filled with the cabinet movements of sound system culture and the polyrhythmic qualities of techno. New Speak presents *Skåne Revisited* as a variant on the 'one rhythm' style album, known to bass and rhythm aficionados — what happens here is almost entirely distinct from the linear voicings you'll find on the latest bashment releases. Instead, New Speak's hand-picked team of mixers realign the original in keeping with its inspiration, not its sound qualities." Artists: Komp (Andreas Tillander) / Ludvig Elblaus / Milano Bass Machine / Pluxus / Standard Radio / Folie / Bill Yard / The Policy Unit / Bauri / Xela.

**ELBLAUS, LUDVIG: *Furious Styles 12"* (NSPK 005EP). \$10.00**

"Ludvig Elblaus has been operating in the shadows of electronic music for quite some time. He records as one half of acclaimed duo Frank and Bill who have had releases for Skam (part 12 in the collectable 'Smak' series), Miami's Merck imprint, and have appeared on a mighty double header with Brothomstates for the last track on the notorious *Q10 12"* for Warp. *Furious Styles* is Ludvig's first solo release, coming to us from the favourite electronic label of those in the know — New Speak. The sound here is just immense, remarkably on point. Elblaus fuses stylistic electronic signatures that allow him to sound like a cross between Basic Channel, Monolake and EOG rolled into one mass of funked-up bass-heavy beats and carefully constructed percussive atom bombs. It's a neon blue sound of dub infused stabs and low end echoes that infiltrate the sorts of beats Gescom shuffle off when they're feeling particularly generous with their skills."

**NEXTERA (CZECH REPUBLIC):**

**MILLS, JEFF: *The Art of Connecting* CD (ERA 2001). \$14.00**

Compilation of Jeff Mills material, only released in the Czech Republic (and Australia on the Hardware label) — will not be issued in any other countries. Features four previously unreleased tracks and a selection of classic Axis and Purposemaker 12" tracks, for a perfectly vivid Jeff Mills full length experience. Up there with *the Other Day* & *From The 21st* as the ideal CD compendium of electronic music's most aesthetically detailed spokesperson. "Track titles: 'Deckard' (unreleased), 'Nepta' (taken from AX-015: *The Other Day* EP), 'Gamma Player' (taken from AX-012: *Humana* EP), 4 Art (unreleased), 'Pacific State Of Mind' (unreleased), 'Cobolt' (taken from AX-016 *Very* EP), 'The Bells' (taken from PM-002 *Kat Moda* EP), 'Java' (taken from PM-001 *Java* EP), 'UFO' (unreleased), 'Utopia' (taken from AX-008 *Cycle 30* EP). All compositions produced, mixed, and edited by Jeff Mills for Axis Records. Recorded at the Spider Formation in Chicago. *The Art of Connecting* is dedicated to those who feel the need to express what they feel through the amazing art form of electronic music."

**HAFLER TRIO, THE: *Cleave: 9 Great Openings* CD (ERA 2017). \$16.00**

"Brand new studio album named *Cleave: 9 Great Openings* being released as 'Part The First' of the Trilogy ('Part The Second' will be released in 2004 on Die Stadt, and 'Part The Third' will follow later on Nextera). CD album is packed in 'deluxe' embossed paper wallet with special transparent wraparound. *Cleave: Nine Great Openings* is the first new CD release by h3o since *h3o* released in 2000 on Die Stadt (though the material on this was already recorded in 1995). *Cleave* is a 62 minute piece which slowly changes, with a very wide sound, low, and very resonant. It's 'almost' ambient or 'meditative music' with very special atmosphere, and a few surprises — because maybe...it isn't! Source material for this album was recorded in 1999 for Andrew's friend's wedding ceremony in Nepal. We are sure that many people/fans eagerly await this new work (trilogy) by Andrew Mark McKenzie which is truly exceptional."

**CRAIG, CARL: *House Party 013: A Planet E Mix* CD (ERA 9911). \$14.00**

A stunning Carl Craig mix CD, only released in the Czech Republic! Carl doesn't publicly DJ anymore, but you can feel the sense of joy and euphoria in the selection and presentation of his favorite tracks from his own stable. Hearing the subtly tweaked version of the Paperclips People's all-time speaker booming "Floor" at the beginning of this CD is just one of the many pleasures offered by this highly enjoyable mix. Planet E's reputation is for carefully choosing *tracks that work* and this CD displays their agenda all at once, in one piece, in perfectly exquisite fashion. "Compiled and mixed live by Carl Craig and DJ Peter Anthony of two Technics turntables with a Pioneer DJM-500 DJ Mixer, November 1999 at Electron Labs,



Detroit USA. Post-production by Carl Craig featuring the Korg KAOSS Pad at Electron Labs, Detroit. Featuring: Chaz Vincent: "Dream Zenith 2", Paperclip People: "Floor", Designer Music: "Stevie Knows", Alton Miller: "Exstasy", Common Factor: "North Nights", Reelcoo: "Soul Clap 2000", Paperclip People: "Steam", Gemini: "Crossing Mars", Common Factor: "Pisces Groove", Chaz Vincent: "Tom Cat", BFC: "Galaxy", Common Factor: "Will"."

### NICHTS:

#### ATEM, ZIGGY: *CIA Dry Ice System: System Unbalance Cassette* (NICHTS 1). \$8.00

1994 releases, found in our warehouse for unknown reasons. Ziggy's not so well known on planet earth these days, but for awhile there, he truly had his day in the sun. Each cassette comes in w/ unique color xerox artwork. This one is the debut cassette-only release from Mr. Ziggy Atem. "He is a true Alien. He returns to earth from Mental Hospital. He speaks language of another planet." Sincerely fried item, spacy whirling electronics and a voice familiar with the size of the cosmos.

#### ATEM, ZIGGY: *Cosmic Doll Cassette* (NICHTS 2). \$8.00

2nd volume.

### NICKLEBAG RECORDS:

#### SUKIA: *Gary Super Macho 12"* (NB 0004 LP). \$3.00

Single with the original mix and remixes by the Dust Brothers, Sean Perry, Sukia & Major Force.

### NINJA TUNE (UK):

#### DJ FOOD: *Jazz Brakes 4 CD* (ZEN 006 CD). \$12.00

"Originally produced by Coldcut the DJ Food project started in 1990 with the release of *Jazz Brakes*. Not only are they effective collections of breaks, loops and samples ideal for mixing, remixing and producing — but also fine collections of funky jazz & hip hop tunes, that cut it just as well on the discerning dancefloor as in the safety of your own home... Since the growth of the abstract hip hop scene recent years the *Jazz Brakes* albums have proved to be ahead of their time. *Jazz Brakes Volumes 4 & 5*, co-created with DJ/producer PC, are collections of finely crafted tunes that transcend the breakbeat compilation format to stand as artist albums in their own right. These latter DJ Food albums have developed with shades of latin, dub, techno, ambient, tribal, african and jungle flavouring the funk."

#### 9 LAZY 9: *Paradise Blown CD* (ZEN 009 CD). \$12.00

Reissue of 1994 Ninja Tune record. "The 9th release ever on Ninja Tune, and the first full length release by an act that wasn't just Coldcut hiding under a different name. Ninja was being operated by 3 people out of a small cupboard in a run down London loft. Ahhh...the memories. The debut downtempo jazz funk classic from Keir Fraser & James Braddell (Funk! Porcini)."

#### DJ FOOD: *Jazz Brakes 5 CD* (ZEN 010 CD). \$12.00

"*Jazz Brakes 5* continued the move to proper song making that DJ Food started on *Vol. 4*. While *Vol. 1-3* were essentially collections of stripped down breaks for other people to sample, on *Vol. 4 & 5* they made a turn towards creating tracks that were still very much easily jacked by others, but also stood on their own accord. In the process they basically paved the way for what would eventually be coined 'trip-hop'."

#### 9 LAZY 9: *Electric Lazyland CD* (ZEN 014 CD). \$12.00

Reissue of the 1994 record. "*Electric Lazyland* is without a doubt one of the best downtempo records to ever emerge on Ninja, or on any label for that matter. After this record they took a long hiatus until their recently released *Sweet Jones* (NJT79). This hiatus was put to good use as one half of 9 Lazy 9, James Braddell went on to reinvent himself as the man, the myth, the legend...Funk! Porcini."

#### VA: *Ninja Cuts Vol. 1 - Funkjazztical Trickology CD* (ZEN 015 CD). \$12.00

Reissue of the 1995 release. "After many extremely dope releases, it was decided that the Ninja Cuts series should be born. A way to round up some of the best tunes every few years, throw in some rare/un-released stuff, invite some friends from other labels along and generally provide some really good sampler action. It all started out with the modest single CD release of Vol.1, moved to 2CD, and by the time we got to Volume 4, it had turned into a monster 3CD set with 6LP box set. How's that for progression. This one was a monster for it's time." Artists: DJ Food, Kruder & Dorfmeister, Attica Blues, London Funk AllStars, 9 Lazy 9, The Herbaliser, Up Bustle & Out, Coldcut, Ashley Beedle, and Funk! Porcini.

#### FUNK! PORCINI: *Hed Phone Sex 2CD* (ZEN 017 CD). \$13.00

Reissue of this 1995 disc, now w/ a bonus CD of extra mixes. "Starting out as one half of 9 Lazy 9, James Braddell branched out solo style to become the undisputed master of fungus inspired perv-beat. When this record arrived on the scene it helped define what would come to be known as trip-hop...and although we all learned to hate that word eventually, we didn't hate on the music, and this records still stands as one of the finest examples of that era. Bonus CD contains rare tracks, and remixes by Plaid, and Dillinja."

#### UP BUSTLE AND OUT: *One Colour Reflects Another CD* (ZEN 019 CD). \$12.00

Reissue of this 1996 album. "The 2nd full length to come out from the Up, Bustle & Out crew. A fabulous fusion of world influences and beats straight from Bristol. Up, Bustle & Out came up in the same local scene that spawned Massive Attack, Smith & Mighty, Tricky, Portishead, and Nicolette, and it shows. This record perfectly captures the mid-90's sound from that area."

#### DJ FOOD: *Recipe For Disaster CD* (ZEN 020 CD). \$12.00

"*Recipe For Disaster* marked a bit of a changing of the guard so to speak. Matt Black & Jon More (Coldcut) had originally started DJ Food as a moniker they could record under while the Coldcut name was in legal limbo. Over the years they recorded 5 volumes of the fabulous *Jazz Brakes* series, picking up collaborators along the way. Two of these collaborators were P.C. & Strictly Kev. This record was the one that all four of them worked together on, and once it was finished the DJ Food name was officially passed on to P.C. & Strictly."

#### DJ FOOD: *Refried Food 2CD* (ZEN 021 CD). \$13.00

"After *A Recipe For Disaster* was released, it was agreed that the time was right to hand over the parts to the DJ Food catalog to some of our favorite producers at the time to have a stab at re-working some classic shit. And deliver these people did. Some of these mixes sit as some of the best stuff to ever come out on Ninja. Remixes by Squarepusher, Wagon Christ, Autechre, Dr. Rockit, Ashley Beedle, and more. When this was first released it was a 1 CD set. A lot of mixes were only available on vinyl. However what kind of classic re-issue would it be if we didn't grab every extra mix and put it on a bonus CD. So for the first time ever mixes by Mr.Scruff, Lemon D, Coldcut, Neotropic and more and seeing the light on CD."

#### VA: *Ninja Cuts Vol. 2 - Flexistentialism 2CD* (ZEN 022 CD). \$13.00

Reissue of 1996 release. "Volume 2 contains tracks that have been in DJ boxes ever since it's release. Most notably Luke Vibert's contribution 'Get Your Head Down' (you know the one 'hip-hop will rock and shock the nation...')." Artists: DJ Food, Funk! Porcini, The Herbaliser,

Up, Bustle And Out, Coldcut, Kruder & Dorfmeister, Luke Vibert, London Funk Allstars, 2 Player, Ashley Beedle, The Uchi Classen Band, DJ Vadim, 9 Lazy 9, Illuminati Of The Hedfuk, and Funk! Porcini.

#### FUNK! PORCINI: *Love, Pussycats & Carwrecks CD* (ZEN 023 CD). \$12.00

Reissue of this 1996 album. "It was a wiser and more seasoned Funk! that stepped into the studio to make his second long player. *Hedphone Sex* re-wrote the book on trip-hop, this one took it into bizarre territory which up until that point could only be experienced in JG Ballard novels. Contains 2 bonus tracks that weren't on the original. Remixes of Carwreck by both Wagon Christ & Squarepusher."

#### FUNK! PORCINI: *Fast Asleep 2CD* (ZEN 057 CD). \$18.00

"For this new record he's slowed down the pace a bit and delivered an amazingly lush downtempo record. Heady and mellow electronic jazz along the lines of Fila Brazillia, Bonobo, Irresistible Force, Lemon Jelly, etc... the sounds of the chill out room coming full circle for the ageing ex-club goer."

#### FUNK! PORCINI: *Fast Asleep 2LP* (ZEN 057 LP). \$16.00

Double LP version.

#### CINEMATIC ORCHESTRA: *Every Day CD* (ZEN 059 CD). \$14.50

"At a time when the chill out thing substitutes blandness for maturity, when so called 'nu-jazz' groups loop up some flutes with a boring beat and have the nerve to call it jazz, and electronic music seems to be searching for its dummy again, J. Swinscoe's Cinematic Orchestra return to blow away all your expectations. Back in 1999, the group's debut record *Motion* set critical tongues wagging with its unique take on modern electronic music production techniques and the sheer visual energy of its sound. Now the group return with a follow-up which is deeper than the ocean, packing a tremendous emotional punch, by turns mournful and celebratory and with a rigour that is so often lacking in contemporary cut and paste. Across seven sweeping, dramatic tracks, the group take you through classic soul, jazz, choral pieces, sinking horn riffs, throbbing harp b-lines, minimalism and more. All imbued with a contemporary edge and an intellect that keeps things as far as possible from lazy wallpaper wank. And with guests of the caliber of Fontella Bass (the writer and performer of '60s soul masterpiece 'Rescue Me' and sometime performer with jazz renegades the Art Ensemble of Chicago) and Roots Manuva (whose contribution to 'All Things To All Men' involves the kind of lyrics that stay in your head for weeks)... you know that you're in for something special."

#### CINEMATIC ORCHESTRA: *Every Day 2LP* (ZEN 059 LP). \$18.00

Double LP version.

#### FLANGER: *Outer Space/Inner Space CD* (ZEN 061 CD). \$14.50

"Once again two of the most prolific producers in electronic music, Atom Heart & Bernd Friedmann, team up as Flanger to create 8 more tracks of avant-garde electro-jazz. As Flanger the two pair up to create electronic jazz in a way that blurs the lines between analog & electronics. Between them both they play all instruments and then mash it all up in the computer. One minute you think you're listening to vintage Miles, Marc Moulin, or Nucleus (the good Nucleus aka Ian Carr, not the new crappy Nucleus), and the next you're listening to some weird techno bridge in the track which all crashes back into jazz territory... nice."

#### FLANGER: *Outer Space/Inner Space 2LP* (ZEN 061 LP). \$16.00

Double LP version.

#### FOG: *Fog CD* (ZEN 062 CD). \$14.50

"Andrew Broder aka Fog started to make this album with one simple question on his mind. Is there more to using a turntable to make your music than as a vehicle for showing how good you are at playing the turntable? The answer is complicated, but it's also beautiful, as well as funny, sometimes sad and, in its own downbeat way, sort of uplifting. Or to put it another way, the answer can be yes. Influenced by post-rock, folk and blues as much as hip hop, Broder has aimed to make a record which moves you, rather than just making you bob your head and your mind reveling in the technique. It's a risky strategy, leaving Fog open to all manner of snide asides, but we think he succeeds admirably. This is still a cut and paste album but it also uses guitars and Broder's singing to make a unique sounding record of single-minded strangeness."

#### FOG: *Fog LP* (ZEN 062 LP). \$13.00

LP version.

#### HERBALISER: *Something Wicked This Way Comes CD* (ZEN 064 CD). \$14.50

"Emotive words from the distant past applied to the invention of something wholly of the now. Herein, episode four, featuring 13 monster chapters of verse, rhyme and riff. The Herbaliser's Jake Wherry and Ollie Teeba weigh in with all the required and acquired experience, ability and know how, to produce arguably their finest album work to date. Sample based dons they remain. Although, this time round many of the samples are their own and the dons tag extends out to the family of musicians and collaborators whose arrangements helped shape this extraordinary LP."

#### HERBALISER: *Something Wicked This Way Comes 2LP* (ZEN 064 LP). \$15.50

Double LP version.

#### MR. SCRUFF: *Trouser Jazz CD* (ZEN 065 CD). \$14.50

"Hotter than one of those display cabinet things they put the fish that's just come out of the fryer in at the chippy, Mr Scruff has underlined his undoubted status as Britain's finest open minded DJ. The album *Keep It Unreal* — released to universal acclaim in July '99 — cemented his status as maverick with the crankiest tunes on the playground. Even Madonna name checked Mr Scruff, claiming *Keep It Unreal* had been a regular spin on her hometown Hi-Fi. Big up yerself, Madge. You've heard the first single lifted from this record 'Shrimp' — an inspired fusion of Mizell Brothers cool and Roger Troutman's squelchy funk. The forthcoming *O* delivers on the promise of that single. Featuring collaborations with highly touted homegrown rap talent Braintax on 'Vibrate', Homelife's octave defying Seaming To singing on another genre-defying carve up and I see we've not run out of great titles if 'Come on Grandad' is anything to go by..."

#### MR. SCRUFF: *Trouser Jazz 3LP* (ZEN 065 LP). \$18.00

Triple LP version.

#### ANTIBALAS: *Taktatiff CD* (ZEN 066 CD). \$14.50

"New record by Brooklyn's hardest working afro-beat collective. Antibalas (Spanish for 'Bulletproof,' literally 'Anti-bullets') is the next generation of afrobeat in the tradition of the Black President, Fela Anikulapo-Kuti. This fifteen plus piece band hits hard with the left and the right — monstrous horns and bass layered over funky polyrhythmic beats and breaks coupled with furious lyrics challenging and attacking the dehumanizing capitalist system and inciting insurrection in English, Yoruba, and Spanish. Antibalas formed in May 1998 from members of Desco Records' Soul Providers and the Daktaris. They were quickly joined by like-minded New York musicians active in the worlds of jazz, rock, improvised music, and traditional drumming from Cuba and Brazil. This union of Latinos, whites, African-Americans, Africans and Asian-Americans is based in Brooklyn, NYC."

**ANTIBALAS: Talkatif LP (ZEN 066 LP). \$13.00**

LP version.

**BOWDEN, CHRIS: Slightly Asked CD (ZEN 067 CD). \$14.50**

"First off we have to say that the four (yes four, four very long tracks) compositions that square the circle of Bowden's new album *Slightly Asked* pick up from where *Time Capsule*, his debut long player on Soul Jazz, left off. The trademark sonic sculptures develop over four epic studies in harmony and counterpoint and present angular themes that are deconstructed to their minimalist origins before new mutations take us to a wholly new place. The beats of Tom Gordon and Andy Hamill lay down the funk for layers of horns, strings, woodwind, keyboards and percussion to extrapolate in the vertical and the horizontal to the max... whew! This is a truly organic journey that challenges us to examine the preconceptions of our musical reference."

**DJ VADIM: U.S.S.R. The Art Of Listening CD (ZEN 068 CD). \$14.50**

"Hip hop's favorite Russian expat returns with his third album. *...Listening* has all of the angular abstractions of Vadim's earlier work, but here it is combined with a new depth of musicality, a love of bass and an interest in music and words from around the world. So, alongside UK MCs like Slug, Gift of Gab, Motion Man and Vakill, and the cream of underground UK wordspitters Taskforce and Phi Life Cypher, can be found Polish jazz legend Urzula Dudziak (a favored sample source for A Tribe Called Quest back in the day), Gruff from Super Furry Animals, Ade Soma and the Rev'd Cleve Brown. Tablas and djembe drums mix with Japanese flutes, Brazilian guitars, spoken word, obscure scratched sound bites all build the whole into something unusual and special. It makes for a heady mixture, a record which Vadim describes as 'a very grown up but cheeky and extremely musical album.' Urban but experimental, fresh and different, this record goes beyond not only what he has done before, but beyond much of today's hip hop. With its global view of music, its new emphasis on soul, and its concrete feel for the aesthetic of the sample, *The Art Of Listening* is funny, serious, unique."

**DJ VADIM: U.S.S.R. The Art Of Listening 2LP (ZEN 068 LP). \$16.00**

Double LP version.

**DJ VADIM: USSR: The Art Of Listening (Instrumentals) 2LP (ZEN 068R LP). \$16.00**

"Hear all your favorite cuts in all their naked glory. Put new vocals over the cuts and pretend that for one shining moment you too got smuggled out of Russia when you were young and went on to be an internationally known hip-hop producer... Okay, enough. This is some handy shit. Kids got to have it. As an added bonus there's some tracks on here that are instrumentals of cuts that never even made the original version of the album."

**D.S.P.: In The Red CD (ZEN 069 CD). \$14.50**

"DSP are Jonny Cuba & the Loop Professor, long-time contributors to South London's growing Hip-Hop scene. Both share a love of dusty old record shops, 45s, Sci-Fi films, funky Blues, Soul & Jazz. Their sound is inspired by Hip-Hop mega-producers like Pete Rock, DJ Premier & Diamond D as well as older innovative producers like Quincy Jones, David Axelrod & James Brown. In *The Red* combines the lyrical skills of UK and US emcees going toe to toe with DSP's heavyweight beats. Favorites from the last LP Mass Influence & Juice Aleem are back in action, along with old school legend Chill Rob G the Original (I got the Power). Added to the mix are rising stars like Apathy, Def Tex & Phi-Life Cypher."

**TOBIN, AMON: Out From Out Where CD (ZEN 070 CD). \$16.00**

"Amon Tobin continues his adventures with the breakbeat on this, his fourth album. Darker, more complex, even more rhythmically driving and intense than before, this huge record will cement Tobin's reputation as one of the most innovative and important names in music today. *Out From Out Where* differs from its predecessor in that was made using only found sounds (most of them generated by Amon himself) while here he steps back to some slightly more traditional sources (displaying in particular, a love of guitar licks). When Tobin takes a sample source he is never happy until he has warped, filtered and fucked with it until it sounds like something straight from his head; and not just anywhere in his head, but that dingy, cob-webbed corner where no one should go. Lots of new sounds and instantly recognizable as Amon."

**TOBIN, AMON: Out From Out Where 2LP (ZEN 070 LP). \$16.00**

Double LP version.

**SUPER NUMERI: Great Aviaries CD (ZEN 073 CD). \$14.50**

"Super Numeri specialize in long, intense journeys into music that recall Miles Davis' seventies experiments and the work of Can without seeming beholden to either. The product of a unique communal collective, the results are languorous soundscapes, with a use of live instruments and spiky intelligence, which take them a million miles from lazy 'ambient' music. Self-avowed avant-garde traditionalists, the three core members of Super Numeri gathered together ten others for the making of a record which they describe in the following terms: 'Sometimes it's ugly. Sometimes it's immensely beautiful. At all times it's high and glorious!' Listen to a new sound coming from an old place."

**SUPER NUMERI: Great Aviaries LP (ZEN 073 LP). \$16.00**

LP Version, full color gatefold sleeve.

**PEST: Necessary Measures CD (ZEN 074 CD). \$14.50**

"Expect: ridiculous bass, a low attention threshold, George Benson being murdered by men with big sticks, huge bass, drill & bass reworked as bass & bass, cartoon music made psychonasty, garage rock into UK garage. You could point to the Blockheads or Tackhead (why is it always 'Heads'?) but this is a band that genuinely sounds unlike any other you've ever heard — or like the greatest, most fucked up UK punk 'funk' band since... Don't expect: any arty-fartsy nonsense, knowing winks, to have time to get bored."

**HEXSTATIC: Listen & Learn CD (ZEN 075CD). \$18.00**

"The 2nd installment of the Solid Steel series. Based on Coldcuts worldwide syndicated radio show. Throw in (why not?) a brand new exclusive track in Telemetron, with specially made video on the CD, an extensive journey through the boys' first love — electro, plus funk, reggae, rock, hip hop and must-have porn groaning and you have a killer mix. Of course you get all the Solid Steel goodies too, like special intros, custom made tracks, special edits." Features: DJ Food, Grandmaster Flash, David Holmes, Toots & the Maytals, Boards of Canada, Shazley Bassey, Man Parrish, Incredible Bongo Band, etc.

**JAGA JAZZIST: A Living Room Hush CD (ZEN 076 CD). \$14.50**

"Worldwide re-issue of this Norway act's amazing debut. The comparisons reached for by the press were as broad as they get — from Talk Talk, Soft Machine, Eric Satie, John Coltrane and Don Cherry to acts like Aphex Twin, Stereolab, Squarepusher, Isotope 217 and Tortoise. This range sums up the breadth and originality of the group's sound. Jaga Jazzist are indeed a musical one off who's arsenal includes trumpets, trombone, electric guitar, bass, tuba, two bass clarinets, Fender Rhodes and vibraphone, and it is the mixture of these instruments with a sometimes harsh electronic edge that really makes the music stand out. It is melodic, delicate and subtle but a million miles from wallpaper music. It is music that demands and rewards attention, further proof that you don't have to shout to avoid being lazy chill-out-by-numbers. It's a journey into sounds and moods that manages to sound both classic and

contemporary and is an oasis to anyone interested in music which combines iconoclasm with beauty, melody with avant gardism and, in general, a complete lack of interest in anything other than good music."

**JAGA JAZZIST: A Living Room Hush LP (ZEN 076 LP). \$13.00**

LP version.

**FOG: Ether Teeth CD (ZEN 077 CD). \$14.50**

"*Ether Teeth*, Fog's second LP, is, in his own words, 'a heavy-headed hopeful opus, an urban vaudevilian symphony about birds, war, mystery, jealousy, old time dudes and most importantly L-O-V-E. (I know, I know...)' So what does it sound like? We could give you some trite Neil Young-meets-Kid-Koala-and-Randy-Newman-at-the-Anticon-house straw to grasp at, but it would only piss you off and wouldn't get you any closer to where Broder's going. Let's just say that it's a pretty unique record from a pretty unique man, a great big American symphony made out of scraps and after-thoughts, somehow sophisticated and naive in equal measure."

**FOG: Ether Teeth LP (ZEN 077 LP). \$16.00**

LP version.

**CINEMATIC ORCHESTRA: Man With A Movie Camera CD (ZEN 078 CD). \$14.50**

"3rd album for the Cinematic Orchestra (4th if you include the remix album). This is a soundtrack to Ziga Vertov's famous 1920's silent film *Man With A Movie Camera*. A companion DVD will be released featuring the original film with Cinematic Orchestra score, live footage, and interview footage."

**CINEMATIC ORCHESTRA: Man With A Movie Camera 2LP (ZEN 078 LP). \$16.00**

Double LP version, gatefold sleeve.

**9 LAZY 9: Sweet Jones CD (ZEN 079 CD). \$15.50**

"9 Lazy 9 is one of the longest running acts on Ninja Tune. One half of 9 Lazy 9, is one James Bradell, known to the masses as the man, the myth, the legend... Funki Porcini. Their sound, distinctively more sun than North Sea, is a smoky Mediterranean mix of vines and good times."

**BONOB0: Dial 'M' For Monkey CD (ZEN 080 CD). \$14.50**

"Picking up where *Animal Magic* left off, this one continues in combining his commanding grasp of the sampler with the sort of commanding grasp of live instrumentation and arrangements that could only come with an upbringing of having your father as part of Fairport Convention (honestly...). All the most inspired parts from 60's/70's British psychedelia and instrumental music but together with a modern approach."

**BONOB0: Dial 'M' For Monkey 2LP (ZEN 080 LP). \$16.00**

Double LP version.

**JAGA JAZZIST: The Stix CD (ZEN 081 CD). \$14.50**

"*The Stix* was released in Norway in August 2002 through Smalltown. Now it sees worldwide release via Ninja Tune. As with their first album this was produced by Norwegian super producer Jorgen Træen, the man behind Duper Studios in Bergen (home of Roysopp, Kings of Convenience, Sondre Lerche et al.) but this time Jaga wanted to push their musical limits even further and really create sound they could genuinely call 'Jaga Jazzist'. The proof of their efforts is in the record *The Stix* with a greater electronic influence never loses the organic nature of a live 10 piece and is the perfect balance between (hu)man and machine. Genuinely original music."

**JAGA JAZZIST: The Stix 2LP (ZEN 081 LP). \$16.00**

Double LP version, gatefold sleeve.

**KID KOALA: Some of My Best Friends are DJs CD (ZEN 082 CD). \$16.00**

"His 2nd full length. A cross between his first mix tape and his debut record. More short attention span theatre covering ground that ranges from jazz standards as played by drunken horn players from New Orleans, funeral marches involving crickets, ska tracks that Byron Lee could have never imagined, some straight up instrumental hip-hop stompers, behind the scenes looks at his previous hits, and lovely odes to lonely office girls on vacation."

**KID KOALA: Some of My Best Friends are DJs LP (ZEN 082 LP). \$14.00**

LP version, w/ 52-page illustrated art-book insert.

**HERBALISER: Herbal Blend CD (ZEN 083 CD). \$22.00**

"The Herbaliser are ace production duo Jake Wherry and Ollie Teeba and they have two distinct sides to their story. There's the many headed funk machine that is The Herbaliser live band that has rocked sweaty crowds worldwide and then there's the rootsier 4 deck show with head honchos Jake & Ollie just mashing things up old school DJ style. On this CD you get them in DJ mode showcasing their influences and favourites and, hell, just tracks that sounded good with the other tracks. The chaps take us on a whirlwind tour dropping everything from spooky film soundtracks, classic hip hop, greasy funk, go-go and even party monsters like 'Groove is In The Heart'. All beautifully mixed with the Solid Steel extras you've come to expect like custom made tracks, edits, special intros and plenty of scratchy biznizz."

**HERBALISER: Herbal Blend 2LP (ZEN 083 LP). \$23.00**

Double LP version. Unmixed vinyl version of the CD featuring 13 of the choicest cuts.

**VA: Zen: A Retrospective 2CD (ZEN 085CD). \$16.00**

"SO Repeat After Me: 'Ninja is not a trip-hop label', 'Ninja is not a dance label', 'Ninja is not a big beat label', 'Ninja is not an electronic label', 'Ninja is not an instrumental label', 'Ninja is just a shit hot label that just puts out dope shit that they like'. There. Got it out of my system. So it you think of us fondly as some trip-hop label you used to like in 1998 but lost track of, then re-live your love with these 2 sets, then get over it and check out some of our releases from the last few years. If you think we sucked back in 1998, then don't buy either of these sets, and then get over it and check out some of the stuff we've released in the last few years." Artists: DJ Food, Coldcut, Amon Tobin, Bonobo, Mr Scruff, Wagon Christ, Kid Koala, Luke Vibert, Hexstatic, Cinematic Orchestra, Funki Porcini, DJ Vadim, The Herbaliser, 9 Lazy 9, Up Bustle & Out, Jaga Jazzist.

**VA: Zen TV DVD (ZEN 085DVD). \$18.00**

"Every video we've ever made all compiled together. Over three and a half hours of material. Extras include a video mix/mash-up by Hexstatic, and a gallery of all Ninja Tune album sleeve art. Comes packaged with a 16 page book which gives detailed history on the videos." Artists: Kid Koala, Jaga Jazzist, Coldcut, Hexstatic, Amon Tobin, Mr Scruff, Bonobo, Herbaliser, Skapeel, Funki Porcini, DJ Vadim, Blockhead, Wagon Christ, Cinematic Orchestra, Pointer Sisters, Flanger, Animals On Wheels, Pest, Homelife.

**VA: Zen 3LP (ZEN 085LP). \$19.00**

Triple LP version.

**VA: Zen Remixes 2CD (ZEN 085RCD). \$16.00**

"This acts as a label retrospective in remix form. Over the years we've commissioned a lot of dope remixes from some big names in the underground. A lot of these were previously used as b-sides on limited vinyl releases and not readily available. Well now they are. Mixes from Cornelius, Squarepusher, Wagon Christ, Manitoba, Ashley Beedle, Fredric Galliano, Sixtoo, and more."

**VA: Zen Remixes 3LP (ZEN 085RLP). \$19.00**

Triple LP version.

**SIXTOO: *Chewing On Glass & Other Miracle Cures* CD (ZEN 086CD). \$14.50**

"Now signed to Ninja Tune, Sixtoo has come through with a whole new type of record, easily the best record of his career so far. Yeah, it's still hip hop in some senses, but it's also a whole lot more. Can's Damo Suzuki, Norsola and Thierry from Godspeed You Black Emperor, Matt Kelly, Eric Craven from The Hanged Up and many more can all be heard programmed and chopped in the signature Sixtoo style. And sometimes the audio tricks are left alone in favor of some straight quality live playing. All brought together to create what is essentially a psyche rock/jazz masterpiece as made by a long time hip-hop producer."

**SIXTOO: *Chewing On Glass & Other Miracle Cures 2LP* (ZEN 086LP). \$18.00**

Double LP version.

**SKALPEL: *Skalpel* CD (ZEN 087CD). \$13.00**

"Drawing on Poland's rich jazz heritage (much of it semi-illegal samizdat recordings made when the Communists thought that jazz could bring down the state), Cichy and Pudlo have an unrivalled source of samples to tap and they tap it with consummate aplomb. They combine a kind of broad brush romanticism with the most clinically chopped and reconstituted breaks for a sound which comes on like an East European *In A Silent Way* with heavier drumming."

**BLOCKHEAD: *Music By Cavelight* CD (ZEN 088CD). \$14.50**

"On *Music By Cavelight* the downtown New Yorker with production credits for the likes of Aesop Rock and Slug of Atmosphere fame, comes through with some of the most sublime, understated, melancholic hip hop you're likely to hear this year. From the anti-fanfare of opener 'Insomniac Olympics', through the elegiac strings and slomo disco-bass of 'Carnivores Unite' on into the two-minutes-to-midnight atmospherics of 'You've Got Maelstrom', the spread out reggaehonics of 'A Better Place', and right on up to the flute and eastern violin anomie of *Music By Cavelight*, this is a record that establishes its own emotional space and holds it from start to finish. First 5000 copies of the record contain a bonus CD/Bonus 12" containing 6 instrumental cuts that originally appeared on Aesop Rock records."

**BLOCKHEAD: *Music By Cavelight 2LP* (ZEN 088LP). \$16.00**

Double LP version.

**WAGONCHRIST: *Sorry I Make You Lush* CD (ZEN 091CD). \$14.50**

"Luke Vibert aka Wagon Christ is back (once again). Behold. The only man to have recorded full length albums for Warp, Mo' Wax and the mighty Ninja, the Cornwall School's answer to Marcel Duchamp (only kitscher), the man who put the sticky wet patches into ambient, the magic tricks into drill 'n' bass, the rip into, erm, instrumental hip hop, the only living musician trying to keep Vicks' market share up. *Sorry I Made You Lush* displays all the trademark Wagon Christ tricks — woozy, gaudy, beautiful kitschtronica, the tightest, tightest funk drummage and anus-wobbling sub bass. But there is, of course, a little more than that. Mr Vibert does it again — before you know it you're gulping down endless handfuls of sugar coated avant garde pills and not even noticing the levels of cleverness, the sheer range of inventiveness, the subtlety of this West Country music machine."

**DJ VADIM W/ MOTION MAN: *Till Suns In Our Eyes 12"* (ZEN 12107 EP). \$7.50**

"This time up it's Vadim with Motion Man. Best known for his collaborations with Kool Keith, co-star of Masters Of Illusion (w/ Keith and Kutmasta Kurt) and for his latest and extremely dope solo record *Clearing The Field*. Way back when Motion Man was in the UK wrapping up a string of dates performing with DJ Vadim's Russian Percussion. Having spent every night of tour smoking trees, drinking, and seeing the sun come up every morning, Vadim, Motion Man, and Blu Rum 13 stay up all night to lay down this ode to staying up all night. Featuring sparse but bumping production from Vadim, and an anthemic chorus, it's guaranteed to be a record box staple."

**TREVOR WHATEVA: *Dance Class 12"* (ZEN 12128). \$7.50**

"Debut release for Ninja from long time Manchester dance-floor rocker. Treva is long time DJ partner with Mr. Scruff. Trev kicks off matters with some stuck up English lady going on about dancing but soon let's rip into some 21st century bloco nonsense on 'Dance Class' and from thereon in it's open season on latino silliness, 'Havana Ball' coming through like a.. ball.. in Havana...with a load of cartoon Mancunians in impossibly capacious trousers doing the dancing."

**TOBIN, AMON: *Verbal - Remixes 12"* (ZEN 12130). \$6.50**

"Phase 2 of the campaign for Out From Out Where. And it all starts with this 4 storming mixes of 'Verbal' that sees the elusive and camera shy MC Decimal R getting twisted in all sorts of new directions. Weighing in with mixes are 4 diverse people delivering 4 diverse interpretations. Prefuse 73 chops it into a half time tempo and makes it his own. Kid 606 comes in with a banging 'Dancehall Devastation' mix. Boom Bip & Topogigo."

**LOKA: *Beginningless 12"* (ZEN 12132). \$8.00**

"With some of the epic sweep of the Cinematic Orchestra but with a slightly scuzzed-up post-rock edge that gives it a sound all its own, this is the kind of raw, emotional, musically complex stuff that makes you think of Radiohead jamming with Fourtet."

**TOBIN, AMON: *Remixes and Collaborations 12"* (ZEN 12138 LP). \$8.00**

Vinyl 12" version, packaged in full color gatefold sleeve.

**PEST: *Chicken Spit 12"* (ZEN 12140). \$8.00**

"With the attention span of ritalin-denied kiddies, and a seeming love of everything from Tex Avery to Frank Zappa to classic hip hop to bad speed, this five piece from South East London are making the kind of music which can only come out of England's unique multi-cultural mash up of musical influences, weird humor and unchecked aggression. They're like the Strokes, only without the classic rawk obsession, rich daddies and the looks."

**SUPER NUMERI: *Coastal Bird Scene 12"* (ZEN 12141). \$7.50**

"In any other situation you might have thought this was a reference to the young women of Rhyll but with nutsoid Liverpool avant-front collective Super Numeri, you can rest assured that it is actually an ornithological reference. Since their debut album *Great Aviaries* came out, Super Numeri have been dressing in strange outfits and taking their brand of English eccentric audio-experimental pastoralism to the people. The *Coastal Bird Scene* is a ten inch in three parts packed with harp-led minimalistics, a kind of folk re-working of Miles Davis' 'In A Silent Way'. It sucks you into a series of mild, hypnotic grooves before spitting you out on Part 3 with a sudden burst of discordant emotion."

**KID KOALA: *Basin Street Blues CD* (ZEN 12142 CD). \$6.50**

"The A-Side is a stunning cover version of the jazz standard 'Basin Street Blues' in which Koala does his best drunk trumpet style to realize a New Orleans funeral march. Over on the B-Side is a tribute to taking time off work called 'Vacation Island'. CD version contains the video for 'Basin Street Blues' which was created by long time collaborator Monkms (also responsible for Koala's last video 'Fender Bender'), and a little exclusive bonus track called 'Exciting Excerpts'."

**KID KOALA: *Basin Street Blues 7"* (ZEN 12142 EP). \$5.50**

Vinyl 7" version.

**COOKIE MONSTER & THE GIRLS: *C Is For Cookie 12"* (ZEN 12143). \$9.00**

"One off and extremely limited 12" in support of the new Sesame Street box set. Contains the original and highly in demand 'Pinball Number Count', plus 2 mixes of 'C Is For Cookie'. Special Disco Mix by Larry Levan, Roy Thode." Originally released in 1978.

**BLOCKHEAD: *Insomniac Olympics EP 12"* (ZEN 12144 EP). \$7.50**

"Blockhead...the boy has a solid background in underground hip hop, having produced much of the material on Aesop Rock's Def Jux albums *Labor Days* and *Float* and makes epic, emotional beatscapes with much the same grasp of structure as the 'big 2' (which for argument sake would be DJ Shadow & RJD2 right now...soon to be Sixtoo also). There are a very few producers working in hip hop or its related disciplines who can take a tune and keep developing it over the space of a song, let alone distill so much emotion into every note, making it melancholy and strangely uplifting all at the same time."

**MR. SCRUFF: *Giffin 2x12"* (ZEN 12146 EP). \$12.00**

"Contains mixes from Speechless, and Amalgamation Of Sounds. Sorry. Sorry. Mr Scruff is back with a single from his acclaimed and hugely successful *Trouser Jazz* album and this time it's remix central."

**BONOB0: *Flutter 12"* (ZEN 12147). \$9.00**

"It's a head-nodding sitar funk number that brings to mind the greatest moments of Ananda Shankar. With all instruments played, sampled and sequenced by Green's own fair hand, there is a consistency and sound here that crate diggers can only dream of. Over on the flip side is a reinterpretation by Four Tet. Keiran flips the whole tune around and turns it into an epic soul jazz number which is on some heavy Pharoah Sanders sounding shit...you know that *Village Of The Pharaohs* era stuff where it sounds like it was made by aliens..."

**SIXTOO: *Boxcutter Emporium 12"* (ZEN 12148). \$7.00**

"After a long career of producing some of the darkest, sparse, and most interesting hip-hop to emerge from the US/Canadian underground, and a relationship with many a record label, Sixtoo's move to Montreal a couple years ago landed him in the face of Ninja Tune. With some fresh new digs up in the Mile End, a re-vamped recording studio, access to a wealth of French psyche records, and a new lease on life revolving around the excitement of being signed to a label that will actually pay him, Sixtoo is using this moment as a jump off to re-define his sound."

**HERBALISER: *Solid Steel Herbal Blend 12"* (ZEN 12149). \$7.50**

"Limited 12" featuring Solid Steel bits/scratches/acappella tunes from the latest Solid Steel mix CD mashed up by The Herbaliser. 12" features all sorts of fun hits for scratching and making your own Solid Steel mix, a brand new Herbaliser tune which was debuted in the mix and features the vocal talents of Jean Grae (formerly What What), and the Timezone/John Lydon lost classic World Destruction."

**JAGA JAZZIST: *Day 12"* (ZEN 12150EP). \$7.50**

"Contains remixes from Herbert and DAT Politics. 'Day' was one of the finest moments of catchy goodness from their recent *Stix* album, mixing up as it does, sunny acoustic guitar, super sharp shooting double bass and the kind of ratcheted, precise drum and bassiness that gives you a dancefloor hernia. Oh, and some sweeping strings."

**SKALPEL: *1958 12"* (ZEN 12151). \$8.00**

"Skalpel are Marcin Cichy and Igor Pudlo, from Wroclaw, Poland. Their aim is to resurrect the dusty & smoky spirit of 60s and 70s Polish jazz and then 'reimagine it for 21st century audiophiles.' The results, we're sure you'll agree, are startling — warm, crisp and complex without being complicated."

**TOBIN, AMON: *Remixes and Collaborations CD* (ZEN 138 CD). \$9.00**

"Over the last year Amon has been drifting in and out of other studios working with some other fresh talent to add some new dimensions to his work. This release sees him getting up with Kid Koala (who clearly needs no introduction...), his Brighton friend & label mate Bonobo (watch for his forthcoming Ninja record *Dial M For Monkey*), P-Love (Kid Koala's touring partner for the last few years, last seen opening for Amon on his North American dates last October, soon to be seen on Kid Koala's book tour dates), original cut & paste sample hooligan Steinski, and another Brighton hookup in Double Click. For the CD buying public, both 12"s are compiled on to 1 CD, along with the video 'Verbal' which was directed by man the moment Alex Rutterford."

**JAGA JAZZIST: *Day EP CD* (ZEN 150CD). \$6.50**

"Contains original track lifted from their last record *The Stix* (NJT81), a new track, remixes by Herbert & DAT Politics, and 4 live tracks that showcases what happens when all 9 of them hit stage (this ain't no lap-top jazz kids)."

**VA: *Zentertainment 2004 CD* (ZEN 2004CD). \$6.50**

"Once or twice a year we compile samplers together so we have something to give out at conferences, shows, retail, pimp ourselves with, etc... Insider back scratching/trade tools basically. These are used to hip people to our new/upcoming shit in one easy glance. But then we see our fans paying \$40 or some other stupid price for these on E-Bay a few months later and we feel bad. So for the first time ever the *Zentertainment* sampler will be available to the public. Gaze at it's glory. We'll be putting out all sorts of releases in 2004 from our big guys, but this here is a roundup of our soon to be huge new breed of Ninja's & Big Dada's." Features: Skalpel, Hexstatic, Diplo, Blockhead, Lotek HIFI, cLOUDDEAD, Jaga Jazzist, Wagon Christ, Infinite Livez, Sixtoo.

**KID KOALA: *Nufonia Must Fall Book w/CD* (ZEN 8000). \$23.00**

"A romantic tragedy in graphic novel form, by one of the world's most renowned DJs. Inspired both by silent films and comic books, In Kid Koala's words, 'It's about this robot who's trying to write love songs to get the attention of this girl. But he's a robot so he can't sing, and so it's kinda hard to write love songs. But there's adventure. There's some action. There's some drama. There are some sweet moments. There are some scary moments... it's all there.' The book comes with an original CD soundtrack, with ten exclusive tracks composed and performed by Kid Koala."

**NIPPON CROWN (JAPAN):****ANTI-POP CONSORTIUM: *Shopping Carts Crashing* CD (CRCL 8859). \$24.00**

Japanese-only release that is a follow up to the *Tragic Epilogue* full length from 2000 on 75 Ark. "Formed in the fall 1997, united under the credo 'disturb the equilibrium,' the Anti-Pop Consortium came together as a divergent force to resist the evil empire Hip-Hop was slowly becoming. Three vocalists (Priest, Beans and M. Sayyid) & the aural alchemy of E. Blaize converged."

**DEL THE FUNKY HOMOSAPIEN: *Future Development CD* (CRCL 8877). \$28.00**

Japanese-only release of this previously unreleased early 90s album, originally proposed to and rejected by his label at the time, Elektra. "Del first made his impact on the hip-hop music scene in 1991 with his album *I Wish My Brother George Was Here*. The music was just quite to the left of mainstream and the lyricism revealed a creative mind that was beginning to find its niche. At 18, Del's deep voice and impressive vocabulary were enough to lure in fans lucky enough to take notice. While the album doesn't exactly reflect Del's gen-



uine sensibility (as it was a collaboration with Ice Cube and DJ Pooh) the B-Sides for the album gave way to introduce an emerging crew and the mysterious mind of Del. Del's second album **No Need for Alarm** was closer to his sensibility as production was kept much closer to home with Domino, Del and other members of Hiero providing beats for the album. It wasn't the mainstream debut album that the label loved, it was the first 'Del' album that really embodied the personality and range of the artist that was beginning to establish a cult following. Del's third album, this album, **Future Development** was conceived as a reaction to the times following the release of his second album. Making beats at home and getting even more in touch with his music, Elektra was left desiring the catchy, bohemian rapper from the early 90's, not an intelligent, different and entirely unique artist whom they weren't able to find a marketing niche for. **Future Development** was very much a statement against the established record industry and Del would not budge or give in to their collaborative suggestions or hints at improving the album, so the album was left out to dry as Del was finally dropped from the Elektra Label. As the remaining members of Hiero were also respectively dropped from their label, the crew united to form 'Hieroglyphics Imperium' in order to continue to release their music. Obscure and unknown for quite some time, **Future Development** was finally released online as a tape for Del fans to enjoy. While a few tracks were used elsewhere ('At The Helm, Oakland Blackouts'), the enclosed album serves as another reflection of the artistry of Del. Different in tone than **No Need for Alarm** or even the follow up album **Both Sides of the Brain**, **Future Development** is a very raw and honest Del album filled with his trademark quirky stories, impressive lyricism, and anti-establishment attitude. The album also serves as the original impetus for what ultimately became the space odyssey album **Deltron 3030**. Futurism, technology, ghetto life and some way to smile through it all, **Future Development** is a charming and intelligent exploration into the enigmatic mind of Del the Funky Homosapien. So do what you need to relax, sit back and for the first time enjoy the CD version of Del's long lost album... **Future Development**." — Jacob Rosenberg.

#### NO LABEL:

##### ASKEW, ED: **Little Eyes LP (DESTIL 032). \$17.00**

"After leaving Yale with a fine arts degree ed landed various teaching gigs. High schoolers tend to not want to paint, and Ed gave it up to play music. New Haven's coffeehouse scene was essentially the basement of church, and ESP alums Erica Pomerance and Bill Horowitz, as well as teenage Michael Bolton, also shared the stage. Chops were clearly honed; songs this beautiful are not born without hard knocks. It was shortly after he located to the city that he hooked up with ESP. **Little Eyes** was recorded immediately following Ed's poorly selling debut **Ask The Unicorn**. Made with little more than Ed's voice and the stunningly modern arrangements of his beloved Martin Tipple, (sort of a larger 10 string ukulele) all the songs were recorded in one continuous take. The lyrical concerns of any era, I suppose, are love and war. And Ed was inspired! **Little Eyes** is as grand, sad and beautiful a statement as can be expressed. His off key lilt hangs like a seductive, thick, pink mist. And it settles deeply; you'll hear these songs long after they are over."

#### NO LABEL (EUROPE):

##### CHRISTMAS: **Heritage LP (DAFFODIL). \$18.00**

2nd Christmas LP, which at one point was issued in superior form on a Laser's Edge CD (now o/p). Early 90s Euro repro bootleg.

##### PAN & REGALIZ: **LP (PAN). \$18.00**

No-label Euro bootleg from the early 90s. Relatively high flying progressive psych from Spain, early 70s.

#### NO MAN'S LAND (GERMANY):

##### VA: **Island of Sanity CD (NML 8707 CD). \$14.00**

1987 comp that was reissued on CD in 1991. Featuring: Skeleton Crew, Mofungo, Zorn's Locust Solus, Christian Marclay, Carbon, David Linton, Fish & Roses, Charles K. Noyes, David Fulton, David Garland, Bump, Bosh, Robert Previte, the Scene Is Now, etc.

##### MOSS/OTTO/SCHULTE: **The Day We Forgot CD (NML 9118). \$14.00**

1990 trio album. Frank Schulte (synthesizer, sampler, tapes, records, vocals, piano, el. effects), Axel Otto (Wildlockfute, bird calls, trombone, vocals, toys, zither, plastics, metals, wood, tapes), David Moss (voice, percussion, concertina, zither, toys, el. effects).

##### HIRSCH/D. WEINSTEIN, SHELLEY: **Haiku Lingo LP (REV 139). \$12.00**

##### WORLDS OF LOVE: **LP (REV 152). \$10.00**

Romanto-song-trio featuring Ikue Mori, Cinnie Cole, David Garland.

#### NO MORE RECORDS:

##### SHIPP, MATTHEW: **Symbol Systems CD (NO 01). \$13.00**

A solo piano studio recording (his first solo). Mixing post-jazz tonalities and avant textural nuance, this is a masterwork of intense new music.

##### BRAXTON, ANTHONY: **Solo Piano (Standards) 1995 2CD (NO 02). \$22.00**

Studio recordings from 1995. Solo piano versions of tunes by Coltrane, Mingus, Monk, Waldron, Shorter, etc. Braxton's recent piano foray's are a mystery to many.

##### BROWN DUO WITH MATTHEW SHIP, ROB: **Blink Of An Eye CD (NO 03). \$13.00**

Brown (as) and Shipp (p) first recorded as a duo for Cadence Records — the first recording for both of them, from the early 90s. "When worlds collide, a new kind of freedom governs what could only be indigenous to improvisation. This concert from Roulette is presented in it's entirety. Two reunited musicians who have matured into fresh players with their own distinctive sounds."

##### PARKER, WILLIAM: **Lifting The Sanctions CD (NO 06). \$13.00**

"A tour-de-force of solo bass. Words can't express the master musicianship that radiates from William's music. There is a strong focus throughout this release on William's bowing and composition. William's insightful liner notes of bass theory and technique are invaluable for anyone who is familiar with his music."

##### PYRAMID TRIO: **Ancestral Homeland CD (NO 07). \$13.00**

"The Pyramid Trio, led by Roy Campbell, has been on the NY scene since 1984. This is their first domestic release and it features the original line up of Campbell (tp, fl, perc.), William Parker (b, perc.) and Zen Matsuura (drums). The music of this group is based on the music of the world both composed and improvised. By encompassing African, Native American and jazz structures, the music transcends styles by freely shifting between percussion jams, beautiful melodies and improvised jazz."

##### BROWN QUARTET, ROBT: **Jumping Off The Page CD (NO 08). \$13.00**

Studio recording by the quartet of: Rob Brown (alto sax, flute), Roy Campbell (trumpet), Chris Lightcap (bass), Jackson Krall (drums).

##### MANERI/RANDY PETERSON, MAT: **Light Trigger CD (NO 09). \$13.00**

Studio recordings from 1998 by the duo of Mat Maneri (viola), Randy Peterson (drums). "The voicings on this CD are incredible. serene. unnervingly beautiful. at times ponderous with an almost painful deliberateness. the commitment to eachother. the push/pull. the complete acceptance. warm/cold simple facts. illuminated prisms floating precariously above a high wire. compassionately sewn together. sometimes quirky almost mischievous." — Steve Dalachinsky.

##### LOWE QUINTET, FRANK: **Soul Folks CD (NO 10). \$13.00**

"A live date from '98. This CD is a celebration of Frank Lowe's lyrical side. The group explodes with raw beauty and emotion. There is a sweet soul that enraptures you upon listening as the music swings...hard. Featuring Bertha Hope (piano), Jack Walrath (trp), Steve Neil (bass) and Ralph Peterson (drums).

##### LOWE/BILLY BANK QUARTET, FRANK: **One For Jazz CD (NO 11). \$13.00**

"Lowe and Bang made Jazz infamy with the late Denis 'Jazz' Charles in their '70's group The Jazz Doctors. Bang and Lowe pay tribute to their old friend by playing some serious music. Nobody plays like Bang or Lowe!!! They need the heavy rhythm section of Ed Schuller on bass and Abby Rader on drums to balance them out. It's 2 years since this quartet debuted at the Vision Festival in NY and people are still talking about it."

##### DNA: **DNA on DNA CD (NO 12CD). \$14.50**

"New York's seminal No Wave band, DNA, makes it's highly anticipated American CD debut with this definitive collection of studio and live recordings. Surviving two line ups over a brief four years; this highly influential, strikingly original and extremely under recorded band left a huge void in it's wake. Formed in 1978, Brazilian raised singer/guitarist Arto Lindsay hastily assembled an international trio of non-musicians. Robin Crutchfield played keyboard and Japanese-born Ikue Mori played drums. DNA played their first gig within weeks and recorded their first 7" shortly afterwards. The ear of Brian Eno was quickly caught, recording them for the infamous **No New York** compilation alongside James Chance, Mars, and Teenage Jesus & The Jerks. Before **No New York** was released, Robin left the band after a total tenure of nine months. Bassist Tim Wright had just left Pere Ubu, relocated to NY and quickly joined DNA. With a new face, a new instrument and a new sound, DNA recorded their classic nine minute EP **A Taste Of DNA**. DNA toured the States and Europe bringing their explosive live show to a wider audience. DNA only released 12 songs during it's lifetime, and another 3 shortly afterwards on a European compilation. Their impact was far and wide reaching. Many musicians have cited DNA as a main influence including Thurston Moore of Sonic Youth and the band Blonde Redhead, who appropriated their name from a DNA song title. This CD compiles all of the studio and many choice live recordings. Of particular interest are the original lineup's 'early versions' of 'Detached,' '5:30' and 'Low' (which is closely related to 'A New Low'.) The unreleased studio tracks 'Grapefruit,' 'Police Chase' and 'Young Teenagers Talk Sex' are heard here for the first time as well as live versions of the unreleased songs 'Nearing' and 'Surrender.' Exclusive liner notes from Byron Coley, Jason Gross and Glenn O'Brien pack the 16 page booklet alongside many unseen photos and flyers."

#### NO QUARTER:

##### EARTH: **Sunn Amps and Smashed Guitars CD (NQR 001 CD). \$12.00**

"Earth crawled out of the small logging towns of Washingtonstate and began deafening ears in the early 90's. Their fourth album **Sunn Amps and Smashed Guitars** was originally recorded for Blast First Records in 1995, but has been out of print since the initial pressing of 500 copies sold out. Being from the same breeding ground as bands like Mudhoney, Nirvana, and the Melvins, Earth incorporated the feedback and dirge of these bands into their unique dense sound. Layers of guitars and noise, and droning heavy metal riffs became Earth's trademark. Releasing four albums on Sub Pop in 5 years and doing virtually no touring, they never quite achieved the success of their peers. Now, after their demise, their fanbase has grown to that of cult status, and their name to some has become deified. This classic reissue contains the original **Sunn Amps...** recording from 1995 as well as 4 never before released bonus tracks from a 1990 demo session."

##### LADDIO BOLOCKO: **The Life and Times of Laddio Bolocko CD (NQR 002). \$16.00**

"Laddio Bolocko may have come and gone, but in their short existence made a huge impact on the New York music scene by fusing ambience with loud, abrasive rock into a tornado of chaos, precision and heaviness. Their disintegration in 2001 left many in shock. The recordings went unavailable and the music seemed destined for obscurity. That is until independent label No Quarter offered to release a double-disc retrospective compiling the bands three releases and the never before released short film **As If By Remote** by Aran Tharp. The explosive rhythms, the crushing drones and the hypnotic post-rock textures. It is all included in this beautifully packaged double disc set. For fans of: Can, This Heat, Albert Ayler, Drugs"

##### PHARAOH OVERLORD: **II CD (NQR 003). \$12.00**

"Formed in Finland by guitarist Jussi Lehtisalo, the songwriting force behind cult Finnish band Circle, Pharaoh Overlord came together with the intention of creating vastly minimal, psychedelic music. Some may call it 'Stoner Rock' — but we're not gonna go there, although it is true that anyone with an altered state of mind could easily get lost in the repetition found on Pharaoh Overlords' second record. Influenced by the groove and fuzz of 70's hard rock, the Overlords strip it down to the bare essentials of minimalism. Jamscape built around heavy rhythms that are just waiting to explode, but they rarely do, and that's the beauty of it. The six tracks on this album stretch across time and space where the quietest rumble of a guitar can feel like the end of the world. It may certainly put you in a relaxed state, but don't get too comfortable, man. Trouble is right around the corner."

##### ELECTRIC TURN TO ME: **Electric Turn To Me CD EP (NQR 004 CD). \$6.50**

"Formed in the summer of 2002 by Blake Fleming (ex-Laddio Bolocko, the Mars Volta), Marcus DeGrazia (ex-Laddio Bolocko), guitarist James Wilk (ex-Imaginary Numbers) and German singer Silke, ETTM draws the best inspiration and instrumentation from the most creative bands of the '60s (Love, Pretty Things, The Doors), and updates it for the new millennium. Featuring imaginative powerhouse drumming, keyboard-propelled bass and vintage organ melodies, intertwined guitars, and Silke's strong vocals which recall, if anything, a more world weary, less glam Siouxie Sioux, ETTM create intricate searching pop songs, achieving that delicate balance of using familiar sounds and elements, yet presenting them in a wholly original way."

##### ELECTRIC TURN TO ME: **Clouds Move So Fast CD (NQR 005 CD). \$6.50**

"The second EP from Electric Turn To Me finds the band moving in a more focused direction. Almost impossible to describe using typical music journalist terminology, Electric Turn To Me play a kind of pop music that is unique all to itself. Dark and synth driven yet with an urgency reminiscent of early punk. Songs that twist and turn but with melodies so familiar they'll bury themselves in you're head for months to come. Like their previous outfits (Laddio Bolocko, Dazzling Killmen) Electric Turn To Me are truly forging their own path in a world where independent music often becomes stale and commercialized. Oblivious to the

trends of the moment, they are merely attempting to absorb and recreate the energy and originality of the bands they love."

#### NO U-TURN (UK):

##### VA: *Torque 3LP (NUT LP1). \$19.00*

Triple vinyl version; contains 8 of the 10 tracks on the first CD; does not contain the Ed Rush live mix. Limited remaining stock.

#### NOCTURNE (FRANCE):

##### GUER: *Rose des Sables CD (NT 137CD). \$16.00*

"The master of percussions is back with his new studio album inspired by the atmosphere and flavour of Maghreb. Guem has also choose on his new album to open his music towards new horizon, he has worked closely with Frederic Galliano (producer of the growing up Frikiyiwa label and producer and artist on the all acclaimed *Frédéric Galliano and the African Divas* album), Jeff Sharel (Statra Records NYC) and Oscar. 3 'electronic' artists for 3 remixes for the undisputed and definitive master of percussions."

#### NOISE ASIA (HONG KONG):

##### YOSHIIHIDE, OTOMO: *Vinyl Tranquilizer CD (NAIM 01CD). \$15.00*

"Otomo Yoshihide Solo works Memory Disorder volume 2. All tracks are 1 minute each. Each track made from one vinyl record. Recorded on Jan-Feb 1997 at Sank-Ohso Apt studio in Tokyo. Otomo used 60 vinyl records with Turntable, Mixer, and Harddisk recorder." Limited stock.

##### YOSHIIHIDE, OTOMO: *Music For DanceArt Hong Kong's Memory Disorder CD (NAIM 07CD). \$15.00*

"New style Otomo, with Sachiko M. Sine tones, almost inaudible frequencies, disturbance, controlled noise. Hard to find Chinese release. Artprint inside card folder. The two pieces on this album were created for the dance troupe DanceArt Hong Kong. They were recorded in the summer of 1999, while Otomo was still at a turning point. He has a knack for turning stage production commissions into laboratories to try out new ideas. That's what happened here. The first piece 'Vinyl Tranquilizer No.2' revisits a concept developed on an EP in 1997. A suite of 24 secluding compositions of exactly one minute each, it illustrates very well the transformation Yoshihide's art had already undergone. The piece begins with Schiko M's sampler with sine waves. Vinyl surface noises join in after a couple of minutes and things escalate to slabs of noise and minimalist retreats. The textures and colors change every 60 seconds. Yoshihide scurries among the remains of his past projects to find a new direction, taking us from Ground Zero's harsh noise to the Spartan purity of Filament. The second piece is the 25 minute 'Memory Disorder No. 6'. Whatever you expect, it will surprise you. Determinedly ambient, it couples light sine wave work from Sachiko M with lush synth pads, delicate vinyl surface noise and an unusual spacey feeling. It leaves a lot of space for body movements and hints at the music of Cathode but never even attempts to reach that level of abstraction. The two pieces are as antithetic as possible, making this a strange but quite appealing CD."

##### HAINO & YOSHIDA TATSUYA, KEIJI: *Until Water Grasps Flame CD (NAIM 12CD). \$15.00*

"Keiji Haino and Tatsuya Yoshida, two pillars of the Japanese noise rock scene (the guitarist with Fushitsusha and countless other projects, the drummer mainly with the influential prog-core duo Ruins) recorded this session in April 2000. For the most part a jam with bits of pre-composed materials. They obviously had a lot of fun as they moved through pastiches & unusual settings. Witness the free-jazz improv 'A Voiceprint That Longs to Display Evidence That It is Over' where the guitarist sounds surprisingly close to Eugene Chadbourne or the peyote-rock vapors of 'Those Points of Difference' in which Yoshida's typical voice soars from behind the drums in a Magma-like incantation. The basic setting of drums and electric guitar is often adapted to include more exotic members of the string family (saro, gyumbari, gothan and esraj) and electronic drums, the obvious anachronical qualities of each side clashing dangerously in some cases. The 12-minute 'At the Instant When One Thinks to Oneself 'No Way' throws away pre-conceived structures and odd instruments in favor of a sulfuric, full-throttle improv bash."

##### RUINS: *Live In Guang Zhou - China CD (NAIM 13). \$15.00*

"This live recording by Ruins was recorded from their live show at Windflower Bar in Guang Zhou, China on August 13, 2000. It consists of 19 tracks embracing most of the brilliant key performances that night, reliving the show to the audience 2 years after. 'Improvisation' was played with local guest artist, Wang Lei, the one and only improvisation performance in the show. 'I ate Yue Bing (mooncake) this morning' and 'Eating 7 kinds of Chang Fen (traditional cantonese food) was too much' were impromptu work completed only in the morning of the performance."

##### M, SACHIKO: *Derive CD (NAIM 15 CD). \$15.00*

"The third solo album of Japanese experimental musician, Sachiko M. This new album presents four of her works derived from the music she produced as accompaniment for the performances of other artists. The music remains simple and yet couldn't conceal the innovative technique of Sachiko. 4 tracks with 4 different styles of music. Sachiko stops at nothing to obtain a breakthrough in sound. With this album, she incidentally shows a deeper level and extension of the sine wave with her sublime musical ideas."

##### KARKOWSKI + FRANCISCO LOPEZ, ZBIGNIEW: *Turnoff 3" CD (NAIM 16CD). \$12.00*

"The first Asian release of Zbigniew Karkowski and Francisco Lopez. 19 minutes of Ambient Noise and Psychedelic Noise from the two significant electronic acoustic artists."

##### YOSHIIHIDE, OTOMO: *We Insist? CD (NAIM 35 CD). \$15.00*

Reissue of Otomo's early solo album, originally released by Sound Factory in Hong Kong in the 90s, recorded '90/91. "Otomo Yoshihide is one of the most important musician and composer in the present Tokyo music scene; by using 2 or more turntables, scratches, cuts, distorts, makes loops and lumps the sounds vinyl discs. Otomo revives the recorded sounds to make a collage of mixed music on an analogue basis. Besides performing as a member of Christian Marclay's The 100 Turntables Orchestra and Tony Buck's unit Peril, he has also been active with John Zorn, Fred Frith, Eye Yamatsuka, etc. and leads his groups Ground-Zero, Celluloid Machinegun and Double Unit Orchestra. *We Insist?* was Otomo's first solo album on CD." Numerous guests included John Zorn, Yamatsuka Eye, Hirose Junji as well as various Hong Kong underground musicians (the album used to subtitled *Hong Kong - Tokyo Extreme Music Meeting Vol.1*).

#### NOISEVILLE:

##### SPLINTERED/HEADBUTT: *Skin Shift CD (NOISE 31). \$6.00*

Warehouse find(?) of this 1992 CD EP split release by these two UK groups. Purveyors of what used to be called "scum", remember the day?

#### NONPLACE (GERMANY):

##### NONPLACE URBAN FIELD: *EP1 12" (NON 001EP). \$8.50*

First volume in this series.

##### NONPLACE URBAN FIELD: *EP2 12" (NON 002EP). \$8.50*

"Main recording artist is Bernd Friedmann — a sophisticated perfectionist with a technician's knowledge of audio wizardry — renowned as Nonplace Urban Field, Burnt Friedman & the Nu Dub Players and Flanger, previously featured on the Ninja Tune label. Jazzoid-cyber-Latin-dub-funk forms a template for a revised language built on impossibly complex percussive clusters and a sense of repetition offset by savagely condensed surprise elements. The recordings are stubborn and slippery, always confounding attempts at compartmentalization by veering off on left field tangents or mutating even as your ears follow them."

##### FRIEDMANN, BURNT: *Con Ritmo CD (NON 003CD). \$15.50*

"Compiled from a series of live tapes recorded over a two week period, this document captures the long sequacious notes and frequently thrilling vibrations of Burnt Friedman and the Disposable Rhythm Section at their most fluid. The players had achieved a new found sense of camaraderie and musical expression after an incident ridden journey along the Carretera Austral (Southern Highway). The subsequent performances at Ephermeral Lakes Bote Casa and Punta Tomba Social Club set the stage for the two weeks of Patagonian pulsations that you have the very best of in your hand. Maybe the Perto Moreno glacier played a hand in influencing the rhythmic shards of "Platin Tundra", or perhaps you can identify the majestic inspiration of Volcan Orsono on "Escape the Night". It certainly was apparent to the Chubutan guanaco herders of Esquel who hosted the band for three consecutive nights of batteria bashment and velveteen vibes. For this groundbreaking project head honcho Burnt Friedman was joined by the Disposable Rhythm Section. Friedman himself handled keyboard and vibraphone activity while new face and six stringed surprise Josef Suchy from Cologne dealt with the electric guitars. Bernie the Bold was coaxed from his Sud-Amerikaine Sound Laboratoria to rattle the pots and pans and also presented his latest technological breakthrough in the form of Humphrey X-34. This so called 'bass-bot', has been the main project at the Laboratoria since Bolt's work on the Nu Dub Players project. To say that this interactive, humanized, instinctualized and improvisational real-time bass man/machine could revolutionize the manky world of MIDI miserabilism is not to overstate the case. Representatives of slop audio companies like Woeland, Toss, Slack-eye and Pro-Fools could be seen skulking around in corners at performances towards the end of the tour longingly eyeing up the prototype Humphrey as it unleashed lick after lick of syncopated improvised bass action. Youthful percussionist Nico 'Nuez' Pulsilamo is a graduate of Bolt's rhythm school while long time sonic contemporary Atom Heart joined the outfit for one final night of probing pampaphonics on the final date of the tour in front of a bawdy crowd of seafarers at Punta Arenas notorious Taverna Del Muelle. "Das Wesen Aus Der Mulchstrasse", the only track that the general public were deemed ready to hear from this unique tension-charged gig contains El Atomo Corazon at his mmmmmmmMoogiest, enjoy. The tinkly of ice cubes on glass, the massage of music in the stereo all marinated with first class, premier, top shelf vibes. Turn down the world and tune in to the Con Ritmo vibration."

##### FRIEDMANN, BURNT: *Love Songs 12" (NON 004EP). \$8.50*

"A project, or rather, a labor of love spanning the last four years, *The Love Songs EP* is a teaser for the whole album shebang due out in early 2001. Featuring vocalists and dialogue, *The Love Songs EP* is described by Mr. Friedmann as 'post-electronic pop and rock'. In other words, into your aural realm will gently creep soulful techno, organic dub stylings, electronic melodies, and disembodied beats. It's created with the kind of tender loving care and unique sonic prowess that will surely have you begging for more. It has exclusive tracks and is a prelude to the full length album CD, *Plays Love Songs*, featuring guitarist Josef Suchy (Cologne), Black Sifichi (Paris), and Marcus Jaan (Sweden)."

##### FRIEDMAN, BURNT: *Plays Love Songs CD (NON 005CD). \$15.50*

"10 fairly melodic but stealthily experimental pieces of post-electronic pop and rock. Geniunely unique it is constantly evolving; a nonrepetitive subspecies of 'techno' that recalls the grime and sex of funk and soul without using the usual retro signifiers, speaking a different language but still hollering 'get down!' to those with ears to hear. This is more than music alone, it's the rhythmic poetry of Amor — light years ahead of the lazy appropriation and quantized rhythmic tedium that dominates computer based music in general. This unlike anything else, wonderfully well done, warm and jazzy and full of tricks and twists demands for repeated listening. When musicians play for sheer enjoyment only, they put every effort into their performance and the end result is usually brilliant."

##### BEIGE: *Non-Profit 12" (NON 006EP). \$8.50*

"As tight as Bootsy's codpiece and as fanciful as George Clinton's views on space travel! Musik on 'I Don't Either'. Following the release of Oliver 'Beige' Braun's debut album, *I Don't Either*, comes the release of his first single for Nonplace. 'Non-Profit' is aimed as much at the feet as the head, with elements of twisted house, techno, electro and Beige's peculiar sense of humour framed by the best funk done by a white man. Funny, funky, and totally rocking, this is alien funk of the highest order — by one of Cologne's best new mood engineers."

##### BEIGE: *Ein Königreich Für Eine Handgranate CD (NON 007CD). \$15.50*

"Following the release of Oliver 'Beige' Braun's debut album, *I Don't Either* (the Leaf Label) and the Non-Profit-EP, comes his first album release for Burnt Friedman's label, Nonplace. *Ein Königreich Für Eine Handgranate* is aimed as much at the feet as the brains, with elements of wrecked furniture, lo-res R'n'B, electro-smog and Beige's poignant wit that sleeps in the knife drawer. A long-time fellow of Friedman, Beige is one of Cologne's most subdued, reclusive and anti-hoity-toity programmers, sharing a mutual interest in reverent retro-futuristic excursions. *Ein Königreich Für Eine Handgranate* incorporates dismantled digits of hi-energy funk and purely electronically generated click-and-clonk beats, typical for the Beige-sound. A Timbalandscape drawn by a punk in a state of obsessive spam."

##### VA: *Replicant Rumba Rockers - A Rather Interesting Mix CD (NON 008CD). \$15.50*

"Señor Coconut aka Atom? has spent the last decade eccentrically cranking up and taking to a digital extreme the techno and Latin style vocabularies. In the process, he either created new music or altered the familiar beyond recognition; the result is a priori progressive entertainment of an integrity fuelled by impromptu wit and imagination. His some 50 album releases on the Rather Interesting (RI) label seem like cultural artefacts from the remote future — an invented world that does not automatically give the authentic preference over the fake. Burnt Friedman went through the Latin-inspired RI repertoire, and concocted a continuous mix. Time to give the record selector a break, he thought, and time to make the music of Atom? available on vinyl (up to now, almost every RI title has been released on CD only). By drastically editing at times and subtly overdubbing at others, Burnt Friedman blends his own favourite RI moments into an emphatically rhythmic, acoustically coherent yet stylistically extravagant, audio cinemascap. He presents the fictional Replicant Rumba Rockers in a costume whose worldliness is self-evident — draped at first in the tradi-

tional hues of simulation, but ultimately cloaked in their own inscrutable logic." Artists include: Señor Coconut, Erik Satin, Los Samplers, Midisport, Silver Sound, Dropshadow Disease, Roger Tubseound Ensemble, Ondas, Silver Sound feat. Lisa Carbon.

**VA: Replicant Rumba Rockers - A Rather Interesting Mix LP (NON 008LP). \$14.50**  
LP version.

**FRIEDMAN & JAKI LIEBEZEIT, BURNT: Playing Secret Rhythms CD (NON 009CD). \$15.50**

"Burnt Friedman and Jaki Liebezzeit, both masters of deferral and playable un-playability, are living proof that freestyle-paced-hearts need neither race nor rattle. Operating expansively on utterly different levels on the other side of redundancy, they reduce hypertonic levels yet generate agitation through unpredictability. With two more musicians at their side, Josef Suchy and Morten Grønvald, they constitute a musical organism and the extraordinarily brilliant and dynamic sound quality invite both jazz aficionado and clubber to bask luxuriantly in the seductive live ambience. On *Playing Secret Rhythms* Burnt Friedman congenially transfers his typical emotionally operative method to the task of processing the instrumentalists' live musical elements to produce an elegantly resonating G4 assembly. By casually inserting keyboard and steel-drum sections, Friedman floods the constructions with their own bizarre beauty — and a considerable portion of systole dub reminding us of his work with the Nu Dub Players. His partner on *Playing Secret Rhythms* is Jaki Liebezzeit, a master of the pause and the stop, who is famous for the cyclical and liberating beat he produced as the drummer in the legendary Krautrock outfit Can from 1969 to 1978. He has trimmed back his drums: the pedals have gone and pure drum-skin remains. Friedman and Liebezzeit are backed up by electric-guitar fusion legend Josef Suchy who collaborated previously with Friedman on his albums *Con Ritmo* and *Plays Love Songs* and Morten Grønvald who has proven his virtuosity in Señor Coconut among others. *Plays Secret Rhythms* knows no rules of play — intuition and imagination permit no boundaries."

**FRIEDMAN & JAKI LIEBEZEIT, BURNT: Playing Secret Rhythms 2LP (NON 009LP). \$15.50**  
Double LP version.

**DE CLARIO, DOMENICO: Shaker Road CD (NON 010CD). \$15.50**

"Burnt Friedman was on a journey through Australia and New Zealand, when his Melbourne-based friend, field recordist and composer David Franzke passed him an audio document by Domenico De Clario. The 50-minute excerpt came from a several-hour-long piano concert in which De Clario, his eyes bound, had played a grand piano on a passenger boat sailing through the night down the Yarra River in Melbourne. Now to all intents and purposes blind, De Clario seems to become a medium, as it were, whose slender-boned appendages moved the keys. The gently textured piano sound drifts into an increasingly meditative state. De Clario, born 1947 in Trieste, Italy recently took up an appointment as Head of the School of Visual Arts in Perth, Western Australia. Over the past few years, he has staged a number of 'blind' piano concerts in such venues as a skyscraper roof in Bangkok or a stairwell of a building in Salvador, Brazil. All the events were scheduled to coincide with the full moon or summer or winter solstices. The present recording was made in Shaker Village, Maine, USA in June 1996, and presents a compilation of the finest moments in a performance that lasted some 30 days."

**FRIEDMAN AND THE NU DUB PLAYERS, BURNT: Fuck Back 12" (NON 011EP). \$8.50**

"Although the Nu Dub Players did exist in some form or another, for the new record hardly any electronic tools were applied. As a consequence, around 15 musicians from Auckland, New Zealand, Sydney and Melbourne, Australia and Cologne and Berlin participated in making this exotic folk-funk reggae hybrid. Mostly recorded under ozone layers this fascinating blend of styles and sounds always keeps you on the edge of your seat. The title-track 'Fuck Back' features singer and performing artist Theo Altenberg from Berlin. He was a member of the Viennese Otto Mühl Commune. Know for his photographs documenting the life of the commune from 1973-1978, he states: 'Communal life was a life of intense psychological self-admiration, cut off from the outside world; there, the most diverse forms of free love and the sexual culture were played out. The potential released by this was converted into screenplays, photographic works and paintings- giving rise to new social utopias, researching democracy and analyses of language and substitution.' According to Altenberg, the commune was 'owned by the most consistently leftist practise, because we had made communal ownership a reality and had overcome petty rivalry, because we interpreted revolt as hedonism and were united by psychoanalytical theory.'"

**FREEFORM: Condensed CD (NON 012CD). \$15.50**

"With this compelling mix of Freeform highlights from the past 7 years Nonplace provides a introduction to Simon Pyke's finest grooves. All the titles — although derived from the original releases were radically edited 'condensed' for predominantly entertaining purposes and remastered to guarantee 100% aural excitement. Similar to the Replicant Rumba Rockers release a year ago, Bernd Friedmann has again compiled favourites, 'picked the nuts' in a typical soundclash-DJ manner. Supposed to make sense as a continuous mix it starts with one of Freeform's earlier tracks that may give you a clue about the significant leap that Simon's music has taken since he appeared 1995 in what has become the IDM scene. Back then his electronically generated music has also been described has hardly distinguishable in the sea of sound that was gushing forth in the wake of Warp's Artificial Intelligence series and other seminal IDM landmarks. Nevertheless, Pike's releases, flirting in turn with Ambient, Electronica, Techno, Dub and Industrial have proven to be enduring records. But now, attempts to describe *Condensed* in more detail are quite futile as there are no real points of reference to compare it to. It's providing an impressive array of junkyard astrophunk designs. Naturally experimental, his adventurous approach to computer based composition is tempered by a healthy sense of fun. Rhythms and soundscapes that are ethnically tinged without being New Age. In fact, this alien world is closer to the space cadet excursions of Herbie Hancock or the intricacy of David Toop than it is to any of dance cultures peripheries. Most of his music has never been put on vinyl, so the music on *Condensed* is a vinyl debut release. Condensed wants to keep memories fresh. Out of several albums on several labels Burnt Friedman chose the most brilliant tracks by one of the most brilliant contemporary producers."

**FREEFORM: Condensed LP (NON 012LP). \$14.50**  
LP version.

**FRIEDMAN AND THE NU DUB PLAYERS, BURNT: Can't Cool CD (NON 013CD). \$15.50**

"20 musicians from Auckland, Sydney, Melbourne, Copenhagen, Cape Town, Santiago de Chile and Cologne participated in making *Can't Cool*, an exotic afro-dub hybrid with more than a blend of soulful songs with the featured vocalists Abi, Patrice, Lovetta Pippin and Theo Altenberg. Mostly recorded under ozone layers this fascinating blend of styles and sounds always keeps you on the edge of your seat. Ever wondered what weed-smoking rasta martians listen to? Well, it's not this."

**FRIEDMAN AND THE NU DUB PLAYERS, BURNT: Can't Cool 2LP (NON 013LP). \$15.50**  
Double LP version.

**VA: Difficult Easy Listening CD (NON 014CD). \$15.50**

"All non-associated artists team up for this concept record, it's not only a wild mixture of various exotic quality grooves, but a stunning assembly of tunes from extremely different sources. The musicians have a feel for time as distinctive as their own heartbeat. You hear compassion and anger, vulnerability and strength, but deepest of all, perhaps, a sadness that would be almost unendurable if it were not examined and transformed, somehow, into beauty." Artists: Shank, Swaii, Lycheelassi, Jaki Liebezzeit & Burnt Friedman, B.F. & The Nu Dub Players, Replicant Rumba Rockers, Beige.

**VA: Difficult Easy Listening 2LP (NON 014LP). \$16.50**  
Double LP version.

**SHANK: Do CD (NON 015CD). \$15.50**

"6 piece Improv band from Berlin meets Nonplace hard drives. The experiment took place in June 2003. The formation Shank, a group of 6 passionate improvisers from Berlin set up their equipment in the large session room: drums/bass/guitar/percussion/trumpet/samplers and an insane amount of fx processors. The purpose: play music out of nothing. Shank actually is a pure live instrumental band. Over the past 5 years they were touring Brazil, India, USA, Turkey and Europe; they were part of the Bell Atlantic Jazz Festival in New York 1999 and performed on various European Jazz Festivals. The motto is always the same: invent tunes from scratch.

Their grooves are embedded, melting in the music, overlapped by suspense filled melodic and harmonic lines. During a live show in Berlin 2003 the Nonplace label decided to let Burnt Friedman produce Shank. In another studio space prepared for recordings Burnt Friedman hooked up his computer and hard drives. The sessions took one week, the following editing process 3 months. The first 2 probes of this hard disc improv mayhem are included on *Difficult Easy Listening* (non14/tracks 1,5), the previous Nonplace release. Former Recordings with Shank members include Teo Macero, Kevin Coyne, Jazzanova, Micatone, Orientation, Paul Brody Octet and Tanmoy Bose's Taaltantra. Tanmoy Bose is Ravi Shankar's tabla player and one of India's top Tabla-Players. Besides the musicians are known for the musical participation in award winning radioplays, dance-, theatre- and film-projects. As you can hear Shank think and act globally; hence, the music on this nonplaced disc entitled *Do* can be described as Abstract Global Music combining acoustic, electrically amplified and electronic sound sources. Their independency from any determining musical categories is one of their greatest achievements."

#### NORMAL (GERMANY):

**VAN ZANDT, TOWNES: Documentary CD (NOR 211CD). \$13.00**

1997 release. "Townes Van Zandt talks about his life and plays some of his favourite songs. Besides intimate interpretations of classics like 'If I Needed You', 'Pancho & Lefty' and 'Waitin' Round To Die' *Documentary* includes also less known titles like 'I'll Be Here In The Morning' which Townes recorded together with Singer/Songwriter Barb Donovan a few weeks before his death."

**VAN ZANDT, TOWNES: Abnormal CD (NOR 216CD). \$13.00**

1996 release. "The country and folk-blues singer and guitarist Townes Van Zandt was a native Texan and great grandson of one of the original settlers who founded Fort Worth in the mid-19th century. The son of a prominent oil family, Townes turned his back on financial security to pursue the beatnik life in Houston. First thumbing his way through cover versions, his acoustic sets later graced the Jester Lounge and other venues where his 'bawdy barroom ballads' were first performed. Although little known outside of a cult country rock following, many of his songs are better publicized by covers afford them by Merle Haggard, Emmylou Harris, Don Gibson and Willie Nelson. This gave songs such as 'Pancho & Lefty' and 'If I Needed You' the chance to rise to the top of the country charts. Much of Van Zandt's material was not released in Europe until the late 70s, though his recording career actually began with *For The Sake Of The Song*, released in the US in 1968. His media awareness belies the debt of many artists, including the Cowboy Junkies and Go Between, profess to owing him. Steve Earle went further: 'Townes Van Zandt is the best songwriter in the whole world, and I'll stand on Bob Dylan's table in my cowboy boots and say that.' In the 1980s Van Zandt continued to live a reclusive life in a cabin in Colorado recording occasionally purely for chance to 'get the songs down for posterity'. Since the late 80s more and more people got interested in his music. Although he has supported himself for years playing solo dates with his guitar, bookings were stronger than ever. Townes toured regularly with more and more success through Europe. And he still had a lot of plans. He compiled two records for release in 1997 (*Highway Kind* & *Documentary*) and started recording an album together with Sonic Youth. But death put an end to all these plans. Townes Van Zandt died on New Years Day 1997, the anniversary of the death of Hank Williams. *Abnormal* was recorded on several locations during Townes Van Zandt's 1995 European Tour. Beside 'Flyin' Shoes', 'Waitin' Round To Die', 'Kathleen' and a collection of either equally memorable songs, *Abnormal* also includes new studio versions of 'Coo-Coo' and 'Dollar Bill Blues' and the never before released 'Shrimp Song'."

**VAN ZANDT, TOWNES: In Pain CD (NOR 225CD). \$13.00**

1996 release. "*In Pain* album has three songs ('Stopping Off Place', 'Alone And Forsaken', & 'You Gotta Move') sung by Townes that have never been released before. All the songs were recorded at the Bahnhof Langendreer Club, Bochum, Germany 11/94."

**VAN ZANDT, TOWNES: In Pain LP (NOR 225LP). \$16.00**

Limited vinyl version, last available copies.

**CACAVAS, CHRIS: Bumblin' Home From The Stars CD (NOR 230CD). \$13.00**

"Chris Cacavas originates from the soul of great American music. His incredible scope of songwriting has everyone agreeing that he is one of the best. He has been around in the music business since the early 80s, playing with such folks as Green on Red, Giant Sand, Steve Wynn, etc. On four albums from his nameless solo debut from 1989 to the 1995 *New Improved Pain*, Chris Cacavas and his long-time companions The Junkyard Love created a stunning mixture of classical songs, acoustic ballads, post-paisley-blues and straight guitar-rock with dark and weird distortions. Especially the latter often provoked comparisons to Neil Young and Crazy Horse. On his new creation, Chris again breaks away from the tight rockism of his early recordings, presenting captivating melodies, moving emotional lyrics and timeless examples of classic songwriting at it's best. The unique quality of *Bumblin' Home From The Stars* lies in its perfect mix of old and new, quiet and loud, acoustic and electric elements."

**CACAVAS, CHRIS: LP (NOR 230LP). \$16.00**

Limited edition LP version in deluxe gatefold sleeve

**VAN ZANDT, TOWNES: Absolutely Nothing CD (NOR 235CD). \$13.00**

New 2002 release, issued for the first time worldwide on Normal. "During his lifetime only a few critics, colleagues and loyal fans knew that Townes Van Zandt was one of the finest American songwriters of all time. Five years after his death on New Years Day 1997 the 'Van Gogh of lyrics' (*Billboard* magazine) finally arrived in the awareness of a wide public. His



complete musical work is available. All the ups and downs of his career from the 1968 debut *For A Sake Of the Song* to the last concerts in the mid-90's are documented. However, there are still last words of the Texas troubadour to discover like *Absolutely Nothing*, a compilation of unreleased studio- and live-recordings. For a long time Townes van Zandt performed the Pogues' gem 'Dirty Old Town' only on stage. In September 1996 Townes and his fellows Royann and Jim Calvin recorded, the folk classic at Flashpoint Studio in Austin, Texas. 'Recorded only on one track, the minimalist poem with mandolin and violin is nearly as touching as the unforgettable 'Kathleen'. The poet of the hopeless at the end of his life: disorientated and helpless he sings these covers as if they were his own songs.' All other five studio recordings on *Absolutely Nothing* are as beautiful and sad as 'Dirty Old Town', which is now for the first time available on CD. These songs reveal an introvert artist, suffering, exhausted and tired but not broken. He just could not stop writing and playing. The other 12 songs on *Absolutely Nothing* were recorded live in 1994 at club: 'McGrory's', location: 'Culdaff Inishowen, county Donegal, Ireland'. The concert shows Townes van Zandt at his personal best. He played his classics 'Flying Shoes', 'Marie', 'Kathleen' and the less known songs 'No Place To Go' and 'Snowing On Raton' in an unbelievably relaxed way. At the end of the album we are witness of a good-humoured Townes van Zandt telling the 'Penguin Joke' and 'The Three Shots Of Gin Joke.'

**VAN ZANDT, TOWNES: *Absolutely Nothing LP* (NOR 235LP). \$16.00**

150 gram pressing, with printed inner sleeve w/ lyrics, limited edition of 1000 copies.

**FERN KNIGHT: *Seven Years of Severed Limbs CD* (NOR 246CD). \$15.00**

"Welcome to the haunting sounds of Fern Knight. The Folk-Noir act from Providence, Rhode Island, draws you into an autumnal world of wolves, ghosts and lost loves. Fern Knights introspective debut-album *Seven Years of Severed Limbs* presents a musical landscape dotted with angular acoustic guitar pickings, papery thin, plaintively crooning vocals with lush backdrops consisting of bowed strings, plucked upright bass, piano, accordion and brushed drums. This evocative, moody atmospheric pop falls in line with great artists such as Nick Drake, Cat Power, Barbara Manning, Low, Red House Painters, Julie Cruise and even Sigur Ros. Fern Knight are Margie Wienk (vocals, guitar, cello, upright bass, piano, fender rhodes, drums, mallets, percussion) and Michael Corcoran (guitar, violin, lap steel, vocals). Margie teaches cello and bass lessons at a community music school in Providence and performs regularly with the ocean state chamber orchestra. She is also a member of the experimental darkpop- band The Eyesores. Mike who recorded and mixed the album works at spot interactive in providence designing websites. *Seven Years of Severed Limbs* is the first album of Fern Knight but it is not the first release of Margie and Michael. As Difference Engine they released two highly acclaimed slowcore-albums in the 90's, *Breadmaker* (1995) and *Calidad* (1997). For recent Fern Knight shows, Margie has been backed up by her fellow musicians in the Eyesores: Alec K. Redfearn (accordion); Matt McLaren (drums); Jeff Knoch (farfisa); Matt Everett (Viola) and Sara Stalnaker (cello)."

#### NORMOTON (GERMANY):

**LANDESVATTER: *Lava CD* (NORM 008 CD). \$16.00**

"After two techno 12" EPs on Salo and Normoton Landsvatter now shows more atmospheric facets. The 10 *Lava* tracks are a soundtrack for the urban night. Groping eats that hesitantly comply in deep pulsating basslines, frayed guitar sounds and jazzy samples. The music on *Lava* can be called repetitive but never monotonous. Even tempered and reflective, *Lava* is a CD for your head and your feed. You can't help but simply nod your head to it. Landsvatter lives in Berlin, Germany."

#### NORTH EAST INDIE:

**CERBERUS SHOAL/MAGIC CARPATHIANS: *The Life and Times of...* CD (NEI 031 CD). \$8.50**

"Well, if we aren't all just flies in a wind tunnel on Sunday, it's another gal-dang split CD from North East Indie and Cerberus Shoal. Strap on the good ears and give her a ride. This little (albeit dense) treat features those ex-Atman project-ers, The Magic Carpathians, from Poland. The most collaborative yet, where we find both bands swapping tracks and rearranging pieces and adding new tracks while changing old ones and havin' just a regular good old time, here in the land of our mutual imprisonment. Incorporating similar influences as on the *Ducks and Drakes* split CD with Guapo, Cerberus Shoal brings the flavor of Psychic TV and even Can into the Ash-Ra Temple-esque atmosphere of The Magic Carpathians."

**CLIMAX GOLDEN TWINS: *Highly Bred and Sweetly Tempered CD* (NEI 034CD). \$13.00**

"A new full length release from Seattle's shadowy Climax Golden Twins. This new record finds CGT in a quieter and less threatening mood with 11 mostly acoustic songs layered with field recordings, electronics, strange instruments and ambiance. Interspersed are the hazy voices of the dead: old home-recorded records from the 1930s and 40s of people talking, telling stories, singing and joking. *Highly Bred and Sweetly Tempered* pulls together many Climax Golden threads: Americana, 78rpm records, foreign and other worldly musics, collage, and computer generated textures and manipulation."

#### NORTH EAST INDIE/STELLA WHITE:

**CERBERUS SHOAL/ALVARIUS B.: *The Vim and Vigour of Alvarius B. and Cerberus Shoal CD EP* (NEI 027CD). \$8.50**

"It was almost a year ago that we, the young fools of Cerberus Shoal, sent to Mr. Alan Bishop, of that great daytime soap 'The Sun City Girls', a package: replete with button candy, a book about shit, and a copy of an 18 minute acoustic peice which we had recorded in the summer of 2001 at the Egghouse. The song was called 'Ding' and still is to this day. Enclosed within the high-tech casings of said package, was a note in ancient Polynesian cypher asking the great Bishop if he felt 'Ding' would look good coming out of his brain, he thought it just might (and boy howdy it did). We kept in contact while he constructed from peoples discarded T.V. sets, and one freezing spring day we received a piece of metal so thin it seemed as though it were plastic, and within the coded spiral of its DNA was one of the most astonishing examples of what a man can do with a short title and a long song."

#### NOTHING:

**SQUAREPUSHER: *Big Loada CD* (INTD 90257). \$14.00**

Nothing is a large American recording company associated with the man who signs his checks as "Trent Reznor". Normally, Nothing is distributed via the Interscope conglomerate, but these licenses of some of the most desirable releases on the Warp Records UK label were evidently considered a bit too risqué for the traditional American network. Some people say that Nothing derives its name from its thoroughly lackadaisical non-output of announced IDM titles (domestic releases by Squarepusher and Autechre were first rumored close to 2 years ago), but with no real advance warning, here is the first batch at attractive American

prices. Throw your leather pants into the wash for a minute and say hello. RE: *Vic Acid*: "The second post Stereotype/Rumble/Spymania/Worm Interface/Rephlex effort from one Thomas Jenkinson, aka Alroy Road Tracks/Chaos AD/etc., following *Port Rhombus*. All of the jam-session-with-Billy-Cobham aesthetic remains in tact, only this time Jaco sits out, favoring the tabletop version of 'Centipede' in the corner. There's a certain present affinity for the summer of love's 303-as-god sound, applied in droves on such Jenks classics as 'The Barn' (303 Kebab) and 'Fat Controller' (G7000 Remix). Centering in on the sort of post-rhythm-as-rump-shaker manifesto he decidedly goes for later on." —Hrvatski. Re: *Big Loada EP*: "Higher IDM quotient than previous releases (audible in the melancholic swirls of melody-sound), but with the stick-tub-amp ratio on full. The indecipherable voice overs (notably, MC Twintub's 'Contribution' to 'Full Rinse', sure to bring a tear to Conrad's eye...) and overall blown sonics succeed in leaving your scalp more than agitated. More Amen/Lyn/soul pride grappling than allowed by Federal law. Much denser and more ear-pleasingly brilliant than previous efforts." —Hrvatski.

**AUTECHRE: *CD* (INTD 90258). \$14.00**

The fifth album from Manchester's duo of Sean Booth and Rob Brown is Autechre's most detailed and insane collection of electronic specification. Number crunching at a new fully realized peak, sledding past the masses of insignificant humanity at an alarming rate. Some people have been waiting their entire life for just this album. Referred to as *LPS* in the UK, America will have to just deal with *Autechre*. Exponentially the next step from *Incunabula*, *Amber*, *Tri Repetae* & and it's most significant forebearer, *Chiaistic Slide*. One of the records that will define 1998. [now packaged in the US in a lame b&w generic sleeve by the laughable Nothing organization]

**PLAID: *Not For Threes CD* (INTD 90277). \$14.50**

"The long awaited 2nd album from Ed Handley & Andy Turner, formerly of Black Dog. These techno innovators again set out for parts barely-known, fusing acoustic and electro, lush harmony and disconcerting discord. In parts ranging from symphonically grand to meticulously intricate. Features guest vocal work from Björk, Nicolette (Massive Attack) and Mara Carlyle.

**SQUAREPUSHER: *Music Is Rotted One Note CD* (INTD 90294). \$14.00**

"Full length number four (counting the recent *Burning'n Tree* collection of Spymania-owned sounds) for Tom Jenkinson under his 'Squarepusher' aegis — issued domestically only one week after Warp's release in the UK. Totally eschewing the concept of tempore linear composition, Jenks brings us an assortment of not-completely-un-Miles-like space-jazz sound-scapes (with TJ playing the DeJohnette, Zawinul, Holland, And Macero roles without flinching, or developing carpal-tunnel syndrome) via multi-track recording technology and scattered computer post-processing. No breaks. No drum programming. Unreal. An amazing turn of events proving Tom to be a fairly proficient swordsman in a variety of post-prog-jazz roles. Likely to turn rave kids onto *Sextant*-era Herbie or some such wonder. Mental." —Hrvatski.

**SQUAREPUSHER: *Budakhan Mindphone CD* (INTD 90312). \$11.00**

"Seven tracks, 30 minutes of music. All brand spankin' new tracks. Simultaneous with UK release. Track list: iambic 5 poetry/fly street/the tide/splash/two bass hit (dub)/varkatope/gong acid." Word on the street: "New Squarepusher is kind of confusing. It's bad, but in a really good sort of way. Dig?"

**SQUAREPUSHER: *Selection Sixteen CD* (INTD 90996). \$14.00**

"Mr. Jenkinson returns with another storming mini album, *Selection Sixteen*. This release sees Tom returning to a more upbeat mood, mixing his amazing bass slapping antics with trademark Squarepusher acid lunacy. The release also includes four unlisted bonus tracks (same tracks found on the 10" included in the Warp vinyl edition)."

**SQUAREPUSHER: *Presents Maximum Priest CD* (INTD 90997). \$11.00**

"Four new tracks and 3 remixes (by Wagonchrist, Autechre and Matt Yee King)."

**PLAID: *Rest Proof Clockwork CD* (INTD 90998). \$14.00**

"15 new tracks of rhythmic beats and impassioned ambience from Ed Handley and Andy Turner (former members of electronic innovators Black Dog)." The group's 2nd full length for Warp (licensed to Nothing in the US), a follow up to 1997's *Not For Threes*.

**AUTECHRE: *EP7 CD* (INTD 90999). \$12.50**

"11 brand new tracks (over 60 minutes) of controlled chaos from electronic experimentalists Sean Booth and Rob Brown."

**AUTECHRE: *Peel Session CD* (INTD 95039). \$9.00**

As with most red-blooded facsimiles of human life, it's hard to fathom Autechre music being released on Trent Reznor's Nothing label. Even Cleopatra could conceivably be better. And it's not like it's even a penny cheaper than the Warp version. But I suppose the possibility exists that Trent himself laced up one of his leather boots while stepping on your copy of this release, so line up and take your chances. It will never taste the same again. This Peel Session features 3 previously unreleased tracks — 25 minutes of music. Originally recorded on 10/13/95 on John Peel's UK Radio 1 show. Track list: "milk dx"/"inhake"/"drane".

**PLAID: *Peel Session CD* (INTD 97053). \$9.00**

"Recorded in January 1998 for John Peel's UK Radio 1 show. Featuring stunning remixes of 'Scoobs' (from *Mbuki Mvuki*), 'Eph' (from *Not For Threes*) and 'Bo Bootch' (from the UK release of *Not For Threes*), as well as one brand new track."

#### NOVAMUTE (UK):

**VA: *2CD's & MP3's 2CD* (MUTE 3074 CD). \$19.00**

"A 2 CD collection featuring 16 tracks plus 28 MP3 files, many previously unavailable on CD, most previously unavailable domestically. Control of music and technology is passing from the hands of the few to the de-centralized many. The architects of this revolution are now found at home and not at the office. 2CD's & MP3's features many influential Novamute artists and tracks previously available only as 12" import releases: Speedy J, Debasser, Tim Wright, Needledust!, Nitzer Ebb, Umek, Earnest Honest, and more. Also included on the compilation is exclusive material: Luke Slater's 'Nothing At All' Console remix, Si Begg's (S.I.Futures) 'Eurostar' remix, plus Thomas Brinkmann's astounding Echoboy remix, which received only limited availability. In addition, you'll find Plastikman's 'Afrika' rarity, Akufen's incredible remix of Cabaret Voltaire's 'Nag Nag Nag', and new Novamute signing, Berlin's own T. Raumschmiere."

**SPEEDY J: *Tannga 12"* (MUTE 3075 EP). \$6.50**

"Sweatboxer is a club experience conceived by Novamute's Jochem Paap, aka Speedy J."

**BEGG, Si: *Moveup 12"* (MUTE 3076 EP). \$6.50**

"The first single from Si Begg's forthcoming album for Novamute, *Director's Cut*. Featuring the combined vocal talents of UK rap pioneers Toastie Taylor, Juice Aleem and Blackitude, 'Moveup' is a hybrid track that blends dancehall, hip-hop and UK garage with Si Begg's trademark maverick deft touch."

**BEGG, Si: *Director's Cut CD* (MUTE 3077 CD). \$15.50**

"*Director's Cut*, Si Begg's latest album, is an all inclusive, ever shifting long player, showcas-

ing Begg's production skills and ability to plunder a wide scope of styles without resorting to pastiche. For too long dance music has remained staunchly ghettoized into hard-line scenes, yet with *Director's Cut* Begg's first solo album under his own name, he sets out to smash the prevailing trends and set a new world order."

**BEGG, SI: *Director's Cut* 2LP (MUTE 3077 LP). \$18.00**

Double LP version.

**RAUMSCHMIERE, T.: *Radio Blackout* CD (MUTE 3079 CD). \$16.00**

"Novamute is proud to announce the signing of Berlin's finest, T. Raumschmiere, aka Marco Haas. Haas has produced music since 1997, mainly for his own label Shitkatapult and for imprints such as Kompakt and Hefty Records. His brand of 'minimalism' is to achieve the 'maximum' with as few means as possible... with a decidedly punk ethos: why go for sterile minimalism when you can rock out?"

**RAUMSCHMIERE, T.: *Radio Blackout* 2LP (MUTE 3079 LP). \$18.00**

Double LP version. Initial copies come w/ a bonus CD featuring 4 videos...

**PLASTIKMAN: *Disconnect* CD (MUTE 3080 CD). \$6.50**

"A taster of the forthcoming album, *Closer*, the three tracks here introduce the dark and deeply introspective mood of the long player — a clear and logical progression from 1998's *Consumed*, yet twitchier and more abstracted than ever before. 'Disconnect' is probably the most accessible moment from the album, but it's still no walk in the park. A deep analogue bassline stalks a lone, haunted 303 through the track, over some typically minimal beats. Most notably, it features a vocal from Plastikman himself. The single also features the ten minute sprawl of 'Headcase', a schizophrenic masterpiece with highlights Plastikman's place amongst the last few years' wave of 'glitch' artists. Finally, 'Digital/Divide' is included — a track exclusive to the single and not featured on the album. It's another long one, again weighing in at over ten minutes, and once again it's a disfunctional, indecisive sounding piece of music."

**WRIGHT, TIM: *The Ride* CD (NOMU 114CD). \$9.00**

"Last year Tim Wright released an album under his Tube Jerk guise for Scotland's Sativae recordings and produced a host of remixes (including Radioactive Man while continuing his involvement with the New Flesh Hip-Hop project on Ninjatune and his band, Sand). 'The Ride' is a perfect first single from the album. It's catchy as hell — like Basement Jaxx being molested by The Bug, and it's a good example of Wright's brutally effective genre mashing. Ragga vocals are provided by Toastie Tailor, member of the New Flesh crew. Tim's remix puts the focus on the instrumental elements of the track, masking the vocals behind a haze of distortion and giving the track more drive for maximum club appeal." Luciano's Rmix, Pt. 2 Remix.

**WRIGHT, TIM: *The Ride 12"* (NOMU 114EP). \$9.00**

Vinyl EP version.

**NITZER EBB: *Murderous / Control I'm Here 12"* (NOMU 127). \$9.00**

"Nitzer Ebb are one of those acts whose influence just grows and grows. Having formed in the early 80s, this Colchester-based foursome (occasionally a trio) were one of the most lauded exponents of the Industrial / Hardbeat style, fusing pummeling electronic rhythms with equally fierce lyrical content and delivery. The Industrial sound is enjoying a renaissance at the moment — at a time when older strains of electronic music are being hunted down to satisfy the cravings of a new generation of retro savvy clubbers. But even before the current 80s revival, within Techno in particular, many of the key players on the scene have name-checked EBM acts as key catalysts in their own musical development. For this 'Murderous' remix, Belfast's Phil Kieran retains the tough industrial drive of the original, and it's spiky keyboards, and makes brilliant use of the vocal — dropping it sparingly throughout. LFO man Mark Bell offers a more radical reworking of 'Control I'm Here', darkening it up to the max with some heavy synths. Despite this imposing feel, the tempo is firmly on the upbeat tip, in a haze of sparkling hi hats and 808 toms."

**LITERON/SPEEDY J: *Collabs 200 12"* (NOMU 132 EP). \$9.00**

"*Collabs 200* is the second in a series of three releases which sees Speedy J working together with other producers. This release unites Speedy with Holland's Literon over two tracks of intense dancefloor techno. The A-side track has a minimal, almost glitchy groove, and is noticeably less linear than Speedy's solo work. His involvement becomes apparent, though, in the drum programming, particularly the overdriven snare hit. The attention to detail in the actual sounds used is typically meticulous, and when the bass drops, it really drops. Tension builds with some fierce reverb (another Speedy trademark), working to a claustrophobic climax of heavy white noise."

**SLATER, LUKE: *Traktion Action 12"* (NOMU 133 EP). \$9.00**

"This will be the first in a series of stand-alone 12"s for Novamute whilst Luke works on a further, as yet unnamed, album project for parent label Mute. There are three tracks on the 12". Opening with the electrically charged rush of 'Traktion Action', the single has a sound somewhere between full-on techno, Glitter-rock and the Human League. Furiously paced and built around an elastic melody, 'Traktion Action' builds into a frenetic finale — all screaming synths and fingers in belt buckle boogie. Second track Intensity has a brooding sophistication and unashamedly poppy melody — like Grace Jones hamming it up at Tresor while final cut EDBD sounds not unlike a finely tuned Dyson-hoover — all echoey, rising melodies and metronomic beats."

**MISS KITTIN: *Professional Distortion* CD (NOMU 135CD). \$9.00**

"'Professional Distortion' is Kittin's debut solo: a rock meets blip-hop opus and wry commentary on her experiences in the nightlife world. Over a rugged bassline and electronic bleeps she wryly mocks her own superstar DJ status. The single comes backed with two remixes. First up is the bass heavy rattling reworking by Miami based Otto Von Schirach, who has amongst other things previously recorded for the highly regarded Schematic crew. Then there's the taught and muscular 'Magnetic Cereal Pamper' remix from BPitch Control's Modeselektor (aka Gernot Bronsert and Sebastian Szary) who originally hail from East Germany but now, like Kittin, have found their base in the new Berlin."

**MISS KITTIN: *Professional Distortion 12"* (NOMU 135EP). \$9.00**

Vinyl EP version.

**RAUMSCHMIERE, T.: *A Million Brothers* CD (MUTE 3084CD). \$5.00**

"'A Millions Brothers' is the new single from T.Raumschmiere's debut album for Mute, *Radio Blackout*. 'A Million Brothers' will be released on both CD EP and 12", and features remixes by Pole, Techno Animal, LFO (of the album track 'Querstromzerpaner'), and Subspecies."

**RAUMSCHMIERE, T.: *A Million Brothers 12"* (MUTE 3084EP). \$6.50**

Vinyl EP version.

#### NOVEMBER MUSIC (UK):

**DRESCH QUARTET: *Riding The Wind* CD (NVR 2003). \$16.00**

November is a new UK-based label; packaging is exquisite, mini-hard cover book-like jackets, comparable to the Winter & Winter label. Mihaly Dresch (tenor & soprano saxophones,

Hungarian flute, bells); Ferenc Kovacs (violin); Matyasc Szandai (bass); Jstvan Balo (drums); +guest Galazs Under (cymbalom). "Master of jazz and native Hungarian folk traditions, Dresch is a powerful saxophonist and his quartet play a full-blooded fusion of both musics on their November debut. The leader's compositions conjure up vivid images of the dramatic terrain and vibrant cultures of his homeland."

**DEL-ALFOLDI SAXOPHONE ENSEMBLE: *Kalamona* CD (NVR 2004). \$16.00**

Bela Pocok Burany (reeds); Balas Szokolay Dongo (reeds, overtone singing); Bela-Szarvas Agoston (reeds, voice, overtone singing); Robert Benko (bass); Tamas Sandor Geroly (drums, voice). "This young Hungarian group play an exhilarating cross of free jazz and folk dance, drawing on the diverse traditions of their native country. Utilizing overtone singing, their music takes on a trance-like quality broken only by the spectacular pyrotechnics of the horns."

**AZOTIA: *Makahia* CD (NVR 2009). \$16.00**

Zoltan Lantos (5-string violin, 5+16 sympathetic string), Achim Tang (bass), Patrice Heral (dr, perc, table, live electronics). "Melodic and highly rhythmic improvisations utilising Indian modes and featuring the new virtuoso of the violin, Zoltan Lantos. The trio plays their exotic compositions with furious energy and great imagination."

**KIEDAISCH/SVOBODA/HAHN: *Water Mirror* CD (NVR 2010). \$16.00**

Michael Kiedaich (marimba, vibes, perc.), Michael Svoboda (trombone, tuba, alphon, dideridoo), Edward Hahn (reeds, flute). "Highly atmospheric and unique group exploring the relationship between sound and water. Playful and somehow reminiscent of Raymond Scott's music for small jazz ensemble."

**HAARLA & PEPA PAIVINEN, IRO: *Yarra Yarra* CD (NVR 2017). \$16.00**

"*Yarra Yarra* is by a jazz duo from Finland formed by the late Edward Vesala's wife Iro Haarla and the lead saxophonist of Sound & Fury— Pepa Paivinen. The album was recorded during the darkest and coldest day in Finland. A very melancholy and beautiful ballad album, rooted deeply in Finnish folk forms and jazz abstraction. This is also the first recording which includes many of Vesala's tunes since he died in 1999. A true dedication to him." Iro Haarla (piano, harp, Jeng), Pepa Paivinen (soprano/tenor/baritone saxophones, alto flute).

**BJØRNSTAD, KETIL: *Before The Light* CD (NVR 2019). \$16.00**

Ketil Bjørnstad (piano and synthesizers), Eivind Aarset (guitars), Nora Taksdal (viola), Kjetil Bjerkestrand (synthesizers, samplers and percussion). "*Before the Light* is an imaginary soundtrack that was originally composed for a story set in Taiwan. In this story, the city of Taipei provides the backdrop for a chance meeting between a taxi driver in search of a mysterious lover and a lonely writer in search of her own identity. Composer Ketil Bjørnstad has visited Taiwan a number of times and is very attracted to this country, its people and atmosphere. Because the movie *Before the Light* was never realized and Bjørnstad had only a story outline and some preparatory photos of the scenes and locations for the film to work with, he composed the soundtrack based on his own memories of Taiwan and his own interpretation of the story? The outcome is both beautiful and haunting, his compositions exploring a broad musical vocabulary ranging from the delicately sensual to the explosively rhythmic."

#### NOW AGAIN:

**VA: *South Dallas Pop Festival - Live 1970* CD (NA 5007 CD). \$14.00**

Reissued on a division of Stones Throw. "Dallas, Texas, produced some of the finest acts from funk music's golden age. Deep funk legends like Timothy McNeally, Ticked Pink and Soul Patrol all called Dallas home. Until recently, most of their music could only be found on super expensive original 45s or on dodgy bootlegs. Now, with compilations like *The Funky 16 Corners* and the new *Texas Funk*, these artists are seeing proper re-release for the first time. Over 70 minutes of professionally recorded, full restored, funky soul music played by some of the best bands in the deep funk business, live in 1970."

**L.A. CARNIVAL: *Pose A Question* CD (NA 5009 CD). \$14.00**

"A full length, unreleased album — recorded and shelved over thirty years ago. To be released on Stones Throw's reissue subsidiary, Now-Again, L.A. Carnival's *Pose A Question* LP runs the gamut from superb, psychedelic soul to backbeat-grounded, heavy funk (by way of syncopation and horn arrangements that hint at Fela Kuti influenced Afro-Beat and a politically charged nature that heralds Sly and The Family Stone's groundbreaking early 70s albums). Perhaps the most fully realized unreleased funk album released to date, the *Pose A Question* anthology has been lovingly restored and mastered, packaged with a 20-page full color booklet, chock full of liner notes, period pictures of the band, and full annotation."

**EBONY RHYTHM BAND: *Soul Heart Transplant: Lamp Sessions* CD (NA 5011CD). \$14.00**

"The final — and most exciting — installment in Now Again Records' LAMP reissue series — a tawil through the funk catalog of Indianapolis's most prolific soul and funk label of the 60s and 70s. The music has been remastered from the analog master tapes and the band's history has been annotated and culled into extensive liner notes. 'Soul Heart Transplant', the title cut of the anthology, is fitting. The Band couldn't help but transplant their Meters-inspired, psychedelic grooves onto not only their original compositions but also onto any funky tunes from the day. As such, groups like The Doors, Blood Sweat and Tears and Cream all receive a heavy funk workout via the Ebony Rhythm Band. This CD runs the gamut from superb, psychedelic funk to backbeat-grounded, heavy funk."

#### NRK (UK):

**KRIVIT, DANNY: *Expansions (Nite:Life 011)* 2CD (NRKMX 011). \$19.00**

"Sometimes the only way to look forward is to look back, and for the eleventh chapter of our nite:life series, New York legend, Danny Krivit, presents us with a double mix CD that spans three decades, countless continents and many differing styles. Expansions is an awesome ride through moods, rhythms, instrumentations, chords, vocals, memories, and much more. This expansive CD mix opens up with the lush orchestration of 'Mas Fuerte Que El Sol' and soon takes us on a jaunt through house music's past with 808 State's classic 'Pacific State'. The very heart of New York is represented by players such as Dennis Ferrer, Kerri Chandler and Blaze whilst European 'click house' gets a look in with Germany's Needs and France's Klubfilter. The sounds of now are represented by Ernest Saint Laurent's spooky 'Clumsey Lobster' and Octave One's jacking 'Blackwater'. A joy of a mix compilation, Expansions breathes some fresh life into the dance music scene." Additional artists include: Fantastic Plastic Machine, Gerardo Frisina, Happy Heads, Outlaw Soundworks, DJ Food, Lost Tribes of Ibadan 3, Noiseshaper, Brooklyn Heights, Block 16 feat. Jhelisa, Pal Joey, Funk Against Jazz, Nigel Hayes, Celebrate, Peckham Royalty, Frankie Valentine, Zion Lockwood, Mr. Hermano.

**KRIVIT, DANNY: *Expansions (Nite:Life 011)* 4LP (NRKMX 011 LP). \$30.00**

4 LP version.

**ROLANDO: *Nite:Life 016* CD (NRKMX 016 CD). \$16.00**

"The Nite:life mix series takes the long route to the City of Detroit, a city that has innovated and release so much great music over the years. *Nite:Life 016* has been entrusted to the hands of Rolando, a DJ and producer who has made his mark over the last few years with some groundbreaking records and awesome DJ sets. With his Los Hermanos label still in its infancy yet with the stunning *Quetzal*, *Birth Of 3000* and *Tres* already under its belt, his genre bending near-classic 'Knights Of The Jaguar' track (as The Aztec Mystic) for the venerable Underground Resistance (UR) label and a relentless DJ schedule, Rolando delivers a fine mix reflective of his influences of electro, deep house and all areas in between. *Nite:Life 016* is the perfect showcase for Rolando's DJ style. A mixture of revered house classics (Terrence Parker), homegrown Detroit talent (Gerald Mitchell, Mr De' and Ray Merriweathers Jr.), bumping deep house (Gene Farris, Frederic Galliano, Steve Bug), the innovators (Model 500, Jeff Mills, Joey Beltram) and gnarly electro (Hell & Jonzon, Technasia), this compilation flows from futuristic beats and melodies to the underground sounds of old school house."

**ROLANDO: Nite:Life 016 2LP (NRKMX 016 LP). \$18.00**

Double LP version 8 tracks, unmixed.

#### NUF SED:

**CLOITER: Fur Purse 10" (NSF NSQA1). \$8.00**

4-track 10" EP from this Caroliner-connected SF-based group from around 1993 or so. Last copies...

#### NUMERO GROUP:

**VA: Eccentric Soul: The Capsoul Label CD (NUMERO 001CD). \$16.00**

"Short for 'Capital City Soul,' the Columbus Ohio Capsoul label's history spans only five short years throughout the 1970's. Founded by Bill Moss, a local singer and DJ at WVKO in Columbus, Capsoul released just a dozen 45's and one highly sought after LP resulting in a few regional hits. Numero 001 is a compilation of nineteen tracks spanning the label's all but forgotten history. The album features Johnson, Hawkins, Tatum & Durr, The Kool Blues, Ronnie Taylor, the Four Mints, Bill Moss, Elijah and the Ebonites and Marion Black. The soul is there by the bucketful — sweet '70s gems by such little-known artists as Marion Black, Bill Moss, and the staggering Johnson, Hawkins, Tatum & Durr — but there's nothing particularly esoteric or unusual about the music. To the contrary, it goes down as smoothly as that of Marvin Gaye, the JB's, the Four Tops, and other R&B legends."

**ANTENA: Camino Del Sol CD (NUMERO 002CD). \$16.00**

"The best French-Belgian electro-samba record you've never heard. Antena's *Camino Del Sol* was first released in September 1982 as 5-song, 18-minute mini-LP on the elusive Brussels label, Les Disques Du Crepuscule. Numero 002 contains re-mastered versions of the original *Camino Del Sol* tracks compiled along with the band's first EP, period B-sides, compilation tracks and two unreleased cuts. 'With any justice, it will bring new light to a lost gem, as similar reissues did for Os Mutantes, whose adolescent dementia influences this record's tropicalia songs ('The Boy from Ipanema', 'Sissex'), and Shuggie Otis, whose piquantly primitive drum machines propel each track. So much hidden influence lies in these songs. The wonderful opening punch of 'To Climb the Cliff' and the title track predate *Stereolab's Gainsbourg-gone-Kraftwerk* by over a decade, and *Air's* cool, *Parisian sex* by nearly two." — Pitchfork.

#### NUMMER-SCHALLPLATTEN (GERMANY):

**RUSNAK, DENIS: Two Tales of Canada 12" (NUMMER 007EP). \$9.00**

"At this time Nummer-Schallplatten presents one of the most interesting electronic-music-artists around. He played guitar for several bands and styles, his recordings start as early as 1995 (Hartouse, remember?), he joined the ultra-high-class portfolio of Warp-records in 2003 and: Mr. Rusnak rocks, yes yes yes. He's seen all parts and views of music producing as a composer, bandmember and solo-artist, and now he offers nummer sieben: a monster — a true rock'n'roll recording, distorted and rough and dirty and very very yeah — plus: a more relaxed track with refreshing tunes as a backpack."

**2 DOLLAR EGG: Naxos 12" (NUMMER 008EP). \$9.00**

"2 Dollar Egg deliver a superb follow-up to their massive success with nummer fünf. After releases for Klang and Sender the good guys return to nummer with 100% serious electronic minimalism. In their very own way-till-it's-perfect way they offer two funky and rocking tracks: sound-design at it's very best. If you like nummer fünf, you'll love nummer acht."

#### O.O. DISCS:

**BAILEY/GREGG BENDIAN, DEREK: Banter CD (OO 20). \$13.00**

Lovely guitar/percussion duets. Bendian, best known for his Cecil Taylor affiliation, plays dumbeg, bongos, log drum, vibraphone, bowed cymbals, chains, glockenspiel etc.

**CELLI, JOSEPH: Video Ears Music Eyes CD (OO 22). \$13.00**

Five pieces for various performers, composed by Celli. Each piece generates a heavy layering effect, as each musician improvises along with video images of themselves, multi-channel swirls of sound. Includes works for Jin Hi Kim (komungo), Brain Johnson (xylophone), 7 Peruvian Musicians and a Mountain of Televisions, Ulrich Krieger (saxophones) and Malcolm Goldstein (violin). The results are a dense mindwrap of *In C*-like cross-circulating sound; the best Celli recording I've heard and frankly, one of the ultimate "new music" releases of the current millennium. Liner notes by Tony Conrad.

**KIM, JIN HI: Living Tones CD (OO 24). \$13.00**

Another amazing set from this Korean Komungo player (Korea's earliest known instrument, dating back to the 4th century, a zither with six silk strings and bowed for heavy resonant effect). Here she plays in duet with the Sirius String Quartet; also appearing are Robert Dick (flute), Thomas Bucker (baritone), Joseph Celli (oboe, English Horn) and more.

**KRIEGER, ULRICH: Walls of Sound CD (OO 32). \$13.00**

"Music by John Cage, James Tenney, Joseph Celli and Phill Niblock, performed by saxophonist/composer Ulrich Krieger. The disc features 64:00 minutes of very thick textural music with dense, multi-layered over-lays of sound. Krieger feels that, '... this is a kind of music that is truly American. It started with composers like LaMonte Young with a profound devotion to sound, putting texture and sound as the primary compositional interest in contrast to the traditional European concern for basic compositional parameters of rhythm, melody, harmony, structure....' Cage's 'Four5' is recorded here so that there are 20 layers of saxophone resulting in a work that is 'humming and throbbing as a result of the minute pitch differences.' James Tenney's 'Saxony' and Joseph Celli's 'Video Sax' use the complete sax family and Niblock's 'Didjiridoos And Don'ts' has the didjeridoo with tape."

**PETERS, STEVE: Emanations CD (OO 34). \$13.00**

Subtitled "A Sonic Environment Existing on the Threshold of Silence," this might be perceived as America's answer to Bernhard Gunter, a great new chapter in the evolution of ultra-minimalism. "Emanations" was originally conceived as a sound installation to accompa-

ny Claire Giovanniello's white paintings wrapped in gauze, and elegant sculptural works consisting of nails and thin aluminum rods driven into the gallery walls in precise geometric patterns. Just as Claire's work plays with the notion of where the wall ends and the art begins, I wanted to construct an ethereal sonic presence existing on the boundary between sound and air: not really 'music', but a kind of vapor. Something very pure yet almost absent. The resonant frequencies were articulated via feedback made with a stereo microphone, a graphic equalizer, and a small PA system." —Peters.

**KIM, JIN HI: Komungo CD (OO 70). \$13.00**

"The disc features Ms. Kim's improvisations and compositions on this traditional 4th century instrument in addition to the electric komungo with several guest artists. Many scholars believe that the name of the instrument, komungo, refers to the color and translates to 'black crane zither' with certain scholars believing that it is an ancient term for gods or spirits thus translating to 'zither of the spirits.' On this recording Jin Hi Kim performs six works on the traditional Korean acoustic komungo as well four works with the electric komungo she developed. This instrument, built by instrument maker Joseph Yannzeillo, is capable of being played in a traditional acoustic manner in addition to having direct electric interface with various processing devices and computers. On several tracks there are special guest artists including Shonosuke Okura (Japanese otsuzumi drum from the Noh Theatre), Kongar-ol Ondar (Tuvanese throat singer) and Kang Kwon Soon (Korean gagok singer)."

#### OBSESSIVE (UK):

**VA: The Soul of Science CD (EVS 04 CD). \$18.00**

"Compiled by Kirk Degiorgio and Ian O'Brien. Majestic compilation that sees Degiorgio and O'Brien dig very deep into the archives for a blistering combination of past, present and future electronic jazz, funk and disco tracks with a concept of gathering together material that brings electronic equipment alive and gives it soul. Featured on this album is an unreleased gem from Herbie Hancock. It's a track from the golden era of 1973 called 'The Spook Who Sat By The Door'. This sits nicely alongside unreleased and new material from both Kirk and Ian respectively. Also featured are rare grooves from Dunn Pearson Jr. and much in-demand tracks from David Axelrod, Tamba Trio, Lonnie Liston Smith, Seiji, Be Bop Dawg, The Players Association, George Duke, etc. *The Soul of Science* is a truly collectable introduction into the roots of electronic music."

**VA: Mixmaster Morris Presents Abstract Funk Theory CD (EVS 06 CD). \$15.00**

"This time out, it's chill-out king Mixmaster Morris (Irresistible Force/Ninja Tune/The Big Chill) with his take on this popular series of leftfield beats. This latest installment features the awesome spoken word of Ursula Rucker with King Britt, topped with a nu-jazz remix from Jazzanova, to the electronic vocodered vocal of Fila Brazillia's "The Speewah", to the raw, broken beats of Domu's "Dressed To Kill". Abstract funk: it sounds like this. Also featured are Fink, Extended Spirit, Ptaah, Papo Vasquez, Waiwan, Chateau Flight, Dego, Ko-Wreck Technique (Plaid remix) and Offworld Ensemble."

**VA: Block Rockin' Breaks 2LP (EVS 07 LP). \$18.00**

Double LP version.

**VA: Circulation Presents Abstract Funk Theory CD (EVS 11 CD). \$15.00**

"As the new year dawns, a sublime new instalment of the critically acclaimed and highly successful *Abstract Funk Theory* series rises over the horizon and this time it's the turn of Circulation who steer the mix with electro fuelled beats and corking tech-house groovers. Featuring tracks from the legendary Carl Craig with 'Televised Green Smoke', an exclusive and specially commissioned Circulation track, vocal electro excursions by Random Factor and the deliciously: funky grooves of At Jazz. The vibe of the abstract funk lives on..." Artists include The Timewriter, Carl Craig, Ron Honey Experience, Subtech, At Jazz, Circulation, Motorfunk, P.I.M.P., Two Full Minds, Random Factor, Voice Stealer, Jori Hulkkonen (vinyl only), Aubrey (vinyl only).

**VA: Vol3 Colin Dale Excursions 3LP (EVS 14 LP). \$18.00**

**VA: Freddy Fresh Presents Abstract Funk Theory CD (EVS 17 CD). \$15.00**

"This time it's the turn of Freddy Fresh, the big beat, hip hop and technomeister who has produced and mixed acts such as Grandmaster Flash, Schooly D, Fatboy Slim and Boogie Down Productions, who concocts a wonderfully twisted journey through the world of beats, breaks, electro, deep house and techno (phew). The album contains a couple of exclusives from Freddy Fresh alongside tracks from Cat Stevens from his experimental electronics phase to Jean Michel Jarre, from Man Parrish to Dan Curtin. *Abstract Funk Theory* delivers an overview of all things electronic, abstract and funky. Imitators beware: this is the real deal."

**CRAIG, CARL: Abstract Funk Theory CD (EVS 20 CD). \$16.00**

"Edition 6 of this constantly evolving series of leftfield grooves sees the God of the Detroit sound and owner of the globally acclaimed Planet E label, Carl Craig at the helm of the latest installment. The album is a testament to Carl's roots and inspirations with the input of the album revolving heavily around the sounds of yesteryear of Detroit and featuring some of the true originators of the universally acclaimed techno sound. Features classics from B-52's (the awesome "Mesopotamia") through to Juan Atkins, Derrick May, Kevin Saunderson and Carl himself. Also includes gems from George Clinton, Shari Vari (the legendary early 80s Detroit techno theoretical debut) and Reese & Santonio. Carl Craig has established himself as one of the most important people in music and has released albums under various guises on Sound Of Ministry as Paperclip People, R&S as 69 and Mo Wax as Innerzone Orchestra." Track listing: George Clinton: "Atomic Dog", B-52's: "Mesopotamia", A Number of Names: "Shari Vari", "Cybotron: "Alleys of Your Mind", Channel One (Atkins & D. Craig): "Technicolor", Reese & Santonio: "Forcefield", Model 500: "Night Drive", X-Ray: "Let's Go", B.F.C.: "Galaxy", Rhythm Is Rhythm: "The Dance".

**CRAIG, CARL: Abstract Funk Theory 2LP (EVS 20 LP). \$18.00**

Double vinyl version.

**O'BRIEN/KIRK DE GIORGIO, IAN: Soul Of Science 2 CD (EVS 21 CD). \$16.00**

"Obsessive unleash the second volume in their *Soul Of Science* series and we find ourselves back once again for a cocktail of good times jazzy vibes and funky hypnotic grooves again lovingly compiled by arthouse techno meisters Kirk De Giorgio and Ian O'Brien. Volume One was described as 'the best Sunday morning radio you never heard' by Muzik magazine and 'a fine collection of Afro-powered jazz funk joints' by 7 magazine. Volume 2 promises to deliver much of the same quality. Featuring artists as diverse as Latin legends Azymuth through to Ian O'Brien's soul-meets-techno tinged reworking of Laws Of Motion's 'Naïma', two words sum up this album: truly inspirational. This album is a sure-fire way in joining the dots of early jazz and electronic music." Artists include: Azymuth, Bennie Maupin, Cesar Mariano, North Station, Harold McKinney, John Murtaugh, Silver Apples, Buari, Joe Farrell, Offworld, Hipnotic, Kaïdi Taïtham, Orange Water, Uschi Classen & Eska, Solid State Collective.

**O'BRIEN/KIRK DE GIORGIO, IAN: Soul Of Science 2 3LP (EVS 21 LP). \$25.00**



Triple LP version.

**FAZE ACTION: Presents Abstract Funk Theory 2LP (EVS 24 LP). \$18.00**

Double vinyl version.

**EDWARDS, GREG: Presents Waxin' Lyrical Part One CD (EVS 25 CD). \$15.00**

"Compiled by Jazz/soul legend Greg Edwards, Obsessive unleash the first in a new series exploring the roots of rap culture. For the first time, a series that will examine the lyrical aspect of the music (ie: the spoken word) rather than the actual 'breaks' themselves. Rap music owes its actual being to early pioneers of the spoken word/jazz poets of yesteryear. Now we could dig deeper, back to the 50s, but the tracks from that era would not be of as much relevance, so we are gonna take you back to the late 60s. Gil Scott-Heron, with his politically fused lyrics, regarding the struggle of the black man. Isaac Hayes talking of lost love. Roy Ayres with his almost jive talking poetry (Like no other can). Fatback Band pessimistically observing the future. This particular episode of this series will take you on a journey from 1968 to 1980." Artists include: Fatback Band, Roy Ayres, Gary Byrd, Isaac Hayes, Sugarhill Gang, Kevin Keys & Sylvia Robinson, Charles Wright & The Watts 103rd Street Rhythm Band, Gil Scott Heron, Melle Melle & Duke Bootee, Grandmaster Flash.

**EDWARDS, GREG: Presents Waxin' Lyrical 2LP (EVS 25 LP). \$18.00**

Double LP version.

**VA: Obsessive Sessions - Winter Warmer CD (EVS 26 CD). \$15.00**

"The first 'Obsessive Sessions' collection was released to celebrate the label's first birthday. After much demand the label delivers the second in the series Obsessive Sessions — Winter Warmer. Because of label's musical diversity, the series takes elements from a broad spectrum of musical genres, incorporating a broad taste of the Obsessive Sound. The second issue of the series comes with a more House feel than the previous release but still oozes quality. Pushing boundaries but still keeping the tempo upbeat, the album takes you on a journey that includes producers Jay Salino, Derrick Carter, Waiman, Juilen Jabre, Rithma, Streetlife Originals, Pepe Braddock, Onorio and many more."

**VA: Obsessive Sessions - Winter Warmer 2LP (EVS 26 LP). \$18.00**

Double LP version.

**VA: Powercuts CD (EVS 27 CD). \$15.00**

"Bronx Dogs man Richard Sen pays homage to a misspent youth with 12 cuts of raw electro power. From Juan Atkins and Rik Davis proto-techno as Cybotron to Ice T's hip hop infusion and Newttramet's playful nursery rhyming 'London Bridge is Falling Down', Sen picks out some of the finest moments that defined electro and took it into the charts and hearts of the world's dancefloors. Sen's love of electro went hand in hand with the more illicit tagging and graffiti artist painting of trains in London in the mid 1980's. He has subsequently used this talent in the music industry and has created cover artwork for Sabres Of Paradise (Theme and Smokebelch), Heavenly and Wall Of Sound alongside backdrops for several clubs." Artists include: Newcleus, Pieces Of A Dream, Ice T And The Time, Newttramet, Tilt, Sparque, Zero Hour, Information Society, New Order, Paul Hardcastle, The Knights Of The Turntable, Cybotron, Riichi Sakamoto.

**EDWARDS, GREG: Soul Spectrum: Radio Sessions CD (EVS 28 CD). \$15.00**

"Soul Spectrum follows the Greg Edwards compiled Waxin' Lyrical album which featured the likes of Gil Scott-Heron, Curtis Mayfield, Roy Ayers and the Fatback band. Waxin' Lyrical received critical acclaim (another Obsessive release to do so) so we thought we'd get Greg back to showcase old skool classics from back in the day when Greg was rocking the airwaves with his superb Soul Spectrum radio shows. These were the sort of shows that made the radio worth listening to. Greg was then, as he is now, a pioneer of soul and jazz music in the UK and the only place to get your fix was by tuning into Capital Radio where Greg, who created, produced and presented the show, was defined as 'the man who restyled Saturday's'." Artists include: Fat Larry's Band, Sweet Thunder, Sylvester, G.Q, Raydio, Linda Clifford, Maze, Archie Bell & The Drells, Billy Griffin, Cheryl Lynn, Little Beaver, James Brown, The Stylistics, S.O.S Band, Jeffree, Ben E. King, Lenny White.

**FELIX DA HOUSECAT: Excursions CD (EVS 29 CD). \$17.00**

"Felix Da Housecat returns with a mix album for Obsessive, continuing their Excursions series in fine style. Felix's critically acclaimed and award winning album Kittenz and Thee Glitz has gone down as one of last year's best albums. Putting Felix up with the big leagues, Kittenz and Thee Glitz is now taking America by storm, picking up rave reviews in Rolling Stone (two months running!) and even the New York Times. Touring behind the album and playing gigs all round the world, now it's time for Felix Da Housecat to give us a slice of his dancefloor expertise with this superb mix for Obsessive. Excursions is a proper representation of Felix's dancefloor dynamite. From the electro pop leanings of Ladytron to the relentless pummel of Jeff Mills and Bolz Bolz, and a bevy of slamming remixes from Felix himself, it's a 74 minute joyride to every corner of the dancefloor. Felix has delivered the ingredient missing in most DJ mixes today. He has remembered to inject the proceedings with a healthy dollop of FUN!" Artists include: Ladytron, We In Music, Daniel Diamond, Tok Tok Vs Sofy O, Northern Line, Dot Allison, Bolz Bolz, Kiki, User 010, Tim Taylor Vs Thor 54, Jeff Mills, Miss Kittin & The Hacker, Aphrohead, Zoot Woman, Archigram. [possibly the last copies of this version, as it has been rumored to be deleted due to licensing issues]

**VA: The Soul of Science 3 CD (EVS 33 CD). \$16.00**

"Art-House Techno-meister's Kirk Degiorgio & Ian O'Brien are back once again to deliver their now famous cocktail of funky jazz and hypnotic grooves. Featuring artists as diverse as Latin legends Jan Hammer to Floppy Sounds, the album brilliantly joins the dots between early jazz and electronic music." Artists: Jessica Williams, Offworld, Roomtone, Domu, Frankie Valentine, Hugo Montenegro, Catalyst, Graham Central Station, Ian O'Brien, Floppy Sounds, Jan Hammer, Azymuth.

**VA: The Soul of Science 3 2LP (EVS 33 LP). \$21.00**

Double LP version.

**VA: Latin Quarter CD (EVS 34 CD). \$16.00**

"Latin influences have been around in house sounds for some time now and this new series from Obsessive takes you on a diverse musical journey of these sounds. Compiled by decks-on/ label boss/ journalist & all round good guy Phil Cheeseman, Latin 1/4 offers the arm-chair connoisseur the finest latin flavors known to man on a handy disc or vinyl, that can be listened to in the home, B-Bar or even the car. The music selected is, as you would expect with an Obsessive release, absolutely top-notch. As it says on the tin, mixes come courtesy of top-table names Masters at Work, Problem Kids, Francois K but dig a little deeper and although many of these names may not instantly be recognizable to the casual listener, the sounds are certain to captivate novice & aficionado alike." Artists include: Jania, Malena, Gadjo, Cesaria Evora (Francois K edit), Victor Davies (MAW Remix), Alix Alvarez, Joesk & Chus, Boriqua Bandits, Mambana, Afro Medusa (Problem Kids Mix), Noel Nanton (Guided By Voices Mix), Onionz, Negrocian.

**POOLEY, IAN: Excursions CD (EVS 35 CD). \$16.00**

"Ian Pooley brings us the next installment in the well-regarded Excursions series from UK label Obsessive and it's choc a block full of classics you won't have in your collection.

Excursions is Ian's first mix album since his critically acclaimed Nite:Life for NRK, and its pumped full of classics. One of Germany's favorite sons, Excursions exhibits all the hallmarks of Ian Pooley's world-renowned DJ style. With eighteen proper tracks thrown in the mix, you can stick your triple CD progressive house 'journeys' where the sun don't shine. Ian has delivered the ingredient missing in most DJ mixes today — he has remembered to inject the proceedings with a healthy dollop of genuine feel good vibes." Features: Ron Tent & Chez Damier, R-Tyme, Maurizio (Carl Craig mix), Sueno Latino, etc.

**POOLEY, IAN: Excursions 2LP (EVS 35 LP). \$19.00**

Double LP version

**LO FIDELITY ALLSTARS: Abstract Funk Theory CD (EVS 36 CD). \$17.00**

"Edition ten of this constantly evolving series brings us Lo Fidelity Allstars. This collection of tracks for the Abstract Funk Theory album represents some of the musical influences that have inspired the Lo Fi's and as you would expect, it's high, eclectic quality throughout. They span across some varied territory with tracks from Bill Withers through to Lambchop, from Mercury Rev to Timbaland and Charlatans UK. Lo Fidelity Allstars have become one of the UK's most exciting and original production teams, having also been a hit in the States with their last album and smash single, 'Battle Flag'. This mix CD further confirms the Lo Fidelity Allstars as the genre-smashing hooligans we all have come to know and love."

**LO FIDELITY ALLSTARS: Abstract Funk Theory 2LP (EVS 36 LP). \$19.00**

Double LP version.

**VA: The Return Of Funk Phenomena CD (EVS 41 CD). \$17.00**

"Back by the popular demand, Funk Phenomena returns with a strong line up of quality tracks from the back catalogue archives. Stand out gems being from Jackson 5, Benny Golson, Roy Ayers, The Futures and more. This new edition is brought to you by the head-honcho of the fantastic BBE label, Peter Adarkwah. BBE has brought the funk, soul, and urban feel with releases from Pete Rock, DJ Spinn, Marley Marl, and Masters At Work."

**VA: The Return Of Funk Phenomena 2LP (EVS 41 LP). \$19.00**

Double LP version.

**VA: Soul Spectrum 2 CD (EVS 42 CD). \$18.00**

"Having worked the likes of The O'Jays, Johnny Nash, Three Degrees, Harold Melvin & The Blue Notes and Billy Paul during his career at CBS (later re-named Sony) Greg Edwards curriculum vitae reads like a 'who's who' in soul/jazz music. When he finally left CBS to pursue a DJ career he became a disc-jockey at Capital Radio where the 'Soul Spectrum' show was born. Obsessive's Soul Spectrum series receives its inspiration from the now revered days when Greg was rocking the airwaves; these were the sort of shows that made the radio worth listening to. Greg was then, as he is now, a pioneer of Soul and Jazz music in the UK and back in the day the only place to get your fix was by tuning into Capital Radio where Greg, who created, produced and presented the show, was defined as 'the man who restyled Saturday's'." Artists: Sweet Thunder, Brecker Brothers, Kenny Lynch, Juicy, Al Hudson, Narada Michael Walden, Glen Jones, Cherelle feat. Alexander O'Neal, Locksmith, Hamilton Bohannon, Maxine Singleton, Larry Graham, Chill Fac-torr.

**VA: Soul Spectrum 2 2LP (EVS 42 LP). \$21.00**

Double LP version. Compiled by Greg Edwards. Featuring: Sweet Thunder, Brecker Brothers, Locksmith, One Way feat. Al Hudson, Cherelle, Larry Graham, Narada Michael Warden, Glen Jones, Chill Fac-Torr, Gil Scott-Heron, Curtis Mayfield, Kenny Lynch.

**VA: Covered CD (EVS 43 CD). \$18.00**

"Compiled by respected London XFM DJ James Hyman, comes a new series from Obsessive: Covered. Featuring rare and exclusive tracks from some of the biggest and quirkiest acts in the world, the album includes unreleased, rarities, b-sides and exclusives. We've all been there, mashed up, messed up or whatever takes your fancy and some crazy-arsed DJ plays some off the wall track and everyone goes crazy. This release has been put together in the vain of those people who enjoy the rare, collectable or mad DJ sets of Erol Alkan, Soulwax and the like. Featuring the likes of the Tiga doing Nelly, Oasis doing The Who, new indie upstarts Ambulance doing So Solid Crew and many more." Artists: Bad Livers, Reel Big Fish, The Slits, LB, Lenny Costanza & The Les Battersby Cubano Orchestra, Tiga, The Droyds, Mirwaits feat Craig Wedren, Oasis, Squarepusher, Feeder, The Guy Behind The Guy, Roots Manuva, Kelly Osbourne, Embrace, Flunk, Ambulance, Placebo, Neon Heights, and Simian.

**EDWARDS, GREG: Waxin' Lyrical: Part Two CD (EVS 44). \$18.00**

"Waxin' Lyrical presents the second installment in their well received series which explores the very roots of hip hop culture by showcasing seminal tracks that founded the lyrical aspect of rap music (i.e: spoken word). This soon to be classic has been compiled by none other than Jazz/soul legend Greg Edwards of the UK national radios Jazz FM/Capitol Gold fame. A true music expert highly influential in developing the careers of The Ojays and the Blue Notes, Edwards is uniquely qualified to take you on a journey through the late 70's, 80's and early 90's to highlight the most influential hip-hop and spoken word tracks which captured the very essence of the time."

**VA: Latin Quarter 2 CD (EVS 47 CD). \$18.00**

"Latin Quarter is back delivering a highly anticipated second dose of sweet Latin flavor. Also returning is the beloved Phillip Cheeseman who mans the decks once again for the second installment of this delicious Latin excursion. Latin Quarter 2 begins where the seminal hit left off. It takes you even further into the syncopated rhythms and celebratory sounds of some of today's best known Latino and Latino influenced producers as well as introducing some lesser known names that wilt undoubtedly become new favorites." Artists: E.B.T.G., Studio Uno Band, Bibi, Oreja, Salome de Bahia, Iramo, Bana Kuba, Ariel & Damian, Mambana, Leo Cuenca, Nova Fronteria, La Fuerza Positiva, Bebel Gilberto.

**MODAJI: Excursions CD (EVS 48 CD). \$18.00**

"Those into the soulful, deep, jazzy side of broken beat will no doubt be familiar with Modaji who with highly lauded production exploits including the ever popular Outboard Jeopardy helped establish the well respected Laws of Motion label. However, in addition to his solo work, Modaji is also one third of the popular production team Restless Soul and has remixed some of new soul and broken beats best known including Ursula Rucker and Kyoto Jazz Massive. Modaji's stunning installment in the Excursions series is everything you'd expect it to be; from the gentle, soul tinged tones of Earth Wind and Fire's 'All About Love' to 4 Hero's now classic anthem 'Hold It Down' the mix lives up to the hype that has made Modaji the latest member of London's Nu Jazz elite." Artists: Earth Wind And Fire, Caldera, Rufus And Chaka Khan, Patrice Rushen, Loose Ends, Wickett, Metro Area 3, Before The Storm, 4 Hero, Sunfire, Tia Carrere, Lem Springsteen Presents, E.P, Nine Yards.

**MODAJI: Excursions 2LP (EVS 48 LP). \$21.00**

Double LP version.

**BAMBAATAA, DJ AFRIKA: Presents Eastside 2CD (EVS 49). \$21.00**

"Source magazine has recently honored Afrika Bambaataa (whose name is Zulu in origin and means 'Affectionate Leader') with the esteemed 'Pioneer Award' in recognition of both his influential music and to his creative leadership. In a career of over 20 years Afrika has helped break a wide range of artists from New Edition to the Jungle Brothers and has col-

laborated with numerous others including: James Brown, Leftfield, George Clinton, Sting, Bill Laswell, Bootsie Collins, Jungle Brothers, Sly & Robbie, UB40 and Boy George. All the while Afrika has been one of the scenes most noted positive forces prepetually promoting his now well known ideals of 'Peace, Unity, Love and Having Fun.' Bambaataa is easily one of Hip Hop culture's most influential members as witnessed by his inclusion in Life Magazine's 'Most Important Americans of the 20th Century' issue. Eastside provides a welcome look at the music that has influenced this highly influential figure." Artists: Black Sheep, Salt And Pepa, The Lost Boyz, Mr. Cheeks, Bubba Sparks, Outkast, Ceelo X Clan, Eric B And Rakim, Tribe Called Qwest, Petey Pablo, Sugarhill Gang, Grandmaster Flash and The Furious 5, Queen Latifah, Afrika Bambaataa And Family, De La Soul, Father M.C., Guy "Teddy Jam", E.U., KRS One, The Lox, Doug E Fresh And The Get Fresh Crew, Time Zone, Luke, Ultramagnetic, Naughty By Nature, Stets, DJ Mark And The 45 King, Trouble Funk, DJ Kool, M.C. Lyte, Biz Mark, Chubb Rock, Master Don And The Death Committie, Mr Cee, Stick E And The, The Alleeans Brothers, Fatman Scoop and DJ Kool.

#### OBTAIN FREEDOM (JAPAN):

##### PACMAN AND COLONGIB: 2 CD (OBFM 002 CD). \$13.50

"Japanese label Obtain Freedom is proud to release the 2nd step of the collaborate remix project by the elite crew 'Pacman'(a.k.a. Octopus Inc) and 'Colongib' of an attention label 'Kracfive'. The tracks selection from the long unavailable Pacman/Colongib CD, the best tracks from their individual debut albums, and an excellent unreleased collaborative effort called *Farm Plant*. This collector's CD of a total of 13 tracks. The sound in early works of them consists of the simple and complex bright melodies and breakbeats which are associated with BGM of an initial video game. Artist who has developed into an unprecedented new electronic breakbeats style and who continues to be expected."

#### OCHO (UK):

##### VA: *Future World Funk CD* (OCHO 001CD). \$15.00

"A dazzling musical form is born, combining elements of Latin, African, Indian, Arabic and Caribbean musics, with the nocturnal sounds of breaks, beats and grooves." Features: Chico Science & Nação Zumbi, Femi Kuti, Stereo MCs, Sidestepper, Otto, Sutra Sonic, Papo Vazquez, Mr. Hermand, Nahawa Dombia, Manasseh, Simon Lee & Raj Gupta, Dum Um Raomao, Big Youth, Hector Spector.

##### VA: *The Shrine: Afrobeat CD* (OCHO 003CD). \$15.00

Named after Fela Kuti's Nigerian club, this is a selection of classic Afrobeat tracks, compiled by UK DJ's Max Reinhardt, Rita Ray & Nikki Lucas. Features tracks from: Fela Anikulapo Kuti & Africa '70, Mulatu Astatque, Bantous Jazz, Jimi Solanke, C.K. Mann & Carousel 7, King Sunny Ade, Captain Yabaa, Gyedu Blay Ambulley & Zantoda Mark III, Manu Dibango, Kabbala, Kapa Dech, Tony Allen w/ Afrobeat 2000. "This music celebrates when the music came home, when Fela Anikulapo Kuti and his mighty drummer Tony Allen, mixed jazz and soul with highlife, juju and rebellion and started an Afrobeat tidal wave from Lagos, Nigeria. This is the sound of a supremely funky musical insurrection sweeping across the African continent." Limited stock.

#### OCHRE RECORDS (UK):

##### VA: *Coming Round at Calums CD* (OCH 003L). \$10.00

"Budget sampler from the UK's leading leftfield label's. Features all exclusive tracks from Glide (Will Sergeant of the Bunynmen), DJ Tempest (Blood Records), Timeshard (Planet Dog), BOM (Damon Reece of Spiritualized), The Mindwinder, Bass Cadets, Spacey Pony, Half Inch. An ideal introduction into the world of Ochre Records."

##### LAND OF NOD: *Translucent CD* (OCH 007L CD). \$16.00

"The Land of Nod have made impressive inroads into the space rock/astral rock/math rock/call it what you like scene over the last 6 months. Future releases include a track on the Space Age Recordings label, a 7" for the Burnt Hair label in Michigan, as well as a track on Blue Flea Records, the label run by Windy & Carl."

##### E.A.R.: *Pestrepeller CD* (OCH 009L CD). \$16.00

"Latest E.A.R. project in which Sonic Boom has processed, re-structured and re-worked 'Ultrasonic Attack Wave Pestrepeller' which was released in 1998 on the Sympathy label. Available as a limited glitter vinyl (1000 only) and mirror-board CD (2000 only), *Pestrepeller* is made up of two tracks ('Beyond The Point of No Return' parts 1 & 2) plus the additional Serge piece 'Automatic Music'. A follow-up to the completely sold out E.A.R. 9" releases *Death of a Robot*, a tribute to the now defunct BBC Radiophonic Workshop, which was a continuation of E.A.R.'s 'Data Rape' experiments."

##### MOUNT VERNON ARTS LAB: *E For Experimental CD* (OCH 013L CD). \$16.00

"E For Experimental is a compilation of singles, EPs, live recordings, demos, and unreleased material from between 1996 and 1999. The material is culled from releases on illustrious labels such as Enraptured, Vesuvius, Trunk, Via Satellite, Earworm, and After Hours (Japan). The first 3 albums from the Mount Vernon Arts Lab were *Nova* (released in 1996 as a limited 10" bound with string), *Gummy Twinkle* (released in 1998 and featuring collaborations with Norman Blake and Sonic Boom), and *Warmminster* (collaboration with Adrian Utley of Portishead released in 1999). The first documented recording was of a train journey between Shettleston and Glasgow Queen Street sometime in 1973. Soon after they were creating primitive loops, making field recordings and recording bizarre sound effects. E For Experimental documents phase one — phase two has already begun..."

##### 90 DEGREES SOUTH: *The Barrier Silence CD* (OCH 014L CD). \$16.00

"The Barrier Silence is the debut album from Cheltenham based 90 Degrees South. The album's title is taken from a poem by local Antarctic explorer Edward Wilson, who perished with Captain Scott on the return journey from the South Pole. Wilson lived on the hill overlooking the Jaguar Sound Studio where the album was recorded. A theme of pioneering travel under harsh conditions runs throughout the album, from the sub-zero sledge journeys through record-breaking transoceanic flight to soundtracks for travel by train, car, and motorcycle. The album's cover even includes a portrait of cross-Atlantic flyer Captain John Alcock. The critically acclaimed 90 Degrees South first appeared with the track 'U.H.F.' on *Decalogue*, the final installment in the Ochre 10" series. Picking up comparisons to Labradford, Calexico, and Tortoise..." Limited stock.

##### A.M.P. STUDIO: *Alien Registration Office CD* (OCH 017 CD). \$15.00

"Can only be described as taking the listener on several excursions through realms simultaneously beautiful and restless. Curdled synth lines, rolls of iridescence, contoured tones, neon pulses, tidal, dissonance, heaving drum loops and the sound of a distant world spinning off its axis. Amp have been at the forefront of the post-rock/experimental scene over the last several years, releasing a wealth of material on such labels as Wwurlitzer Jukebox, Enraptured, Kranky, Earworm, and more."

##### A.M.P. STUDIO: *Alien Registration Office 2LP* (OCH 017 LP). \$22.00

Limited double LP version.

##### GLIDE: *Performance CD* (OCH 019 CD). \$15.00

"Glide is the experimental project of Echo and the Bunynmen guitarist Will Sergeant. *Performance* is split into three sections: the complete live performance at the Ochre 5 Live one day festival held at Gloucester Guildhall on November 27, 1999, the interlude track "Prog #2", the thirty-one minute experimental piece "Frozen Teardrop In Space" (which Sergeant created using Sseyo-Koan pro generative software and recorded for the Sound Drifting Kunstradio in Austria.)"

##### PULSAR: *This New Terrain CD* (OCH 021). \$15.00

"Pulsar is Ant Walker of the Cheltenham-based duo Land of Nod. Influences on *This New Terrain* range from the sonic beats of Transient Waves, eclecticism of Flowchart, and the intricacies of Tortoise. A collection of pieces that are intended to portray barren, unformed, and unvisited expanses. The themes of the album ponder different states, places and experiences, and face up to the uncertainties found at the cutting edge of science."

##### LONGSTONE: *Live In New York 10"* (OCH 028). \$10.00

Longstone's complete performance at last year's CMJ Festival in NY. West County's experimental outfit draw on a huge range of influences that cite Mouse on Mars, Can, Kreidler and Tony Conrad amongst them.

##### WINDY & CARL: *A Dream Of Blue CD* (OCH 032 CD). \$16.00

"The new 45-minute mini-album released from the illustrious Dearborn duo of Windy & Carl. *A Dream Of Blue* was originally released as a 2 track 10" for Ochre that soon sold out. This mini-album includes remastered and remixed tracks and includes a previously unreleased and exclusive track 'Hypnos'."

##### VA: *Decalogue 10"* (OCH 033). \$15.00

10" compilation featuring exclusive tracks from: MOR, 90 Degrees South, UHR vs. Grumble Grumble, AMP, Stylus, Magnog. Pressed on glitter-speckled clear vinyl.

##### KAWABATA, MAKATO: *I'm In Your Inner Most CD* (OCH 035). \$15.00

"*I'm In Your Inner Most* was originally released as a limited 100 only vinyl pressing in the USA on Eclipse Records back in December 2001. This is the first time *I'm In Your Inner Most* has been released on Compact Disc and includes a bonus remix of the track 'Osculation'. *I'm In Your Inner Most* was recorded in October of 2000 by Kawabata (electric organ, electric harpsichord, violin, percussion, tambura and electronics) and is complimented by Audrey Ginestet (voice, cosmos)."

##### KAWABATA, MAKATO: *I'm Still Here Now (Live at La Chapelle) CD* (OCH 041). \$15.00

"Third album from Acid Mothers Temple head guru Makoto Kawabata. *I'm Still Here Now* was recorded live at La Chapelle in Toulouse in France on 9th June 2002. The recording sees Makoto present what can be described as a guitar symphony."

##### THIGHPAULSANDRA: *Rape Scene CD* (OCH 049). \$17.00

Three long tracks from the trio of Thighpaulsandra, Sion Orgon, Martin Schellard; recorded in Wales, 2004. "The third studio album from Thighpaulsandra who is also a full-time member of both Coil and Spiritualized. *Rape Scene* follows on from the hugely successful *I Thighpaulsandra* and *Double Vulgar* albums that were released on Coil's own legendary Eskaton label. He forged an immediate psychic kinship with John Balance and as a result was invited, and duly accepted, John Balance's invitation to join Coil as their permanent fifth member. 'Pentagrammatical. Complete,' commented Balance. He's since recorded with Coil on the two volumes of the *Musick to Play in the Dark* series. He debuted with Coil at their magnificent *Time Machines* performance at the Royal Festival Hall, London, as part of Julian Cope's Cornucopia event. The night before not one but three Thighpaulsandra's (work that one out) joined Queen Elizabeth to perform 'Temple of Diana.'" Best toilet album cover art since Fast Forward's *Same Same CD*.

##### DR. WHO: *Musc From The Tenth Planet CD* (OCH 050). \$13.00

"The music on this mini-CD album is taken from the 1966 Dr. Who episode 'The Tenth Planet'. It was not only the last episode to feature the first Doctor William Hartnell before he regenerates but also the first to feature the cybermen. This CD re-establishes the importance of the tracking music as it creates the tension and heightens the claustrophobic atmosphere as the first invading cybermen arrive at the outpost."

##### ACID MOTHERS TEMPLE: *Hello Good Child/You're My Boy 7"* (OCH 057EP). \$9.00

"Features the last recordings of vocalist Cotton Casino. The EP sees the Acid Mothers Temple take Pink Floyd as an influence and you can only describe the recordings as *Piper at the Gates of Dawn* meets *Animals*. The b-side 'You're My Boy' is an Acid Mothers version of the Cotton Casino track that appeared on her recent *We Love Cotton* solo album."

#### OCORA (FRANCE):

##### AISSAWA CONFRATERNITY, THE: *Confrérie des Aïssawa: Morocco CD* (OCORA 560140). \$16.00

"First formed in the 16th Century and among the most celebrated Sufi ensembles in Morocco, the Aïssawa Confraternity bring particular spark to their rituals through a capella psalmody, religious poetry, trance dances accompanied on powerful musical instruments (such as ghayta oboes, duff framed drums, etc.)."

##### AMAN, MOHAMMED: *Saudi Arabia Tradition of Hejaz CD* (OCORA 560158). \$16.00

"The vocal power, oud, zither and violin transport us back through courtly poetry and chamber music to the former glories of Hejâz, the cradle of Arabian civilization. This CD demonstrates the usual exemplary standards of recording and presentation from Ocora, featuring one of the last great exponents of these technically difficult and rare traditions."

##### VA: *Madagascar: Pays Merina CD* (OCORA 560159). \$16.00

"This anthology is devoted to the musical traditions of the Merina country in the heart of the island. Several traditional instruments are used including the valiha, a tubular zither, the national instrument of Madagascar, the sodina flute, similar to the Arab ney played by the Master Rakototrah and his pupil Rakotova, the kabosy lute, one of the most widely played instrument and the gorodao, an adaptation of the European accordion. The anthology also explores different vocal genres ranging from the theatrical hiragasy to the religious zafindraony."

##### NGUYEN VINH BAO ENSEMBLE: *Music of Vietnam CD* (OCORA 560160). \$16.00

"This recording, conducted by Nguyễn Vinh Bao (born in 1918) gathers a set of chamber music works: string quartet music full of poetry where different timbres combine with refinement, interpreted by masters of the old generation. The connoisseurs of Vietnamese culture will recognize in these melodies the influence of the Vietnamese language tone in an effort to conceive music as a dialogue where free cerebral improvisation is always preferred to demonstrative virtuosity."

##### SULAYITI KALUNGI ENSEMBLE OF KAMPALA: *Uganda - Music of the Baganda People CD* (OCORA 560161). \$16.00

"The most remarkable aspects of the Ugandan culture are mainly found in traditional dance, music and drama. Kiganda music (music of the Baganda people), both secular and sacred, plays an important role throughout the lives of the Baganda people. Today's reper-

toire includes music celebrating birth, lullabies, songs associated with games and for the education of children, songs related to work, sport, marriage, religion and death."

**WABARUAGUN ENSEMBLE: *Songs of the Black Caribs CD (OCORA 560162).* \$16.00**

"The Black Caribs of Central America (or Garinagu) exalt their African heritage, blended with its Indian Carib roots, through songs and drumming specific to possession and funeral rite dancing."

**VA: *Venezuela: Diablos Songs & Drums CD (OCORA 560163).* \$16.00**

"Music of the Diablos brotherhood is the product of a Black culture which, despite its deep religious syncretism, has been able to preserve with remarkable vitality and astonishing fidelity, the songs, drums and ceremonies of its essential African origins."

**VA: *Paraguay: Chaco, Guarani, Nandeva, & Ayoreo CD (OCORA 560164).* \$16.00**

"The music of the Guarani-Nandeva (a great variety of vocal, drum and flute music) and Syoreo (powerful song with a very rich vibrato) is seldom played just for fun, but as an ideal way to settle and administer their affairs with each other and with the gods."

**VA: *Masumbi: Wagogo CD (OCORA 560165).* \$16.00**

"Music of Tanzania! Despite Wagogo music's basic vocal and polyphonic nature, its instrumental music is also highly important, especially at times of leisure and relaxation. Essential for dancing or to accompany songs telling village stories, chronicles, legends of news, these instrumental works are also used to transmit messages, advice or warnings to the community."

**VA: *Central Africa Musical Anthology of the Aka Pygmies 2CD (OCORA 560171/2).* \$32.00**

"The Aka are one of the three groups of Pygmies found in Central Africa today. They are monogamous and settle in small family encampments that comprise parents, children, sons, and daughters-in-law and offspring, groups of thirty to forty persons organized in democratic communities. Pygmy music, in the image of all their social activities, presents very similar characteristics, that is to say, relative autonomy of each participant within implied but strict structures. The recordings of this anthology, the first to be devoted to a single African people, offer in addition the distinctiveness of having been made in a single encampment, that of the old hunter Mbonzo, a group barely larger than forty persons. Music plays a central role among the Pygmies, there is no day without music."

**VA: *Yemen: The Singing of Sanaa CD (OCORA 560173).* \$16.00**

"In a vast plain encircled by mountains lies the medieval city of Sanaa, capital of Yemen. Sanaa maintains the most authentic of the vocal and musical traditions of the south of the Arabic peninsula. Sublime poetic texts (dating from the 14th century) and highly original instruments (qanbūs luth and percussion set on a copper plate) inspire the music of Ocora's collection entitled The Singing of Sanaa. This is the quintessence of Yemenite traditional music, featuring classic themes of courtly love, nostalgia and longing."

**VA: *Ethiopia: Ari Polyphonies CD (OCORA 560174).* \$16.00**

"The Ari sedentary farmers of animist tradition, dwell in the highlands of the north-western reaches of Ethiopia. This region is a rich mosaic of many ethnic groups, the Ari being one of the largest. Ari territory divides into nine tribal states each with its own political, economic and religious organization. The Ari treat the human voice as a veritable instrument: exploring its entire acoustic range by varying registers, timbres and vowel resonance; their grand-scale polyphonies are highly sophisticated, yet not without elements of spontaneity and surprise."

**VA: *South India: Periya Melam-Chidambaram Temple CD (OCORA 560178).* \$16.00**

Recordings from 2000-1. "Affiliated to the temple of Chidambaram (dedicated to Shiva but also to Vishnu), the ritual music ensemble Periya Melam sounds vibrant and penetrating with its nagasvaram oboes, tavil drums and talam castanets, the voice of the gods."

**NASIBOV, EDALAT: *The Art of the Saz CD (OCORA 560181).* \$16.00**

Music of Azerbaijan; recorded 1997. "With innovative instrumental techniques of fingering and tuning and a richly ornamental style, virtuoso saz lute performer Edalat Nasibov plays tunes which explore the art of the aşıq (Azerbaijani bards whose golden age lasted from the 15th to the 16th centuries)."

**ZHONG, CHEN: *Hommage a Chen Zhong CD (OCORA 560183).* \$16.00**

"Chen Zhong (1919-2002) was a great master of Chinese music, a multi-instrumentalist particularly renowned for his skill on the xun and xiao flutes. He first gained international recognition in 1994, at the age of 75, with an overseas tour that included Japan, France and Switzerland. Zhong was recorded by Radio France in 1995 (Ocora C560090) and it was the success of that association that led to the release of these serene and intimate ensemble recordings, previously only available in China."

**VA: *Palenque of San Basilio CD (OCORA 560187).* \$16.00**

"The Palenque of San Basilio, Colombia are a group of people who are descendants of runaway slaves. The Creole language that the Palenque speak is Spanish-based but heavily influenced by West African languages. Ocora presents a musical portrait of Palenque of San Basilio, the first settlement of emancipated blacks in the New World. On this CD, the Palenque sing songs of sisterhoods, everyday life and funeral music sung a cappella or to vibrant percussion accompaniment."

**KHAN, ALI AKBAR: *Sarod CD (OCORA 561011).* \$16.00**

"Ustad Amjad Ali Khan is acknowledged throughout India as one of its foremost classical musicians and the maestro of his chosen instrument, the sarod. Born in 1945 in Gwailor, where his father was a musician to the royal family, he made an early debut giving his first solo recital at the age of 12 in 1958. He represents the sixth generation of his family to inherit a classical tradition that goes back through his father, the late Ustad Hafiz Ali Khan, to the era of the court musicians of the Mughal Empire."

**KRISHNAN, GOPAL: *The Art of the Vichitra Veena 2CD (OCORA 561048).* \$32.00**

"Gopal Krishnan, maestro of the vichitra veena (the 'strange' veena, a rare zither played like a Hawaiian guitar) accompanied by the wonderfully melodious tabla-playing of Latif Ahmed Khan." Recorded 4/16/85.

**VA: *Turkey: Music From The Yayla CD (OCORA 561050).* \$16.00**

"Ceremonial melodies from villages in south-west Turkey, the captivating musical universe of peasant communities featuring saz lutes (of different sizes), violin and sipsi (a little oboe)."

**VA: *Mongolia: Shamans & Lamas CD (OCORA 561059).* \$16.00**

"Two aspects of ritual Mongolian music: shamanist seances (a blend of imitative animal sounds, throat noise, heavy breathing and recitatives) and Tibetan-influenced Buddhist liturgies."

**VA: *The World of Traditional Music 7CD (OCORA 561061).* \$55.00**

"With this set of 7 CDs, Ocora presents an overview at its remarkably diverse collection of recordings of traditional music from around the world. Includes musical selections from Asia, Africa, Europe and Latin America." One disc each for: North Africa/West Asia (Algeria, Morocco, Egypt, Syria, Turkey, Azerbaijan, Iran), South Asia (India, Pakistan), East Asia (China, Taiwan, South Korea, Japan), Southeast Asia (Vietnam, Indonesia, Burma, Cambodia, Laos),

Arfica (Gambia, Ivory Coast, Mali, Niger, Gabon, Zaire, Ethiopia, Uganda, Kenya, Burundi), Europe (France, Belgium, Norway, Hungary, Rumania, Russia, Greece), Latin America (Argentina, Bolivia, Brazil, Colombia, Cuba, Mexico, Peru, Venezuela). Includes previously released material from the Ocora vaults.

**VA: *Madagascar: Bara Country CD (OCORA 561089).* \$16.00**

"Vivacious festive music of the Bara, a southern people with a vast song repertoire and several rare instruments (jeiy musical bow, kilangay xylophone-on-legs, kiloliky reed whistle ensembles)."

**QUASIMOV, ALIM: *The Art Of The Mugham CD (OCORA 561112).* \$16.00**

"This CD features Alim Quasimov, the greatest classical Azerbaijani singer of his generation, accompanied on the tar lute and the kamancha viol by the incomparable Mansurov brothers. This is a perfect sampler of the art of Mugham, the classical music of Azerbaijan." Recorded 1996.

**ALI KHAN, NUSRAT FATEH: *Paris Concert - Volume 1 CD (OCORA 581658).* \$16.00**

"This is the first volume (out of five) by Nusrat Fateh Ali Khan, the Sufi master and master of the Qawwali. Nusrat sings songs fervent with divine passion in the khayal, thumree, dadra and ghazal styles, with a strength and intensity that overwhelmed audiences around the world." French radio session recorded 11/6/85.

**VASSILIKOS ENSEMBLE: *Sacred Byzantine Music CD (OCORA 581682).* \$16.00**

"This disc features 'The great octotonal chant to the Virgin.' It is a major work by Petros Bereketis - the most important composer of the golden age of Byzantine music (18th century). The chant is heard here in its complete version, revealing all of the work's beauty and internal structure."

**MUSICIANS OF THE NILE: *The Musicians Of The Nile CD (OCORA 582006).* \$16.00**

"In this recording, the famous Musicians of the Nile display their popular musical tradition of Upper Egypt, accompanied on the rabab viol, the suffara flute and the arghul double clarinet."

**SUBRAMANIAM, L.: *Legend Of Indian Music CD (OCORA 582029).* \$16.00**

"The whole world has been a stage for violin virtuoso Dr L. Subramaniam. He has played around the globe, enthraling music lovers with his unique blend of the best of the east and the west. This CD is a long development of the raga Kirvani in which the great master gradually elaborates upon an entire world of emotional expression." Recorded 1980. L. Subramaniam (violin), V. Kamalakar Rao (mridangam), Joanna Foresta (tambura), Sushama Unnikrishnan (tambura).

**THE CIRCLE FOR POPULAR ART: *Contemporary Classical Music: China CD (OCORA 582049).* \$16.00**

"This CD features a collection of classical pieces, popular tunes and original compositions performed by The Circle of Popular Art, revealing the refinement of different forms of Chinese music." Recorded 1988.

**MUSIC OF THE BIBAYAK PYGMIES/GABON: *Epic Cantors CD (OCORA 582053).* \$16.00**

Ocora has instituted a new mid-line reissue series, making the catalog of the world's best known and universally loved ethnic music label more attractive than ever. This volume features the polyphonic songs of the Bibayak Pygmies from the African country of Gabon. "The Pygmies or Negrillos were most likely the earliest inhabitants of Africa. The music of the Pygmies is essentially vocal. A nonlinguistic semiology, this music erupts in broken vocalizing of pure sounds: the voices, entering successively, adjust to one another in 'canons' and 'imitations', to which the musical code lends the significance of responses by shaping them to its forms. The yodeling vocal production is characteristic, if not invariable, and gives rise to a certain contrapuntal technique."

**VA: *Laos: Lam Saravene - Music For The Khen CD (OCORA 582058).* \$16.00**

"The vocal art of lam (the dominant form in Laos) and the khen mouth organ (the national instrument), are performed here by a collection of exceptional musicians. This refined style of Laotian classical music is popular for its lively swing."

**BASHIR, MUNIR: *The Art Of The 'Udlraq CD (OCORA 583068).* \$16.00**

The late Munir Bashir was known as "The Emir of the ud", famous for his long, Indian raga-influenced improvisations. Beautifully presented solo Arabic string music, from a peak performance in 1971. "That incomparable artist of the Baghdad school...recorded in 1971 displaying a perfect balance between fire, melodic invention and classical discipline, reaffirming the purest tradition of taqsim in a revitalizing of his ancient past...From an obscure instrument used in accompaniment barely known outside the Arab world, the ud was to become in his hands a vehicle for a mystical or, to use his own expression, a 'metaphysical' musical language. The same phenomenon occurred with Munir Bashir as did Ravi Shankar: the rediscovery of a universal music transcending all frontiers."

**ODD SIZE (FRANCE):**

**VA: *Memorial Elvis Project CD (ODD 03).* \$16.00**

As they thankfully proclaim, "neither a tribute nor a celebration." Comes in a great raty poster sleeve & features HNAS, Asmus Tietchens, Laurnet Pernice, Bene Gesserit, etc.

**OFF:**

**VA: *Wig In A Box CD (OFF 994).* \$15.00**

"This is the tribute album to end them all! Off Records and the two creators of Hedwig and the Angry Inch rounded up an inspired all-star cast including Yoko Ono with Yo La Tengo, Sleater-Kinney with Fred Schneider, Jonathan Richman, Robyn Hitchcock, Rufus Wainwright, The Breeders and many others, to participate in a Hedwig-themed charity album for the Harvey Milk School in NYC. Hedwig tells the story of transsexual rocker, an East German immigrant whose sex change operation has been botched and who finds herself living in a trailer park in Kansas."

**GOLDCARD: *Goldcard CD (OFF 996).* \$15.00**

"Recorded with members of Grandaddy, Quasi, Sleater-Kinney and Pond, Mr. Campbell's knack for creating otherworldly, orchestral psych is truly unmatched. Recalling The Grifters' perverse soul, the sad pop aspects of Sparklehorse and Grandaddy, an overall vibe of someone who's losing it à la Skip Spence, and happily in the shadow of the Pet Sounds legacy, Goldcard is truly a beautiful piece of work over which fans of mysterious, innovative pop music will drop to their knees."

**OHM EDITIONS (CANADA):**

**DUMAS, CHANTAL: *La Parfum De Femmes CD (AVTR 011).* \$14.00**

"This cycle of audio short stories was created during a long stay in Europe. Otherwise, I would never have had the idea of dealing with the subject of migration. It is necessary to be in the middle of things, to feel them in order to really become aware of them. Here is how I learned the significance of the word 'foreigner' and what it conceals: absence of cultural reference, awareness of one's own identity and the ambivalent feeling of strength and pre-



cariousness associated with movement." Chantal Dumas: texte et musique, Silvia Ocougne: guitares, Joelle Leandre: contrebasse, Shelley Hirsch: voix.

**ARCAND, PIERRE-ANDRÉ: *Les Machines Animales Et Le Livre Sonore* CD (AVTR 013). \$14.00**

"The pieces were improvised during studio sessions with The Resounding Book, the Machina Ricordi and a set of microphones that are used as pencils, points, pens. Their friction generates machine-like and animal-like sounds. The CD comes with a catalog entitled *Le Livre Sonore* (The Resounding Book)." "Fourth CD (second CD-Book(let)) from this prolific audio-installation artist(recon)textualist with loose Fluxus ties (contributed one track to the *FESTIVAL d'IN(ter)VENTIONS\*2 IN MEMORIAM GEORGES MACIUNAS* 2LP comp from 1985) after the sprawling/awe-inspiring *Écrire Fait du Bruit* (writing makes noise) series (Eres +7/+16/+21). The CD contains recordings of a set of 'Animal Machines', the booklet essentially forms the 'Resounding Book' by/with which the recordings were improvised. To paraphrase; nothing comes closer to the sound inside my head (whether at work OR play) than that of Arcand's creation. Nothing. Classy presentation of a sound set(see) deeply possessed by personal/creative demons of ominous origin." — Hrvatski.

**VA: *Ohmix* CD (AVTR 022). \$14.00**

"Avatar invited eight composers to select at will from OHM editions' audio production from 1993 to 1998. They remixed excerpts, full pieces, entire CDs or even the whole catalog. These different approaches result in a varied listening and also mark a visit to Avatar in its foundational form: Christof Migone, Jocelyn Robert, Pierre-André Arcand, the first collective projects and the precursors in Quebec City, Bruit TTV." Remixers are Christian Calon, David Kristian, Diane Labrosse, John Oswald, Alexandre St-Onge, Martin Tétreault, Terre Thaemlitz, Ralf Wehowsky.

**OSWALD, JOHN: *The Arc of Apparition* DVD/CD (OHMAVATAR 034DVD). \$17.00**

"The OHM editions label is happy to present this double publication, a DVD accompanied by a bonus soundtrack on CD. While in residency at Atavar, John Oswald developed a revolutionary new form of cinema that marries the contemplative gaze we traditionally fix upon a painting, or a photographic still, with the dynamic responsive way we view cinema. This glusterly gathering of mutable figures is the first DVD by Oswald, the infamous composer of *Plunderphonics*." The DVD is NTSC format, region 0 for the world, 4:3 aspect ratio.

#### OHNE (AUSTRIA):

**OHNE: *1 CD* (OHNE 001 CD). \$15.00**

Debut release on this new Mego sub-label. "The sum of the discreet approaches of Tom Smith, Daniel Loewenbrueck, Reto Maeder and Dave Phillips is equal to the square root of a 70-liter bottle of thai-whisky and an associate's degree of cosmetology from the university of deppenhansen. Deal with it, you bastards. Deft non-linear floral arrangements herald little precog pencil-figures which take your hand, scale walls, crush ice, whisper in your ear and invite you into centrifugal intimacy. Of course these little bullies are fellows too, and deceivers to boot. After offering sweetness they'll suddenly leap and toss forekins at you. And such succulent skins too... A concupiscent, autodynamic child of clay, Ohne started out as ... something ... and now goes ... somewhere. All kinds of directions, but just one place. We ourselves are surprised. This is the first album entirely recorded inside a sock, employing only a hoe and a large glass of heavy water. Comes with letters of invitation for absurdistan. (this might well be big in crop circles). Full-contact origami was never more fun!"

#### OKKA DISK:

**ANDERSON/STEVE MCCALL, FRED: *Vintage Duets* CD (OKKA 001). \$13.00**

Okka Disc is a new Chicago label dedicated to the free improvisatory music that emanates from there, and everything they've released to date has been impressive in both sound and presentation. This first release features local underdocumented hero Anderson on tenor sax, and the late McCall on percussion. Both players are original members of AACM and legendary in that context.

**CRISPELL/ANDERSON/DRAKE: *Destiny* CD (OKKA 003). \$13.00**

"Recorded live at the 'Women of the New Jazz' Festival in Chicago, 4/94...a joyous meeting between Crispell's impassioned pianistics, AACM co-founder Fred Anderson's huge, warm, inventive tenor saxophone and Hamid Drake's expansive, in-depth percussion. Magical results were predicted from this, their first meeting, but the results were even more spectacular, moving between passages of intense fury and lyrical gentility. An alchemical encounter of unprecedented emotional impact, *Destiny* documents an eventful evening full of interplay and imagination, brimming with realized potential."

**BROTZMANN/HAMID DRAKE, PETER: *The Dried Rat-Dog* CD (OKKA 004). \$13.00**

"The first document of the intense one-on-one music created by Chicago percussionist Hamid Drake and German multiple reedman Peter Brotzmann ...and a revelation it is! *The Dried Rat-Dog* contains some of Brotzmann's most forceful, powerful playing, as well as his most lyrical and intimate. With Drake featured on hand drums, North Indian tabla, and frame drum, as well as trap kit, the polyrhythms and percussive ideas flow freely, and Brotzmann responds with earth-moving alto and tenor sax, tarogato, and clarinet."

**STEELWOOL: *International Front* CD (OKKA 005). \$13.00**

A new Chicago trio featuring Kan Vandermark (reeds), Kent Kessler (b) & Curt Newton (d). "With Steelwool [Vandermark] operates in the fertile zone between free play and composition, recalling such pioneers as A. Braxton, Roscoe Mitchell and Steve Lacy. Characterized by spaciousness, strands of lyricism and melodic invention, and his well known penchant for energy."

**GUSTAFSSON, MATS: *Parrot Fish Eye* CD (OKKA 006). \$13.00**

Gustafsson is a Swedish reeds player (here on ss, bs, and "fluteophone" — made by sticking a sax mouthpiece in a flute), referred to in some circles as "the next Evan Parker," due to his impressive, way out style. Here he is found in various duets and trios with Jim O'Rourke (g, accordion, perc.), Gene Coleman (bcl) & Michael Zerang (perc.).

**ANDERSON QUARTET, FRED: *Birdhouse* CD (OKKA 007). \$13.00**

Anderson (ts), Jim Baker (p), Harrison Bankhead (b) & Hamid Drake (d). Anderson is a post-Rollins powerhouse sax player and long-standing AACM member, but largely undocumented over the past 30 years.

**DRAKE/MICHAEL ZERANG DUO, HAMID: *Ask The Sun* CD (OKKA 008). \$13.00**

Percussion duets from these 2 Chicago-based improvisers. "Featured instrumentation includes trap-kit, hand drums, table and dumbek, and assorted other objects struck, swiped, stroked and shook. A meeting ground for international traditions lit with the spark of creative jazz and improvised music."

**GUSTAFSSON/BARRY GUY/PAUL LOVENS, MATS: *Mouth Eating Trees and Related Activities* CD (OKKA 010). \$13.00**

"Talk about powerhouse trios! Take the fastest rising saxophone star in improvised music, put him together with the most innovative bassist in Europe and the most inventive percussionist in the world, and what do you get? ...a magnificent meeting of minds recorded in

the studio during a broadcast on Swedish radio in 1992. The distinct elements: Gustafsson's lightning-quick soprano, tenor, baritone and fluteophone (his own invention), Guy's gonzo technique and unreal preparations (scrub brushes, sticks, mallets, slides and multiple bows) and Lovens' precision timing, volcanic energy and brilliant use of timbre and texture...a trio more exciting and combustible (if that's possible) than the sum of its parts."

**DKV TRIO: *Baraka* CD (OKKA 012). \$13.00**

"First studio recording by Chicago's premier live band: Hamid Drake (perc.), Kent Kessler (b), Kan Vandermark (reeds). A wonderful document of what is, well, an Okka Disk supergroup. Cover by Peter Brotzmann."

**BROTZMANN/HAMID DRAKE/MAHMOUD GANIA, PETER: *The WELS Concert* CD (OKKA 013). \$13.00**

"The first release by this wonderful new Brotzmann trio featuring long time collaborator Hamid Drake on percussion and drums, and Moroccan Mahmoud Gania on guembri (a two string hide covered, for lack of a better word, guitar) and vocals. This is a live recording from the Festival Music Unlimited 96 (Austria). The whole 70 minute concert is here in three parts."

**ANDERSON/DKV TRIO, FRED: *CD* (OKKA 014). \$13.00**

"A great concept, devised by Ken Vandermark, to showcase the compositions of Fred Anderson. Out of the four titles on Okka Disk by Fred, this may just be the best. Anderson/Vandermark (ts), Kessler (b), Drake (drums)."

**MCPHEE/KEN VANDERMARK/KENT KESSLER, JOE: *A Meeting in Chicago* CD (OKKA 016). \$13.00**

McPhee (ts, ss, pocket-tp), Ken Vandermark (ts, cl, bcl), Kessler (b); a reissue of the now deleted version on Eighth Day Music from 1997, with far superior packaging. "Vandermark has long cited McPhee's great hat HUT record *Tenor* as one of his strongest inspirations, an LP that showed him ways to integrate energy, flow and lyricism into the same musical space. Conversely, McPhee was moved to hear the now-defunct Vandermark Quartet cover one of his compositions at a festival some years back. A wildly prodigious composer, bandleader and player, Vandermark fronts and works in a variety of groups, including the Vandermark 5, NRG Ensemble, Steam, Caffeine, Witches and Devils, DK3, the Crown Royals, Baxter and the Sun Ra Project. Kessler and Vandermark have established a near-sibling working relationship — the bassist figures in virtually all of Vandermark's ensembles and the two join forces with drum dynamo Hamid Drake in the egalitarian DKV Trio. Based in Poughkeepsie, New York, Joe McPhee is one of the most sensitive, authoritative, personal musical forces on the planet, whether he's playing puckered pocket-trumpet or pugilistic tenor sax. More than mere document of a first encounter, *A Meeting in Chicago* is destined to be a free music classic."

**PARKER, EVAN: *Chicago Solo* CD (OKKA 017). \$13.00**

Evan Parker's has recorded numerous solo alto saxophone records, but his is his first ever unaccompanied solo tenor sax recording. Caught in the studio during the FMP festival, winter of '95, this features 14 solo works, including pieces dedicated to Chris McGregor, Lee Konitz, Anthony Braxton & George Lewis.

**BRAXTON/GEORG GRAW, ANTHONY: *Duo (Amsterdam)* 1991 CD (OKKA 018). \$13.00**

"The first encounter between the American new music icon (on reeds only) and one of Germany's best improvising pianists. This disk was recorded during the October Meeting of '91 is *outstanding*, really. The Braxton 'must have' of the season. A Grawe 'must have', period."

**FJF: *Blow Horn* CD (OKKA 019). \$13.00**

"The first recording between Swedish dynamo Mats Gustafsson (tenor/baritone saxes & French glageolet) and Chicago's reigning tenor giant, Ken Vandermark (also on bass clarinet). The rhythm section consists of perennial Vandermark bassist collaborator Kent Kessler and Steve Hunt on drums."

**ANDERSON TRIO, FRED: *Live At The Velvet Lounge* CD (OKKA 023). \$13.00**

"This is a new trio with Peter Kowald on bass and Hamid Drake on percussion. Recorded last summer at Fred's world famous club." "If anyone knows Fred's music it's Hamid Drake, an astonishing drummer who's worked with him for about 25 years. The German bassist, Peter Kowald, is rightfully a legend — listen to him here playing things that he's never done before. The music is spontaneous and carved out of Fred's language, a language that's flexible and open enough to deal with this first encounter and with ideas developed on both sides of the Atlantic ocean. Those of us that caught the concert that night saw and heard something that will stay with us forever. Those of you who couldn't be there are lucky enough to have this document in your hands." — Ken Vandermark.

**GRAW, GEORGE: *Melodie Und Rhythmus* CD (OKKA 024). \$13.00**

Georg Gräwe (piano), Frank Gratkowski (as, cl), Kent Kessler (b), Hamid Drake (drums). "Supremely inventive German pianist Georg Gräwe (pronounced gray-vuh) takes his music down a brave new path. Inspired by the hot free-music scene in Chicago, Gräwe — who now spends part of the year in the Windy City — recruited gutsy bassist Kent Kessler and master drummer Hamid Drake, both key figures on the Chicago front, and reed player Frank Gratkowski, a frequent sparring-partner from Cologne. Gräwe assembled the group intuitively, eager to work with the Kessler/Drake rhythm machine — two-thirds of the massively creative DKV Trio — and confident that the four-way chemistry would click. Little did he know how explosive and dynamic the results would be. While *Melodie Und Rhythmus* retains the harmonic sophistication and dazzling linearity that has distinguished Gräwe's music in the past, this group allows him to explore vastly different territory from the turf he covers in his celebrated free trio with Gerry Hemingway and Ernst Reijseger or in his chamber ensemble works. Direct jazz harmonies, intricate polyrhythms, blazing free blowing, and snippets of straight time — prepare to have your preconceptions thoroughly discombobulated!"

**MCPHEE/JEB BISHOP, JOE: *The Brass City* CD (OKKA 025). \$13.00**

"A wonderful meeting between the great multi-horn master from Poughkeepsie NY (Joe McPhee) and up and coming trombone star of the Vandermark 5, Jeb Bishop."

**MORRIS WITH DKV TRIO, JOE: *Deep Telling* CD (OKKA 027). \$13.00**

First studio meeting of Joe Morris and the DKV Trio (Hamid Drake/percussion, Kent Kessler/bass & Ken Vandermark/reeds). "The music on this recording began with the most basic materials: sound, silence, motion, interval, duration and emotion. We started to play without any words, written material or agreed structure and within a couple of minutes we knew it would work. Our agenda seemed to be that we would musically talk with each other. We told each other what we know. We played to make something different, to create another experience for whomever listens. It remains to personal interpretation, to be described by the people who listen." — Joe Morris.

**PARKER/GEORG GRAW, EVAN: *Unity Variations* CD (OKKA 028). \$13.00**

"The first recorded meeting between one of the 'leading lights of the post-Ayler' saxophone (Evan Parker) and ground breaking German pianist Georg Gräwe. Recorded during the second Empty Bottle Festival of Jazz and Improvised Music at the beautiful and acousti-

cally perfect Frank Lloyd Wright Unity Temple."

**BISHOP TRIO, JEB: CD (OKKA 029). \$13.00**

"A trio made up of three members of the Vandermark 5, Kent Kessler on bass and Tim Mulvenna on drums, and led by the wonderful trombone voice of Jeb Bishop doing a disk of his own material (plus a chart by Lisle Ellis)."

**DKV TRIO: Live in Wels and Chicago 2CD (OKKA 030). \$15.00**

"Recorded in the fall of 98 at the famous 'Music Unlimited Festival 98' in Wels, Austria (first disc) and at the Velvet Lounge in Chicago (second disc). This set is highlighted by a paint-peeling version of Don Cherry's *Complete Communion* that is proof positive that the DKV Trio is 'the best working band in Chicago' and maybe one of the best bands anywhere, improvising or otherwise." DKV Trio is Hamid Drake (drums), Kent Kessler (bass), Ken Vandermark (reeds).

**BROTSMANN CHICAGO TENTET, PETER: Stone/Water CD (OKKA 032). \$13.00**

Recorded live at 16th Victoriaville Festival in Quebec, 5/23/99. Brötzmann (tenor sax, clarinet), Gustafsson (tenor sax, flutophone), Vandermark (tenor sax, clarinet, bass clarinet), Bishop (trombone), Kondo (trumpet, electronics), Lomberg-Holm (cello, violin), Parker (bass), Kessler (bass), Zerang (drums), Drake (drums, frame drum).

**PARKER/JOE MCPHEE, EVAN: Chicago Tenor Duets CD (OKKA 033). \$13.00**

"11 beautiful/powerful duets by two of improvised music's master musicians. Recorded in one magical afternoon, this is a true summit meeting of tenor titans."

**LOOS: Armstrong CD (OKKA 034). \$13.00**

"This is the third recording by Dutch ensemble Loos, led by reed master Peter van Bergen. Inspired by quotations from Louis Armstrong and Sun Ra and using two guitars, percussion, piano, voice, and reeds, this group puts up one hell of a wall. I would say parts Beefheart, John Gilmore, and Morton Feldman. Going to be a big hit with the alt-rockers as well as the free-jazzers."

**AALY/DKV DOUBLE TRIO: Double or Nothing CD (OKKA 035). \$13.00**

"The first meeting of the power house Swedish AALY Trio with Chicago's own DKV Trio. Studio recording from 1999. A great addition to both bands discography's. AALY (left channel): Mats Gustafsson (reeds), Kjell Nordeson (drums), Ingebrigt Haker-Flaten (bass). DKV (right channel): Hamid Drake (drums), Kent Kessler (bass), Ken Vandermark (reeds)."

**MCPHEE/HAMID DRAKE, JOE: Emancipation Proclamation, A Real Statement Of Freedom CD (OKKA 036). \$13.00**

"Joe McPhee: pocket trumpet & tenor saxophone. Hamid Drake: percussion. The first duo meeting between two greats of modern jazz, recorded live at the Empty Bottle Chicago, June 25, 1999 (in front of 400 crazed fans)."

**SCHOOL DAYS: Crossing Division CD (OKKA 037). \$13.00**

"School Days is: Ken Vandermark (reeds), Jeb Bishop (trombone), Ingebrigt Haker-Flaten (bass), Paal Nilssen-Love (drums). Studio meeting of Ken Vandermark's latest group featuring new tunes from Vandermark and Bishop along with two pieces by Roswell Rudd. The first state-side session with the Norwegian rhythm section of Haker-Flaten and Nilssen-Love. Recorded in Chicago March 2000."

**KESSLER, KENT: Bull Fiddle CD (OKKA 038). \$13.00**

"First full-length solo recording by the bass backbone of over 20 Okkadisk recordings. He can be heard in Peter Brötzmann's Tentet, Ken Vandermark's Territory Bands, the DKV Trio, the Jeb Bishop Trio, the Georg Gräwe Quartet, as well as numerous other bands including the Vandermark 5. Kent Kessler is one of the world's best know and sought after improvisational bassists. 12 tracks (3 with Michael Zerang on Dumbek)."

**BISHOP TRIO/QUARTET, JEB: Afternoons CD (OKKA 039). \$13.00**

"With special guest Jeff Parker on guitar. Jim Mulvenna - drums, Kent Kessler - bass. New studio recording." Jeb Bishop (trombone).

**TERRITORY BAND -1: Transatlantic Bridge CD (OKKA 040). \$13.00**

"New working group led by Ken Vandermark performing four recent compositions. Using many of Vandermark's Chicago circle of musicians and improvisers (from groups such as Steam, the DVK Trio & the Vandermark 5) augmented by top flight Europeans, Dorner, and Lytton."

**SCHOOL DAYS: In Our Times CD (OKKA 041). \$13.00**

"A live recording from Oslo (2001) and our second release by this international star studded band, featuring newest member Kjell Nordeson on vibraphone. 4 new tunes by Vandermark, one by Bishop and covers of Bill Evans and Don Cherry. Beautiful music! Ken Vandermark (reeds), Jeb Bishop (trombone), Kjell Nordeson (vibraphone), Ingebrigt Haker-Flaten (bass), Paal Nilssen-Love (drums)."

**DVK TRIO: Trigonometry 2CD (OKKA 042). \$15.00**

"A two disc set recorded in 2001 on tour in Rochester, NY & Kalamazoo, MI. Featuring Hamid Drake - drums, Kent Kessler - bass, Ken Vandermark - reeds. Like the very successful okkadisk release of '99 the DKV Trio Live in Wols & Chicago 1998 this is a two CD set for the price of one. This is totally improvised music."

**BROTSMANN CHICAGO TENTET + TWO, PETER: Broken English CD (OKKA 043). \$13.00**

"Two new studio recordings by one of the great bands of the last 10 - 20 years. Recorded after the bands 2000 American tour when they had hit the top of their form. Joe McPhee, Roy Campbell & Jeb Bishop (brass), Ken Vandermark, Mars Williams, Mats Gustafsson & Peter Brötzmann (reeds), Fred Lonberg-Holm, Kent Kessler & William Parker (strings), Hamid Drake & Michael Zerang (drums)."

**BROTSMANN CHICAGO TENTET + TWO, PETER: Short Visit To Nowhere CD (OKKA 044). \$13.00**

"Two new studio recordings by one of the great bands of the last 10 - 20 years. Recorded after the bands 2000 American tour when they had hit the top of their form. Joe McPhee, Roy Campbell & Jeb Bishop (brass), Ken Vandermark, Mars Williams, Mats Gustafsson & Peter Brötzmann (reeds), Fred Lonberg-Holm, Kent Kessler & William Parker (strings), Hamid Drake & Michael Zerang (drums)."

**TRIAGE: Twenty Minute Cliff CD (OKKA 045). \$13.00**

DAVE REMPIS (Alto & tenor saxophone); Jason Ajemian (bass); Tim Daisy (drums).

**VANDERMARK, KEN: Furniture Music CD (OKKA 046). \$13.00**

Tenor sax, baritone sax, clarinet, bass clarinet. Works inspired by: Evan Parker, Peter Brötzmann, Michael Snow, Lennie Tristano, Jackson Pollack, Piet Mondrian and Erik Satie, Mark Rothko, Mississippi Fred McDowell, Samuel Beckett and Morton Feldman, Joe McPhee, John Cage, Michelangelo Antonioni, and Jaap Blonk. "This album has been under personal consideration for quite some time, several years in fact. Throughout the time I have worked as an improvising musician I have been fortunate enough to work in a wide variety of settings — from duos to large ensembles, groups that work with pre-designated material or bands that are free from this, ad hoc settings as well as long term collaborations — but the issue of creating what I could consider as 'my own' solo improvised music remained elusive despite my many efforts to deal with it. To me, it started to seem as if performing and recording solo music was a necessary aspect of creative expression."

**BROTSMANN CHICAGO TENTET, PETER: Images CD (OKKA 047). \$13.00**

"2 new discs of live and studio material from '02 & '03 with new compositions by Brotzmann (both title pieces), Ken Vandermark, Mats Gustafsson and Fred Lonberg-Holm."

**BROTSMANN CHICAGO TENTET, PETER: Signs CD (OKKA 048). \$13.00**

"2 new discs of live and studio material from '02 & '03 with new compositions by Brotzmann (both title pieces), Ken Vandermark, Mats Gustafsson and Fred Lonberg-Holm."

**ATOMIC/SCHOOL DAYS: Nuclear Assembly Hall 2CD (OKKA 049). \$16.00**

"The 3rd release by Ken Vandermark's School Days is a double CD of studio material recorded with the Oslo quintet Atomic. Both bands have the same rhythm section of Paal Nilssen-Love on drums and Ingebrigt Haker-Flaten on bass. The group includes Magnus Broo: trumpet, Jeb Bishop: trombone, Fredrik Ljungkvist: reeds, Ken Vandermark: reeds, Hevard Wiik: piano & Kjell Nordeson: vibraphone. 9 new compositions 1 each by all the members (2 by Mr. Ljungkvist)."

**TERRITORY BAND -2: Atlas CD (OKKA 050). \$13.00**

"The second installment from Ken Vandermark's highly praised international all star band. This time around the group performs 4 new compositions by Mr. Vandermark and includes Jim Baker (piano), Jeb Bishop (trombone), Axel Doerner (trumpets), Kevin Drumm (electronics), Per-Ake Holmlander (tuba), Kent Kessler (bass), Fredrik Ljungkvist (reeds), Fred Lonberg-Holm (cello), Paul Lytton (drums), Tim Mulvenna (percussion), Dave Rempis (saxophones), Ken Vandermark (reeds)."

**FME: Underground CD (OKKA 051). \$13.00**

FME = Free Music Ensemble. Featuring: Paal Nilssen-Love (percussion), Nate McBride (bass), Ken Vandermark (reeds). First studio recording, recorded 2003.

**OLD 3C RECORDS:**

**GREAT PLAINS: Length of Growth 1981-89 2CD (3C 02 CD). \$15.00**

"Formed in the early 80s in a dingy basement of a Columbus, OH record store, Great Plains spent a better part of that decade unleashing their intelligent folk-punk on an unwitting public. This 2 CD compilation includes almost all of the songs from their 80s releases (on Homestead and Shadowline), along with a few hard-to-find tracks."

**OLD HAT:**

**VA: Music From The Lost Provinces: Old-Time String Bands from... CD (OLD 1001 CD). \$14.00**

...Ashe County, North Carolina & Vicinity, 1927-1931. "Reissues 22 songs and tunes first recorded between 1927-1931 by string bands from Ashe County, North Carolina, a mountainous area in the northwest corner of the state once known as 'The Lost Provinces' because of its extreme isolation. The music includes traditional fiddle tunes, folk songs, Anglo-Irish ballads, comic songs, topical numbers and original compositions, all from the time period often called the 'golden era' of old-time string music. The anthology brings together for the first time the complete recordings of Frank Blevins & His Tar Heel Rattlers, the Carolina Night Hawks, the North Carolina Ridge Runners, and many more. All tracks on the CD have been carefully remastered from the original 78rpm records. A 28-page booklet presents a detailed history of the music based on interviews with original band members. Also included is a complete discography and numerous vintage photographs, many never before published. *Music From The Lost Provinces* is the premier release of Old Hat Records, a label devoted to quality reissues coupled with thorough historical research."

**VA: Violin, Sing The Blues For Me: African-American Fiddlers... CD (OLD 1002 CD). \$14.00**

...1926-1949. "The violin played a significant role in the early history of recorded blues, with its crying vibratos and sliding notes creating a dramatic and soulful sound. *Violin, Sing The Blues For Me* offers 24 tracks of this rare music, played by many of the greatest black fiddlers who recorded before mid-century. From the sophisticated style of Lonnie Johnson to the raw Delta blues of Henry Sims to the rollicking tunes of the Memphis Jug Band, these musicians demonstrate the depth and diversity of African-American fiddle music. Included are two early instrumentals by the multi-talented Howard Armstrong, also known as 'Louie Blumie,' whose career in music spanned seven decades. This unique collection presents 73 minutes of vintage fiddle music, carefully remastered from the original 78rpm records. In addition to blues, the album contains country dances, rags and stomps, folk songs and medicine show music. The CD comes with a 32-page, full-color booklet with detailed history, complete discography, and a host of rare photographs and illustrations."

**VA: Folks, He Sure Do Pull Some Bow!: Vintage Fiddle Music... CD (OLD 1003 CD). \$14.00**

...1927-1935 - Blues, Jazz, Stomps, Shuffles & Rags. "24 tracks of rare fiddle music from the early years of recorded sound, covering a wide range of artists and styles. Playing ragtime tunes, country breakdowns, hardcore blues and hot jazz, these fiddlers cut loose on the instrument known as 'the devil's box.' Blues fans recognize Lonnie Johnson, Bo Carter, and Big Bill Broonzy as masters of the guitar, but these men were also talented fiddlers, and they're all included on this disc. You'll hear jazz from Chicago's South Side, string band music from Mississippi, and blues from Beale Street. The State Street Boys play uptown blues, while groups like the Alabama Rascals and the Dixieland Jug Blowers provide good-time dance music. And there's much, much more — a full 74 minutes of music. Old Hat Records has teamed with Long Gone Sound Productions to capture the brilliant, clear sound of the original 78rpm records. The CD comes with a full-color, 32-page booklet that tells the fascinating story behind the music, illustrated with many rare photographs, drawings, and artifacts."

**VA: Down In The Basement CD (OLD 1004 CD). \$17.00**

Subtitled: A Treasure Drove of Vintage 78s (1926-37). "Joe Bussard has been called the 'King of Record Collectors' and there's solid evidence to justify such a title. In the basement of his Maryland home is a vast treasure trove of American vernacular music first recorded by phonograph companies in the 1920s and '30s- old-time songs, hillbilly hoedowns, hot jazz, country blues, jug band music, sanctified singing, and a whole lot more. For over 50 years, Joe has pursued this music with a passion that borders on mania, building a world-class collection of 78rpm records — more than 25,000 in all. With Joe's cooperation, we've carefully remastered 24 tracks of this rare music, representing the major genres in his collection. Included are classic performances by such colorful names as Seven-Foot Dilly, Gitfiddle Jim, The Grayson County Rainsplitters, Fess Williams' Royal Flush Orchestra, Long Cleve Reed & Little Harvey Hull, The Grinnell Giggers, and many more. These recordings are not just historical relics, but vital and entertaining performances that have stood the test of time. Not everyone can actually visit Joe's archives, but *Down In The Basement* delivers the next best thing- a potent dose of this great American music. CD comes with a 72-page full color booklet w/ Biographical Essay & Fully Annotated Discography."

**OMOAMUSIC (NETHERLANDS):**



**AYRO: *ElectronicLoveFunk* CD (OMOA 005CD). \$19.00**

"In a small bedroom in a blighted neighborhood on the northwest side of Detroit, with only a collection of vintage keyboards, an MPC, and a microphone, Ayro has created *ElectronicLoveFunk*, his extraordinary debut full-length album on Omao music. *ElectronicLoveFunk* is a love story, told from the very beginning. In each song, Ayro expresses a chapter in his own emotional journey through the joy and pain of falling in love. Ayro wrote, produced, played, and sang nearly every note of every song on the album. Raw, experimental, and eclectic, it traverses genres of soul, jazz, pop, rock, and techno. It is an album of warm analog chords, lush polyrhythms, and sweet vocals alongside jazz improvisation. Ayro became well known in Detroit jazz and electronic music circles through playing with renowned jazz/fusion group Jazzhead and live electronic group Time:Space, and working with legendary Detroit producers Carl Craig, Alton Miller, Reclouse, and others."

**OMPLATTEN:****OLSSON, BJORN: *Instrumentalmusik* CD (FJORD 004). \$13.00**

"Björn Olsson is a Swedish guitar player with a past as the creative motor of the bands Union Carbide Productions and Soundtrack of our Lives. I swear that this is one of the most innovative and important records I've heard in an 'ambient' and/or 'psychedelic' genre this decade. Björn Olsson, guitarist of the defunct Union Carbide Productions (whose monolithic debut *In the Air Tonight* should be on your record shelf) as well as Swedish chart busters the Soundtrack of our Lives recorded this album last year in the scenic splendor of the Swedish west coast archipelago, indoors as well as outdoors, using a variety of acoustic and electric instruments, working closely with the wonders of analogue sound. My first point of reference upon hearing this album was Fleetwood Mac's *Albatross* with its spacious and soaring guitars. What I heard on Björn's album was the more ambient (and 'psychedelic') aspects of Peter Green's guitar work solo and with Fleetwood Mac, but with the added sensibilities of Scandinavian folk music. There are also elements that are reminiscent of Ennio Morricone's 1960's soundtracks. Other pieces to include in the frame of reference would be the more organic end of Kraut/space rock, I am thinking of Cluster, the post-Neu Harmonia and Popol Vuh. Olsson's work with texture and hypnotic, not to say trance-like sheets of sound stands the comparison very well with either of these bands. The album was recorded at Björn Olsson's friends' summer house in the middle of the west coast archipelago of Sweden. A dramatic landscape to be sure, where the ghost-like light of the late-night sun and the stark cliffs and rocks can be heard in the actual music. Trust me on this one. The recording proceeded in the most tranquil of atmospheres. The days were spent sailing, the band would be fishing in the evenings, delegating the nighttime for tracking. With the ocean (50 yards away) in clear view from the mixing table, it was natural for the musicians to take their instruments outdoors, and track a large chunk of the record under the open sky, taking advantage of the Nordic starlit night. There were no compressors or digital outboard equipment used on the record. Björn's vision of the record was to paint with sound, and to utilize all ambient noises as an integrated part of the record. The diffuse, opaque sound of the record was realized by Björn's ongoing experiments with the limitations of the equipment used. In Björn's words: 'There wasn't a trained sound engineer around to hinder any of my idiosyncratic ideas. This led to a great sense of musical freedom.' Join Josh Haden of Spain, Joey Waronker of Beck and Jesper Eklow, Stina Nordenstam, David Tibet of Current 93 to name but a few of the ones who've elevated this record to a particularly greasy spot in their personal musical pantheon. - Johan Kugelberg."

**MONKS: *Five Upstart Americans* CD (FJORD 005). \$13.00**

"Five American GI's are stationed in West Germany in 1964. They form a rock group to entertain their fellow soldiers at their army base. They name the band the Five Torquays and play a selection of cover songs. In 1965 the band members are discharged from the army. Something very odd happens to their artistic pursuit. The band declares themselves the anti-Beatles, they start dressing in black, wearing heavy work boots, shaving tonsures on their heads, wearing nooses around their necks, reducing their music to a throbbing, rhythmic noise. The lyrics are chanted: "I hate you with a passion baby", "Shut up don't cry", "We don't like the army, what army, any army, Pussy Galore is coming down and we like it". The band name is the Monks. They tour Germany for two years, fueled by amphetamines and a monk-like discipline. In 1966 they play 364 dates, in 1967, 362. This led to the implosion of the band. "We'd go from town to town to town, jumping up and playing two sets and off to the next one. We got attacked: People would jump up onstage and try to hit us — try and kill you. These were young working class men, thinking that their religion had been smeared, or maybe they thought we were Americans taking advantage of their disadvantage." The sessions restrained within this shiny compact disc were recorded at Hilversum in Germany in 1965, almost a year before the *Black Monk Time* album. They are more primitive, more *Back From the Grave* sounding, but no less handsome than the versions on *Black Monk Time*. As pointed out by Mr. Burger and Mr. Shaw in the sleeve notes, they were demos the band cut with the hope of getting a deal, which as we know fell into place with Polydor Records. What is beat? What is beat today? And what is over-beat? And who the hell is going to melt the hot and cold worlds of tomorrow? Listen as Roger beats, Gary plucks, Dave pummels. And Eddie dreams hell's bass part. And Larry fingers the keys of the day after tomorrow. The Monks believe in nothing. The Monks believe that everything is possible. The Monks give everything. The Monks demand everything. Words are the outline of lies. Lying is the art of pleasing others. — The Monks, 1966/Sleeve notes for *Black Monk Time*.

**SSAB SONGS: CD (FJORD 006). \$11.00**

SAAB Songs are Brian Degraw and Harmony Korine. Think Cro Magnon, Vertical Slit, early Ralph Records, early Nurse With Wound. This glorious flow of tonal and atonal mixes up damaged, fractured noises with faint glimmers of Appalachian hillbilly snuck in. "So. I walk into the record store Other Music in lower Manhattan, this store is owned by my partner in Omplatten, the illustrious Jeff Gibson, and I head straight for the water cooler adjacent to Jeff's office where I get involved in a conversation with one of his co-workers. I can't concentrate much on the chat, however, since some quite messed up and wondrous music is flowing out of Jeff's office. I can't place the music, and I know that as soon as I enter Jeff's space I am in for some serious oneupmanship if I can't figure out what I am hearing. It is sounding pretty great. Damaged, fractured sounds, not unlike the glorious flow of tonal and atonal that the con-e-sewer would enjoy on *Meet the Residents*, Nurse With Wound's *Chance Meeting On A Dissecting Table Of A Sewing Machine And An Umbrella*, Deep Freeze Mice, or even the Homosexuals' more atmospheric stuff. I am just about to place the material as coming from the U.K. in the late 70's. Some sort of wonderful Rough Trade/Recommended/Fuck Off Records release that I'd missed out on, and then I catch myself and think that what I am hearing has to be American; faint glimmers of Appalachian hillbilly flow through the din. Some sort of connection to Ralph Records maybe? Unheard material by Cro Magnon? The Parasites of the Western World? Mike Rep? Vertical Slit? Debris? give up. "Hey Jeff, what are you listening to? - "Do you like it?" - "Yeah! It sounds

like prime homemade mid-70's slop!" - "It is Harmony Korine and his pals." - "Wow." - "Do you think we should put it out?" - "Yeah, why the hell not!" - "I think so too." After spending some quality time with Harmony and his dopest ghost, Brian Degraw, Jeff and myself sorted out the logistics of this release. To give our close personal friends in the media some more meat on their proverbial bones, we did a brief Q&A with Mr. Korine which follows here: Q: Who are the other players? A: Most of the players involved are prepared to die. Some pick up their instruments in order to fix a plate, others wonder in with hope on their shoulder. Hope that they will disappear into that which isn't. Die off. Played down under the nations fallen. Q: Have the musicians played in any other bands? A: Yes. I can't remember which ones, but very popular music they play. Q: Have you done music before? A: Yes, in secret. Q: What made you guys decide to record this? A: We have recorded many pieces, all the music sounds different. The songs depend on the state of the players. Are they healthy? Are they sick? Are they drunk? Are they fouled up to begin with? Most of the time they sing in affluent tones and horse shoe vomit. Q: Any influences you want to mention? A: Uncle Dave Macon and the Smiths mainly. Q: Are there going to be live gigs? A: We will play live in gay lands. Q: Do you want to mention anything about upcoming records? A: It was made out of desperation and unhealthy lads abound. Note: Clever ears will recognize that a few passages sound suspiciously like much of the incidental music in Korine's cinematic masterpiece *Gummo*. A second SSAB release will follow early in 2000. Look for some (no doubt) handsome live performances in the New York area this Fall. — Johan Kugelberg.

**TOBY DAMMIT: *Top Dollar* CD (FJORD 008CD). \$13.00**

"The first psychedelic percussion album since Hal Blaine!" "Mavens of The Good Life unite! Toby Dammit is a master percussionist who has here made one of the most compelling albums in recent memory. Layered, melodic, insane music where Hal Blaine meets trance, where Martin Denny blends with Ennio Morricone, where symphonic percussion instruments are filtered through 1960's spy movie soundtrack sensibilities and rubbed up against Vampyros Lesbos. Is he the unfathomable link between Edgar Varese and Senor Coconut? Between Harry Partch and Harry The Bastard? Between the deep mysteries of Swedish sex-crime and psychedelic Krautrock sambas? You have to feel the weight of his tympani storage facility to understand the glimmer of his glockenspiel. Currently a U.S. Resident, he travels the world in an ever-changing magical orchestra pit. His beats collide, and the children unanimously scream in the ecstasy. Throughout the history of late twentieth-century popular music, the cries have been heard in song titles: 'Hear the Drummer Get Wicked', 'Give the Drummer Some', 'Bring that Beat Back'. Perhaps these are all responses to jazz drummer Max Roach's enigmatic question: does the beat lie in the drumbeats or between them? Musical provocateur Toby Dammit, whose work at the fringes of U.S. popular music, leaves unanswered that question. But in doing so, insists on the central role of percussion and drums, making a path-breaking record in the process. Drums and percussion are too often consigned to the background, as drum fills or a 4-4 kick drum installed to keep metronomic time. But there are few artists who bring percussion to the foreground, and Toby Dammit's music occupies that rare position of the artist who works solely with percussion to create extraordinarily complex yet deceptively simple tracks. Think of this record also as the perfect DJ tool. Those in search of often-redundant breaks, beats, and loops records will find this album perfectly suited to heavy turntable rotation. The opening track, 'Number One Famous', and 'Roadblocks Here and Here' see Dammit picking up the gauntlet thrown down by Adrian Sherwood's stunning On-U Sound ventures with Creation Rebel, Tackhead, and Mark Stewart. Dammit's work also immediately brings to mind the hard, crisp techno of contemporary artists such as Surgeon, Ben Sims, Oliver Ho, Adam Beyer, and Regis, who never permit a bass line anywhere near their music. 'Jolly Coppers on Parade' is a dense, glowering piece with decaying, percussive fragments buzzing around the mix like an agitated hummingbird. Even when the percussion is attenuated to the point of a click track and hi-hat, Dammit keeps the sense of space and suspense intact. The uneasy 'Malmö Nocturne (Mansson's Theme)' is the record's moment of relative serenity, wherein North African motifs and drumming slow the pace of this fast moving record. But even here, the tough sound of the drum machinereturns to interrupt the calm. You can pretend to ignore the call of the drum. But, finally, it is the rhythmic force which drives all records which utilize it. Most drummers are competent at best; able to use the kit to keep the beat moving. And then there are percussive artists like Toby Dammit who understand that the place of the drum is so much more than simply keeping time. It is the stepping off point for a vast range of compelling musical adventures. It is the latter that the listener will find on Top Dollar. — Tim Haslett

**TOBY DAMMIT: *Top Dollar* LP (FJORD 008LP). \$11.00**

LP version in full color sleeve.

**TOBY DAMMIT: *Modus Operandi 12"* (FJORD 011). \$6.50**

"Headphone Junkies & Disco Citizens Unite! Following hot on the heels of Tricatel's ultra-limited Clear-Vinyl 10-inch, 'Gopher Edits', the countdown to the release of the *Top Dollar* full-length continues apace with another tasty nugget of Bertrand Burgalat-produced percussion insanity from Mr. Toby Dammit! You get: Side A: Super-Fi version of 'Modus Operandi'. Side B: Bonus Beats: 4 distinct segments extracted from 'Modus Operandi' an ideal DJ tool. (a) 'Whiskey In The Bar' (b) 'Sole Walewska' (c) 'House Akvavit' (d) 'Coffee And A Shot Of Se've Fournier'. Both sides are 45RPM for the maximum BASS Possible. But wait, there's more: There is a secret story behind Toby's titles on this 12". 'Modus Operandi' itself comes from the dreaded phrase that irritates detective Martin Beck so deeply in *Murder At The Savoy* by the Swedish crime writers Maj Sjöwall and Per Wahloo. The stately titles on side B are Beck's final meal at the Savoy Hotel in Malmö at the closing of the same story. Toby often highly recommends the 10 consecutive Martin Beck mysteries!!"

**ON RECORDS (NETHERLANDS):****NYNACK: *Pattern Records 12"* (ON 003EP). \$11.00**

"On Records comes with some amazing advanced electronica from Nynack. But his music is Hi-tech electronica in the style of EOG and Autechre. Challenging organized chaos with sweet moment."

**ON-OFF (GERMANY):****VA: *ID/LP* LP (ONOFF 003 LP). \$14.00**

LP version.

**KUNSTKOPF: *7 Stücke '95-'99* LP (ONOFF 004LP). \$14.00**

"Academically touched serious experimental ambient. Cold & calm textures."

**ONE STOP RECORDS (UK):****VA: *Simply Rockers Vol. 1* CD (ROXS 001 CD). \$15.00**

"The first release from One Stop Records delves deep into the classic sounds of Trojan Records. *Simply Rockers: Jamaican Music from the Vaults* features a truly classic line up



which includes the sublime Marcia Griffiths (a brilliant take on Freda Payne's 'Band of Gold'), U Roy ('The Hudson Affair'), The Uniques ('People Rocksteady'), Ken Boothe (with the seminal 'Is It because I'm Black'), The Ethiopians (the fantastic 'Train to Skaville'), and The Pioneers reworking of The Temptations 'Papa Was A Rolling Stone'. There are 15 tracks in total featured here pop pickers but fear not, there's more to come, with Volume 2 already in the can and set for a pre-xmas 2001 release. For any reggae novices, this album comes with comprehensive sleeve notes from Johnny Chandler, who explains the importance and influence of the Trojan Label upon reggae and way beyond... This is classic stuff — it really doesn't get much better than this."

**VA: Simply Rockers 2 CD (ROXS 002 CD). \$15.00**

"Welcome to the second release on One Stop Records and the second in the Simply Rockers series. As with the first album the second once again delves deep into the archives of Trojan's back catalogue to bring you the finest in ska, dub, rocksteady and reggae. The albums features many of Jamaica's finest artists, including The Upsetters ('Popcorn'), Horace Andy ('You are my Angel'), Desmond Dekker ('007'), Dennis Alcapone ('Picture on the Wall') and Gregory Isaacs ('Slum') and comes with extensive sleeve notes."

**VA: Simply Rockers 2 LP (ROXS 002 LP). \$19.00**

Double LP version.

**VA: Let Your Yeah Be Yeah - Reggae Hits 1967-1980 CD (ROXS 003 CD). \$15.00**

"Fresh from the critical acclaim heaped upon the first two volumes of Simply Rockers: Jamaica Music From The Vaults, One Stop Records return with an album perfectly suited for barbecues in the garden. Let Your Yeah Be Yeah brings together a collection of tracks that took the UK charts by storm between 1967 and 1980. All in all, a great collection of tunes that everyone knows and the perfect antidote to the myriad of dance compilations that people play at parties." Artists include: Desmond Dekke, The Ethiopians, Tony Tribe, Max Romeo, Harry J Allstars, The Upsetters, Jimmy Cliff, Bob and Marcia, Dave and Ansell Collins, The Pioneers, Ken Boothe, Susan Cadogan, Dennis Brown, Symarip.

**VA: Simply Rockers Vol. 3 CD (ROXS 004 CD). \$15.00**

"One Stop Records return with the third instalment of the Simply Rockers series. Once again delving deep into the vaults of the Trojan catalogue, the compilers have come up with another example of the quality of the Trojan back catalogue. Once again the tracklisting reads like a who's who of Jamaican music, featuring the likes of The Upsetters ('Eight For Eight'), Johnny Clarke ('Enter Into His Gates with Praise'), Delroy Wilson ('Rascal Man'), Dennis Brown ('Conqueror'), Big Youth (with the classic 'Screaming Target'), Alton Ellis ('Dancecrasher'), Gregory Isaacs ('Rockaway') and many more."

**VA: Simply Rockers Vol. 3 2LP (ROXS 004 LP). \$19.00**

Double LP version.

**PERRY & NINEY THE OBSERVER, LEE: Producers CD (ROXS 005 CD). \$15.00**

"Lee 'Scratch' Perry needs very little in the way of an introduction. Like so many other Jamaican artists, he began his career at Clement Dodd's legendary Studio One. Apart from his recordings there, Scratch often supervised auditions, and was instrumental in shaping the early career of Delroy Wilson. Indeed, he penned several songs for the latter, mostly casting musical stones on Dodd's behalf, at rivals Duke Reid and Prince Buster. After leaving Studio One, Scratch spent some time working as in house producer for Joe Gibbs. Feeling he wasn't receiving his full due, Perry eventually moved on to set up his own operation, subsequently launching the Upsetter label in Jamaica. In 1969 he signed a deal with Trojan Records, which resulted in the formation of a counterpart Upsetter outlet in the UK. The venture proved almost instantly successful. Perry scored an international hit with only the second release on UK Upsetter, Return Of Django, an instrumental from his Upsetters house band (featuring Val Bennett on sax). Between then and the following year, Perry built a solid reputation for himself, with a series of similarly styled instrumentals. In terms of his signature sound, Scratch continually reached for higher ground, and honed his skills at the console. From 1972 onwards, his productions became increasingly quirky, moving in a similar direction to King Tubby. At the end of 1973, after striking fresh licensing deals with a number of record companies in the UK, he fulfilled his dream by opening his own Black Ark studio. It was here that Perry, finally the master of his own musical destiny, produced groundbreaking music. Using minimal equipment, he produced multi-layered rhythm tracks, which to this day, nobody has been able to emulate. A deal with Island Records followed, but some of his better work was confined to Jamaica, issued on a bewildering variety of his own labels, in 7" and 12" format. These now rank amongst the most sought after records with collectors of Perry's music, and the producer has gained near cult status through his willingness to experiment at the mixing desk. Winston 'Niney' Holness (otherwise known as Sir Niney The Observer, and George Boswell), also spent time at Studio One. In addition, he worked with Bunny Lee, before moving on to join Joe Gibbs. It was here that he came into contact with Lee Perry, and took over the latter's role as in house producer, following Perry's departure. After producing hits on Ken Parker, and Nicky Thomas for Gibbs, he too decided to go his own way. Towards the end of 1970, Niney hit the big time with his second release: Blood And Fire. The single reportedly sold in excess of 30,000 copies in Jamaica, and took the Record Of The Year title for 1971. Indeed, so successful was it, that he cut further versions, including Brimstone And Fire, Mud And Water, Psalms 9 To Keep In Mind, and Lightning And Thunder, which is included here. Like Perry, he launched his own (Observers) label, and applied the same name to his house band. During the period that followed, Niney collaborated with Scratch (and Max Romeo) on some distinctly cultural sides, including When Jah Speak (humorously credited to Murt, Turt & Purt), Rasta Bandwagon (featuring Perry on the intro), and Babyloose Burning (featuring Niney, Romeo and Perry). These, and other recordings, marked out both as 'rebel' producers. It would take a whole series of compilations, to do justice to the output of Niney and Lee Perry. Whilst this is acknowledged, One Stop put a great deal of thought into sampling their output. Not only does this collection aim to showcase the main talents of both producers, it hopes to illustrate their contrasting, yet complimentary signatures sounds as well. Perhaps more importantly, it presents some superbly enjoyable examples of Jamaican popular music, in a sound clash style." Artists include: The Upsetters, The Sons of Selassie, Junior Byles, Niney the Observer, Leroy Sibbles, The Observers, Lee Perry, George Boswell, The Reggae Crusaders, Junior Murvin, David Isaacs, Horace Andy.

**MARLEY, BOB: Rebel Soul CD (ROXS 006 CD). \$15.00**

"Fresh from the critical acclaim lauded upon the Simply Rockers series, producers Lee 'Scratch' Perry vs Niney the Observer, and the forthcoming Bloodlines album: One Stop release Rebel Soul— a collection of the early works of one Bob Marley and the Wailers. All tracks were produced by Lee 'Scratch' Perry and the album features a number of tracks that were later re-recorded for albums released on Island including 'Lively Up Yourself', 'Duppy Conqueror', 'Kaya', 'Small Axe', 'Sun Is Shining', 'Trenchtown Rock' and many more."

**VA: Ire Feelings - Reggae Chart Hits 1969-1976 CD (ROXS 007 CD). \$15.00**

"Ire Feelings is the follow up to Let Your Yeah Be Yeah and concentrates on those tracks that made an impression on the UK charts. The album features 14 tracks that hit the UK top

50, including 6 top ten hits, and covers the years 1969 to 1976." Artists include: Desmond Dekker, Upsetters, The Pioneers, The Melodians, Jimmy Cliff, The Maytals, Nicky Thomas, Bob and Marcia, Dave and Ansell Collins, Randy Livingstone, Rupie Edwards, John Holt, Pluto Shervington.

**ONETHOUSAND RECORDS (GERMANY):**

**CAROLA, MARCO: The 1000 Collection CD (1000 CD). \$15.00**

"One of the most classic releases from Marco Carola. This album is the first the man from Naples produced and it includes the most classic anthems played by many technolovers around the world. This record includes all the passion we feel for the music — that is why we want after years of unavailability make it possible to get this record again."

**ONI-TOR (GERMANY):**

**MALTE: Susii LP (ONITOR 02.2). \$12.00**

8 track album mini-album, described as "Robert Hood-like minimal, heard with a pillow on the speaker. Nice atmospheric techno." All songs composed, arranged and produced by Malte Tinnus at Studio Stockholm, 1999/2000. Warm and clicky, Cologne-influenced luxury, any record that can be described favorably with the word "pillow" has to have potential & this one is soaked with it.

**ELECTRONICAT: Cat A Tac LP (ONITOR 02.3). \$13.00**

"More rude experimental tunes by this crazy Frenchman. Attention Pansonic freaks." Limited remaining stock.

**STOLPMANN, BJÖRN: Feels Like You Are Passing Me By LP (ONITOR 03.1). \$12.00**

"Björn Stolpmann is another beautiful cat from our hometown Stuttgart. His debut album features heavy pop basses, a straight 4/4 rhythm and dreamy soundscapes. Techno with heart and mind. Another step towards more difference, showing that the city can go further. The techno underground sets sails against Stuttgart mainstream reputation. Atomized musical partisans meet after work to think about utopia. With machines, not needed to be taken by storm. Relieved through music."

**STOLPMANN, BJÖRN: Draw Away From The Attempt 12" (ONITOR 04.2). \$9.00**

"Stolpmann is back. After his genre refreshing LP Fells like you are passing by this time with an EP. If god is still in techno, these four tracks will be in his current top ten. The Stuttgart based Björn Stolpmann knows how to produce euphoric, bodyshacking tracks, which are both, a body and intellect pleasure. File under: Detroit, Robert Hood; Köln, Modernist."

**SOLOVYEV: Poprad LP (ONITOR 1). \$15.00**

A new minimalist German label, distributed via Kompakt. This Solovjev album contains an unofficial Studio 1 remix by M. Ink! " "A man like a mountain. Lonesome voice in the desert. Actually, there doesn't seem to be anything in between discursive superior attitude and a deprived wagging your heads. Nonetheless, on his tonal trips Solovjev touches these hidden meadows which promise soul-balsam, rhythm and contemplation. Sounds are explored, wrapped in monotony, broken, announced, celebrated like a new fashion-collection, hidden behind dimensions far beyond what loudspeakers bury. Music which makes you think of pop and sweats out refusal at the same time, which makes no offer and aims at prefab contexts. Individual or collective, full immersion into privatistic ease or joint restless nightly tripping in public areas: Listen, discover and (if possible) shut up. Whoever appreciates unconventional electronic — music from German cities, nevertheless commanding 'four-to-the-floor', should open their ears: without peeping at standards, a musician throws his work into pop world, completing certain traditions with new musicality. Feel the beat, pass it on, allow monolithic positioning or exciting hide and seek. The worn out categories head and soul are no longer platitudes but fitting shoes. The house is already there, open, inviting, making room for a visitor's diverse projections. Dream, dance, think." — Leo Sacher

**SAFETY SCISSORS/SUTEKH: Split LP (ONITOR 11 LP). \$13.00**

"When people share a flat you never know what can happen. There's one flat in California however, out of which two of the most advanced laptop musicians have emerged: Safety Scissors and Sutekh, a.k.a. Matthew Patterson Curry and Seth Hovitz. This album is a very active collaboration between the two, who spend half of the year traveling around the globe together. The rest is done via internet. Sutekh with his own label Context represents the vivid powerbook scene of the west coast bay area. Luckily their brilliant music is easy to find around these parts thanks to the active distribution policy of Force Inc. Seths production efforts cover a wide range of different musical approaches: deconstructive and abstract, broken up and funky, dubby and minimal-housy, energetic and technoid. Nothing's impossible. Everything's euphoric."

**LAMAS, GUSTAVO: Presente 12" (ONITOR 12). \$9.00**

"Music for a different reality. Gustavo Lamas cultivates a melancholic techno-soul. And not just since yesterday. He did a track for the critically acclaimed compilation Elektronische Musik aus Buenos Aires (on Cologne's Traum label), and he was the first of the featured artist to release a complete solo album shortly after. Celeste embodies influences from almost opposite cultures. The importance of typically European sounds in Lamas' sampling (samplers are his only tools) can't be overstressed, yet his South American roots will always shine through. With his very personal musical coordinates he creates a surreal tension and projection of space that seems to have materialized out of some parallel universe: That's what we mean when we say 'music for a different reality'. Lamas gets his main input from Dub and Techno — a combination that is typical for labels in Berlin, such as Basic Channel or Scape. With Celeste he sought a new perspective oscillating between the excitement of South American percussion eroticism and a rather European soberness of sound. A fascinating hybrid of minimal electronica and sound research. Lamas' work stands for melancholy, devotion and self-restraint."

**HAGEDORN: Cause & Effect 12" (ONITOR 13). \$9.00**

"Hagedorn is Wolfgang Hagedorn without Digital Jockey, i.e. outside his Computer jockeys' context. Wolfgang Hagedorn's musical background in terms of important influences stretches from Eastcoast-HipHop to Jeff Mills and has lead him to combine rational and soulful elements, resulting in a mixture of abstract functionality and the simple challenge to move your body. Even though he digs deep into the various genres of his record collection to find the right little bits n' pieces for his way of sampling, the tracks remain surprisingly homogeneous and stick to the sound idea originally intended. Hagedorn's music offers a kind of synthesis between distant listening and raving affirmation."

**HAGEDORN: Homegrown CD (ONITOR 14 CD). \$16.00**

"Hagedorn is Wolfgang Hagedorn without Digital Jockey, i.e. outside his Computerjockeys' context. Wolfgang Hagedorn's musical background in terms of important influences stretches from Eastcoast HipHop to Jeff Mills and has lead him to combine rational and soulful elements, resulting in a mixture of abstract functionality and the simple challenge to move your body. Even though he digs deep into the various genres of his record collection to find the right little bits n' pieces for his way of sampling, the tracks remain surprisingly homogeneous

neous and stick to the sound idea originally intended. Hagedorn's music offers a kind of synthesis between distant listening and raving affirmation. *Homegrown* is somewhat less club-orientated than its predecessor, an aspect that may have to do with the fact that Wolfgang has been on a sort of paternity leave for more than a year now. This doesn't necessarily mean, though, that *Homegrown* is meant to be exclusively for home listening. There are still quite a few dancefloor tracks that would fit without doubt into a club context, namely the 12" opener 'Funk Infection' which easily bears comparison with Thomas Brinkmann's hot SoulCenter stuff. Hagedorn's new album is really quite diverse, the range of his sound is definitely spread more widely this time. He himself suggests that he could have developed a number of different concept albums out of each single track — very ambitious words, these, but oh so true."

**YOU DEE: Adapter CD (ONITOR 15 CD). \$16.00**

"This is what the artists say: 'You Dee's most important influence is water next to silence. Water leaking into the basin and thus proposing the measure. Sound spreading as space offers the possibility. The 'United Amateurs' make music because music just does not mean anything. There are no symbols to listen to. The ear simply is able to relax.' Nice. And poetic. But generally, we the label have to contradict. It is a coquettish lie that this music shall not mean anything. On their first album, You Dee work on the same architectonic structures as Senking, Pole, Rastermoton or System. As well as the specific sound of every single of these references is incompatible, You Dee defined their very own signals to be sent into space. You Dee's music indeed suits for relaxing, but it is not at all Ambient that makes you fall asleep. Their music exactly is the contrary: this Ambient wants to be precisely listened to. It wants to know well read it's 'poppige Flaechen', it's melancholic drifts and all these tiny particles of melodies. In the end you have heard a lot — but you are relaxed nevertheless. For whoever needs the following: You Dee is Sven Rieger, Peter Hansen and Stefan Wust from Berlin and Stuttgart."

**JIRKU/JUDGE: Half Full 12" (ONITOR 16). \$9.00**

"Jirku/Judge is the work of Tomas Jirku and Robin Judge; two like minded musicians from Toronto Canada. Tomas hears voices in his head that tell him to make music. The voices are susceptible to boredom, so the variety to Tomas's musical output is necessary to satisfy them. Robin hears music in everything; a refrigerator humming a chorus, the wind whistling, birds glitching, bicycles clicking. She spends her time recording these sounds. Together their insanity combines to make catchy, swinging, glitch-laden music which is sure to make you wiggle."

**JIRKU/JUDGE, TOMAS: Plusism CD (ONITOR 17 CD). \$16.00**

"Jirku/Judge... is the work of Tomas Jirku and Robin Judge; two like minded musicians from Toronto, Canada. Tomas hears voices in his head that tell him to make music. The voices are susceptible to boredom, so the variety to Tomas's musical output is necessary to satisfy them. Robin hears music in everything; a refrigerator humming a chorus, the wind whistling, birds glitching, bicycles clicking. She spends her time recording these sounds. Together their insanity combines to make catchy, swinging, glitch-laden music which is sure to make you wiggle. Here is an additional, general bio with more information about Mr. Jirku: Tomas Jirku has quickly established himself on the international minimal techno scene. From his humble beginnings of independently released CDRs and MP3s on the Notype website, Jirku's unrelenting, unpredictable explorations of minimal techno have since been released on such prestigious labels as Force Inc., Klang Elektronik, Alien8, and Traum. Czech born, Toronto Canada resident, Jirku comes mainly from a visual arts background and only has musical training inasmuch as he is a music addict with broad tastes and even greater goals when it comes to his own productions, appropriating and manipulating anything that holds his interest. His approach to production is initially highly conceptual, but once digital audio production comes into play, Jirku is thrown into a struggle with the unpredictability of beta-test software which itself is in the process of development. The outcome sounds as interesting to the producer as the listener. And here is a tiny bit more information for Robin: Robin Judge is an audio-visual designer from Toronto Canada. She carefully constructs scenarios that explore processes within the digital realm. Focusing on the subtle relationships between rhythm and texture, she shapes auditory space with layered compositions to create a tapestry of sound."

**STOLPMANN, BJÖRN: Aberration Of Intention 12" (ONITOR 18). \$9.00**

"After his debut album *Feels Like You Are Passing By* and the EP *Draw Away From The Attempt* this is the third release of our Stuttgart based youngster Björn Stolpmann. These are the most beautiful moments in the life of a label owner, when you realize that the label artists start to become your friends. It happened like this with Björn Stolpmann and Joachim Spieth. The first result of kicking back together is documented on this EP. Spieth created (with the material of Stolpmann) an emotional wild style techno classic. And pretty much the same could be said about the three new tracks by Stolpmann. Again he is going for dubby techno mixland including elements of Modernist, Antonelli Electr. and the great Detroit techno as known from people like Robert Hood. This music is: Digital. Minimal. Poppish."

**HAGEDORN: Electronic Music Machine 12" (ONITOR 19). \$9.00**

"The second 12" release by Hagedorn in 2003. And the good thing is: you just know one of the four tracks from *Home Grown*: 'Electronic Music Machine'. For the two totally new tracks Wolfgang Hagedorn again teamed up with the Portuguese vocalist Roseli Ferreira (she already sung on two of the album tracks). 'Noite Em Branco' and 'Shuva' are one step further into pop for both of them. This beautiful poppish vocal house that's not just made for feeling and listening, but it's also a must to dance to. We count on you. The remix of the title track is done by none other than the outstanding Swedish master of electronic music: Hakan Lidbo. The Stockholm based producer is something like the 'living producer machine' of the minimal world. There is no day without a new track or remix by this workaholic. And the good part is: the quality is still incredibly high for each release. His latest release was on Shitkatapult. Hakan Lidbo arranged the uplifting original 'Electronic Music Machine' as a dark, morbid, zombieske suicide anthem. Wonderful. We are full of angst."

**HAGEDORN: Miss Construction LP (ONITOR 2). \$15.00**

"Wolfgang Hagedorn, member of the Cologne-based Computerjockeys, has taken to the 'straight' bassdrum (and it is not only fans from Cologne who will keep their ears open for results). While his main project is characterised by syncopal fragments, preferring a more glamorous 'big beat'-style, his solo work marks a return back to dark basement clubs. Minimal and pumping, the tracks — in a 4-to-the-floor-manner — force to dance. The cool and elegant sounds creep into subconscious and - in combining pressure and deepness — make you tab with your feet. Understatement-Electro-House, heavily demanding, but without rubbing at your legs. Teutonic and rectilinear in one way, but not without some jazzy shuffling in between. Cologne-style, though without voluntarily fit-ting into this musical context right away. Wolfgang Hagedorn's musical background, leading from across East-coast-Hip Hop to Jeff Mills, has inspired him to involve a combination of both mind and body. He is well able to incorporate abstract functionality and the odd earthy request to

'move your body'. Listening to 'Miss Con-struction', it is plain to see and hear: There is no contradiction in com-bining two poles which otherwise seem so different. Despite of wide-spread journeys into sampling, the tracks remain homogeneous while persisting inside the originally intended sound idea. Hagedorn's music offers a synthesis of dissociated listening and raving affirmation."

**DITHERS/JOHNNY LARUE, SID: The Second City EP 12" (ONITOR 20). \$9.00**

"And here we go: please welcome Mr. Mike Shannon on Onitor. By his side is another Canadian techno superstar: Jeff Milligan (aka Johnny Larue aka Algorithm), Shannon's Revolver label partner. Revolver — also as great techno label which releases we appreciate a lot. A split-EP. 4 tracks which are as good as the last releases of the Toronto boys. Shannon should be known from his last year's release on Force Inc. Music Works, the Frankfurt based techno über label. *Slight Of Hand*, his debut album, had some great funky rocking techno tracks to spin. On one hand very minimal, on the other as maximal as you could get within the genre borders. Definitely in your face. Jeff Milligan already released on the German label Background, which is based in Düsseldorf. His tracks symbolize the ice age in our small minimal world. Very complex mathematic style — but still danceable."

**LAMAS, GUSTAVO: Lejos 12" (ONITOR 21 EP). \$9.00**

"Gustavo Lamas cultivates a melancholic techno-soul. And not just since yesterday. He did a track for the critically acclaimed compilation *Elektronische Musik Aus Buenos Aires* (on Cologne Traum label), and he was the first of the featured artist to release a complete solo album shortly after. 'Celeste' embodies influences from almost opposite cultures. More releases for Traum and Kompakt followed. Now however Gustavo has found a new home at Onitor records — and we feel very proud."

**LAMAS, GUSTAVO: Brotes CD (ONITOR 22 CD). \$16.00**

"The importance of typically European sounds in Lamas' sampling (samplers are his only tools) can't be overstressed, yet his South American roots will always shine through. With his very personal musical coordinates he creates a surreal tension and projection of space that seems to have materialized out of some parallel universe: that's what we mean when we say 'music for a different reality'. Lamas gets his main input from dub and techno — a combination that is typical for labels in Berlin, such as Basic Channel or Scape. With *Celeste* he sought a new perspective oscillating between the excitement of South American percussion eroticism and a rather European soberness of sound. A fascinating hybrid of minimal electronica and sound research. Lamas' work stands for melancholy, devotion and self-restraint. Whereas his earlier work wasn't exactly suitable for the dance-floor his new stuff will make dancers very happy. Listen and rave."

**DEADBEAT VS. STEPHEN BEAUPRE: It's A Crackhaus Thing CD (ONITOR 23 CD). \$16.00**

"Having originally met in 1999, Stephen Beaupre and Scott Monteith have been involved in various creative projects, beginning the same year with the development of the (now defunct) Covert Ops multimedia collective, which engaged in various event/installation projects in and around the Montreal area, focusing on real time audio and video performance, and the development of new interfaces merging these two mediums. Inspired by the micro sampling work of fellow Montrealian Akufen (Marc Leclair), and international luminaries such as Matthew Herbert, Monteith and Beaupre began the *Crack Haus* project in 2002 in the interest of further exploring the use of unconventional sound sources (found sounds) within the confines of traditional house and techno aesthetics, and the development of new multi-user performance interfaces. The main concept of the project is based on pure and simple fun, with as little serious chin scratching as possible while constantly attempting to push the envelope a little. The material on their Onitor debut CD is a mix of solo production of the two of them as well as traditional Crackhaus collaborations."

**VA: Politronics CD (ONITOR 24 CD). \$16.00**

"With *Politronics* onitor tries to give an empiric impression of something discussed in the media since 2001 as the re-politicism of music. By choosing the artists for this compilation the premier musical field was electronic music — not as a matter of fact that we do see guitar music as an old paradigm, this is just a result of the general orientation of our label: Onitor is known since 1999 as a label dedicated to electronic music in its several playgrounds. It is very important for us to show how big the variety in the field of political electronic music is. The same variety is recognizable the way they include politics in their work." Artists: Schneider TM remixing Pulseprogramming, agf, Gudrun Gut / Thomas Fehlmann, Lawrence, Pawel, Scanner, Radio Boy, Mouse on Mars, Terre Thaemlitz, VVM, Schorsch Kamerun, Milch, Stella.

**DUPLEX 100: Shooting Star 12" (ONITOR 25). \$9.00**

"Duplex 100 are Phil Stumpf and Sam Rouanet. Since 1999, they are working together as DJs and producer — since then they have managed to become one of the most renowned French duos, very influential for the Parisian minimal house scene. Their sets and tracks are funky minimalism par excellence. Duplex 100 are not only the resident DJs of the Nouveau Casino in Paris, they are also hosting a night called: Minimal Dancin. Within the last two years they invited a lot of artists from the German minimal house scene: people like Antonelli Electr., Benjamin Wild, Falko Brocksieper, T.Raumschmiere, Gebr. Teichmann, Sascha Funke, Oh., The Modernist — as well as lots of international guests: Jeff Milligan, Jeremy P. Caulfield, Metro Area, Readymade FC, Swayzak, and lots more."

**VA: Pigeon Funk Remixed 2LP (ONITOR 26 LP). \$18.00**

"*Pigeon Funk Remixed* comes not only with brand new remixes of the EP-material (by Ark, Carsten Aermes, Joachim Spieth, Napoli Is Not Nepal, Solovyev / Watson Mcletus, Wobbly), it also includes new tracks by Safety Scissors and Sutekh. When people share a flat you never know what can happen. There's one flat in California however, out of which two of the most advanced laptop musicians have emerged: Safety Scissors and Sutekh, a.k.a. Matthew Patterson Curry and Seth Horvitz. Safety Scissors has released many great tracks in the last couple of years which have been put out on labels such as Plug Research, Context and Cytrax. Sutekh with his own label Context represents the vivid powerbook scene of the west coast Bay Area. Luckily their brilliant music is easy to find around these parts thanks to the active distribution policy of Force Inc. Seth's production efforts cover a wide range of different musical approaches: deconstructive and abstract, broken up and funky, dubby and minimal-housy, energetic and technoid. Nothing's impossible. Everything's euphoric."

**PIGEON FUNK: Proptronix Presents CD (ONITOR 27). \$17.00**

Co-release between Onitor and Proptronix. Pigeon Funk = Kit Clayton, Sutekh and Safety Scissors. "Scattered in the streets, seeming to wander aimlessly, pigeons populate every city in the world; and as they possess the element of surprise and the advantage of flight, humans may be in danger; these commonly disregarded street fowl have been cleverly conspiring world domination. Recent discoveries reveal that Kit Clayton, Sutekh and Safety Scissors are in cahoots with the special species of bird. Now released to the public are all the bird-brained schemes these boys came up with to aid the ornithologic overtake. This CD collects vinyl only releases on Proptronix and Onitor, cacophonous quibbles and quarrels previously suppressed to the DJ underground. It compiles material from the very first

Proptronix EP, and Onitor releases. Initially masked and marketed as innocent dance music for pigeons, the audio is in fact a subversive assortment of electronics; beak bobbing techno to talon thrashing electro to feather fluffing noise, the music is engineered for dancing, sitting or any sort of intermediary poise between. Similar to a bird with its simple nervous system, the music has a hard time sitting still while perched up high on a telephone wire. San Franciscans Kit, Sutekh and Safety are each known for demonstrating their own dynamic range on a range of labels including Context, Orthlorg, Plug Research, Scape-, and Force Inc. and another aviary ally, Wobbly (of Tigerbeat 6 fame and frequent People Like Us collaborator) appears with a remix of your bird last year. Two videos appear on the CD as quick-time movies: a magical illustration of 'Mocito' by Ruben Fleischer, who has made music videos for Gold Chains, Ellen Allien, and DJ Format, and a narrative about two jailbirds set to fly the coop from Luis Briceno of Metronomic, creator of videos for Console and Notwit. Pigeon Funk will land on your head and the boy/bird band just might best the humans after all."

**STAVÖSTRAND & SKUGGE: *Rheinsberger EP 12"* (ONITOR 28). \$10.00**

"Minimal and Mitek sounds not only great together, it really belongs together. Label owner Mikael Stävöstrand has managed within the last years to establish himself in the centre of the minimal genre as an important keyplayer — and the best: it happened in a very subtle and decent way. Besides his releases for labels like Force Inc and Mille Plateaux his own label imprint Mitek was the most impressive argument on this way. Not only we Onitor guys are fans now. Everybody loves the sympathetic Swedish folks. As a matter of the fact that Stävöstrand is now living in Germany it was only a question of time until we meet up and decide a special collaboration. And here we go: Stävöstrand and his label act and best buddy Johan Skugge join Onitor — at least for an EP. How great is this? And the music is for sure even much greater than the single news. An amazing 4-tracker. Nice dubby minimal tracks, which sound very dry on the first impression, but are really clubby in their deep clicks'n'frickel style — music you know from old Basic Channel records. Not to miss: this special warm feeling within the music and these significant melodies. All listeners realize pretty soon: these two know exactly which sound they love and want to produce."

**ESTORNEL: *Pusher 12"* (ONITOR 29EP). \$9.00**

"This name — sounding like an oil company (an association which comes easily up cause the two of them are from George Bush Senior & Jr. country Dallas) — describes the producer symbiose of Bernhard Pucher and Eric 'Maetrik' Estornel. As a result of this combination it is no wonder that the tracks on this EP sound different to the 'normal' Maetrik tracks: what does not mean that the bassline is not also catching your legs immediately, shake you wild and heavy with its weird cut-up-sound — at the same time dubby-minimal and poppy like hell. These tracks want all of you. If Estornel is a child of the minimal generation, got tech-house tattooed on his arm, the strings of Detroit techno always in his pocket and pop always in his head, Pucher is willing to bring up some heavy distortion in the project: you can easily hear early industrial moments and the wisdom of noise as a result of his presence. The additional remix to this EP comes from Stuttgart producer and Onitor darling Björn Stolpmann."

**CHECKSUM: *From The Beginning of the World LP* (ONITOR 3). \$15.00**

"Deconstructed electronic neo-dub from San Francisco. Naked, warm and personal." Played and recorded by Greg Freeman and Jeff Palmer (Pell Mell), in what could be described by morons as a "post-Chicago style". Released in collaboration with Hausmusik, an odd record, presented in rather attractive fashion.

**WADA, TAKASHI: *Meguro CD* (ONITOR 30CD). \$16.00**

"If there is a specific person (besides the genre grounding Kompakt people) the genre pop-ambient is made for than this 21years old Japanese wonder boy. Wada's fingers just wanna play. They flow over the keyboard / piano, they feel the world on the topic of this instrument, they understand the world in this micro-cosmos and manage to create a magic, very own interpretation of the big picture, with all its beauty and clearness. Electronic music is mainly based on a learning by doing wisdom and the principle 'happening by accident'. Wada is no member of this school. In his world the significant melodies and harmonies are intuitive, inspired, but over all they base on knowledge. A lot of theoretical knowledge. Knowledge on the effects of music on its listeners. A brief story of his life: born in Fukushima Japan, he was mainly living and being socialized in Tokyo. When he was 16 he started a world tour in the name of music. First he studied jazz guitar, Bossanova and music theory in New York. When he was 19 he moved to Paris for university — with a short London interruption —, where he studies classic piano, still jazz guitar and for sure French and all the bohemian life style between cafe au lait and louvre. Wada's music is very much influenced by space, architecture, city, land scape, animals, people and the sound of living, the sound which comes out naturally. He listens to any kind of music. He likes the sound of the piano overall. Wada feels and interprets our modern world. These interpretations were never released before. Onitor is happy and proud to release the debut album of this amazing musician. We all will have a lot of great moments with Wada's brilliant compositions in the future. Word."

**GRINGO GRINDER: *Breakfast Included CD* (ONITOR 31CD). \$16.00**

"Oh! Canada. ...once again. How intense the relationship between Onitor and the so called '51 state of America' (the Americans just include them as another state so that their fear of the Canadians intellect can be closely monitored by Big Brother) is, inspired by the beautiful electronic music movement of Canada. It's made obvious: Tomas Jirku, Robin Judge, Mike Shannon, Jeff Milligan, Crackhaus (Deadbeat & Stephen Beaupre), all of them are now in our haus. And now Shelbono 'Barracuda' del Monte. Better known as minimal-hedonist Pan/Tone...or as it says on his passport: Sidney Sheldon Lerock. From now on in the Onitor cosmos he is called Gringo Grinder (this pseudonym appeared first as a track title on a Revolver EP *Quien es su Papa, Mama Fina?*). But that was from another time. He finally rid himself of all the barriers of his earlier stock broker lifestyle. So at 30, he did decide to quit his safe existence, take the risk of the unsure. Yes...we all should fight against the safe existence. Shelbono has dug deep within and Gringo Grinder is who he found to reflect is true nature. Nothing is more dangerous than the early still stance as a result of angst). His mission is to rock without any borders. Most importantly with a whiskey in his hand and in a smoke filled club. Favourite place: on stage. Everybody gets sweet to his electro-influenced techno- sex monsters that he has unleashed upon us and so we dance away the night in pleasure. If there is no tomorrow, only today will know better."

**GRINGO GRINDER: *Stiletto Rock 12"* (ONITOR 32). \$9.00**

"Some more tracks for a 12", which will also feature remixes by his buddies Ada Und and Jake Fairley. We didn't feel this sweet since our last breakfast in bed. This is the soundtrack for a hot night in the red light district of Tokyo."

**VA: *Von Uns: Oni.tor Label Compilation CD* (ONITOR CD1). \$15.00**

"CD sampler of previous/forthcoming releases & exclusive remixes from this well-saavy Stuttgart based label. Artists herein include Hagedorn (exactly 1/2 of the Computerjockeys on Harvest, producing quite a bang), Joachim Spieth (streamlined pulse-sounds from the

Kompakt stable), Checksum (sorted post-dub instrumentals from Greg Freeman & Jeff Palmer), Solovoyev (Kosmische techno epics), and Varga & Baumann. As ideally eclectic as one could hope for in 77 minutes' play. Poised on greatness this label is, let me tell you." — Hrvatski.

**OR (UK):**

**VA: *Or: Some Computer Music CD* (OR ISSUE1). \$12.50**

"The first in a series of computer music releases — issue 1 CD + 24pp booklet. Featuring exclusive recordings from: Aphex Twin (UK), Beautyon (UK), cd\_slopper [Hecker] (Germania/Austria), General Magic (Austria), Kevin Drumm (USA), Stephen Travis Pope (USA), Trevor Wishart (UK), Ubik [Joe Linschinger] (Austria), Zbigniew Karkowski & Kasper T. Toeplitz (Everywhere)."

**OR SOME COMPUTER MUSIC: *Issue 2 CD* (OR ISSUE2). \$12.50**

"The second issue of Or's computer music audio magazine; as w/ issue 1 = CD + 24pp booklet. Alberto de Campo (Austria), farmersmanual (Austria), Jim O'Rourke (USA), Phoenecia (USA), Curtis Roads (USA), Atau Tanaka/Eric Wenger (Japan), Tom Wallace (UK). Or's computer music audio magazine aims to expose to the listener the current developments in the age-old field of computer music, from both the academic world thru to some of the more underground desktop activists."

**CD\_SLOPPER: *SaskieWoxi CD* (OR JODEL10). \$12.50**

"CD\_Slopper is the file 'working-name' for the Computer Music unit of Oswald Berthold and Florian Hecker. Hecker and Ost first met in 1995/96 at the MEGO office in Vienna. Both familiar with Computers and DSP processes of both academic and autodidactic influences, they grabbed their first mobile computer when Apple released the first PowerPC laptop ever, the PowerBook 5300! On the first Mego tour [1997] it was their only weapon, maybe some CD's and 12" included, they... Finding spare time between their tour schedules, they either met in each other's studio, working on different computer platforms as SG/UNIX, LINUX and Mac OS to produce this release. SaskieWoxi is cd\_slopper's first multi-media release. This CD+ contains 44 audio tracks plus static as well as dynamic HTML/text/pics/Java executables. The results as you will experience are different & superior to the infantile and wagon-jumping-rhizomesque-abstract-modulated-glitch hy-parody-shitty-plugin-in music. Just have a listen. SaskieWoxi is Computer Rave Music. Full of energy, fine rhythms that fit in anyone's DJ set, high quality midrange sound that you can hear on your Walkman, MP3 player or in-car HiFi anytime. A work that reflects the world and the way we experience it."

**VA: *OR MD Comp. CD* (OR JUST13). \$12.50**

"File under: computer music/contemporary composers/new media/noise/difficult. Over 73 minutes of superior, challenging and critical audio. 24 exclusive recordings. OR finally makes available what was recently unearthed from somewhere in the nasty void that was created by the 2k millenniumism and the aftermath of 9/11. The OR MD COMP. includes contributions from a selection of artists who all have previously released materials on OR. Farmersmanual (DE) hot on the heels of their RLA DVD release on Mego [Mego 777] give us both extreme computer music and extracted highlights from a 'recent live action'. Francisco López (ES) locates us more 'absolute concrete music'. Shirttrax (UK) vaporize material from their previous OR release Good News About Space [OR, lip 9]. Gescom (UK) shed their Autechre guise and provide us with more digital walkman essentials. Incapacitants (JP) recover from their Unauthorised Fatal Operation 990130 [OR, CDR]. Hecker (DE) flosses our brains again. MAZK (JP/PO) offer probably the last joint recording between Masami Akita and Zbigniew Karkowski. A great companion to their SPL CD [OR, if 2]. Although originally intended as a MD release it now appears as a CD in 4 colour digipak, revealing the faces of the 'caught on film' anonymous sheffield psycho ravers who relentlessly attempted to convince farmersmanual to give them a 'bassline, bassline bassline...'"

**SHIRT TRAX: *Good News About Space CD* (OR LIP9). \$12.50**

"Shirt Trax are Mark Fell (Sheffield, member of SND of Mille Plateaux) and Jeremy Potter (Brighton). All of their tracks involve the use of the computer as a performance tool. However they didn't wish to use some complex software or system, or spend ages programming structures to generate sound. So lots of what you hear is what can be done on a sampler in real time, or in a sequencer in real time. And although most of the material is edited down, there are no overdubs or pre-programmed structures. This is done in the interest of discovering in the ways technology is used. Like when a designer thinks of an interface, and is planning out a way for you to work. But who wants to do what some synth designer told them? When you watch a child play, suddenly a fork can be talking to a lego horse about something. And it's interesting when someone picks up something and plays around with it like this, because you don't just discover a new way of saying things, you actually invent new things to say. Not so much about the aesthetics of digital glitches or broken systems. And although aware of it, the band is not overly interested in the academic history of what it's doing. The result is a sound like The Human League meet Farmers Manual."

**LOPEZ, FRANCISCO: *Untitled #89 CD* (OR RELEASE 11). \$12.50**

"Full length CD in CD single case with no print of any kind (in accordance with the wishes of the artist), continuing his series of untitled works. Previous labels who have released his work include Asellus, Geometrik, Noteworks, Prefeed, Staalplaat, Table of the Elements, Trente Oiseaux, V-2, and Zwerg."

**FARMERS MANUAL: *fscd CD* (OR SLUMP8). \$12.50**

New jewel box pressing, previously released on the Tray label. "Pure electronic dementia. Like the General Magic and Pita releases on Mego, this pushes sound to it's limits. Points of comparison are completely elusive. Frenetic beats jostle with shards of blistering electronic noise and all manner of high strangeness. Farmers Manual seem to have absorbed and savagely mutated elements of drum 'n' bass and techno and transmuted them via a diseased sonic alchemy that is curiously original and as effective as it is infectious."

**FARMERS MANUAL: *Explorers We CD* (OR SQUISH4). \$14.50**

New pressing of the third Farmers Manual CD, following releases on Mego & Tray. "Following their highly acclaimed 2nd CD, fscd on Tray, Farmers Manual got to work with their bare hands and produced Explorers We on OR. One constantly changing track with 60 PQ start points, making full use of your dusty shuffler button... Ost, one of the Farmers, called it 'a sinewave massacre'. "A soprano voice sings notes that never arrange themselves into a melody, that fall apart in the same way as dead proteins...." —Thomas Pynchon, Gravity's Rainbow.

**ELIN (STUTZPUNKT WIEN 12): *UFO Beobachtungen CD* (OR UNLESS1). \$12.50**

First release on the Touch-affiliated label OR. First appeared on double vinyl as Mego 003 (Vienna, 1995). Digitally remastered, this unadulterated epic of minimal techno was recorded by Elin, who also functions as Auto Repeat on SSR/Crammed."

**ORAC (GERMANY):**

**(A)PENDICS.SHUFFLE: *The Lavender Neglect EP 12"* (ORAC 008EP). \$9.00**

"(A)pendics shuffle is Ken Gibson, also known as Eight Frozen Modules. In '02 and '03 he



released two brilliant, restless full-lengths with Orthlorng Musork. Always on the move, Ken has been turning his attention to dance music lately, pushing the four-on-the-floor into the post-IDM world. In *The Lavender Neglect*, Ken takes bits from house music: a vocal here, a guitar there, cuts them down until the merest references remain, and uses these digital scraps to build up an army of new frankensounds that run off, stomping and creaking and lurching to the beat."

**PRONSATO, BRUNO: *Silver Cities* CD (ORAC 009CD). \$16.00**

"In another lifetime, Bruno Pronsato (Seattle producer Steven Ford) drummed for Texas speed-metal/punks Voice of Reason. But then he had his head split open by My Bloody Valentine, Gang of Four, Electric Company, death-metal titans like Venom, Slayer, and Napalm Death. While establishing his rep as Seattle's foremost sculptor of powerful, electronic abstractions, Ford dabbled with dance music production under the Bruno Pronsato moniker. What began as a lubricious lark to get the ladies bumpin' and grindin' became Ford's primary obsession. Over the last year, Bruno's live sets emerged as fist-pumping demonstrations of heady sound design and hedonism. Listened to on headphones, this album will turn your gray matter purple and periwinkle with its panoply of unusual organic and digital sounds deftly arranged as if by a g4-tanned Teo Macero. Heard on a big club system, silver cities — especially hard-driving Pantytec-with-a-phd stompers like 'Kuche' and 'Read Me' — will get thongs snapping in approval while fellow producers in the house will marvel at the wealth of exploratory textures and bizarre moods animating cuts like 'Women in Large Coats' and 'Viaje a La Luna.' Whether you scratch your chin or shake your ass to it, silver cities gives you more sonic nutrition than you deserve over its 43 minutes. Few minimal tech-house full-lengths deliver such maximal impact. 'One of the reasons techno or minimal techno is such a force in my life,' Ford says, 'is because it is music that is working with a predefined set of rules, namely 4/4 time. Much like the 12-tone composers who had to work within their tone rows, techno producers are also working within a set of boundaries. I think it's quite a challenge to come up with something creative within a set of pre-established rules. It makes me think a little harder about what I can do.' *Silver Cities* offers irrefutable proof of what Bruno Pronsato can do. In this album's wake, tech-house's tried-and-true formulas suddenly seem under-cooked."

**PRONSATO, BRUNO: *Silver Cities* 2LP (ORAC 009LP). \$16.00**  
Double LP version.

**ORANGE DOUBLEDOME:**

**JACKS, THE: *Live 68'7'24 LP* (OD 3001). \$35.00**

First reissues on a new, ambitious "gray-area" label; the marketing plan mentions targeting "a very secretive and mysterious group of extremely fat and dangerous men". Hard to argue with that... "Originally released in an edition of only 200 copies in Japan in 1968, this legendary psych group's rarest record is made readily available at last in a very limited, numbered edition. Housed in an eye-popping, four-paneled sleeve, which unfolds into a giant poster. More need not be said, right? Limited to 500 numbered copies. Originals: \$1500+."

**MOORE & FRIENDS, JEFF: *The Youngest Son LP* (OD 3002). \$30.00**

"Along with *Bent Wind* and the *1st Christmas* album, this is the rarest Canadian LP from the 60's/early 70's, and is seeing its first-ever reissue here on Orange Doubledome. The music is fragile, dreamy folk-rock originally conceived as a high school project. Issued in a silk-screened sleeve duplicating the original artwork. Strictly limited to 300 numbered copies. Originals: \$1500."

**EIH, ALK & BROTHER CLARK, DAMIN: *Nevermind LP* (OD 3003). \$28.00**

"The old British reissue of this didn't get too far, so here it is again 20 years later in an officially sanctioned, better-sounding and better-looking reissue. Mystic, thoroughly dosed higher key psychedelia — think Zervas meets Bobb Trimble and you're somewhere in the lysergic ballpark. Limited to 300 numbered copies. Originals: \$1000."

**FIREBEATS: *Firebeats Inc. LP* (OD 3005). \$28.00**

"One of the rarest and most valuable beat albums ever released, and, surprisingly enough, one of the very best! No shit. Killer Norwegian mid-60's rock reminiscent of the Fab Four, Searchers, Motions, et.al. Nearly all 20 songs (the original LP plus 6 bonus tracks) are original tunes, and most of them are absolutely fantastic. Not the least bit psychedelic, but you need this more than you know. Original artwork, very limited edition of 375 numbered copies."

**ORANGE MOUNTAIN:**

**VA: *New Music New York 1979 from the Kitchen Archives* 2CD (OMM 015CD). \$17.00**

"Founded in New York in 1971, The Kitchen is internationally known as a leading center for video, music, dance, performance, new media and literature. Orange Mountain Music has begun the restoration of audio reels from performances at The Kitchen with the goal of producing a series of CDs entitled *From The Kitchen Archives: New Music, New York 1979*, the debut release in this series, is a two-disc set offering re-mastered recordings from the landmark concerts of 'New Music, New York: A Festival of Composers and their Music,' which took place in SoHo June 8-16, 1979. 25 years later, these recordings are an invaluable time-capsule — a privileged view/listen into a historic event, initially heard by only a few hundred people. Beyond their historic value, they offer brilliant and exciting music by composers now considered masters of the genre, as well as remarkable performances by figures nearly forgotten. Composers featured include Steve Reich, Michael Nyman, Meredith Monk, Pauline Oliveros, Philip Glass, Jon Gibson, Garrett List, Gordon Mumma, George Lewis, Tom Johnson, Charlie Morrow, Barbara Benary, Phil Niblock, David Behrman, Joel Chadabe, Tony Conrad, Charlemagne Palestine.

**ORANGE TWIN:**

**ELYSE: *Elyse* CD (OTR 01). \$12.00**

"Originally released on Tetragrammaton in 1968, *Elyse* is the sole release by Toronto's Elyse Weinberg, a collection of folk/bar-rock tunes with a medieval bent. Though the cover art, the Bert Jansch tune and other signs (e.g. the liner notes) might hint that this could be a 'Holy Grail' of sorts, there is little here that really adds up to a record that's going to set your flares on fire. Elyse's 'pretty and melodic/desperate and ragged' singing takes a bit more getting used to than one would hope, and the whole thing has that 'last call for alcohol' vibe that wears pretty thin... Neil Young does add some piffy guitar to one track and Collin Walcott (Bobby Callender's *The Way*, and about 50 Oregon records) plays some sitar. Read between the lines, from Orange Twin's proprietor: "I hope you all enjoy this magical and wonderful album, a true lost classic, and one of the best albums of the 1960's or any other time!" — Billy Kiely

**ORANGE TWIN FIELD WORKS: Vol. 1 CD (OTR 03). \$12.00**

"Jeff Mangum (one of the three founders of this 'collective' and lead singer/songwriter of Neutral Milk Hotel) expands the predominantly pop-based canon with a unique new series

of field recordings. *Orange Twin Field Works, Vol. 1* is the first release of this series and is comprised of edited melodies and rhythms recorded almost entirely en route to and from and at the Koprivshtitsa festival in Bulgaria. Mangum's 'voice' expresses itself thru the choice of how, who, and what he recorded and by the care taken in the arrangement of the collected music. Amazingly hi-fi, the album is a mixture of angelic harmonies, highly energetic rhythms, and ripping horn and accordion solos in a similar style as the The Secret Museum of Mankind records. Mangum has beautifully collaged soundscapes of Bulgaria in between the songs of this album, increasing the intimate, on-site, feel that this album gives its listener. Bulgarian music is spiritual and passionate and Mangum is known for the same qualities in his own song-writing."

**NEUTRAL MILK HOTEL: *Everything Is* CD (OTR 05). \$8.00**

"This is a reissue of the classic EP with an added previously unreleased bonus track, 'Tuesday Moon,' from the same era of the band. The record was originally released by Fire Records in Europe only. Many of the tracks off this record have multiple parts making this four song EP almost the length of a full album. It captures the early sounds of Neutral Milk Hotel with amazing production qualities similar to the bands debut full length album, *On Avery Island*."

**ORIGINAL MUSIC (UK):**

**SHERMAN/HORACE ANDY/U BLACK, BIM: *In A Rub A Dub Style LP* (OM 013 LP). \$13.00**

"This early 80's album has been out of print for quite some time, and at last it has been repressed. Vocals shared by the late Bim Sherman, Horace Andy and U Black. Six tracks plus their dub versions mixed by Prince Jammy. Produced by Jah Woosh."

**HOLT, ERROL: *Vision Of Africa LP* (OM 038 LP). \$13.00**

"Recorded at Channel One studio and produced by Jah Woosh during the late 70's. A rare vocal offering from the Roots Radics bassist."

**KING TUBBY AND FRIENDS: *Sound System Dub Vol. 1 LP* (OM 039 LP). \$13.00**

"From the stable that brought us the *Sensi Dub* series, Original Music come forward with *Sound System Dub Volume 1*. A collection of previously unreleased dubs from the vaults of King Tubby, Errol 'ET' Thompson, King Jammy and co."

**ORPHEUS RECORDS (DENMARK):**

**TRIMBLE, BOBB: *Life Beyond The Doghouse LP* (ORPH 005). \$22.00**

"It's a very rare experience to be sucked into such an honest and fragile universe as Bobb Trimble's. A space of its own, a musical experience on the other side of what people usually define as proper behavior. Psychedelic folk, real-people music, religious visions. It's hard to label Bobb's music. *Life Beyond the Doghouse* consists of previously unreleased studio recordings from 1983 and 1986. On side 1 Bobb is backed by his old backingband Violent Reactions from the LP *Iron Curtain Innocence* from 1980. Six years haven't made the music more mainstream. It's so dark and it's so lonely. The songs are desperate and have a strange dreamy atmosphere. Bobb is floating like an untouchable ghostlike entity through the darkness. And the voice... scary! Crippled Dog Band on side two is recordings from 1983. Fuzzguitar with adlib phaser. Uncontrolled microphone to all bandmembers. Punkrock attitude from first on. Psychedelic folkpunk with a lot of sounds that's really not supposed to be there. In spite of nearly 20 years in the cupboard it sounds just as fresh as on the day it was recorded."

**ORTHLORNG MUSORK:**

**GOLD CHAINS: *Live At The Beta Lounge v.1 DVD* (BETA 001 DVD). \$16.00**

"A unique Gold Chains performance shot live in San Francisco at the legendary Beta Lounge studios. For the first time anywhere, Gold Chains rocks the party with a backup band and surprise guests that freak the funk inna techno/punk/rap/tronic style. Now you can check the crowd surfing, buckets of sweat, jam-packed dance-your-ass-off crazy scene from the comfort of your living room. Includes the infamous 'I come from San Francisco' video and the video for his new single 'The Game'." Format: NTSC region free DVD, with DVD-ROM audio player.

**MATHIEU & EKKEHARD EHLERS, STEPHAN: *Heroin + Remixes* 2CD (ORTH 012 CD). \$15.00**

Remixers: Josef Suchy, Nobukazu Takemura, Freiband, Kit Clayton, Christian Fennesz, Oren Ambarchi, Carmen Baier and Akira Rabelais. "Orthlorng Musork are proud to re-release Stephan Mathieu and Ekkehard Ehlers' 2001 classic *Heroin*, remastered and with an additional CD/LP of remixes by an all star line up of artists. First released on Brombron in 2001. Recorded and produced in seven days between Christmas 2000 and the dawn of 2001, *Heroin* features a suite of recordings produced in Extrapool's typical rock'n'roll rehearsal space (think trash, beer cans and cigarette stubs — hence the title). Fifty minutes of the warmest sounds imaginable, it bears all the trademarks of its two collaborators: melodies distilled to their essence buried in gently crackling soundscapes; slowly unfolding musical journeys; and the unmistakably warm sounds of forgotten technologies — old amplifiers, hissing softly. To accompany this re-release Mathieu and Ehlers have commissioned a series of 'extensions' (Brief: 'Continue the 'Heroin' story') by an all star line up of artists including: Fennesz [Mego, Touch]; Kit Clayton [Orthlorng Musork, Vertical Form, Scape]; Akira Rabelais [Ritornell, Fallt]; and Nobukazu Takemura [Thrill Jockey, Childisc]. Eight sublime tracks veering from the digital splatter of Takemura's 'Childs View' to the beautiful resonances of Fennesz' 'Codeine', five minutes of cascading guitar lines buried in his trademark shimmering haze. Perfect."

**MATHIEU & EKKEHARD EHLERS, STEPHAN: *Heroin + Remixes* 2LP (ORTH 012 LP). \$14.00**

Double LP version, gatefold sleeve.

**RABELAIS, AKIRA: *...Benediction, draw. CD* (ORTH 016 CD). \$13.00**

"... *Benediction, draw.* is Akira Rabelais' third major work, a 71-minutes piece for electric guitar, processed with Argeiphontes Lyre, his very own audio software, consisting of a set of time domain filters performing esoteric algorithmic algorithms. In the best sense of a musique d'ameublement it shows itself as an acoustic state rather than a sonic wallpaper. Like his former offerings *Elongated Pentagonal Pyramid* and *Eisoptrophobia* (both to be found on Mille Plateaux' sister label Ritornell), ...*Benediction, draw.* is a true masterpiece of digital music, uncomparable with anything else around."

**EIGHT FROZEN MODULES: *The Abduction of Barry* CD (ORTH 017 CD). \$13.00**

"Cuisinat symphonies for the rhythmically inclined. Darker, heavier, deeper than the first, Eight Frozen Modules abducts you along with the young Master Barry. Hopefully you'll make it back alive. As with his previous release *Thought Process Disorder*, *The Abduction of Barry*, is a frenzy of hyper-creative sound, edits, and beats — clearly the product of a disturbed mind. However, the playful schizophrenia present on 'Thought Process Disorder' has

been overtaken by an overwhelming wave of fear, outlined with a painstakingly detailed hand. Required listening for friends of the darkside, Dario Argento movies, and the digital mess that lives in the wake of gabber-infused-IDM. Barry Vs. Jason? Who will win?"

**AGF: Westernization Completed CD (ORTH 018 CD). \$13.00**

"Reordering the leftovers of e-poetry, AGF makes a break from both her native German tongue and abstract vocal content to explore new relationships between language and song. Drawing on a wide variety of inspirations, including fashion design, painting, cinematography and electronic correspondence, Westernization Completed is an expression of things happened. Layered exchanges between friends, memories, conflict. Expanding upon the intimacy characteristic of her first solo release, Head Slash Bauch, AGF exploits the editing process to weave together an intricate and compelling narrative about her life and her relationship with the world around her. A fabric of connections, coincidence, and collaboration." 2nd edition, now in a digipak, no longer comes with the book of artwork.

**SECRET MOMMY: Mammal Class CD (ORTH 019 CD). \$13.00**

"The world of Secret Mommy opens its wings again to bring us his second full length on Orthlornng Musork. A world where everything is an instrument. Animals, pop-stars, appliances, house hold objects. Listen to a cat and Britney Spears duet as a bull plays a trumpet. In his world, everything is abused. Things are beaten, stretched and manipulated until a sound that can be mistaken for a melody is brought forth. Kids cheer, cowboys wale, and frogs sing. Secret Mommy takes his decade of experience in the Indy/Punk/Hardcore scene, adds the cynicism, wit and energy, sheds the artifice definitively of the genre and vomits day-care manipulations and tongue in cheek melodies upon celebrity doorsteps. You will dance."

**CLAYTON, KIT: Latke 12" (ORTH 04). \$6.00**

"Scraping your head against the ground, you hear sounds you do not tend to find while scurrying amongst carefully constructed and willfully digested worlds. Gone is any sense of clarity. Puddles of knobs, twigs, paperclips, loose change, and other items unnamed. What you were listening for is sidestepped by environmental residue's unwavering determination to be heard. Background and foreground are reversed. And reversed again. And again. The pain in your ear makes difficult the distinction between senses, and as this confused sensation drips down your face, the aggression of scalding bathwater comforts you. It covers you, but does nothing to cleanse the infected surface of sound. Layer after layer falls away. Layer upon layer grows in place. The conflict between internal and external remains, but between the waves you sleep softly if not peacefully. Good night."

**FULL SWING: [edits] CD (ORTH 05 CD). \$13.00**

"The [edits] CD represents the culmination of a limited edition 10" series during which Stephan Mathieu remixed the music of Monolake, Autopoieses, Laub, Yo la Tengo, Kit Clayton, Akira Rabelais, Ekkehard Ehlers, Antenne and Raumgestaltung Eins. Using a process which he describes as 'extracting homeopathic vibrations at their source' Stephan has absorbed, re-synthesized and re-emitted the compositions in a way that begs reflection from the listener. A sort of sleeping pill for the frenetic surroundings that most of us find ourselves in, the [edits] are an antidote to the overstimulated ear. Memory, manipulation, contemplation, regeneration."

**FULL SWING: Edits 05.1 (Monolake/Antenne) 10" (ORTH 05.1). \$6.00**

"Sound is born and quickly fades. While timbral sediment lingers in both space and perception, the source is immediately transformed through the maintenance of the audible present. Memory struggles with the task of recording this present, in parallel to fabricating the simulated lives of previous presents. Edits is one such set of memory's labour. Based upon the recorded sounds of others, edits prolongs the originals through recreation where large time scale development gives the illusion of stasis — sound without death. although sound itself is fated, its offspring remain. A limited series of 10" records by Full Swing (Stephan Mathieu) with complete CD to follow. Antenne. [going nowhere] edit: a remix for the Danish triphop band made of material from their selftitled album on Korm Plastics. Monolake. [postcard] edit: source material taken from Monolake's Gobi CD on Imbalance."

**FULL SWING: Edits 05.2 (Autopoieses) 10" (ORTH 05.2). \$6.00**

"Autopoieses. [ ] edit. Autopoieses. d03 edit. Made of two locked grooves from Autopoieses' double-12" La Vie A Noir transposed on Mille Plateaux."

**FULL SWING: Edits 05.3 (Laub/Ekkehard Ehlers) 10" (ORTH 05.3). \$6.00**

"Laub. [weit weg] edit. Made for Berlin based Laub's Intuition Remixes album which was released by Kitty-Yo int. Ee. [spaeter] edit. A remix for the vinyl version of Ehlers' critically acclaimed Betrieb album for Mille Plateaux."

**FULL SWING: Edits #4 10" (ORTH 05.4). \$6.00**

"The fourth in this 5-part 10" series features remixes of Yo La Tengo (Matador/USA) and Raumgestaltung Eins (a German quintet composed of moog, bass/guitar and trumpet). Following on the heels of his full length release Frequency Lib on Ritornel (Mille Plateaux/Germany) which was voted one of the best electronic music albums in The Wire's 2001 rewind, Stephan Mathieu offers another experiment in the microscopy of recorded sound. Approaching the remixes in an unconventional way, more often than not the source material is hidden in a warm fuzz or slowed down to a glowing haze of its original self...cooled out digital bliss that cracks and skips through existence."

**FULL SWING: Edits #5 10" (ORTH 05.5). \$6.00**

"Orthlornng Musork finally offers up the last 10" record in the Full Swing (Stephan Mathieu) [edits] series. The series consists of five records in all, each a reworking of another artist's or band's music. The Kit Clayton remix has elements of Clayton's 'Latke' 12" (ORTH04) as well as excerpts from one of Mathieu's live performances. Apparently the last few moments of the track also include a sample from the Muppets' 'Never Before, Never Again' song, sung by Miss Piggy. The flip side was originally composed for Akira Rabelais's Eisotrophobia release, a project of audio/video pieces presented on DVD. A gentle piece, definitely the most minimal and the most elegant. It's a ghost of a track and drones subtlety along displaying more empty space than glitches."

**TIMEBLIND: Rugged Redemption CD (ORTH 06 CD). \$13.00**

"Experimental in approach, lost in sound, but still twitching with rhythm, Chris Sattinger's music is an exact, high-tech, high-resolution rendering of a grainy, noisy, imperfect world. Rugged Redemption drops dub, pure techno and free jazz as its earthly reference points, varying from seriously-abstract hip-hop to sonic puddles of DSP haze. Continuing his obsession with elaborate equipment set ups, Sattinger has in recent years evolved into a computer programmer. His music is made within a personal ecosystem: A database is slowly taught to recombine musical ideas, object streams, processing functions and live recordings. Rather than relying on systematic random processes (which removes the credit from the composer and takes away all the fun), the system is designed to capture the artist, to reduce and recombine the human soul, to most fully experience the moment of being alive. Living in the electronically-disconnected city of Minneapolis, Sattinger's early music was made with saxophones, tape loops, pianos, Moogs, hucaps, and eventually samplers."

**GOLD CHAINS: CD (ORTH 07 CD). \$8.50**

"Gold Chains is a rapper. This is not rap music. Gold Chains is to the electro/ techno/ rap guy community what Mao Tse Tung was to the fashion world. The songs are a wall of dense, calculated majesty. The attack is brutish but not without compassion. Where Gold Chains steps flowers bloom and young ladies with veils and mysterious eyes swoon and weep. Gold Chains beats up machines and breathes heavily at Zombie Studios somewhere in the heart of the Mission district of San Francisco. His solutions are precise. 'Jesus' says one innocent bystander, 'He sounds like ODB without the crack.'"

**AGF: Head Slash Bauch LP (ORTH 08). \$11.00**

LP version.

**AGF: Head Slash Bauch CD (ORTH 08 CD). \$13.00**

"agf. Antye Greie-Fuchs, vocalist for Laub (Kitty-yo), debuts her solo work on Orthlornng Musork with head slash Bauch, a suite of private moments — dimly lit meditations on technology and self. A departure from her more pop based work with Laub, head slash Bauch, resides in an aesthetic space which will be familiar to listeners of Mille Plateaux or Mego. Central to the album is Antye's beautiful voice and the technical text to which it gives new meaning. These whispers are surrounded by disquieting storms of tone and rhythm. In addition to her work with Laub, Antye Greie-Fuchs has been praised for her collaborations with Vladislav Delay (Electric Ladyland: click hop version 1.0, Mille Plateaux) and Mathias Schaffauser (Force Tracks)."

**SUTEKH: Fell CD (ORTH 09 CD). \$13.00**

"Manipulating computers, samplers, synthesizers, broken radios, Scrabble pieces, and found sounds, San Francisco-based Sutekh has created everything from minimal house and techno to dense, dissonant noise collage. On this new album for Orthlornng Musork, techno inclinations give way to an even deeper exploration of texture and composition. Fell works primarily with acoustic sources, amplifying bits of recorded music and sound to discover, duplicate and modify hidden subtleties. Samples of instruments including piano, strings, and toy harmonica, are slowed down and digitally processed to uncover aspects otherwise unrecognizable in their original playback form. Also woven into the narrative is a disparate collection of field recordings, from stolen archives of corporate meetings to household objects and pets. An amalgam of composed and stolen melodies, free improvisation and noise. Fell represents Sutekh's most personal release to date."

**SUTEKH: Fell LP (ORTH 09 LP). \$11.00**

LP version.

**EIGHT FM: Thought Process Disorder CD (ORTH 10 CD). \$12.00**

"Ken Gibson, a.k.a. Eight Frozen Modules, has been spending too much time alone with the machines. For the past eight years and under several monikers, his maniacal electronic output has graced labels such as Phthalo, City Slang, LO Recordings, and Planet-Mu. Thought Process Disorder presents even more abrasive and disjointed beat music than previous recordings. A violent collection of harsh rhythms, DSP symphonies, and excessive editing, it expounds upon a vocabulary established by artists such as µ-siq, Alec Empire, and Aphex Twin."

**EIGHT FM: Thought Process Disorder LP (ORTH 10LP). \$12.00**

LP version.

**TIMEBLIND: Most Eye (Rastabomba Remixes) CD (ORTH 11 CD). \$9.00**

"Devastating dancehall remixes of this heavy hitter from Timeblind's full length, (Rugged Redemption) released last fall on CD only on Orthlornng Musork. Here the original is on vinyl for the first time along side remixes from Kid606, Kit Clayton, DJ Rupture and Timeblind himself. The CD version includes two bonus Timeblind mixes."

**TIMEBLIND: Most Eye (Rastabomba Remixes) 12" (ORTH 11 EP). \$8.00**

12" vinyl version

**SECRET MOMMY: Babies That Hunt CD (ORTH 14 CD). \$13.00**

"As was written upon the stone, 'Pop Will Eat Itself', and so it has, and proceeded to shit itself all over this humble and unwitting planet. Not that Pop is no more, but that the solid rock of virtue it once was, clasped tightly in the hands of the few, has been replaced by its fecal fragments who nest inside and feed upon the hopeless ideals of young children. Pretenders to the throne, Britney Spears, Jennifer Lopez, Justin Timberlake, satisfy the iconic charade that barely maintains order in the otherwise disrupted Culture Economy, but they are only figureheads of an era now past. Babies That Hunt is but the lone efforts of one of these struggling children, Secret Mommy. A contemporary Pop album in its own right, Babies That Hunt chronicles the blood thirsty environment in which it was produced, and serves as a historical folclum for the shame of Pop to come — the realization of which has been similarly fought for by Blectum From Blechdom, Dat Politics, FX Randomiz, and Kid 606."

**SECRET MOMMY: Babies That Hunt LP (ORTH 14 LP). \$12.00**

Vinyl LP version.

**ALEJANDRA AND AERON: Bousha Blue Blazes CD (ORTH 15 CD). \$13.00**

"Alejandra Salinas and Aeron Bergman, are well known for fine electronic works, field recordings, and critical thinking. In their latest work, Bousha Blue Blazes, they branch into a more acoustic musical field with the help of Aeron's grandmother Bousha. Elaine Ruth Pope, or Bousha as her grandchildren know her, has been a singer all her life. She played the lead role in the Detroit Conservatory's production of 'La Boheme' and has been a soloist in choirs since the 1950's. During a recent visit to Alejandra and Aeron at their home in Spain for Christmas 2001, the trio decided to play music together. The result is a peaceful haunting yet respectful blending of voice, electronics, guitar, piano and recordings of the Spanish Christmas season. However, this is not classical music. There are crystals and lush ribbons of song but the overall feel to the work is a flowing, composed yet organic atmosphere. The optimism of old Christmas blends with the optimism of new technology. This work is not afraid to be human. An acceptance of the conditions of living on earth, it is sometimes sad, sometimes romantic, but always alive — two generations coming together to blaze sounds."

**OSCARR (FRANCE):**

**UTER: Tomorrow's Clowns 12" (TSOSC 007 EP). \$9.00**

"Let's face it, 'we are all prostitutes' so it's cool to have the finest tricks on the Glasgow sidewalks, Twitch & Wilkes aka Optimo, back in full force with a new release for their Optimo Singles Club & Related Recordings imprint OSCARR. New 12" comes courtesy of Uter, who's essentially Declan Roney with a new band recruits Martin Johnstone and Marcelline Smith joining recently. Intertwining the supreme influences of the Reid Brothers — The Jesus and Mary Chain — and Kraftwerk with his own off-kilter electro rocks instrumentals Declan reclaims a word of his own where feedback is replaced by electronic shreds and knob-twiddling by some rock'n'roll bravado."

**OSTERRAED/WORLD SERPENT (UK):**

**OSTARA: Secret Homeland CD (OSTARA 1 CD). \$18.00**

"Ostara is the new project of Richard Leviathan and Timothy Jenn (formerly of Strength Through Joy). Departing from the generic style with which they have been previously associated, Ostara has developed a new and innovative musical orientation that may surprise (but will not disappoint) those familiar with STJ. Pondering the heroic and tragic figures of history and myth, *Secret Homeland* evokes an epic journey into the numinous landscape of the Occidental soul."

## OTHER MINDS:

**NANCARROW, CONLON: *Lost Works, Last Works* CD (OM 1002CD). \$11.00**

Year 2000 release. "After having produced, with Conlon Nancarrow, his complete works for player piano — first on LPs for Thomas Buckner's 1750 Arch Records label in Berkeley and then on CD for Wergo Schallplatten, Mainz — I regretted not having been able to complete the project with the very last works of this singular figure in 20th century music (and a seminal one for the 21st century). This recording is a step in that direction and I hope an illuminating one to those who are devotees of his masterful and intricately complex music, produced by hand-punching holes in virgin pianola rolls. In addition, there were occasional recordings Nancarrow sent me (and other friends) of his peripheral works: a Piece for Tape, a study for 'prepared' player piano, and his realizations for that instrument of his Sonatina for Piano and String Quartet No. 1, which he didn't wish to include in his published collections of studies but which kept coming up in conversation with his colleagues. As no retrospective overview of his work would be complete without these examples of his explorations, Other Minds offers them now in the spirit of investigation which prompted their creation." — Charles Amirkhania.

**ANTHEIL, GEORGE: *Antheil Plays Antheil* 2CD (OM 1003/4). \$17.00**

Subtitled: The Rare SPA Recordings & Private Audio Documents 1942-1958. Year 2000 release. "Composer George Antheil (1900-1959) is most remembered for his mechanistic piano music hailed by 1920s Paris. The obsessive repetition of his Ballet Mécanique foreshadowed the entire minimalist movement. But by 1948, when he'd become the third most-played American-born composer of orchestral music, his style reflected a more emotional, more mature personality. This centennial collection highlights selections from Antheil's later 'neo-romantic' period — mostly reissued from the pioneering SPA label of conductor F. Charles Adler — and including the only recordings of Antheil himself at the piano. Also here are previously unreleased items that lend new insight into one of America's most engrossing mavericks."

**VA: *10 + 2: 12 American Text Sound Pieces* CD (OM 1006CD). \$11.00**

"At the time of its release in early 1975, unpitched speech was not taken for granted as musical material by composers, nor was there a widespread movement of sound poetry in the U.S. This now-legendary anthology, therefore, was a novelty and for some an inspiring revelation. Long prized by collectors (it has been out-of-print since 1984), this album of sound art made of spoken words inspired a burst of related activity during the decade of its circulation. A younger generation of American composers and poets began to adopt speech music, pre-dating rap, poetry slams, or even the storied emergence of performance artist Laurie Anderson. For each of the participants on this CD, the inspiration and permission to work in this medium came from entirely different sources. But the idea was in the air, and before the Seventies came to an end, the U.S. was filled with composers, poets, visual artists, performance artists, choreographers and others, enthusiastically embracing concepts that took root with the Dada experiments of Tzara, Hausmann and Schwitters in Europe half a century earlier. Thirty years after its first appearance, Other Minds is pleased to present the first CD version of *10 + 2*. The original version on LP was only the second album (in a series of about 50) released on the now-defunct 1750 Arch Records label, founded by Thomas Buckner in Berkeley, CA." Artists: Charles Amirkhania, Clark Coolidge, John Cage, John Giorno, Anthony Gnazzo, Charles Dodge, Robert Ashley, Beth Anderson, Brion Gysin, Liam O'Gallagher, Aram Saroyan.

## OTODISC:

**HAT: *DSP Holiday* CD (OTO 00). \$13.00**

"Otodisc is proud to present the U.S. release of transcontinental supergroup HAT's 1998 classic, *DSP Holiday*. In case you've had too many Mai Tais and your memory is a little fuzzy, HAT is Harry Hosono, Atom Heart, and Tetsu Inoue — three audio travelers skilled in making hard-disc music accessible and fun. Originally released on Hosono's Daisyworld label, *DSP Holiday* is among these artists' finest releases. And yet, despite steady demand, it has never before been available outside of Japan. Time to fix that. *DSP Holiday* is a travelogue from the world's most exotic and relaxing locales. Released well before the current crop of laptop musicians made DSP a dirty word, *DSP Holiday* is still ahead of its time in combining organic and synthetic sounds, played and sampled instruments, and layers of artfully blurred digital processing. More than just squiggle and buzz, *DSP Holiday* incorporates state-of-the-art electronics into honest to goodness songs that are so enjoyable you won't realize how truly bizarre they are."

**MILLER, AARON: *Modularia* CD/CD-ROM (OTO 01). \$13.00**

"Otodisc is proud to present the debut release from New York sound and video artist Aaron Miller. *Modularia*'s 21 tracks were produced between 2000 and 2003. Many build upon works composed for video installations; in expanded form they reach far beyond the art gallery and into the pioneering acoustical spaces mapped by Tetsu Inoue, Peter Rehberg, and Paul 'Pimmon' Gough. Like those artists, Miller operates somewhere between the grit and bluster of analog and the peerless precision of digital. Using a mix of tools — antiquated noise generators, Max/MSP — he explores the degradation of sound through recursive processing. The results are alternately austere and lovely — and often, oddly, both at once. *Modularia* zigzags from past to present, drawing upon classic ambient, and invoking a range of moods, from the anti-aesthetic to the sentimental. Also included on *Modularia* is the QuickTime video 'Deep Field.' Miller's recent works for video include live accompaniment for Tony Conrad and Marina Rosenfeld."

## OTP (UK):

**WISHART, TREVOR: *Tongues Of Fire* CD (OTP 001). \$12.50**

A 25-minute CD EP from 1994, by this renowned UK tape/voice/concrete composer. "Explores our human aspirations and absurdities, through the musical transformation of the human voice. The slightly angry, disgruntled, comic mutterings with which the piece begins are the source of all the sounds, which appear in it: sounds suggesting drums, water, metallic resonances, fireworks, or entirely imaginary materials or events, all generated through processes of sound-transformation on the computer. 'Tongues of Fire' uses the whole range of sound-processing and sound-texturing tools available on the computer. Many new and non-standard techniques are used, such as constructive distortion (e.g. spectral tracing, waveshift distortion) and sound-shredding."

## OUR CHOICE (GERMANY):

**MOUSE ON MARS: *Twift* CD (RTD 3230 CD). \$9.00**

Classic 1997 EP, including "Twift," "Dark f.x. (drykorn)," "Twift (high llamas remix) & "Amiga Home".

**MOUSE ON MARS: *Twift 12"* (RTD 3230 EP). \$9.00****BROTZMANN, CASPAR: *Mute Massaker* CD (RTD 3362 CD). \$15.00**

"An air of desperation characterizes this music, born of Brötzmann's struggle to cut the excess and shoot straight for the heart. Hendrix's ghost is evident throughout, most obviously during the closing 'Woodstock Hymn,' while elsewhere Brötzmann's playing recalls Sonny Sharrock's pioneering jazz-noise guitar in Last Exit, the group he shared with Caspar's saxophonist father, Peter. However, the slow melancholy blues pieces are the real revelation, where Brötzmann picks out a trail with frail, slurring notes, like he's too hurt to full sound them. The same kind of world-weariness manifests itself in Japanese guitarist Keiji Haino's bruised soul music." — David Keenan/*The Wire*.

**BROTZMANN, CASPAR: *Mute Massaker* 2LP (RTD 3362 LP). \$15.00**

Double vinyl version, full color sleeve, same 6 tracks as the CD.

**MOUSE ON MARS: *Distroia* CD (RTD 3610 CD). \$9.00**

"One of the most respected electronic duos from Cologne release the first EP from their upcoming fourth album, which will be out in August. 'Distroia' contains 4 brand new tracks, two of which are different mixes of the title track. Mouse on Mars have got a world-wide success through their extravagant use of diverse sounds, bleeps and abstract beats.

**MOUSE ON MARS: *Niun Niggung* LP (RTD 3611 LP). \$9.00**

[A handful of copies of the original German version, less tracks than the more recent Thrill Jockey version, different packaging, reduced price]

**EINSTÜRZENDE NEUBAUTEN: *Total Eclipse Of The Sun* CD (RTD 3615 CD). \$9.00**

"Four brand new recordings from leading avantgarde band Einstürzende Neubauten since their last album, *Ende Neu* in 1996. 'Total Eclipse Of The Sun' is structured like a solar eclipse. A slow string corona is the sunbeam illuminating the darkness in the middle of the title track. It further develops with the slow sadness of 'Sonnenbarke,' resulting in 'Helium,' a typical Neubauten song, and ends with another version of the title track."

**MOUSE ON MARS: *Diskdusk* CD (RTD 3621 CD). \$9.00**

New post-*Niun Niggung* single. Four track EP, "Diskdusk" is different edit of a track off the *Niun Niggung* album, the other three tracks are exclusive to this release ("Presenter", "Stammtick", "iconomix"). Full color digipack sleeve.

**MOUSE ON MARS: *Diskdusk 12"* (RTD 3621 EP). \$9.00****UNRUH, N.U.: *Euphorie im Zeitalter der digitalen informationsübertragung* CD (RTD 3707 CD). \$15.00**

AKA: *Euphoria in the Age of Digital Information Transfer*. "Quote Oscar Sala (1930): 'Electronic music is the music of the future.' Parallel to my work with Einstürzende Neubauten I became increasingly interested in giving musical expression to my digital gadget collection. My idea was to record samples of non-sounds of communication as can be heard on a day-to-day basis, to arrange them in a musical sequence, and, at best, to compose music with them that people would enjoy listening to. I favoured the following sounds, which have been combined as a sample track (appendix): o acoustic greeting cards o alarm clocks o droning transformers o continuous tone and interval signals o the Wagnerian hammers on chimes o digital melodies of terrestrial and mobile phones o tootling fruit machine melodies o motion detectors o a plastic robot singing in Japanese o sound module "motor vehicle" o sound module "laughing sack" o sound module "animal voices (singing birds, frogs, etc.)" o sound module "breaking glass" o door gongs and bells o barking dogs o hooting horns o musical photo cameras intended to make people laugh o micro beepers o miniature buzzers o muezzin alarm clocks o cheap digital musical toys o piezo ceramics pick-ups o keyring beepers o talking clocks o telephone sound simulators o two defective servomotors (engines)

**MOUSE ON MARS: *Actionist Respoke 12"* (RTD 3763). \$8.00**

German-only 12" vinyl version of this 2001 MoM single (pre-Idiologie).

**EINSTÜRZENDE NEUBAUTEN: *OST Berlin Babylon* CD (RTD 3839 CD). \$15.00**

"The project: *Berlin Babylon* is the soundtrack for the same titled documentary movie by Berlin director Hubertus Siegert. Berlin after the fall of the Wall. Observations on the radical reconstruction process in the city's centre. Pictures of a never-ending Babylonian building site. Assembled into a documentary vision. Since the fall of the Berlin Wall in 1989, the German capital has been striving to overcome its catastrophic past, trying to recover the city structure that had been destroyed in the 20th century, to construct in an attempt to shake off the shadows. The film shows pictures of a city undergoing radical changes. It's about real estate, about investors, politicians and city planners being observed in work situations. No interviews, no statements. The music provides the commentary. A Babylonian civilisation tale about the violence of building lives on in the reunited metropolis. New departures turned into stone. The music that comments this film is by Einstürzende Neubauten, a band that could not be better suited to the theme; a band whose twenty-year history and even its name are rooted in Berlin. Although the band didn't know about director Hubertus Siegert's project at the time, 'Die Befindlichkeit des Landes' (The State of Mind of the Country), a track off their latest album, 'Silence is Sexy', already dealt with this permanent building site in Berlin's centre, and so the thoughts that had originally been conceived in isolation from each other, came together — expressed in music on the one hand and in cinematic pictures on the other. Apart from 'Die Befindlichkeit des Landes', which features in different versions, all other tracks are original compositions. The soundtrack is completed by a text penned by Walter Benjamin, presented by actress Angela Winkler, and an excerpt of Ludwig van Beethoven's 'Symphony No. 3.'"

## OUT HERE RECORDS (GERMANY):

**ALIF: *Dakameras* CD (OH 001CD). \$17.00**

"Hiphop has had its place in the Senegalese music scene for well over 10 years now and it has evolved into an own blend of infectious music. Just like most rappers from Dakar/Senegal, Alif see themselves as the voice of their generation. They are like the title of the CD says the *Dakameras*: the camera that documents everything happening in Dakar 24 h a day. They rap about overloaded minibusses without functioning breaks, careening down the street out of control. Alif describe a group of young guys who are sitting together hiding from daylight. They only leave home at night. They feel ashamed because they have no job and no money. Then there is the story of a businessman who takes people's money promising to organise them visas. Then he runs away with their hard earned savings. In Porose Bi (the process) Alif rap about house servants that are only paid very little but have to work like slaves. If anything happens in the house they are held responsible. There are



about 2000 crews in Dakar the center of westafrican hiphop. How influential the voice of hiphop is in Senegal could be seen during the elections of 2000. The Senegalese youth was mobilised to go to vote and after decades in which president Abdou Diouf was in power, he was finally voted out of office. Women are still exceptions in african rapmusic. The trio Alif (attack liberate of the infantry feminist) are the first all-female rap group in Senegal. The release their first cassette Viktim caused a big stirr in a country where traditional authorities like parents, religion or age play a big role. Alif was founded in 1997 and was the first female band to release a tape in Dakar. Musically the album goes full circle, reconnecting hiphop with its roots in Africa. Songs like Dakamerap, Taspe, Joolaa and Bataxal combine traditional sabar-rhythms and the music of the griots with a contemporary blend of african hiphop."

### OUT TO LUNCH (GERMANY):

**VA: Airbagcraftworks Compilation Vol. II Record I 12" (OTL 015EP). \$9.00**

"The long awaited second part of the airbagcraftworks compilation heads to the record shops of this world. Just as last time, the CD will be accompanied by two 12" releases. The first record, simply titled 'Record I', delivers us a little taste of the things to come: here, the four most club oriented contributions are represented on vinyl. Even if the course is set to modern, minimal and technological directions, there's no question that these tracks will also move your feet. The first four contributors are: Farben, Jay Haze, Swayzac, Lowtec."

### OUTCASTE (UK):

**BADMARSH & SHRI: Signs CD (CASTE 07 CD). \$15.00**

"The celebrated Indian duo returns with their second album *Signs*, the follow up to their acclaimed 1998 debut *Dancing Drums*. *Signs* is a giant leap forward for the partnership of DJ/Producer (Badmarsh) and classically trained bass, tabla and flute player (Shri). Co-produced with Mike Spencer (Kylie, Beverley Knight, Tuff Jam) and featuring guest appearances from Kathryn Williams, UK Apache, Sanchita Farruque and Sanjogita Kumari. *Signs* is a record of emotion, movement and drama. A dance album that stands up to repeated home listening."

**BADMARSH & SHRI: Signs 2LP (CASTE 07 LP). \$16.00**

Double LP version.

**VA: Outcaste: The First Five CD (CASTE 18 CD). \$15.00**

"Outcaste mark the occasion of their fifth birthday with an album that documents their achievements, influences and future. *Outcaste: The First Five* contains material from the whole spectrum of the label's roster, from the dancefloor breaks of Badmarsh, the spirituality of bass & tabla guru Shri, to the raw funk of '60s Bollywood classics. Mercury nominee Nitin Sawhney, the artist who is constantly pushing the boundaries and perceptions of the label, is heavily represented with unreleased live material and new remixes. *Outcaste: The First Five* also features guest tracks from artists who sit happily in the broad church that is the Outcaste sound, including Thievery Corporation, Bonobo and Up Bustle and Out."

**VA: Outcaste: The First Five 2LP (CASTE 18 LP). \$16.00**

Double vinyl version.

**VA: Very Best Of Bollywood Songs II CD (CASTE 25CD). \$13.00**

"Following the success of the first *Bollywood Songs* album released in 2001. The album will be divided between a selection of the very best of vintage Bollywood from 1949 onwards, and some of the most popular film hits from the last decade. Dominated by filmi heavyweights like SD and RD Burman, Laxmikant-Pyarelal, and AR Rahman, and drenched in rock, funk, Latin, disco and Western classical sources. You'll hear it in Jakarta minicabs, Iraqi dancehalls, British curryhouses, and pretty much every Asian home around the Diaspora. *Bollywood Songs 2* will provide a choice of the finest mainstream Hindi film music over the last four decades ?a perfect starting point for newcomer and aficionado alike."

**VA: Futuro Flamenco CD (CASTE 26CD). \$14.00**

"*Futuro Flamenco* takes the listener on a passionate flamenco-inspired journey guided by some of the most exciting names in acoustic, dance and chillout music including Howie B, Rey De Copas, Banda Sonora, Nitin Sawhney and Simian among others. With the success of the Buddha Bar, Karma Collection, Arabesque and the heavy record-buying interest in all things acoustic and chillout, this collection presents a unique concept taking you to the heart and heat of flamenco. With flamenco inspired fashions hitting the catwalks and high streets, flamenco guitar hooks increasingly appearing on hit pop records and flamenco being emphasised as 'the new Salsa' by the likes of the Medfest (Barbican Festival in June feat. flamenco acts), and dance teachers around the country, this compilation aims will reach all those touched by the Iberian vibe." Artists include: Rey De Copas, Madrid De Los Austrias, Bartholomaeus & Raabenstein, Banda Sonora, Simian, Nitin Sawhney, Manitas De Plata, Oi Va Voi, Los Chorbo, Gypsy, Julius Papp, Latin Project, Aco Bocina, Howie B.

**VA: Futuro Flamenco 12" (CASTE 26EP). \$9.00**

12" sampler featuring Nitin Sawhney, Oi Va Voi, The Latin Project, Aco Bocina.

**VA: Essential Asian Flavas CD (CASTE 27CD). \$15.00**

"The last year has seen urban music producers from both sides of the Atlantic delving into the vaults of Asian music. Huge hits like Panjabi MC have caught the imagination of Asian urban and crossover audiences alike. By combining urban rhythms with Asian musical forms they have created a whole new musical genre. This compilation is a unique proposition. This album is about celebrating this inventive new music with the biggest cuts of the moment and the tracks which have inspired the movement. *Essential Asian Flavas* is the perfect guide to the latest and the best of this blossoming scene." Features: Rishi Rich, DJ H & Punjabi Outlawz, Kam Dhillon, S. Kaliwalia, Jakatta, Badmarsh & Shri, Nusrat Fateh Ali Khan, Trickbaby, Nitin Sawhney, Orient Expressions, Bollywood Breaks, Craig Armstrong feat. Swati Nakkar.

**VA: Futuro Flamenco 2 CD (CASTE 28CD). \$15.00**

"The album follows on from where *Futuro Flamenco* left off and once again takes the listener on a passionate flamenco-inspired journey. The second release in this unique series now however embraces a wider wealth of music all of which has been influenced by this Iberian sound; including Latin, Drum & Bass, House, Funk, Jazz and rare Flamenco Funk as well of course as classic Flamenco." Artists include: Ojos De Brujo, Cosmic Rockers, Alabina, Willie Colon, Clave Y Guaguanco, UFO, Peret y sus Gitanos, El Piano De Chacho, Los Arnaya, Toro, The Latin Project, Rodrigo y Gabriela, Suv, Alpha-X, Christophe Goze, and Oreja.

**OI VA VOI: Laughter Through Tears CD (CASTE 29 CD). \$16.00**

"Oi Va Voi's debut album *Laughter Through Tears* is the sound of six young Londoners searching for an identity in 21st Century Europe. Steeped in the rhythms of Eastern Europe, the Mediterranean, the Caribbean and beyond, *Laughter Through Tears* is the soundtrack to 1001 Urban Nights. Poignant universal stories, beautifully told through folk-tinged songs like 'Refugee' and 'Yesterday's Mistakes' sit alongside such tracks as '7 Brothers' with its deepest of grooves; drawing as much on modern dance music as their Jewish cultural heritage, theirs is a contemporary sound. No other group is out there mixing things up as boldly and as bril-

liantly as Oi Va Voi."

**VA: The Classical Indian Collection 2CD (CASTE 35CD). \$16.00**

"A unique double CD exploring the many subtle connections that bridge Indian and Western classical music. Avoiding the more fashionable East-West fusion exemplified by the dance-floor Asian underground, it draws its downtempo, blissful power from strong arrangements (Talvin Singh), ethereal flutes (Hariprasad Chaurasia), hypnotic percussion (Zakir Hussain) and the languid, cascading notes of the sitar (Ravi Shankar). Sourced diversely from symphonic classical fusions, Indo-jazz projects, Hindi movie soundtracks and downtempo, more clubby fusions of the Asian diaspora, The Classical Indian Collection assembles the very best musicians and singers and the very best sounds. The recordings range across the decades, some dating from the 1960s (fusions involving Ravi Shankar and John Mayer); others from the most contemporary electronic hybrids (U Srinivas & Michael Brook, Tom Noble, Badmarsh And Shri). The familiar sounds of Indian classical music are here - from the sitar, tabla, the drone-like tampoura and the bowed sarangi - but also there are contributions from two instruments common to both Indian and European music - the violin (John Mayer, Yehudi Menuhin) and the flute (Rakesh Chaurasia and his father, the legendary Hariprasad). The *Classical Indian Collection* is a brilliant exposé of an organic musical tradition, whose roots date back thousands of years yet its practitioners sound absolutely contemporary."

**VA: Essential Brazilian Flavas CD (CASTE 36CD). \$18.00**

"The point of this compilation is to show how the Brazilian spirit has crept into every nook and cranny of modern dance and club music. In fact, in some areas (drum & bass being a prime example) it's almost taken over certain genres, made them something completely different, yet universally recognised as Brazilian. On this collection the well known TV advertised sounds of Brazilica from 'Quem Que Caguetou?' by Tejo, Black Alien E Speed (Nissan car ad), 'A Minha Menina' by The Bees (Citroen car ad) and 'Nem Vem Que Nao Tem' by Wilson Simonal (City Of God and IKEA advert) combine to potent effect with the most cutting edge sounds from 'InfraRed 'Capoeira', Cibelle 'Trains' and Stereo Maracana 'Freestyle Love'. The album is topped off with the classic sounds of 'Carolina Carol Bela' the original of DJ Marky's hit 'LK', 'Everything But The Girls 'Corcovado' and 'The Lady's a Tramp', a rare bossa version of the Rodgers & Hart classic by the Sambalanco Trio. This is a compelling listen and the perfect voyage around the near past and future of Brazilian music."

**VA: Essential Asian Flavas: The Future Cutz CD (CASTE 37 CD). \$16.00**

"2003 was the year that British Asian/Urban music and culture broke into the mainstream. Outcaste Records, the home of British Asian music, has been at the forefront of this explosion. Outcaste now brings you the third in the series: *Essential Asian Flavas: The Future Cutz*. The album is a celebration of what remains one of the most vibrant and exciting parts of the UK Club scene once again bringing you the recent hits as well as the latest cutting edge tunes which are being brought to the wider audience for the first time. The diverse selection of tracks includes the Rishi Rich remix of Craig David's 'Rise & Fall' that played a major part in turning round the fortunes of the current Craig David album and one of the hottest Drum n Bass tunes of 2003 in the Calibre Remix of 'Signs' by Badmarsh & Shri."

### OUTPUT (UK):

**SONOVAC: EP CD (OPR 18 CD). \$13.00**

"Sonovac are the London-based brother and sister duo Mike and Suzy Silver." Weirdly glitchily outsider apres-rock, a bit like the most disjointed elements of recent Stereolab. Abstract, yet accessible and friendly. 27-minute EP, packaged in a minimal/textured glow-in-the-dark sleeve. Limited to 500 copies in each format.

**SONOVAC: EP 12" (OPR 18 LP). \$12.00**

12" version in textured glow-in-the-dark sleeve, limited to 500 copies.

**GRAMME: Pre Release CD (OPR 22 CD). \$13.00**

"Very classy mini album from Gramme, should emulate the success of the Fridge and Four Tet albums on Output. Recorded by The Underdog, *Pre Release* draws on a vast range of musical influences, raw funk, punk, disco jazz and pop, they've found their sound somewhere in the early '80s, think Rip Rig & Panic, Public Image, Liquid Liquid, Slits, but twisted with a streak of no nonsense contemporary sass."

**SKULL: Snapz CD (OPR 27 CD). \$13.00**

"Skull is Output label owner Trevor 'Underdog' Jackson's alter ego. On this 5 track EP, 'Spaztic' was produced especially for DJ Vadim's Japanese Jazz Fusion compilation, *Sculpture and Broken Sound*; 'Crash' was featured on the legendary second Mo Wax *Headz* collection; 'Flump' originally appeared on *Macro Dub Infection 2*; 'Whappen' was created for a Levi's photographic book exhibition by Output's photographer Jason Evans; and 'Trapped Dub' is an unreleased remix instrumental of Kevin Martin's 'Ice'. Skull has been the Underdog's unrestricted musical release, away from the pressure of major label remixes for the likes of Massive Attack, U2, Unkle, Run DMC, Cornershop, Campag Velocette, etc. This EP represents Underdog's true love of experimental post punk, dub and industrial roots mixed with his obsession for hip hop culture and beat deconstruction. Both formats limited to 1000 copies only."

**7 HURTZ: Audiophilic CD (OPR 28 CD). \$17.00**

"Debut album from 7 Hurtz and well worth the wait. One of the strongest albums on Output to date, an excellent mix of dubby electro and 90s breaks. *Audiophilic* appeals to deeper, darker instincts; fusing 90s breaks onto 80s electro funk (think Cabaret Voltaire at their best), and incorporating elements of jazz-rock, turntablism, and No Wave."

**7 HURTZ: Stokers Motor 12" (OPR 30). \$9.00**

"Limited edition of 1000 only. The single features the original track, an extended version blended into a frenzy of beats and analog melody. New version finishes with a twisted 4/4 house groove. 'March Electronique' is darker, just raw beatbox and minimal fx."

**SOFT VERGE: CD (OPR 32 CD). \$17.00**

"On a darker tip, this album will definitely appeal to fans of German minimal techno. On par with labels like Chain Reaction, Din, Basic Channel. A limited edition of 500 each of vinyl and CD. The theme of the album is a hallucinatory fever set of a virtual tropical island. Follow the infection, early symptoms, and final manifestation." Written and produced by Mike Silver, 7 tracks, no further info seems to be available.

**SOFT VERGE: LP (OPR 32 LP). \$13.00**

**SONOVAC: High On Tech CD (OPR 33 CD). \$6.00**

"*High On Tech* is best described as retro-futurist electro-pop, featuring the talents of Suzie Sonovac on vocal duties coupled with the skills of MC Mike. "Breasts Death and Puppies" on the flipside drives along as a haunted, minimal house track with a dirty growling b-line attached in the 'Version'. 'Version' is also included."

**ICARUS: UL-6 12" (OPR 34). \$10.00**

"Awesome limited edition (750 only) EP from Icarus, signed to Output by Fridge/Four Tet's Kieren Hebden. EP comes in a deconstructed artwork, each sleeve is individual. Icarus com-

bine minimalist/luscious soundscapes with avant drum'n'bass and will appeal to fans of Photek/Source Direct/Zan Lyons/Fridge/Squarepusher/Third Eye Foundation."

**SONOVAC: Raw CD (OPR 36 CD). \$17.00**

"After turning heads with the hip hop electro meets psychobilly of "Human Fly" and the retro-futurist electro-pop of High On Tech, Raw is the long awaited debut album. It careens across the lanes of genre, taste and sonic acceptability with Sonovac's own brand of dysfunctional novelty pop. Effected vocals and analog synth come as standards. Includes a cover of the Ramones' 'I Wanna Be Sedated' and the Antonelli dancefloor smash 'I Don't Want Nobody Else But You'. 'Quite simply, they Hoover up sound — snippets of disco, stray threads of pop, folk crumbs, hip hop debris. If it has a pulse, it's in their dustbag.' — NME"

**SONOVAC: Raw LP (OPR 36 LP). \$13.00**

**ICARUS: Squid Ink CD (OPR 40 CD). \$15.00**

"After their previous releases Kamikaze, with its 'Post-industrial swung-out elastic concrete' aesthetic, and Fijaka, with its 'designer minimalist panda funk' (both on Hydrogen Jukebox), their latest full-length offering Squid Ink is a loosely knit mesh of rhythms, textures and melody, improvised electronica, structured composition and headfuck ala carte."

**DEMPSEY: Dempsey 2CD (OPR 49 CD). \$17.00**

"Californian born American native Geoff McIntire aka Dempsey finally releases his debut album. The album is split over two CDs, the 'Sunrise Side' recorded with Kieran Hebden (Four Tet/Fridge) and the 'Sunset Side' recorded by Trevor 'Playgroup' Jackson. Dempsey delivers a skilled songwriter and unique personality, premiered over tripped up folk, acid loops, smacked out guitar riffs and melancholic strings. The album also features Fridge members Sam Jeffers on drums and Adam Ilhan on bass. Vinyl limited to 800 copies only."

**DEMPSEY: Dempsey LP (OPR 49 LP). \$12.00**

LP version.

**7 HURTZ: Electroleum CD (OPR 54 CD). \$16.00**

"The stunning follow up to 7 Hurtz's acclaimed debut album Audiophiliac. Acclaimed London electro funk duo 7 Hurtz (Lascelles Lascelle and Ben Cowan) — bound by a mutual love of badass beats, Jean Jacques Perry, melodic loopyness and John Carpenter. They're probably best known for their anthemic club tracks 'Beatbox' and 'Stokers Motor' which tore up dancefloors on release in 2000. Killer riffs, electro stylings and sinister beats have made them classics of the Electro genre. 'We were interested in doing electronic music that involved improvisation, found sound, semi-generative, visually stimulated work that moved away from the music we had been doing. We also wanted to make the music in a way that meant the processes of writing, playing and recording converged so that we could do it ourselves'.

Audiophiliac, a dark propulsive journey through funk/electro/hip hop and 303/808 cultures, received unanimous critical acclaim & the bands myriad influences — the retro-futuristic sounds, the John Carpenter "Assault On Precinct 13" obsessions and Hashim-style bleakness all contributed to a sound that revitalized and redefined the Electro scene. 7-Hurtz enthusiastically set to work on the follow up, Electroleum, now finally available."

**7 HURTZ: Electroleum 2LP (OPR 54 LP). \$18.00**

Double LP version.

**COLDER: Crazy Love CD (OPR 56 CD). \$6.50**

"Likened to Kraftwerk, Suicide and Joy Division, Crazy Love is the first full single release from the critically acclaimed album Again. Features remixes by Rework (Playhouse), Luke Innes and Norscq."

**COLDER: Again CD/DVD (OPR 58 CD). \$16.00**

Now available domestically in the US. Colder is the brainchild of Parisian graphic designer and video producer Marc Nguyen. CD album plus bonus DVD with 6 short films. "Not unlike Serge Gainsbourg being sodomised by P.I. in Sabres Of Paradise's 'Haunted Dancehall' — Jockey Slut."

**COLDER: Again LP (OPR 58 LP). \$14.00**

LP version.

**PLAYGROUP: Make It Happen CD (PGR 002CD). \$9.00**

"Trevor Jackson's masterpiece is back with remixes from Ewan Pearson, Zongamin, Soulwax and Midnight Mike. Playgroup's Make It Happen featuring Kyra from the Headcoates is back with a formidable package of remixes and exclusive bonus tracks Ewan Pearson vocal and dub mixes. An outstanding bass driven funked up remix by recent XL signings Zongamin. Exclusive extended version of Trevor Jackson's original mix. Adrenaline fuelled remix by Soulwax / Too Many DJ's. Remix Midnight Mike of Soft Verge, Sonovac and Flesh Records. A second exclusive remix by Zongamin unreleased on any format before. Exclusive version of 'Bring It On' featuring Kathleen Hannah previously unreleased on CD. The release also provides Trevor Jackson's directorial debut with an explosive no holds barred video."

**VA: Channel 1 (OPR 31 CD). \$14.50**

Originally released in 2000, now available at domestic pricing. "Ever since their debut release in 1997, Output Recordings have continued a path of musical innovation and an agenda of changing the musical landscape. Through the combined vision of label instigator Trevor Jackson and a broad roster of challenging musicians (Fridge/Fourtet/Gramme/Sonovac/7 Hurtz), Output have developed a diverse range of talents that recontextualise the electronic landscape. Channel 1 brings together some of the finer and wider moments of a vital catalogue including Fridge's 'Anglepoised', Fourtet 'Calamine', Gramme's 'No Wave', LB's 'Superbad' and Black Strobe's 'Innerstrings', all combining to make for a deeply resonant listen and guide to the fringes of electronic experimentation."

**BLACK STROBE: Innerstrings 12" (OPR 37 EP). \$6.50**

"Indications are that this could be Output's biggest single to date. We're talking nocturnal dancefloor rampaging from Black Strobe: power chords, mad voices, and a thoroughly 80s chassis. Think industrial electro-pop. The various mixes range from house to industrial/electro to leftfield, ESG through to 808 State, Cabaret Voltaire, and everything in between." 12" version features 4 tracks: 'No Shuffle' mix, the original, 7 Hurtz version, and a Volga select double dub."

**VA: Channel 2: A Compilation Of Output Recordings CD (OPR 50 CD). \$14.50**

Originally released in 2003, now available at domestic pricing. "Output Recordings unleash Channel 2 featuring some of the most outstanding records of 2002 and exclusive new releases for 2003. Includes Blackstrobe 'Me & Madonna' — Update Single of the Week, 'The best record Felix never made'. LCD Soundsystem 'Losing My Edge'. Exclusive full length version of The Rapture 'Olio'. Exclusive forthcoming releases from 7 Hurtz, Manhead, Colder, Volga Select, DK7, Grand National, Playgroup, Rekindle, and Circle Square."

**BLACK STROBE: Me And Madonna 12" (OPR 51). \$5.50**

Repressed. "Parisian dark disco merchants Black Strobe return with the pounding, sexy, throbbing electro wonder that is 'Me and Madonna'. Their highly anticipated first new offering since 2000's widely acclaimed 'Inner Strings' is finally released on Trevor Jackson's Output label and sounds nothing like Fischerspooner and co. The 80's references — New

Order, AC/DC, A Certain Ratio — are clear and present, but the futuristic sound and catchy playful hooks belong to Black Strobe themselves."

**DK7: The Difference (Original) 12" (OPR 55EP). \$6.50**

"Released in 2003 to enormous critical acclaim, 'The Difference' is available on two incredible singles. The original mix (OPR 55) is backed up by a storming house mix from F Comm's Jori Hulkonnen. DK7 are Swedish DJ/producer Jesper Dahlback and Irish singer-songwriter Mark O'Sullivan. Together as DK7, however, they have focused in on the oldschool acid sound, and the seminal 'The Difference' helped ignite a full-on resurgence of Acid House that is currently sweeping through dance music."

**DK7: The Difference (Remixes) 12" (OPR 55XEP). \$6.50**

"The remix single (OPR 55X) features a banging techno mix from Poker Flat's Martin Landsky and an infectious punk-funk mix from Kranky Records' Outhud, featuring members of !!!."

**COLDER: Crazy Love 12" (OPR 56 EP). \$5.50**

Vinyl EP version.

**YELLOW: Base For Alec 12" (OPR 59EP). \$5.50**

"Yello needs no introduction. Even if you think you've never heard of this semi-obscure Swedish duo, you've likely heard their idiosyncratic take on dance music, typified by the mid-Eighties mega hit 'Oh Yeah' which featured prominently on the soundtrack to Ferris Bueller's Day Off. What's less well-known about Dieter Meier and Boris Blank is the string of underground club hits they churned out from the late-Seventies well and continuing well into the Eighties. Originally signed to experimentalists The Residents' Ralph Records, Yello's early hits like 'Bostich' helped them move from the fledgling independent to Mercury Records. A succession of minor pop hits followed, but Yello's most important imprint on popular music has come more recently as their early use of synthesizers and multimedia performance have proven a major influence within the electronic music scene. It's no surprise then that dance music iconoclast and all around musical visionary Trevor Jackson has managed to unearth a rare Yello classic. A home to forward-thinking music of all stripes, Output seems the natural label for 'Base For Alec' which was originally released twenty years ago as a vinyl-only B-side in Germany. Sought after by collectors and fans alike, this hard-to-find piece of early-Eighties dance music is finally available again as a one-sided vinyl single."

**CIRCLE SQUARE: Pre-Earthquake Anthem CD (OPR 61 CD). \$14.50**

"The debut album by Vancouver-based CircleSquare, led by the highly acclaimed and controversial young Canadian artist March21. CircleSquare's debut album on Trevor Jackson's Output Recordings label is a unique mix of brooding and pounding melancholy, bass fuelled sensory exploration, and purest minimal electronic meltdown that draws on a wide range of influences including punk rock, hip-hop, skate parks, pipe bombs and adolescent suburban anarchy."

**CIRCLE SQUARE: Pre-Earthquake Anthem LP (OPR 61 LP). \$14.00**

LP version, embossed sleeve.

**MANHEAD: Birth, School, Work, Death 12" (OPR 65EP). \$5.50**

"Manhead is the project of Swiss artist, DJ and producer Robi Insinna and compatriot Ralph Peter. Having released a couple of singles on Germany's famed Compost Records in the late '90s, Insinna soon branched out from the smoked-out downtempo of his early releases. Signing with the upstart Munich-based label Gomma, Insinna's Headman project was among the earliest proponents of the disco punk sound championed by NYC superproducers the DFA. With mounting interest in Insinna's signature bass-heavy funky sound only growing, BSWD is just a taste of things to come from Zurich's punk disco pioneer."

**VA: Channel 3 CD (OPR 70CD). \$14.50**

Third volume in Output's compilation series, new for 2004. "Since its inception in 1996, Trevor Jackson's Output Recordings has continually shown itself as a source of excitement in these dark and dour musical times. It's manifesto not based on hype or backslapping, but on a deep-rooted belief that there is enough special new music to make a difference. Channel 3 is a snapshot of a label in motion, changing and growing to keep pace with some of the most creative talents working in music today." Artists: Lopazz, Dead Combo, Yello, Manhead, DK7, Black Strobe, The Rapture, MU, Rekindle, CircleSquare, Colder, Tall Blonde, 7-Hurtz.

**BLACK STROBE: Chemical Sweet Girl EP CD (OPR 71CD). \$10.00**

"Their third Output single 'Chemical Sweet Girl' / 'The Abwher Disco' on this new CD EP with the first 2 singles gathers all three singles onto compact disc for the very first time. The Chemical Sweet Girl EP also features the exclusive 'Chemical Sweet Girl' mix by the hotly tipped Alter Ego! Come hear the new sound of the Parisian underground: dark, sexy and sure to keep the dancefloor packed. Black Strobe are DJ Ivan Smagghe and fellow Parisian, Producer Arnaud Rebotini. Together they form Europe's premier electro house duo and stand as the undisputed kings of dark disco. No wonder they've been called the 'most exciting French dance act since Daft Punk'."

**BLACK STROBE: The Abwehr Disco 12" (OPR 71EP). \$5.50**

"Black Strobe are DJ Ivan Smagghe and fellow Parisian, Producer Arnaud Rebotini. Together they form Europe's premier electro house duo and stand as the undisputed kings of dark disco. No wonder they've been called the 'most exciting French dance act since Daft Punk.' Black Strobe's debut release for Output 'Innerstrings' and the follow-up, the double A side 'Me and Madonna' / 'Fitting Together' are now widely regarded as genre-defining dancefloor classics. Now comes their third Output single 'Chemical Sweet Girl' / 'The Abwher Disco' a brand new slice of dancefloor madness and a taster for Black Strobe's forthcoming mini-album release This Is Not Our Album."

**PLAYGROUP: Make It Happen 12" (PGR 002EP). \$5.50**

First of 2 vinyl EP versions. Features Ewan Pearson and Zongamin remixes.

**PLAYGROUP: Make It Happen 12" (PGR 002XEP). \$5.50**

2nd of 2 12" versions, featuring remixes by Soulwax Midnight Mike.

**OUTSIDE (UK):**

**MILSTEIN, BEN: Procrastinate 12" (OUTSIDE 007EP). \$9.00**

"Mr. Milstein traillblazed his way into our musical radars last year with his almighty debut Away for the Outside label. His tough, uncompromising take on electro mechanisms and electronic twists combined the intricate reaktor constructions of Bitstream with the tough, rugged sound-designed electroid mashups of Berlin's MMM. Procrastinate follows in the darkest possible fashion and asserts itself as the hardest, most disturbed electro twelve you'll hear this year. The prolonged distorted beat coughs of the opening title track dominates bass and white noise fissures in a way that makes it sound like a drugged-up, decimated 21st century version of Herbie's classic 'Rockit': nasty, brutal, awesome stuff. 'Fuzzy', meanwhile, makes use of ruined effects taking off with what sound like broken engines fading away into the distance — a ruinous cacophony of deep bass stabs and filtered electro beats that could only soundtrack a bleak, industrial landscape. If you want your electro demented, futuristic, groundbreaking, outright RUDE — don't bother looking any further."

**SCARLETRON: The Claw 12" (OUTSIDE 008EP). \$10.00**

"More vintage, previously unheard material from the vaults of Carl Finlow and Daz Quayle. *The Claw* takes off with the paranoid jerks and broken electronics of the title track — a mashed-up take on heavy construction and broken rhythms that sounds unlike anything else from back in the day or anything else since — seriously schizoid jacking required, you'll do well to keep up. 'Bad December' (written in isolation one cold, dank December back in Leeds circa '97) flows with a padded depth of reflection and fat assed acoustic drum breaks, blessed with downtempo cinematic strings par excellence — awesome, moving, inspired stuff. "Scarleton", meanwhile, heads back to a complex structure — impossibly tough percussion and edits that sound like a modified realization of Phoenecia's mighty Soul Oddity project, cut up with the ferocity of Bitstream."

**OUTWARD MUSIC COMPANY:****VA: Omco CD (OMCO 001). \$10.00**

"Genre-mapped comp of Portland, OR related electronic tomfoolery by the like of Solenoid, Rehab, CNSE, Supplement, Nudge, Jessie James, and Pulse Programming. Various points in between crunchy beats, solemn textures, dub ruminations and gangsta lean (well... maybe not). Residing in the more populist end of the Warp/Rephlex/mod axis, flowerpots in every window, cranky cat, etc... Just damn pleasing." — Hrvatski.

**VA: Omco 2LP (OMCO 001 LP). \$14.00**

Double LP version.

**SIGNALDRIFT: .060 CD (OMCO 002). \$11.00**

"From spacious dream sequences lifted from future samurai films to pop tunes bleeding in from an alternate reality, Franz and Jason Bucholtz create environments that are somehow simultaneously engaging and extraneous, challenging and universal. The brothers Bucholtz have been pulling (not pushing) the envelope of electronic music for many years."

**CNS ENGINEERING/MONKEY +1: 12" (OMCO 004). \$7.00**

"CNS Engineering is a Portland based trio creating a new maximalist fusion of all forms of machine music, from immersive ambience to thick techno and broken beats. Monkey +1 takes no prisoners with his downtempo breakbeat destruction, yet maintains a steady hip-hop flavor to keep the white noise in check."

**SOLENOID: Reversesender LP (OMCO 006 LP). \$8.50****SOLENOID: Reversesender CD (OMCO 007 CD). \$12.00**

"After countless appearances on compilations and several split 12"s, Solenoid (David Chandler) finally steps forward with a long-overdue full length. On *Reversesender*, Solenoid deftly humanizes swung clang from his machines to turn loose scores of strange ocean floor crawlers, where at first listen you may think you're moving smart, but really you're just getting down. Broken prog acid lines and sandbox melodies temper his elaborate epics of janky analog electro. With two other full-lengths out this quarter (Emanate & Hiao Hiao Hiao) one would assume overkill from a lesser producer but in David's case it will serve only as an introduction to his true capabilities."

**PAL:NDROM/DECAPOD CLAW: 12" (OMCO 008). \$7.00**

"The fourth installment of Outwardmusic's split 12" series shows two programmers who share a knack for heavily-digested funk-breaks set into dreamlike soundtracks. Pal:ndrom shows (off) his talent for fluidly mixing stream-of-conscious textural sound with powerful churning breaks until that elusive point where the paranoia becomes complete calm is reached. Decapod Claw has been busy inventing an exciting, new fusion of darkly melodic themes and acid-etched electro that is eerily futuristic and irresistibly funky."

**OVER LEVEL (FRANCE):****LES RALLIZES DENUDES: Le 12 Mars 1977 a Tachikawa 2CD (OVER 001 CD). \$25.00**

Double CD bootleg, of the most historic Rallizes recording of them all (originally issued by the band in 1991, only very briefly available — there have been no legitimate Rallizes recordings since). Mastered from CD (presumably), with relatively extravagant die-cut printed sleeve packaging. "Les Rallizes Dénudés, Haddaka No Rallizes in Japanese, and probably 'Les Valises Dénudés' in French, are the most obscure group from Japan. Their guitar-based music began at Kyoto University in late 1967 with their first official gig in 1968. While their self-released recordings from this time are structured in a loose Group Sound ('GS')/Folk Boom-type style, their live shows featured deafening volume, strobe lights and mirrors for maximum disorientation. This, of course, invites comparison with the Velvet Underground's Exploding Plastic Inevitable not to mention Le Stelle de Mario Schifano's art-show happenings in Italy during 1967-68. References could also apply to the Grateful Dead before losing Tom Constantine and Ron 'Pigpen' McKernan. In any case, the volume was too much for others to deal with — a relationship with a theatre group fell apart due to the band's refusal to turn their amplifiers down. Nothing was going to change for the next 20 years..."

In the late 1970s the band reappeared, playing their best music. It seemed that punk had allowed Mizutani, with his newly cut hair and leather clothing, one more chance to unleash his over-the-top distortion-laden guitar over their simple melodic rhythms for a supreme Asian form of acid-punk annihilation. In August of 1991 releases were finally made available. Three CDs appeared on the band's own SIXE label. These were 67-69 Studio et Live, Mizutani/Les Rallizes Dénudés, and the 77 Live 2CD set. The only other non-CDR artifacts are a video released in 1992 and a 7" included with the Japanese Etcetera magazine from 1996. It is all rare, sought after and expensive. The 77 Live release (reissued and re-named here with new diecut B&W artwork and photos, mimicking the old Ocora LP sleeve style) is the best, a document of extreme feedback and distressed guitar with Mizutani's detached vocals laid over languid rhythms, unbelievable in intensity."

**OVERGROUND (UK):****WASPS, THE: Punkryonics CD (OVER 100 CD). \$15.00**

"Formed in February 1976 The Wasps were one of London's earliest punk bands. They were regulars at The Roxy, The Bridge House etc. and soon built a large following. *Punkryonics* contains their debut single 'Teenage Treats', 'Can't Wait Till '78' from 'Live At The Vortex' album, the original demo versions for the 'Rubber Cars' single and 10 previously unreleased studio recordings. The 12-page booklet includes previously unseen photos and detailed sleeve notes by frontman Jesse Lynn-Dean."

**STYRENES, THE: All the Wrong People Are Dying CD (OVER 74). \$15.00**

Originally issued in 1998 and now available again. "Compilation from this 'post-punk before punk happened' American supergroup, featuring members of the Electric Eels, Mirrors, Pagans, Shockabilly, and the John Zorn band. This album collects together long deleted vinyl only singles with rare tracks from obscure compilations." The Styrenes were led by legendary Cleveland figurehead Paul Marotta; other contributors included Mike Hudson, Jamie Klimek, Fred Lonberg-Holm, Charlotte Pressler, David Licht, etc. This CD reissues tracks from

the 1989 LP *A Monster And A Devil*, the 12" singles that were on Mustard & Drag City, the *Hotel Cleveland Vol II* track.

**VA: Cleveland Confidential CD (OVER 89). \$15.00**

"The *Cleveland Confidential* EP was originally released in 1980 as a limited vinyl edition of 1000. The LP was issued in 1982 as a limited vinyl edition of 1000. Both items have become legendary in the collectors' market and originals are now valued at up to \$200. Now digitally remastered, this is the first time that these tracks have been made available on CD. *Cleveland Confidential* bridges the gap between the well known 70s scene, dominated by the Dead Boys, Devo, Pere Ubu, and the Pagans — and that of the late 80s, which would result in Nine Inch Nails and Marilyn Manson. Artists include: Womanhaters, Severe, Menthol Wars, Definics, Dark, Styrenes, Invisibles, Lab Rats, Keith Matic, Jazz Destroyers, Offbeats, Pagans, Red Decade, John Lovsin, Easter Monkeys, Clocks, Impalers, Broncos, AK-47s." New liner notes by executive producer Mike Hudson (Pagans).

**MIRRORS: Hands In My Pockets CD (OVER 93). \$15.00**

"Mirrors, a truly seminal band! Appearing in Cleveland, Ohio at sometime in 1972 they started performing in 1973 before disbanding in September 1975. They were the formative band of the legendary Clepunk scene that lead to the inception of such important acts as Pere Ubu, Electric Eels, Styrenes, Dead Boys, Pagans, Styrene Money Band, Rocket From The Tombs and a host of others. Debate amongst commentators is often around the subject of whether Mirrors were proto-punk or proto-no wave? Well, maybe both or maybe neither. What we do know is that they sounded like no other band! The 19 tracks include the single, 13 previously unreleased tracks and 2 versions exclusive to this release."

**DOOR AND WINDOW, THE: Detailed Twang CD (OVER 99). \$15.00**

"Originally inspired by both the DIY ethic of the punk movement and the likes of Throbbing Gristle and File Under Pop, two friends Nag and Bendle decided to form The Door And The Window in March '79. They played with the Pop Group, Scritti Politti, Delta Five, Swell Maps and Raincoats. The line-up of the band was always fluid and sometime members included Fritz (23 Skidoo), Dennis Burns (ATV/Good Missionaries), Grant Showbiz (The Fall) and Gible (49 Americans). In late 1979, Mark Perry, disillusioned by the constraints and expectations of Alternative TV joined the band as drummer and co-songwriter. "The punk movement had showed that to make music you didn't need to have first acquired some musical understanding and/or instrumental dexterity. Understanding that music has no unbreakable rules, and then proving this by breaking them, is a fine thing. But Nag and Bendle went further — they refused to learn what the rules were in the first place. This lack of musical pretension is what still separates them from the all-too-knowing purveyors of what's called 'experimental music'. The Door And The Window were the true experimenters. They had the courage to skip all the theory and just pick up the instruments, to see what would happen." — Igor. This CD complies for the first time on CD their album, singles and compilation appearances and contains sleeve notes from Nag, Bendle and Mark Perry."

**OW OM RECORDINGS:****AMOR, NAIM: Soundtracks Volume II CD (OWOM 012CD). \$13.00**

"*Soundtracks Volume II* is an album of original instrumental tracks composed by Naim Amor. The result is akin to soundtracks of movies that exist only in the listeners' imagination. The style is unique, belonging to the tradition of DJ sets in the way tracks jump from one universe to another, one era to the next. Dream-like, the tracks reminisce from film noir to TV series disco beats, from Martin Denny to la Nouvelle Vague...All the instruments are real, played by eleven different musicians, including Calexico's John Convertino."

**M WARD: Duets For Guitars #2 CD (OWOM 06). \$13.00**

"M.Ward grew up along the coast of Southern California, but the songs that make up his debut release, *Duet for Guitars #2*, were all written while four-tacking in his closet out in Chicago. Legend has it that back in 1998 after a show in Portland, Oregon, young Matt (M.) passed along a tape to Howe Gelb of Giant Sand, who was immediately smitten with what he heard, much in the same way Granddaddy had three years earlier. Howe notes that, 'it is just a sensation that lends itself to something that always ends up being around for a while and making music that lasts and thrives. I think Matt has got the goods. We here at Ow Om will give it a try (and release it).'"

**GELB, HOWE: Ogle Some Piano CD (OWOM 07). \$13.00**

"Second in a series of 'piano' records from Howe Gelb on the Ow Om label; his self proclaimed 'artist run mess of a label.' On *Ogle Some Piano*, Howe again used a variety of recording sessions to capture the record, though they date back no more than two years. And again the record features little to no vocals, but features more contributions from a variety of Howe-affiliated side people, including John and Joe from Calexico, Naim Amor from the Amor Belhom Duo, Nick Luca and Craig Schumackher among others. The direction of the record should come as no surprise to fans familiar with the last few Howe or Giant Sand records. The focus on piano based compositions that incorporate elements of jazz and big band swagger have been permeating themselves into Howe's songwriting process more and more. On *Ogle Some Piano* it's finally at the fore-front, stripping away all traces of singer-songwriter and alt.country from his songbook."

**P TAPES:****CAROLINER RAINBOW: The Tee Pee Organs in Revlrie 7" (P5). \$4.00**

Found a box of this old 7" from the mid-90s. Comes in an oversized half-hexagon cardboard sleeve. Legitimately zonked space-out gusts of brat-appropriate voidal juice.

**P-VINE RECORDS (JAPAN):****MATSUTAKE, HIDEKI: Edo CD (PCD 1452). \$26.00**

"Two LP-side long freakouts from this YMO engineer fellow. First side starts out with a lovely komungo/koto solo before mixing in some Tomita/YMO-ish synth arpeggios, drift-wash, noises. Second half is similar, perhaps more on the electronics tip with some glossy whoosh, whuh, scchhew. Some of this caps that whole BBC radiophonic workshop/Delia Derbyshire tangent quite fluidly. Make no mistakes about the electronics content being anything other than of the 'synthesizer' ilk. Enjoyable nonetheless. In, of, and about space." — Hrvatski.

**VA: Toshiba Express Singles CD (PCD 1469). \$28.00**

A great collection of singles tracks originally issued on Toshida Express in the early 70s. There is no English title or information anywhere on this CD, but the list of artists included is supposed to be: Kenji Endo (3 tracks), Jacks (2 tracks), Kazuki Tomokawa (2 tracks), Kazuki Tomokawa & Down Town Boogie Woogie Band (2 tracks), Anri & Moses Tarzan (2 tracks), Cosmos Factory (2 tracks), Chronicle, East, Mops (2 tracks), Akiyuki Nosaka (2 tracks), RC Succession.

**CURTIS & SAMURAI, MIKI: Samurai CD (PCD 1599). \$25.00**

Reissue of the 2nd and final Miki Curtis album, also released by Philips Japan in 1971. This was recorded in the UK upon the band's move to Europe and again features songs



written/sung in English, this time with 7 shorter tracks.

**ROVO/DATE COURSE PENTAGON ROYAL GARDEN: Sino/Pan-American Beef Stake Art Federations CD (PCD 18501). \$32.00**

Split album between Rovo (featuring Yuji Katsui & the Boredoms' Seiichi Yamamoto; previous album, *Imago*, on Incidental) and Date Course Pentagon Royal Garden (new group featuring Ground Zero's Otomo Yoshihide & Yasuhiro Yoshigaki). Each group with one 30+ minute track. Deluxe 3D packaging on this first release. Limited available stock.

**DATE COURSE PENTAGON ROYAL GARDEN: Report From Iron Mountain CD (PCD 18502). \$32.00**

First full album from Date Course Pentagon Royal Garden. Their complete lineup is: Naruyoshi Kikuchi (VOX-Jagar, CD-J, keyboard), Yoshihide Otomo (guitar), Kohki Takai (guitar, filter), Yasuhiro Yoshigaki (drums), Nobuo Fujii (drums), Masaki Kurihara (bass), Kenta Tsugami (soprano sax) Yoshihiro Goseki (tenor sax), Masayasu Tzoboguchi (synthesizer, electric piano, clavinet), Gen Ohgimi (percussion), Masaki Yoshimi (tabla). Guest: Itoken (drums, tambourin).

**RA & HIS ARKESTRA, SUN: Live At Montreux 2CD (PCD 22032/3). \$35.00**

First CD issue of this classic mid-70s double album, recorded at the Montreux Festival in Switzerland, 7/9/76. Packaged in a beautiful mini-LP styled gatefold jacket, featuring 24-bit digital remastering. Originally issued on Saturn, later reissued to a much wider distribution on Inner City in 1978.

**RA & HIS ARKESTRA, SUN: Cosmos CD (PCD 22034). \$21.00**

Second CD reissue of this 1976 album, packaged in a Japanese mini-LP jacket; feat. 24-bit digital remastering. Originally issued on the Cobra label in France (most commonly seen in the US on Inner City); previous CD was on Spalax. Recorded August of 1976 in the Studio Hautefeuille, Paris. Seven tracks: "The Mystery of Two," "Interstellar Low-Ways," "Neo-Project #2," "Cosmos," "Moonshine Journey," "Journey Among The Stars" & "Jazz From An Unknown Planet". Featuring a core line up of: Ra, Elloe Omoe, Danny Thompson, Marshall Allen, John Gilmore, Danny Davis, James Jackson, Craig Harris, Ahmed Abdullah, Vincent Chancy, Larry Bright & R. Anthony Bunn.

**O'ROURKE, JIM: Tamper CD (PCD 23008). \$22.00**

These 2 early O'Rourke albums, originally issued by the Australian label Extreme (and out of print for the past few years) have now been reissued as Japanese imports on P-Vine, with cute new packaging. Evidently so much cigarette smoke has clouded Jim's interior thought process that he has allowed these early works to regain public consumption potentiality (the series subtitle, "Jim O'Rourke Old Series" might indicate even more will be on the way). Notoriously dismissive of his own work in the past, it's a nice gesture to see these on the shelves again. Because pleasure is what it's all about (even cigarettes can evidently provide pleasure), and these discs deliver it in pure, billowing form. *Tamper* was O'Rourke's first solo CD release (following the long neglected LP-only *The Ground Below Above Our Heads* on Entenpfuhl), originally released by Extreme in 1991. It features three longish compositions for small chamber groupings: "Spirits Never Forgive" (Warren Fischer: violins; O'Rourke: cello, percussion, electronics); "He Felt The Patient Memory of a Reluctant Sea" (Ken Novotny: clarinets; O'Rourke: oboe, percussion); "Ascend Through Unspoken Shadow" (Jeff Cortazzo: bass trombones; Fischer: violins; Dave Klingelhoffer: cellos; Novotny: bass clarinets; Sue Wolf: cellos). Although scored for mostly acoustic instruments ("Ascend..." is scored for 8 bass clarinets, 8 bass trombones, 8 cellos and 4 violins for example), electronic ambience bursts forth via the dense mixing. Retrospectively impressive.

**O'ROURKE, JIM: Remove The Need CD (PCD 23009). \$22.00**

*Remove The Need* is an album of prepared guitar live excerpts, recorded in Chicago and Zurich in 1992. Shimmering drone forms that ebb and flow in a perfect human drama. "All tracks were recorded live, and, as such, there will be those occasional pleasant noises that always seem to happen when you are recording. All were improvised as heard, and, except for reverb, no effects or processing were used." — O'Rourke.

**LOW: Paris 1999: "Anthony, Are You Around?" CD (PCD 23113). \$21.00**

Japanese-only live release, recorded in Paris, Nov. 5th, 1999. "This is the recording of a small victory...the first sight at the end of a tunnel in a city we will never forget. The set is a mix of mostly material from *Secret Name*, some very old songs like 'Lazy' and 'Rope' (which we hardly ever play) and rare singles 'Joan of Arc' and 'No Need'." — Low.

**NUSPIRIT HELSINKI: Singles Collection For Japan Only CD (PCD 23278). \$21.00**

"The collection of the tracks from the 12 inches and the compilations, including the full versions of 'Kasio Funk' and 'Afro Cuban Sunshine'. The other tracks are 'Take It Back', 'It's Alright', 'Colors of My Mind', 'You're in My Mind', 'Change', 'Makoomba Breaks' etc. Multi-talented 14-piece Finnish collective Nuspirt Helsinki have made a few dents on the European eclectic electronica scene already, with a handful of stunning productions for the Guidance, Ubiquity and Jazzanova-Compost labels. Their debut album pushes the crew further up the quality ladder with it's sumptuous jazz/hip hop/soul/house/broken beat fusion."

**CYNE: Collection 1999-2003 CD (PCD 23369). \$21.00**

Japanese-only release, licensed from Botanica del Jibaro, compiling their previous 12"-only tracks on BDJ and Rice & Beans. "Collection of Cyne's work. Cyne is Speck, Enoch, Akin and Cise Star. Includes all Cyne tracks (minus remixes) from African Elephants, Midas and Movements 12" plus release. CD has guest appearances by DJ Infamous (the-Allies) and Algorithm (Counterflow/Botanica del Jibaro)."

**CYNE: Time Being CD (PCD 23402). \$21.00**

Japanese version of the debut album from Miami's Cyne, following their *Collections* CD. CYNE is Speck, Enoch, Akin and Cise Star, previously associated with the Botanica del Jibaro label. Featuring remixes from Manuvers, Enoch, Spec, with guest Blak Lungz.

**DATE COURSE PENTAGON ROYAL GARDEN: 3rd: General Representation Products Chain Drastism 1-CD CD (PCD 24131). \$21.00**

Third album. DCPRG are the recently developed group featuring Ground Zero's Otomo Yoshihide & Yasuhiro Yoshigaki; their first album was a split release with ROVO. This one features remixes/reconstructions by: Rei Harakami, Tasuya Oe, DJ Quietstorm, Otomo Yoshihide, DJ Me DJ You, Kazunao Nagata & The City Connection.

**SANGATSU: Remixes Vol. 1 CD (PCD 4207). \$15.00**

First of 3 CD EPs of remixes of the Japanese post-rock Sangatsu (previous eponymous debut album on P-Vine produced by Jim O'Rourke). This volume features remixes by: Susumu Yokota, Arovane, and Woodman. Future volumes will feature remixes by Bundy K. Brown, Mondii, Pele, etc.

**LAS ROTURAS: CD (PCD 5109). \$18.00**

Weird Latin-breaks and musical craziness from M.O.O.D.M.A.N. and the Los Apson crew. This movement remains quite unknown on a worldwide basis, but records like this and the incredible *Killed By Bass* CD (a recent M.O.O.D.M.A.N. "compilation" on P-Vine) are too devastatingly weird to remain out of the hands of the curious for much longer. Described as "This is incredible break-beats album for listening & scratching, with many samplings of 50s — 70s Latin stuff. Terribly wild but cool," this album reveals layers of inexplicable Japanese humor

and sampling inertia at every corner. Extreme spinbacks, prismatic collage of disparate elements (jazz riffs, slow breaks, vibes distortion, numbingly tweaked weirdbeat electronics), and a unique death-mask editorial voice fuse this one into something far outside the typical exotic-mix fare.

**DJ VADIM: Presents Sculpture & Broken Sound CD (PCD 5209). \$22.00**

"Hmm... Appears to be a Japanese-only mix of tracks licensed/compiled from Vadim's Jazz Fudge roster, only fine print reveals 'Compiled by Masaaki Hara & Taro Nijikama (Soup-Disk)'. Either way, a fine selection of JF/SD tracks & remixes by/from Mister Serv, Part 2, Andre Gurov (Vadim) & Jupiter, Mark B, Daniel Pemberton, Little Aida (younger brother Pierre), Ruf Neck Piano, DJ Eight, Faultline, The Project, Patterson, The Bug, and Skull V. Nice flow, a few great (if short) abstract tracks & (almost) no rhyming (for the purist). As functional of an introduction to these two fine recording organizations as any." — Hrvatski.

**VA: [Invasion of the Dot Knights!] CD (PCD 5361). \$18.00**

"Japanese only CD-compilo of material released on Sweden's Dot label (highly lauded/touted full-spectrum 'electronica, about as quality-control obsessed as a label can get), featuring recent tracks from Quant, Roupe, Friend & Doktor Kosmos (whose recent Cardigans-related 'Single of the Week' was re-issued stateside via Minty Fresh!), Hab, Star, Argonort, and Man-Q-Neon. Not to be confused with the original Swedish Dot comp *The Knights Who Say Dot*; only 1 track overlaps, the rest are vinyl-only single tracks on CD for the first time here, or previously unreleased altogether. Musically, we get 11 tracks of cosmo-funk synth-freak (heavy on the analogues), live-feel space-jungle, downtempo make-out breaks, etc..., all of which are soothingly non-offensive. Includes full Japanese-language bios of each artist and a Dot-ography of sorts. An ultimately pleasing offering, providing a graphically superior intro to this up-and-still-coming commune of obscure-knob-twiddlers." — Hrvatski

**VA: Cheap. Have A Cigar, My Friend CD (PCD 5404). \$22.00**

"Long overdue selection of vintage (1993-1998) wax-only madness from this Viennese recording society associated with producer Patrick Pulsinger (iO, Sluts & Strings, Showroom Recordings, etc...) & like minded buddies. Included here: 3 tracks from Showroom Recordings, 2 from Sokol, and one each from iO, Restaurant Trax, Reimann, Cube & Sphere (Potuznik & Hans 'H.P.' Platzgumer), LZ1, Robert Hood, Sluts 'n' Strings & 909, and Christopher Just. A loose selection featuring the more unorthodox electro-funk, midtempo feedback jazz, hi-squelch stereo, & phase-pan sessions pressed over the last five years." — Hrvatski.

**VA: Cheap. Five Years In Satan's Ass CD (PCD 5405). \$22.00**

"Second volume, focusing on the out-techno explosions most commonly associated with Cheap. Included here: 2 tracks each from Sluts 'n' Strings, Restaurant Tracks, Gerhard Potuznik (Mego/GiGuptight), iO (Mo' Wax), & one each from Kentolevi, Robert Hood, Lazer Muzik & DJ SIL. *Sähkö-obsessives beware*: Not only do you get 1/2 of Mika Vainio's long o/p 'Kentolevi' EP, but 1/2 of Suzanne Brokesch's DJ SIL single as well, which floats around the same textures & sonics used on her classic 'Tal-S' release. Most tracks predate the current less-is-more fad (to greater effect) by some time. The perfect shallow-end for you to wade into the much deeper selection of non-information oriented vinyl singles from this massively influential label. Think big." — Hrvatski.

**VA: Reel: Organised by Reel CD (PCD 5410). \$20.00**

Japanese-only compilation of tracks from the UK label Reel (offshoot of the now defunct Clear label). Proponents of a post-Detroit Intelligent House Music (IHM!), moody atmosphere, advanced non-4/4 programming and no divas allowed. Beautifully produced stuff. Features tracks from Daniel Ibbotson, Keisuke Nagao, B12 (Warp), C.S.M. (Serotonin's John Selway & Carlos Vasquez, plus a John Beltran remix), Deepart. The Nagao and B12 tracks are previously unreleased exclusives; the C.S.M. and Deepart tracks are previously only available on Reel 12"s. The Daniel Ibbotson tracks are taken from his now deleted (?) *New Stories* full length on Reel (his debut album, predating the recent *Streamlines* on Glasgow Underground).

**DJ SASSE: Presents Moodmusic CD (PCD 5493). \$22.00**

Japanese-only compilation of tracks from Sähkö/PUU recording artist DJ Sasse (aka Klas Lindblad, who has recorded as/with Freestyle Man, Celsius, Morris Brown, Sasse Presents, Winston Fletcher, Stalmann, etc.). This features previously vinyl-only tracks recorded for Moodmusic/Mind Records in Finland, as well as exclusive tracks. When the PUU label is mentioned to me I think about a certain jazz-lounge, but there is none of that here. It's a Finnish variant on the deep house crescendo and not all that dissimilar to the amazing *High Rise* album by Ysatis Savas that Tresor recently released. Explosive, heavy.

**ALLEN WITH AFRICA 70. TONY: Jealousy/Progress CD (PCD 5551). \$22.00**

First in a series of what were originally Japanese-only two-fer releases of these classic 70s albums from Fela drummer Tony Allen (most recently known for his inspirational *Black Voices* album on Comet) — later licensed to Strut. "Some classic Tony 'Oladipo (Ladi) Alabi' Allen (first drum chair in Fela's group(s), from the mid-60s 'Fela Ransome-Kuti Quartet' clear through the 70's with 'Afrika 70' sides. Both albums feature side-long tracks: 'Jealousy' (1975, b/w 'Hustler') and 'Progress' (1977, b/w 'Afro Disco Beat'). Allen cut a handful of solo albums under the production/arrangement/accompaniment auspices of his boss and the Afrika 70 group which differ from Fela-led outings only slightly by featuring lyrics written by Tony & Candido Obajimi (and the occasional drum solo, natch). Monumental additions to the Afrobeat canon featuring an unheralded set of genius-level players well in their prime of pure minimalist placement and single-mind group-thought." — Hrvatski.

**HACO: Happiness Proof CD (PCD 5558). \$22.00**

New project featuring Haco (ex-After Dinner vocalist, HOAHIO ). Japanese-only release. Features Haco on vocals, sampler, rhythm box, synthesizer, guitars, etc., plus numerous guests: Peter Hollinger (drums), Yamamoto Seiichi (guitar), Pierre Bastien and his Mecanum (African drums, violins, African Harp), Uchihasi Kazuhisa (guitar), Otomo Yoshihide (turntables), a number of others. A wide variety of pop and non-pop based constructions from one of the leading figures of the Japanese underground for the past 2 decades.

**VA: Weather 2CD (PCD 5649/50). \$32.00**

"Collection of erstwhile (Chicago ca. 1998) in form, yet modern in presentation Japanese artists running amok amidst the presence of scenester Atsushi Sasaki (Headz/Fader magazine, also he of the late/lamented Meme label). Two themed disc-selections, one all-instrumental (Songs, mostly Gastr-Del-Tortoise leaning ensembles), one vocal groups (Voices, ditto, far more mainstream J-Pop sensibilities, Stereolab). Standouts: Potoratch's short vocal & drum plunderphonic etude, Minamo's drone followed by imperceptible clicking fading up into punch-in/out edits, GROUP's extended guitar and electronics rustler, Tujiko Noriko's (Mego connection, pay attention...) pained laptop-concrete warbler. Curious mix of straight up live-band dynamics and newfound experimental technological interventions and avenues (VST Plugins, seemingly everywhere, live to glass recording methods, software compression/maximization). It's your duty to listen now, for the future. Soft, mostly." — Hrvatski.

**WORLD STANDARD + KAMA AINA: Futari: Anthology Of Barbarian Folk Music CD**

**(PCD 5664). \$21.00**

"**Futari** is a serial collaboration project of Soichiro Suzuki (a.k.a. World Standard) In that project, he's going to collaborate with friends who are engrossed in music deeply. They spent more time than ordinary collaboration work. They make music by exchanging sound data and e-mails without meeting. The chemistry of them produces something new. It will be quite different from their past works. The 2nd release of the project is with Kama Aina (Aoyagi Takuji)." Thematic packaging that is similar to the 333 004 release (**Futari: Graceful Silence**).

**KOSUGI, TAKEHISA: Violin Solo 1980 N.Y.C. CD (PCD 5765). \$21.00**

A previously unreleased solo violin performance by the founder of the Taj Mahal Travellers and legendary Fluxus conceptualist. Active since the 1960s, Kosugi has more recently served as the music director for the Merce Cunningham Dance Troupe. He is currently involved with the composing and performance of impromptu music and electronic multimedia music. To be brief, Kosugi is one of the most important and influential Japanese experimental avant-gardists, alongside the likes of Yasunao Tone, Toshi Ichiyanagi & Yuji Takahashi. This album was recorded by Kazunori Sugiyama, 6/22/80, in NYC, and features a breathtakingly live solo violin performance.

**NAGISA NI TE: On The Love Beach CD (PCD 5810). \$21.00**

"Reissues of the three Nagisa Ni Te albums originally released on the Osaka-based, barely distributed Org label. Org are probably best known for the monumental **Return To Rock Mass 3CD** by primitive mystics Maher Shalal Hash Baz, portions of which were reissued in a more user-friendly form on the recent Geographic retrospective, **From A Summer To Another Summer (An Egypt To Another Egypt)**. But delving deeper into the Org label can turn up a clutch of other lo-fi psych-pop gems. Perhaps chief amongst them are the albums by label head Shinji Shibayama. Shibayama has been a mysteriously central figure in the Kansai psych underground since the '80s, showing up a clutch of barely documented units like **Idiot O'Clock**, **Yakeppachi no Maria**, **Hallelujahs** (whose sole album of misty folk-psych was the first release on Org and was later reissued by PSF), **Love Beach**, **Cold Breath** (in the rain) **Rock n Roll Band**, and probably several more. Nagisa Ni Te is his crowning moment, though. Their three albums are wide-eyed and wonderful paeans to the delights of love and togetherness (the group's core is Shibayama and his partner-muse Masako Takeda) that seem permeated on some cellular level with a power to invoke memory. Dreamily recollected feelings of wistful regret at the end of the summer holidays, unforgettable reveries, and joyful instances of boy-girl oneness when time seems to stop. Moments of childlike wonder-melody are wrapped up in arrangements that are at once spontaneous and perfectly realised. Honesty and direct simplicity are the keywords, songs sometimes trembling on that ever so fine edge between profundity and profound embarrassment as songs are stripped back to the bare bones of punk emotiveness. At times, Shinji and Masako's vocals crack and tremble, the acoustic strumming falters, and they seem on the verge of plummeting into an abyss of abject amateur ineptitude, borne up merely by the thinnest layer of conviction and deep truth. It would be a mistake, however, to try to rank Nagisa Ni Te with the (perceived) innocence of your Shonen Knives. While they do aim to evoke childhood experience and response, this is a deliberate attempt to create a simpler personal world, one that finds its own values far from the everyday realities of life in an Osaka suburb. Furthermore, the pop sensibility that informs the group's music is one that has drunk deep on Tims Hardin and Buckley, the Velvet, Kevin Ayers, Leonard Cohen, Peter Dinklage, Anthony Moore, Fujio Yamaguchi — wherever blinding instants of musical epiphany have seized the quiet soul, Nagisa Ni Te have followed. In a way, their exploration of emotions and everyday satoris are as single-minded as Merzbow's is of noise, or Haino's is of mystery. Each of their albums has something unique to recommend it. The debut, **On The Love Beach**, is essentially a Shibayama solo album, with overdubbed contributions from a clutch of friends, including Chie Mukai, Kenichi 'Idiot' Takayama, early Hijokaidan member Naoki Zushi, Maher-ists Tori Kudo and Hiro Nakazaki, and drummer Ikuro Takahashi. On the original Org release, Masako was credited with (no sniggering at the back) 'wind' throughout. It's perhaps the most pop of the three releases, focusing as it does on Shibayama's vocals. The way the rhythm slows for an instant before the closing fuzz guitar solo on the title track still raises chills no matter how many times I hear it." —Alan Cummings/**Oppobrium**. Originally issued as ORG-007 in Nov. 1995.

**NAGISA NI TE: Feel CD (PCD 5812). \$21.00**

The fourth Nagisa Ni Te album to be released by P-Vine. Licensed from Org, but I don't think this one ever appeared in prior form, so this is the first issue. As with the previous 3 releases, this is luxuriously packaged in a beautiful mini-LP gatefold sleeve and features a booklet of English-translated lyrics. Studio recordings from 2000-01, again formed around the core duo of Masako Takeda and Shinji Shibayama, with occasional guests. Some listed instrumentation: 12-string acoustic guitar, mellotron, Leslie Switch, backwards fuzz guitar, triangle, hi-hat, uni-vibe guitar, accordion, ocarino, mandolin, mini-gong, Mirano echo chamber, restrained lead guitar, finger snaps, seaweed guitar, metal tray, sanba, tambourine, wave guitar, punch, unrestrained lead guitar, etc. To be released by Jaguar in the US. Limited stock.

**TOKYO KID BROTHERS: 6CD (PCD 7201/6). \$170.00**

The Tokyo Kid Brothers was a Japanese theatre commune founded around 1969. They created a unique combination of theatre, dance and music, for 30+ years. Documentation in the CD era has been slim, until now, with this massive 6CD box (that realistically, probably won't be around for very long). The box breaks up their material by originating label, so we can at least inform you of the following (thanks to Alan Cummings for the details): CD1: Polydor material — the last 12 tracks on this are the original **Golden Bat** album, released in 1971. The first 14 are from much later, from a play called **The Lost Color Blue**. CD2: King label material. First 10 tracks are from **One and the Same Door**. Next 2 are from the **Golden Bat Returns**. The rest of this seems to be unreleased early 70s material. CD3: Warner Pioneer label; this is mostly an unreleased 1975 album called **October is the Golden Country**. CD4: Victor label stuff from the 77 revival of **Golden Bat**, as well as some of the **Throw Down Your Books** material — only the tracks which involved Tokyo Kid. CD5: Toshiba EMI material. CD6: Independent material including that self-released **Love & Banana** EP and a mixture of other unreleased stuff, origin unknown. P-Vine's press info follows: "6 CD set, with the 100 pages booklets containing their biographical information, posters and leaflets for each musical work, the photos of the stages, actors profiles etc. Most of their songs were composed by Kei Ogura. Along with his works, the songs by Itsuro Shimoda, Ryō Kanou, Takayuki Inoue, Hiroshi Kamayatsu, Katsuo Ono, Yoshihru Matsuzaki, Ryūdō Uzaki, Masumi Ono, Yoshikazu Fukano are recorded. Also the read lines by Kyōhei Shibata, Koichi Miura and Naoko Tsubota are featured. The rare recordings by Haruomi Hosono, Takashi Matsumoto, Hiro Yanagida, and Chu Kosaka are included. Limited edition of 700 copies." This is a substantial package, but pretty much all of the information is in Japanese-only form. For fanatics only.

**GOLDEN CUPS/MOPS/HAPPENING FOUR: Rock'N'Roll Jam'70 2CD (PCD 7228/9).****\$40.00**

Double CD reissue of a long o/p double album on the Express label, featuring 4 representatives of the Japanese Group Sounds movement. "The live recording of the allstar session in January 1970 in 'Tokyo Young Mates'. Golden Cups, Mops, Happening Four, and Flowers etc."

**GOLDEN CUPS: The Golden Cups 10CD BOX (PCD 7229/38). \$265.00**

Includes every album released by The Golden Cups: **The Golden Cups Album** (1968), **The Golden Cups Vol. 2** (1968), **The Golden Cups Album Vol. 3: Blues Message** (1969), **Super Live Session** (1969), **Recital** (1969), **Return of the Golden Cups 8** (1971), **Live Album** (1971), **Single Collection**, **Powerhouse**, and **Hello Party**. "In 1966 the cosmopolitan port town of Yokohama proved the perfect breeding ground for the new Group Sounds. Just as in Liverpool and Hamburg, the local kids were exposed to a wealth of foreign culture not readily available to the typical Japanese teen. Kids with friends from the base got to watch shows like American Bandstand, while the chances of their less-fortunate peers catching British or American bands on Japanese TV shows were next to nil. Yokohama had its own exotic culture, and it was there that, in December, the Golden Cups were born. Initially using the name Group and I, they became the house band at the Golden Cup discotheque near the Honmoku army base. Their clientele was made up mainly of GI's, and their set list entirely of covers: 'One More Time' (Them), 'Evil Woman' (Canned Heat), 'Gloria', 'Stroll On', 'I Got My Mojo Workin' (their opening tune), 'I Feel Good' (James Brown), 'Work Song' (Paul Butterfield Blues Band), etc. Sadly no recorded document of this period survives. 1967 also saw the Cups hit the road, if only for a short distance, for an important stand at la Seine, a popular Jazz Kissa (or Jazz Tea Room) in Tokyo. The band had something of a split personality live, depending on where they were playing. If they were at a club or Jazz Kissa, they'd play their fave tunes and put on a wild show; but if they were giving a 'recital' at a large concert hall, they were forced to perform their dull commercial material, often with an orchestra for accompaniment. The Cups gave their final concert on New Year's Eve, 1972 in an Okinawa discotheque. Just as at the beginning of their career, the audience was mainly American GI's. Since it was their last show, the band played their big hit 'Nagai Kami no Shoujo', but no one in the audience recognized it. It was at this point that Jorge Yanagi noticed a strange smell, and, opening the curtain behind the drum kit, discovered the building was on fire! The Cups yelled 'Fire! Fire!' in an effort to clear the room, but many in the drunken crowd thought they were introducing the next song, and called for them to start playing again! Eventually everyone got out, but the Cups had lost all of their instruments, and weren't even paid what they were guaranteed for the show. A sad end for one of Japan's most important GS bands." Each CD comes as a digipak with original artwork. Box also includes a 152 page booklet.

**ALLEN AND AFRO MESSENGERS, TONY: No Discrimination LP (PLP 6592). \$14.00**

Last remaining title in this P-Vine Tony Allen repress series. Price on these Japanese LPs has been drastically reduced due to the impending release of cheaper UK versions on Strut. Vinyl reproductions of the first 4 Tony Allen LPs (also issued as two-fers on CD: **Jealousy/Progress** (PCD 5551) and **No Accommodation for Lagos/No Discrimination** (PCD 5552)). We commented upon release these that these LPs were perhaps a little bit disappointing in look and feel, especially as they are actually pressed in the US, not Japan. P-Vine responded to our comments and we would like to point out a few things that they mentioned: these LPs have been carefully remastered in Japanese mastering labs from original vinyl copies — the master tapes were destroyed by Tony Allen for political reasons. A lot of effort in the mastering was spent to try to make the LPs to make the vinyl "eligible even for today's club DJ use" and are in fact mastered quite differently to the CD versions. European DJs have responded by saying the sound quality is far superior to the original pressings. In fact, P-Vine feels that in 20 years of reissue business that they have never spent as much time, effort and money on a project as these LPs.

**YOSHIIHIDE, OTOMO: Lupin The Third Ending Theme 12" (PLP 6852). \$16.00**

Clear vinyl 12" with three versions of "Lupin The Third Ending Theme". Two of the tracks can be found on the CD version (PCD 5804), one is exclusive to this vinyl release.

**GOLDEN CUPS, THE: Super Live Session LP (PLP 7614). \$35.00**

I don't think this was previously issued by P-Vine as a CD, but here is a LP reissue (in full color gatefold sleeve) of the 4th Golden Cups album, a live recording released in 1969. These guys were part of the 60s "Group Sounds" movement in Japan, mainly focussing on playing covers of American garage rock. **Super Live Session** captures the Cups in their 'Jazz Kissa' incarnation at a Yokohama club called The Zen, performing the music they preferred to play and ignoring their sappy hits. It's still largely blues-based rock, but played with more verve and creativity than on Blues Message. Highlights include a nearly unrecognizable (compared with the Artwoods version) 'One More Heartache,' and a sprawling take of 'Gloria'. Kabe provided the jacket's psychedelic artwork, hand painted on a Fusuma (a traditional Japanese room screen)."

**P22 RECORDS:****VA: Il Futurismo CD (P22 005). \$13.00**

"The first ever soundtrack to a font. Experimental music inspired by the Italian Futurist Movement 1908-1943. CD includes a bonus font." "Compendium of very-post-1920 actions (with a certain Futurist bent) by a (mostly) dead-obscure obscure lot of sonic idealists. Featured: Daniel Lewis, XJ Donahue, Tony Conrad, John Avery Bice, Intonarumori, An Odessa Artery, Paul Szp, Hiens Hoffman-Richter, and Tom Kostusiak. The CD extra portion contains a P22 font catalogue and a free 'Dada' font (bitmapped, postscript and TrueType suitcases) for use on most hybrid end-user computation stations. The Tony Conrad track is an odd one alright; Midi-repeat attack melodies and some classy sprech-stimme employed to 'cover' a 'typical wartime hymn', and at 14 minutes in length it's a quarter of the CD. Confounding." — Hrvtaski.

**PACEMAKER (CANADA):****49TH PARALLEL: CD (PACE 019). \$13.00**

1997 legit reissue of this late 60s Hollywood-via-Calgary garage psych rarity. Previously bootlegged by the UK Flashback label; this version adds 6 additional bonus tracks. A jumble of late 60s styles that doesn't really coalesce into something all that desirable, but if you've never found the opportunity to use the term "Calgarian" in normal conversation, here's your chance.

**JARVIS STREET REVUE: Mr. Oil Man CD (PACE 033). \$16.00**

"Blistering heavy psychedelic classic, with wailing walls of Hendrix-influenced guitars, and pro-environment/anti-corporate-businessman lyrics that are at least as relevant today as they were at the time of the album's release. Superior digipack replica of the band's ultra-rare and prohibitively expensive only LP, first released by Columbia Records (Canada-only) in 1970. Remastered from the original tapes & supplemented by eight bonus tracks — two singles tracks plus all six tracks recorded for their incomplete unreleased 2nd album."

**PRITCHARD, DAVID: *Nocturnal Earthworm Stew* CD (PACE 044CD). \$15.00**

"An incredible pioneering electronic album recorded in the early 1970's, from the first Canadian artist signed to Island Records. Serious headphone music made under the influence of Stockhausen, John Cage, Ornette Coleman, Stravinsky, Frank Zappa, Weather Report, Charles Ives and others — and with a sound that's often compared to that of early Eno and the first two Kraftwerk albums. Indefinable compositions integrate the earliest of portable synthesizers (ARP 2600 and EMS AKS) with acoustic instruments (violin, cello, dulcimer, electric violin, electric guitar), found sounds (short-wave radio transmissions and a summer thunderstorm) and random objects (instant coffee jar, scissors, chopsticks, among others) — they also have special contributions from Nash the Slash (a.k.a. Jeff Plewman) and Martin Deller of famed Canadian band FM. Sixteen-page booklet has an abundance of photos, track by track information, and the odd history of these seminal recordings told by David Pritchard himself. Includes four bonus tracks not on the original 1976 Island LP release."

**PALACE RECORDS:****ANOMOANON, THE: *The Anomoanon* CD (PAL 025 CD). \$13.50**

"Though this is The Anomoanon's third full-length release, it is in a way their debut album, at last giving listeners a closer idea of their electrifying live sound. The Anomoanon is a deliberate endeavor to push Rove's expanding sonic boundaries and make a layered studio album. The highly listenable result confirms that life imitates art: The Anomoanon, studio artists, sound like The Anomoanon, electrifying 5-piece live act."

**ANOMOANON, THE: *The Anomoanon* LP (PAL 025 LP). \$12.00****BILLY, BONNIE 'PRINCE': *Ease Down The Road* LP (PAL 026 LP). \$13.50**

LP version.

**PALENQUE RECORDS (FRANCE):****VA: *Champeta Criolla Vol. 2* CD (PAL 1087). \$15.00**

Subtitled: Visionary Black music from underground Colombiafrica. "With the best Afro-Colombian bands — Batata Y Su Rumba Palenquera; Groupe 'Son Palenque' & Justo Valdez; Groupe 'Son San'; Luis Towers; La Tripleta Palenquera; Mister Black; The King Elio Boom; Monsieur; Boogaloo; Charles King; El Afinaito; Viviano Torres & Anne Swing; Candido Dr De La Terapia; Rey De Rocha Sound System With Dj Chawala..... And Many More. Compiled by DJ Superchampeta Man, Queen Salawa Abeni & MC Iba. Palenque Records comin' back attcha with some African ashé, happy and proud to bring you Afro-Colombian music from the Caribbean coast — the *Champeta Criolla*. This is the new musical universe created by blacks from my locombian land: African guitar with voices from the hood, Latin Soukous, Afro-American Highlife, tropical mariguano Afro-beat, Cumbia Soweto — in other words, a wild mix of music, no passports please. Dear melody-maniacs, *Champeta* is the most explosive rhythm out of the Caribbean's belly since the end of the century, and it's rewriting the 'New Testament of Afro-American music'. 40 years ago, crazy sailors coming from Africa arrived in Cartagena, bringing with them albums bought during their shameless nights of folly. This was stuff like the celestial music of Prince Nico Mbarga (Cameroon-Nigeria), the Oriental Brothers (Nigeria), Tabu Ley Rochereau & Mbilia Bell du Congo, and a long list of the 'Highlife Master Messengers', who made music both feet firmly rooted in the Earth, near the spirits of the ancestors. Thanks to these anonymous travelers, and to the vitality of my Afro-Colombian brothers who have made African music the rhythm of their hearts, in less than 10 years Colombia has become the 'Soukous Republic of America'. Today, these African stars provide major inspiration for thousands of youth who dream of forming their own groups to play Soukous and Highlife in the streets of my great country. Sound systems are the musical conservatories of marginal suburbia. They are the University of African History for hundreds of young champetuos — the true 'Papa Sabor' of all the boyz-in-tha-hood, the future U-Roys, Big Youths or Beenie Man of Colombia inspired by these giant machines of bestial sound to change the direction of our street music — Yeah white man, as I told you!! Locombia is not what you think! In 1998, was born the label Palenque Records with its first album, *Champeta Criolla - New African Music From Colombia - Vol. 1*. It was the first Champeta record published outside the frontiers of our Caribbean. Today, after 2 years of intense musical and cinematic work, we are coming back with this production, *Champeta Criolla Vol. 2 - Visionary Black Music From Underground Colombiafrica* — a new stone in the pyramidal construction of our underground Afro-Colombian sound. Listen to the sounds of a new country, being built even as I write these lines. An African-Colombia rising beautifully on the ruins of our colonial past."

**PALETTE (UK):****TEJADA, JOHN: *Backstock* CD (PAL 01CD). \$15.00**

A compilation of tracks by John Tejada from his own Palette recordings label, mixed by John himself. 20 tracks in all, most from the Palette back catalog, a couple from Seventh City also thrown in. Arian Leviste and Titonton DuVante also contribute. 2 tracks previously unreleased. "A stunning compilation, this is a feverish DJ set of some of his outstanding pieces of techno house music from the last few years, proving his obvious skill as a cutting club DJ as well as a very talented producer."

**PANAMA RECORDS (NETHERLANDS):****SPOONICH: *Laser Dance 12"* (PAN 002). \$11.50**

"Spoonich: *Laserdance*: The ultimate electronic dance record made in 1979. And one of the most sought after. No dance floor will remain intact after this one. Originally the b-side of a rock jam, now on the a-side of a genuine Panama record. On the B-side two other killer tracks which are ultra rare finally re-pressed: Wanexa: 'The Man from Colours' / Expansives: 'Life With You'. After a long search I-f managed to track down one of the most important creators of Italo music in Milan. Pioneering since 1981 the magic duo Rago & Farina made several records that blew minds all over the galaxy and inspired many more. This resulted in the license of 'Electric Workers' — Robot is systematic early 2002. But Panama records got an eye on 2 more records from those guys made in the same period of time. After another visit we finally got word on releasing 2 other very important tracks from the Masters of Milan...so here it is after being 21 years in the closet in a limited edition on Panama records."

**PANDURTRO (UK):****CURRENT 93: *The Seahorse Rears To Oblivion* LP (PANDURT 003). \$38.00**

"Limited edition of 375 copies numbered and signed by Tibet with two-sided insert sheet with lyrics and credits, and numbered lithograph drawn and signed by Tibet. 220 gram black vinyl with full colour labels. Full colour sleeve with 5mm spine. Contains 4 versions of the

previously unreleased (except on bootleg) C93 track that was originally planned for inclusion on *Soft Black Stars*; three demo versions and one version live in New York." Limited stock.

**PANTALEIMON: *Change My World* CD (PANDURT 005). \$15.00**

"Their first release since the beautifully haunting *Trees Hold Time*. Features the dreamlike and mesmerising title track plus instrumental version; recorded by Michael Lawrence and mixed by Steven Stapleton. These tracks also serve as an introduction to the forthcoming album by Pantaleimon, which is due for release at the end of 2003. Also included are three songs recorded live at the Bloomsbury Theatre, London in 2001: 'Bowing & Parting' and 'Trees Hold Time', accompanied by John Contreras on cello; 'Nature's Child Sitting on the Mountain of Suan Mok' with John Contreras (cello), Joe Budenholzer (guitar) and Ryan Lowe (backing vocals). Mixed by Michael Lawrence and Andria Degens. Full colour, 4-panel digipak with full colour gold CD, featuring cover photograph of the artist tinted by Cosy Fanni Tutti."

**CURRENT 93: *The Seahorse Rears To Oblivion* CD (PANDURT 006). \$18.00**

"6 panelled full-colour digipak with lyrics. Contains the same material as PanDurtro 003. Contains 4 versions of the previously unreleased (except on bootleg) C93 track that was originally planned for inclusion on *Soft Black Stars*; three demo versions and one version live in New York. Limited to 1000 copies."

**ANTONY AND CURRENT 93: *Live At St. Olave's Church, London 2002* CD (PANDURT 007). \$18.00**

"3 tracks by Antony ('You Stand Above Me'; 'The Lake'; 'Cripple And The Starfish') and 3 tracks by C93 ('Judas As Black Moth'; 'Sleep Has His House'; 'Walking Like Shadow'), recorded live at their sold-out shows in London last year. CD single in thin jewel case. Cover design and CD design by Antony, with replicas of the tickets for the shows and brief liner notes." Limited release at album pricing.

**LIGOTTI & BRANDON TRENZ, THOMAS: *Crampton* BOOK/CD (PANDURT TL). \$32.00**

"The new book by Tibet's favourite author, co-written with Brandon Trenz. Written in the form of a film script, this is one of the most disturbing and hallucinatory dramas that Ligotti has yet written. 110 page quality trade paperback. Shrunk-wrap, with accompanying CD, *The Unholy City*, in slipcase (PanDurtro 010) of dream-texts, connected with *Crampton*, written, spoken and played by Ligotti. 500 copies printed."

**PAPER BAG RECORDS (CANADA):****CONTROLLER.CONTROLLER: *History* CD (PAPER 009CD). \$10.00**

"Controller.Controller's sound is an energetic, rhythmic postpunk rock, taking a cue from late '70s/early '80s bands like P.I.L., The Slits and Joy Division, but departing significantly from there. It's about tension and opposition, juxtaposing discordant and jagged rhythms with disarmingly pretty melody and counter-melody. They wed propulsive, angular rock structures with minimalist death-disco accents and grooves that seductively embrace sometimes sweet and sometimes barking vocals."

**CONTROLLER.CONTROLLER: *History* LP (PAPER 009LP). \$11.00**

LP version.

**PAPERPLANE (UK):****MADRID: *Remixes 12"* (SV 06). \$10.00**

"After its self-released and critically acclaimed debut CD, Madrid has started to expand its web, through three collaborations — remixes, they somehow call them — with three unique talents. Hailing from somewhere between Richmond, Virginia and Chicago, 'city of lights', Pan American is Mark Nelson, he of Labradford fame. His track takes the sometimes ethereal sound of Madrid and puts it in a new context, redefining it as a cross between Basic Channel's dub excursions, Moodymann lo-fi house twang, and Alice Coltrane's abstract, solemn, heartbreaking soundscapes. A true masterpiece. Before giving way to Bruce Gilbert's own reworking of Madrid — someone well advised said, 'this sure is a Bruce thing'... That is, no one could ever dare to compete with that abrasive and yet so cohesive sound Mr. Gilbert has defined and refined, starting from his days with post-punks Wire all the way to his DJ Beekeeper guise, now applied to Madrid's notes, harmonies, and bleeps. Now that's what I call musique concrete. And then there is that third name, Leverkusen, that should appeal to all football fans. Under that moniker you'll find a young Parisian producer, messing up with his machines, making them sweat and jerk and rattle. Here is some drum'n'bass from le quartier du Bastille, oui Monsieur — as abstract, and yet as meaningful, as you can get, beatwise that is..."

**DISCIPLINE: *4 Moogs 12"* (SV 07). \$10.00**

"Part tribute to primitive minimalism and part soundtrack to an obscure underground movie directed by one J. Ghosn, *4 Moogs* is just that. An antique moog synth and a 4 track, 4 droning tones that go on for ages, just for the sake of it. *4 Moogs* could have been produced anytime during the last 30 years, somewhere between 4 organs, 4 violins, and 6 pianos. *4 Moogs* is the sound of Discipline, an ongoing rambling project that seeks to produce a soulful minimalist music made of tape hiss, accidental locked grooves, fucked up mini-samples, ur-electronic slices of non-reliable analogue junk, budget priced delays, hijacked Sun Ra Saturn LPs and oversized Vox amps. The *4 Moogs* D-Mix done by Darryl Moore, he of Soul Static Sound fame, takes the very essence of the original track to a whole new dimension of sound, making the dub scores of Rhythm & Sound's Maurizio meet up with LaMonte Young's organic chants."

**PARADE AMOUREUSE (GERMANY):****AYRES, MARVIN: *Neptune* CD (PHOE 023 CD). \$15.00**

"Marvin Ayres is a recording artist/composer who specialises in strings. He straddles the worlds from commercial to classical, with his speciality being Ambient orchestral music. He has also been working in the field of Relaxation environments, using DVD surround sound. Most recently he has been developing a distinctive and innovative approach, pioneering an orchestral genre which has been described as Classical Dub, which was explored on his critically acclaimed album *Cellosphere* (Ritornell). The result of his work is the electro-acoustic album *Neptune*. This album is a fusion of ambient and classical techniques realised entirely playing solo cello and violin, using experimental bowing and treatments. The basis for the broad outline of *Neptune* was to create soundscapes using new technologies and treatments but without the rigidity associated with music sequencers. Marvin Ayres has his own solo electric string quartet using the new generation of electric string instruments alongside orthodox acoustic instruments, both playing, composing and arranging strings for sessions and various musical projects."

**PARADIGM (UK):****OLIVEROS, PAULINE: *Electronic Works* CD (PD 04). \$16.00**



Three early electronic works from 1965-66, which acts as a perfect companion piece to the other recent Oliveros electronic CD on Pogus Productions (there is no overlap between the two). "I of IV" was made in July 1966...it is a real time studio performance composition (no editing or tape splicing) utilizing the techniques of amplifying combination tones and tape repetition. The combination tone technique was one I developed in 1965 at the SF Tape Music Center. The equipment consisted of 12 sine tone square wave generators connected to an organ keyboard, 2 line amplifiers, mixer, Hammond spring type reverb and 2 stereo tape recorders. 'Big Mother Is Watching You' was also produced at Toronto Electronic Music Studio in the summer of 1966. It is another experiment using the techniques I developed whilst in SF. The core of this technique is tape delay and super heterodyning. This piece utilizes a variety of sound sources including pink noise bands and some occasional voice input. 'Bye Bye Butterfly' is a 2 channel tape composition." —Pauline Oliveros.

**BRAST BURN: Debon CD (PD 07). \$16.00**

Public domain reissues of 2 obscure Japanese underground releases, originally issued on Voice Records in the mid-70s to early 80s(?). Two more records knocked off the hallowed Nurse With Wound List, and somebody might consider handing Paradigm a little medal for their luxurious service in resurrecting this material. "On this occasion Paradigm Discs has decided to reissue 2 LP's of what can only be described as experimental rock music, (minus the drum kit). These two records are something of a mystery. No group information was ever given, and no production date or location is indicated. It would seem though, that these records are both by the same group of Japanese people and that they were recorded in the mid seventies in Japan. In common with Magical Power Mako, the musical influences here are much more Germanic than anything Japanese, with long hypnotic free form rock hysteria, comparable to Faust in the use of experimentation and heavily fuzzed electric guitar. The emotional wordless vocals echo those of Damo Suzuki from Can. But unlike Can the rhythms are wrought from hand drums, sleigh bells, tambourine, bass drum and other simple means. Hard blown harmonica is a strong feature on this somewhat crazed mantric rock along with recorder, flute, zither, mandolin, acoustic guitar and synth. There is also a strong use of tape loops, electronics, environmental sounds, backwards tapes and what sounds distinctly like the hysterical laughter of Stan Laurel."

**KARUNA KHYAL: Alomoni 1985 CD (PD 08). \$16.00**

As with Brast Burn, another serious slice of mindbending displacement from the era when Japanese underground culture was exported nowhere. Karuna Khyal sports a completely riveting post-Beefheart flavor, but mixed into a looped pulse of compulsive tape rhythms and bizarre pulse behavior. Drone-havoc sound effects, repetitive vocal chatter over 2 side long tracks of diggin'-through-the-dirt-to-China soundtracking. Reeks of pure iconoclastic genius and one of 1999's most significant reissues for sure.

**BOHMAN, ADAM: Music And Words CD (PD 09). \$16.00**

"Bohman's personal approach to music has essentially always been acoustic, but due to his close involvement with live electronics (he is a founder member of Morphogenesis), his sounds have very often been subjected to signal processing. On this recording all the music (except for one piece that uses slowed down and backwards sounds), is made from the unprocessed sounds of a variety of small surface playing and percussive techniques. This is his second solo CD and covers the full variety of his work which has been slowly evolving since the mid eighties. In particular there is over 30 minutes of one of his many 'talking tapes', previously only heard on audio letters to correspondents and previewed on the previous Paradigm Discs release *Variations* (PD 01). These tapes consist of on the spot cassette recordings of his observations, both humorous, mundane and personal, as well as the day to day activities of his life. The sounds of the environment, the sluggish recording mechanism and the use of the pause button give this piece an almost concrete, sound text feel. This piece dates from 1994. There are also 3 'pause pieces' dating from 1990, which are rapid collages of prerecorded sound material, also recorded on cassette recorders. This uses the same technique as heard on the Anton Bruhin CD on Alga Marghen. Finally there are 4 multitracked studio recordings, and one live concert recording. Crucial to all these pieces is the element of improvisation. Bohman has collaborated with a diverse cross section of improvisers, from Lol Coxhill to Joseph Hammer."

**MORPHOGENESIS: In Streams (Volume 1) CD (PD 16). \$16.00**

"This is the fifth CD release by Morphogenesis, and the first since 1998. Although Morphogenesis do not play live very often, it is certainly our preferred working situation, where the interaction between the space, the people present and the available equipment create a variety of different situations. Substantial extracts from nearly all of our recent concerts appear on this, and a second volume, soon to be released. There is also the inclusion of one studio recording per CD. Perhaps one reason for our infrequent appearances is due to the size of the group, which usually varies from between 4 to 6 people all of whom have been working together for 10 - 15 years. This in itself is an unusual situation within experimental music. Another increasingly rare feature is that we have never used laptops or samplers, and although a prerecorded CD was used on the Spitz concert it was played through a varispeed DJ CD player. Prerecorded analogue tape is also used by manually inching the tape past the playback head. All other instrumentation (amplified objects, piano, biofeedback, water machine, percussion etc) is played and processed completely live. This release comes in an 8 page digipak. Volume 2 will be likewise, and the total playing time of both volumes is just under 2 and a half hours."

**WISHART, TREVOR: Journey Into Space CD (PD 18). \$16.00**

"York University's music department houses one of the UK's first ever electronic music studios, and during the early seventies it was a hotbed of creative activity. Much of the released output from the studio at this time revolved around the work of the dynamic composer Trevor Wishart. *Journey Into Space* was his first release, composed between 1970 and 72, and was privately pressed (shortly before the formation of YES records), as two separate LP's in 1973. (The CD cover amalgamates the 2 original designs). Along with other early private releases of experimental music in the UK (ie the LP of sound poems by Cobbing/Jandl, or the LP of musique concrète by Desmond Leslie), this record is also a total anomaly in the canon of British experimental music and has little to do with the current, or even subsequent work by Wishart. The vast length of this piece has many different styles. There are acoustic sections, mostly of junk and toys (bike bells, squeeze horns, bottles, metal tubes, combs etc.) as well as flute and brass sections that are used as raw material. There are also sections of everyday field recordings, scraps of NASA Apollo transmissions, as well as plenty of multitracking, editing, vocal acrobatics and musique concrète. Among the 48 participants credited on the original sleeve are a whole roster of York University alumni including nearly all the artists who were showcased on the soon to be released 3LP box set *Electronic Music From York*, along with other noteworthy students as diverse as Steve Beresford, Jonty Harrison, Roger Marsh, Dominic Muldowney, Bernard Rands and Jan Steele. The co-operative spirit of York's music and drama departments, plus the raw enthusiasm and open attitude of the participants involved in the project gave this music an immediacy, similar to the later LAFMS scene."

**PARALLEL RECORDINGS (UK):**

**I-LINER (KIT CLAYTON & VELOCETTE): Beltway 12" (PRL 003). \$9.00**

"Velocette aka Jason Williams comes face on with the brilliant Kit Clayton for a smash 4 track release. Originally released in 1998, this lost gem gets a full release and is given the attention it truly deserves. This four tracker brings us lush electronic textures and early Detroit inspired rhythms to make even Black Dog blush."

**CLAYTON, KIT: The Angular Adventures Of Kit Clayton In The Land Of Sound & Shape 12" (PRL 005). \$9.00**

"Parallel is very pleased to bring you this repressing (originally only 500) of Kit Clayton's musical excursions from 1999, still packaged as 4 'soundshapes'. Progressing from a boxy tech-house number, to the hinter lands of techno-funk, ending on steely curved notes of electro bliss..."

**VA: Idiosyncratic Expressionsd CD (PRL 008CD). \$15.00**

"After eight vinyl releases, Parallel is pleased to offer a CD compilation as release #9, including our faves for the last three years, & two new tracks. From PRL-002 comes the 'alien sounding' Unexpected Visitor courtesy of Sharp and Williams as well as Burt & Williams' exquisite electro-disco 'Schizophrenic Disco.' Kit Clayton & Jason Williams are I-Liner on 5-star rated PRL-003's S-Bahn. I-Liner also pulls into this station with new track entitled 'In The East,' a bit of deconstructed jazz funk from the t-dimension. The title track of Velocette's PRL-004, 'Memories for the Future,' has been called "difficult to categorize — techno jazz" & appears here again. Velocette also offers up 'Savannah,' a brand new, 6/8 electronic jammy for your inner hominid to shimmy across the mushroom dotted plains. Kit Clayton received high praise on PRL-005, in fact one writer called it 'some of the most inspired music i've ever had the pleasure of reviewing.' We have here 'Box Section,' a "boxy tech-house number" & 'W-Shape (Velocette remix),' with its "shooting star murmurs" & "motorized bassline." Keek (aka Timeblind aka Chris Sattinger), author of PRL-007, is represented here by 'Sodom + Gomorah,' a bacchanal groover suitable for play in either city. Velocette closes off this compilation with the "rolling, melancholy" 'I Feel...', also off PRL-004. Parallel is sure you & all your friends will enjoy the digital convenience of this cd for enjoying & sharing that Parallel Sound."

**PARALLEL WORLD:**

**NICODEMUS: The Strange Saga of Henryetta Flagetta LP (PW 5). \$25.00**

New LP of recordings from 1984. "Mixes the tough edge of the 'Hellbound Train' 45 with amazing experimental effects and future folk." Limited remaining stock.

**TRIMBLE, BOBB: Jupiter Transmission CD (PW CD1). \$15.00**

Bobb made a couple of weird psych-folk LPs at the dawn of the 80s that mixed Jandek-like visual obliqueness with a fragile, damaged, light-carousing psych that melted down a lot of psych dealers for years. This CD rescues the "best" of the 2 LPs, with restored master tape sound, nice booklet with lyrics, etc. I'm not sure the cleaned up sound is a positive move, as much of the murk 'n mystery of this guy has been wiped away. But at least now you can tell what he looks like.

**GRUDZIEN, PETER: The Unicorn CD (PW CD2). \$13.00**

Repressed. Reissue of a very rare 1974 private press country-religious-overtly-gay real person extravaganza. One of Paul Major's all time top-ten personal faves. With 6 newer tracks not found on the original LP. "Grudzien's earliest recordings in the late 50s reflect Johnny Cash bluegrass mountain music Americana with purest devotion and technique. In the 60s he heard the new sounds of Bob Dylan... his own music evolved through the use of tape effects, musique concrete, fuzz guitar, surreal lyrics imagery and themes from religion, death, sex and other timely concerns."

**NICODEMUS AND MATCHEZ: A Light In the Dark CD (PW CD3). \$13.00**

"Nicodemus, Detroit's 'web-spinning madman of wisdom and space,' is a subcultural Renaissance Man. He and his brother Matchez have recorded, singularly and collectively, over 50 albums for Zedkiah Records, the record label Nicodemus started in 1970. He has published 14 book's of poetry, prose and fiction. He has sired three sons by as many wives and presided over the infamous Satan's Last Revenge Motor Club. He studied for 11 years the healing ways of the Mescalero Apache and is known as Whiterow in Native American circles, proudly displaying the symbol of a healer over his left eye. He is a surrealist painter of some renown who signs his work 'Chongo'. Nicodemus and Matchez's recordings have long been held sacred by a worldwide cult of fanatics of esoteric music. Their sounds are eclectic, ranging from future folk to heavy rock and even acid house... Jello Biafra said about Nicodemus in *Incredibly Strange Music*: 'My runaway favorite space-folk artist... an instantly recognizable voice that'll send chills down your spine.'"

**WYLD OLDE SOULS: Poems From The Astral Plane CD (PW CD4). \$11.00**

Debut 24-minute EP by this contemporary folk trio from NYC, utilizing 12-string guitar, bongos, mandolin, Tibetan bells, bailailaika, tabla, sitar, etc. "Folk psych with an olde English & mid-Eastern tinge...but melodic, song oriented." Comes with a Tom Rapp quote stickered on the front: "It's good to see that someone is still exploring folk & psychedelia and doing it so well."

**SAPHIN, JEFF: This CD (PW CD5). \$13.00**

Contemporary NYC artist, heavily variant on early T-Rex/Bowie acoustic/mystic swirl. "Sound is space pop with vibes on Donovan, Bowie, Beatles, very psychedelic and other-dimensional. Sort of like Trimble channels John Lennon, Jeff Saphin does Ziggy/Space Oddity, but only as reference points, as the blend is original."

**VA: Cambodian Rocks CD (PW CD6). \$13.50**

CD reissue of the popular mid-90s LP (long o/p), with 9 bonus tracks added. "Unknown to exist until recently, these recordings from the late 60s, early 70s Cambodian rock scene range from mad garage-band rave-ups to mystic go-go organ/fuzz guitar, with exotic female singers. Extremely sensual and emotionally charged — you'll hear echoes of Jimi, Janis, Seeds, Them, and SF acid. Assembled by Paul Wheeler who went to Cambodia and found these tapes which the locals called 'Circle Dance Music' without credits or song titles. These late-60s/early 70s era songs have a sound that's completely inexplicable despite the use of standard rock instrumentation and song structures. Much of it sounds like The Ventures with a Cambodian singer, and one singer getting funky with some James Brown riffs, complete with J.B.'s trademark 'HUH'. One of them even sounds like "Gloria" in Cambodian."

**PARATACTILE (UK):**

**SMITH, GARY: Mass CD (PLE 1102). \$16.00**

Debut release by this new UK power trio, led by guitarist Gary Smith (previous releases on Ecstatic Peace, Chronoscope & Impetus). "...the earthquaking, sky-kissing beauty of Mass music, a place where the dissonant country blues of Son House and Charlie Patton meet the rattled black space of early electronic composition and the scorched earth improvisations of

Fushitsusha and Tony Williams' Lifetime." David Keenan/*The Wire*.

**MASS: From Zero CD (PLE 1105). \$16.00**

"Truly extraordinary second release from the improv power trio Gary Smith (electric stereo guitar), Gary Jeff (bass, electronics), Lou Ciccotelli (percussion). A serious development from the acclaimed debut CD, *From Zero* is a tour-de-force unmatched in the genre."

**FUSHITSUSHA: I Saw It! That Which Before I Could Only Sense 2CD (PLE 1106/7). \$23.00**

"Double studio album from the heaviest of all Japanese groups. Keiji Haino (g, voc); Yasushi Ozawa (b); Ikuro Takahashi (dr)." The first Fushitsusha studio work since their hallowed Tokuma quartet of releases in 1997/98 (*A Death Never To Be Complete*, *The Time Is Nigh*, *A Little Longer*, *The Wisdom Prepared*), this evokes the black cloud spiritual density of this group in very peaked form. Unbelievable, yet again.

**SMITH/JOE GALLIVAN, GARY: CD (PLE 1108). \$16.00**

"Moogy electronic percussion/stereo electric guitar duos from London/1998 featuring Gallivan (he of Love Cry Want, mid 80s INA-GRM affiliate, various outsider jazz aggregates), Smith (he of post-Swans ensemble 'Mass', duos with John Stevens, various scenarios declined by Bailey). Quite visceral on occasion, placid the next (like... life). Impressive in spots (Gallivan), flaccid on others (Gary). Questionably necessary." — Hrvatski.

**GLASS CAGE: Glass Cage CD (PLE 1110). \$16.00**

"Shoji Hano (dr, voc); Hugh Hopper (b, fuzzbass); Gary Smith (g). Latest variation on the post-rock power trio finds virtuoso Smith (Mass, Powerfield) teaming up again with ex-High Rise drummer Hano and adding fuzz bassist supreme Hopper (Soft Machine etc) for a mind blowing onslaught of fusion."

**URABE/GARY SMITH, MASAYOSHI: CD (PLE 1112). \$16.00**

"Studio duo featuring instrumental and voice with guitar."

**MASS: Mixed Media CD (PLE 1114). \$16.00**

Third album by this trio led by UK guitarist Gary Smith, with Lou Ciccotelli (drums; previously associated with Laika, Spleen, God, Ice) and Gary Jeff (bass, electronics, samples). "Latest release is another step on from the last, very listenable improvised rock..."

**SMITH, GARY: FutureThoughtReveal CD (PLE 1115). \$17.00**

"This new trio features groove based improvisations which result in the most attractive yet exploratory guitar playing yet from the leader whose collective CV includes work with Hugh Hopper, John Stevens, Masayoshi Urabe, Shoji Hano and Bill Fay."

**BAILEY, DEREK: Poetry and Playing CD (PLE 1116). \$13.00**

"Derek plays guitar and reads from the poems of Steve Dalachinsky, Lyn Hajinian and Peter Riley. Duration 27 minutes."

**PASS RECORDS (JAPAN):**

**VA: Tokyo Rockers CD (PAS 101). \$30.00**

Deluxe reissues (packaged in heavy LP-like miniature jackets) of the early releases from the notorious Japanese underground label of the late 70s, Pass Records. *Tokyo Rockers* features a selection of tracks from 5 groups, all loosely associated with the dawn of the Japanese post-punk/no-wave scene: Friction, Mr. Kite, Mirrors, S-Ken and Lizard.

**FRICITION: Friction CD (PAS 105). \$30.00**

Deluxe reissue, packaged in mini-LP jacket sleeve. First reissue of the debut self-titled Friction album, originally issued by Pass in 1980. Friction was the trio of: Reck, Tsunematsu Masatoshi & Chico Hige. Bassist Reck had resided in NYC in the late 70s and played with James Chance and the Contortions as well as Lydia Lunch in the No Wave heyday. Friction was the band he formed upon returning to Japan in 1978. The band continued to exist for the better part of 2 decades and eventually issued a domestic album on Tzadic in 1999 (*Zone Tripper*), but this heavily charged debut (aggressive rock/punk, informed by No Wave and Japanese noir aesthetics) was their defining moment. Considered the most legendary underground Japanese group of the time (their albums were at least barely available in the US, unlike the earliest efforts from Keiji Haino or the Alchemy label), now reissued for the first time in definitive fashion.

**PATAPHYSIQUE (JAPAN):**

**KASAKAI/IKURO TAKAHASHI, FUMIO: ...Of Dogstarman CD (PATA 006). \$18.00**

"Surprisingly somber recollections of oceans past by this duo-grouping of Fumio (electronics, other instruments) and Ikuro (electronics, mouth piece) produced by Overhang Party's Fukuoka Rinji. Over one 72 minute track we get various audio interpretations of Saturn landings, time-code streams, alien harvests and so forth. Extensive ring-modulation/multi-tap never sounded so dapper. Not far off from Sun-Ra solo moog sets, Zero Gravity label output, that apc scene in 2001, Columbia-Princeton studio experiments, etc... Massive heterodyning murk." — Hrvatski.

**PAUSE2 (UK):**

**GAUGE: The Gatehouse 12" (PAUSE 002). \$9.00**

"After returning from Switzerland and his extensive work with distorto-rock trio 16-17 for Digital Hardcore Recordings, Damian meets Ben, and Gauge is formed. Damian is also currently carthage and founder of the Twin Valley Falls label, as well as bassist for 16-17. He was also previously involved in collaborations with Techno Animal. Gauge recorded *The Gatehouse* in 1996 with Matt Elliott (Third Eye Foundation) behind the mixing desk, they take their influences (Slint, Codeine, Rachels ...) and twist them into a sound so sparse, so totally unique. This 12" minialbum spans 40 minutes of the finest gauge in 6 tracks.. Third Eye Foundation can also be found on remix duty."

**E.U.: Reframing CD (PAUSE 003). \$10.00**

"Ninth CD by this prolific Russian IDM artist (previously: *EU Soft*, *EU Phonic*, *Clip Cool*, *EU Hard II*, *(V.V.V.) Rhythm Manipulation*, *19*, *Christmas Baubles*). Now I am as permissive of IDM as the next guy, but after eight albums of the stuff, it gets a bit regurgitative. No, I'm kidding you. This is really EU's second real album after his Art-Tek 'debut'. Although he does have seven other albums out, they are mp3.com DAM CDs which really don't count as real albums as they're manufactured by mp3.com on special 'temporary use' CDs. This CD is a real CD and will last forever and ever. I like how, in the music, those mystery sounds come in then drums come in then the melody is in then the drums are out then at the end it's everything all together. I like that. And the voices, how they remind me of being a child, their childishness. It brings on a nice feeling here... and here. When I'm sleeping and in the magic fairy kingdom that inhabits my dreams there's a soundtrack like this, all sweetness and light with a little bit of sadness. No one's every tired cause no one ever works very hard. And in the purple mushroom cloud passage where the sprites (passage edited)... Lite." — Hrvatski.

**E.U.: Tuner CD (PAUSE 007). \$8.50**

"The St. Petersburg electronica duo EU last year wooed music lovers, media and everybody inbetween with their homely, heart-warming melodic electronics. Over the 6 tracks of this

EP, we see them moving away from the use of their trademark complex dsp and glitch-trickery, as their sound throughout this EP metamorphoses into a new world of crunchy hippped and hopped beats, skewed melodic refrains, dense basslines and electronic daydreams."

**EU: Warm Math CD (PAUSE 008 CD). \$15.00**

"This record fleshes out a whole spectrum of new sounds for EU, some of which were hinted at on their 'Tuner' EP. EU are widely renowned within the electronic world of music for their DSP-glitch-a-thons and abstract beatscapes. With *Warm Math* EU have moved away from the synthetic sound of digital electronics, to one which is more romantic. They set out to record an album of 'songs' instead of just 'tracks' using techniques and sounds familiar to fans of modern electronica, but with emphasis on a more organic and human sound."

**MAPS AND DIAGRAMS: Free-Time CD (PAUSE 009 CD). \$15.00**

"In the prolific world of Tim Martin it is often an array of happy accidents/experiments which lead to the final cut; a refreshing change from the recent trend towards over produced, highly programmed and processed robot electronica for super-human brains. His debut, *Free-Time*, combines a playful mix of rounded cotton-bud rhythms with a smoothened, softened emotive and melodic edge, it's a collection of simplistically structured analogue electronic music which ebbs and flows with warmth and innocence." UK IDM-based, previous alignment with the Neo Ouija label.

**PAW TRACKS:**

**ANIMAL COLLECTIVE: Here Comes The Indian CD (PAW 001 CD). \$13.00**

"The Animal Collective have teamed up with Carpark Records to form a record label. The members of the collective (Avey Tare, Panda Bear, Deaken, and Geologist) now have a home base from which to communicate, and it is called Paw Tracks. Paw Tracks is the label of the Animal Collective. The first release is titled *Here Comes the Indian*. Expect much more. For the past 3 or 4 years, the Animal Collective have been creating quite an underground stir. Having already released over 5 records and with two successful US tours (one with friends The Black Dice) under their belts, the Animal Collective are now poised to significantly alter the popular music landscape. Their sound is everywhere and nowhere. Informed by the psychedelic freak-outs of 90s west coast isolationists like Caroliner and Sun City Girls, the emotional bursts of hardcore punk, the textures and structures of minimal techno (a la the Kompakt label), the earthiness of sixties utopians Amon Duul and Can, and the organic looseness of the best of the free and improvised music world, the Animal Collective simply cannot be pinned down. The Animal Collective are creating the new spiritual music for the 21st century: music that is aware of tradition without being tied down to it; music unconcerned with borders and definition. *Here Comes the Indian* promises transcendence, intensity, articulation, and metamorphosis. A passionate and mind-altering new narrative has been unleashed."

**PAYBACK (UK):**

**VA: G.I. Funk CDR (PAY 001CD). \$17.00**

CDR bootleg. A selection of East Asian/Vietnam war influenced funk. "In the mid 1990s, the *Nuggets* series pioneered a style of rare grooves, jazz & breaks compilations accessible to Hip Hop & funk fans alike. The LPs were one off pressing runs and are now collectors items themselves. They included heavy & obscure tracks that were being used by Hip Hop producers & also highlighted tunes yet to be unearthed. After about 5 volumes the crew that created these albums went their separate ways, each becoming a leading light in the UK Rap scene (no names mentioned). Now *Nuggets* return with the Payback label, presenting 3 albums on both vinyl & CD." Artists: The Saphires, Funkgus, Tali Bong (Koto Funk), Charlie, Saigon Show Band (Funk rock female vocal Stevie cover), John Cadman (Barkays cover), US Army Band (Average White Band cover), G.I., The Travellers, The Nine Millimeters (Herbie Mann cover), Madam Laos In House Showgirl Band (Sleazy Flute cover), The Steps, Congress Six, Fuka Vicente (more frantic Koto funk), The Happy Dolls (Kool & The Gang cover).

**VA: G.I. Funk LP (PAY 001LP). \$17.00**

LP version. A selection of East Asian/Vietnam war influenced funk. Artists: The Saphires, Funkgus, Tali Bong (Koto Funk), Charlie, Saigon Show Band (Funk rock female vocal Stevie cover), John Cadman (Barkays cover), US Army Band (Average White Band cover), G.I., The Travellers, The Nine Millimeters (Herbie Mann cover), Madam Laos In House Showgirl Band (Sleazy Flute cover), The Steps, Congress Six, Fuka Vicente (more frantic Koto funk), The Happy Dolls (Kool & The Gang cover).

**XINGU: El Combo Xingu CDR (PAY 002CD). \$17.00**

CDR bootleg. "Highly collectable South American funk/psych reissue — this Ultra Rare Peruvian library record from the 70s contains versions of Herbie Hancock's 'Bring down the Birds' and James Brown's 'Hot Pants', plus covers of Santana and Simon & Garfunkel."

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**VA: Nuggets - 16 Killer Nuggets of Funk CDR (PAY 003CD). \$17.00**

CDR bootleg. Artists: Roger Simard (Funk Monkees cover), Marva Broom, Adbo Salama (Hammond head nodder), Mike Sammes Singers (God rock runk), Blossom Dearie, The Brothers (Fatback groove), Miele (Classic Latin hot version), Itadi Dodzi, Tony & Reality (Hammond funk), The Mexican Revolution (Hornes Meters cover), Bali Tima (Cool Bollywood breaks), Renie van nie (moody soundtrack groove), The Swamp Children (dubby 80s femal no wave), Pete Moore & Voices (Morriconi style), Snuff Bootle Connection (soundtrack with moody wah wah), Orient Oggi (downtempo flute).

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**PAYOLA (GERMANY):**

**PELZIG: Drive Your Engine Clean CD (PAY 001). \$15.00**

"After listening to Pelzig for the first time, one would say it is a rock band, most definitely. But it is one, which uses heterogeneous sound compositions, but at the same time homogeneity in the single elements. Pelzig combines guitars and electronic to a sound, which in its whole bitterness creates a feeling of euphoria. A sound, that gives aggression and discretion a real chance. So once in a while a bleep is heard, but in the foreground stands the idea of the song. Sounds & instruments cultivate that, what gives Pelzig it's special note.

This could be many things, amongst other, that the concentration is on the music or that you can hear it casually, without there being anything to disturb. Because Pelzig isn't just a rocking band anymore, but the most rocking among the special German guitar-electronic bands. The songs of Pelzig are carpet and track in one, very deep, well thought through and always with a very nice idea behind every pattern."

**LAME GOLD: The Homecoming Concert CD (PAY 002). \$15.00**

"Lamé Gold is Albrecht Kunze from Frankfurt/Main, one part of März. Lamé Gold in the autumn: Between dark stringsurfaces and longingful melodic scraps — sometimes beautiful, sometimes melancholy memories of the summer in an undecided and more coldly becoming season. The Homecoming Concert guides the listener into an aural world where beats are sculpted from time and chords work like colors; where structure evolves from the parallel processes of alteration and change. It's an homage to the seasons in a truly cinematic way: opening sequences filmed from the roof of some imaginary pastoral building, dust and heat, rain, clouds, full of emotion and desire. In musical terms the music of The Homecoming Concert skirts the boundaries between, ambient, elektro, and intelligent electronic music. Nine tracks without titles, in order to accompany you: by the autumn, and by the winter. By much to early darkly becoming days and much to cold nights, and naturally up to the next spring."

**CONSOLE: Console Yourself CD (PAY 293CD). \$15.00**

"This double CD/10" features by mastermind Martin Gretschmann designed and remixed versions he did for several artists by request. As these songs are spread out on different releases, you know have the unique chance to get them all at once! Console Yourself is limited on 2000 copies of each format." Trackinglist: 1. hip young things - "1 \_" (1997) 2. oh - "37.3%13,3" (taken from "39,6", 1999) 3. tied & tickled trio - "van brunt" (taken from "ea1 ea2" rmx, 2000) 4. ammer / haage - "die heilige spielkonsole" (taken from seven dances of the holy ghost, 1999) 5. michiko kusaki - "lets rock baby" (taken from bye bye baby, 1999) 6. isan - "dampen" (taken from VA: Morr compilation 2000) 7. barbara morgenstern - "das wort" (taken from fan no1, 1999) 8. console - "grüner raum" (unreleased track, 1999)

**B-RECORDINGS: Shine CD (PAY I3). \$15.00**

"After releasing 12"s on Cheap and Payola now the first regular full length album from the producer trio from Frankfurt/Main and Hamburg. The Members work as theatre/ performance artists and produce sound stories. Recently at the golden pudel-club, hamburg: three men at the best age, who call themselves B Recordings, are on the small, but important stage and serve their electronic instruments. A purposeful beat hurries through the space and says to your central nervous system: Shine is the new album of B Recordings, which appears in November 2001 on the label Payola. The dance-barness of their songs is the door opener for the total experience of their sound design. As on a trampoline you jump into finely arranged clouds of music chips, somewhere between song and house, guitar and loop, scratching and crackling, Matthew Herbert and Berghheim 34. B Recordings don't palliate anything in their music and suspend stolen samples exclusively in an unfinished way into the 4/4- landscape of their bassdrum without fills. Arrangement and dramaturgy are effective like a stage play, which structures a 'voltage-bow' and tells a history. B Recordings are a producer trio from Frankfurt/Main and Hamburg. With their music in the 'club-triad' House-Techno- Song they break the framework of the one track 'Track-thinking'. Striking surfaces and unexpected idea-jumps keep open possibilities and let hardly anticipate, what comes next. A straight beat holds together the variety of genre and acknowledges their dance barness. While producers mostly plan in whole albums today B Recordings think in single songs and stories. Stories about afro-american folksingers, who become programmers of computer. Stories about girl groups of the 60's moving over filters. Van Dyke Parks walks through the generously created green belts of Shine: 'and if there were any gods who ever lived above me, I knew them not.' (Van Dyke park: Discover America, 1972). B Recordings don't use the sampler as cut machinery, but they put songs in folds. With this method they certify their respect to the used material, which they keep untouched in volume and weight and that gives the form an own drive."

**GENERATION ALDI: Fat Is Action CD (PAY J2). \$15.00**

"As end 90's everyone believed to have to publish a Techno record, Generation Aldi swears themselves that the music are only presentation for the public live. They started an almost two-year tour, which began in Bratislava and over Sarajevo, Kosovo and Chechnya ended finally in Afghanistan. With a concert in Kabul it came to incidents, because female visitors tore their veils of the headings and threw them on stage. Still in the same evening the Aldis had to flee in a night and a fog internal action with their equipment on donkeys over the mountains from the country. Arrived at Munich they started the work on its album Fat Is Action, which appears 2001 on Payola. A further Maxi publication takes place still this year. Stylistic moves the music of Generation Aldi between muscle House, Syntipop of the 80's and straight end time techno. The famous Russian music scientist Pjotr Kursk Davidowitsch brought it on the Point: 'the Aldis! grooves like the sow.'"

**PEACE CORPS (UK):**

**WIGWAM: Soda Pop Rock 12" (OM 001). \$9.00**

"Excellent debut EP on Peace Corps, a label set up by Richard King, who until recently was one of the main players at Domino (responsible for signing Pavement among others). Limited edition one sided etched 12 inch. 750 copies only. Will definitely appeal to fans of the Domino roster, from O'Rourke to Third Eye Foundation."

**PEACEFROG (UK):**

**BELTRAN, JOHN: Ten Days Of Blue CD (PF 049 CD). \$15.00**

Repressed. "Originally recorded in 1996 Ten Days of Blue was composed as the title suggests in just ten days after John had separated from his long term partner. Nine tracks of the deepest techno you're ever likely to hear, full of haunting melodies over some delicious percussive arrangements. John Beltran's work on this LP is nothing short of outstanding and is constantly requested for a reissue, after much deliberation the powers that be at Peacefrog have decided to do just that. A must for all those that missed it first time round."

**PLACID ANGELS: The Cry CD (PF 069 CD). \$15.00**

"John Beltran's classic 1997 album under his resurrected guise of Placid Angels is a classic melting pot of soulful deep Detroit techno-house & beautiful tear ending music. John first came to the Detroit techno purists attention in the early nineties with a string of beautiful house/techno releases on the incredibly hard to find 33rpm/sinewave label, with Open House producer Mark Wilson. He then went on to record for a string of Europe's finest labels ranging from Germany's prolific Superstition to Belgium's highly regarded trend setters — R&S. The Cry is John's second album for Peacefrog, & has recently been in huge demand after 'Collage Of Dreams' from John's first album Ten Days Of Blue was used on the popular HBO series Six Feet Under. A timely re-issue from one of Detroit's most underrated producers."

**MOODYMANN: Mahogany Brown CD (PF 074 CD). \$15.00**

Repressed. "For those of you who don't already know: Moodyman aka Kenny Dixon Jr. Has his roots firmly based in Detroit. He has been an inspiration to many people, with his own unique breed of house music that has been around for a few years now. Kenny's own label KDJ has released a host of classic 12" singles — most of which have featured the man solo. Which such a prolific history of ground breaking music coupled with Kenny's mysterious reluctance to talk to the press about any part of his life or music? - Moodyman has become somewhat of an icon. It's difficult to be objective about an album when this amount of hype surrounds an artist? - although if you have open ears and forget what you've heard or read you will be able to enjoy some of the most groundbreaking music released for a long time. Mahogany Brown is not all easy listening though 'Radio' for instance is a seven minute flick through the life and sound of Detroit jumping from small selections of rap tracks to humorous ideological rambling? it really gives you a feel of the heart and soul of Detroit. 'Black Sunday' will probably go over many heads? - 10 minutes of gospel chants around funk hooks over thumping beats. Saying the rest of the LP is easier? 'Sunshine' probably the most commercial track is the sound of thousand children chanting with a Fender sample which makes you feel summer is already here. 'Mahogany Brown' is in fact the original to the popular remix on KDJ: dubbier and just as funky. . In all an important landmark for a man who now holds the cutting edge on the US Underground...."

**PARRISH, THEO: First Floor CD (PF 076 CD). \$15.00**

1998 release repressed. The heavily anticipated debut album from Detroit's Theo Parrish, combining on CD the tracks from the 2 double pack vinyl releases (PF 76/1 and 76/2). Radical monotone deep house at its best, Theo is a fantastic reductionist, actualizing samples to their core particles and pouring it into slabs of rivetting mini-grooves. With nil obnoxious quotient as well (the so-rarely occurring scenario in house music — the genre with almost as many potential gag inducers as even metal). Minimal (with an avant garde-acceptable approach to repetition and aura build-up) and deeply moving, a heavy duty statement of substance for Detroit.

**DAVIS, JR., ROY: Soul Electronica 2LP (PF 088 LP). \$21.00**

Double LP version, full color sleeve.

**NICHOLSON, ANTHONY: Dance Anthology CD (PF 089 CD). \$20.00**

"Anthony Nicholson has been Ron Trent's musical partner since about 1991. Together they have released a stream of class 12 inches on their jointly owned label Claireaudience, and several cut cuts on Prescription. This new double vinyl pack and CD single is an Afro-Latin workout with drums courtesy of Steve Cobb, the main drummer from Roy Ayes' Ubiquity."

**UNDERGROUND EVOLUTION: Primordial Passage CD (PF 090 CD). \$15.00**

"It's not often these days that a record label takes a chance in releasing music by a little known artist. Orders are gained mainly through profile alone rather than musical content. When this demo turned up it was obvious from the beginning that this was something entirely different from the usual run of the mill house and techno. It is also something very special and well worth taking a chance on. Chicago based Robert Grillo has recorded on the little known Black Zone records out of Italy and not much else. However, after speaking to other U.S producers it is obvious that he is well revered and respected as a musician and a producer on the Chicago scene. He can only be described as up and coming. This his first album is a collaboration with the Polish jazz singer Grazyna Auguscik and a host of hugely talented musicians. Grazyna has already released two solo albums and has worked with some of the current great names in jazz — Michal Urbaniak, Urszula Dudziak and Bobby Enriquez to name but a few. His influences range from early primeval sounds to Herbie Hancock with the kind of Afro Cuban beats that you might hear on a Santana or Fela Kuti record. The standard of the musicianship is exemplary, the production carefully crafted and sublime. Underground Evolution may be a new name but to those who can find it this will be a buried treasure in many people's collections for years to come."

**UNDERGROUND EVOLUTION: Primordial Passage 2LP (PF 090 LP). \$21.00**

Double vinyl version.

**MOODYMANN: Don't You Want My Love 12" (PF 095). \$9.00**

"One of Detroit's most prolific and mysterious producers Moodymann, a.k.a. Kenny Dixon, Jr. has played a significant role in the development of house music as we hear it today. Working as a producer for over 10 years, Kenny has been the name and force behind some of the most classic underground house releases ever to come out of Detroit, earning him international respect from house, techno, jazz, soul and funk enthusiasts alike. Tracks such as 'Music People', 'Can't Kick This Feeling When It Hits', 'Sunday Morning', 'Dance If U Want 2', 'Black Mahogany' to name but a few, have all been firm favorites and club classics with the likes of Carl Craig, Masters At Work, Giles Peterson, Laurent Garnier, Andrew Weatherall etc, all of which were released in extremely limited numbers on his own ultra low key KDJ imprint. Equally classic and limited 12"s and EP's have also been released on labels such as Soul City, Music Is, Three Chairs, Planet-E, Pandamonium and there was of course his debut album Mahogany Brown released on Peacefrog in 1998. With his history of groundbreaking music, coupled with his unspoken views on black consciousness and reluctance to talk to the press about any aspect of his life or music, Moodymann has become something of an icon in the UK over the last two years."

**MOODYMANN: Forevernevermore CD (PF 095 CD). \$15.00**

"One of Detroit's most prolific and mysterious producers Moodymann, aka Kenny Dixon Jr., has played a significant role in the development of house music as we hear it today. Working as a producer for over 10 years, Kenny has been the name and force behind some of the most classic underground house releases ever to come out of Detroit, earning him an international respect from house, techno, jazz, soul and funk enthusiasts alike, as well as making him one of America's biggest and most mysterious house export's With his history of groundbreaking music, coupled with his unspoken views on black consciousness and reluctance to talk to the press about any aspect of his life or music, Moodymann has become something of an icon in the UK over the last two years. Tracks such as 'Music People', 'Can't Kick This Feeling', 'Sunday Morning', 'Dance If U Want 2', 'Black Mahogany' to name but a few have all been firm favourites and club classics with the likes of Carl Craig, Masters At Work, Giles Peterson, Laurent Garnier, Andrew Weatherall etc, all of which were released in extremely limited numbers on his own ultra low key KDJ imprint. Equally classic and limited 12"s and EP's have also been released on labels such as Soul City, Music Is, Three Chairs, Planet-E, Pandamonium and there was of course his debut album Mahogany Brown released on Peacefrog (PF074) in 1998. Forevernevermore documents the next level for one of house music's most inspiring producers, once again placing himself one step ahead of everyone else. Going entirely against the grain of traditional production approaches and breaking down the barriers and constraints of traditional house music. Forevernevermore opens door's into entirely new territories and new possibilities in the development of house music as we hear and perceive it today. As in many previous KDJ productions and particularly present on Forevernevermore, there are a whole host of Black American musical artforms incorporated into the album. Most notably soul, funk and disco influences are combined



with peak hour dancefloor house grooves creating unique and inspiring results. Whilst on other productions particular attention is paid to Kenny's roots in gospel, hip hop, jazz and R&B. All of which are combined with his unique production skills delivering challenge and provocative results. This is the second full length Moodymann album written exclusively for Peacefrog. Forevernevermore will appeal to fans completely across board and is an essential album for anyone with an interest of any form in the development of modern music from house and techno enthusiasts through to soul, jazz and disco fans. CD version contains two hidden tracks, spoken word interludes and edited versions of tracks, along with a short megamix of various KDJ rarities." Tracklisting: "Meanwhile Back At Home", "Wednesday Night People", "The Set Up", "Untitled", "Don't You Want My Love", "Your Sweet Lovin'", "The Thief That Stole My Sad Days (Ya Blessin Me)", "Tribute", "Forevernevermore".

**THE DETROIT ESCALATOR CO.: Excerpts 2LP (PF 099 LP). \$17.00**

Double LP version in full color gatefold sleeve.

**VA: 10.100 2CD (PF 100 CD). \$19.00**

"Peacefrog celebrate their 100th release and 10 years of musical output with a definitive package of their finest moments entitled 10.100. 23 tracks in total covering every aspect of the labels constant diversity and intense passion for challenging, innovative and heart moving music. Containing classic, rare and unreleased tracks by many of the worlds most respected, revered and often most elusive recording artists 10.100 details and documents the progression and development of Peacefrog over the last decade and simultaneously defines the movement of techno and house throughout the nineties to present day. By continually pushing forward and maintaining a distinct diversity within the roster, the 10 years and the 100 releases that have passed have provided some of the most memorable musical moments of the last decade. Including Dan Bell's groundbreaking 'Losing Control', Planetary Assault Systems' dancefloor classic 'Booster', Wamdue Kids' heart moving 'Whirlwind', Infiniti's highly sought after 'Sunlight', Paul Johnson's discified 'Caught Up In Your Love' and of course Moodymann's sumptuously constructed 'Mahogany Brown' amongst many many others. In all, 10.100 is an unmissable package of historical musical material that combines a balance of challenging techno variations alongside classic and definitive deep house grooves. All of which are fused and represented together as one movement in music whilst also selecting the immense diversity of the UK's most truly underground and uncompromising independent labels." Additional artists include: Purveyors of Fine Funk, David Alvarado, Ron Trent, Theo Parrish, Dan Curtin, Norma Jean Bell, Chris Brann, Charles Webster, John Beltran, Sunchildren, Glenn Underground, DBX, Neuropolitique, Placid Angles, Ian O'Brien, Detroit Escalator Co, Luke Slater, Stasis.

**VA: 10.100 5LP (PF 100 LP). \$42.00**

5 12" version in a super deluxe box. Same 23 tracks as the double-CD version.

**VA: 10/100.02 2CD (PF 100.2 CD). \$19.00**

"After the phenomenal success of the 10/100 compilation Peacefrog bring you 20 more rare and sought after gems from their vaults to celebrate their 10 year anniversary. This 2 CD/5LP set spans the 10 years Peacefrog have been in business showcasing their artists varying styles. From their early techno releases from the likes of Stasis, Apogee, Dan Curtin, Dbx etc. through to the deepest sounds house has to offer from the likes of Moodyman, Theo Parrish & Roy Davis Jr. Worthy of note here are some of the most frequently requested tracks from some long deleted releases. The Shake track Sonar 123, a classic slice of Detroit techno funk, Soday by Roy Davis Jr, not only a big track house wise but also created some stirrings on the soul scene! Dbx's City On The Edge Of Forever which was co-written with Maurizio is taken from the Alien EP which changes hands for a substantial sum. Another highly prized 12" only release is the Apogee track 'Inside Above'. Expect to part with upwards of £30 for an original of this. Ultimately though its down to quality of music and no matter what your stylistic leanings are Peacefrog have got it covered."

**PLANETARY ASSAULT SYSTEMS: The Drone Sector/Voodoo 12" (PF 78). \$10.00**

"After the massive success of the Freak Funk album (NovaMute), UK's most promising Techno producer Luke Slater returns to his original label Peacefrog under the name Planetary Assault Systems. A pre-taster for his new album which will be released later in the year on Peacefrog and it can be easily described as a 'state of the art' minimal-techno release."

**FURRY PHREAKS: Want Me (Like Water) CD (PF G006 CD). \$15.00**

"Furry Phreaks classic 'Want Me Like Water' gets the remix treatment from four of the biggest names in house/electronic music. Abacus' funky up-front vocal mix is sure to be popular both on the dancefloor and radio alike while Herbert's excellent twisted dub is raw and sublime. Etienne De Crecy's remix is basically an unreleased Super Discount track. Beautiful string intro followed by big breaks and bass lines. Lastly the Presence dub reminds us that Charles Webster is one of the most sophisticated producers of deep house music in the UK; gracing us with a wonderful U.S style smooth instrumental. (look out for his forthcoming album later this year). The CD contains a bonus mix from the very popular Derby based At Jazz along with extra mixes from Etienne De Crecy plus the original vocal and dubs."

**FURRY PHREAKS: Want Me (Like Water) 2LP (PF G006 EP). \$17.00**

Double 12" vinyl version, with remixes by Abacus, Herbert, Etienne de Crecy & Presence.

**PLANETARY ASSAULT SYSTEMS: Atomic Funkster CD (PF G008 CD). \$15.00**

"Atomic Funkster is the fourth Planetary Assault Systems album for Peacefrog and is perhaps the most dancefloor directed of all. After the wide scale success of the recent Coad Warrior 12" trilogy, Atomic Funkster details and documents the next level for Luke Slater's Planetary guise. Containing eight tracks in total, the album explores and experiments with the harder and groovier side of the Planetary output. Covering every aspect of dancefloor variation from menacing, peak hour floor builders to sublime and intricately formed minimal techno/house crossover grooves through to dark repetitive monotone workouts built entirely around the use of sharp, flawless drum programming and reduced composition to devastating effect."

**PLANETARY ASSAULT SYSTEMS: Atomic Funkster LP (PF G008 LP). \$17.00**

Double LP version.

**O'BRIEN, IAN: A History Of Things To Come CD (PF G009 CD). \$15.00**

"Recently described as 'the Herbie Hancock for the year 2000' Ian O'Brien launches in to his third album following from the highly acclaimed 'gigantic days'. The result is a fusion of global sounds and although the use of drum machines is an integral part of his songs there is an abundance of live percussion and instruments; Expect to find flutes cowbells moogs bongo's etc mixed in with fender rhodes and complex drum machine patterns. 'A history of things to come' is a cosmic jazz journey and will have cross over appeal with techno and jazz heads alike. He is also well respected amongst some of our own Detroit icons with personal endorsements from the likes of Moodymann and Carl Craig. The album is specifically aimed at the home listening market with the exception of the massive batucada track 'Teentown beats' already being caned on the dance floor circuit."

**O'BRIEN, IAN: A History Of Things To Come 2LP (PF G009 LP). \$17.00**

Double vinyl version.

**ALVARADO, DAVID: Mayasongs CD (PF G010 CD). \$15.00**

"This is the long awaited debut artist album from LA's veteran DJ/producer who's profile has increased to new heights over the past two years. With over ten years of producing for labels such as Strictly Rhythm, Deep Dish's Yoshitoshi and Peacefrog, David Alvarado has cultivated a massive following amongst lovers of quality house music as well as making a cross over into the Broken Beat/Alternative Techno market. This album represents David's uncompromising love for quality music. With its deep grooves and chunkiness, it fills both the dancefloor and the head with many live elements making it a hypnotic and lush work. This album will appeal to fans of Moodymann/Carl Craig/Ian O'Brien etc."

**DETROIT ESCALATOR CO, THE: Black Buildings 2LP (PF G012 LP). \$17.00**

Double vinyl version, gatefold sleeve.

**O'BRIEN, IAN: A History Of Things To Come (Album Sampler) 12" (PF G013). \$9.00**

"This single is a limited edition and features a special extended DJ edit of the massive batucada track 'Teentown Beats' from Ian O'Brien's forthcoming album A History Of Things To Come. Furthermore this album sampler comes along with a Future Beat Alliance mix of the classic 'Midnight Sunshine'."

**BELL, NORMA JEAN: Come Into My Room CD (PF G015 CD). \$15.00**

"Written and produced with long time friend and production associate Kenny Dixon Jr aka Moodymann, Come Into My Room oozes with pure Detroit soul from every angle and is her first major release since the phenomenal wide scale success of her I'm The Baddest Bitch project released on France's F-Communications. Come Into My Room combines the illustrious, silky smooth vocals and supreme saxophone of Detroit's queen of house with the production work of house music's most mysterious character and has already defined itself as one of the most essential house albums of the year. Featuring classics such as 'You Belong To Me (Baddest Bitch Remix)', 'One Of Those Nights', 'Yes I Am' and 'Do You Wanna Party' alongside a whole host of new tracks and co-productions with Moodymann, Theo Parrish, Dwayne Davis, Sharon Jones and Kelli Hand Come Into My Room tells a thousand stories of motor city mayhem, whilst simultaneously defining and documenting the ever evolving and globally unique sound of Detroit house."

**BELL, NORMA JEAN: Come Into My Room 2LP (PF G015 LP). \$17.00**

Double LP version.

**JELLO: Voile CD (PF G016 CD). \$15.00**

"Jello" is the work of Darryl Fitton, otherwise known as the mysterious Bolaman or more widely known as 'Bola' — an artist synonymous with electronic music in every sense, having assisted in the production and engineering of Autechre's first ground breaking album 'Incunabula', being a founder member of the ultra low key production outfit Geskom as well as being a key artist on Skam Records' multi faceted and expanding roster, it is fair to say that he has in many senses played a significant role in the development of electronic music as we know it today. Picking up where the Bola project left off, Jello takes things into entirely new territories by adopting a more diverse and alternative approach to the format of modern experimental music that is known as electronics. With the fusion of both male and female vocals, live piano, live drums and fender rhodes alongside more traditional Bola styled production techniques the project provides an insight into the varying influences and jells to the Bola sound not yet heard in any of his previous outputs."

**JELLO: Voile 2LP (PF G016 LP). \$17.00**

Double LP version.

**NEW WORLD AQUARIUM: Lovin U/Stars/913 Maverick 12" (PF G019). \$9.00**

"Mysterious new Peacefrog signing New World Aquarium present their first single 'Lovin U', as a taster to their forthcoming album released later this year. In true Peacefrog tradition New World Aquarium are an outfit already way ahead of their time, fusing classic techno roots with soul & disco sensibilities using only the most experimental and uncompromising of production techniques. Stripped down hypnotic minimalism meets true depth of feeling with groove's venturing into any chosen direction and developing freely, encouraging their own eventual outcomes."

**HERBERT: Secondhand Sounds 2CD (PF G021 CD). \$19.00**

"With ten or so years writing and recording behind him Mathew has built an impressive body of work. His recordings for such labels as Clear, Phono and his recent and highly successful LP/CD Bodily Functions for the IK7 label have given him a near mythical status. With this reputation comes a demand for his sound, and that means a hell of a lot of remix work. Gathered together here are some of his best, most sought after mixes and even a couple of previously unreleased ones. And the pedigree of the musicians who sought mixes by Mat is not to be sniffed at. Bjork, Serge Gainsbourg, Moloko, Blaze, Reclouse, Louie Austin are just a few of the names here. With a total of 25 mixes across a double CD digi pack & the vinyl release split in to 2 separate triple packs, this is the most extensive, comprehensive catalogue of Mat's undeniable remixing talents. Due to the diversity of his work Mathew's music has an already strong fan base in both the house and electronica scenes, therefore the demand for this release, much of which has never been on CD before should be high." Artists remixed by Herbert include: Nils Petter Molvaer, Motorbass, Two Banks Of Four, Mono, Herbert, Doctor Rockit, Presence, Furry Phreaks Featuring Terra Deva, Terra Deva, Reclouse, Moloko, Dimbiman, Louie Austen, Blaze Presents Cassioware, Sajaeda, Dzhian & Kamien, Serge Gainsbourg, Wishmountain.

**HERBERT: Secondhand Sounds 2/2 3LP (PF G021.02 LP). \$23.00**

Second of 2 triple-pack vinyl versions. Tracks not included on CD version by: Mr.Oizo, Bjork, Ferenc, Agent Blue. Also includes: Dimbiman, Louie Austen, Blaze Presents Cassioware, Moloko, Herbert, Dzhian & Kamien, Serge Gainsbourg, Wishmountain.

**SUBURBAN KNIGHT: My Sol Dark Direction CD (PF G025 CD). \$16.00**

"The first ever artist album from one of Underground Resistance's most consistent & sought after foot soldiers. James Pennington AKA the Suburban Knight has been heavily involved in the roots of Detroit's most influential export since its conception in the Eighties. My Sol Dark Direction is an accumulation of 17 years worth of contributions to the world of dance music. A masterpiece of house, techno & electronics, featuring time honored classics and new flawless productions. This is a must for anyone with the slightest interest in dance music, an 'essential lesson' in the history of house."

**SUBURBAN KNIGHT: My Sol Dark Direction 3LP (PF G025 LP). \$18.00**

Triple LP version.

**HOOD, ROBERT: Who Taught You Math 12" (PF G026). \$9.00**

"Detroit legend Robert Hood has been part of techno since its infancy. Alongside the likes of Jeff Mills & Mike Banks he has championed his own sound that has placed him very much at the forefront of Detroit's techno scene. Having recorded for many of the most respected techno labels in the world such as Underground Resistance, Axis, Tresor and Cheap as well as running his own M-Plant, Drama, Hardwax & Duet labels, Robert has gained an international reputation for being the master of minimalism. His productions are incessantly hypnotic, thought provoking and funk filled."

**HOOD, ROBERT: Point Blank CD (PF G027 CD). \$15.00**

"Detroit legend Robert Hood has been part of techno since its infancy. Alongside the likes of Jeff Mills and Mike Banks he has championed his own sound that has placed him very much at the forefront of Detroit's techno scene. Having recorded for many of the most respected techno labels in the world such as Underground Resistance, Axis, Tresor, and Cheap as well as running his own M-Plant, Drama, Hardwax, and Duet labels, Robert has gained international regard for being the master of minimalism. His productions are incessantly hypnotic, thought provoking and funk filled. After the wide scale reception of his Who Taught You Math single, *Point Blank* (his first album for Peacefrog) picks up where that single left off. Ranging from dark menacing hypnotic club tracks produced in Robert's imitable style, through to intricate, melodic and minimal constructions it makes for an album for all techno and electronic fans alike!"

**HOOD, ROBERT: Point Blank 2LP (PF G027 LP). \$17.00**

Double LP version.

**JELLO: Lungbone EP 12" (PF G028 EP). \$11.00**

Vinyl EP version. Five of the six tracks on the CD.

**HOOD, ROBERT: Art Of War 2x12" (PF G029). \$17.00**

Vinyl-only 2002 release, featuring Hood's ultra-stripped down minimal & loop-based tracks, in a throw-back to his classic M-Plant era. 6 track double EP.

**PLAID: Parts In The Post CD (PF G030 CD). \$18.00**

"Parts In The Post is a collection of Plaid's finest remix moments, with artists as diverse as Goldfrapp, Unkle, Bjork, Nicolette, Herbert & Grandmaster Flash & The Furious Five. This album of remixes is a great package that crosses all musical boundaries, & should appeal to music lovers of all types, as well as the Plaid and Warp diehards. Originally recording as Plaid on their own Black Dog Productions label, & as 2/3 of the inspirational Black Dog on GPR & Warp, Ed Handley & Andy Turner have consistently produced some of the most forward thinking & groundbreaking music available." Artists include: Bjork, Tao, Ebz, Sieg Uber Die Sonne, Relection, Koolaking, Gregory Fleckner, Studio Pressure, Grandmaster Flash & The Furious Five, Nicolette, Plaid, Unkle, Funki Porcini, Goldfrapp, Dropshadow Disease, Sensorama, Herbert, Jung Collective, and Cobra.

**PLAID: Parts In The Post Pt. 1 2LP (PF G030.01 LP). \$18.00**

Double LP version. Part 1 of 2. This volume feat: Bjork, Tao, Ebz, Sieg Uber Die Sonne, Reflection, Koolaking, Gregory Fleckner Quartet, Studio Pressure, Grandmaster Flash, Nicolette.

**PLAID: Parts In The Post Pt. 2 2LP (PF G030.02 LP). \$18.00**

Double LP version Part 2 of 2. This volume feat: Plaid, Unkle, Nicolette, Goldfrapp, Funki Porcini, Dropshadow Disease, Sensorama, Herbert, Jung Collective, Cobra.

**MOODYMANN: Silence In The Secret Garden EP 12" (PF G032). \$9.00**

"The lead single for Moodymann's eagerly awaited 3rd album on Peacefrog is an enticing taster of what's to come sprinkled with a small reminder of what has been. Opening the single is the album title track 'Silence In The Secret Garden' an astonishing melting pot of off the wall analogue beats, haunting strings & Kenny's trademark soul. To call it future jazz is disrespectful; this is living, organic music with it's roots somewhere between Sun Ra & Prince. 'Trak Eighteen' is on an entirely different track; simple yet effective, this is dark, smouldering, & as funky as you like. A definite genre crossing future club classic made for the early hours. Finally, 'Emotional Content' takes you back to Kenny's early days of production. Originally released in 1992 on the uber rare KDJ002, & later remixed by Terence Parker on *Intangible*, this is raw house music for the dance floor, available to the mass record buying public for the first time. Moodymann is arguably black music's, and definitely dance music's most important and forward thinking artist of now." Both b-sides are non-LP.

**PLANETARY ASSAULT SYSTEMS: Archives 2 CD (PF G033 CD). \$15.00**

"Archives Two is the fifth Planetary Assault Systems album for Peacefrog, and follows in the footsteps of *Archives One*, by bringing you more of those classic Luke Slater rarities under his popular & clubby Planetary Assault System guise The early Planetary 12's contained on this new double pack & CD have been unavailable for a few years & have hence been changing hands on Ebay for much the dollar. This is also the first time many of these tracks have appeared on CD. So, if you're unaware of the Planetary style of funky up minimal house & techno grooves or just missed them first time round, then this is a must introduction to one of the UK's most respected & pioneering techno outfits."

**PLANETARY ASSAULT SYSTEMS: Archives 2 2LP (PF G033 LP). \$17.00**

Double vinyl version.

**NEWWORLDAQUARIUM: Heavy Metal EP 12" (PF G034). \$9.00**

"Newworldaquarium were first brought to the world's attention with a couple of limited, tripped out, minimalist EP's on one of Holland's most well respected & under rated imprints — Delsin. 'Heavy Metal' is a stripped down, minimal affair reminiscent of early Basic Channel with a subtle building hypnotic groove. 'The Magnificent' is an irresistible spaced out & funky up chameleon, which effortlessly slips between break beat & your typical 4 to the floor beats. Finally, 'A Better Tomorrow' brings us a heart achingly beautiful nostalgic trip to Detroit, which should appeal to fans of, dare we say it — Carl Craig."

**MOODYMANN: Silence In The Secret Garden CD (PF G036 CD). \$16.00**

"Moodymann is a Detroit legend ranked alongside such revered & diverse producers as Stevie Wonder, Marvin Gaye, Prince, Carl Craig & Mike Banks. One of the few electronic dance music producers whose albums exist for other places than just the dance floor. Moodymann has universal appeal to all fans of black music, with influences from Jazz, Hip Hop, R&B, House & Techno all to be found in his productions. *Silence In The Secret Garden* is another intensely personal & spiritual journey to the heart & soul of black music. From the relentless dark minimalism of the title track 'Silence In The Secret Garden', to the irresistible R&B flavoured morphing funk of 'Yesterdays Party' this album will both surprise & inspire you. Of course the album is also packed full of Kenny's trademark soulful deep jazzy house, with the pure unadulterated beauty of 'Sweet Yesterday' standing out."

**MOODYMANN: Silence In The Secret Garden 2LP (PF G036 LP). \$18.00**

Double LP version.

**WEBSTER, CHARLES: Remixed On The 24th of July CD (PF G037 CD). \$16.00**

"Charles Webster needs no introduction, after a decade of releasing club classics under many different guises including Presence, Furry Phreaks & Love From San Francisco. *Born On The 24th July* is one of Peacefrog's most critically acclaimed titles. *Remixed On The 24th July* takes the success one step further with new mixes commissioned from some of the world's leading dance producers including Matthew Herbert, U.F.O., Pepe Bradock, Theo Parrish, Jimpster, Presence and Brennan Green & Daniel Wang. As with the original album, *Remixed?* is an eclectic mix of must-have dance & electronica that is as comfortable in the home as the club."

**WEBSTER, CHARLES: Remixed On The 24th of July 2LP (PF G037 LP). \$18.00**

Double LP version.

**MOODYMANN: Sweet Yesterday 12" (PF G039). \$9.00**

"Sweet Yesterday's' is another collectable 12" from the irrepressible Moodymann containing previously unreleased mixes. Sounding like a futuristic Prince & a challenger to the twisted urban sounds of Common, the R&B overtones on 'Sweet Yesterday' are undeniable & show Kenny's constant ability to push his production skills to the next level. Featured on the single are Pitch Black City, Kenny's live ensemble of some of Detroit's finest including Roberta Sweet, Amp Fiddler, Andres, & of course himself."

**HOOD, ROBERT: Wire To Wire CD (PF G042 CD). \$16.00**

"From the opening bars of 'Make A Wish', the lead track on Robert Hood's new long player *Wire To Wire*, you know you're in for a musical treat. Robert's long association with the 'minimal sound' is well documented & rightly so — his *Minimal Nation* on Axis is still considered the benchmark for the genre nearly 8 or so years on. But Robert is definitely no one trick pony, his rare & beautiful *Nighttime World* on Cheap is a beautiful concoction of jazzy electronics still sought after by many non techno / electronic music fans today. *Wire To Wire* manages to flirt with both of these timeless classics while still remaining fresh & original — from the beautiful & ethereal 'Make A Wish', 'Slightly', & 'Fragile Moments', & the haunting & eerie hip hop beats of 'The Game' to the dubbed out futurism of 'Apon A Millennial Moment', *Wire To Wire* certainly gives us a glimpse into Roberts down tempo / electronic prowess. But it doesn't stop there, the real mark of Robert's production talents are shown when he effortlessly manages to make euphoric funky minimalism such as 'The Wire' & 'Aural 512' nestle perfectly alongside. A perfectly balanced album to be enjoyed either at home or in a club."

**HOOD, ROBERT: Wire To Wire 2LP (PF G042 LP). \$17.00**

Double LP version.

**MILLER, ALTON: Stories From Bohemia CD (PF G044 CD). \$16.00**

"*Stories From Bohemia* is a modern day nu-soul masterpiece packed full of deep warming strings, laidback summer grooves & heart-warming vocals that could only emanate from Detroit. Song highlights include the opening track 'Something For You', a smooth broken beat groove with a positive lyrical message & jazzy keys. 'Shine On Me' originally released on Moodymann's limited & sought after KDJ imprint. 'No Goodbyes' a down tempo Carl Craigesque slow burner. 'We Are Beautiful' a future broken beat anthem & 'All To You' a 4 to the floor houser with uplifting lyrics & deep house drive. Timeless music in the age of manufactured plastic."

**MILLER, ALTON: Stories From Bohemia 2LP (PF G044 LP). \$17.00**

Double LP version.

**LUCIEN-N-LUCIANO: Alain Brito Remix 12" (PF G045EP). \$12.00**

"Lucien-N-Luciano AKA Lucien-N-Luciano has quietly been building a name for himself with those in the know, with a string of sought after releases on some of the world's most cutting edge labels, including Transmat, Perlon, Klang Electronic, Bruchstuecke & Mental Groove. 'Alain Brito', the opening track taken from Lucien's forthcoming Peacefrog full length *Blind Behaviour*, is a gorgeous dubby adventure into electro-soul, with blissful spaced out vocals from the man himself. Meanwhile on the B-side, in-demand Playhouse producer Ricardo Villalobos' 'Remix For Amael' takes the track into totally different territory — his subtle minimal techno style delights & beguiles, while still managing to hit home on the dance-floor."

**STASIS: Past Movements 2CD (PF G046 CD). \$20.00**

"Steve Pickton AKA Stasis is well known to fans of early UK electronica, he was among the early pioneers of the sound that included Black Dog, Aphex Twin, Kirk Degiorgio, B12 & Plaid. *Past Movements* is a compilation of rare classics originally released on labels such as Likemind, B12 & A.R.T. (the majority of these 12's are long deleted) together with unreleased material from the early nineties. The whole album contains the spirit of classic Detroit techno, while retaining Steve's unique and much forgotten sound, which conjures up the heady times of Warp's groundbreaking *Artificial Intelligence* compilation that heralded the rise of the so called 'Electronic Listening Music' scene. From the beautiful & delicate heartfelt strings of 'Point Of No Return' to the morphed disco electronic elegance of 'Funky Purple Hot Pants?' these tracks are timeless classics that deserve to be heard by a wider audience. Also included on this release are 10 unreleased tracks."

**STASIS: Past Movements 3LP (PF G046 LP). \$23.00**

Triple LP version.

**MOODYMANN: Black Mahogani CD (PF G050CD). \$18.00**

"The enigmatic Kenny Dixon Junior, aka Moodymann, is one of the Detroit sound's leading architects. *Black Mahogani* is the definitive Moodymann album, featuring the rarest & most sought after tracks from his early KDJ outings as well as some incredible new future classics. The album features Amp Fiddler on vocals for 'I'm Doing Fine', which is arguably Amp's finest moment. Also featured are two Detroit jazz & soul legends; Norma Jean Bell and Roberta Sweed. The pure soulful genius of this album will give it a more universal appeal than just Moodymann's usual fans and should bring in an audience from a wide variety of genres including jazz, soul and R&B."

**MOODYMANN: Black Mahogani 3LP (PF G050LP). \$25.00**

Triple LP version.

**LUCIEN & LUCIANO: Blind Behaviour CD (PF G052CD). \$19.00**

"The debut album from one of Europe's most talented new producers. Born in 1978, Lucien Nicolet AKA Lucien-N-Luciano has been a DJ since 1993 and a producer since 1997. Luciano's mixed Swiss & Chilean identity shows in his music, a somewhat mystical blend of deep techno & electro that integrates southern elements in rhythms and colourful patterns in sound. He has had a string of well-received releases on some of the world's finest electronic labels including Transmat, Perlon, Klang Elektronik, Lo-Fi Stereo, Cadenza & Bruchstuecke. He is also a regular collaborator with Ricardo Villalobos (Playhouse, Perlon, Warp, Force Inc etc.) as Sense Club & Pier Bucci and Argentin Brito as Monne Autonne. Coming in somewhere between house, electronica, techno & dub — you can hear touches of Autechre, Carl Craig, Kraftwerk & Manuel Gottsching in Lucien's original production technique, making this album perfect for both the coffee table & the club."

**LUCIEN & LUCIANO: Blind Behaviour 2LP (PF G052LP). \$21.00**

Double LP version.

**LARKIN, KENNY: The Narcissist CD (PF G054CD). \$18.00**

"Former U.S. Air Force serviceman & stand up comedian Kenny Larkin is one of the chief innovators of Detroit's so called 'second wave' of techno producers. He began his music career in 1990 after hanging out at local Detroit clubs like The Music Institute and The Shelter, he soon hooked up with Richie Hawtin and John Acquaviva, and started to record for their Plus 8 label, releasing the early classic 'We Shall Overcome.' He left Plus 8 to set up his own label, Art Of Dance, releasing the seminal dance floor monster 'War Of The Worlds' under the guise Dark Comedy. After contributing the exquisitely beautiful and sublime tracks 'Serena X' (under the name Yennek) for the compilation *Panic In Detroit* and 'Tedra' on the hugely innovative *Virtual Sex (Buzz)* compilation, Kenny was pushed to the forefront of techno's soulful elite. He consolidated his position with two essential Detroit albums,

**Azimuth (Warp) & Metaphor (R&S)**, in the mid nineties. *The Narcissist* is Kenny's debut for Peacefrog, & his first album in well over 6 years. It contains 11 tracks of some of the most soulful, melodic, & emotive music you'll ever hear, with every track a future classic; from the breathtakingly warm & romantic 'My Reflection', and the heart stopping Carl Craigesque Detroit sounds cape 'Mono e Mono', to the eloquent freestyle jazz meanderings of 'A Part Of Me' and 'Nitefall'. This is some of the finest electronic soul music, packed full of human feeling and warmth."

**LARKIN, KENNY: *The Narcissist* 2LP (PF G054LP). \$21.00**  
Double LP version.

#### PEARINEEL:

**DELAROSA AND ASORA: *Crush the Sight-Seers* 12" (PEAR 001). \$7.00**

New pressing of the 2nd Delarosa 12", originally issued in 1999. "This record is the latest representation of what is rapidly becoming Herren's signature sound, a sound that is derived from the concept that the scratches, skips, clicks, and buzz that so commonly accompany the listening to records are as essential to the experience of music as the recorded beats and melodies. The instrumentation Herren uses for this record comes from the school of analog lo-fi, with carnivalesque melodies that sound reminiscent of Casios and very old organs. He smooths it over with a thick but gentle downtempo beat and ambient fuzziness. Interspersed are conflicting rhythms, layered noises, skips, and crackles." — Carter Tracy.

**DELAROSA AND ASORA: *Crush The Sight-Seers* CD (PEAR 001 CD). \$8.50**

"Pearineel Records (of Atlanta, GA) has re-issued the long out-of-print and much sought after early Delarosa+Asora release *Crush The Sight-Seers*, which was a vinyl only release. The CD version of the re-release will feature an unreleased bonus track from the same original sessions. For folks that missed it the first time around & late comers to Scott's eclectic body of music work, *Crush...* is an exciting peak at some of his early recordings. Impressively advanced mix of fuzzy dsp abstractions, deep bass lines, twitching beat patterns and drifting organic melody & warmth. A classic release."

#### PENALTY (UK):

**VA: *Penalty 1996-2000 Series* CD (PENALTY 001CD). \$15.00**

"The Penalty series was started in 1999 as a division of Sativae Recordings. The idea was to allow the labels producers, along with some special guests, to experiment with electro based structures without feeling the need to provide music that must 'work the floor'... The result was 5 EP's of tracks ranging from Kraftwerk inspirations through to electro-rave fusions along with a fast edit take on Bambata's 'Planet Rock'. This CD provides radio edit versions of 17 out of the original 20 tracks. A closer look shows some of the highlights of the series including Detroit's Interdimensional Transmissions boss Ectomorph with the hypnotic beats of 'Fuck Dotcom', the lush strings of Berkovi's 'Razor Blade / Bucket of Water', some electro pop with 'Bass Mission' from DMX Krew, the 2 sides of the Leeds electro camp Scarletron & Silicon Scally (a.k.a. Carl Finlow / Random Factor) with 'Verona' & 'My Invisible Light' respectively and finally the mono bass of 'Raging Bull' by Tobias Schmidt. This is the final Penalty release, but there is the new Gasoline label set up to provide a platform for Sativae related artists to bring out new sonic electro cuts..."

#### PERDITION PLASTICS:

**RLW: *Points Of Reference* CD (PER 011). \$13.00**

"Ralf Wehowsky (Germany) is one of the most respected electronic composers of our day. Utilizing sound as a psychological platform, the music of RLW causes the listener to (re)evaluate what one hears and why. *Points Of Reference* is a rare accomplishment, an intricate pastiche of natural and electronic forms appearing, blending, fading and regenerating within six thematic narratives. Wehowsky has been involved in the creation of critically important music for decades, notably with his involvement in the seminal group P16D4 and his partnership in the Selektion label. *Points Of Reference* is adorned by beautiful cover art photography from Dan Burke (Illusion Of Safety), with all processing being completed within the camera. Bruce Russell (Dead C/Corpus Hermeticum) contributes liner notes that amplify the vast levels of meaning and varied connections between all points of reference..."

#### PERIODIC DOCUMENT:

**Y PANTS: CD (PD 001). \$12.00**

Reissue of the complete works by this unusual NYC trio from the early 80s. Featuring Barbara Ess (bass, ukulele, thumb drum, vocals), Verge Piersol (drums, vocals), Gail Vachon (keyboards, ukulele, vocals). This features their debut 7" EP on the illustrious 99 Records label (produced by Glenn Branca, from 1980), plus their *Tellus* comp. track and their album form Neutral from 1982, *Beat It Down* (produced by Wharton Tiers). Barbara Ess was the co-editor of *Just Another Asshole* magazine, an ex-member of the Theoretical Girls and a pretty crucial figure in the whole NY no wave scenario. Their sound wasn't the atonal no wave screech I was desperately hoping for at the time, but more of a toy-instrument-inflected performance-art cache of weirdness.

**KUDO, REIKO: *Rice Field Silently Riping In The Night* CD (PD 002). \$15.00**

"There are times when all the music your bruised psyche can take is the softest of whispers, the slightest of instrumental caresses. When an ounce too much pressure could make your veins cave inwards. At times like these, Reiko Kudo's previous solo album (*Fire Inside My Hat*, Org Records, 1997) has always been my balm of choice. A gauze-thin collection of songs with minimal piano accompaniment, sung in a voice half between a child and a deeply hesitant angel... For those who would rather trust a history lesson than their own senses, Reiko Omura, as she was known then, first came to light on the Tokyo underground in the late seventies and early eighties. She was part of the Minor circle (which also gave birth to Fushitsusha, High Rise, Kosokuya, Gaseneta and many others) of musical obsessives exploring new and highly personal collisions of noise, improv, rock. Reiko's contribution was via groups like Worst Noise and Noise. The latter's sole release, *Tenno*, saw her trumpet and voice meeting the Bach-doom organ and drums of influential scenester Tori Kudo in a totally unique monument to no-wave noise depression. She later married Kudo, appearing occasionally with his avant-pop Christo-mystic idiot-savant group Maher Shalal Hash Baz, but releasing nothing under her own name until the Org disk in the late nineties. *Rice Field...* sees Reiko revisiting the pattern of short songs mostly based around one-finger piano motifs, so structurally simple as to be virtually transparent. This time additional flashes of sensitive instrumental colour are added by husband Tori and various members of the Puka-Puka Brians on wavering backing vocals, violin, guitar, percussion, euphonium and percussion. The music treads a sure and private path between a perfect childlike naivete and the amateur aesthetic that has long been Tori's goal (he has spent twenty years arriving at a point of psychodelic mastery where he sounds like he bought his first guitar yesterday).

Reiko's songs and vocals are the weakly pulsing centrepiece though. She sings of life, dying flowers, love, and nursing home residents with the unforced naturalness of a mother alone with her child, a bird in the forest, her pellucid melodies seemingly accidental. It is nothing short of heart-stoppingly gorgeous. And as an honest-to-god example of happiness glimpsed through the quotidian, artistic perfection all the more perfect for not being striven for, you couldn't wish for anything more. A perfect prescription for those moments of fragility when you doubt your own pulse." — Alan Cummings

#### PERIPLUM:

**LAND: *Archipelago* CD (PERI 040). \$14.00**

"Formed in 1993 by innovative ambient composer Jeff Greinke, Land adds a new dimension of rhythmic energy and instrumental color to Greinke's atmospheric textures. The Seattle-based group quickly earned critical acclaim for its live performances and its first CD released in 1995 on the Australian label, Extreme. The band's second album, *Archipelago*, follows their performances at the Beijing Jazz Festival in fall 1996, better reflecting their current live sound. 'Like Spike Jones meets John Cage at a rave party' — *Echoes*. 'Breaks the barriers on the obstacle course of East-meets-West fusion...exotic and liquid quicksilver improvisations.' — *The Wire*. Greinke (keyboards, loops, effects, vocal), Lesli Dalaba (trumpet, perc.), Dennis Rea (electric & classical guitars), plus percussionists, etc.

**COLLINS, NICOLAS: *Sound Without Picture* CD (PERI 060). \$14.00**

"A set of pieces about the senses — sight, hearing, taste, touch, smell and 'sixth sense' —, each built around a text evoking the presence or absence of a specific sense. The rhythm, inflection and timbre of the spoken voice are translated into sonic accompaniment by means of a variety of devices. Most of the pieces are for solo performer with live (rather than pre-recorded) electronics performed using unique electronic instruments and controllers designed and built by Collins, including trombone-propelled electronics, backwards electric guitar, and modified CD-players. These pieces grow out of a desire to convey in music the hypnotic pleasure of the narrative tale. Nicolas Collins is joined by trumpet player Ben Neill on two pieces, and one work is performed with Kammerensemble Neue Musik Berlin. Texts for the series of compositions are by Collins, Denise Eddy, Dorothy MacArdle, Vladimir Nabokov, Susan Tallman, and David Wright. A pioneer in the use of microcomputers in live performance, Nicolas Collins has made extensive use of 'home-made' electronic circuitry, radio, found sound material, and transformed musical instruments. His recent work emphasizes spoken word, and combines idiosyncratic electronics with conventional acoustic instruments."

#### PERLON (GERMANY):

**VA: *Superlongevity* 2CD (PERL 023CD). \$15.00**

"...29 tracks chosen from the Perlon catalogue, mixed by label head Thomas Franzmann (aka Zip), featuring artists such as C

**PANTYTEC: *Pony Slystation* CD (PERL 028CD). \$14.00**

"Perlon's second artist album, brought to you by Pantytex, the band of the label's co-founder Zip and Sammy Dee, introduces their unique definition of cartoon house to shake the dancefloors wo. Available in 2 formats, the double vinyl comes with 8, while the CD offers 11 tunes. The recently released 12" entitled 'Elastobabe' was a nice foretaste of what to expect inside the *Pony Slystation*. With the first track, Sammy and Zip take us on a 'micromission' (Dan Bell remix will follow) that leads us directly to a 'candy coated conspiracy' — bon appetit! Pantytex 's incredible guitar talent can be proofed easily, listening to 'valentine', that is also available in a remix version by the mysterious 'Pokémonopa'. The album version of the pre-12" titletrack lost a few beats on it's way to the longplayer: pantytex's 'Elastobabe - Crackhouse dub', featuring Florian Schirmacher 'I' on vocals. He's also the one, who's forming a duet with Zip; while getting closer to 'Supratahiti'. Once there, sammy is already waiting inside the 'Quattroporte' to cruise the dancefloor Pantystyle in highest gear. The voice of NYC Diamond Girl Christine, with her definition of the beautiful colour 'Pink', marks the end of the vinyl, while the digital format offers 3 additional tracks from previously released 12's."

**VA: *Superlongevity 3* CD (PERL 036CD). \$16.00**

"The third part of the labels successful *Superlongevity* compilation (triple vinyl / no-mix CD) features 13 unreleased tunes by the usual suspects at which the spectrum of musical styles is as manifold than ever before. On a habitual high level the distinguished listener, clubber and dancer is taken on a journey through certain possibilities of current housemusic: Ricardo Villalobos opens with the relaxed, groovin' 'Alsbaldin' followed by the Dimbman who introduces us to 'Papa Puffi's Secret'; dark but always ready to play. Dandy Jack continues spinning this psychothread using ingredients that remind us of his extremely twisted mid-90's masterpieces. A hip-hiccup is sent from the gloomy depths of Pantytex's (Sammy Dee and Zip) 'stalactitecaveradiolab'. Next track is brought to us by Melchior Productions (Thomas Melchior) who offers a driving reinterpretation of 'Feel Sensual' (PERL15 / Perlon). This time the notorious unexpected guest Akufen converts into Horror Inc. hosting his very personal, magical dreamworld. Our french companions Copacabannark (Cabanne and Ark) will then wake us with their cool sounding machinefunk. Manmadescience (Soulphiction plus friends) are yet furthering the tempo in the same frame of mind and take the shortcut directly into the legs. After a little rest with Stephan Laubner aka STL and his tropical minimal delirium you will find yourself on a weird safari through the steeldrumjungle of Narcotic Syntax. Following our Detroit Perlon-Newcomer Matthew Dear as Jabberjaw in an enquiring manner of 'Maybe This Ain't Right' and damn right it is. We could have stopped right here, but of course we have to spoil you with Markus Nikolai's engaging pop house track that will keep a ringing in your ears, unless you're resistant to Sense Club's magical percussive madness."

**VA: *Superlongevity 3* 3LP (PERL 036LP). \$20.00**

Triple LP version, full color gatefold sleeve.

**PANTYTEC: *Muffler Inside* 12" (PERL 007EP). \$9.00**

1998 single, first release on Perlon from label founders Zip and Sammy Dee. "Pantytex drop some of the best noises on this 3 tracker, imagine acid lines being sucked up a vacuum and then blown out again, all over some stripped but heavy beats, very different and unique."

**VILLALOBOS, RICARDO: *Frank Mueller Melodram* 12" (PERL 008EP). \$9.00**

Year 1999 release, Villalobos' debut release for Perlon. Three track EP, featuring the 14 minute trip through "2000 Abdominals".

**PILE: *Perlipop* 12" (PERL 009EP). \$9.00**

Perlon back catalog represses continues with this 1999 release... "The 3-man project PILE consisting of Perlon formers Markus Nikolai & Zip + London based Chris Rehberger, is back on the scene with this 3-track 12" entitled *Perlipop*, after a two years break. Again, PILE invited some close friends to join the party. This time Keith Denis from the soulfoundation (Seattle/USA) defines his idea of '1 of Those Days' on B1, while Bernd Maus(Klang/Gadgets) presents his interpretation of 'The Spirit' on B2."



**VA: Superlongevity 2LP (PERL 010LP). \$15.00**

1999 compilation featuring "8 exclusive and brandnew tracks by all Perlon artists": B. Wild, Ricardo Villalobos, Dimbman, Markus Nikolai, Pile, Pantytec, Narcotic Syntax, Hombre Ojo. Mostly exclusive tracks to this release, only 2 of these show up on the *Superlongevity* double CD mix.

**NIKOLAI, MARCUS: Bushes/Passion 12" (PERL 012EP). \$9.00**

1999 release. "During the warm periods of the year strange things often happen to peoples hormone-systems. In the case of Perlon it seems to be leading to tracks that are a bit more in touch with their feminine side. Just in time for the summer they storm your soundsystem with a silky-smooth and laid back vibe. In two solid mixes 'Freaks' (20:20 Vision) re-interpret the original 'Bushes' taken from Perlon10. Also, 'Passion' is an awesome deep hypnotic track with small vocal sections that remind me of Michael Jackson and Prince holding hands in the park and tripping on mushrooms while they are singing love songs together."

**LAUBNER & RIC Y MARTIN, STEPHAN: Sommerpause 12" (PERL 013EP). \$9.00**

Repress of this 1999 single. "Stephan Laubner and Ric y Martin share vinyl on this split 12". Two songs for doing nothing but everything. It's summers-break, so lay low and let the port-side waves flow over you. Stephan Laubner (aka DJ Phonk) introduces himself with a 10 minute hypnotic didiflow + 3 loops, while Ric y Martin, the project of Chile based Ricardo Villalobos and Dandy Jack, dare to get even deeper inside..."

**PANTYTEC: A Glimpse 12" (PERL 014EP). \$9.00**

1999 release. "Once more it's the comic style and the very special kind of working with vocal samples, for which Perlon is respected so much. The beat-turning arrangement is the key to these never ending tracks, even when you thought you've caught the groove it turns again and starts on another level. A very sexy, well arranged 4 Tracker."

**PERLONDON: Windowshopping 12" (PERL 015EP). \$9.00**

1999 release, repressed. A collaboration between Offenbach- (Perlon) and London-based artists. A1 'Windowshopping', conceived by Baby Ford (I-fach/Trelik/Pal sl) and Zip (Dimbman), is the titletrack and was recorded in Offenbach. B1 'Feel Sensual' was written and produced by Thomas Melchior (Vulva/Rephlex) with additional production by Baby Ford and Annalisa Blake. B2 'Vacuum Cleaner', again conceived by Baby Ford and Zip but this time recorded at I-Fach/London."

**VILLALOBOS/SENSE CLUB: Tomorrow Cocktail 12" (PERL 016EP). \$9.00**

2000 repress. "Ricardo Villalobos and Lucien Nicolet (santiago de chile) invite to their Sense Club, where they serve us a 'Tomorrow Cocktail' that unfolds it's full effect by sneaking on tiptoe right into the inner of the soul. A very personal reminiscence to the sound of Detroit in new clothes. On the flipside, Villalobos is getting deeper into the sound of fruit salads. Good appetite with 'Ananas'."

**RIC Y MARTIN: Froebelalichue 12" (PERL 017EP). \$9.00**

Year 2000 release. Ric Y Martin = Ricardo Villalobos & Dandy Jack. "A mindbending sound experiment. 2 crispy soundmonsters, that will most def shake you into oblivion. Both track were recorded during a trip through South Chile where Ric Y Martin used to live before they recently moved to Berlin. A foretaste of their upcoming album."

**NIKOLAI, MARCUS: Back 2LP (PERL 018LP). \$15.00****DIMBMAN: King Salmon 12" (PERL 019EP). \$9.00**

"Dimbman (aka Perlon co-founder Zip) is back with this 3 track 12". Again, he's taking you by the hand to explore the depths of Dimbiland, where exotic sounds are grown in ultra-secret labs under sealevel."

**WILD, BENJAMIN: Verschiebungen 12" (PERL 020EP). \$9.00**

Year 2000 single by this Kompakt/Rewind/Festplatten/Force Tracks affiliate, 4 tracks, including a Dimbman edit of "Louper Trouper".

**VILLALOBOS, RICARDO: Bredow 12" (PERL 022EP). \$9.00**

2001 release, repressed. "Bredow" (later found on the 2002 release *Love Family Trax*), plus "Damm3"

**AKUFEN: Quebec Nightclub 2LP (PERL 024LP). \$15.00**

"After being invited as 'the unexpected guest' on the label's top selling *Superlongevity 2* compilation, Marc Leclair (aka Akufen) returns with this mindbending doublepack. 5 brand-new tracks plus a remix conceived by Pantytec's Sammy Dee & Zip mark this first full length release by Montreal's 'shooting star' Akufen to be released on Perlon."

**PANTYTEC: Elastobabe 12" (PERL 026EP). \$9.00**

"Zip & Sammy Dee (a.k.a. Pantytec) are going to perlonize the universe with this 12" entitled 'elastobabe'! On the a-side you'll find the original version, featuring vocalist Florian Schirmacher, a nice pre-taste of Pantytec's forthcoming debut-album, to be released on perlon in april 2002. The b-side offers a remix conceived by Soul Capsule's Peter Ford (aka Baby Ford) & Thomas Melchior, who took a ride to outerspace, where they met with the cosmic warrior to bend this track (& your mind) to an even more elastic state. ... plus bonus accapella for the dj's pleasure."

**DANDY JACK AND THE LATIN LAVA: Ein File Für Derrick 12" (PERL 027EP). \$9.00**

"The x-traordinary Dandy Jack, one part of Ric y Martin and Sieg über Die Sonne, with his first solo 12" for Perlon. On the a-side, the Dandy invites us to kill, to make sure he can pass on the file to worldfamous superhero Derrick; a 9 minute journey through the depths of the MPC-department. The flip side tells us to visit the 'delay lama'....we guess you'll find him on the dancefloor!"

**PANTYTEC: Pony Slaystation 2LP (PERL 028LP). \$16.00**

Double vinyl version.

**SOULPHICTION: Presents Manmadescience 12" (PERL 029EP). \$9.00**

"Soulphiction, that's Michel Baumann from Stuttgart, Germany, who is already known for his crispylean bootysliders, either as Soulphiction or as Jackmate. Today, he shares the a-side with close friends Reiff & Lieten to form manmadescience, specialists in 'underthecarpethouse', the latest hype from Northscotland. On the flipside it's Soulphiction solo again with 'lickshot' and an alternate version of 'get it right.'"

**PANTYTEC: Remixed 12" (PERL 030EP). \$9.00**

"Detroit's Daniel Bell (Accelerate/Seventh City) went on the 'Micromission' and executes it with inconspicuous perfection. Next track, 'Candy Coated Conspiracy' was redone by Paris based Cabanne and Gluck, who form Ultrakurt (Telegraph). Cabanne also is one part of Copacabannark, a band he's forming with Ark. On the B-side, Isolée (Playhouse) chops up another song of Pantytec's debut album *Pony Slaystation* entitled 'Pink'. Hot!"

**JABBERJAW: Girlfriend 12" (PERL 031EP). \$9.00**

"Detroit's Matthew Dear, related to the Ghostly International label, is Jabberjaw. After releasing several 12" on Ghostly & Spectral and as False on the Plus8 label, 21 year old Matthew wrote 4 tracks for Perlon#31 entitled *Girlfriend*."

**LUCIANO & MAT JONSON: Alpine Rocket 12" (PERL 032EP). \$9.00**

"Part 1 of a series of 12"s featuring Lucien 'n' Luciano in various collaborations with friends. Luciano's first appearance on Perlon was a song of his and Ricardo Villalobos project *Sense*

Club, followed by the beautiful 'Indio Muerto' on the labels *Superlongevity 2* compilation. Today, Geneva based Luciano invited Mat Jonson (Itiswhattit) from Victoria/Canada to the Alps to build the *Alpine Rocket*, a 10 minute ride featuring vocalist Cassy Britton. On the other side it's Luciano solo with 'Mr Chancleta'."

**DIMBMAN: The Vibration Of "V" 12" (PERL 033EP). \$9.00**

"After concentrating on the Pantytec project in 2002, labelfounder Zip returns with his solo project entitled Dimbman. Three tracks that offer a little prestate of his full length album."

**MORANE: The Trick (Think Away) 12" (PERL 034EP). \$9.00**

"Morane, that's the new project of Markus Nikolai and Theo Krieger, a collaboration which already proved it's potential with '99 summer hit 'Bushes' (PERL10). A1 ('Think Away') and B2 ('Think On Air') sound like a cooperation of Prince and Kid Creole at their very best time (remember 'The Sex Of It?'). Energetic brass-sections, percussion and pitched vocals form a latin-funk-monster that will heat up prime-time-dancefloors. B1 ('Think Dark') is a reduced, straight electronic mix including vocals that remind us of Yello's 'Oh Yeah'....dancefloormadness guaranteed!"

**PARNELL, PHIL: GMT2 12" (PERL 035EP). \$9.00**

"Phil Parnell (Mantis, Soundslike), jazz musician from New Orleans with his first release for Perlon. Not too long ago Phil met Matthew Herbert in a recording studio in London. Phil taught Matthew some jazz licks while Mr. Herbert introduced the world of electronics to Mr. Parnell. For Perlon #35 Phil Parnell mixes jazz elements with some quirky samplefunk to get 4 tracks, that fit perfectly in the labels catalogue. A glimpse of Liz Fletchers voice on 'Snap' makes this trip even more magic. A must for the friends of Dimbman."

**KALABRESE: Chicken Fried Rice 12" (PERL 037EP). \$9.00**

"Brought to you by Zuerich-based Sascha Winkler alias Kalabrese... After several records with the hip-hop-combo Sendak, his house debut *Airola* was released in 2000 through the swiss-label Stattmusik. His style: relaxed, sexy, funky. Never before you could hear someone ordering #73 at the Chinese-delivery that passionate. Fragile voices versus massive bass-melodies. Funky guitars and precise sounds will make your ears groove under headphones. By the way, Kalabrese only sings because he didn't find a singer yet. We at Perlon hope, that he'll never find one."

**MINIMAL MAN: Chicken Store 12" (PERL 038EP). \$9.00**

"Minimal Man, the project of Eon (= Ian Loveday) and Baby Ford, are opening the chicken store for us. They simply leave out the rice of Kalabrese's Perlon37 release, to chop the chicky in a minimal manner. Atmospheric, dark and driving; an abstract version of early techno, giving an insight into a future, that never happened like this. it's all about the chicken...of course."

**NARCOTIC SYNTAX: Calculated Extravagant Licentiousness EP 12" (PERL 039). \$9.00**

"Narcotic Syntax always have felt obliged to satisfy the demand for gaining the emotional maximum on the dance floor. They follow their inner impulse of lowering the club down to the boiling ground water of euphoria, at the same time placing the leveling rule higher. On the occasion the space that is created in between is filled up with thrilling, lascivious rhythms and sophisticated arrangements to get the crowd absorbed in a state of unconditional attention, hypnosis and urge for motion. Welcome to Disco Psychotic."

**BABY FORD: Basking In The Brakelights 2LP (PERL 040LP). \$18.00**

Double LP version (CD version was released in 2003 on Force Inc, with different cover art). Full length album by I-Fach/Trelik/Pal-sl founder Baby Ford, finally available on vinyl. 8 tracks that range from dark dreampatterns to deep houstunes.

**PERSEVERANCE:****KIRCHIN, BASIL: OST The Abominable Dr. Phibes CD (PRD 004CD). \$16.00**

Historic Basil Kirchin soundtrack from 1971, issued on CD for the first time. "A disfigured madman holds a team of doctors responsible for the death of his wife, and proceeds to kill them one by one, using the ten Biblical curses of Pharaoh, while a Scotland Yard Inspector and the main target join forces to try to track him down. Starring Vincent Price, Joseph Cotten, Peter Jeffrey, Virginia North, Hugh Griffith, Terry Thomas, Aubrey Woods, Alex Scott, Caroline Munro. Directed by Robert Fuest. It would appear that the story behind the composition of the music for *The Abominable Dr. Phibes* would make a drama on its own; certainly, it is an experience that still leaves the composer, Basil Kirchin, smarting from a sense of injustice, even after more than thirty years. As he recalls it, he was living in Switzerland when he was approached to write the score for *The Abominable Dr. Phibes*. He later met the star of the film, Vincent Price, and asked the actor whether he would play it straight or try for comedy. Price replied with one word — 'Straight'. Kirchin then created an atmospheric underscore of suspense based on two principal themes, for Dr. Phibes and his assistant, Vulnavia. However, the composer fell victim to what he describes as a power struggle — 'political in-fighting between the producer, the director and the man with the money' — which resulted in a fearful row and the majority of Kirchin's score being discarded. The film's soundtrack is an unusual mixture of classical music, popular songs of the Twenties and what was left of Kirchin's atmospheric score, however, this CD presents the complete score as written by Kirchin."

**PERSONA RECORDS:****WALKER, STEWART: Degenerate 12" (PRS 008). \$6.50**

"What's the problem here? Why the cynicism? How many Personicons must get beheaded? First Stewart drops the 'M.O.R. of the same' record, then those laptop backlash T-shirts, and now comes the bile-spitting finale: Degenerate. Times are dirtier now, so the music's gotta represent that. If writers open a vein on their typewriter, then music producers must do the same in their studio. Competence is not enough."

**SHIFF, GREGORY: Exit And Entrance 2 12" (PRS 009). \$6.50**

"As fall transitions to winter, and the thermometer drops, the body is forced to adapt to the now harsh environment. Inspired by heightened sensory awareness, this music is infused with the compelling nature of northern climates. It leaves no doubt as to the inevitability of change, motion, and unending cycles."

**LAMAS, GUSTAVO: Radiantes EP 12" (PRS 010). \$6.50**

"Gustavo has been active since 1994, with both producing music and playing live (and you know we like that). Previous recordings have landed on Argentina's Frágil Discos, Cologne, Germany's Traum, and Canada's Oral, run by man-of the moment Marc Leclair aka Akufen. Gustavo's tracks show an unprecedented level of detail and direction for electronic music. None of these tracks stagnate. In this case, the beats serve the melodies rather than the other way around."

**WALKER, STEWART: Live Extracts CD (PRS 011 CD). \$13.50**

"After years of trying to reconcile the separate experiences of the 'listening techno' he has released on Persona and Force Inc. and the pounding 4/4 jack-trax of his world-renowned live performances Stewart Walker has finally managed to merge both worlds to his satisfaction. *Live Extracts* is the result of taking the exclusive and never before released sounds

from his live show and re-orchestrating them with the full control offered by a home studio."

### PET RECORDS:

#### VA: *Soft Sounds for Gentle People 2 CD (PET 002 CD). \$14.00*

2nd volume of this incredibly researched gray area reissue series. Featuring: The New Hobbits (Long revered in whispered tones from behind the beards of record collectors); The Collage; Queen Anne's Lace; The Spike Drivers (hailed from the flower power mecca of Detroit, Michigan where they once shared the stage with the MC5); Smokey and his Sister; The Pleasure Fair; The Garden Club; 3's A Crowd (sole album produced by an out-of-work Mama Cass after Michelle Phillips fucked Gene Clark and broke up the happy family); The Family (studio effort to cash in on the West Coast hippy craze); The Holy Mackerel (Millennium member Jerry Scheff); Thorinshield; Earth Island (sole 1969 LP for Phillips was produced by Kim Fowley and is mostly about saving the earth and stuff); Stone Country; The Gates of Eden (Beach Boys-inspired pop dirge); The Lewis and Clark Expedition (from the 1967 movie *For Singels Only*); The Moorpark Intersection (David Axlerod co-wrote and produced with J. Lewis and Bob Padilla in 1968); Wichita Fall; The Sounds of Modification; The Garden of Eden; The Sounds of Sunshine; The Growing Society.

#### VA: *Soft Sounds for Gentle People 3 CD (PET 003CD). \$14.00*

Third volume in this series. 24 far out and beautiful tracks from California and beyond: 1967 to 1971. As per this label's standard: exceptional attention to detail, with lengthy background notes that piece it all together. Artists: Mojo, The West Coast Branch, The Pipe Dream, The Fun and Games, Bryan, Jim and Jean, Le Cirque, The Hung Jury, The Status Cymbal, Jacobson and Tansley, The Second Helping, The Stained Glass, Condello, The Cinnamon Ship, A.M. Gately, P.K. Limited, The Elastik Band, The Gainsborough Gallery, Anthony Green and Barry Stagg, The Music Bachs, The Storybook People, Serendipity Singers, Mid Day Rain, The Sundowners.

### PHAIDON PRESS (UK):

#### PETTIBON, RAYMOND: *Raymond Pettibon Book (PHAID RP). \$30.00*

Beautifully produced full color paperback monograph — 160 pages, approximately 12" x 10". Includes a full overview of Pettibon's career, from unpublished mid-70s works (back when he signed things "R. Ginn") through his punk-flyer affiliation and up to his modern oversize gallery work. Includes interviews with Dennis Cooper, Grady Turner & Byron Coley. An essential Pettibon document (for beginners or experts), with a lot of stuff not found in the DAP *The Books 1978-1998* collection. "California-based artist Raymond Pettibon began making his signature ink-wash drawings — combinations of cartoon-like images with short, enigmatic texts — in the 1980s. Since then he produced thousands of drawings in his unusual drafting style; framed or pinned directly on the wall, they are often combined by the dozens in no discernible order, like a giant scattered notebook. With solo exhibitions worldwide including a retrospective at The Museum of Contemporary Art, Los Angeles (1994), Pettibon is considered one of the world's most significant innovators of figurative art. Poet and novelist Dennis Cooper speaks with the artist about recurring obsessions such as baseball, film noir, surfers and the animated figure Gumby. Museum of Modern Art curator Robert Storr examines the full scope of Pettibon's prolific career, setting the artist firmly within the tradition of Western figurative painting. Critic and curator Ulrich Loock looks at a single strand in Pettibon's oeuvre: a drawing centring on the character Vavoom. The artist has chosen three extracts from *The Art of English Poesie* by George Puttenham, *The Life and Opinions of Tristram Shandy, Gentleman* by Laurence Sterne, and *Modern Painters* by John Ruskin. This book also includes never-before-published scripts from as-yet-unmade videos on subjects from Jim Morrison to Hollywood."

### PHANTOM CODE (UK):

#### CYCLOBE: *Luminous Darkness CD (OMCO 01). \$19.00*

"The new sound project of Stephen Thrower (Coil member from '85-93) and Simon Norris (DJ member from '91-95). The result of sampling, instrumental work & grotesque combinations of the two, *Luminous Darkness* represents the first fruit of two years work and constant mutation-juicy. Threading their sound through squid guts & neural shredding machinery, mulching the poison juice out of the music left overs and cutting very sharp turns round aural hairpins, Cyclobe music is sounding mighty peculiar. Preoccupations include phallic navigation, four or many legged things, violent death majesty, brute reality juggling, dreaming being awake, sick jokes in other dimensions, persistent swelling and always colour, especially the tuning of it. *Luminous Darkness* isn't beautiful, it's worse."

#### CYCLOBE: *The Visitors CD (OMCOUK 02). \$17.00*

"The *Visitors* is the new album by Cyclobe, the first since the hugely successful 1999 debut *Luminous Darkness*. Cyclobe combine their fascination with both melodic and dissonant, acoustic and electronic music to forge new connections between the romantic and the experimental. *The Visitors* carries intimations of cosmic conflict — several tracks (Sentinels, Brightness Falls From The Air & Strix Nebulosa) embrace traditional popular Turkish and Arabic motifs blended into a violent and uncanny metamorphic sound world. Conflict and chaos mesh with a search for alien beauty and the joyful inhalation of star - light."

### PHARMA (GERMANY):

#### ZULUTRONIC: *Back To Bombershime 12" (PHR 020 EP). \$9.00*

Five track EP from the forthcoming full length CD. "Zulutronic is back. Rough, bassy, very groove orientated and always packed with those weird sounds you don't expect. One time humorous then again dark and serious. You could call it 'Digital Electro' or 'Digital Freestyle'". The Pharma Mothership returns to it's homebase after some expeditions in space. 'Bombershime' is the home of Zulutronic and the place where Pharmaheads like Jammin' Unit and Kerosene spent their youth. A place, famous for psychics, criminals and geniuses."

#### JAMMIN' UNIT: *Are You Prepared? CD (PHR 023 CD). \$15.00*

"After Jammin' Unit's albums *J.U. Discovers Chemical Dub* (Rising High) and *Deaf, Dub And Blind* (Blue Planet/Instinct) he has now produced his first solo longplayer for Pharma. Compared to those records he develops his 'future dub techfunk' to a more versatile way and mixes ingredients from Jazz, Funk, Rock'n Roll, R&B and of course Dub to a new 'Electro R&B Superfunk-sound'. Jammin' Unit is the man who invented this 'new era dub' sound beside the traditional reggae roots. He uses dub as a technique to extract the soul from music he loves. May this be Gary Glitter, Suzie Quattro, Gary Numan or Lee Perry. In the end there is a new track with an old soul glowing behind. *Are You Prepared* is definitely the result of a long lasting work and shows a lot of groove. It sums up all kinds of his musical work done before and is starting a new phase of composing tracks, involving more and more melodic structures." Limited stock.

### PHILIPS (FRANCE):

#### HENRY, PIERRE: *04.1: Pierres Réfléchies CD (PHI 2202). \$21.00*

Features: "Pierres Réfléchies (1982), La Noire à Soixante (1961), Gymkhana (1970)." 2 of these were previously available on the o/p Mantra CD *Noir A Soixante*. "Reflechies" is an almost anemic, crescendo-building electronic work from 1982.

#### HENRY, PIERRE: *04.2: Fragments Pour Artaud CD (PHI 2203). \$21.00*

Features: "Fragments pour Artaud (1970), Entité (1959), Prisme (1973)." "Fragments Pour Artaud" is from 1970, a composition for voice, cello, and electronics. Lovely electronic abstractions and purely transformed vocal input (not a text-laden piece, don't worry) make this another essential Henry masterwork of strange and bewildering genius. "Prismes" is a 15 minute electronic opera from 1973 (the soundtrack to Alwin Nikolais's choreography), performed at Opera de Hambourg, Feb. 1973. Oscillating electronics, processed choral sounds, another showcase for peak Henry exploration.

#### HENRY, PIERRE: *04.3: Les Annees Cinquante 2CD (PHI 2204). \$21.00*

Collection of Henry's earliest material from the 1950s, previously issued on the long o/p Mantra 3CD set. "CD 1: Microphone bien tempéré (1950-1952), Concerto des ambiguës (1950), Musique sans titre (1950), Bidule en mi (1950). CD 2: Spirale (1955), Voile d'orphée (1953), Spatiodynamisme (1954), Aut-voltage (1956), Coexistence (1958)."

#### HENRY, PIERRE: *Remixe Sa Dixième Symphonie CD (PHI 2821). \$28.00*

"In 1979 I composed a symphony titled: "10th Symphony of Beethoven". On the basis of the Beethoven-symphony durations I ended to the my way, by a deconstruction of the 9 symphonies. Not does not have a musicologic analysis of the characteristics and constants of the writing of Beethoven updated the trajectories, the possible links, the connections, the bridges of a symphony has the other. By the assembly and the mixtures I introduced times of resolution or of frustration, of prolongation or climate, cycles, repetitions and counter-points per guns, finally, an approach similar has that of my works. The notes of Beethoven became concrete sounds; I did them my way. Beethoven always fascinated me because he invented melody-in-little-of-notes, very strong melody, as strong as a thunder clap, as a tidal wave, as a siren of fog. It has presented the dramatization of the sounds; in A carves the thickness. Today the 10th Symphony remix, it is the 10th Symphony with rhythms has me, current: a faster rhythmicity, with beats, fright electronic, flutters dephases, mobilities of filters, additions of frequencies, doublings of reverberation. Beethoven is amplified by deplacement his orchestra, made more dramatic, more human. Today it is also the scenario of an imaginary film which is the frame of this "10th Symphony remix." Remix, for me, it is to strike, with wanted dynamics, a new radical sound speech. A new adventure meaning the current function of the type-setter in the company." — Pierre Henry. A curious addition to the Henry oeuvre, speculated by some as his personal attempt in cashing in on all of that *Modulations* screen-time through the addition of a certain 'Jackin' (albeit a distant & foggy 'Jackin') to the mix. Really, really strange." — Hrvatski.

#### HENRY, PIERRE: *01.1: Une Tour de Babel/Tokyo 2002 CD (PHI 4400). \$25.00*

The French Philips label continues their documentation of Pierre Henry with this series of new & reissue CDs — if I'm translating correctly, there will be a total 16 CDs in this series, documenting a total of 27 works from the past and present, as chosen and presented by the composer. Volume 01.1 of this series consists of two new works never previously released. "Tour de Babel" is a long 57-minute concrete piece from 1999 and "Tokyo 2002", a six-minute work from 1998. "Tour de Babel" is a shifting landscape of processed string sounds and scapes, building into swirling crescendos — in a similar realm to *L'Homme à la Camera*.

#### HENRY, PIERRE: *01.3: Messe De Liverpool/Fantaisie Messe Pour Le Temps Prese CD (PHI 4402). \$25.00*

New version of "Messe de Liverpool", superceding the prior CD version on Mantra (now deleted). "Liverpool" is a classic electronic mass from 1967, originally issued by Philips on LP. "Fantaisie Messe Pour le Temps Présent" is a 23-minute remix of the historic 1967 meeting between Pierre Henry and Michel Colombier; it was remixed in 1967 by William Orbit, working from original "electronic jerks" from the original and parts of Henry's 1991 remix of the same. One of the ultimate psychedelic/electronic mergers.

#### HENRY, PIERRE: *02.2: Mouvement-Rythme-Etude CD (PHI 4534). \$25.00*

"Reissue of the 1970 composition dedicated to Maurice Béjart." This supercedes the now deleted Mantra version. "This work is dedicated to a close friend of Henry: Maurice Béjart, the famous dancer. Henry has composed numerous works for ballet, which were staged by the dancers of Béjart. In the early days Henry even accompanied the dance group all over the world. This work is exactly what the title says: it's a study of movement and rhythm. Starting of with very simple beats that meet with the reversed sound of scraped metal wires. Track 2 is a play for blowing balloons and a person saying: 'pssh' and 'psst'. Talking about humour. Track 3 is instrumental and quite acoustic whereas track 4 is entirely electronic. And that's how it continues. The whole things consists of 21 etudes for a ballet dancer." — los Smolders

#### HENRY, PIERRE: *02.3: Le Livre des Morts Egyptien CD (PHI 4535). \$25.00*

"CD containing the reissue of the 1988 masterpiece 'Le livre des Morts Egyptiens.'" This version supercedes the now deleted Mantra version. Recorded in 1990, this features beautiful, flowing, droning electronics ? despite the recording date, the sounds are in no way datable & could be decades old. "Death is an important theme in Henry's work. *The Egyptian book of the Dead* therefore is an ideal theme for Henry to work on. The ideograms that are essential in this composition are magnificently worked out. The course that the sounds take is quite dramatic and theatrical. The introduction is awe-inspiring. Henry follows in the subsequent scenes quite exactly the course that the dead person will go when on his/her trip towards the realm of the dead. The associations with large pyramids and ancient Egypt are but one layer in this 'spectacle'." — los Smolders.

#### HENRY, PIERRE: *Psyche Rock Remixes 12" (PHI 4649751). \$8.00*

"The new remix 12" containing contributions from Ursula 1000, Moog Cook Book, Kojak, and Pierre Henry." New remixes of "Psyché Rock".

#### HENRY & MICHEL COLOMBIER, PIERRE: *Psyché Rock CD (PHI 5905). \$8.00*

The biggest exploitation of Henry & Colombier's classic 1967 anthem continues. This CD EP features the original version of "Psyché Rock" plus three mixes by Fatboy Slim and one by William Orbit & Mat Ducasse.

#### HENRY, PIERRE: *Messe Pour Le Temps Présent CD (PHI 6293). \$28.00*

Fabulously desirable reissue of the most famous Henry piece of them all. "Messe Pour Le Temps Présent" was music for ballet that was originally recorded in 1967 in association with Michel Colombier. Henry supposedly commissioned Colombier "to recreate the sound textures and violent atmosphere of certain American films." Colombier's music is a variation of fun psychedelic rock from the time, but Henry added "jerks" — electronic effects and rhythmic cells in response to the work that make for spectacular listening and a fascinating combination of the high and low brow. His electronic sounds from this piece have been heavily sampled in recent years and the hit track on here ("Psyche Rock") is really something to behold. Recently, a very high profile remix project of "Messe Pour Le Temps Présent" has



been issued by Philips (on FRRR in the US even!) in honor of this works' legendary status, featuring tracks from the album remixed by the likes of Coldcut, William Orbit, Dimitri From Paris, Fatboy Slim, Tek 9, etc. In addition, this CD also contains the following Henry electronic works: "La Reine Verte" (excerpt) & "Le Voyage" (1962) — "It's a piece about how to approach death and the sounds I use to convey this idea are inspired by zen. They are dream-like and meditative and heighten the listener's awareness." — Henry. Also included: an excerpt of "Variations Pour Une Porte Et Un Soupir" (full version available on Harmonia Mundi HMA 1905200).

**HENRY, PIERRE: *Métamorphose: Messe Pour Le Temps Présent Remixed 2LP (PHI 6640LP). \$22.00***

Deluxe 2LP gatefold version of this remix project from 1997. We don't carry the CD version which is available via FRRR/Polygram in the US. Features remixes of the Henry/Michel Colombier 1967 classic by: Fatboy Slim, Chris The French Kiss, William Orbit, St. Germain, Dimitri From Paris, Tek 9, Coldcut, Mighty Bop, Funki Porcini, Chateau Flight, & Ken Abyss.

**HENRY, PIERRE: *Mix 03.0 4CD (PHI 8522). \$56.00***

The third illustrious boxset in this continuing series of the complete Pierre Henry documentation on French Philips! Contains a total of 4 CDs, three of which are also available separately: CD1: *Variations pour Une Porte et un Soupir/La Reine Verte*; CD2: *Futuristie*; CD3: *Antagonismes IV*. Plus a totally unreleased CD-only available in this boxset: CD4: *Hugosymphonie/Gouttes d'eau*. "Hugosymphonie/Gouttes d'eau" is a 21-minute piece of 4 elements, features a symphony of cosmic inspiration based on nature themes in the work of Victor Hugo. Recorded for Radio France on 12/15/1985. The extract of "Gouttes d'eau" features a symphonic poem in which all the water drops of the world meet in a clean streaming of the essence of Victor Hugo."

**HENRY, PIERRE: *03.2: Futuristie CD (PHI 8524). \$21.00***

First CD reissue of this 70-minute work from 1975, originally issued on LP by Philips in 1980. "Futuristie" is a sound and visual tribute to the Italian Futurist Luigi Russolo (author of the 1913 manifesto: "The Art of Noises"). Hugh Davies has written the following in regard to this work and its relationship to Russolo: "Only in Pierre Henry's 'Futuristie' did the composer start from a knowledgeable basis: in this he recreated elements of a theatrical Futurist soirée, but the boxes on stage that resembled those of Russolo's intonarumori only contained loudspeakers for the replay of tape music."

**HENRY, PIERRE: *03.3: Antagonismes IV CD (PHI 8525). \$21.00***

First release of this Pierre electronic collage work, realized at WDR in Köln in 1996. "Antagonismes is the result of a re-working of a composition of a work according to another work. 'Antagonisms' is a radiography, a sort of horn-of-the-they of 'Intérieur/Extérieur' (which was a manner of ritual, an imaginary corridor layout for the adventure of a secret ceremony). A composition imagined during the hours of the day while waiting for the visitors of the evening. Sound realization with the daily newspaper for an exercise of introspection, voyage into the abyssal zone of a work, considered as an exorcism. To extract a work from another work, twin intention and antonym. Combinations different from the same sounds, almost exclusively resulting from the piano, a construction puzzle. The two musics keep jointly, a strange play of the mirror. Like the negative philosophical one of creation."

#### PHILIPS (JAPAN):

**GIL, GILBERTO: *Cerebro Elettronico CD (PHCA 4227). \$24.00***

Japanese-only reissue of the third Gil album (also known as the self titled *Gilberto Gil* album), originally issued by Brazilian Polydor in 1969. "Every bit as in the zone as Gal's epochal '69 testament; musta been something in the Bahian water that year! The Brazilian military dictatorship of the time didn't know what the fuck to make of these records, but they knew they were plenty subversive & placed Gilberto & Caetano Veloso (don't sleep on his '69 *White Album* either, even though it's never been as hard to find as these two) under house arrest before exiling them for several years. Lanny, again, provides some of the most psychedelic guitarwork the world has ever known & studio wiz Rogerio Duprat outdoes himself on the almost-Dockstadteresque 'Objeto Semi-Identificado'. There's even a Mutantes cover ('2001' or 'Dois Mil e Uno') which out-freaks the original! Sample lyrics from 'Futurivel' (thanks, Babelfish!): 'Its body will be more shining/The mind, more intelligent/Everything in superdimension/The mutant is happier/ Happy because/In the new mutation/The happiness is made of metal'. This was Gil's third album, and second in the Tropicalist style. While I've yet to hear a bad one from him, newcomers should observe the best-before-'75 rule & seek out s/t '68 (aka "Frevo Rasgado"); all the '68 Tropicalist records were sunnier & Sgt. Pepperian than the '69 freekouts; the epochal *Tropicália ou Panis et Circensis* comp, and the more trad, but still excellent *Expresso 2222* ('72) & *Refazenda* ('75). The 'album-in-exile' immediately following this one (s/t '71, *Gravado em Londres*) is still lost in the mists of time, and is probably a corker (along w/ the 'lost' Caetano double album from '69, which was recalled & destroyed by the dictatorship!)." — Jason Witherspoon.

**LEAO, NARA: CD (PHCA 4230). \$24.00**

"This is the third installment I'm aware of in the Japanese 'Birth of Tropicália' series. It's an entirely different bird than the wild-ass Gilberto Gil & Gal Costa records, displaying a much more traditionalist Brazilian aesthetic, not unlike a milder version of Gal's first album. As with the freakier pair in the series, the genius of arranger Rogério Duprat is in full effect; with Nara, however, he's molded a sound that ranges from swinging Gainsbourgian mini-orchestral sambas, to beautifully melancholic folkloric chansons, to full-blown echoing rain-forest symphonies (as on her breathtaking rendition of 'Mamãe, Coragem', sung by Gal Costa on the *Tropicália ou Panis et Circensis* compilation)—there's a definite redolence of other genius producers of the late sixties/early seventies, like Scott Walker's Wally Stott or even Charles Stepney. The material ranges from Tropicalist—Caetano Veloso's 'Lindoneia', her contribution to the *Tropicália* album — to jewels of Brazilian song dating as far back as 1925 (but given Duprat's brilliant treatment, all sounding thoroughly moderne in a fine 'Now Sound' way). A beautifully crafted & joyful album, recommended more for fans of Brazilian music & masterful, groovy orchestral production than strictly 'out' or psychedelic aficionadoes." — Jason Witherspoon

#### PHONICS (CANADA):

**VA: *Nummer Een CD (PHOLAB AAA). \$13.00***

Canadian-only compilation release of tracks from the highly illuminating DUB label out of the Netherlands, Europe's most intriguing IDM-relatable label. Attractively packaged in a silver embossed sleeve in jewel box. "Advanced rhythmic structures are the reference points. Melodic passages emerge, twist, tease and retract, passing through intricate webs of abstract electronics. Diversity presides, but overall coherence, flow and form are the common denominators. This is the sound of Holland's Dub Recordings. Comparison would be misleading. The most direct path from point A to point B is discretionary. All 11 tracks are on CD for the first time, including out-of-print and unreleased selections. Artists include: Eog, Phako, Funkarma, Autophonic, Duplex, and Duracel."

#### PHONOMENA AUDIO ARTS & MULTIPLES:

**APPLETON SYNTONIC: *Menagerie 2 CD (PAAM 010 CD). \$13.00***

First release on this new NY-based label; CDs are packaged in beautiful Japanese-style mini-LP gatefold sleeves. One of the most impressive experimental/electronic label debuts in quite a while...

"Jon Appleton is one of contemporary music's most unique characters. His stunningly original electro-acoustic music is full of ingenious dramatic effects and wicked sense of humour. The compositions on this album were recorded in some of the world's most legendary electronic music studios, capturing startling images of his travels around the globe between the years 1965 to 1987. Weaved together with his remarkable skills at tape manipulation, synthesis and arrangement of traditional instruments, here is an album that speaks to all generations of new music lovers."

**ONDA, AKI: *Ancient & Modern CD (PAAM 020 CD). \$13.00***

"Aki Onda, known to many as a leading figure in the electronic/improvised music scene in Japan for over a decade, has brought to us an album devoted entirely to his tape music compositions. His obsessive habit of cassette taping his surroundings has evolved into a project entitled 'Cassette Memories', where he dissect, rearrange and manipulate the tapes, investigating the emotional properties of everyday soundscapes. *Ancient & Modern* which captured the fragility, sensuality and madness of daily life, undoubtedly marks Aki Onda's departure into a new phase of musical explorations."

#### PHONOMETROGRAPHY (UK):

**AUTECHRE & THE HAFLER TRIO: *æ3o & h3æ 2CD (PGRAM 002). \$27.00***

"Formed from a runabout involving schools of several things, interpolated like some sort of string of paper dolls, moved around with abandon, and prodded with several large poles. Why would this happen? Would there be an end, they cried? Not by the hair on someone's not inconsiderable point, it was indicated. where on the one hand, there is space, on the other, there is a hand that holds in the reins tightly. On the one side is the flash of the explicit, on another (the other?), snipers hidden in the thicket. In the thick. of it. How to use? Prepare ground thoroughly with flame thrower. Encourage weeds. Bring in compost. Smother other incidental fires. Mulch. Look upwards. Look all around. Look left, look right. Think once, think twice. Maybe again. Who knows? I do. But I'm not telling."

**HAFLER TRIO, THE: *Anything That Anyone Else Tells You Is Not Good Enough LP (PGRAM 003). \$60.00***

The soundtrack to the Hasselt event. 12" vinyl. Limited to 500 hand-numbered copies, very elaborate/delicate packaging in this label's quickly emerging tradition. "The point extended to a radius in all directions allows the form to float as if it might never shatter on contact with another body, but neither does it appear that it can come to rest. The special recipe that provides the skin indicates the possibility of the persistence of that assumed to expire much sooner. By dint of explicit construction, formulation, and work on the constitution allows for more possibilities than can be at first seen in the 'passive' manner of consideration. However, in the light that is cast, the appearance can be less than all of the dimensions. And the flatness begins. the appearance and disappearance appears as a magical act. Just as the sun sets leaving one of it behind every night behind the hill. The recordings enclosed here were premiered at Kunstencentrum BELGIE, Hasselt, Belgium, 20th of September 2003, as part of the 'electric light/electric sound' event. 'and she said to me, 'you didn't, 't', I said 'I did!', and she said, 'I don't believe you!!!'...but it was TRUE!!!!."

**HAFLER TRIO, THE: *How To Slice A Loaf of Bread Lengthwise (Part 2) 3CD (PGRAM 004). \$48.00***

2nd volume in this deluxe series.

**HAFLER TRIO, THE: *Scissors Cut Arrow 2CD/DVD (PGRAM 005). \$75.00***

2 CDs and a DVD in 5.1 surround of the performance at Clifford's Tower, York, released Thursday July 1st 2004. DVD is PAL format (European standard, may not play on most NTSC DVD players in North America; should play on many computers). "Prepared under conditions of great tension and revelation, this three disc set removes the shutters from the moving image parts of h3o operations. Comprising two discs of versions of the material collected and produced on site at Clifford's Tower in York, England during October 2002, plus a RandomPlay(r) DVD featuring large fragments of that which occurred there on the night of Friday the 18th of that month. This event marked the solid return of the Hafler Trio to live performances on a scale befitting the ideas contained within, and a commitment to the expansion of physical manifestation of their work in other realms. Already acclaimed by people who have seen and tested the prototypes as a landmark release, it comes with extraordinary packaging, beautiful photographs of the event, texts that may or may not illuminate, and photographs from the preparations. The DVD features Dolby 5.1 surround mixes of the live events, plus surreptitiously recorded audience responses and commentary, as well as a sing-along which puzzled the good people of York for miles around."

#### PHOSPHOR (GERMANY):

**PHOSPHOR: #111 MAG/CD (PHOS 111). \$12.00**

"Phosphor presents the new Touch compilation album (featuring various Touch artists selecting their favorite tracks from the Touch catalog). Phosphor's new issue features 30 pages, including many reviews, label specials, live reviews, etc. Phosphor is a magazine searching for the edges of progressive, experimental and electronic music and experimental dance theatre." Artists: Locust, Mika Vainio, Rafael Toral, Rehberg & Bauer, Biosphere, Philip Jeck, Oren Ambarchi, Ken Ikeda, Soliman Gamil, Fennesz, Chris Watson, Hazard, Ryoji Ikeda, Johann Johannsson.

#### PHOTEK PRODUCTIONS (UK):

**SPECIAL FORCES: *Something Else CD (PPRO 3 CD). \$6.50***

"Announcing the return of Photek with the track that's put him firmly back on the map. This is a limited single release that will act as a forerunner to the Photek Productions album project *Sub Zero*." CD version features three versions of 'Something Else (Bleeps tune)': original mix, Photek remix, radio edit."

**SPECIAL FORCES: *Something Special 12" (PPRO 3 EP). \$9.00***

12" version features "Something Else (Bleeps Tune)" & a Photek remix of the same.

#### PHTHALO:

**PHTHALOCYANINE: *Viridian CD (PPTH 03). \$11.00***

"The first generally available pressing of Pththalocyanine's first released work — originally as Plug Reseach 02 in the Spring of '95. It is fully remastered with 4 additional *Viridian* period tracks. The style was much easier back then; developed melodics and a sense of patience in the way things unfold, and mostly no distortion or heavy drum machine ethics. It was more



of a romantic time- before the confrontational mess we are now used to from Phthalocyanine. Primer for the forthcoming Phthalocyanine album on Planet Mu."

**PHTHALOCYANINE: Zacks CD (PHTH 05). \$11.00**

"Re-issue of the previously available CDR includes brilliantly colored artwork on the now manufactured CD. Drum machine studies which as described by O.S.T. are 'like tooth decay'. This might be something some Africans would listen to at a good party with blood drinking and also those famous stick fights. The tracks are primitive or even primordial emulations of Africanisms of percussion and toothdrill-isms of dizzy grunged signal paths. What if Africans used computers for their parties? This is ground Phthalo continually travels in search of the 'real' electronic techno music not made into a hackneyed cerebral 'thinking about music' mess but instead made into a maximal, anal expulsive reflection of any and all musical ideas from all of history and possible imagination which would specifically induce certain internal expressions to oneself."

**DNTel: Early Works For Me If It Works For You CD (PHTH 12). \$11.00**

"The diverse talents of one Dntel — a long since established feature of the L.A. computer music landscape-known for involvement with Phthalo, Dublab, Plug Research, and Figurine, provides for us a collection of his most early work. A hyperspeed bricolage of processed breakbeats put through the cuisinart, assembled in unfamiliar beatgrids and made sharp by extremely lush melodies-circa Allroy Road Tracks and the Spy Mania raison detre fused with indie guitar perspectives on texture and easy mood. It is an endlessly listenable collection of shining jewels. As our artist Daedelus might ask, 'Do you have romantic music?' Yes of course we say, 'But nothing too obvious...' Re-Issued on manufactured CD with new bright and fully packaged artwork."

**SISTOL: CD (PHTH 15). \$11.00**

"Artist from Chain Reaction, Max Ernst, and Sigma Editions issues first full length for Phthalo. Bumpy asymmetrical time sense, digital scrape artifacts and smudges, all propelled forward with straight tempo instruments and dance approach. All around the beats are filtered hiss instruments and sine wave bass accents on odd beats as opposed to 'even' basslines on the one. Nothing seems to be on the one. Everything is carried forward by quaternote kicks but the rest resembles some kind of prime number type rhythm music. African folk music will be made with computers someday."

**CLAYTON, KIT: Shortwave Live CD (PHTH 17). \$11.00**

"Noise concrete. Loud and heavy, from live performance on KALX radio Berkeley. In Phthalo's opinion, Kit's most extreme work available. Academic feeling similar to Stockhausen's *Spiral* for shortwave/voice/ and flute; this is just the noise though! Filter frenzy-blast loud!!!!"

**D84: Pirate Planets CD (PHTH 18). \$11.00**

"A multitrack seamless piece of musique concrete-ish zaps and bass pops, flying saucer 'warning signals', reverse FM'd 'talking', low octave crunches + hi-hat continuity, and computer language raw code programming. If there are 4 'fields' of electronic music (the electroacoustic, tapesplining(concrete), synthesizers and music 'boxes', coded computer synthesis), then this D84 does a fusion of all 4 of them indiscriminately. Computer music and techno suggest more and more a 'seriousness' of rejecting identification with any past music. Dump your taste senses for a bit and join this music for the sake of your non-verbal and tasteless emotions..."

**DNTel: Something Always Goes Wrong CD (PHTH 19). \$11.00**

"After releasing the masterpiece collection *Early Works For Me If It Works For You*, Dntel digs again back into his vault of unreleased backlog to give another collection, this time a concept mini-album telling us a story about a 'hero and his arduous quest'. The tracks have the patented Dntel romanticism of melodic themes and a supersaturated drum machine sense — occasionally moving into the zone of 'war drums'. These are classic tracks originally scheduled for release on a Japanese dance label long ago, and since rediscovered by a few L.A. techno diehards who can spot classic work even if it doesn't have a fancy label name written on it. The album includes extra Dntel tracks, plus remixes by Seq and L.A. artist Langui."

**ABOUT THIS PRODUCT: Trash Art CD (PHTH 26). \$12.00**

"This is the triumphant and life affirming debut album by About This Product from Houston, Texas. It's an apocalyptic vision, a chorus of many metabolisms, a toxic battle between neurotransmitters. Currently playing live shows frequently in Houston and Austin, they've opened for Kid 606, Phthalocyanine, Thomas Jirku, Hrvatski, Dat Politics, and Mogwai most recently. There has been a previous appearance on Tigerbeat 6. Their production style shares affinities with Pita (*Get Out/Get Down*) and most of the Mego label, Merzbow, and Iggy & The Stooges. The texture of the individual sounds could be compared with Gyorgy Ligeti and/or the Sonic Youth electro-acoustic series; the aggressive percussion shares common ground with The Boredoms, Black Dice, Phthalocyanine and possibly Autrechre circa *Confield*. It's a binge of sharded delays, crippled drumkits, and DSP overkill; this is what a present day punk band should aspire to."

**WOBBLY: Live 99>00 CD (PHTH 29). \$11.00**

"Jon Leidecker has been producing music under the name Wobbly since 1990, but has been involved in electro-acoustic live mix radio improvisation since 1987. Wobbly concert appearances involve no laptops, no sequencers, no midi; edits are manually executed in real time using a mixer and several inexpensive samplers."

**TU M': Pink Shark CD (PHTH 33). \$12.00**

"Tu m' is Rossano Polidoro and Emiliano Romanelli from Città Sant' Angelo (Pescara, Italy). Tu m', like Phthalo (home of Tum's latest album *Pink Shark*) signifies an approach, an attitude, an effort much more than it does only an 'electronic music band.' Tu m' is several things: It's an electronic music project that releases recordings on labels including: Cut, BOXmedia, ERS/Staalplaat, Aesova, Fällt, and now Phthalo. It's a video art project and sound installation project whose works have been part of festivals, galleries and museums. It's a Record label called Mr.Mutt. It's the title of Marcel Duchamp's last painting."

**DAEDELUS: Her's Is > CD (PHTH 34). \$11.00**

"Breakcore/Hardcore/cerebral-listening-noise-sampl e-pastiche. Very thematic 'story' or 'narrative' (loosely please) following a woman rambling/rhapsodizing about difficult things and being at odds generally with all. (Phthalo textbook-eh!) L.A. native Alfred Weisberg Roberts-Breakcore/oldskool DJ + Avant Garde Jazz Academic shoots us a take from his history's beginning. Jungle roots! Todd Dockstaeder's, Robert Ashley's, John Cage's and David Tudor's, and ...'s and George Clinton's and the Funkadelic's raison d'être. Alfred is able to turn his musical forebearer's turgid academics into a leit motive, a high seriousness that enables one to somersault three times in the air comfortably, and pierce the water with nary a wave."

**MIMI + BOYD: Angular Island CD (PHTH 38). \$13.00**

"For anyone remotely familiar with the harsh noise aesthetic of Phthalo, Mimi + Boyd will scare the bejeezus out of you. Why? Because this is dance music, baby, and not the it's experimental-so-I'll-try-to-dance-to-it kind. Because Mimi + Boyd are actually Michelle

'Punisher' Herrmann and Mark 'Vapourspace' Gage, and *Angular Island* is straight-ahead minimal techno designed to move your ass, not your bowels. Closest connections would be Hawtin and, in his funkier moments, Thomas Brinkmann, as 'Hover + Pounce' takes classic 4/4 techno grooves, adds a catchy 1-and-2 bass bump and caps it off with retro horn accents that will take you back to Eon's 'Spice.'"

**EIGHT FROZEN MODULES: Random Activites And Broken Sunsets CD (PHTH 41). \$11.00**

"These are the refined techniques of one Ken Gibson who has developed a completely original means of producing multitrack soundsources. He works in a massive rhythmic study of breakbeats as well as post-concrete techniques reminiscent possibly of certain science fiction music; and, equally noteworthy, though perhaps less apparent, is the sonic clarity and aliveness here. Absolute attention has been given to instrument choice and placement in 'the stereo field' creating a very effective 'widening and deepening' of the actual space that one perceives the sound in, as well as a very convincing 'movement of that space'. The mix itself seems to move as one instrument. Please consider this to be one of the very first albums on record to actually create a 'performance' WITH the space heretofore occupied by passive 'post production' techniques."

**CLOIDT, JAY: Dark Matter CD (PHTH 42). \$11.00**

"A veteran of the legendary Mills College Center for Contemporary Music scene, Jay has been composing since before most so-called 'glitchcore' or 'quasi-academic-cum-i.d.m.' musicians were born. Jay Cloidt has spent half a lifetime's study and work on the real nuts and bolts of structuring original electronic music, starting in the days before digital synths, samplers, drum machines, or DSP. Dark Matter is the follow-up to his noted *Kole Kat Krush* CD on the Starkland label. This album is much more 'brute' in the Phthalo/Techno sense than *Kole Kat Krush*. At many points it is a thorough study of very sustained notes; it demands patience from the listener. Cloidt was around when concrete sounds and synthesis were very deliberate affairs, and an actual inherent part of the creation of the sound itself as opposed to an 'added' process which the sound 'goes through', and it shows in this work. It is all composition and synthesis — all very intentional."

**BLECTUM FROM BLECHDOM: Fishin' In Front Of People CD (PHTH 43). \$12.00**

"The apparently last album for this computermusic supergroup. With edits, and unlikely moments spanning a number of live performances, this also includes some previous favorites from the *Messy Jesse Fiesta* and *D84* albums, as well as 2 campy vocal pop tunes from the exceedingly evil mind of Kevin Blechdom, with harmonies from Blevin. This is in Phthalo's opinion the most raw/unrefined/thrashy Blechdom album available (containing the most messy and drunken moments according to the cover), and tracks such as 'Rave Training Wheels' show the imagination and recklessness that techno can be injected with when executed by powerful minds. The duo will be missed, but solo careers for both Blevin and Kevin look promising."

**HUGE PAVILLIONS: Huge Pavillions CD (PHTH 47). \$12.00**

"As musical revisionist manifestos go this one tears all else asunder. The sound true to a bygone era of anonymous twelve inches that pound techno in the night. Underground Resistance, the end of Acid, the birthing of Trance, all byproducts of these early years just after the fall of rave in England, together in sound. Huge Pavillions is such." —Daedelus.

**PI GAO MOVEMENT:**

**ULTRADYNE: Age Of Discontent 12" (PGM 004). \$9.00**

"In cooperation with Clone, Pi Gao Movement releases the new Ultradyne EP (5 tracks). A dark and almost evil record. This record is a must for every Dopplereffekt, Drexiya fan. Uncompromising and raw music from the dark city of Detroit... and as Coca Cola said before: Nothing can beat the real thing."

**PIANO (UK):**

**GORDON/DAVID CUNNINGHAM, PETER: The Yellow Box CD (PIANO 504). \$15.00**

"1996 CD documenting a decade (and then some) of collaborations featuring Gordon (sax, piano, keys, percussion, guitar) and Cunningham (guitars, loops and treatments, prepared piano, percussion, keyboards) with John Greaves (bass), Anton Fier (drums), and David Van Tieghem (percussion triggers). What started in 1981 as a loose experiment in location recording and 'found objects' morphed into this selection of synth drones, free jazz blasts, cut-up spoken revelations, electric instrumental minimalism (with the over popular RIO influence) and tape hiss. Pretty great, actually..." —Hrvatski.

**CUNNINGHAM, DAVID: Voiceworks CD (PIANO 505). \$15.00**

1992 CD reissue of an album originally released only in Japan. "This music is not only concerned with voices. The voice is the element which unifies the differing treatments. Through this point of reference the processes are exposed and allowed an identity beyond the role of pure manipulation. The technical procedures are not in themselves important. They are devices. A vocabulary of musical electronics (as opposed to electronic music) to structure the voicings of other musics. The important element in the construction of much of this music is the exploration of 'soft' systems, responsive systems as opposed to pure process. The studio and associated machines draw on the grain. The physical properties, of the source material. This overall approach deals with music as texture and as a time-based activity as well as rhythm, melody and harmony. For the most part it can only exist as recorded sound."

**OWADA: Nothing CD (PIANO 508). \$15.00**

"Owada are a three-piece formed in London two years ago. Featuring 23 tracks representative of their live set, Owada's debut album is long on songs and short on shit. Without using too many notes and with hardly any superfluous words, Owada break music down and build it up to make funny and straight, sad and happy songs. The album has its low and its high, and through thick and thin, big songs and small, it takes the rough with the smooth heavy-handedly and with a lightness of touch. Owada are hot and they're cold. They blow and they suck. Owada are nothing. *Nothing* was produced by David Cunningham."

**CUNNINGHAM & STEPHEN PARTRIDGE, DAVID: This Is A Sentence CD-ROM (PIANO 511). \$15.00**

"This is a CD-ROM anthology of much of the diverse video and sound work collaborations produced by the artist Stephen Partridge and David Cunningham over the last twenty five years. David Cunningham is a leading figure in the world of new music. He is a founder member of The Flying Lizards and has worked with Michael Nyman, Peter Greenaway, Peter Gordon and John Greaves, composing music for feature films and soundtracks for artists such as Gillian Wearing and Sam Taylor-Wood. The video artist Stephen Partridge is well known in the contemporary art world. This CD-ROM is a game of image, representation and reference. Both artists see this project as an independent art work, allowing the user freedom to move through overlapping paths, to reach the last sentence — if there is one."

**PIAO! (UK):**

**GEIGER COUNTER: *Ekranoplan 12"* (PIAO 19). \$9.00**

"New 12" from the critically acclaimed London-based Geiger Counter, who feature two members of Rothko and are described as Tortoise meets Sabbath. Have supported Tortoise on various UK dates and have had a sold out album on Rosewood Union." Limited stock.

**BROKEN DOG: *Sleeve With Hearts CD* (PIAO 20 CD). \$17.00**

"*Sleeve On Hearts* is their most accomplished album to date, a beautiful collection bringing to mind The Velvet Underground and Mazzy Star. Will go down a storm with fans of quality, yet unconventional songwriting ('avant pop' is a term that could be used). This recording conjures up a similar feeling to the haze on a baking summer's day. It's a beautiful, lazy feeling, but warped around the edges. The cover art of a Spanish beach with a rower superimposed sums it up perfectly."

**BROKEN DOG: *Sleeve With Hearts LP* (PIAO 20 LP). \$13.00****PIAS AMERICA:****MARCH, APRIL: *Triggers CD* (PIASA 025 CD). \$15.00**

"April March has been so much a part of the American pop landscape for the past decade that it's easy to forget that her new CD *Triggers* is only her second solo album proper. You may have seen her name on garage-rocking records by the Shitbirds, the Makers, and Los Cincos; you may not know that she recorded several demos (still unreleased) with Brian Wilson in the early '90s, or that she was a principal animator and writer for the cult favorite cartoon *Ren and Stimpy*."

A longtime Francophile, April began delving into the annals of French pop music long before Brigitte Bardot could be heard blasting away in Old Navy stores.

Drawing from antique as well as modern French and American pop traditions, colliding the synthesizers of today with timeless lush orchestrations, *Triggers* plays on several levels, its sweet melancholy rubbing against wild abandon. You'll see it happening in songs such as 'Somewhere Up Above,' propelled by the fantastic machine that is A.S. Dragon, Tricatel's house band. In a song like 'Coral Bracelet,' the beautiful hybridity of *Triggers* brings together the poetic and melodic cunning April March has come to be known for with the musical iconoclasm that Betrand Burgalat has turned into an art form.

April March builds bridges between French and American musical traditions, displaying both an uncanny awareness of pop past and present and a capacity to transport the listener to strange places. "Whenever I hear the Stones do 'Sympathy for the Devil,' I'm moved into a dark, primal world that is almost transhistorical," she says. "If fairy tales always take you out of the fantastic forest and into the happy ending, my objective with this record was to refuse that kind of resolution, to find my happy ending in the darkness of the forest, or, at least, remain there in order to reconceive my very notion of what a happy ending is."

**ALEXKID: *Mint CD* (PIASA 027 CD). \$15.00**

"*Mint* is the long awaited and greatly anticipated follow up to Alexkid's debut CD *Bienvenida*. Alexkid is a multi-instrumentalist, composer, re-mixer, DJ and experienced sound engineer. His growing reputation of first class artist/producer and his knowledge of the dance floors made him a highly requested DJ. As a remix artist Alexkid has worked for Nova Nova, Llorca, Brooklyn Funk Essentials, Robert Miles and Richard Dorfmeister." For fans of Masters At Work, Blaze, Mateos & Matos, Kerri Chandler.

**VA: *Megasoft Office 2003 CD* (PIASA 028 CD). \$13.00**

"Since '97, with the series of *Megasoft Office* compilations we have shared with you the music we listen to in the F Communications office. And, of course, the music we listen to reflects our moods and the world we are living in. Now in 2003, the beats are stronger and the emotions are deeper, but the source of inspiration and energy are intact. Most of the tracks on this album are rare or unreleased music from the network of F Com artists. Some are even just beautiful demos we received and couldn't ignore or just leave in a drawer. More creations from these artists are available all year long through albums or singles on F Communications. You don't need to be a specialist to enjoy it. You just need to love emotions."

**REINDEER SECTION, THE: *Y'All Get Scared Now Ya Here CD* (PIASA 002CD). \$13.00**

"A 15-strong sooper-groop uniting the cream of Glasgow's indie... The band line up is Gary and Johnny from Snow Patrol, Charlie, Willie, Gareth and Michael from Astrid, John Cummings from Mogwai, Aidan Moffat from Arab Strap, Colin McIntyre from Mull Historical Society, Gill Mills and Andrew Meehan from Hercules, Richard Colburn and Mick Cooke from Belle and Sebastian, Bob Kildea from V Twin/Bell and Sebastian and Jenny Reeve."

**REINDEER SECTION, THE: *Y'All Get Scared Now Ya Here LP* (PIASA 002LP). \$13.00**

LP version.

**VA: *Classic and Rare: La Collection Chapter 3 2CD* (PIASA 017CD). \$16.00**

"Legendary & Unique tracks from the premier French electronic label. Double disc CD set mixed by Laurent Gamier & Jori Hulkkonen with tracks by Mr Oizo, Liorca, Laurent Gamier, Nova Nova, The Youngsters Juantip, Frederic Galliano, Alexkid, Avril & more."

**HULKKONEN, JORI: *Different CD* (PIASA 018 CD). \$14.00**

"...sweeping pads and lush landscapes of synth envelop valleys of vocals and precise high hat programming...". For fans of: Thievery Corporation, Kruder & Dorfmeister, Jazzanova, Basement Jaxx, Carl Craig, Ron Trent, St. Germain. Fourth solo long play release on F Communications, the label that brought you St. Germain and Laurent Garnier."

**GOLD CHAINS: *Young Miss America CD* (PIASA 020CD). \$15.00**

New full length album for 2003. "A social commentary of sorts — a musical critique of various aspects of Western society...but it has a high 'booty factor'." — Topher LaFata, Gold Chains.

**GOLD CHAINS: *Nada 12"* (PIASA 098). \$6.00**

"What you got in your hand is the second single from the forthcoming Gold Chains full length release *Young Miss America*. GC club mix brings a bit of electro house to the fold while the KID 606 salutes the underground breakbeat/house crew."

**PIAS RECORDINGS (BELGIUM):****ROCKETMANN: *4 Track 12"* (PIAS 008EP). \$9.00**

"A limited 4 track vinyl accompaniment to the Rocketmann! CD only album, produced by Felix Da Housecat. These tracks are the most club-friendly from the album and feature the outstanding Harrison Crump vocal-ed track 'Black Hole'."

**GOLD CHAINS: *The Game 12"* (PIAS 016 EP). \$6.00**

"New Gold Chains single (co-produced by Kit Clayton). An introduction to the upcoming album on Pias recordings due out in April 2003. Three tracks including the almost pop-sensible original, a dancefloor remix by Luomo (Vladislav Delay, Force Inc.) and an inspirational gospel B-side by LaFata/Clayton."

**VA: *2 Many DJ's: As Heard on Radio Soulwax Pt. 2 CD* (PIAS 065CD). \$17.00**

The legendary 2002 mix album. Totally licensed/legit (for Europe anyway), mashed together in breathtaking style. Artists include: Emerson Lake & Palmer, Basement Jaxx, Peaches, Sly &

The Family Stone, Ready For The World, Dakar & Grinser, Ural 13 Diktators, Felix Da Housecat, The Stooges, Salt 'N' Pepa, Hanayo with Jürgen Paape, The Jets, Funkacise Gang, Soul Grabber, Lil Louis And The World, Zongamin, Garbage, Frank Delour, The Residents, Carlos Morgan, Alphawezzen, Interstellar, Nena, Destiny's Child, 10cc, Dolly Parton, Royksopp, Arbeid Adelt, Jeans Team, Skee-Lo, Maurice Fulton Presents Stress, The Breeders, The Cramps, The Wildbunch, Op:L Bastards, Adult, Vitalic, Queen Of Japan, New Order, Detroit Grand Pubahs, Lords Of Acid and Streamer. "Three years in the making, it took one record company employee more than six months of hard labour, 865 e-mails, 160 faxes and hundreds of phone calls to contact over 45 major and independent record-companies. A total amount of 187 different tracks were involved from which 114 got approved, 62 refused and 11 were un-trackable. About 62 minutes long and there's 45 (or is that 46?) tracks on it. To be honest, nobody ever thought it was going to happen. It was clear from the beginning that some of the tracks they (Stephen and David) wanted to use were very hard to get. Some record-company executives probably thought this was going to be easy money involving minimal costs and a big output. But it turned out otherwise... There's a certain Grandmaster Flash-approach to the whole album. 'Cause what the grand master did was nothing more than take all his favourite bits from his favourite records and put them together to create something new and special. The same thing is happening here. Only, flash did it with a crew passing him his records and Stephen and David did it on a Mac G3."

**VA: *A Quiet Riot 2CD* (QUIET 001 CD). \$17.00**

"*A Quiet Riot*, laidback but coming from a different angle. Guitar music has always had its mellower side, perfect for that 3am post party come down on a Saturday night or a lazy Sunday morning, newspapers spread all over the floor. This is what *A Quiet Riot* captures. A perfect Valentine's gift — *A Quiet Riot* contains 34 cool and thoughtful tracks to drift away to. Leaving from the opening strings of Badly Drawn Boy's 'The Shining', the album winds its way thru a journey of over 2 1/2 hours, finally arriving at the Icelandic soundscapes of Sigur Ros. The album meanders through various dreamy stations, passing on its way: The songwriting and tunesmith brilliance of Turin Brakes, Kings of Convenience and Alfie. The best of contemporary Americana as captured by Lambchop, Wheat and Mojave 3. Great singer songwriters such as Tom McRae and David Kitt (both snapping at David Gray's heels) as well the timeless Nick Drake. The 60's and lounge influenced eclectic sounds of Baxter Dury, The Bees, Lemon Jelly and J-Walk. Cinematic sweeps from Moby, Goldfrapp and Sigur Ros." Additional artists include: Oasis, Delgados, Mull Historical Society, Embrace, Cousteau, I am Kloot, Tom McRae, Reindeer Section, Low, Zephyrs, The Last Post, Everything But The Girl, Pernice Brothers, David Kitt, Lemonheads, Simian, Beta Band, Arab Strap, Blue States, Moby.

**PIAS RECORDINGS (UK):****VA: *Collision Course 12"* (PIAS 006P). \$9.00**

"Very limited four track sampler of the forthcoming album *Collision Course*. The album identifies the wild mash up of hip hop, noise and hardcore breaks and bass infecting today's underground. The four tracks on this promo are a fair representation of what to expect from the album. Two blindin' hip hop cuts, one an exclusive remix by Chicago's Rubberoom, the other the highly after 'Disorientation' by NY's Anti Pop featuring Apani. The remaining two tracks are the ragga, drum'n'bass noise fest that is 'total Destruction' by DJ Scud/Nomex, and the hardcore kung-fu inflected breaks from Bomb 20."

**PIG'S WHISKER MUSIC (UK):****WILLIAMSON, ROBIN/PALMER, CLIVE: *At The Pure Fountain CD* (PWMD 5017). \$17.00**

Reunion album from 1999 by these Incredible String Band founders. "On this CD my old friend Clive Palmer and myself perform together for the first time in over 30 years. These are songs and tunes and the sort of songs and tunes we were doing as the duo Robin and Clive between 1962 and 1964 before the ISB began. The freshness and simplicity remain. The depth of experience is added. All the pieces are familiar and very meaningful to us. They have a lot to do with who we are." — Robin Williamson.

**PALMER/BOB DEVEREUX, CLIVE: *Suns & Moons CD* (PWMD 5020). \$17.00**

"The material on this album was recorded in Cornwall in 1978, a collaboration between poet (and later, librettist) Bob Devereux, and co-founder of the Incredible String Band, Clive Palmer. It was originally released as a limited edition on cassette. A true collaboration of words and music, Bob would pace his poem over traditional and original tunes played by Clive on the banjo and northumbrian pipes with Clive's fine voice echoing the chorus."

**PIGNA (ITALY):****ANALOG FINGERPRINTS: *Roofs 12"* (PIGNA 004 EP). \$11.00**

"Marco Passarani presents his new 12" on his Nature sublabel Pigna (which will release more dancefloor orientated tracks the Nature). His new EP contains ultra cool almost old school techno/electro tracks in the style of the old Kevin Saunderson releases on KMS. Very Detroitish tracks with a sophisticated flavour but an irresistible groove. Pigna is the label to watch for everyone bored with all the usual techno and house releases."

**PINK FLAG (UK):****WIRE: *Read & Burn 01 CD* (PF 04 CD). \$13.00**

"*Read & Burn 01* is the first phase of a series of new works, marking a fierce return to recording for the band, setting a standard that many of today's new chasers of art-rock's golden fleece will be hard pressed to emulate, and serving emphatic notice that the gauntlet is down. Committed followers will nod in approval at the sly referencing of elements of earlier material. The kids will be too busy responding to the demands of their adrenal glands as they bounce their heads off walls in unison with the carcrashing dynamism and dogged, unyielding tempos. The six tracks of *Read & Burn 01*, each hitting the 3 minute mark with deadeye accuracy, ride the line from punk to rock and back again with nerve-jarring immediacy, dressed and stylishly accessorised with state of the art production values."

**WIRE: *Send CD* (PF 06 CD). \$15.00**

"The number of groups surviving punk's first blast still able to ply their trade with heads aloft and consciences clear can be counted on the fingers of one hand, with three digits to spare. Wire is one of them. *Send* is their first full length album of new music in over a decade, and contains eleven examples of their most caustic and brutally compelling output in twice that time. *Send* contains four completely unheard new pieces, four taken from the mailorder-only *Read & Burn 02*, and three from *Read & Burn 01*."

**WIRE: *Send PF456 Redux LP* (PF 456 LP). \$18.00**

"In typically oblique fashion, the vinyl version of *Send* is very nearly a different record. Famed in the past for taking the stage with completely revised arrangements of their recorded songs, Wire have extended that principle to *Send/PF456 Redux*, and present a limited edition vinyl release conceived in the spirit of the polar opposite of the now traditional

'DJ Friendly Triple Album' concept. All songs from the CD release of *Send* and both *Read & Burn* EPs have been truncated, edited, and reduced to their barest essentials to create a fast-cut stop-frame version of Wire's current phase of activity. 16 tracks colliding with each other 'just like real life, only faster.'

#### PK RECORDS (UK):

##### GLORY DOMINION POWER MAJESTY: *Half Moon Productions* CD (PK 09 CD). \$18.00

"An astounding set drawing from the seventies and early-eighties heyday of this Toronto-based reggae label, when it played host to stars like Augustus Pablo, Stranger Cole, Johnny Osbourne and Leroy Sibbles. Their *Half Moon* singles are included, with backing by the in-house Super 8 Corporation band, alongside one-away classics by locals like Pluggy Satchmo and Dill Smith. These productions by Oswald Creary — most of them will be new even to die-hard reggae fans — are in the tradition of Lee Perry, Keith Hudson and childhood-friend Bullwackies, though at the same time they are utterly unlike anything else. Raw, twisted and compelling, at times staggering music. This is the second album on the PK imprint, after the much-loved *Darker Than Blue* compilation (a co-release with the Blood and Fire label). Brilliant mastering by Von Oswald as usual, and both formats come in silk-screened sleeves." Artists: Joe Higgs, Stranger Cole, Super 8 Corporation, Louis O'Connor, Pluggy Satchmo, Rothadam, OJ, The Blenders, Dill Smith, Stranger Cole & Jah Levi, Bongo Ossie & The Moonlights, Johnny Osbourne, Bingi Kicks & G.Campbell, Leroy Sibbles & The Otravis Band, Carl Dawkins.

##### GLORY DOMINION POWER MAJESTY: *Half Moon Productions* 2LP (PK 09 LP). \$21.00

Double LP version.

#### PLAIN RECORDINGS:

##### VA: *Iamaphotographer* CD (PLAIN 101 CD). \$13.50

"First in a series of tribute albums to movies, this is the tribute to Michelangelo Antonioni's *Blow-Up*. A collection of music inspired by the 1966 cult masterpiece set in London. Featuring exclusive tracks by Dean Roberts, Matmos, William Parker, Richard Youngs, Sun City Girls, Arthur Doyle, Mushroom, Starfuckers, Dorgon, Loren Mazzacane Connors and more."

##### VA: *Iamaphotographer* 2LP (PLAIN 101 LP). \$15.00

"First in a series of tribute albums to movies, this is the tribute to Michelangelo Antonioni's *Blow-Up*. A collection of music inspired by the 1966 cult masterpiece set in London. Featuring exclusive tracks by Dean Roberts, Matmos, William Parker, Richard Youngs, Sun City Girls, Arthur Doyle, Mushroom, Starfuckers, Dorgon, Loren Mazzacane Connors and more." [CD version forthcoming]

##### CAT POWER: *Dear Sir* CD (PLAIN 102). \$13.50

Reissue of the first Cat Power album from 1994. Chan Marshall (voice, guitar), Tim Foljahn (guitar) & Steve Shelley (drums).

##### CAT POWER: *Dear Sir* LP (PLAIN 102 LP). \$11.00

"Vinyl release for the 1995 debut album. Chan Marshall helped by Steve Shelley (Sonic Youth) on drums and Tim Foljahn on guitar. Contains a version of Tom Waits' 'Yesterday Is Here'. 9 tracks."

##### VA: *You Can Never Go Fast Enough* CD (PLAIN 103 CD). \$13.50

"The tribute album to Monte Hellman's cult favorite *Two-Lane Blacktop*. Featuring new exclusive tracks by Wilco, Sonic Youth, Will Oldham/Alan Licht, Calexico, Giant Sand plus Suntainama, Charalambides, Mark Eitzel/Marc Capelle, Roy Montgomery, Alvarius B. and Steffen Basho-Jungmans. Also includes rare tracks by Cat Power, Roscoe Holcomb, Leadbelly and Sandy Bull."

##### VA: *You Can Never Go Fast Enough* 2LP (PLAIN 103 LP). \$15.00

Double LP version.

##### MY BLOODY VALENTINE: *Isn't Anything* LP (PLAIN 104 LP). \$15.00

"A great album by a revolutionary group...to be filed between The Velvet Underground and Sonic Youth in the list of all time influential bands...audiophile remastering from the original master tapes...180 gram HQ vinyl...original artwork...gatefold sleeve." Originally issued in 1988.

##### MY BLOODY VALENTINE: *Loveless* LP (PLAIN 105 LP). \$15.00

"The greatness of this classic album proved that MBV was inimitable...a true masterpiece...audiophile remastering from the original master tapes...180 gram HQ vinyl...original artwork...gatefold sleeve." Originally issued in 1991.

##### PRIMAL SCREAM: *Screamadelica* 2LP (PLAIN 106 LP). \$19.00

"The ultimate dance and indie-pop album that transcends its time and influence... the impact of this album can only be compared to *Nevermind*, the other 1991 release that changed rock...audiophile remastering from the original master tapes... 180 gram HQ vinyl...original artwork...gatefold sleeve."

#### PLANET ? (UK):

##### FROST JOCKEY: *Burgundy Trax Vol. 2 12"* (ZIQ 014). \$10.00

"Second release on Planet Mu from 26 year old Underground Resistance fanatic Chris Morrison. Fusing a love of Drexciya and early Aphex, the result is a mix of startling analogue percussion and classic electro stylings recalling Autechre. Includes 2 new collaborations with Mike Paradinas, both featuring trademark p-ju sounds and melodies."

##### LEAFCUTTER JOHN: *Concourse E.E.P.* CD (ZIQ 017 CD). \$17.00

"Debut release (as Leafcutter John; one side of a split 7" with Pale White Horse on the US Indie Loose Change under his Christian name) for one John Burton, a London residing (ex?) aficionado/emulador of 'Palace Brother-esq(ue) folk' turned avant/micro digital savant via subtle manipulation of standing air waves made possible by various plugin solutions and credited 'hog sound manipulation software'. Easily the most surprising artefact to rise out of the pu camp in some time, hip-checking post INA-GRM/desktop academic computer music technique (and possibly it's 'street' counterpart: Mego). And not even a hint of breakbeat absolutism or melodic badgery (in fact, there's even a folk tune on here, appropriately if not snidely monickered 'Beat'). An unexpected turn of events, well received." — Hrvatski.

##### HELLFISH & PRODUCER: *Constant Mutation* CD (ZIQ 023 CD). \$17.00

"At the hands of this Essex duo the microgenre of 'hardcore techno' has enjoyed a creative rebirth. Fusing hip hop with ultra fast jungle breaks (at double speed) and Aphex-style distorted meaty kick drums at over 220 bpm, they create a mind-bogglingly fresh concoction with all the style and production mind fucks beloved of Richard D. James. Hellfish is a champion turntablist and was a teenage member of hip hop crew Molotov Sound Faction and has worked with Silver Bullet and Overlord X. His deck skills are showcased to fine effect on the track 'Turntable Savage', mixing 80s hip hop with hardcore techno. DJ Producer is a mainstay of the hardcore circuit, playing all over Europe and the US. He has releases on Edge, Industrial Strength, and his own label Rebel Scum."

##### VENETIAN SNARES AND SPEEDRANCH: *Making Orange Things* CD (ZIQ 028 CD). \$17.00

"Who's up for the world's first breakcore techno/grindcore metal mash-up? Collaborative venture between Venetian Snares (aka Winnipeg's Arron Funk — real name) and Manchester's Speedranch (singer with experimental grindcore band 'Atomsmasher' and partner of the V/M affiliated Jansky Noise). If you thought the Hellfish and Producer album was too hard you better rethink your ass. But this is actually a very accessible album and once you get past the mind-numbing hardness & speed there are countless joys to behold."

##### VENETIAN SNARES: *Songs About My Cats* CD (ZIQ 032 CD). \$17.00

"After two releases already on Planet Mu, Aaron Funk (for it is he) swiftly follows up *Making Orange Things* (his collaboration with Speedranch). *Songs About My Cats* is essentially a concept album (about his cats, natch) but if you're expecting an easy ride with 'meow' samples over ambient, forget it — this is still hardcore stuff, albeit melodic hardcore stuff. Think AFX circa *Hangable Autobulb* mixed with gabbanoize breakcore with a jazzy twist (we're not talking 2001Black here). Forget all the *Artificial Intelligence* revival labels and stick your neck out with some real accessible innovation."

##### DECAL: *404 Not Found* CD (ZIQ 048). \$16.00

"Planet Mu present the first album for 4 years from Dublin's electronic duo Decal (aka Alan O'Boyle and Dennis McNulty). Having previously worked for labels such as Warp, Leaf, Sabres Of Paradise, Lo Recordings, Satamile (NY), Moss Transit (Miami) and their own Ultramack and Trama labels, they have become known for their tough uncompromising electro and smooth Detroit influenced techno grooves. However this album is a departure from those styles, featuring no electro or techno at all... just guitars, vocals and electronics. It is almost ambient in its atmosphere and presents a maturity of construction, arrangement and melody which shows that here are styles which have been worked upon for years alongside their more well-known dancefloor sounds; the whole album sounds remarkably natural and unforced as if this is their regular shit. Reminds me of: Arovane's Tides, In The Nursery, Boards Of Canada, Steve Reich."

##### REMARC: *Sound Murderer* CD (ZIQ 084 CD). \$16.00

"Planet Mu are more than proud to be releasing the first ever re-issue jungle 'artist album' — by the legendary junglist Remarc. The '95 era 'cut-up breaks' and 'ragga' sound is making a resurgence in the scene thanks to DJs such as Bailey, Hype & others... as well as being very popular as an influence on the 'drill'n'bass' scene and artists like Squarepusher & Aphex Twin. The album compiles 12 jungle riddims from the '93-'97 era from the labels Suburban Base, Kemet, Labello, White House & Dollar, and are now becoming increasingly hard to find in good condition. Many of these tracks are being released for the first time in digital format — on CD."

##### REMARC: *Sound Murderer* 3LP (ZIQ 084 LP). \$17.00

Triple LP version.

##### REMARC: *Unreleased Dubs 94 - 96'* CD (ZIQ 085CD). \$18.00

"Following hot on the heels of the massive success that was *Sound Murderer* — a collection of Remarc's jungle classics, Planet Mu brings you the awesome sequel — *Unreleased Dubs 94-96*. The title says it all — 11 previously unreleased stone-cold classic cuts by the ultimate don of the Amen break — the man like Remarc. Many of these dubplates were rinsed back in the day by DJs like Hype, Shy FX and Remarc himself, but for some reason they remained unreleased until now. These tracks document a time of change in drum'n'bass — from the last embers of hardcore's fire in the heyday of jungle to the birth of drum'n'bass and the 'jump-up' style. 1994's 'Ricky (Remarc V.I.P Mix)' cuts up and junglizes Remarc & Lewi's original hardcore classic into a jumpier more amphetamine-fuelled amen beast while still retaining the original's atmosphere between jittery funk and fear. 1995's 'Suicidal' and 'In Da Hood' anticipate jump-up's obsession with hip-hop samples, but still keep the cut-up amen funk, combining it with billowing sub bass and g-funk whines respectively. Early '95's 'Bad No Bloodclart' was intended as the follow-up to 'R.I.P.' and possesses the same dangerous ragga vibe & yard-tape atmosphere with possibly the most funky and shredded Amen sample in a jungle track ever. Other coups are the unreleased Remarc remix of Prizna & Demolition Man's classic ragga-jungle hit 'Fire' and Remarc's finest ever mellow moment — 'Andre's Dream', written for his young son in '95. With it's stark minimal piano and string vibe it creates an atmosphere not unlike early Strictly Rhythm house 12's, and not an Amen in earshot. This album displays Remarc's versatility as a producer within the genre, as well as the change in sound between those years, ending as it does with '96's 'Darkaworld' — a proto-techstep monster with filtered amen and sci-fi FX, and 'Da Drumz' — which displays Remarc's canny way with pitch bent sub-bass and breakneck jump-up breaks."

##### REMARC: *Unreleased Dubs 94 - 96'* 4LP (ZIQ 085LP). \$26.00

4LP version.

##### SHITMAT: *Killa Babylon Cutz* CD (ZIQ 089CD). \$19.00

"Shitmat's long-awaited debut album is a propa mash-up ragga-rave dubplate bloodclot jungle tekno tour-de-force sampling everyone from The Ruts through to Queen and Ace of Base. Follow up to the warmly received seven inch *Shopliftin', Gabbu* (3 plays on Peel and 1 on Breezeblock). Featuring 10 (8 on the vinyl) tracks using the 'Babylon Bwoy' accapella to devastating effect over rhythms such as 'Amen Brother', 'Think (About It)', 'Theme From Benny Hill' & 'Eye Of The Tiger'. Shitmat (aka Henry Collins) has risen to the upper echelons of the breakcore firmament after playing his legendary live-set at literally tens of free parties and raves over the last year and a half."

##### SHITMAT: *Killa Babylon Cutz* 2LP (ZIQ 089LP). \$18.00

Double LP version.

#### PLANET E COMMUNICATIONS:

##### PAPERCLIP PEOPLE: *Throw/The Climax 12"* (PE 65275). \$7.00

Side A: 'Throw'; Side B: 'The Climax' (PCP version). Credits: Written and produced by Carl Craig.

##### DESIGNER MUSIC: *Good Girls 12"* (PE 65276). \$7.00

One-sided classic from the Planet E vaults. Side A: 'Good Girls'. "Original remix produced by Carl Craig, 1995. Continuing the classics collection with the most sought after remix in the history of Planet E."

##### 69: *Sound on Sound 12"* (PE 69170). \$8.50

Reissue of this 1993 7-track mini-LP, originally issued by R&S. Side One: 'Rushed', 'Sub Seducer', 'Sound On Sound'. Side Two: 'Poi Et Pas', 'Filter King', 'No Highs', 'Finale'. "Warning: playing this recording at high volumes may cause dementia. Elevated music from the underground. Produced by 69 (Carl Craig)."

##### VA: *Intergalactic Beats* CD (PE 010). \$10.00

1998 release; last copies, reduced price. A compilation of early material (circa 1992) from Carl Craig's groundbreaking label, including numerous Craig tracks (under alias' such as: Shop, 69, Piece). Also features track by Future/Past (aka Kirk Digiorio/As One), Dark



Comedy (aka Kenny Larkin, best known for his Warp label AI masterpiece, *Azimuth*), Balil, S. Robbers and Hani. Like so much great Detroit techno, this album rewards extensive listenings, organically exploding into further soul-shattering detail each time through. Heavily recommended. "In November 1991, Planet E came out of nowhere. Ambushing those unsuspecting souls and taking them on a voyage to what purists know as the 'underground'. Planet E annihilated weak commercialized, copy-cat beats and forced those who rivaled the underground to experience more creative ways of sampling. This CD compilation presents the best of our first releases and a preview of Planet E's future musical endeavors. After listening you will soon agree that Planet E is the universal language of all beings, here and beyond."

**COMMON FACTOR: 12" (PE 65238). \$7.00**

Debut production for Planet E by Nick Calingaert.

**INNERZONE ORCHESTRA: People Make The World Go Round 12" (PE 65250). \$6.50**

"The first single from *Programmed*, the groundbreaking post-urban, future electronic/jazz debut album by the Innerzone Orchestra, the band fronted and produced by legendary Detroit producer Carl Craig, is the 1974 Stylistics' classic "People Make The World Go Round". Now reworked and remixed for the DJ fraternity, this vinyl only release takes the original to another space with a mix by Carl Craig himself. The enigmatic and reclusive Moodymann (a.k.a. Kenny Dixon, Jr.) also makes a very rare remix appearance, featuring an esteemed cast of guest performers including former Funkadelic members Bubs and Amp Fiedler."

**COMMON FACTOR: "World Is Mine"/"Fascination" 12" (PE 65252). \$6.50**

"Somewhere between the unmistakable sounds of both Chicago House and Detroit Techno, the latest Common Factor offering lends a sneak peak into the direction of this artist's proper debut album. Influenced by classic 70s disco and NY-style vocal garage house tracks, Nick Calingaert teams up with veteran house vocalist John Redmond (of Braxton Holmes' 'People Everyday' fame) and the result is two fierce tracks that will send dancefloors off the hook."

**INNERZONE ORCHESTRA: People Make The World Go Round REMIXES 12" (PE 65253). \$6.50**

"Now reworked and remixed for the urban DJ fraternity, the second volume of this vinyl only release gives the original another flavor with mixes by JayDee (UMMAH — Tribe Called Quest's production arm, Detroit hip-hop outfit Slum Village) and Innerzone collaborator Lacksidaisycal (part of Detroit's esteemed Breakfast Club collective, demonstrating his strong productions skills, reworking this Stylistics classic)."

**CRAIG, CARL: Designer Music: V1 CD (PE 65255CD). \$10.00**

Year 2000 release. First volume compiling Carl's remixes (including UFO, Carl Craig vs. Johnny Blas, Incognito, Telex, BT, Spacetime Continuum, Inner City, Alexander Robotnik, Ront Trent).

**VA: Geology — Vol. 2 — A Subjective History Of Planet E CD (PE 65257CD). \$15.00**

"2nd collection of previously unreleased tracks and classics culled from the vaults of one of the world's most acclaimed labels, Carl Craig's Planet E. Continuously mixed by Detroit DJ Mike Agent X? Clark. *Geology 2* revisits the hallowed Planet E vaults and surfaces with a second edition of eclectic dancefloor favourites, unreleased tracks and remixes." Artists include Chaz Vincent, Common Factor, Carl Craig, Innerzone Orchestra, Clark, Alton Miller, Recloose, Mike Clark, Agent X, Ibex, Paperclip People.

**VA: 2000 Black: The Good Good 2LP (PE 65260). \$13.50**

"The first compilation of tracks from the newest/hottest label out of the UK — 2000 Black Records. This British imprint was founded by Dego from the band 4 Hero. Dego releases his own bugged out electronic excursions through 2000 Black, but also displays music from other up-and-coming UK and worldwide talents. Featuring the legendary Roy Ayers on a remake of his classic track also entitled '2000 Black' (originally recorded with Fela Kuti), along side new artists from Switzerland, UK and USA. Bringing an array of sounds together on one CD: down-tempo, techno, new jazz, house, new drum'n'bass, new funk."

**VA: All Access CD (PE 65264CD). \$14.50**

"Carl Craig is pleased to bring us 'The 1st Detroit Techno' compilation released in Detroit on a Detroit based label. The disk features music from scheduled performers of 2000 + 2001's Detroit Electronic Music Festival. *All Access* commemorates not only Carl Craig's role as the co-founder and creative music director of the D.E.M.F. for the last two years, but more simply the music of Detroit. Music that has had a profound influence on the world and is now finally fully recognized in its home thanks to the vision of a man who brought a stunning 1 million people gather in celebration of an artform and city he loves. Carl has captured the energy of the DEMF by integrating established Detroit artists like Stacey Pullen (Black Odyssey), Kenny Larkin (Dark Comedy), Richie Hawtin, Inner City (aka Kevin Saunderson), Random Noise Generation and Slum Village with up and coming talent like Recloose, Ibex, Lacksidaisycal and Bill Van Loo. There's also two stunning exclusive tracks — 'The Playground' from Random Noise Generation and 'Suspended Animation' from Shake. This is a record that captures the energy and diversity of Detroit music. It's the perfect introduction for newcomers to the scene and fresh enough for the converts."

**PAPERCLIP PEOPLE: Clear And Present/Tweakityyourself 12" (PE 65265). \$6.50**

More classic Planet E archive material, by Carl Craig's awesome Paperclip People persona. "Clear And Present", originally issued by Open in the UK in 1995 is reissued here in full extended form (a less ambient edit is found on the *The Secret Tapes Of Dr. Eich* CD). The other side of this 12" features the previously unreleased "Tweakityyourself" track from 1993, a strange & brilliant experiment in an almost similar vein to that unknown third track off of "4 My Peepz". Essential.

**RECLOOSE: Ain't Changin' 12" (PE 65266). \$6.50**

"'Ain't Changin'" is the first single off the highly-anticipated debut album from one of the hottest producers/djs around. The 'Ain't Changin' 12" includes vocal and instrumental extended mixes by Recloose and the legendary Carl Craig. Side B features a face-slapping remix from Carl Craig."

**RECLOOSE: Cardiology 2LP (PE 65267 LP). \$13.00**

Double LP version. "Presenting the highly-anticipated album from one of the hottest producers in the industry. With his two EPs, two singles, one mix CD and numerous remixes for everybody from Herbert to Ballistic Mystic, Recloose's well-received releases have made him one of Detroit's signature artists. Recloose describes his sound and style best as 'shape-shifting,' an amorphous aesthetic that mixes samples, chopped beats and lots of rhythms predicated on tweaks and abstractions of sound. That his album is called *Cardiology* is intended to mean that it is music not intended to be dissected and deconstructed but rather, felt. 'I was trying to create music from the heart,' he describes. 'Less with my brain and more with my innards.' And that has never been so true as it is with this incredible LP."

**SINES & NATACHA LABELLE, TODD: Overlap EP 12" (PE 65268). \$6.50**

"Todd Sines has long been a staple of regional, national, and international electronic music scenes. His first releases were as Enhanced on Planet E in 1993 for 'elements of and experiments with sound,' as well as minimal tech-house releases on UK's Peacefrog Records and

Detroit's Seventh City with Dan Bell as .xtrak. The 'Overlap' EP ebbs and flows between atmospheric electronica and deep, sensual, vocal house. Natacha Labelle's unique vocal sounds blends her native tongues of English and French with the soul of both Billie Holiday and the eclectic sounds of Bjork."

**CRAIG, CARL: Overlap: The C2 Mixes 12" (PE 65269). \$6.50**

"'Overlap' is the latest EP from Planet E artist Todd Sines and Canadian vocalist Natacha Labelle... On 'Overlap: The C2 Mixes' Carl Craig subtly and masterfully rearranges Todd's sensual beats and Natacha's haunting vocals... This release ebbs and flows between atmospheric electronica and deep, sensual vocal house. Natacha Labelle's unique vocal sound blends her native tongues of English and French with the soul of Billie Holiday and the eclectic sound of Bjork."

**URBAN TRIBE: Covert Action 12" (PE 65271). \$6.50**

"A special vinyl release from Urban Tribe, including the infamous track 'Covert Action,' originally released on Carl Craig's first label, Retroactive. The single made such a large impact that Urban Tribe was picked up by Mo' Wax Recordings to produce the groundbreaking LP *The Collapse of Modern Culture*. Now, Planet E is re-releasing 'Covert Action' and 'Low Berth' as a special 12" single! 'Covert Action' has not been previously available as a single, and this release also features an extended mix of 'Low Berth' produced by Sherard Ingram and mixed by Carl Craig. These hard-to-find Detroit classics have heavily influenced and inspired many Detroit artists and music."

**CRAIG, CARL: Tres Demented 12" (PE 65274). \$6.50**

Repressed. "One of those club bangers that pays reference to classic Carl Craig productions such as Paperclip People 'Throw' and 69 'Sound on Sound'. From the minute the needle hits the record, the speaker system takes a life of its own, smacking clubbers the face and kicking them up the wazoo. Loud screams and chants along with big bass and a constant tom loop keep the pulse increasing to a frantic high. A shrill siren signals a warning that the bomb will drop on your head just as the drums punch you in the chest."

**PLANETE ROUGE (FRANCE):**

**FIXMER + DOUGLAS MCCARTHY, TERENCE: Destroy/Freefall 12" (PLR 3002). \$9.00**

"Douglas McCarthy (Nitzer Ebb singer) is back. For a new project with Terence Fixmer called: Fixmer/McCarthy. After many years of silence, Douglas the legendary voice of Nitzer Ebb is ready for a new electronic war. Together with Terence Fixmer, they set up a good friendship and create a new project combination with their both competence. Terence in charge of the music brings his analogue and special energy sequences. Douglas in charge of the vocals, brings his special energy and power with his unique voice."

**FIXMER + DOUGLAS MCCARTHY, TERENCE: Between the Devil... 2LP (PLR 4001LP). \$20.00**

"A project from Terence Fixmer and Douglas McCarthy (Nitzer Ebb). In 1998 Terence signed to Gigolo Records and has gone on to have many hits such as 'Electrostatic', 'Body Pressure', 'Electric Vision' and the album *Muscle Machine* (voted as the top 3 album of the year for Groove Mag). He also has remixed tracks for amongst others Sven Vath Dave Clarke and Hell. Terence became famous through his live performance — a kind of mixture of EBM and Techno, i.e. full of energy and power. Then in 2002 Terence and Douglas decided to work together on a revolutionary electronic project that brings together the souls of Douglas and Terence with music and voice."

**PLANT MUSIC:**

**VA: The Sound of Young New York CD (PLANT 5403CD). \$15.00**

"The Sound of Young New York represents a time and place in New York's vibrant music scene. Compiled and mixed by Dominique Keegan, owner of Plant Music and Plant Bar, *The Sound of Young New York* attempts to compile music from a variety of New York producers and artists that have surfaced over the past year. The ever so publicized DFA production duo of James Murphy & Tim Goldsworthy can be found in their remixes of Metro Area's 'Orange Alert' and Radio 4's 'Dance To The Underground'. DFA label favorites The Rapture are featured on a rework of 'Music Kills Me'. Much of the sound being represented comes from the mix of indie kids being exposed to dance music in Plant Bar and at Plant parties, such as Plant's three year residency at New York's Centro-Fly. All of these crews have solid New York followings that have defined underground New York nightlife in Williamsburg and Downtown Manhattan."

**VA: The Sound of Young New York 2LP (PLANT 5403LP). \$16.00**

Double LP version.

**PLASTIC CITY AMERICA:**

**BROWN JR., TERRY LEE: Chocolate Chords CD (UCMG 2032). \$14.00**

Late '97 release of this definitive tech-house album. "Terry Lee Brown, Jr." is supposedly the alias of German producer Norman Feller. "House music has historically been a genre best suited for 12" singles, but every now and then, someone like Terry Lee Brown Jr comes along to show us that hard, deep house can be effortlessly sustained over 12 tracks (and probably more). Brown sculpts towering exercises in sound manipulation which sound at home whether they're coming through headphones or through a sound system loud enough to make your eyes bleed." Limited stock.

**PLATE LUNCH (GERMANY):**

**OUR GLASSIE AZOTH: CD (PL 03). \$15.00**

"Excellent debut album by two mysterious musicians from Wales/UK. Their music sounds like they have adapted parts of 'Sternklang' by Karlheinz Stockhausen for ten distorted guitars. Their focus is upon pure noise with an intent to locate, draw out and revel in it's hitherto hidden harmonies. Using the rough sound of variegated tape-manipulations with some acoustic instruments such as flutes and woodblocks they enjoy to produce feedback drenched drone chaos that flutters and filters into a transmutary experience. Entirely conceived in an isolated part of Wales, their environment is both actually and musically expansive and/or desolate at turns characterized by the cyclical coloration of Nature."

**M McNULTY, MARC: Powdered Iron Rods CD (PL 05). \$15.00**

"Powdered Iron Rods is McNulty's 2nd release, but the first to use his real name. Having used the name Photophobia, his first CD, titled *Cathexin* was released on Isomorphic/USA in '96. Reviewers described it as an excellent dark ambient/isolationist work. Marc McNulty, who has worked nearly two years on his new release, describes these new pieces as 'electro/acoustic soundscapes created with elements from our pre-atomic days.' There are no samplers and no computers used for these recordings. The only sound sources have been communication receivers, selfbuilt devices, filters and instruments. Compared to his first release, the pieces are not that extended and droney, but far more subtle and personal. 'McNulty has created a powerful album of dark and strange acoustical elements. Evocative

and haunting, a requiem for the post-atomic society - a soundtrack to armageddon.' — Frans DeWaard/Vital. The first edition of this CD comes in a special metal box that is numbered and limited to 500 copies."

**FOX, TERRY: *Ataraxia* CD (PL 06 CD). \$15.00**

"*Ataraxia* is the first ever CD-release of Terry Fox, a retrospective including recordings from the mid-70's to the early 80's. Well-known in visual art circles, Terry Fox, who has done more than 100 sound-performances not only with long-strings, but with nearly all kinds of material, sadly seems to be a total stranger to those outside of it (although Alan Licht included the Terry Fox LP *Berlino* from 1988 in his "Minimal Top Ten" in *Halana* #1) — which is a shame, as these recordings are some of the most interesting examples of soundworks with this and similar source-material like metal bowls, done during the last 30 years. The tracks on this CD include excerpts from several sound-performances, that gives the listener a first impression of the unique quality of these works. All soundsources are acoustic, but what you'll get to hear sounds as if electronic instruments have been used — it's exciting to listen to. This is an essential CD-release and a true discovery for everyone interested in the soundworks of this great American performance-artist. This CD is released by Plate Lunch in cooperation with Edition S-Press on the occasion of an exhibition in the "Stadtgalerie" Saarbrücken/Germany, that presents the sound- installations of Terry Fox."

**CUSACK/NICOLAS COLLINS, PETER: *A Host, of Golden Daffodils* CD (PL 07). \$15.00**

On this live recording from 1996, performed at the STEIM, Amsterdam and the 'Museum für Gegenwart', Berlin, englishman Peter Cusack, best known for his electro/acoustic works and his improvisational music, has teamed up with the American composer/musician Nicolas Collins. Peter Cusack, who uses guitar, bouzouki, samplers and electronics on this CD, has worked with artists as various as Evan Parker, Jon Rose, Chris Cutler, David Toop and Max Eastley. Nicolas Collins studied with Alvin Lucier and worked with long-time John Cage assistant David Tudor for many years. Collins is a pioneer in the use of manipulated CD-players, long before Oval and others did this. *A Host, of Golden Daffodils* is an exciting meeting of two musicians, who create a gorgeous world of sounds using acoustic string instruments next to digital samples, manipulations and noises. These works are beyond technical speculation because they do not give the listener a moment to wonder or become concerned with process. They are happening — and if you think about them you'll miss some grand detail that may never return."

**CHINE NUAL: *Tomorrows Leaders Are Busy Tonight* CD (PL 09). \$15.00**

"A collection of six austere electronic compositions by Rick Kitch, with Jeph Jerman (Hands To), Randy Greif and Steve Brand (Augur) contributing source material/field recordings to his new project. The source material, combined with analog keyboards, computer feedback, guitar and flute, was then directed through drastic equalization techniques, home made analog filters and real time digital processing. The recording process was realized with the intent to provide a structured audio environment for quiet contemplation. The audio is intended to be repetitive and void of emotional content, so as to provide a suitable environment for the listener to creatively participate in. It's a really wonderful CD of relaxed and subtle electronic music."

**KLANGSTABIL: *Gioco Bambino* CD (PL 10). \$15.00**

"*Gioco Bambino*, the recent CD release from the German duo Klangstabil includes 12 tracks of Gameboy electronics that range from simple melodies that could easily be used as themes for children's television series, to speedy, crackling, rumbling and noisy tracks. All of these tracks have been recorded directly onto DAT in real time by using only a Nintendo Gameboy with an additional Gameboy Camera cartridge (which wasn't used to take pictures with, but as a primitive mixing desk) and some simple effects. There are no samples, overdubs, or additional instruments mixed to this recording later — all you hear are the gameboy sounds recorded directly onto a DAT recorder."

**GAL: *Defragmentation/blue* CD (PL 11). \$15.00**

"The Austrian sound artist and composer Bernhard Gal developed the concept for *Defragmentation/blue* over the past two years in collaboration with the Japanese architect Yumi Kori. Their aim is to explore the interactions between temporal and spatial conditions and their impact on human perception and imagination. *Defragmentation/blue* — an audio-architectural exploration of time — was exhibited for the first time in September 1999 at Studio Five Beekman, a music gallery in New York which is specifically committed to the presentation of multimedia/sound installation art. This is Gal's second CD-release. His first CD-release *Bestimmung New York* — very different in concept and sound compared to his recent CD — has been released on Austria's Durian label in 1999. *Defragmentation/blue* is a minimalist, yet haunting listening experience. Gal's use of psycho-acoustic phenomena creates a highly intense and entrancing atmosphere where time seems to stand still."

**DONZEL-GARGAND, BERNARD: *Toile de sons* CD (PL 12). \$15.00**

"*Toile de sons* (which means 'Web of Sounds') is the impressive debut-CD by Bernard Donzel-Gargand, a French composer of electro-acoustic music. The four tracks on this CD offer some truly wonderful and subtle combinations of electronic sounds and field recordings. In some ways Bernard Donzel-Gargand is a story-teller as his pieces work like complex tales. It's amazing how light-handedly he connects (oral) tradition, the sound of the 'now' and hallucinated dream(t) sequences to his very own musical expression. Still curious, that it took so long for him to release his full-length debut CD. Hopefully *Toile des Sons* will interest a larger audience — not only in France — in this remarkable composer and unique story-teller."

**BLANCHARD/CHRISTIAN RENOU, PHILIPPE: *Play:lunch* CD (PL 13). \$15.00**

"The CD *Play:lunch* evolved out of the idea to record a piece that deals with the joys of a good lunch and its preparation etc. (to buy food, prepare it, to eat...). To that reason Plate Lunch commissioned two French composers — as France is well known for its excellent 'cuisine' — to compose and record a piece for this CD. Philippe Blanchard (Lt. Caramel, Pierre Bouchet) contributes with a 30-minute long piece of acoustic music in five parts that is titled 'Cpt.Cook'. The basic sounds were recorded during a stay in Syria in 1999. For the second part of his piece he recently received the prize 'RFO' of Radio France in the competition 'Chasseurs De Son'. For Christian Renou this is the first time he releases a piece using his real name — his first step away from the countless works he has released as Brume since the early 80's. His contribution — a 30 minute long piece of electro-acoustic music in 4 parts — is titled 'Cuisine et Impedance'. All of the basic sounds were recorded in his kitchen. *Play:lunch* gives the listener the opportunity to discover the works of two still widely neglected French composers and to enjoy their excellent acoustic lunch plates."

**METAXU: CD (PL 16). \$15.00**

"Formed in 1997 in Rome, this is the debut-release of the Italian duo of Metaxu, which are Maurizio Martusciello and Filippo Paolini. Out of their common interest — both as improvisers and composers — in electroacoustic experimentation they create and develop an acoustic 'microscopia' rich in detritus, moulds and lost memories by using tapes, samples, scratching and low-fi equipment. Maurizio Martusciello who uses electroacoustic objects and sampler on this CD, might probably be known from his work with the group Ossatura

and his various collaborations with musicians as different as Fernando Grillo, Dagmar Krause, Musica Elettronica Viva, Chris Cutler, Tim Hodgkinson and Otomo Yoshida. His music has been released on labels like Recommended, Staalplaat and on Metamkine. Filippo Paolini who uses turntable, sampler, tapes and CD is highly influenced by the radical scene of DJ's, plunderers and plagiarists. But his work also reflects the deeply 'acousmatic' aspects of the electro-acoustic experience as well as other musical expressions, including digital dance music and electronic remnants of sounds from the 1950's, 60's and 70's. In Metaxu, Paolini's plagiarist/collage ideas and Martusciello's 'reduced listening' approach produce an acoustic isomorphism which is not an end in itself, but a means of transport — if you know what is meant. In its best moments the music of Metaxu evokes memories of the strange atmosphere of suspense and surrealism that can be heard in those soundtracks that made so many experimental b/w-short-films out of Poland or the USSR from the last 30 years such a fascinating audio-visual experience."

**SEESSELBERG: *Synthetik 1* CD (PL 22). \$15.00**

Long delayed reissue, finally released; officially remastered from original tapes. Early electronic music of Eckhart and Wolf-J. Seesselberg from 1971-1973 created with hand made synthesizers. Originally released on a private LP in 1973 in a quantity of 600. "Düsseldorf was the electronic / industrial wasteland that spawned Kraftwerk, Cluster and Neu. It was also the stomping ground for Eckhart and Wolf-J. Seesselberg who partly produced this excellent album there (the other location being Hamburg). Rather than go for extended electronic drones, however, the brothers came up with a selection of shorter pieces, adding variety to their record which others failed to imitate. Seesselberg have been compared (somewhat clumsily) to early Kraftwerk and Conrad Schnitzler's Kluster, but to my ears they have more in common with New York's Suicide and The Silver Apples (minus the vocals natch!) than any of their German contemporaries."

**SCHNITZLER, CONRAD: *The Piano Works Vol. 1* CD (PL IM 001). \$15.00**

"This is the first CD in a series of planned 20 volumes on a new installed Plate Lunch sublabel called Individuelle Mythologie, that does not present Conrad Schnitzler as a composer and performer of electronic music, but as a composer and performer of piano-music. His piano works are hardly comparable to others, but it may point you in the right direction, if you try to imagine glimpses of Satie, Scriabin and minimal music played on Conlon Nancarrow's player piano. The first first volume of Schnitzler's piano works is a fine introduction to his works; most material included on *Vol.1* is very rhythmic and full of ironic statements towards virtuosity, while *Vol.2* will feature mainly deconstructive piano-pieces. unusual piano compositions. Even if his compositions are uncomparable, it may point you in the right direction, if you try to imagine Erik Satie and Cecil Taylor are playing a session with the player piano of Conlon Nancarrow, while high on speed. The first volume contains 11 rhythmic and brilliant sounding tracks."

**PLATZHIRSCH SCHALLPLATTEN (GERMANY):**

**AVITABILE, GRAZIANO: *Aser 12*" (PLATZ 001EP). \$9.00**

Side A: 'Tel Aviv', 'Gaza'.

**PLAYGROUP RECORDINGS (UK):**

**VA: *Partymix Volume 1* CD (PG 001CDPM). \$15.00**

"The ultimate partymix! Tracks disappear so quick you're left thinking I'm sure I know that one before the next one takes your attention away. Featuring over 200 tracks in 1 hour — cheeky samples, re-edits and bits of classic dance records from the past 30 years! Think Osymyo's *Introspection*, I-f's *Mixed Up In The Hague*. and the best jukebox in the world and you're almost there! Hip hop, electro, disco, techno, punk, funk, prog, it's all in there! This limited edition CD was originally circulated to a selected few last year and received a huge response." Mixed by Trevor Jackson, this features selections from New Order, The Clash, Blondie, YMO, Grandmaster Flash, Prince, Kraftwerk, Human League, so many more.

**PLAYGROUP: *Playgroup 2CD* (PGR 003 CD). \$16.00**

New version of the one & only Playgroup album, featuring an exclusive bonus remix disc with remixes by Black Strobe, Felix da Housecat, Chicken Lips, So Solid Crew, Todd Terry, Fatboy Slim, Pa-T-One, Soulwax, Ewan Pearson, Zongamin, Midnight Mike, and Optimo. "Playgroup is the brainchild of Trevor Jackson — the producer behind UK rap outfit The Brotherhood and remixer extraordinaire for the likes of U2, Massive Attack, UNKLE and Death in Vegas. Playgroup is the fantasy album of a master producer running amok through his rolodex and record collection, rediscovering cult heroes and forgotten legends from the worlds of punk, funk, reggae, new wave, house and rap. It's Screamedica meets Blue Lines for a new century, appealing to fans of both cutting edge and retro sounds. Playgroup features a host of musical mavericks; hip house poet KC Flightt brings the party vibes on 'Front 2 Back', while Shinehead presses the dancehall pressure on a cover of Paul Simon's '50 Ways To Leave Your Lover.' Scottish indie pioneers Edwyn Collins (Orange Juice) and Roddy Frame (Aztec Camera) are along for the ride, as well as original riot grrrl Kathleen Hannah (Bikini Kill & Le Tigre). Add to that ex-Headcoates Kyra, Happy Mondays stalwart Rowetta, Lucy Pearl vocalist Joi, and finally Trevor himself singing on the dubelectro opus 'Overflow' and you have Playgroup: a compendium of perfect grooves and infectious pop sensibilities, fusing old and new schools into the ultimate millennial house party."

**PLAYGROUP: *12" Remix Album Sampler 12"* (PGR 003X EP). \$5.50**

"Trevor Jackson's trailblazing Playgroup project takes another twist with the release of this limited edition remix album sampler. Includes Chicken Lips remix of 'Number One' available for the first time on 12" vinyl. A second exclusive reworking by Zongamin of 'Make It Happen' following their acclaimed remix included on the commercial 12" release. Stunning Optimo remix of 'Overflow', previously only available on the 12" promo release of 'Make It Happen'."

**PLAYHOUSE (GERMANY):**

**VA: *Famous When Dead* CD (PLAY 003CD). \$14.00**

"Famous When Dead? Already be done in miniature. We acquired fame by ourselves in the last ten, fifteen years of the electronic music revolution and digital storm. Though we still haven't got any screaming teenagers when we peek out of the hotel room in the late afternoon: our apartments are always too small and crammed with records and CDs. And if someone on the street turns around to look at us, then its probably because of the pompously large sunglasses and the unusually high concentration of alcohol fumes that surround us as we walk past. Yet our music is known worldwide, be it the original or a derivative of our ideas. It dances to our beat. We have played a fair part in the language of this world and quite frankly, there's nothing more important for me in life than doing precisely that. Playhouse was (and still is) — ever since it first saw the light of day in the form of the energetic Holy Garage track 'Surprise' in the early nineties — a prime example for self-authorisation, private politics and an economic cycle of friends. A survival strategy — social,

cultural and artistic — that could have filled the term 'New Economy' with more content and future than the information technology companies will ever achieve. The playful changes and reinventions of communal space, of potential fun and music forms, the charitable moment of nightclubbing, all the pleasant sides of sex, drugs and rock'n'roll, politics and economics, in short the generally accepted merits of disco, house and techno, are — how shall I say — deeply and eternally embedded in labels like Playhouse and the heads and hearts of the people who run and promote them. Everyone who played a part in creating these fifty wonderful Playhouse records should be incredibly proud of their work, their passion and the many lovely days they have made possible for others in doing so. Without Playhouse, Delirium, Aspiral, Ongaku, Wild Pitch Club, Klang and Robert Johnson, where would we be? See what I mean? Thanks. (Text by Tobias Thomas)." Artists include: Losoul, Light Fantastic, Blaze, Holy Garage, Rework, Isolée, Bodo Elsel, Soylen Green, Random Factor, Freaks, Captain Comatose, Villalobos & Dandy Jack.

**VA: Famous When Dead Two CD (PLAY 004CD). \$14.00**

Second awesome volume in this series, featuring tracks from: Brooks, Mille & Mr. Hirsch, Weekender, Hi-Lo, The Soft Pink Truth, Shake, Swayzak with Kirsty Hawkshaw, Playgroup, E-troneek Funk, Shalark, Hans Platzgumer feat. Catriona Shaw. "The long-awaited continuation of the *Famous When Dead* series reminds us — those who refuse to stop believing in the essence and virtue of house — that Playhouse is perhaps not solely, but nevertheless substantially a DJ label: made by DJs for DJs. Well, and DJs love rummaging around in records, discovering records, and most of all, they love presenting the ones they treasure most to the people out there. To even discern these jewels in times of massive vinyl overkill requires a special kind of sensitivity that seems to have been added to the air we breathe in our Playhouse offices. Consequently, part two does not present an overview of the label-owned productions, but an outlook on some of the label organisers' personal top preferences. Therefore this isn't a factory tour, but a world tour, and in this case from the perspective of the man who put together this compilation: DJ Ata. Featuring eleven (club) tracks that have more in common as far as the mood is concerned than the style, the type of tracks you want to remember long after an intensive night on the dancefloor has ended, and thanks to this album you can. It includes relatively illustrious (but still very much alive) names such as Swayzak, Playgroup or Hans Platzgumer — who helps you to come down from this trip with a beautiful downtempo number — but mainly (still) fairly unknown formations like The Soft Pink Truth, Shake, Shalark or E-Troneek Funk. Not forgetting Mille & Mr. Hirsch, Weekender and Hi-Lo who complete this dazzling compilation of exquisite deepness. The sound is timeless and unpretentious, and in its abstract diversity as direct and gripping as top-quality soul or funk, hence akin to classic Playhouse acts such as LoSoul or Isolée. Ata has done intensive aural research and found contemporary showpieces of his favourite basic ingredients: phat bass lines, dry beats, warm pads, all set to jazzy-organic sounds. A true bonanza for character DJs beyond happy disco house. But one with an almost serious, ceremonial atmosphere. This reminds us that in the best case, house music can even be healing and holy. It's become pretty difficult to conjure up these kinds of powers nowadays. Ata can do that blindfold."

**REWORK: Fall Right Now CD (PLAY 005CD). \$14.00**

"Rework are a trio and consist of Laetitia, Daniel Varga And Michael Kübler. It's about pop music, sometimes to dance to, sometimes to dream to, sometimes to sing along to. Accordingly, the new LP, *Fall Right Now*, is equally eclectic. The album begins with the fierce club stomper 'You're So Just Just' released as an advance single release in November 2002. Who's dominating who? In any case it won't surprise anyone who's heard the track that when it comes to 'sexy accents' French women are even exploited in beer commercials. 'Not Quite Like Any Other' is pleasantly reminiscent of this other Francophile trio, Saint Etienne, though with her husky, slightly off-key sounding vocals Laetitia sounds more like Nico Paffgen than Sarah Cracknell. The next piece, 'October Love Song' (a cover version of a Chris & Cosey song), is the perfect mixture of LIO and Neue Deutsche Welle, German new wave. Next comes 'I Think You Think' with darkest new wave disco and Laetitia amazingly manages to go even lower by one octave. 'Explain Our Sync' has the effect of an electro skit that resets the receptors in your ears. The tribal funkiness of 'Loin De Moi' is followed by the simple, but perfect 'Amoureuse'. Then 'What You Want' fuses Basic Channel, Kraftwerk, Joy Division And Grace Jones. Sixties-inspired 'Le Pop' can be heard on 'Affaire Classée', and with the well-known hypno beat of 'Anyway I Know You' the albums ends. 'Fall Right Now' is really one of a kind. The ten tracks oscillate between different worlds that may seem irreconcilable for narrow-minded listeners but seem to fit together as a matter of course for the members of Rework. Let's go to the arts cinema down the road and watch 'Bonjour Tristesse' with subtitles. Then we can put on black eyeliner and go to the WMF. Sounds good? Then play this record before some copywriter or other turns these influences into a kind of lifestyle, or they take this music to serve in a commercial for a French brand of cigarettes."

**TEJADA & ARIAN LEVISTE, JOHN: Fairfax Sake CD (PLAY 006CD). \$16.00**

"Tejada and Leviste might be California's best-kept secret. For over a decade, the two have been turning out some of the state's — and, yeah, the nation's, or even the world's — deepest, most inspired dance music, with records on Playhouse, Pornflake, Moods and Grooves, and Tejada's own Palette imprint. Collaborators for 11 years, their joint productions date back to the late 90s; Tejada himself has proven one of electronic music's most prolific artists, with records on Palette, R&S, Multiplex, Organized Noise, Seventh City, deFocus, Mosaic, and many more. But Tejada and Leviste have come up with a sound that doesn't really belong to geography: it might be rooted in Detroit techno, but it's scattered with Chicago jack tracks, SoCal G-Funk, Cologne microhouse, New York disco, even a smattering of East Bay Hip Hop, reconfigured for a four-to-the-floor vision of musical inclusiveness. Tejada and Leviste's style makes a sound you'll be hard put to name, right in the sweet spot between house and techno, breaks and 808s, plucked strings and patch cables, edits and immediacy. It's sunlight and silicon; it's a breath of fresh air. Can you feel it?"

**CAPTAIN COMATOSE: Going Out CD (PLAY 007CD). \$16.00**

"Can Oral is Khan — this is the name he's been known by for many years. As an authority in the international house, techno and electro scene, his productions are innumerable, as are his pseudonyms, but there's a leitmotif in all of Khan's work: no matter what style he happens to prefer at any given moment, it always has an irresistible groove to it, it has soul and it's sexy. Khan, born and bred in Frankfurt, until shortly living in New York, has now returned to Germany, choosing Berlin as his new domicile, armed with another new project: Captain Comatose. Khan shares the place at the helm with his music partner in crime, DJ Snax, who he met at a fashion show in Berlin back in 1996 — only to find out they were virtually neighbours in New York. Three 12" releases on Playhouse in the last three years gave a hint of what to expect on the first Captain Comatose album: a sleazy mix consisting of disco, electro and house, a rhythm that gets your hips swinging and soulful vocals that hold you spellbound. Thanks to Captain Comatose, the world of electronic music has gained two more super heroes — two artists who casually and sexily fuse the very best the different worlds of dance music have to offer: cool soul with funky techno and trashy disco meet

pushy electro and house beats. An album which has ever more to discover, multifarious and ravishing. And a project that's especially impressive at live performances — in Khan's own words: 'We're definitely a disco band in the true sense.' The journey has only just begun."

**VILLALOBOS, RICARDO: Alcachofa CD (PLAY 008CD). \$16.00**

"Welcome to the New Profundity. In the last several years, Ricardo Villalobos has emerged as one of the foremost producers in that Zone That Has No Name — minimalism that's too rosy-cheeked to be minimal, techno too slinky (and dare we say: feminine) to be techno, house too adamantly anti-anthem to be called house. On singles for Playhouse, Perlon, Frisbee Tracks and more, Villalobos — both under his own name and as half of Ric Y Martin, alongside Martin Schopf (aka Dandy Jack) — has broken open techno's crank-case and reconfigured its motor to run on nothing but pebbles and honey, silicon and grass. Less minimalist than profoundly, proudly, regally restrained, his music is full of pauses, patience and white space; he overlaps genres until only their outlines remain, like a kind of subtractive synthesis used to blot out all but the essence of a given combination of tones. Which brings us to *Alcachofa*, an album that, like its namesake — the humble artichoke — peels away in layers, stripping back rubbery leaves to reveal a sweet, pulpy interior crowned by a halo of thorns. 'Easy Lee', the album's opener, is perversely delicious, pure dancefloor introversion. Graced by plangent, computer-modified vocals, the tune — a staple in Richie Hawtin's after-hours sets — is at once stark and darkly romantic, surface-bound and curiously hollowed, hyper-sexed and dead to the touch. It expands upon Villalobos' newfound interest in processed vocals, introduced with 'What You Say Is More Than I Can Say' on previous 12" Play 62 — here in an edited version, which offsets rubberized techno stomp with delusional robot groans to produce a uniquely sensual disorientation. Not all of *Alcachofa* is so introverted, but most of it is marked by the same kind of restraint. Not hesitation: Villalobos knows just 'Theogenese' juggles South American syncopations, minimalist click-tracking, and 80s syn-drums, all suffused in a delicate sunrise aura, until every beat glows golden. 'Bahaha Hahi', traveling under a name suggesting some tropical imbalance, dresses up subconscious vocals in clicks and gurgles — the sound of snorkeling while stoned. A simpler rhythmic experiment is 'I Try To Live (Can I Live)' an excursion into flattened-out funk and artificial mouth harp. But the record's crowning glory must be 'Dexter', which steadily cycles through a series of improbable chord changes like a cat prowling one of M.C. Eschers surreal staircases. Pensive, poignant, moving like water under ice, the track sucks you in and holds you deep in the heart of things — and in the heart of *Alcachofa*. This isn't techno as we knew it; it's a biological experiment, a Petri dish of private elation and muttered damnations, a morphology of voices and tones and exhalations rubbed raw with salt and gravel. *Alcachofa* presents metamorphosis in play: restless, irrevocable. Wrapped in rubber, green and meaty, the world sounds different now."

**VA: Famous When Dead III CD (PLAY 009CD). \$17.00**

"The common grounds of the tracks on *Famous When Dead 3* lie less in the technical side of the production. Because Isolée's future swing on 'Can't Sleep All Night' fuses so many broken and straight beats, beeps and vocals until the tracks almost explode at some point. Or Villalobos' summer hit 'Easy Lee' that's catchy and at the same time as complex as a closet full of forgotten tunes. Melchior Productions produces ever-surprising proof with 'Let's Go Deep' just how compelling constantly repeating the basic beat can be and how exciting slight changes in the embellishment are. With Rework it's similar. The upbeat way the drums come in on 'You're So Just Just' illustrates their typical severity. The depth of their bass is surprising. In contrast to the sweet as sugar Vocoder sound of 'No Under On The Ground' by the Visitors. Captain Comatose's groove on '\$100', which will probably kick off just as well in some strange revue as in the club. Then there's the extraordinary, almost fluid track 'Inside The Freakbox' by Spektrum: freestyle, a house bastard."

The atmosphere is what forges the bond between the tracks on this compilation. Playhouse sounds sophisticated and elegant in all its facets and colours. Stylish. Regardless whether a record rocks or prefers to cuddle. We can hear the quality and the amount of work the producers put into it. There isn't any cheap showmanship, nothing's overhasty, everything seems balanced. Playhouse records want to sound good and they manage to convey a feeling of certainty that it is a good thing if a track doesn't appeal to you one hundred percent. We sit down on the couch and notice: The tracks follow one another so cleverly that they don't ever become boring, not even after listening to the record a zillion times — despite having danced to them at the club often enough too. The fact that they're danceable goes without saying, that's crucial. If it says Playhouse on the outside then there must be house in it. And the fact that *Famous When Dead 3* still sounds fresh, even though some of the tracks are already a year old, is equally important. The retrospective has to assert itself here and now. A label that releases bittersweet songs such as 'Say Goodbye' by Khan and Julee Cruise, the embracing final tracks of the albums, does have an advantage. And so does a label that doesn't pursue any fads and fashions, instead opting for finding and cultivating a style of its own."

Playhouse is regarded as one of Germany's most important house labels, partly also because it's always on the lookout for ways of integrating new sounds and structures from the aspect of danceability. Ways of being innovative. And thus Playhouse's catalogue of harmonic colours is constantly expanding, becoming bigger and more vibrant, between black and white."

**SPEKTRUM: Enter the Spektrum CD (PLAY 010CD). \$17.00**

"We had only just come to terms with the fact that the 80's have meanwhile been exploited to death. All the references and quotations were fun, and, in many a place, the pop and the dancefloors were driven to a frenzy. Yet can one revive it all anew? Can one shed one's experience of NoWave Funk, bone dry bass and vocoder vocals once more and rediscover the whole thing? Of course one can. It happens almost automatically, if you encounter the right kind of music. Music that, with its magnitude of ideas, self-confidence and energy, in other words purely by its mere existence, wipes away any dust that may have gathered. Spektrum stood in front of a mirror and saw themselves smiling in it. But soon the mirror warped under the strain of retro-styles and got stained because pop history spat on it. Spektrum, however, began to scrape at the surface with one or two 12"s and noticed that the smile was still there. Luckily, many people noticed this too. Breaker and Freefall took over the clubs, DJs sighed 'My salvation!', and 'Freakbox' subtly drew attention to itself in such an irresistible way that the general nodding of heads meant not only dance but also approval: yes, one had to experience it. Spektrum smashed the mirror. Splinters. *Enter The... Spektrum*."

**MELCHIOR PRODUCTIONS: The Meaning 2CD (PLAY 011CD). \$17.00**

"Thomas Melchior creates musical and tonal entities. Endless loops that one could listen to forever. His music comprises Yin and Yang. The later the evening, the more of a fan you become." — Ricardo Villalobos. Playhouse is proud to present the third significant founder of minimal techno after Peter Ford and Ricardo Villalobos: Thomas Melchior with his first solo album."



**VILLALOBOS, RICARDO: *Ibiza 99 12"* (PLAY 035EP). \$9.00**

"Ricardo Villalobos, producer and remixer on countless labels, wicked DJ on numerous illegal parties, traveller between South-America, Ibiza and Germany has finally surprised Playhouse with two fresh and brilliant deep House tracks."

**ISOLEE: *Rest 2LP* (PLAY 038LP). \$16.00**

Double vinyl version.

**LOSOU: *Belong 2LP* (PLAY 040LP). \$16.00**

Double vinyl version.

**KHAN: *No Comprendo LP* (PLAY 049LP). \$13.00**

"Playhouse, in co-operation with Matador, is proud and delighted to present the vinyl version of the Khan album *No Comprendo*. Khan's debut together with DJ Snax as *Comatose Captain* on Playhouse was followed by further bizarre excursions into the abysses of New York City. Unlike the Blaze productions, which elucidate the spiritual and self-contained world of deep house, this illustrates the New York of 'White Trash', the burning hearts, the dark cramped basement flats and bizarre encounters foreboded by American myths."

**VA: *Famous When Dead 3LP* (PLAY 050LP). \$19.00**

Triple vinyl version.

**TEJADA & ARIAN LEVISTE, JOHN: *Syntax Free 12"* (PLAY 052EP). \$9.00**

"John Tejada (here in cooperation with his friend Arian Leviste) from California USA, can definitely be called one of these artists of the year so far. After his big hit 'Western Starland' on his own Palette Recordings imprint and numerous releases on different labels, for example Dan Bell's 7th City, we are proud and happy to finally present him on Playhouse. Really self confident he musically moves over a cut-up like Funk technique, in a way not unlike to Matthew Herbert's style, into an extremely elastic gooving sound."

**COMATOSE CAPTAIN: *2nd EP 12"* (PLAY 053EP). \$9.00**

"Here they go again: DJ Snax and Khan, both coming straight from New York. On their Tour De Force they are travelling through sound & styles and all kinds of night time experiences, going where everything is invented brand new — or even better, where something fresh is becoming so ultimately fresh that in the end we get pure musical dynamite. This 12" rocks — Not slightly or seemingly, not cryptic or minimalistic, on the contrary — it comes with strong background vocals, fat brasses and rocking synthesizer sounds."

**MELCHIOR PRODUCTIONS: *Let's Go Deep 12"* (PLAY 054EP). \$9.00**

"Thomas Melchior delivers a loose bouncing disk for the new year. The native German who lives in London is part of Baby Fords I-Fach Collective. Both are known for their releases under the Sunpeople moniker on Trelik. Solo, Melchior with his 4 new tracks adopts an imperturbable course. After the DJ's warm-up, when the first beats of 'Come Closer' start, one will be pushed onto the dancefloor by its bassline. And this, no less, is the case with the sublime dub-version."

**BLANKO, BENNY: *All The Way Down 12"* (PLAY 055EP). \$9.00**

2/2002 release. "Fresh from funky London now available on Playhouse! Benny Blanko brings us lots of fresh air to inhale. No doubt that Benny is rooted in an old school styled groove, but his stuff turns out fresh and relaxed. 'All The Way Down' should be entitled 'All The Way Up', that's how good-humoured it sounds. And who could resist his invitation to bounce and Keep Bouncin!?! Dobie's bedroom mute mix with its funky snare and a slightly slower tempo than the original is as restful as its title suggests."

**LOSOU: *Warriors 12"* (PLAY 056EP). \$9.00**

"The first 12" of Peter Kremer aka. Don Disco aka. Losoul after his legendary *Belong* album (fall 2000) and again with Malte on vocals. After their very successful live-tour in 2001 they finally went back to the studio to produce one of the highest quality tracks they've been doing so far. Consequently A1 as much as B1 are both developed out of their common live show and have simply been perfected in the studio concerning arrangement and sound. It's almost scary how flexible Malte is tuning his voice to fine shades in the music and vice versa, the music supporting the expression of the voice. The perfect fusion of voice and music is creating such a unique atmosphere that is slightly reminding us to the good days of Robert Owens. Losoul."

**GOLDFISH UND DER DULZ: *EP 12"* (PLAY 057EP). \$9.00**

"Playhouse welcomes two new talents from Bremen. Goldfish and Dulz, the two precision mechanics from way up north do it in a very filigree way on their debut EP. You might think of Ursula Rucker when listening to the intro of 'Lila', but this is a bit misleading as you will hear. Smallest possible pieces like chopped up guitar samples fit well into a solid frame of beats without having a disturbing effect on the dancers. Music for the next millennium? By no means, it's more likely music for the present, because it's too charming and demands instant listening."

**WANG, DANIEL: *Panoramic 12"* (PLAY 058EP). \$9.00**

"Here's the Daniel Wang's new stroke of genius in the field of 80's synth dance music: Panoramic, his second release for Playhouse after the legendary Light Fantastic EP. Bubbling acid-basslines combined with 808 claps and toms, and above all, like a spider's web, lies a steady arpeggio and a masculine sprechgesang. With a lot of love for details this is increasing into a full bliss. Perfect! The two bonus tracks suggest an infinite distance of a synthetic world and with their scarcely arranged rhythms create an atmosphere just like the background music in Californian police-porno flicks."

**KHAN: *Say Goodbye - Losoul & Rework Remixes 12"* (PLAY 059EP). \$9.00**

"And first of all it's 'hello' to this fantastic new Rework remix of one of the catchiest tunes on Khan's *No Comprendo LP*. On side A Losoul wraps up Julee Cruise's wonderful voice (remember *Twin Peaks*?) in a hypnotic coat straight from Offenbach, the capital of leather. So who wants to feel homeless anymore? Each time we're enthusiastic about the moment when the bassline starts to come in! It's getting even better with the appearance of the 'machine with the ping!' Losoul's rolling and rolling and rolling and..."

**FABRICE LIG: *Deep Inside EP 12"* (PLAY 060EP). \$9.00**

"Fabrice Lig (yeah, you're right, the first white man who released on Kevin Saunderson's KMS label!) delivers with his *Deep Inside EP* a warm and organic piece of pure black magic on Playhouse; a record which shows his fascination for the Motor City Sound. Lig, who recently released an album as Soul Designer on F-Com, various 12"s on labels like Raygun, Daniel Bell's 7th City and on the Titonot Duvanté related Starbaby imprint, is a producer who's true to the original Detroit/Chicago sound."

**GOLDFISH UND DER DULZ: *Clubber 12"* (PLAY 061EP). \$9.00**

"Using the smallest samples on a very groovy foundation, it's unmistakably their special sound which finds its way right into your heart, leg and ear. But this time the guys from Bremen really go for it! It seems that the sound in its entirety has become a little bit more brusque and direct. There are still all those tiny particles but wrapped up in a 'oh so solid' beat. Acid-like basslines wrap round his body like boas and don't let go. Plus this slight hint of a melody... just lovely!"

**VILLALOBOS, R.: *Halma EP 12"* (PLAY 062EP). \$9.00**

"This is the new Villalobos! It's the one that made you dancing at the Loveparade, grinning

from ear to ear — and not only there, no, just everywhere! Ooops, there goes my rhyme... And we don't have to say a word about Ricardo Villalobos. He's a master of one's craft, as the saying goes, and truly a star!"

**VA: *Famous When Dead Two 3LP* (PLAY 063LP). \$19.00**

Triple LP version.

**SHINTO: *Kibou EP 12"* (PLAY 064EP). \$9.00**

"Shinto is one of numerous projects of the Austrian musician par excellence Hans Platzgumer in collaboration with the half-Japanese CaMi Tokujiro. Platzgumer, who, since the end of the 80's increased his musical output under such various names as HP Zinker, Aura Anthropica, Sperator, Fingerfood and Cube & Sphere on such illustrious labels like Matador, Thrill Jockey, Disko B, Cheap and Domino. The Playhouse camp feels honoured to put itself on a par with these names! The *Kibou EP* introduces us to four titles by singer CaMi Tokujiro and Hans Platzgumer with his hands at the controls."

**REWORK: *You're So Just 12"* (PLAY 065EP). \$9.00**

"After two splendid EP's, here's Rework's new disc! And it will shorten the time till the album's release. And with these 2 tracks, tailor-sized for the dancefloor, Daniel Varga, Michael Kübler & singer Laetitia show us what's what. 'You're So Just' haunting handful of clubs since 3 months, played, amongst others, by no other than Richie Hawtin himself! Rework are on the right track, baby — and this 12" shows just their clubby-side!"

**REWORK: *Fall Right Now 2LP* (PLAY 066LP). \$16.00**

Double LP version. "Rework are a trio and consist of Laetitia, Daniel Varga And Michael Kübler. It's about pop music, sometimes to dance to, sometimes to dream to, sometimes to sing along to. Accordingly, the new LP, *Fall Right Now*, is equally eclectic. The album begins with the fierce club stomper 'You're So Just' released as an advance single release in November 2002."

**SOYLENT GREEN: *At The Gates 12"* (PLAY 067EP). \$9.00**

"It's been a while since the last Soylent Green record came out. 'Pass The Coke' leads off in a great funky way, clad in Hi-Tek gear and a very hypnotic effect on the dancers. A sound which goes straight to your head. Side 2 opens with this calm, nearly stoical stomper 'At The Gates'. Super-solid bassdrum, brilliant percussion, and a little echo predestine this track for the use at the start of the night on the one hand; on the other hand, it's also a good choice for the early morning hours—no question. 'Cold Showers' does not give you the feeling that you were having a cold shower, it's more like you need lots of 'Cold Showers' after dancing to it. A vehemently dashing shuffle created by Mr. Flügel and truly a monster to end this capital 3 tracker!"

**MOHR, MAX: *Time Travel 12"* (PLAY 068EP). \$9.00**

"No one else than Max Mohr is once again coming on the scene with his second record (still available: 'Sweet', whose title 'Tomty' could be heard recently on Carl Craig's Mix-CD *The Workout* on React). Max Mohr is capable of putting an ease and pop-appeal to that 12", which makes them unmistakable and recognizable for everybody."

**FUNKY TRANSPORT: *The Bedford Files e.p. 12"* (PLAY 069EP). \$9.00**

"Here we go again! Still fresh in 2003 with a debut on Playhouse: Funky Transport otherwise known as Iain Macpherson from Aberdeen. The Scotsman, who had already releases on 20/20 Vision, handles this groovy and funky affair courageously, like it should be done at the beginning of a new year and like his pseudonym suggests."

**INTERNATIONAL PONY VS. LOSOUL: *International Snootleg 12"* (PLAY 070EP). \$9.00**

"Yep! Here it is! International Pony's superhit 'Leaving Home'. On Playhouse? Yes, on Playhouse! Nobody else than Losoul liked this track so much that he had the idea to combine it with Malte's vocals of their 'Warriors' 12". Very satisfied he showed up in our office where we decided immediately to give this gem to the public."

**GLOVE FEAT. JULIA W.: *Wunderbar 12"* (PLAY 072EP). \$9.00**

"And nobody else than Tobi Neumann (of Chicks On Speed fame) & Thies Mynter aka Glove together with lovely débutante singer Julia W. made a mark on this song. They originally tried to do an edit of the original but decided, while working on it, to re-record it instead. A nice and long intro and Glove's irresistible 'kinda stiffy' groove lead us to Julia W.'s beautiful vocals which are second to none to the charm of the original."

**CAPTAIN COMATOSE: *Don't Come Back (Album Version) 12"* (PLAY 073BEP). \$9.00**

"This is it! This limited 12" is here to whet your appetite for the forthcoming Captain Comatose album. After 2 great EP's for Playhouse, *Going Out*, which is the album's title, is the logically consistent development of Khan's & Snax' work on their common material. One strength of this sympathetic duo is their live appearance which steals the show from every conventional 'electronic' act due to their fabulous entertaining qualities."

**CAPTAIN COMATOSE: *\$100 EP 12"* (PLAY 073EP). \$9.00**

""\$100" — the official single of the Captain Comatose album *Going Out*. And what a smash! So we decided against the 'classic' a/b side separation and made it a double-a-side. '\$100' shows the more vibrant side of the duo which comes to light especially live. Makes us bawl — I mean sing along right away to the refrain. 'Masoquista' — exclusively on this EP — is an instrumental with a slight dubby touch which shows even more the many faces of Captain Comatose, and which can be discovered on the upcoming album." Includes a remix by Electronicat.

**TEJADA & ARIAN LEVISTE, JOHN: *Fairfax Sake 2LP* (PLAY 074LP). \$16.00**

Double LP version.

**SPEKTRUM: *Freakbox 2x12"* (PLAY 075LP). \$16.00**

"The band of four with main players Lola Olafisoye handling vocals & keyboarder Gabriel Olegavich are above all a live-project. Let's see what the press info says: 'As a band Spektrum are hard hitting tight 21st century funk with punk attitudes, think Kelis, Missy Elliot or Grace Jones collaborating with ESG, A Certain Ratio or 23 Skidoo.' A fact you can hear on their 3 singles so far ('Breaker', 'Freakbox' & 'Freefall')." Remixes by: Richie Hawtin, Alter Ego, Destillat + Original Mix.

**CAPTAIN COMATOSE: *Going Out LP* (PLAY 076LP). \$13.00**

LP Version.

**ISOLEE: *Can't Sleep All Night 12"* (PLAY 077EP). \$9.00**

"Isolée is back with a new single for Playhouse! Having worked on some remixes lately, Mister Rajko Müller now delivers new, own material. And the typical Isolée sound reveals itself to the listener immediately on this 12". Rajko makes us nod our heads right from the start — a tremendous groove. Bassdrum and handclap action galore! Rajko's masterly use of melodies is shown here by the way of his synthesizer playing. Different parts are glued perfectly together, creating the Isolée track with the Isolée sound in the end. No question that you *Can't Sleep All Night* of course..."

**SPEKTRUM: *Freakbox Pt. 2 (Losoul + Villalobos) 12"* (PLAY 078EP). \$9.00**

"Here's the remixes second part of this monster track. This time gentlemen Villalobos & Losoul get their hands on the original. 'Freakbox' gets the very special Villalobos treatment. Twisted sounds coming out of the speakers with a deep deep pounding bassdrum. A dark atmospheric affair with the typical slight touch of psychedelia. 'Freak Out!' On the other

side of this black magic vinyl Losoul works the bassline and makes all heads nod immediately."

**MELCHIOR PRODUCTIONS: No Elevator EP 12" (PLAY 079EP). \$9.00**

"After the *Let's Go Deep* EP (PLAY 54) in the beginning of 2002 we now have the great pleasure to present 4 new tracks by London resident Melchior who is part of Baby Ford's I-Fach Collective and runs the Trelik label. As Melchior is a real groove addict it's no wonder that these 4 exuberant tracks will make everybody on the floor move their limbs in just a few seconds. Starting with the bouncing bassline of 'Love Is...', side A leads us to the highly hypnotic 'Chocante'. It's one of Melchior's great skills to create this hypnotic atmosphere in a track. Once his music got you on the dancefloor you become totally absorbed in it. There's no stopping when you flip the side — on B1 you find the same machine funk storm as in all the other tracks — and that's really 'All There Is'."

**VISITORS, THE: No Under On the Ground 12" (PLAY 080EP). \$9.00**

"They have arrived. The Visitors. That's the name Mille & Hirsch from the beautiful city of Leipzig go by on their debut 12" on Playhouse. Some of you may remember them from their title 'business jazz' on the second *Famous When Dead* Playhouse compilation. This time they are hitting us with something a bit different from what we know them for. Not really deep House, more like... (check this out): Italo Disco! You think Playhouse has finally lost control? — Not really! And well, to be honest, isn't there a hidden Giorgio Moroder in all of us?"

**LOSOUL: Don't Play My Story 12" (PLAY 081EP). \$9.00**

"The incredible Losoul aka Peter Kremer is back again. Since his last work of 'bootlegging' International Pony's 'Leaving Home' on PLAY 70 — which already contained the very good but short Losoul original 'What The F...?' — it's been a half year that we had the chance to listen to some R-E-A-L Losoul shit. But it was worth waiting when we hear these two wicked new tunes."

**VILLALOBOS, RICARDO: Alcachofa Tools 12" (PLAY 082EP). \$9.00**

"Two CD only tracks plus the exclusive 'Back To Back' only available on this 12". A truly original Villalobos composition with beautiful fingersnapping handclaps... yeah, you better believe it! Great bassline implanted in the typical psyched out soundscapes of Señor Ricardo. What's more to a perfect tool to fool around with? 'Fools Garden (Black Conga)' and 'Waiworinao' deliver the same crazyness and rhythmic extravaganza as present as it is in the whole Villalobos oeuvre. But there's also a beautiful sunny mood to these 2 tracks which puts a smile on everybody's face. It's there when you listen to the nice guitar playing in 'Waiworinao' or while losing yourself in the dreamy atmosphere created in 'Fools Garden (Black Conga)'."

**VILLALOBOS, RICARDO: Alcachofa 3LP (PLAY 083LP). \$20.00**

Triple vinyl LP version.

**REWORK: Like Me 12" (PLAY 084EP). \$9.00**

"Daniel, Michel and their 2 singers Caro & Laetitia deliver another piece of truly original (Re)Work. 'Like Me' seems to go into the same direction as 'You're So Just Just'. Pure energy right from the start with typical thrown in vocal snippets by Laetitia. Good bassline action, a nice rimshot snare and a fat bassdrum make this one a great dancer."

**FABRICE LIG: Meet U In Brooklyn 12" (PLAY 085EP). \$9.00**

"The beguiling Belgian is back on Playhouse! Mr. Soul Designer Fabrice Lig returns with 2 tracks that could easily be seen as New Yorican hymns. 'Meet U In Brooklyn' is filled with handclaps and mellow madness chords that remind you of the fabulous summer we had this year. The bassdrum's constant beat gets covered up with layer upon layer of sounds culminating in these beautiful synth vocals doing their 'bah bah bah bah'. A hi-hat that sizzles like a deodorant spray will extend this late summer vibe forever and ever. An epic dreamy hymn you will love after hearing it for the first time."

**VA: Famous When Dead III 3LP (PLAY 086LP). \$19.00**

Triple LP version, gatefold sleeve.

**SPEKTRUM: Kinda New 7" (PLAY 087BEP). \$8.00**

"They're back! Remember 'Freakbox'? Sure you do! This is another piece of fine Spektrum art. Taken from their forthcoming album, 'Kinda New' and 'Interference' on the 7" show the band's nice repertoire already tested live."

**SPEKTRUM: Kinda New Tiefschwarz Mixes 12" (PLAY 087EP). \$9.00**

"Slammin organic techno house reworks from Tiefschwarz. Dropping organic disco basslines over tight techno house grooves with vocals."

**TEJADA & ARIAN LEVISTE, JOHN: Geriatrics 12" (PLAY 088EP). \$9.00**

"It's time again for Mr. & Mr. Productivity: John Tejada & Arian Leviste on their constant mission to bring their music, their very special sound to the world. So fasten your seatbelts and get ready for some bouncy beats and basslines straight outta Cali."

**BLANKO, BENNY: Homestyle 4 12" (PLAY 089EP). \$9.00**

"It's time for some heavy headz action with Benny Blanko's new *Homestyle* EP. After 3 sought after EPs on his own Homestyle imprint, this is the first real cooperation between Playhouse and the London based label. And again it's a journey to warm and funky D o w n b a s s t e r r i t o r y and Deep House heaven."

**SPEKTRUM: Enter the Spektrum 2LP (PLAY 090LP). \$19.00**

Double LP version, full color gatefold sleeve.

**MELCHIOR PRODUCTIONS: Searching 12" (PLAY 092EP). \$9.00**

"Thomas Melchior on the rise. Having released 2 excellent 12"s for Playhouse so far, the guy who also successfully works with Baby Ford (a.k.a. Soul Capsule), is now going to give you a preview of his upcoming Playhouse album *The Meaning*."

**VILLALOBOS, RICARDO: Alcachofa Remixes 2x12" (PLAY 093LP). \$18.00**

"Here they are: the remixes of Villalobos' *Alcachofa* album. And off we go with Andrew Weatherall's and Keith Tenniswood's Two Lone Swordsman remix of 'Dexter'. Next one in line and a definitely smash is Berlin's own Smith N Hack remix of the album hit 'Easy Lee'. They took the catchy vocoder voice and twisted it around on top of an Italo Disco meets New Order type beat. Side C is completely in the hands of Messieurs Melchior and Ford aka Melchior Productions and Baby Ford. Also in Señor Villalobos' record case is Jay Haze's clattering remix of 'Easy Lee'. It's a typical Ricardo tool that shows its impact in between one of his meandering DJ sets."

**MELCHIOR PRODUCTIONS: The Meaning 2LP (PLAY 094LP). \$19.00**

Double LP version.

**RECLOOSE: Cardiology (Isolée Remix) 12" (PLAY 095EP). \$9.00**

"All praise to the man who nearly made Carl Craig eat his demo...Remember the story how he slipped his demo tape between some bread into Carl's to-go order in Detroit? Anyway, Carl did NOT eat the tape, nope, he gave us the first Recloose record on Planet E instead. Enter Isolée: Still working on his next album for Playhouse, the guy got the job to lay his hands on the original track and out came a typical Isolée tune that is full of atmosphere with its muted trumpet and effective use of a very soulful vocal phrase courtesy of Malik

Alston."

**PLAYMADE MINUS (GERMANY):**

**AUDISION: Solid State 12" (PLAYMAD 006). \$9.00**

"With 'Solid State', Audision have created a very deep, but also slightly poppy track. Precisely set hi hats pushing forward the track stand in contrast to dark strings and a pulsating looped sound, slowly broken up by a bassline that enters. With increasing power the track builds up and grows on the listener with its hypnotic beat. Particularly effective are those subliminal, biting strings slightly changing in colour, spicing up the other elements of the track and putting a spell on the listener. Quite a new approach for Audision, but of course not leaving away their typical flavour."

**PLEXIFILM:**

**PALMER & DAVID WEISMAN, JOHN: Ciao! Manhattan DVD (PLEX 001 DVD). \$21.00**

First release on this new NYC-based DVD company; all Plexifilm DVD's are NTSC format, region 0 (for the world). "For some a primary source document of the 1960s, for others a transcendental viewing experience, *Ciao! Manhattan* is a fascinating yet unsettling peek at the final drugged-out days of famed heiress and Andy Warhol Factory muse Edie Sedgwick. Ostensibly a dramatic feature in which the actors play themselves, shot by two underground filmmakers in 1967 (black-and-white) and 1970 (color), this cult film is now best remembered as Edie's last screen appearance, well after her 15 minutes of fame had elapsed. The film also features Warhol Factory luminaries Paul America, Viva, Brigid Berlin, and Baby Jane Holzer; Texan hitchhiker Wesley Hayes and veteran Hollywood movie star Isabel Jewell (*Lost Horizons*, *Gone With The Wind*) in her final screen role, as well as cameos by French directors Roger Vadim & Christian Marquand and Beat poet Allen Ginsberg. *Ciao! Manhattan* parallels Edie's glory days, her inevitable downfall and the tragic addiction that would take her life only weeks after filming wrapped. The film serves as a bold and vivid examination of both her eccentric lifestyle and her enduring legacy. Filmmaker David Weisman recently discovered over 30 hours of pristine 35mm outtake footage from the film, believed lost for decades. The DVD will feature selections from this astounding trove of archival material, including rare glimpses of Edie — making her entrance into the legendary Max's Kansas City, shopping at Paraphernalia with Uma Thurman's mom Nena, and chatting with Allen Ginsberg amid thousands of flower-children at the first 'Be-In' in Central Park on Easter Sunday 1967." "The 'Citizen Kane' of the Drug Generation." — Village Voice. Specs: 92 minutes, color/b&w, 35mm, 1.85:1 (original ratio).

**COHEN & PETER SILLEN, JEM: Benjamin Smoke DVD (PLEX 003 DVD). \$21.00**

"Benjamin Smoke is the highly acclaimed documentary by directors Jem Cohen (*Fugazi: Instrument*) and Peter Sillen (*Speed Racer*) on legendary underground musician Benjamin. *Benjamin Smoke* follows the crooked path of this fringe-dweller, speed-freak, occasional drag-queen and all-around renegade living in the hidden Atlanta neighborhood called 'Cabbagetown', and playing with his band Smoke. *Benjamin Smoke* is a hauntingly beautiful yet unflinching look at a performer whose life has had a profound effect on many artists, including R.E.M.'s Michael Stipe, Cat Power's Chan Marshall and Patti Smith, who appears in the film. The DVD extras include two moving performances of songs written for Benjamin by Cat Power and Vic Chesnutt. Over a decade in the making, the film traces Benjamin's life from his childhood, to his work with Smoke and previous band the Opal Foxx Quartet, to living with HIV. But *Benjamin Smoke* is not a traditional music documentary; it is an intricate collage of interviews, live performances, and time-lapse cinematography, all intercut with still photographs by award-winning photographer Michael Ackerman. What results is an open window into Benjamin's relationship with drugs, music, friends, lovers and the world around him, a little-known and rapidly disappearing pocket of the American South. Above all, *Benjamin Smoke* is an extension of the performer and his music and a portrait of a true American original." Specs: 78 minutes, color/black & white, super 8mm & 16mm, 1.33:1 (original ratio); NTSC format, region 0.

**WEERASETHAKUL, APICHATPONG: Mysterious Object At Noon DVD (PLEX 004 DVD). \$21.00**

"The inspiration for *Mysterious Object At Noon* was the Surrealist storytelling technique known as Exquisite Corpse, wherein a variety of writers would contribute to a story one sentence at a time, without knowing much about what the previous sentences contained. Thai independent filmmaker Apichatpong Weerasethakul used the technique to interview people throughout Thailand, learning a little bit about their lives and then asking them to contribute to the film's evolving story. What emerges is at once a portrait of Thailand's disenfranchised lower classes — farmers, fruit vendors, village performers of 'mor lam' (a song-and-storytelling hybrid extremely popular in the rural northeast) — and a fractured group-narration of a story about a handicapped boy and his tutor, a woman named Dogfar. The finished story was then shot in dramatic form, using nonprofessional actors, and intercut with the earlier footage. It's a film unlike any other... you're likely to be utterly enchanted by this unique dish of entertainment that may be the beginning of a new art form: Village Surrealism. Mr. Weerasethakul's film is like a piece of chamber music slowly, deftly expanding into a full symphonic movement." — Elvis Mitchell, The New York Times. Specs: 85 minutes, b&w, 16mm, letterboxed. In Thai with English subtitles; NTSC format, region 0.

**VA: Style Wars 2DVD (PLEX 006 DVD). \$24.00**

Unbelievably detailed double-disc presentation of this NYC graffiti/hip hop document, with 3.5 hours of bonus material (23 minutes of outtakes, directory commentary, artist galleries and interviews, 30 minute loop of entire trains and burners), etc. "When director Tony Silver and co-producer Henry Chalfant delivered the broadcast version of their prize-winning film to PBS in 1983, the world received its first full immersion in the phenomenon that had taken over New York City. The urban landscape was physically transformed by graffiti artists who invented a new visual language to express both their individuality, and the voice of their community. In *Style Wars*, New York's ramshackle subway system is their public playground, battleground, and spectacular artistic canvas. Opposing them by every means possible are Mayor Ed Koch, the police, and the New York Transit Authority. Meanwhile, as MCs, DJs and B-boys rock the city with new sounds and new moves, we see street corner break-dance battles turn into performance art. *Style Wars* has become an emblem of the original, embracing spirit of hip hop as it exploded into the world from underground tunnels, uptown streets, clubs and playgrounds. New York's legendary kings of graffiti own a special place in the hip hop pantheon. This film is regarded by many as the definitive document of the emerging hip hop culture, and the continuing struggle to keep its authentic spirit alive." Region 0 (world), NTSC. Digitally remastered 5.1 Dolby soundtrack featuring classic tracks from Grandmaster Flash, The Treacherous Three, Trouble Funk, The Fearless Four, Rammellzee vs. K-Rob as well as music from: Def Jux recording artists ELP, RJD2 and Aesop Rock, plus Mr. Wiggles, Kimson 'Angola-Red' Albert, and Darryl Jenifer.

**WILCO: I Am Trying To Break Your Heart 2DVD (PLEX 007 DVD). \$25.00**

"In the fall of 2000, Wilco entered the studio to record their highly anticipated fourth

album. Building on three critically acclaimed albums and a reputation for phenomenal live shows, the band seemed poised to cement its reputation as one of the great American rock groups. So how is it that one year later, with completed record in hand, the band found itself rejected by its corporate record label and missing two of its original members? First-time filmmaker and award-winning photographer Sam Jones was on-hand, chronicling this turbulent chapter in Wilco's history as it unfolded. The recording process is always rife with tension. That's to be expected, especially when the band is as ambitious as Wilco. The real surprise comes when the band delivers the final album to Reprise and all they get in response is two weeks of ominous silence. Soon, contracts are being broken and partnerships are being severed as Jones discovers he has a far more tumultuous tale to tell than he originally envisioned. Throughout the film, Jones tempers the backstage dramas and unfathomable corporate shenanigans with inspired live performances, as frontman Jeff Tweedy and company perform songs from the beleaguered *Yankee Hotel Foxtrot* album, recently released and already considered a modern classic. Shot in luminous black and white, *I Am Trying To Break Your Heart* is a riveting portrait of a band making the best music of its career." Specs: 2002, 92 minutes, black & white, super 16mm, 1.85:1 (original ratio), NTSC, region 0 (world).

**RATLIFF, GEORGE: *Hell House DVD* (PLEX 008 DVD). \$21.00**

"Hell Houses are a distinctly American phenomenon which began in 1990 just outside of Dallas, at the Trinity Assembly of God Church. The original Hell House was conceived as a modern-day fire-and-brimstone sermon. Today, this religious ceremony of sorts is replete with actors, extensive lighting equipment and full audio-visual tech crews. Inside the Hell House, tour guides dressed as demons take visitors from room to room to view depictions of school massacres, date rape, AIDS-related deaths, fatal drunk driving crashes, and botched abortions. Hell Houses have now spread to hundreds of churches worldwide. With full access to the behind-the-scenes action, *Hell House* follows the process from the first script meeting until the last of the 10,000 visitors passes through the Hell House doors. The movie gives a verite window into the whole process of creating this over-the-top sermon, while showing an intimate portrait of the people who fervently believe its message. The film also features a score by Bubba and Matthew Kadane, formerly of the band Bedhead." Specs: 90 minutes, color, 16mm, 1.33:1 (original ratio); NTSC format, region 0.

**NICHOLS & RICK CHARNOSKI, COAN: *Northwest DVD* (PLEX 009 DVD). \$21.00**

"The new film by Rick Charnoski and Coan Nichols, creators of the renowned pool-skating documentary, *Fruit Of The Vine*. In their latest real-life road movie, Nichols and Charnoski focus their super-8mm lenses on hand-sculpted concrete skate parks and the skaters who build and ride them, while making friends, visiting old ones, and wreaking havoc across the Pacific Northwest. Skateparks to drain pipes, transition is key: camp out, wake up, skate. Capturing the lifestyle of DIY skateboarders who 'create their own reality', the characters write their own visual short stories of what it means to live the life of a full-hearted skateboarder. The pace and understated aesthetic of the cinematography help the audience begin translating the terrain on their own." Specs: 84 minutes, color/black & white, 1.33:1 (original ratio); NTSC format, region 0.

**RA, SUN: *Space Is The Place DVD* (PLEX 010 DVD). \$21.00**

Directed by John Coney. "Science fiction, blaxploitation, cosmic free-jazz and radical race politics combine when Sun Ra returns to earth in his music-powered space ship to battle for the future of the black race and offer an 'alter-destiny' to those who would join him. Intentionally created as an homage to the low-budget science fiction films of the 50's and 60's, *Space Is The Place* became a visual embodiment of Sun Ra's Afro-Egyptian myth of salvation in outer space. The special effects, outrageous plot line and apocalyptic message harmonize with the otherworldly score and a climactic live performance by one of the most innovative and profound groups in jazz history. After having traveled through space in a yellow spaceship propelled by music, Sun Ra finds a planet he believes could serve as a new home for the black race. Returning to earth, he lands in Oakland, California circa 1972 and has to battle The Overseer, played by Ray Johnson (from 1971's *Dirty Harry*), a supernatural villain exploiting the black people. The Overseer, the FBI, and NASA — who are after Ra's Black Space Program — attempt to assassinate Ra, who escapes into space with his followers before the destruction of Earth. Cosmic blaxploitation cum sociological critique, *Space Is The Place* defies categorization. It is at once a platform for Sun Ra's radical racial philosophies, an indictment of the government's policies in Vietnam-era U.S., cult camp flick, sci-fi movie and concert film with unforgettable performances by the Intergalactic Solar Arkestra. Since its extremely limited release in 1974 — the film played very briefly in San Francisco and New York — *Space Is The Place* has become an underground legend spoken about but never seen, and if so, in poorly dubbed bootlegs or in the severely adulterated 1992 VHS version. Plexifilm is proud to present *Space Is The Place* for the first time in its original uncut form." Original Director's Cut with over 20 minutes of restored footage, never-before-seen home movies of the Arkestra in Egypt, deluxe booklet with liner notes by Sun Ra biographer John Szwed, introduction by Sonic Youth's Thurston Moore. 82 minutes, color, 16mm, 1.78:1 (original ratio), NTSC format, region 0.

**THEY MIGHT BE GIANTS: *Gigantic (A Tale of Two Johns) DVD* (PLEX 011 DVD). \$21.00**

"Welcome to the surreal and poetic planet of They Might Be Giants, the Brooklyn-based musical duo of John Flansburgh and John Linnell, who have spent the past twenty years crafting their singular alt-pop style — cerebral, dark and humorous. Embracing the Do-It-Yourself ethos of true independent artists, They Might Be Giants has followed a unconventional path to cult stardom — from John and John's first meeting in a Lincoln, Massachusetts grade school through the East Village performance art scene of the early '80s to their 2002 Grammy Award — aided by stunning, low-budget music videos, trailblazing use of the internet and a truly groundbreaking utilization of the telephone answering machine. *Gigantic (A Tale of Two Johns)* is a comprehensive chronicle of the band's 20-year history, told through performance, animation, videos and hilarious commentaries from friends and fans."

**MORRISON, BILL: *Decasia: The State of Decay DVD* (PLEX 012 DVD). \$21.00**

"*Decasia: The State of Decay* is Bill Morrison's moving avant-garde visual symphony, which sets decaying archival film footage to an original symphonic score by Bang On A Can co-founder Michael Gordon. Created by award-winning avant-garde director Bill Morrison, *Decasia* was edited entirely from found film footage left in archives that had decayed over time. The severe emulsion deterioration reveals the film stock in its basic chemical form and the images are stripped to their most primitive emotional state. The film was shaped to Michael Gordon's moving symphony performed by the 55-piece Basel Sinfonietta. The soundtrack is decaying itself: Gordon took the orchestra to musical extremes by detuning the instruments and using prepared pianos to further emphasize the powerful hallucinatory visual experience. *Decasia* finds its inspiration in such sources as Godfrey Reggio's *Koyaanisqatsi* (1982), Peter Delpout's *Lyrical Nitrate* (1991) as well as the work of experimental filmmakers Peggy Ahwesh and Bradley Eros." Specs: NTSC all regions, 67 minutes, b&w, 35mm, 1.33:1 (original ratio).

**LEO & THE PHARMACISTS, TED: *Dirty Old Town DVD* (PLEX 013DVD). \$21.00**

"*Dirty Old Town* is a day in the life of Ted Leo, with his band the Pharmacists, as he descends on Coney Island, NY to play at the 3rd Annual Siren Music Festival. Director Justin Mitchell (*Songs for Cassavetes* takes a deeper look at the man behind the praised albums *Tyranny of Distance* and *Hearts of Oak* (Lookout! Records). Ted Leo mixes his punk politics, intricate songwriting and blistering guitar work and spits them out as earnest catchy-as-hell rock."

**MAYSLES, ALBERT AND DAVID: *5 Films about Christo & Jeanne-Claude 3DVD* (PLEX 014DVD). \$48.00**

"Announcing our most elaborate DVD release yet: a deluxe three-DVD box set of five award-winning films by pioneering filmmakers Albert and David Maysles, documenting the art projects of environmental artists Christo and Jeanne-Claude. *Five Films About Christo & Jeanne-Claude* represents a 30-year collaboration, and includes the Academy Award-nominated Christo's *Valley Curtain* (1974), *Running Fence* (1978), *Islands* (1986), *Christo In Paris* (1990) and *Umbrellas* (1995). The films have been digitally remastered with new transfers supervised by Albert Maysles, along with new video interviews, feature commentary on all five films by Christo, Jeanne-Claude and Albert Maysles, and an 82-page full-color book featuring photos, drawings and essays." NTSC All-region; 282 mins.; 1.33:1 Aspect Ratio; Full Screen; Dolby Digital sound

**GALAXIE 500: *Don't Let Our Youth Go to Waste 1987-1991 2DVD* (PLEX 015DVD). \$24.00**

"*Don't Let Our Youth Go To Waste* is a comprehensive visual document spanning the history of Galaxie 500. A compendium of all their music videos, a TV appearance, and an archive of over 40 songs performed live, this 2-DVD set includes a performance of an unreleased original song 'Buzz in My Head' and a live version of Jonathan Richman's 'Back in Your Life,' both of which were never recorded or released in any other form. The deluxe booklet contains photos and a new interview with all three members, Dean Wareham, Damon Krukowski and Naomi Yang conducted by Yo La Tengo's James McNew. The first disc contains all four of their videos, directed by friend and photographer Sergio Huidor as well as segments taken from five concerts—from early local performances in Boston to 1990 west coast tour dates—which all came from the band's personal collections. It is rounded out with a performance and interview for UK television, taken at the band's peak in popularity. The second disc, or 'Bootlegs' disc, has two full concerts from 1990: the first in Atlanta and the second in London, both shot by audience members. After receiving tapes by a call-out to fans from around the world, the band curated all the footage and picked what best captured their career." NTSC, all regions DVD; 235 mins., 2 discs, multiple film/video formats, 1.33:1 (original aspect ratio).

**BYRNE, DAVID: *Ile Aiye (The House of Life) DVD* (PLEX 016DVD). \$21.00**

"*Ile Aiye* is David Byrne's breathtaking documentary on Candomblé, the African-influenced spirit cult the Bahia region of Brazil. *Ile Aiye* explores the ways in which Candomblé has influenced the daily life and culture of the people of Brazil in music, art, religion, theater, food, dance, poetry and more. *Ile Aiye* is not a traditional documentary, but instead uses experimental film techniques, music, and cultural observation to express the life and rituals of Candomblé and the symbolic manifestation of the Orishás, the deities which represent the wide range of natural and spiritual forces. The rhythms of the sacred drums and bells, a dance of spiritual ecstasy, offerings and sacrifices, divination and the visitation of Orishás through trance are all part of the color and life of Candomblé. The music is central to the spirituality of the culture and specific rhythms and dance correspond to the individual Orishás, or deities. The Music in *Ile Aiye* includes ritual music recorded during ceremonies, popular Brazilian songs influenced by Candomblé, and an original score by David Byrne recorded with Brazilian musicians in New York and Bahia." 51 minutes; 1.33:1 Full Screen; NTSC All Region.

**PLEXIMUSIC:**

**KADANE, MATT & BUBBA: *Music from the film Hell House CD* (PLXM 003CD). \$9.50**

"Matt and Bubba Kadane are the collaborative force behind the now legendary band Bedhead (Trance Syndicate), and their recent incarnation The New Year (Touch and Go). Their music has always had a cinematic quality that lends itself perfectly to their first original film score for *Hell House*, directed by George Ratliff. The film is an in-depth look at a religious community and the house of horrors they create each year to depict modern day evils such as abortion, drug use and date rape, and how these sins will send you to hell unless you choose salvation. Hell Houses have now spread to hundreds of churches around the country. Recorded by Steve Albini at Electrical Audio Studios in Chicago, *Music from the Film Hell House* is an all-new instrumental EP of haunting melodies and shimmering guitars."

**PLINKITY PLONK (NETHERLANDS):**

**BEEQUEEN: *Gund CD* (PLINK 11 CD). \$15.00**

"A final dig in the vaults for the Beequeen, *Gund* is now available as a CD on Beequeen's private Plinkity Plonk label and has two recordings for two vinyl projects. The first four pieces on the CD were recorded early 1998 for a 12" vinyl single on which these tracks were supposed to be cut at different speeds (16, 33, 45 and 78 RPM). Due to its complexity of pressing this record was never realized. The fifth and sixth track were originally intended to form a 10" album of a most unlikely meeting by Beequeen and MSBR, the well-known Japanese noise act. Based upon a mutual sound exchange, both Beequeen and MSBR worked independently on their pieces. The label that intended to release this, stopped while both bands were still recording. Beequeen finished their piece in 1998 and MSBR decided to do a new piece in 2001. All five Beequeen pieces are Beequeen 'old' style, recorded before their decision to alter their direction in music, but it's probably one of their most refined moments in this style. *Gund* is released in a limited edition of 500 copies and comes in a gorgeous hand-printed sleeve by Knust, Nijmegen, designed by Meeuw."

**FLIM: *Holiday Diary CD* (PLINK 12). \$16.00**

"The album is entirely based on field recordings and melody sketches made during Flim's various holidays in 2002. The whole album was put together in a single session on September 15, 2002. The results are beautiful, laid back sketches with a very private and intimate atmosphere. *Holiday Diary* is released in a limited edition of 500 copies and comes in a gorgeous hand-printed sleeve by Knust, Nijmegen, designed by Meeuw."

**DE FABRIEK: *Neveleiland CD* (PLINK 17). \$18.00**

"In 1983 Dutch experimental band De Fabriek released their second album *Neveleiland* on their private label in a limited edition of a few hundred copies. Consisting of two beautiful and delicate sides of story-telling (in the Moluccan and Icelandic language) set in a droney, outer world landscape, the album was a landmark in the history of Dutch experimental music. Influenced by the Residents (circa Eskimo) and Conrad Schnitzler, this album has a somber electronic sound in which the stories become alive. One story is about a young moluccan soldier who came in 1951 to Holland with his family. On this record he is telling



the story of Indonesia that became independent at that time, whilst the other story is about a farmer living high up in the mountains of Iceland. He is living his life slowly day after day till one day two witches are coming and destroy his life. So the story say Neveleiland sold out quickly and has remained a closely guarded secret for over 20 years. Now Plinkity Plonk records is very proud indeed to present you this amazing album, remastered from the original tapes in the usual gorgeous carton Plinkity Plonk cover."

**GIRLFRIENDS: *Flora 7"* (PLONK 08). \$8.00**

"At the time of recording, Girlfriends were a four piece group, two guitars, one bass and drums. They play instrumental rock music, influenced by thirty years of sonic explorations. They have been coined as post rock - oh well."

**THE BEAUTIFUL GLASSBOTTOM BOAT: *Wild Geese Fly With The Moon On Their Wings 7"* (PLONK 09). \$8.50**

"Brunnen is dead — long live The Beautiful Glassbottom Boat. From the more musical half of Beethoven, Freek Kinkelaar presents two dreamy pieces of organ playing, tinkling bells and environmental recordings."

**FRIEBAND: *See Play b/w At Night 7"* (PLONK 10). \$8.50**

"Among the many names used by Frans de Waard, Freiband is his latest and this is the second release after the well-received 'Microbes' CD on Ritornell. Both pieces take his interest in crackling laptop musics further. The a-side is to be understood as remix of some well known dinosaur rock group and the b-side could very well be a remix of material recorded at the rehearsal of the Beethoven/Girlfriends concert, but heavily processed."

**PANHUYSEN, PAUL: *A magic square of 5 to look at and A magic square of 5 to... CD* (PLONK 15). \$18.00**

"...listen to". "This work is a composition in two parts. The same magic square is transposed in two versions. One can be experienced by the eyes, the other one by the ears. A magic square is a series of numbers arranged in a square grid so that the sum of each horizontal and vertical row and of the corner diagonals is always the same. Magic squares reveal harmony of number and refer to the nature of existence and a cosmic order dominated by mathematical regularity. Number is the origin of all things, Pythagoras said, and Boethius said music is numbers made audible. Presented as a room installation, 'A magic square of 5 to look at' is a floorpiece of 5 x 5 m, and 'A magic square of 5 to listen to' can be heard through a quadrasonic sound system, performing the four staffs of the score independently, starting about 5 seconds after each other. The audience moves around the floorpiece in the space. Panhuysen (1934) is an internationally recognised artist. Best known for his site-specific long string installations all over the world, he also is involved in systematic visual art. Calculus links his visual and sound art together. Furthermore he has been the artistic director of Het Apollohuis for about 2 decades."

**LEGENDARY PINK DOTS, THE: *Crushed Mementos CD* (PLONK 16). \$18.00**

"The Legendary Pink Dots recorded some of their best work for compilation and private tapes in the early 1980's. These tapes have now long gone and the material, as included on this disc, has been unavailable for many years. You will most likely never hear the Dots sounding so intense as on the original version of 'Close you eyes, you can be a spacecaptain' or so experimental as on 'Premonition 15' or on 'March', which has been unavailable for over 20 years. Also included is the long-deleted 23-minute track 'The People Tree' and one of their most abstract and beautiful songs 'The Punchline'. Packed in a in the usual gorgeous carton Plinkity Plonk cover."

**PLONG (GERMANY):**

**LE DUST SUCKER: *Le Dust Sucker 2LP* (PLONG 012LP). \$16.00**

"Here's Le Dust Sucker's debut album release! Take the last two 12"s on Plong and multiplate it with 2, and you'll get an idea of the dancefloor energy this album has to offer. Incomprehensible 'heavy-disco' album from the crew that chanted 'Mandate My Ass!'"

**OSTER, ANDREAS: *Travelog 12"* (PLONG 03). \$9.00**

"Crazy rockin' slightly psychedelic housetracks from Cologne."

**LE DUST SUCKER: *Love Me 12"* (PLONG 09). \$9.00**

"Tune of the week. Mean & superheavy futuristic housebomb to make you screeaaaaa."

**ILAR, ANDERS: *Rendthree EP 12"* (PLONG 11). \$9.00**

"Anders Ilar is domiciled in Gothenburg / Sweden. 'Rendthree' is his third release on Plong!. He early starts handling with electronic equipment. He is one of the guys who are standing sometimes at the streets recording the noises of broken cross walk controls, or who name their labels Pinesky, which I first didn't combine as Pine Sky, so someone could suppose that not only ( broken ) electronic environment but also nature has influence on his music. Anders Ilar also has releases on Shitkatapult and Audio.nl."

**PLOP (JAPAN):**

**GEL: *Dolce CD* (PLIP 3008CD). \$16.00**

"*Dolce* (a word for 'softness' in Italian) is his second album under this alias and you can hear influences from post-classical music but something totally different. He recalls this album as his most delicate work ever using many live instruments like acoustic guitars and piano. The recorded instruments are processed and combined with electronic tones and glitches in his laptop and stirred up and arranged over and over. The results are melodic layers flowing with constant changes disrupted into chaos and on and on to another scenery... Incredibly dense tracks full of numerous colorful fragments."

**SORA: *re.sort CD* (PLIP 3009CD). \$16.00**

"Sora is the alias of Takeshi Kurosawa from Kyoto, Japan. (the city of great tradition where all the temples are...) Sora means 'sky' and also the key's 'G' (so) & 'A' (ra) in Japanese. He grew up playing the piano and began to create music by digital samplers from early 90's being influenced by the 'intelligent techno' scene lead by the Warp label. He's talent revealed soon by participating in England's General Productions (GPR) label compilation under his real name. After making tracks for several compilations and music for Issey Miyake's new fashion brand Tenalys, this is his first full album Re.sort. Re.sort is a beautiful combination of digital glitches & warm analog sounds and they are constructed by using various techniques like cut-ups, field recordings, sampling from bossa nova & jazz records etc... His arrangements are really unique and original (almost every loops are slightly different!) but sophisticated keeping the tender & pleasant atmosphere full of heart-warming melodies."

**PLUG RESEARCH:**

**VA: *Plug Research & Development CD* (PR 010 CD). \$13.00**

Very happening compilation of experimental techno from this CA-based label, their first full length album, from late '97. For fans of post-Autechre, Skam, A-Musik, etc. This label has probably suffered a bit in terms of under-exposure due to a) their US address (tremendously uncool) and b) by pressing their records in quantities large enough to find (first rule of IDM:

you can't want a record until you can't find it). " Soft soundscapes to more abrasive textures, and listening to dance oriented pieces. Unapologetically esoteric and uncompromising. Each track exemplifies a different direction of electronic music. Artists include Mike Paridinas, Jamie Hodge, OST, Low Res, Beautyon, Ken Ishi, Kim Rapatti, Lustmord, John Tejada, Phthalocyanine, Mannequin Lung, r.e.a.l.m, and Trash Aesthetic." Limited stock

**LOW RES: *Approximate Love Boat CD* (PR 015 CD). \$12.00**

Low Res is Danny Zelonyk and this is his debut album, a record that should stand as one of the finest American electronic documents for some time. "Packed with swinging grooves, beautifully fractured melodies, and indescribable sonic textures, Approximate Love Boat is extremely musical and listenable, yet owes virtually nothing to today's techno genre. According to the artist is inspired by 'mistaken alien interpretations of Earth music'. Echoes of African polyrhythms, jazz, classical and electro-acoustic music, 'field hollers' (slave chants), hip hop, nursery rhymes and, yes, even American techno are everywhere in this work, but only as starting points for highly original reinventions by the masterful Mr. Low Res."

**MR. HAZELTINE/DIVINE STYLER/MR. MOTO: *Plug Research Split 10" Vol. 1 10"* (PR 020). \$8.00**

"On the 1997 Plug Research release The Art of Travel by Mannequin Lung, a very interesting remix closed the album. The track, 'City Lights' was redesigned by the masterful Mr. Hazeltine, otherwise known as John Tejada, and the vocal was delivered by the legendary Divine Styler, late of Ice T's Rhyme Syndicate, and the author of several albums under his own name. This popular team is reunited here, and Mr. Styler adds his unique vocal seasonings in the manner which has earned him international acclaim. The track itself might be characterized as reminiscent of retro Chicago House. The other side of this release also features Mr. Hazeltine, this time in collaboration with Mr. Moto, a jazz guitarist with whom he has been working on a post-rock project for upcoming independent release."

**CHESSIE & COMPUTER SOUP: *Plug Research Split 10" Volume 5 10"* (PR 024). \$8.00**

"Chessie is a project of 24 year-old Arlington, Virginia native Stephen Gardner. Intended as a means to process and relate the physical, emotional, and aesthetic aspects of railways through sound, Gardner, who has worked for various railroads, has produced 2 full-length albums (1997's Signal Series, and 1999's Meet), and a single for the Drop Beat label. 'Lost Not Found' continues this work, and continues to employ analogue tape techniques, acoustic instruments, and sequencer-free recordings. Computer Soup is like a fresh report from the front lines of the electronic jazz wars. Computer Soup's jazz tracks are all live, no programming. It may remind you of Miles Davis' In A Silent Way. But also very electro/techno/ambient. And at the same time, it is none of those. Computer Soup resets the perspective of sound, stimulates you to recognize things you've forgotten, or have failed to notice. These sounds are suitable for a cafe, a club, a street, a museum and, of course, a bedroom."

**DOWER, JEREMY: *Sentimental Dance Music For Couples 2LP* (PR 025 LP). \$15.00**

"The debut album by Australia's Jeremy Dover. Somehow crafting an impossible marriage between the steely aesthetic of SND on Mille Plateaux and the quirky jazz-dub hipsterism of Amon Tobin, Dower's Sentimental Dance Music for Couples is eleven tracks of glitch music without the glitches. Filled with emotional, pleading refrains, this in an album of an entirely new form of robotic bebop. Possessing warped, synthetic saxophones channeled from a space-age Coltrane and Cannonball, it's like Louis Armstrong conducting a fleet of mid-20th century IBM supercomputers. This is lounge music for the Mir space station, or a club in downtown Berlin."

**VA: *Intermission CD* (PR 026 CD). \$14.50**

"Intermission is like a high speed slide show, flashing snapshots of electronic music in its various exciting forms, simultaneously fresh, yet familiar. Astounding selections from reknowned and hard-to-find artists assembled with taste and respect for today's busy lifestyles exclusively by the reknowned Plug Research team. Exclusive tracks from Move D, Roman Flugel, Thomas Fehlman. Astonishing debut of MVFS (Phthalocyanine and Crank). US up and comers Safety Scissors, Unagi Patrol, Tenants. Plug Research has once again scoured the planet in search of music to please the endorphin-producing regions of your brain. Driving while using this product is not advised, as you may be overwhelmed with a variety of primal emotions and moods. Among the exciting talent included in this must-have collection."

**SAFETY SCISSIONS: *Either Or EP 12"* (PR 027). \$8.00**

"Matthew Curry (Safety Scissors), gives us a taste of his upcoming album Parts Water with his debut single, 'Either Or' for Plug Research. On Side A, he delivers a swinging rhythmic house track, consisting of trademark Safety Scissors vocals, entitled 'Before'. Then we are treated to an electronic west coast, DSP, Hip Hop, instrumental remix by the one and only, Mr. Smyglyssna. If that doesn't satisfy your expectations, you are then welcomed to a funky electrotec track leading you back to the early 80's breaking era."

**SAFETY SCISSIONS: *Parts Water CD* (PR 028 CD). \$14.50**

"In the glass on the bedside table and in the boundless bodies covering the earth, water permeates us and our world. I suppose this is why it is the metaphor we all know and love. A meaningful subject we can drink, cook with, swim in, bathe in and more. The music presented here is meant to function in the same way. The boundary between 'artist' and 'geek' is fine, yet frequently unacknowledged or concealed by overzealous intellectuals. MPC (i.e., Safety Scissors) does little to hide his social awkwardness in the quirky techno he produces and performs. If anything, he would rather admit to being a geek than to being an 'artist' or a 'musician'. Anonymity is much more interesting. Although he is the ultimate dork debonair, MPC does not over-obsess with the computing process. Singing on his latest works for Force Tracks and Plug Research, MPC experiments with camp techno. He uses these vocal elements on his Debut album Parts Water for Plug Research Records. MPC has an abstract and clumsy approach to making music and distinguishes himself from the intellectualism of abstract/minimal techno. The proud drop-out of the art school establishment pursues neither expressions of unmediated human feeling found in Abstract Expressionism or regimented lines of sturture in minimalism. Rather, with subtlety and smoothness, he references both in his unique sense of sarcasm."

**SAFETY SCISSIONS: *Parts Water 2LP* (PR 028 LP). \$14.50**

Double LP version.

**SOULO: *CD* (PR 030 CD). \$14.50**

"Soulo levitate from a point on the horizon and land on our step. Not to say that Soulo is courageous. Soulo is inward reflective rock — unsteady. A discrepancy worth noting is that Soulo illuminates what kind of musical terrain they go at with equipment and habits appropriated from ye olde rock, and its predecessors. With guitar/bass/percussion for a skeleton, and melody as prime fluid, Soulo make electric songs like a whale-oil torch illuminating the future. Soulo's music is too discreet to be rock, too jamming to be ambient and too eventual to be the blues. But you could use any title from the Jimi Hendrix song book to name any given Soulo track. Wind Cried Mary 3rd Stone from the Sun etc. That would make the Krauts happy. And that would make Soulo happy."

**CHESSIE: Overnight CD (PR 031 CD). \$14.50**

"Somewhere between asleep and awake there is a suspended dream state where sounds float and pulsate, where you can no longer trust your senses. Chessie is the soundtrack to this special place. Over the course of three albums, Chessie's Stephen Gardner and Ben Bailes have plumbed a swirling, indistinct realm of sonic abstraction with influences ranging from the Beach Boys to My Bloody Valentine and Satie. Inspired by the sounds of railways, their work has blended electro-acoustic production techniques, live playing and non-sequenced electronics in an effort to capture the spirit and emotion of rail travel. The propulsive, inexorable clank of steel on track forms the rhythmic backbone of the Chessie compositions, and makes a particularly American counterpart to the motorik rhythms of much post-Kraftwerk music."

**CHESSIE: Overnight 2LP (PR 031 LP). \$14.50**

Double vinyl version.

**DNTel: Life Is Full Of Possibilities CD (PR 032 CD). \$14.50**

Repressed and available again! "Dntel aka Jimmy Tamborello comforts himself by combining melancholy melodies with an assortment of electronic production styles, as well as enlisting friends to add vocals and guitar on some tracks. The results range from Timbaland-inspired minimal techno to pop songs buried in static, cut-up acoustic guitars, sampled symphonies struggling to find somewhere to settle, found sound and blissed-out drones. Dntel's debut album *Life Is Full Of Possibilities* includes vocal contributions from Chris Gunst (Beachwood Sparks, ex-Strictly Ballroom), Mia Doi Todd (City Zen Records), Meredith Figurine (Figurine), Rachel Haden (ex-That Dog), and Benjamin Gibbard (Death Cab For Cutie), plus guitar by Paul Larson (Athalia, ex-Strictly Ballroom) and Brian McMahan (The For Carnation, ex-Slint)."

**DAEDELUS: Invention CD (PR 034 CD). \$14.50**

"Caught between myth and reality, past and future, Daedelus produces his sonic mazes from a studio deep in Santa Monica, California. Crafting his waxen wings from a background in live instruments, he began as a boy noodling bass clarinet notes, and soon graduated into the covenant of double-bass. After his ill-fated affair pondering classical and jazz, rave paved the way, and a burgeoning record collection fuelled his artistic creativity as he prepared the path to his first full length release *Invention*. With 30ies, 40ies and 70ies inspired grooves, Daedelus gradually begins to venture into the L.A. afterdark, by defying genres such as downtempo and hip hop. The music on *Invention* combines multiple instruments, including non-traditional ones such as computer printers, toy pianos, and the techno harp known as the Omnichord. He also invites local MC talents Busdriver and Sach to flow over two masterful tracks. *Invention* unfolds in dynamic ranges of emotion — Open your ears to Daedelus' world of musical tinkering and you'll be walking faster, seeing clearer and feeling deeper."

**DAEDELUS: Invention LP (PR 034 LP). \$11.00**

LP version.

**TEJADA, JOHN: Daydreams In Cold Weather CD (PR 035 CD). \$14.50**

"With a discography of over 50 releases to date, there is always an interest in the Tejada sound. *Daydreams In Cold Weather* is the follow up album to Backstock, which was released on Defocus Records in 2000. Mr. Tejada begins his journey into the emotions of sound, which he masterfully creates while using warm synth washes and funky off-the-wall rhythms. John Tejada's music takes you on a journey where you can actually feel his artistic expression in his production. The album is signature John Tejada, composed of gorgeous sounds layered with elaborate rhythms. From the outset of the album you will begin to hear heartwarming electro, witty and breathtaking electronica, and an assortment of nostalgic and intimate melodies. Mr. Tejada has also invited long time friend, Mo Wax recording artist Divine Styler to join him on 'The Silence Of Us' an exclusive hip hop / electronic hybrid."

**TEJADA, JOHN: Daydreams In Cold Weather 2LP (PR 035 LP). \$14.50**

Double vinyl version.

**DNTel: (This Is) The Dream Of Evan And Chan CD (PR 036 CD). \$8.00**

"This is the second single from Dntel's critically acclaimed album *Life Is Full Of Possibilities* with vocals by Ben Gibbard (Death Cab For Cutie). Up-tempo fractured beats make this the closest thing to a pop song you'll find on the album. The original version appears here for the first time on vinyl and is joined by four remixes. Safety Scissors, enlists the help of Erlend Øye from Norway (Kings Of Convenience) to rewrite and re-sing the entire song, Barbara Morgenstern turns it into a duet, Kompakt recording artist Superpitcher makes this into an anthem for this summers outdoor festivities, and Lali Puna (members of The Notwist) take the vocals out altogether and add their own melancholy melodies."

**LOW RES: Blue Ramen CD (PR 037 CD). \$14.50**

"Low Res aka Danny Zelonky from Milwaukee/US has pulled off the impossible! Capturing the vibrance and immediacy of improvisationally-composed music as played by an amazing ensemble but without the benefit of players, instruments, or microphones! Low Res imagined an ensemble, perhaps a time and place, and most certainly a music. Then, in an unprecedented achievement, he rendered all of this within the walls of a common electronic music studio. Unbound to reality, this imagined ensemble accelerates and tumbles into unknown realms of post-human music-making, and in the process stakes a claim as the best (ok, the only) non-existent composer's orchestra working in 2002! Stylistically, we hear echoes of jazz, 'blaxploitation' soundtracks, nuyorican salsa, bawdy stripper music, free jazz, and lots of bits which can best be described simply as Low Res moments. *Blue Ramen* with its nine tracks is 'a whole new category of shit' as only Plug Research can present!"

**LOW RES: Blue Ramen LP (PR 037 LP). \$12.00**

LP version.

**MEANEST MAN CONTEST: Merit CD (PR 038 CD). \$14.50**

"Meeting Meaneast Man Contest is like shaking hands with a newborn cloud. Their compositions unfold and bloom before wide-open ears. Ever growing shapes elevate from simple states. Tones roll out layers for crackling drums to bounce on. Words streams burst the surface to bless dry speakers. Undulating syncopation reconstructs the unexpected. *Merit* is floating abstraction grounded in strong urban influence. Meaneast Man Contest is based in the fog shrouded music hotbed of Oakland, California. The secret duo unveiled are: Quarterbar (beats) and Eriksolo (vocals). *Merit* is a drunken jazz serenade. Sound silhouettes filtered through smoky shafts of light. Don't be fooled by the sway & wobble. Meaneast Man Contest punch out lights with heavy drum swings. Creaky organs wail from floor cracks, rhythms ride skyward on glistening guitar strings, and cymbal-spun ceiling fans keep it cool. Meaneast Man Contest offer a newflash for fans of DJ Vadim, DJ Krush, and Prefuse 73."

**MEANEST MAN CONTEST: Merit LP (PR 038 LP). \$12.00**

Vinyl LP version.

**SOULO: Man, The Manipulator CD (PR 039 CD). \$14.50**

"This time around they blossom in a wide, spatial wall of sound. Psychedelic rock, bluegrass, and avant-garde electronic are micro-mixed into hypnotic tapestries. An orchestra of French horn, clarinet, banjo, flute, and trombone make the mix rich. Drums crunch in line with

bleeping blips as violins drip sweet nothings into open ears. Think the glacial crescendos of Sigur Ros, cosmic rock of the Flaming Lips, and the hyper eclecticism of the Beta Band. Guest-musicians include John Tejada, Jussi Lehtisalo of Finnish band Circle and Pharaoh Overload and Ted Casterline of NY's Krakotoa. Co-mixed by Scott Benzel who has worked with Jon Spencer Blues Explosion, Calexico and Fat Possum Records."

**DAEDELUS: The Quiet Party CD (PR 040 CD). \$12.00**

"The Quiet Party EP sees immense talents reworking classic compositions from Daedelus' genre-blurring album *Invention*. Madlib straps on his Yesterdays New Quintet helmet to reshuffle 'Playing Parties'. Drums billow smoke screens into illuminated jazz dreams. Madlib then unleashes dynamite charged boom bap bonus beats with blasts of Stevie Wonder keyboard bars. Anti Pop Consortium's musical mainframe High Priest reworks 'Muggle Born' into an epiphany of electro bounce. Chimes spread ears wide open to the awareness of new sound as Priest exclaims battle cries of underground integrity. 'Girls' is the anthem for an endless summer spent halfway between humpback whale watching and tight jean disco dancing. Abstract Rude and Busdriver outline the search for a perfect girl and the romantic notions it takes to set her mood in motion. Daedelus' mic star Busdriver is featured on the album track 'Quiet Now'. This ballad leaps into a new territory of robotic love songs in a hip hop mode. The CD version closes with the unabashedly adventurous bonus tune 'A Touch Of Spring'. Daedelus and friends sweep mental break-dancing circles clean with variations on wholly unique musical themes."

**CAMPING: Suburban Shore CD (PR 042CD). \$12.00**

"Camping is German Bossa Nova recorded in Washington, DC featuring the indie darlings, Chessie. Is it an oddity? Yes, a delicious mutant engineered to startle ears and electrify curiosities. The shining spirit behind Camping is German musician, Henning Fritzenwalder. His voice flows with the lyrical coo of Bossa Nova father Joao Gilberto. Language barriers crumble as melodies rise. Vocals soar with understated sophistication evoking warm breezes. Henning enlisted friends Stephen Gardner and Ben Bailes to color the sound complete. The American duo, known for making railway inspired sound waves as Chessie, spread the instrumental palette while refining the essence. The cornerstones of Bossa Nova stand tall. Drums, guitar, and voices shine with soul while abstract elements fly into the mix. 1960's Brazil tuned in by a time traveling radio. Short-wave crackles and static frame the shuffling glow. Camping is an excursion into fantasies conjured by sizzling rhythms and sparkling chords. The heat of Brazil is reflected through DC's humidity."

**ADVENTURE TIME: Dreams of Water Themes CD (PR 043 CD). \$16.00**

"Adventure Time is the new sound for hip shaking sea floors. Daedelus and Frosty have weaved an album of swirling soul sure to spin heads. *Dreams Of Water Themes* features heavyweight vocal talent such as Pigeon John of hip hop collective LA Symphony, internationally acclaimed poet Saul Williams, and the mysteriously sublime Sagajawea."

**ADVENTURE TIME: Dreams of Water Themes LP (PR 043 LP). \$14.00**

LP version.

**DAEDELUS: Of Snowdonia CD (PR 044CD). \$14.00**

"Daedelus, the electronic experimentalist and celebrated underground DJ, is back with his second full-length album for Plug Research, entitled *Of Snowdonia*. The follow-up to the critically acclaimed *Invention*, *Of Snowdonia* takes the introspective themes and subtle evocations of dramatic scenery from his Plug Research debut and expands the palate to include even more majestic melodies, musical song structures and fidgety, visceral rhythms that defines his unique compositions. The perfect melding of organic and analog orchestration, Daedelus has created a musical realm that reflects the antiquated desolation of the Kingdom of Wales, based on his own perception and experiences. Snowdon, an actual mountain in Wales and the highest peak in the U.K., gradually builds to a shale-covered summit amidst the flat, graying landscape of the countryside. In this context the mountain becomes a reference point for the hopeless romantic, lovelorn and wandering amongst the melodies and blue structures that populate *Of Snowdonia*."

**AMMONCONTACT: Sounds Like Everything CD (PR 045 CD). \$14.50**

"Ammon Contact is Los Angeles super producer Carlos Nino and bedroom beatmaker Fabian Ammon Alston. Enter: *Sounds Like Everything*, the 20 track debut mega album that is as fresh and focused as you can get. The guts of the album consists of funky-electro-organic beats with flowing melodies, beautiful harmonies and boomin' bass lines, if you're a DJ that loves unique instrumental hip hop in your set for some freaked out flavor, make sure you carry this record in your box."

**AMMONCONTACT: Sounds Like Everything LP (PR 045 LP). \$9.00**

LP version.

**MILOSH: You Make Me Feel CD (PR 046CD). \$12.00**

"Mike Milosh (Toronto, Canada) makes optimistic music for pessimistic times on his debut album. His melodic, electronic masterpieces are like blossoms unfolding in darkness. Even those songs seeded in sadness are lined with bright hope. He's erased his classical music training in favor of unique self-construction. Throughout the album, light tones and static-clad drums roll under intricately treated vocals. His voice floats in on delicate waves that explode into exhilarating being."

**MILOSH: You Can Make Me Feel LP (PR 046LP). \$11.00**

LP version.

**LANGUIS: The Four Walls CD (PR 047CD). \$11.00**

"Their fifth album, *The Four Walls* shows how much the guys have grown musically from their last album, *Unithematic*. In previous albums, Languis combined live instrumentation with electronic music, always placing a stronger emphasis on the latter. In *The Four Walls*, a stronger balance between the two mediums is established, placing an increasing focus on the use of live drums, guitars and vocals. The track 'Never Now' is a perfect example of where Languis has taken it's sound, mixing subtle electronic elements, with the music you might have heard from The Stone Roses, Joy Division or New Order in the 80's. The music of Languis conceives mental images via melodies and moods. They construct sonic sounds that interact, much like color and shape evolve and dissolve in paintings. Their melodic warmth is a signature that they developed through songwriting and experimentation in the studio."

**VA: In The Loop: 1 12" (PR 048EP). \$6.50**

"In The Loop represents the next phase in Dublab's constantly blooming sonic spectrum. Each 12" compilation showcases four rising musical talents. With creative input from the Labrat DJ's, In The Loop crystallizes Dublab future roots radio programming. These are all A sides. As the needle travels, discover new waves of genre transforming talent. Explore the four top-notch, previously unreleased tunes on volume 1." Featured artists: Dntel (Postal Service mix), Caural, Ellay Khule (Nobody, Omid), Camping.

**HEADSET: Space Settings CD (PR 050CD). \$14.50**

"Produced by Jimmy Tamborello (Dntel, The Postal Service) and Allen Avanesian, with additional production by Daedelus, John Tejada and Thomas Fehlmann (The Orb). Guest appearances by Beans (Anti Pop Consortium), Subtitle, Non-GENETIC, Sach, Metalogic, Rocmon and

Lady Dragon."

**PLUS 8 (CANADA):****FALSE: Untitled 12" (PLUS 8081). \$6.00**

"Ann Arbor's False (Matthew Dear) delivers volume two of tech-house flare on Plus 8."

**FALSE: Beginner's Luck 12" (PLUS 8082). \$6.00**

"After a string of critically acclaimed releases for the Ghostly International and Spectral Sound labels, Ann Arbor, Michigan's False (aka Matthew Dear) closes up his trilogy of three singles for Plus 8 with the sizzling *Beginner's Luck*. *Beginner's Luck* nabs Dear's chunky approach to minimal tech-hop with an additive element of vocal hiccups, clackety percussion and random bleep melody. His basslines continue to impress, driving his shifty beats and panned accents into a sole sound ala False."

**FALSE: False CD (PLUS 8083 CD). \$13.50**

"As false, Matthew Dear delves into a similar plunderphonic territory of hard grooves filled with deep textures, sampled vocals, and warped, squelchy synths. But this isn't just some nose-deep-in-Powerbook, chin-scratching audio collage of blips and clicks. false occupies that tight space between abstract techno and straight up, four-on-the-floor mayhem that will have subwoofers, dancers and academics straining to keep it all together. Matthew Dear was first introduced on the Spectral Sound label from the Ghostly International family, gaining the attention of Plus 8 by his hard working attitude as a DJ and producer and all around seriousness to his music. Not one to sit for long, he has a new single out this spring under the name Jabberjaw for Berlin's esteemed Perlon label. Of the false philosophy, Dear comments, 'All of our actions and thoughts [are] mere reactions of the molecular world. Therefore, our emotions could only be chemical reactions to the physical universe and are not ours at all but only a piece of the larger scheme. They are false. We are false'."

**DREAMLIFE: Dreamlife 12" (PLUS 8084). \$6.50**

"Woody McBride's return to form this past year is more than welcome. He holds a list of legendary acid techno releases to his name from his production start back in the early 1990's and has recorded for labels such as Communique, Bush, Drop Bass and many more. *Dreamlife* is his first release for Plus 8. 'DreamLife' is a scorching techno rally, full of attitude and driving rhythms. The flipside is backed with two tracks co-produced by Joe Manu (aka DJ Hyperactive) from 4trak Records in Los Angeles."

**TESTE: The Wipe 12" (PLUS 8085). \$6.50**

Reissue of the 1992 techno classic 12". "In 1992 two Canadians captured a stirring moment in techno, uniquely harnessing the inner power of their machines into the haunting edge of 'The Wipe'. Easily recognized by its flanging hi-hats and the warm analog sub harmonics of the TB-303, 'The Wipe' is unmistakably a track with the means of escape on a dancefloor. The production duo of Himadri and Huren (aka Teste) have been pushing avant-garde electronic music forward since 1991 working as Teste, Turph, Perceptons and their own names individually for labels such as Switch and Zhark. 'The Wipe' was originally released in 1992 on Probe Records (a Plus 8 off-shoot label created by Richie Hawtin & John Acquaviva) and has been out of print since the late 1990's. From the start 'The Wipe' was an instant classic within Detroit's fertile underground scene of the early 1990's, having a massive impact at Plus 8's legendary events. Its dark moody tone and relentless bassline quickly became an underground anthem in techno corners around the globe. From the first time he played it out in a set Richie Hawtin recalls it as, 'still the only track to this day that sounds like it's physically ripping through a sound system'."

**PLUS 8 CLASSICS (CANADA):****SPEEDY J: Something For Your Mind/Pullover/Remixes 12" (PLUS 8009). \$6.00**

"Born in 1990 by Richie Hawtin and John Acquaviva, Plus 8 Records continues to move forward in 'Phase II' of the label. Known for pushing electronic music forward, Plus 8 debuted artists such as Speedy J, Kenny Larkin, Daniel Bell, Ken Ishii and Plastikman. With the original catalog (Phase I) having been out of print since 1997, we are proud to announce the re-release of a select few titles, newly remastered from the original tapes along with new label designs." "Two classic techno gems are back in circulation from Rotterdam's Jochem Paap, who continues to record and push the limits today still as Speedy J. 4 mixes total. Originally released by Plus 8 in 1991."

**PLASTIKMAN: Sheet One 2LP (PLUS 8028). \$12.00**

"Critically one of the most revered electronic albums of the 1990's, *Sheet One* took techno closer to the edge with its synthetic beats and atmosphere. The debut Plastikman album that started it all, originally released by Plus 8 in 1993."

**PLASTIKMAN: Recycled Plastik 12" (PLUS 8032). \$6.00**

"Spaz b/w Naturalistik. Two percussive rollercoasters. Originally released by Plus 8 in 1994."

**PLASTIKMAN: Krakpot 12" (PLUS 8033). \$6.00**

"Krakpot b/w Elektrostatik. Stripped to the essentials of rhythm & basslines. Originally released by Plus 8 in 1993."

**PLASTIKMAN: Plastique 12" (PLUS 8041). \$6.00**

"Plastique (full mix) b/w Ethnik, Frek. Single from the second Plastikman album, 'Musik' originally released by Plus 8 in 1994."

**PLASTIKMAN: Musik 2LP (PLUS 8043). \$12.00**

"Written and produced by Richie Hawtin, *Musik* was originally released in 1994 by Plus 8 Records and NovaMute, featuring the single 'Plastique' (Plus8041R). This second Plastikman album contains a hybrid sound of electro, techno and dub with the effects that still make Hawtin's sound unique today. Its popularity was accelerated by his electric Plastikman live sets during the mid-1990's. This is the first time *Musik* has been available on vinyl from Plus 8 since 1997, here newly re-mastered."

**PLASTIKMAN: Sickness 12" (PLUS 8058). \$6.00**

"Sickness b/w Panikattack. Mesmerizing two-tracker. Originally released by Plus 8 in 1996."

**HAWTIN, RICHIE: 0068 12" (PLUS 8068). \$6.00**

"Tracks 005 b/w 003, 002. Minimally deep techno from Richie Hawtin, originally released by Plus 8 in 1997."

**VA: 1990-1992: Volume One CD (PLUS 8071 CD). \$13.50**

"Occasionally a record label transcends its function. Far from being merely a provider of music or a collection of disparate artists, it assumes an aesthetic quality, an agenda or belief that enhances and embellishes the end product. It's hard to separate New Order and Factory and similarly difficult to think of Depeche Mode without the Mute connection. However, a label's initial intentions often crumble leaving them as homogenized and sterile as many of today's major players. Plus 8, a label born over ten years ago, the brainchild of two fanatical Canadians, Richie Hawtin and John Acquaviva, never abandoned its militant and single-minded stance. Resolutely independent and fiercely determined, Plus 8 provided a welcoming stable to artists from around the globe, establishing a name for itself as a forward thinking progressive label that refused to pander to whim or fashion...Plus 8 was an inspired label. A futuristic vision brought to life by the drive and enthusiasm of two enlightened

Canadians, it's hard to image the history of electronic music in the last decade without Plus 8. It continued to diversify right to the end in an attempt to remain one step ahead of the trailing pack. And this was its strength, it's single-minded approach and refusal to be swayed by fad or fashion marked it out as an individual. Few labels have come near to achieving what Plus 8 achieved in its short history, in seven years it managed to alter the course of electronic music forever. Here's to phase two." Artists on the first volume include: States of Mind, Cybersonic, Psyance, Kenny Larkin, Final Exposure, Speedy J, Fuse, V-Room. Plus an Alan Oldham comic book (PDF on enhanced CD-rom).

**VA: Plus 8 Classics 2LP (PLUS 8071 EP). \$12.00**

"In celebration of the Plus 8 Classic CD releases, a limited edition vinyl double pack of four Classic tracks from the past have been remastered for this special release. Years after their original release, each of these Classics hold continual popularity on the floors and in stores. It's been some time since we've released any of the Plus 8 back catalog on vinyl, so these few gems should be a welcomed return to wax." One track per side, 2x12". Cybersonic: "Technarchy", Speedy J: "Evolution", Fuse: "Substance Abuse", Fuse vs LFO: "Loop".

**SPEEDY J: Pullover 12" (PLUS 8071X). \$6.00**

"Releasing his first projects through Plus 8 and Probe in the early 1990s, Rotterdam's Jochem Paap has built an internationally loyal following with records under his Speedy J moniker. As his records and live sets began to grab attention in the growing techno culture circa 1990-1, Paap released 'Pullover'. The track's infectious simple melody was heard throughout the world, turning heads with its upfront tuning and raw use of just a few drum machines. It was a premonition to the rise of hardcore techno and beyond. For the first time ever, this 'original demo mix' is now being released by Plus 8, on a special edition one-sided single, from the label that delivered the original nearly a decade ago."

**VA: 1993-1994: Volume Two CD (PLUS 8074 CD). \$13.50**

Second volume detailing the seven-year history of Richie Hawtin and John Acquaviva's Plus 8 Records. Artists include: Fuse, Speedy J, Utu, Plastikman, Sysx, Born Under a Rhyming Planet, Himadri. Plus Matthew Hawtin's 'Blue Neuron' (UEG on enhanced CD-Rom).

**VA: 1995-1997: Volume Three CD (PLUS 8075 CD). \$13.50**

"By way of documenting and bringing to a close the end of 'phase one' of its history, Plus 8 Records is releasing the *Plus 8 Classics* trilogy series. *Volume Three* features more of the labels successes including Plastikman, Speedy J, The Kooky Scientist and Fuse (aka Ritchie Hawtin) vs (legendary UK techno act) LFO, the album continues to chronicle the labels development from its awkward adolescence through to its celebrated maturity. A near perfect snapshot, highlighting the label and its artists desire to progress far beyond the rigid confines of any given genre, *Plus 8 Classics* is a series full of far reaching pieces of music." Tracklisting: R Hawtin: "Call It What You Want," Born Under A Rhyming Plane: "Spasm Band", Fuse vs LFO: "Loop", Plastikman: "Panik Attack", Silvershower: "1", The Kooky Scientist: "O.L.D. vs N.E.A.U.", Speedy J: "Pannik", R Hawtin: "005", Theorem: "Mantra One".

**TAKSI: Schneesturm 12" (PLUS 8077). \$6.00**

"Richie Hawtin returns from the studio just in time to usher in the cold months with a remake of the underground techno slammer, 'Schneesturm' from Berlin's Takti Records. 'Schneesturm' (snowstorm in English) is a stronghold of a grinding bassline, fierce pounding beats and sinister rhythms that does more than just 'visit' the dancefloor — it invades it! A product of Richie's (now year-long) use of the Final Scratch digital-vinyl system, his DE9 remix was born from playing out the original track in his sets, layering and effecting it with his DEP (decks, efx & 909) set-up. By stretching the breakdown and adding effects, this remix is insight to now he can tease a dancefloor with certain special tracks that can extend the night into the morning."

**PLASTIKMAN: Spastik 12" (PLUS 8078). \$6.50**

"Written and produced by Richie Hawtin, 'Spastik' was originally released in 1993 by Plus 8 Records. A smash with DJs off the bat, it's playtime on dancefloors around the globe is unimaginable. 'Spastik' is one of few tracks recognized purely by its energy. Its stripped down scheme of just drums and effects continues the minimal ethos that less is more."

**FALSE: Warsaw Bread 12" (PLUS 8079). \$6.00**

"After a string of critically acclaimed releases for the Ghostly International and Spectral Sound labels, Ann Arbor's Matthew Dear arrives on Canadian shores with a triad of tech-house EPs. The 23-year-old Dear has been quietly redesigning the Detroit landscape over the past few years and the time has come for his presence to be felt. His hybrid of live PA/DJ set has been honed to the finest point, playing alongside some of the world's top producers and DJs in clubs throughout the US. His records combine equal parts Basic Channel's minimal funk and Akufen's samplerphonic ethos, treading a fine line between heady armchair listening and phreeked, minimal, four-on-the-floor techno."

**POCKETGAME:****VA: North & South 2LP (POCKET 001 LP). \$21.00**

Double LP in full color gatefold. A collection of the label's favorite artists. Concept: Ambiguity. Artists: Ladytron, Steril, Clay Spoorri, Markus Lange, Maru + Comix, Detune, Carsten Franke, Hong Kong Counterfeit, Westend Ghetto Possee, STR / Tim Tycoon, Mutron, Nitsch & Gleinser, Break 3000.

**STR: We Are He-Men 12" (POCKET 005EP). \$14.50**

12" picture disc, featuring remixes by Legowelt & Break 3000.

**POGUS:****LINDBLAD, RUNE: Death Of The Moon CD (POGUS 21011). \$13.00**

Electronic and concrete music from 1953 to 1960 by this Swedish composer, reissuing material previously available on LP via the Pogus and Radium labels. "Rune Lindblad was born in Gothenburg, Sweden in 1923. He began composing music in 1953. This was a time when composers in Germany and France were feuding over the merits of electronic music made by pure wave oscillators versus musique concrete, which used the tape recorder as its main instrument. Rune Lindblad did not see these genres as mutually exclusive. In fact he extended his work to incorporate other mediums along with his approach to music. Deeply involved with woodcuts and painting, Lindblad was already experiment with using damaged 16mm film in his 'Optica 1' as early as 1959."

**OLIVEROS, PAULINE: Alien Bog/Beautiful Soop CD (POGUS 21012). \$13.00**

Features 2 long tracks (63 total minutes) of early, emotionally stunning electronic music from Ms. Oliveros. "Her revolutionary work in the use of tape delay and heterodyne techniques, coupled with experimental use of combination tones and supersonic frequencies, presaged techniques now being explored digitally," and there's never been better evidence of it than the brain-eclipsing "Alien Bog" — a masterpiece of electronic tone squelch. Only an excerpt of this has been previously issued, while "Beautiful Soop" is released for the first time. "During her first year at The Tape Music Center at Mills College in Oakland, CA, Pauline Oliveros completed 'Beautiful Soop' (1966) and 'Alien Bog' (1967) utilizing the origi-



nal Buchla Box 100 series created for the Tape Music Center by Don Buchla and her tape delay system. "I was deeply impressed by the sounds from the frog pond outside the studio window at Mills. I loved the accompaniment as I worked on my pieces. Though I never recorded the frogs, I was of course deeply influenced by their music."

**LINDBLAD, RUNE: Objekt 2 CD (POGUS 21014). \$13.00**

Second steller CD of stark, mesmerizing & historical electronic and concrète. "Volume 2 of the music of Rune Lindblad (1923-1991). This CD consists of the remainder of the long out of print Radium double LP. These works cover the years 1962-1988. Lindblad, a Swede, began composing in 1953. Ignored by the musical establishment of Stockholm, Rune went his own merry way, composing over 200 works of electronic music. Limited in the early years to often primitive equipment, he carved out his own musical niche. The sounds were often raw, occasionally scary."

**VA: Travels of the Spider: Electroacoustic Music From Argentina CD (POGUS 21015). \$13.00**

"Compilation of, well, electroacoustic music from Argentina spanning the last decade or so (1988-1998) containing several fascinating extensions of recent computer-aided-composition/processing technology by an otherwise unheralded crew of composers working within the tresses of the global computer-music 'scene'. Pieces by Daniel Schachter, Ricardo Dal Farra, Martin Alejandro Fumarola, Alejandro Iglesias Rojas, and Teodoro Cromberg, all forge impressive new avenues of 'sound research' through an inescapably mutant collection of timbres/waveforms/sonic events. It's understandable why this was brought into the world by the same folks that unearthed those prime Pauline Oliveros & Rune Lindblad tape masterpieces right when we needed them the most. Stunning." — Hrvatski.

**OSTROWSKI, MATTHEW: Vertebra CD (POGUS 21016). \$13.00**

"A former member of Krackhouse, denizen of NYC's downtown scene (particularly PS 122 and A Mica Bunker etc.) and crack (no, not head) ARP synthesizer player, Ostrowski has spent the last few years in Holland — studying elektronik music at Utrecht and working as a freelance composer. This is his first solo CD. But let him speak: 'My music runs without stopping, and at a vertiginous speed. The architecture is simultaneity....Not to perceive noise as music but music as noise....This is a recording of a live performance: one member of a set of possible solutions. Vertebra is a computer program, an environmental construction, a scaffold, in which the activity of making sense and its suspensions are not merely illustrated, but actually taking place.'"

**RUTMAN, ROBERT: 1939 CD (POGUS 21017). \$13.00**

Reissue of the original Pogus LP by the Steel Cello sculptor/performer, with an additional 20 minute track. "CD reissue of previous a Pogus vinyl offering by this now-known sculptor/artist whose 'Steel Cello' sound-installations are clearly some of the most ear-pleasing examples of the genre. Contains the original 4 LP tracks ('Tabla and Buzz Chime,' 'Steel Cello and Bow Chime,' 'Chant, Bow Chime, and Horn,' and 'Three Bow Chimes,' recorded in Winchester MA during March of 1989 & aided by Carsten Tiedermann and Danny Orlansky) as well as a 20-minute contemporary track ('Song of the Steel Cello,' recorded live in Berlin). Fans of the Bertoia/Panhuysen/Fullman school of teutonic site-specific instrumentation should already know this stuff cold. If not, said Steel Cello's Martien overtones/massive low-end challenge cleanse the soul in ways users of St. John's Wort/Astral Travelling could never attain. Seminally drift-worthy." — Hrvatski.

**GABURO, KENNETH: Tape Play CD (POGUS 21020). \$13.00**

"Over his career, Kenneth Gaburo (1926-1993) produced a lot of electronic music. However, works for tape alone are fairly rare in his output. Over about a thirty-year period, ten works for solo tape were produced. Of the ten tape pieces, five were created in the mid-1960s at the University of Illinois, one was created in 1974-5 in his home studio in La Jolla, and four were made in the studio at the University of Iowa, Iowa City, which he directed during the 1980s and early 1990s. Not surprisingly for a composer whose stated aim was to blur the distinctions between language and music, six of the ten pieces feature an overt use of the voice, while two of the 'purely electronic' pieces use timbres that are so vocal in character that one is constantly thrown back onto a consideration of Kenneth's main obsession, the voice. Only two of the pieces, both from the Illinois period, seem to not deal with the voice in any way." — Warren Burt. One track is in collaboration with Henri Chopin.

**ROSENBOOM, DAVID: Invisible Gold CD (POGUS 21022). \$13.00**

"David Rosenboom (b. 1947), who has been widely acclaimed as a pioneer in American experimental music since the 1960's. He is a composer, performer, conductor, interdisciplinary artist, author, and educator having explored ideas in his work about the spontaneous evolution of forms, languages for improvisation, new techniques for ensembles, cross-cultural collaborations, performance art, computer music systems, interactive multi-media, compositional algorithms, and the structure of the brain and nervous system. These two works, *Portable Gold* and *Philosophers? Stones* (1972) and *On Being Invisible* (1976-77), are classics of live electronic music involving extended musical interface with the human nervous system."

**OLIVEROS, PAULINE: No Mo CD (POGUS 21023). \$13.00**

"In the summer of 1966 I worked in the classical Electronic Music Studio at the University of Toronto for six weeks. The system I used to create 'No Mo' and 'Something Else' consisted of Lafayette tone generators, noise source and tape delay. In the Fall of 1966 I was the newly appointed director of the Mills Tape Music Center formerly the San Francisco Tape Music Center and now the Center for Contemporary Music at Mills College. 'Bog Road' was created at the Mills Tape Music Center in the Summer of 1967 with the Buchla Series 100 Box. The studio overlooked a pond where frogs were singing a chorus that inspired a series of Bog pieces." — Oliveros

**REYNOLDS, ROGER: All Known All White CD (POGUS 21025). \$13.00**

"Pogus is delighted to be reissuing these 3 long out of print works. From the liner notes: *...the serpent-snapping eye* (1978) was composed for trumpet, percussion, piano and 4-channel tape. The work is twenty minutes long, divided into three roughly equal sections. In the first, the primary aim of the performers is to match, submit to and intensify the taped sounds. The second, in which the synthesized sounds are sparse, introduces a felling of independence as the performers respond, reflecting on models provided by the tape. In the final section, the live performers complement and elaborate upon — they attempt to augment — the synthesized sound. *Ping* and *Traces*, were composed to complement one another. *Ping* represents a continuing interest in theater and intermedia running through Reynolds' compositions since *The Emperor of Ice Cream* (1961-62). In live performance the three strands of events occur simultaneously but are not synchronized. As a recorded performance, *Ping* is a self-sustained composition of instrumental improvisation over taped and electronic music. *Traces* was written for the composer-pianist Yuji Takahashi. Scored for solo piano, with flute, cello, ring modulator, signal generator, and 6 independent channels of taped sound, this work is concerned not only with events but their residues (traces)."

**DUNN, DAVID: Four Electroacoustic Compositions CD (POGUS 21026). \$13.00**

"...with zitterings of flight released,' (in memoriam Kenneth Gaburo) was composed over

an intense and continuous five-day period (including nights). While working on the piece I had in mind various images and metaphors for the drama of the spirit's separation from the body as described by a variety of shamanic and spiritual traditions. It is a memorial for my teacher Kenneth Gaburo. Simu760342102625lation 1: (Sonic Mirror) was an attempt to model a utopian project yet to be built. The original concept was conceived as a stationary cybernetic sound sculpture capable of processing acoustic data within an outdoor environment. Eventually the sculpture might function as an autonomous system structurally coupled to its surrounding environment in a manner that might allow for 'learning' between components. This initial modeling was generated from a soundscape recording of the Cuyamaca Mountains of California. Wildflowers is a bit of nostalgia for the 20th century composer's search for the unique sonic and expressive attributes of electronic technology, an ideal mostly out of fashion. I wanted to compose a reclamation of the sounds of circuitry as material substance, those 'sci-fi' clichés and glissandi now banished to the video game parlors. Ennoia 2 is a computer-generated composition that explores the time-domain synthesis algorithms created by Arun Chandra's Wigout program. These algorithms generate continuously changing waveforms with unique structural behaviors over time. The resulting sounds have continuously changing interdependent parameters that are controlled by very few variables."

**ANTUNES, JORGE: Savage Songs - Works from 1961-1970 CD (POGUS 21027). \$13.00**

Early Brazilian electronic music, featuring works composed 1961-1970. Electroacoustic, sine waves, tape pieces, pure electronic music, etc. A well done compilation with extensive notes; there have been some Brazilian LPs and 3" CDs floating around in the past, but this conveniently puts everything in one place. "Jorge Antunes (b. 1942, Rio de Janeiro) studied violin, composition and conducting at the University of Rio de Janeiro, as well as studying physics at the same institution. He further studied composition with Alberto Ginastera and Luis de Pablo. From 1970-71 he attended the University of Utrecht (Gottfried M. Koenig). From 1972-73 he worked with Groupe de Recherches Musicales in Paris. In 1962 he began his research in electronic music thus becoming a pioneer in the development of this field in Brazil. He is the director of the Electronic Music Laboratory and the conductor of Orquestra da Universidade de Brasília."

**BURT, WARREN: Harmonic Colour Fields CD (POGUS 21028). \$13.00**

"*Harmonic Colour Fields* is a set of five computer pieces which explore static microtonal harmonic fields. This means that once a piece begins, harmonically, it's going to stay pretty much the same for it's entire duration. The pieces are descended from the 1970s 'drone' pieces of such composers as La Monte Young, Charlemagne Palestine, Hal Budd, and myself, but they make greater use of slow harmonic progressions to make more varied musical surfaces. I wanted to make pieces where the quality of the harmony was the primary focus, and so used very simple rhythms, plain electronic timbres, and a minimum of melodic structuring. In fact, in these pieces, any sense of melody is simply the result of how the harmonic material is articulated. That is, change in harmony, and not construction of melody was my aim in making these pieces. The title refers to the 'colour field' minimalist painters of the 60s and 70s. I thought of these pieces as analogous to those paintings, in that they explore the varieties and shades of one particular harmonic musical colour."

**HAMILTON/MIKE SILVERTON/AL MARGOLIS, TOM: Analogue Smoque 2CD (POGUS 21029). \$19.00**

Mike Silverton (text, voice); Tom Hamilton (sounds, assemblage); Al Margolis (sounds). "A truly surrealistic pillow of a text/sound work, Analogue Smoque combines poet and La Folia honcho Mike Silverton's epic poem (with Mike reciting) and the sounds (both electronic and not) of Tom Hamilton and Al Margolis. Sounds combine and contrast, highlight and ignore, as Silverton's opus unfolds in all its glory."

**ANDERSON, BETH: Peachy Keen-O CD (POGUS 21030). \$13.00**

"This CD has pieces with an auctioneer, a Kentucky farm with birds & clover, a jazz dancer, a quivering, vibrating, sexually tinged piece full of women saying supplication, a saint dying in flames, a drum piece about frustration, mother/daughter miscommunication, a pipe organ, and punk rap with overtones of yoga. Many of Anderson's compositions from 1973-1979 use words or parts of words to make either all or part of the music. Sometimes the music is derived from the words. Some of it is considered to be part of the genre known as text-sound. Beth Anderson (b. January 3, 1950, Lexington, Kentucky) is a composer of avant-garde works that have been performed all around the world and that have brought her much acclaim. Over the years, Ms. Anderson has studied with Robert Ashley, Larry Austin, John Cage, and Terry Riley, among others. She is a pioneer in the field of text-sound music, which uses words and phonemes to make a kind of vocal-percussive music."

**TRIOS: Trios CD (POGUS 21031). \$13.00**

Tom Erbe (recording, editing, processing); Chris Mann (voice, texts); Larry Polansky (fretted and fretless electric guitars); Douglas Repetto (computer, electronics, recording); Christian Wolff (piano, bass, percussion, melodic). "Trios is a collaboration between five musicians, over time, and over space. It combines instrumental and electronic improvisation with non-real-time computer processing and editing. Chris Mann, Douglas Repetto, and Larry Polansky recorded several hours of live improvised material in one session. Months later Repetto, Polansky, and Christian Wolff recorded some more. The recordings were then sent off to Tom Erbe, who culled interesting sections from both sessions and then processed, edited, and mixed them to form the six tracks on the CD. Or: organized sound. (Re)assembled improvisation."

**REYNOLDS, ROGER: Process and Passion 2CD (POGUS 21032). \$13.00**

"A special 2 CDs for the price of 1 deal — with CD 1 (stereo) music encoded for CD 2 (binaural - headphone only listening), the listener gets their own personal surround sound-for-the-head version — the same music — but different. This is a recording that explores the 'extra'-ordinary potential of the CD not only as a carrier of traditionally recorded instrumental sound (CD 1), but also offering a different view through binaural encoding of the same materials spatialized (CD 2). First you are presented with two solo compositions — Kokoro and Focus a beam, emptied of thinking, outward... — and the duo *Process and Passion*, in an acoustic recording, albeit with each instrument deliberately confined to one side of the stereo field. Then all three pieces are presented with extravagant sound processing, using spatialization concepts and binaural encoding, revealing unsuspected depths and energies within the sound of each of the pieces' ideas and unfolding."

**POKER FLAT (GERMANY):**

**TEJADA, JOHN: Presents Poker Flat Vol. 3 - 5 Year of Poker Flat Recordings 2CD (PFR 010CD). \$16.00**

"Poker Flat Recordings proudly presents a special compilation to celebrate its five-year anniversary. Since DJ / producer Steve Bug founded the imprint in 1999, it has been a continuous story of success. The artist roster expanded steadily and now includes Hakan Lidbo, Jeff Samuel, Detroit Grand Pubahs, Martini Bros. and JussiPekka. Poker Flat has established itself as one of the leading suppliers of high-quality funky minimal house. Five Years of

**Poker Flat** (Poker Flat Vol. 3) features nine tracks exclusively produced for this album as well as the best tracks from the 12" releases of the current season, many of which are being released on CD for the first time." Artists: Detroit Grand Pubahs, Martini Bros, Steve Bug, Phonique, Phonogenic, Jackmate vs. Nick Reiff, Hakan Lidbo, Jeff Bennett, Jeff Samuel, Martin Landsky, Glowing Glisses, Guido Schneider, Mr Brooks, Martin Landsky, John Tejada, Jussi Pekka, Brian Anuersm.

**TEJADA, JOHN: Presents Poker Flat Vol. 3 - 5 Year of Poker Flat Recordings 2LP (PFR 010LP). \$18.00**  
Double LP version.

**DETROIT GRAND PUBAHS: Galactic Ass Creatures From Uranus CD (PFR 011CD). \$13.50**

"The seminal electro-funk outfit from Detroit returns with the second album. *Galactic Ass Creatures From Uranus* is a true masterpiece that spans a full variety of minimal Techno, dirty P-Funk, raw hip-smart booty beats and relaxed downbeat electronic grooves — all spiced up with a healthy portion of humor, cartoon sexuality and the search for the perfect booty. The vocoder pitched vocals by Paris The Black Fu and the other odd characters mark their distinctive signature sound without being limited to that."

**DETROIT GRAND PUBAHS: Galactic Ass Creatures From Uranus 2LP (PFR 011LP). \$18.00**  
Double LP version.

**LIDBO, HAKAN: Tech Couture CD (PFR 03 CD). \$15.00**

"After releasing three 12"s on Poker Flat Recordings, 35-years-old Stockholm DJ & producer Hakan Lidbo delivers his first full-length album for Steve Bug's highly credible tech house label: Tech Couture. Hakan Lidbo was born in Malmö, an industrial town in the south of Sweden. He started playing the piano as a kid, became quickly bored and bought his first synthesizer. Actually Hakan was also the very first one to buy a sampler in his home town. He soon became aware of the fact that electronic dance music was his mission and spent all his money on synths until he finally had built up his first complete studio. During the 80s he also played with a series of rock bands, but never really liked it, because he realized his aversion against working with disorganized people — drummers that always are late or bass players that rather play jazz — Hakan preferred doing everything himself, that's why the studio became his favorite environment and he soon separated from all dependencies. To take electronic music to new levels, that was and still is the main intention in Hakan Lidbo's studio work. "As the method of recording dance music has completely changed when computers came into the studios, it's amazing that it still sounds pretty much the same. Some producers who call their music experimental are nothing but copy cats, the technology gives us an opportunity to make music in a completely different way so the music should sound completely different", Hakan states with an enormous portion of self-confidence — a critics he can easily afford, because there is no doubt about his tunes are always authentic evidences of what happens in the depths of his musical heart."

**LIDBO, HAKAN: Tech Couture 2LP (PFR 03 LP). \$14.00**

Double LP version, initial copies with limited poster.

**LANDSKY, MARTIN: In Between CD (PFR 04 CD). \$15.00**

"Fallen in love with dance music due to his activities as a breakdancer in the early age of eleven, now Berlin based Martin Landsky is dealing with manipulation and production of own sounds since then. Now, which actually means four years after releasing his first 12" as City Nord on London-based Mc Projects-imprint, he introduces his first full-length album. *In Between*, surrounded by deep structures, is paying homage to his roots in house music, using samples and classic sounds without being a retro-record like many others are nowadays. *In Between* means contemporary dance music at its best, where being deep and a peak-time record at the same does not mean a contrast but a working symbiosis of qualities."

**LANDSKY, MARTIN: In Between 2LP (PFR 04 LP). \$14.00**

Double LP version.

**MARTINI BRÖS: Pläy. 2LP (PFR 06 CD). \$15.00**

"Debut longplayer of the highly appreciated dance duo Märtini Brös: *Pläy*. The artists behind Märtini Brös are DJ Clé and Mike Vamp from Berlin/Germany. Both can be seen as pioneers of the electronic music movement in Germany since its early days end of the eighties. Both are influential DJs with international value and combined forces and abilities in 1998 to found the project Märtini Brös. Märtini Brös in combination with sparkling sounds and a vocal style that generates a mixture of German and English language as the cool corporate identity of the band. Märtini Brös are sounding fresh as spring and are all based on that certain vibe that performs a lovely transfer from the eighties to the first decade of the 21st century — our presence."

**MARTINI BRÖS: Pläy. 2LP (PFR 06 LP). \$16.00**

Double LP version. "Debut longplayer of the highly appreciated dance duo Märtini Brös: *Pläy*. The artists behind Märtini Brös are DJ Clé and Mike Vamp from Berlin/Germany. Both can be seen as pioneers of the electronic music movement in Germany since its early days end of the eighties. Both are influential DJs with international value and combined forces and abilities in 1998 to found the project Märtini Brös. Märtini Brös in combination with sparkling sounds and a vocal style that generates a mixture of German and English language as the cool corporate identity of the band. Märtini Brös are sounding fresh as spring and are all based on that certain vibe that performs a lovely transfer from the eighties to the first decade of the 21st century — our presence."

**BUG, STEVE: Sensual CD (PFR 07 CD). \$16.00**

"Germany's minimal dance connoisseur has done it again with his eclectic 3rd solo album on his young but already famous Poker Flat imprint. Whatever secret ingredient he has been using, the recipe always works and he always hits the mark with precision. But even though Steve Bug is something like a treasured gem in the heart of innovative electronic house music and someone like him literally can't mess up, it took him nearly forever to put this baby to bed. Studio production breaks due to never-ending overseas gigs, tours and remixes threw his album concept overboard again and again and made him start from scratch each time. Well worth the wait, *Sensual* is seriously seductive, minimal but hot, loose limbed, laid-back, playful and funky. This adventurous album holds unexpected surprises that will make you grin, basslines that will smack your hips and make you want to wriggle out of your clothes. Not once rigid or stiff, but slinky and ultra-now, Steve manages to produce a warm and clubby 100% naturalsample-free album. This album reveals once again that Steve has an over-abundance of funk and minimal melody coursing through his veins and once again, the club gets all the love."

**BUG, STEVE: Sensual 2LP (PFR 07 LP). \$16.00**

Double LP version.

**GLOWING GLISSES: Silver Surfer CD (PFR 08 CD). \$16.00**

"Glowing Glisses (aka Florian Schirmacher and Guido Schneider) are one of the most promising acts to sprout out of Berlin and Poker Flat is very proud to present their debut album *Silver Surfer*. Their first full-length album features twelve tracks of fantastic tunes reaching

beyond the typical scope of pure club-orientated club music. So what's the mystery behind *Silver Surfer*? Having already caught the attention of clubheads, hipsters, nightlife addicts, hedonists and of course music lovers, it combines dry and groovy minimalist clicks and bleeps with Florian Schirmacher's excellent vocal skills, which are deeply rooted in 70's jazz and soul. This combination has led to an electrifying new sound that could only be described as Deep Tech House, or Micro House meets Electroclash."

**GLOWING GLISSES: Silver Surfer 2LP (PFR 08 LP). \$18.00**

Double LP version.

**BUG, STEVE: Da Minimal Funk 3 2CD (PFR 09 CD). \$19.00**

"In 1996, Germany's minimal master Steve Bug, responsible for labels like Poker Flat Recordings, Dessous Recordings and B-Series, created the first volume of *Da Minimal Funk* compilation series on his former imprint Raw Elements. This outstanding album was a groundbreaking release in the growing minimal techno and house movement. Today, Steve delights us with a sequel that is even more funky than the first. He has selected a fine blend of tracks from some of the world's best producers including Jeff Samuel, Chris Lum, Freestyle Man, Sergej Auto as well as Steve Bug himself alongside Dessous / Poker Flat artists like Frankman and The Jackals. Steve delivers an album full of energy, packed with tunes designed to fill the dancefloor. Deeply influenced by the funky jacking groove of early Chicago house, Bug has stripped down many of the tracks to the bone. While the first CD is a full on DJ-mix, displaying Steve's great abilities as a long-time club DJ with perfect mixes, cuts and blends, covering the whole spectrum of minimal funk, the second CD is dedicated to calming broken, downtempo tunes with an organic feel. All tracks have been carefully selected and include work by Jimpster, Ursula Rucker and Antonelli Electric."

**BUG, STEVE: A Night Like This Remixes 12" (PFR 15). \$8.00**

"After the enormous success of the last Steve Bug 12" 'A Night Like This', Poker Flat headquarters decided to release a remix 12" of this highly appreciated title. The remixes included here were done by no one else but Richie Hawtin and Octave One."

**ROBOTMAN: Hypno Freak 12" (PFR 16). \$8.00**

"Poker Flat proudly presents the re-release of this ultimate Richard Michaels classic of 1992 incl. remixes by german top producers Michael Mayer and Steve Bug. The outstanding track 'Hypno Freak' is actually the B-Side of the famous Definitive release of 1992, Robotoman 'Do Da Doo'. As the main track 'Do Da Doo' was remixed and re-released several times in the past, it was 'Hypno Freak' catching Steve Bug totally at that time and let him keep the record in his case until today."

#### POLYDOR (GERMANY):

**THOMAS, PETER: OST Edgar Wallace/Jerry Cotton CD (POLY 17096). \$13.00**

Reissue of this 1967 soundtrack. "The rediscovery of Peter Thomas is one of the happiest results of the renewed interest in space age pop and exotica. Like Esquivel, Thomas was always known to a few ultra-hip fans, but went unnoticed by labels, listeners, and pop historians, and it's only thanks to the pioneering work of a handful of champions at tiny labels that we can now recognize and celebrate his wonderful music. Here is a selection of soundtracks he made for the Edgar Wallace and Jerry Cotton movies in the 60's."

**PINK FAIRIES: Neverneverland CD (POLY 95502). \$13.00**

Definitive reissues, digitally remastered from original master-tapes, with bonus tracks, of the first 3 Pink Fairies albums. These were originally issued by Polydor in Europe in 1971-73; previously reissued CD in Japan-only in the early 90s. Each volume contains a 16 page book of Phil Smees-designed liner notes and artwork. Very well done overall, the same level of quality exerted on the EMI Hawkwind reissues, with the same "punter pricing". This first one has 4 bonus tracks (23 minutes worth): "The Snake", "Do It" (single edit), "War Girl" (alternate extended mix), "Uncle Harry's Last Freakout" (first demo version). *Neverneverland* was the group's first album, originally released in 1971. Featuring a line up of: Paul Rudolph, Duncan Sanderson, Russell Hunter and Twink, the Fairies were a quintessential element of the early 70s British underground rock, most strongly linked with the Deviants, Post-Tomorrow, Think Pink and SE Sorrow. *Neverneverland* opened up with the pre-punk anthem "Do It" (just to say thanks to Jerry Rubin) and "people's rock" would never be more authoritatively pummeled out.

**PINK FAIRIES: What A Bunch of Sweeties CD (POLY 95512). \$13.00**

The bonus tracks on this volume are "Going Down" (unreleased track from the first ever PF recording session) and "Walk Don't Run" (previously unreleased 10-minute alternate version). *What A Bunch of Sweeties* was the group's 2nd album, from 1972. "Sure: the albums that chronologically flanked it fore and aft WERE better focused, maintained a consistently higher level of energy and direction throughout, etc. But The Pink Fairies were a casual proposition to begin with, based in all manner of freak flag flying in front of an anarchic musical backdrop of incorrigible racket making. *Sweeties* is a mystifying jumble of tracks as exuberant as they are shambolic, though resonating for most of the time with a simple clarity of feeling and passion. ...for all its inconsistencies, *Sweeties* just might be a more punk statement than one may have initially guessed? And at top volume it's damn near undeniable." — The Seth Man.

**PINK FAIRIES: Kings Of Oblivion CD (POLY 95522). \$13.00**

Definitive reissue, digitally remastered from original master-tapes, with 4 bonus tracks; "Well Well Well" (single version & alternate version), "Hold On" (single version), "City Kids" (alternate mix). *Kings of Oblivion* was the third & final (original era) Pink Fairies album, originally issued in 1973. "An album of soaring Marshall Superfuzz anthems and Ladbroke Grooves, this was their last album while they were still (for a short time, anyway) a cohesive unit. The guitarist was none other than Larry Wallis, who had moved onto later-period Blodwyn Pig and then UFO before Farren's suggestion. Lazza Wallis — a true Pink Fairy if there ever was one! He brought not only his cranked Stratocaster riffing and a good sense of structured songwriting to hang his flowing reckless guitar style upon, but a gleeful sense of humour and overall wisecrack rock and roll sensibility...an album most people weren't expecting from The Pink Fairies at this point in time — a strong, vibrant testimony to their no-bullshit rock and roll. And live it was even shatteringly LOUDER than before, which is damn near incomprehensible and frightening to even think about." — The Seth Man.

#### POLYDOR (JAPAN):

**EGG: The Polite Force CD (POCD 1844). \$22.00**

Reissue of the 2nd Egg album (first one seems to be o/p now), originally issued by Decca in 1971. Features last of your basic jazz-tinged Canterbury progressive rock moves; plus a great 9 minute experimental soundscape piece with backwards tapes, bell tones, and much strange sound, called "Boilk".

**PIKE SET, THE DAVE: Album CD (POCJ 2670). \$21.00**

"1971 album, same line-up (sans sitar) featuring, by far, the two best vibes-through-Marshall-stack solos in recent memory (two, maybe three weeks). A few notable acid-damaged moments ('Toys,' a 3-minute epic involving solely the sounds of plastic junk, 'Country

Shit,' etc...). Patrons of the arts might find something worthwhile to sample herein, others, well..." — Hrvatski.

#### **HARMONIA: Musik Von Harmonia CD (POCP 2387). \$21.00**

First of 2 classic albums by this trio, combining Cluster's Joachim Roedelius & Dieter Moebius with Neu!'s Michael Rother, originally issued on Brain in 1974. One of the classic Krautrock albums, period. Perfectly looping instrumental texture-works for guitar, organ, synthesizer, piano & percussion, performed in stunning and purely magical form.

#### **HARMONIA: Deluxe CD (POCP 2388). \$21.00**

2nd and final Harmonia album from 1975, also originally issued on Brain. The trio of Rother, Roedelius & Moebius, plus guest drummer Mani Neumeier (Guru Guru). A more lush, song-like atmosphere than its predecessor.

#### **BJORK: Joga/Bachelorette CD (POCP 7289). \$28.00**

Handy Japanese-only full length collection of remixes, issued as a series of EPs by One Little Indian in the UK. Track listing: 1) "Bachelorette" (Radio Edit) 2) "Bachelorette" (Howie "Spread" Mix) 3) "Bachelorette" (Mark Bell "Zip" Remix) 4) "Bachelorette" (Alex Empire "Hypermodern Jazz" Remix) 5) "Bachelorette" (Alec Empire/Grooverider "Jeep" Remix) 6) "Joga" (Buzz Water Mix) 7) "Joga" (Alec Empire Digital Hardcore Mix1) 8) "Joga" (Alec Empire Digital Hardcore Mix2) 9) "Joga" (Album Version) 10) "Joga" (String & Vocal Mix). "Japanese-only single CD collection of about six CD-singles worth of Björk versions/remixes by the likes of Howie B, Mark Bell (LFO), Alec Empire (4 separate mixes!), and additional 'production' by the likes of Grooverider and RZA. Of course, with all Japan-only remix retrospectives there's a CD-ROM portion of the CD which lets you see the broadcast videos of both songs (the original mixes) while allowing you to pause every so often to take in Ms. Gudmundsdottir's lovely frame... Essential for completists and novices (which I believe were decreed extinct last July) alike. And a third of the price of the separate singles. Gear." — Hrvatski.

#### **KARIE, KAHIMI: aKiSaKiSaK CD (POCP 7344). \$30.00**

A full length remix project by the Japanese vocalist who has release numerous records for Trattoria/Polystar (Cornelius's label in Japan), recently anthologized in the US by Minty Fresh. Features remixes by Yasuraru Konishi (Pizzicato Five), Shinco, Add N To X, Kenji Takimi, Tomoki Kanda, Buffalo Daughter, Tsuchi, Shizuo, Hirohisa Horie.

#### **POLYDOR (SWEDEN):**

##### **FLASKET BRINNER: Flasket CD (POLY 18301). \$17.00**

Reissue of the 2nd and last Flasket Brinner album; their first self-titled album was issued by Silence in 1971 (never reissued on CD) and this was their even more obscure 2nd album, originally issued by the Polydor subsidiary, Ljudspar in 1972. Issued by Mellotron in coordination with Universal, this CD features the original, "controversial" cover art in a foldout digipak, with inner booklet of English notes and photos. In the world of acid-laced progressive reissues, this is exceptionally well done. "The reissue that everybody in to the Swedish 60s-70s underground scene has been waiting for but never thought would be re-released due to contractual difficulties but here it is now. One of the most legendary and sought after of all Swedish 1970s LPs. Long track with extended jams and superb acid guitar voyages. Comes with the original (that was censored on most original copies) sleeve. This CD contains the complete 2xLP Flasket. A landmark in Swedish 70s underground sound history."

#### **POLYDOR/UNIVERSAL (GERMANY):**

##### **BACHARACH, BURT: Lounge Legends CD (UNI 5021CD). \$13.00**

Lounge Legends is a new series of compilations from German Polydor, focusing on the classic era works of the "original masters of lounge"; good track selections, thematic packaging with liner notes and repro's of the original LP jackets that these tracks come, cheaply priced. "Burt Bacharach often tells a story about his early days studying composing in California. The vogue among students at the time was towards the atonal and avant garde, but his professor, Darius Milhaud, spotted something in the young man and offered a simple piece of advice: 'Never feel embarrassed by a melody people can whistle,' thus granting permission for the birth of the 20th century's greatest melodicist and the creation of a body of work that is as sophisticated as the best Lounge Music and at the same time as heartfelt as the best Pop and Soul. Bacharach's Songs have been interpreted by nearly everyone. They bring out the best in the singers, instrumentalists and arrangers who touch them, as this compilation proves." Includes performances by: Scott Walker, Sergio Mendes, Brenda Lee, Dusty Springfield, Connie Francis, Astrud Gilberto, The Sandpipers, etc.

##### **SPRINGFIELD, DUSTY: Lounge Legends CD (UNI 6469CD). \$13.00**

"20 incredible tracks that define the very best of sophisticated, soulful sixties pop... Maybe it's the name. Maybe it's those famous panda eyes and beehive hair. Maybe it's the air of tragedy that coloured Dusty Springfield's life. Maybe it's all this and more, but something about Dusty resonates and puzzles all these years down the line. An hour or two with this compilation will provide you with the one answer you really need — it's the music, for make no mistake, Dusty Springfield knew how to make great records. The depth and conviction of her artistry is cut into every track on this compilation and blows away the stylish image, the tragedy, even the very pretty name. At the end of her adventure we are still left with the one answer we really need — it's the music, all the rest is glitter."

##### **VA: Lounge Legends LP (UNI 6688LP). \$12.00**

For the first time available on vinyl; 180 gram pressing, mastered from original tapes. Artist include: Tom Jones, Roberto Delgado, France Gall, Max Greger Und Sein Orchestera, Burt Bacharach & Orchestra, Sammy Davis Jr., James Last And His Orchestra, Gunter Hallmann Choir, Kai Warner, Lee Hazelwood, John Barry, Dusty Springfield, Bert Kaempfert And His Orchestra, Peter Thomas Sound Orchestera, Engelbert, and Orchestre Horst Jankowski.

#### **POLYDOR/UNIVERSAL (FRANCE):**

##### **FONTAINE, BRIGITTE: 13 Chansons Décadentes Et Fantasmagoriques CD (UNI 9699). \$17.00**

New remastered digipak reissues of the earliest Brigitte Fontaine & Jacques Higelin recordings from the mid-sixties. Before their historic alignment with the Saravah label, they recorded a series of albums for, Jacques Canetti (who also worked with Jeanne Moreau, Boris Vian, Jean Cocteau, etc.). More in the style of 50s/early 60s French orchestral arrangements and direction by Jimmy Walter.

##### **HIGELIN & BRIGITTE FONTAINE, JACQUES: 15 Chansons D'avant Le Déluge (suite et fin) CD (UNI 9701). \$17.00**

The first recordings from Higelin and Fontaine, originally released 1965-66. Orchestral arrangements by Jimmy Walter. Many songs written by Boris Vian. Produced by Jaques Canetti.

#### **POLYFUSIA:**

##### **DISJECTA: True Love By Normal CD (FUS 001CD). \$14.00**

Debut releases on a new Mark Clifford label (ex Seefeel, Disjecta, the forgotten Woodenspoon — for the Warp and Too Pure labels). Polyfusia was the title of the classic 1993 Seefeel EP compilation on Astralwerks. Mark is practically the Kevin Shields of electronic music, rarely heard from except for the occasional remix, but totally worshipped for the emotional depth and ambience of unforgettable '90s recordings. This EP represents the first new Disjecta release since 1996's defining *Clean Pit And Lid* album on Warp & will hopefully re-ignite a flurry of Mark Clifford activity. Tracklisting: 'True\_Love by Normal' 06:44; 'Flos' 05:51; 'Lumina\_Lamina' 06:11; 'Feeding Buzz' 06:53.

##### **AUTECHRE/SEEFEE: Spangle CD (FUS 002CD). \$11.00**

Long overdue release of Autechre's epic remix of the seminal track 'Spangle' by Seefeel. Just one track, but it's 12:12 minutes in length and a legendary build-up electronic track. The original of this track first appeared in 1994 n Warp's *Artificial Intelligence II*, but this remix has never been released before.

#### **POLYSTAR (JAPAN):**

##### **WORLD STANDARD: Lé Train Musical 2CD (PSCR 5916/7). \$29.00**

World Standard is a long-running Japanese project run by Sôichirô Suzuki, produced by directed by YMO founder Haruomi Hosono. Their first album came out in the mid-80s, but it wasn't until their 4th release (*Country Gazette*) in 1998, released by Hosono's Daisyworld label in Japan and Asphodel in the US, that the name came to greater prominence. *Lé Train Musical* is a deluxe-packaged double CD (for the price of a single Polystar release) reissuing their long unavailable first album from 1985, *World Standard*. The 2nd disc, subtitled *Youthful Standard* features previously unreleased material from 1982-85. *World Standard* is a series of exquisitely produced easy-listening stylized tracks, with Fellini & Rota themes thrown in for good measure. Very 'pop ambient', very Hosono, will chill out the spines of every supermodel who comes over to use up all of your lawn furniture, no problem. Group leader Suzuki is found on 6/12 string guitar, Ukulele, mandolin, pan flute, timpani, xylophone, etc., but the ambient-country territory of their recent works is not as predominant. Thrilling and glacial.

#### **POLYSTAR/SHOCK CITY (JAPAN):**

##### **OOIOO: Shock City Shockers Vol. 2 OOIOO Remix CD (PSCR 5980). \$28.00**

Second volume in this series on the Boredoms Shock City imprint label (distributed by Polystar). Features remixes of Yoshimi's OOIOO by Zak, OOIOO, Chari Chari, Eye, Woodman, J.A.K.A.M. (Juzu a.k.a. Moochy), ASLN/Dub Squad/Rovo, Kiyoshi Izumi, Nobukazu Takemura, L?K?O, Moodman, MT.Yamar, Kan Takagi&K.U.D.O. With one new OOIOO track, "Open Your Eyes You Can Fly". Produced by Yoshimi P-We. Beautifully designed in the Shock City style.

#### **POM POM (GERMANY):**

##### **POM POM: 01 12" (POM 01). \$9.00**

First of 5 12"s on this new frenzy-inducing label. 3 unique tracks, the long a-side is like some kind of underground Octave One tribute fantasy, a mesmerizing track. "Anonymous producers from Berlin break every rule. This label is not."

##### **POM POM: 02 12" (POM 02). \$9.00**

"Totally exciting new techno from Berlin. Drexciya-inspired genius druggie stuff. Limited."

##### **POM POM: 03 12" (POM 03). \$9.00**

"Pom Pom-ania goes on. Totally awesome fresh techno in their unique dirty style."

##### **POM POM: 04 12" (POM 04). \$9.00**

"Who the f\*\*\* are these people? Another insane example of sexy modern underground techno."

##### **POM POM: 05 12" (POM 05). \$9.00**

"Oh, yes, it's true. Nr. 5 is even better than all before. Ace psychedelic rock techno."

##### **POM POM: 09 12" (POM 09). \$9.00**

"Dirty technostompers in a Ostgut-style. Green Velvet meets Frankenstein's creature."

##### **POM POM: 10 12" (POM 10). \$9.00**

"Leading Techno further. Where? No idea, but it feels great."

##### **POM POM: 11 12" (POM 11). \$9.00**

11th volume in this mysterious series. "The most friendly Pom Pom up to date. But don't be scared they are still insane & not from this world!" [caveat: there is no identification on this record; the matrix number carved into the groove which usually ID's the catalog # says POM POM 7 and is wrong! This is really POM POM 11]

##### **POM POM: 12 12" (POM 12). \$9.00**

"In hell with Pom Pom. Clashing & dirty sounds thrown on poor souls. Mercyless razor sharp techno."

##### **POM POM: Pom Pom 14 12" (POM 14). \$9.00**

"Very mysterious this time. Sounds a bit like an execrated techno knight in the magic forest, the bass blowing the leaves from the trees."

##### **POM POM: Pom Pom 15 12" (POM 15). \$9.00**

Latest volume. In a total sell out move, this one actually has a catalog#/bar code sticker, identifying what it is. "Straight, firm & lightly mad as well as eccentric, dirty & totally mad. New Pom Pom signals for 2004."

##### **POM POM: 16 12" (POM 16). \$9.00**

"Two extended sides. 'Black', 'Reduced' and 'Autarkic.'"

#### **POON VILLAGE:**

##### **GATE: Live In Boston, NYC 1994 CD (PV 01). \$13.00**

Gate is Michael Morley (Dead C., Precious Metal Inc.) and whoever he feels like working with. This CD features performances from the 1994 Gate tour, when Morley travelled around with Keiji Haino & The Thurston Moore Male Slut trio. Lee Ranaldo (who recorded a ton of studio Gate stuff with Morley around the same period that has yet to surface), joined him for a single-song 30+ minute guitar duo instrumental extravaganza in Boston, which is reproduced in its entirety here as the first track on this CD. Building layers of feedback, sonic delay and looped drones, this is a mesmerizing work of organic power. It's followed by six shorter tracks, recorded a few days later in NY, with a trio lineup of Morley, Ranaldo and electric harp improviser, Zeena Parkins; densely organized sectors of gloriously abstract noise combinations are faded in & out for appraisal. Packaged in Poon Village's elegant trademark screenprinted card-folio.

##### **WHITE WINGED MOTH: I Can See Inside Your House CD (PV 04). \$13.00**

The White Winged Moth represents the solo activity of Dean Roberts, of the New Zealand improv/drone trio Thela (whose debut CD on Ecstatic Peace was released in 1995). Beautifully ringing guitar tones of organic-metallic origin (sounding akin to some of the



sweetest extrapolation of electric string activity since Sonic Youth took *Bad Moon Rising* on tour), occasional whispered vocals, bits of piano and taped-haze add together for the effect of ultimate dreamsearch ambience. Simply, one of the most gorgeously resonating releases of the current millennium. Typically stunning Poon Village screen-printed, die-cut folio packaging wraps it all up.

**WHITE WINGED MOTH: I Can See Inside Your House LP (PV 04 LP). \$13.00**

LP version in a deluxe all-white screen-printed fold-out cover.

**TOBARI, DAISUKE: Till The End Of The Dream CD (PV 05 CD). \$13.00**

"First offered to earth on cassette available only in Japan circa 1995, these recordings prove Tobari as an eloquent ambassador from the hidden planet of the imagination. With a unique hybrid of bedroom ambience and uni-versal atmospherics, singer-songwriter Daisuki Tobari weaves his folk stylings into a tapestry of oblique lullabies, introverted expansionism & timeless cosmic plunder. Obscure & sublime ruminations on the essence of endlessness draw parallels with the maverick visions of Magical Power Mako, Sun City Girls, Jandek & The Holy Modal Rounders. Fold-out sleeve (packed in CD jewelbox) screenprinted by the legendary original C.O.N. artists serigraph company. File Under: Turgid Clarity & Lucid Murk." "It's the Sgt. Pepper's of lo-fi recordings — ambitious and nuts and fun." — Damon Krukowski.

**DIRTY THREE: Sad & Dangerous CD (PV 27 CD). \$13.00**

Debut release by this Australian instrumental trio: Warren Ellis (violin), Mick Turner (guitar), Jim White (drums). This CD adds two tracks that couldn't fit on the LP.

**POOR PERSON PRODUCTIONS (UK):**

**MYND MUSIC: I? A Concept of Reality CD (PPPR 6). \$12.00**

Mid-90s album, reduced in price. Second album by this group and the first CD on this UK label. Contemporary space-psych with odd elements (violin, didgeridoo, recorders) thrown in.

**PURPLE ALGAE: Adrift On A Sea of Sound LP (PPPR 7). \$12.00**

Debut LP by an Exeter, UK band, who play a fairly traditional twin guitar rock with vague hard/glam references; anthemesque, heavily phased guitars, etc. The label says they would have fit right in with the Jefferson Airplane, Quicksilver and Neighborhood Children in the SF 60s scene — believe it if you must. Reduced price.

**EAR CANDY: Tasting 1, 2, 3, Tasting LP (PPPR 8). \$12.00**

Latest dose of meandering concept psych by this UK outfit. Post Gong-like phasery, dumb drug jokes, did I mention yet that this one is destined to be "really collectable"? Some of the "moves" found herein are about starting to sound pretty predictable. Did I mention yet that every copy is really, really "numbered"?

**POOR RECORDS (SWITZERLAND):**

**KID CHOCOLAT: Life And Death Of Romano Poal CD (POOR 007 CD). \$15.00**

"Welcome to the astonishing, bewitching and magical world of Swiss genius sampler/electronic player Kid Chocolat. With original ideas and a vivid imagination, Kid Chocolat creates a rich, incredible and explosive cocktail of electronic, pop and old-fashioned music. Combining warm samples of old movies, loops of old records, recorded conversations, atmospheres of other times, magic ambiances, happy and entertaining songs, dreamy emotional landscapes, imaginary ambiances, flashy melodies, groovy atmospherics, psychedelic punch, fragile samples, delicate and spacial enchanted atmospheres — as well as electronics, voices, discreet guitars, synth, rhythms. Kid Chocolat has built entertaining and varied songs, which won't give you a minute to breathe by their intensity and dynamics. For fans of: Amon Tobin, DJ Shadow, Avalanche, Cornershop."

**POP UP (GERMANY):**

**POP UP: 1 12" (POPUP 01). \$8.00**

"The wellknown Cologne labels Italic and The Popular Organization have founded IPC (Italic Popular Cooperation) and launched Pop Up, a joint series of parties with its own label. Regular 12" releases will accompany the series. Pop Up Volume 1 is jointly produced by the musicians Stefan Schwander (Antonelli Electr.) and Jörg Burger (The Modernist), and presents minimal, elegantly swinging tech-tools with a sublime pop appeal and stunning qualities to rock the floor."

**POP UP: 2 12" (POPUP 02). \$8.00**

"The well known Cologne labels 'Italic' and 'The Popular Organization' have founded 'IPC' (Italic Popular Cooperation) and launched 'Pop Up', a joint series of parties with its own label. Regular 12" releases will accompany the series. Like its predecessor, 'Pop Up Volume 2' is jointly produced by the musicians Stefan Schwander (Antonelli Electr.) and Jörg Burger (The Modernist), and presents minimal, elegantly swinging tech-tools with a sublime pop appeal and stunning qualities to rock the floor."

**POP UP: 3 12" (POPUP 03). \$9.00**

"This is the third part in this series of great functional Cologne minimal releases. The A-Side of Pop Up 3 already caused a stir on many dancefloors with its suggestive vocoder voice: 'we're looking out for something special / we're looking out for something new.' Pop Up 3 again is jointly produced by the musicians Stefan Schwander (Antonelli Electr.) and Jörg Burger (The Modernist)."

**VA: Hinterzimmer Pop CD (PR 0503CD). \$17.00**

"EFA is proud to present the compilation *Hinterzimmer Pop*. Attention! This CD is not a mixture of radio hits or commercial tunes. This compilation contains exclusive tracks of the independent electronica scene in Germany. *Hinterzimmer Pop* consists of music which is located beside the mainstream. Thus, this compilation was combined for open-minded people searching for new pieces which complete their 'personal discotheque'. All songs belong to electronic music in its broadest sense. Some pieces such as Mense Reents 'This Is The Way', Stuerz's 'So Wenig Wie Möglich' or Jan Gazarras 'Blow' could be described as Indiepop. Nevertheless, all songs belonging in this context are characterised as being influenced by electronic production techniques, which have developed in recent times. Thus, their sound characteristics refer to roots of electronic music such as Kraftwerk or other Krautrock formations. Others come from the context of the Minimal Techno or Electronica scene. As they contain catchy melodies they do not only belong to underground clubs, but are also made for being played in your living room. That's why we made them now available for you on CD and that's why this compilation has the big word 'Pop' in its title." Artists include: Jürgen Paape, Mense Reents, Stuerz, Kratzke, Hardman, Ocker, Ada, Mica, Jan Gazarra, C.M. Smith, Moore:Music, Erdmöbel, Riviera, Elias, Phil Stumpf, Hetterich, Meta.83, and Andi Teichmann.

**POPSCAPE (GERMANY):**

**ENGKILDE PRESENTS EPO, AUGUST: Electronic Panorama Orchestra CD (POPC 001CD). \$15.50**

"Basically EPO is an open collective of musicians, founded by August Engkilde in 2002. Although the overall sound is based on jazz, EPO expand and extend this aural fundament with irreverent snippets of hiphop, dub, latin and funk. Subtle electronics determine the tracks' structures: most of the time, it might just be a gentle, almost indiscernible pulse ticking away in the background, swathed in a warm double bass, brass section and guitar. Then again, synthesizer and samples might fight their way to the surface and decide to lead the expedition for a while. Last, but by no means least, there is the voice of Frida Asmusen, leaving no room for uncertainty why Scape had to initiate a pop label just for this project: her characteristic, precisely accented vocals rush into wonderful choruses to warm the heart and open the sound. EPO blend elements of different styles and cultures into a cohesive whole, treating all of their influences with the greatest respect. Analogue sound generation and electronic foundation are so tightly entwined that the layers become almost inseparable. Their album manages to sound both timeless and modern, unpredictable and coherent, experimental and down to earth. With great optimism it allows us a glimpse of the productive co-existence of what used to be different."

**ENGKILDE PRESENTS EPO, AUGUST: Electronic Panorama Orchestra LP (POPC 001LP). \$14.50**

LP version.

**POPULAR MUSIC (GERMANY):**

**TRINKWASSER: Extraleben 12" (POPM 001). \$8.00**

"The first release on Popular Music, very limited 12" featuring the original collaboration of The Modernist and vocalist Lothar Hempel and 2 remixes by Jürgen Paape and a 'Mofular Monroe Mix' by M. Flux & Wieland Samolack."

**POPULAR ORGANIZATION (GERMANY):**

**MODERNIST, THE: The Modernist Explosion 2LP (POPT 003 LP). \$21.00**

Double vinyl version with bonus 7" featuring 2 live tracks. Limited stock.

**INTERNATIONALISTS: Pt. 2 12" (POPT 006). \$9.00**

"The best Pop Tools so far. Modernist kicks like hell and D. Klein does the same."

**POPWATCH:**

**POPWATCH: #9 MAG (POP 09). \$3.95**

Features interviews with Michael Hurley, Malcolm Mooney (Can), Flying Saucer Attack, Coffee, Pip Proud, Davey Williams. Plus a section of various writings about soundtracks by Alan Bishop, Eugene Chadbourne, Robin Amos, Michael Cudahy, Holger Czukay & Roy Montgomery. A large historical overview of the Xpressway label. John Fahey on his experiences with the man known to us as "Antonioni". Reviews. Full color Michael Hurley cover. 152 pages.

**POSITION CHROME (GERMANY):**

**HEINRICH AT HEART: CD (PC 33 CD). \$15.00**

"Heinrich At Heart is a project by Frankfurt based Martin Maischein. He has released 4 EPs on Position Chrome and now his first album. Like the albums of Panacea and Current Value his new album marks a return to futurism for German drum & bass. The tracks are wandering around with a synthetic and cold psychosis, but HaH also produces warm elements, especially when he is involved in different styles. The album includes also Nu Skool Electro in a minimalistic style like on his Sandbenders EPs on Force Inc. or Abstract Hip Hop like on the *Electric Ladyland* compilations. At least the album is a fascinating soundtrack and offers a new perspective in musical self-analysis."

**POSTHUMAN CORPORATION (UK):**

**POSTHUMAN: The Uncertainty Of The Monkey CD (SEED 01 CD). \$15.00**

"*The Uncertainty Of The Monkey* is the debut album from the enigmatic cousins Posthuman, who are believed to be working with Skam records on various projects. The label 'seed' is an evolution of 'seed showcases', their live electronica night most recently acknowledged for their album launch, hosted in a disused tube station in London, which was joined by various artists from Skam records, Warp djs, Fuel records and Switzerland's Spezial Material. *The Uncertainty of the Monkey* comprises work they have produced since their first inception in which they debuted in a 5 hour live gig for Skam records 'Compression' night in Manchester last summer. Posthuman provide the avant-garde in electronica and this is their beginning."

**POSTHUMAN: The Uncertainty Of The Monkey 2LP (SEED 01LP). \$16.00**

Double vinyl version.

**POSTHUMAN: Posthuman CD (SEED 02 CD). \$12.00**

"The return of PostHuman on their own Seed imprint, offering up a bit of a departure to say the least. The opener Kitchen attaches itself to a kinda 'Come to Daddy' darkcore aesthetic that finds us within the murkiest realms of dangerously tweaked breakbeats and guitar riffs that progressively come across as commercial in the best sense of the word. Yup, this is PostHuman doing a bit of a Prodigy while keeping their integrity firmly intact. 'It Started with a Kiss' rolls out deliciously maladjusted electronix that fit snugly between the b-boy eruptions of Autechre and Team Doyobi's developed analogue melody stylings, while 'Billy Bob's Moustache Day' brilliantly evolves a glitched-up, bass-heavy break into a guitar-riffed hillbillytronix anthem that defies the cheese and comes on top in a blaze of vision. Killer stuff. 'The Absolute' is another winner, devastating beats around a treated vocal, the pop aesthetic draped with so much darkness a kind of delicious pop claustrophobia sets in with much enjoyment."

**POTLATCH (FRANCE):**

**BAILEY/JOELLE LEANDRE, DEREK: No Waiting CD (POT 198). \$17.00**

Debut release on a new label. A live recording of Derek Bailey (electric guitar) and Joelle Leandre (bass) made in Paris in May 1997. "Bailey's sound is *out there*, endlessly redefining its musical structure (can there be a better example of Stockhausen's concept of 'moment form')?, continually recycling tiny exquisite pitch constellations with Weberian finesse." — Dan Warburton.

**POW WOW:**

**ANIBALDI, LEO: The Virtual Language CD (PW 7448). \$13.50**

Not part of the Tresor-related series, but an interesting extreme electronics album nonetheless. Subtitled "Techno In Another Tongue" this is a strange album out of the Italian electronic underground, from 1994. More recently, Anibaldi released the brilliant *Void* album on Aphex Twin's Rephlex label. This features more of his sensational alien transmissions.

You'll never forget the rather hideous and stupid cover art. Limited stock.

### PRECIOUS METAL (NEW ZEALAND):

#### GATE: *The Wisner Table CD (PM 77). \$15.00*

"Recorded by a Gate band proper, this recording was completed in 1997 and is the final part in the trilogy of rock albums *The Dew Line* and *The Monolake* released by Gate in 1994 and 1997 respectively. In this recording Michael Morley is joined by Sally Millenium (Furr Grrls), and James Kirk and Nathan Thompson (Sandoz Lab Technicians. This album is the only total proof of a band that never performed live but rehearsed like their lives depended on it. Sadly they cease to exist."

#### GATE: *The Lavender Head v.3 CD (PM 79). \$15.00*

"The latest of what has become the favoured modus operandi of Gate. The infinite universe of sound and our obsession with the truth of it. Five tracks are featured in this ravens paradise. Ms Ciccone is thankfully absent from this most recent of party mix tapes constructed by Mr Morley alone. This cannot be true. There is also talk of a Bootylicious remix with video coming very soon indeed."

### PRESERVATION (AUSTRALIA):

#### VA: *Motion - Movement in Australian Sound 2CD (PRE 003 CD). \$19.00*

Featuring: Pimmon, Alan Lamb, Joyce Hinterding, Tim Koch, Oren Ambarchi, Clue To Kalo, Scott Horscroft, Cray, Minit, Matthew Thomas, Qua, Chris, Smith, Ray Diode, Sue Harding, Brendan Walls, Pretty Boy Crossover, GCTTCATT, Dworzec, Julian Knowles, Magmafinder, Peter Blamey. "2-CD overview of 22 artists representing Australia's burgeoning terrain of electronic and experimental music. From Scott Horscroft's mesmerising piece for eleven guitars, the sublimely sweet, driving tones of Pretty Boy Crossover, Sue Harding's melodies from dot matrix printers to renown veteran Alan Lamb's awe-inducing casting of field recordings from the West Australian outback, *Motion* casts wide to expose some of the most creative and fascinating sonic brilliance Australia has to offer. To ensure some kind of cohesiveness with such a diverse array of artists, as well as fresh, original material, each act was asked to contribute a track with an open-ended brief in mind — exploring ideas of motion in some way through sound. The resulting overall quality shows a depth of thought and feeling from some seriously engaging talent, pushing boundaries as well as coming up with some most moving music."

#### ONEIL, TARA JANE: *Bones CD (PRE 004CD). \$16.00*

"The Preservation label presents *Bones*, from Louisville, Kentucky born Tara Jane O'Neil. After playing bass with Rodan, pioneers of post-rock and post-hardcore, the long-respected and much-lauded O'Neil has formed bands like The Sonora Pine and Retsin. Consistently on the move, O'Neil records all over the US, from ballrooms in Louisville, apartments in New York to rural cabins. Similarly, there's a wandering spirit to her music, her songs an engaging mixture of folk, pop, ambience and electronic sounds, tropicana and melodies that span references from Joni Mitchell to Brian Eno. *Bones* is a collection featuring new material from O'Neil, often at her most stripped back and full of her raw, alluring essence. Her delicate, vivid acoustic guitar playing is a feature of tracks such as 'The Poisoned Mine' and 'Without Push', her subdued, enigmatic vocals floating over the top in airy layers of guitar, strings and piano. Other tracks showcase new directions — her burgeoning interest in electronica to allow for new shapes and rhythms in her songs (the beat-laden, trippy melodies of 'Enter This House' and her reworking of an earlier track, 'Bullhorn Moon') and found sounds that she turns into hypnotic instrumentals."

### PRESSURE SOUNDS (UK):

#### PERRY, LEE: *Divine Madness - Definitely 2CD (PS 032CD). \$16.00*

"Pressure Sounds will release their 3rd album by legendary Jamaican Producer Lee Perry. Following on from the other two highly successful releases *Voodooism* and *Produced and Directed By, Divine Madness* - Definitely is probably the strongest of the three and is a 2 CD package with one CD devoted to an hours worth of music and the 2nd CD is a 25 minute interview with 'Scratch' himself. The interviews with Steve Barker and Roger Eagle took place in the early 80's and 'Scratch' is as at his most witty, lucid and entertaining, talking about everything from his time at Studio One to his work with Bob Marley. The CD containing the music has many musical highlights and all the 'tunes' are rare collectors items. 'Woman and Money' by Denzil Dennis dates from early '73 and is a splendid boogie-woogie style piano excursion with soulful vocals. Junior Byles's track 'Africa We Are Going Home' is as rare as hens teeth and features one of Jamaica's most talented vocalists. Milton Henry, The Viceroy, Eric Donaldson, Augustus Pablo and Jimmy Riley all have some of their finest tracks on this album. The double vinyl will appear in a luxury gatefold sleeve — the interview is as well included."

#### BURNING SPEAR: *Spear Burning CD (PS 033CD). \$16.00*

"Burning Spear's music is undoubtedly one of the cornerstones of reggae music. Born in St. Annes Bay on the North Coast of Jamaica and recording his early output for the legendary Studio One label he has consistently made music that is exceptional in both its quality and themes. Burning Spear is probably the most respected roots artist of his generation and has toured and recorded consistently for the last 25 years. Pressure Sounds have collected 17 tracks that were recorded after Burning Spear aka Winston Rodney had recorded for Studio One. All the material was self-produced being both rare and never before released on CD. Tracks such as 'Travelling', 'Spear Burning' and 'Free Black People' were all recorded and released in the mid to late 70s when Spear was at the height of his vocal powers and released on his own label. Spear never recorded for dozens of producers so the quality of his output was always high. *Spear Burning* will be Spear's major release for two years."

#### BURNING SPEAR: *Spear Burning 2LP (PS 033LP). \$21.00*

Double LP version in gatefold sleeve.

#### ROYALS, THE: *Pick Up The Pieces CD (PS 036CD). \$16.00*

"The Royals, represented by Roy Cousins and his ever-changing line-up of backing singers, are arguably the last great unsung Jamaican vocal group from the 'golden age of reggae', who have remained much of an underground phenomenon since the 60s, 70s. The songs, beautiful and harmonious, were influenced by Jamaican harmony groups as well as US acts like The Drifters and The Temptations, and are concerned with obvious truths put in a heart-felt manner that uplifts the spirit. The compilation contains 18 tracks, many of which have never been released before — alternative versions of some of the Royal's greatest recordings tastefully packaged with a 16-page booklet, unique photographs, and extensive sleeve notes. Another great Pressure Sounds package."

#### ROYALS, THE: *Pick Up The Pieces 2LP (PS 036LP). \$21.00*

Double LP version.

#### GIBBS & THE PROFESSIONALS, JOE: *No Bones For The Dogs: Dubs From 1974-79 2LP (PS 037LP). \$21.00*

Double LP Version

#### PABLO, AUGUSTUS: *In Fine Style CD (PS 038CD). \$16.00*

"*In Fine Style* is the second album of Augustus Pablo's material to be released on Pressure Sounds. It's a unique set of material in that much of it has never before been released on CD and much of it was only ever available on rare 7" and 12" vinyl. Not only are the records on this set beautiful music, they are the product of love, humanity and an exceptional devotion to a higher force. It's powerful music in the best sense of the word. 'We play music by feeling it. We call it the Far East sound. Cause we play in minor chords. When you play those chords its like a story without words', Augustus Pablo. Unlike many of his contemporaries, Pablo was able to understand and fully explore the possibilities of the 12" mix. It perfectly suited his instrumental jazz-like approach to reggae music. The full melodic range of his work was brought to the fore. Gathered on this compilation are some of the best examples of Pablo's 12" explorations. Tracks such as 'Phillips Showcase' and 'Pablo In Fine Style' are not limited by the 7" format. The album is stunningly packaged and is one of the classiest sleeves we have had on Pressure Sounds for a while."

#### PABLO, AUGUSTUS: *In Fine Style 2LP (PS 038LP). \$21.00*

Double LP version.

#### BOVELL, DENNIS: *Decibel: More Cuts From Dennis Bovell (1976-1983) CD (PS 039CD). \$16.00*

"If any one individual can be credited with being the catalyst for English reggae and dub then Dennis Bovell is that man. From the mid-seventies onwards he has been at the center of the English reggae scene. Pressure Sounds has gathered 16 of his most rare dubs and instrumentals as well as a couple of outstanding vocal tracks on to one album. Decibel brings some of his heaviest productions out for the first time since their original release in the mid-seventies. 'Rama' and 'More Cuts' were Dennis' labels in the seventies and he produced many dub plates and specials that have never been heard outside of the Sound system. Several of these 'Dubs' will be on Decibel. The music on Decibel is very much attached to Dennis' early output with the emphasis on his 'out there' dub productions. Musicians from Matumbi, Aswad and the Jamaican drummer 'Style' Scott from the Dub Syndicate all appear on the album. With super rare photos from the period and comprehensive sleeve notes this is an original and exciting release that fits in perfectly with the Pressure Sounds catalog."

#### BOVELL, DENNIS: *Decibel: More Cuts From Dennis Bovell (1976-1983) 2x12" (PS 039LP). \$21.00*

Double LP version.

#### VA: *Red Bumb Ball: Rare and Unreleased Rocksteady (1966-1968) CD (PS 040CD). \$16.00*

"Pressure Sounds' first real foray into the rocksteady era is *Red Bumb Ball*, a 22 track collection of some of the most beautifully crafted rocksteady music. Focusing on tracks that have been lost in the past or never saw the light of day since their original release, *Red Bumb Ball* gathers a handful of these overlooked gems together for the first time on CD. 'Red Bumb Ball' by Lloyd & Devon and 'In A Rocking Mood' by Austin Faithful are both stunning examples of the art of rocksteady. All the tracks feature the genius of Lynn Taitt & The Jets probably the best backing band during the rocksteady period. The Black Brothers, Derrick Morgan, Roland Alphonso, and The Viceroy's all contribute fantastic songs with beautiful harmonies backed by unrivaled musicianship and progressive production techniques. The fact that much of this music has been ignored and overlooked in more recent times is one that Pressure Sounds is hoping to address. We have waited until we could find the right material before attempting to compile an album such as this and with our usual care and attention to detail we feel we have finally found a 'cracking' album with sleeve notes by Harry Hawk and exemplary artwork and packaging."

#### VA: *Red Bumb Ball: Rare and Unreleased Rocksteady (1966- 2LP (PS 040LP). \$21.00*

Double LP version.

#### VA: *Sounds And Pressure - Volume 5 CD (PS 041CD). \$12.00*

"Back for their fifth installment, Pressure Sounds drops a tasty sampler pulled from their recent releases that showcases killer tunes and rare tracks that have never appeared on CD before. *Sounds & Pressure - Volume Five* is a perfect taste of the label's recent adventures into the roots of Jamaican music. It collects fifteen tracks ranging from heavyweight dubs from legendary producers like Joe Gibbs and Dennis Bovell to unreleased rarities from Mike Brooks, Jimmy Riley and I Roy. So whether you are a new reggae fan looking for a diverse sample of Pressure Sounds' astonishing catalog or an established dub fiend, this compilation is sure to please."

#### WAILING SOULS, THE: *The Wailing Souls at Channel One: Sevens, Twelves & Versions CD (PS 042CD). \$16.00*

"The Wailing Souls are undoubtedly one of the finest exponents of vocal harmony singing to have come out of Jamaica. Their work at Channel One for the Hookim Brothers is gathered here for the first time on one CD. *The Wailing Souls at Channel One* brings together a 16-track set of extended 12" mixes, versions and dubs. There is an extended 12" version of 'War' featuring DJ Ranking Trevor as well as an original 7" cut of 'Lawless Society' along with the dub. This is a radically different mix than the one previously released on Pressure Sounds and a beautiful collection of material that covers one of the key bands of the genre at the zenith of their career. From the vocal interplay and stunning harmonious singing, backed by the explosive drumming of Sly Dunbar & The Revolutionaries, this is definitely another essential release from Pressure Sounds."

#### WAILING SOULS, THE: *The Wailing Souls at Channel One: Sevens, Twelves & Versions 2LP (PS 042LP). \$21.00*

Double LP Version.

#### SLY & ROBBIE: *Unmetered Taxi 2LP (PS 043LP). \$21.00*

Double LP version. "Sly and Robbie need little in the way of introduction. They have already graced many of the previous Pressure Sounds releases. As a rhythm section they are probably the best known from Jamaica. On *Unmetered Taxi* we will be concentrating on their Taxi productions. Taxi has a stunning catalogue and on our new release we will be showcasing the very finest of the labels early output. Black Uhuru, The Viceroy's, Tamlins and Dennis Brown have all recorded for Sly and Robbie. They are all gathered here along with several super rare dub plates and hard to find versions. Spread out over four sides of vinyl, 21 tracks."

#### PATTERSON/KING TUBBY, CARLTON: *Psalms of Drums: The Black and White Story CD (PS 012CD). \$14.00*

Compilation of material from the Jamaican label, Black & White, as run by Carlton Patterson, featuring the engineering genius of King Tubby. "Patterson's label is one that is synonymous with legendary Jamaican producer King Tubby and this compilation has several extremely rare dub tracks mixed by Tubby...and this is some of the strongest material that Tubby was let loose on. This compilation embraces not only the dubs from Tubby, but also some of the best DJ's from the period. Both Trinity and Dillinger have some of their best DJ

cuts. The backing musicians are some of Jamaica's finest and include Sly and Robbie, Ansell Collins, Flabba Holt, Skully and Rancie McClean."

**PATTERSON/KING TUBBY, CARLTON: *Psalms of Drums: The Black and White Story LP* (PS 012LP). \$11.00**  
LP version.

**TECHNIQUES: *Techniques In Dub CD* (PS 015CD). \$14.00**

Pressure Sounds is a subsidiary of On U Sounds, with the intention of reissuing dub classics. "The 15th release on Pressure Sounds is probably one of the great dub albums of the 70's. *Techniques In Dub* was first released in the mid 70s on Winston Riley's own Techniques label. Featuring dub versions of seminal cuts such as 'Purify Your Heart', 'Find Yourself A Fool' and two cuts of the brilliant 'talag' rhythm, *Techniques In Dub* is an important part of the evolution of Reggae music in the 70's. Featuring the skills of musicians such as Sly Dunbar, Robbie Shakespeare, Earl 'Chinna' Smith, Jackie Mitoo, and the production skills of Winston Riley himself."

**VA: *Sounds And Pressure Vol. 3 CD* (PS 016CD). \$10.00**

The 16th release on Pressure Sounds is their third sampler and manages to combine the best of both past and future releases. There are also 5 tracks that are exclusive to this particular release (Jackie Mitoo, Alton Ellis, Mike Brooks, Gladstone Anderson). Also features: The Techniques, Big Joe, King Tubby, The Overnight Players, Prince Far I.

**VA: *Randy's 17 North Parade CD* (PS 017CD). \$14.00**

"To the uninitiated who may feel that Randy's Record shop and recording studio located at No. 17 NorthParade in downtown Kingston was just another reggae label amongst the labyrinth of labels that existed at that time, then they will be pleasantly surprised when they hear this collection of material from a label that was known within reggae circles as the Jamaican Motown. All the music on this release is the work of producer Clive Chin." Features: Broadway, Alton Ellis, The Gladiators, Sweeney and the Wailers Band, Senya, The African Brothers, Randy's All Stars, Errol Dunkley, Donovan Carlos, Black Uhuru, Lloyd Parks, Dennis Brown, Delroy Crutches Jones & The Heptones.

**VA: *Randy's 17 North Parade LP* (PS 017LP). \$11.00**

LP version.

**PRINCE FAR I: *Health And Strength CD* (PS 018CD). \$14.00**

"*Health And Strength* was originally supposed to have been released on a major record label in the early 80's. Dating from the late 70's this album 'disappeared' almost from the time it was completed. It was finally unearthed recently by one of the producer Adrian Sherwood's ex-business partners, so nearly 20 years on Pressure Sounds is able to release for the first time one of the most treasured vocal records that the late Prince Far I was ever to make. This release goes beyond being rare; it's actually a real scoop for Pressure Sounds to have an unreleased record that has never been previously released on any format. The master tapes for this record were searched for many many years, it's been a total stroke of luck that a tape was found at all. This is a truly classic Far I album. The musicians feature Style Scott (Dub Syndicate) and Flabba Holt on bass as well as many of the original Creation Rebel band."

**PERRY, LEE: *Produced And Directed by the Upsetter CD* (PS 019CD). \$14.00**

2nd Perry album for this label focussing on classic 70s dub/reggae reissues. "There are 20 tracks from the Black Ark period, all of them have been unavailable for many years and consequently will appeal to both the Perry aficionados as well as the casual Reggae fan! Kicking off with King Burnett's 'I Man Free', a track by the origin Congos bandmember, you'll have tracks by some of the most talented artists Perry was to work with, The Heptones, Junior Marvin, The Meditations, The Silvertones, Winston Heywood and The Hombres' George Faith. All the Versions are included and some brilliant rare dubs with Perry's trademark mixing at it's most exciting."

**PERRY, LEE: *Produced And Directed by the Upsetter 2LP* (PS 019LP). \$16.00**

Double LP version.

**VA: *When The Dances Were Changing CD* (PS 022CD). \$14.00**

"Another excellent compilation, this time focusing on the early '80s output of the legendary Channel One studios at a time when reggae was formulating a harder, sparser sound that was for Kingston's heavyweight sound systems. At the forefront was Jo Jo Hookim's Hitbound label working with newer artists such as Barrington Levy, Franky Paul, Weldon Irie and Ringo as well as old hands Horace Andy, Gladiators, Sugar Minott and Black Uhuru's Don Carlos all backed by pioneering rhythms from the Roots Radics. All are included on this set with some of the best vocal recordings from the early dancehall days complete with killer dubwise versions."

**VA: *When The Dances Were Changing: Hitbound Selection LP* (PS 022LP). \$11.00**

LP version.

**VA: *Sounds & Pressure Vol. 4 CD* (PS 023CD). \$10.00**

"The fourth in the very successful series of samplers that we have released on Pressure Sounds. As with the previous releases we have 3 extra special bonus tracks that are unreleased on any of our other releases. All three bonus tracks come with their original dub versions. The three extra tracks begin with an all time classic Lloyd Parks song 'Mafia' — this an extremely rare tune and this is its first airing on CD. The tune was a big On U Sound favorite and was even covered by Bim Sherman and Adrian Sherwood. We have also included the dub with its superb Melodica playing to the front of the mix. Earl 16 — His song 'Malcolm X' is one of his finest 7"s with a soulful vocal and crisp dub. Both tracks are previously unreleased on CD. Mike Brooks is one of the great-unsung artists working in Reggae music. His song 'Rum Drinker' is another 'rare groove' which has never been released on CD. These 6 tracks are supplemented by 5 more classics from Derrick Harriot, The Flames, Prince Far I, The Uniques.

**VA: *Roots Techniques CD* (PS 024CD). \$14.00**

"Probably one of the strongest roots compilations that we have released on Pressure Sounds. Winston Riley recorded some of the most compelling roots tunes on his Techniques label and featured on this collection are DJs, I Roy and Big Youth. Singers Horace Andy, Johnny Osbourne and Jimmy Riley. There are some fantastic versions and real obscure gems. Donavon Adams' 'Don't Mock Jah' and Morvin Brooks' 'Cheer up Blackman' are both sought after records and both are included in this selection. The artwork and packaging will be of the usual high Pressure Sounds standard and will consist of rare photographs and sleeve notes by Harry Hawke."

**VA: *Roots Techniques LP* (PS 024LP). \$11.00**

LP version.

**VA: *The Crowning Of Prince Jammy CD* (PS 025CD). \$14.00**

Compilation of early tracks produced by King Tubby's right-hand engineer, Prince Jammy. Mostly recorded in Jamaica, late 70s & early 80s. Detailed liner notes by Dave Hendley (whose Sufferer's Delight label first issued some of these tracks) lays it all out in spectacular detail. Features tracks by: Black Uhuru, Wayne Smith, Prince Jammy, Johnny Osbourne, Earl Zero, Augustus Pablo, Half Pint, Mighty Rudo, Sugar Minott, Black Crucial and Hugh

Mundell.

**LITTLE ROY AND FRIENDS: *Packin House CD* (PS 026CD). \$14.00**

*Packin House* is the second release on Pressure Sounds that is dedicated to the work of the artist Little Roy, who through his releases on the label Tafari recorded some of the most classic reggae tunes of all time (notably "Tribal War" and "Prophecy"). This album will concentrate on the Tafari releases that feature not only Little Roy, but some of the artists that recorded with him for the Tafari label. The Heptones, Dennis Brown, and Winston Scotland all recorded some very high quality roots tunes for Tafari. There are two never before released songs from Little Roy from the Tafari vaults: the beautiful "Hurt Not the Earth" and the hauntingly melodic "Rat Trap". Little Roy has impressed everybody that he has ever worked with, from the early Wailers and Lee Perry to his more recent work with Adrian Sherwood and Sinead O'Connor. He is surely in the premier rank of reggae artists, and by the simple fact of not over-recording his work has managed to keep the standards of releases very high."

**VA: *Phil Pratt Thing CD* (PS 027CD). \$14.00**

"Although producer Phil Pratt is not someone whose name is amongst the best known of Jamaican producers, he is someone who has always worked with the cream of Jamaica's recording artists. Here on the first release by Pressure Sounds in the new century is a collection of his finest work. The soulful vocalist Ken Boothe has two standout tracks, 'I'm Not For Sale' and 'Ain't No Love'. Big Youth has 3 tracks, including the very rare 'Love Jah Jah Children', which has not been reissued since its original release in the 70s. The Heptones have arguably the definitive version of the classic 'Partytime'. Dennis Brown has a beautiful version of 'Let Love In'. The best versions and instrumental tracks have also been included. Phil Pratt himself has never before agreed to be interviewed, and it was only through the coaxing of his old friend Adrian Sherwood that we have managed to elicit an interview to complete the most comprehensive Phil Pratt album ever."

**VA: *Phil Pratt Thing LP* (PS 027LP). \$11.00**

LP version.

**VA: *Don't Call Us Immigrants CD* (PS 028CD). \$14.00**

"The development of a distinctive 'homegrown' British roots reggae scene began in the early 70s and was developed throughout that decade and on into the 80s and 90s. Groups such as Black Slate, Matumbi, Aswad, Steel Pulse, and Reggae Regular, were all key players and managed to break down many of the prejudices that true roots music could only be made in Jamaica. Through hard work no small amount of talent and sheer persistence these pioneers managed to carve a name for their homegrown music. Dennis Bovell was probably the most important producer of U.K. reggae in the 70s as well as playing bass in Matumbi, he produced the much of the early U.K.'s reggae output. This is the first time that a project has put the early U.K. reggae scene in the spotlight. To put the whole album together and put the music into its context, Adrian Sherwood and Dennis Bovell (who first worked together in the 70s) have pulled together interviews with the key players and put a coherent overview of the whole period into an exhaustive and witty set of sleeve notes. Beautifully packaged with the usual Pressure Sounds vinyl and CD attention to detail adds up to another storming Pressure Sounds release. Artists: Tabby 'Cat' Kelly, Lion Youth, Misty, Aswad, Matumbi, Slate, Pablo Gad, Reggae Regular, African Brothers/Trevor Hartley, Steel Pulse."

**VA: *Don't Call Us Immigrants LP* (PS 028LP). \$11.00**

LP version.

**PABLO, AUGUSTUS: *El Rocker's CD* (PS 029CD). \$14.00**

"The 29th release on Pressure Sounds is *El Rockers* and features perhaps one of the greatest of Jamaica's musician/producers, Augustus Pablo. This is one of the first major re-issue since Pablo's untimely death in 1999. *El Rockers* focuses on the rhythms and tunes that were used to make up the epochal *King Tubby meets the Rocker's Uptown* album. Seventeen tunes that are all rare outtakes, alternate cuts and hard to find gems. No Pablo aficionado's collection will complete without this album. Tastefully packaged with a twelve page booklet and probably the best sleeve notes on the artist that one has ever seen. Recorded at Randy's Studio 17, King Tubby's, Dynamic Sounds, Black Ark. Mixed by Errol Thompson, King Tubby, Prince Jammy, Lee Perry. Produced by Augustus Pablo."

**PABLO, AUGUSTUS: *El Rocker's LP* (PS 029LP). \$11.00**

LP version.

**PRINCE JAZZBO: *Mr. Funny CD* (PS 030CD). \$14.00**

"The 30th release on Pressure Sounds gives the opportunity to showcase the talents of one of Jamaica's premier DJs. Prince Jazzbo was born in Clarendon, Jamaica in 1951. He recorded and produced for his own labels Ujima and Mr. Funny, but first came to prominence with the album *Natty Passing Through* for producer Lee Perry. Jazzbo recorded for Studio One with the collection *Choice of Version* and was a fixture on the always competitive Jamaican sound system scene. His on-vinyl clash with I Roy has gone down as one of the legendary clashes in musical folklore. This collection was instigated by longtime Jazzbo fan Adrian Sherwood, and we have 17 of his best cuts gathered on *Mr. Funny*. Sleeve notes by Noel Hawks and the usual high quality artwork and photography means that this is another heavyweight Pressure Sounds collection."

**PRINCE JAZZBO: *Mr. Funny LP* (PS 030LP). \$11.00**

LP version.

**VA: *Channel One: Maxfield Avenue Breakdown LP* (PS 031LP). \$11.00**

LP version.

**VA: *Firehouse Revolution CD* (PS 034CD). \$14.00**

"King Tubby's productions are invariably linked with his stunning 70s output. However during the 1980s Tubby had far from given up. He rebuilt his studio and continued to keep it right in the heart of the Kingston ghetto. The Waterhouse area of Kingston had earned its reputation as a catalyst for innovation and produced many of Jamaica's finest vocalists. It also had a reputation for violence hence the residents referred to it as 'Firehouse'. King Tubby now put his energies towards building up the studio while not being as 'hands on' as he had been in the past he encouraged some of the younger talented Waterhouse youths to the forefront of his studios output guiding them through their engineering duties. What we have on this album are 16 tracks that Tubby essentially executive produced. This mid 80s is a period that is often overlooked by reggae fans, but slowly the collectors market is starting to acknowledge the value of these forgotten gems. Pressure Sounds feels it is time to put the spotlight on some brilliant music that is as exciting as any of their past releases. The album begins with three stunning cuts of the 'Tempo' rhythm. The album then works through some of the best music from between 1985 to 1989. Anthony Red Rose, Little John, Johnny Osbourne, King Kong all have stunning contributions including three standout cuts of Lloyd Hemmings' 'Rude Boy', followed by Tinga Stewart's 'Dry Up Your Tears' and a wicked dub version. King Tubby actually mixed a version of the 'Sleng Teng' rhythm called 'Under Me Fat Thing'. There are fantastic photos by Dave Hendley and Beth Lesser and sleeve notes by Harry Hawk on the whole Firehouse King Tubby story. While this music could hardly be described as new, it comes from a much more recent period than the usual sixties



and seventies 'revival' compilations and is every bit as exciting, innovative and important as anything that has come out of Jamaica."

**VA: Firehouse Revolution LP (PS 034LP). \$11.00**

LP version.

**PRINCE FAR I: Psalms For I CD (PS 035CD). \$14.00**

"Pressure Sounds continues its long association with Prince Far i with the release of the album *Psalms For i*. It is his arguably strongest vocal outing. Produced by one of reggae's great unsung heroes Producer Lloydie Slim and mastered from the original tapes. There is one super rare extra track on the cd which is a version of psalm 44 which has never been released on cd before. This is Far i at his best, deep spiritual roots music with tight rhythms and fantastic playing supplied by the Aggravators and the Upsetters. Far i as the Voice of thunder the Spear of the nation. Many of the great Jamaican session players are featured Chinna Smith on Guitar, Horsemouth on Drums Robbie Shakespeare on Bass. Rhythms layed at Bunny Lee's studio and Lee Perry's Black Ark."

**PRINCE FAR I: Psalms For I LP (PS 035LP). \$11.00**

LP version.

**GIBBS & THE PROFESSIONALS, JOE: No Bones For The Dogs: Dubs From 1974-79 CD (PS 037CD). \$14.00**

"Joe Gibbs and the Professionals recorded some of the heaviest pounding music of the 1970's. Collected here are some of their most outstanding and rare tracks from the period. Producer Gibbs and engineer Errol Thompson, known as 'The Mighty Two', were accompanied by the cream of Kingston's session musicians and together they turned Gibbs' label into a highly successful hit factory. On *No Bones for the Dogs* we have focussed on the dub output of Gibbs' label. Many of the tracks on *No Bones for the Dogs* have never been released on CD and have not been available on vinyl since their original Jamaican pressings. Standout tracks are 'Earthquake', 'Babylon Bridge' and 'Burning Version'. There is a stunning sonic depth to much of Gibbs' output from this period. Much of this is due to Errol Thompson's engineering genius and Gibbs' training as an electronics engineer. We have brilliant artwork and graphics with a full colour booklet and double vinyl package. Another stunning Pressure Sounds package for your delight."

**KING TUBBY: Tempo 12" (PST 001). \$7.50**

"The promised 12" release of 'Tempo' and cuts backed with 'Rude Boy' and cuts eventually grew into a big Firehouse 12" so that sound quality was not lost in the transfer process. Packaged in a very nice facsimile of the 'Firehouse' side of King Tubby's dub plate sleeve."

#### PRION (GERMANY):

**TESENDALO: Muuh LP (PRION 085). \$13.00**

"New album by Peter Schuster on his own label, limit to 300 copies worldwide, individually hand-painted sleeves." Repetitive vibes-influenced German minimal electronics.

#### PROFAN (GERMANY):

**DIGITAL: Intoleratio 12" (PROFAN 011). \$10.00**

Some early Profan vinyl in stock for the first time. Wolfgang Voigt in alias mode. 4 tracks of solid techno rigidity recorded just before AND just after four other tracks of solid techno rigidity. Completely indiscernible. Makes you want to do everything BUT dance. Makes me want to sleep." — Hrvatski.

**PENTAX: Pentax People/Stoff 12" (PROFAN 013). \$10.00**

"Lo-lump thump, coated in primordial ooze, set out to ferment. Just plain grim." — Hrvatski.

**BRINKMANN, THOMAS: Studio 1 Variationen 1 12" (PROFAN 018). \$10.00**

"4 Variations on vinyl of the original Mike Ink/Wolfgang Voigt tracks on the Profan label (you know the setup; one turntable with two balanced tonearms placed at hocket-points along the groove-path resulting in a constant in-time doubling of the original audio), and from what I can tell (give or take a few insanity points gained from even trying) at least on of them is NOT on the CD version. If you like music, you NEED this on vinyl." — Hrvatski.

**BRINKMANN, THOMAS: Studio 1 Variationen 2 12" (PROFAN 019). \$10.00**

"4 more variations of Profan tracks, again one included here is NOT on the CD. Well conceived pieces of techno-drift keeping in mind the collected works of Reich et.al in form & function. Good." — Hrvatski.

**M:I:5: Mikrophon 12" (PROFAN 023). \$10.00**

"Solid EP of innovative Popacid sound from Wolfgang 'Grungerman' Voigt, completely Minted out in true Mike Ink fashion. Primed Trance Atlantic Excess for the Gas/Digital set, should appeal to fans of DOM and Studio 1." — Hrvatski.

**PENTAX: Konkret 2LP (PROFAN 024 LP). \$18.00**

Double vinyl version.

**ALL: Überall 12" (PROFAN 025). \$9.00**

All = Wolfgang Voigt. This 3-track EP emphasizes the same sort of sonic-glaze invention as 1999's riveting 'Keep On Rockin' EP (Profan 026). The full color architectural sleeve seems to perfectly coincide with the sonic elevation at play here.

**STUDIO 1: Keep on Rockin 12" (PROFAN 026). \$9.00**

"Even if you're not confused at this point, this single should have you scratching yr head a bit. So... Studio 1 is the artist now, and Profan is the label? Eh? Besides, it looks completely unlike anything on either Profan OR Studio 1 (full color photographic artwork — enough to shock the life out of any Cologne purist), although it's clearly a Mike Ink production. Three long tracks of deviant rhythmic accent, slightly modulating pitch track & trademark chordal punctuation. Top form." — Hrvatski.

**WASSERMANN: W.I.R. 12" (PROFAN 027). \$9.00**

"Yet another alter-aegis of Wolfgang 'MikeInkGrungermanProfanStudio1DadaJack' Voigt, invented to slam you sideways through a very tiny portal. 4 colors, 4 tracks. — Hrvatski.

**WASSERMANN: W.I.R. Die Remixe 12" (PROFAN 028). \$9.00**

"Coming from the heart is the solid-rocking version by Frankfurt's DJ-high priest Sven Vath. In collaboration with the supersmart producer-duo Roman Flugel/Jorn E. Wuttke (Alter Ego, Eight Miles High) he handed in a fat modern DJ-tool. As heartily is the mix of the Cologne DJ-heroes Michael Mayer and Tobias Thomas. Sweated out Studio 672-like, spaced out and tranced into form. And finally once more by the original Wassermann."

**VOIGT, REINHARD: Premiere World LP (PROFAN 029 LP). \$14.00**

**VA: Profan CD (PROFAN CD1). \$15.00**

Repressed after a long absence. Profan is one of Mike Ink's numerous labels out of Germany. Mike records as Gas and Love Inc., with many releases available through Force Inc./Mille Plateaux. Under the Profan imprint he has issued a series of beautiful and abstract/minimal techno 12"s, some of the best of which are collected here on this first CD. Features: M:I:5, Pentax, Jurgen Paape, Digital, Sweet Reinhard, Gas, Mint, Grungerman. Mildly disruptive waveforms, addictive pulse beats, Oval-like click tracks and waves of organic hum typify

these tracks. Essential contemporary ambiance, perfectly presented.

**BRINKMANN, THOMAS: Studio 1 — Variationen CD (PROFAN CD2). \$13.00**

A fascinating remix of Mike Ink's *Studio 1* CD, released in early '97. Featuring great stereo-phonic effects of paint-peeling intensity, making this a true minimalist magnum opus. "Profan is Profan. Thomas Brinkmann is a young artist out of Cologne. Not only new on Profan, but also in his way of working, using a self-constructed High-End turntable, Brinkmann has re-worked the legendary releases on Profans sub-division *Studio One*. His special turntable features two needles, which pick up the sound off-beat, extremely divided in right and left channel, following the sound aesthetics of *Studio One*, there is a brand new feeling of music built up. Bass seems to be doubled, speed to be halved. Some kind of pitch down dub, as an exciting result of re-working a given already glimmering music. Probably the sound of a new age, which let's classical remixing look pretty old-fashioned."

**M:I:5: MaBstab CD (PROFAN CD3). \$13.00**

"The man behind M:I:5 is nobody else but Wolfgang Voigt (aka Mike Ink, Mint, Digital, Gungerman, Love Inc., Gas (on Mille Plateaux)), — you don't need it to be written on the cover of this CD. For a long time this special side-project of Voigt's has been known only by insiders. Since his M:I:5 masterpiece 'Rosenkranz', released on the Finnish Sähkö imprint, 'reverence' is probably the right word to describe his worldwide reception. M:I:5 is not only another release platform, but means a very special concept of composition, already described in the title 'Mass-stab 1:5' (to a scale of 1:5). The music of M:I:5 is the result of the distance in which two rhythmic samples (loops) are set to another, when they are started at the same time. The gap between them is a fifth, so both 'meet' each other exactly after five turns. What you get is a unique impression of rhythm, which seems to be in a permanent movement. In this kind of music the computer takes over the responsibility for the whole groove design, so that man as authority can keep distance in a very pleasant way. This is music for the time after. Man and machine in a new scale."

**PENTAX: Das Album CD (PROFAN CD4). \$17.00**

Fourth Profan CD is a solo album by Reinhard Voigt. A low-key electronic stunner of shifting muting beats, cloaked sound emanations and fascinating abstract vibe. With this new batch of releases Profan has quietly moved into the forefront of essential and important contemporary labels — all titles are recommended. "And it goes on: Pentax Music. Profan presents Reinhard Voigt in a longplay format and on a temporary climax of seriousness. Minimal Bass without frontiers, spectacular groove-artistics. Reflecting particles, low, little, very small. To save the groove, you have to hide it sometimes. Anyway, it will never disappear. Everything is rolling, nearly out of tune, all pieces get out of place, into every little corner of hearing. Experiences of pain and healing. Eleven tracks like the Ten Commandments. Trendspotting magazines like *Spex* and *De:Bug* already declared it a monument of the New School of German Techno."

**PENTAX: Konkret CD (PROFAN CD5). \$17.00**

"Scarily accurate rendering of contemporary anti-utopia by Reinhard Voigt (aka Sweet Reinhard, etc...). Extremely damaged post-post dancefloor militancy, devoid of ANY pleasure-inducing elements save for the harsh, foreboding THUD of crisp 808 kicks sampled & filtered 10x over. Babelfish says (of Pentax): 'and anti-No. andantino cuts itself a piece of sausage of the finger and feeds thereby its turteltauben dog if the turteltauben dog from birth without hearing is, takes it feeds gratefully against otherwise possibly remembers it at their sight a phonograph record this incommmodity can andantino and its turteltauben dog, if this was accustomed to the playplay play, thus save that it inverts the turteltauben dog before feeding the huendische turteltaube is with grains to feed from serious jandl.'" — Hrvatski.

**VOIGT, REINHARD: Premiere World CD (PROFAN CD6). \$15.00**

"Fantastic new record by Reinhard Voigt, a.k.a Kron, Sturm, Pentax, and others. Instead of the dark turbulent drones of his records as Sturm, or the impossible to dance to rhythmic workouts of Pentax, this one is closer in spirit to his LP as Kron on Harvest, minus the kick-drums. Lush, populated with ringing keyboards and washes of breathy atmospherics, as captivating as an ambient record can get. Some of the components of his usual sonic palette are present, which sort of makes the whole thing sound as if it's playing backwards in places, the center always shifting, tones reflected, decaying, only to appear again out of nowhere. There is a warmth that hovers around this whole record, and the wealth of detail here is neither glaring nor forceful — it inhabits you, instead of hitting you on the head. It's tempting to refer to the dinosaurs depicted in the booklet of the CD, the soundtrack to some long lost utopia, this thing is so goddamn idyllic in places, like the title says...stunning. No titles, 6 tracks, 40 minutes." — Billy Kiely

#### PROGRESSIVE FORM (JAPAN):

**VA: Forma 1.02 CD (PFC 003CD). \$16.00**

"For this first installment, this compilation features artists such as Aoki Takamasa, Tsuchiya Yasuyuki, and Eutro. Progressive Form also welcomes label newcomers, Yoshihiro Hanno aka Multiphonic Ensemble who also runs his own label, Cirque and is a member of Hoon whose leader is none other than the world renowned Ryuichi Sakamoto. All the artists have converged to Progressive Form and have condensed an assorted variety of essence of contemporary electronic music."

**HANNO, YOSHIHIRO: 9 Modules+ CD (PFC 004CD). \$16.00**

"In 1997, releasing an album out of distinguished Belgium label Subrosa as Multiphonic Ensemble, was the beginning of an illustrious, multi-creative, and worldwide-based career for Yoshihiro Hanno. From that point onwards, Hanno was involved in many collaborations, produced soundtracks for a couple of movies, released his own music on his own Cirque label, and became a member of Ryuichi Sakamoto's group Hoon — to mention a few. Yoshihiro Hanno's new album is his own progression of his peculiarity towards the expression of beats and rhythm which surpasses the many sounds of Hip Hop, House, Techno, electronics, contemporary music, and Jazz which he has journeyed through in the past. This album expresses Hanno's 2002 reality which was produced in Paris, Berlin, and Tokyo."

#### PROPTONIX (GERMANY):

**PIGEON FUNK: 12" (PROP 01). \$8.00**

"Proptonix is a new label dedicated to fake electronics. The label is operated by Safety Scissors, a producer of electronic music that ranges from techno to noise. The label will release material from a closely knit Californian collective as well as others who will surrender to the un-serious side of electronic music. San Francisco's two biggest nerds, Kit Clayton and Sutekh, drop their serious guise to reveal that they are no more than pigeons in human suits. This 5 track EP has been especially engineered as dance music for pigeons, the highly intelligent but commonly disregarded street fowl. Studies have already shown the urban birds responding well to this warped ornithologic electro and beak bobbing techno. Even though the physics of the pigeon world are much different than that of humans, humans will also enjoy these tracks, whether on the dancefloor or in listening environments

(ie. Proptronix enhanced living simulations)."

**VA: Proptronix Presents: Elektrik Pants 12" (PROP 02). \$9.00**

"Several years have passed since a select group of musicians first became interested in the potential benefit of electric pants to the electronic music world. On this five track EP, the results of extensive research in the sonic sweatshop are presented in their original form. Pants of all styles and sizes can be electrified leading to diverse musical applications for the dance floor or listening environments (i.e. Proptronix enhanced living simulations). Kit Clayton's (Orthlorng, Scape) contribution is more of a shocking spelling bee than a fashion show. Sutekh (Context, Force Inc) showcases a style that reinforces how electric pants can enhance ordinary dancing. Riding on the hem of their trousers, Safety Scissors (Plug Research) sports two tailored tracks this season — one comfortable and the other featuring some fitting belted out vocals. Demonstrating the athletic versatility of electric virility, Jake Mandell (Carpark, Force Inc) flexes his high fashion leg wear. Try them on for size and see what they can do for you."

**JACKSTONE: Don't Stop 12" (PROP 03). \$9.00**

Geoff White sampling record. Features an amazing laptop version of Michael Jackson's "Don't Stop Til You Get Enough".

**PJ POOTERHOOTS: Barf (Liebe Meine EP) 12" (PROP 04). \$9.00**

"Sometimes you just have to barf! and in fact it can feel so good to do so. Everyone knows this but you can hear here that PJ Pooterhoots (aka Craig Drake) is a strong purveyor of this sentiment. Back in the day, in the d' (Detroit that is) PJ previously presented recapitulations and regurgitations of familiar things under the name Cantina on definitive, the house label connected to Plus 8, run by Jon Aquaviva. He performed dangerous musical stunts in the rave duo, Hatatomic. Now, he rudely reintroduces himself with this amazing journey from the belly outward, after years of indigestion. The first side finds two hits that will send you sliding across the dancefloor in your own puke; a robotnick styled disco gurgles lovely French food and then a house bumper makes rolling waves in the tub (causing seasickness?). On the flip, Safety Scissors of Plug Research and Proptronix fame, sprays out an acidic mixture of half-digested sounds from PJ, a remix located somewhere between the club and the lounge."

**MY ROBOT FRIEND: Why Won't You Call Me Back 12" (PROP 05). \$9.00**

"I have a friend who is a robot. His name is Howard Robot and he lives in New York. He is My Robot Friend, an ace automaton who is articulating music that appeals to humans worldwide. Like most other sentient mechanical entities, he longs for flesh and emotion, and in order to synthesize such tendencies he creates songs like the ones you will find here. My Robot Friend presents a spectrum of his various programmed personalities on this vinyl only publication; from an tentative yet hopeful question at the start, to a declarative statement of his identity in a sonorous soliloquy on the second side. His positronic matrix of a brain has simulated all sorts of musical styles but the sound is always sharp and the feeling dialed in with precision. An acrid smell of ozone makes one wonder if a wire or two has not been crossed in Howard's head (but maybe he is actually just a human). More friends, Matmos (Matador, Vague Terrain), punch in \*69 on the telephone with a new wave disco remix of 'Why Won't You Call Me Back?' which very much sounds like one of the member's side projects, Soft Pink Truth. Neon lights and loud sound systems provide another setting to ask the same question."

**STOP DISCO MAFIA: Stop Disco Mafia 12" (PROP 06). \$9.00**

"*'Luckily, when the gang came in and shot up the restaurant, they done it with just water pistols. Otherwise, I would've been dead meat rather than a soaked ham.'*" Ronald Gonko rolls out *Stop Disco Mafia*, his debut electronic release. Here is a record that is sometimes mistaken for a soundtrack from a demented Russian cartoon, which you cannot tell who's on whose side. Action lines are illustrated with rubbery melodies and a flurry of truncated funk. Each track is an animated scene with parts and counterparts chasing each other through obstacle courses while lobbing exchanges of practical jokes; bouncing around on an absurd dance floor with repetitive slapstick. Nora Below (BPitch Control) puts in a few words on 'A Quarrel' and a whole gang of other henchman Ronald has employed, armed with synthesizers and singing saws, are accomplices on the other numbers. You may have seen Ronald before, accompanying an orchestra of mandolins on bass. They are known as Kapaikos, a highly trained group of subversive string players. Or perhaps you have been subjected to his punk noise under the name Discounter. If not, just note that Mr. Gonko has been surfacing in different musical projects in the underground of Germany since an early age. The everlasting residents fan and survivor of the punk and new wave socialization in the early 80's presents a new invention of his history here. *Stop the Disco Mafia* or the *Mafia* will *Stop Disco*."

**SAFETY SCISSORS: Fridgelif (New + Improved) 12" (PROP 07). \$9.00**

"A cold dark basement and lack of sleep both contributed to the inspiration for adding some vocals to a bopping house ditty late one night. In the spring of the year 2000 Safety Scissors' 2nd EP ever and his first on the new-at-the-time label, Force Tracks, was released. On it appeared a track with lyrics organized in a Sesame Street melody about living in a refrigerator. Here Proptronix, his own label dedicated to fake electronics (and appliances too), brings four new mixes out of refrigerated storage to the table. First, PJ Pooterhoots and safety engage in a food fight to make a wicked mess. Ingredients include new expanded lyrics about the lonely life in the fridge and many industrial rave flavors. With the second remix, Safety Scissors and Watson Macletus (Plug Research) relive the original experience with chilled techno rhythms, fart synths and live rubber bass. John Tejada (Palette, Playhouse) organizes the shelves and throws out the leftovers with the most dance friendly mix. Dancing will keep you warm since it is cold in here. Lastly, Akshual Jakshun (Incomplet records) rudely drinks straight from the milk carton with his remix, adding some lo-fi vocals of his own and embellishing the anthemic refrain."

**FAKE: Electronix Catalog Vol. 1 12" (PROP 08). \$9.00**

"This release is a fake electronic music sampler appropriately issued on Safety Scissors' label dedicated to fake electronic devices...props posing as functional devices. Usually, fake electronics are scattered throughout furniture stores, not seen on a floor of their own in a department store and especially not consolidated in a special catalog. It is even more peculiar that the electronics are abstracted further as they are represented by audio; the system of representations can be abstruse. So rather than filling out empty cardboard boxes with hollow concepts (and use confusion as a sales tactic) let me show you what I have in the back of the van and we can do some business: a brand new model from the Rip Off Artist with turbo kick and sampled vocal components. The artist also makes products for Palette, Vertical Form, and his own Inflab! labl. Comes with the guarantee it will sound as good on the dancefloor as it did on the showfloor."

**PROSPECT RECORDINGS (NETHERLANDS):**

**VA: Expertise CD (PROS 001CD). \$15.00**

"Prospect Recordings is a Fresh label focusing on creatively inspired electronic music.

Prospects surprises with a full length album with relatively unknown artists which is absolutely fantastic! It is not very common to start the label with a compilation.... but if this compilation is a showcase for the following Prospect releases then the future looks bright. An emotional compilation of different electronic disciplines from 16 different artists (EU, Mr Projectile, Funkarma, Loess, Multiplex and others) who all seems to be very talented... In every way this album is a delight to play and to listen."

**PLAT: Biraefni 12" (PROS 002 EP). \$10.00**

"2nd release on this small obscure but fine label from Holland. Four lush, melodious tracks by two Icelandic multi instrumentalist producers. Biraefni is their debut release and combines abstract electronic structures and beautiful melodies with live drums and guitar. Although they claim not to be inspired by nature most listeners will find themselves embedded in a field of subtle layers with new sights on every horizon once you start listening... over and over.. On top a final massive bonus remix by the Funkarma bros. is included. Their treat is a rough change of mood in comparison to the original, with a more extreme complex rhythm section, not to miss."

**PRUDENCE (GERMANY):**

**THOMAS, PETER: Kriminal Filmmusik CD (PRUD 6533). \$15.00**

"Original soundtrack recordings by the Peter Thomas Sound-Orchestra for a series of Crime Dramas by noted director Edgar Wallace (keep repeating to yourself, mantra style, 'Klaus Kinski... Klaus Kinski... Klaus...') dated 1961-1966. This music predates the already proven *Raumpatrouille* themes by quite a few years, and fails not to raise a few hairs/hackles within the dermal structure/spinal column of prospective auditeers. Those w/o a taste for the finer points in life (bumper cars, ripe malangas, flag day...) need not shed an ounce of moisture pining over the relative importance of these leitmotives as compared to, say, Can. I can't think of a single individual who can resist crime-related mouth emittance (screaming, death moans, gangster yelps, etc...) & their resultant overtones (post-echoplex) gracing the 'space' throughout druggyspiralled (& often dissonant) beat-jazz/plated E-bass epics. No one. Completely in it's own element/orbit. You're all looking ten years to late for the 'meat'. Classy." — Hrvatski.

**ROEDELIUS/ALQUIMIA: Move & Resonate CD (PRUD 6557). \$15.00**

"For *Move & Resonate* Roedelius has found an equally illustrious and congenial creative partner: London based Mexican singer, composer and sonic innovator Alquimia has brought a rare Latin american/world music influence to his electronic and ambient pieces. Singing in various languages such as Spanish, English, French and dNahuatl amongst others, she also uses her voice to create multilayered choirs and electronic vocal soundscapes." Roedelius (Ensoniq TS 10-keyboard, pre-prepared soundmaterial, various samples, voice), Alquimia (flutes, ocarinas, clay drums & pots, timbales, teponaxtil, huehuetl, wood block, rain stick, seeds, bones, gabasa, shakers, maracas, guiro, cowbell, gongs, various chimes and bells, cymbals, electronics, synthesizers and voice).

**ROEDELIUS: Roedeliusweg CD (PRUD 6563). \$15.00**

"German electronica legend Hans-Joachim Roedelius looks back on over 30 years of highly influential work in avantgarde, electronic and New Instrumental music. The self-educated composer has made music history as founder/member of groups such as Human Being, Cluster/Kluster and Harmonia, and through his collaborations with Brian Eno, Holger Czukay of Can, Conny Plank or Michael Rother. His influence threads throughout contemporary electronica having informed the work of David Bowie, Stereolab, The Orb, Tortoise, a.o.. On *Roedeliusweg* Hans-Joachim Roedelius himself is clearly influenced by the grooves of the younger generation. He has composed, played, arranged and recorded most of the material in his homestudio in Baden/Austria, before longtime collaborators Fabio Capanni and Eric Spitzer-Marlyn added their guitar tracks."

**PSEUDONYM RECORDS (NETHERLANDS):**

**AHORA MAZDA: CD (PSEUD 1064). \$16.00**

First legit/CD issue of this Dutch progressive psych album from 1970, with 5 previously unreleased bonus tracks (demos recorded a few months before the album). Spacy, free-psych explorations, not totally dissimilar to something like Annexus Quam's more abstract moments. 'Ahoru Mazda (the western corruption of Ahoera Mazda) is the name of the god of light from the Zend-Avesta, the holy book of the ancient Persians. After concerts throughout the country and after the American record label ESP had shown interest- without leading to any definite contracts — Joop Visser of the group Bovema took the initiative to produce an album for this group. Instead of recording elongated sets they decided to record shorter, more conveniently arranged numbers. After three days of recording at the Bovema studios, where they enjoyed the many possibilities of dubbing and special effects, there was enough material for the Catfish label LP *Ahoru Mazda*. It was released on May 31, 1970 and shortly afterwards on the Pathé Marconi label in France."

**OUTSIDERS: C.Q. CD (PSEUD 1073). \$16.00**

Restocked. Long awaited reissue, with 5 bonus tracks (originally issued in 1968; first CD reissue was done in 1993, but has been unavailable for about 5 years now). From master tapes licensed from Universal, packaged with an elaborate 20 page booklet of notes and color photos. "During the spring and summer of 1968 the new line-up spent a great deal of time in GTB Studios in The Hague, working on an ambitious set of recordings that would become their final album: *C.Q.* The Pretty Things had their *S.F. Sorrow*, the Beach Boys' (almost) had their *Smile*, for the Outsiders, *C.Q.* was the album where the limits of musical and studio experimentation were pushed to new extremes. However *C.Q.* not only includes some startling innovations, it also contains some of the band's strongest material. The ballads 'You're Everything On Earth', 'It Seems Like Nothing's Gonna Come My Way Today' and 'I Love You No. 2' are absolutely stunning — vocalist Wally Tax was clearly born to sing material like this, and he's at his heartrending best here. Meanwhile the band's harder punk edge can be heard on 'Misfit', 'Man on the Dune', and the maniac fuzz and feedback overdrive of 'Doctor Doctor'; 'Zsarrah', with it's strange voices and plinking Eastern scales conjures up a genuinely disturbing atmosphere, as does the apocalyptic title track, while the slamming blues rocker 'Happyville' tells of the dark, seedy side of Holland's sex industry, and 'Daddy Died On Saturday' wraps a tale of deceit and murder in a catchy pop melody (and somehow sounds not a million miles away from Ziggy Stardust-era David Bowie!). Released on Polydor in October 1968, *C.Q.* was acclaimed by many critics and fans but sold extremely poorly. It's estimated that less than 1000 copies were sold, making it virtually impossible to find today." — Mike Stax

**ZIPPS: Be Stoned! Dig: Zipps LP (PSEUD 99002). \$23.00**

Limited LP version, 500 copies made. 180 gram vinyl, from master tapes.

**OUTSIDERS: C.Q. LP (PSEUD 99008). \$23.00**

Limited edition of 1,000 copies, pressed on 180 gram vinyl. Originally issued in 1968; this vinyl version is taken from master tapes licensed from Universal, packaged with an elaborate gatefold sleeve.

## PSF (JAPAN):

**TAKAYANAGI/NEW DIRECTION, MASAYUKI: *Live Independence* CD (PSF 057). \$18.00**  
Another previously unreleased archive release from Takayanagi, the premier Japanese free-guitar stylist. Recorded live in 1970, waves of trademark feedback abound, but also some more serene segments with flute, freedom atmospherics, etc. Not as overwhelmingly brain-bombing as his previous release on the label (PSF 41), but definitely another important piece in the crucial documentation of Takayanagi's career.

**FUSHITSUSHA: *2CD* (PSF 003/004). \$36.00**

Long demanded reissue of the self-titled debut Fushitsusha double live album from the early 90s. An entirely different record to the wildly popular *Double Live* 2CD (PSF 15/16) which came out a couple years after this one. "This is where it all began. One of the first releases on the then fledgling PSF label was a DLP by Fushitsusha, Keiji Haino's ultimate rock unit. Haino was already an underground legend in Japan and had been for the previous twenty years, but was still virtually unknown anywhere else and this was only his second LP release. The all-black gatefold with the silver spray painted cross on the inside was one of the mysterious items to have appeared out of a scene already cloaked in mystery. The sounds it contained seemed to suggest nothing so much as the primeval mythic soul-soup from which all music originated. Word began to spread outside of Japan, and the 1000 copies pressed soon began changing hands for ludicrous sums. To the few that got to hear it, it was a record of breathtaking originality that hinted greatly at what was to follow. Haino is now one of the undoubted gods of the underground, inspiring devotion and awe whenever he plays. There have been a flood of releases, spreading the name worldwide. But throughout it all Haino has steadfastly refused all offers to reissue the Fushitsusha DLP. At one stage there was talk of the current line-up of the band re-recording all the tracks. Finally this autumn, Haino relented and these sounds will at last reach the wider listener audience they so deserve. One of the essential records of the last ten years. It is truly a joy to have it finally available on CD." —Alan Cummings.

**HAINO/MIKAMI/YOSHIZAWA: *Live In The First Year of Heisei Vol I* CD (PSF 005 CD). \$18.00**

Live improv folk-noise, between Keiji Haino (guitar), Kan Mikami (guitar, vocal) and Moto Yoshizawa (bs). These 2 companion volumes were (as LPs) amongst the first batch of releases on the fledgling PSF label in the late 80s. Now available on CD as well. Accurately described as "twisted folksongs, harsh voice and noise guitar passage. Very strange atmosphere."

**HAINO/MIKAMI/YOSHIZAWA: *Live In The First Year of Heisei Vol II* CD (PSF 006 CD). \$18.00**

Second, equally interesting volume of the above.

**HAINO, KEIJI: *Nijiumu* CD (PSF 007). \$18.00**

Solo project from Haino, with his voice/guitar/percussion combining to make up one of the most alien, "mysterious energy" listening experiences imaginable? A caenient excursion into the ecstasy-sounds of train wreckage and higher consciousness. Evidently this is the result of a study of Chinese breathing methods, 12th century troubadour music and Blue Cheer.

**YOSHIZAWA, MOTOHARU: *Gobbledygook* CD (PSF 008). \$18.00**

Yoshizawa is a legendary, long-time bass improviser in the Tokyo scene. This albums consists of improvisations recorded in NYC with E.Sharp, Butch Morris and Ikuu Mori.

**MUKAI, CHIE: *Kokyu Improvisations* CD (PSF 010). \$18.00**

Chie Mukai has long been a legendary figure in Japan (going back to the Taj Mahal Travellers), and more recently has been working with her band Che-Shizu (2 CDs on PSF). This CD features her playing an ancient Chinese violin (Kokyu), with bits of voice, pieces of metal, bronze rings, cymbals, tape-soundscapes added in. Much appeal for anyone interested in a Fluxal/Theater of Eternal Music-influenced hour of subtle screech; the sound of "floating atmosphere."

**WHITE HEAVEN: *Out* CD (PSF 011). \$18.00**

Finally reissued; this was one of the early PSF LP-only titles and had been out of print for a number of years. The debut recording by this Tokyo psychedelc unit, it features scorching post-Cipollina guitar work by Michio Kurihara, and is one of the flat out great rock records of the 90s.

**VA: *Tokyo Flashback I* CD (PSF 012). \$18.00**

This is a good and obvious place to start with the Poor Strong Factory (P.S.F. — originally stood for Psychedelic Speed Freaks, which was the name High Rise first used for their group) label? unquestionably the best, weirdest, wildest currently ongoing label in Japan. Exclusive tracks by Ghost, Fushitsusha, White Heaven, High Rise, are here & the 68 minutes of overloaded distortion and simple, modern, psych-underground destruction going on here is honestly breathtaking. First of 4 volumes (to date), all editions of *Tokyo Flashback* are worth investigating.

**MIKAMI, KAN: *I'm The Only One Around* CD (PSF 013). \$18.00**

Great guitar/vocal acoustic zoner folk from this legend, his first release on the label. Solo studio performances.

**KADOTANI, MICHIO: *Rotten Telepathies* CD (PSF 014). \$18.00**

This was a tribute CD of sorts to a late Japanese underground legend from the 70s, who never had anything officially released. His solo music, as documented here, was fuzzy, aggressive, angular-punk-influenced junk; at it's best, a muzzy flair rears its head.

**FUSHITSUSHA: *Double Live* 2CD (PSF 015/16). \$36.00**

Keiji Haino's rock trio debuted to the world of recordings with a double live LP set (PSF 3/4 — long deleted) and then followed it up with this one — another double live set (completely different material). Mind boggling guitar/bass/drums extensions from the heaviest rock band on planet earth. This 150 minute double-CD (wrapped in stunning all-black cover) is one of the quintessential documents of the modern era.

**GASENETA: *Sooner Or Later* CD (PSF 017). \$18.00**

Described as: "Legacy of Japanese late 70s legend. Frantic voice, over-the-top distorted guitar, thunderous rhythm section made a killer garage sound. Gaseneta had inestimable influence on High Rise's sound (indeed, High Rise covered Gaseneta's song in their early days.)" Recorded in 1978, this is really fried stuff, some of the most aggressively gargled Japanese music (in a sorta acid-punk vein) ever witnessed.

**LOST AARAAFF: CD (PSF 018). \$18.00**

Haino's first band, recorded 1971; piano, percussion and vocals, from his "influenced by Albert Ayler" period. Amazingly out performance.

**BORBETOMAGUS: *Live At Inroads* CD (PSF 019). \$18.00**

Reissue of a long deleted cassette, live on 11/27/82, now only available as Japanese CD. The sheer sonic purity of Borbetomagus' onslaught makes them the only US artist worthy of a PSF release to date.

**MIKAMI, KAN: *Jo-You (Actress)* CD (PSF 020). \$18.00**

Trademark rough, distorted folk-esque material that stands outside parameters of time/space. 2nd release on the label.

**YOSHIZAWA, MOTOHARU: *From The Faraway Nearby* CD (PSF 021). \$18.00**

The long standing free improv "operator" developed a homemade 5 string bass and this is a solo recording of him playing it with the addition of electronics and "quadruplexed" multi-tracking.

**YOSHIZAWA/TAKEHISA KOSUGI/HARUNA MIYAKE, MOTO: *Angels Have Passed* CD (PSF 022). \$18.00**

Trio improv; Yoshizawa playing 5 string bass, Kosugi on violin, and Miyake on piano. A post-Cecil thirdstream air about it that's real avant-classical. Fluxus member Kosugi was also a member of 70s legends Taj Mahal Travellers.

**HAINO, KEIJI: *Affection* CD (PSF 023). \$18.00**

"This is another side of Haino. Full of dark and beautiful atmosphere." A live solo performance from '91, vocals and guitar. Stunning folked-out passages elevate into new parameters of density. Truly peaked, alien music.

**VA: *Tokyo Flashback II* CD (PSF 024). \$18.00**

High Rise (w/ Haino singing), White Heaven, Ghost, Fushitsusha (raging cover of a song by the Jacks? mythical Japanese 60s garage band), Marble Sheep & a totally thrilling cut by Kousokuya. Etc.

**SATO, MICHIOHIRO: *Works Of* CD (PSF 028). \$18.00**

Playing the ancient instrument Tsugaru-Shamisen (3 strings) w/ temple-floating power. Sato is perhaps best known for his NY downtown collaboration album produced by Zorn (Hat Art 6015), but here you can hear his genius minus the interruptions. Beautiful, unique transport.

**TOMOKAWA, KAZUKI: *Fault Of Flowers* CD (PSF 029). \$18.00**

"Legendary singer-songwriter similar to Kan Mikami, but more sensitive like Tim Buckley. This is solo recording beyond the long blank." First of 7 albums for PSF; it's tends to be very difficult to drag westerners into Tomokawa's insanely wired world, but once attached, his music has breathtaking depth and charge. With lyrics and liner notes (by Mikami Kan) translated to English.

**MIKAMI, KAN: *U.S.E.* CD (PSF 030). \$18.00**

His 3rd for PSF. "Kan has perfected a form he calls Japanese Blues, but every album he has made over the past 20 years has raised it to a new height of creative intensity... regulars come back year after year to hear songs that are raucous, splendiferous, surreal, Japan itself, both image and critique. The words are sometimes soft, as limp and multidimensional as Dali watches, other times razor sharp, slicing through the screen of conventional morality. And the triumphant voice! Like gravel scratching on a riverbed, a crow and then an eagle, screaming out of range, then soft and mellow, silky and sublime. There's nothing like it in Japan. And there's no rival to Mikami Kan anywhere else, either."? Drew Stroud.

**NIJUMU: *Era of Sad Wings* CD (PSF 031). \$18.00**

Nijumu is the performance group of Keiji Haino. Here his reverb drenched voice careens over a wash of unearthly electronics into a holy storm of late night moan and non-conventional-human atmosphere. "Collaboration of various acoustic instruments and electric effects. Present-day medieval music!"

**BERTOIA, HARRY: *Unfolding* CD (PSF 032). \$18.00**

"Ambient and strange atmosphere" from the late sound sculptor. This reissues two of this American genius's many self-released LPs as a great public service. His "sounding sculptures" consist of "ranks of tall slender rods, placed either upright or at special slants in rectangular formations. These metallic faces are not rigid, but 'give' when stroked — at the same time releasing lingering musical chords of a weirdly haunting nature."

**TOMOKAWA, KAZUKI: *Beauty Without Mercy* CD (PSF 033). \$18.00**

2nd Tomokawa CD on PSF, a reissue of a 1985 masterpiece. More of his aggressive and inspired folk. "Lyrical screaming vocal with band sound. The one and only!"

**VA: *Tokyo Flashback III* CD (PSF 034). \$18.00**

All unreleased material by White Heaven, Fushitsusha (w/ an amazingly dense live track), Ghost, Mahel Shalal Hash Baz, Shizuka, Uchu Engine, Sweet & Honey, Overhang Party, Kumo to Hae, Daichi-Hakkensha, etc.

**CHE-SHIZU: *Nazareth* CD (PSF 035). \$18.00**

Live material from Chie Mukai's group, recorded in 1981, who play "ambient psychedelic music... includes Tori Kudo, leader of Maher Shalal Hash Baz." From Alan Cummings's "Japanese Psychodelia Primer" in *The Wire*: "'The dream-pop psych unit Ché-Shizu are one of the rare examples of a traditional Japanese instrument (in this case, the three-stringed kokyu bowed fiddle) being used in a psychedelic context. Nazareth is a sometimes shambling compilation of their live recordings and features the fascinatingly atonal sound of Chie Mukai's kokyu drifting through the cracks of conventional melody. The group's interest in traditional English folk music is just one more indication of the breadth and complexity of underground Japan's continuing interaction with the West."

**TOMOKAWA, KAZUKI: *Live Manda-la Special* CD (PSF 036). \$18.00**

3rd Tomokawa (Buckley-esque folk legend) release on PSF, a collection of live performances.

**HAINO, KEIJI: *Watashi-Dake?* CD (PSF 038). \$18.00**

Much needed reissue of the first solo Haino, a self-released album from 1980. This is an incredible record, guitar and voice and the extreme personal depth that every Haino release exudes. This CD adds an unbelievably good 28 minute previously unreleased track that is possibly the single greatest guitar overload blow-out of all time. An absolute must.

**CINORAMA: *Three Lies And Ding at 5 O'Clock* CD (PSF 039). \$18.00**

"New project featuring Toshi (ex-Brain Police? legendary 70s Japanese cult group). Great complex avant garde sound with female vocal." Weird, most outright "progressive" band on PSF, and pretty interesting to hear.

**ABE, KAORU: *Solo 72* CD (PSF 040). \$18.00**

The late Kaoru Abe is a legend in the Japanese free Jazz underground, who died at the age of 29 over a decade ago. A few years ago the DIW label issued a fairly astounding 10 Volumes of his solo improv (his main instrument is alto sax, which he plays in a very free-form style). I believe he was friends with Haino (who wrote liner notes for Vol 6 of that series), although there are no available recordings of them together.

**TAKAYANAGI/NEW DIRECTION, MASAYUKI: *Call In Question* CD (PSF 041). \$18.00**

Takayanagi is the premier free-guitarist legend in the Japanese underground story. This CD features unreleased material by the master, from 1970. The sound is heavy improv, with Takayanagi's explosive feedback wail in prominent display. As fine an introduction to his music as you could hope for (most of his albums from the 60s & 70s are impossible to track down).

**DISLOCATION: *Peak to Peak* CD (PSF 042). \$18.00**

Underground improvisation saxophone/noise-electronics band, in a vague Borbetomagus-vein.

**TOMOKAWA, KAZUKI: *Playing With Phantom* CD (PSF 043). \$18.00**

Studio recording, with a great avant-bent acoustic backing band (featuring bass, cello, percussion) to go along with Tomokawa's trademark guitar and vocals.



**MIKAMI, KAN: *Shichigatsu No Eiketsu (A Great Man Of July)* CD (PSF 044). \$18.00**  
4th release of intense guitar/vocal exorcism for PSF. From Alan Cummings' liner notes: "Haino Keiji has said that Mikami is the only person he trusts to sing in his place."

**HAINO/PHILLIPS/TOYOZUMI: *Two Strings Will Do It* CD (PSF 045). \$18.00**  
A trio improvisation between Haino (guitar), Barre Phillips (bass), and Sabu Toyozumi (percussion), recorded in 1991. Four tracks of sparse, very free-form improv, more in the FMP or Incus mode.

**ABE, KAORU: *1972.4.11* CD (PSF 046). \$18.00**  
3 solo alto sax improv-screed sessions from '72. "Another side of Abe. Warm and tenderly sounds. This is also previously unreleased."

**YOSHIZAWA/MOTOTERU TAKAGI, MOTO: *Deep Seal/Abyss Duo 1969* CD (PSF 047). \$18.00**

"Precious document of early Japanese improvised music scene. Tensional performance of heavy sounds from reeds and bass."

**MIKAMI/KAZUKI TOMOKAWA, KAN: *Goen* CD (PSF 049). \$18.00**  
Live record by these two legendary members of the Japanese 70's singer/songwriter/guitarist school, with their combined gruff, emotional styles. Starts out as solo Mikami, then joined by Tomokawa and a larger ensemble. Both of these guys have been resurrected career-wise by PSF, in a pretty impressive way.

**FUSHITSUSHA: *Pathétique* CD (PSF 050). \$18.00**  
The 4th overall release by Keiji Haino's Fushitsusha group (following the *Double Live* LP (PSF 3/4), *Double Live* CD (PSF 15/16) and *Allegorical Misunderstanding* (Avant 008). This has 4 long tracks, 74 minutes of music; stylistically it's in the heavy over the top guitar trio mode a la PSF 15/16 and absolutely the dream Fushitsusha release that everybody was waiting for. Packed again in a gorgeous black fold out, with a first: English lyric translations.

**HIRANO, GO: *Distance* LP (PSF 051). \$28.00**  
Curious, beautifully produced violin, guitar and electronics improvisations, vaguely referable to the Organum school of music. Only on vinyl, for whatever reason.

**SHIZUKA: CD (PSF 052). \$18.00**  
Debut release by this band, previously heard on *Tokyo Flashback III*. Pretty great 3 piece rock band, with exquisite female vocals by Shizuka; some tracks are in a darkish, somber range with piano and cello embellishment, others have staggering, practically Haino-esque fuzz guitar throughout. Their more recent 2nd CD is on the Persona Non Grata label.

**CHE-SHIZU: *A Journey* CD (PSF 053). \$18.00**  
2nd CD by this group featuring Chie Mukai. The sound is a very advanced, mature/classic form of "rock," with guitars, piano, bass, drums and streaming, evocative vocals from Mukai. Hard to classify, there's a non-clichéd slant to their music that one almost never experiences in the horrific corridors of near-rock. Surreal dreamscapes, perfectly realized.

**YOSHIZAWA, MOTOHARU: *Empty Hats* CD (PSF 054). \$18.00**  
1994 recording for solo electric vertical five strings bass, one of Yoshizawa's personal inventions, a terrain previously explored on PSF 8 & 22. The sound here is small, noisy interludes and quirky improv, very quietly recorded & tough to really get into.

**YOSHIZAWA, MOTOHARU: *Cracked Mirrors* CD (PSF 055). \$18.00**  
Reissue of a fantastic solo bass album from 1975. With tracks dedicated to Steve Lacy, Barre Phillips and others, this is bowed, flowing higher-key music for the spheres and probably the most interesting Yoshizawa document to date. Not to be dismissed as a mere "solo bass" album.

**ABE TRIO, KAORU: *Shinjuku* CD (PSF 056). \$18.00**  
Earlier recordings yet released by the late/great alto sax player of the Japanese underground, from March 1970, in a bs/drums trio setting. Two long, powerful, exploratory improv blast-outs. If you're into Ayler-like stamina displays, here's your lost man.

**TOHO SARA: *Eastern Most 1-7* CD (PSF 058). \$18.00**  
Described as a Japanese Underground shamanistic avant garde music outfit, Toho Sara is a new trio featuring Nanjo (High Rise), playing an assortment of instruments like cello, flute, bass recorder, china gong, tabla, bass, piri, oboe, harmonium, vibes, kei, biwa, shakujō, viola, violin, hansom, etc. "A mystery group ala Third Ear Band. Mystic music with ancient instruments."

**TOMOKAWA, KAZUKI: *Dance A Bonodori Alone* CD (PSF 059). \$18.00**  
5th CD on PSF by Tomokawa; including Moto Yoshizawa (bass) and Toshi Ishizuka (perc.; Cinorama). Emotionally played acoustic chant exorcisms by a master; English listeners who've had trouble getting into Tomokawa might want to try again here; this is avant-folk expression like little you've ever heard before, and the opening track (title track) would have to go on any best of PSF sampler you'd want to put together.

**MIKAMI, KAN: *Jazz And Other Things* CD (PSF 060). \$18.00**  
5th album for the label, and another astounding visionary triumph for the emotionally bursting singer/guitarist. The second track here, where Mikami enunciates just one word over and over, is one of the most spirally, physically stroked tracks in the extensive PSF catalog (we're only talking about the world's most aesthetically perfect record label). "Mikami is the blues; pure uncut humanity and universal force that don't need no words? you going to tell me you didn't understand a single word of Blind Willie Johnson's 'Dark Was the Night,' or Loran Mazzacane's early moaning, or even Ayler's soul scream? Mikami's got a voice, a soul, and a guitar and you should be able to deal with those." ? Alan Cummings. Comes with English notes and lyric translations.

**MUSICA TRANSONIC: *Introducing.....Musica Transonic!* CD (PSF 061). \$18.00**  
Debut CD by a Tokyo supergroup featuring Asahito Nanjo (High Rise) on bass, Tatsuya Yoshida (Ruins) on drums, and Hajime Kawabata (Toho Sara) on guitar. Totally distorted monster heaviness in an early High Rise meets Ruins mode. Essential.

**VAJRA: *Tsuguru* CD (PSF 062). \$18.00**  
Vajra is a new trio made up of Kan Mikami (vocals, guitar), Keiji Haino (vocals, guitar) & Toshi Ishizuka (percussion; ex-Brain Police, currently with Cinorama & Tomokawa's group). "The name Vajra is a sanskrit word which has many meanings, including 'outsiders' and 'those people with the power to change an era.' Tsuguru refers to an area in the far north of Japan, which has given birth to many of Japan's most powerfully unique musicians, writers and performers (it is also Mikami's birthplace). This CD represents an improvised studio performance of unprecedented force and musical empathy. Ferocious, bleak, beautiful and inspiring — the true soul of Japanese spirituality!"

**CINORAMA: *Garden, The Garden* CD (PSF 063). \$18.00**  
2nd album for the label. Cinorama is a trio, made up of Toshiaki Ishizuka (percussion, piano, synthesizer; also member of Vajra), Sachiyo Sakata (vocal, clarinet, flute, jews harp, ocarina) & Hiromichi Sakamoto (cello, musical saw, auto harp, kalimba, musicbox). They are also joined by Haino on one track as well (voice, maracas). Together they create a mysterious haze of pastoral sound, a mysterious progressive-folk hybrid that is full of alien intuition and knowledge. One of the unknown monsters in the ever-expanding PSF catalog of real music.

**TAKAHASHI, AYUO: *Private Tapes 1985-1995* CD (PSF 064). \$18.00**  
First release on the label by the son of avant garde pianist Yuji Takahashi, and a one-time member of Fushitsusha. "20 tracks self-recorded over a period of 10 years. Sound-wise it's enticing mixture of Hammill-ish progressive rock, dark folk, medieval-influenced instrumentation and some almost Xpressway-like singer-songwriter stuff (entirely in English). Influenced by Arabian, Celtic and Chinese court music, James Joyce, biwa music (the traditional accompaniment played by blind musicians to recitations of Japanese epic poetry), Richard Thompson and Joao Gilberto; impressive stuff."

**TOMOKAWA, KAZUKI: *Shibuya Appia Document* CD (PSF 065). \$18.00**  
Tomokawa's 7th release for PSF consists of live performances recorded in 1993-95 at Shibuya Appia. He plays acoustic guitar and sings throughout, with only minor backing on piano or accordion. The power of musical performance demonstrated here is typically staggering; Tomokawa's guitar playing is purely invigorating and intense (as physical as acoustic playing can get), and his voice is a towering outlet; an emotional songform beyond all international limits.

**ABE, KAORU: *Mokuyobi No Yoru* CD (PSF 066). \$18.00**  
Aka: Thursday Evening 1972. Three solo alto sax improv pieces from 1972. This is the 3rd disc of solo Abe work on PSF. When you're talking about sheets of sound-motion, little can approach this stuff; waves of shimmering sound build repeatedly, essential if you're into a certain kind of blare. Supposedly there is a feature film out in Japan about Abe and his cult status, which also features Keiji Haino (playing himself).

**ABE, KAORU: *Jazz Bed* CD (PSF 067). \$18.00**  
Duo performance from 1971, featuring percussionist Yamazaki (best known for his 20 year association with the late guitarist Masayuki Takayanagi in the revolutionary New Directions Ensemble).

**HAINO, KEIJI: *21st Century Hard-y-Guide-y Man* CD (PSF 068). \$18.00**  
"Solo hurdy-gurdy improvisations. Haino has long been a fan of medieval music, which is one of the few places where the hurdy-gurdy makes an appearance. It's a pity that the instrument isn't more used since it has great possibilities for higher-minded multiple drones that can vary in sound from a high-pitched violin-like scraping and squealing to deep quaking resonances. The beauty of the instrument is that you can combine the various drones to build up a multi-layered effect...He's been experimenting with them over the past year or so in various permutations — solo, with Fushitsusha, with Vajra and in duos with other musicians. The sounds produced have ranged from gentle accompaniment to a dense brain-altering fug that blows everyone else off stage...Five tracks of beautiful late-night drones, suffused with instantly recognizable Haino atmosphere of mystery." —Alan Cummings.

**VA: *Tokyo Flashback IV* CD (PSF 069). \$18.00**  
Features Haino (solo vina), Musica Transonic, Shizuka, High Rise, Broomdusters, Pukapuka Brians, On-na Kodomo (female voice/bass/violin ecstasy), Akiyama-Sugimoto (psych-blues deconstruction), Kakashi, Construction (acid-punk extensions), Psychedelic Crazy Horse (jazz-psych guitar trio improv), Hikyo String Quintet (another Taku Sugimoto project; world transporting string density). Typically non-compromised view of interesting music out of Tokyo.

**IMAI, KAZUO: *How Will We Change?* CD (PSF 070). \$18.00**  
Solo improvisations for viola da gamba, gut guitar, electric guitar & live electronics. "Imai's resume places him firmly at the centre of Japan's free improvisation scene. He studied for 13 years under the guidance of late guitarist Masayuki Takayanagi, and played on occasion with the New Direction ensemble. He was the only graduate of Takayanagi's infamously tough private music school; in addition he was a student of Takehisa Kosugi and participated in Kosugi's 'legendary' pioneering multi-media improv unit, The Taj Mahal Travellers. He also made live appearances with groups such as East Bionic Symphonia and the Kosugi Quartet... the ghost of Takayanagi especially hovers over Imai's improvisations for acoustic guitar. His work on the viola da gamba displays an amazing sense of control over technique and pure sound, coupled with a very enticing emotional intensity. And for all you loud guitar freaks, Imai also reveals a love of volume and distortion in his work on electric guitar."

**HIRANO, GO: *Reflection Of Dreams* CD (PSF 071). \$18.00**  
2nd album for PSF; that is nearly an all-solo affair, with Hiranō playing piano, pianica, organ, windchime, glockenspiel, percussion, voice. "...a compilation of 14 short tracks recorded between 1990 and 1995. There is a genuine late-night quality to most of the tracks — delicate, almost hesitant in places, gorgeously lyrical in others — a real contrast to the buzzing harshness of his last album. I'd almost be tempted to use the word ambient to describe a lot of this album, but that word has become particularly debased of late... and besides, there is a quality of surreal, dreamlike naivete to Hiranō's works that's thousands of miles away from most purveyors of featy textures... puzzling, but good." —Alan Cummings.

**MIKAMI, KAN: *Dune 963* CD (PSF 072). \$18.00**  
Sixth solo album for PSF. "There's not really a lot to say about Japan's most powerful singer-songwriter of the post-war generation. He is simply one of the most unique artists you're ever likely to hear (or not). This CD sees the shaven-headed powerhouse in a slightly more pensive mode than the previous *Jazz, and Other Things* — there's a warmer, gorgeous semi-acoustic glow to the proceedings (at least compared to the last outings full electric attack). Some amazing Tsuguru tongue-action too. It's still not too late to remedy your ignorance re: one of the contemporary world's original truth-tellers. You need this." —Alan Cummings.

**YAMADA, CHISATO: *Fantastic World* CD (PSF 073). \$18.00**  
"PSF debut by Chisato Yamada, the godfather of Tsuguru Jamisen (the traditional three-stringed folk instrument from the north of Japan — also played by Zorn hero Michihiro Sato). Here Yamada's amazingly vibrant, percussive attack and spirit power are featured in two avant settings. Two tracks recorded late last year feature Keiji Haino on guitar and percussion, amply fulfilling Kan Mikami's prediction that these two masters would create a fuckin' immense music if they ever met. The other three tracks are a suite for contemporary flute/percussion trio and tsuguru-jamisen, composed by Ken'ei Sasamori, recorded in 1978 and promptly lost for the next 17 years. Yamada is a true out-on-the-edge innovator, and these classic recordings prove that his experimental leanings have a long history. Yamada's age (he's now in his sixties) has only served to increase his unique power and authority. An essential, and too little known voice!"

**PHILLIPS/KEIJI HAINO, BARRE: *Etchings In The Air* CD (PSF 074). \$18.00**  
A crazed, unique duo album, with Haino on vocals only, and Phillips on bass and vocals. "Barre was in Tokyo recently for a couple of workshops and performances, and managed to make it into the studio for a follow-up to *Two Strings Will Do It* (PSF 45). Haino's vocal work, as opposed to his actual singing of identifiable 'words' hasn't had that much recorded exposure of late, but here given the space and a collaborator of Barre's canniness he shows just how wild a field of sound he can summon up and control. Phillips is always a joy to hear in the relatively unconfined solo and duo space, where his technique can be given full room to flourish. This is just a beautiful release, lots of room for both performers to move, nonstop inventiveness, emotional communication beyond words (even some humour!). Oh yeah, and the recorded debut of Barre's vocal technique." —A. Cummings.

**PHILLIPS/MOTOHARU YOSHIZAWA, BARRE: *Uzu* CD (PSF 075). \$18.00**

"Two of the world's master freeform bassists in a lush textural showdown. 25 years ago Moto Yoshizawa and Barre Phillips began playing solo bass improvisations. They are now recognized as two of the most unique voices in the world of freeform playing. This is their first ever duo recording. Yoshizawa's otherworldly circling electric soundscapes collide and fuse with Phillips' mastery of acoustic human textures in an orgy of sensitivity, pure inventiveness, whatever...A crystallization of a quarter of a century's freedom." — A. Cummings.

**MUSICA TRANSONIC: *2nd CD* (PSF 076). \$18.00**

2nd album by the trio of Tatsuya Yoshida (Ruins), Asahito Nanjo (High Rise) & Hajime Kawabata (Toho Sara). "Improvised heavy psychedelia from the Magnificent Three. If you've heard the staggering first album by this PSF supergroup then you'll know what to expect. Basically, more of the same. Totally over the top, utterly stupid, hugely inventive, loud and obnoxious — in other words, just what you need. The sound has been slightly cleaned up this time, so you can hear a bit more of what is going on."

**VAJRA: *Ring* CD (PSF 077). \$18.00**

"Second album from the amazing supergroup of Haino, Mikami and Ishitsuka Toshi (from Cinorama, etc.). Following on from last year's *Tsugaru*, this is a lot closer to Vajra's stunning live sound. Ishitsuka's martial power drumming provides the perfect foundation for Haino's soaring, roaring flights into the infinite abyss, which in turn combine in rare grace and (sub) conscious empathy with Mikami's improvised vocals (Mikami sings entirely in his native Tsugaru dialect which is totally incomprehensible to speakers of regular Japanese). The raw invention and communication here are honestly on a par with anything you care to think of. There's something very very special about this group — three masters at the peak of their powers, playing with total commitment, total sensitivity, total passion."

**BROTZMANN/KEIJI HAINO, PETER: *Evolving Blush Or Driving Original Sin* CD (PSF 079). \$18.00**

Studio recordings of duets for reeds (Brotzmann) and vocals (Haino). "Texture and rhythm; restraint and release; space and fullness. Brotzmann senior toured Japan in April this year, and exceedingly memorable shows were played with Fushitsusha and Evan Parker amongst others. You couldn't be there, but luckily he also found time to step into the studio with Keiji Haino. This is the result, and a most worthy addition to Haino's on-going duo series (previous collaborations with Barre Phillips and Chiato Yamada) it is indeed. Brotzmann's style of late has tended to hold in check all that legendary ferocity, and the occasional outburst sounds all the more powerful for the surrounding restraint. His use of space has developed into something really special, and it is here where the link with Haino is perhaps the strongest. With a number of dates behind them the sense of telepathic communion and empathy between Haino and Brotzmann on this release is almost tangible. Two contemporary 'legends' at the peak of their powers. A superb exhibition of controlled alchemy." — Alan Cummings.

**AMM: *From A Strange Place* CD (PSF 080). \$18.00**

"Undisputed deans of the meta-music, captured live on their first ever tour of Japan in October 1995. After 30 years of AMM there's very little left to be said about the group. Suffice to say that this is more of their totally committed style of pure improvisation, scaling new heights of non-derivativeness. Music created with a piercing awareness of place and time, once created never to be repeated, even by themselves. This set was marked by an extreme level of quietness, a grappling with silence and subtle vibration, and their mastery of instantaneous technique. An instant captured. Gone yet living." The trio of Prevost (perc.), Rowe (guitar) and Tilbury (piano).

**URABE, MASAYOSHI: *Solo* CD (PSF 081). \$18.00**

New CD issue of what was previously a limited LP-only PSF release. "Urabe is doubtless an unknown name to most of you. Here's the beef — he's a young (well, thirty one) alto saxophonist. Born in Tokyo, he first took up the alto sax in 1985, mostly concentrating on solo work. In recent years his base of operations has been the famous Kidoairaki Art Hall (which also played host to Masayuki Takayanagi in his later years), just down the road from the Modern Music shop. This album was recorded there on May 22nd of this year. I believe that this is his first release. Urabe basically concentrates on the relationship between sound and silence, and those mysterious spaces in between ('ma'). All extraneous notes/sounds are stripped away, leaving Urabe with a very minimal (though strong) sound. High keening notes, sparkling clusters of notes hand in space, enfolding and defining. This is great, adventurous alto work, not immediately comparable to anyone else — and pretty distant from the work of other Japanese altoists like Tamio Shiraishi or the late Kaoru Abe. Looks like PSF may well have unearthed another great individual talent." — Alan Cummings.

**TOMOKAWA, KAZUKI: *Zeiniku Na Asa (Fat in The Morning Light)* CD (PSF 082). \$18.00**

"Eighth CD on PSF from the true master of unalloyed humanity and possessed song-spirit. Too many underground dilettantes are unable to deal with the idea of 'song' per se, pinning their faith in some nebulous idea of 'improvisation' as the only touchstone of musical worth. Thus the complete unacceptance of Tomokawa outside of Japan. But, for real unlimited minds with open ears there's beauty that Tomokawa manages to wring from every possessed note and syllable. Life-on-the-line-every-time, emotionally transcendent playing doesn't get any better than this!"

**KONITZ, LEE: *Unaccompanied Live In Yokohama* CD (PSF 083). \$18.00**

"Altoist Lee Konitz toured Japan in Oct/96 and he touched bass with musicians such as Keiji Haino, koto virtuoso Kazuo Sawai, Kazuhisa Uchihashi of Altered States, Seiichi Yamamoto of the Boredoms, etc. This is Konitz's first solo disc in 22 years (and it also features him in a duo with Takayanagi pupil Kazuo Imai, who has a startling solo CD on PSF: *How Will We Change?* — PSF 70). The first five tracks here are a 45 minute solo medley, which displays Konitz's unique structural sense and refined tone. Konitz is far more ignored in underground circles than he should be — the last living reminder of the Tristano groups of the forties, and along with Eric Dolphy an exemplar of the heights that individualistic, non-standard (read: non-free) improvisation can aspire to."

**MIKAMI, KAN: *Touge No Syounin* CD (PSF 084). \$18.00**

"7th solo PSF album. This CD sees the shaven-headed powerhouse in a similar pensive mode to the previous *Dune 963* — there's a warm, gorgeous semi-acoustic glow to the proceedings (at least compared to the full electric attack of earlier albums like *Jazz, and Other Things*. Some amazing vocal-action as ever, too. It's still not too late to remedy your ignorance re: one of the contemporary world's true original truth-tellers."

**WILHELM, MIKE: *Live in Tokyo* CD (PSF 085). \$18.00**

"Ex-Charlatans, ex-Flaming Groovies, ex-Mainliners psych-folk guitarist and vocalist Mike Wilhelm has always been a big hero around PSF/Modern Music, so when we heard that he was coming over to Japan to play a couple of shows at the beginning of January this year we jumped at the chance to do a live record. Wilhelm has had a long and interesting career at the fringes of the American music scene, and his few solo records have been released on minor labels and have seen a lot less distribution and appreciation than they deserve. This is

Mike's first live CD, and it showcases an intimate gig in front of an appreciative audience. Resonant guitar and simple vocals, echoing with a rare inner strength and drunken weariness."

**SATO, MICHIIHIRO: *On A Cold, Cold Night* CD (PSF 086). \$18.00**

"Michihiro Sato is a recognized master of the percussive, hugely exciting Tsugaru-jamisen style that originates in the deep north of Japan. The rough-hewn, freewheeling spirit of the Tsugaru style is perhaps comparable in iconography and individual expression to the Delta blues. Its history is full of blind shamisen-men, wandering forlornly from town to town through desolate winter snows, maybe not selling their souls to Satan but certainly playing till their fingers bleed. Either way, it's about a million and one miles away from the limp, effeminate plucking soundtrack you might be used to from nights at your local sushi emporium. In the West, Sato is best known for his collaborations with John Zorn (one of which, *Ganryu Island*, was recently reissued on Tzadik), and with the cream of the NY downtown scene on *Rodan*. In Japan, though, Sato's profile is higher as a master of the traditional repertoire of his instrument, and his improvisational experiments have a lower profile. On this totally solo disk (his previous releases have always featured accompanists). Sato manages to fuse his two obsessions: combining several pieces from the traditional canon with a lengthy improvisation. Sato coolly reigns in the pyrotechnic grandstanding that has won him a clutch of national trophies, substituting a sensitive control and sense of space. It's a breathtaking performance, fully the equal of the verve with which he revitalizes the traditional pieces. Of all the Japanese folk styles, tsugaru-jamisen is the most immediately approachable, and Sato is a contemporary master at the peak of his powers. This disk can only serve to underline his brain-melting prowess. The cover-painting by Baku Ueda is equally transporting." — Alan Cummings

**HALLELUJAH: *Niku O Kuraite Chikai O Tateyo* CD (PSF 087). \$18.00**

"Hallelujahs were a band led by Shinji Shibayama, during the mid-eighties. This was their sole album, released in 1986 in an edition of 300 on Shibayama's fledgling ORG Records label. ORG went on to release some great records by Maher Shalal Hash Baz, Reiko Kudo and Love Beach (Shibayama's current dream-pop psych band). Musically, pop psych is about as close as I'm going to want to get to a description of what they do. There's something about this record that's hard to get a grip on. It seems to float on layers of melody rather than rhythm, and in places it has an incomparable start of autumn melancholic atmosphere. Subtle, but a grower if you give it enough time. Part of yet another invisible Japanese scene." — Alan Cummings. Shinji Shibayama (vocal, guitar, synthesizer, bass, piano etc.), Chie Mukai (kokyu), Idiot (guitar, vocal, drums, tape effects), Koji Soga (bass, bass sitar) etc.

**VAJRA: *Sichisiki* CD (PSF 088). \$18.00**

Third PSF album (aka *The Seventh Consciousness*) from the trio of Kan Mikami, Keiji Haino & Toshi Ishitsuka. "This album, in contrast to the previous two, features Mikami only on vocals. The absence of his rhythm guitar totally alters the dynamic of the group, moving the focus to Haino's guitar and Ishitsuka's martial, textured drumming. Anguished vocals, eruptions of black fire from Haino, drifting deep-space echoscapes, stumbling blues. Vajra have a sound totally unlike any other group's — and as a result they are an unsettling, weird listen. As essential as their previous two."

**CHE-SHIZU: *Live 1996* CD (PSF 089). \$18.00**

"Third PSF release for the otherworldly lo-fi psych-pop group, led by Japanese underground pin-up/muse Chie Mukai. There's something unidentifiably unique and unsettlingly lyrical about Ché Shizu's records, a quality hardly ever found in other groups that flirt with the edges of 'rock'. There's a fascinating atonality to the sound of her kokyu, a sound that exists in between the cracks of organized tones and rhythm. The group's approach is undoubtedly best served by live-recordings, and this collects 13 of the best from their '96 gigs, including a couple of traditional British ballads. Beautiful and haunting music." — Alan Cummings

**KOSOKUYA/MASAYOSHI URABE: *The Dark Spot* CD (PSF 090). \$18.00**

"Masters of inner space rock meet long breathed king of eruptive silence. Kosokuya are one of Japan's most mysterious psychedelic rock groups with an obscure history dating back to the late 70s. A previous self-released LP in an edition of 400 copies set rumours flying, but very few actually ever got to hear it. That situation was remedied by a live CD on FE which showcased their mesmerizing brand of heavy, weirdly-timed psych rock. Since that release the band have had all kinds of personnel problems including the departure of long-suffering vocalist/bassist Mik and percussionist Takahashi... Masayoshi Urabe is the staggering young altoist who had his debut LP released on PSF last year (PSF 81). His music deconstructs all boundaries between sound silence with a magnificent hoarse tone — uncategorizable individual music. This CD was recorded at one of the first gigs played late last year by Kosokuya's new line-up. Outstanding work, not necessarily reminiscent of anything other than itself. Great sensitive + heavy playing, lovely vocal action from Kaneko and Urbabe's unique atmospherics."

**MUSICA TRANSONIC: *The World Of Musica Transonic* CD (PSF 091). \$18.00**

"Third PSF album. If you haven't heard Musica Transonic before, where have you been? They describe themselves as a 'Contemporary Improvised Psychedelic Group', and the music itself is the most hyper over-the-top rock mayhem imaginable. If anything, this set tops their amazing previous record in pure sonic collision, ludicrously over-amped guitar solos, spastic time-changes. In other words, the usual staggering sonic alchemy take to unforeseen heights of majestic stupidity."

**POLY BREATH PERCUSSION BAND: *P.B.2 Live* CD (PSF 092). \$18.00**

"Recording of the debut gig by the Poly Breath Percussion Band (aka P.B.2) at the Tokyo Pit Inn in April 1997. Dynamic percussionist Shoji Hano has made a name for himself through several self-released albums, and his work with Peter Brotzmann. However the real revelation here is the 75-year old altoist, Keizo Inoue. Despite having played and taught on the Japanese jazz scene for over 50 years (his pupils include Akira Sakata) and having appeared at the Moers Festival, Inoue has remained a marginal figure in the history of free music. This disk reveals him to be a thoughtful and inventive free player on both alto and clarinet. Soundwise, P.B.2 suggest a more rhythmically complex Last Exit, with Tetsu Yamauchi's heavily-effects altered electric bass providing a lot of tonal interest. Inoue knows just when to step back to give the percussionists the space they need to take off into torrents and whirlpools of pulsating rhythmic heat. A rare antidote to the acres of tedium that are usually taken to represent Japanese jazz."

**ACID MOTHERS TEMPLE & THE MELTING PARADISE U.F.O.: CD (PSF 093). \$18.00**

"First release for the 'freak-out trip' group led by Makoto Kawabata, long-haired guitar monster of Musica Transonic, Mainliner, Toho Sara etc. notoriety. Kawabata has been around for a long time, but mostly involved with his own projects far from the Tokyo and Osaka limelight, and so far his only releases have been on cassettes sold at gigs. Some of the other members may be familiar too — Koizumi is ex-Mainliner, Yasuda is ex-Toho Sara, Casino is from Mardi Gras Blue Heaven. Musically this record is going to moisten a few gusts around the globe. Deep-space synth-float signalling, cosmic voices, drugged trickery,

and whirlpools of churning percussion topped with Kawabata's trademark speed psycho guitar, all recorded with at speaker-destroying fuzz level. Track titles like 'Zen Feedback', 'Amphetamine A GoGo', 'Satori LSD', and the 20 minute 'Speed Guru' should tell the cognoscenti all they need to know. Recorded under the influence of the teachings of the Acid Mothers Temple, and of internalized psychedelic states."

**GAYLE, CHARLES: *Solo in Japan* CD (PSF 094). \$18.00**

"Modern sax legend and presumed bearer of the hallowed flame of Black American free jazz made his first ever trip to Japan in July of this year. He played 9 or so mostly solo (although he did play with Keiji Haino, and Japanese free-drum stalwart Sabu Toyozumi) gigs around the country to much applause from the cognoscenti. He seemed slightly bewildered by the whole experience. This is a document of one of those solo gigs. Five tracks, fifty-eight minutes. Four of the tracks feature Gayle on alto, the final one on piano - his original instrument before he took up the sax. Long-time fans of Gayle's sax pyrotechnics are going to be slightly surprised by these recordings — that raging, barely in-control, going-through-the-wall sound has been tempered down, to produce four meditative spirituals that still burn inwardly with a smouldering intensity. Gayle never had the cleanness of tones, but the low-volume intimacy of these recordings allows you appreciate ever slur, slap and grunt — like having him playing in your living-room. An exemplary solo sax (plus some nice blurry piano) album by one of the contemporary masters." — Alan Cummings

**YOSHIZAWA, MOTOHARU: *Play Unlimited CD* (PSF 095). \$18.00**

"Yoshizawa is beyond doubt one of the most important, yet unknown, giants of Japanese free improvisation. He has been playing for forty years and was a leading figure in the Japanese free jazz scene of the late sixties and early seventies, both in his own (undocumented) trio, and in groups with such groundbreakers as Masayuki Takayanagi, Masahiko Togashi, and Kaoru Abe. He ranks shoulder to shoulder with Barre Phillips as the leading bass innovator/improviser. Yoshizawa is perhaps best known in the West for his work on his effects-laden five string bass, which has dominated his previous releases on PSF (*Gobbledygook*, *From the faraway nearby*, *Angels have passed*, *Uzu*, and his guest spots with folk-singer Kazuki Tomokawa). However Yoshizawa started off on acoustic bass and his three solo LPs (*The Cracked Mirror* and *The Fossil Bird* has been rereleased on PSF) on that instrument from the mid-70s stand as unsurpassed monuments to his genius. Twenty years on, this CD again features Yoshizawa on acoustic contrabass, recorded live at Shibuya Appia last year. The beauty, invention, strength and spirit on display are truly peerless. A stunning document from a player who should be as well known as Bailey, Parker et al." — Alan Cummings

**TOMOKAWA, KAZUKI: *Yume Wa Hibi Genki Ni Shinde Yuku* CD (PSF 096). \$18.00**

Title translates as *Dreams Die Blithely Day By Day*. "Commemorating 25 years of unheralded existence for this unknown lyric poet/artist/betting tipster/folk-singer maniac. Tomokawa first emerged, with Kan Mikami, during Japan's underground folk boom of the early 70s, and has remained as a uniquely uncompromising obscure figure ever since. This is his ninth record for PSF, and features him in alternately introspective and insane screaming modes, with the accompaniment of longtime collaborator Masato Nagahata and legendary free bassist Motoharu Yoshizawa (whose previous collaborations with Tomokawa on the *Hitori Bonodori* and *Maboroshi to asobu* albums were some of the most exciting psychedelic acidfolk-avant collisions since Brigitte Fontaine met the Art Ensemble of Chicago). There remains little left to say about Tomokawa — he possesses one of the most distinctively human voices and approaches anywhere. Maybe the fact that he sings equally convincingly in English on a couple of tracks on this record will finally gain him some long-deserved attention outside of Japan."

**MIKAMI, KAN: *Arashi Ame Arashi (Storms Rain Storms)* CD (PSF 097). \$18.00**

"Eighth (!) PSF solo record for Japan's mythic, acerbic underground folk singer. The previous seven (not to mention his appearances with Vajra and the Haino/Yoshizawa/Mikami trio) have defined a perfectly-realized world entirely his own, in which pearls of surreal poetic wisdom delivered in Kan's immediately recognizable powdered-glass-in-chocolate baritone ram head on into a unique riff-rhythm guitar style. The guy is honestly a living national treasure — an inspiring outsider-philosopher-poet, with a dark soul the size of Fuji. No one was particularly surprised when he name-checked enka legend Akira Kobayashi, Miles Davis, Charlie Parker and Glenn Gould in a recent interview. Kan's work is non-referential emotional and intellectual genius of the highest order. If you haven't got it by now there's no particular reason to think that you're going to get it with this one. Your loss." — Alan Cummings

**MUSICA TRANSONIC W/ KEIJI HAINO: CD (PSF 098). \$18.00**

"Long-awaited fourth release on PSF for the loudest, most over-the-top, in-the-red group in the world, Musica Transonic. This unlikely outing sees them teaming up with Keiji Haino for a series of epic, bruising collisions. Frankly I'd had my doubts when I heard about this project — in spite of both artists renowned love of volume and guitar pyrotechnics, Musica are all primary colours, pro-wrestling and over-amped stoic silliness (not to mention, heavy post-production), whereas Haino is most definitely black, serious and for-the-moment. But somehow they have managed to pull off a record that finds much common ground where myriad new possibilities lie open for incendiary investigation. Especially dig the tracks with Haino trading licks with Kawabata. You will too. Believe me." — Alan Cummings

**HIGH RISE: *Desperado* CD (PSF 099). \$18.00**

"Long awaited sixth album for PSF (following the epics *II*, *Dispersion*, *Live*, and *Disallow*) by this time-honored post-motor-city rave up clan, featuring Nanjo Asahito on bass/vox, Munehiro Narita on 'motor-cycle-guitar' and Shoji Hano on drums. Phrases like 'in the red' or 'amped-up' don't even begin to relate present levels of near-fatal voltage abuse. Contains some off-kilter exploratory cuts that don't veer to far from paths cut by sister ensemble Musica Transonic, which I suppose could be determined as a 'new direction'. Still, a ridiculous display of caffeine/sugar energy converted into audible wavelengths by Tokyo's premiere baff-rock scuzz-manics." — Hrvatski

**VAJRA: *Sravaka* CD (PSF 100). \$18.00**

"Fourth album by the power-improv trio of frightening instinctual authority. It seems entirely appropriate that the one hundredth release on PSF should be by Vajra. Appropriate, of course, because the group contains two of the most legendary talents that the label has introduced to an unsuspecting world — Kan Mikami and Keiji Haino (who between them have appeared on almost a third of PSF's releases). But also appropriate because there is no group on the label that better sums up the PSF aesthetic — breathtaking sounds of mystery that somehow never fail to move on a deeply human level. Experimentation and 'progress' but possessed of a wide knowledge and love of all music and a soul (if that that were not too much of a cliché). This fourth album see Vajra scaling yet higher peaks of collective individuality. I can only pray that both they and PSF continue to enlighten the world as to the meaning of committed and genuine music for as long as (a few) ears remain open." — Alan Cummings

**STARS, THE: *Today* CD (PSF 1001). \$13.00**

"The long awaited return to PSF sound by former White Heaven frontman, You Ishihara. White Heaven were of course one of the label's signature groups, and their blend of West Coast acid-cool and NY drug punkishness soon attracted attention from psych connoisseurs outside of Japan. Since the Heaven (as no one ever called them) imploded in late 1997, Ishihara has managed to keep his hand deep down in the psych cookie jar. A solo album, *Passivite* for Creativeman was a fine, low-key piece of out-of-time work: introspective folk-punk moves. He's also produced a clutch of Tokyo bands, including the suddenly (and unbelievably) hip Yura Yura Teikoku. His own music has found a recent outlet with new project, The Stars. The group reunites Ishihara with White Heaven compadres Ken Ishihara (drums) and acid-flash guitar genius Michio Kurihara. This is their debut release, and comprises three tracks. Twenty-five minutes (and priced accordingly) of non-clichéd, contemporary psychedelia of the highest standard. There is an enticing rough-cut garage feel to the tracks, and Ishihara's patented English drawl is pitched at just the right level of down-ness to alternately caress and trouble your addled synapses. Kurihara's guitar spreads and gleams just where you want it to, and the rhythm section keep it frenetically moving. It's a fine debut that promises much." — Alan Cummings

**TOMOKAWA, KAZUKI: *Best Of 3CD* (PSF 101/103). \$54.00**

"PSF's first triple CD, celebrating 25 years (his recorded debut was in 1974 on Toshiba-EMI) of musical activity by legendary 'sensitive' folk-singer Kazuki Tomokawa. In spite of his criminal lack of name-value in the West, in a strange way it's entirely appropriate that PSF's first triple CD should be by Tomokawa. Painter, poet, singer, manual labourer, gambler, actor, legendary drinker (and more recently, invaluable bicycle-race tipster) — Tomokawa is cut from a truly human, outsider cloth they don't make anymore. The first CD is a compilation mostly focussing on the eight previous Tomokawa releases on PSF, but also including some tracks from earlier in his career. The second disk features unreleased excerpts from three live performances in 1976, '85, and '89. Quality on these is fairly rough in places, but as historical documents of blasted outsider-folk you are not going to see their like again. The final disk is 13 new tracks of heavily-accented symbolism, all recorded solo in Tomokawa's patented raw murmur/scream with guitar thrash-abuse. The only true inheritor of the Buckley mantle..." — Alan Cummings

**MARGINAL CONSORT: *Collective Improvisation* CD (PSF 104). \$18.00**

"Gorgeous extended drone-n-clatter collective improvisation recorded live on 10/18/97 at Asahi Square in Tokyo. Excerpted from a four-hour performance. Marginal Consort was the name chose for the reformed version of the East Bionic Symphony, yet another 'legendary' lost Japanese improvisation collective. The original group was a class project formed by students of the minimal violinist and multi-media guru Tkahisa Kosugi (of Taj Mahal Travellers fame). They released one rare record of everything-but-the-kitchen-sink ambient fug at the time (in 1976). This version of the group features a lot of names that may be familiar to PSF obsessives — Kazuo Imai has had a great solo record on the label, and was a pupil of both Kosugi and freeform guitar-god Masayuki Takayanagi. Masami Tada is a sound-sculptor of some note who has many solo documents 'available'. Yasushi Ozawa is of course better known as the bassist with Fushitsusha. Chie Mukai is the leader of dream-psych group Che-Shizu and a solo performer in her own right." — Alan Cummings

**INABA, SHUJI: *Land Of Prayer* CD (PSF 105). \$18.00**

"Deep and cracked, raw Outsider Folk from the deepest depths of rural Japan. First PSF release by a name that will be unknown to most of you. Shuji Inaba has had one previous self-released CD (*Innen Kaho*) on his own Planktone label two or three years ago. That record was notable for its out-of-nowhere trembling, almost theatrical intensity of emotional virulence. Inaba lives in rural Shimane on the Japan Sea coast of western Japan, and has apparently been playing for the last ten or so years. That, it seems, as much as anyone knows about him. Sonically Inaba is very much out of the Kan Mikami (indeed Inaba's vocals are close enough in places to deceive the casual observer) school of one-man-against-the-universe, guttural outsider folk. Dripping with melancholy, his lyric concerns would seem to be of the environmentalism/ghetto mother/Hiroshima issue-driven ilk, though with a finer than most eye for the telling image. What sets this release apart is a consummate PSF sense of music fully-inhabited, of individuality and emotional purity. That it comes from an unknown voice from the boondocks is testament that the genius-impulse that gave rise to Mikami and Tomokawa still flares in secret. Great skewed folk percussion on a couple of tracks too." — Alan Cummings

**ACID MOTHERS TEMPLE & THE MELTING PARAIISO U.F.O.: *Pataphysical Freak Out MU!!* CD (PSF 106). \$18.00**

"Announcing the long-awaited 2nd album from Makoto Kawabata's millennial hippy-group Acid Mothers Temple & The Melting Paraiso UFO! The band slip even further into cosmic overdrive with the addition of Atsushi Tsuyama (Omoide Hatoba) on bass and Haco (ex-After Dinner) on vocals!! Core-meltdown is guaranteed with their raging psychedelic acid-trip, spacey hard rock!"

**ISHIZUKA, TOSHIKI: *In The Night* CD (PSF 107). \$18.00**

"Second solo album (the first was self-released a few years back) from the dynamic Vajra drummer. The more diligent PSF linernote cataloguers amongst will doubtless also have noticed Ishizuka's long involvement with folk-poet Kazuki Tomokawa's group, an involvement that dates back to the seventies. Back then Ishizuka was best known in Japan as part of the legendary ur-punk group Zuno Keisatsu. He is also the leader of the elegant cinematic (funnily enough) Cinorama, a frequent collaborator with Kan Mikami, and all-round irrepressible drum-slinger for hire. In the West, Ishizuka is probably best known for the martial powerhouse thunderstorms he calls down with PSF supergroup Vajra, but, as this album shows, there's a lot more to him than plain old sweat and muscles. Complexly layered gong tones, bottomless toms, and a multi-varied rhythmic sense that is all his own. The whole thing is shot through with a most appealing sense of fiercely still concentration. This is one of the deepest and, dare we say it, most spiritually resonant percussion records you're going to hear this year." — Alan Cummings

**MUSICA TRANSONIC: *Swing Strong Mod* CD (PSF 108). \$18.00**

The trio of : Asahito Nanjo (bass), Makoto Kawabata (guitar) & Tatsuya Yoshida (drums). "Latest two blasts from the hyper-productive Asahito Nanjo camp. Fifth album overall from the speed-fuck volume terrorists, following up their last PSF release (PSF 098) which saw Keiji Haino cranking up his amp alongside the band. For this release, Nanjo has been strangled into tuning down his usual all-in-the-red speaker-destruction mix — and as a result, the full range of amazing punk interplay and crazed rhythmic invention is a hell of a lot easier to appreciate. Kawabata's soloing is a real standout this time around, hitting an eye-glazing fractured jazz style at times. No one's going to mistake him for Pat Metheny though..." — Alan Cummings

**TOHO SARA: *Mei Jou Tan Sho* CD (PSF 109). \$18.00**

"The second album from one of Nanjo's most mysterious units, who attempt an unearthly fusion of ethnic droning and rock methodology, electric and acoustic vibrations. Edgy and unsettling heretical onescares that unconsciously silence the impulsive reconnaissance of



pre-determined formats. It is thought that the members this time around are the duo of Nanjo and Makoto Kawabata (of Musica Transonic, Acid Mothers Temple et al). — Alan Cummings. Kawabata (Dholak, Hojok, Zurna, Algoza, Yörük, Kemenje, Mey, Sarangi, violin, viola, Blockflöte, harmonium, ching), Nanjo (cello, bassrecorder, China gong, Hansho, bass, Eastern String, electronics, Sitar, Saz) & Mido Mineko (organ).

**ACID MOTHERS TEMPLE & THE MELTING PARASO U.F.O.: *Troubadours From Another Heavenly World* CD (PSF 123). \$18.00**

"Third PSF album from the Nagoya-based (but always heavenly-bound) Acid Mothers Temple & the Melting Paraiso U.F.O., led by Japan's current king of the long-hairs and mystic rock-guitar guru Makoto Kawabata (also of Musica Transonic, Mainliner, Toho Sara). Their previous releases were delirious communal Gong/Hawkwind patchouli collisions, colorful as a Life with the Hippie Jetsons cartoon, but with an acid punch that proved their music was beyond any idea of pastiche or irony. A couple of extensive American and European tours have gained the Acid Mothers an unbeatable cachet on the contempo-trip scene. Kawabata's international reputation has been cemented with solo and group releases on his own ATM label, SIWA, Eclipse, Swordfish, Detector, Elsie & Jack, Last Visible Dog, etc. For their latest flight though, the Acid Mothers have stepped back off the delirium pedal, and bumped up the luminous folk-mysticism faders. To be sure, the space synths, guitar supernovas, and stoned cosmic mumble are still present. It's just that now they're deployed to entirely different effect — this is no longer the soundtrack to your first highschool acid 'n' beer party, it's more like a solitary roadtrip seeking enlightenment, a hermit's cell halfway up Magic Mountain, the cosmic butterfly gently enfolding its pan-dimensional wings over your bruised psyche. It's a slowly hypnotic, deeply meditational platter of god-honest real-time wonder." — Alan Cummings

**HIGH RISE: *Psychobomb - US Tour 2000* CD (PSF 124). \$18.00**

"First live High Rise album on PSF since the still astounding peak of *Live* (PSFD-48). Seven tracks, fifty-two minutes. If there's anyone that doesn't already know, High Rise were where it all started. A group that boiled down improv, the hardest psych, the fastest punk into an injectable shot of accelerated adrenaline. The group were source of the first psychic rumbles to reach the West, indicating that something quite remarkable was happening in the Tokyo underground. Without High Rise there would have been no PSF (the acronym stands for Psychedelic Speed Freaks — the group's early moniker and the title of their debut album), no Musica Transonic, no Mainliner... This latest release features the group live in New York and Seattle on their most recent US tour, before an adoring audience of speed-rear boneheads (maybe you'll even hear yourself hollering 'louder' or 'faster'). Surprisingly, the trademark Nanjo production aesthetic has been toned down a notch, leaving the splattered acid genius and tonal control (!) of Narita's solos the most evident they've ever been. Nanjo and ex-White Heaven drummer Koji Shimura are as poundingly heavy a rhythm section as you could wish for. But it's the guitar where it is at: there's still nothing quite like Narita kicking open the throttle and tearing into a manic solo, leaving shit-eating grins to eat dust in his wake..." — Alan Cummings

**MAINLINER: *Imaginative Plain* CD (PSF 125). \$18.00**

"Fourth 'real' album (after two on Charnel Music, and the anomalous *Psychedelic Polyhedron* on Fractal, and discounting a ton of self-released cassettes and CD-Rs on the existentially dubious La Musica label) from Tokyo underground freaks Mainliner. The group's leader, legendary Tokyo speed freak Asahito Nanjo is best known as the bass-playing, shades-wearing polymath behind High Rise and Musica Transonic. Stylistically, this is just where you would want it to be — exactly half-way between the acceleration-obsessed garage psych of High Rise, and the more spastic time shifts of Musica Transonic. There is a seriously sticky gloopiness to the Mainliner psych-as-group-mind universe, which even the hydrochloric guitar of Acid Mother Kawabata only momentarily manages to extricate itself from. The rest is cemented down by the straight pounding of new member Koji Shimura (ex-White Heaven) on drums, and Nanjo's usual sterling bass work. The five tracks of super-heavy, super-dense rock-psych improv are all liberally smothered in the trademark Nanjo pile-driving needles-in-the-red production aesthetic. In terms of rock, this is the most truly satisfying album that this group has made since *Mellow Out*. Heavier than anything else you're likely to listen to this week." — Alan Cummings

**KANEKO, JUTOK: *Endless Ruins* CD (PSF 126). \$18.00**

"Jutok Kaneko is not a name that will ring too many bells among lightweight cognoscenti of the Japanese psychedelic underground, but too those with sharper ears and deeper wallets the news that Tokyo's OTHER black-clad guitar master has finally made a solo album is true cause for rejoicing. Kaneko is known, if at all, as leader of Kosokuya, one of the most idiosyncratic and least appreciated rock groups in Tokyo. The group have been in existence since the late seventies, pounding out a unique take on the space-rock idiom that sucked crushing chords and spiralling solos into the heart of blank, bleak emptiness. Not as career-minded as certain other scenesters, the group only released three albums over those 22 years (*Ray Night 1991-1992 Live* on Forced Exposure, and *The Dark Spot* collaboration with Masayoshi Urabe on PSF [PSFD-90] are still available). Although Kaneko frequently guests at improv gigs in Tokyo, non-Kosokuya recorded appearances have been equally rare, encompassing only a duo album with Rinji Fukuoka on Pataphysique and a very limited live improv video with Chie Mukai and others. Hence the excitement at this solo release. Naked and mostly alone, Kaneko hurtles into a deep, dark hole of his own devising, his immensely distinctive vocals howling out his pain as his guitar shoots out pulsating tendrils of beautiful black light. Stylistically not that distant from Kosokuya's deployment of heavy space, it's at once a depressingly nightmarish and exhilarating sound, utterly unique. On two tracks he ploughs a deeper furrow with the help of Takuya Nishimura (Che-SHIZU) on bass, and Koji Shimura (ex White Heaven, Mainliner) on drums. One for those select moments when you dream that Jandek had jammed with Quicksilver." — Alan Cummings

**KANEKO, JUTOK: *Endless Ruins* LP (PSF 126 LP). \$35.00**

Japanese LP pressing, limited to 300 copies; printed cover, obi, fold-out insert. First PSF LP release in a while. Limited stock...

**NARITA & SHOJI HANO, MUNEHIRO: *Kyoaku no Intentions* CD (PSF 127). \$18.00**

"Kyoaku no Intention (which translates as Worst Intention) were a legendary no-wave psych group led by wunder-guitarist Munehiro Narita at the beginning of the eighties. Usually consisting just of Narita and drummer Hiroshi Yokoyama, they blended tighter-than-tight Neu drumming with lengthy and harsh guitar soloing. Documentation was minimal, and the group seem to have split up in late 1982. However, Narita revived the concept during the 1998 High Rise tour of the US and Europe. He and lucky drumseat occupant at the time, Shoji Hano, would sometimes kick off the shows with intense instrumental duo blasts that not just reanimated the long rotten corpse of Kyoaku no Intention, but got it up and dancing too. The three extended studio pieces here see Narita smearing his heavily-effected guitar much wider than he ever could in High Rise. Hano constructs the perfect solid wall for just such a smearing in his usual resourceful and intensely, sweatily physical fashion. Together, Narita and Hano have zero qualms about incorporating a seriously ROCK vocabu-

lary — distortion, fuzz, emphatic string bends, lightning fast runs, pummelling forward motion — into a full free improv context. In a field with few reference points between Gary Smith and Snyder & Thompson's *Daily Dance*, this one stands proud and tall. And at appropriate volume, it'll clear your sinuses better than Vicks."

**KNEAD: *1st CD* (PSF 128). \$18.00**

"Keiji Haino (guitar, vocals), Tatsuya Yoshida (drums, vocals), Hisashi Sakaki (bass). Knead is a new unit which brings together two of the most unmistakable voices in the Japanese underground, juddering prog-thrash duo Ruins, and master of all darkness he surveys Keiji Haino. Haino and Ruins drum-master Yoshida have bumped heads on several occasions before — several years ago in Haino's collaboration with Musica Transonic, more recently on a duo record released on Hong Kong label Sonic Factory, and a couple of months back the two toured China together. Recorded live at Manda-La2 last December, this is a full-on, hang-on-for-dear-life rock rumble, with added moments of very special spectral tremble. Haino's guitar full-spectrum roar pushes the Yoshida and Sakaki rhythm-section away from their usual stop-start vocal led patterns into more instinctive territory. Less an uneven tussle between two weedy prog guys and a guitar monster than six-legged quest for instant-by-instant rock nirvana." — Alan Cummings

**VAJRA: *Mandala Cat Last CD* (PSF 129). \$18.00**

"Fifth studio album from the heavyweight PSF super-group of Keiji Haino, Kan Mikami, and Toshiaki Ishitsuka. Veterans all, the group members have a combined playing career of virtually a century. The group has been in a state of suspended animation for the past four years, but this album will hopefully kick off a new phase of activity for them. What makes Vajra unique is its bizarre energy dynamic. Entirely improvised, the three players seem to shoot off in utterly opposing directions: Mikami's rhythm guitar and vocals providing a pulse universal to no one but himself, Ishitsuka beating martial time signatures like three military bands on the one parade ground, and Haino scuttling around slicing and dicing beautiful abyssal depths out from beneath everyone else's feet. Somehow (proof that space is curved?), three individuals arrive at the same place at roughly the same time. Highlights include the third track, which comes as close to their massive live sound as anything the group has yet recorded. And the set's inevitable eyebrow raising moment? The accapella nursery rhyme version of Mikami's 'Koppu wa kowareru daro' (off *Live in the First Year of Heisei vol.2*). Another uncompromisingly great one then? You bet." — Alan Cummings

**KAWANI, HIROSHI: *Flashback* CD (PSF 130). \$18.00**

"Hiroshi Kawani is a little known figure in the West, but he has been crucially central to the Tokyo avant-garde scene since the fifties as performer, commentator, theorist, organiser, and agitator. He was part of the sixties experimental art nexus that included Takehisa Kosugi and Yasunao Tone as well as radical artists like Natsuyuki Nakanishi and Genpei Akasegawa (in the greatest cause célèbre of the 60s Japanese art world, the latter was prosecuted by the Japanese state for creating one-sided simulacra of bank notes). Later, as an editor at publishers Gendai Shichosha Kawani was responsible for bringing out Japanese translations of work by Artaud, Bataille, Derrida and others — works that galvanised a new generation of radicals. Kawani has been active as a solo voice performer since the early 80s, and though now in a wheelchair he still performs regularly. The private home recordings presented here have been unearthed by alto terrorist Masayoshi Urabe from a mountain of cassettes of unknown provenance, and would seem to date from around 1983. There's the unmistakable feel of low-level mania throughout, as Kawani moans, jabbars and obsesses wordlessly into a microphone over an patterned tapestry of feedback and amped everyday objects (rubber bands, cans, bottles, knives, steel pipes, shoes, chopsticks etc). This touches on all kinds of synapse-warping art bases from Robert Ashley to the Nurse With Wound in a gloriously messy, unacademic (and yes, psychedelic) way." — Alan Cummings

**DOO-DOOETTES/KEIJI HAINO: *Free Rock* CD (PSF 131). \$18.00**

"Long-awaited archival collaboration from 1982." The Doo-Dooettes, mainstays of the LAFMS, were: Dennis Duck (drums), Fredrik Nilsen (bass), Tom Recchion (home-made instruments: mock cello & strungaphone), with Rick Potts (guitar) and Haino (guitar). Keiji Haino was visiting LA shortly after the release of his first solo album on Pinakotheca Records and this impromptu session was recorded on August 3, 1982. The first ever release of this one thirty-five minute piece (titled by Recchion: "Blueprint For The Shimmering Quivers Of The Deep Purple Ultraviolet Tuning Fork"), recently discovered in the cassette collection of Dennis Duck, unheard for 18 years. Liner notes & cover artwork by Tom Recchion.

**KOSOKUYA: *1st CD* (PSF 132). \$18.00**

"Reissue of one of the absolute, no-doubt-about-it, stone classics of the Tokyo underground, with one bonus unreleased track. The first album by Kosokuya was originally released on the group's own Ray Night imprint in 1991. The original edition was of just 200, with very few copies making it out of Japan and as a result has long fetched huge sums amongst collectors. Kosokuya's unique brand of space-rock has been a fixture on the Tokyo underground rock scene since 1978, and both Narita and Nanjo (who would go on to form High Rise) were one-time members. By the time this album was recorded, though, the group had stabilized into the classic trio line-up of Kaneko, Mikk, and Takahashi — the same line-up that appeared on the tracks on *Tokyo Flashback*, and on the *Forced Exposure* album. The infinite, echoing spaces contained in this music still sound unbelievably great. Kosokuya specialized in loud, very extended pieces with the capacity to utterly destroy your sense of time. Takahashi's heavy drumming and Mikk's bass lay down a defiantly non-linear foundation, layering just-out-of-time accents that perfectly fracture the cold darkness that envelops the group. Kaneko, armed with nothing more than a single Marshall amp and a beat-up old fuzz pedal, twists and weaves immense feedback fields and eloquent clusters of single notes in and around Mikk's anguished voice. This is a heavy, heavy record, fully on a par with the early Fushitsusha classics or the second High Rise album." — Alan Cummings

**EXIAS-J: *2002.11.17 Live at Aire-Gin, Yokohama* CD (PSF 133). \$18.00**

"Formed around the nucleus of full-on guitarist and theorist Hideaki Kondo in 1999, Exias-J (shorthand for Experimental Improvisers Association of Japan) have succeeded in building up their own self-contained scene over the past three years. Working as a kind of collective, with members from a wide variety of musical backgrounds (classical, jazz, experimental film, acoustic design, philosophy) showing up on different electric and acoustic projects, their Bishop Records imprint has to date released nine CDs worth of impressively focussed (and on occasion, unashamedly noisy) free improvisation. The collective have taken it upon themselves to 'deconstruct and reconstruct Japanese music', freeing it both from the cult of imitation of Western avant-garde patterns and the idea that Japanese music must somehow be ethereal and beautiful. What this means in practice is that their love of free jazz, free improv, minimalism, musique concrete, electronic music et al gets sucked into an industrial-strength blender, amped up to eleven, and splattered all over the rear wall. For this, their first release on PSF, the collective call up their electric brigade and put in a set of performances whose volume+density+full-on flail equation approaches pretty damn close to Takayanagi New Direction-esque levels of pleasure. Even when they turn it down for explorations of AMM-space, there's a purely physical heft to their music that is as enticing as any

to have emerged in the past decade."

**TOMOKAWA, KAZUKI: Box 13CD Box (PSF 134/46). \$200.00**

"The multi-talented Tomokawa (singer, author, actor, painter, drinker, raconteur, bike-race tipster) remains curiously unappreciated in the West, in spite of creating some of the consistently inspired, emotionally resonant outsider folk music of recent years. Perhaps this set will inspire a few more stragglers to catch up with his genius. Whether screaming his lungs out while thrashing his guitar within an inch of its life (his legendarily wild performances frequently end up with all strings snapped during a single song), creating gorgeously romantic and limpid tone-scapes, or collaborating with the likes of improv bassist Motoharu Yoshizawa (both of the albums that they recorded together are included here) or Keiji Haino, Tomokawa never remains any less than himself. He walks a path of untutored intelligence, piercing sensitivity, and fully exorcised passions all too rare in the shallow husk of today's debased world. Limited to six hundred copies, the set comes housed in a heavy-duty, LP sized box, with accompanying booklet and postcard. It contains all ten of the solo Tomokawa studio albums previously released by PSF. Three exclusive bonus disks are also included (these will not be available separately from the box). The first is a compilation of classic, original tracks from Tomokawa's first three little-heard albums, released between '75 and '77 on Tokuma. The second bonus disk is made up of new musical settings for poems by the tragic Japanese symbolist poet Chuya Nakahara (1907-1937). Tomokawa has drawn deeply upon the modernist mania of these poems throughout his career, constantly revisiting them on record and live, and these new readings are the most mellifluous yet. The final disk, *Satoru* is an album of new recordings with his telepathically sensitive long-term group (which features Toshi Ishizuka of Vajra on drums), including a clutch of deeply resonant new classics that Tomokawa outed at his first ever overseas appearance at the Le Weekend Festival in Scotland." — Alan Cummings.

**URABE, MASAYOSHI: Ware Wa Seidai No Kyojyo Zo CD (PSF 147). \$18.00**

Masayoshi Urabe: (alto saxophone, metal joints, chains, harmonica, electric guitar). Latest masterpiece of purely rock 'n' roll flesh-breathing, recorded live and relentless in Japan and Belgium, by this generation's most radical alto terrorist." — Alan Cummings. *"My joints ache so much that I walk weird. Improvisation?? Improvisation??!! I've never seen it, heard it, or played it. You say that you're uncomfortable. I felt so good that I stopped laughing. I love silence because I am so brutal, but because I breathe there can be no silence. I call it Rock 'n' Roll. Because I breathe — because I have a mouth. Duo 1988, Julia Brute, Urklang, Soingyokusaiyo — Improvisation can eat shit, that's what I've always said. Musicians are the scum of the earth, and hell's a lie, that's what I've always said. Do you know a word that means both look at me and leave me alone? I'm so fuckin' glad that I've got no reasons, no dreams, nothing to believe in. I'm so fuckin' glad that I have no interest in the occult, in salvation, in playing my part, in meanings. I'm so fuckin' glad I met you and left you. I'm so fuckin' glad that I'm not you. What I really mean is that I'm so fuckin' glad that you're not beautiful. What I really mean is that I'm so fuckin' glad that you mean nothing to me."* — Masayoshi Urabe, from his liner notes.

**DARE DEVIL BAND: Inomusha CD (PSF 148). \$18.00**

Shoji Hano (drums); Atsushi Tsuyama (electric bass, vocals); Kawabata Makoto (electric guitar, etc.). "The Dare Devil Band moniker first showed up in the early nineties on a duo album by German sax titan Peter Brotzmann and master drummer Shoji Hano. Hano obviously has a soft spot for the name, as he has resurrected it for this new project — a hardcore improvised rock trio, consisting of Hano with Makoto Kawabata and Atsushi Tsuyama from acid-freak commune Acid Mothers Temple. Hano made his name as an intensely physical free drummer who draws upon a multitude of esoteric physical practices to energize his playing. He's recorded with Peter Brotzmann, Derek Bailey, Werner Lüdi, William Parker, Keiji Haino and a host of other leading free improvisers as well as proving his rock credentials on two albums with the legendary High Rise. *Inomusha* was recorded live earlier this year in Osaka and Kyoto, with the trio locking down into some seriously wired and sprawling rock craziness. Comes in a gorgeous mini-LP style gatefold jacket with English liner notes by Hano."

**JOKERS: Jokers CD (PSF 149). \$18.00**

Hiroshi Nar: (vocals, guitar, organ, chorus); Yohkai Takahashi: (bass, chorus); Toshi Ishizuka: (drums, percussion, chorus). "Accelerated senility, inspired lunacy, and grotesque rock pranks from a trio of Japanese underground veterans who should really know 'better'. If meaningful Pete Frame musical histories are what you're after, then this trio has it in spades. Ritalin-huffing vocalist and smeary-fingered guitarist Hiroshi Na was a member of both acid-goth mystery group Les Rallizes Denudes and seminal anarcho-folk-punkers Zuno Keisatsu during their heaviest periods in the seventies. Hairy, speaker-shaking bassist Yokai Takahashi was in a bunch of no-wave carcrash groups like Bunrets before serving a lengthy stint in Rallizes during the eighties and nineties. More recently he's been a central plank in Gyaatees, which throws mentally-challenged priests together with hoary rock improvisers to chaotic ends. Wildman drummer Toshi Ishizuka was a founder member of Zuno Keisatsu and Vajra, a constant presence behind folk legends Kazuki Tomokawa and Kan Mikami, as well as leading his own group Cinorama. But instead of a full-frontal assault, the Jokers have decided to tunnel under the gates of perception with an arsenal of rhythmic patfalls, riffing slapstick and spluttering vocal raspberries. Theirs is an indescribably freaky but endearingly unaffected universe, where village idiot vocalizations happily rub up against stop-start rhythmic morse code and some very wild and fuzzy guitar soloing. Against all the odds, this convinces, entertains and thrills. Adult rock from a group who never grew up." — Alan Cummings.

**KYOAKU NO INTENTION: Astral Projection CD (PSF 150). \$18.00**

Munehiro Narita: (guitar); Shoji Hano: (drums). "Back at the dawn of the eighties, several years before the inception of High Rise, foot-down speed-freakin' guitarist Munehiro Narita had another unit which he called Kyoaku No Intention (Worst Intentions). Usually comprising just himself on electric guitar and a drummer, they cranked out some of the hardest hitting no-wave rock-improv of the time, analogous to very little apart from perhaps a more Neu-shackled version of the Doug Snyder/Bob Thompson 'Daily Dance' duo. Documentation was, unfortunately, minimal. That was until a couple of years ago when, with High Rise in one of their periods of dormancy, Narita decided to revive the name for some solo and collaborative shows around Tokyo. One of those gigs was with drummer Shoji Hano, and the combination of his resonant power and free-jazz inflected propulsion with the stinging, icicle-edge attack of Narita's guitar proved to be so explosive that the duo has now become a regular unit. On their second album for PSF, Narita and Hano are caught live in Tokyo a mere three months ago. Hano is always inventive around the kit, but he knows that crazed flail is just as valid in certain contexts as textural subtlety. Narita too was never one for treating the guitar as an ambient paintbrush, and his soloing here is as splattered and nerve-shreddingly exciting as ever. This is a brutal, consistently thrilling, cold fusion sound that makes little allowance for weak constitutions. Oh yeah." — Alan Cummings.

**KAWABATA & JEAN-FRANCOIS PAUVROS, MAKOTO: Venus CD (PSF 151). \$18.00**

"Second duo outing (following Extreme-Onction on Fractal) for a sympathetically resonating pair of cross-culturally twinned Franco-Japanese souls. Makoto Kawabata is of course the hair-flailing, chain-smoking motorpsycho guitarist who first appeared on the radar in Musica Transonic and Mainliner, but is of late known to space-rock junkies the world over through the endlessly touring, cosmic freak-power bandwagon that is Acid Mothers Temple. Jean-Francois Pauvros is still a far lesser known name to those outside France, but he has a solid-gold history in European free-rock shenanigans stretching all the way back to the late seventies, when he played alongside Jac Berrocal in Catalogue. Recent years have seen many collaborations with dancers, poets, and Japanese musicians such as Makoto Sato, Setsuko Chiba, and Keiji Haino. Caught together two years ago in Paris, it is clear that Kawabata and Pauvros breathe very much the same air. An air dense with tobacco smoke, red wine fumes, and the alluring perfume of beautiful women. Bowed guitars, communal psychedelic geography, heavily quivering clouds of harmonics, deep drones, and that unmistakable miasma of unwashed rock spirit in telepathically free motion..." — Alan Cummings.

**KOUSOKUYA: Live Gyakuryu Kokuu CD (PSF 152). \$18.00**

"The fatigue or Mick's voice became the lullaby to me. And when I woke up I was released from the permanent waves of the depression. I can testify from this experience that Mick's vocal has the effect against depression. And if you can add Ritalin and Betanamin, you feel no scare!" — from Tetsu Fujii's liner notes. Absolutely stunning dark matter psychedelics from one of the Tokyo scene's most elusive groups. Kousokuya have existed as a group since 1979, although leader Jutok Kaneko's activities in bizarre performance unit Kokugaisho go back even further into the mid-seventies. But in spite of the group's twenty-five year history, they have somehow managed to release just three full albums — a self-released debut since reissued as PSFD-132, a live album on Forced Exposure, and *The Dark Spot* [PSFD-90] with Masayoshi Urabe. These newly uncovered live recordings date back to 1991, the year that the group's debut album was released. Two long tracks of grinding, soaring blackhole sonics that chart the empty gulfs of tension-space like no one save Fushitsusha. Don't pass up this chance to catch a barely acknowledged group-mind at an almost-never glimpsed peak of staggering beauty and dynamic force." — Alan Cummings.

**VA: JMSA Presents Wave from Free Music CD (PSF 153). \$18.00**

Previously unreleased live recordings during Sep. 2003 - Feb. 2004. Features: Keiji Haino (hurdy-gurdy); Kazuo Imai (guitar); Junichiro Okuchi (piano); Michihiro Sato (tsugaru syamisen); Yoshihide Otomo (turn-table); Masayoshi Urabe (alto sax).

"Compilation containing six lengthy solo tracks by some of the most fascinating improvising musicians currently active in Japan. The CD documents a series of lecture-concerts, exploring the meanings, methods and implications of free music, which took place between September 2003 and February 2004 at Mesar Haus in Tokyo. Approaches vary between the endlessly fascinating, grey kaleidoscopic fields of Haino's hurdy-gurdy, the art-brut physical terrorism of Masayoshi Urabe, the traditional improvisatory, plucking style of Sato's tsugaru-jamisen, and the anti-fundamentalist feedback dialectics of Otomo's turntable work. All bore channels through time-space continua and consensus reality like no one's business." — Alan Cummings.

**EXIAS-J: Balance of Chaos CD (PSF 154). \$18.00**

"Thrilling document of seriously wired Japanese improv collective, raising electric ghosts and phantom sonorities live in New York. Exias-J (short for Experimental Improviser's Association of Japan) have been around since 2000, and this is their second release on PSF. The group express a dedication to bringing the sounds of classic euro free improv into collision with free jazz, minimalism, electronic music, scalp-raising rock improv and a dozen other musical discourses. *Balance of Chaos* captures the collective, in a number of shifting trio and quintet permutations, live on their first tour of the US in the autumn of 2003. The stated aims of the collective's 'electric conception' is to disrupt traditional instrumental hierarchies through the application of electro-acoustics. However, that pat explanation gives little sense of the kinetic physicality, knife-edge tensions, and complex structural density embodied in these thrilling performances (though the whooping and hollering audiences were clearly feeling it). If you have any bottomless holes in your musical history that need filling, these boys and their diachronic spades will more than do the job." — Alan Cummings.

**MIKAMI/HE YON/ISHITSUKA/SATOH: Fu-kon CD (PSF 8001). \$18.00**

"Historically, the relations between Japan and its closest neighbors have not been among the smoothest in the international arena. For a long time there was a blanket ban on Japanese culture of any sort being sold in Korea, and cultural exchanges were by necessity greatly limited. There have been notable underground exceptions, such as university performances by theatrical renegade Kara Juro (who also brought back Korean musicians and actors to play at these performances in Tokyo). Now there is another to add to that list. Female Korean percussionist and vocalist Shin He Yon met up with THE leading voice of emotionally-saturated Japanese outsider art-folk Kan Mikami at a festival in Iwaki in 1997. With similar oral shamanic cultural backgrounds the two immediately hit it off, played together, and they were easily coaxed into the studio to lay down some tracks of transcendent cultural detente. Kan gets to sing his soul out in Korean (not that you're going to be able to tell the difference), Shin croons with a beautiful cracked edge to her voice and then drums up a storm, and countercultural icons Ishitsuka (drummer of Japan's first underground rock band Zuno Keisatsu, longtime Kazuki Tomokawa collaborator, Vajra stalwart), and Satoh (Shamisen maverick with Zorn-connections) get to sketchin the backgrounds. There's a hard-to-articulate perfect sense of acid-folk looseness in this record. Rarely has Kan's voice been given such a sympathetically warm setting. Shin is the ideal counterpoint, both on vocals and heavy percussion." — Alan Cummings.

**MIKAMI, KAN: Nanbu-Shiki CD (PSF 8002). \$18.00**

"Another staggering masterpiece from Japan's king of philosopher singer-songwriters. Volume nine of his continuing series of solo works on PSF. Includes one track with longtime live collaborator Toshi Ishitsuka (Vajra, Kazuki Tomokawa band, ex-Zuno Keisatsu) on percussion. The title, *Nanbu Shiki* refers to the model of handguns used by the imperial Japanese army during WWII."

**TOMOKAWA, KAZUKI: Sora No Sakana (Sky Fish) CD (PSF 8003). \$18.00**

"Latest album from Tomokawa — Japan's other greatest underground folk singer, not to mention accomplished poet and painter, inveterate on-stage drunk, and now successful bicycle-race tipster. Eight new tracks of deeply zoned, uniquely identifiable, pure folk-soul communication, that range from melodies of limpid beauty, to sudden plunges into viciously hammered guitar, that voice rising, now screaming, and cracking into violent fragments as the other instruments following into a flailing and cathartic rhythmic purge. On *Sora No Sakana*, Tomokawa returns to some familiar obsessions — the possibilities of the nursery rhyme form, musical settings for the poems of Japan's tragic symbolist poet Chuya Nakahara (in the '70s Tomokawa recorded an entire album of Nakahara's poems), and deceptively opaque natural imagery. At the centre of each song is Tomokawa's acoustic guitar and

unmistakable voice, augmented with an unusually resourceful and sympathetic group of longterm collaborators (including Toshi Ishitsuka from Vajra). A unique individualist talent worthy of more support." — Alan Cummings

**KAN, MIKAMI: 13/4,900,089,658 CD (PSF 8004). \$18.00**

The new Mikami album (previously available as part of the massive PSF 13CD box set (PSF 110/122))

**TOMOKAWA, KAZUKI: Akai Polyan (Red Polyanthus) CD (PSF 8005). \$18.00**

"Eleventh PSF album from the Japanese underground's most handsome folk-truthteller and all-round renaissance man. Nine new songs, including two more musical settings for the symbolist poems of Japan's Rimbaud: Chuya Nakahara. Tomokawa has inhabited an utterly unique world very much of his own making for over twenty-five years now. A world where the most limpid of minor melodies and symbolism-inspired natural imagery can happily rub shoulders with EXTREMELY peaked torrents of pained screams over the densest of acoustic noise-scapes. What welds it all together is Tomokawa's self-evident to desire to take himself and his audience through the wall with every performance. Forget any image of the sensitive folkie, Tomokawa's music is as violent and cathartic as anything in the underground rock or free jazz canon. For anyone at all still concerned with the possibilities of words, voice, and acoustic communication, Tomokawa is an unparalleled contemporary touchstone. There is more truth and beauty in any one of his songs than in most singer-songwriter's entire repertoires. Believe it." — Alan Cummings

**AIHIYO: Live CD (PSF 8006). \$18.00**

"Second album from Haino's 'covers' unit, who specialize in pulling apart hoary old Japanese MOR classics and rebuilding them into single-minded masterpieces of grunting/floating garage-psychelia. The group's debut album appeared a couple of years back on the Japanese major label Tokuma, and was doubtless missed out upon by billions still bemused by that label's mischievous foreign 'distribution' policies. Since their inception though, Aihiyo have played out around Japan roughly once a month, and this release is a document of some of those marathon, thrilling shows. Possibly the last document too, as Takahashi has since left the drum seat in favor of smoking his pipe in a rural setting, and bassist Kawaguchi (of Tokyo's finest garage-Fushitsusha hybrid Broomdusters) is talking about taking a sabbatical. Anyway, this new release features nine long tracks, including covers of a Spiders tune, the Ronettes' 'Be My Baby', and lots more you won't know. Most staggering of all is the cover of the Stones' 'Satisfaction', which neatly transforms Jagger's baby-in-a-Perspex-box mixture of rage and boredom into truly on-the-edge jumpy paranoia, encapsulating the song's mental entirety without replicating the riff, rhythm, faux-Americanisms or any other elements of its external whist. As a textbook example of how to do a cover it's right up there with, what? Fushitsusha's 'Marianne'? Jandek's 'Rite of Spring'? Not much else, for sure." — Alan Cummings

**MIKAMI/ISHIZUKA, TOSHI: Shinshi-no-Yuuutsu CD (PSF 8007). \$18.00**

"Another March, another spring, another studio record by Japan's folk philosopher-king Kan Mikami. If you were wondering how he was planning to top last year's monolithic 13 CD boxset, here's the simplest of answers. A duo record with long-time comrade in arms (and the Tokyoscene's most self-effacing drummer), Toshi Ishizuka. Ishizuka is best known as the ball of percussive energy that powered Vajra, but he has an underground history as long as your arm, stretching right back to Japan's original seventies rock-punkers Zuno Keisatsu. As well as being Kazuki Tomokawa's drummer of choice for the past 30 years, Ishizuka has led Cinorama, released a couple of solo drum disks (including last year's wonderful PSF release *In The Night* (PSFD-107)), and held down a career as a session drummer. For as many years as anyone cares to remember he's also played in a regular monthly duo with Mikami (first Sunday of each month, Aketa's Place in Tokyo's Nishi-Ogikubo). That duo has seen some previous low-key documentation on a couple of compilations, including the *Opprobrium* benefit *Waiting To Be Old*, but this is their first full album release. On the six new tracks on *Shinshi No Yuuutsu* (which can be translated as *A Gentleman's Depression*), Mikami is in as fine a fettle as ever. Gruff, hoarse and strangled, choking out a multi-voiced pearly stream of wisdom, his guitar rippling and jerking through those convulsive A-minor patterns akin to little else on god's earth. Ishizuka is the perfect partner to Mikami's unique phrasing, all in the eternal now as straight forward momentum is fractured into a schizophrenic tumble in twenty dimensional directions at once. His playing has a rock heaviness, but broken through with delicate improv shadings and an occasional and unexpected processed whoosh. It's a naked and innocent record, as yielding as granite and as hard as new-born baby..." — Alan Cummings

**TOMOKAWA, KAZUKI: Erise no Me CD (PSF 8008). \$18.00**

"Tomokawa's twelfth leader album on PSF (the title translates as *The Eyes of Elise*), and hence his nineteenth in a career that dates back to the mid-seventies. Tomokawa stands, together with Kan Mikami, as one of the most unique singer-poets thrown up by Japan's folk boom of the late sixties and early seventies. Each new album from him represents not simpleminded 'progression' but a privileged glimpse into a sound continuum as forcefully individual and special as any other name you might want to drop in this field (duh — Buckley, Drake, Hurley, Jandek even). In Tomokawa's universe, melodies of limpid and mellifluous grace rub shoulders with rhythmically violently and convulsive purges of soul bile. Tomokawa's voice is one of the most special in the Japanese underground: ragged, strained and deeply accented, far removed from conventional standards of singerly intonation, but undoubtedly a sound of deeply human beauty. The group provide the ideal un-square settings for Tomokawa's complex symbolist songs, at all times attaining a perfect marriage of acoustic density and forward lope. As an added bonus, long time admirer Keiji Haino adds some trademark abyssal guitar on two tracks." — Alan Cummings

**HANO & DEREK BAILEY, SHOJI: Fish CD (PSF 8009). \$18.00**

"Latest in a very long line of guitar and drums duo releases from Bailey, encompassing sessions with Han Bennink, Jamie Muir, Andrea Centazzo, John Stevens, Cyro Baptista, Tony Oxley, Susie Ibarra, Eddie Prevost, and probably several more that have slipped my mind. This is his first record with Japanese powerhouse drummer Shoji Hano, recorded at Moat Studios in London in June 2000. Hano is best known outside of Japan for his brief tenure as drummer in speedfreak rock band High Rise. But he has had an even lengthier career as an improv drummer, with his own roster of groups (including the Polybreath Percussion Band, as documented on PSFD-92) and with the likes of Peter Brotzmann and William Parker. This session with Bailey was the realisation of a long-held dream for Hano, and he was fully psyched up for the date. Bailey's playing is squarely in his recent style, centering around dry note clutches and some gorgeously controlled feedback swells. Hano's drumming here sacrifices his exemplary rock motion in favour of a more pulse orientated approach. He brings a weighty presence to his work on toms especially, the result of years of rigorous training in locating the spiritual through the physical. The results are pleasingly heavy, with a density of detail that repays high-volume playback. Four tracks, two of them just under the twenty minute mark, the other two hovering around five or six minutes. Each one named after a species of fish. Very fetching picture of a monkfish on the cover, too." — Alan Cummings

**FUSHITSUSHA: Origin's Hesitation CD (PSF 8010). \$18.00**

"Expectations exploded, intentions fleetingly revealed, faith justified. A new album from Keiji Haino's Fushitsusha is always going to be a major event. And to make the release of *Origin's Hesitation* even more significant, it is the first new album from the group in almost two years, the first studio recordings by the new duo line-up, and the first Fushitsusha album on PSF since 1994's stunning *Pathétique*. The popular perception of Fushitsusha has usually been as a rock band, albeit one that pushed the definition of that term further than anyone had ever done before. While the group's approach has always been (and remains) rock to the core, the outside manifestation of those intentions have gradually moved further and further away from the rock framework. Shockingly, on this release, Haino takes the process to its natural conclusion and has decided to eschew the guitar entirely. In its place, nothing but the eerily empty hiss of overdriven amplification. Here Haino sings, plays drums, and conjures with spectres. Consequently, the sound palette is starker, and Haino's intentions plainer than they have ever been before. The no overdrubs policy remains, though both Haino and bassist Ozawa work with realtime loops. The unique dynamic hallmarks of the group are preserved, the focus on individual sounds and their interaction underlined. Attack, duration, beginnings and endings all merge into one heartrending, emotionally eternal present. This is a hugely important, hauntingly insistent, spectral blast of a record. Quite simply and beyond any doubts, one of the releases of the year." — Alan Cummings

**MIKAMI, KAN: Lesbos CD (PSF 8012). \$18.00**

"For the past twelve years, the coming of spring has also heralded a new Kan Mikami album. *Lesbos*, his 11th solo album for the label, is yet another step into that same ever-flowing river of truth that Mikami has been bathing in for over thirty years. The format is unchanging — rough and abstractly percussive electric guitar accompaniment, a voice capable of a delicate caress, a wistful cajoling, or flesh-stripping ferocity, and songs of arcane wisdom as personal and poetically impenetrable as anything Jandek has ever laid down. This time out the topics include the mystery of Michael Jordan, the rain in Rome, and cans of pineapple chunks. Just like Heraclitus's river, Mikami's world defines it eternity through constant flux. Isn't it about time you stepped up and got your feet wet?" — Alan Cummings

**TOMOKAWA, KAZUKI: Kenshin e ichigeki CD (PSF 8013). \$18.00**

"Screaming folk-poet Tomokawa's twentieth album in a career that stretches back to the seventies. And there's still no sign of him mellowing with age — he still spits lyrical bile and emotional venom like no one else on this earth. His forceful long-term group provides loose and translucent settings for Tomokawa's beautiful madness, and the return of Ayumi Matsui on soaring violin is a very welcome development. This latest album was inspired by and is dedicated to the memory of Kenshin Sumitaku, a young free-meter haiku poet who died from leukaemia at the age of twenty-five. Yet another genuine, humanly touching, inspiring masterpiece from one of the unsung contemporary masters." — Alan Cummings

**HAINO, KEIJI: Mazu Wa Iro O Nakuso Ka CD (PSF 8014). \$18.00**

(Translation: First Let's Remove the Color). "Gorgeous new bag of home-recorded mystery from Haino. Apparently recorded alone, late at night and at minimal volume, these latest recordings tremble with the same deep-welled emotional sensitivity and sense of veiled threat that animated classics like *Watashi Dake?*, *Affection* and *Era of Sad Wings*. With the trademark roar of his guitar held in check by necessity, Haino instead builds up a base of gently fractured looped riffs, over which he unfurls snaking, jagged ribbons of blue notes, layers of choral chant and whispered warnings. The atmosphere is replete with suggestions of medieval music, delta blues, and jazz — but glimpsed through a constantly shifting, dark and alien fog. The effect is entirely beautiful, managing to be impossibly touching, deeply meditative, and truly scary all at once. This is one that will suck the air out of the corners of your room late at night." — Alan Cummings

**MIKAMI, KAN: 1979 CD (PSF 8015). \$18.00**

"Twelfth solo album from Kan Mikami in as many years — and, seemingly, the last in this monumental series. Mikami is Japan's undisputed, one and only voice of urban folk surrealism. 1979 presents few surprises for the converted — tightly gripped clusters of electric A-minor riffing, weird phrasing, and those unmistakable honey-over-broken-glass vocals. Even better than usual are Mikami's bizarre and incisive ruminations on the state of modern Japan (megaliths in the garden, a Gibson guitar hang from the rafters of a rural shrine, the return of Elvis, sake-guzzling crabs and the resurrection of the dead). As a poet-analyst of middle-aged male frustrations and everyday epiphanies in the toilet, Mikami has no equal (well, maybe Richard Meltzer). Comes with full English translations of the lyrics and liner-notes." — Alan Cummings

**FUSHITSUSHA: 1978: Eien no ho ga saki ni te o dashita no sa CD (PSF 8016). \$18.00**

"From 1978, the earliest group recordings by Fushitsusha yet to be released. A vital document for understanding the Japanese underground and the truest, most exciting rock group of the contemporary era. Now here's something unexpected and utterly fascinating. The earliest years of Fushitsusha have long been shrouded in mystery, palely illumined by only the dimmest of rumours and half-facts. As a live entity the group seems to have begun sometime in 1978 (also the year that Friction, Japan's first punk group formed), initially in a couple of strange duo line-ups, one of which included Tamio Shiraishi on synth. But soon after that it took on the familiar rock trio form, with Jun Hamano (of the legendary acid-splatter group Gaseneta) on bass, and a shady character called Takashima on drums. This version of the group lasted for about a year before falling apart, and documentation was pretty much non-existent. Until now. On the usual all-black textured paper gatefold, the only distinguishing mark is a small silver '1978'. Unchanging timelessness is one of Fushitsusha's most salient characteristics, and this release reveals that the group's radical dissection of rock rhythm, fracturing of attack and summoning of vibration was born entirely fully-formed. That the group has retained an identical level of intensity, experimentation and commitment for twenty-five years is a truly a testament to something. Either way, this is one more piece of a puzzle too vast to be grasped in its entirety by anyone other than Haino. And further proof, as if any was needed, that Fushitsusha are the most exciting rock group of the contemporary era. For those that pay attention to such things, the title means something approximately like 'It was eternity that reached out its hand first?'"

**HAINO, KEIJI: Hikari Yami Uchitokeishi Kono Hibiki CD (PSF 8017). \$18.00**

"First album of solo guitar by Keiji Haino in quite some time, but very much a departure from the mountain-levelling, continent-sundering, weather-system huge electric guitar releases of years past. *Hikari yami...* is played just on acoustic, gut-strung guitar, entirely forsaking the effects and extreme amplification characteristic of his electric work. Over three lengthy improvised pieces, recorded in clothes-rustling close-up, Haino explores the full dynamic range of the instrument, working abys deep into his eternal preoccupations of duration, decay, sustain and resonance. Vast spectrums of reference, from Bailey and Fahey to flamenco, oud music and bluegrass are invoked in single notes and brief phrases, only to be dismissed with confident authority. Another masterful piece of work from Haino, as



replete with mystery and the sadness of existence as ever. The title roughly translates as 'Light darkness melting into one this vibration'. Haino advises the listener to play as loud as possible — surely a first on an album of acoustic guitar." — Alan Cummings.

**HAINO & MICHIHIRO SATO, KEIJI: *Tayutayuto Tadayoitamae Kono Furue* CD (PSF 8018). \$18.00**

"Fascinating and incendiary string-meshing duel between two contemporary masters of musical metaphysics. Michihiro Sato is a master of the tsugaru-jamisen, a traditional plucked and strummed stringed instrument. But forget anything you may have heard about the delicate restraint of Japanese traditional music. Sato plays in the rough, ultra-speedy, explosively percussive style associated with the bleak, rural and snowbound far north of Japan. Originally associated with blind minstrels, the instrument underwent a huge revival in the sixties and seventies, becoming a counter-cultural symbol of brutal hardship, rural authenticity, and indigenous creativity. In the hands of a virtuoso like Sato (a two-time winner of the national championship), the shamisen is an instrument that can generate emotional involvement and pulses of sheer, untrammelled excitement. Sato is also unique in his field for his willingness to experiment and play with other improvisers — previous collaborators have included John Zorn, Fred Frith, Bill Frisell, Butch Morris, Christian Marclay, Sean Meehan and Kan Mikami. Sato's first studio meeting with Keiji Haino sees a rare melding of open minds and taut strings. Common languages are invented, experimented with and discarded at will. Haino revisits the evocative nylon-strung guitar style he first explored on *Hikair yami uchitokeaish kono hibiki* (PSFD-8017), laying down fields and forests of string texture, while Sato burns blazing trails of narrow-beam intensity straight through the middle of your skull." — Alan Cummings.

**ITSUMI, YUJI: *Free Will BOOK/CD* (PSFB 001). \$60.00**

Softcover book with bonus CD, 140 pages, edition of 500 (mostly full page b&w photography; text is in Japanese only). "For the past ten years, Tokyo-based photographer Yuji Itsumi has taken a series of remarkably evocative B&W photos of many underground musicians for the PSF magazine *G-Modern*. Itsumi's intensely intimate photos capture the musicians off-stage in their everyday lives, but still manage to capture a sure sense of their music. This book compiles Itsumi's work for *G-Modern*, along with short interviews (in Japanese only) with each of the twenty-nine musicians featured. Those pictured include giants of the Japanese underground like Keiji Haino, Yoshihide Otomo, Motoharu Yoshizawa, Chie Mukai, Kan Mikami, and Masayoshi Urabe, alongside international doyens of free-playing such as Derek Bailey, Arthur Doyle, Charles Gayle, Han Bennink, and Peter Brotzmann. The book comes with a nine-track, hour long CD containing previously unreleased tracks by Derek Bailey, Keiji Haino, Yoshihide Otomo, Kazuo Imai, Motoharu Yoshizawa, Toshiaki Ishizuka, Hiroshi Kawani, Chie Mukai, and Kan Mikami with Masayoshi Urabe." — Alan Cummings.

**VAJRA: 3" CD (PSFM 1001). \$10.00**

PSF's only 3" single, by the Haino/Mikami/Ishizuka trio, featuring 2 re-recorded versions of tracks off the Vajra album (PSF 62). "If somebody told me 'Chiru-ha' is a Scott Walker tribute, I'd be inclined to believe them." — David Newgarden.

**HAINO, KEIJI: *Percussion Solo VHS* (PSFV 3). \$38.00**

"Solo performances for percussion have always been at the centre of Keiji Haino's art. In them, Haino deploys a huge variety of handheld percussion, from tiny cymbals, bells and gongs, to tambourines, jagged pieces of metal and Harry Bertoia-esque specially-made resonating sculptures. These performances, legendarily intense present the crystallization of the physicality of Haino's music, his attitude to rhythm, to the persistence of sound itself. Though relatively rare now, these solo percussion concerts always have a special hushed atmosphere of concentration, silent communion, and mystery. Although several releases in Haino's extensive discography have already showcased elements from these percussion performances, the intensely visual nature of what occurs has rendered them little more than shadowy traces of the actual event. Haino has long talked about releasing one of these performances on video, and now that wish has become reality. Coming a week after Haino's 50th birthday, this is a unique and new chapter in the continuing documentation of one of the most compelling and unique performers of our, or any other, age."

**ITSUMI, YUJI: *Photography Meets Music VHS* (PSFW V1). \$18.00**

Video version of the Yuji Itsumi book. Itsumi Yuji (photography); Ohkuchi Junichiro (piano); Imai Kazuo (Live electroacoustic); Urabe Masayoshi (alto sax). Color; 80 minutes.

#### PSF/G-MODERN (JAPAN):

**G-MODERN #12: *MAG* (GMODERN 12). \$10.00**

Lee Konitz cover, Peter Brotzmann, Eric Dolphy, Organum (w/ discography), Pain Jerk, Astor Piazzola, reviews, etc. Text in Japanese as usual.

#### PSI (UK):

**PARKER, EVAN: *Lines Burnt in Light* CD (PSI 01.01). \$17.00**

"With the release of Psi 01.01 Evan Parker begins a new chapter in the work he started in 1970 with Incus Records. After leaving Incus and a long period of working with other independent labels E.P. has decided to start a new label of his own (assisted by Martin Davidson of Emanem). 'Much has changed in the intervening years. The LP format with all its attendant technical woes and disappointments has been replaced by CD; the technology and economics have changed markedly in favour of the small independent producer; a whole global culture for improvised music has developed. P.S. I called it Psi for all the associations with irrational numbers, golden ratios etc but above all for the Psi phenomena which I am convinced are at the heart of improvised music making.' — Evan Parker. His first solo soprano saxophone record in several years, recorded in the inspiring acoustics of St Michael and All Angels Church in west London. 62 minutes, previously unissued."

**DUDEK, GERD: *'smatter* CD (PSI 02.01). \$17.00**

"The saxophonist in a straight-ahead jazz date with John Parricelli (electric guitar), Chris Laurence (double bass) & Tony Levin (drums)." From Evan Parker's liner notes: "Gerd is a holy one. Music incarnate, an Adolphian centaur — impossible to say where the body and the saxophone separate."

**BENNINK & EVAN PARKER, HAN: *The Grass is Greener* CD (PSI 02.02). \$17.00**

"The percussionist meets the tenor saxophonist again for their first duo recording." A series of 8 "instant compositions", recorded at Gateway Studios in London, 3/16/2000.

**PARKER, EVAN: *Six Of One CD* (PSI 02.03). \$17.00**

"Soprano saxophone solos recorded in a church. Reissue of Incus LP 39 plus a 7-minute piece from the same session." Recorded June 18th, 1980 in St. Jude's on the Hill, London.

**PARKER & GEORGE LEWIS, EVAN: *From Saxophone & Trombone* CD (PSI 02.04). \$17.00**

"Their first duo recordings made in 1980. Reissue. 43 minutes."

**PARKER & PAUL LYTTON, EVAN: *Collective Calls (Urban) (Two Microphones)* CD (PSI 02.05). \$17.00**

"The first published recordings of this duo — made in 1972. Reissue. 'An improvised urban psychodrama in eight parts'. 49 minutes."

**PARKER/BARRY GUY/PAUL LYTTON, EVAN: *At Les Instants Chavirés* CD (PSI 02.06). \$17.00**

"Live recordings from the famous club in Montreuil — made in 1997. 71 minutes — previously unissued." Parker (tenor and soprano saxophones), Guy (double bass), Lytton (persussion).

**PARKER & PAUL LYTTON, EVAN: *At The Unity Theatre* CD (PSI 03.01). \$17.00**

"The first published concert recordings of this duo — made in 1975. Reissue of Incus LP 14 with extra material. 68 minutes." Parker (soprano & tenor sax), Lyttonophone, pole drum, bullroarer, cassettes; Lytton (percussion, live electronics, voice). With 22 minutes of bonus material.

**VA: *Free Zone Appleby 2002 2CD* (PSI 03.02/3). \$26.00**

"Solo, duo, trio, quartet & octet improvisations by John Edwards (double bass), Sylvia Hallett (violin, voice, sarangi), Marcio Mattos (cello), Neil Metcalfe (flute), Evan Parker (soprano saxophone), John Rangelcroft (clarinet), Mark Sanders (percussion), Philipp Wachsmann (violin, electronics). 152 minutes — previously unissued."

**WHEELER, KENNY: *Dream Sequence* CD (PSI 03.04). \$17.00**

"The flugelhornist in 1995-2003 recordings from solo to sextet distilled from an epic series of visits to Gateway Studio over a period of seven years with Ray Warleigh (alto saxophone & flute), Stan Sulzmann (tenor saxophone), John Parricelli (electric guitar), Chris Laurence (double bass) & Tony Levin (drums)."

**VON SCHLIPPENBACH, ALEXANDER: *Broomriding* CD (PSI 03.05). \$17.00**

"Schlippenbach (piano), Rudi Mahall (bass clarinet), Tristan Honsinger (cello) & Paul Lovens (percussion) recorded at DeutschlandRadio Berlin in 2002, using pieces by Schlippenbach, Honsinger & Eric Dolphy."

**PARKER, EVAN: *The Snake Decides* CD (PSI 03.06). \$17.00**

"Soprano saxophone solos recorded in 1986 in St. Paul's Church, Oxford by the late Michael Gerzon — 'a giant in the field of audio'. Reissue of Incus LP 49."

**WHEELER, KENNY: *Song For Someone* CD (PSI 04.01). \$17.00**

"Between the legendary *Windmill Tilter* and *Music for Large Ensemble* came *Song for Someone* from 1973, the first music Kenny Wheeler recorded for a large group of his choosing. Featuring Derek Bailey, Alan Branscombe, Duncan Lamont, Ron Matthewson, Mike Osborne, Tony Oxley, Evan Parker, John Taylor, Norma Winstone, and others. Now on CD for the first time. Reissue of Incus LP 10. 43 minutes."

**TRACEY & EVAN PARKER, STAN: *Suspensions and Anticipations* CD (PSI 04.02). \$17.00**

"A sequence of free improvisations — eight duos, two piano solos & one tenor saxophone solo — recorded at Gateway Studios." Recorded 9/28/03. 62 minutes.

**VA: *Pisa 1980 Improvisors Symposium 2CD* (PSI 04.03/4). \$29.00**

"Ten leading free improvisers assembled in Pisa in the summer of 1980. Maarten Altena, Derek Bailey, Barry Guy, George Lewis, Paul Lovens, Paul Lytton, Evan Parker, Paul Rutherford, Giancarlo Schiaffini & Philipp Wachsmann. Two duos, one trio & two quintets. Reissue of Incus LP 37 plus 94 minutes of extra material." 142 minutes.

**VA: *Free Zone Appleby 2003 CD* (PSI 04.05CD). \$17.00**

Duos, quartets and quintets of free improvisations by: Tony Coe clarinet / John Edwards bass / Alan Hacker clarinet / Sylvia Hallett violin, voice, sarangi / Marcio Mattos cello / Evan Parker tenor saxophone / Philipp Wachsmann violin, electronics / Kenny Wheeler flugelhorn.

**PARKER/SCHLIPPENBACH/LYTTON: *America 2003 2CD* (PSI 04.06). \$29.00**

"From last year's North American tour: Evan Parker (saxophones), Alexander Von Schlippenbach (piano), Paul Lytton (percussion) in concert recordings at the Contemporary Arts Center New Orleans and the Seattle Asian Arts Museum."

#### PSI-FI (UK):

**PYRAMID: CD (PSCD 004). \$20.00**

Three more albums of "unknown" Krautrock from the early to mid 70s, from the Pyramid label archive. Pyramid features one 36 minute track, produced by "personnel unknown" on instrumentation of: Hammond organ, electric guitar, bass, drums, mellotron, mini-Moog, electric piano, and Tibetan bells. It's a long cosmic journey, etc.

**TEMPLE: CD (PSCD 006). \$20.00**

"Psych/prog Krautrock issued in a tiny quantity of just 20-30 in Germany 1976-77. Heavy full on guitars, spacey Moogs with male/female vocals." Features Poseidon on vocals, Pauline Fund (vocals, tambourine), Zeus B Held (Hammond, mini-Moog, Mellotron), Heinz Kramer (guitar), Rolf Foller (guitar), Joachim Weiss (bass) and Otto Bretnacher (drums).

#### PSI49NET (GERMANY):

**FROYD: *Kleiner Engel 12"* (PSI 011). \$8.00**

"With his current PSI-Release Berlin based electro producer Froyd features a refreshing, truly unique sounding hymn. 'Kleiner Engel' means 'little angel' and with its German lyrics develops into an outrageous uptempo electro track. 'Schütz mich, schütz mich, kleiner Engel!'. An irresistible voice that will definitely mess up your mind, body and soul. The spherical Space Synth Mix takes the original version even on a higher level. Highly infectious! Or as Froyd says 'Gib mir mehr Electrofutter...'"

**NETZWERK FRANKFURT: *Hot Body 12"* (PSI 012). \$8.00**

"After the success of Netzwerk Europa this release marks a new highlight within the Netzwerk series. For the Netzwerk Frankfurt project Anthony Rother is joined by Berkan Gülen. Their mind-bending 'Hot Body' invites you to a virtual darkroom in a future club-space, featuring a dark metallic 4/4-tune with the necessary killer instinct. This rough, hypnotic and almost ten minute-long techno smash is destined to be massive in all the right places."

**LITTLE COMPUTER PEOPLE: *The Remixes* CD (PSI 014 CD). \$8.00**

"Anthony Rother and his Little Computer People project finally come with another special release after the successful album *Electro Pop* and it's one of their strongest yet. The L.C.P. title tune was one of the biggest blowup tracks to emerge from the PSI49NET camp so far. Here they offer a superb package with a string of new remixes by some of the world's leading electro scientists. Almost an album for itself. Besides the original version, still a huge and timeless tune, label head Rother gives us a brilliant re-edit that again can only be described as genre-defying. Here he reinterprets the vocal and injects a more human touch to the song. Psylocity respectfully give their props, stay close to the original and with their crazy 'punk mix' keep the vibe alive. Karl Bartos of Kraftwerk fame chops up the vocal and bassline to create an excellent string-laden effort. Tero's 'C64 Mix' is a unique piece of old school lo-fi electro flavour that messes with 'L.C.P.' in an arcade mode like only this finnish maniac can do. Kanzleramt-mastermind Heiko Laux comes up with an excellent deep floating early morning take and once more shows his exceptional talent as one of Germany's

most prolific artists. Then we have the freaky mirrorball madness of the '1979 Original' and the enigmatic 'Little Computer Men'. A great package that should even satisfy the most demanding electro heads out there and not only includes some damn useful new edits but 2 quicktime videos and a C64 Emulator by Tero. An essential release!"

**NÖVÖ: Inoculed 12" (PSI 016 EP). \$8.00**

"Anthony Rother is proud present his newest signing to the Psi-label stable. The refreshing sound of promising french outfit Nööv is already championed by the leading electro DJs. The project is also featured on the label's latest compilation Electro Commando 1 - Welcome To Psi City. Their very own style is one that displays robotic computer funk as well as an irresistible analog feel to create some serious floor-shaking electro movers. 'Inoculed' is a dark, psychotic vocal affair that incorporates a twisted atmospheric vibe and is sure to make some noise on the international electro circuit. An overall impressive debut that causes great expectations regarding Nööv's upcoming releases."

**VA (ANTHONY ROTHER PRESENTS): Electro Commando 1 ? Welcome to Psi City 2CD (PSI 017 CD). \$19.00**

"Now here is what all die hard electro heads have waited for: Electro Commando 1 - Welcome To Psi City. Anthony Rother and Germany's most prolific electro label PSI49Net finally open their vaults to present the ultimate electro collection of new and unreleased material. Two CDs, 25 tracks (most of them unreleased!), introducing lots of new talent and projects as well as some of the recent highlights that have gained the label such an enormous reputation worldwide. Both as an artist/producer and a&r for the label, Anthony Rother once again proves to be the man with the midas touch and the driving force of the genre. Electro Commando 1 includes some of the greatest moments of the label's discography such as Rother's very own remix of 'Little Computer People', his visionary and genre defying 'Simulationszeitalter', Froyd's 'Kleiner Engel', and on top of that some excerpts of the highly acclaimed Netzwerk series (Netzwerk Florida, Netzwerk Europa and Netzwerk Frankfurt). And if these were not enough to put together a compilation more than worthy, this double CD offers more than fifteen unreleased tracks." Artists include: Anthony Rother, Netzwerk Florida, Nööv, Psycloity, Labor E, Christian Berg, Boris Divider, Netzwerk Europa, Studio, God of the Gods, Netzwerk Frankfurt, Mulletronic, Froyd, Frequenzberater, Little Computer People, Si-Com, Muzzfuzz.

**PSYLOCITY: Der Klang Der Maschinen CD (PSI 019 CD). \$15.00**

"Psylocity, aka esteemed production duo Henrich & Duniz, return with their first full length album on Psi49Net entitled Der Klang Der Maschinen. After already creating some mayhem with their contribution to Anthony Rother's Electro Commando compilation, they have been concentrating on taking their unique dark robotic machine grooves to the next level. Der Klang Der Maschinen showcases Psylocity's typical sound, throwing in a slight industrial approach, tech synths and phased vocals for good measure. Roping in a plethora of dirty basslines, effects-laden breakdowns and extremely crisp beats, this monumental album is not your average electro fare... These ten masterfully crafted tracks embrace an almost psychedelic feel that the deep minded electro DJ is begging to work harder in their sets and underlines Anthony Rother's determination to move forward with the Psi label. Der Klang Der Maschinen is another great, original innovation, taking the listener on a truly intense mission. The future of electro starts here..."

**PSYLOCITY: Der Klang Der Maschinen 2LP (PSI 019 LP). \$16.00**

**ROTH, ANTHONY: Hacker CD (PSI 021 CD). \$15.00**

"Fans and music critics have been in eager anticipation for quite a while now, as PSI49Net finally celebrates the arrival of Anthony Rother's new full length album! Hacker is the logical progression both for the label as well as for Rother himself and picks up where he ended with his recently released unique sound designs. Hacker is a breathtaking odyssey into the depths of state-of-the-art electro, that can almost be described as a concept album. Rother once again blurs the lines between sexy and dark, old and new, and will again be the topic of heated conversation within electronic music circles worldwide. Dark and mysterious, but deeply poetic at the same time, this superb collection of upfront electro jams and anthemic soundscapes will elevate Anthony Rother and PSI to the status of the world's leading electro force. Hard pumping bassdrums, sci-fi like melody elements and Rother's trademark crystal clear sound aesthetics — nothing short of stunning! The title tune 'Hacker' is Rother's homage to an underground movement that corresponds with his approach as an independent and revolutionary artist. All lyrics are in German as Rother tried to keep the concept close to his very own reality. Other sensational tunes on the album are 'Die Macht', 'Futurist' and 'Leben', all of them constructions of Rother's very own post-modern electro pop amalgam. A visionary album and a must have for all true electro heads."

**NOVO: Konstruktivism CD (PSI 022 CD). \$15.00**

"Already with his very first track on Psi49Net called 'Inoculed', Laurent Boudic from Belgium showed off his great musical potential with almost provoking ease — and therefore was championed by many, even outside of the inner circle of leading electro DJs and producers. Konstruktivism now pays tribute to all expectations ever made to this yet young talent with superior sovereignty. Within the 17 tracks of the album, Nööv showcases his extremely independent style and the result ranges from irresistible electro clubhits ('Informatie Centraal'; 'I've Been Inoculed V1.0') and dark machine funk ('Computer Madness') to song-like, psychoactive electro pop ('Relative To U'). Inbetween of the twisted tracks and light-footed electro movers, one can even find more experimental sound snippets which represent Nööv's very personal interpretation of an musical constructivism: the pure display of technical components, free of association. In any case, this album will definitely be one of the most authentic soundtracks to our life in the matrix for a remarkable period of time."

**ROTH, ANTHONY: Dreampeople 12" (PSI 023). \$8.00**

12" maxi single. Side A: "Dreampeople". Side B: "Breakdown the Wall". "On this 12? the most experienced electro producer/artist delivers 2 major club tracks. Perfectly display his unique producer skills as well as his bulletproof feeling for true dancefloor action. Not to be missed."

**ROTH, ANTHONY: Live Is Life Is Love CD (PSI 024 CD). \$16.00**

"Has Electronic Dance Music an authentic way to be performed live? In the times of Ableton-equipped Laptops crowding the stages of German clubs, you could have serious doubts about that. Anthony Rother, Elektro's long time ambassador, has nevertheless at no time kept to this limitation of stimuli. Rother live was and is always the promise of a highly demanding connection between man and machinery, which can sometimes only be operated by going into contortions. For Anthony Rother, playing live means also to welcome spontaneity as a musical factor, not to fall under the digital reign — sweat, not software, so to speak. Live Is Life Is Love now strikes the balance of six years' real time experience in music with the original recording of Anthony Rother's performance at the FUSE Club in Brussels in January 2003 — a high-pressure reunion with old mates in a facelift, in between 'Hacker', 'Die Macht' or 'Machineworld'. There's hardly another artist who celebrates Elektro in such a dense, driving and variable way, yet always operating with elegant sensibility at the same

time. And containing three previously unreleased tracks, Live Is Life Is Love widens the perspective of Elektro far beyond the year 2003."

**PSYCH-O-PATH RECORDS:**

**TERRESTRIAL TONES: Blasted LP (SP 001LP). \$13.50**

"Terrestrial Tones is the home recorded project of roommates Dave Portner (Avey Tare of Animal Collective) and Eric Copeland of Black Dice, published by an emerging label in the underground noise scene, Psych-o-Path records. Blasted, their debut record combines a creepy parade of burlesque musicalia with the underwater travels of a submarine 20,000 leagues under the sea. Deep almost unrecognizable vocals hidden in layers of sub-bass warbles are reminiscent of work on the Charhizma Label, particularly Christof Kurzmann and his collaborations with Dafeldecker and dieb13. Likewise there are nods to the diverse almost pop-twist of Dat Politics and the polyrhythmic patterns of the Basic Channel/Chain Reaction projects. It's a dance music record (microtonal future extremely abstract dance) for people who like to wiggle to shoes tumbling in washing machines with monkey cymbals and puppet shows. It is serious yet unpretentious, even whimsical, and will appeal to fans of experimental electronics, IDM, Throbbing Gristle and related, the drones and squeals of Black Dice and the nouveau pop psychedelia of Animal Collective."

**AXOLOTL: Axolotl CD (SP 008CD). \$12.00**

"After several years in New York collaborating on and off with various members of the noise underground (Sightings, Mouths, Black Dice, Double Leopards etc.), Karl Bauer (Violin, voice, electronics, percussion) moved to San Francisco and began Axolotl, soon recruiting William Sabiston (percussion, electronics, drums) and Brian Tester (guitar, electronics) to expand their dense psychedelia. The self-titled debut album (Psych-O-Path 2004) conjures comparisons to the dream syndicate era work of John Cale, Japanese psychedelia from Magical Power Mako to Taj Mahal Travelers, the tactile electronic blankets of the Mego label and the layered drones of Phil Niblock. Axolotl meld acoustic instrumentation and electronic processing, harsh blasts and soothing drones, free jazz clatter and teutonic pulse."

**PSYCHEDELIC GEMS (GERMANY):**

**VA: Psychedelic Gems 2 CD (PGCD 02). \$19.00**

A second compilation of bands associated with the CCA label in the early to mid-70s. Features Alaska Range, Scorpions (unreleased tracks from 1971, pre-hard-rock era from the Schenker brothers!), Lazarus' Bra, Red Fug (7" tracks from '73), Fifth Dead (7" tracks from '73 & '76, plus 4 unreleased tracks)

**VA: Psychedelic Gems 3 CD (PGCD 03). \$19.00**

This third volume starts out with a very pleasing surprise, a complete and unedited 25-minute version of "Flash" by My Solid Ground. A shorter, different recording of this track is found on this group's one and only classic album from 1971 (CD on Second Battle). Heavy, surging psychedelic Krautrock at its peak. Also on this volume: Mr. Grabstein (unreleased progressive psych from '74) and Werwolf (unreleased demos from this German progressive band from 1979, whose one album was reissued by Laser's Edge years ago).

**PSYCHEDELIC PIG:**

**MASSTISHADDHU: Shekinah CD (PIG 01 CD). \$15.00**

"Originally issued in the UK by United Dairies in 1988, it remains one of the most enigmatic albums brought forth by the label, even though its release was somewhat overlooked at the time. Featuring a trio headed up by R. Rupenus (New Blockaders, Mixed Band Philanthropist, Bladder Flask, etc.), this was Masstishaddhu's sole release, and it contained music unlike any of the other multiple projects within the realm of Rupenus' pantheon. As with the original LP, this CD features two extended pieces of droning instrumentation overlaid with an ever-shifting array of moaning chants which meld together perfectly to create a finely detailed organic compost of sound. Crisply remastered at ICR studios in England by Colin Potter, these recordings can now be revisited and heard with newfound clarity. In addition, the packaging features new artwork with deluxe gold-and-black printing. Limited edition of 500 copies."

**DIE TÖDLICHE DORIS: Kinderringelreihen Für Wahren Toren Des Grals CD (PIG 02 CD). \$14.00**

"During the years 1980-87, German trio Die Tödlische Doris (Deadly Doris) was a vital presence in the Berlin underground music and art scene. Early records on cult labels Zickzack and Atatak revealed Doris as a willfully obscure component of the 'neue deutsche welle', and their live shows melded their particular brand of raw post-punk cacophony with high-minded performance art sensibility. This overdue release, whose title translates to 'Nursery Rhymes for True Fools of the Grail', adds greatly to the canon as it is only the second CD by Die Tödlische Doris, and contains 20 strange, rare and unpublished tracks from 1980-85. In addition to a wide cross-section of previously unreleased live material, it culls several unheard recordings from the Doris archive, and documents some unusual collaborations, switched identities and lo-fi early tracks such as 'Doris Intakt', 'Schuld-Struktur' and the group's primitive take on 'Warm Leatherette'. With photos, fully annotated liner notes and an attractive package designed by Richard Chartier, this CD will prove a valuable document to both Doris cognoscenti and neophytes alike. Limited edition of 750 copies."

**DAMENBART: Impressionen '71 CD (PIG 03 CD). \$14.00**

"The world of Krautrock was forever changed in late 1987 when the master tapes for the mythical never-released album by the early 70's trio Damenbart were discovered in Spain by a former associate of the band. The incredible find was whispered about in elite collector circles for months and when the tapes were finally played back publicly for the first time, it quickly became apparent that all of the legend and hype that surrounded these mysterious 1971 recordings had been completely justified. The tapes were soon handed to members of the German experimental group Hirsche Nicht Auf's Sofa to give the album a proper release and allow this music to finally see the light of day. The resulting LP was immediately hailed as a classic of Krautrock, with one excited reviewer calling it 'the best album Ash Ra Tempel never made!' Unfortunately, as this LP was issued in only a very small edition, many Krautrock fans wound up bitterly empty-handed. Now, once and for all, this amazing album is being brought forward again for all of the hungry ears out there to fully digest. In addition to re-issuing the recordings contained on the LP, this CD appends an additional 19 minutes of previously unreleased studio material from the original sessions, as well as a live track from 1972. The packaging features several photos of the band along with some mind-blowing collage art." Reissued on April Fool's Day, 2003.

**PSYCHO (UK):**

**FAPARDOKLY: LP (PSYCHO 5). \$25.00**

## PSYCHOSTASIA RECORDINGS:

**DOKE, REGGIE: *The Afrotation* CD (PSY 001CD). \$13.00**

Impressive debut album from this Detroit artist, fitting into a post-Transmat and post Theo/KDJ universe, with a unique rhythmic expression. "*Afrotation* is the first full length by label head Reggie Dokes. A rare blend of Detroit downbeat techno, jazz, house music & African influences. Absolutely essential, this album is a Detroit music masterpiece reminiscent of the best of the Black Jazz label."

## PUBLIC DOMAIN (JAPAN):

**KARATE PSYCHO: *Craft Works* CD (PD 0000). \$20.00**

"The first release from Karate Psycho who have already released more than 10 cassettes. They are still high school students. Their funny collage techno is done by sampler, analog synthesizer and 4 track MTR. New generation artist."

**FUNNY CHAIR: *Music For Your Chair* CD (PD 0001). \$20.00**

"Funny Chair is Kawashima's (Slug Pharmacy) solo project. Soft techno is New Lounge music and Music for Furniture." Detuned Casio damage and child-like bleepage all over the place. Your plastic pillow has just been destroyed.

## PUNKT MUSIC (GERMANY):

**DAVIS, RICHARD: *The Remix EP 12"* (PUNKT 015 EP). \$9.00**

"Four remixes of the last Richard Davis longplayer, that stick to the album's incredibly high standard or even top it. Swayzak for example deliver one of their best remixes of the last years, 14 minutes of majestic maritime dub, that could be the missing link between Isolée and Sueno Latino."

**LAUER, P.: *Free Entry For Girls EP 12"* (PUNKT 019EP). \$9.00**

"Phillip Lauer debuts on Punkt music, home of artists like Richard Davis, High Tide or Holger Flinsch. After his releases on Separé which have been played heavily by all House / Tech house jocks, he leaves the deep house paths and takes things into a more darker way. The titletrack 'Free Entry' has been reworked by Freude am Tanzen honcho Robag Wruhme who delivered a remix in the typical and unique Wruhme style, well done mate. 'Starkweather Swing' is a trip into the darkest minds of a human, Starkweather was a serial killer, so don't say you haven't been warned. And now: sing baby sing, the 'Starkweather Swing'."

## PURE:

**MOORE, THURSTON: *Please Just Leave Me (my Paul Desmond)* CD (PURE 37). \$8.00**

Pure was a RRR-subsiary label designed to flood the market with a theoretically endless series of generically packaged albums of consumable sound/noise. Select titles are now available in a jewel case with new & unique color xerox artwork. This Thurston Moore CD is 31 minute solo guitar work that mixes electronic high pitched drone and spacious assembly in an effort to secretly implore the casual Pure completist.

## PURE PLASTIC (UK):

**RUE EAST: *Indoor Culture* CD (PP 038 CD). \$15.00**

"Mark Broom and Dave Hill aka Rue East brings us thirteen tracks on this album. They take us through he full range of their repertoire with the moody chords, funky rollin drums and percussion of Birmingham (8) to the hard edged loops of March (11). All Rue East's production talents are realized with the versatility of the music provided showing that techno is not a sound but an artform with the subliminal Winter (4) reminiscent of the old skool with a look to the future of music very Detroit house."

## PURE SONIK RECORDS:

**DJ T-1000: *The Last DJ On Earth* CD (PURE 014CD). \$14.50**

"Alan Oldham's second mix CD rocks hard. Recorded in real time on three decks and effects, T-1000 supercollides his own tracks as well as international hits by such well-respected artists as Jeff Mills, Oliver Ho, DJ Rolando aka The Aztec Mystic, Christian Smith, Mike Dearborn and others. Wilder, louder and more reckless than his previous *Live Sabotage*, *The Last DJ On Earth* captures the global sound and on-stage pyrotechnics of one of North America's best-known and most sought-after techno DJs."

**DJ T-1000: *Neutra* CD (PURE 017CD). \$15.00**

"The follow-up to 1999's *Progress* album on Tresor Berlin, *Neutra* (named after 1950's west coast avant-garde architect and Frank Lloyd Wright contemporary, Richard Neutra) finds producer/composer Oldham again committing his worldwide DJ travels and life experiences to music, ranging from full-stereo, DJ-friendly, bangin' techno ('Neutra', 'Karma 2') to moody ambience ('Cold Sleep') to his first drum-and-bass experiment ('The Five Fighting Styles of the Four Elements') to industrial ('Contempt'), all packaged in a provocative and professional manner, as you've come to expect from Pure Sonik."

## PURPOSEMAKER:

**MILLS, JEFF: *The Circus 12"* (PM 010). \$6.00**

Tracklisting: 1. Circus-The Greatest Show On Earth mix 2. Circus-The Parade mix. "Produced, mixed, and edited by Jeff Mills for the Purposemaker label."

**MILLS, JEFF: *Jet Set 12"* (PM 012). \$6.00**

Tracklisting: A1. Mighty A2. Power B. The Soul Shaker. "*Jet Set* is produced, edited and mixed by Jeff Mills for the Purpose Maker/Axis Records."

**MILLS, JEFF: *The Electrical Experience 12"* (PM 014). \$6.00**

"The Electrical Experience is produced and mixed by Jeff Mills for Purpose Maker/Axis." Fourteenth release on Mills' functional-track subsidiary label, Purposemaker.

**MILLS, JEFF: *Divine EP 12"* (PM 015). \$6.00**

Produced and mixed by Jeff Mills for the Purpose Maker/Axis. Recorded at Spider Formation-Chicago. Four tracks brilliantly bridging the techno/house divide, with near-rollicking piano riff pushing it along. Classic Mills, like it ever was.

## PUSSYFOOT (UK):

**INEVIDENCE: *Stuff'd 12"* (PUSSY 021). \$3.00**

On Howie B's Pussyfoot label. "...these boys fuse sweet melodic strains with slabs of percussive white noise, filtering abstract sampledelia into the equation for a medley of dexterous textures, compounded with the toughest drums and alien bass — the resulting blend could shift tectonic plates or at the very least render altered states." Reduced price.

**SPACER: *Elements Of Twist 12"* (PUSSY 022). \$3.00**

Three track EP, partially in collaboration with Ian "Juryman" Simmonds. Reduced price.

**SHIINA, KENSUKE: *Ring Of Fire (Remixes) 2x12"* (PUSSY 026). \$5.00**

"Our man in Japan has delivered no less than eight remixes of his Gamelan groove 'Ring of Fire'. Originally released on PUSSY 011, it's been radically reworked by a bunch of Japanese artists, some of whom you'll already know from that sonic collision of a compilation, *Fish Smell Like My Cat*." Features remixes by Chari Chari, Natural Essence, Salon Kitty, Mad Vibes, Luke Gordon (original mix), Arrow Tour, Amino Computer. Reduced price.

## PWOA:

**KOENIGSBERG, CHRISTOPHER: *Brains* CD (PWOA 011). \$10.00**

Subtitled "Audiophile Computer Music," this is a self released disc by an Illinois composer influenced by Xenakis, Curran, Stockhausen, Barry Truax, Chris Brown, etc. Most of it is loud, insanely dense, speaker crippling tones, built from "tiny individual grains of sound," sampled pianos, etc.

## PYRAMID TRANSMISSIONS (UK):

**ADJ + PATHIC: *Progress EP 12"* (PT 004EP). \$9.00**

"ADJ's long dormant Pyramid Transmissions label finally returns to the fold following an incredibly busy period for Mr Jagers (for he is ADJ!) that has found him delivering the goods for Andrea Parker's Touchin' Bass imprint & shaping up for his debut work for the Ai label. ADJ and John Cranmer (Pathic) combine forces for a four-ply slice of finest UK electro-badness. All the elements are there, a melodic floating chord, a rude ass bassline, state of the art drum machinations and a winning sotto voce lyrical line intoning 'So much temptation...so little time'. You have to say this puts all electro disco pretenders to shame, yet would still sound bitching in any self respecting club environment. The duo's tracks together blend the same adroit grasp of melody and adroit, well defined bass movement — prime electro, as it should be."

## QBA (GERMANY):

**QBA: *1999 12"* (QBA 1). \$9.00**

"Extraordinary Prince-cover version out of the Perlon (!) camp, party like it's 1999."

## QBICO (ITALY):

**PARKER/FRANK PERRY, EVAN: *For The Love Of...* LP (QBICO 04). \$20.00**

"Unreleased recording, available here for the first time after little more than 30 years. Evan Parker- soprano saxophone/Frank Perry- percussion. Recorded live Feb. 11, 1972 at the Royal Commonwealth Society, London, UK." "... Evan and Frank played a duo which was recorded by Frank on a primitive cassette recorder for a personal record. It has been decided that the improvisation was significant enough to warrant a release. Despite the unsophisticated recording equipment the quality was astoundingly good. Frank and Evan had met and played together as a duo only once a couple of years before as a blow." — F. Perry

**BAROQUE BORDELLO: *1st Trip* LP (QBICO 05). \$20.00**

"Recorded at R.E.P. Studio, 1979. Originally issued on cassette on the R.E.P. (Revolutionary Extrication Project) label in the 80's in very limited quantities, then re-issued on a 10 CD-R box set entitled *Makoto Kawabata early works 1978-1981*." "Our first release after changing the name of the band from the Dark Revolutionary Collective to Baroque Bordello. With our concept of restoring the independence that music possesses in and of itself, we began composing and playing in an improvised idiom that refused to be tied to any pre-existing style. As the synthesizer was still the only instrument that we owned, we were forced to build the other instruments ourselves. The A-side of the tape was made up of performances on these homemade instruments (which remind me of Joe Jones Music Machines-Qbico). The B-side was an electronic soundtrack for aerobics, incorporating some doubtless Pink Floyd-inspired sound effects. There was also a piece for guitar and cable noise. Both sides sounded very weird." —M. Kawabata

**DOYLE ELECTRO-ACOUSTIC ENSEMBLE, ARTHUR: *Conspiracy Nation* LP (QBICO 07). \$20.00**

"Legendary Alabama tenor sax player Arthur Doyle broke all boundaries with his Electro-Acoustic Ensemble, successfully fusing free jazz (fierce tenor sax solo burts, otherworld wild screaming vocals, meditative flute interludes) with contemporary electronic music/instruments. This is the 2nd release by this fascinating Ensemble (after *Plays The African Love Call*), which comprehends some of the most fearless young blood from the East Coast: Leslie Q who made few records on Majora, David Cross of Coffee fame, Ed Wilcox leader of Temple of Bon Matin, ect. One of the very few remaining sax player with a raw and primordial sound; sound which derive from a non-ordinary deep soul. As himself clearly asserts 'Free jazz soul music is what I play!' and with *Conspiracy Nation* you got the chance to hear his next evolutionary step: free jazz electro-acoustic soul music."

**KAWABATA, MAKATO: *Musique Cosmique Electro-Acoustique* PIC. DISC (QBICO 11). \$22.00**

"Makoto Kawabata: direct touching a resister. Recorded at Acid Mothers Temple Aug. 01 (2001) and Feb. 02 (2002). 'Space King Joe' already available on the CD-R; 'Private Tapes 5', ltd ed 100 copies only/other piece; 'Planet O' unreleased. A new, very futuristic and unique sound in electronic music."

**A BAND: LP (QBICO 12). \$22.00**

"Recorded over two days in late Summer 1991 at the Canning Factory, Nottingham, England. After a Live LP (on Silbreeze, rec. 1990/91), a 7" and a self-released CD (rec. 91), Qbico proudly present the only studio rec. of this A-mazing Band. It features two young promising artists: Neil Campbell and Richard Youngs (now well-renowned master of sonic experiments), along with other brave and intrepid musicians which were part of a radical and unfortunately pretty obscure scene. As for the music, it's very varied and it changes moods every few minutes (a tight editing by Richard Young, 'a la Faust tapes'): it ranges from collective freak-outs, surreal interludes, hypnotic drones, electronic motifs and strange experimental passages... there'd be one word which'd give a better idea of the music on this special rocket: wild."

**BAROQUE BORDELLO: *Ultra Trip Cat* LP (QBICO 13). \$22.00**

Makoto Kawabata: (gt, b, synth, kb, perc, vo). Tetsushi Kawagishi: (gt, synth, kb, perc, vo). Yasuo Iwaki: (perc, kg, synth). Recorded at R.E.P. Studio, 1980. Originally issued on cassette on the R.E.P. label in the 80's in very limited quantities. "Our first release with a normal instrumental line-up (guitar, bass, keyboards, drums, etc...). However, since we still had no way of knowing musical theory or how to play our instruments in a normal way, we played in a style completely of our own. We played our 1st live gig around this time. We plugged straight into the amps that had been provided and proceeded to improvise at maximum volume for just under an hour. Finally the amps caught fire and the other bands were unable to play; needless to say that our reception from the audience and promoter was not the most favorable." — M. Kawabata.

**BARKER/CHARLES WATERS, ANDREW: *Dialogues in Now!* LP (QBICO 14). \$22.00**



Andrew Barker: (drums, percussion, indian folk fiddle, wood flute); Charles Waters: (alto saxophone, flute, clarinet, bass clarinet, percussion). Recorded April 24th, 2000. "Inspiring compositions + aggressive playing = suggestive creative music from two of the most exciting young bood of the NYC scene. Members of William Parker & The Little Huey Creative Music Orchestra and half of the Gold Sparkle Band."

**DOYLE/HAMID DRAKE, ARTHUR: Your Spirit Is Calling LP (QBICO 15). \$22.00**

Arthur Doyle: (tenor sax, flute, recorder, piano, voice); Hamid Drake: (drums, percussion). Recorded June 7th, 2003 at MU REC Studio, Milano. "A rare meeting (1st time ever that they played together) among two soul brothers for some deep spiritual & primitive free music. Unique and inimitable."

**COFFEE: Pissing Contest LP (QBICO 17). \$22.00**

One side recorded 1996, the other in 1988. Edition of 350 copies, splatter/color vinyl. "Side A. imagine to hear five 'Babi' rockets played together in Echo Tunnel Park, pretty strange and for sure heavy stuff ! Future free jazz !? Side B: dramatic electronic music with some cosmic synth/trumpet interludes....".

**QDK MEDIA (GERMANY):**

**DASENT, PETER: OST Braindead CD (QDK 006CD). \$15.00**

"Peter Jackson's third shot. This one was made in New Zealand in 1992. *Braindead* is so full of Gore and Splatter it would fill 2 or 3 common horror films. It gave Peter Jackson the opportunity to make bigger films for US studios. A masterpiece in film and music. Released as CD only in 8-panel-Digi-pack loaded with behind the scenes fotos."

**MEYER, RUSS: Lorna/Vixen/Faster, Pussycat! Kill! Kill CD (QDK 008 CD). \$15.00**

With a bit of an apology to the more superior members of the human race, we offer you the near-complete available output of QDK's series of original Russ Meyer soundtracks. Each volume includes soundtracks to 3 full length Meyer epics, as delineated in the titles. The CDs are packaged in full-color fold-out digipaks with a28 page photo booklets inside, depicting various "actions" from the films in question. "Selection of dialogue/music (often interlaced) from Meyer's scattered gelatin-obsessive film auteurship. On this volume there's a rather nasty feminine conspiracy monologue (the sample-source for the dialogue from Base Force One's classic 'Welcome to Violence'), inept lo-fi crime-jazz interludes, inept rockabilly bits w/sax, and a few scattered inept garage rock rumblings. Music by Igo Kantor, Bert Shefter, Paul Sawtell, James Griffith, Hal Hopper, and Bob Grabeau. 65 minutes, 17 tracks." — Hrvatski.

**MEYER, RUSS: Lorna/Vixen/Faster, Pussycat! Kill! Kill LP (QDK 008 LP). \$16.00**

The LP versions of these Russ Meyer soundtrack albums come in full color gatefold sleeves, with the same booklet of photographs found in the CDs taped inside the covers. Elaborate.

**MEYER, RUSS: Up! Mega Vixens/Beneath The Valley of the Ultravixens/Super Vixen CD (QDK 009 CD). \$15.00**

"Patriotic hollywood-inspired 'show' music, bad stripper jazz, something that sounds like a pre-alcoholic Bob Seger with gratuitous moaning, lounge piano, and a lot of screaming/fighting/splashing, all seemingly ripped directly off of nth generation VHS copies of the films. Attractive. Music by William Loose, Daniel Dean Darst, Paul Ruhland, Syd Dale, and William Tasker. 73 minutes, 26 tracks." — Hrvatski.

**MEYER, RUSS: Mudhoney/Finders Keepers Lovers Weepers/Motor Psycho CD (QDK 011 CD). \$15.00**

"Slick surf-cycle rock, more sultry jazz, paranoid dialogue (the 'cold guy' bit's a bit intriguing, best renew your Blockbuster account), alcohol-induced coughing, motors discharging, yelling, sirens, the whole nine. Best title of the set: 'better things to do than talk about three weirdos'. Music by Bert A. Shefter, Paul Sawtell, Andre Brummer, N. Carras, Jan Kubelik, Jack Meakin, William Loose, Stu Phillips, and Marvin Elling. 72 minutes, 21 tracks." — Hrvatski.

**MEYER, RUSS: Mudhoney/Finders Keepers Lovers Weepers/Motor Psycho LP (QDK 011 LP). \$16.00**

**PAGE, BETTY: Danger Girl: Burlesque Music CD (QDK 012 CD). \$15.00**

The first of 5 QDK Betty Page releases that have come out since the mid-90s. Each of the CDs (there is also a CD-ROM release) is packaged in a deluxe digipak with huge booklets of original photographs by renowned photographers Irving Klaw and Bunny Yeager. "The stunning foldout packaging features dozens of classic Irving Klaw photos of Betty Page at the very pinnacle of her modeling career. The disc itself is an excellent collection of 22 tracks of 'spy jazz.' Dramatic, horn-driven arrangements, heavy on the percussion (bongos and tympani abound) and twangy early-60s guitars. The lack of liner notes leaves the origins of these tracks to the listener's imagination, but given the titles (e.g., 'Path of Crime' 'Johnny's Dive' 'The Big Strip' and the title track, Danger Girl!) one can conjure up some great sources. The composer list will be unfamiliar to all but avid soundtrack collectors, with John Barry (Bond films and an extensive career in movie scores) being the best known. The obscurity of the music's origins, however, only adds to the overall air of this package's mystery."

**PAGE, BETTY: Danger Girl: Burlesque Music LP (QDK 012 LP). \$16.00**

LP version.

**VA: Electronic Toys CD (QDK 013 CD). \$15.00**

Subtitled "A Retrospective of 70's Synthesizer Music". Features tracks by David Vorhaus, Ron Geesin, Mladen Franko, Steve Gray, Brian Bennett, Heinz Funk, Eric Peters, Roland Hovac, Gerhard Trede, Ted Atking, Claude Larson & His Computer Controlled Oscillators, Dave Richmond, Rex Brown Company & Wersi-Electric-String Orchestra and Cecil Canterburn. "This compilation of Electronic tunes from the early 70's are real fun. 19 great tracks, morning cartoon like and way more experimental than most of the mainstream stuff released in those years. All tracks where taken from several library companies and that makes them so visual. They're composed for films and commercials. Electronic Pling-Plong-Music for Lounge Fans."

**MEYER, RUSS: Good Morning...and Goodbye!!Cherry, Harry & Raquel/Mondo Topless CD (QDK 014 CD). \$15.00**

"The most 'psychedelic' volume by a long shot, the theme from *Cherry, Harry & Raquel* (by far the best pre-Rambo Charles Napier vehicle) would fit it nicely with *Nuggets*-era vault finds. So dirty, you'll catch Hepatitis-C removing the shrink-wrap w/yr teeth. Music by Igo Kantor, William Loose, and The Aladdins (some sort of mod/garage rock combo). 28 tracks, 68 minutes." — Hrvatski.

**MEYER, RUSS: Good Morning...and Goodbye!!Cherry, Harry & Raquel/Mondo Topless LP (QDK 014 LP). \$16.00**

**PAGE, BETTY: Jungle Girl: Exotique Music CD (QDK 017 CD). \$15.00**

Again packaged in a deluxe fold-out digipak, with a 20 page booklet of photos by Bunny Yeager. "*Jungle Girl* is naturally the exotica set. Here, the mood ranges from high spirited latin numbers (Roses Roses' 'Rubanita') to Moog exotica (Nino Nardini's 'Jungle Jazz') to psy-

cho pop swing ('X cest' by Hawksworth). Like *Danger Girl*, this compilation features few marquee names, but still offers cool tracks. It's 24 tracks of leopard skin bathing suits, beach and boudoir & will fill out your exotica collection nicely."

**PAGE, BETTY: Jungle Girl: Exotique Music LP (QDK 017 LP). \$16.00**

LP version in full color gatefold sleeve.

**PAGE, BETTY: The Complete Interview CD (QDK 018 CD). \$15.00**

A 60-minute interview of Betty Page by comics illustrator Dave Stevens. Packaged in a digipack with a booklet that includes a transcription of the interview.

**VA: Love, Peace & Poetry: American Psychedelic Music CD (QDK 021 CD). \$15.00**

A compilation of tracks from the most hyperventilated private press/real-people-psyched albums from the late 60s/early 70s, as gloriously exploited over the last decade+ by delusional dealers & professional hypsters. For the first time ever, this music in being presented in legit(?), mass-market form so that regular common folk can lend an ear, so if you've been wondering what you've been missing, here's a nicely varied overview. Featuring representational tracks from: Darius, New Tweedy Bros., Arcesia, Victoria, Damon, Jungle, Hunger, Trizo 50, Music Emporium, Brain Police, Michael Angelo, Zerfas, Lazy Smoke, Hickory Wind, New Dawn, Sidetrack, Patron Saints.

**VA: Love, Peace & Poetry: American Psychedelic Music LP (QDK 021 LP). \$16.00**

Repress of the vinyl edition. Swirl-color vinyl, full color gatefold sleeve presentation. Featuring tracks from: Darius, New Tweedy Bros., Arcesia, Victoria, Damon, Jungle, Hunger, Trizo 50, Music Emporium, Brain Police, Michael Angelo, Zerfas, Lazy Smoke, Hickory Wind, New Dawn, Sidetrack, Patron Saints.

**VA: Love, Peace & Poetry: Latin America Psychedelic Music CD (QDK 022 CD). \$15.00**

2nd volume in this series (Asian and UK volumes will follow). Featuring tracks from Almendra (Argentina, 1968), Laghonia (Peru, 1971), Traffic Sound (Peru, 1968, '70), Kaleidoscope (Mexico, 1969), We All Together (Peru, 1972), Los Gatos (Argentina, 1968), Kissing Spell (Chile, 1970), Los Macs (Chile, 1967), Los Vidrios Quebrados (Chile, 1967), Som Imaginario (Brazil, 1970), Ladies W.C. (Venezuela, 1970), Módulo 1000 (Brazil, 1970), The St. Thomas Pepper Smelter (Peru, 1969) & Dug Dug's (Mexico, 1971).

**VA: Love, Peace & Poetry: Latin America Psychedelic Music LP (QDK 022 LP). \$16.00**

Repress of the vinyl edition. Swirl-color vinyl, full color gatefold sleeve presentation.

**VA: Pepperisms Around The Globe CD (QDK 025 CD). \$15.00**

1998 collection of world-wide psych from the late60s, influenced directly by the Beatles 1967 opus. Features: Los Macs's (Chile), Rockadrome (Canada), Hungaria (Hungary), Los Walkers (Argentina), Blossom Toes (UK), Prúdy (Czechoslovakia), The Twilights (Australia), Los Shakers (Uruguay), Jade (USA), The October Cherries (Malaysia), Paper Garden (USA), Ellie Pop (USA), Teddy Robin And The Playboys (Hong Kong), Quentin E. Klopjaeger (South Africa), Los Brincos (Spain), We All Together (Peru).

**VA: Electronic Toys Volume Two CD (QDK 028 CD). \$15.00**

"Second in this highly regarded, much sought after import series of early synthesizer music. Artists include: Harry Breuer, Gil Trythall, Mort Garson/The Blobs, Jim Cuomo, Fred Weinberg, Bruce Haack, The Mindexpanders, Tom Dissevelt/Kid Baltan, Walter Sear."

**VA: Electronic Toys Volume Two LP (QDK 028 LP). \$16.00**

Full color gatefold sleeve.

**VA: Love, Peace & Poetry: Asian Psychedelic Music CD (QDK 029 CD). \$15.00**

"Love Peace & Poetry Volume Three is undeniable evidence of the global impact of the music of the 1960s. Containing bands from Thailand, Cambodia, Singapore, Malaysia, Korea, Japan, Hong Kong, India, and Turkey doing original songs and covers of classic 60s songs by Cream, Jimi Hendrix, Jefferson Airplane, and the Beatles." Artists: Teddy Robin & the Playboys, Erkin Koray, San Ul Lim, Justin Heathcliff, Baris Manco, Cambodian Rocks, The Mops, Yuya Uchida & the Flowers, 3 Hür El, The Fontones, Mogollar, Confusions, The Quest, Jung Hyun and the Men.

**VA: Love, Peace & Poetry: Asian Psychedelic Music LP (QDK 029 LP). \$16.00**

Gatefold sleeve, marble-colored vinyl version.

**PAGE, BETTY: Private Girl: Spicy Music CD (QDK 031 CD). \$15.00**

"Private Girl offers the sub-title/description 'Spicy Music'. 24 quirky tracks from the '50s, including cuts by John Barry, Mel Young, Pete Thomas, Roger Roger, Malcolm Lockyer and Jack Dorsey. So Betty is now a 'private girl'. Judging from the photos enclosed, this means you the listener may enjoy a private moment with Betty. Digipak packaging, which contains a 20 page booklet of photos of the legendary risqué '50s pin-up girl, both color and black & white."

**PAGE, BETTY: Private Girl LP (QDK 031 LP). \$16.00**

LP version in full color gatefold sleeve.

**HAACK, BRUCE: Hush Little Robot CD (QDK 032 CD). \$15.00**

"Collection of tracks (from '68-74) by this somewhat obscured "musical-Frankenstein" whose discography has graced many an aspiring space-astronaut's record collection over the last thirty years or so. "Created and totally performed by Bruce Haack. An Electronic musical-poetic treat for children and high school-people revealing more wonders of our earth-ship. Most of the music on this album was programmed on a polyphonic music computer built by Bruce Haack from surplus parts furnished by Ver-Tech Radio Philadelphia. The machine was made in 18 months without diagrams or plans (Bruce Haack has never studied electronics) and will produce up to twelve simultaneous voices in sequence via a memory holding over four-thousand bits of information. It will also compose at random." Contains most of the classic *Electric Lucifer* LP on Columbia, considered by many the all-time high point in the continuum of 'Jesus-Moog' records... Killer. — Hrvatski.

**HAACK, BRUCE: Hush Little Robot LP (QDK 032 LP). \$16.00**

Deluxe full color gatefold 180 gram vinyl version.

**VA: Doob Doob O'Rama: 70's Filmsongs from Bollywood, India CD (QDK 033 CD). \$15.00**

"Bombay Bombshells doing great moviesongs from Bollywood, India. As you might know, India is the biggest producing filmindustry. There is an awful lot of music in all these films. They use every style you can imagine. Fast rhythms, exotic instruments, howling organs, cheap synthesizers and amazing vocals. This is pure High Speed Music." Just think, inside Alan Bishop's head, it rains like this all the time!

**VA: Porn To Rock LP (QDK 034). \$16.00**

LP version of this1999 release, full color gatefold sleeve. The CD version is released in the US via Callner Music. "The performers on Porn to Rock range from retired legends of the business like Ginger Lynn to newcomers like Chloe Nichole. Some performers already have a connection to the music world, like Candy Kane (who has a release on Sire records), David Burrill (on Macola records) and Geoffrey Karen Dior (who duets with 80's icon Stacey Q). The CD crosses lines of sexual preference with gay film stars like Marshall O Boy, and famed S/M team Vinnie Spit and Mistress Jacqueline. The release also includes tracks by Hyapatia Lee, Suzi Suzuki, Johnny Toxic, Nina Whett, Midori and Madison. The music on Porn to Rock is as varied and eclectic as the mix of performers. Virtually all styles are covered, from Rock

'n' Roll to Swing, Techno and Dance, music fans will find something to like in these tracks. What will come as a surprise to many is how good these songs are — many of them live up to todays top radio hits."

**VA: *MUSIC For Gracious Living Volume 2 CD* (QDK 035 CD). \$9.00**

Low-priced sampler of music from the QDK & Shadoks catalogs. Featuring selections from QDK's Betty Page & Russ Meyer CDs, *Pepperisms* comp, *Love, Peace & Poetry* Latin American, Asian and American psychedelic comps, *Electronic Toys* collections of 70's synthesizer music, plus Bruce Haack, Spoils of War, Maitreya Kali, Butterfingers, *Simla Beat*, etc. 18 tracks, booklet of the entire QDK catalog.

**VA: *Doob Doob O' Rama 2: More Filmsongs From Bollywood CD* (QDK 036 CD). \$15.00**

"A super slab of of Bollywood kitsch. Not remixes, but the actual soundtrack cuts from the films that made India famous. Get the Indian film spin on Japanese music with Lata Mangeshkar's 'Sayonara' from the movie *Love In Tokyo*. Big band country boogie woogie Bombay-style with Getta Dutt's 'Mera Naam Chin Chin Chiu' from the movie *Howrah Bridge* to western swing the eastern way with Kishore Kumar's 'Ina Mina Dika' from *Aasha*. Asha Bhosle's and Mohamed Rafi's 'Gulabi Raat Gulabi' mixes Cab Calloway's 'Minnie The Moocher' with Indian-style spy movie guitar and smoldering call and response duet vocals."

**VA: *Doob Doob O' Rama 2: More Filmsongs From Bollywood LP* (QDK 036 LP). \$16.00**

Vinyl version packaged in elaborate gatefold sleeve as usual.

**HAACK, BRUCE: *Electric Lucifer Book 2 CD* (QDK 037 CD). \$15.00**

"Bruce Haack is perhaps best known for his innovative and engaging (and extremely hard to find) electronic records for children made from the mid/late 60's through the 70's and even into the 80's. Current 'electronic' acts and collectors seek these albums out for their exciting use of homemade synthesizers (homemade because it was difficult to find much else in the mid 60's), all built by Bruce himself to enhance his and his musical cohorts' (dance instructor Esther Nelson, pianist Praxiteles Pandel and numerous children) fun and instructional songs in which the children lucky enough to hear them were invited to participate, learn, dance and sing. Many of the songs on these albums gave hints of Bruce's intellectual side, but it was his one major label release, *The Electric Lucifer*, put out by Columbia in 1970 (all other albums were released on Bruce and friends' own label, Dimension 5), that better showed just what Bruce was capable of: a groundbreaking mixture of contemporary rock, futuristic electronic sounds, and high-concept philosophic poetry. To quote Bruce from the liner notes of that album, 'I have unlocked a few media — both philosophical and technical — this is a good age of unblocking.' Musically, it was sort of a blend of the Moody Blues and Kraftwerk, four years before the latter would even begin to create the sounds for which they would best be remembered. The album explored the war between Heaven and Hell, with Earth being caught in the middle, and asserted that even Lucifer could be forgiven if only there was enough love in the world. This may have been too much for the mainstream to handle, unsurprisingly, so Bruce continued recording and releasing great albums on Dimension 5. In 1979, however, he would revisit his earlier hallowed ground and record *The Electric Lucifer Book 2*, which remained unreleased in Bruce's lifetime (he died in 1988), but now, finally, the rest of the world will be able to hear the fabulous sequel, as Bruce intended it to be heard. The context of the sequel is one in which Satan, fancying himself a 'mean ole devil,' tries to tempt a young Jesus by telling him about all the hurt and betrayals he will go through in life before his dramatic death. There are tender moments, funny moments, and frightening moments, but all moments end up catchy or moving or both. The album is no more 'religious' than works by Dante or Milton; Bruce merely uses well-known mythologies and icons to explore his own ideas about a universe that is bigger than anything anyone could say about it — a universe made smaller by words themselves. And behind the ideas is the best damn electronic album you never heard! While Book One involved 'professional' singers and friends being brought in to sing along with Bruce's homemade electronic voice, which he called 'Farad,' Book 2 is purely Bruce. The entire album is sung using his somehow very moving robot/vocoder vocals. The music is more Kraftwerk this time than Moody Blues — imagine that the Residents made an album about words by Dante or Milton, and then for some reason had Kraftwerk re-record the whole thing and you will begin to describe the wondrously strange beauty that dominates this album. Bruce was always somewhat prophetic in his works and in predictions to friends (he once described a future age in which all music would be shared by everyone — though who could have predicted Metallica), and the highly insightful lyrics on this album will give plenty of philosophic fodder to be discussed 'round the ole jukebox, while the music coming from it will set your soul a-tappin'." —Eric Carlson

**HAACK, BRUCE: *Electric Lucifer Book 2 LP* (QDK 037 LP). \$16.00**

Full color gatefold sleeve, 180 gram vinyl.

**VA: *Asian Takeaways CD* (QDK 038 CD). \$15.00**

QDK-Media consistently peers into the underbelly of obscured and sometimes unknown underground culture worldwide, from Bruce Haack to Betty Page & Russ Meyer soundtracks, to their unsurpassed *Love, Peace & Poetry* compilations of psychedelic weirdness. *Asian Takeaways* is another new venture, a compilation with great tracks from Hong Kong, China, Korea, etc. All from the 60's and 70's, little takeaway-tunes with beautiful vocals, twisted musical elements and just as satisfying to consume as a great Chinese noodle dish. What *Doob Doob O'Rama* is for India this is for the Chinese world. Guitar Boogies, singalong tunes, fast Chinese compositions, fast to eat and easy to digest." Artists featured are: Jing Ting (Hong Kong), Yoon Il-loh (Korea), Chung-ae Ahn (Korea), Yao Su-Yong (Malaysia), Chang Loo (Malaysia), Chang Siao Ying (Singapore), Che-Hong Beck (Korea), Thu Su Yung (Hong Kong), Yiu Peng (Hong Kong), Wang-Li (Singapore) and Shung Sister (Korea).

**VA: *Asian Takeaways LP* (QDK 038 LP). \$16.00**

Vinyl version, 180 gram vinyl, full color sleeve.

**VA: *Yee-Haw! The Other Side of Country CD* (QDK 039 CD). \$15.00**

"There is another side of Country. All North American music from the late '60s & '70s which just don't fit with a normal country & western release. Arlie Neaville sings composition from Jim Cuomo (Spoils of War) just before he became a Christian singer... Porter Wagener sings 'The Rubber Room' before he became insane?... Mother Tucker Yellow Duck sing 'Kill the Pig' ... before this song was banned and many more obscure and beautiful tracks. Many of these feature the same sense of desolation as beautifully evoked on Skip Spence's *Oar*, a pure isolated spirit of forgotten Americana." Artists featured are: Spur (1969), Arlie Neaville (1969), Peter Grudzien (1973), Palmer Rocky (1980), Maitreya Kali (1972), William C. Beeley (1968), Alex Kubelin (1980), The Bluebird (1970), Weird Herald, Fresh Blueberry Pancake (1970), Flying Circus (1970), Mother Tucker's Yellow Duck (1968), The Wilson McKinley, Dennis The Fox (1975), Kevin Vicalvi (1974), Merrell Fankhauser (1968) and Greenwood, Curley & Clyde (1972).

**VA: *Yee-Haw! The Other Side of Country LP* (QDK 039 LP). \$16.00**

Vinyl version, 180 gram vinyl, full color sleeve.

**VA: *Love, Peace & Poetry - Japanese Psychedelic Music CD* (QDK 040 CD). \$15.00**

Fourth volume in this phenomenal series of compilations focussing on the weirdest and most uncommon records from the late 60s/early 70s. After volumes of American (QDK 021), Latin American (QDK 022) and Asian (QDK 029) obscurities, here comes Japan. "Right up front I think it's only right to note that anyone allergic to heavily distorted blues-based psychedelic lead guitar may very well not survive this disc. Japanese psychedelic music of the 1960s & 1970s is very heavily invested in a hard rock aesthetic and much of what we've chosen to include here features some phenomenal over the top electric guitar excess. Many Japanese records from this period are either very heavy psychedelic rock, or they are very experimental and avant garde with little in the way of classic UK & US Sixties 'underground' psychedelia to be found. As a result, while Japan and the United Kingdom released a comparable number of records during this period, there are a great many rare and expensive Japanese records that remain virtually unknown on this side of the globe. A few of the top rarities are only now finding their way to these shores. The LP by Ceremony creates a musical trip based upon a Buddhist mass, employing exotic instruments and building to a guitar assault but is impossible to really excerpt a small piece of for our purposes here. Only two or three Japanese collectors own the \$4,000 original album. My American and European friends who have visited Japan almost unanimously describe the experience as what they imagine visiting another planet might be like. A very friendly and inviting planet, but disorientingly different in many ways. I think what they are describing is really the experience of a first encounter with a non-Western culture and imagine the experience of a Japanese traveler's first encounter with, for example, Arizona or New Mexico, would resemble an even greater interplanetary experience. Unlike most compilations which focus on rare singles tracks, the *Love, Peace & Poetry* series collects tracks from the world's rarest and most obscure psychedelic albums believing that, no matter how passionate a music fan you might be, you shouldn't be too surprised to find that you may have missed at least a few things along the way. Our intent is to make the claim that the world is a bigger place than you first thought, and to provide some convincing evidence to back that up. So here's a little Love, a little Peace, and a little Poetry to get you by until next time." — Stan Denski. Artists include: The Mops, Yuya Uchida/Flowers, The Happenings Four, Foodbrain, Apryl Fool (Haruomi Hosono), Speed, Glue & Shinki, Blues Creation, Shinki Chen & Friends, The Jacks, Tokedashita Garasubako, Justin Heathcliff, Masahiko Sato & Sound Breakers, Kuni Kawachi & His Friends, The Beavers.

**VA: *Love, Peace & Poetry - Japanese Psychedelic Music LP* (QDK 040 LP). \$16.00**

LP version in deluxe full color gatefold sleeve. Same 17 tracks as the CD.

**VA: *Love, Peace & Poetry - British Psychedelic Music CD* (QDK 041 CD). \$15.00**

Fifth volume in this phenomenal series of compilations focussing on the weirdest and most uncommon records from the late 60s/early 70s, this time focussing on underground UK releases. "Not just another collection of rare singles tracks, this series is designed to introduce you to a large box of albums you may have heard of but have never heard; designed to show you that there was a bit more Love, Peace and Poetry around than you might have thought." — Stan Denski. Artists include: Red Dirt, Gary Walker & The Rain, Andwellas Dream, Dark, Dogfeet, Tony, Caro & John, Candida Pax, Pussy, Mark Fry, Motherlight, Light Years Away (Astral Navigations, aka Bill Nelson), Bodkin, Forever Amber, Oliver, Parameter.

**VA: *Love, Peace & Poetry - British Psychedelic Music LP* (QDK 041 LP). \$16.00**

LP version in deluxe full color gatefold sleeve. Same 15 tracks as on the CD.

**WEINBERG METHOD OF NON-SYNTHETIC ELECTRONIC ROCK, THE: *The Weinberg Method Of Non-Synthetic Electronic Rock CD* (QDK 042 CD). \$15.00**

Reissue of an obscure electronic music album, originally released in 1968, with bonus tracks. Another historic event for fans of experimental exotica: Martin Denny, Bruce Haack, Pierre Henry, Dick Hyman, Perrey & Kingsley, etc., described as "a synthetic sound revolution with great songs, like Bruce Haack with a Psychedelic touch." From the LP's original liner notes: "The Weinberg Method of Non-Synthetic Electronic Rock (or the Electronic Rock Method of Non-Synthetic Weinberg) is a revolution in sound (or sound in revolution). To be more precise, the W.M.N.S.E.R., as it is affectionately known, is a way of taking the sounds of common musical instruments (twang), sounds of every day life (beep-beep), sounds of the human body (hic-cup) and altering them electronically to create a totally new concept of recording. In the hands of Mr. Weinberg, the human heart-beat becomes a bass drum, an ambulance siren becomes a slide trombone and the sound of a secretary filing her nails becomes a 24 piece string section. Undoubtedly, Fred Weinberg is the first man in history to orchestrate an alka-seltzer fizzing, a computer-card computing and a toilet flushing. When Mr. Weinberg leads his orchestra, the whole world is in the pit. One of his earliest experiments in sound was the time he recorded an ant walking on sand. Unfortunately, the experiment was cut-short by a myopic ice-cream vendor. Of course, this is not to say that Fred Weinberg was the first man ever to discover that the sounds of every day life can be more harmonious than the sounds of traditional music. For instance, George Bernard Shaw once said, 'Nothing soothes me more, after a long and maddening day of pianoforte recitals, than to sit and have my teeth drilled.' (Shaw? Didn't he used to be the lead singer with the Del-Vikings?) To sum up, then, The Electronic Weinberg Rock of Non-Synthetic Method is simply an assortment of natural sounds that are slowed-down, speeded-up, turned upside-down and inside-out. Sound like sound never sounded before."

**WEINBERG METHOD OF NON-SYNTHETIC ELECTRONIC ROCK, THE: *The Weinberg Method Of Non-Synthetic Electronic Rock LP* (QDK 042 LP). \$16.00**

LP version, gatefold sleeve.

**VA: *Love, Peace & Poetry — Brazilian Psychedelic Music CD* (QDK 043 CD). \$15.00**

"Music, and the arts in general, in the 1960s provided first hand experience with freedom and creativity of thought and ideas that stretched far beyond the confines and borders set by oppressive regimes and repressive political leadership in general. In Brazil the musical artists of the 1960s and 1970s blended rock, tropicalia, classical, jazz, eastern music and regional music with everything available to create an amazing music universe that we have just skimmed the surface of in this collection." Artists include: O Brando, Os Brazões, A Bolha, Liverpool, Bango, The Buttons, Assim Assado, O Têrço, Spectrum, Módulo 1000, Os Lobos, Rubinho E Mauro Assumpção, Sound Factory, Terço, Paulo Bagunça, Lula Côrtes E Zé Ramalho, Marcos Valle, Hugo Filho, Marconi Notaro.

**VA: *Love, Peace & Poetry — Brazilian Psychedelic Music LP* (QDK 043 LP). \$16.00**

LP version in deluxe full color gatefold sleeve.

**CUOMO: *eJazz CD* (QDK 044 CD). \$15.00**

"The Village Voice said this in 1973: 'James Cuomo's Zetos... is more sensitive. By this time a great variety of colors could be programmed, and this short piece has some lovely splashes of notes. Less was left to chance here, and the material and its sequence all make normal musical sense. In 'The Computer and Music', Columbia University Press 1972, is found: Zetos 2,...,2\* based on the jazz blues form, consists of twelve 12-measure choruses. Probability changes are substituted for harmonic changes. Parameters so controlled include rhythm, octave choices, timbre, density, and instrumentation. The tape part was written to conform

with the instrumental parts, and was prepared with the ILLIAC II system. Early 60's recording of pure Jazz (Bebop) with massive electronics composed on a huge computer, music concrete, from the mastermind of Spoils Of War & Mormos. Real swinging but scary."

**VA: Love, Peace & Poetry: Mexican Psychedelic Music CD (QDK 045 CD). \$15.00**

"The most recent volume of the *Love, Peace & Poetry* series, *Mexican Psychedelic Music*, takes as its focus what was one aspect of our second collection in this series, *Latin American Psychedelic Music*. While there are some parallels between the evolution of rock and roll in the US and Mexico, the stories are out of synch with each other in interesting ways. In the US, the first wave of rock and roll presented a challenge to longstanding racial divisions and repressed sexuality that was fought off (by 1960 Elvis was in the Army, Jerry Lee Lewis in exile, Chuck Berry in prison and Little Richard turned to Jesus) and replaced by the mostly bland and neutered pop of singers like Fabian, Dion, Paul Anka, Frankie Avalon and Pat Boone (if you've ever wonder what music might sound like in Hell listen to Pat Boone's covers of Little Richard; possibly the most frightening music ever made). The history of Mexican pop music remains calm and fairly controversy free through the 1950s and into the late 1960s. The economic prosperity that fueled the Baby Boom generation in the United States didn't exist for Mexican youth, nor was Mexico as racially volatile or sexually repressed. In the 1950's the culture of the United States was far more shook up by Elvis and his gyrating army than was Mexico. Rock and roll became dangerous in Mexico when it began to be mixed with a challenge to the political status quo. Tracks from rare LPs by The Flying Karpets, Grupo Ciruela, Los Onvnis, La Onda De Survival, and Nahuatl help complete our tour through the various climates of 1960s-1970s Mexican psychedelia, and readily demonstrate the origins of a musical culture that continues on into contemporary times in the many bands that make up the active Mexican music scene here in the new century."

**VA: Love, Peace & Poetry: Mexican Psychedelic Music LP (QDK 045 LP). \$16.00**  
LP version, full color gatefold sleeve.

### QUAKEBASKET:

**KOTCHE, GLENN: Next CD (QB 014CD). \$13.00**

"Next is the appropriately titled second solo recording by Glenn Kotche, recorded during a brief break with his regular musical companions Wilco and OnFillmore. Similar at the most primary level with its electro-acoustic/concrete predecessor *Introducing*, Next is an acoustic attempt at exploring the concept that Kotche refers to as coincidental rhythms — or rhythms out of the range of contrivance and design. To increase the sound possibilities of these rhythms, Kotche employs a number of homemade mallets, sticks, and drum head preparations. Much like what John Cage's work with *Sonatas and Interludes* did for the piano, Glenn is attempting to do for the drum. Next creates sounds and textures that break free of the conventional ideas of drum music."

**TREE, CHRISTOPHER: At The Cathedral Of St. John The Divine CD (QB 015 CD). \$14.00**

"Multi-Instrumentalist and Ancient Child Christopher Tree came out of the Primordial art coop that was pre-Beat Los Angeles. Untrained as a musician but innately skilled in the creation of things Forcible, Spontaneous, and Beautiful, he garnered his first audiences performing with the earliest Light Show Happenings of the 1950's. He went on to share stage bills with such divergent forces as Captain Beefheart, The Who, Incredible String Band, John Cage, Jefferson Airplane and even Mr. Lenney Bruce. With infatuated supporters such as Angus MacLise, Jack Cassidy, and Harry Bertioia, Tree's evocation of improvised sound soon became one of the best kept secrets of the American Avant-Garde. Opting for his grass roots aesthetics over Major Label record offers, and a self-imposed exile in France for 25 years, Christopher Tree has remained a secret. The recording of *At the Cathedral of St. John the Divine* took place in NYC sometime during 1970. Tree's majestic vibrations of boundless music collapses air as it moves from eruption to a whisper in this grand construct. As an improvising dervish, he weaves around an arsenal of gongs, cymbals, chimes, timpani drums, bass drums, windwinds, as well as instruments Bertioia designed for him, and blends them into a nameless hymnal — a field of sound where only a few such as Morton Feldman, Don Cherry, Earle Brown and Black Myth era Sun Ra had been given passage. These recordings were originally planned as a release for the legendary *Aspen* magazine, but the tapes vanished with the wayward editor. Thirty odd years later the diamond is back in its setting. All you need to do is lean down and listen."

**MACLISE, ANGUS: Astral Collapse CD (QB 016 CD). \$14.00**

"Volume 3 of Quakebasket's Angus MacLise series. At this point, you probably sleep a little better having been exposed to the overt psychedelia and commune-esque bump and grind of Angus' previous releases. Well, here is an exploration into the genius of Angus MacLise that will throw you back into that insomniatic haze you truly enjoy. There are no large ensemble of New York's who's who here. Instead, the focus is just on Angus and his compositions, some of which are the last things he ever recorded. Even though there is a piece for hand drum and prepared tape on this record, this is not an Angus drum record. In the 70's, Angus' interest in tape music, noise, and the extreme gradualisms of music had reached its apex, and these pieces were born. Nowhere else will you hear Angus shredding apart the circuits of an Arp synthesizer, or the powerful undertow of his shimmering organ waves."

**MACLISE, ANGUS: Astral Collapse LP (QB 016 LP). \$15.00**

"Here you go. It has finally arrived — Volume 3 of Quakebasket's Angus MacLise series. At this point, you probably sleep a little better having been exposed to the overt psychedelia and commune-esque bump and grind of Angus' previous releases. Well, here is an exploration into the genius of Angus MacLise that will throw you back into that insomniatic haze you truly enjoy. There are no large ensemble of New York's who's who here. Instead, the focus is just on Angus and his compositions, some of which are the last things he ever recorded. Even though there is a piece for hand drum and prepared tape on this record, this is not an Angus drum record. In the 70s, Angus' interest in tape music, noise, and the extreme gradualisms of music had reached its apex, and these pieces were born. Nowhere else will you hear Angus shredding apart the circuits of an Arp synthesizer, or the powerful undertow of his shimmering organ waves. Gatefold sleeve and 180 gram vinyl."

**NAKATANI & PETER KOWALD, TATSUYA: 13 Definitions Of Truth CD (QB 017 CD). \$14.00**

"This is the air rattling construction of the hardest working drummer in the New York improvisation community (Tatsuya Nakatani) and the hardest working bass player in the Global improvisation community (Peter Kowald). Their work together as a duo is always covering a vast dynamic landscape, as well as discovering new ways to communicate their collective spirit. Both Nakatani and Kowald have poignant histories of music innovations. First, Peter's presence in Peter Brotzmann's first free music trio in of the late 60's, which virtually changed the way we listen to jazz. Second, Tatsuya's participation in the near silent textural musics of the group Nmperrign (featuring Greg Kelley and Bhoj Rainey) which deconstructed the harmonic characteristics of jazz instrumentation. On November 27th and 28th of 2001, this duo was finally captured on tape during a performance in Brooklyn, at the 'action

art' space b.p.m. Their music projected meditations and aggressions alike, and demonstrated their willingness to listen to the humming quietude of their instruments' resonance and pause. It has taken Nakatani and Kowald almost year to break away from their schedules and arrange these tracks for release. Unfortunately, due to Peter Kowald's untimely death on September 21, 2002, *13 Definitions Of Truth* now remains as one of Peter's last recording projects. His name and activism lives on."

**ROSENFELD/TOSHIO KAJIWARA/TIM BARNES, MARINA: A Water's Wake CD (QB 018 CD). \$14.00**

"This is a group drafted from the shadows of the New York City Avant-Underground. The three members have come from different corners of this community, but alas, here they are — two turntablists and a percussionist, splattering conceptual scores of deliberate dizziness. As individuals, Rosenfeld, Kajiwara, and Barnes have played with such creative figures as Kim Gordon, Otomo Yoshida, Christian Marclay, John Zorn, Ikue Mori, Jim O'Rourke, and Toshimaru Nakamura, while also performing their own work throughout Europe and Japan. Recorded in the swelter and draught of Summer 2002, *A Water's Wake* spoils off motion and fixity, expansion and brevity. Yet there is hardly any sense of the future. The pointillism of Rosenfeld, Kajiwara, and Barnes acts as an anti-forward ping — like watching the road disappear from your car's rear window. Have a seat . . . bzzzzzt. This release represents the first of many that is dedicated to documenting the Next Wave of New York City."

**AKIYAMA/TIM BARNES/MASAFUMI EZAKI, TETUZI: Futuro CD (QB 019CD). \$13.00**

"In early 2003, Akiyama (guitar) and Barnes (percussion) began a tour that took them from Kyoto, Osaka and Tokyo in Japan, to New York, North Hampton, and Boston. Along the way, they picked up many friends (Ami Yoshida, Matt Valentine, Sean Meehan, Toshimaru Nakamura) to perform with them as trios. One night in particular, a below freezing evening in Osaka, Akiyama and Barnes were joined by one of the most exciting trumpet players to emerge from Japan in the last 20 years — Masafumi Ezaki. Protected from the frigid world outside, Akiyama, Barnes and Ezaki found themselves surrounded by an amazing collection of Art Deco furniture and Op-Art wall hangings which filled the petite Café Futuro. The trio packed themselves into the smallest corner, and began to respond to all the sensations and elements surrounding them. This completely acoustic musical situation gather its sounds into sparse vertical patterns that continually collapse back into itself. The players seem to travel beyond their own instrument. You rarely hear them play any conventional gestures or tones, as if they were using these instruments to channel some other musical mission."

### QUATERMASS (BELGIUM):

**VA: Copier.Coller 2CD (QS 100CD). \$16.00**

"This project was initiated in September 1999 and presented at the La Bâtie festival in Geneva, giving the audience an opportunity to see performances from such artists as To Rococo Rot, Scanner, Kreidler, DJ Olive, Rehberg & Bauer, Srock Hausen and Walkman, David Shea and Vincent Hanni. Each artist worked on the same sound bank, provided by the Young Gods' Franz Treichler. This was an excellent opportunity to feel and see how these musicians, representing different techniques and approaches to sound and music, manipulated a common sound material. A second show took place in Le Botanique in Brussels a few days later. Once again, another magical night. The line-up in Brussels was the same except that Vincent Hanni was replaced by the duo Bump & Grind. This double album is an exceptional document of these very particular events, the only traces of the entire festival recordings, which is close to 6 hours of music. All the artists chose and edited what they considered to be the best of the sets."

**VA: Copier.Coller 2LP (QS 100LP). \$15.00**

Double LP version in full color sleeve.

**FIBLA: Landscapes CD (QS 101CD). \$13.00**

"Sometimes, while listening to electronic music, one experiences a feeling of solitude and coldness. The sound of machines need the human soul's energy and warmth for fuel. Even if Fibla's sound is close to the British or German electro scenes (e.g. Chain Reaction, Blue Spirit, Force Tracks or Raum Musik), there is something more, some detail that indicates that this guy is from a place where the sun never fails to shine and the subtle breezing of the sea is a musical background. A first strike for a new electro wizard simply called Fibla. This is Spain's electro at its best: subtle rhythmic patterns, filled with a taste for smooth arhythmic methodicity, lunar sounds and melodies, treated in such a way that it directly reaches your cortex right in the place where it longs for pleasure, coziness and 'feeling good'. With a reminiscent and obvious taste for the late 70's, early 80's electro pop, Fibla built a world where pain is nonsense, and hectic is out of the usual vocabulary. This doesn't mean that the album is for the chill-out addicted. Far from these clichés, you will find here the sunny side of electronic music, a shared introspective moment without any guilt, while staring into somebody else's secret garden. Mix these elements with a solid sound deeply belonging to the currently diversified electronic scene, you will once and for all agree that there is no future without looking back."

**FIBLA: Landscapes LP (QS 101LP). \$12.50**

**BISK: Moonstruck Parade CD (QS 102CD). \$13.00**

"Our Japanese spearhead is back with a 4th album filled with a new hip-hop like taste... Just a little something, floating over the hectic musical universe from Bisk. Sometimes danceable, concrete and beautifully mad, contemporary and contradictory. To summarize: another 100% Bisk album. Naohiro Fujikawa aka Bisk proposes you to ride a rocket aimed to the planet of grooves. Put on your space suit and get 'crazy-groovy-fied' by these deconstructed sonic sculptures based on beats, tenderness [sometimes], floating voices of soul, of course an inimitable skill and taste for the hardest way to reach a melody. Sometimes more accessible than the previous opus, but still in a pure Bisk style: unpredictable and sophisticated. Another immersion into the sublime and contradictory world of this unique Japanese artist, as always everything is possible...if beats are the basis of this new plot, acoustic sounds, contemporary touches, naive little soundscapes, loungey bad manners and more surprises are ready to transform your daily life in a unpredictable way. Another piece to the incredible musical jigsaw-puzzle started with his precedent releases."

**BENGE: Silicon Valleys CD (QS 103CD). \$13.00**

"After a *Very Best Of* Benge is now guiding you through the labyrinth of old-school new technologies. In a strange world where human computerization is no longer a myth, listen carefully to the guide's voice, read between the lines and find out how to survive...still employing the services of vintage music machines, the whispers of old processors and the secret soul of forgotten technical sources. Benge is back! After a *Very Best Of*, a magnificent exploration through his expanding label back catalogue, let's go to silicon valleys! A guided tour of this mythical universe, listen carefully and you might hear the beating heart-core of strange computers, the musical echo of this incredible world of ideas and visions, a place where the perfect symbiosis between man and machine is first made reality. But what are



the consequences of this synthetic cross-modulation, this obsession filling our minds and bodies with new technology. Can Bengé really survive in this head-to-head battle with our cybernetic future."

**VA: Quatermass Vs. Rather Interesting CD (QS 104CD). \$13.00**

"Living in a pleasant 'exile' somewhere in Chile, the German electronic Atom TM is developing on his label Rather Interesting the art of pseudonyms and 'latino-jazzy-loungy and whatever pleased you' electronic sound system out of bound...we are proud to present you, as our third versus, an incredible wrestling in the mud contest featuring in the left corner representing Rather Interesting: Fonosandwich, Dropshadow Disease, Lisa Carbon, Naturalist, Pentatonic Surprise. In the right corner as guests, fighting under our banner: Plaid, Pole, Pram, Fibla, Mash'ta. Be sure that you will attempt an unique show, full of action, moog, girls, jazz and class, rhythm, sweat, dance, dreamy spheres! Wild, wilder, wildest!"

**VA: Quatermass Vs. Rather Interesting LP (QS 104LP). \$12.50**

**RIP-OFF ARTIST, THE: Kids Are Alright CD (QS 105CD). \$13.00**

"Matt Haines, a.k.a. The Rip-Off Artist, went over to the dark side a couple of years ago. Before that, he was happy making little dinky dance tunes, mostly in the electro and drum-n-bass genres. Using names like Mental Blox, Control-X and Front BC, he released four albums and seventeen singles, and even ran an electro label called Spiny! for a few years. But then everything grew dim. Unbeknownst to Mr. Haines, the local electricity company, in an effort to save costs and increase profits, had gradually been reducing the voltage they delivered. While they claimed it was US standard 117 volts, it had dipped to just over 90 volts before their plot was discovered. Meanwhile, their customers' lights grew dimmer, which had a subtle but undeniable effect: paranoia and other mental problems. There were thirty-seven reported cases of psychological stress directly connected with this incident. Mr. Haines was one poor victim, but fortunately his was a mild case. Mr. Haines has for the most part recovered, and is living in seclusion in the Los Angeles area. Perhaps fortunately for us, there have been lasting effects however. When he had recovered enough to attempt production again, he found that his music had changed. No longer was it the happy, carefree, mindless dance music of before. Instead, it had mutated into something bizarre, like oversized fluorescent mushrooms in some dark radioactive closet. The beats remain, but fall apart almost as soon as they materialize. Voices enter at random, sounds that shouldn't be used together are used together. What were once friendly little synthesizer melodies are now dark, or crazed, but mostly nonsense. Quatermass has seen fit to release some of this nonsense on the album *The Kids Are Alright*."

**FREEFORM: Audio Tourism Vietnam / China CD (QS 107CD). \$13.00**

"Freeform released so far on labels like: Warp, Skam, Worm Interface and Law & Auder. *Audio-Tourism* (Vietnam/China) is the follow-up to Freeform's acclaimed album *Green Park*. Going further into the crossover in between organic/harmonic acoustic sounds and the machines & additional unique recordings made during a 3 months journey in China, Vietnam and Hong Kong. But the best thing is to let Simon Pyke talk about it: 'As 'Tourists' the idea was to source snapshots of life. sounds of the lashing monsoon, the serenity of Lugu Lake, the intense song of cicadas and the chatter of Saigon. Armed with a minidisk, pair of 'in ear' microphones, radio, portable sampler and camera every experience, however small and quiet, was recorded. Collecting sounds and instruments unique to the environment was the chrysalis for a spontaneous musical dialogue. A conversation between Western and newly acquired Asian influence. This album is the result of two months exploring the backstreets of Vietnam and the Yunnan province, China as Audio Tourists'."

**FREEFORM: Audio Tourism Vietnam / China LP (QS 107LP). \$12.50**

LP version, textured sleeve.

**VERY MASH'TA: The Psychedelic Mochi Case CD (QS 108CD). \$13.00**

"This is a tribute to, and a celebration of non-standard electronic music. Think of Suicide's 'Ghost Rider', the unique universe of Coil, the sublimity of Detroit's techno sound with an obvious fascination for Asian kung-fu/love/saber movies, and John Carpenter's obsessed musical anthems (remember the ultra-classic 'Halloween'?). Very Mash'ta is a unique universe working as an interface placed in between the constant overflow of information surrounding us, and everyone's mind, reshaping our environment through filters and techniques belonging to electronic music's history and culture. No descriptions allowed, check for yourself. The project Very Mash'ta is an adventure that started as a 28 minute track composed for a radio broadcast throughout Brussels on January 1st, 2000. It is a piece based mostly on sounds provided by a distorted media's sound database. Most of these sounds are anonymous field recordings or abstract soundscapes: voices, steps, conversations, laughter, supermarket atmospheres, drops of water banging on metal, conversations stolen by way of a scanner, etc. All of these elements were reshaped in order to fit the global envy: to create a unique soundtrack of the conceptual; to recompose these urban spheres. But as the project took form, new elements were rapidly added. This included minimal electronic touches, samples crudely extracted from movies or TV shows, audio collage, and so much more."

**MASH'TA: 70's Zen Manifesto CD (QS 109CD). \$13.00**

"The *Psychedelic Mochi Case* (2000) was the first release from the project Very Mash'ta. A year later, the project reappears with newly recorded material. *70's Zen Manifesto* is a story about memories and anticipation. In a kaleidoscopic manner, Mash'ta presents images culled from everywhere and nowhere; while everything and nothing is deconstructed and recomposed through the mind's filters. Rest assure that Very Mash'ta is not a nostalgic trip! In this manifesto kung-fu heroes are fighting against infra bass, while rhythms are the backbone of the absurd. Electronic textures surround the global village with reverence, yet maintaining a sense of humor. This new album is based on two sources: material composed in the perspective of telling a new story, and extracts from a soundtrack composed for an Art Festival in Shanghai (Polarize). This is futuristic vintage music, a soundtrack fed by multiples sources, genres and approaches."

**SHUDO: Shudo CD (QS 110CD). \$13.00**

"Under this strange pseudo you will find happiness and desolation, the initial chaos that turned into a world, with human beings and feelings. Everybody has a 'dark' side that is helping the evolution; one's got the face fear in order to defeat it. This is evolution's subtle rumbling... Don't be afraid, shadows are just there because of light, the balance. Shudo is a young artist from Barcelona, working in the multimedia sector. He is part of reform communications, an interdisciplinary collective that develops different projects related to the experimentation in video, audio, interactivity and the internet. Their attitude brings back the real spirit of DIY, rejecting the role of the creator as professional. In a favour of democratization of the artistic production tools through the use of computers and technology from the approach of the common user. Knowing what the interaction between image and sounds means, and following this spirit, he developed an incredible parade of 'freaky' and groovy sounds from the wildest sound appropriationism. As he says, he is not a musician, he just works with the sounds in a very visual and plastic way, just like he could work with

images or volumes. Some little soundscapes for abstract inner visions. An universe full of emotions, tension, stress, melancholy, all recreated in order to fit the musical language, so close to the organic part of ourselves as well as talking smoothly to our soul. If loop rhythms are the basis of each track, strange samples, spooky sounds emerge deeply in order to communicate with your cerebral cortex, a direct adrenaline shot waking you in the middle of a dream. But don't get it wrong, *Shudo* isn't a repertoire of dark tales or sounds from a bad ambient trip... At the same time experience energy and serenity, the sublime of a cold snowy night, echoes of laughter giving you inner peace in a bad moment. Mixed emotions, the sound of life simply..."

**DJ WALLY: The Creepy Crawlies CD (QS 111CD). \$13.00**

"DJ Wally must be mad! The DJ bug bit during his adolescence, turning him into an inspired teenager practicing the Art of deejaying; and secretly developing a unique universe of scary fun and abstract humour giving the audience thrills and goose pimples. But this wasn't enough, so in order to go further into sound exploration, producing his own music was the next step. This challenge had to be organized seriously, so perhaps in a cave in the middle of nowhere, DJ Wally transformed his inner-vision into a nightmarish delight. During this period, our mad scientist created an organic blend of 'illibient', abstract hip-hop, radical sample skills and many more elements that must have been gathered in unknown places. This turned into solid pieces of genetically manipulated sound compositions. *The Creepy Crawlies* is another freakshow ready to satisfy the desire of the most demanding audience. Danceable creepy halloween tales from the abstract are presented here to give your nerves a sudden stimulation that will control your muscles and transform your body into an echoing moving reply to DJ Wally's subtle groovy fields of action. Freak your mind, and your ass will follow."

**DJ WALLY: The Creepy Crawlies LP (QS 111LP). \$12.50**

LP version.

**SHEA, DAVID: Tryptich CD (QS 112CD). \$13.00**

"David Shea released several masterpieces for Sub Rosa within a few years. In *The Prisoner, Tower of Mirrors, Satyricon, Eastern Western Collected Works* which gave an idea of what this unique 'samplermaster' is capable of. Through his work one might find at the same time ability and fascination for audio-collage, contemporary music, easy-listening, jazz, soundtrack, traditional music and so much more. This new album is the first to be released on Sub Rosa's twin label Quatermass. These three new pieces are taken from the performances of recent solo work developed since the creation of the first solo CD. The pieces were composed and performed on the sampler as solo live performances, which has been the focus of work made in 2000. *Tryptich*'s focus is on scored material for live musicians recorded, composed and performed on the sampler with combinations of electronic and collage sources in the form of a sampled large ensemble. The works as a whole represents a shift towards an exploration of an orchestration between live instruments, sampled live musicians, collaged recordings and sampler playing techniques in the form of solo composition and performance."

**FISHEROFGOLD: In My Vessel CD (QS 113CD). \$13.00**

"Fisherofgold is based at the sea of possibility somewhere close to Ireland. This album is a reflection of life, one fragment of time transformed into a still reflection. Sounds are gathered via minidisks/cd/videtape, microphones hanging out windows. Sneaking and peeping street scenes, industrial sites, squeaky shopping trolleys, the sound of the universe flying through his window nearby the 'vessel'. In the lab, all sounds subjected to secret processes analog/digital, ripped and torn and left out to dry, stretched and scraped. Plundering the world or recorded spoken word, looking for the inadvertent wisdom. Tunes grow like coral, an new breath is given to environmental sounds and life. No master plan, just following the path. Doing The Work and watching... Waiting to see what appears in this vessel. Just a word for Arthur Rimbaud: 'like a fisher of gold ...or shells...to say I gave no thought to drinking'. Fisherofgold's first appearance on recent release *Personal Settings vol. 1* featuring Pan American and Komet."

**LISA CARBON TRIO: Trio De Janeiro CD (QS 114CD). \$13.00**

"Twisted programmings, an unique humour and futuristic improvisations are some of the characteristics of Lisa Carbon's sound, which has been copied by many throughout the years. Partly recorded in San José (Costa Rica), Lisa's hometown, *Trio De Janeiro* was then mainly completed under the guidance of her long time companion Atom TM in his Frankfurt studio. When the first Lisa Carbon recording was released back in 1992 (The Lisa Carbon Trio: 'Opto Freestyle Swing', 12", Pod Communication), the German magazine *Frontpage* gave it one star (out of 6) and declared it 'not music'. Magazines come and go, but Lisa is still here. The music was controversial, and while for some it was the most unholy thing to listen to, for others it was an enlightenment. Much has happened since then and Lisa Carbon ignored styles and trends, and instead created them. In 1995, musical fashion caught up with her. Her music, once declared unmusical, had become the hype to follow when U.K.'s Rephlex released her second album *Polyester* after a two year delay. Lisa's sound was still fresh, so fresh in fact that it was even emulated by those who used to be trendy in 1992. But Lisa grew tired of the unprofessionalism in the music business and so joined producer Atom Heart's label Rather Interesting in 1997, and the album you have in front of you was born. Now that we have crossed into the millennium, you can see and hear that *Trio De Janeiro* still sounds amazingly current. This re-release contains the two bonus titles 'Tempo Feliz' and 'Song For Frank Brown', which up until now had only been available on the 1997 Japanese release. Also the entire album has been extensively re-mastered to match today's audio standards and to give you, the listener, the full enjoyment of this timeless masterpiece."

**LISA CARBON TRIO: Trio De Janeiro LP (QS 114LP). \$12.50**

LP version.

**VA: Substancia 3 CD (QS 115CD). \$7.50**

"Our annual visitcard and introduction to the world of Quatermass have a bite of the releases to come in 2001 with 11 unreleased tracks from: Freeform: unreleased. from *Audio-tourism: Vietnam/China* forthcoming album. DJ Wally: high talented 'ill-hop' dj from New York City. sample(s)-killer! This track is coming from the 'to be released' creepy crawler full-album. Tal: an unreleased one, more to come.A 12" and the 2d full album. Bengé: unreleased 'straight' techno track from we won't say more. Rip-Off Artist: freaky bridge between the 80's and 2001 — from electro-funk to electro space odyssey. vol. 3 in our electro cocktail lounge serie. Richard Thomas + Jon Tye: an introduction to their common project 'milky globe' recorded in Paris. Zappacoustic-like. Bump & Grind: a first extract from the 'remixes' (Speedy J, Mick Harris, Elixir, Scanner, ...) and 'unreleased' follow-up to 'ATV' last opus. (very) Mash'ta announcing '70's Zen Manifesto', second full-length album. Bisk: extract from his last album. 2 new comers complete this annual-strike. Shudo: tension and rhythms, spooky sounds/serenity. The art of paradoxes highly recommended. Fisherofgold: new signature from Ireland. Analogic sonic disturbance, deep organic but urban ambient soundtracks. A vessel, a travel."

**VA: Substancia 3 LP (QS 115LP). \$7.50****CALLA: Televisé CD (QS 116CD). \$13.00**

"Occupying both the garage and the temple, Calla are at once dissonant and pristine, harmonious and rhythmic. They cling to the dirty residues of NYC with an attention always affixed upward to cosmopolitan refinement. A fact perhaps explained by the group's roots in Texas and their emigration to Brooklyn. Unlike most of their contemporaries, Aurelio Valle (guitar/vocals), Wayne Magruder (drums/programming/percussion) and Sean Donovan (keyboard/bass/programming) understand the way in which the dirtiness of rock intersects the world of high art. Their third release *Televisé* pushes harshly against complacency with stunning sophistication. The music allows avant gestures to collapse into supple pop while catapulting their dark breathless aggression into a furious swelling of feedback. This is the moment when the curtains are opened and light floods the room. Angular guitars bend across thick bass lines; weightless electronics become pulled into the harsh simplicity of minimalist percussion; Aurelio's fragile voice rises boldly against the torrents of expressive noise. It is for this reason that artists like Nick Cave, Godspeed You! Black Emperor and Sigur Ros have been eager to perform with them. Calla are unquestionably a band whose work will be dissected and reevaluated long after their beautiful static energy burns away."

**FREEFORM: Audio-Tourism Remixes 2CD (QS 117CD). \$14.00**

"The album *Audio Tourism Vietnam / China* released in October 2001 by Freeform aka Simon Pyke is a unique musical vision, his personal account of a journey he made in Vietnam and China with a tourists eye and ear. During this period he collected sounds on a purely aesthetic level, rather than trying to document their cultural context. This is a successful attempt to broaden his style by actively going out and seeking new influences and sound sources. All tracks were composed with the sources gathered during this trip, sampled and reshaped through machines. Whilst recording the album real instruments, collected during the trip, were used with a kind of playful ignorance. Modified Zither, human beat box through Tibetan horn, electronically processed traditional folk songs and the Vietnamese monochord as the ultimate sub bass machine. Following the album *Audio-Tourism Vietnam / China*, this 'remix' album is based on works inspired and derived from the original one. A two-part project, the first CD is the original Music/Sources. The second part is a double CD with re-interpretations by artists including Bill Laswell, Autechre, Atom TM, Colongib, Jan Jelinek, Shudo, Mash'ta, Tal. All the remixers selected received different sources: the original sounds gathered in Asia, some 'work in progress' etc. With these elements new compositions were made. Better than doing simple remixes, the musicians took the option to work in their own style, as if the material provided was their own. The result is a thrilling extension to 'A/T' completed with a CD including some of the original source and a CD-Rom interactive part."

**FREEFORM: Audio-Tourism Remixes LP (QS 117LP). \$12.50**

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**CALLA: Custom (The Remix Project) CD (QS 118CD). \$13.00**

"Calla is a three-piece band with Aurelio Valle (guitar/vocals), Wayne B. Magruder (drums/programming/percussion), and Sean Donovan (keyboard/bass/programming). The three roommates formed Calla at the end of 1997 and recorded their debut LP throughout 1998 at their home in Brooklyn. Calla's self-titled debut was released in mid 1999 on Quatermass. Their second album *Scavengers* was co-produced by Michael Gira of Swans' fame and released in 2001 on Quatermass (on Young God in the USA). For their new project Calla let other renowned artists like I-Sound, Pan American, Couch and Tarwater transform their 'Radiohead-meets-Nick Cave'-like songs into something quite new and exhilarating. Electronic sounds melt together with Calla's unique fragile sensibility. All of the original songs are treated with great respect, nevertheless some of them are reconstructed in a totally different form leaving nothing but the spirit of the originals intact. This is music for anyone interested in great songwriting and modern electronica."

**CALLA: Custom (The Remix Project) LP (QS 118LP). \$12.50**

LP version.

**VA: Vs Kitty-Yo CD (QS 119CD). \$13.00**

"Here is our first versus of the year: *Vs Kitty-Yo*. After the first 3 volumes: *Vs Shi-Ra-Nui* (Japanese Abstract Beats), *Vs Kompakt* (Köln's Techno Sound) and *Vs Rather Interesting* (Atom's Label), we choose to share a moment with the astonishing and eclectic german label Kitty-Yo, an open-minded independent label giving thrills and chills to music lovers in various musical ways. The german label Kitty-Yo is sure the home of eclecticism with artists such as Gonzales and his freaky-fun hip-hop, the new goddess of sex rock known as Peaches, the post-rock from Couch, the straight groovy electro from Rechenzentrum, the subtle soundscapes from Stöl and so much more (a.o. Tarwater, Laub, Kante...). On this 'Versus', you will find beside original tracks remixes from Add N To (X), Mira Calix, Calla, Tal, Fibla all giving new orientations to the artists's works. Get some good vibes for 2002 with this spectacular styles confrontation."

**VA: Vs Kitty-Yo LP (QS 119LP). \$12.50**

LP version.

**PARKER, ANDREA: The Dark Ages CD (QS 120CD). \$8.50**

"Inky Blacknuss, Two Sandwiches short of a Lunchbox [R&S], Angular Art [Infonet], an acclaimed album *Kiss My Arp* on Mo' Wax.... these are some of the many projects in which you may find Andrea Parker's touch as composer. Beside an impressive discography, she is of course, a unique DJ, find traces of her ability in the Studio! K7 'DJ Kicks' series. another aspect of her work is the art of 'remixes': Depeche Mode, Patrick Pulsinger, Lamb, Mira Calix (Warp), The Orb, Tipper, Ryuichi Sakamoto, Steve Reich... another non-exhaustive list. Along with live work with Philip Glass and Bang On A Can. How to define Andrea Parker's particular electronic universe? One might think about some amplified heartbeats recorded during a tribal ceremony, some dry waves of sounds recycled from Andrea's environment, floating sonic ghosts grabbed from vintage machines. If you listen closely, depth is obvious. In the forefront, bass, snares, hats and other rhythmic elements are moving in some kind of molecular agitation, creating a massive structure in which the subtle abstract touches are

floating in a non-random disorder. This is surely the purest electro sound you'll find, but don't expect Andrea Parker to make music for dancefloor addicts only. These tracks are ready to make you move, but the more you pay attention the more you get. This might be the missing link in the mutually exclusive worlds of 'techno' and 'experimental music', now breathing side by side. danger is a duty."

**FREEFORM: A.T. Home EP 12" (QS 12102EP). \$7.50**

"Freeform invites you to share his slide collection. Some traces gathered during an 'audio-tourism' travel in China and Vietnam. Fragments of emotions, furtive images, moments of jet-lag distorted perceptions and an abundance of memories subjectively 'stolen' from the daily Asian life. A new 3 tracks 12" that proudly announces the imminent release of a new full length album filled with furious breakbeats built around electronic devices and field recordings. Gamelan fighting with beatboxes, flutes and cymbals defying basslines and sampler. This is a step into a new form of intelligent 'techno' and cutting-edge 'dance' music. Enjoy an original trippy trance effect with this blasting encounter of traditional Zen spirit and kicking beats, with Freeform as the master of ceremony. These tracks will surely be a welcome addition to your record collection, to be filed somewhere in-between soundtracks, traditional music and the electronic evolutionism sections."

**VA: Personal Settings Preset 1 to 3 12" (QS 12103EP). \$6.00**

"The series 'Personal Settings' started last year with the *Preset 1* presenting new and unreleased works from Pan American / Komet (aka Frank Bretschneider) and Fisherofgold. Some more material from Gez Varley (1/2 LFO), David Morley, Modern, Meat Beat, Manifesto, Mark Van Hoen (Locust), Electric Birds will be released soon on the *Preset 2* and *3*. As the *Personal Settings 1* wasn't released on vinyl, we decided to present two extracts (Pan American and Komet) on an E.P. Furthermore this will also include some preview from the next volumes to come. From *Personal Settings 2* we selected a track from David Morley, who released an amazing album (*Tilted*) on the Belgian label R&S, some 12" and work closely with Andrea Parker. Morley is back, and this is more than a good news! The *Personal Settings 3* will be represented by Electric Birds, the project from Mike Martinez who released two albums on his own label (Deluxe rec.), and should be soon back with a full album on Mille-Plateaux. This E.P. is the perfect illustration on the PS series's spirit, deep and groove electronica, eclectic. From dubby killers to hypnotic electro."

**VA: Rocker's Delight Sampler 12" (QS 12104EP). \$6.00**

12" version for DJ's. Features tracks from: Dr. Love & Nature, The Eurostars with Tom Bouthier, Les Claques 2 Velours.

**VACUOUS NINNIES: Vacuous Ninnies CD (QS 121CD). \$13.00**

"Vacuous Ninnies is based somewhere in the North of England. He has been living there for a year now, having returned from seven years in the scenic cultural backwater of Norwich, where he worked as a Graphic Designer. He produced a short film called *Career Opportunities For Biomechanical Cyborgs*, an absurd vision of a dystopian future where the machines have stolen all the jobs, which has been shown in a number of animation festivals. Vacuous Ninnies has been making electronic music since 1997, when he blew his grant and savings on a small studio (EMU ES14000 Sampler, Spirit F1 Mixer, Korg Kaoss Pad, Boss SX700, Korg Prophecy). Before that, he used to play drums in a band called Sourmouth doing Godflesh and Pitch Shifter covers! His method of working is to sit down (very important) and grab a handful of cassette tapes picked at random from a box containing hundreds. 'The tapes can include anything from Autechre, Tortoise and Mouse On Mars to Napalm Death, Stockhausen and Madonna. it really doesn't matter. I then play these tapes on a beaten old ghetto blaster with a knackered EQ. it's completely fucked but gives everything a wonderfully warm and compressed sound. I find a clean digital sample makes the music a little too cold. The signal is then fed through a Korg Kaoss Pad to completely mash things up. I might flick across to the radio, too, to cram as much information into a sample as possible. The more that you have going on in a sample, the less control you have over it. As a result, the end product — the music — is far more unpredictable."

**SHUDO: Ri.t CD (QS 122CD). \$13.00**

"What does it sound like when you take the alternately tense and wide open spaces of post-noise rock and underpin them with the muscular metronome of a rugged hip hop beat? Art, baby, that's what happens. On *Ri.t* Shudo uses a minimal approach to give the greatest impact to the melody. Whereas most producers would take a gorgeous melody and build enormous swells around it until it was grossly overstated, Shudo gives us pristine glimpses of a remarkably honest sound. It's as if he's decided to go much further to sea, out into the deepest waters — in a rowboat. Or better yet, a kayak, because his sound is about balance. True to the spirit of the eponymous first album 'Shudo', and it's very personal musical perception, there is evidence of maximalising the minimal. *Ri.t* goes further into this subtle and crafty method of utilizing deconstruction to build a new musical expression. Shudo is back with a deeper approach of how to build melodies on the lightest translucent structures possible: sounds that echo off and click into, reminiscent of serene ghosts demonstrating what urban pop should be about. Taking underground hip-hop's rhythmical strength, post-noise-rock's freedom and so much more! All processed through a laptop and with a more contemporary language, aiming to experiment and combine electronics with a pop/rock/guitar background. This is about music, melodies and occasional tension...The expression of an inner vision and sound, the osmosis between the breathing of a city and its inhabitants. Close your eyes and think about nature's continual cycle of destruction and rebuilding, like perpetually sweeping waves that endlessly change a landscape. Shudo's music is about the very different aspects of evolving organic life. On the other hand there is a more personal statement without words, an expression of a musician concerned about what this world is coming to. The underlying political content of *Ri.t* is expressed through electronics, not only because it is the most contemporary and somewhat universal language, but because digital tools offer a level of autonomy allowing one to create a personal space; not only in music, but also in image and communication, separate and removed from the claws of corporatism. Blurred textures, floating chords, harsh spheres, deep beats, data corruption, music as visual narration..."

**B'N'G: Atv2 CD (QS 125CD). \$13.00**

"Some more musical surprises from our dynamic electronic duo. After two first strikes *Init Sequence* and *Abstract Theme Variations*, this third album is once again based on a total freedom of composition. This time the language is straighter, going on louder, faster and ready to blast your stereo with bass-o-lic and distorted dancefloor orientation. Dropping the flag of soundtrack-like universe, B'N'G is here to express loud and clear the pleasure of abstracts grooves, sometimes squares but surely full of syncopated and arhythmic corrupted rhythmbox files. *Atv2* is filled with some new compositions, alternatives takes and remixes from Speedy J, G-Man (aka Gez Varley, 1/2 LFO), Mick Harris and Ellixir providing some more unreal and fascinating kicks and energy. With some new parameters and dropping the useless letters in their name, those who were once Bump And Grind are back with their unique blend of melodic strategy, abstract dance machine and unique personality."

**B'N'G: Atv2 2LP (QS 125LP). \$15.00**

Double LP version.

**QUOIT: Properties CD (QS 126CD). \$13.00**

"Mick Harris, former member of the well known british band Scorn, returns with his project Quoit to full length format with an exploration of the darkside sound on the new LP Properties. Darkside is roots and Mick Harris is showing us where he comes from with an onslaught of overloaded bass and transformed breaks. Properties strikes a careful balance between advanced dancefloor material for the DJs and intense listening structures that take the Quoit sound into as yet uncharted territory. Packed with fresh rhythms, dark dance-floor, and using cutting edge tools to shape the sounds, Properties takes a decidedly Mick Harris approach to drum n bass. Twisted, razor sharp drums collide with aggressive bass sounds designed to make you move. From the cut up breaks and granulated turns of 'Lurker' to the mindbending centrepiece 'Close Season'. Properties is a loaded weapon, constructed for maximum damage, to the dancefloor and to the mind."

**QUOIT: Properties 2LP (QS 126LP). \$15.00**

Double LP version.

**VA: Personal Settings Feat. Pan American, Komet, Fisherofgold CD (QS 127CD). \$13.00**

"This series is based on a simple principle: subjectivity. When exposed to the media, the electronic often becomes an abstract and anonymous vector of sounds. subjectivity. In this selection of the work provided, the musicians had a total creative freedom in a parametric space of approximately 15 minutes to be divided or utilized in order to present a single piece. It's all about subjectivity and giving back the artists their own identity. On this first volume you will find new tracks from Mark Nelson, Frank Bretschneider and Joe Kingman aka Fisherofgold. Mark Nelson, Guitarist and vocalist from Labradford started in 1998 his acclaimed side-project Pan American. He sure knows how to make you both dream and move by roovy, jazzy, dubby atmospheric soundscapes. Frank Bretschneider: His personal definition concerning his music is economic, microscopic, impulsions, sounds from outer space. Using a minimum to obtain the maximum. Through his many projects (Komet, Saal, Flex...) Bretschneider redefines the universe of sounds. Fisherofgold aka Joe Kingman is a brilliant new artist from Ireland. With his analogic logic, he builds massive but subtle universes around different ancient and secret techniques. This is his first official release."

**SHAKEFACE: Puddle Jumping During A Monsoon CD (QS 128CD). \$7.50**

"Puddle Jumping During A Monsoon is the debut EP by Shakeface alias Doug. In the age of 15 he played in a questionable indie band and started to work on his early Shakeytracks and was soon making Shakeytapes every couple months and copying them for friends and random people who were feeling the vibe. Doug spent a spell at Berklee School of Music in Boston, even if it was basically a dark period in his life, that is where he began to seriously dig in the crates. The sampler was his new instrument, and he would stay up until dawn every night to perfect it. Soon enough, Shakey had to get to New York. Late night beat making sessions lasted until the wee hours. At the same time, Shakey also promoted a monthly party that allowed him to envelop his DJ style as well the chance to work with some amazing musicians: Africa Bambaataa, I-Sound, We(TM), Grandmaster D.ST, Push Button Objects and many others. Puddle Jumping During A Monsoon is a sonic mish mash in the most wonderful sense of the word. Dub, jazz, soul, found sounds, 60's pop, odd bits and pieces here and there, all of these things were put in a hip-hop blender and set to puree. Raw soul floats over electro bleeps while chunky hip-hop beats dance with reggae riddims. From the opening dubbed out piano lines of Helpless, underpinned by military drums and vocals about feeling lost in our increasingly militaristic society to the lazy hip hop of AheadBehind and the meditative 'Crazy, Crazy Like A Fox', Puddle Jumping During A Monsoon is a glorious sonic collage and emotionally as well. Shakeyface's music is based on the juxtaposition of opposing moods and feelings."

**VA: Quatermix CD (QS 130CD). \$7.50**

"In order to properly represent the Quatermass catalogue with its 'eclecticism into the groove system' touch, we are proud to present an adventurous new sampler mixed with liquid elasticity by DJ Faskil (from BNG), closer in spirit to the excitement and spontaneity of a pirate radio program, yet delivering the purity and energy of a specialized sphere and focused narration. The tracks demonstrate the label's philosophy and form a statement concerning it's vision, reflecting integral elements of our history — past, present and future... During an excursion running slightly more than 70 minutes, you will have the opportunity to meet artists such as Andrea Parker, DJ Wally, Komet (aka Frank Bretschneider), Gez Varley, Lena, Nodern, BNG, Spectre, Jan Jelinek featuring tracks from forthcoming Personal Settings 3 release, as well as choice cuts from Fibla, To Rocco Rot, Mash'ta (unreleased), Shakeface etc.. Massive gratitude to all the artists for their contribution towards the building of what Quatermass represents."

**VA: Personal Settings 2 CD (QS 131CD). \$13.00**

"The PS series started last year with the Personal Settings CD presenting new and unreleased works from Pan American, Komet (aka Frank Bretschneider) and Fisherofgold. Personal Settings 2 is fully loaded with exclusive tracks from David Morley (remember the amazing album Tilted released on R&S) and his stylish deep and massive melodic electronic spheres, Gez Varley (1/2 LFO) presenting some new dancefloor orientated anthems and the first tracks to be released from Nodern who explores the fields of noisy chill electronica. Three artists, three individuals presenting their skills without concessions, that what the PS series is about, 15 minutes for each in a totally personal approach. Check their presets!"

**VA: Personal Settings 2 LP (QS 131LP). \$12.50**

LP version.

**LENA: Lane CD (QS 132CD). \$13.00**

"A great Neo-Dub/Electronica album from Lena is going to be released on the highly acclaimed Quatermass label. The ghost in Lena's machine has possessed it's share of echo chambers and mixing boards — it was there long ago during the delirious sessions at The Ark, where Monsieur Lee 'Scratch' Perry would taunt it's spirit with a fearless and life-affirming Caribbean insouciance; it's been there when Adrian Sherwood would unexpectedly lunge toward the console and let fly with a slide of the volume fader; it's been a vital element in the steaming, bubbly, concoctions found in the Mad Professor's laboratory, and more recently, it's inhabited the tiny slivers of runoff vinyl that regroup and metamorphasize into Pole's macro/microcosmic wallowings. Mathias Delplanque (aka Lena, Bidlo, DJ Jecho, Konstan, Paul Shade) has given in to the more radical side of his Bidlo audio persona, emerging from some very haunted studio sessions as Lena — a sort of idiot savant twin to Bidlo — more intuitive and viscerally receptive to the dub ghost than Bidlo. The centre of Lena's universe of sound is a sonic black hole of infra-bass from which sound particles manage to frenetically escape, spiraling off into the cosmos in a frenetic rhythm, leaving trails of white light and buzzing noises which soar past the listener. On this new record Lena pairs thing down to the sweet minimalism and groovy melancholy of deep space, whilst remaining ever mindful of the universal constant that African music taps into. Suffice to say, it's complex, despite it's sonic immediacy."

**LENA: Lane LP (QS 132LP). \$12.50**

LP version.

**SPECTRE: Parts Unknown CD (QS 136CD). \$13.00**

"After completing the Hip Hop trilogy of terror — The Illness, The Second Coming and The End — The Overlord of the Underground a.k.a. The Ill Saint a.k.a. Spectre convened at his hinterland retreat, The Temple of Smoke in order to partake of the manna of the Gods and await further illumination from the Mighty Unseen Force. But during his dark days in the wilderness, new revelations fell from the sky like comets, and he inscribed his visions into the sonic tablet you now hold. 'And Lo, Out of the darkness.....came Light.' Parts Unknown presents a schizophrenic amalgam of styles, flavors, colors, textures, and moods. These are sounds from the beyond to take you even further out, surpassing the realm of the senses to where space and time have no meaning. Parts Unknown is a new strain of The Illness, complex yet simple, wayward and unpredictable, and lethal in its impact."

**SPECTRE: Parts Unknown LP (QS 136LP). \$12.50**

LP version.

**LASWELL, BILL: Final Oscillations 2CD (QS 137CD). \$16.00**

"Bill Laswell's Drum'n'Bass odyssey started in 1996 with release of the album Oscillations, some ambitious work based on hardstep kicks challenging rumbling basslines and indian influences. Treated in an open minded fusion-like approach, this material — was and is still — considered as a classic. So are the two other volumes: Oscillations 1 with its more jazzy-dark-chill approach, and the Oscillations Remixes featuring some wild re-interpretations by artists such as Nico, Atom Heart, Dj Grazhoppa and UI. This trilogy is now available only as a 2CD set including the entire Oscillations 1 & 2, plus a selection of the finest cuts from the remixes album, plus a new one from N-Y's Spectre. This is Final Oscillations, nothing more to say, the music is speaking for itself in this new mastered edition."

**LASWELL, BILL: Final Oscillations 2LP (QS 137LP). \$15.00**

Double LP version.

**VA: Rocker's Delight: The Rock Sound Of Darkest Paris 1990-96 CD (QS 141CD). \$13.00**

"Before the French touch, a darker and harder sound ruled over underground Paris... featuring Arielle, The Micronauts, Patrick Vidal, Mirwais, Discotique, Daft Punk, Sutra, Dr Love & Nature, Tom Bouthier, Costes, and Les Claques 2 Velours. Do you really think there was nothing before the 'French Touch'? France has always been packed with musicians who opened up new ways. Some bands have actually developed a cult following, whether it is Marie Et Les Garçons, for whom Patrick Vidal was playing, or Taxi Girl composed of Mirwais Ahmadzai and Daniel Darc. These bands blended the energy and revolt of punk with either electronic instrumentation or dance floor grooves. But we have not heard the last from these pioneers of the electronic French sound. Rocker's Delight is the testimony of an effervescent era that laid the foundations, through various hybrid projects, of a new musical idiom and an unabashed attitude, giving way to the emergence of a new musical approach that literally took the whole world by storm. Rocker's Delight: The Rock Sound Of Darkest Paris is the result of a crossing of the swords between Electronica and Rock, Funk, old school Hip Hop, House, etc. Far from being a patchwork of dissonant tunes, this album gives a glimpse of a more sombre Paris, more decadent, and in an unconventional need for grooves. 'Rocker's Delight' is a reference to the Sugarhill Gang and their hit 'Rapper's Delight', the first rap music hit. 'The Rock Sound Of Darkest Paris' is a reference to Joey Negro's compilation on Republic, tracing back the history of garage rock (The Garage Sound Of Deepest New York)." Artists include : Discotique, Sutra, Les Claques 2 Velours, Dr. Love & Nature, The Eurostars with Tom Bouthier, Patrick Vidal, Costes, The Micronauts (Daft Punk Remix), Arielle Par Nature.

**VA: Rocker's Delight - The Rock Sound Of Darkest Paris LP (QS 141LP). \$12.50**

"The vinyl version of the forthcoming Rocker's Delight compilation. This DJ-friendly package contains one LP and one 12."

**ELIXIR: Don't Be Scared CD (QS 142CD). \$13.00**

"Elixir's second album on Quatermass Don't Be Scared is the follow up to 2000's Music Mathematics Magic on Sub Rosa and is a menacing album, full of hostility yet containing an undercurrent of beauty and humour which cleverly contrast the overall brutal feel. Don't Be Scared is a reaction against all the over-produced, slick, lightweight acts who currently infest the broader genre of dance music. Elixir deliver a no-nonsense album of raw, nasty breakbeat cocktails, full of pummelling beats, twisted samples and distorted instrumentation. Filthy dirty bass is the foundation for the majority of tracks and whatever the tempo, the beats flow with head nodding accuracy, subdued where necessary and brutally powerful for maximum impact when required. Building on that foundation is a collection of varyingly conceived sounds, both sinister and sleazy, and melodic and uplifting. Recorded to the point of overload at times, tracks appear to be heading towards collapse, conjuring up images of decay and desolation, yet there are frequent flickers of hope within the album which suggest there is light at the end of the tunnel. Which of course there is, as the final track provides the most calming moment of the album."

**2ND GEN: Flicknives CD (QS 143CD). \$13.00**

"Containing fragments of Techno, Hip Hop and Rock with a driving Industrial noise mentality, Wajid Yaseen's aka 2nd Gen's unique musical project is a bulldozing distillation of genres, intertwining and contorting sound to serve his will. His primary desire, manifesting within his inspired compositions, is to constantly challenge himself and those who are listening. His latest album titled Flicknives to be released on the fiercely independent Quatermass label, again threatens to break down any expectations of what can be done with sound. 10 tracks ranging from the melancholic opener 'Evov' to the sonic thrill of 'Middle Finger Motif' to the stripped rawness of 'Sliding into Stereotypes' — even more seductive and adventurous than ever."

**VA: Mother Tongues CD (QS 144CD). \$13.00**

"Mother Tongues is a record label dedicated to the development of female artists, whether they are MCs, DJ's or producers. Here we have a collection of tracks from Australian women, or women who have spent a substantial amount of time there and have contributed to the female hip hop scene 'collective'. It represents the various skills that the artists are developing in hip hop, so as well as hearing rap tracks you will get a taste of poetry, spoken word, instrumental production, breakbeating and skits. There's a lot of variety but it is all part of what is happening in the genre worldwide." Artists include: Beats R Us vs Jay-Q, Maya Jupiter & Moka Only, Trey, Ebony Williams, Maya Jupiter, Shorti RV, Beats R Us, Dana Diaz-Tutaan, Ebony Williams with Neotropic, and Phoenix.

**KING RHYTHM: What's Left CD (QS 145CD). \$13.00**

"Drum & Bass and Hip-Hop. People want to keep them separate. Put each in its own folder and file them away. Thus, a line has been drawn. King Rhythm completely erases this line and moves forward without any memory of one existing. So What's Left? First, music can consist of any sound, any feeling, any texture. From symphonic orchestral suites in E flat, wailing fuzz guitars of the 60's, to present day love of the digital malfunction speaking.



How about a digital orchestra played through a fuzz pedal malfunctioning? Now that's more like it! Second, lyrics have always been used as a medium to initiate social change as well as a commentary tool used to address all aspect of life. This must continue! Rhyming, in this case by Son Of Nun, brought this to the forefront as the most direct and easily understandable way to get a message across. Relevance is the key to maintaining this striking power. Third: We live in a society with two focuses. Everything can be linked to these: justice — either internal or external and technology — obsolete or cutting edge. Because of this constant seeking, life is non-stop without pause or fade. We need an anthem. The foundation has been built, the plan has been laid. This is *What's Left*."

**SPECTRE: *RetroSpectre* CD (QS 146CD). \$13.00**

"*RetroSpectre* is not a greatest hits collection, rather, as the title suggests, a journey back through an illustrious career spanning 10 years, 5 full-length albums, and numerous singles and remixes. In fact, most of the selections here are some of Spectre's more obscure productions culled from various compilations and B-sides as well as a few previously unreleased treasures from the vaults of The Other Side. Hand picked by The Ill Saint himself and digitally remastered, these tracks sound even better now than they originally did.

Not many artists working in the hip-hop idiom have attempted to build a career on instrumentals, but, then again, Spectre's aim has always been to blow away all preconceived notions of what music is, and wreak havoc on your mindstate. Since his opening salvo, 'Crooked', which first appeared on 1994's critically-acclaimed *Crooklyn Dub Consortium: Certified Dope, Volume 1* (WordSound) and subsequently became the title-track for the WordSound film of the same name, The Ill Saint has consistently elevated his art with something original, innovative, daring, demented and downright dope.

Often misunderstood for the esoteric and occult knowledge forwarded in his moody, exotic beatscapes, Spectre stands alone in the musical field as a sonic shaman conjuring up images of the Unknowable and providing a gateway to The Other Side. While his sound is often described as apocalyptic, the end only marks a new beginning in his constantly evolving cycle in progress. His work can also be described as paranoid, claustrophobic, and foreboding, a fitting reflection of the world today where terrorism and plagues, Big brother and big business have reduced humanity to a sorry state. Spectre's solution is anarchy, if only in the mental.

For, in the end, music is only music, and sound, the abstract. world where rhythm is business, Spectre's art is warfare." — W. Nobel Savage.

**LANGUAGE COMPUTER: *Mouse Back Riding* CD (QS 149CD). \$13.00**

"Language Computer's essence lies in the integration of the turntable and scratches as self-sufficient instruments. It introduces a new sound marked by both experimental HipHop and electronic sonorities. Instead of being just another demonstration of technique, which is often the case in turntablist projects, here the performance has been researched in order to leave room for a certain sonic esthetic to blend into the whole and form a unified sound. The results are technically beyond reproach, but much more subtle in content and form. Language Computer consists of two members: John Bloug takes care of all compositional aspects, while Detect handles the turntables for the scratched episodes and sonic add-ons. Influences are plural and widely spread. The paths of experimental HipHop artists the likes of Anticon, Mush, Def Jux, Project Blowed or Living Legends crisscross with the catalogs of Warp (mostly Boards of Canada, Aphex Twin, and Autechre), Tigerbeat6, or Rephlex, or even with artists such as Console, Murcof, Plaid, and Squarepusher."

**TINO'S DUB SELECT: *Tino's Dub Select* CD (QS 152CD). \$13.00**

"This essential collection of tracks is culled from the original albums in the 'Tino's Breaks' series, *Volume 5 / Dub* and *Volume 6 / Halloween Dub* on the Tino Corp. label — tooled by co-producers Jack Dangers (Meat Beat Manifesto), Ben Stokes (D.H.S.) and Mike Powell (Bo Square). In the grand tradition of studio alchemists like Lee Perry, Augustus Pablo and Mad Professor, Tino and friends mingle deep deep basslines and fat effects but the furious funk still flows and the creative warp here is truly Tino's own stock in trade. Sample the home-grown and share it with a friend. Serving Tino's Dub Select, 'nicely toasted'. Tino Corp. is a record label founded by Jack Dangers and Ben Stokes dedicated to curating unique beats and sounds. As CEO and principal artist, Tino launched the label with a series of instructional albums called *Tino's Breaks*, which teach a new style of drumming with each installment. DJs test Tino records for scratching flexibility and overall funkiness, including DJ Krush, Cut Chemist, Nu-Mark (Jurassic Five), DJ Shadow, Z-Trip and DJ Quest. Tino Corp. is also affiliated with the Bay area turntablist collective, Future Primitive Sound whose 'associates' include Radar, Rob Swift, Faust & Shortee, Pam The Funktress (The Coup) and Romanowski."

**OBJECT: *Pandemic* CD (QS 153CD). \$13.00**

"Object sees Australian sonic experimentalist, Lawrence English cut a fresh pathway into the foliage-ridden realm of leftfield Hip Hop beatscapes. Tipping his hat to movements such as NYC's swelling Rooftop Music community, contemporary Hip Hop, Jamaican Dancehall and abstract electronics, English's work as Object seeks out the unfamiliar and the submerged. Object draws together the overlooked elements of many styles and clashes them together in a controlled explosion of rhythm, texture and composition. Based in Brisbane, Australia — a place known to most as the gateway to the sunny post-Los Angeles themed lands of the Gold Coast, Object (known to friends and family as Lawrence English) has been contributing uncharacteristic sonic debris to the soundscapes of the region for almost ten years. In that time, his work has shifted focus, moving between various extremes and has seen him spawn a multitude of guises, each equipped to address a differing stylistic form and approach."

**MUSIC AM: *A Heart & Two Stars* CD (QS 154CD). \$13.00**

Music AM = Luke Sutherland (Mogwai, Long Fine Killie); Volker Bertelmann (Tontraeger); Stefan Schneider (To Rococo Rot, Mapstation). "A textbook case of how a band might get together: what's conceived and desired from within, ensues without. Three individuals, three attitudes, three paths, influences, backgrounds and visions complimenting one another, composing then recording what transpires, meticulously organizing, talking, falling silent, selecting, ultimately realising the highest common denominator: Music A.M. And now their first album is here — *A Heart & Two Stars* — the title at once alluding, if you will, to the creative triumvirate, whose collective name in turn extols the early morning, itself a radiant metaphor for inception, something new, hope. Musically speaking, Music A.M. has carefully, almost bashfully woven diverse stylistic threads together: contemplative, ambient electronica, textures from country, folk and pop music, the structural ease of what is known as post-rock, and finally a synaestheticism, which I call 'data pop'. *A Heart & Two Stars* is cheered by its inherent wistfulness, anaesthetized by atmospheric calm and reserve, muddled by one's own nightly dreams which, when transported into daylight, become fantastic, comical everyday stories. Luke Sutherland sings as one who would be silent, whilst the instruments are played as though they were listening. Music A.M. does not purvey a torpid, pseudo-romantic, introspective indie-electronica, having discovered instead its own narrative mode, which, given the choice between the reference points Yesterday and Today, chooses Tomorrow as the beloved Present. Music, which my ears long to hear when, in the first light of day, my eyes behold something which makes me smile." — Tobias Thomas.

**MUSIC AM: *A Heart & Two Stars* LP (QS 154LP). \$12.50**

LP version. Music AM = Luke Sutherland (Mogwai, Long Fine Killie); Volker Bertelmann (Tontraeger); Stefan Schneider (To Rococo Rot, Mapstation).

**HARDMAN: *Shirts and Pistols* CD (QS 169CD). \$13.00**

"Hardman's debut *Shirts and Pistols* takes stock of deep soul and white trash culture, folkrock and microprocessor-aesthetics on both sides of the atlantic and makes it all their own. Kraftwerk live again, but with Howlin'Holf as their frontman — or maybe it's the other way 'round? Sampling and resampling themselves Hardman deconstructs and reconstructs a relaxed cocktail of digital collages, songwriting and old school popmusic. This product contains no third party ingredients. *Shirts and Pistols* was produced by Hardman and Mark Bihler, who has lend his producing/remixing talents to bands like Appliance, Saint Etienne and Mellow and enjoys success in Great Britain with his project Bridge and Tunnel. Created, with extensive use of the internet, and over a two month production period in Berlin the album celebrates songs as well as collages and fragments. Hardman lives what in many cases is merely the result of artistic calculation and therefore they have a credibility, that is very rare to find these days."

**QUECKSILBER (GERMANY):**

**AMBARCHI & MARTIN NG, OREN: *Vigil* CD (QUECK 001CD). \$14.50**

"*Vigil* is the second duo album by Australian composers Oren Ambarchi and Martin NG from Sydney after 2001's *Reconnaissance* on the Staubgold label. It's a dreamlike sonic excursion based upon the fluid architectural modulation of harmonics and resonances. Recalling the landmark experiments of the sonic arts union (Robert Ashley, David Behrman, Alvin Lucier and Gordon Mumma), Ambarchi and NG create an enigmatic tapestry of pulsing, shimmering and shifting sound which represents a subtle and compelling realignment of eastern and western minimalist traditions. Austrian designer Tina Frank of Mego has added two short films in mpeg format to this release which in its slow and subtle moves match perfectly with the fragile beauty of Ambarchi's and NG's music. Ambarchi has become a solo performer whose stirring sonic experiments with the guitar have seen him recently record for acclaimed exploratory music labels Touch, Staubgold and Tzadik, and perform and collaborate with artists such as Fennesz and Otomo Yoshihide, and revered minimalist composer Phill Niblock. Martin NG whose main instrument is the turntable is another outstanding character in Sydney's rich experimental music circuit. He released an album for the Mego label with Farmer's Manual's Hiaz Gmachl, recorded for Grob with Jim Denley and was part of 2002's 'Turntable Hell' tour with among others Otomo Yoshihide and Martin Tetrault."

**HORSCROFT, SCOTT: *8 Guitars* CD (QUECK 002 CD). \$14.50**

"*8 Guitars* is a totally absorbing and trance-inducing work of psychedelic beauty. Here eight guitarists are patched to a computer; recorded and manipulated live with no overdubs. Each player observes strict, unchanging rhythmic patterns over the course of the recording. However, the dense, shifting rhythms in *8 Guitars* are derived not from the physical attack of the performers, but through the complex interaction of the overtones and harmonic characteristics of the instruments themselves. This makes for one of the most unique and compelling works for electric guitars in recent memory.

*8 Guitars* is a finely balanced exploration of restraint and delicacy and is at the same time a full-blown raucous electro-catharsis. The sort of work that will satisfy not only the chin-stroking lovers of abstract electronica but also power-chord enthusiasts. *8 Guitars* is the first release by 24-years old Scott Horscroft from Sydney/Australia."

**TAU (BORIS D. HEGENBART): *somethingmovinginsideplasticbox* CD (QUECK 003 CD). \$14.50**

"The second solo CD of [#/TAU], is a narration about encounters. Recorded in cafes, back rooms, in attics and in streets. 13 miniatures, music in little boxes. Places to keep minute objects in, crumpled up sketches, handsome things, space junk and the like. 13 Encounters, 12 dialogues. Everyday poetry, driven, harried and carried by electronic impulses and shimmering planes, anchored in grounding bass sounds, electrified by a whirring current. Nothing much is happening — the air is tight. [#/TAU], founded in 1996 by Berlin-based computer-sound-artist Boris D Hegenbart, is a project, which from its very beginnings strove to combine electronics with human sounds. Initially hailing from dub music, Hegenbart is now better known for his filigree sound-poetry. The sound material used is comprised of cut-ups, field-recordings, purely synthetically generated waves, 9 kHz atmosphere..."

**WIRKUS, PAUL: *Intelletto d'Amore* CD (QUECK 004CD). \$14.50**

"Paul Wirkus is a drummer from Poland who has been playing jazz and improvised music for quite some time. During the '80s he played in the well-known Polish punk band Karcer, by the end of the '90s he participated in a post-rock project by the name of Mapa (you might remember the article about them in the Wire magazine). All this information Paul Wirkus does not judge as important, and indeed, to approach the music on his new solo album, it really isn't. What is important is the fact that this CD — the music on which could broadly be described as 'minimal electronica' — is Paul's third release under his own name. This time, he didn't want to be too experimental and just rely on the powers of commination of the work itself. The music on this release was created live with several MiniDisc-players hooked up to effects instead of, as one might think, by editing processes done with computers. Thus the tracks have a warmer, more organic character than most other electro-acoustic music. Accidents, coincidences, minute shifts and 'aural snap shots' characterize this music. In contrast to earlier solo-outings, not only samples of strings and piano and white noise are to be heard, but also generated analogue sounds, fragmentary melodies and even vocals. One of the tracks on which he sings is called 'blask' which roughly translates to 'shimmer', a word that characterizes his music very well. Paul is primarily concerned with the sound of the voice itself, his lyrics are more or less 'open'. Searching and finding. Sometimes, he says, it takes some time to realize that you've already got what you want."

**LOOP ORCHESTRA, THE: *Not Overtly Orchestral* CD (QUECK 005CD). \$14.50**

"The third album by the legendary Australian Loop Orchestra in their more than 20 years of existence. All compositions are rendered with tape loops on reel-to-reel tape machines only. The genesis of The Loop Orchestra occurred in the ashes of a simple two-tape-machine-noman-band, The Nobodies, which died in a fire in 1980. From those ashes, and with a pastiche taken from the likes of Terse Tapes, home of seminal Australian Industrial outfit Severed Heads, an ashen poultice was formed to take up further and more involved household heretical experimentation, this time with reel-to-reel tape machines. This idea was subsequently expanded upon in the studio of Sydney radio station 2MBS-fm amid a group of experimental radio programmers. Two, John Blades and Richard Fielding, were using the studio equipment as an instrument, experimenting with tape machines through processes involving cutting, dissecting, rearranging and rejoining prerecorded tape, creating tape loops and playing them back. They felt a need to formalize their studio experimentation and so conceived the idea of creating a full blown machine orchestra. The intention of the Orchestra was for groups of instruments of an orthodox orchestra to be represented by

reel-to-reel tape machines playing loops of the instruments' sounds. In 1983 an ensemble comprising 4 reel-to-reel machines playing slowly evolving tape-loop constructions, made its live debut playing a live-to-air performance in the studio of Sydney radio station 2MBS-fm in 1983, as The Loop Orchestra. In 1990 The Loop Orchestra released its first LP. Given the extraordinary length of time between the formation of the group and the debut release it was appropriately entitled *Suspense*. It was followed by a compact disc, *The Analogue Years*, in 1999. The current lineup consists of John Blades, Richard Fielding, Emmanuel Gasparinatos, Patrick Gibson and Hamish MacKenzie."

**AGF: Language Is The Most CD (QUECK 006CD). \$14.50**

"How code made its way into my music. As a singer and producer, I rely primarily on content, and that can get to be a real encumbrance. After many years of creating music, I feel that I'm being confronted over and over again with the fact that listeners — and especially when it comes to Germans dealing with the German language — have problems getting to the music. Content always comes first — the message, the brain. In cutting the tracks for my album *Head Slash Bauch* (head slash gut), I wanted to free myself from this coercive pressure to have to say something understandable. On my way to becoming an independent producer, I geeked my way through the process of self-education in matters of hardware, software, user's manuals and all the other stuff that goes with it. And that's how the computer/laptop came to exert an extremely positive — except for the chronic back pain — influence on my working and lifestyle options, my communication and production possibilities, and makes possible more and more flexibility, speed and personal control. So that's how I discovered the poetry and beauty of this technically practical programming language. Since then I've been experimenting with this tension between technical coolness and rhythm and melody in connection with reality, feeling, vision. For the opening of the Ars Electronica Klangpark 2003, I presented a live performance featuring some of this work and my recent album *Westernization Completed* and integrated into it a composition especially based on the dictionary entry for 'code'." — AGF

**KAMMERFLIMMER KOLLEKTIEF: Hysteria CD (QUECK 007CD). \$14.50**

"Re-release of this long-deleted Kammerflimmer Kollektief classic feat. 15min+ of new studio recordings. An assemblage of intriguing electro/acoustic elements, *Hysteria* is the newest offering from Karlsruhe's Kammerflimmer Kollektief. Incorporating samples, analog synths, and a plethora of stringed instruments (including an acoustic jazz ensemble), *Hysteria* taunts the fine line of control between abstraction and realism, with a beauty that's stunning at times. Kammerflimmer Kollektief began as the one-man experimental excursions of Thomas Weber. Trapping ambient noise, live and synthetic drums, guitars, strings, upright bass and keyboards into interlocking rhythmic explosions, Weber expanded the group to a live six piece in 1999 and has been brilliant and busy ever since. From their Karlsruhe, Germany home base, this ensemble effortlessly blends experimental electronic elements and moody free-form jazz to stunning effect. File under: cosmic country."

**R&S RECORDS (BELGIUM):**

**APHEX TWIN: Classics CD (RS 95035). \$14.00**

1995 CD collection of Aphex's early singles. Includes historic early tracks like "Digeridoo" (originally issued about 7000 IDM-years ago on the short-lived Rabbit City label in 1992) & "Analogue Bubblebath 1". The fresh remnants of acid filtered through the dilated cheeks of a pre-tank-living Cornwall lad soaking wet in the excitement of it all. The world would never quite be the same again. Tracklisting: 1. Digeridoo 2. Flaphead 3. Phloam 4. Isopropanol 5. Polynomial-C 6. Tamphex (Hedphug Mix) 7. Phlange Phace 8. Dodeccaheedron 9. Analogue Bubblebath 1 10. Metapharstic 11. We Have Arrived (Aphex Twin QQT Mix) 12. We Have Arrived (Aphex Twin TTQ Mix) 13. Digeridoo (Live In Cornwall).

**R&S/APOLLO (BELGIUM):**

**BERNOCCHI, KONDO, LASWELL: Re-Charged #3 (Remixes by Thomas Fehlmann & Pole) 12" (APOLLO 043). \$8.00**

"Toshinori Kondo, Eraldo Bernocchi and Bill Laswell released their collaborative opus *Charged* last summer. *Re-Charged* is the ongoing project to reinterpret their work, with collaboration being the fine thread that holds it all together. As we progress throughout the year, various musical styles will be applied to the original tracks. There will be five 12"s in total, resulting in a compilation album in the Autumn." On this third *Re-Charged* release, the remixes are by Thomas Fehlmann and Pole!

**R2 RECORDS (UK):**

**OSUNLADE: Presents... Offering CD (R2 004 CD). \$16.00**

"R2 Records is proud to present a mix CD from one of the true rising stars of house music... Osunlade is a DJ, producer, musician, and remixer who has taken the soulful house scene by storm with his beautiful productions and awesome DJ sets. Osunlade has been building his reputation for years having worked with such industry heavyweights as Patti Labelle, Lauren Hill, India Irie, Eric Benet, Musiq Soulchild and even Sesame Street! He then brought this soulful influence to his house productions when he founded the Yoruba label in New York, (now Puerto Rico). Offering is a mix CD capturing the best of his deep, jazzy, soulful, afro-centric latin-tinged house sets. Featuring artists like Jazzanova, Faze Action, Truby Trio and French house luminary Gregory, Offering takes you on a seamless global journey through the freshest dance music, from chilled intro to club peaktime. On this compilation, Osunlade has bridged the gap between modern club music and ancient beats, the future from the past."

**RABID GOD INOCULATOR INDUSTRIES:**

**HOOKER, WILLIAM: The Heat Of Light "Dream Sequences" CD (RGI 003). \$13.00**

Solo studio recordings, drums and poetic verse. "The work is a 45 minute piece, divided into 8 segments, the propulsive forward energy of which is impressively tangible. Beginning with a soft, metallic wash of cymbals and coursing through varied levels of human intensity."

**RADIATE (UK):**

**SHORT BREAK OPERATOR: E.P. CD EP (RDT 009 CD). \$9.00**

"Short Break Operator is a delicate and hypnotic sound often dropping to below a whisper, divining its dramatic tension in the unsettling open spaces created by the absence of form with alternately tense & relaxing beatwork endlessly repeated in shifting combinations. James Chapman's a.k.a. Short Break Operator's roots are planted firmly in a uniquely British experimentalism, yet these songs have a rare quality of burying themselves under your skin, while the arrangement and melodies make you think of sunny afternoons by the pool."

**RADIATION (SPAIN):**

**FREE KITTEN: (K) 7" (RAD 015). \$5.00**

A Germs cover ("Sex Boy") and tribute sleeve by the quartet version, featuring Yoshimi and Pavement's Mark Ibold. Elaborate gatefold pop up sleeve.

**RADIOACTIVE RECORDS (UK):**

**FIREBIRDS: Light My Fire CD (RR 003CD). \$16.00**

"A thoroughly intriguing (and engaging) album that appeared on the Crown label (CST 589) in 1969. Absolutely nothing is known about the band other than their albums have become highly sought-after for their over-the-top heavy psych-blues-rock mayhem that owes much to Hendrix, Iron Butterfly and Blue Cheer's *Vincebus Eruptum*. There's a loose, reoccurring fire-ish theme running throughout the album, starting with one of the hottest photos ever to grace an album cover — a stunning woman in a red dress engulfed in flames...hot with a capitol H! Besides a number of 'fire' tunes (including a great version of the Doors' 'Light My Fire'), there's a little gem called 'Free Bass' which features something you don't often hear on albums — a three-minute bass solo."

**MORGEN: Morgen LP (RR 008LP). \$24.00**

LP version.

**GRODECK WHIPPERJENNY, THE: The Grodeck Whipperjenny CD (RR 017CD). \$16.00**

"Produced by James Brown's favourite arranger and conductor Dave Mathews, *The Grodeck Whipperjenny*, recorded in 1970 in Cincinnati and released on Brown's People label, is an album that won universal critical claim but still failed to propel the highly talented outfit into the big time. Described by one critic as 'a superb psychedelic/progressive effort — full of imagination and fresh ideas' others locked into the album's abundant funky rhythms, prompting another pundit to excitedly proclaim Grodeck as 'an acid funk monster of an album which will blow the flavour savour right off you mug!' Every track is excellent in its own right which makes it difficult to single out particular highlights, but 'Conclusions' is a superb instrumental of jaw-dropping strings, heavy Hammond and stinging guitar, while 'Evidence For The Existence Of The Unconscious' features fine keyboards, echoed vocal and fuzz guitar."

**H.P. LOVECRAFT: H.P. Lovecraft II LP (RR 018LP). \$24.00**

LP version, full color gatefold jacket. "Having relocated to Marin County in Northern California in the spring of 1968, H.P.Lovecraft's second, and it must be said, superior album, appeared later that same year. Moving south to LA later that year, the band recorded their 2nd eponymous album that contained some fine moments of sheer artistry. The sleepiness of tracks like 'Spin, Spin, Spin,' 'Möbius Trip' and 'Electrallentando' was reminiscent of It's A Beautiful Day's first album, and there was a fine version of 'High Flying Bird', a song which had become a favourite amongst West Coast groups and At The Mountains Of Madness captured the band's outstanding vocal style, very much the hallmark of their first album, to perfection. *H.P.Lovecraft II* was reputedly the first major label album (both records were originally released on the Philips label) where all those involved in the recording were actually high on acid!"

**RELATIVELY CLEAN RIVERS: Relatively Clean Rivers CD (RR 020CD). \$16.00**

First ever reissue. "Former Beat Of The Earth leader Phil Pearlman assembled Relatively Clean Rivers in the early '70s and eventually recorded this excellent rural rock album in 1975. Although it should be easy to pigeonhole the sound of Relatively Clean Rivers, it is actually anything but. At times sounding like The Grateful Dead in all their *American Beauty* pomp, or CSNY circa *Déjà Vu*, this tight, richly talented ensemble produces an album of almost majestic quality. The sound is superb, and clearly no time or expense were spared to produce an album which is probably the most flawless snapshot of Californian '70s under ground music that you will ever here. Originally there were 2 pressings of this unique album, each of only 500 copies each, and this is the first time that this, or any of Pearlman's other recordings has been reissued. An album highly recommended to anyone even remotely interested in '70s West Coast music or simply top-notch music in general."

**RELATIVELY CLEAN RIVERS: Relatively Clean Rivers LP (RR 020LP). \$24.00**

LP version, full color gatefold sleeve.

**OTHER HALF, THE: The Other Half CD (RR 025CD). \$16.00**

"Hailing from America's West Coast, The Other Half achieved a small amount of fame when The Fall covered their punk-garage single 'Mr Pharmacist' in the '80s. In point of fact, the band's sound was more psychedelic than garage, with the sustain-laden guitar style of Jeff Beck-inspired axeman Randy Holden (who later went on to join Blue Cheer) strongly underpinning the group's musical thrust. Holden's guitar is at its best on a selection of fine original compositions such as 'Morning Fire' and the album's finale, 'What Can I Do For You?', as well as on a superb re-working of Arthur Lee's 'Feathered Fish'."

**OTHER HALF, THE: The Other Half LP (RR 025LP). \$24.00**

Numbered 180g vinyl version.

**FLOWER TRAVELLIN' BAND: Satori CD (RR 031CD). \$16.00**

"Possessing the vision to select Akira 'Joe' Yamanaka as their vocalist, the Flower Travellin' boys elevated themselves above other Japanese bands of the time, whose efforts were largely confined to imitating British and American bands of the era. *Satori*, which was released in 1971, is a conceptual hard rock/psych album driven by Hideki Ishima's furious guitar licks which erupt and explode over the harmonic heart beat of the drums and bass and Yamanaka's banshee-like vocal style which was turning him into an accidental Iggy Pop or Ozzy Osbourne while the band itself was rapidly becoming Japan's answer to Led Zeppelin or Black Sabbath. *Satori* is a huge album in every way. From power chords to Easterntinged North African six string freak-outs and crashing tom-toms, the band flexes its collective muscle from start to finish."

**HENDRIX, JIMI: Studio Out-Takes Vol. 3: 1969-70 LP (RR 047LP). \$28.00**

"This, the third and final album in our three-volume series of studio out-takes spanning Jimi Hendrix's all-too brief career from 1966 to 1970, finds the guitarist back in America and recording at Electric Ladyland and The Record Plant. We are again invited to follow Hendrix as he endeavours to fashion loose musical ideas into developed songs or frameworks for his electrifying live jams."

**HENDRIX, JIMI: The Studio Out-Takes 1966-70 2CD (RR 048CD). \$24.00**

"The 28 tracks assembled for this double CD were originally released as three individual vinyl LPs, each one reflecting a different period in the brief career of probably rock's greatest guitarist, Jimi Hendrix. These are rare studio out-takes, comprising of forgotten songs, forgotten versions and recordings that were found in studios, lofts, garages and basements. The false starts and abrupt endings are all part of the experience, the magic moments that provide a unique glimpse of one of rock's true sonic explorers in the studio as he endeavours to fashion loose musical ideas into developed songs or as frameworks for his electrifying live jams. So much of Hendrix's musical output was poorly recorded that sonic quality played a significant part in the selection of these tracks. Most sound extremely good, but some, such as 'Angel', which was recorded in Jimi's apartment, are excellent. 48-bit mastering technology was used to enhance the audio quality as much as possible. Here, then, is an opportunity to hear Jimi Hendrix working in the studio, behind closed doors and at various

stages in his short career."

**HOLMES, JAKE: *The Above Ground Sound Of...* CD (RR 049CD). \$16.00**

"When folk-rock singer/songwriter Jake Holmes opened for The Yardbirds in New York in August 1967, little did he suspect that one of his songs, 'Dazed And Confused', would be 'commandeered' by guitarist Jimmy Page and become one of his next band's major live showpieces. The band in question is of course Led Zeppelin, and although The Yardbirds did incorporate the song into their live set, it is the Led Zep version that provided Holmes with his 15 minutes of fame, although Mr Page, clearly suffering from a temporary bout of amnesia, forgetfully claimed the song writing credit himself. Holmes had done the rounds of the New York folk scene, working in bands with the likes of Tim Rose before going solo. His first recording, *The Above Ground Sound Of Jake Holmes*, originally appeared on the Tower label (ST 5079) in 1967. The album is considered a folk-rock masterpiece, and was described at the time as 'a songwriter, three guitars and a mirror'. The guitars of Holmes, and Irwin (later to play with Elliot Murphy, Roy Buchanan and various country singers) are the only backing for Holmes' voice and the 10 short tracks are outstanding, but especially the sparer, stripped down original version of 'Dazed And Confused'."

**HOLMES, JAKE: *The Above Ground Sound Of...* LP (RR 049LP). \$24.00**

LP version.

**ZERFAS: *Zerfas* CD (RR 050CD). \$16.00**

"This album, by the Indianapolis outfit featuring the Zerfas brothers David and Herman, is one of the best and probably the best-known self-pressed US psych albums ever to have seen the light of day. All the material is self-penned which comes as a surprise as the tracks are uniformly strong, with lots of keyboards, sound effects, and some great harmonies. The first side is rather Beatlesque, from the superb backward guitar intro of opening track 'You Never Win' to the first class synthesized rock of 'The Sweetest Part'. Another stand-out track from side 1, 'I Need It Higher', recently found its way onto the CD compilation *Love, Peace And Poetry*."

**ZERFAS: *Zerfas* LP (RR 050LP). \$24.00**

LP version.

**HENDRIX, JIMI: *The LA Forum Concert 26 April 69* 2LP (RR 052LP). \$35.00**

"If a live album had been released before his death, this is the one that Jimi Hendrix would have chosen ahead of all the others. In fact, Hendrix and Eddie Kramer actually prepared mixes of the show, but unfortunately their efforts never saw the light of day in their entirety until now. So here it is. Just two months after the legendary Albert Hall concert in London, Hendrix and the band hit LA six dates into what was to be The Experience's last tour of America. And what a concert it was. Against a backdrop of a belligerent audience doing their best to provoke the police, we are privileged to hear Jimi deliver one of the finest live performances of his career. His dry musical and verbal wit are a delight ('scuse me while I kiss that policeman' he sings during 'Purple Haze'), his timing impeccable, and his tone and control simply sensational. Each song is a tour de force with Hendrix, Noel Redding and Mitch Mitchell unreservedly giving their all to produce a truly memorable performance."

**MUSHROOM: *Early One Morning* CD (RR 053CD). \$16.00**

New version (previously reissued by Little Wing). "Original copies of this incredible album by Mushroom, the Dublin duo consisting of Pat Collins (violin) and Joe O'Donnell (everything else), fetch hundreds of pounds on the rare occasions that they actually come up for sale. Musically, *Early One Morning*, originally released in 1973 on the Hawk label (HALPX 116) is a real one off, combining brilliant, heavy progressive rock and psychedelic Irish folk, with blazing guitar leads battling with fiddle attacks. The results are awesome, fully justifying the hefty price tag of an original."

**FRACTION: *Moon Blood* CD (RR 054CD). \$16.00**

New reissue (previously done by Flashback and Rockaway), "This 1971 release on the Angelus label (Angelus 571) was limited to only 200 copies, so originals are worth a small fortune. Fraction, with vocalist Jim Beach bearing an uncanny vocal resemblance to Jim Morrison (although he was singing on Sunset Strip long before Morrison took to the stage), were often compared favourably with the Doors, although their quasi-religious message would probably not have found favour with the recently-departed Morrison. Indeed, this rather fine album was once famously described as the album the Doors probably wished they had made! Underpinned by guitarist Don Swanson's superb Ritchie Blackmorestyle guitar work, this is an album full of beautiful psychedelia, acid and hard rock, at once emblematic of the era but not dated by its association. The five original compositions are all of the highest quality and the contribution of Beach's Morrison-esque vocals place a stamp of originality on the recording that endures from beginning to end."

**FRACTION: *Moon Blood* LP (RR 054LP). \$24.00**

LP version, 180 gram vinyl.

**SNOW: *Snow* CD (RR 056CD). \$16.00**

"Released on the Epic imprint in 1968 (BN26435), the sole, eponymous release by the Cleveland, Ohio outfit Snow, although being very much a record redolent of the period, is also an album of two halves. On the original record, side 1 kicks off with the band's attempt to infiltrate the singles chart with 'Where Has My Old Friend Billy Jones Gone', a folk-psych effort featuring a female vocalist brought in for the occasion, and who's influences clearly included Grace Slick amongst others. The side builds momentum, with its melodic harmonies and short, incisive guitar solos setting the scene for the brilliant Englebert and the clever tempo changes of 'You Let Me Know'. Side 2 is even better, starting with piercing guitar on 'Song Of The Sirens' and culminating with the outstanding 'Caterpillar' which, in the space of three minutes, escorts the listener through a plethora of sound effects, key changes and bold experimentation which still sounds as 'cutting edge' as anything comparable from the period. The band's songs often surface on compilations, but this is the first reissue of the entire album in more than 30 years."

**BEAT OF THE EARTH: *The Beat of the Earth* CD (RR 060CD). \$16.00**

First ever reissue! "Phil Pearlman, whose *Relatively Clean Rivers* album (RRLP020) has received universal acclaim, assembled Beat Of The Earth in 1967 with this, their first, eponymous album, appearing on the Radish label (AS0001) in the same year. BOTE is often compared with their illustrious East coast counterparts, The Velvet Underground, an apt comparison given the Velvet's penchant for long, unstructured jams using a myriad assortment of acoustic and electronic instruments. This is the earliest incarnation of the band, and the one that is most familiar to collectors fortunate enough to own a copy of this incredibly rare album. The album consists of a single track per side, and this, the band's recording debut, is considered an unusual and singular item of significance from the California '60s alternative rock scene. Although guitarist Pearlman managed to keep Beat Of The Earth together for much of the remainder of the '60s, it is fair to say that no more 'proper' recordings were made, although Pearlman continued to add to his personal collection of studio recordings, drafting in new musicians for impromptu after-hours recording sessions arranged at short notice. Another fascinating psych album from a true musical innovator."

**ERIK: *Look Where I Am* CD (RR 061CD). \$16.00**

"During the '60s, Vanguard Records, founded by brothers Maynard and Seymour Solomon, became renowned as the premier folk and blues label of the era, boasting such diverse talents as Joan Baez, The Weavers, Buddy Guy, Doc Watson and Buffy St. Marie. It was clearly the commitment to folk that led the brothers to sign and record the previously and subsequently unknown hippy folk singer, Erik, whose sole musical offering, 1968's *Look Where I Am* (VRS9267) remains one of the label's undiscovered gems. The 11 tracks on *Look Where I Am* cover the full range of psych/acid folk, from the strong opening track, with its multi-instrumental backdrop of flute, vibes, horns and bells, to the voice-and-guitar of 'Why Come Another Day' to the heavy fuzz guitar of 'You Said/But I've Got My Way'. There's even a long, soulful Davis-esque muted trumpet passage on 'Lights Across The Field'. The album has a dreamy, almost wistful Donovan-like feel, with tons of acoustic guitar and ethereal flutes."

**PRICHARD & GIBALTAR, JOE: *Joe Prichard & Gibraltar* CD (RR 062CD). \$16.00**

"Very little is known about Joe Prichard or his sidekicks, except that the band, which hailed from Missouri, drew its inspiration from influences far and wide, resulting in each of the 5 tracks being very different in character, ranging from the power chords and staccato guitar breaks of the Jimmy Page variety, to the throaty sax of 12-bar blues specialists Climax as well as the dual guitars of ZZ Top. There's even a 9-minute jam a la Jethro Tull or Traffic with flute and sax giving a decidedly jazzy feel to proceedings. This is another extremely rare record (only 500 copies were pressed on the private Kendall-Lee label in 1974)."

**TOTTY: *Totty* CD (RR 066CD). \$16.00**

"From the blistering Southern rock instrumental opener, 'Thus Saith The Lord', to the final chords of 'Somebody Help Me', this explosive album by the Oklahoma-based Totty brothers simply rocks from beginning to end. Dennis and Byron Totty, supported by a revolving door of drummers, rock their way through 9 self-penned tracks as if they're a major headlining act, instead of an obscure duo from Tulsa whose privately-pressed eponymous album from 1977 enjoyed sales of just 50 copies (the number the brothers reportedly pressed!). Rumour has it that the brothers Totty recorded another album later, but it is only on this stylish debut that we are able to make our judgement. Influences are in abundance, but more often than not it is Led Zeppelin's power R&B that we are reminded of, although Lynrd Skynyrd and ZZ Top also spring easily to mind."

**DEEP, THE: *The Psychedelic Moods of The Deep* CD (RR 071CD). \$16.00**

"The Deep's *Psychedelic Moods* is probably one of the most fascinating and sought after psychedelic albums of all time, and this Radioactive reissue of the incredibly-rare stereo version is the one that all collectors want to own. The Deep were a Philadelphia-based studio-only band whose one and only album, *Psychedelic Moods Of The Deep* (Cameo Parkway 7051) was released to critical acclaim in 1966. Conceived and produced by Mark Barkan and Rusty Evans (both of whom were involved in Freak Scene) and the legendary David Bromberg, whose playing credits include just about everybody from Bob Dylan to Jerry Jeff Walker, *Psychedelic Moods* is hailed as the very first album with a consistent psychedelic theme running throughout. It is even rumoured that the album was recorded in the middle of the night, in a blacked-out studio when the band was more than likely on LSD. The album is incredibly strange, full of weird sound effects, haunting vocals and acid-drenched lyrics. Some critics mistook The Deep for another cult psych band, The Seeds, and tracks such as 'Color Dreams' and 'Your Choice To

Choose' do sound a little Seeds-like, and both bands have been widely credited for their influence on The Doors."

**VALHALLA: *Valhalla* CD (RR 074CD). \$16.00**

"During the '60s United Artists signed a succession of very good bands (Thunder and Roses, Boffalongo and Pookah, for example) but almost invariably neglected to give them the promotion which commercial success demanded. Led by organist and vocalist Mark Mangold, now a celebrated AOR artist, who also composed their material, Valhalla is another of those forgotten groups whose lone album deserves to be rediscovered, mixing as it does heavy rock, prog and psych with heavy, dominant organ and powerful vocals."

**LUCAS, TOM: *Red Letter Day* CD (RR 075CD). \$16.00**

"Another top-notch release from the series of private label pressings that is becoming an important part of the Radioactive reissue programme, this time by the New York electric folk/rock singer-songwriter, Tom Lucas. Although virtually nothing is known about Lucas, *Red Letter Day* is an extremely fine album on the New Fate label (New Fate 500) that in all probability the artist funded and distributed himself. The sound is awesome, the song writing tight and occasionally politically motivated (particularly the title track with its eye glancing towards Woody Guthrie's tribute to Sacco and Vanzetti), and the music often risky and experimental. Lucas's vocal style is almost pure Neil Young (although on 'Broken Wheel' his New York roots do make him sound very similar to Lou Reed), and at times *Red Letter Day* feels almost like the album Young never got around to making. Other influences come up and take a bow without in any way detracting from Lucas's own original style. However, it is the consistently-high standard of just about everything to do with this superb folk/rock album that leaves the listener gasping in disbelief that any record this good has only been heard by the 500 people (and possibly some of their friends) who were fortunate enough to acquire a copy when it was originally released in 1976."

**RAFT (UK):**

**RAUM/B.C. GILBERT: *I Play All My Records.../Radiator Plane Bang 7"* (RAFT 114). \$6.50**

"Raum: One of the 500 artists on RRR's *500 Lock Grooves* LP. A newly presented electronic artist with a forthcoming full length CD release planned on Raft for later this year. Minimal, electronic, effective. Full title: "I Play All My Records Through The Vac-O-Rec Anti Static Discharge Cleaner". B.C. Gilbert: Bruce Gilbert is a founding member of Wire. Also responsible for a brace of solo releases (including early dance commissions for Michael Clark), collaborations as Dome, P.O., Cupol, etc. with Graham Lewis of Wire. In the mid-nineties acted as the resident DJ for Blast First's Disobey Club (DJ Beekeeper) and performed solo in many electronic festivals. Constantly prolific, his discography is too large to list. His Raft piece is in the context of archive/installation/agitation/field recording/art work."

**CATCH 20-22: *Catch 20-22 12"* (RAFT 120). \$10.00**

"A random digital group was brought into being and they groove around a semi-tone change and step-time backbeat that was never originally played. From where did this music emerge? This random digital shuffle has located in the familiar and questions the nature of associative identifications...there are no 'samples' on this record. This record was not intentionally structured. Serendipitous indeterminacy creates results beyond the realm of intention. Without any guiding input a 'finished' result occurs, appearing as if by magic. This record was no mistake. But... 'How random is random?'"

**VITAMIN B12, THE: *System Six/68 x 32 7"* (RAFT 122). \$6.50**



"The Vitamin B12 is Alasdair Willis. Reclusive Brighton based author of contemporary surrealist artifacts. This single was commissioned for Rafts instrumental series, specifically with the 7? medium in mind. The two pieces are vastly contrasting and perhaps some small clue to their aesthetic may be placed within the titles themselves... '68 x 32' is a Musique Concrete assemblage so therefore must be art, and as such it can only be judged by posterity, no one yet can really say what the record is like. 'System Six' is a melodic composition for tuned percussion sounds, with a surprisingly liberating, yet oddly mind-bending ascending motif, which calls on the infinite resources that can be gleaned from careful application of the laws of repetition, that can be gleaned from careful application of the laws of repetition laws of repetition of repetition. This record exists precisely because it was made to be."

### RAG & BONE (UK):

#### NOYEAHNO: *The Babylon-don EP 12"* (TOTTER 004EP). \$9.00

"Erupting from one of the freshest scenes in the last few years, UK garage renamed dub-step, owing to an evolution toward a darker more techy production edge, the leading lights have been a few small labels coming outta South London, and at the forefront is the Rag and Bone label. Totter 4 drops hard and heavy on the deck, kicking off with the aptly named 'Brixton Bells'. Suitably dark, the beats open the 12" with sharp clanging drums creating a steppers rhythm, these build up until the destructive bassline drops and completely mashes it up, this is how you rock a floor. Harking back to the hardcore days of the early 90's with hoover sounds and a direct, hedonistic disregard for subtlety, NoYeahNo crafts amazingly simple yet rocking tracks backed by heavy sounds, searing synths, Brixton bells and some classic little vocal samples."

### RAPSTER:

#### DJ JAZZY JEFF: *The Magnificent CD* (RAP 008 CD). \$16.00

"BBE and Rapster Records proudly present the anticipated first ever solo record by DJ Jazzy Jeff. Already a household name from his work with Will Smith the Fresh Prince and a highly respected producer in Philadelphia celebrated music scene, DJ Jazzy Jeff joins an A-list of producers including Jay Dee, Pete Rock, Will.i.am of the Black Eyed Peas, and Marley Marl as part of the Beat Generation. BBE Records acclaimed series of artist albums focusing on the influences, inspirations, and artistic innovations of some of the most forward-thinking studio masterminds working today. *The Magnificent* showcases the very best of the Philadelphia Hip Hop/ Soul scene. From the catchy and uplifting first single, 'For the Love of Da Game' featuring Baby Blak and Pauly Yamz, to Jill Scott's palatable prose on 'We Live in Philly', Freddie Foxx's anthemic bravado on 'Scram', and Raheems heartening soul, 'My People, The Magnificent' is an authentic celebration of Jeff's commitment to nurturing the Philadelphia underground."

#### DJ JAZZY JEFF: *The Magnificent (Instrumental) 2LP* (RAP 6008 LP). \$18.00

"*The Magnificent Instrumentals* is the authoritative showcase of Jeff's signature sound. Whereas *The Magnificent* features guest vocals from the very best of the Philadelphia Hip Hop/ Soul scene, this instrumental counterpart focuses on his melodic brand of hip-hop and future soul production."

### RASTASCAN:

#### BRAXTON/GINO ROBBAIR, ANTHONY: *Duets 1987 LP* (RAST 002). \$11.00

Rastascan is a SF-based label, run by percussionist Gino Robair & here are some of their more interesting titles. This first one is the only LP, and it's a slobbering '87 duo performance, in a letterpress sleeve. Limited stock.

#### PLUTO: *Shoe Horse Emerging CD* (RAST 014). \$13.00

Pluto are a Bay Area collective "psychedelic improv-rock" group: guitars, bass, drums, horns, tapes, vocals, including Ralph Carney & MX-80's Marc Weinstein. Their sound is flowing, charged, occasionally truly surreal and inspired; an ability to pull mundane "jazz," "noise," and "psychedelic" influences into such a big, unique pile, all under an improvised banner is practically unparalleled.

#### BOISEN, MYLES: *Guitar Speak CD* (RAST 017). \$13.00

Myles is a member of the Splatter Trio and an improv guitarist. This album consists of a lot of short tracks, with numerous guests like Tom Djiil, Marc Weinstein, Lonberg-Holm, Fred Frith, etc. The whole album has the aura of classic Metalanguage-era Kaiser exp. guitar explorations; loud, discordant, vague Beefheartian chatter, all in all, quite good and relatively essential for guitar improv freaks.

#### VA: *Wavelength Infinity: A Sun Ra Tribute 2CD* (RAST 018). \$20.00

32 artists, spread out over 2 CDs, with all proceeds going to benefit the Arkestra. This has a lot of Bay Area jazz/improv artists (Splatter Trio, Tom Djiil, Rova's Jon Raskin, etc.), some bigger names (Residents, NRBQ, Elliot Sharp, Chadbourne/Carl Black) and much more. Inbetween the music tracks there are a number of Ra poetry recitations by the likes of David Greenberger, Thurston Moore, Malcolm Mooney, Art Hoyle, etc.

#### SPLATTER TRIO: *Hi Fi Junk Note CD* (RAST 021). \$13.00

"Taking its title from a phrase by William Burroughs in *Nova Express*, Dave Barrett, Myles Boisen and Gino Robair have edited house of Splatter recordings to create a mix of free jazz, industrial and ambient musical stylings... Splatter has layered these recordings into one 'stream of consciousness' work in a way that is somewhat akin to the 'Plunderphonic' approach developed by John Oswald, but without the legal hassle."

#### RITUEL: *New Music For A New America CD* (RAST 022). \$13.00

"Experimental music quartet that blends the furious noise of New York free jazz, the crazy rock structures of Captain Beefheart and the rage of Diamanda Galas." Female voice, saxophones, bass, percussion.

#### ROBAIR, GINO: *Singular Pleasures CD* (RAST 023). \$13.00

"His 2nd solo recording...focuses on new ways of playing the drum set using drumsticks & mallets as well as files, battery powered motors, and motorized kitchen implements...this is percussion music that bubbles, grinds and swells like nature intended. For fans of Zappa's 'Black Page' or Varese's 'Ionization'."

#### THOMAS/GINO ROBBAIR, OLUYEMI: *Unity In Multiplicity CD* (RAST 025). \$13.00

"A live performance by Positive Knowledge multi-reed player Thomas and Splatter Trio percussionist Robair. Five improvised duos that range from quiet and introspective to raging, furious free jazz offerings."

#### SAXOPHONE QUARTET, ROVA: *Morphological Echo CD* (RAST 027). \$13.00

"Rova celebrates their 20th anniversary together with the release of one of their most fascinating pieces: 'Maintaining the Web Under Less Than Obvious Circumstances'. Inspired by the game pieces of John Zorn and the conductions of Butch Morris, Rova has developed a complex 'web' of strategies that allows each of the players to direct the group both compositionally and improvisationally. Cues are given using a combination of hand gestures and props that change the rules of each piece as it is being created. Some of these elaborate

props include decorative fans, flags and wind-up toys. There are 6 versions of the 'The Web' included on this disc, each going in a radically different direction."

#### TOHIR & HIS BACKBONE, DAVE: *Angels Dancing In Virga CD* (RAST 028). \$13.00

"The name Backbone is short for feedBACK trombone, an invention of trombonist Dave Tohir. The Backbone is the closest thing any horn player has ever gotten to sounding like Hendrix burning his guitar. Screaming, wailing, diving fighter planes — it's all here, but in the form of a brass instrument." With Gino Robair, Myles Boisen, etc.

#### GEBBIA, GIANNI: *H Portraits CD* (RAST 037). \$13.00

Solo alto & soprano sax recordings, recorded in Berkeley, 2/28/97. Features various tribute works to Herman Von Helmholtz (German acoustic scientist), Houdini, Ichiruya Hiroshige, Jascha Heifetz (Lithuanian-American violinist), Julius Hemphill, David Hilbert (German mathematician), Christiaan Huygens, Werner Heisenberg, Katsushika Hokusai & Lewis Carroll. A pleasant listening experience, especially considering the context (solo sax recordings). With extended drone techniques, etc.

#### CONNAH, GRAHAM: *My God Has Fleas CD* (RAST 040). \$13.00

"This CD is his second, and finds him moving in the direction of Carla Bley and Sun Ra's big band (he appears on our *Wavelength Infinity — Sun Ra Tribute CD*). Snaky melodies, tumbling rhythms, and very hot soloing by Ben Goldberg (clarinet), Trevor Dunn (bass) and Rob Sudduth (saxophones)."

#### GEBBIA/GARTH POWELL/DAMON SMITH, GIANNI: *People In Motion CD* (RAST 044). \$13.50

"An elegant trio session featuring Sicilian saxophone legend Gianni Gebbia, teamed up with Ritual percussionist Garth Powell and Oakland bassist Damon Smith. This is not your typical horn/rhythm section session. Each player expands the sound of the instrument in ways that defy description — and make it difficult for the listener to tell who's playing what."

### RASTER MUSIC (GERMANY):

#### SCANNER: *20' To 2000 CD* (RASTER 023). \$14.00

8th release (August 1999) in this monthly series. One twenty minute piece, "Cystic", written by Robin Rimbaud. Nicely developed droning electronics and nothing to be afraid of. Limited stock.

#### VAINIO, MIKA: *20' To 2000 CD* (RASTER 025). \$14.00

Tenth release (October) in this monthly series "about the cutting edge of the millenium". No track info supplied. Mika Vainio is the other half of Pan Sonic, alongside Ilpo Vaisanen.

#### COH: *Vox Tinnitus 2X7"* (RASTER 029EP). \$14.00

Double 7" version (CD version is o/p), limited to 500 copies. "Ivan Pavlov (aka COH) lives in Sweden and works as an acoustic engineer. Guests featured on this release include Peter Christopherson & John Balance (aka COIL providing vocals & lyrics respectively) on track 2 — described by Ivan as 'a beautiful true love song', and Little Annie Anxiety (vocals & lyrics) on track 4."

#### SIGNAL: *Centrum CD* (RASTER 030). \$14.00

Part of the Raster Static series. "Signal is a special project from the member of Raster-Noton, Carsten Nicolai/Noto, Frank Bretschneider/Komet and Olaf Bender/Byetone. The music is a result of improvisation during playing."

#### DEUPREE, TAYLOR: *Polr CD* (RASTER 031). \$14.00

Part of the Raster Static Series. "I's nano-rhythmic with filigree defects, minimal and digital. Taylor Deupree is the member of 12k records n.y.c."

#### NOTO: *Telefunken CD* (RASTER 032). \$14.00

Part of the Raster Clear Series (first one in a while). "OK. Noto won the 'Golden Nica' (highest honors' at the Prix Ars Electronica festival) this year. This is a mixed-media Noto EP. Mixed media in that there's both audio and visual information on the CD. How you use this CD is you wire your CD player into your VCR, the left channel into the video input, the right into the audio input (although its irrelevant which you plug where as they're identical signals). Then you sit back and you watch, and you listen, and you learn. And it works. Sonically it's a series of rising tones and test jolts. Visually it's a bunch of wavering (damn helical scan) horizontal lines of growing thickness, occasional bursts of pure white, often complete darkness (echoes of Kubelka's 'Arnulf Rainer' abound). It's either a carefully plotten exercise or a complete happy accident. Highly enjoyable either way, especially in shuffle mode (some tracks are very short, others are longer)." — Hrvatski.

#### SENKING: *Trial CD* (RASTER 035). \$14.00

"Jens Massel aka Senking, Fumble, Kandis has established to an integral part of Cologne music scene during the last two years. Creating music far away from the typical party sound or subtle humoristic style of label A-musik the 'Sound of Cologne' gained a lot from him. *Trial*, the latest release of his Senking project, is an attempt to go into the field of 'clicks and errors' where he puts his main interest on creating songs, density and deepness. The tracks are a kind of tale — nearly melodies and quotes from dub integrated in a tension that works with dynamics. Send through effect tools again and again and replied up it's rather about expression and carrying personal trademarks than technical process. The guitar in the last track is thus logically the consequence of the ambition of the release."

#### MOKIRA: *Cliphop CD* (RASTER 036). \$14.00

"Andreas Tillander works as a music assistant at a Swedish music company and already took part in some productions. He cooperated with Mikael Stavöstrand (Mitek, Staalplaat, etc.) for few times but lately he is involved in his own projects Komp, Mokira. As Mokira it's his debut release on label Raster-Noton. Coming from hard industrial music he has always been more interested in sounds rather than songs. Nevertheless the rhythmic tracks on *Cliphop* circle around a tangible groove. Digital crackling, fragmented hard disk statics provide the sampler. Enclosed in ultra-low baselines it spreads out warmth. The sometimes quite long tracks increase straightly to compact arrangements that let you flex within the music."

#### LIPPOK, ROBERT: *Open Close Open CD* (RASTER 037). \$14.00

"*Open Close Open*, the title of Robert Lippok's latest release can obviously be seen in the context of daily maxims: instructions as you can find on packaging, household appliance, stereo systems and other operating instructions. Nevertheless *Open Close Open* also stands in connection with making things like space and perception accessible to yourself — and therefore with the opening of a fictitious memory. On this release analogue field recordings, digital remains and cultural fragments are condensed into an acoustic space. The call of crows and door slamming noises meet looped soundpieces from a minidisc recorder and samples from a Mahler-symphony."

#### VON HAUSWOLFF, CARL MICHAEL: *Ström CD* (RASTER 038). \$14.00

"There has been a connection between Carl Michael and Raster-Noton since the early days of the label. First meeting was at Documenta X in Kassel in 1997 where Carsten Nicolai, Olaf Bender, Frank Bretschneider, Mika Vainio and C.M.V. Hausswölff came together to do a spontaneous session at Kassel Autospindel. Their common interest in focusing on underrated qualities of sound or music has brought them together. Above all Carl Michael Von

Hauswollfs work is about presentation of static quality of his sounds. A fluent flux of energy. The presence of a sound as aesthetic statement. Even so Hauswollfs release on Raster-Noton is about 'ström'. A 50 minutes basswall that causes different reactions while listening, but always somehow changing the time as frame, manipulating your feelings depending on listening situation."

**Ø + NOTO: Wohlt temperiert CD (RASTER 039). \$14.00**

"All music by Mika Vainio and Carsten Nicolai. Recorded between 1998-2000 in New York and Berlin." The followup to the early Raster classic *Mikro Makro*, another collaboration between Pansonic's Mika Vainio (whose releases under the Ø moniker on Sähkö pretty much set the contemporary standard for the modern electronic pulse) and the Raster founder Carsten Nicolai. Beautifully packaged in a clear plastic case (this is part of the Raster Clear series) inserted into a printed card jacket with a drawing by Ralph Nicolai. "Most of the material for this release was created in NYC in winter '98. Their friend Larry Seven provided the equipment. so very spontaneous and open tracks have been arranged. Compared to their first album *Mikro Makro* which was a concept for architecture, public space this latest release is more about private working modus, working condition — 'moments-notices' of analog machines. Maybe it's the rough winter in New York that provided the somehow dark elements for this release." Last copies.

**ALVA NOTO AND OPIATE: Opto Files CD (RASTER 040). \$9.00**

"Thomas Knnak aka Opiate is one of the most acclaimed artists coming from Denmark. In the early beginning of the 90ies he started as a DJ, establishing himself as one of the first to bring ambient, electronica and drum'n baas to the clubs. As a keyfigure in electronic music field he has been working on several projects like compiling 'boredom is deep and mysterious' series with Anders Remmer (Dub Tractor), his own band Future 3 and solo as Opiate. Since 1999 he is running his own label Hobby Industries. His debut *Objects For An Ideal Home* has been considered as an electronic landmark. Among the people to recognize his talent outside Denmark are Björk, Bomb the Bass, Piano Magic and Carsten Nicolai aka Noto. Thomas has since worked with all of them in different collaborations. Tracks from Future 3 were remixed by people like Coldcut. His release on Raster-Noton came into being through e-mail contact. Files had been exchanged and the material had been remixed. So a CD with a lyric elements had been created. Digital sounds arise 'satisfied' abstract melodies without getting lost in playroom-charm. The mixture between Noto's mathematic structures and Opiate's pop-qualities is well done. The EP spreads out a dark warmth which follows the typical static series sound." 33-minute EP

**CYCLO: CD (RASTER 041). \$14.00**

"On the occasion of a New Forms series of concerts in 1999 Ryoji Ikeda and Carsten Nicolai did their first joint performance at Galerie Für Zeitgenössische Kunst Leipzig/ Germany — the project Cyclo. was founded. Between 1999 and 2001 files had been exchanged, material was collected and tracks were made. Cyclo. sets up a priority on digital quality of the tracks. Selective use of automated processes like the overlapping of loops and their falsification through wrong calculation or incorrect condensation algorithms, errors and the translation into rudimentary rhythmic constellations is the result of their work. The error itself becomes topic of this first release from Cyclo."

**BASINSKI, WILLIAM: The River 2CD (RASTER 048). \$16.00**

"The River is the culmination of William Basinski's shortwavemusic experiments. It was recorded in real time in 1983 using tape loops and shortwave radio static. The loops were all culled from the airwaves, short bits of string melody taken from the Muzak radiostation, slowed down and mixed live to cassette from two 50's Norelco reel-to-reel decks with a random accompaniment of shifting shortwave radio static. 'Growing up in the 70's, with a love for the lush sound of the Mellotron, but not having the pocketbook to own one, I decided to try to create my own. I had heard that the sounds were recorded on tape loops, so I began recording small bits of lush strings from intros and interludes in Muzak songs touse as my keys. The aspect of pulling all the sounds from the airwaves, to create something from nothing, fascinated me. With these elemental, organic loops that I had saved aside for The River, I was attempting to record the music of the spheres. The 90 minute length was decided by the length of the two sides of the cassette. The idea was to have a piece which could repeat endlessly creating an eternal, meditative womb of tranquility.'" "

**NIBO: con. duct. spc. trm CD (RASTER 049). \$14.00**

"The young Japanese artist Nibo lives and works in Tokyo/Japan where he also has his own label 'n160'. Since 1997 he has been working on sound and visual projects where he puts special interest on scientific mathematical features. His release on Raster-Noton is a Macintosh programmed mixed mode CD connecting audio and visual components. Minimal digital sounds are transformed into images which are generated from the soundwaves. Geometric forms get their parameters directly from the audio signals. Raster-Noton's idea was to document this basic working concept because it shows the current aesthetic, multimedia and technic level of those approaches. Even though his release follows the tradition of Ikeda's and Nicolai's live performance work Nibo is part of the Japanese generation that seem to have found their own way to work with sound and image."

**ALVA NOTO + RYUICHI SAKAMOTO: Vrioon CD (RASTER 050). \$14.00**

"During his first live tour in Japan, Carsten Nicolai met Ryuichi Sakamoto in Tokyo. A year after it happened that he was asked to remix material from Sakamoto for the Japanese magazine Code Unfinished. "...The material that was given to me was already layered with digital effects. From one little clean piano piece I made the first track. Those simple piano chords I combined with a clear rhythm constellation. Somehow Ryuichi was very surprised and really liked my work. Weeks later he sent me another specially for this project recorded track." This was the beginning of an almost 2 year process of music exchange and creation. *Vrioon* is very relaxing, it opens rooms, landscapes blur before listeners eyes. Static rhythmic pieces circle round and vary one and the same theme that, with its impressionistic sphere, reminds of soundtracks and ambient compositions. In this cooperation 2 different generations meet and share the idea of electronic music as an inspiration source for new musical structures."

**ALVA NOTO + RYUICHI SAKAMOTO: Vrioon LP (RASTER 050LP). \$14.00**

LP Version, clear vinyl/clear sleeve. Limited stock.

**VA: weltecho.box 2CD (RASTER 052). \$15.00**

CD1: Robert and Ronald Lippok, William Basinski. CD2: Lumen, Errorsmith. "The artistic emancipation of noise in the sense of organised sound effects was achieved as early as 1913. At least since the technological development of sampling once can not think of popular music without the notion of organised noise. At four exhibitions held at the Chemnitz gallery Voxxx between April and September 2002 musicians experimented with electronically generated tones in the context of an artistic space. So unsynchronised film projectors (*Weltecho* was also the name of a former cinema in Chemnitz) for example created rhythmic structures for sound oscillations. The curator of *Weltecho*, German artist and musician Carsten Nicolai, stands for many instances of interaction between music and the fine arts and is well established in both disciplines. Nicolai helped set the wheels in motion for

*Weltecho*, in which, amongst other things, the ten-year history of the Voxxx project — an amalgamation of film, music, theatre, the arts and communication — is reflected upon."

**SENKING: Tap CD (RASTER 053). \$14.00**

"With his new album *Tap* Senking expands his personal style in a consistent manner. Atmospheric fields and brief fragments of melody are again and again combined with autonomous, multiple piled, percussive sound particles. Nevertheless *Tap* has nothing to do with producer attributes like 'clicks and cuts' or 'microsound'. Senking knows how to hide the technological aspect of these purely electronic tracks. He stresses the more timeless and more important facet of his compositions — the atmosphere. Openly structured tracks flow, fill the space and produce a certain density communicating very privately with the listener. Jens Massel aka Senking lives and works in Cologne, Germany. Besides the 'Senking' project he regularly works under the pseudonym of 'Kandis' and 'Fumble'. *Tap* is a hundred per cent studio album in contrast to the Rasterpost predecessor *Forge*."

**KOMET: Gold 12" (RASTER 053 EP). \$15.00**

12" vinyl LP version. Includes exclusive versions not found on the full-length album.

**PIXEL: Display CD (RASTER 057). \$16.00**

"Pixel aka Jon Egekov was born in Denmark in 1973. He studied jazz at Copenhagen Conservatory with saxophone as his main instrument. These studies allowed an unconventional approach to modern electronic music. He mixes swing and complex polyrhythmic structures. He employs Indian metres like the 'Konnakol' and creates correlations to tightly quantized music. *Display* shows that he knows how to ad-lib with melodic lines, to spontaneously wind and melt these lines into each other again and again. On his debut album, Pixel succeeds in keeping a balance between sensitive lyrical melodies and lively vibrant rhythm patterns. He establishes relationships between them and aggressive digital sounds as well as static waveforms. So he creates an energetic music which carries many elements of jazz in a vivid way."

**MODUL: Isol CD (RASTER 058). \$16.00**

"Donnacha Costello lives and works in Dublin. Beside his own label minimise he releases also on Mille Plateaux and Force Inc. At Raster-Noton he uses the pseudonym Modul. *Isol* keeps a deep inside structure. Wide loops go beyond the borders of the first three tracks, so that they seem to grow together to an united piece. Nevertheless, breaking up rhythm makes the boundaries perceptible. In 'Shift I' the oscillating loop-universe is kept down on the bottom by a syncopated rhythm: a futuristic Bossa-version! 'Shift II' gets a different, more agile rhythm-figure. A tiny melody-phrase, which becomes more and more intensive, emerges in front of that figure. In this way, an idea, formulated by Einstürzende Neubauten, becomes acoustic reality: 'Das Lied schließt in der Maschine' (the song is sleeping in the machine). Clear seems to divide *Isol* in two segments and it figures as a caesura. The rhythm includes a static noise, giving the track a virulent character. 'Kkun I' opens the second part of *Isol* and is aside from 'Shift II' the other great track, referring to the abundant creation and especially the atmosphere. It is a digitized deep-sea-landscape. The idea, to put the voice of a woman in this digital world is very efficient. The rhythm rears up to a pulse beat, on the climax appears a voice of mikroskopische size. 'Kkun II' refers to this sphere and grows together with 'Kkun I' to an organic-living unit. The mathematical-digital process, presented at the beginning of *Isol*, is woven into a biomorphic emotional experience."

**BOGHOSIAN, HERVE: Mouvements CD (RASTER 059). \$14.50**

"With *Mouvements* the artist Herve Boghossian presents his newest work. Regarding the technique of composition as well as the acoustic effect, the album is an exception. Starting point is a guitar-composition played live into computer as one track. In a second step the composition is re-worked using plug-in-effects. The result are gliding sounds. A pleasant harmonic take in the glassy-metallic sound — a far reminiscence of the primary of the guitar-composition. Thus the complete album becomes a real transcendence. Structures of tact where completely dissolved. The magnetic-acoustic stream get a wide perspective. Several titles commenting the tracks and show, how they belong together in a deeper sense. Track I 'Mouvement Aerien' (airy movement) carries the music to the listener. Until Track IV a shift of accent is remarkable. This cumulate in Track V 'Organe Ouvert' (open voice - the core and climax of the album. The significant atmosphere of this Track is taken up once again in Track VII 'Memoire Cyclique' (cyclic remind). From this point on the music seems to go away from the listener, a process which ends after 'Fin de Conversation' (Track IX). It leaves him, flying away in a 'Mouvement Aerien', leaves him behind with a strange-thoughtful feeling, alone. Herve Boghossian lives and works in Paris."

**RASTER NOTON: Oacis BOOK/CD (RASTER OACIS). \$28.00**

"Following the Noto book *Polyphoto*, Raster produces a dedication to it's entire label. *Oacis: optics acoustics calculated in seconds*, a 104 - page catalog, 4 - colour print with a stitched matt cellophane paperback. It is accompanied with articles by Susanne Binas, Martin Pesch, Rob Young, Pinky Rose and Peter Kraut. Artist group Raster-Noton will be presenting its working models on the cutting edge of electronic music, art and serial production. A CD+ with audiotracks from the artists and multimedia data for Macintosh will be included. The book appeared on the occasion of taktlos 2000 bern/switzerland. Catalog, 17 cm x 23 cm, German/English. Includes audio CD with tracks by COH, Noto, Komet, Byetone."

**COH: Mask of Birth LP (RASTERVYR026). \$14.50**

Vinyl-only release that represents one of the first works from Ivan Pavlov, recorded in Nov. '97 to August '98. Fourth part in the Raster Static Series, packaged in a clear plastic sleeve, with a gold folded art sheet, black vinyl. "COH aka Ivan Pavlov, actually born in Russia — lives and works in Sweden, his cultural roots are in his mother country — that means he himself feels more a rapport to the Russian avantgarde than to the Western rock-pop tradition. As a qualified acoustic coupler he is very involved in developing different possibilities for soundsynthese-types; he has a way to compose rare tones to an ensemble which shows more of a lyrical than comic association (ie. not 'artificial intelligence'). Meanwhile, his live acts can be seen in Germany. He is a member of artist group of Raster-Noton. *Mask of Birth* is his debut work although 2 other releases (*Enter Tinnitus* & *Vox Tinnitus*) have come earlier. This album is a very personal record which he dedicated to his daughter. Written and recorded by Ivan Pavlov/COH. It was very hard to cut these frequency ranges on vinyl."

**RASTER MUSIC/KANGAROO (GERMANY):**

**LIIMA: Version 1/2 10" (RASTER 043). \$10.00**

"Kangaroo is the label of the Finn Ilpo Vaisanen.7", 10" and 12" that have a strong connection to the Jamaican dubstyle are to be released on this label Raster-Noton is in charge of. All releases will be limited to 1000 pieces. These 10" are to start this series off. Spontaneity and typical Pansonic elements show that Liima's version are not a simple adaption of a style but rather more have a spiritual kinship to the dub producing technics. The rough beauty of those tracks automatically remembers on numerous 7" releases of the Jamaican scene."

**LIIMA: Version 3/4 10" (RASTER 044). \$10.00**

Second volume in this series.

**RATHER INTERESTING (GERMANY):****FLEXTONE: 10th Anniversary Box 2CD (RI 023CLCD). \$23.00**

Classic Atom Heart material, from 1994 - 2004, limited to 900 copies. Features a reissue of RI 023 (Flexitone — which was the first CD on RI), plus an entire 2nd CD of unreleased material. Disc One: originally released in 1994. Disc Two: alternative versions, outtakes, unused and abandoned music 1994-1998. Autographed and numbered limited edition. "It was 10 years ago, when prolific composer and producer Atom Heart decided to found his own label Rather Interesting in order to become independent from record company capricious which he had experienced over the years. The first release was the CD Flexitone, back then limited to 500 copies and quickly sold out. Due to the high demand Atom decided to re-release this album, freshly remastered at 24-bit, together with a collection of unreleased materials he had come across while listening through tons of recordings, stored on DAT cassettes, laying around in his vast archive. Both albums, limited to 900 copies, autographed and numbered by the artist himself, accompanied by a booklet which shows detailed information, artwork, liner notes (written by James Dean Brown), released as RI 023 CL will initiate a new series of R.I. releases called 'Rather Interesting Classics', which will mainly contain both, the R.I. back catalogue as well as long out-of-print releases by Atom, previously issued on other labels."

**THE DISK ORCHESTRA: [K] CD (RI 057). \$15.00**

"One of Atom's his most demanding works. The Disk Orchestra is a 50 minute continuous flow of audio, bouncing between cut-up, collage, composition and ridiculous surprises. Those 50 minutes of sound are composed out of 99 tracks, some of them as short as 4 seconds. 'The most difficult part' states Atom? 'was to come up with 99 tracktitles'. Amongst the 99 segments the astonished listener will find modified J. S. Bach pieces (computerfuge), a reprise of Johann Strauss' 'blue danube' as well as either abstract or rhythmical pieces touching almost any musical style known to mankind. Amongst the masterpieces on this album may be the track 'philip's fill' a 1:30 minute rollercoaster ride through drummers madness, created editing (no overdubs!) drumfill samples."

**VA: Real Intelligence IV CD (RI 059). \$15.00**

"On this compilation you will find the 1999-2001 highlights, which surprised and inspired listeners during the last couple of years: Dos Tracks, Erik Satin, Los Samplers, XXX, BDP, Midisport, The Disk Orchestra and the Roger Tubesound Orchestra. As if this was not enough, rather interesting decided to include 4 previously unreleased bonus titles which make this compilation a 'must have' for all those who like the sound and of 'R.I.'. The bonus titles 'space bossa', 'mambo si, trabajo no!', 'affirmative' and 'hypnotize' perfectly complete this selection of 'r.i.' classics, ranging from Latino influenced compositions via abstract funkiness to electro." The four bonus tracks are all produced by Atom? (as is every other track on this compilation, of course), under the image/name of "Real Intelligence IV"; 26 minutes of exclusive music.

**STEREONERDS, THE: HD Endless CD (RI 060). \$15.00**

"It all started early 2002, when The Stereoners, based in Melbourne, Australia, made a couple of tracks which contained samples from Atom's 'Harddisk Rock' 12". John and Tad decided to write to Atom himself and ask for permission to use the samples on an album they had been working on. To their surprise Atom liked what he heard and soon both parties got into closer contact. Now, a couple of months and hundreds of emails later, Rather Interesting proudly presents you HD Endless. The Stereoners manage to expand the way too narrow classification called electro. Tracks such as 'HD Endless', 'Transhuman Melody' or 'Präzision' evoke futuristic flashbacks, utilizing well known musical references which are skillfully twisted into unheard digital masterpieces...from down under."

**CARBON, LISA: Standards CD (RI 061). \$16.00**

"Producer and executive programmer: Atom. Lisa Carbon plays Moog. a remarkable sonic cocktail that refines the artistic approach of the previous album *Trio de Janeiro* in a very interesting way. In fact the new album is a kind of 'flashback signal' that reflects essential aspects of the earlier RI catalogue like Machine Paisley, Midisport or the first Senor Coconut album published in May 1997. Beside the jazzy style and latin mood transported by most of the songs the album also features a wide spectrum of technical experiments that are characteristic of the whole RI catalogue: The listener is confronted with humorous electronic freestyle-tracks such as 'Duck-Cha Cha' (with sampled voices and moog-sounds imitating Donald Duck), 'Gagarin' (with late 60s backward-tape experiments and 'serious sci-fi-electronic space music' in the middle part of the song) and 'A Bailer el Tape-Charleston, perhaps the most experimental track of the CD; an eccentric cut-up of harddisc electronics combined with samples similar to animated cartoons — incredible. Even a song by David Bowie is featured on the album — 'Space Oddity' — a wonderful soft and light synth-journey with added guitars and electronic latin rhythms, sometimes interrupted by strange digital chords — perhaps the climax of the album. The last song 'Fiesta En Belo Horizonte' almost morphes to the musical style of Senor Coconut's latest production *Fiesta Songs?* the perfect outro of the newest masterpiece by the innovatress Lisa."

**RAUM MUSIK (GERMANY):****DIGGLER, D.: Feel My Heat CD (RAUM 014CD). \$15.00**

"New full length CD by Germany's D. Diggler, compiling a couple of his 12" singles for Raum Musik as well as tacking on a few unreleased tracks. D. Diggler is one Andreas Mügge, and though at first glance this might look like the new DJ Assault record with titles like 'Girls & Money', 'Silicone' and 'Superpussy', it's actually a pretty great collection of tracks in a non-vocal tech house vein, kind of mellow and funky as hell. A lot of the best tracks here seem like they might emanate from the Harvest school, smooth, with a throbbing bassline and/or guitar loop, with the occasional *Doctor Who* style electro driftage mixed in for good measure. And I don't really know the exact chronology of these tracks, but by the second half of the CD Andreas gets pretty damn deep — extended intros, a few subtle vertigo inducing loops, much 'sexier' than the titles of the tracks imply. Satisfying." — Billy Kiely. Tracklisting: "CherryPoppers" (unreleased edit), "Feel My Heat", "Babydoll", "Superpussy" (shaved edit), "Lovemachine", "Boogiemonster", "Boobybuster", "Angeldust", "Girls & Money", "French Bikini", "Silicone", "Foxy Lady" (previously unreleased).

**DIGGLER, D.: Feel My Heat 2LP (RAUM 014LP). \$16.00**

Double LP version.

**VA: Prasentiert Vol. 3 CD (RAUM 018CD). \$15.00**

Compilation of prior 12" tracks, plus exclusives by this this euphoria-obsessed minimal techno label, based in Frankfurt Tracks by famous Raum artists like: Unai, Kingsize XS, Michael Langlois and Mike Pung. Plus exclusive tracks by: Licht & Schatten, Dave, Hisashi Ito, Tojami Sessions, Dub Taylor and D. Diggler. And a D. Diggler videoclip of his anthem "Babydoll".

**DIGGLER, D.: Microcrystal 12" (RAUM 019). \$9.00**

"The A side is a nice grooving techhouse-track which one can relate to the sound of Marco Carola's Question releases. It's basically the strings and samples creating a nice mood here. It's a very functional track. B1 is more some kind of minimal track with certain samples and

decent shuffles. It is very reduced, but through this it also brings good tool abilities. On B2 D.Diggler returns to his specialty, the Basic Channel inspired dub style. It is a mellow track, in which mainly the delays create a very deep atmosphere. Again he is capable of developing his own personal note within the tracks. Altogether Andreas Muegge proves that that he is definitely one of Germany's most talented producers of the post Basic Channel era!"

**TAYLOR, DUB: Forms & Figures CD (RAUM 020CD). \$15.00**

"Under the alias Dub Taylor, the 26 year old Alex Krüger from Berlin has been known for verb-chord based techhouse-tracks for quiet a time now. After numerous releases on different labels like United States of Mars, Force Tracks, Raum?musik, and Konfekt he had a good reputation. As a result, the long awaited album of Dub Taylor was born? . *Forms & Figures* is capable of presenting all the different faces from Dub Taylor. On the album you can find deep-tracks (with sweet female-vocals) alongside with harder minimal-tracks. Between that, you will discover certain, nice intros (gimmicks), listening-stuff for the use at home. But he is also paying tribute to the roots with a fat, classic dub-track. On *Forms & Figures*, he gives every single-track an own special character which keep a charming variety through the whole album."

**DIGGLER, D.: 12" (RAUM 022). \$9.00**

Four track EP of Diggler reduction, all info in Japanese! Features "new edits of 'Superpussy', 'CherryPoppers', 'Boogiemonster', 'Babydoll'."

**LICHT & SCHATTEN: Lichtblick 12" (RAUM 023). \$9.00**

"It's got everything it takes for a good Raum release. Effective dubby minimal."

**DIGGLER, D.: Early Years 12" (RAUM 024). \$9.00**

Repress of a recent Diggler 3-track EP. "Phat chords, subtle melodies & irresistible beats. A true Diggler smasher."

**DIGGLER, D.: 2LP (RAUM 027LP). \$16.00**

Second full length album on Raum for Diggler, following up the classic *Feel My Heat* album. "In 1998 Diggler launched the first production of Raum?musik. His production style is similar to The Modernist, or the Kompakt releases from Cologne. You can also find in nearly every production dub-references like the Basic Channel-Crew in Berlin did. But still he gives his tracks something very unique. It often seems as though he gives his tracks that bit of extra euphoria." [CD version forthcoming]

**DIGGLER, D.: Sounds Fiction CD (RAUM 036CD). \$15.00**

"D.Diggler is known for his his continous development of sound quality. With a larger variety in style he is able to even precise his tracks and their sound. On *Sounds Fiction* D.Diggler is redefining the rather too often heard term 'minimal dub techhouse' — and gives it a new meaning. Compared to *Atomic Dancefloor*, where most of the tracks were more tool based, *Sounds Fiction* has a lot more tunes with a 'classic' song structure, meaning arrangement, single sounds and the melodies. The songs have a lot more variety, but without never losing the club aspect. Andreas Mügge has used his experiences as a DJ — worldwide and produced an album where he blends several influences and gives them, his own very special brand. *Sounds Fiction* is a well developed album — probably his best so far? "

**DIGGLER, D.: Sounds Fiction 2LP (RAUM 036LP). \$16.00**

Double vinyl version.

**VA: Raum Musik Presents #5 CD (RAUM 039 CD). \$18.00**

"Raum..Musik was founded more than five years ago. The first release of the label was a compilation called *Raum..Musik Präsentiert #1* to define the label's taste and style. Based somewhere between minimal, house, techno and dub and always open for surprises. The compilation featured tracks by well known artists like for example Rhythm & Sound or Beanfield among new artists based around the owners of the label. One of these artists was D.Diggler with his legendary tune 'Boogie Monster'. His first single 'Love Motel' followed shortly after that. The success of the label quickly increased and so today we can look back on an exclusive artist roster with acts like D.Diggler, Dub Taylor, Dick Richards just to mention a few, almost 30 singles, 5 albums and now 4 compilations. For it's 5th anniversary the label now presents a small collection of it's biggest moments which only have been released on vinyl until now." Artists: D.Diggler, Dub Taylor, Junkie Sartre, Olavi, Dorian Paic, and Dick Richards.

**DUB KULT: On And On 12" (RAUM 041EP). \$9.00**

"After the massive success of his recent release on Warp's new sub label Arcola, which was picked by DJ's like Sven Väth, Ricardo Villalobos and Andrew Weatherall all over last year's summer, we are now very proud to enable Dub Kult's first release on a German label. Dub lives in London, his real name is Neilon Pitamber and he works as a DJ since the mid-nineties. His style could be described as edgy deep tech, which also has it's roots in house. The two main songs on this single are called 'On and On' and 'Blue', beside those you find some other short interludes as a special DJ Gimmick. 'On and On' catches the listener with it's twisted, psychedelic vocals, 'Blue' is more crispy, tool based, but always surprises with it's arrangement and builds a good contrast to the a-side."

**CHARDRONNET: Ledge 12" (RAUM 042EP). \$9.00**

"Patrick Chardonnet lives close to Stuttgart, Germany and this single is his first release ever. He presents three tracks, which are all very different from each other, which also indicates his large musical capability and variety. The a-side 'Ledge' is a more old school sounding techno tune with slight house references. B1 'Knisterboogie' is sound wise based on more recent minimal techno, but the very pumping kick and the unbelievable dryness give it also a very special note, if compared to others. B2 'Digit' is a more experimental based track without using any kick drum."

**RAW VISION (UK):****RAW VISION: #11 MAG (RAW 11). \$9.50**

*Raw Vision* is a UK-based "International Journal of Intuitive and Visionary Art, Outsider Art, Art Brut, Contemporary Folk Art, Self Taught Art". Published quarterly, it definitely rates as one of the most beautifully produced magazines ever, printed in full color on lovely heavy-matte stock. Each issue has mind blowing visual features on obscure and previously unknown artists from around the world, heavily recommended. Cover feature of #11 is on Joe Coleman; also featured: Minnie Evans, Nicolae Popa (folk carvings), Environments in British Columbia, constructions of Genevieve Seille.

**RAW VISION: #12 MAG (RAW 12). \$9.50**

#12 features Mose Tolliver (Alabama folk artist), "The Hidden Costs of Outsider Art", John Baptist Greco (designer of the miniature city of Holy Land), "Mexico: Days Of The Dead," "The Watford Shell Garden," etc.

**RAW VISION: #14 MAG (RAW 14). \$10.50**

Features on apocalyptic ex-biker artist Norbert Kox, Czech medium Anna Zemankova, the universal life-charts of Paul Laffoley, Johann Hauser, etc.

**RAW VISION: #15 MAG (RAW 15). \$10.50**

Features on Bill Traylor, Henry Stockley, Marie-Jeanne Gil, the infamous Gugging Hospital in Austria, much more. We ran out of exclamations for this magazine long ago, it's the most



beautiful magazine currently being produced.

**RAW VISION: #16 MAG (RAW 16). \$10.50**

Features Joseph Yoakum, Jose Dos Santos (primitive hand carvings from Portugal), Salvation Mountain, Morton Bartlett, more. Typically stunning.

**RAW VISION: #17 MAG (RAW 17). \$10.50**

"Alfonso Ossorio, Jean Dubuffet and Art Brut In America," inventor William Adkins, the obsessive ink detailings of Nick Blinko (also known as the guiding force behind Rudimentary Peni), naive embroidery of Ray Materson. [cover price: \$10.50]

**RAW VISION: #18 MAG (RAW 18). \$12.00**

Cover feature on the legendary Adolf Wolfli, plus features on Texas Art Cars, David Zeldis, Albert Loudon

**RAW VISION: #20 MAG (RAW 20). \$12.00**

Features on voodoo flags from Haiti, Polish folk carvings, naive artists from Taiwan, the eccentric paradise of Xilitla, Mexico, Jamaican painter Mr. D, Brazil's "Images From the Unconscious", etc.

**RAW VISION: #21 MAG (RAW 21). \$12.00**

Features on: Ben Wilson (outlandish wood carver from the UK), John MacGregor on "Inner Architecture as Outsider Art," painter Ralph Fasanella, Phase 2 (NYC Graffiti artist), Pearl Fryar (strange topiary artist from South Carolina), much more.

**RAYGUN:**

**FABRICE LIG PRES. BUG ORCHESTRA: *Electro Shop* CD (RG 013CD). \$15.00**

"Fab Lig presents *Electro Shop* under his alter ego Bug Orchestra. In all 15 tracks you'll find a sweet-smooth atmosphere combined with wild 808 drum patterns and some sweet vocoder-vocals, all together making the album a classic. A perfect fusion between 80's electro-funk, Chicago-house, and Detroit-techno with Fabrice's typical handwriting. After his latest release under his alter ego Soul Designer for Laurent Garnier's F-Com, Fabrice is definitely one of the hottest new producers/DJs of our time. The new kid on the block without any doubt. With *Electro Shop*, Fabrice shows once more his talent to merge deep soundscapes and funky rhythms into a beautiful piece of music."

**LIG, FABRICE: *Roots of the Future* CD (RG 017 CD). \$16.00**

"After his successful *Soul Designer* album on F-Com last year Belgium's greatest export returns to grace Oliver Kapp's rather fine Raygun imprint with a timely retrospective album of his Detroit edged contributions from the past few years, spiced up with 10 new unreleased cuts. Obviously then, this is classic Fabrice all over, laden with tight 909 driven percussion (enhanced with the occasional Latin contribution), walking synth basslines, lush strings, and, of course portamento drenched 101 lead lines. As always with this man too, this album is pure Detroit, retaining all the essential elements of that classic sound — unique, stark programming, jazzy melodic textures, and an ample dose of electronically induced soul."

**RCA (GERMANY):**

**WU-TANG: *Reunited — The Remixes* CD (RCA 604172). \$10.00**

Now available on CD. German-only EP with 4 remixes by Hithunter, Westbam, Zulutronic (Jammin' Unit & Kerosene) and Funkstörung(!), plus the original version of this classic binged-out track from *Wu-Tang Forever*.

**REED, LOU: *Metal Machine Music* CD (RCA 90670). \$10.00**

Older version, reduced price. The 1975 album that is Lou's defining moment in his oft-derailed quest for human attainment and the one unquestionable artifact of supreme art that allows him to achieve perfect slumber whenever he dares to attempt to shut his eyes. You're only going to buy one Lou Reed album this decade and this it. An "Electronic Instrumental Composition" split into 4 sides, specifications as follows: "Sony 1/2 track Uher 1/4 track Pioneer 1/4 track 5 piggyback Marshall Tube Amps in Series Arbitor distortor (Jimi's) Marantz Preamps Marantz Amps Altec Voice of America Monitor speakers Sennheiser Headphones Drone cognizance and harmonic possibilities via a vis Lamont(sic) Young's Dream Music Rock orientation, melodically disguised, i.e. drag Avoidance of any type of atonality. Electro-Voice high filter microphones Fender Tremolo Unit Sunn Tremolo Unit Ring Modulator/Octave Relay Jump Fender Dual Showman Bass Amp with Reverb Unit (Pre-Columbia) white No Synthesizers No Arp No Instruments? —10 db + 57 db —20 hz — +30,000 hz —12 k — +28,000 k —2 Distortion 0.02 bass and treble ceilings Combinations and Permutations built upon constant harmonic Density Increase and Melodic Distractions STRICT STEREO SEPARATION No panning No phasing No"

**RD (SWITZERLAND):**

**MELTZER, DAVID & TINA: *Green Morning* CD (RD 01CD). \$16.00**

"David and Tina Meltzer, the leaders of Serpant Power, from San Francisco recorded an album in 1969 for Capitol records which was never released. Music goes into Serpant Power direction — same fantastic songwriting, great acid folk tunes and crystal clear voice of Tina make it to an outstanding album, better than the *Poet Song* on Vanguard. Contains detailed bio and is from the original mastertape."

**MELTZER, DAVID & TINA: *Green Morning* LP (RD 05). \$19.00**

LP version.

**HAYMARKET RIOT: *Live 67* LP (RD 07). \$19.00**

LP-only release of previously unreleased recordings by this SF group, not to be confused with Haymarket Square. Packaged in a deluxe textured gatefold sleeve. "This band was introduced in the *Cream Puff War* magazine by Alec Palao a couple of years ago under 'Berkeley, the class of '66'. They started with Rolling Stones and Animals cover version but the material soon mutated under the growing influence of the psychedelic trend across the Bay. The beat stayed but the sound changed. They were featured at the legendary 'First Unitarian Church of Kensington' shows in late 67 and early 68. The music here was recorded at this place in December 1967. Bill Graham sums up the Riot's illustrious, if low-profile, career. At their audition he said, 'You guys are one of the greatest bands I've ever heard, and you have absolutely no commercial potential!'"

**TRANSATLANTIC RAILROAD: *Express To Oblivion* LP (RD 08). \$30.00**

"The second record in the series of unreleased obscure bands mentioned in Ralph Gleason's book *The Jefferson Airplane and the San Francisco Sound* after RD 7 (Haymarket Riot) this rural Westcoast/blues/psychedelic album from the early days (1967) includes 5 long tracks with furious guitar, organ jams and powerful vocals, reminding to many of the numerous milestones of legendary SF era. All recordings are arranged professional, which guarantees a perfect sound from the original mastertapes. Contains an insert with a very detailed band story, thick cover and thick vinyl."

**REACT (UK):**

**VA: *Artcore* CD (REACT 059). \$14.00**

UK-only 1995 compilation of "ambient jungle" — what React attempted to identify as "art-core". Compiling classic singles of the era from Moving Shadow, S.O.U.R., V, Certificate 18, etc by the likes of: Omni Trio, Alladin, Austin Reynolds, DJ Krust, Jazz Juice, Sounds Of Life, DJ Crystal, Justice, Rogue Unit, DJ Phantasy, Little Matt, Link.

**CLARKE, DAVE: *World Service* 2CD (REACT 199CD). \$21.00**

"*World Service* is the first true representation of Dave Clarke's infamous DJ style. CD1 is an uncompromising club techno set featuring Stacey Pullen, Jeff Mills, Joey Beltram, The Surgeon and The Horrorist. CD2 is an eclectic electro mix, with tracks like 'Idiotique' by Radiohead mixed up with electro favorites Anthony Rother, Fisherspooner, Keith Tucker and Japanese Telecom. Both discs are live one take mixes, demonstrating his hands on, fast, aggressive mixing style. In the mould of Laurent Garnier's Laboratoire Garnier, Jeff Mills' Live at the Liquid Room & Richie Hawtin's Decks, FX & 909 this is a warts and all document of the DJ at work."

**SLATER, LUKE: *Fear & Loathing* 2CD (REACT 210CD). \$21.00**

"Like peers Dave Clarke, Slam and Andrew Weatherall, Luke Slater combines astonishing deck skills with his own artist productions and a hectic re-mix schedule. Luke has a maverick, uncompromising vision of techno. Dark, often brutal, sounds contrasting with sparse, light, electronics. It's this that his Fear & Loathing mix album delivers. Techno — be it minimal, experimental, electro, breaks — played with skill, precision and passion, live across 3 decks. 44 tracks of Luke Slater approved beats from the likes of Jeff Mills, Two Lone Swordsmen, Rennie Pilgrem, Tipper, B.L.I.M., Felix Da Housecat and FC Kahuna. And of course some essential Planetary Assault Systems and Luke Slater productions! CD1 brings on some solid 4/4 club action from all the true people in dancefloor techno, where CD2 branches out through experimentalism, tech-house and breaks and out into a headstart style electro finale!"

**VA: *Africansque* CD (REACT 221CD). \$17.00**

"As with the *Arabeque* series, *Africansque* is the brainchild of Mourad 'Momo' Mazouz. To Momo, Africa is the source of the blues, of reggae, of jazz, of funk and — with that — all 'dance' music. *Africansque* explores this worldwide influence — the 'Esque' says it all — as we take in modern African tracks from Italy, Germany, France as well as Nigeria, Mali, Senegal, Cameroon, Kenya, Angola and Zaire. As with the Arabic series this is not for purists, it is more an introduction to the breadth and depth of African influenced musics. *Africansque* veers deliberately from ballad to dance track, electronic to acoustic, traditional to modern, African country to African country, while keeping the home listener firmly in mind." Artists include: Jestofunk, Tony Allen, Henri Dikongué, Kanda Bongo Man, Bonga, Adesosse Wallace, Sellam-Rennes, Oumou Sangare, Ali Farka Toure with Ry Cooder, Kaouding Cissoko, Another Fine Day, Palmer Brown & Blaze, and Dennis Ferrer.

**DJ HELL: *Electronic Body House Music* 2CD (REACT 226CD). \$20.00**

**Tracklisting Disc 1:** Underground Resistance- 'Transition', Metro Area- 'Miura', Losoul- 'Warriors (Jam)', The Juan Maclean- 'You Can't Have It Both Ways', John Thomas- 'Working Night', Playgroup- 'Behind The Wheel (DJ Kicks Electroclash Radio Mix)', Justus Kohncke- '2 After 909', Derrick L. Carter- 'Where U At? (Mix Original)', Smith'n Hack- 'For Disco Play Only', Pantytex- 'Elastobabe (Soul Capsule's Cosmic Warrior Mix)', Bobby Konders featuring Massive Sounds- 'Expressions', Reclouse- 'Ain't Changin'', Scott Ferguson- 'Dump Days', Macho Cat Garage- 'The Motorcadero', Mount Sims- 'U Know How We Do', Perspectives featuring Mark Irwin- 'They Keep Dancing (Nuovo Mix)', Berghem 34- 'Oscillations', Millsart- 'Now Is The Time (Vocal Mix)'. **Tracklisting Disc 2:** German Broadcasters- 'S Channel (German Broadcast Mix) Force', Legato- 'System', Nitzer Ebb- 'Control I'm Here', DJ Rok- 'Blue Flame', Bigod 20- 'The Bog', Front 242- 'Masterhit (Part I & 2)', El Loco- 'Ibiza (Club Mix)', Jay Harker- 'Bela Lugosi's Dead (The Voice Mix)', Nitzer Ebb- 'Join In The Chant', Green Velvet- 'Strani', Front 242- 'Headhunter', Chris & Cosey- 'Love Cuts', Terence Fixmer- 'Warm', Force Dimension- 'Algorithim (Manipulating Mix)', David Carretta- 'Machines Invasion', Liaisons Dangereuses- 'Avant-après Mars'.

**DJ HELL: *Electronic Body House Music* 4LP (REACT 226LP). \$30.00**

4-LP Version

**VA: *Arabesque Tlata* CD (REACT 233CD). \$19.00**

"*Arabesque Tlata* features a broad spectrum of quality Rai music from the biggest names in the scene, including Sahraoui & Fadela, Rachid Taha, Omar Faruk Tekbilek and Natasha Atlas. Despite the recent deluge of third rate 'ethnic' albums, the Arabesque series has built itself a reputation for selecting the best tracks from the Arabic world, and delivering them as a beautiful package." Artists include: Sahraoui & Fadela, Cheb Bilal, Rachid Taha, Biyouna, Cheikha Rimitti, Hasna El Becharia, Natasha Atlas, Omar Faruk Tekbilek with Steve Shehan, Cheb Khaled & Safy Boutella, Nitin Sawhney, Rasha, Dzihan and Kamien, Aisha Kandisha's Jarring Effects, and Swan featuring Mohamed Laziz.

**SLUT, JONNY: *Nag Nag Nag* 2CD (REACT 243CD). \$18.00**

"Nag Nag Nag, the now legendary London club, has been a major catalyst in re-defining UK club culture. The weekly subterranean party at The Ghetto is the anti-thesis of identi-kit corporate clubbing and as a result has been lauded with praise for putting the hedonism and excitement back into the UK's club scene. Although deliberately DIY and Lo-Fi, Nag Nag Nag's distinctive young crowd and subsequent notoriety has attracted fashionistas, rock stars, celebs and arty types such luminaries as The Strokes, Primal Scream, Bjork, Kate Moss, Zoe Ball and Sam Taylor-Wood amongst many others. Now, for all those not lucky or brave enough to have ventured inside its hallowed walls, the club's revered electric/eclectic soundtrack has been captured on *Nag Nag Nag* - The Album by Nag's very own DJ Johnny Slut. Jonny set out to provide something more than just another throw away club compilation and with its uncompromising selection featuring the very best of New Wave, Electro and Punk classics from the late 70's and early 80's." Artists: Tiga, Radio 4, Adam Sky And Crossover, Avenue D, Technova, Swayzak, Crazy Girl, Electronica, Atomizer, Adriano Canzian, Superpitcher, DJ T., T. Raumschmiere feat. Miss Kittin, Chicks On Speed feat. Peaches, Mysterymen, Back To Nature, The Normal, Adam & The Ants, Devo, Spizz Energi, Deutsch Amerikanische Freundschaft, Bauhaus, Virgin Prunes, Delta 5, Liliput, Cabaret Voltaire.

**SLUT, JONNY: *Nag Nag Nag* 3LP (REACT 243LP). \$25.00**

Triple LP version.

**SMAGGHE, IVAN: *Suck My Deck* CD (REACT 248CD). \$20.00**

"Following the successes of numerous mix CDs last year, React brings you *Suck My Deck*, a brand new series highlighting some of the more cutting-edge, up and coming artists who play regularly at Bugged Out! events throughout the UK. We kick off the series with Parisian DJ extraordinaire Ivan Smagghe. As the resident DJ at Paris' hippest night Kill the DJ, Ivan has gained respect behind the decks and in the studio as one half of the legendary production duo Black Strobe with Arnaud Rebotini. Over the last few years, Ivan has established himself through his trademark electro/acid/bleep house sets that are ripping up the dance floors everywhere — so much so that UK's Jockey Slut Magazine has declared him

'The Hottest DJ on the Planet'."

**SMAGGHE, IVAN: *Suck My Deck Sampler 12"* (REACT 248EP). \$7.00**

"This 12" Sampler provided full length versions of tracks featured in the CD, and can be used as a great promo tool for the CD. Included is the standout track by Germans Zombie Nation: 'Souls At Zero', a classic example of Ivan's trademark gothy/electro sound. Also featured is a the awesome 'Make it High' by the uber-hip Parisians Scratch Massive representing the bleppier side of Ivan's style. On the flip, Chelonis R Jones makes an appearance — his second track to make it onto an Ivan Smagghe mix."

**REAL SOON (UK):**

**ULTRAMARINE: *Hooter (Carl Craig Rmx) 12"* (RS 003EP). \$11.00**

"Re-issue of a rare and sought after deleted Remix of Ultramarine's 'Hooter' by Detroit pioneer Carl Craig, originally released on Blanco Y Negro back in 1993. Additional unreleased Carl Craig V1.25 remix only available on this future classic."

**RECKANKREUZUNGSKLANKWERKZEUGE:**

**VA: *Attention: Cats 12"* (RKK 0). \$9.00**

"Remaining copies of the first Reckankreuzungsklankwerkzeuge release, a 14-track 'compilation' of pieces produced by Keith Fullerton Whitman (aka Hrvatski, ASCIII, etc...) with help from various allies between 1994 and 1997, the source material for the rkk13cd. Granular DSP studies, bird-themed hyper cut-up amens with Burroughs samples, blunted 4-track hip hop, tape machine experiments, latin breaks with ghost piano, minimal techno constructed out of field recordings, 'high-rise influenced breakbeat shock!', phase studies, timestretching. Clear green vinyl in a picture disk sleeve with an assortment of stickers for you to apply/share. A transmission directly from one man's mind to yours. The first of the outsider home-electronic genre hopping short attention span statements, a classic in certain (small) circles. Insane."

**VA: *RKK 13 CD* (RKK 13). \$13.00**

"The pivotal Reckankreuzungsklankwerkzeuge release, three years in the making, the albatross around our necks for so long, finally available to the public. Collaborations and remixes with/by some of our favorite people involving tracks and sounds found on the first RKK LP, *Attention: Cats*. Soft and hardware solutions from Fennesz, Pita, Farmer's Manual, Jim O'Rourke, Kim Cascone, Pimmon, Wheel, Cartesian Faith, and Blitter. Analog and digital noise terror from Thurston Moore, Airlack, Antenna Farm, MUTA, and VVM. Beats broken and intact from Kid606, EOSS, (Jay)Rope, Cathars, Bauri, N.A, Drusca, Config.sys, Lord, and /Rupture. Dirty hip hop and serene IDM from Push Button Objects, Chessie, Cex, Adrien75, Electric Birds, Solvent, and ESP. Musique concrete from Alejandra & Underwood, Suetsu, and Sister Sunshine & DJ Planar 78. All 35 tracks were completed specifically for this release. Far too incoherent to be a mere compilation. Your guide to the post-desktop universe. Ace."

**RECOMMENDED (UK):**

**ZNR: *Barricade 3 CD* (RER ZNR 1). \$14.00**

The 1st of two releases by this legendary French duo, originally issued in 1977. "A startling collage of re-composed skittish Erik Satie vignettes/early synthesizer experimentation/George Auric's behind the mirror for Cocteau's *Orpheus*/Pere Ubu (Alfred Jarry not David Thomas!) little ditties of the sort that show up on Faust albums/voice-overs out of Godard's *Alphaville*/piano-sax improvisations/Robert Wyattish fuzz organ tunes/Zappa-esque flourishes/strange allusions to Henry Cow..."

**ART BEARS: *The Art Box 6CD BOX* (RER ABOX). \$90.00**

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

**BIOTA: *Tumble CD* (RER BCD). \$14.00**

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

**BIOTA: *Tinct/Bellowing Room CD* (RER BCD2). \$14.00**

This CD reissues 2 of their LPs from the 80s, "dense, dark icebergs of sound, shifting like layers of dirt-plate grafted onto yr skull by one Dr. Benway's interns."

**BIOTA: *Almost Never CD* (RER BCD3). \$14.00**

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

**BIOTA: *Object Holder BOX VERSION CD BOX* (RER BCD4BOX). \$18.00**

A limited edition box set version of the 4th Biota CD (the regular version is now deleted), produced by the band in limited quantities back in 1995. A simple card box with rubber-stamped cover encloses the CD (same as the regular edition), and attached to the bottom inside of the box is a small original painting by various Biota members — in the same style as the fantastic art that has graced their releases since day one. If you've never gotten this album, your opportunity to get a one-off deluxe version has never been greater. Limited stock.

**BIOTA: *Invisible Map CD* (RER BCD5). \$14.00**

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

**WOODBURY, BRIAN: *Variety Orchestra CD* (RER BW1CD). \$14.00**

"The *Variety Orchestra* is a sparkling new CD of melodic post-modern jazz compositions. The music is built around a one-of-a-kind line-up combining a driving jazz rhythm section, Latin

and Big Band horns, and the down-home Americana of pedal steel, banjo, fiddles & accordion. This mix is peppered with tabla, new music violin, tone rows, NYC bar band, Satchmo cornet growls, and a 15th century brass chorale. The CD features phenomenal players from both coasts — a who's who from New York's downtown and LA's experimental music scenes."

**CUTLER/FRED FRITH, CHRIS: *Volume 2. Live in Trondheim...* CD (RER CCFF2CD). \$14.00**

"With such limited resources they manage to produce a startling range of sound; unidentified noise, bubbles and squeaks, flying underwater sopranos, low level industrial waste, crash courses in unknown languages. This is Derek Bailey meets AMM meets early Pink Floyd territory."

**CUTLER/FRED FRITH, CHRIS: *Two Gentlemen In Verona CD* (RER CCFF3). \$14.00**

Chris Cutler: electrified drums/flotsam. Fred Frith: electric guitar/voice/jetsam. Recorded live April 16th, 1999 at Interzona — Verona, Italy. "There must have been something special going on in Verona last April. By far the most aggressive of their duo albums, it leads us via howling fuzz guitar & machine gun percussion into walls of post-rock improvisation, obsessive industrial rhythms, and levels of excitement rarely generated by two people on a stage."

**MARCLAY, CHRISTIAN: *More Encores CD* (RER CM1). \$14.00**

Repressed, after a number of years of unavailability. "Since 1979 Christian Marclay has been experimenting, composing and performing with phonograph records. His interest in records, both as objects and bearers of sound, is expressed through sculpture, performance, video and music. In performance, he mixes a wide variety of records on up to 8 turntables, fragmenting, repeating, altering speeds, playing the records backwards, etc. *More Encores* was originally released as a 10" vinyl record on No Man's Land (Germany) in 1988, composed entirely of records after whom each track is titled. "John Cage" is a recording of a collage made by cutting slices from several records and gluing them back together into a single disc. In all other places the records were mixed and manipulated on multiple turntables and recorded analog with the use of overdubbing. A hand-crank gramophone was used in "Louis Armstrong". *More Encores* is a classic slice of primal Plunderphonia, the natural companion to John Oswald's suppressed *Plunderphonics* masterpiece, featuring a series of viciously beautiful vinyl collages from this important and influential sound sculptor and turntable terrorist." Other tracks are based on the music of Johann Strauss, John Zorn, Martin Denny, Frederic Chopin, Fred Frith, Arthur Ferrante & Louis Teicher, Maria Callas, Jimi Hendrix, Jane Birkin & Serge Gainsbourg & Christian Marclay.

**ARCANE DEVICE: *Engines of Myth CD* (RER DLM1). \$14.00**

"There is a strange new electronic music about, where the musicians play no conventional instruments — not even synthesizers or samplers. They simply set up electronic equipment to feed back on itself. Amongst the first to use this method, and perhaps the very first to work with no inputted sound at all, was David Lee Myers. The record he made under the name Arcane Device, in 1988, is a marvelous concoction of sonic vignettes, and an epic attempt to wrest vast archetypal noises from the stuff of the universe. The end result sound of this music is like a mixture of Brian Eno's ambient series, Tod Dockstader's post-cartoon soundscapes, machine sounds from an industrial dump, and more than a few wacky echoes of experimental pop musicians, from Faust to Autechre. It's incredibly varied for music that has been produced by an automated process, and Engines of Myth threatens to give electronic music a good name; it's both challenging and accessible, and has a fabulously spontaneous feel."

**FAUST: *Seventy One Minutes Of...* CD (RER F1CD). \$14.00**

Re-released, now in digipak packaging. Combines the late 80s posthumous 5th & 6th Faust LPs: *Munic & Elsewhere/Return Of A Legend LP* ("various unreleased tapes intended for release") and *The Last LP* (the '71 "Faust Party" tapes). Recordings are from Faust's classic era, 1971-3.

**FAUST: *Tapes CD* (RER F2CD). \$14.00**

Re-released, now in digipak packaging. 3rd album masterwork of '71-73 leftover genius. Considered by most as the group's finest hour, and one of the most obvious cornerstones of the whole early 70s German explosion.

**FAUST: *You Know FaUst CD* (RER F4). \$14.00**

"Faust's return to the recording studio opened up into a voyage of inner discovery that returned to their roots but also served to push the band's career toward the approaching millennium....Faust mix electronics, acoustic guitars, sheet metal percussion, oompah band music and farm equipment together to produce sounds that plunge from fractured pop song, to industrial techno stomp and undiluted Krautrock in its purest and most potent form."

**FAUST: *BBC Sessions + CD* (RER F5). \$14.00**

"Of the five CD's in the box, only the BBC Sessions, derived from a John Peel radio session, has never been available before on CD. The radio session was first broadcast 1/3/73, and is 20 minutes of pure Faustian hell. The Lurcher is a kind of electric period Miles Davis slouching drum rhythm, augmented by stabs of horn and electric guitar. Krautrock is a 12-minute post Velvet Underground riff, drone and noise-driven meditation, far superior to the version on the Virgin release *Faust IV*. The session ends with Do So, an outrageously corny slice of sixties pop. The remaining 30 minutes of the CD is prime Faust, culled from the ReR LPs *The Last LP* and *Munic and Elsewhere* (which could not appear on the ReR CD release *Faust- 71 Minutes* for reasons of space). They feature splattered repeating percussion, half heard voice-overs, stray dogs, renaissance music played by kazooes, the surreal song 'We Are the Hallo Men', and alternative and wonderful versions of the classics So Far and Meer."

**FAUST: *The Wumme Years: 1970-1973 5CD* (RER FB1). \$65.00**

A small repressing available now. "The ultimate collection from the legendary inventors of krautrock. This 5 CD set contains all Faust's early classic albums, a John Peel session, and unreleased early material. The 40 page booklet is stuffed with unpublished photos, stills from Super 8 footage from the famous studio at Wumme, and revealing interviews with many of the key players in the Faust story. CDs: *Faust* (the famous clear first album), *So Far* (the famous black second album), *The Faust Tapes* (for the first time ever with a track listing), *71 Minutes* (The *Last LP* and *Munic and Elsewhere* LPs), *BBC Sessions* (classic radio session plus substantial extra material). Interviews include band members Jean Herve Peron and Jochen Irmeler, with a memoir from Blegvad. Reclusive producer Uwe Nettlebeck and legendary sound engineer Kurt Graupner speak here for the first time. Many of the photos illustrating the book are from private collections, and have never been published." This box set is a limited edition and it's long term availability is not likely. The enclosed albums will be available as individual CDs in the future, but the booklet is exclusive to this box set.

**FRITH, FRED: *The Previous Evening CD* (RER FF1). \$14.00**

"Former Henry Cow guitarist Fred Frith pays homage to three giants of contemporary classical music: John Cage, Morton Feldman and Earle Brown. In his own inimitable fashion, Frith has tried to incorporate the chosen composer's own working methods into each of the

three pieces that make up *The Previous Evening*. As he explains in the enclosed booklet regarding his John Cage homage: 'Fragments of text heard in Part 1 were taken at random from Cage's book *Silence*. Tape editing, the structure of the events, and dynamic markings in this section were also determined using chance methods.' Performed by: Christian Kaya (clarinets), Claudio Puntin (clarinets), Heike Liss (perc.), Bernd Settelmeier (perc.), Bernd Weber (voice) and Frith (voice & all other instruments and manipulations).

**GROUND ZERO: Revolutionary Pekinese Opera CD (RER GZ1). \$14.00**

The 3rd album overall by Otomo Yoshihide's amazing group. "This work is based on a re-sampling of Heiner Goebbels & Alfred 23 Harth's sampled rendition of a 1960's Revolutionary Pekinese opera from China, the *Peking Oper* (from the LP *Frankfurt-Peking*; CD: Goebbels Heart) from 1984." An insane, important album.

**GROUND ZERO: Consume Red CD (RER GZ2). \$14.00**

Repressed. Domestic issue of the sampling masterpiece first issued by Creativemandisc in Japan. Yet another phase in Omoto Yoshihide's Sampling Virus Project. *Consume Red* is the first of a three volume series, and acts as Ground Zero's original document for the set. [Volume 2 (Conflagration) and Volume 3 *Consummation* on the Creativeman label are now o/p]. *Consume Red* consists of Ground Zero sampling the music of Korean national treasure Kim Suk Chul, playing Hojok (literal reed streams with bagpipe-like intensities), accompanying on Shamisen, turntables, periodic noise interjections, etc. It's one 60 minute "ambient" piece, beautifully paced and powerfully presented. "Hints at the beautiful chaos ahead. A work that is spiritually uplifting and terrifying as a single squalling blast from an ancient sounding horn is overlaid with a steady building sound collage of sampled noise static, guitar overload, instrumental anarchy, and a drum duo who hammer home a beat that is subtly constructed yet relentless in its attack...will surely be regarded as one of the year's major recorded highlights."

**HACO/SAKAMOTO HIROMICHI: Ash in the Rainbow CD (RER HACO3). \$13.50**

Previously released by the Detector label in the US. "Charismatic singer, lyricist and performer Haco came to the fore in the early 80s with the group After Dinner, a sublime incarnation of surreal, direct, and offbeat Japanese/European pop. They featured astonishing swathes of ambient sound, over which Haco's voice soared, before undertaking daring sonic maneuvers; surround sound, backwards/sped up/reversed tape work. These pioneering effects and more are brought up-to-date on *Ash In The Rainbow*, Haco's most crafted album yet. Her voice is interwoven with the cellos of co-star Hiromichi Sakamoto's 'cellos, starting with a massive bout of what sounds like classical strings and soprano voice forged into ambient before transforming into skewed but delicate Japanese pop, with equal parts of kitsch and experimentalism. The exquisite arrangements feature bowed saw, plunked pizzicato, and complex and seductive noise-scapes. With the help of lo-tech gadgets, songs like 'Channelling' posit a post-human persona, which the likes of Laurie Anderson can only dream of. The whole album is imbued with a magical, Zen sense of wonder, and a terrific economy of means."

**SLAPP HAPPY/HENRY COW: Desperate Straights CD (RER HCSH1). \$14.00**

2004 remaster (previously reissued on Virgin UK). Feat: Dagmar Krause, Fred Frith, Peter Blegvad, Chris Cutler, Anthony Moore, John Greaves, Tim Hodgkinson. "Regarded as a paradigm in Artrock circles, the extended line-up of Henry Cow with Slapp Happy in 1975 produced this legendary recording for Virgin Records. It features a veritable who's-who of Recommended artists, all of whom have gone on to relative fame with ensuing bands, as well as some of the more respected names associated with the famous MANOR studios during the 70's. This oddly accessible gem boasts both Anthony Moore's and Peter Blegvad's greatest creations as writers, as well as some of the Henry Cow group's greatest arrangements. The songs themselves are a bizarre mixture of slanted pop-rock, showtunes, dadaistic revelations and 70's Prog-Rock virtuosity. This record ranks extremely high amongst life-long fans of both bands and, by means of this long-awaited reissue will surely win over a new generation of listeners as well."

**ROSE, JON: The People's Music CD (RER JR7). \$14.00**

"*The People's Music* is part homage, part parody, and part meditation on these themes. A string orchestra whisks through re-composed shards of the classical repertoire; a Red Guard factory guide barks instructions; a three-piece percussion ensemble from time to time intervenes destructively. Meanwhile, Rose himself conducts with a plastic replica of Mao's embalmed left hand, and interjects with bursts of his electronic hyperstring violin. Not to mention that this spectacle was recorded in the unlikely and inaccessible Australian outback location of Wogarno Station, Murchison, about six hours' drive north of Perth — somehow with the press there in full force."

**GLANDIEN, LUTZ: Lost In Rooms CD (RER LG3). \$14.00**

"At the threshold of organic sound and simulacrum stands Lutz Glandien, the Berlin based composer whose multi-genre fluency in classical training and as an electronic producer make him the perfect compositional vessel for a work as quixotic as *Lost In Rooms*. Blending the aforementioned ingredients into a 'investigative' musical piece, *Lost in Rooms* examines both the conflicting and intersecting points of 'real' and manipulated sounds. Glandien deftly dissects, mixes and melds a hyper-real illumination of the powerful tensions that defines the mix-and-match metaphor, deconstructing conventions as quickly as he creates new ones with a compositional discipline that is rare for such a diverse artistic pallet."

**WEINGER, LAUREN: Silo CD (RER LW1). \$14.00**

"Lauren Weinger's album *Silo* is drawn from the soundtrack of a large-scale installation project, Picture Powderhorn, which was 1st performed around the grain silos in Minneapolis, in August of 2000. Featuring aerialists covered in mics and recorders ascending and descending the conical towers, historically resonant fiddle solos, sounds of children's songs, all interspersed with Latin dance music. Also included is the voice of the silo manager recounting the intricacies of making bread as the haunting echoes of rolling stock reverberate throughout the building. A provocative slice of musique concrete, a textured narrative that explores the form of the post-industrial Midwest."

**ABSOLUTE ZERO: Crashing Icons CD (RER M-R.2). \$14.00**

"Absolute Zero, the spirited collaboration between Enrique Jardines (bass) and keyboards/vocalist Aislinn Quinn, is a project which integrates post-Canterbury (Soft Machine, Hatfields, Caravan) and Rock In Opposition (Henry Cow, Art Bears, Universe Zero) suffused with Teutonic precision and obsessive repetition. Joined in 1999 by drummer Pip Pyle (late of alternative super groups Deliver, Gong, Hatfield, North, and National Health) *Crashing Icons* offers a full album of what New England Performer called 'Epic, enthralling, edgy, twisted, and unique' music."

**MNEMONISTS: Horde CD (RER MN1). \$14.00**

"The 1981 electro-acoustic electronic classic by the group that morphed into Biota. Their 3rd album & their first true classic, which is a high-water mark of churning sonic storms. The first release by the Mnemonists to be reissued on CD & one of their finest works overall." Based in Fort Collins, CO, the Mnemonists gave modern American experimental music a good name in the early 80s as they dug themselves out of the trenches of post-industrial align-

ment. Ultra-detailed processing, beautiful graphic presentation (in place of the near mandated shock/repulsion attacks of most of their contemporaries) and an overall sense of sonic attainment were some of their trademarks. A classic of its era.

**NECKS, THE: Hanging Gardens CD (RER NECKS1). \$14.00**

"Australian trio the Necks have caused a huge stir recently, creating ripples in the usually calm waters of improvised contemporary jazz. Their daring fusion of improvised jazz with chill-out dance music and minimalism has been hailed by the international music press, and with ten years of recording and playing live behind them, they have established a substantial following. With just acoustic piano, double bass, drums and the odd sample they have created their own unmistakable style. The method is simple; they start playing, and whatever it is they start with they just keep doing it, while any changes are only allowed to be gradual. It makes for a hypnotic dream-like experience, as if Miles Davis's *In A Silent Way* had been filtered through the minimalist concepts of Terry Riley and Phillip Glass, and then performed with more than half an ear towards ambient dance music."

**NECKS, THE: Aether CD (RER NECKS2). \$14.00**

"The Necks are an improvising post-jazz trio from Australia, whose music is about as far from New Orleans as you could imagine. It's jazz that has been stripped of all its excess, and been re-forged out of the belly of minimal trance club culture. *Hanging Gardens* used a single rhythm held for an hour, with sumptuous chords occasionally rising and falling at huge intervals. For the first 30 minutes of *Aether* they've gone even further; they've dropped the rhythm altogether, and what remains is just a single chord which emerges and then fades into nothing, again and again. There are just small variations on electric piano, bowed double bass and electronics. At the 35-minute point a high-pitched keyboard pattern gradually emerges, and imperceptibly the group swing in to a Steve Reich inspired interlocking pattern, which builds to a climax. It finally subsides into a series of hypnotic cymbal washes. The Necks are drummer Tony Buck, double bassist Lloyd Swanton and pianist Chris Abrahams. Their records and live concerts are all made using the same process; they start with an improvising idea, and then transform the material ever so slowly as each piece progresses. It's a devastatingly simple but original approach."

**NECKS, THE: Drive By CD (RER NECKS3). \$14.00**

"Hypnotic, sensuous, dream-like, enveloping, funky, seductive, subtle, credible — Australian jazz trio The Necks have re-written all the rules. They are a (mostly) acoustic piano trio whose music sounds as much like ambient electronic dance music as it does like conventional jazz. But healthy doses of influence from R&B, Kraut Rock, The Doors, ethnic musics, Miles Davis and John Coltrane also abound. The Necks are drummer Tony Buck, double bassist Lloyd Swanton and pianist Chris Abrahams. Their records and live concerts are all made using the same process; they start with an improvising idea, and then transform the material ever so slowly. It's a devastatingly simple but original approach, which calls for extreme concentration from the players, but for the listener the experience is as fluid and profound and as meditating on a sunset or watching the ebb and flow of the ocean. Somehow with a seemingly effortless cool they charm the sounds out of their instruments."

**NECKS, THE: The Boys CD (RER NECKS4). \$13.50**

"The latest release by the extraordinary Australian improvising ambient/jazz trio, The Necks, is drawn from a soundtrack the group composed for the prize-winning Australian movie, *The Boys*. For the Necks this is a revolutionary move; gone are the hour-long shifting luminous improvisations which they have made their own special territory. Here you will find seven short-ish instrumentals, each developing a different sound and mood. The usual Neck's components (floating acoustic piano, anchoring double bass, and skimming drums are all present, but are set to very different tasks. There's a darkness absent from their other releases, and the CD ends with full-blown Joy Divisionish rock, with fuzzed up bass and heavy tribal drums. Along the way, The Necks expand on Erik Satie-like vignettes, tempered with electronic sounds and ambiances, insistent rhythms reminiscent of the Velvet Underground, and music and sounds that are subtly sensuous and extremely addictive."

**KODJABASHIA, NIKOLA: Reveries of the Solitary Walker CD (RER NK1). \$13.50**

"The award-winning Macedonian composer, Nikola Kodjabashia, is best known for his classical works, having studied extensively with Anatol Vieru. *Reveries Of The Solitary Walker* is an oddly beautiful mixture of contemporary, Balkan-esque folk aesthetics, Byzantine-age leanings, and just enough shards of Avant-gardism to make it appeal to those who like things a tad 'different'. Joining him on this disk is his latest group, the Project Z'lust Ensemble, who augment his piano work with an arrangement of brass, upright bass, percussion and a violin duo. Strictly speaking, this wonderful song cycle adheres to the melodic principles of Eastern Orthodox chant music as composed by the 18th-century Macedonian cantor, St. Joan Harnosin-Ohriski, but this ensemble's interpretations display an up-to-date twist, which eschew the rigorous routine of classical theorems while pushing forwards in a stylistic way."

**SCIENCE GROUP, THE: Spoors CD (RER SCIENCE2). \$14.00**

"Experimental rock that breaches the boundary of impractical theory, The Science Group's second groundbreaking album *Spoors* is an intense, emotional mix of instrumental virtuosity, wild sonic extremes and impulsive compositional forms. Using song cycles as the musical schematic, *Spoors* delves into the ambiguities of Chaos Theory, the mysteries of Black Holes, and galaxy formation. Featuring legendary percussionist Chris Cutler, classical composer Steven Tickmayer, and ex-Hail member Bob Drake on bass, Science Group offers a richly textured primer on the exigencies of science and the fundamental laws of physics."

**RA ARKESTRA, SUN: Cosmo Sun Connection CD (RER SR1). \$14.00**

"Recorded live in 1984 at one of Sun Ra's many American concerts, *Cosmo Sun Connection* captures the Arkestra in full big band mode, blowing up a storm that could probably be heard on Venus. The original vinyl LP was released by Recommended in 1985 via an agreement with Sun Ra's Saturn label. Long deleted, this is now the first time that it has surface on CD."

**DIMUZIO, THOMAS: Slew CD (RER TD2). \$13.50**

"Dimuzio is a true sonic alchemist who can seemingly create musical events out of almost anything. Those paying close attention to this innovative sound artist's recorded activities are also familiar with the large and compelling body of work Dimuzio has produced for compilation projects. This material has finally been united by R&R Megacorp into a single release, the aptly named *Slew*. *Slew* blurs the bounds of electro-acoustic, digital musique concrete, drone, noise, dark ambient and industrial. Dimuzio's sonic reworkings range from an Elvis impersonator (on parade), junkyard talk, electric guitar, piano, voice, clarinet, feedback and shortwave sounds to cellist Tom Cora and the music of Dr. Nerve."

**DOCKSTADER & JAMES REICHERT, TOD: Omniphony 1 CD (RER TODD1). \$14.00**

"In the early 1960's Tod Dockstader was a young maverick composer of electronic 'organised sound', and James Reichert a film composer and music supervisor. They met in New York in 1963, and launched one of the most extraordinary collaborations in modern music, a unique attempt to integrate electronic sounds and the classical orchestra. Unlike Varese's *Deserts*, and Stockhausen's *Kontakte*, it does not merely have the orchestra play along with a tape,



or even process orchestral sounds live. What makes this project unique is that the orchestra was transformed by electronic processes at a fundamental level, and organically fused with the purely electronic sounds. The completed work is a bizarre blend of Dockstader's fundamentally intuitive approach to sound, and Reichert's more conservatoire-based feeling for melody and orchestration. It often sounds like an unlikely collaboration between Stravinsky and Frank Zappa in avant garde mode, or Stockhausen and his alter-egos, Stock, Hausen and Walkman. Its not simply an important historical document, but an intriguing and entirely convincing listen; a truly extraordinary combination of electronic and orchestral textures, in which the orchestra seems to have been drenched in Technicolor, and dragged through a cartoon sound studio."

**VRIL: Effigies In Cork CD (RER VRIL1). \$14.00**

"VRIL is an adrenalized, poppy, rampant batch of rock guitar instrumentals. The Shadows, The Ventures, Surf music, early Hendrix are invoked, but they're all put through the intense mangle of 21st century thinking and studio trickery. It's a twangy guitar album gone mad, complete with a fascinating art-and-texts booklet which reads like a liner notes by Edgar Allan Poe. The album features three unlikely avant-garde musicians: Dutch guitarist Lukas Simonis, bass player/mastering wiz Bob Drake and famed percussionist Chris Cutler."

**RECORD MAKERS (UK):**

**ARPANET: Wireless Internet CD (SOUR 058 CD). \$15.00**

"Arpanet is the new project to come out of the Dataphysix laboratory in Detroit (USA), where the acclaimed and cult combo Dopplereffekt project had been recorded. Dopplereffekt were one of the strangest and most mysterious units of the contemporary electronic music scene. This release is brought to you from Air's own label Record Makers, who quickly signed Arpanet up after being blown away by their work. It is a poetic and prophetic Kraftwerk type concept-album devoted to the revolutionary technologies of Japan's leading telecommunication company NTT DoCoMo, which will soon change our day-to-day lives. After a great success in Japan (30 million users), NTT DoCoMo are about to release their 'i-mode' cellular phones worldwide. These are permanently connected to the internet. In a very near future, cellular phone users will have in hand their own remote control for their life. All the information in the business press confirms that the technology praised by Arpanet will conquer the western world in 2002, where NTT DoCoMo have signed agreements with various local mobile phone companies. Japan is wireless. Are you wireless?"

**ARPANET: Wireless Internet 2LP (SOUR 058 LP). \$19.00**

Double LP version.

**RECORDED:**

**FLYNT, HENRY: You Are My Everlovin'/Celestial Power 2CD (NAEM 01). \$19.00**

First volume in a series subtitled: New American Ethnic Music. "Two 45 minute sets of live improvised 'avant-garde hillbilly and blues music' featuring Henry Flynt on (a rather gained) violin, one (YAME) is a duo with an unaccredited tambura player (drenched in reverb/background acoustics), the other (CP) featuring 1 track of violin, and 2 tracks of volume pedal guitars — all performed by Flynt (drenched in reverb/background acoustics). Henry Flynt is a vanguard American conceptual artist, key Fluxus participant, ally to both La Monte Young (esp. in the early New York years, contributing to the key Fluxus document; the La Monte-edited *An Anthology*) and George Maciunas (several mid 60s collaborations including 'Communists Must Give Revolutionary Leadership in Culture'), author of many pamphlets and public propaganda works (*Blueprint for a Higher Civilization*, *Down with Art*), magazine articles ('Extracts from Personhood's Self Cancellation', perhaps more relevant 'The Meaning of My Avant-Garde Hillbilly and Blues Music'), recently obsessed with furthering the ideals of Meta-Technology. An interesting set of performances, both extended extemporizations on extended alpha-state ascension through excessive application of overtone-series note relationships/harmonics over a single chord/form. Close in spirit to La Monte perhaps, closer in application to something like Tony Conrad or Arnold Dreyblatt, only with a unique country-fried holler-bent that's at once alienating to art-music lovers but at the same time much more personable. An important cultural and historic link, one of the only fully realized Fluxus audio documents (despite it's 10+ year delay to the 'classic' era) available in the CD age. Seminal" — Hrvatski

**FLYNT, HENRY: New American Ethnic Music Volume 2: Spindizzy CD (RECORD 006). \$15.00**

"This record also has a much clearer hillbilly/bluegrass quality than his previous releases, including some fiddle solos that can be mistaken for field recordings of inspired musicians from the heyday of traditional bluegrass music. At the same time, the record is also full of surprises and some very strange compositional ideas, all tightly unified within Flynt's ineffable singular vision."

**FLYNT, HENRY: Hillbilly Tape Music CD (RECORD 007). \$15.00**

Third volume in the New American Ethnic Music series, following: *You Are My Everlovin'* & *Spindizzy* (and by our count, the 8th Henry Flynt archival CD release since 2001). Featuring recordings from 1971 through 1978, this focuses on shorter tracks that explore the third-ear mania of looped violin playing as well as could be imagined. Breathtaking stuff and essential for all followers of the Tony Conrad/post-minimalism timeline. "This is an amazing document of the nihilist father of concept art and inventor of electronic Hillbilly music (see <http://www.henryflynt.org>). The record shows more than ever Flynt's musical genius, the audacity of his compositions (which seek to exalt rural southern music to a level beyond this civilization) and the strange qualitative fluidity of his playing."

**NAGOSKI, IAN: Effortless Battle CD (RECORD 010). \$15.00**

"Baltimore musician Ian Nagoski cites electrical transformers and cicadas as strong musical influences on his work, two sound making entities that people come in contact with almost daily during some periods of life, but objects that most people wouldn't be willing to concentrate on for anything more than a few minutes. This information is indispensable when examining Nagoski's music, as its ambient, slowly developing nature. *Effortless Battle* begins with the disc's thirty-one minute title track, the soundtrack to a Catherine Pancake film of the same name. It begins with a very subdued, but dense fluttering, but nearly five minutes in, Nagoski utilizes a buzz which pans from left to right so vigorously that its circular motion seems almost baroque (by Nagoski's standards, of course). Slowly, though, a more constant tone takes control, a sound that makes up the majority of the rest of the track. Vaporous sounds slowly emerge from below, and the music swells in intensity." — Adam Strohm, fake-jazz.com.

**RECORDTHINGS (ITALY):**

**VA: Fluxus Anthology LP (RT 9001). \$26.00**

"A collection of music and sound events edited by Maurizio Nannucci with full integrity

towards the ideology and spirit of Fluxus, one of the most radical and experimental art movements of the last century. Featuring tracks by Walter Marchetti, Juan Hidalgo, La Monte Young, Ben Vautier, Wolf Vostell, Milan Knisak, Robert Filliou, Alison Knowles, Emmett Williams, John Cage, Joseph Beuys, Yoko Ono, Dick Higgins, Philip Corner, Eric Andersen, Robert Watts, Nam June Paik and Ken Friedman. Contains also written excerpt by George Brecht, Ben Vautier, Emmett Williams, Henry Flynt and Dick Higgins plus the 'expanded arts diagram' with an introduction. Strictly limited edition of 600 copies. Gatefold sleeve. 180 gram clear vinyl."

**VA: Poesia Sonora LP (RT 9002). \$26.00**

"Precious reissue of the 1975 Cramps LP of the same name on audiophile clear-as-a-bell wax. Features a perfect 'who's who what's what' selection of sound & concrete poetry from none other than Brion Gysin, Henri Chopin (perhaps my favorite piece of his, the obfuscatory 'Dinamisme Integral' with its permeating, lupine feedback howl), Bernard Heidsieck, Bob Cobbing ('Hymn to the Sacred Mushroom'), Sten Hanson, François Dufrène, Ernst Jandl, Paul de Vree, Franz Mon, Arhtur Petronio, Arrigo Lora Totino, and Maurizio Nannucci. Short, sweet selections offer the goods in all curd manner. Extensive liners (in Italian, sorry) trace the lineage of the form, offer short biographies of all involved, and offer a decent-sized era discography (wherein label/catalogue information can get you one step closer to realizing your dream of some day coming across the complete Chopin-compiled *OÙ Cinquième Saison* LP series in your local five & dime). Outrageous and entirely integral to your learning curve." — Hrvatski. Strictly limited edition of 600 copies. Gatefold sleeve. 180 gram clear vinyl.

**RECTANGLE (FRANCE):**

**GRUBBS, DAVE: The Coxcomb LP (REC AA). \$14.00**

Two side long pieces, only available on vinyl on this French improvisers label (we were lucky enough to get zeroed on the supposedly "ultra" limited picture disc version, so please thank us for sparing you the trauma of choosing which one to buy). "The Coxcomb" is an adaptation of Stephen Crane's "The Blue Hotel" featuring Stephen Prina (The Narrator), Sascha Andrés (The Cowboy), David Grubbs (The Swede, guitar), Thierry Madiot (bass trombone), Didier Petit (cello, voice), Yves Robert (trombone), and Quentin Rollet (alto sax). For those of you who support the theory that Robert Nedelkoff has the right to a life on the planet of earth, may you sink your ears into this one. The other side, "Aux/Noctamboules" is a chatterless-duo work in the "minimalist style", Noël Akchoté on guitar and Grubbs on organa. Limited stock.

**CHADBOURNE/DAUGHTERS/OTHERS, EUGENE: The Aquaduct LP (REC E). \$13.00**

Rectangle is a new French vinyl-only improv label, largely based around the activity of the most interesting guitarist Noël Akchoté and other French improvisers. This record by Eugene is touted as: "Country, experimental music, noise, pop, tout est possible avec Dr. Chadbourne." Includes a collaboration with Mexican improvisers, a Henry Kaiser guitar loop, a Nashville session, etc.

**CHADBOURNE, EUGENE: The Aquaduct CD (REC E2). \$14.00**

"Eugene plays vocals, guitar, and dobro, and appears with his daughters Molly, Lizzy, and a lot of other musicians. Recorded in a wide variety of settings. Reissue of the LP from December 1996."

**BAILEY/PAT THOMAS/STEVE NOBLE, DEREK: And LP (REC S). \$13.00**

**RED (SPAIN):**

**VA: OFFF 03 - Who is Your Superhero? 2CD (RED 001CD). \$19.00**

OFFF 2003 is a double CD plus booklet that resumes all the artistic worries that converges at OFFF and includes information about every artist taking part in the fest. The first CD, 'Experimental Audio', contains 19 unreleased or rare tracks by musicians playing at OFFF 2003. From click-techno (Sutekh, Mikael Stavostrand) to digital dub (System, Johan Skugge), and also avant-pop (Ulrich Troyer, Daedalus), IDM (Fibla, Iso 68, Oso Bucco), surrealist collages (The Rip-Off Artist, Stephan Mathieu, Simon Marino, Un Caddie Reverse Dans L'Herbe), extreme minimalism (Taylor Deupree, Z.E.L.L.E., Fantasmagramma, Heimir Björgulfsón, Ferran Fages) and brutal plunderphonics (Kein Babel). The second CD, 'Unusual Video', contains 19 unreleased or rare films and interactive pieces as MPG files (PC and Mac) made by artists like Hoogerbrugge, Nando Costa, Random Media, Adversative, Kleber, Systemsoul and Adversative, among many others. OFFF 2003: The Festival: In only two years the Online Flash Film Festival (OFFF) has become a globally recognised brand for enthusiasts and professionals of web creativity and new audiovisual languages. Since its birth OFFF has also paid special attention to be at the vanguard of digital music creation, marrying technological development and multimedia creativity."

**VA: Primavera Sound 2CD (RED 002CD). \$19.00**

"The third edition of Barcelona's Primavera Sound Festival brings again to the city some of the most well-know independent artists (both national and international). The fragile and fresh pop of The Go Betweens; the acoustic sensibility of L'Altra; the cinematic country of John Parish or the oppressive lyricism of Arab Strab. These are just some of the highlights of this year's edition of the Primavera Sound Festival. Other names, closer to the new electronic tendencies are also listed in the line-up of this two-day festival. Among others, you'll find: Tocotronic, Console, Rjd2, DJ Rupture And Super\_Collider." Artists include: The Go-Betweens, L'Altra, Tocotronic, Nacho Vegas, Thalia Zedek, Arab Strap, Grupo Salvaje, A Room With A View, John Parish, Migala, Calc, Audience, Soledad Brothers, Standstill, Tokyo Sex Destruction, Mishima, Élena, Beef, Console, Motormark, Larry Tee, Ellen Allien, Mártini Brós, Le Hammond Inferno, Rjd2, Dj/Rupture, Super\_Collider, and UmeK.

**MOLINA, ANGEL: Frágil Discos Mix: Pasada Profesional CD (RED 003 CD). \$16.00**

Restocked. "The young Red Label celebrates its third release with *Pasada Profesional*. This is a transatlantic meeting between Angel Molina, one of the most renowned Spanish deejays, and Frágil Discos, an amazing label from the city of Buenos Aires that keeps growing in popularity and acceptance both inside and outside Argentina. Described by Angel Molina as an Argentinean version of the sound associated with Traum, Kompakt or Force Tracks, the catalogue of Frágil Discos is the main source of this mix where you will find, among others, the names of Pablo Reche, Leandro Fresco, Fantasías Animadas, Gustavo Lamas and Romina Cohn, all of them members of the Frágil crew. What we get from this meeting between Molina (well know for his work in the sheer-techno field) and the crystalline and minimalist Frágil selected tracks is an interesting collection of melodies, rhythms and acoustic textures, melted with imagination and highly exploratory techniques."

**RED ANTENNA:**

**VA: Impulse Sealer 12" (RA 012A). \$6.50**

"Pod Launch", an upbeat glitchy container of low frequency sparks and hums. The mysteri-

ous and ubiquitous Karl Zeiss follows swiftly with 'Karo': a refined interface constructed from orthogonal lines & meticulously rendered bots & zoids — it's house music for minimalist designers. On side B, Candy Chang sets the record straight with 'My Radio is So Casual', pushing a thick bass and snare through a spare field of snips and flourishes. Gen\_Des.Com unveils a new Constructivist sub-bass theory on 'Fifth Main Target', and Ms. Chang finishes things off with 'Desk Lamp Intercom' — which is, simply put, 3 minutes of straight uncut electrofunk."

**ZEISS, KARL: Berlin-New York 12" (RA 012B). \$6.50**

"Gritty, offbeat techno funk with slippery keyboards and booming bass from Karl Zeiss. Catch the classic 'house music' vocal hook. 130g vinyl/Hand stamped cover art."

**COM.MUNIKATION: 1 Westbound 12" (RA 012C). \$6.50**

"With scientific precision and admirable restraint, Com.Munikation crafts pristine soundtracks for shimmering highways, futuristic thoroughfares, and your local discotheque. Taking inspiration from Chain Reaction, he ventures deep into expansive worlds of sound unknown. 130g vinyl/Hand stamped cover art."

**VA: New Electric Policy 2 CD (RA 014CD). \$11.00**

"The New Electric Policy 2 compiles fresh leftfield disco, house, and electro from New York's Red Antenna Recordings with underground hits from Ghostly International, Intuit-Solar, and the DFA, among others. Karl Zeiss's mix jaunts from slick, honey dipped micro-house to gritty, dystopic mutant disco, illuminating up-and-coming talent from a loose family of electronic musicians. Guests include The Juan Maclean (DFA), Dykehouse (Ghostly International), Sneak Thief (Intuit Solar), \$tinkworx (downlow), and Dick Richards (raum)."

**TOMORROWLAND: Anemone CD (RA 015 CD). \$11.00**

"As Tomorrowland, Stephen Baker and Nick Brackney conjure staggering vistas of the microscopic and present a startling advance in contemporary sonic nanoscience. Specializing in decomposed layers of filtered guitar loops and bright synthetics, the duo has put out several records since 1995. *Anemone* deftly locates the ideal (and far too rare) territory where the analogue and the synthetic unite into a perfect accord. Combining warmly affected guitars with the live drumming of former Fuxa drummer Eric Morrison, Tomorrowland delivers a striking, unexpected, and altogether unique 7-track system of radiant electro-acoustics. 500 copies."

### RED PLANET:

**MARTIAN, THE: LBH6251876 CD (RP 10). \$15.00**

Compilation of tracks from the highly coveted series of 12's on the Red Planet label from Detroit. There's Underground Resistance linkage (some people might like to insist that Mad Mike Banks is The Martian), and pure futuristic mystery throughout. Heavy emphasis on alien space-jazz influenced techno, a bit smoother and certainly less militant than UR, but still quite revelatory. Another key summation of a key ongoing Detroit angle. Track listing: "Comet LBK - 6251876" (?), Lost Transmissions from Earth (RP-1), "Sex In Zero Gravity" (RP-3), "Stardancer" (RP-2), "Journey to the Martian Polar Cap" (RP-3), "Ultraviolet Image" (RP-3), "Skypainter" (RP-5), "Windwalker" (RP-6), "Voice of Grandmother" (RP-8), "Search your Feelings" (RP-4), "Firekeeper" (RP-7), "Soulshine" (unreleased). "The Spirit of the People is Greater than Mans Technology." — Eldridge Cleaver

**MARTIAN, THE: Pipe Carrier 12" (RP 12). \$6.50**

The Martian is Mike Banks (Underground Resistance) and the series of 12's he's released under the aegis of Red Planet are some of the most definitive and euphoric in the Detroit cannon. This NSC-cut 2 track single is yet another monster. Forget about your Gas Chromatograph Mass-Spectrometer, there's life all around you. Tracks: "Tobacco Ties", "Eagle Dance".

**MARTIAN, THE: Tobacco Ties 7" (RP 12-7). \$4.00**

7" version, with exclusive b-side. Tracks: Tracks: "Tobacco Ties (Edit)", "Spacewalker".

### REEL MUSIC (UK):

**FLR: Easy Filters Part 5-6 12" (REEL 30). \$9.00**

"FLR, a.k.a. Flare, is as you well know, one of Japan's biggest exports (it's Ken Ishi). The series that started many years ago, is back with parts 5 and 6. Reel Music is one of the labels which form the vanguard of the flourishing Japanese scene."

### REEL MUSIQ (JAPAN):

**FLR (AKA KEN ISHII): Easy Filters 2CD (REEL 002 CD). \$17.00**

"Japan's leading techno imprint Reel Musiq unleashes its debut artist album courtesy of their biggest DJ/Producer FLR/Ken Ishii, who recently released another album project on the Sony backed Exceptional. He has still found time to complete a brand new track, 'Part X' exclusively for this release. Ken Ishii made his 12" debut in 1998 for Reel Musiq/Sublime with his first part of the acclaimed *Easy Filters* series. This album is a collection of the best tracks from the past 4 *Easy Filters* 12" releases including previously unreleased material. So far the *Easy Filters* series has received support from the likes of Thomas Schumacher, Dave Clarke, Luke Slater, Chris Liebing, Advent, Sven Vath and more. Please note that the DJ friendly vinyl format will only feature eight trax. And the CD package includes a free bonus CD including *Easy ? filter* part X remixes."

### REGAL (UK):

**INCH FEAT. MARK E. SMITH: Inch CD (REG 027 CD). \$10.00**

"Two young Mancunian producers, Simon Spencer and Keir Steward, got together with one Mark E. Smith and came up with 'Inch'. The result was so good that the NME pressed up on copy on a white label and sent it to John Peel (Fall fan #1) as a birthday present. He made it #7 in his best tracks of 1997, and now 'Inch' is made available to the public. 'Inch' features crunching beats topped by Mark E. Smith's inimitable vocals, and comes with mixes by Val Hooligan and Dose, with whom Mark released another memorable collaborative single a couple years ago."

**INCH FEAT. MARK E. SMITH: Inch 12" (REG 027 EP). \$10.00**

### REGGAE RETRO (UK):

**MORGAN, DERRICK: Ska Vol. 1 CD (RRT 006CD). \$17.00**

"Hot on the heels of recent the Pressure Sounds compilation of Derrick Morgan productions *Red Bumb Bull...* Derrick Morgan's career now spans over five decades, starting with Smith's in the late 1950's with mainly R&B output. In the ska era of the early 1960's he moved on to work with producers: Prince Buster, Coxsona Dodd (Studio One), Leslie Kong, and later in the 1960's and in the 1970's with the ubiquitous Bunny Lee. This compilation concentrates on a selection of Derrick's early ska/shuffle sides, through ska itself and to late ska/rocksteady. The Beverley's productions featured were produced by Derrick Morgan and the late

Leslie Kong. Also featured are Duke Reid productions."

**MORGAN, DERRICK: Ska Vol. 1 LP (RRT 006LP). \$13.00**

LP version.

### REGULAR (SPAIN):

**VA: Regular, My Friends and I CD (REGUL 001CD). \$16.00**

"This album is meant to be a combination of a CD-mix of interconnected songs that offer a sampling of the musical spectrum of the label, and the reflection of the connection among a group of friends who, using electronic dance music as a point of union, offer their particular view of what a regular project is for them. The very essence of regular comes through in this album: the human connection with musical goals. This CD mix was recorded by Jaumetic + Sergei 'naturally,' in a single take. We don't use PC or post production cut & paste tools." Artists: Duplex 100, HD Substance, Alex Under, Swat Squad, Jaumetic, Falko Brocksieper, Rene Breitbarth, Sergei.

**VA: Regular, My Friends and I 2LP (REGUL 001LP). \$17.00**

Double LP version. Artists: Duplex 100, HD Substance, Alex Under, Swat Squad, Jaumetic, Falko Brocksieper, Rene Breitbarth, Sergei.

**PROCESS/JAUMETIC: At First Glance 12" (REGUL 003EP). \$9.00**

"It's time for Traum and Trapez, 2 icons to understand the electronic minimal stuff produced in Cologne, and in this 12" this is the first part of the work made together between the artists of the 2 labels. The side a include 'Sense', a track produced by the English man that shows very well the style that gave the best reviews in Germany with the last album in Traum and the other 12" edited in labels like Scape. Elegance, sensibility and a touch of the strong personality developed in each one of the tracks produced for this musician that was remixed in other works for example for Akufen? there is no doubt, sense is one of the bests tracks edited by process, it's up to you.. and in the side b, Jaumetic produced a track that minds a new step in the production of the owner of this label, deep atmosphere, electronic sounds but looking to introduce some references of other styles, and it shows that is not only influenced for the minimal stuff of the moment."

**RAHN/INAKI MARTIN, M.: On Second Thoughts 12" (REGUL 004EP). \$9.00**

"5th reference of Regular that continue with the collaborations with the best labels of the moment. It's time for Traum and Trapez, 2 icons to understand the electronic minimal stuff produced. The side A includes 'Sense'. Elegance, sensibility and a touch of the strong personality developed in each one of the tracks produced for this musician. And in the side B, Jaumetic produced a track that minds a new step in the production of the owner of this label, Deep Atmosfear electronic sounds but looking to introduce some references of other styles, and it shows that is not only influenced for the minimal stuff of the moment. A really especial and personal track."

**JAUMETIC/SCHAFFHÄUSER: Heroinal Being Wild 12" (REGUL 005 EP). \$9.00**

"Label headhonocho Jaumetic delivers smart popish shuffle-tech-house and Schaffhäuser puts it a bit weirder."

**BREITBARTH, RENE: Startover 12" (REGUL 006 EP). \$9.00**

"Known for his productions for Pokerflat, Treibstoff, Substatic, Tongut, etc, and of course for the last edition of his great album Solar in Treibstoff with remixes also of Steve Bug, René is far from this usual minimal house sound. Here he presents three tracks of minimal electronic deep house, with slow tempo, and strong personality."

**MARIN, INAQUI: All-Bran 12" (REGUL 007 EP). \$9.00**

"A 100% electronic tech pure sound, for the floor, full of details and colors, and with a strong personality confirmed in this EP *All-Bran*. On the a side we find 'Schmerzraum', a really personal track with an amazing sound, working with aggressive and deep textures direct for the audience. In some moments more industrial, in some moments, more shuffle, but everybody feels something special when heard this track, it's really special, like the usual style of Regular. Another hit for the label? On the b side, he shows his way to understand the more formal forms on the dance floor, preparing 2 bombs in terms of 'minimal-tech-house'. 'El Extraño' and 'Ouija' are 2 tracks that demonstrate the way that Iñaki understands the electronic tech-house music in Regular code."

**BOLIVAR, PABLO: Nominal 12" (REGUL 008EP). \$9.00**

"Essential minimal-dub meets Spanish easiness. Smooth gliding through cosmic spheres."

**DK BERLIN: Swing 12" (REGUL 009EP). \$9.00**

"Regular arrives to their 10th release showing the first work of Dave Krasseman for the label based in Terrassa (Barcelona). After his works for labels like Raum Musik or Muller, and after a time dedicated to renovation and trying to find new forms in a new style: tech-house. Dave arrives to Regular with a 12" that is personal and perfect to start a relationship with the label that will continue with some new releases in the next months after the summer. Dave is a kind of musician that is always trying to develop a new sound and changes in the typical forms of electronic tech-house style, and always is looking to develop interesting new textures and forms inside the difficult to find new sounds in tech-house style. *Swing* have 3 simple tracks but with a strong work made in the studio. The details are always involved in the track and the groove bass and rhythm structure is always changing during it."

### REIGER RECORDS REEKS (NETHERLANDS):

**KAYN, ROLAND: Cybernetic Music 2CD (RRR 9503/4). \$35.00**

Roland Kayn is a avant garde Dutch composer, perhaps best know for his boxset *Tektra* (reissued on Barooni). Less known is the fact that he has issued 12 CDs (all but one a double-disk) of his complete works on his own Reiger Records Reeks label; in somewhat Stockhausen-like fashion, the CDs are not cheaply priced and have rarely been distributed, anywhere. We present here the first volumes of this very obscure label, more to follow.

"Roland Kayn was born in Germany in 1933 and started composing at an early age. He was just 20 years old when he won first prize at the festival of 20th century music in Karazuwa, Japan. Shortly after working in electronic studios in Poland, Germany and Italy, he joined the Gruppo Nuova Consonanza and this crucial detour into improvisation with Franco Evangelisti, Aldo Clementi and Ennio Morricone helped him find his definitive musical direction. Kayn decided to pursue his musical quest through composition with the intention, strange as it may seem, of excluding the composer as much as possible. He concentrated solely on electronic and electro-acoustic music from 1970 onwards.

From an early age, Kayn was influenced by information theorists rather than other composers, and it was as a result of this that he started using the term 'cybernetic' when describing his music. Basically, Kayn would design networks of electronic equipment and then develop a system of signals and commands that it could obey and execute. Words like 'melody,' 'harmony' and 'rhythm' do not apply to Kayn's music. Music, supposedly, should have every detail defined by the composer. Kayn insisted that his 'cybernetic' music should regulate itself, thereby relinquishing the narrative elements and the psycho-emotional details usually associated with the ideas of 'authorship' and 'work of art'. This meant that

even he could not predict the eventual composition, which were sound processes without an epicentre, where every sound is equally important. For Kayn, 'Music is sound, which is sufficient in itself'. Roland Kayn feels that present day composers should avail themselves of the electronic techniques at their disposal and that electronic music is more than just the result of rapidly expanding technology."

**Cybernetic Music** was first issued in 1995 and features:

CD1: 'Ready-Made I'; 'Ready-Made II' (1982). CD2: 'Collage'; 'Decollage' (1984) for Johannes Th. Baargeld.

**KAYN, ROLAND: *Cybernetic Music II* CD (RRR 9601). \$24.00**

2nd volume of Kayn's *Cybernetic Music*. Originally released 1996. Features: 'Assemblage' (1984), 'Refractions' (1995). "Kayn interpreted the phrase 'cybernetic music' as a sonic process. 'Process' as progression or development, and these terms cannot be too literally applied to his music. Terms like melody, harmony and rhythm, atonality or serialism do not apply to Kayn's music. His music is more like a continually changing resonating structure. More than that, the composer presents his music as an artifice which he constructs and sets in motion, but once he has done this, it is left to move through space, without outside interference, according to its own internal laws." — Frans van Rossum.

**KAYN, ROLAND: *Cybernetic Music III* 2CD (RRR 9602/3). \$35.00**

Third volume of *Cybernetic Music*, originally issued in 1996. Features: CD1: 'Cybernetic Serendipity' (1987), 'Transfluxion' (1990), 'Syntropie' (1995). CD2: 'An Artificial Acoustic Environment' (1986), 'Szygy Dynamical Units' (1991), 'Equivalence Sonore I' (1996).

**KAYN, ROLAND: *Electronic Symphony IV* 2CD (RRR 9703/4). \$35.00**

Second of 2 volumes of Kayn's 'Electronic Symphonies'. Originally released 1997. CD1: 'Electronic Symphony IV' (1988-96)- Abschnitt 1-3. CD2: 'Electronic Symphony IV' - Abschnitt 4, 'Frottage' (1996), 'Minimax' (1996).

#### REINFORCED (UK):

**VA: *Enforcers: The Beginning Of The End* CD (RIVET CD09). \$19.00**

Reinforced is the legendary drum'n'bass label run by Mark & Dego of 4 Hero, whose discography goes back to mid-1990, including the earliest Goldie tracks. Their 1996 compilation *Above The Law* is one of the definitive d'n'b collections and this is the follow up to that. New tracks from Nucleus & Paradox, Nasty Habits (Doc Scott), Sonar Circle, Wings (Roni Size, Krust & Die), Procedure 769 (G-Force & Juice), Innervations, Leon Mar (Arcon 2), Seiji, Cold Mission (Marc Mac), DJ Stretch and Aquasky. Although this is definitely within the parameters of steppin' UK jungle, it's a fresh and experimentally-vibed variant and quite worthwhile. This CD features the complete tracks; the following CD is a separate mixed version.

**VA: *Enforcers: The Beginning Of The End (mixed)* CD (RIVET CDM09). \$19.00**

Mix CD featuring all of the tracks on the above CD, plus tracks by Grooverider, Tom & Jerry, Nookie, 4 Hero, Wax Doctor, DJ Randall. Mixed by DJ Stretch.

**ARCON 2: *The Beckoning* 3LP (RIVET LP 08). \$18.00**

Triple LP version; only 6 of the 14 tracks on the CD (which is 30 minutes longer). "Pioneering drum and bass label, Reinforced present their latest artist album project from long standing talent Arcon 2 (aka Leon Mar). *The Beckoning* sees Arcon 2 continuing to explore the harder edged side of his musical output with a journey into alien atmospheres and precision programmed futuristic beats. It also includes earlier masterpieces like the stunning 'Liquid Earth Parts 1 & 2'. New material continues to push the boundaries and explore both the experimental and dancefloor sides of drum 'n' bass. Other highlights include 'Xenophobia' with it's funky breaks and distorted whispering vocals and the slowly building, complex break-beats of 'Zorak', while appropriately titled 'Wasteland' provides contrast with an ultimate electronic aligned soundscape. All tracks are 100% fresh, for true techno breakbeat fans."

#### REINHARD WILHELMI (GERMANY):

**DIE TÖDLICHE DORIS: *Liveplaybacks* LP (RW 008 LP). \$16.00**

"A warehouse find brought this rare LP from 1986. The Tödliche Doris ended their musical career with a live record. Listening to the record, one notices how the sound becomes worse from piece to piece. The reason for this is not the bad quality of the recordings, but a deliberate concept: The group played each piece live only once. For subsequent concerts the Tödliche Doris used the original recording as a playback, to which they feigned. This was in turn recorded with the applause and sounds of the respective audience. This process was repeated several times, so that by the last piece of this layer cake one can hear the sound of seven auditoriums at the same time. The original music exists only as a distorted and blurred noise in the background."

#### RELEASE:

**MERZBOW: *Venerology* CD (RR 6910). \$14.00**

Relapse sub-label that is the first to make an effort to market Akita's extremities into the same sprinkler system that founted out several million scatological bibles' worth of eight-syllable verbiage. Can you stand the thrill? Limited stock.

**MASONNA: *Inner Mind Mystique* CD (RR 6940). \$14.00**

"The audio alter-ego of 1960's psychedelic clothing entrepreneur Maso Yamazaki, Masonna delivers sanity-splintering sounds, augmented with transcendently inhumane vocals that have to be heard to be believed."

#### REMOTE AUDIO (UK):

**VA: *Control Freaks - An Electrofunk Compilation* CD (RA 1001 CD). \$15.00**

"Welcome to Remote Audio, instrumental electro funk for 2002. Remote has brought together a number of like-minded artists to twist things up for electroheads from all corners of electronic music. Here is the first helping from the imprint. *Control Freaks* is a collage of contemporary electro joints from the global electro community. The album offers eleven exclusive new school tracks from the 'next up' electro artists. None of these tracks have been seen before on any format. Artists include Scape One (Kurt Baggailey), Transparent Sound, Fictional Character, Bitstream, Lunar, Rob Euroh and Silicon Scally."

**VA: *Beyond Control: Adventures in Electrofunk* CD (RA 1002 CD). \$15.00**

"Welcome to the second in Remote Audio's 'Control Electro' Series, an exclusive journey into Electro funk. We have a manifesto to show you the real electro players and the real Electro sound, Electro Funk. Come enjoy the twisted beauty of these unique and inspirational tracks from the Electro's Global Community. Beyond Control Serves up 12 new joints form some of the most important underground Electro producers and acts in the world right now." Artists include: Scape One, Rob Euroh (famous for inventing the 'Euroh Scratch' and is also a brilliant Graffiti Artist), Solar, Retrofit (the Synthetic Funk project by Scape One aka Kurt Baggailey), Mesak (Tatu Metsahti who is one half of Mr Velcro Fastener), Sir Real, Delinquent Dialect (Minimal Experiments & Dislocated Funk), 8-Bit Apocalypse (AKA DJ Sherwen), Bitstream, Cybernet Systems (Phil Klein aka Bass Junkie), Parsec, Redshift.

#### RENDEZVOUS (FRANCE):

**YOUTHANASIA: *Mondo Cane 12"* (RENDEZ 001EP). \$9.00**

"Two tracks in the fashion of the 80ies. 'Mondo Cane' is inspired by New Orders' 'Blue Monday' and the Manchester music in general the musicians visited frequently Manchester 'Hazienda' in the end of the 80ies, beginning of the 90ies enjoying 808 State and Mike Pickering at the decks. 'Normalize' is a cover version of a famous but widely unknown hi energy classic from 1983, here with vocals and additional programming."

#### REPERTOIRE (GERMANY):

**CLARK HUTCHINSON: *Retribution* CD (PMS 7088). \$16.00**

The second album from 1970. Emphasizing an IQ-reducing bluntness of blues guitar destruction, most fully communicated on the opening 'Free To Be Stoned'. Now expanded to a full band, their sound is a bit more rooted in the bar-rock-misery of young British life in the early 70s, compared to the eloquent Eastern-tinged inspiration that makes their duo debut *A≡MH2* such a stunning force. [deleted release, last copies]

**BURDON & THE ANIMALS, ERIC: *Winds Of Change* CD (REP 1003). \$16.00**

"Newcastle rocker Eric Burdon had quit his stormy R&B period with the original Animals and assembled The New Animals (Mk.2), opting for a brand new sound. *Winds Of Change* was packed with outstanding compositions and instantly became a psychedelic classic, even though it was underrated by critics at the time of its first release, back in 1967. 'San Franciscan Nights' and 'Good Times' are simply irresistible, while 'The Black Plague' and 'Hotel Hell' still send shivers down the spine, and their reworking of The Stones' 'Paint It Black' is a truly great cover version. Additional singles round up one of the ultimate recording highlights of the unforgettable Summer of Love."

**EXUMA: *Exuma* CD (REP 1006). \$16.00**

First legit reissue of this 1970 debut album, originally issued by Mercury. Freaked-out music, with elements of voodoo, Bahamian folklore, African/Caribbean shamanism, etc., in a cultish variation of early Dr. John. Well-time for rediscover. "In 1970, decades before 'World Music' became a music biz trade term, a New York based seven-piece ensemble called Exuma caused an international stir. The superb debut album of this multi-racial outfit from the West Indies and the Bahamas, fronted by singer Tony 'The Obeah Man' McKay, is now available for the very first time on CD. At the time, their magnificently rhythmic sound fell on fertile grounds, notably in Europe, where *Exuma* ('the ghost of water and air') became a cult item. Take a chance on this one and explore 40 minutes of sounds from another hemisphere."

**EXUMA: *Exuma II* CD (REP 1007). \$16.00**

First legit reissue of this 1970 album, their 2nd. "Only a few months after Exuma's tremendous success with their eponymous debut album (*Exuma*), charismatic singer Tony 'The Obeah Man' McKay and his band released their follow-up LP on the Mercury label. Based once again on intriguing Afro-American and Indian percussion and tribal chants, the seven-piece New York City based group landed another great album, that will now be available in the record stores for the first time on CD. A cult recording, like its predecessor, it will delight both rock and world music fans alike."

**QUINTESSANCE: *In Blissful Company* CD (REP 1009). \$16.00**

Originally issued on Island, 1969. "As pop music made its way into rock in the late sixties, several of its protagonists decided to leave behind the well-trodden paths of the past. Native Australian Ron Rothfield (flute) formed Quintessence, a six-piece outfit based in London's Notting Hill, that blended jazz, folk and meditative sounds. The group's highly sought after debut album, originally released on the legendary Island Records label, produced a cornucopia of Far-Eastern elements, taxing rock improvisations and religious themes — all brilliantly executed by six adventurous soloists. For its Repertoire CD debut, *In Blissful Company* has the addition of two rare extra A & B-side tracks taken from a rarely found single."

**TROGGS, THE: *From Nowhere* CD (REP 1010). \$16.00**

"Recognized in hindsight as pioneering 'proto-punks', The Troggs — led by vocalist Reg Presley and buddies from Andover, England — exploded onto the UK pop scene in May 1966. Their raw offerings (which include notable 60s classics such as 'Wild Thing' and 'With A Girl Like You' among many others) resulted in nine UK chart smash hits by the end of 1968, four of which are featured here. This expertly compiled CD combines the band's debut album (including all the contents of the respective UK and German releases) together with five additional singles tracks from their Fontana/Page One period."

**QUINTESSANCE: *Quintessence* CD (REP 1016). \$18.00**

2nd album, originally issued by Island, 1970. "The unique sound of these pioneers of new age rock and can be fully enjoyed and appreciated on this remarkable CD. *Quintessence* was the band's second album and was first released in 1970. Featuring a sparkling blend of spiritual lyrics and jazz and rock instrumentals, it still sounds remarkably fresh today. Flute player Raja Ram and vocalist Shiva Shankar, who tear into such classic Quintessence performances as 'Sea Of Immortality', and a 'live' recording of 'Burning Bush', front the group that veers stylistically between Cream and Jethro Tull. Repertoire is proud to reproduce on this important CD the classic cover *Quintessence* with an LP style gatefold sleeve and striking cover picture of Shiva."

**JADE WARRIOR: *Jade Warrior* CD (REP 1019). \$16.00**

"Jade Warrior — an eclectic group led by Jon Field (percussion) and Tony Duhig (guitar) — are hailed pioneers of World and New Age music. The group released three albums, *Jade Warrior*, *Released* and *Last Autumn's Dream*, and their sound combined a straightforward rock style with the varied tempo changes and experimental instrumentation typical of early '70s Art Rock' bands. This reissue of British prog/art rock, originally released in 1971 presents tracks that are positively strange. The sound ranges from tribal music to an indescribable sort of psychedelic rock. Superbly performed and very unusual."

**TROGGS, THE: *Trogglodynamite* CD (REP 1020). \$16.00**

"'Oh No' is just one of the highlights of this superb collection of performances by The Troggs, originally released in 1966. It typifies the group's mixture of musical aggression and saucy humour that helped make them a Sixties' pop sensation. We hear The Troggs, fronted by singer Reg Presley, in action on 14 dynamite numbers that include a spirited version of Chuck Berry's 'Little Queenie' and Bo Diddley's 'Mona', as well as several Reg Presley originals, notably 'I Want You To Come Into My Life'. This CD includes eight bonus tracks featuring A and B-sides of such singles as 'Any Way That You Want Me' and 'Give It To Me'."

**TROGGS, THE: *Cellophane CD* (REP 1021). \$16.00**

"Reg Presley's song 'Love Is All Around' — memorably featured in the hit movie *Four Weddings And A Funeral* — is one of the highlights of this CD. First released in 1967, the album brings back memories of one of the best-loved British pop groups of the Swinging Sixties. Reg and The Troggs roar through a dozen rocking numbers, including 'Little Red Donkey', 'Her Emotion' and 'My Lady', which demonstrates their songwriting skill as well as



their ability to play with fire. We have added eight bonus tracks, comprising selected A and B-sides from 1969-70 plus four special bonus cuts — featuring both sides of solo singles from Troggs' drummer Ronnie Bond and leader Reg Presley. All these rare items have been carefully restored and remastered for this release."

**AMON DÜÜL II: Play Phallus Dei DVD (REP 3016 DVD). \$24.00**

First ever commercial release of this legendary ADII movie! DVD/digipak, Aspect Ratio 4 : 3; Original Mono + Dolby Digital 5.1; US-compatible NTSC, regionfree. "This is a cinematic retrospective, focusing on the early experimental days of Amon Düül II. The original film, shot in the Summer of 1968 at a Munich studio, features the German rock group with their legendary line-up. A few months before signing their first recording contract, the group was filmed performing the title track from their 1969 debut album. The movie was launched at the Edinburgh Film Festival. 'The film could be entitled 'The Creation Of Sound',' remarked the programme notes. A respected national daily newspaper enthused: '...a German rock music movie — Rüdiger Nüchtern's one of the Munich rock group Amon Düül — turned out to be the most successful entry and the only one to earn spontaneous applause and requests for a repeat performance, in addition to earning the curious accolade: 'It's rough, it's vicious, it's drama.'"' [Technical note: it appears that the above sound information, as published on the disc, is incorrect; there is only 1 audio track on this release — and its companion version, REP 3017 — which is 2 channel Mono; there is no 5.1 sound as advertised]

**AMON DÜÜL II: Plays Phallus Dei DVD (REP 3017 DVD). \$24.00**

Now available in the more standard DVD-styled Super CD package. First ever commercial release of this legendary ADII movie. DVD/digipak, Aspect Ratio 4 : 3; Original Mono + Dolby Digital 5.1; US-compatible NTSC, regionfree. "This is a cinematic retrospective, focusing on the early experimental days of Amon Düül II. The original film, shot in the Summer of 1968 at a Munich studio, features the German rock group with their legendary line-up. A few months before signing their first recording contract, the group was filmed performing the title track from their 1969 debut album. The movie was launched at the Edinburgh Film Festival. 'The film could be entitled 'The Creation Of Sound',' remarked the programme notes. A respected national daily newspaper enthused: '...a German rock music movie — Rüdiger Nüchtern's one of the Munich rock group Amon Düül — turned out to be the most successful entry and the only one to earn spontaneous applause and requests for a repeat performance, in addition to earning the curious accolade: 'It's rough, it's vicious, it's drama.'"'

**CLEAR BLUE SKY: Clear Blue Sky CD (REP 4110). \$16.00**

Originally released on Vertigo in 1970.

**BROUGHTON BAND, EDGAR: CD (REP 4409). \$16.00**

The Repertoire catalog is available again in the US, at new lower pricing. Reissue of this UK underground cult-rock group's third album, originally issued by Harvest in 1971. Following *Wasa Wasa* and *Sing Brother Sing*, this self-titled album is generally referred to by its cringe-specific meat-hook rack cover. Prominent in sludge-riff blues extrapolations and heavy boogie-step slashing/flavor, this represents one of the groups's most memorable moments. This CD reissue (first issued in 1994) adds 4 bonus tracks from 1970 Harvest 7"s.

**HAPSHASH & THE COLOURED COAT: Western Flier CD (REP 4415). \$16.00**

2nd album from 1969. "The talents of Groundhogs guitarist T.S. McPhee and songwriter Mike Batt are heard on this 'strange' LP, the second and final release from Hapshash. The ultra rare 'Colinda' single is included amongst the 10 featured tracks. Contrary to the first album, which mainly consisted of free music, lyric poetry, Gregorian chants and Andalusian/oriental folk music, *Western Flier* is a crazy, high-spirited collection of old, well known folk-rock and blues material, spiced with all such currently used, individually distorted studio effects such as fuzz, feedback, phasing, etc." [deleted release, last copies]

**MONKS: Black Monk Time CD (REP 4438). \$16.00**

"The Monks were G.I.s who billed themselves the 'anti-Beatles'. They were heavy on feedback, nihilism and electric banjo. They had strange haircuts, dressed in black and rocked harder than any of their mid-60s counterparts while managing to basically invent punk." Right. Included music is considered the pantheon of 'outsider' music's brief but impactful mid sixties explosion, the kick-off to Krautrock, psychedelia, yadda yadda..." — Hrvatski

**AMON DÜÜL II: Made In Germany CD (REP 4631). \$12.00**

This album, considered the first German Rock Opera, was released in 1975 as ADII's 9th full length; this CD reissues the complete double album (the American LP at the time was reduced to a single). A somewhat mediocre ADII album, but with some okay mock-arena moments... [deleted release, last copies]

**HAWKWIND: Sonic Boom Killers CD (REP 4676). \$16.00**

Subtitled: "Best of Singles A's and B's from 1970 to 1980". All time classics like "Silver Machine," "Urban Guerilla," "Hurry On Sundown," "Kings of Speed," "The Psychedelic Warlords," "Motorhead," etc. Digipak sleeve, with interior booklet of photos and notes.

**AMON DÜÜL: Para Dieswärts Düül CD (REP 4678). \$12.00**

Definitive reissue of perhaps the most musical Amon Düül 1 album, a complete masterpiece of the early 70s psychedelic acid-folk sound. Layers of acoustic guitars, bongos, flutes, and vocals deeply entwined with the universal tongue. For sit-back-and-melt-into-your-carpet albums, this is right there at the top of any pile you want to start. This version included the 2 bonus single tracks as well. Booklet has a previously unpublished photo of the group and more detailed session information than I remember being published elsewhere. [deleted release, last copies]

**MORODER, GIORGIO: From Here To Eternity CD (REP 4759). \$12.00**

Reissue of this 1977 classic (originally issued by Casablanca). Italian producer Giorgio Moroder is best known for his "computer disco" productions in the late 70s, most famously displayed on Donna Summer's legendary track "I Feel Love" (if you don't own at least one double-digit length version, you're missing a piece of the puzzle). His career as a producer of music dates from about 1966 on into the 90s but most of his music is pretty dismissable — even a popular series of movie soundtracks that are spotty at best. But in 1977 he peaked with this awesome, all electronic album (originally issued by Casablanca). Taking the sequencing pulse strategies of prime Kraftwerk and adding an inexplicable Italian cheesiness via vocoders, synth washes & ridiculously happy lyrics, he came up with a rhythmically intense, futuristic and maddeningly accessible work. You can hear the roots of Air and a lot of other contemporary electronic producers within the studio details found here — and if you're willing to allow just one Moroder album into your consensual reality, this has got to be the one.

**MORODER, GIORGIO: The Best Of CD (REP 4825). \$16.00**

A collection of hit singles and album tracks from the computer disco king. Starting with obscure and historically revealing rock and metronomic power pop tracks from the mid-60s, this starts to really heat up with tracks from his classic mid-70s albums *Knights in White Satin* & *E=MC2* (previously unavailable on CD). Also perhaps most importantly: the alternate single version of "From Here To Eternity" and the quintessential Moroder disco track "Chase" (from the *Midnight Express* soundtrack). The 2nd half of the album delves into the

80s material, collaborative singles with Paul Engemann, Philip Oakey and Donna Summer, etc. More of a made-for-TV power ballad style, but you gotta put it all in perspective, I guess. Liner notes by Chris Welch are typically half-ass.

**WRITING ON THE WALL: The Power Of The Picts CD (REP 4854). \$16.00**

New version (remastered by Eroc) of the lone album by this Edinburgh-based group, originally issued on the hallowed Middle Earth label, in 1969. Progressive hard rock with trademark organ and beer'n'blues vocals, belted out with typically brain-reducing power. If you've ever carved concrete to the accompaniment of the Edgar Broughton Band or Stackwaddy you could probably melt a new cap to the sound of this one. [deleted release, last copies]

**AMON DÜÜL II: Phallus Dei CD (REP 4872). \$16.00**

The Amon Düül II saga continues with new remastered versions of these classic early albums. After carrying these on Repertoire (2 different prior versions), Mantra, Captain Trip & Gammarock, we are always ready for more. These versions feature digitally remastered sound and bonus tracks. *Phallus Dei* is the first ADII album. As with all CDs in this series, it has been "Restored and remastered by EROC at The Ranch". Amon Düül II were one of the leading German underground commune-psychedelic bands from the early 70s. Split apart from the more politicized fraction that would go on to record as Amon Düül I (*Psychedelic Underground*, etc.), ADII emerged in 1969 when they released this fantastic debut album. It's a masterwork of drug-dazed guitar psych, long tracks, middle eastern influence, churning trance rock, etc. With the same four bonus tracks as found the prior Gammarock version: "Freak Out Requiem I", "Freak Out Requiem II", "Freak Out Requiem III", & "Cymbals In The End".

**AMON DÜÜL II: Yeti CD (REP 4914). \$16.00**

New digitally remastered version. Mid-line pricing, with a 12 page booklet of liner notes & photos detailing the history of ADII. This is at least the sixth CD version of *Yeti*, an all-time classic Krautrock album from 1970, that we have carried to date (previous CD versions were on Repertoire, Mantra, Captain Trip and then Repertoire again, and most recently the ill-fated Gammarock series), and by all appearances, this is the best sounding & visually appealing version yet. And as can be expected, the quality of the performance remains as staggering as ever — *Yeti* is one of the deepest rock records of all time. A follow up to their debut *Phallus Dei*, the structures here are even more extended, the vibe even more wasted and the music's psychedelic excess is at a personal peak. The shimmering oscillations and over-bleeded vocals that nearly drown the hard power-drive psych of the 7 minute "Eye-Shaking King" are amongst some of the coolest in the annals of sound. The final tracks are a series of long, stoned improvisations, etc.. Endlessly devastating. This version features 2 bonus 7" tracks from 1970: "Rattlesnakeplumcake" and "Between The Eyes".

**AMON DÜÜL II: Tanz Der Lemmings CD (REP 4915). \$16.00**

Aka *Dance of the Lemmings*, the 3rd ADII album, from 1971. ADII's 2nd sprawling "double LP" set in a row, this is the record that secretly destroyed J. Cope's brain. Slightly less intense than *Yeti*, this moves into the progressive space-folk territories, still with plenty of psych guitar flashes and violin streakings, that sorta defined the style of advanced-structure psych that would dominate their sound for a good few years. As with prior reissues, there are no bonus tracks added to *Tanz Der Lemmings*.

**MORODER & JOE ESPOSITO, GIORGIO: Solitary Men CD (REP 4949). \$16.00**

German reissue of the disco legend's 1983 album with Joe Esposito. 14 tracks including 3 bonus 'Face To Face', 'Chase' (1985 remix by Brian Reeves) & 'Valley Of The Dolls' (Instrumental). 2001. Pretty tough release to digest in an 80s synth-wave vein (Joe's vocals are described as "husky, rich and emotive")...

**AMON DÜÜL II: Carnival in Babylon CD (REP 4986). \$16.00**

New 2002 remastered version (comparing these new "Restored by Eroc" versions in A/B fashion to old Captain Trip or Mantra editions is ridiculous, entire layers of murk have been transformed & revealed). The fourth ADII album, from 1972. Features shorter, more accessible ADII tracks, still quite compelling; "C.I.D. in Uruk" and "Kronwinkl 12" are totally mesmerizing. This version adds 4 bonus tracks not found on previous versions released by Mantra and Captain Trip: "Light", "Between The Eyes" & "All The Years Round" (single version) & "Lemmingmania".

**AMON DÜÜL II: Wolf City CD (REP 4987). \$16.00**

Definitive 2002 reissue. The 5th ADII album, from 1972. Restored and digitally remastered by Eroc, no bonus tracks. "Rather than focusing on standout virtuosity, AD2 sought to create a hybrid of progressive and psychedelic styles in which mood and texture were the most important features — to this end, the presence of various guests serves them remarkably well. The seven tracks on *Wolf City* are all imbued with a certain brilliance that transcends individual contribution — the perfect sort of music for psychedelic dungeons of any description...The obvious standout is 'Wie Der Wind Am Ende Einer Strasse', an early excursion into world-music fusion featuring drones, sitar and tabla in accompaniment with the psychedelia proffered by the other musicians." — The Christopher Currie.

**AMON DÜÜL II: Vive La Trance CD (REP 4988). \$16.00**

2002 definitive reissue, restored and remastered by Eroc. The sixth ADII album from 1973. With one bonus track: a single version of "Mozambique". "Vive La Trance" shines, with world music rhythms on 'Mozambique', strangely dissonant sounds on 'Jalousie', wondrous organ noises on 'Fly Unlimited' and with short, succinct rock songs, such as 'Trap', 'Dr.', and 'Pig Man'."

**T-REX: The Singles A's & B's 2CD (REP 4993). \$23.00**

2002 release of this double CD of singles' tracks, as originally released 1972-78. Features 50 total tracks, 6 more than the UK version on Edsel. "This double CD mid-price package features all A-sides issued from 1972 to 1978, accompanied chronologically by their 28 B-sides (several singles had two tracks on the B-side). Many of these singles did not appear on Bolan's contemporary albums; they show the diversity of Marc's work in the studio, whether creating amusing diversions, experimental album tracks or simply material that couldn't be placed in any category." 16 page booklet of photos, sleeve reproductions and Chris Welch liner notes.

**ART OF NOISE: Into Battle With The Art of Noise CD/DVD (REP 5001). \$18.00**

"UK based pop experimentalists Art Of Noise were formed in 1983 and featured Trevor Horn and Anne Dudley. They were the first artists to be signed to Horn's own ZTT record label. Determined to be a different kind of group, the band positioned themselves as the link between Talking Heads, Abba, Kraftwerk, Zappa and The Archies. Art of Noise achieved early success as dancefloor favourites in America with their innovative *Into Battle...* EP, which is featured on this CD/DVD combined with two superb versions of the hit single Close Up (84) and four rare DVD tracks."

**AMON DÜÜL II: Live In London CD (REP 5005). \$16.00**

"Amon Düül was one of the first German rock groups. Formed in 1967 from a commune, they were conceived as a musical and ideological reaction to the global political situation of the day. The band members all emerged from the hippie movement and experimented with

drugs. Two of the most significant recordings, *Phallus Dei* and *Tanz Der Lemminge* paved the way for their first British tour in Autumn 1972. During the tour — marred by chaotic organization, numerous transport breakdowns and financial inconsistencies — Amon Düül recorded a gig at the Greyhound Club in Croydon, which was released in 1973. The media approved. When *Live In London* saw the light of day, a German critic wrote in the magazine 'Sounds' with an undertone of praise: 'It offers a nice imprint of what Amon Düül II represented in those days, when they'd just reached their first pinnacle of success with 'Archangels Thunderbird'."

# REPHLEX (UK):

## JONES: *Like Me You're Like Me* CD (PEN 015CD). \$9.00

Debut release from Jones, a new artist on Rephlex and a member of the Cornwall Posse (ie. a friend of Richard James, Luke Vibert and Tom Middleton). Rephlex continues to throw everyone's expectations into the sewer, with this strange, somewhat "funny" release of prog/big-beat thumpery, electronic whistls and the closest approximation of Rephlex Rock that there has ever been. "An eclectic 8 track single that Jones recorded in his caravan. As Jones himself says on the artwork, 'It all started when I went out to dinner with Bernie Winters, age 7. By 9, I was friends with Rod Stewart. My brother is Tom Jones. First band at 13 with Luke Vibert. Later, joined 'Arnold' (kicked out, thankfully) and decided to get solo'd up. My dad is Howard Jones. First place with Tom Middleton in Roger Taylor's Cornish Breakdance challenge. Maybe you've heard me on Kiss, or even seen me in *Echoes*, *Melody Maker*, or *Penthouse*. I enjoy talking to MTV and streaking at festivals. I am an orange teddy bear. Every word of this is true, I swear on my sixth string."

## JONES: *Like Me You're Like Me 12"* (PEN 015LP). \$9.00

One extra bonus track on the vinyl that plays backwards.

## AFX: *Analogue Bubblebath 3* CD (REPH 008CD). \$12.00

Packaged in a clear slimline jewel case, this is a much desired reissue of a near impossible to track down Aphex artifact from '93. "AFX is Richard D. James aka Aphex Twin aka Caustic Window. *Analogue Bubblebath 3* is a repress of a 'lost' album originally released in 1993. This 13 track CD is a great value for money featuring a broad spectrum of AFX magic. For any self respecting fan of Mister James this album is a must...[he] lives in a bank, drives a tank and is considering buying a submarine. The man is a genius and the re-release of *Analogue Bubblebath 3* gives newcomers to his world the opportunity to sample some early sonic delights." Track Listing: 1 .215061 (cd version) 2 .1993841 3 .0180871a 4 .942937 5 .0180871b 6 .000890569 (cd version) 7 .55278037732581 8 ————— [analogue bubblebath vol 3 cd - #8] 9 ————— [analogue bubblebath vol 3 cd - #9] 10 AFX 6/b 11 ————— [analogue bubblebath vol 3 cd - #11] 12 ————— [analogue bubblebath vol 3 cd - #12] 13 ————— [analogue bubblebath vol 3 cd - #13a] ————— [analogue bubblebath vol 3 cd - #13b]

## AFX: *Analogue Bubblebath 3* 2LP (REPH 008LP). \$16.50

"One of Aphex Twin (and Rephlex's) greatest musical moments rereleased with all the tracks (as they are on the CD) for the first time. Now double vinyl, remastered, repackaged and reordered for lushness! AFX is Richard D. James aka Aphex Twin aka Caustic Window. *Analogue Bubblebath 3* is a repress of a 'lost' album originally released in 1993. For any self respecting fan of Mister James this album is a must...[he] lives in a bank, drives a tank and is considering buying a submarine. The man is a genius and the re-release of *Analogue Bubblebath 3* gives newcomers to his world the opportunity to sample some early sonic delights."

## CAUSTIC WINDOW: *Compilation* CD (REPH 009CD). \$14.50

Repressed. Caustic Window is Richard D. James AKA Aphex Twin/AFX/Diceman/Gak/Polygon Window/Q-Chastic/Soit-PP/Blue Calx/Rich of Mike And Rich/etc.... This release collects ALL of the audio from his classic Joyrex J4/J5/J9i/J9ii releases (originally issued in the early-mid nineties on a head-scratching array of picture disc singles and limited vinyl) onto a neat (albeit far less graphically appealing) CD/3LP compendium, a welcome surprise after seeing the demand for original vinyl increase near-exponentially as of late. A varied mix of Dicky's trademark AFX melancholy and hardcore acid maelstrom. "The Caustic Window EP's were the first to appear on Rephlex and instantly set the standards for everyone else to follow. The first 2 EP's were limited to 2000 copies each and remain among the most in demand records on many a trainpotter's list.". Hotly tipped. In demand. Rephlex's new motto is "File under Brainsdance".

## μ-ZIQ: *Tango N' Vectif 2CD* (REPH 013CD). \$14.50

"Re-release of the groundbreaking debut album by μ-Ziq aka Mike Paradinas with complete tracks from previous vinyl and CD releases plus already deleted 12"s and unreleased rarities. With all tracks being digitally remastered, this double CD comes for the price of one." μ-Ziq is the most recorded name for Mike Paradinas. *Tango N' Vectif* is the legendary first μ-Ziq album from 1993, mixing excessive distortion (on everything) and accessible melodic lines piled on top. "On this occasion, the capable pushers of switches are μ-Ziq, an imaginative young duo, one of whom plays Double Bass. The other is a noted arranger and conductor, although in this project he prefers to direct an ensemble composed of a sine-wave generator, square wave generator, saw-tooth generator, pulse generator, noise generator, multi-vibrator, band-pass filter and a ring modulator, with the occasional percussive obligato produced with the aid of some small metal bars and a piano...they gather the electronic sounds, chop them about, tone them down, tone them up, alter their pitch, alter their speed and pile them in layers...The cheerful melodies they have composed are served up with an accompaniment that is a fascinating stream of tapping sounds, hisses, bubbles, bumps, rattles, squeaks, whistles, moans, sighs, twitters, clanks, muffled explosions and unmuffled explosions. This may appear to be a cosy little chaos, but these works are in fact as highly organised as anything conceived by Schönberg."

## AFX: *Analogue Bubble Bath 4* CD (REPH 019CD). \$8.00

Long unavailable 1994 EP repressed at last. Twenty-seven minutes of Richard's most insanely drilling 'ardcore, packed side by side with some twinkly electro bubble-bursts of melancholic AFX sound. It's really quite a goddamn laugh to be sitting here listening to this in the late 90s, surrounded by an entire universe of live oxygen and leak-free inks — life's pleasure's are just incessantly tremendous, sometimes.

## MIKE & RICH: *Expert Knob Twiddlers* CD (REPH 027CD). \$14.50

The one-and-only duo album from early '96 by Mr. Mike Paradinas (aka μ-ziq) and Mr. Richard D. James (aka AFX). Not the experimental freakout experimental electronic-fest many expected but somewhat underrated at the same time for it's collection of cheesy effects and programming & incessant melodies. A "funny" record of illusionary game sound-tracking that might get better with proper datage.

## SQUAREPUSHER: *Feed Me Weird Things* CD (REPH 037CD). \$14.50

Restocked. Squarepusher is Tom Jenkinson. Stunning, complex programming intertwined with fusion-flecked electric bass creating some of the most euphoric, havoc-wrecked sounds of the contemporary era. This is the album that put it all together (to be followed by a

series of albums for Warp) and is, in simple terms, one of the cornerstones of mid-90s sound recordings. "The next thing I felt was a fuzzy vibration, as monophonic sound waves that had travelled from the other side of the room at the speed of light, compressed the air and displacing the the smoke of ten spliffs, hit me in both ears simultaneously. It was Mr. Jenkinson who was turning my heartbeat into the sound of a ring piece modulated resonant phaselocked trapezoid backwards edit phlanged kick drum. He made the sound of ambulances turn into slide trombones and the sound of a secretary filing her nails into a 24-piece string section... Undoubtedly, Tom Jenkinson is the first man in history to orchestrate an akai-seltzer fizzing a two mega byte simms memory upgrade chip (with 1 nanosecond access time) and a toilet flushing. When Mr. Jenkinson is conducting, the rest of the world is a pit... The Squarepusher is someone who wonders what the holes of a flute sound like without the flute. Sound like sound never sounded before. Richard Rogers and Julie Andrews gave us the Sound of Music, John Cage and Simon and Garfunkel gave us the Sound of Silence and now the Squarepusher gives the Sound of Sound." —PRichard.D.Jams

## GENTLE PEOPLE, THE: *Soundtracks For Living* CD (REPH 045CD). \$12.50

The Gentle People are Dougee Dimensional, Honeymink, Laurie LeMans & Leo Valentine Carnelian. "Renowned for their mellow easy-listening parties and performances at the Big Chill, these one time neighbors of Richard James are in a world of their own (literally). Their sound blends stereo demonstration kitsch and ambient sound pools with a healthy dose of 60's throw-away pop sensibility. The perfect soundtrack for a Paris schoolgirl living in a black and white French New Wavefilm. Their two EPs and full length album for Rephlex have brought them attention from swingers worldwide." —Gonzi Merchan.

## SAM & VALLEY: *2nd, 3rd, 4th Selection* CD (REPH 048CD). \$10.00

A bit overstocked on this one, so onsale at a reduced price. A new, utterly odd and disconcertingly charming group from Japan, discovered by Aphex. Naive computer rock/pop, barely connected to planet earth, performed by this trio on keyboards, vocals, bass, computer, guitar. According to their official bio, "Alex de K' who was solo-active passing through the Japanese Punk band 'clarise' etc, met 'Special & Max' the computer-programming artist in Tokyo. They were kindred spirits, formed the unit (Sam & Valley) in 1995. The minute melody by 'Special & Max', roughhewn sound by 'Alex de K', putting them together, (Sam & Valley) can create unknown rock style. It is named 'unsuitable rock' by them. In 1996, 'Tango Rooster' who was enthusiastic-fan of (Sam & Valley) since 3rd as a changeable guitarist. All of them are Japanese."

## K-ROCK: *New Deal 12"* (REPH 050EP). \$10.00

"As his graffiti tag states, K-Rock, nee Kelly Potter comes from the N5 borough of London, and lives on Highbury estate. Kelly started his professional raving career as a dancer for Baby Ford — you can spot him spinning in the 'Children Of The Revolution' video a top 40 hit back in 1991 — and has been a long-time Rephlex Assault Squad member as an international DJ, MC and dancer. After released two highly acclaimed EP's on ED DMX's celebrated Breakin records, K-Rock's music comes home to Rephlex this summer, expect an EP of rough moody old school tracks with a strong garage influence, reflecting the sounds of the streets around Kelly's area and the techno, house and rare groove he loves so much. With 10 tracks 'New Deal' is an EP in absolute full length format and even features a free 7"."

## LEILA: *Like Weather* LP (REPH 056LP). \$16.00

Vinyl version, limited remaining stock. "Debut full length, following 2 singles for Rephlex. Amazing outsider-pop record that will someday be "discovered," and one of the most startling Rephlex releases in a while. "Thirteen tracks of quality genre defying music from Bjork collaborator. This album covers many styles from Aphexesque noise abortion to sultry r'n'b. So if you're looking for an easy listen run away now, but if you want to hear a unique and timeless album this is the one for you." Limited stock.

## FREAKWINCEY: *I Farted* CD (REPH 060CD). \$8.00

"Rephlex has given up releasing groundbreaking records and is now concentrating on wind breaking records! As soon as you hear the bottom end rip, you can tell this outfit comes from good stock, with production qualities that you don't get on this side of the Atlantic. This could be because half the members of the band have fathers who were in George Clinton's Parliament. Ray Billups' son is in the band on rapping duties. Freakwincey have been together for 15 years and have toured all over the world supporting the likes of Colonel Abrams, Parliament, Funkadelic, Portrait and Morris Day & The Time."

## LEILA: *Space, Love 12"* (REPH 062EP). \$8.00

12" vinyl version.

## GENTLE PEOPLE, THE: *Mix Gently* CD (REPH 063CD). \$8.00

"The Gentle People return to sooth our fevered brows and supply an antidote to the harshness of life, this time with the superb remix talents Ed DMX with a full on flurry of dance-floor electro, and the unique Global Goon in tow. *Mix Gently* features remixes of some of The Gentle People's finest moments, plus a glimpse into forthcoming material in the shape of 'Groovin' With You'; a fusion of ambient, psychedelia and future pop."

## BUCKLE, J.P.: *Flying Lo-Fi* CD (REPH 064CD). \$12.50

Debut album by the guy who recorded the Rubber Johnny CD for Warp (he's also a member of All Seeing I). Sound-pleasing fidelity ramification with acid tonality, and another screwy but perfectly sensible Rephlex release from outside whatever normal parameters you might expect. "He's from Sheffield, as you might guess from the title of his debut album, his musical equipment is not the most advanced money can buy. But what the 'eck — this is definitely brainsdance. Remember, we brought you debut albums by AFX, μ-ziq, Squarepusher, The Gentle People and Leila and they all seem to be doing all right."

## LEILA: *Feeling* CD (REPH 067CD). \$8.00

The first new single from Leila since her debut Rephlex album *Like Weather*. Features a remixed version of "Feeling" from the album — mixed at the Bubble with a very Plaid-ish vibe, backed with "Outro-vert" and the instrumental "Intro-vert". Every Leila record meets the head-turning quotient, if you ask me.

## LEILA: *Feeling 12"* (REPH 067EP). \$8.00

12" EP version.

## BODENSTANDIG 2000: *Maxi German Rave Blast Hits Vol. 3* CD (REPH 068CD). \$12.50

"Bodenstandig 2000 are two German boys Bernhard Kirsch and Dragan Espenschied, who, after living life in this age of rapid technology development, have decided to utilize their talents in writing and publishing music software and become popstars. Using the aforementioned software (Deluxe Mjuzakk Zerbastel Kit) along with various other devices which they saved for with their pocket money, Bodenstandig 2000 now create the defining sound of our generation that was born next to computer monitors, with outstanding lyrics telling their subtle poems of their lives as computer kids and cablefreaks. Although Bodenstandig make their music on the cheap, they stand for maximum commerciality and first class sales figures, every track from the album is a guaranteed dance-floor smash, as well as for those thoughtful moments in your lif. Basically, they are catchy as hell." Big at www.paperrad.org(?)

## BODENSTANDIG 2000: *Maxi German Rave Blast Hits Vol. 3* 2LP (REPH 068LP). \$12.50

**DRED/PETER GREEN, MIKE: Virtual Farmer CD (REPH 070CD). \$12.50**

"The result of a fated collaboration between Mike Dred and Pete Green aka Machine Codes. Mike recorded some of the first releases on Rephlex as the Kosmik Kommando: hard electronic sounds and rhythms that are great to listen to. Pete completed an MA in Electroacoustic Composition at the University of East Anglia, based around challenging electronic sounds and non-rhythms. The two met over the sale of a sampler, exchanged views and realised that here lay the seed for something mould-shattering. On *Virtual Farmer*, Mike and Pete have united cutting-edge factions from club music with state-of-the-art electroacoustic techniques. Touch analogue beats dissolve into spectral mush; half-sounds dive across the stereo image, before regaining their rhythmic footing. Sounding unlike anything you've ever heard before, *Virtual Farmer* is pushing the boundaries of Braindance back — way back."

**O'DELL, ROBERT: Presents... 12" (REPH 073TEP). \$8.00**

**O'DELL, ROBERT: Presents... CD (REPH 073XCD). \$8.00**

A split EP of sorts, featuring Robert O'Dell productions: Pop Device doing 'Black' and Indigenous Tribe doing 'Flight 313'. Freaky, but not like Freakwince (thankfully). Only about 6 minutes long. "An EP of dope Stateside electronic hip hop/dance pop with boomin' bass and baaaad lyrics. Robert O'Dell has done two remixes for George Clinton that are currently unreleased. He's worked in Detroit and LA as engineer and producer for countless number of professional artists, and has played live a lot. O'Dell's influences range from Bowie, Prince and Björk to B52's, James Brown and Busta Rhymes. He loves to engineer hip hop and has recently taken up professional go-kart racing."

**CYLOB: Living in the 1980's CD (REPH 075CD). \$8.00**

"If this song was released with St. Etienne (or Cher!) on the cover it would, without doubt, go straight to number one on the hit parade. The A side is the catchiest pop song ever, so much so Cylob thought it too catchy to release at first, but was swayed by the overwhelming weight of public opinion. Female vox on '1980s' by Jane Sharp from Australia. The track was her idea as she is a big fan of 80s acts like Adam and the Ants, Duran Duran, and Kajagoogoo. The guitar solo by Jones Machine is R-O-C-K. And to top it off, Cylob does a live rap, which took a lot of persuading to get him to do. The B side 'Sex Machine' is in the same style as 'Rewind', but much more raw — and deals with the tricky subject of whether it's possible to find true satisfaction with a domestic appliance."

**D'ARCANGELO: Shipwreck CD (REPH 078CD). \$12.50**

"First full length album from the D'Arcangelo duo, marking not only a virtual return to Rephlex's *L'Age D'Or* via quality project #3 so far this year (#1: Reissue of 808 State's *Newbuild* LP, #2 Bogdan Raczynski) but a return to the solid 35-minute LP (all killer, no filler) that takes 3 years to make. Official Rephlex site propaganda: "SUBJECT: Fabrizio D'Arcangelo, Marco D'Arcangelo AKA: D'Archangelo; Twins who have admitted to being influenced by J.M. Jarre, Kraftwerk, Eno, Tangerine Dream and finally AFX himself. The brothers have released singles on the Italian labels Hot Trax, ACV, Out of Orbit, Disturbance and Germany's Disko B dating from 92 — 95. Their first EP for Rephlex was released in December of 96." A brilliant set of electro-tinged triggers that'll only strengthen the interest in the mystical scene of Italian electronic producers currently practising in the wake of computer disco and IDM. Set." — Hrvatski.

**LEKTROGIRL: I Love My Computer CD (REPH 079CD). \$12.50**

"Rephlex presents the debut release from a new lady artist from Tasmania. Her name is Lektrogirl aka Emma Davidson. If you were wondering what elektronik music might sound in Tasmania, imagine the most catchy music from your favourite N64 or Playstation game, then imagine a whole album like that (but it doesn't give you sore eyes or sore thumbs). You might think in the first case, it might sound basic at first, especially if you flick through it quickly when first listening to it. But imagine taking John Carpenter's classic album *Escape From New York* and getting it remixed by DMX Krew and Bpdmständig 2000. This is why everyone loves it and Rephlex had to release it. Lektrogirl, a total Braindance."

**808 STATE: Newbuild CD (REPH 080CD). \$14.50**

"The long awaited reissue of 808 State's groundbreaking and much sought after debut album. Originally released as a limited single vinyl LP in 1988, *Newbuild* is presented here for the first time on CD and as a 3x12" vinyl set (meaning it can be played much louder in discotheques!). *Newbuild* features the original 808 State line up of Graham Massey, Martin Price and Gerald Simpson aka A Guy Called Gerald back in his acid days before drum'n'bass was invented. *Newbuild* is hailed by many, including the likes of Aphex Twin, Squarepusher and Luke Vibert, as one of the most influential records of all time."

**808 STATE: Newbuild 3LP (REPH 080LP). \$16.50**

Richard Hector Jones(?)'s liner notes sum it all up and put the tap on the tip of your tongue. "Rip off or straight-up cultural exchange between the USA and Manchester? Graham Massey was never entirely sure. But one thing remains certain — a glitch occurred in the Transatlantic transfer of ideas and 1988's *Newbuild* was the product. As a group, Massey, Martin Price and (A Guy Called) Gerald Simpson were never primarily interested in the increasing amount of dance music that was making its way out of Chicago and Detroit towards Manchester between '86 and '88. The idea of 'jacking' records meant little to 808 State. It was only with the advent of the full-on mental weirdness of the acid that the real connection was made and flashpoint achieved. These were alien sounds, sounds without cultural baggage, sounds that didn't feel the need to sound real. These were the days before Roland had its renaissance. No-one wanted drum machines that sounded like drum machines. The 808, 909 and 303 were the slices of redundant technology you'd easily find at Johnny Roadhouse and other second-hand music shops around Manchester. 808 State's technology on this album was far from 'hi'. Hi-tech meant expensive, which meant out of the question. Original acid house like this became a necessity for three simple reasons: inspiration, affordability and availability. Music of the future made by virtually redundant boxes might seem quite quaint now, but *Newbuild* was made before computers dominated production. All the sounds on this album, bar a few, are triggered by the drum machine. This is why you can hear mistakes on the album as it was laid down live to two-track tape recorder. The great thing about *Newbuild* now is that it hasn't been diminished by the passage of time. It's still dirty, cavernous, messy, full of mistakes and profoundly fucked up — acid house from a brief period before it all went love-up, blissed-out, whatever. *Newbuild* is unhinged, genuinely lysergic, made all the more vivid by the overwhelming sense of optimism that a new music was being formed right here and right now. The tyranny of formula had not yet made its presence felt on the scene. The injustice, if you're looking for it, is that out of that whole Manchester scene of the time, The Inspiral Carpets and the Stone Roses are seen as history's heroes. All the while, Gerald's 'Voodoo Ray' and 808 State's *Newbuild* were championing a whole new way of making music. A music that had no reference and didn't need or want anything to do with guitars. Listening to *Newbuild* today, it still sounds righteous, necessary and inspired — the blueprint for any musician looking to start off on the right foot. Not even 'Acid Tracks' itself sounds as good today as a track like 'Narcossa'.

Not bad for an album named after a housing project in Bolton." — Richard Hector-Jones's line notes.

**OVUCA: Lactavent CD (REPH 081CD). \$11.00**

"Think of him as a mixture of J.P. Buckle and Bogdan Raczynski tanked up on booze with nothing to listen to but a tape of a Pirate radio station from the heyday of rave. Some people say 'I wish every day was like Christmas'. Well, it is for Aleksí Perala, who lives in the arctic circle, and when he's not helping Santa out he's making the best tunes (or DJing naked at his student bar). I've always been a self-adhesive music leprechaun or something. I work best alone, isolated almost. But I used to sing in a rock band called Hippo Complex, did some projects, like music for modern art installations, a few gigs in Finland. Tape mixing hahaha. For the first years I used to have a self-customized Roland D-20, but then it packed up. Most of the *Lactavent* album was made with it. Then I had a Roland XP-80 for a year, but I sold it and bought an Akai MPC 2000, and that's all I've got right now. I only use the MPC, and my mouth. Lots of people live there, I'm trying to get that D-20 back to life again."

**JONES MACHINE, THE: You're The One (Part Two)/I'm The Disco Dancing CD (REPH 083CD). \$8.00**

Second release from one of Aphex's dancing teddy bears, Jones. Rephlex claims that his last single ("Like Me You're Like Me" was once *NME*'s single of the week. "Having been on white label since the end of last year, it is already in big demand, probably due to additional production duties preformed by Cylob, who has turned it into a 'dancefloor pleaser'." Four tracks, two of which are Cylob mixes.

**FUSCHIMUSCHI: Super Sexy Lady/My #1 CD (REPH 084CD). \$8.00**

"Fuschimuschi was started as a solo project in 1997 by multi-instrumental funky boy Fuschimuschi Math-Ice. His first release *Fuschimuschi's Short Stories* was recorded in two weeks entirely on a 4-track. The result got to the best critics in the German music press, and was compared with Prince, Ween, and Beck because of the trashy, cheap funkiness and humor in the music. The release of the 12" *Boogie Down* followed in 1998, and now Rephlex presents *Super Sexy Lady*. This is the first official single from the Fuschimuschi band, who are Fuschimuschi Math-Ice, Don Jovanni, and DJ Juicy Snare." Features a Bogdan Raczynski remix.

**FUSCHIMUSCHI: Super Sexy Lady/My #1 12" (REPH 084EP). \$8.00****GENTLE PEOPLE, THE: Simply Faboo CD (REPH 088CD). \$11.00**

"The Gentle People's eagerly awaited second LP is a celebration of the glossy side of life and will take hep sophisticats around the globe intonew dimensions of grooviness. Complementing their first three EPs and debut LP, *Simply Faboo* is filled with even more lush, dreamy vocals and strings as well as quirky electro, techno bubblegum and groovy disco beats. The Gentle People have been busy remixing tracks for Japan's Pizzicato 5 and Towa Tei, have been guesting on releases by the Fantastic Plastic Machine and have had their work remixed by the likes of Aphex Twin and Luke Vibert."

**GENTLE PEOPLE, THE: Simply Faboo 2LP (REPH 088LP). \$11.00**

Double vinyl version.

**VA: Rephlexions CD (REPH 1000CD). \$12.50**

"Rephlex follow up the hugely successful *Braindance Coincidence* compilation with *Rephlexions*, 19 tracks of prime braindance including exclusive Luke Vibert and AFX tracks." Artists: Yee King, D' Arcangelo, Cylob, Bochum Welt, DMX Krew, Pierre Bastien, Leila A, Astrobotnia, J.P.Buckle, Luke Vibert, Bogdan Raczynski, Ensemble, Slipper, Like A Tim, Gentle People, Global Goon, Pp Roy, Robert Normandeau, AFX.

**VA: Rephlexions 3LP (REPH 1000LP). \$18.00**

Triple LP version. "Rephlex follow up the hugely successful *Braindance Coincidence* compilation with *Rephlexions*, 19 tracks of prime braindance including exclusive Luke Vibert and AFX tracks." Artists: Yee King, D' Arcangelo, Cylob, Bochum Welt, DMX Krew, Pierre Bastien, Leila A, Astrobotnia, J.P.Buckle, Luke Vibert, Bogdan Raczynski, Ensemble, Slipper, Like A Tim, Gentle People, Global Goon, Pp Roy, Robert Normandeau, AFX.

**VA: Braindance Coincidence CD (REPH 100CD). \$10.00**

"Operating from a blind spot in a parallel universe has often creates new situations, and more importantly, new beginnings. For instance: Luke Vibert's first recorded release; Drexiciya's first mission outside the USA; Terry Housemaster Baldwin's *Future Sound* compilation; Atom Heart's Lisa Carbon Trio collaboration with Pete Namlook; Seefee's leftfield excursion *Ch-Vox*, Squarepusher's debut album; Leila's debut album; Mu-Ziq's debut album; Jp Buckle debut album (now UK Top 10 artist and co-writer for Britney Spears!); Electro Godfathers Dynamix 2 retrospective; the re-release of 808 State's classic debut album; Slipper release featuring original member of The Damned!; debut single of co-producer of Juan Atkins and George Clinton, Robert O'Dell... and *The Philosophy of Sound and Machine* project with A.R.T, which kickstarted the bigger picture, inspiring a whole new breed of forward-thinking electronic music labels across the globe. It's a hardcore mission to summarize the 'best' or 'most interesting' things that have happened in a decade of Rephlex records, especially in public! Here, Maddog Wallace (co-founder of said institution) has a bash at doing it: 'Best was actually starting the label with my friend Richard. Seeing the records in the shops, hearing them played on pirate radio, getting our first review in *Echoes*, a full page photo of our T-shirts in *ID...* our initial ambition was quickly achieved. Soon after that, one of our tracks was used on the Pirelli ad (Carl Lewis with treads on his feet, running across the sea). This was the first of many audiovisual interactions for film and TV... the most recent being Channel 4's *Hackers* documentary, where 'Braindance' was used exclusively for the duration. By reaching people in this way, we get to ralf back all the chod that is usually fed to us in the mainstream and show how good things can be. The finest moments of all however, are when we sign a great demo. Meeting new artists like Leila, Squarepusher and Cylob makes our world very colourful and, after 100 releases, I hope that our small band of renegades are representing for the massiv' at large. We think we've summed it up well on our compilation, *The Braindance Coincidence*." Artists include: The Gentle People, Global Goon, Cylob, DMX Krew, D'Arcangelo, Bochum Welt, The Railway Raver, Baby Ford, AFX, U-Ziq, Vulva, Vibert Simmonds, Chaos A.D., Bogdan Raczynski, Mike Dred/Peter Green, Ovuca.

**ENSEMBLE: Sketch Proposals CD (REPH 101CD). \$11.00**

"Ensemble hosted their own radio show for 3 years (1994-1997) on Radio Campus (Toulouse) every Friday from 9-10.30pm. It was improvisation (music) shouting / collages / theatre / pizza-deliveries / audio orgies / cooking / b-level drama / noise / games / talk-shows / everything and nothing and was most ridiculous and outrageous. Ensemble is a French/English, male/female altered-pop duo containing Olivier (24); who was born in Toulouse, France, therefore he's French; and Channele (21), who was born in London but is half-Persian. Olivier was 8 when he first started music; he was cutting, scratching and burning his parents' records in order to make them sound better. Channele was 5 when she recorded herself repeatedly saying: 'I want Cornflakes, Mummy', and at the time she had a lovely pink tracksuit. Then Olivier, aged 11, got his first tape machine, did his first tracks



recording his sister's voice, outside noises, radio waves, deforming pop tracks. Chanelle was 8 and got a primitive computer got bored with it, since she was much more fascinated by the noise of the boiler pipes inside her room and her hair dryer. At 13 Olivier used, opened, burned or overvoltaged cheap synths in order to have more interesting sounds with of course no electronics knowledge and sometimes catastrophic results. Between the age of 16 and 18 Olivier lost himself in cheap rebellion / teenage angst with a punk / noise band, but after months of no rock'n'roll, because of sex and drugs, some of the members fell straight into mental hospital depression or employment at Pizza Hut. Chanelle was in London, and had friends, but didn't know if she was indie or rave or neither. When Chanelle was 16, and Olivier 19 they met in London, fell in love badly, and discovered slowly that both loved the boiler / pipes / static / electricity sort of sounds and the same type of harmonies. During two years, they didn't live in the same place, it was hard but they saw each other occasionally. Apart from these times, Olivier was locked up in his room generating digital sound corruption with his cheap PC and studying architecture. Chanelle was using Casios to do cute love songs for Olivier and working on her A-levels. The third year Chanelle came to Toulouse and they decided to be constructive about the unbearable mental life in Toulouse, and created a group that would mix experimentation and pop music together, Ensemble. In 1998 they went together to live in London to make it happen. The album (*Sketch Proposals*) could be described as explorative pop music, denatured pop tracks in terms of structure, production or harmonies, but strongly emotional and harmonic. That is, pop music after all."

**SLIPPER: Invisible Movies CD (REPH 103CD). \$11.00**

"Although you might not be familiar with the name Slipper, these people are certainly no strangers to the music business. Slipper is a solo project by London's Sam Dodson (a.k.a. Sam Gita), with a little help from his friends Linda Finger (a.k.a. Nidhal Bulbull) and Liz Fletcher. They've both sung for Loop Guru. And yes, Rat Scabies, that punk legend from the Damned who had already done remixes for Pop Will Eat Itself, Jean Michelle Jarre and Mickey Hart. Slipper's first appearance was on the *Art of Ruins*, and he's also appeared on David Toop's *Hot Pants Idol* album. These people know what they're doing and so do we. Brainsdance for the new millennium."

**SLIPPER: Invisible Movies LP (REPH 103LP). \$11.00**  
LP version.

**OVUCA: Onclaments CD (REPH 104CD). \$11.00**

"No man I can't. Why don't you make something up? You know, I've been far away from *Onclaments* lately. I don't even remember. I just hate mixing words with music. Those 808 rave tracks I made when I was living in a hectic dorm called Pampolandia with fucking crazy people. I busted my amplifier and then found a big bass speaker from the basement that was only waiting for stupid and loud Peppi Pitkatossu type of sounds to compress out the window amongst non-existent people going to work in the mornings. The mellow tracks are from a different time period, in the winter when it was only, dark, cold and snowy, and I just had to stay indoors a lot and eat shilloads of chocolate under a blanket with my yakface and other Star Wars figures dwelling around. Laugh parts were made when I was most fucked I've ever been, I remember Uppidsaai coming out when I was very, very drunk (it's from the movie Spaceballs, when Yoghurt is trying to lift a statue with Schwartz) and totally pissed off my roommate. He was trying to sleep when I was making it. Yeah, I reckon it can be a pain to live with me sometimes. "She's Gone For A While" is a song Karoli wrote and sang. It was a really nice, quiet moment when we were the only people staying at the dorm on a weekend. I also used that song on another track that is on *Onclaments*. I think it's called "Jodemaster". It has the vocal bits that are from that song. Those jamming bits were funny to produce with Tomplex, we were in this weird basement of my old school for I think 8 hours just having a laugh, but it turned out to be alright. I used lots of material from that session on *Onclaments*. Yup, yup, Tomplex is a funny man to play with. We still have our sessions every now and then. Rephlex records' Gilles Peterson said that when he played Leila on his show."

**OVUCA: King Stacey CD (REPH 105CD). \$5.50**

"Think of Ovuca as a mixture of J.P. Buckle and Bogdan Raczyński tanked up on booze with nothing to listen to but a pirate radio tape from the heyday of rave. Some people say 'I wish every day was like Christmas', but it is for Aleksi Perala, because he lives in the Arctic circle. When he's not helping out Santa, he's making great tunes, or DJing naked at his student bar. Aleksi says: 'I've always been a self-adhesive music leprechaun or something. I work best alone, isolated almost. I used to sing in a rock band called Hippo Complex, did some projects like a music for modern art installation, did a few gigs in Finland, and some tape mixing. A few years ago I used to have a self-customized Roland D-20, but then it packed up.' Most of his 1999 *Lactavent* album was made with it. He also had a Roland XP-80 for a year, but then sold it and bought an Akai MPC2000, and that's what he has right now. He only uses the MPC and his mouth. Aleksi says: 'Lots of people live there. I think I'm trying to get that D-20 back to life again.'"

**PP ROY: You Can't Help Liking...PP Roy CD (REPH 106CD). \$11.00**

"While most modern artists pursue impossible dreams of flying into space with your brain on board, the genial, unhurried figure of P.P. Roy raises an eyebrow as if to say — ?!...In at the shallow end of the mid-'90s easy listening boom, then-DJ P.P. Roy wanted more from his music than just retro laughs. He wanted to make NOW music of warmth and character. The examples he followed in achieving this included such soundtrack composers as Ron Grainer and Stu Phillips, whose scores often had a longer lasting appeal than the films they accompanied, and electronic pioneers like Walter Sear and Dan Hill, men who made music in laboratories wearing suits and ties. Then there were the unsung arrangers, orchestra leaders and composers of untold anonymous instrumental mood and library music of the last four decades, and the unavoidable signposts left by legendary production visionaries such as Joe Meek and Giorgio Moroder. Some challenge — but shouldn't a man's grasp exceed his reach? From the propulsive shake-up of 'In At The Beep End' to the spray can and water-colour 'Theme From EZPZ', it's this musical vision — and an innate understanding of the concept of 'Brainsdance' — that brought PP Roy to the attention of Rephlex records."

**PP ROY: You Can't Help Liking...PP Roy LP (REPH 106LP). \$11.00**  
LP version.

**LIKE A TIM: Red & Blue Boxing CD (REPH 107CD). \$11.00**

"Tim Van Leijden, also known as Like A Tim, got interested in electronic music when he was about ten years old, and was really hooked by the electronic pop that appeared around that time ('Ni-Ni-Ni-Ni-Ni-Nineteen', 'Rockit'). Later on, hip hop music like the Ultramagnetic MCs, Public Enemy, and BDP also had a big impact on him. All music on the *Red & Blue Boxing* album was created on two small machines from Korg, one drum box and one synth box. The drum box is red and the synth is blue, hence the name."

**LIKE A TIM: Red and Blue Boxing LP (REPH 107LP). \$11.00**

**KOSMIK KOMMANDO: Laptop Dancing CD (REPH 108CD). \$11.00**

Operation Brainsdancer. "You are to travel & perform around 4 continents. Europe, Australia,

America & The Far East.' 'Take your PowerBook & do not return until you have made an album!' The result is *Laptop Dancing*. Ten tracks, each one recorded in a different country — from Reykjavik to Byron Bay and Old San Juan to Tel Aviv. Ranging from programmed breaks & scratches. Electro & Techno for raving at the steelworks, chamber orchestration and a masterclass in dark and moody sound design. —MIKE DRED (Kosmik Kommando, Universal Indicator, Chimera).

**YEE-KING: Super User CD (REPH 109CD). \$11.00**

2000 release. "Matt Yee-King (25), another new artist on Rephlex, but by no means a stranger to music making. At 16 he started playing drums and was in a school band with Tom 'Squarepusher' Jenkinson and Jordan 'Railway Raver' Muscott. He went to university in Leeds and learnt how to drink cheap cider and genetically modify viruses. After graduating with his BSc in Zoology and Genetics he moved to Brighton and wrote loads of tracks and was in a band with Jamie Lidelle (Supercollider) and did a couple of improv gigs with Tom Jenkinson. Then he went back to university again to learn what artificial life is and how to genetically modify music. He is java programmer by trade, and also designed the website for Action on Smoking and Health. [www.ash.org.uk/](http://www.ash.org.uk/). He likes strong cheese and fish, claims to be musically influenced by Aphex, Squarepusher and any 'funny rock bands' like Whitesnake and James Joyce and he doesn't like people who won't argue. Basically he's a brainbox-computer-wizzkid. Most people own a copy of Warp's *Artificial Intelligence*, Matt Yee-King went one step further and got an MSC in it."

**YEE-KING: Super User 2LP (REPH 109LP). \$11.00**  
Double LP version.

**OVUCA: Wasted Sunday CD (REPH 110CD). \$12.50**

"Aleksi Perala aka Ovuca is from Lapland. *Wasted Sunday*, the successor to last year's critically Acclaimed Ovuca album *Onclaments*, is mellow and warm and natural. Electronic music along the lines of Aphex Twin's *Selected Ambient Works*, Autchre's *Amber* and Brian Eno's *Appollo*. Notes on Aleksi's equipment: I used to have a self-customized Roland D-20 but then it packed up. Most of the *Lactavent* Album was made with it. Then I had a Roland XP-80 for a year, but I sold it and bought an Akai MPC 2000, and that's all I got right now. I only use the MPC — and my mouth. Lots of people live there. I think I'm trying to get that D-20 back to life again."

**RAILWAY RAVER, THE: You'll Never Get Anywhere...EP CD (REPH 111CD). \$5.50**

"Acid house that was left on the train back in 88. Jordan aka The Railway Raver was influenced (under the influence) by Mr. Fingers, Peter Ford, Farley Maskingtape Barley. At the time his house had 7 railway tracks behind his house that he raved on at night with Tom Jenkinson aka Squarepusher. Listening to tracks on the tracks, as it were. Worked as a butcher for one week, in a record shop for 3 weeks. Gained grade 4 in Piano and Clarinet at the age of 4!. Member of Tonkatopia — a school indie band while aged 16/17. 'I do music to avoid doing a shit job'. The record is mellow and warm? deep and easy going elements of house and electro styles with a hint of p-funk, mixed with a subtle, lushed vibe and optimistic mood."

**RAILWAY RAVER, THE: You'll Never Get Anywhere...EP 12" (REPH 111EP). \$5.50**  
12" vinyl version.

**GREEN, PETER: Macbeth: An Original Score CD (REPH 114CD). \$5.50**

"Award winning composer Peter Green aka Virtual Farmer, who co-produced Mike Dredd's wonderful Kosmik Kommando album *Laptop Dancing*, was commissioned by the United Spirits Theatre Company (under the sponsorship of the Lloyd Webber Company) to write a complete score and ambient electro-acoustics for their latest West End production of *Macbeth*. Mesmerising strings-arrangements meet medieval flutes."

**GREEN, PETER: Macbeth: An Original Score 12" (REPH 114EP). \$5.50**  
12" EP version.

**RACZYNSKI, BOGDAN: My Love I Love CD (REPH 115CD). \$11.00**

"Rephlex have nurtured this peddler of noise and prose through 3 albums and at least 39 war-torn performances, as well as evictions from 3 countries. However, on *MyLoveIlove*, his 'soundtrack for sobbing', Bogdan resurfaces with an assault on the human heart in his strongest album to date. Crying accordions, broken-hearted beats, wallowing trumpets stolen from an anonymous grade school, flutes, solid-wood guitars and a vocal repertoire reminiscent of the fall season in Nagoya (when birds sing gently, yet rain pours) all feature on this musical document, depicting 2 years of the joys, pain and anguish of love. It has been noted that tracks from this album would fit well in between the music of Aphex Twin, Leila, Ennio Morricone, Air, Radiohead or Beck in a popular radio show. So Rephlex asks that you to give this relatively under-exposed and hugely-talented artist your full support."

**NORMANDEAU, ROBERT: Sonars CD (REPH 116CD). \$12.50**

"Robert Normandeau was born on March 11, 1955, in Québec City (Canada). After a BMus in Composition (Electroacoustics) from Université Laval (Québec City, 1984) he moved to Montréal and completed a MMus in Composition (in 1988) and the first DMus in Electroacoustics Composition (in 1992) with Marcelle Deschênes and Francis Dhomont. He is a founding member of the Canadian Electroacoustic Community (CEC, 1987). From 1986 to 1993, he was an active member of the Association pour la création et la recherche électroacoustiques du Québec (ACREQ) where he produced the Clair de terre concert series at the Planetarium of Montréal. In 1991, he co-founded Réseaux, an organisation for the production of media arts events. Having produced several instrumental and mixed works, his current endeavors are focused on acousmatic music. More specifically, his compositions employ aesthetic criteria whereby he creates a 'cinema for the ear' in which 'meaning' as well as 'sound' become elements which elaborate his works. Along with concert music he now writes incidental music, especially for the theater."

**VA (UNIVERSAL INDICATOR): Innovation In The Dynamics Of Acid: 21st Century Megamix CD (REPH 117CD). \$12.50**

"Universal Indicator began over a decade ago with various members of the Rephlex crew continuing their obsession with acid house music after the Chicago originators seemed to disappear and the movement got trampled on by some of today's Ibiza/Radio 1 Trance-suckers. Inspired by UK legends as well, like Baby Ford, Tony Thorpe, Gerald and 808 State, not forgetting the Belgian Newbeat phenomenon, Rephlex didn't understand where this form of music had gone? So we started continuing the good work... just getting home after raves and switching on the gear, or knocking stuff up on the train. Pretty soon it was clear that we had enough tracks to make the record we wanted to buy. We packed them ourselves with a some journalists form Germany's *Frontpage* mag in Maddog Wallace's garage. You can see a picture of that at the V&A museum. The original idea was the Battery Chickens EP, but by the time we had mastered it, we'd come up with more tracks and another EP was ready. Universal Indicator was born. We didn't care about artist names, track titles etc. They were just quick acid tracks to dance to... we wanted the emphasis on bringing acid back. And it worked... just after everybody jumped on it... massive European record labels were born off the back of them and techno started to get colourful again. (About the only record of that genre I can remember at that time was one by the legendary Mike Ink.) The series

was a nod to the past-masters and a message that Lo-Fi can kick it! There are lots of rumours about these records and who made them on the internet. Even the supposedly informed versions aren't correct. We've never read the true story anywhere yet — maybe that's because there would need to be the 8 or so participants all confessing at once for a clear conclusion to be made. For instance, exports were famously stamped with certain info — but that was by a warehouseman at our distributors who we'd never met. The main reason we're releasing this is because it's been a while and too many people are begging. Also, we hate to think of people paying inflated prices when they could be buying more Rephlex Braindance music instead. Besides, people still drop this stuff in clubs today. This CD is a one hour DJ mix by the Kosmik Kommando featuring 27 or so tracks that were originally released on 4 12" vinyl singles."

**BASTIEN, PIERRE: Mecanoid CD (REPH 119CD). \$14.50**

"Pierre Bastien has created an orchestra of robots built from meccano called the 'Mecanium', which each either a traditional musical instrument, or a lock groove from an old record in a repetitive loop. For the benefit of the listener the ten palindromic titles reflect the way the robots function, they play palindromes back and forth, often with unplanned for results, creating a strange hypnotic swing of wheezy scratchy noises which underpin nostalgic melodies. What is more, his orchestra of Robots is a masterful parody of sampling technology, subverting the music of the current crop of glitch worshippers and acting as an eye-opener for lovers of streamlined digital interfaces."

**BASTIEN, PIERRE: Mecanoid LP (REPH 119LP). \$12.50**

LP version.

**CYLOB: Cut The Midrange Drop The Bass CD (REPH 121CD). \$6.50**

"Cut The Midrange Drop The Bass: Using a computer voice singing classic clichés and samples from hardcore rave tracks in a choral style over a church organ and a funky beat. Cylob likes to think of this as the 'raver's prayer' the raver kneels before the DJ and cries, 'Lord we beseech thee, cut the midrange drop the bass!', truly a dance floor epiphany. This song is in the tradition of the particular genre of the 'shopping list' record; see Billy Joel 'We didn't start the fire', The Beloved 'Hello' and R.E.M 'The end of the world'. Cylob is proud to follow in the footsteps of these acclaimed songwriters. 'With This Ring': This song was started from the desire to make the harmony and the melody as odd as possible, the words fitted, but Cylob revealed to me that he is fascinated by the possible horror of entrapment in marriage but also fantasies about being married. 'What Shall We Do With A Drunken Sailor?': It was Rephlex label boss Grant's idea to cover this song and it lends itself particularly well to a modern dance style. The backing is kept to a minimum, just drums, bass and vocal, the vocal is not sung by the salty sea dogs of yore, but by a cold cynical computerised voice that has never once left the land!"

**CYLOB: Mood Bells CD (REPH 122CD). \$14.50**

"A beautiful home listening album from inventive rephlex stalwart Cylob, conjures up an imagined magical occidental music. Cylob's thoughts on the album: 'Mood Bells' was started after a two-week trip to Japan, where I got to check out a few temples, gardens and mountains. There is a chilled out feeling to some of those places that seems unique and it inspired me. This album is my idea of a Japanese traditional music that doesn't exist, based around bell and gong-type sounds. The music is intended for contemplation and relaxation, and to be listened to in one sitting, perhaps accompanied by a cup of green tea. I wanted the album to have a very natural atmosphere, even though the processes of its production were very unnatural. Initially I was going to list the sound sources used on the album sleeve notes, but the music is a figment of my imagination, and I didn't want anything to ruin this 'illusion'. Some things are recognisable though, such as the vibraphone and the tam tam gong at the beginning of the album."

**ASTROBOTNIA: Part 1 CD (REPH 123CD). \$12.00**

"Astrobotnia is a new and mysterious signing on Rephlex with three (!) releases coming up this year, taking in influences from braindance peers such as Aphex Twin, Squarepusher, Bogdan Raczynski, Drexciya and Luke Vibert. Part 1 is a fluffy musical bed and starts with the sound of gasps as fireworks explode and ends with canned applause for a lonesome piano player. Throughout, you will hear music inspired by the dream of a pregnant male friend and a voice that intones, 'Satan is good, Satan is our pal'. Sounds weird and scary? It certainly does, but Part 1 is a most relaxing, melodic journey through Astrobotnia's cosmos. However, there could be turbulences along the way. Astrobotnia is along the best and most interesting music that was ever released on Rephlex and an absolute must for everyone into new and exiting music."

**ASTROBOTNIA: Part 3 CD (REPH 125CD). \$14.50**

"Part 3 is the third and final release of Astrobotnia, the new mysterious braindance artist on Rephlex. Combining the ambient atmosphere from 'Part 1' with the dancefloor elements from 'Part 2' this long play CD showcases the whole range of the Astrobotnia universe: Unearthly chimes, whispers of Enochian languages, deep space drum-and-bass programmed using broken components from the flight deck of an old space shuttle, with radar bleeps and the sound of supernovas. The ultimate part of the series."

**ASTROBOTNIA: Part 3 LP (REPH 125LP). \$12.50**

LP version.

**PP ROY: Seven Up CD (REPH 126CD). \$8.00**

"PP Roy returns with a distinctive brain blast of flavours on his new ep: Seven Up. Hearing is believing. Over its seven tracks, the music on this EP is even more fantastic than on his outstanding debut album You Can't help Liking PP Roy. Featured on this sumptuous cornucopia the listener can find breakstep classics, a collaboration with fellow Rephlex artist Global Goon, electronic bird bleeps, oap poetry, new country, ambient and illbient and fine string arrangements. These sum parts add up to a genre-busting bonanza that will delight whether you are relaxing in the living room or dancing in the disco tech. This is a release that could slide up to Missy Elliot, share some canapés with the avalanches then compare notes with DJ Shadow."

**D'ARCANGELO: Broken Toys' Corner CD (REPH 127CD). \$14.50**

"The musical siblings Marco & Fabrizio D'Arcangelo grew up listening to English new wave and electro-pop and were so enchanted by it they wanted to make their own contributions. However, their records along with the music of other vital artists contributed to the definitive 'sound of Rome', coming through on labels like Sounds Never Seen, ACV, Nature, their own Monomorph label and more recently on Canada's Suction records. Broken Toys' Corner is their second album for Rephlex. In contrast to the critically acclaimed Shipwreck released in 1999, this new album is a more relaxed and rather groovy listening experience. Using vocoders, complex Hip Hop rhythms and minimal synths, they make a deceptively simple, soulful contemporary sound."

**D'ARCANGELO: Broken Toys' Corner 2LP (REPH 127LP). \$16.50**

Double LP version.

**TRANSLUSION: L.I.F.E CD (REPH 128CD). \$14.50**

"Translusion aka Drexciya aka The Other People Place are back on Rephlex. Rephlex was the

first label outside of Detroit's Submerge Collective to release Drexciya's music back in 1993. Since then they've released albums and singles on Warp, Tresor, Clone, and of course Detroit's legendary Underground Resistance. On their new album L.I.F.E Translusion unleash another wave of their unequalled Electro."

**TRANSLUSION: L.I.F.E LP (REPH 128LP). \$12.50**

LP version.

**STAKKER: Eurotechno CD (REPH 129CD). \$12.00**

"Rephlex presents the first ever release of the soundtrack of the video Eurotechno from 1989. Hailed as a visionary landmark in dance music culture this mini-album is must for everybody into Acid Techno magic. The man behind the music is Brian Dougans who is most famous as half of the duo Future Sound Of London, but early recognition came for him with the European and UK hit single 'Stakker Humanoid', under the name Humanoid in 1988. Around the same time, he teamed up with the groundbreaking video artist Mark McClean aka Stakker, after meeting at Salford College. Mark built a video suite around a Fairlight Graphics box; Brian found a Roland TB303 (the machine responsible for the squelchy acid noise) in the basement of his college and began using it, creating sketches similar to those he was hearing emerge in Manchester at the beginnings of the Acid House scene. Their synergy was unique and extremely exciting, and the partnership culminated in the creative masterpiece Eurotechno, released on Virgin's Videola label. This video was the first time the emerging bedroom electronics scene expanded into the visual medium. It was essentially one of the first commercial VJ tools, showing just how much could be done by bedroom programmers. When the video was released, Rephlex were still in school uniforms and living in Cornwall, but it was one of the main things that inspired us to set up a label. For us this is the fulfilment of a long-term dream; to make the soundtrack of this visionary film available for the first time on CD and Vinyl. The album was painstakingly tracked down and mastered direct from the original master tapes of the film. It captures the audio overload of the incredible music in all its intricate, precise detail. The release of this soundtrack isn't an exercise in nostalgia, or a cash in on all things 'old school'. We are delighted to release this music, as we genuinely feel it sounds as fresh, exciting and unsurpassable at this time as any other, and for this reason it needs to be listened to and enjoyed rather than forgotten."

**STAKKER: Eurotechno LP (REPH 129LP). \$12.00**

LP version.

**HUMANOID: Sessions 84-88 CD (REPH 130CD). \$14.50**

"Brian Dougans is most famous as half of the duo Future Sound Of London, but early recognition came for him with the European and UK hit single 'Stakker Humanoid', under the name Humanoid in 1988. This mostly unreleased collection of tracks from the period 84 - 88 includes a special mix of that track as well as full length versions of some of the tracks on this releases sister album Stakker Eurotechno. It also contains some of Dougans lost Zeebox tracks, experimental and industrial tracks that indicate where Dougans would go with the ambient overgroup Future Sound Of London."

**HUMANOID: Sessions 84-88 2LP (REPH 130LP). \$12.50**

Double LP version.

**RACZYNSKI, BOGDAN: Renegade Platinum Mega Dance Attack Party CD (REPH 131CD). \$12.00**

"The governor Bogdan is back with a mid priced compilation featuring 9 tracks in total from the Eat Your Children EP plus tracks from the limited edition Drum & Bass Classics album. Myloveilove, his last album proper, saw him coaxing sweet, strange love songs from the accordion and the guitar as well as the drum machine. This time sees him back to the old Bogdan we all know and love, creating beautiful hysteria. These tracks would be hard as hell if it wasn't for the rapturous, almost obsessive joy and passion expressed in the lyrics and music. Why the stunning collaborations he did with Bjork aren't released yet we'll never know, but Rephlex are working on it."

**LORY D: Sounds Never Seen CD (REPH 132CD). \$12.50**

"Lory D is a name you will find missing from the list of celebrated dark techno producers, e.g. Jeff Mills, The Mover, Lenny Dee and the Aphex Twin although his music, is as essential. He's an ex Italian D.M.C champion who has been playing since 1989 and owns the seminal Roman techno label Sounds Never Seen. He was one of the first people to bring the Acid House and Hardcore sounds of London to Rome, where he is regarded as something of a god. His inspiration comes from Rome's nighttime metropolis, the darkness and beauty of the city and the overwhelming feeling of the underground raves he plays. His musical influences are as wide ranging as Aphex Twin, Suicide, Drexciya, Spk, Ligeti, Frankie Bones, The Mover and Underground Resistance. Sounds Never Seen has released a clutch of twisted metal soundtracks in recent years... never more than 500 copies pressed and all fanatically collected by likeminded freaks. All the records are most effective floor fillers, all are 'sounds never seen'. Together with Rephlex label-mates, Leo Anibaldi, Bochum Welt and the D'Arcangelo brothers, Lory D best represents the sound of Italy, or even the 'sound of Rome', since 1991. Lory's music is fearless, original and strong Electro and Techno. There isn't much of that around and the world needs to hear this album."

**LORY D: Sounds Never Seen 2LP (REPH 132LP). \$12.50**

Double LP version.

**DJ SCUD: Ambush CD (REPH 133CD). \$12.50**

"South Londoner DJ Scud aka Toby Reynolds is boss of the premier breakcore label Ambush records established in 1997. The way he makes music is by thinking 'will this record mash the place up, and infect the vibe?' So when you listen to this, bear witness. The music he makes was inspired by dancing all night at the peak of the UK rave scene, also European clubs like Tresor and the Bunker, the UK free party scene and the dance floor militancy of labels such as Underground Resistance. Over his career he has released material on a number of other notable labels including Position Chrome (under the alias The Redeemer co-produced with Panacea), kool.POP, Klangkrieg, Full Watts and more recently on I-Sound's newly formed imprint Transparent. His music is a cross fertilisation of Dancehall, Jungle and Breakbeat Hardcore with the shrill noise and energy of Punk. It's a powerful collision of styles and approaches combining uncompromising experimentalism with healthy doses of sound system inspired populism. DJ Scud has gained a reputation as a fine re-mixer, lending his skills to artists such as DJ Rupture and Asian Dub Foundation and was dubbed the new Aphex Twin by Radio 1's Steve Lamacq. He regularly plays at parties in Europe and the States and has gained a reputation for his punishing, shrill sets, maintaining his total commitment to single minded full-on uncompromising sonic assaults whilst still keeping feet on the floor with infectious breaks and beats."

**BUG, THE: Pressure CD (REPH 134CD). \$16.00**

UK version on Rephlex (licensed to Tigerbeat 6 in the US); different cover artwork. "Aphex Twin's Rephlex label releases one of its biggest artist albums for years. Truly amazing album from The Bug aka Kevin Martin/Techno Animal, an exhilarating mutant ragga/dancehall/techno mash up, follows the massively acclaimed singles on Razor x. Features the following guest vocalists: the legendary Daddy Freddy, Toastie Taylor (Big

Dada), Singing Bird (Sofa Surfers), Wayne Lonesome (Run Tings) and the mysterious Paul St. Hilaire. Pressure provides heavyweight evidence of the bassbin blowing, mechanoid mash ups that have become The Bug's trademark sound. Having been indelibly marked by the skull-crushing impact of seismic UK dub sound systems (Jah Shaka, Aba-Shanti - I, Iration Steppas etc.), and increasingly obsessed with Ragga's bionic gyrations, The Bug crunches up reggae's sub-genres into a physically brutal, psychologically deep, low end feast for non-conformist dance floor fiends. From the thug-step ragga of 'Beats, Bombs, Bass, Weapons' to the electronic dub of 'Live & Learn' via the dancehall punk of 'Killer', Pressure ignites basement anthems and exhausts the echo chamber, as basstronic frequencies are mercilessly exploited."

**GAMA, VICTOR: Pangeia Instruments CD (REPH 135CD). \$14.50**

"Victor Gama was born in Angola of Portuguese origin. In 1993 he started to create his Pangeia Instrumentos, inspired by the notion that because of migration and nomadism, traditional African instruments have had to adapt throughout history, whilst keeping their traditional identity and sound. This suggests that, traditional acoustic instruments from ancient times could still evolve into contemporary musical instruments. This is exactly what the Pangeia Instrumentos are. What is also unusual about the instruments is that two people can play them at the same time. The music has beauty and ragged harmony, transcending the ancient and modern, African and Occidental. At times it echoes the American minimalist composers. This is the second release on Rephlex to explore the craft of instrument building; Pierre Bastien's 2001 release Mecanoid, being the first."

**BUG FEAT. CUTTY RANKS, THE: Gun Disease CD (REPH 137CD). \$5.00**

"This release is the sister release to AFX's Smoiphace EP which features a remix of the track 'Run The Place Red' from The Bug's Pressure album. The Bug aka Kevin Martin was indelibly marked by the skull crushing impact of seismic UK dub sound systems (Jah Shaka, Aba-Shanti-I, Iration Steppas etc.) throughout the 90s, and became increasingly obsessed with Ragga's bionic gyrations. Under various guises (Ice, God, Techno Animal, Curse Of The Golden Vampire), Kevin Martin has worked with Bill Laswell, John Zorn, Kevin Shields (My Bloody Valentine), Alec Empire And Def Jux's El-P, among many others. Cutty Ranks is one of the greatest Deejays ever to come out of Jamaica. His debut 45, 'Gunman Lyrics' was a dancehall hit, which was quickly followed with tunes like 'Out Of Hand' or 'Fisherman Lyrics' for Winston Riley's Techniques label and 'The Bomber' (Shocking Vibes) which was his first worldwide dancehall smash at the beginning of the 1990s. Rephlex is proud that The Bug has recorded with Cutty, because, unlike a large number of the stars of dancehall, he doesn't voice out too many tunes keeping it strict. This track is a reworking of the aforementioned Gunman Lyrics."

**ANDREWS, AMEN: Volume One 12" (REPH 138EP). \$8.00**

"First in a series of EP's from Luke Vibert, returning to the Rephlex fold (His debut Weirs came out on Rephlex over 10 years ago) under the name Amen Andrews. First in a series of five jungle records, that's jungle as in Amen breaks firing off, heavy bass-lines, 'ardcore mash up business created with Luke's intricate programming, accessible innovation and humour. If you remember the Plug records of eight or so years ago you will recall Luke's pretty canny with the drum and bass template. The Amen Andrews sound takes off from where those records ended."

**ANDREWS, AMEN: Volume 2 12" (REPH 139EP). \$8.00**

"If you checked in the last time you'll know Luke Vibert's returned to the fold under the name Amen Andrews with a series of awesome jungle records. But as you'll see, each EP has a very different feeling from the last. 'DX' marries Derrick May style late 80's techno and break beats in a way you've never heard. 'Blomen' leers and bugs out like a very drunken man, and 'Amen Renegade' is the sound of a ruffneck marching band after listening to P-Funk records. This is EP number two in a series of five made to murder the dance floor."

**ANDREWS, AMEN: Volume 3 12" (REPH 140EP). \$8.00**

"Third and finest release yet in this series from Luke Vibert aka Amen Andrews, 3 slamming tracks of innovative jungle. You might recognize 'Babylon' as a version of the jungle classic by Splash featuring the longest timestretch ever, gentle percussion, and big chunky piano riffs over catchy drum programming. 'Jungle Bunny' is built around samples from a little known masterpiece of British cinema, truly mashed up and very exciting. 'Thames Slick' is a high speed rush of dark piano stabs and mournful reggae vocals over heavy drums and deep bass."

**ANDREWS, AMEN: Volume 4 12" (REPH 141EP). \$8.00**

"The penultimate record in Rephlex's series of Drum & Bass mash ups courtesy of Luke Vibert. 'Rock' displays some crazy fret action stolen from a diminutive 80's rock god. 'Evil Pave' is well, pretty evil and 'Fear' features the MCing debut of Luke Skywalker's dad over some 'satan's choirboys' style synthy stabs. These new tracks adhere to the original Jungle feeling of energy on wax with added quality and imagination. Pure braindance."

**ANDREWS, AMEN: Volume 5 12" (REPH 142EP). \$8.00**

"This is the last in the series of Luke Vibert's innovative Amen Andrews EP's that have been running throughout the summer. The records take off from where the legendary Plug series finished and twist things in a style that only Luke Vibert can pull off. Amen Andrews 5 features three awesome, joyous tracks of mad drum and bass style braindance. Once again Luke has a totally fresh take on drum and bass from these soon to be classic and collectable EPs."

**KERRIER DISTRICT: Kerrier District CD (REPH 143CD). \$14.50**

Now available on CD in addition to the 3LP version. "Once again Luke Vibert has delivered Rephlex a delectable slice of musical pleasure, which unusually, is singularly dedicated to the delights of disco music. "I don't think many people will believe it's me who's made it," says Luke. "It doesn't sound anything like me. Just simple disco grooves. It sounds live, but it's all programmed to sound like old disco." It might come as a bit of a shock after the rave-tastic and well received junglist anthems of 2003 as Amen Andrews or the acid Tinged Yoseph album released on Warp records. Luke's inimitable take is stripped down like early house, organic sounding but with a lush glowing contemporary electronic feel, all groovy hand-claps, strings, cowbells, horns and creamy basslines, highly addictive and very fresh. If you're wondering why the album is called Kerrier District, it's named after a local council in mid Cornwall where Luke grew up, not a place known for it's glittering debonair nightlife but it's a name that sounds well, pretty cool. A fellow Cornishman and contemporary of Rephlex label boss Richard James, Luke Vibert has released music under various pseudonyms including the off-kilter funk of Wagon Christ, the seminal drum 'n' bass of Plug and a collaboration with steel guitarist BJ Cole as well as remixing a host of his peers. Kid 606 even did a track called 'Luke Vibert Can Kiss My Indie Punk Whiteboy Ass', which pinched a sample from the Plug track 'Military Jazz'. (Always a gentleman, Luke played a gig with the Kid in Los Angeles in 2001). Luke has also compiled two albums of library music (Nuggets, Further Nuggets) for Lo Recordings. He regularly D.J.'s all over the world when he's not busy making excellent tracks like these."

**KERRIER DISTRICT: Kerrier District 3LP (REPH 143LP). \$18.00**

Triple LP version.

**CYLOBOTNIA: Cylobotnia CD (REPH 144CD). \$12.00**

"Cylobotnia is a bargain priced 8 track collaboration between, as you might guess, Cylob and Astrobotnia...2 of Rephlex's most respected artists. It was during a 2 week tour of America last year that they decided to work together, and after much long distance file swapping this 8 track EP came into focus. Their styles complement each other very well, crunchy beats, hip hop gamelan, gongs and bells, surging strings and almost endless sonic details."

**BLACK DEVIL: Disco Club CD (REPH 146CD). \$8.00**

"Originally released on Out Records way back in 1978, Black Devil's Disco Club is an extremely rare disco masterpiece, an epic journey into the deepest electronic disco ... It's already whipped up a storm in the UK — Hip dance bible Jockey Slut have made it their single of the month for March, and it's the most asked for record in Berwick Street's tastemaker shops. In other words there is a huge buzz about it. The record was discovered by Rephlex's own PP Roy for 20 pence at a car boot sale, and quickly found favour with friends Richard D. James and Luke Vibert. Keen as ever to share fantastic music, label co-founder Grant Wilson-Claridge has managed to secure the exclusive license for Rephlex, unwittingly beating Metro Area's Morgan Geist (a long time fan) to the snap. This version contains the other 2 tracks — the poppy vocal tracks that didn't make the first release plus a great new remix by Kerrier District, (Luke Vibert), who's brilliant album was just released on Rephlex." Tracks: 'Timing Forget Timing', 'Timing Forget Timing (Kerrier District Remix)', 'We Never Fly Away Again'.

**BLACK DEVIL: Disco Club 12" (REPH 146REP). \$8.00**

Tracks: "Timing Forget the Timing" (Kerrier District Remix), 'Follow Me' (Instrumental), 'No Regrets'.

**BLACK DEVIL: Disco Club 12" (REPH 146TEP). \$8.00**

3 track EP featuring remix by Luke Vibert. Tracks: 'Timing Forget Timing', 'One to Choose', 'H Friend'.

**TIK & TOK: Tik & Tok EP 12" (REPH 148EP). \$8.00**

"Here is the Tik & Tok EP. We think you can see in their style where Fisherspooner got all their ideas from and hear where a lot of techno and electroclash got it's sound from. Obviously Tim is supercool as well, just read the bio! This EP is made of older tracks and unreleased material, all remastered. In 1980 Tim Dry formed a rock/mime/burlesque/music troupe named Shock. They travelled the world, made some records, got a lot of press and found themselves in the vanguard of the New Romantic cult of the early '80s, alongside Boy George, Duran Duran, Adam Ant and Spandau Ballet. Tim also created a robotic mime and music duo called Tik and Tok with Sean Crawford who was also a member of Shock. They supported Duran Duran at Birmingham Odeon in '82, worked with Vangelis at his home studio, were supported by a fledgling Depeche Mode, got a huge amount of press coverage and released 5 singles and a well received album on the Survival label in the UK, Germany and Japan."

**CYLOB: Music System Volume 1 12" (REPH 151EP). \$8.00**

"Cylob returns with the first in a series of E.P.'s. After past adventures into everything from computer singing rave anthems to abstract minimalism, this release gets back to basics with 4 storming instrumental tracks of electronic funk and classical braindance. Cylob has road-tested these tracks extensively during his D.J. sets over the past year, all around the world. At last, his many fans can finally get hold of them. Cylob, real name Chris Jeffs, has notched up 17 releases with Rephlex over the past 10 years, including the underground hits 'Rewind!' and 'Cut The Midrange, Drop The Bass'. He has remixed for Aphex Twin, Mike Flowers Pops, Soulwax (a.k.a 2 Many DJs), Cristian Vogel and DMX Krew, and collaborated with Astrobotnia (a.k.a. Ovuca) and Squarepusher."

**CYLOB: Music Systems Volume 2 12" (REPH 152EP). \$8.00**

"Following on from Volume 1, the second installment of the Cylob Music System E.P.'s is here. Once again taking a stand against notions of genre purity, the mix of Electro-Funk, Techno-Comedy, Emoto-Acid and Stringrush surely means something for everyone. Extensively tested during the past year in Cylob's D.J. sets to excited audiences all over the world, at last these masterpieces are finally available to the public. 'Metallic Justice': A stomping beat and vengeful bassline articulate a feeling that continues to shape the world at large in dramatic and violent ways. 'Chuckie Midget': The little mischief-maker that dwells within us all, takes on a life of its own and is let loose on the dancefloor. 'Acid Inseminoid': This is an acidic remix of the lead track from CMS Volume 1. A bank of paranoid and fearful 303's wail over a pumping beat. 'Cylobian Sunrise': Stirring strings and twinkling sounds break over the horizon, recalling the experience of a fresh new morning through the medium of sound."

**COLLAPSE OF THE WAVE FUNCTION, THE: Volume 1 7" (REPH 153EP). \$6.50**

"This is part one of a series of 3 records from a rephelex artist recording covertly. Part one is two tracks on 7" black wax of fat spacious analogue electro-influenced dancehall riddims. Part one is preceded by part 2 in the same format, then part 3 will be released as a mini album. All will be revealed at this point. Due to the nature of this release it will be limited."

**COLLAPSE OF THE WAVE FUNCTION, THE: Volume 2 7" (REPH 154EP). \$6.50**

"This is part two of a series of 3 records from a Rephlex artist recording covertly. This second single will be succeeded by part 3 the Collapse Of The Wave Function mini album. "Part two is two tracks on 7" black wax of fat spacious analogue electro-influenced dancehall riddims. All will be revealed at this point, to everyone's pleasant surprise."

**DMX KREW: Collapse of the Wave Function LP (REPH 155 LP). \$12.00**

"Collapse of the Wave Function is the new mini album from DMX Krew aka Ed Dmx. It's quite simply, different from anything else Ed has ever done before, but still recognisably DMX Krew. It's Music from the golden age of the future. This is an album based around the 'Copenhagen Interpretation' of quantum physics, which is to do with the dual wave/particle nature of reality. For instance electrons tend to act like waves and are 'smeared' out over all possible states until their location is measured. The act of making a measurement or 'observation' causes the wave function of the electron to decohere and it then occupies a particular point in spacetime. It isn't just that the electron could be in a number of places and you don't know until you look, experimental evidence has shown that, until you look, the electron really is every (possible) where. According to the Copenhagen Interpretation, any quantum system simultaneously occupies all possible states for that system until it is observed. Since we believe the quantum theory of matter to be true, and everything in the universe is made of matter (or antimatter) this holds for all systems on all scales, in fact the entire universe is a quantum system. Extrapolating from here, it is true to say that, until you remove it from its sleeve, place it on the platter and listen to it, the album you are holding in your hands contains every conceivable piece of music. Only the act of listening to the record causes the wave function of the music to collapse, allowing the listener to enjoy the mellifluous sounds therein. We believe we are the first to apply this principle to recorded



sound and are therefore proud to be able to bring you an album of previously undreamed of uncertainty."

**VA: Grime CD (REPH 156CD). \$14.50**

First major compilation of this breaking new UK underground scene. Post-drum'n'bass, way-post-UK-Garage, 'Grime' is intense and mindblowing. And no, Plasticman (one of the three featured artists here) is not from Canada. Features numerous tracks each from three of the main developing producers in this scene: Mark One, Plasticman and Slaughter Mob. "Grime. Sublow. Dubstep. It's Music. Different people call it different things, depending on when they discovered it. In the 80's, maybe it was House, Techno and Electro. In the 90's it was UK-G, Drum and Bass, Breaks or whatever. Now there are so many terms for it that the journalists can't pigeon-hole it any more. This is a good thing — it's music. Moody music, multifunctional, multifaceted music created by Humans with Brains, Hearts, Machines & Electricity. Music that's great for dancing to in clubs, or submerging yourself within your headphones, your car, your home, wherever. It's instrumental dance music, but it's the perfect forum for the best MC's and vocalists. We at Rephlex call it Grime to publicize to the people at large, outside of the specialist world of its producers. The purists might debate the name, but while they do that, crews around the globe are uniting in this strong & fresh dance movement. In this age of Information Technology, people are able to easily find real quality that they actually want, without being spoon-fed compromised product. Now, it is a time of change and the soundtrack is Grime."

**VA: Grime 3LP (REPH 156LP). \$18.00**

Triple LP version. Vinyl 1: MarkOne - 'Stargate 92', 'Interference', 'Hear This', 'Too Hard'. Vinyl 2: Plasticman - 'Camel Ride', 'Death By Stereo', 'Industrial Graft', 'The Music'. Vinyl 3: Slaughter Mob - 'Scavenjah', 'Fireweaver', 'Creeky Door', 'Black Hole'.

**K-ROCK: EP 2 12" (REPH 157EP). \$8.00**

"This is K-Rock, i.e. Kelly Barnett's second E.P. for Rephlex after his New Deal EP two years ago. The EP is a collection of rough, cut and paste tracks taking in R and B and disco influences from K-Rock's collection of rare grooves and the grimy sound of the London pirate stations. The feeling of the EP is dark and dirty, with a tense nervous energy. As his graffiti tag states, K-Rock, comes from the N5 borough of London. K-Rock started his professional raving career as a dancer for Baby Ford — you can spot him spinning in the 'Children of the Revolution' video, a top 40 hit back in 1989. He's also released two records on Ed DMX's excellent Breakin records label."

**BUG FEAT. WARRIOR QUEEN, THE: Aktion Pak CD (REPH 158CD). \$8.00**

The Bug is Kevin Martin of Techno Animal, Ice, God, Curse of the Golden Vampire. His album Pressure on Rephlex/Tigerbeat 606 was described as "an exhilarating mutant ragga/dancehall/techno mash up." "The Warrior Queen — by day she's Annette, sweet and friendly and meek as a lamb but when she gets on stage and gets wild she's Warrior Queen. Warrior queen is an x-rated ruler and aims to conquer in all her endeavours. Some men would like to make out they're dynamo in bed, tougher, faster, rougher stronger but the Warrior is here to dominate and take over, stand up for her rights and conquer men weak or strong. She's worked with the Bug on several radio sessions and countless gigs across the UK. This is her first release with the Bug and she truly holds the crown as a champion for strong women everywhere. She was born and raised in St Catherine's Spanish town, Jamaica. In the late nineties she cut the following tunes as Wendy Culture: Penthouse label — frenchcot produced by Donovan Germain with Steelie and cleevie wheeling dance on their label and on Shocking vibes — still a rush me — new style with producer Patrick Roberts. The tracks are x rated and bad as hell!!!!"

**BUG FEAT. WARRIOR QUEEN, THE: Aktion Pak 12" (REPH 158EP). \$8.00**

Vinyl version with 2 exclusive vinyl tracks. Vinyl track listing: "Aktion Pak" (version), "World War 3" (version).

**LIKE A TIM: Remixes Bochum Welt/Cylob/DMX Krew CD (REPH 467CD). \$8.00**

Tim Van Leiden is a Dutch producer and remixer with a long association with Miss Saskia's Djax Up Beats label, first releasing tracks in 1991. The name Like A Tim comes from the nickname kids at school gave him. They thought he looked like a corpse so they called him 'Lijke Tim' which meant 'Dead Tim', and if you pronounce it in Dutch it sounds like the English 'Like A Tim'. So now you know. He's remixed the likes of Robert Armani, Hardfloor and Speedy J in recent years and here tackles three recent Rephlex tracks: a full remix and "micromix" each for Cylob's "Diof '97", Bochum Welt's "Greenwich" and DMX Krew's "You Can't Hide Love". The micromix's are pretty condensed, with the Cylob one in particular is a real "mad twiddler". Kind of a "headshaking" record.

**SOUNDMURDERER + SK1: Soundmurderer + SK1 2LP (REWE 001LP). \$16.50**

"Todd Osborn, also known as Soundmurderer ran the first Drum & Bass record store in the Detroit area as the ex-owner of the legendary Dubplate Pressure shop. His obsessions with drum and bass led to him setting up his own label Rewind record label. Under the name Osborn he has recorded jacking techno and classic house for Ghostly International records, coincidentally once on the flip side to one of our stalwart artists, DMX Krew. He also recently released Wired for Sound, an incredible DJ mix of old skool Jungle called 'The best jungle mix ever' by Simon Reynolds for Kid 606's Violent Turd records. He has also done a mix of Rephlex/Tigerbeat6 artist The Bug's 'whowanseelwar' with SK-1 for Tigerbeat 6. Todd was also listed in influential US magazine URB's top 100 ones to watch for 2003.

SK-1 is one of the aliases of Tadd Mullinx, an Ann Arbor resident who also records abstract instrumental hip hop as Dabrye for Prefuse 73's Eastern Developments label and has had releases as Dabrye, James Cotton and under his own name for Ghostly International. His album Instrmnti was lauded with much praise and was a Gilles Peterson favourite and he was selected in 2001 by Carl Craig to perform at the Detroit Electronic Music festival. The Rewind label has been gaining a steady fanbase in the US, Toronto and Japan as leaders of a wave of American junglists obsessed with the development of the original ruffneck ragga and frenetic breakbeat sound. The tracks are a mix of dancehall, sound-clash energy and hip-hop influences with a dose of the kind of mind blowing drum programming only artists of the calibre of Squarepusher and Afx are capable of at their best."

**REPHLEX/GENUINE (UK):**

**VA: 100% Genuine CD (BOX 2676CD). \$13.00**

Catalog # 2676 equals Rephlex's PO Box #, which might be the only way you can be sure this is a Rephlex record. But who else would publish an album consisting of "a series of 40 answerphone messages to a dating agency from the mildly amusing to the inane"? "Some people might find it offensive, but when you consider the programmes that there are on television night after night that highlight the seedy side of people's loveslives — is this different or any worse? This is British humor at it's best — 100% Genuine — please support it."

**REPRISE/WARNER (GERMANY):**

**CAPTAIN BEEFHEART: The Spotlight Kid/Clear Spot CD (WEA 26249). \$13.50**

European pressing of this two-fer, featuring 1972's Clear Spot and it's followup from later

that year, The Spotlight Kid. May or may not still be out int the US, why buy American when you can support the EEC? Critical mid-period Beefheart albums, chronologically following Safe As Milk, Strictly Personal, Trout Mask Replica and Lick My Decals Off, Baby. "In 1972, Warner Bros. Records producer Ted Templeman, already riding high with the Doobie Brothers and soon to be known as Van Halen's producer, decided to produce Beefheart. The result was Clear Spot, the first of two albums in this compilation, one of Beefheart's best-sounding records. It's also one of the rare occasions when Beefheart's music survived commercial staging without failure. Throughout the album, the band — Zoot Horn Rollo, guitar, steel guitar and mandolin; Rockette Morton, rhythm and bass guitar; Ed Marimba (Art Trip), drums and percussion; and Oréjon (Roy Estrada ), bass — cooks, Beefheart is in great voice and the sound is crystal clear. Later that year, Beefheart released the 2nd album in this collection, the self-produced The Spotlight Kid, with a band consisting again of Zoot Horn Rollo, Rockette Morton and Ed Marimba, joined by Winged Eel Fingerling (Eliot Ingber), guitar, in addition to Drumbo, Ted Cactus and Rhys Clark on drums." — Pete Johnson/liner notes.

**SHANKAR, ANANDA: CD (WEA 72632). \$17.00**

Mid-line reissue of this 1970 world-fusion kitsch classic, by the nephew of Ravi Shankar; his debut and most renowned album. "Now this is an album which is an all time classic. In order to understand the importance of Ananda Shankar the artist, it is important to understand the importance of this album. Ananda Shankar, is to the modern desi drum-and-bass movement, what George Clinton and James Brown are to the Hip-hop — the mother lode. He pioneered the fusion movement — seamlessly blending the east with the west. No one had thought of using the Mridangam with guitar or backing the Sitar or Sarod with a rock beat or electronic sound effects. The album features the sitar-enhanced versions of rock-n-roll classics such as 'Jumping Jack Flash' and 'The Doors' Light My Fire. For my money this is a must have album for all desi music lovers."

**RESONANT (UK):**

**KEPLER: Fuck Fight Fail LP (RES 001 LP). \$12.00**

"Debut from UK indie label Resonant. Ottawa based Kepler were recommended to the label by the mighty Constellation label following their collaborative efforts on the Do Make Say Think EP. Deluxe limited edition vinyl with lavish artwork, metallic ink, full color inner sleeve. For fans of: Will Oldham, Red House Painters, Low."

**FINDLAY, SZAM: Die Hautfabrik CD (RES 003 CD). \$15.00**

"Latest Resonant album project and undoubtedly the most 'out there' yet; this is the debut release by Vancouver-based prodigy Szam Findlay, eight years in the making and without parallel in the current musical climate. Defying categorization, Die Hautfabrik (loosely translated as 'Factory Of Flesh') is equal parts Wagner, Vangelis, Autechre and Einstürzende Neubauten, resulting in a compelling longplayer of contemporary classical music underpinned with minimal, glitchy electronics. Seven tracks, with a total running time of 72mins-plus, and housed in truly one of the most impressive sleeves you've seen in a long, long time — featuring a 14-page steel ring-bound booklet of sculpture by artist Dandilion Schlase augmented by heavy uncoated stock, housed in a thick card sleeve — and all put together and bagged by the artist."

**SK/UM: I Thagu Fallsins CD (RES 004 CD). \$12.00**

"The second Icelandic release on Resonant also heralds the label's second foray into the realms of electronica: following the majestic Borko EP from early 2002 comes more Grade A output, with this flawless, varied and engaging mini-album. This is the debut release from Reykjavik-based producers Sk/um. aka Skurken and Prince Valium, aka Johann Omarsson and Thorstein Olafsson. Available on ultra-limited 8-track LP and 9-track CD (CD includes an exclusive remix by Arnar Helgi of the opening track 'Tornatar' and clocking in at 30 minutes-plus. I Thagu Fallsins (loosely translated as 'For The Fall') expands on the established template for the genre and remains endearing and accessible throughout, without ever becoming generic or mundane."

**SK/UM: I Thagu Fallsins LP (RES 004 LP). \$13.00**

LP Version.

**STAFRAENN HAKON: Skvettir Edik á Ref CD (RES 005 CD). \$16.00**

"First release outside of his homeland for Iceland's Stafrann Hakon, centered around the majestic soundscapes of Olafur Josephsson, a young man with incredible talent and a big future. Skvettir Edik A Ref doesn't represent his recording debut, but it certainly announces his arrival on the international scene in a grand style. This is the first of two Stafrann albums to be released in 2003 on Resonant (Astaandi RJ Punnar follows) and collectively they form the finest body of work in the post-rock genre in years. That said, to pigeonhole Stafrann's work as post-rock doesn't even tell half the story. Bringing to mind Labradford. Tarentel or an instrumental Sigur Ros, his music is epic, incredibly emotive and atmospheric — and though the component parts tread a fairly familiar path, the end product is anything but formulaic."

**STAFRAENN HAKON: Í Ástandi Rjúpunnar CD (RES 006 CD). \$17.00**

"Stafrann Hakon is the musical project of Olafur Josephsson, a young Icelandic experimental musician. Since early 1999, he's been experimenting with guitars, drum loops and various instruments in his basement using a 4-track recorder. The concept of music has always been in it's basic form for Stafrann Hakon, mostly played on distorted guitars and an acoustic guitar along with drum loops and melodia. Both these albums are presented as digipack CD's and will appeal to all those with a love of drifting, ethereal soundscapes ala Labradford, Tarentel, Aerial M etc etc."

**DIALECT: buildings.with.towns.in 12" (RES 007 EP). \$9.00**

"Debut release from Dialect — and the first UK-based artist on the eclectic & acclaimed Resonant label. Loathe to be classified electronica but ultimately resigned to being pigeonholed as such, the music herein is reminiscent of U-Ziq's Planet Mu imprint and the Din label (Arovane/Dynamo). The opening track is one of the most startling, inventive and powerful blasts of electronic music in a long time — uncompromising, with sledgehammer beats and a nod to the more open-minded dancefloors. The second track is more accessible but no less creative, marrying an infectious bassline with vocal samples and stuttering beats. Side B continues in much the same manner, making for a complete and fulfilling listening experience."

**ESMERINE: If Only A Sweet Surrender To The Nights To Come Be True 2x10" (RES 007 LP). \$17.00**

Double LP version. "Magnificent. expansive, sprawling neo-classical compositions. The work of Bruce Cawdron & Beckie Foon; their first release as Esmerine, outside of their capacity within Godspeed You! Black Emperor and A Silver Mt. Zion.. Musically closer to Rachels or Clogs than any of the previous GYI BE splinter projects. Esmerine takes the guitars out of the equation, and is based almost entirely around drums, melodic percussion and cello. Eight tracks clocking in at around 50 minutes — beautifully packaged as a double 10" vinyl format."

**OLVIS: *Olvis* CD (RES 008CD). \$16.00**

"Burgeoning UK leftfield label Resonant debuts yet another artist — and once again, Olvis is Icelandic: their fourth musician from those shores. Following the electronic forays of Borko and 5k/um, and more recently the much-lauded digital post-rock soundscapes of Stafrann Hakon, Olvis' music inhabits a more easily-defined territory, concentrating almost solely on warm, engaging guitar based instrumental pieces — very accessible but without being generic or staid in any way. The first release of 25 year-old Orlygur Thor Orlygsson, this also features contributions from several leading lights on the vibrant Reykjavik music scene, but the album is essentially the work of one man: all written, recorded and played by Orlygur, with drums and synth added by his guests."

**BORKO: *Trees And Limbo EP 12"* (RESONANT 05). \$9.00**

"Majestic EP of fragile, organic electronica from a small rural community near Reykjavik, Iceland, the debut release from a hirsute young man named Bjorn Kristjansson. As Borko he delivers four subtle, melodic & engaging tracks which come across as if they were sound-tracks to fairytales: gentle and serene, evolving slowly and beautifully. Produced with the guidance & expertise of his close friends from his home town, the EP echoes the work of Tugboat/Fat Cat artists Mum without being derivative or lacking an identity of its own."

**BAILIFF, JESSICA W/THE DITHERING EFFECT: *10"* (RESONANT 4). \$9.00**

"Limited edition clear vinyl 10". Only 750 copies. Following two majestic and mesmeric albums on Chicago's Kranky label (Godspeed etc.) comes this 4 track ep on the UK's Resonant label. 20 minutes of beautiful music from one of Kranky's most popular artists. Features two vocal tracks and two instrumental."

**KEPLER: *Waterfall/The Dog Watcher 7"* (RESONANT 6). \$6.00**

"Uber-limited tour single featuring two exclusive tracks from Canadian four-piece Kepler, on the back of their UK/Irish dates at the tail-end of March supporting Godspeed You Black Emperor! and the recent second full-length *Missionless Days*. Strictly limited to 400 copies, one-off pressing."

**RESONANT/STATIC CARAVAN (UK):****CIRCLE: *Prospekt 2LP* (STATIC 06). \$17.00**

"Circle effortlessly devours and personalizes skewed progressive-rock rhythms, distorted guitar firepower, cosmic sound paintings, gleaming minimalism, Kraut-influenced phrase repetition, and hymnal incantations written in a made-up language called Meronian. Like a Steve Reich or Terry Riley piece performed by a rock band. Basic riffs are stretched and reshaped, creating bleak, underwater grooves and dizzily repetitive rhythms sounding like an otherworldly This Heat or a heavier, more damaged Can. Mellow jazzy moments and delicate melodies intersect with heavy, Bonham-esque beats and crushing hypnotic force."

**NISHINIHON: *Nishinohon 2LP* (STATIC 3). \$19.00**

"A Japanese supergroup trio consisting of three members of the terminally cool Acid Mothers Temple & The Melting Paraiso U.F.O.. Full on 70's rawk action, heavy rifferama, wiggled out extended lunar solo's ... weird singing ... maybe a dash of humour but it's never comic. A nostalgic space trip thru the world of Blue Cheer esque guitar worship all powered by vintage space cakes. never has an album from the 00's sounded so 70's . It's well and truly freaky journey but totally balanced, this is no noise album ... it's a return to the sounds of the classic rawk years (it's even got a track called 'Let's Zeppelin' !!!). Even the stoner kids will like this one and if they don't they should go listen to coldplay."

**RESOPAL SCHALLWARE (GERMANY):****ALKA: *Deployed 2LP* (RESOP 001 LP). \$14.50**

Double LP version.

**DALESSANDRO, BILLY: *Dark Matter 12"* (RESOP 003). \$9.00**

"This three-track EP is reassurance that the Resopal Chicago connection continues with great music. After his releases on Force Inc. and on the konvex I konkav sampler 'The Midas Touch', Resopal shows up with a groovin' yet effective release from chicago producer Billy Dalessandro. Opening with classical Minimal Techno soundclash of 'Dark Matter' you can ask yourself : 'Bloody hell, this is a bit cool old school' isn't it?' before you start raving to this fantastic track."

**MISC.: *Loverfair 12"* (RESOP 004). \$9.00**

"A prelude of what more is soon to come. This 12" release marks a recent turning point for Cologne duo Misc. who have releases on Richie Hawtin's label Minus, Force Tracks, Sender, K20 and konvex I konkav. In the club it's best choice for playing a pearl of melodic and consequent music. The *Loverfair* EP is a two-track whammy of house and minimal heaven. The A side bursts with infectious house grooves, warm and lush sounds which envelope the listener whereas the B side takes the vibe harder with layers of pacy minimal soaked rhythms by remixers Croon Inc fresh-as-fuck mixing gives this track a real big system edge and is the sort of tune that makes digging around the record shop fun."

**MISC.: *In Between 2LP* (RESOP 006LP). \$16.00**

Double LP version.

**JARL VS. GUS GUS, MARTIN: *Moonstruck e.p. 12"* (RESOP 009 EP). \$9.00**

"And in fact, when Martin Jarl's CD-R hit the office everybody at Resopal and Force Inc. was immediately banned by the energy of this track. There was no doubt that it must have been a promising talent behind this production-work, as this track actually sounds like it's done by someone who's experienced and has already championed and optimized his sound for the last years in the electronic circuit. 29-year old Swede Martin Jarl, who released already on Mitek and KonvexIkonkav introduces us into the fields of Swedish electronica and consequently it controls the effect of this vinyl completely. But let's take a look at the flip. No other than Icelands finest electronica magicians Gus Gus themselves came down to transform this musical masterpiece into a Gus Gus typical evil knivel, bass in your stomach, how low can you jack action flip-side. And if the pad hits you after 7 minutes you know this is mental stuff."

**JACKMATE: *The Prodigal Son 2LP* (RESOP 010 LP). \$14.50**

Double LP version.

**MUEGGE, A.: *Trailblazer EP 12"* (RESOP 011 EP). \$9.00**

"Cocoon artist A. Muegge, also known under his famous alias, D. Diggler, has already sparked the attention of the global electronic music community with releases on labels such as Raum...Musik, Planet Vision, Punk!, Bipolar and Konvex I Konkav. His new 12" on Resopal comes along with 3 fresh and energetic techno tracks, fully loaded with that special energy left over from this extraordinary summer."

**TIGERSKIN: *Back To Chicago 12"* (RESOP 013 EP). \$9.00**

"Resopal delivers the 13th treat by Berlin based Tigerskin, also known under his famous alias Dub Taylor who has already sparked attention with releases on Forcetracks, Morris audio etc. His new 12" *Back To Chicago* comes along with four fresh and energetic tracks, all made for the dancefloor, fully loaded with that special energy left over from this summer. All in all this 4-tracker genuinely proves that the Berlin mastermind is simply one of the

most innovative and direct electronic music producers of the moment. The title gives a hint of what to expect from this record: Jackin' Tech-House beats with that special Old Skool feeling transformed into a modern and rocking dancefloor filler. This record should work as a teaser of the forthcoming album to let you know what the Resopal crew is cookin' in the pan in spring 2004."

**LUOMO: *What's Good - Rmx 12"* (RESOP 014EP). \$9.00**

"Luomo is back with the second maxi from his highly appreciated album *Present Lover*. Again 'What's Good' is a vocal fuelled masterpiece. Enchanting lyrics integrate with the sensual flow of Luomo's pop house rhythms that has made him one of the most sought after producers of our time. Germany's top producer Ian Pooley has done an outstanding job of turning 'What's Good' into a peak time stomper. Kwaliti Kontrol from Canada and Adjuster from Sweden delivered fine dub tunes for the clubs. And Frank Elting from MRI follows with a nice postmodern remix."

**ALKA: *Deployed CD* (RESOP 001 CD). \$14.50**

"A new label for all forms of modern electronic music from Frankfurt/Germany: Resopal® Schallware. The A&Rs behind this label are Stephan Lieb and Frank Elting who also run the Konvex I Konkav label and are better known as M.R.I.. New York's DJ & Producer Alka follows up the media and dancefloor furor left from his releases on Gravitonium and with his debut album *Deployed* on Resopal®. Alka's uncompromising direction and message is that of a clear-minded, solid player whose scope is not limited to just the groovy minimal techno he single-handedly built up: 'The idea behind *Deployed* is to create an album, which is based on algorithmic thoughts. For this album I have used various modular synthesizers as well as some acoustic field recordings made during my Asian trip. The sounds have been further manipulated via custom software patches. For this project I liked the idea of using analog sequencers, because they are very intuitive and spontaneous. I use minimalism approach because I love purity of objects in sound space. For this work I have also tried to employ some new synthesis methods. The recording apparatus being properly adjusted, its indicators became fainter and fainter with the increasing distance of the sound waves emission, until they cease altogether. I am listening eager expectation. As a source of the disturbances moves away the receiving circuit comes successively upon they nodes and loops. Many times, in regularly occurring intervals, the same actions repeated until the emission, which, as evident from simple computations is moving at constant speed."

**MISC.: *In Between CD* (RESOP 006CD). \$14.50**

"Cologne Duo Misc. releases it's first full artist album which features 12 brand-new tunes — all with their phenomenal and unique Cologne sound-aesthetic and chocks full of infectious, typical Misc. suicide-style grooves (eat this, Kylie!). Hannes Weener & Christopher Bleckmann aka Misc. have established themselves as one of German most respected electronic music producers. What makes them so essential on the greater scope of musical advancement is found in their multitude of strong relationship and association with other like-minded producers around their homebase who share their vision and have worked in a collaborative format to achieve a greater good and common goal: simply good music. *In Between* is an album with conviction, imagination and the courage to experiment, resulting in a collection that is electrified, club orientated and above all, extremely musical."

**DALESSANDRO, BILLY: *Midievalization CD* (RESOP 007 CD). \$14.50**

"If you are looking for boarder-breaking pieces of real Chicago Techno beats, Billy Dalessandro's fresh album *Midievalization* and the label Resopal will share the same emphasis and the labels seventh release surely will do his job too. No need to introduce this Chicago guy anymore. In shortest period Billy has risen to one of the most demanded young american producers and is a mainstay for energetic, yet effective groovin' Techno. Recent releases have been launched on labels as Force Inc., konvexikonkav and of course Resopal. After his last 12" 'Dark Matter' which already gained huge support from the likes of Miss Kittin, Diggler, e.g., this here is a step forward of this promising talent: Billy Dalessandro's debut album *Midievalization* features minimal and energetic Techno just right for the peak-time as well as it refers to the good old sounds of Chicago. All in all *Midievalization* features some real floor damaging material."

**VA: *Jack To Future CD* (RESOP 008 CD). \$14.50**

"Featuring only new and exclusive tracks. Beyond all electro-clash and pseudo-trendy hypes, Resopal's 8th strike hits the scene with a bold, twinkling eye and futuristic step into the depth of the past, otherwise known as Chicago Jack-House. Back to the past and deep into the future. Those who are familiar with our label and our music understand our capabilities to show up with some of the best international flavor. To name just a few, this project's list of international producers include artists such as Baby Ford, Rob Acid, Hakan Lidbo, Misc., Dub Taylor, Jake Fairley, Matthias Schaffhäuser (Aka Matthieu Matique), Billy Dalessandro, Moonboutica, Falko Brocksieper and others. Through all of them, you are prepared for a flashback to the dancefloor — with a bold, new step in the realm of the past... we call it, Jack-Tech. In honor and respect to the old days, we would like to call it, *Jack To Future* — Take the vitality and revolution of the early House movement and mix it with the fine flavor of our currently growing artist stable of top international micro-house producers. The result is a transcendent collection of 13 unreleased tracks that provoke the vast continuum of conventional dance music and frighteningly catchy songs, perfect for every dancefloor, that will surely reflect a new phase for the label's evolution. *Jack To Future* defines the modern curriculum of Jack and Acid infused house as well as some of the hottest label outputs directly out of the studios of the leading producers in the emerging international microhouse scene, a direct imprint of Chicago/Detroit."

**JACKMATE: *The Prodigal Son CD* (RESOP 010 CD). \$14.50**

"Following the international success with his recent remix work for Columbia recording act International Pony and prior releases on labels Pokerflat, Playhouse, Treibstoff, Mosaic, Kurbel, Morris Audio and Perlon, Michel Baumann's most popular artistic alias, Jackmate makes his anticipated debut album release. Jackmate's *The Prodigal Son* is a versatile blend of Chicago-influenced house, micro-house and jackin' electro. Every track unfolds an atmosphere that truly revives the original spirit of the early days of techno and house but with a modern touch. Somewhere in between an unrestrained lust for life and mindless party fun, this album is all that and what Jackmate represents with every millimeter of his body and every part of his soul."

**RETRACTOR (UK):****THIGHPAULSANDRA: *Double Vulgar CD* (RETRACT 001 CD). \$18.00**

"*Double Vulgar* is the latest release from Thighpaulsandra and continues the voyage of sonic discovery and juxtaposition started on *Thighpaulsandra* in 2000 and strays further from the paths trodden by his brothers in Coil and Spiritualized. On *Double Vulgar* ensemble performance is brought to the fore. Thighpaulsandra has marshalled his collaborators into a vital and efficient unit. Dorothy Lewis, Martin Schellard, Siôn Orgon and The Boy Anal steer an obscure and sometimes perilous course slipping seamlessly between complex arrangements, chemical fuelled improvisation, hard electronics and joyful glam ejaculation.



There are also guest appearances from John Balance, Ossian Brown and Cliff Stapleton. The controversial cover is by Peter Christopherson."

### RETURN TO SENDER (GERMANY):

**VAN ZANDT, TOWNES: *Live At The McCabe's CD (RTS 032). \$15.00***

"This recording is live from McCabe's Los Angeles, Feb 10, 1995. Van Zandt on guitar and vocals, with Kelly Joe Phelps on dobro. The songs of Townes Van Zandt are destined to be for folk artists what the works of Gershwin are to saloon singers...the quintessence of troubadour music, thanks to the somber grace of the late Lone Star legend's language and the engaging simplicity of his melodies. The recently released *Poet: Tribute To Townes Van Zandt* album, featuring performances of his most historic tracks by the likes of Nanci Griffith, Emmylou Harris, Cowboy Junkies, Steve Earle, Guy Clark, & Willie Nelson raises the interest in Van Zandt to an all-time high. McCabe's is a fine performance from the later years; a nice, semi-rare 'Pueblo Waltz', 'Shrimp Song', and 'Snowin on Raton'. Other highlights are 'Katie Belle Blue' and 'A Song For', and 'The Hole'. This album best captures an intimate latter day concert by Townes — sounding old, sage, funny and dear. Limited to 2000 copies."

**BROKAW, CHRIS: *Wandering As Water CD (RTS 042). \$15.00***

"A musician's musician, Chris Brokaw has been making records for over 15 years, as a drummer for Codeine, a founding member and guitarist for Come, and a drummer again with the New Year. In 2002 he broke out with a critically-lauded and fully adept solo piece: *Red Cities* on Atavistic. His prowess as a guitarist has him touring year-round with acts like Steve Wynn, Consonant, Evan Dando, Pullman, the Willard Grant Conspiracy and his former Come partner Thalia Zedek. A long-time admirer of the songwriter Townes Van Zandt, now Brokaw has an opportunity to let his own songwriting shine on *Wandering As Water*. If you've seen Brokaw live, you know how much staid energy can come from one man. Armed with his guitar and a lone tapping tambourine, these recordings echo those performances in both their simplicity and in their power. Instrumental pieces imbued with harmony and coated in emotive grace. Brokaw's vocals come just as easily as the slide on his guitar, and soon enough, the listener is drawn into the kitchen, where he's found a place to play and a few sympathetic ears. Like Van Zandt, Brokaw already has a wide swath of experience from which to draw pointed observations and gruff realities. People shift, things change, live goes on. But that guitar sound and tapping tambourine seem to remain. Constant. Another stripped-down gem from Return To Sender."

**MINUS 5: *I Don't Know Who I Am CD (RTS 043). \$15.00***

6th album overall by this supersession-led group, started in the early 90s by Scott McCaughey (Young Fresh Fellows), with Pete Buck, Wilco, etc. guesting. Subtitled: *Let The War Against Music Begin Vol. 2*, this album is a sequel/expansion of sessions from their 2001 album. "These songs were recorded during the sporadic and sprawling *Let The War Against Music Begin* sessions. For reasons both clear and confounding they did not appear on that record. I am extremely proud of *Let The War Against Music Begin* — in a strange way though, this is more the record Peter and I had originally intended to make, and perhaps more deserving of that belligerent, but triumphant, title. I hope you find it suitably harrowing. — Scott McCaughey." Musicians: Scott McCaughey and Peter Buck; with Barrett Martin, Ken Stringfellow, Jeff Tweedy, Morgan Fisher, Christy McWilson, Jon Auer, Mark Hoyt, Jason Finn, Dennis Diken, Charlie Francis, Rob Allum, Jason Bick.

**VA: *Return To Sender 2001 CD (RTS 2001). \$15.00***

Compilation of artists involved with the limited edition German label, Return To Sender. Features mostly exclusive/previously unreleased tracks from: Idyll Swords, Veranda Music, Loretta, Fink, Hungry Ghosts, Tom Liwa, Missouri, John Wolfington, Hannah Marcus, Two Dollar Guitar, Ryan Adams, Christina Rosenvinge, Green Apple Sea, Tenfold Loadstar, Chris Cacavas, Sonja Hunter, Townes Van Zandt, Barb Donovan, Barbara Manning & Go-Lucky's, Mushroom.

### REVENANT:

**O'ROURKE, JIM: *Happy Days CD (RVN 101). \$14.00***

This CD marked the debut of a new label piloted by John Fahey, in 1997. "His first solo disc since 1995, *Happy Days* pits a lone acoustic guitar against a phalanx of hurdy-gurdies, a decided shift away from the composer's electronic-based work. O'Rourke's working relationships with Tony Conrad and John Fahey each find new resonance in this hybrid of early American minimalism and steel string guitar." A totally mesmerizing 48 minute work, indebted to the aforementioned mentors, but uniquely forging into all new territory. One of '97's most explosive pieces of music.

**BISHOP, SIR RICHARD: *Salvador Kali CD (RVN 102). \$14.00***

"Relentlessly faceless these many years as a founding member of mystery-cloaked ethno-improv pioneers Sun City Girls, Rick Bishop steps out from behind the veil in Django-ized high style with 9 mostly-improvised solo peanos to the glories of knighthood. Note to the initiated: as lyrical, triumphant and, yes, song-smithy as *Torch of the Mystics*. Performed on guitars, piano and Harmonium in a most exquisite atmosphere.

**FAHEY, JOHN: *Red Cross CD (RVN 104). \$17.00***

"Our late founder John Fahey's final album, *Red Cross*. An intensely personal project for John which he completed a few months before his death and originally intended for release in 2001. *Red Cross* can be heard as Fahey coming full circle, reinvigorated, at peace with both past and present. Includes spine-tingling interpretations of Irving Berlin's 'Remember' and the Gershwins' 'Summertime' alongside a number of stellar new Fahey originals. Featuring the acoustic fingerpicking of yore as well as some shimmering electric guitar vamps, *Red Cross* touches those peculiarly Faheyian regions in the heart and mind. A final, sparkling gem from a hue American original. Packaged in a special, limited-edition letterpressed chipboard jacket with an inspirational pamphlet nestled inside."

**BAILEY/MIN TANAKA, DEREK: *Musical And Dance CD (RVN 201). \$14.00***

"In the pioneering spirit of his Takoma imprint, John Fahey presents Revenant, dedicated to 'raw musics' from a variety of idioms from the so-called avant garde (Cecil Taylor, Jim O'Rourke, Milford Graves) to the 'modern primitive' sounds of the early Stanley Brothers, Roscoe Holcomb and Jenks Tex Carman. Revenant collects the best in uncompromising, unadulterated work...these live recordings of Bailey's 1980 'accompaniment' to Japanese dancer Min Tanaka on a semi-outdoor Paris stage, previously available only on a privately released cassette, amply document Bailey's command of a highly individualized atonal language. 'Rain Dance' is the work of a remarkable ensemble: Bailey's ringing tones, Tanaka's percussive movements, rumbling thunder, a torrential downpour, and the rhythmic patter of rain dripping from a leaky roof. 'Saturday Dance' chimes and burns — a concentrated assault rivaling the incendiary *Incus Taps*."

**TAYLOR, CECIL: *Nefertiti, The Beautiful One Has Come 2CD (RVN 202). \$28.00***

"By 1962, American pianist Cecil Taylor had been at the fringes of the jazz establishment for several years. His angular, percussive attack and unconventional harmonic sense bred controversy among players and listeners alike and proved at odds with most rhythm sections.

The Cafe Monmartre recordings of Nov. 23, 1962 capture the birth of the mature Taylor style. The boppish lines of Jimmy Lyons retain ties to the past, while Sunny Murray's coruscating, arrhythmic washes point the way to the future. Originally issued by Freedom in 1975 but up to now unavailable domestically on CD, *Nefertiti* has attained cult status as one of the crucial recordings of Taylor's career." Has two non-listed bonus tracks (a second version of "Call" and a twenty minute improv at the end of disc 2) that were tagged on at the last minute.

**STANLEY BROTHERS: *Earliest Recordings: The Rich-R-Tone 78s (1947-1952) CD (RVN 203). \$14.00***

"In bluegrass, there's an oft-cited Holy Trinity: Stanley Brothers, Bill Monroe and Flatt & Scruggs. For a truly despairing, spectral, high-lonesome sound, however, Ralph (keening tenor, banjo) and Carter (earthy baritone, guitar) Stanley stand alone. This, the first complete collection of the rare 78s featuring their earliest, formative recordings for the Rich-R-Tone label, presents the Stanleys at their rawest and most unadorned."

**BASSHOLES: *Blue Roots CD (RVN 204). \$14.00***

"From his days as a founding member of Ohio's legendary Gibson Bros. through his guitar-n-drum trawls with Bassholes, Don Howland has consistently hewn closer to music's great primordial gloop than anyone since Hasil Adkins. Originally released in 1992 on In The Red, *Blue Roots* is Howland at his most elemental."

**BOGGS, DOCK: *Country Blues: Complete Early Recordings (1927-29) CD (RVN 205). \$17.00***

"Easily the greatest white country bluesman ever. One of music's most otherworldly and compelling bodies of work. The complete early recordings...Dock Boggs was a singer and banjo player who sounded as if his bones were coming through his skin every time he opened his mouth. In the mountains of eastern Kentucky/western Virginia in the 1920s he forged a highly personal music of singular intensity." The CD features transfers of his 78 recordings for the Brunswick label in 1927 and the Lonesome Ace label in 1929, plus five previously unissued alternate takes. The disc is packaged in a gorgeous 64-page hardcover book featuring rare photos and essays by Greil Marcus and Charles Wolfe. Boggs recently was included in the essential Smithsonian/Folkways *Anthology of American Folk Music* and the excitement on this stupendous release couldn't be more fever-pitched.

**VA: *American Primitive Vol. 1: Raw Pre-War Gospel (1926-36) CD (RVN 206). \$14.00***

Subtitled *Pre-War Gospel (1926-36)*. "26 High intensity/low varnish killers by: Charley Patton, Rev. I.B. Ware, Booker White, William & Versey Smith, Blind Willie Davis, Frank Palmes, Bo Weavil Jackson, Elder Otis Jones, Rev. Edward Clayborn, Blind Roosevelt Graves, Austin Coleman, Blind Joe Taggart, Eddie Head and Family, Dennis Crompton and Robert Summers, Luther Magby, Jaybird Coleman, A.C. Forehand and Blind Mamie Forehand. The definitive WORD in sacred street music, culled and remastered from the collections of Gayle Dean Wardlow and John Fahey."

**TEX CARMAN, JENKS: *Chippewa! The Essential Dixie Cowboy! (1948-53) CD (RVN 207). \$14.00***

"In the naïf-genius one-man-band tradition of Joe Hill Louis and Hasil Adkins comes cowboy singer Jenks Tex Carman, armed with his wicked slide guitar and a crazed repertoire of cowboy, Hawaiian and Cherokee rave-ups. Imitating everything on his guitar from the sounds of battle—bugle, drums, fife, rifleshot, cannonball—the chug of the locomotive, Carman was an anachronism even in the 1940s and early '50s when these recordings were made. Hear life as it was for an Indian headdress-wearing, Cherokee language-singing, Hawaiian slide guitar-playing cowpoke from the days of yore, collected here from the original 4 Star and Capitol releases."

**FEATHERS, CHARLIE: *Get With It: Essential Recordings (1954-69) 2CD (RVN 209). \$30.00***

Repressed. 42 track double CD, almost half of which is unreleased tracks; lavish 48-page photo-packed book with notes by Jim Dickinson, Colin Escott, Peter Guralnick and Nick Tosches. "Charlie Feathers. No other performer scaled such heights in both primeval rockabilly and keening hillbilly country. Presley? Nary a hillbilly wail in sight; Feathers' adenoidal whine could strip paint off walls. Here are all his Sun, Flip, Meteor, Kay, WalMay and Holiday Inn sides, plus rare, unissued tracks including Sun demos, alternate takes and early home recordings with the likes of Junior Kimbrough."

**CAPTAIN BEEFHEART: *Grow Fins 5CD (RVN 210). \$85.00***

"Captain Beefheart & his Magic Band set rock on its ear from 1965 until 1982, when leader Don Van Vliet retired from music. Engineering a mutant strain of musical DNA (tuff-ass garage punk R&B, extraterrestrial field hollers, austere 'classical' miniatures, loping sea chanties, scorched-earth delta blues, free-blowing skronk, fat-bottom groove and post-everything clangor all found their way into the soup), compelling bands ever waxed. The closest to a *Best Of* collection as we are likely to see, this career-spanning set corals rare tracks from a variety of sources (band members' personal archives, live tracks, demos, work-tapes, radio spots) along with over 30 minutes of Enhanced CD footage of live performances, 112 pages of text and never-before-published photos, the completed Trout Mask Replica house sessions, and John 'Drumbo' French's 'colorful' history of the band. Hear a captain and his truly magic band." Track listing: CD 1 *Just Got Back From The City [1965-67]* (39:39) 1. Obeah Nam (1966 demo) 2. Just Got Back From The City (1966 demo) 3. I'm Glad (1966 demo) 4. Triple Combination (1966 demo) 5. Here I Am I Always Am (early 1966 demo) 6. Here I Am I Always Am (later 1966 demo) 7. Somebody In My Home (1966 live) 8. Tupelo (1966 live) 9. Evil Is Going On (1966 live) 10. Old Folks Boogie (1967 live) 11. Call On Me (1965 demo) 12. Sure Nuff n Yes I Do (1967 demo) 13. Yellow Brick Road (1967 demo) 14. Plastic Factory (1967 demo). CD 2 *Electricity [1967-68]* (40:05) 1. Electricity (1968 live) 2. Sure Nuff n Yes I Do (1968 live) 3. Rollin n Tumblin (1968 live) 4. Electricity (1968 live) 5. Yer Gonna Need Somebody On Yer Bond (1968 live) 6. Kandy Korn (1968 live) 7. Korn Ring Finger (1967 demo) CD 3 *Trout Mask House Sessions [1969]* (72:57) 1. [untitled 1] 2. [untitled 2] 3. Hair Pie: Bake 1 4. Hair Pie: Bake 2 5. [untitled 5] 6. Hobo Chang Ba 7. [untitled 7] 8. Hobo Chang Ba (take 2) 9. Dachau Blues 10. Old Fart At Play 11. [untitled 11] 12. Pachuco Cadaver 13. Sugar n Spikes 14. [untitled 14] 15. Sweet Sweet Bulbs 16. Frownland (take 1) 17. Frownland 18. [untitled 18] 19. Ella Guru 20. [untitled 20] 21. She'Ss Too Much For My Mirror 22. [untitled 22] 23. Steal Softly Through Snow 24. [untitled 24] 25. My Human Gets Me Blues 26. [untitled 26] 27. When Big Joan Sets Up 28. [untitled 28] 29. [untitled 29] 30. China Pig CD 4 *Trout Mask House Sessions [storytime portion]* [1969] (12:33) 1. 'Blimp' 2. 'Herb' 3. 'Septic Tank' 4. 'Overdub' [plus ENHANCED CD live performance footage: Cannes Beach, 1968; Amougies, Belgium, 1969; Detroit, Michigan, 1971; Paris, France, 1973] CD 5 *Captain Beefheart & His Magic Band Grow Fins [1969-82]* (69:48) 1. My Human Gets Me Blues (1969 live) 2. When Big Joan Sets Up (1971 live) 3. Woe Is Uh Me Bop (1971 live) 4. Bellerin Plain (1971 live) 5. Black Snake Moan I (1972 radio phone-in) 6. Grow Fins (1972 live) 7. Black Snake Moan II (1972 radio) 8. Spitball Scalped Uh Baby (1972 live) 9. Harp Boogie I (1972 radio) 10. One Red Rose That I Mean (1972 live) 11. Harp Boogie II (1972 radio) 12. Natchez Burning (1972 radio) 13. Harp Boogie III (1972 radio)



phone-in) 14. Click Clack (1973 live) 15. Orange Claw Hammer (1975 radio) 16. Odd Jobs (1975 piano demo) 17. Odd Jobs (1976 band demo) 18. Vampire Suite (1980 worktapes/live) 19. Mellotron Improv (1978 live) 20. Evening Bell (1981 piano worktape) 21. Evening Bell (1982 guitar worktape) 22. Mellotron Improv (1980 live) 23. Flavor Bud Living (1980 live).

**PATTON, CHARLEY: *Screamin' And Hollerin' The Blues: The Worlds of Charley Patton* 7CD (RVN 212). \$155.00**

A mammoth slip-cased boxset, weighing in at over 6 lbs! "Historical Revisionism has written large the name of Robert Johnson in blues annals while according Charley Patton a comparative footnote. One of the founders of Mississippi Delta blues, Patton (1891-1931) was already the long-reigning kingpin of Delta bluesmen when Johnson was still in short pants. Take a listen and hear why many consider Patton the best there ever was. Possessor of a driving, percussive guitar style, a gravel-encrusted holler, often improvisatory lyrics, complex rhythmic dynamics, an unequalled 'talking' bottleneck and a deep reservoir of melodic hooks, Patton conjured up songstuffs that gave vent to both a restless artistic temperament and a palpable, lingering rage. A 7-CD primer on Mississippi Delta blues with Charley Patton as the central, generative figure, this set features 5 CDs with all issued and unissued recordings by Patton and sessionmates Son House, Willie Brown, Louise Johnson, Henry 'Son' Sims, Bertha Lee, Delta Big Four, Buddy Boy Hawkins, Edith North Johnson, and even talent scout HC Speir; a 6th CD of artists in Charley's 'orbit' like Ma Rainey, Howlin' Wolf, Poor Boy Lofton, Kid Bailey, Walter Rhodes, Rube Lacy, Blind Joe Reynolds (newly discovered track!), Tommy Johnson and Pops Staples; and a 7th CD of interviews with Patton associates Staples, Wolf, Speir and Patton protege Booker Miller. All tracks are fully remastered and pitch-corrected from the best possible sources, resulting in the definitive versions of this material. Also included are a freestanding reprint of John Fahey's 1970 Patton book, 128 pages of exhaustive new notes by Fahey and blues scholars David Evans, Dick Spottswood, and Ed Komara, complete lyric transcriptions, full-size reproductions of the 6 original 1929 Paramount ads, a full set of 78 record label stickers from all Charley's Paramount, Vocalion and Herwin releases, and dozens of other dazzling visuals. All housed in a deluxe '78 Album' hard-cover book and slipcase."

**FAHEY, JOHN: *Red Cross LP* (RVN 6001 LP). \$14.00**

"Recorded in the months leading up to his death, *Red Cross* represents Fahey coming full circle, at peace with past and present. Includes spine-tingling interpretations of Irving Berlin's 'Remember' and the Gershwins' 'Summertime,' alongside a number of stellar new originals. Touches those peculiarly Faheyian regions in the heart and mind. A final, sparkling gem from a true American original. Textured sleeve with insert booklet of Glenn Jones' liner notes."

**VA: *Harry Smith's Anthology of American Folk Music, Volume Four* 2LP (RVN 6002 LP). \$24.00**

"Harry Smith was a true polymath — avant-garde filmmaker, alchemist, folklorist, painter, magician, archivist and expert on string figures, paper airplanes, and Ukrainian painted eggs — but is perhaps best known for his pioneering three-volume *Anthology of American Folk Music*, originally released in 1952 and reissued to great acclaim in 1997 by Smithsonian/Folkways. Compiled by Harry Smith contemporaneously with the first three volumes, Volume 4 of Harry's historic *Anthology* went unissued for almost 50 years. In conjunction with The Harry Smith Archives, Revenant presents Smith's 'secret volume' in its intended song sequence, including tracks by Monroe Brothers, Carter Family, Robert Johnson, Bukka White, Lead Belly, Uncle Dave Macon, and Sleepy John Estes. Featuring the first in-depth narrative on Smith and his work, with essays by Ed Sanders (Fugs), John Cohen (New Lost City Ramblers), John Fahey, Dick Spottswood and Greil Marcus, and previously unpublished photos, including a teenage Harry Smith engineering some of his earliest field recordings. Two LPs plus a 20 page booklet housed in a deluxe double gatefold sleeve. Free poster included. Clear vinyl."

**BOGGS, DOCK: *Country Blues: Complete Early Recordings (1927-29)* 2LP (RVN 6003LP). \$24.00**

New ultra deluxe double vinyl version, same material as RVN 205 CD. "Dock Boggs was a singer and banjo player who sounded as if his bones were coming through his skin every time he opened his mouth. In the mountains of eastern Kentucky/Western Virginia in the 1920s he forged a highly personal music of such singular intensity it retains the power to shock seventy plus years after it was recorded. Lots of text and rare photos. Over 60 minutes of music, including Boggs's 12 original 1927 and 1929 released recordings, 5 never-before-issued 1929 outtakes, and 4 1920s cuts by Boggs's Kentucky compatriots Bill and Hayes Shepherd."

**STANLEY BROTHERS: *Earliest Recordings: The Rich-R-Tone 78s (1947-1952)* LP (RVN 6004LP). \$14.00**

Deluxe gatefold, clear vinyl version, same material as the prior RVN 203 CD from 2000. "For a truly despairing, spectral high-lonesome sound, Ralph (keening tenor, banjo) and Carter (earthy baritone, guitar) Stanley — the Stanley Brothers — stand alone in bluegrass. This collection features their earliest recordings, beginning in 1947 for the Rich-R-Tone label, and presents the duo at their rawest and most unbridled."

**VA: *American Primitive Vol.1: Raw Pre-War Gospel (1926-36)* 2LP (RVN 6005LP). \$24.00**

Deluxe gatefold, clear vinyl version, same material as the RVN 206 CD from 2000. "77-minutes of gut-bucket, early gospel from the collections of Gayle Dean Wardlow and John Fahey, complete with a liner notes and photos. Included... Charley Patton, Rev. I.B. Ware with Wife & Son, Booker T. Washington 'Bukka' White, William & Versey Smith, Blind Willie Davis, Frank Palmes, Bo Weavil Jackson, Elder Otis Jones, Blind Roosevelt Graves, Blind Joe Taggart, Blind Mamie Forehand, Jaybird Coleman, and more."

**REVOLVER (CANADA):**

**AKUFEN: *Horrorama 12"* (REV 010). \$9.00**

"Our third and most highly anticipated 12" from Montreal Canada's Marc Leclair (aka Akufen). 'The Sentinel' and 'Siamese Twins' are smooth and melodic classics that Marc wrote over three years ago, prior to his radio edit/microsample signature style."

**HORROR INC.: *Horrorama - Remixes 12"* (REV 011 EP). \$9.00**

"The follow up to Horror Inc.'s (aka : Akufen) original blockbuster summer hit. Revolver Canada is very proud to present the debut of Perlon Recordings Dimbman. Wunderkind Mike Shannon of Cynosure And Force Inc. fame appears on the b-side with his interpretation of Siamese Twins."

**REVOLVER (GERMANY):**

**SLAVE PIANOS: *A Diagnosis, 1998-2001 LP/CD/BOOK (REVOLV 17)*. \$75.00**

"Artists/Musicians collective Slave Pianos (Odis Kemasinas, Neil Kelly, Rohan Drape, Michael Stevenson) from Australia reinterprets and recontextualize artists' records from the 20th century. On the record there are piano versions of works by Jean Dubuffet, Jean

Tinguely, Ross Sinclair, Dieter Roth and many more. On the CD you'll find string quartet interpretations of pieces by Marcel Duchamp, Kurt Schwitters, Beuys & Paik, Christian Marclay, Bill Viola and many others while on the tape there are re-compositions by different musicians and DJs of Martin Kippenberger, Philip Corner, Paul McCarthy, Bruce Nauman, Christian Boltanski etc. etc. This set of recordings is accompanied by a 128 pp. book with three essays and a lot of photographs, documents and scores of the Slave Pianos. It all comes in a big box with a large photo of the Piano's archive of artists' records on the cover — an incredible release by this Frankfurt based publisher and label."

**REWIND:**

**FUSE: *CD (REW 55018)*. \$15.00**

"Fuse offers a fascinating glimpse into the musical beginnings of Rick Nielsen and Tom Petersson before superstardom beckoned as members of Cheap Trick, but it also stands on its own as a prime example of keyboard driven psychedelic pop, circa 1969. Rewind proudly announces the re-release of the complete 8 song Epic album by Fuse with 2 bonus tracks issued under their original name, the Grim Reapers."

**FUSE: *LP (REW 55018 LP)*. \$15.00**

LP version.

**REWIND (GERMANY):**

**WILD, BENJAMIN: *Musik Am Morgen 12"* (REWIND 01). \$8.00**

"Next to the 2 step blueprint of Artful Dodger rewind above all signifies an audible backspin of a vinyl hit on reggae dances, if the crowd demands it. Rewind now also stands for a subdivision of Decode, a Hamburg-based label for electronic music, which wants to show its enthusiasm and admiration for King Tubby's endless echo-chambers and Lee Perry's innovative sound-modifications without forgetting about its musical inspiration through cities like Detroit, Berlin or Cologne. Although Rewind will predominantly concentrate on the classical disco 12" the label will also put a focus on sounds, playfulness and charm. This is represented by the first release from Hamburg-based Benjamin Wild and upcoming 12"s by Dub Star aka C-Rock and Duffer Swift, who already has released on Decode. After Benjamin Wild's rather minimal and more abstract release on Perlon (20 - 'Verschiebungen') 'Musik Am Morgen' is closer to his Kompakt 12" with a strong dub influence which makes him a many-faced musician."

**RICE AND BEANS:**

**VA: *Infiltrate 5.0 [5 Years Of Resistance] 12"* (RICE 003). \$9.00**

"This latest weapon of mass construction from our friends in Miami has been welded to our decks over the last couple of months, ample evidence of the vital anti-Miami Winter Music Conference, and as prelude to the imminent full length CD showcasing artists from this year's festival. Proem's 'Permanent On Most Surfaces' displays IDM glitchcore spiced with hip-hop dynamics, from this talented and most wanted M3rck Recordings artist, while 09's 'Swap Acid' kicks minimal Aphexian booty crunch, largeness from the Must delicious crew! MC Serum and the Evolver crew, two of sister label Botanica del Jibaro's finest conspire, dropping words of intent on 'Resistance' over Equate & Day's killer rustic hip hop bombles and Flavor Flav's classic 'run a power move on em' line. Supersoul featuring Judah Manson & Cyne bring the unity of the Metatronix contingent in the shape of 'Sattva Guna (Make It Happen)'. An eastern-flavored downtempo Supersoul production, is truly blessed by Judah Manson and CYNE's lyrics and Omar's visceral basslines and slow-funked guitar lick. Induce is Counterflow Recordings' hip hop production magician, getting truly busy on 'Tracks', a jaw-dropping slice of deep, sonic, Prefuse 73 styled instrumentalism, razor cuts, flutes and the repeated phrasing of 'I do not exist'. Killer killer tune. The concluding remix from Plex, of the mighty Algorithm kicks traces of jazz organ over a full fat beat and gunfire samples. Keep low and watch out for friendly fire! Highly recommended — totally essential Miami tackle once again." UK-only release.

**SPIKE: *Operation: Binary 24 12"* (RICE 005). \$7.00**

"...in 1998 Rome's Il Messaggero published documents seized by Peshmerga guerrillas in the command of Nawshirawan Mustafa from the Iraqi military intelligence in Kirkuk during the rebellion in 1991. Kirkuk was northern Iraq's security and espionage centre under the command of Ali Hassan Mejid, a cousin of Saddam Hussein. Mejid is referred to by the Kurds as 'Ali the Chemist.' The files, written by Iraqi officials in July 1990, reveal details of scenes of genocide reminiscent of the holocaust. During the 1980s, Iraq had used at least 2,400 Kurdish prisoners in a chemical weapons testing programme of binary gases codenamed 'Operation Binary 24'. The testing programme began shortly after the Israeli raid on Iraq's nuclear reactor in 1981. Baghdad, feeling the need for added security, inaugurated a series of tests to develop chemical weapons. From 1983, numerous Kurdish prisoners began to disappear. 8,000 in total were unaccounted for; many of whom are believed to have died in the testing programme...Spike's (rumored to be Takeshi Muto of Schematic and Phonem of Morr Music) debut EP delivers a lethal strike consisting of mechanical hip hop and melodic. Featuring a joint track with BBC's minister of information V8 and a remix by Patcha Kutek (rumored to be Jake Mandell of Carpark). Comes equipped with 8.5 x 11 info-poster and custom jacket print."

**CYNE: *African Elephants 12"* (RICE 008). \$7.00**

"This heavyduty tough-work track is the debut single from Cyne. Their politically conscious rhymes tell a fluid tale of deceit, betrayal, and protection, while the track, the beats, and the hook truly deliver on their promises. Further expanding your consciousness and the record side, Beta Bodega Coalition brings you PH Dee. He doctors the track up like a dirty surgeon in an unmarked office down a dark alley. 09 of Must!Delicious, Planet-Mu, and Schematic will shock everyone who has or hasn't heard any of his previous material. With his hard, heavy, deep-as-fuck, straight-up hip-hop innovation, he sets new standards in forward thinking hip-hop. BBC also proudly introduces to the world: El Machetero. BBC found this man living in a flophouse in Miami's Overtown district. He is rumored to be wanted in three states for questioning, but has remained elusive. BBC was able to coax a complete track, a remix of 'African Elephants', due to the lyrical content. After picking up the master cassette tape from the drop point, BBC decided the track met standards. A bizarre mix of high end electronic wizardry, dirty Miami-bass and electro-reggae? For the DJ: We have included several acappella versions as well as an instrumental. This record is a must for both electronic and underground hip hop fans. Comes with beautiful records jacket design from the latino owned and operated design center, Pl3x. Top quality from Miami's underground."

**MEGADEBT: *Misadventures in Global Domination 12"* (RICE 009). \$9.00**

"Supported by a wave of acolytes, the new music is Guerillacore. Spawned by a generation suddenly turning round and proclaiming, 'We're sick of this shit', Rice & Beans and Baked Goods are proud to present the first in the Rise and Defeat series."

**DOCNUKE.COM: *Petroleum Peepshow 12"* (RICE 010). \$11.00**

Vinyl 12" version.

**DOCNUKE.COM: Petroleum Peepshow CD (RICE 011CD). \$17.00**

"The third and fourth concluding parts of Beta Bodega Coalition's Rise & Defeat Series arrive — a double whammy at last completing this Miami collective's scathing assault on the New World Order, criminally propounded by the so called intellectual 'elite' of the 'free' world, and executed by their all too willing brothers in the military — industrial complex. Otto Von Schirach's guerillacore alter ego Docnuke's back and he's still seething with the fury of oil-rich, cash poor peoples, lined up like so many dominoes in a premeditated imperial world tour. The CD collects all three constituent vinyl salvos: begun late in 2003 with the Megadab — *Misadventures In Global Domination* MLP [Rb 009], continued on the latex glove 7" special *Petroleum G-String* [Bb13.5] and the eight track same titled vinyl released simultaneously. The breakcore psychosis stays strong, fusing bass, booty, jungle, and hip-hop to incendiary effect. This music should come to be seen as Otto's defining work...Protest and survive."

**LANGE, ROBERTO CARLOS PRESENTS: BOOM & BIRDS: Confetti LP (RICE 012LP). \$11.00**

LP version.

**LANGE, ROBERTO CARLOS PRESENTS: BOOM & BIRDS: Confetti CD (RICE 014CD). \$13.00**

"Beta Bodega Coalition's sub division literally caught fire at their Sonar showcase with Confetti, a starring role was played in Barcelona: an acoustica / hip hop / inverted folk hybrid that startles with originality and a summertime breeze. Roberto Carlos fills the fat-backed rhythms with melodic elements, processed guitars and intricate shimmers, aided and abetted by Adam Heathcott. 'Sometimes too lucky' maintains this connection to 'real' instruments — a lonesome guitar rides a rich bed of vibes, like an after hours jam led by the Compass Point All Stars. 'Serpent Regular' opens with a Sun Ra-ish moment, then again the stringed instruments come into focus, offering a reflective, cannily poised composition, a song. 'Yellow Kite' has to be the highlight here, fat synths like a long lost Tom Tom Club dub, out and out balearic heaven. Flip to the CD for a couple of bonus tracks — 'Help me out now' looping a breathy vocal, over a languid, relaxed beat — like a much funkier version of the early Tortoise sides. 'Hostas' ends with a suitably hushed tone: a Beach Boys inspired vocal, and music laying somewhere between early Mouse On Mars and the High Llamas."

**RIFI (EUROPE):**

**CIRCUS 2000: LP (RIFI). \$7.00**

A few copies found of this early 90s European bootleg repro of the 1st of two LPs by this Italian progressive guitar-psych group, with real frothy female vocals that often bring about comparisons betwixt 60's Airplane and Aguturbia. Reduced price.

**RINGELBEATZ (GERMANY):**

**KAMUEFLASH & BEE: Frohes Neues 12" (RINGEL 011EP). \$9.00**

"Due to violent riots of some zoo occupants concerning their lack of space and animal mistreatment the Ringelbeatz team decided to create a huge enclosure with the track 'Zoo'. A subliminal ravesound and prickly strings are paired with just the exact flash ratio to raise into an explosion with deep impact. In their usual manner Ringelbeatz identify themselves with love to fanaticism and the result is, every single scene of 'Zoo' being decorated with colourful details. 'I need space!' That's what the animals are asking for — and they will get it. 'Space! I am not a piece in a box'. After amusing trips in a severe time in which minimalism changed into misleading maximalism; / minimalism called the two producers back. 'Discount'(b1) is a puristic track: reduced, isolated and fascinating like a thriller. This track surrounded by cool acidlines reflects clearly, that in the end everything has its price, but not everybody knows the cost."

**RIOT SEASON (UK):**

**MAINLINER: Mellow Out CD (REPOSE 001CD). \$17.00**

Reissue of this album originally released 1996 on Charnel Records. "Mainliner was started in 1995 by Asahito Nanjo from High Rise and Acid Mothers Temple leader Kawabata Makoto, in order 'to explore new possibilities' which would create 'a completely new type of heavy psychedelic group.' Labelling themselves 'Japan's Rising Sounds Vol. 1', Mainliner introduced the world to the free-jazz drummer, Hajime Koizumi, and Kawabata Makoto's 'Motor Psycho' electric guitar. Asahito Nanjo had commented before that Munehiro Narita, his guitarist in High Rise, was into the MCS 'for good or bad'. But he felt that the restrictions caused by such an influence prevented Nanjo from exploring fully the sheer dervish whirl possible by a power trio (as seen occasionally by such as early Guru Guru and Ash Ra Tempel). So Mainliner was seen as a chance to break out even further, and this first LP was certainly beyond rock'n'roll." —Julian Cope.

**MAINLINER: Mellow Out LP (REPOSE 001LP). \$17.00**

Limited LP reissue.

**TSURUBAMI: Tsukuyomi Ni CD (REPOSE 002CD). \$16.00**

"Third album proper from this Japanese trio consisting of Emi Nobuko (Drums) and Acid Mothers Temple duo Higashi Hiroshi (Bass) and Kawabata Makoto (Guitar). All the music on this four song/66 minute album was completely improvised, and not over-dubbed. The sounds fall through different styles of head splitting walls of sonic noise, quiet introspective lulls and freeform freakouts."

**SIGHTINGS: Absolutes LP (REPOSE 003 LP). \$17.00**

"Screaming out of New York City, fans of Mainliner, free rock like Wolf Eyes, quiet walks in the park, Harry Pussy, Yoko Ono and herbal tea will really dig this slippery slab. This is a complete baaad-ass hate fest with sub-dermal bass, paper thin razor guitar and Axis of Evil drumfuckery. The vinyl is a strictly limited pressing and will be accompanied by a CD version on Load Records."

**SHIT AND SHINE: You're Lucky To Have Friends Like Us LP (REPOSE 004LP). \$15.00**

"Who are Shit and Shine? A bizarre London/Texas hybrid of weird shit currently causing a stir down London way thats who. Musically this sits somewhere between early Butthole Surfers, PIL, Napalm Death, Merzbow, early Melvins, Mainliner, Serge Gainsbourg and Beach Boys. Limited edition of 500 numbered copies on lovely white vinyl in PVC outer with scrawled insert."

**REYNOLDS: Deportation Symphony 7" (REPOSE 703). \$8.00**

"The sounds on this record were made entirely from sounds samples of the bands deportation papers hung in an Argentinean warehouse. No instruments. It creates a weird and eerie ambience as the band make their 'art' statement at the UK's immigration service."

**RISE RECORDS:**

**SHIPP/WILLIAM PARKER, MATTHEW: "Zo" CD (RISE 126). \$13.00**

1993 piano/bass duo CD, a small supply found after a lengthy absence. Limited stock.

**RISE ROBOTS RISE (GERMANY):**

**SUPER COLLIDER: Messagesacomin EP 12" (RRR 001). \$9.00**

"Cristian Vogel and Jamie Lidell return with their highly anticipated second collaboration as Super\_Collider. The first single to be unleashed is the mutant purple funk of 'Messagesacomin', where the cleaving of Lidell's subtle, fluid falsetto vocal to the uniquely Super\_Collider sound of deep, unsettled rhythms causes the sensation of pleasurable friction; unfettered charisma underpinned by studio precision. Very groovy. The 12" single features two radically different remixes. MDK (who's released two albums on Spymania) up the track into a spiraling, heatseaking breakbeat clatter. Brighton newcomers Chungking focus on Lidell's vocals and turn in a vibes-drenched, rain-falling-on-a-window-pane version full of melancholy uncertainty."

**SUPER COLLIDER: Raw Digits CD (RRR 002 CD). \$15.00**

"Cristian Vogel and Jamie Lidell, two of electronica's most respected and talented producers, joined forces in 1997 to form Super\_Collider. It has taken almost three years since their explosive debut *Head On* in 1999 to complete, but finally Super\_Collider are back with the incredible, surprising second album *Raw Digits*. Maybe we have a future classic on our hands. The album was three years in making and recorded in Brighton, Berlin and Barcelona. Whilst *Head On* could be summed up by the word 'funk', 'Raw Digits' is pure soul — but with the uber-innovative production twists you would expect from this duo. It represents an exploration by Cristian and Jamie into the deep, smooth sound of Super\_Collider. 'Messagesacomin' (which features on the first 12", with remixes by Chungking and MDK) opens the album, followed by the paranoid squelch funk of 'close tails'. The freaks rule on 'Bug Trackin'. The beautiful, heartbreaking 'Gravity Rearranging', features the lightening fingers of Matthew Herbert on bass keyboard. 'Soily Soul' slinks on dub-tronica style. 'Spillin Visions' is pure Collider, production perfect, with blissful vocals. 'In The Beams' is next with its sticky restlessness and space is the place lyrics. 'Radiations On The Rise' tells an often told tale of arrogance in high style. The album finishes with the gothic R 'n'B masterpiece that is 'Collide'n'Conquer'. *Raw Digits* throws up recurring phrases that please and perturb by turns. After listening to this you will feel like you've been somewhere...else."

**SUPER COLLIDER: Raw Digits 2LP (RRR 002 LP). \$19.00**

Double LP version. "Cristian Vogel and Jamie Lidell, two of electronica's most respected and talented producers, joined forces in 1997 to form Super\_Collider. It has taken almost three years since their explosive debut *Head On* in 1999 to complete, but finally Super\_Collider are back with the incredible, surprising second album *Raw Digits*. Maybe we have a future classic on our hands. The album was three years in making and recorded in Brighton, Berlin and Barcelona. Whilst *Head On* could be summed up by the word 'funk', 'Raw Digits' is pure soul — but with the uber-innovative production twists you would expect from this duo. It represents an exploration by Cristian and Jamie into the deep, smooth sound of Super\_Collider. 'Messagesacomin' (which features on the first 12", with remixes by Chungking and MDK) opens the album, followed by the paranoid squelch funk of 'close tails'. The freaks rule on 'Bug Trackin'. The beautiful, heartbreaking 'Gravity Rearranging', features the lightening fingers of Matthew Herbert on bass keyboard. 'Soily Soul' slinks on dub-tronica style. 'Spillin Visions' is pure Collider, production perfect, with blissful vocals. 'In The Beams' is next with its sticky restlessness and space is the place lyrics. 'Radiations On The Rise' tells an often told tale of arrogance in high style. The album finishes with the gothic R 'n'B masterpiece that is 'Collide'n'Conquer'. *Raw Digits* throws up recurring phrases that please and perturb by turns. After listening to this you will feel like you've been somewhere...else."

**METEORITES: Dub The Mighty Dragon CD (RRR 005 CD). \$14.50**

"The duo Max Turner and Marcus Rossknecht relocated separately from Germany to Barcelona in 2002, met each other and instantly started to record these songs of love, sunshine, heartache, vampires and milk. Their pounding, fidgety dancehall rhythms and 'odd-ball vocals' have lead them to being compared to their heroes The Neptunes, but their sweet style is all their own. This is the second album to be released on UK label Rise Robots Rise, following Super\_Collider's groundbreaking *Raw Digits*."

**METEORITES: Dub The Mighty Dragon 2LP (RRR 005 LP). \$17.00**

Double LP version, full color gatefold sleeve.

**RITORNELL (GERMANY):**

**AYRES, MARVIN: Cellosphere CD (RITOR 01 CD). \$14.50**

"Ritornell is a new division of Mille Plateaux and is also inspired by French philosopher Gilles Deleuze. Ritornell means a type of refrain, the cosmic refrain of a sound machine, which is a bursting structure, torpedoing the point system and releasing the musical lines from their subordination to the points and notes of music. First release is made by London musician Marvin Ayres. He studied at Trinity Colleges of music, specialising in cello as a first instrument and is working today as a experienced composer and player for film and television. The result of his work in the 90s is the electroacoustic album *Cellosphere*, a fusion of ambient and classical techniques realised entirely playing solo cello and violin, using experimental bowing and treatments. The basis for the broad outline of *Cellosphere* was to create an amorphous soundscape using new technologies and treatments, but without the rigid confines of restrictive music sequencers. The main idea of *Cellosphere* is the same like the idea of the new label Ritornell: To have a richness of composition, sound and production that goes beyond what is usually called 'ambient'. Ayres utilises the subtleties of an acoustic instrument, coupled with layers of live playing and live samples. The result is a complex texture of multiple layers of sound that reveal themselves with each repeated listening. The tracks of the album stretch in time and space. They move with all the complexity of a symphonic work, with quiet and intense sections. Ayres uses unusual techniques including controlled and delicate distortion of the instrumental recording, and also controlled feedback. And there is also space for free development and improvisation. *Cellosphere* can be experienced on many levels, as a space in clubs, as a film soundtrack or as an electroacoustic composition."

**DR. ATMO: Man Made Motion 2LP (RITOR 02 LP). \$17.00**

Limited stock of this now deleted item.

**LIGHTS, THE: Money Media 12" (RITOR 03). \$9.00**

"Another project of Germany's ambient mastermind Dr. Atmo, this time with a young German artist from Rhein/Main called Doc Nic. Marvelous ambient tracks, designed for the new wave of chill out rooms all over the planet. The tracks are useful for meditation, but very sensitive and dynamic enough to make you dance in the ambient room. A milestone for all conisseurs of atmospheric electronic music."

**WOLLSCHIED, ACHIM: CD (RITOR 04 CD). \$14.50**

"Special Digi pack and limited on 1000 copies worldwide! According to German law access to

airwaves is subject to state control. It somehow seems logical that the permission for the free 'Radio X' station in Frankfurt was given at time when the Internet was allowing for an uncensored publication of opinion. The officially uttered anxiety of such a radio transforming into a political weapon in 'private' hands must have been tampered by the idea that the role of the spoken word in the media is now to be seen in relation of its context: the diversification and multiplication of voices in a media-landscape that ranges from fundamentalism to party gossip, from gay news to free philosophy seminars — a range (regarding Radio X we talk about 50 different initiatives) that makes the sole recognition of the respective voice and the classification of its context the problem, rather than the message or a aiming at a general public. Amiss to what text a presentation of experimental (or 'contemporary') music could be affiliated to under these circumstances, Achim Wollscheid chooses to eliminate all spoken text from his monthly 'Selektion' broadcast. Against the notion to differentiate each piece by intro, explanation, title and naming of authorship he decided to head for what he'd call an 'architecture of similarities'. Firstly this means to use all the CD and cassette players in the studio to arrive at 3 up to 5 simultaneous tracks when playing a momentarily decide how to re- or de-combine this selection to arrive at a sequence that on one hand merges or melts into a cohesive flow while breaking or interrupting it on the other."

**RABELAIS, AKIRA: *Elongated Pentagonal Pyramid CD* (RITOR 05CD). \$14.50**

"Special digipack and limited to 1000 copies worldwide. Akira Rabelais is a Texas born, Los Angeles based composer and developer. He studied with computer scientists Bill Dixon and Tom Erbe. Since 1990 he's been coding sound and graphic software, and recording his own music. His first album is now released on Mille Plateaux's dark electronic sublabel Ritornell. 'I'm a composer writing software, not an engineer making music', he says. He created Argeiphontes Lyre, a sound tool, which is a firm favourite of electronic producers like Scanner or Thaemlitz. Rabelais' program takes a sound source and a target sound, thunks one into the other according to a process whose variables can be set by the user, and out comes a third, mutant sound file. On *Elongated Pentagonal Pyramid* he gingerly teases out the tissues of surface noise in similar vein to the likes of Terre Thaemlitz, Achim Wollscheid and Mego's Rehberg & Bauer. 'But simply because he insists on placing individual clarity of vision at the center of the creative process, rather than be enslaved and driven by the technological toys and tools of the day, he will always remain a liberating remove from any definable scene.' — *The Wire*. Computer randomization plays an integral role in creative decision making processes. The soul of digital media lies in creating and interacting with the plasticity of information, Rabelais' software and his music are about shapeshifts and transmutations."

**CASCONE, KIM: *Residualism CD* (RITOR 19). \$14.50**

"Kim Cascone has been working on a triptych of computer music for the past four years. The first two releases *Blue Cube* and *Cathode Flower* were investigations in building sounds directly with computer code. The final installation of the triptych, *Residualism*, takes this technique in a somewhat different direction: instead of embracing long flowing sounds, *Residualism* contains smaller atomic pieces taken from the first two releases which were then recombined and layered by custom software designed in Max/MSP. The inspiration for this new working process came while Cascone was visiting a clothing boutique while on holiday in LA. The instore DJ had two popular sampling CDs playing on the music system. Cascone heard this as algorithmically generated, layered mix that became the conceptual basis of the software he designed for *Residualism*. Instead of the smaller parts making up the whole, the whole was composed algorithmically by the random combining of individual parts. *Residualism* is an attempt to utilize this process to explore how small units of sound information can be algorithmically combined to build a larger structure of sound. 'Residualism' is a blurring of the line between atomic samples and compositions. Taking this interest in modular sonic information one step further, Cascone describes this release as another approach to his concept of 'Residualism': 'the process of removing a signal until all that's left is its ghost-signal of the artifacts thrown off by the signal. By algorithmically combining these residual artifacts in a new structure a higher level of abstraction can yield new sonic structures.'"

**RANDOM INC.: *Jerusalem — Tales Outside The Framework Of Orthodoxy CD* (RITOR 20). \$14.50**

"Now the label begins to explore new grounds in discursive electro-political sound engineering with the release Jerusalem (Tales outside the framework of orthodoxy) by Sebastian Meissner aka Random Inc., a former member of the now defunct group Autopoieses. Additionally, his work includes contributions and artist collaborations with the Beta Bodega Coalition, Achim Wollscheid, Nosei Sakata and Kim Cascone. Random Inc.'s *Jerusalem* is based on acoustic drafts, which were originally composed by Sebastian Meissner for the unfinished Autopoieses album Hubert Fichte. This raw material was re-worked and contextualized to a new plateau, creating the substance for this album. *Jerusalem* tells stories about Jewish and Arabic music using their historical archives and putting them into the esthetics of the digital-clicks & cuts production. The city of Jerusalem, playing a unique and central role for Jewish and Islamic cultures, symbolize the complexity of a seemingly divided and undivided capital. Through the digital process of his work Random Inc. tries to create an utopian moment in which this two music cultures, at least on this CD can co-exist in their own environments. The samples used for this album are picking up very specific moments of each musical influence, transforming them into acoustic landscapes, which allows them to harmonize, in an imaginary environment of digital processing. This album transforms the music of two cultures in a complex city, without forgetting about their own uniqueness."

**MATHIEU, STEPHAN: *FrequencyLib LP* (RITOR 23LP). \$11.00**

LP version, the first LP to be issued on Ritornell.

**STILLUPPSTEYPA: *Stories Part Five CD* (RITOR 24). \$14.50**

"With over 18 releases and a history of perplexing innovativeness, Stilluppsteypa return to Mille Plateaux's limited label Ritornell with their new album *Stories Part Five*. Recorded in Amsterdam's Mostlywood studios, Stilluppsteypa move forward towards producing a much more rhythmic variation of new material that distances these three members from their prior excursions into conceptual sound processing. *Stories Part Five* reflects a new aesthetic of Stilluppsteypa and brings them furthermore as purveyors of digital sound design. Stilluppsteypa is a group of sound artists known for collaborating with a wide range of experimental musicians. Originally from Iceland, the three members have relocated to mainland Europe. The group has worked with a long list of artists including The Hafner Trio, Nurse With Wound, Zoviet France and Stock, Hausen, and Walkman. What has made Stilluppsteypa so popular and unique has been their ability to mold disparate elements together to make interesting and cohesive compositions."

**FREIBAND: *Microbes CD* (RITOR 25). \$14.50**

"Freiband is the latest monniker of Frans De Waard, who is actively involved in producing music since 1984 as Kapotte Muziek, Goem, Beequeen, Quest, Shifts and others not mentioned. For his new project Freiband he borrows ideas, machines and help. The idea was borrowed from Asmus Tietchens (cf 'Daseinsverfehlung'). Tietchens produced new music by

scratching analogue tape against the heads of a reel-to-reel machine. While recording early 2000 a new Beequeen CD on a digital 8 track machine, Frans De Waard, scratched the hard-disc and recorded the resultant scratches. The instruments used on the new Beequeen is mainly drums, bass, guitars and organs and will be their most popmusic like production. From these scratched recordings, the twelve tracks of *Microbes* were produced. With the machines (8 track, effects) and help of others, it's now released. Warm digital music made out of clicks, pops, scratches. Popmusic that is 'pop' music. Highly rhythmical, moving back and forth, but also in places ambient. It's also a project of nostalgia, in the case of the music heard by De Waard in his teens. All of the track titles are parts of tracks of his favourite tracks, which appear in a shortened version. Freiband is a very personal project."

**VA: *Klangmaschine CD* (RITOR 26). \$14.50**

"*Klangmaschine* (translates as Soundmachine) is the companion CD that compliments the book of the same title written by Marvin Chlada and Marcus S. Keiner. *Klangmaschine* attempts to demonstrate that the entire history of the so-called Chlada and Kleiner want to demonstrate that the entire history of the so-called popculture subversion is to be written in a totally new way. Sound vs Pop? Since popculture has become the ideology of the 21st century, there have been countless attempts to subdivide the phenomenon pop in a discursive way. What is talked about, when is pop discussed? Chlada and Kleiner answer in a scandalous way: About a zombie! The artists featured on this compilation are some of electronic music's finest players. From Twerk's intricate techno meddlings to Taylor Deupree's microscopical sounds, these artists reflect on the ideology that these theorists rationalize in the book. The main thesis of this CD is to imply that pop is dead. Here's to the pure sounds of tomorrow."

**TIETCHENS, ASMUS: *Gamma-Menge CD* (RITOR 27). \$14.50**

"Since 1965, Asmus Tietchens has been creating some of the most influential avant-garde music out there. From his early days manipulating tape machines, his involvement with several albums on the Sky label in the 70's including the reknown Cluster & EnO LP, his now classic release *Formen Letzter Hausmusik* in 1984 all the way to the past decade where we have seen him in his most prolific times, with mentionable collaborations alongside Thomas Koener, Merzbow, Roedelius and Arcane Device. Tietchens himself describes his third and final installment of the 'Menge' series. 'Gamma-Menge is one more module on the way to the Perpetuum Mobile of the self generating sonorous figures. The seven pieces (Teilungen) have to be followed by myriads of others, which will be impossible even if the computers' capacity will increase enormously, because we still do not live in Lem's universe. Despite all permanent research the idealistic target of a sonorous Perpetuum Mobile must remain as an extended play of thoughts (Längeres Gedankenspiel, A.S.), abstract and fictitious."

**WOLLSCHIED, ACHIM: *60 X x CD* (RITOR 28). \$16.00**

"While the common modes of broadcasting, distributing and listening to sound seem to be changing rapidly it may make sense to tune into that process and give way to a flexible organisation of sonic structures — *60 X x* bases on my monthly broadcast on Radio X, Frankfurt a.M. I use all available players at the radiostation to play different records, CDs and cassettes from my archive at the same time. The resulting layered stream of sound is re-structured and re-composed by a real-time computer-program. Composition thus becomes a method to select, transform and develop sonic presence on the brink or randomness."

**ROAD CONE:**

**MAZZACANE CONNORS, LOREN: *Evangeline CD* (RC 021). \$12.00**

"*Evangeline* is a suite of sparse, desolate elegance, echoing Loren's quieter works from earlier this decade, and this 32 minute CD is as emotionally gripping as you'd expect."

**ROLLERBALL: *Einäugige Kirsche EP CD* (RC 026). \$5.00**

"Aggressively abstract, largely improvisational blat: free-form noise meets crazy electric rhythms meets swank, loose reed stylings."

**ROLLERBALL: *Bathing Music CD* (RC 027). \$12.00**

"An ambitiously diverse release of psychologically gnawed songs that range from melodic, piano-driven aches to jazz-damaged, decaying-cabaret smokers to blurred electronic-inflected soundscapes, as assembled by clarinet, bass, drums, trumpet, keys, accordion, voice and samples."

**MAZZACANE CONNORS, LOREN: *The Little Match Girl CD* (RC 029). \$12.00**

"A 14 track, 38 minute affair that's divided into two suites. The first suite, 'The Little Match Girl,' consists of 6 raw, brief and beautiful songs. The 8 track second suite is also largely quiet and beautiful but it's darker, even menacing at points. It's called 'The Art of the Blues' and it's bookended by two swelling, fiery live recordings with guitarist Andrew Burnes (San Agustin) and Persian daf player Neel Murgai."

**ROLLERBALL: *Trail Of The Butte Yeti CD* (RC 030). \$12.00**

"What other band would so purposefully damage post-cabaret atmospherics, fracture melancholic pop songs, claw at crumbling folk and marry electronic pestilence with slinking improv — all on one album — and still sound whole in the end? *Trail of the Butte Yeti*, the Portland quintet's third release on Road Cone, is whole the way a broken mirror sees just one you. It contains multitudes. It's an affecting and multitextured album that gels precariously at a place where madness, humor, beauty, insouciance and insolence meet for a hit off a resin-encrusted pipe."

**GOODHEART ALLEN POWELL TRIO: *I Can Climb A Tree, I Can Tie A Knot, I Can Have A Conversation CD* (RC 032). \$12.00**

"This is the trio debut of Matthew Goodheart (piano), Josh Allen (tenor sax) and Garth Powell (percussion). *I Can...* showcases the Bay Area trio's masterful grasp of space and dynamics. Joy and surprise are their secret weapons, and their ability to move effortlessly from jagged oddity to dry humor to moving, zen-like reflection is stunning to behold."

**CALIFONE: *Sometimes Good Weather Follows Bad People CD* (RC 033). \$12.00**

"These are the 12 songs first heard on the self-titled EP released by Perishable / Flydaddy in 1998 and on the other self-titled EP released on Road Cone in 2000. Now that both releases are out of print, it's time to make Califone's early music — plus two bonus tracks — available again. It's uniquely American folk churned up by noisy machines, with damnation and redemption unearthed in equal measure."

**ROAD TRAIN (UK):**

**FAT TRUCKERS: *Fat Truckers CD* (RTR 003CD). \$16.00**

"After highly acclaimed limited edition singles and tracks on esteemed compilations such as *Futurism* (City Rockers), *Gigolo Vol. 6* Sonic Mook's *Future Rock & Roll Volumes 1 + 2*, and the Collette compilations., Sheffield's Fat Truckers finally release their debut album. Sung professionally by the enigma that is Mark Hudson and expertly backed by Sheffield synth alchemists Ross Orton and Ben Rymer, the album is a triumphant result of two years hard labour. Featuring the two previous singles and also their current 3rd single, 'Anorexic Robot'. Their debut album is 10 tracks, 40 minutes of synth based rockin' mayhem."



## ROARATORIO:

**MUSIC ENSEMBLE, THE: CD (ROAR 03). \$14.50**

"The first documentation of this important free improvising group, featuring Roger Baird, Billy Bang, Malik Baraka, Daniel Carter, William Parker, and Herb Kahn. Existing during the heyday of NYC's Loft Scene, their name has often been cited as a crucial stage in the development of its members — the seeds of such current ensembles as Other Dimensions In Music and Test can be found here — but their singular music has gone largely unheard, save by those who were present at their concerts. This CD has been compiled from archival tapes recorded by Roger Baird; one complete performance from Brooklyn's Kingsborough College, on 24 April 1974, and excerpts from a concert at the Holy Name School Auditorium, on 15 February 1975. Packaged in a mini-LP gatefold sleeve, with liner notes by Parker, Bang, Baird, and Carter, paintings by Marilyn Sontag, and a reproduction of the poster for one of the shows, this is the recording debut of one of jazz's greatest 'lost' groups."

**CAREI THOMAS FEEL FREE ENSEMBLE: Mining Our Bid'ness CD (ROAR 04). \$14.00**

"A revelatory debut album by a 64 year old pianist/composer may beg the question: where has Carei Thomas been all this time? Born in a culturally diverse neighborhood of Pittsburgh, Thomas cut his musical teeth in Chicago during a particularly fertile period for that city: gigging with Sun Ra as an improvising vocalist in 1959-60, joining up with the AACM for one hot minute in 1966, co-founding a group called The Light with Kalaparusha Maurice McIntyre (which also included Jerome Cooper and Wadada Leo Smith), and forming the compositional concepts that would provide a springboard for tireless exploration in the ensuing decades. Thomas moved to Minneapolis in 1972, where, in the mode of Horace Tapscott, he eschewed the industry-driven career path, choosing instead to work within the Twin Cities' community. Recorded live with a group that features, most notably, the unfettered talents of Curlew saxophonist George Cartwright, *Mining Our Bid'ness* represents the range of Thomas' no-boundaries Feel Free Ensemble, running the gamut from gorgeous Ellingtonian ballads to combustible free jazz testifying."

**CURLEW: Gussie LP (ROAR 05). \$16.00**

"On a hot Minneapolis night in the summer of 2001, Curlew played a scorching gig at the now-defunct Gus Lucky's Gallery. Gussie documents that evening: the veteran improvising group dispensed with their compositions altogether and took an eminently successful walk along the free-improv tightrope. With a lineup featuring George Cartwright (saxophones), Davey Williams (guitar), Chris Parker (piano), Fred Chalenor (bass), and Bruce Golden (percussion). A limited edition of 436 copies, with handpainted covers by Anne Elias."

**OLIVEROS & REYNOLDS, PAULINE: The Minexcio Connection: Live! At The Rosendale Cafe LP (ROAR 06). \$12.00**

"One of the most unexpected yet fruitful partnerships of recent years: in the mid-1990s, Pauline Oliveros, electronic music pioneer and sage of the environmental drone, began working with Reynolds, the prolific and resolutely undefinable Argentinian group. Their first joint effort sent Oliveros' music through the rigors of Reynolds' heavily processed studio treatments; *The Minexcio Connection: Live! At The Rosendale Cafe* finds them collaborating on-stage in real time. Recorded in August 2000 during Reynolds' first trek through North America, they offered up a version of 'Six For New Time' (originally composed by Oliveros for Sonic Youth's *Goodbye 20th Century* LP), along with idiosyncratic throat-singing and hypnotic dream/drones. The venue may have been a small cafe in rustic upstate New York, but the sonic results sound like emanations from the deepest of Deep Listening caves under the earth."

**FUCCILLO, JEFF: Disturbed Strings LP (ROAR 07). \$12.00**

"In the spring of 1998, guitarist Jeff Fuccillo (Irving Klaw Trio, Wham-O, Hochenkeit) met avant-folk guru John Fahey while opening for his trio at a gig in Portland, Oregon. Fahey was sufficiently impressed, and booked studio time to record Fuccillo for his label. On the day of the session, Fuccillo arrived prepared to make a solo acoustic guitar album. To his surprise, Fahey had prepared a pile of samples — random snatches of music, all manner of sound effects — and without warning, began shooting them out into the studio room through the monitors, effecting a guerrilla collaboration of sorts. *Disturbed Strings* captures the highlights of that day: veering from hardscrabble stringgratting to modal melodicism, the album is ample testament to Fuccillo's wide-ranging inventiveness as an improvising guitarist, as well as a window into an aspect of Fahey's artistry not previously represented on record. An essential document of the New Weird America underground. Released in a limited edition of 500 copies, with artwork by Fahey and Judith Lindbloom."

## ROBOT:

**AEOLIAN STRING ENSEMBLE, THE: LassithiElysium CD (ROBOT 16). \$15.00**

Repressed. "The first full length release by the UK based Aeolian String Ensemble. Although originally set to be issued on the legendary United Dairies label, this material has now been remastered, includes a new piece, and is instead available in the US. The work was produced by David Kenny, a long time collaborator and engineer on many Nurse With Wound and Current 93 projects. Consisting of two evolving compositions, *Lassithi* (1992) and *Elysium* (a specially commissioned new work), this CD offers a more linear and fluid overview of this fascinating material than that of excerpted or early compilation appearances. Inspired by the tonal phenomenon associated with the Aeolian harp (a box shaped instrument with numerous strings tuned in unison on which the wind produces varying harmonic excitation over the same fundamental tone), The Aeolian String Ensemble's post production (harmonic extraction) on sounds generated by the strings of various materials, recorded at sympathetic locations, create a hazy, shifting, and spacious atmosphere for your total aural immersion. Also features mind-bending cover illustrations by Christoph Heeman."

**ORGANUM: Volume One CD (ROBOT 17). \$14.00**

Repressed. "Robot Records is pleased to announce the first volume in a series of CDs that will finally re-releases much of the Organum/David Jackman back catalog in the digital domain. The series will not be exclusively limited to reissuing early vinyl releases in their entirety, but rather a 'collection' series that will also include alternate mixes as well as previously unreleased material. Remastered for truly maximum fidelity. *Volume One* includes material culled from the *Tower of Silence* and *In Extremis* 12" titles (originally released on Laylah, 1985). These pieces easily represent the raw beauty and intensity of the early Organum sound. Also included is *Rasa* (originally featured on the United Dairies split LP with Nurse With Wound, 1987) which offers a bizarre combination of female voice and dense droning space. This has still been regarded as the most unusual of all of Jackman's output to date."

**ORGANUM: Volume Two CD (ROBOT 18). \$15.00**

Repressed. "The second installment in a series of CDs that will finally re-release much of the Organum/David Jackman back catalog in the digital domain. The series will not be exclusively limited to reissuing early vinyl releases in their entirety, but rather a collection series that will also include alternate mixes as well as previously unreleased material. Meticulously mas-

tered for truly maximum fidelity, *Volume Two* includes material primarily culled from the *In Extremis* and *Horii* sessions (12" titles originally released on Laylah, 1985/86). Track 1, 'Valley of Worms', includes the complete b-side (album version) of *In Extremis* which features Jackman's collaborative work with the New Blockaders. This 20 minute piece is a massive eruption of relentless, burrowing atmospheres that are often disturbing as they are engaging. Track 2, 'Horii', is an alternateversion (differing from the 12" release) which features Jackman's collaboration with Andrew Chalk. At over 12 minutes, this piece offers a very bizarre mélange of sputtering bowed percussion, homemade woodwinds and voice. Track 3, 'Ich Reiste Weit Und Verweilte Fur Einigezeit In Tring', is a previously unreleased work from 1989 that capsules many of the (purely acoustic) compositional elements associated with the early Laylah sessions. As with *Volume One*, these early dynamic compositions easily represent the raw beauty and intensity of the early Organum sound."

**ORGANUM: Ikon CD (ROBOT 23). \$13.00**

"Robot Records (in association with Siren Records, Tokyo) is very pleased to announce the re-release of the Organum *Ikon* EP in the digital domain. Appearing only for a short time as a small edition cassette on Aeroplane (1987), and then later as a 12" EP (1989) on Christoph Heemann's Dom Bartwuchs label, *Ikon* proved to be a monumental achievement in the Organum sound. Within the five compositions, Jackman combined self-made woodwind instruments along with vast droning environments to create spacious, haunting landscapes. These melodic undercurrents were paired with voice, percussive streams, and an assortment of textural elements that convey an incredibly eerie yet beautiful sense of space. Remastered and including an alternate mix of the title track, *Ikon* is an awesome document of one of David Jackman's most important works."

**ORGANUM/NEW BLOCKADERS: Salute CD (ROBOT 25). \$15.00**

"Early collaborative material from 1984. Originally only available as a cassette (released initially by the UK's Frux label, then later on David Jackman's Aeroplane label) in very small editions. *Salute* is comprised of 8 parts and can be viewed as the first full-length collaboration between Organum and The New Blockaders following the release of the legendary 'Pulp' 7" in 1983. These pivotal sessions, as the title suggests, were landmark recordings. The result was in essence an appreciative 'salute' amongst the collaborators with respect to their individual as well as collective work. This remastered edition is a massive improvement in sound over the rare cassette versions. Not only do the intense tonal textures finally blaze through in their truly maximum form, but the CD edition also allows for an uninterrupted running program. Each disc is minimally packaged in a clear jewel box."

**ORGANUM & THE NEW BLOCKADERS: Pulp CD (ROBOT 26). \$15.00**

"Arrectis auribus." No additional details available.

**MARTIN/WILLIAM BASINSKI/CHRISTOPH HEEMAN, ANDREAS: untitled 2X7" (ROBOT 29). \$16.00**

"Double 7" set released on the occasion of the January 25th, 2003 with appearances in Austin, Texas at Ceremony Hall. Includes an amazing new recording for solo guitar by Andreas Martin along with an early composition for tape and electronics by William Basinski. Three sides feature remixes by Christoph Heemann. Both records pressed on clear vinyl with full color labels. Includes a clear acetate insert a packaged in a transparent sleeve. An edition of 400 copies."

**ORGANUM: Sphyx CD (ROBOT 30). \$15.00**

"Originally released as a vinyl LP in '94 on David Jackman's Aeroplane label, *Sphyx* was the culmination of pieces recorded over a three-year period ('90-'93) that included a monster nucleus of collaboration that included Christoph Heemann, David Jackman, Jim O'Rourke, Eddie Prevost, and Dinah Jane Rowe. The result proved legendary and has been regarded as one of the finest Organum long-players to date. Right from the cascading shifts and interwoven percussion streams of the opening track, 'Aurora', the spacious landscape that is Organum emerges with a sinuous rupture of textural flares. The palette then expands with the title track, 'Sphyx', fusing deep distances and shakuhachi tonalities toward an intoxicating oblivion. 'Mutla' concludes the original triptych of album tracks with a mammoth, eruptive reckoning of harmonic punctuations and slipstreams of keyed feedback. Also included (as bonus tracks) for the CD edition are 'Æ' and 'Shining Star'. These two compositions further explore a synthesis of woodwind elements and vast, glittering terrain. Remastered for essential track-to-track fidelity by David Jackman with the final flourish being administered by Robert Hampson of Main. Disc is housed in a black and white digi-pak in an initial edition of 700 copies."

**JACKMAN, DAVID: Up From Zero CD (ROBOT 31). \$13.50**

"Originally released in 1982 on cassette (Aeroplane Records AR3, UK), *Up From Zero* was David Jackman's third album of compositions. Integrating tapes, loops, shortwave radio signals, guitar tones, voice and a host of percussion elements, each piece accumulates into a complex collage of cycles that create a haunting set of 'movements' and bizarre spatial relationships. These are the most sought after of Jackman's first, solo recordings. The proto-Organum sound. Also included is 'Offshore', (1980). This track, recorded with the assistance of Philip Sanderson (of Stormbugs/Snatch Tapes/Claire Thomas & Susan Vezey fame), is Jackman's earliest piece to appear on CD to date. Fluttering tones along with sustained slabs of bowed guitar create a droning crest and a fitting 'outro' for these essential gems from the vault. Expertly restored from the original master tapes by Robert Hampson (of Main). Packaged in a card mini-jacket in an edition of 700 copies."

## ROCK ACTION RECORDS (UK):

**RANDOMNUMBER: The Fact That I Did EP 12" (ROCKACT 09). \$8.00****RANDOMNUMBER: The Fact That I Did EP CD (ROCKACT 09 CD). \$8.00**

"Randomnumber is Matt Robson, a stalwart of the Leeds underground for some nine or ten years, Robson may well be best known for his 18 months of drumming action for Hood. After Hood, Robson had time to focus on the increasing expansion of his solo electronic project — Randomnumber. The epic 'Leopold B' (a concept song about James Joyce's Leopold Bloom who has a lengthy psychedelic episode in Ulysses) proved to be a vital bridge between the noise of yore and the more melodic territories of the contemporary random material. The rest of the EP is taken up by more recent outings showing a more measured, though equally beat mangled Randomnumber."

## ROCKADELIC:

**THUNDERDUC: LP (RRLP 23). \$20.00**

Previously unused psych from Cleveland, 1972.

**STONE GARDEN: LP (RRLP 29). \$30.00**

"Includes the rate and up front 'Oceans Inside Me' from their 45 on Angelus. This band was thought to be Fraction...one listen and you'll know why. This is a gatefold LP with many, many photos of the band in action from the late 1960s to the early 70s." Pacific Northwest group from the early 70s, includes unreleased demos, etc. and is not a reissue of a released

album. Like most of this ilk, only sincere hardcore "collectors" should even consider investing.

**FRAMEWORK: *Skeleton 2LP* (RRLP 31/32). \$38.00**

Double LP of expressive psychedelic rock from San Diego, ala Brain Police; recordings made 1968-69. Never previously released (only one single was issued by this band during their lifetime), packaged in a deluxe triple gatefold full color sleeve, with inserts, etc. — making this one of the most extensive Rockadelic artifacts to date. From Clark Faville's liner notes: "The music produced by Framework ranges from ethereal overture ('Beautiful Weather'), to sublime harmonic beauty ('Like A Child', 'You're Going Home') to dissonant bluesy psychedelic mayhem ('The Direction'). *Skeleton* may be the most comprehensive document ever assembled to commemorate what is, in essence, an unknown American band."

**IOTA: *LP* (RRLP 46). \$25.00**

"From the archives of the legendary El Paso, Texas Suemi label comes this previously unreleased psych masterpiece by Iota. This 4 piece band tore up Texas before re-locating to Memphis to record for Hi Records in the late 60's. They released two great 45's, including the amazing 'Within These Precincts' in 1971. Deemed too dark and disturbing for commercial radio, these two releases went nowhere and the band went their separate ways after two years of playing and recording. We have compiled the best tracks recorded in both Memphis and El Paso to put together what we feel is one of the finest Texas psych rock LP's ever released. Limited to 600 copies in a thick, full color jacket with amazing cover art and lots of band photos. Insert tells their story."

**MUSIC: *The Book of Music Volume I LP* (RRLP 49). \$25.00**

"In the new millennium a few unknown bands from the late 60's/early 70's have surfaced with unreleased tapes, but to find an LP that was released back in the day that no collector has even heard about is a true rarity. That's what we discovered when we found an LP by the band simply called Music. Their first and only release titled *The Book Of Music Volume I* was pressed in 1972 in a quantity of 300 copies and sold out immediately for \$5.00 each at their local Michigan high school. Amazingly, not a single copy surfaced within collectors circles until 2003. The LP itself is a mixed bag of mellow folk tunes and over the top hard rock. Side one is the lighter of the two with obvious CSNY influences while side two builds into a Grand Funk-like fury with vocals that must have had Robert Plant's ears burning. Rockadelic is about to release this unknown LP in a limited quantity of 300 copies, duplicating the music and jacket of the original release. This LP should have wide appeal as it explores a variety of styles ranging from Neil Young-like folk to Grand Theft-like heavy rock."

**JOSHUA: *Opens Your Mind LP* (RRLP 50). \$25.00**

"When you think of 60's music from California the town of Sacramento doesn't immediately come to mind. But the state Capitol had a fertile music scene having given birth to mind melters Blue Cheer who paved the way for other locals like Joshua. Fronted by singer Mick Martin, Joshua were at the center of a scene that, for the most part, ignored the Flower Power shenanigans going on up north and worshipped at the altar of heavy Rock n' Roll. Along with other locals like Sio Lora and Jericho, Joshua created guitar lead, blues based rock music with lyrics that reflected the current events of the day, War, Drugs. While the band never released any music back in the day, they did record an LP's worth of material along with some legendary live shows. Heavy guitar crunchers in a style that will remind you of one of our earlier release, *Stone Garden*."

**ROCKERS PRODUCTIONS (UK):**

**CASTELL/ROMAN STEWART/PRINCE MOHAMMED, LOCKSLEY: *Love in your Heart/Cassanova 10"* (RP 010EP). \$11.00**

Side A: Locksley Castell (Disco Mix) - 'Love In Your Heart', Roman Stewart (A. Pablo Dub Mix) - 'Casanova'. Side B: Prince Mohammed - 'Casanova Ride'.

**IMMORTALS: *Can't Keep a Good Man Down 10"* (RP 011EP). \$11.00**

Side A: Immortals - 'Can't Keep a Good Man Down' (original version). Side B: Immortals - 'Can't Keep a Good Man Down' (Rockers Version).

**ROCKET RACER:**

**FAX: *Rudio De Fondo 2LP* (RR 021 LP). \$15.00**

"FAX returns with a second brilliantly produced full length. This time, Fax's post wallpaper techno is augmented with various sound process patterns and background noise interludes. Syncopated clicks scatter all around, warm dreamy melodies abound while dark moisture slips through the cracks. The rhythms are minimal and comfy, the bass heavy and round, the pulses are blunted and dubby while the landscape is expansive and full of sun. Perfect for relaxed home listening, extended dance club sessions and audio excursions at the beach or the park. This is microhouse for the common man. Using the same album title as the new CD on Static, San Diego's Rocket Racer steps in to co-release a very special double LP version of *Rudio De Fondo*, although the vinyl shares only 3 tracks in common with the CD release, think of this LP set as a continuation of the tracks on the CD release."

**SALVATORE: *Fresh CD* (RR 022 CD). \$13.00**

"Re-release of Norway's instrumental groove specialist's 3rd full length album. Recorded in Morocco and released on their own label in late 2001, the *Fresh* re-issue by Rocket Racer adds some additional merits to the classic release including lush digipak packaging with modified art and four bonus remixes by Pall Jenkins of The Black Heart Procession, Galena and two of Norway's own special surprises."

**HOOD/THEMSELVES: *Split Picture Disc 7"* (RR 023EP). \$7.00**

"Another installment of the impressive limited picture disc series on Rocket Racer! The 3rd platter offers delicious new & exclusive tracks by Anticon team members Themselves (usa) with Domino champions Hood (uk). Themselves tweak out live drums and vocals upon a roll out carpet of panned sound treatments, bass rumbles and brilliant synth melodies. Hood tease us with their first released recordings in 2 years, letting Laughing Stock nostalgia take hold as electro and acoustic creations mingle through your lobes in innovative ways Hood always seem to produce."

**ROCKET RECORDINGS (UK):**

**SUNCOIL SECT: *Freeform Energy Freakout 12"* (LAUNCH 010). \$9.00**

"Suncoil Sect's third single, recorded with Third Eye Foundation's Matt Elliot earlier this year. Draws on Alice Coltrane's modal explorations, DJ Shadow, My Bloody Valentine, the early 70s output of Miles Davis, and climaxes in a howling wig-out reminiscent of the MC5/Stooges' free jazz appropriations. The 12" features remixes by JC Galaxia and Foehn (which hints at Sun Ra during its trajectory)."

**ROISIN (UK):**

**PORTAL: *Reprise CD* (ROISIN 09). \$15.00**

"This ten track affair showcases a diversity only hinted at on those singles, with melodic

experimentation abounding within the guitar-based soundscapes and vocal interjections. Styles range from lush upbeat pop to folkish fragility to brooding ambience, in places recalling Galaxie 500, Brian Eno, and the Cocteau Twins."

**PORTAL: *Remixes CD* (ROISIN 13). \$13.00**

"Drawing comparisons with Durutti Column, Massive Attack and Galaxie 500, Portal have gained praise for their blending of melody, atmosphere and noise. Contributors to this remix CD include V/VM, Yellow 6, July Skies, Schengen, Epic 45, Some of the Quiet, Toverdroom, Portraits of Diego, and Innerise."

**ROLLED GOLD PRODUCTIONS (UK):**

**MIGHTY BABY: *Live In The Attic CDR* (RGP 002). \$16.00**

"Dubbed the English Grateful Dead at the time, *Live In The Attic* is their concept album (of sorts), containing just two tracks, both of which rework John Coltrane's classic free jazz odyssey 'India' and both of which are previously unreleased. The first track, 'Now You See it', was recorded live during their 1969 Love support slot at Lancaster University, a 26-minute elongated guitar-led jam which, while lacking the original's oboe and contrabassoon warbling, is nevertheless a worthy rendition. 'Now You Don't', however, is the stand-out track — a 40-minute epic of free-wheeling flute freneticism, fervent bongo bashing and discordant sax squawking à la Pharoah Sanders. The brew is definitely not for the faint-hearted." — *Mojo*. Note: this is a CDR release with lo-grade color xerox sleeve.

**ROLLERDERBY:**

**ROLLERDERBY #11: *MAG* (ROLLER 11). \$2.50**

A recent voyage into the realms of inventory calculation revealed a small cache of back issues of Lisa Carver's once-loved fanzine, *Rollerderby*. We offer them here for the last time ever, a final glance at some early 90s cultural detritus, Dover-NH style... I could tell you that the contents of #11 include an interview with Combustible Edison (M. Cudahy and Liz Cox's pathetic ode to Cocktail Nation), a full page Ecstatic Peace ad, full color Royal Trux pin up, and a lot of other junk (letters, dream transcription by Ms. Stanger, etc.) that wouldn't necessarily look super appealing as a descriptive list. However, this mag has attained the transcendental state where Lisa and her associates have created their own self-universe that becomes the content (and it is interesting content), which any personal-driven publication can only dream of achieving.

**ROLLERDERBY #13: *MAG* (ROLLER 13). \$3.00**

A full color Darcy cover, a story on epilepsy, interview with American hero Buddy Max, "Why I Want To Rape Olivia Newton-John, and an interview with Boyd Rice.

**ROLLERDERBY #14: *MAG* (ROLLER 14). \$3.00**

A lot of inexplicable Fabio fantasizing, a Boyd Rice Manifesto.

**CARVER, LISA (ED.): *Generation L MAG* (ROLLER L). \$2.50**

One-off publication of Lisa Carver's Generation L manifesto, with additional "suitable" material; 20 pages.

**RONIN RECORDS (UK):**

**DECKWRECKA: *V For Vengeance CD* (RONIN 001 CD). \$17.00**

"The debut album by turntable/sample supreme the Deckwrecka, 28 beat-driven gems. Whatever your true taste you have to sit up, take note and acknowledge a modern musical pioneer. As much a fan of Jimi Hendrix and With Nail & I as Gangstar, it takes a dedicated, enthused and patient soul to blend what you hear on *V For Vengeance*. If the Deckwrecka is taking revenge as the title leads us to believe it can only be on those who haven't got it quite right yet. Pure wrecka beats merge with quotes, sayings and spoken word. This album tells a story, possibly several... but you may not get the plot."

**23 SKIDOO: *Urban Gamelan CD* (RONIN 005 CD). \$15.00**

The third 23 Skidoo album, originally released in 1984 by Illuminated. "Unavailable for over 10 years. F.U.G.I. is the alternative version of underground smash Coup legendarily plundered by The Chemical Brothers for 'Block Rockin' Beats', and sampled by Ice T and many others, 'Coup' is the original dancehall bomb. Originally released in 1984, and more recently championed by Gilles Peterson, Andrew Weatherall, Patrick Forge and host of superstar DJs, this is the original post apocalyptic funk. First 23 Skidoo LP featuring services of now long-time member bassist Sketch. *Urban Gamelan* features the original metal percussive force from which the likes of Stomp borrowed heavily. Out of print since the late 80s, the band's extraordinary back catalogue is finally set to be re-issued on CD, beginning with *Seven Songs* (from 1982) and *Urban Gamelan* (1984), followed by *The Culling Is Coming* (1983) and a new compilation, entitled *The Gospel Comes To New Guinea* in January 2002. Original artwork by Neville Brody."

**23 SKIDOO: *The Gospel Comes To New Guinea CD* (RONIN 006 CD). \$15.00**

"The long awaited compilation of singles by 23 Skidoo never before released on CD. Included are the classics: The Gospel, Last Words & Coup (lifted by the Chemical Brothers' Block Rockin Beats). Also included — the rare *Tearing Up The Plans* EP and the very rare & first ever 23 Skidoo release *Ethics*. The recordings date from 1979-1986. A must for any 23 Skidoo fan."

**23 SKIDOO: *Just Like Everybody Part Two CD* (RONIN 008 CD). \$15.00**

"Originally titled *The Lost Years*, this CD features rare unreleased archive material from the precinct 23 studio. The CD charts the musical progression of the group from a live band to a more studio based outfit. A transition bought about by the loss of the group's rehearsal facility (the legendary once named 'Death Factory' belonging to Throbbing Gristle) and the advent of recording technology. The recordings date from 1986-2000. Another essential purchase for any true 23 Skidoo fan."

**ROOM TONE:**

**TARWATER: *Remix EP CD* (RM 008 CD). \$8.00**

"The music of Tarwater as re-imagined by a cavalcade of international 'post-rock' superstars. Tarwater, aka Bernd Jesträm and Ronald Lippok, have been making music together for a while now, starting years ago in a punk band under the wary eye of the East German secret police. More recently, Tarwater have effected a more subtle subversion, garnering praise for their latest album, *Silur* which combines song structures with spoken word fragments and sub-aquatic electronics. Most of the mixes on this EP were sourced from *Silur*. Along with fellow travelers Mouse On Mars, To Rococo Rot and Kreidler, Tarwater is creating some of the most adventurous sounds to come out of Germany since the heyday of Krautrock..." Five track EP, with remixes by To Rococo Rot, Third Eye Foundation, Kiln, Birdwatcher (Windsor For The Derby) & Bundy K. Brown.

**RIBBON EFFECT: *Slip CD* (RM 011 CD). \$12.00**

"Debut full-length CD. The band's music is haunting and cinematic, alternately evoking stasis and motion. An interplay of chiming guitars, dub-inflected bass, lingering keyboard

melodies and electronics gives way to desolate tones and barren soundscapes which in turn evolve into pronounced rhythmic patterns. At times, *Slip* recalls the exploratory studio excursions of Fridge, Pluramon, Pan American, Augustus Pablo, This Heat, and Rome. At times it does not."

**DYMAXION: *Dymaxion x 4+3=38:33* CD (RM 012 CD). \$13.00**

"*Dymaxion x 4+3=38:33* brings together the first four 7"EP's the loosely-knit duo of Jeremy Novak and Claudia Newell released as Dymaxion via Hemiola (UK). Vesuvius (UK), Duophonic (UK), and Roomtone in the late 90's. One happy family of split-level beats, sudden stops and reversals, distended oscillations, thumbtack-sharp prickly guitars, b-tech Pierre Henry telepathy, spooky robot dreams, and breaks that make you smile. Dymaxion create soundtracks where a sense of disorientation goes hand in hand with a playful sense of purpose. The stripped down songs simultaneously evoke the cartoon music of Carl Stalling, Raymond Scott's Manhattan Research Inc., The Swell Maps, the BBC Radiophonic Workshop, and contemporaries such as Thinking Fellers, Matmos, and Stock, Hausen, and Walkman."

**ROOM40 (AUSTRALIA):**

**DJ OLIVE MEETS I/O3: *Powerhouse Sessions* CD (EDRM 400CD). \$15.00**

"The first in a series of edition releases from room40, DJ Olive Meets I/O3 was recorded live at Brisbane Powerhouse on Sunday November 11 2001. Originally spending some of his teenage years in Canberra, Gregor Asch aka DJ Olive has had a long association with Australia, as have Brisbane native trio I/O3. The edition is a collection of edited improvisations from the two sets performed by the quartet (Asch, English, Patton, Reigler), which captures the moods of the rainy afternoon on which it was created. Opening with a subtle soundscape, the session morphs and shifts between abstract audio cutups, alien chattering voices and segments of interacting rhythms, distressed guitars, delayed keyboard drones and spacious turntable soundscapes. These improvisations traverse an expansive range of sounds and styles and this edition collects but a few of the moments of this unique exchange."

**TOOP + SCANNER + I/O3: *A Picturesque View, Ignored* CD (EDRM 401CD). \$15.00**

"Echoes of disconnected sound reverberate meshing together into a cascading river of intersecting sound elements — occasionally confrontational, ultimately unforgettable. *A Picturesque View, Ignored* brings together the talents of seasoned UK improvisers David Toop, Scanner and Australia's I/O3 (Lawrence English, Tam Patton, Heinz Riegler). With a backdrop of moonlight cast across the Brisbane River framing the performance, the five-piece ensemble traversed a vivid sonic terrain. At times the sounds produced are clouded and densely rhythmic, while other moments feel sparse and arid. There's no one theme cementing this improvised performance, though there's always a sense of narrative passed between the musicians. The combinations and interactions documented on *A Picturesque View, Ignored* are odd, but effective — dreamy, but all the while focused, clear and unexpectedly beautiful."

**VA: *Melatonin - Meditations On Sound In Sleep* 2CD (EDRM 402CD). \$19.00**

"*Melatonin - Meditations On Sound In Sleep* collects together a vital and dynamic selection of today's most inventive sound artists and composers. These artists reflect on how sound is envisaged in their own sleeping lives and how these impressions can be used as an artistic reference point. During sleep, a process controlled in part by the body's use of the chemical melatonin, our brain functions in a markedly different fashion to our waking life. As an example, reading is noted by many sleep researchers to be a quite unusual process, whereby words simply fall off the page, their graphical meaning abstracted as various sections of the brain recline into states of rest. Something similar is true for sounds we hear generated within dreams. The way in which incidental atmospheres complement, interrupt or interfere with our sleep suggests a new set of understandings. It is these concepts that are explored here in a deeply personal and reflective manner." Artists: Chris Watson, Stephen Vitiello, Ai Yamamoto, Oren Ambarchi, John Chantler, Scanner, Zane Trow, David Toop, Steinbrüchel, DJ Olive, Lawrence English, Pimmon, Marina Rosenfeld, Skist, Timeblind, DJ/Rupture, Philip Samartzis, Barrett, Musgrove, Sinclair, Martin NG, Tetuzi Akiyama, Frost, Gail Priest, Tim Koch, Janek Schaefer.

**ENGLISH, LAWRENCE: *Ghost Towns* CD (EDRM 403CD). \$15.00**

"Recorded in the later half of 2003, this composition that falls just shy of 20 minutes is composed largely of field recordings, the only processing being via eq and pitch shifting. The work is an abstracted impressionist sound portrait, sketching out the isolated soundscapes that exist, for the most part unheard, in these forgotten realms. It highlights the rich and at times unexpectedly synthetic sound world existing in these spaces. Cicadas are matched against 44 gallon drums popping in the morning sun and wire fences resonating to the backdrop of sites such as the haunted imperial hotel in Ravenswood, far northern Australia."

**I/O: *Calm* CD (RM 400CD). \$15.00**

Room40 is a recently developed Australian-based experimental label, featuring beautiful matte-laminated sleeve packaging (somewhat reminiscent of old floppy discs). "Richly detailed textures, floating clouds of dense ambience, buried field recordings etched out with spacious broken rhythms. Recorded in part at Burrum Heads, a small coastal community in North Queensland (Australia) in December 2001, *Calm* is an album of environments. Underscored by field recordings, the album is deeply reflective of the spaces in which it was created. In essence, *Calm* is a soundtrack inspired by the typical, everyday surrounds of its creator Lawrence English. Featuring all manner of atmospheric soundscapes, from the sound of soldier crabs moving on mass along the dunes to the cries of lost children in a shopping district ('Cityscapes') and planes flying overhead through the suburban outer ring of our cities ('Flightpath'), *Calm* creates a deeply engaging audio map of various spaces and environments."

**CHANTLER, JOHN: *Monoke* CD (RM 402CD). \$15.00**

"A tender clash of electronics, field recordings and acoustic instruments, playful yet considered — refreshingly emotive and clear in intent. Based on the rural Japanese island of Shikoku during the making of this album, John Chantler's *Monoke* is testament to his time spent there. An articulate and precisely crafted album, *Monoke* is a musical exploration of the sounds, textures and rhythms of the everyday life that surrounds him. The record has a reflective and considered tone; the result of many months preparation and dedication. With a meager amount of equipment, Chantler first stepped into this record in 2001 and set himself the task of creating an album that not only reflected the pace and temperament of his locality, but also challenged his musical methodologies and abilities. A few months passed and his position working at a local school brought Chantler in contact with the school's music department. Before long his album was reaping the benefits of this new exposure to a wealth of instruments. Recording hours of source material from the drums kits, melodicas, glockenspiels and keyboards, *Monoke*'s sonic appearance was directly shaped by the items he found in the school. In essence *Monoke* is a detailed blend of melting melodies, shifting rhythms and dreamlike arrangements that form a sonic portrait of Japan. If Hiroshige

Utagawa had made his Ukiyo-e prints with sound, pushing his sonic colours through a screen of distance and alienation — perhaps it might have sounded like this."

**ROTTERS GOLF CLUB (UK):**

**ARAMCHEK: *Benicassim EP 12"* (RGC 002). \$9.00**

**ARAMCHEK: *Benicassim EP* CD (RGC 002 CD). \$9.00**

"The *Benicassim EP* features 3 tracks of dense funk shaped from Latin granite. Aramchek (aka Nicholas Brady) was born in Chicago but raised in the Bay area of California. Hot sun beats down on concrete turning girders molten; compression hums and angels sing. Aramchek aims to cross house and techno divides, pitch it up, pitch it down, the funk remains the same. After spending time driving through Austria listening to Latin mix tapes work will begin on an album for RGC. Aramchek likes twisting the kick, the special edition and Philip K Dick."

**ROUGH TRADE (GERMANY):**

**ONEIDA: *Caesar's Column (remixes) 12"* (RT 139LP). \$7.00**

"Oneida are a fascinating and frighteningly intense band, mixing distorted electronics with a fluent, dynamic rhythm section. They were formed in 1997 in Brooklyn, New York, and have been a mainstay of the underground scene there ever since, recording numerous cult records over the years, constantly touring America and Europe with their various line ups. The band like to be compared to ESG, Moondog and The Incredible String band, but have actually been compared to Faust, Pere Ubu, the Boredoms, the Butthole Surfers. This 12" remix album on Rough Trade includes the original album version (from Secret Wars) and four remixes by their NYC underground compadres, including hip NYC producer Nicolas Vernhes (of Fischerspooner, Black Dice, Fiery Furnaces fame), Phil Manley (of Trans Am) and The Liars (Mute Records)."

**ROUGH TRADE (UK):**

**GOLDEN, JACOB: *Jacob Golden* CD (RTRADE 18CD). \$16.00**

"Solo debut from former lead singer of Blanco Y Negro band, Birthday whose *Welcome To Life EP* was released last year to great critical acclaim. Jacob Golden, a native of Sacramento California comes across as Jeff Buckley stranded in inner city London — intense modern songs of heartache. Produced by David Kosten from Faultline whose own album on Leaf last year was heralded as the 'saviour of electronica' — Kosten lends an experimental electronic edge to Golden's melodies." Total time: 23 minutes long.

**ROULE (FRANCE):**

**BANGALTER, THOMAS: *Irreversible Soundtrack* CD (ROULE 001 CD). \$15.00**

French-only original soundtrack on Bangalter (half of Daft Punk)'s own label. Features 9 new exclusive soundtrack pieces by Bangalter, plus 4 of his previous 12" tracks on Roule (which are huge in Europe and have never been compiled on CD), plus 2 classical pieces (Beethoven and Mahler) and a track licensed from Virgin by Etienne Daho (French pop singer from the 80s or so). *Irreversible* is a film by Gaspar Noé (described as the French Pasolini), supposedly a thriller in the style of *Memento*. "After 2 years of silence, Bangalter's massive worldwide best seller label Roule makes its come back with a full intriguing album. *Irreversible* is a movie produced by Universal & has been nominated to Midem Cannes Festival 2002. Bangalter shows here his dark & techno side, & also adds previous early works."

**BANGALTER, THOMAS: *Irreversible Soundtrack* 2LP (ROULE 001 LP). \$16.00**

Limited 2LP collector pack, full color gatefold. Same 16 tracks as the CD.

**ROUNDER:**

**SPENCE, JOSEPH: *Glory* CD (ROUND 2096). \$14.00**

More 1978 home recordings; about half with the accompaniment of the Pinder family (on triple vocalise backing).

**RA, SUN: *Somewhere Else* CD (ROUND 3036). \$14.00**

1982 studio session, featuring Don Cherry. Out takes from the A&M album *Blue Delight*.

**RA SEXTET, SUN: *At The Village Vanguard* CD (ROUND 3124). \$14.00**

Rare small-format group live recording, from 1991. Ra (synthesizer), Chris Anderson (piano), John Gilmore (tenor sax), John Ore (bass), Earl Smith (drums), Bruce Edwards (guitar). Technically, the group is John Gilmore's All-Star Inventions, with Ra guesting.

**RPM (UK):**

**MEEEK, JOE: *I Hear A New World: An Outer Space Music Fantasy LP* (RPM 103 LP). \$16.00**

"Idiosyncratic, mad genius of early British R&R, producer Joe Meek is considered to be one of the most important independent producers of the early sixties. Like musical mastermind Phil Spector, Meek also developed his own production style in a similarly eccentric manner, stamping each work with an inimitable sound and making him a legend on the musical fringes. Although Meek was responsible for some mainstream R&R hits as well (The Tornados' 'Telstar', The Honeycombs' 'Have I The Right', etc.), this album, recorded in 1960, was one of Meek's more extreme projects. Essentially *I Hear A New World: An Outer Space Music Fantasy* was a concept album, which took as its subject matter 'life on the moon' — with each song dedicated to one of the myriad populations that Meek suspected inhabited the moon's different regions (complete with a description of these inhabitants in the liner notes). Using clavichord, Hawaiian guitar and early electronic sound effects, Meek created futuristic sounding aural tapestries linked to a time when we still believed that the moon was populated by little green men. Released at the time as only a 4 track EP, the complete work has finally been restored and released with all 12 original tracks."

**DANDO SHAFT: *Anthology 3LP BOX* (RPM 243 LP). \$34.00**

"Dando Shaft's three classic albums *An Evening With*, *Dando Shaft* and *Lantaloan* are now available on 180 g virgin vinyl in one box set. Drawing from the same deep well as Bert Jansch's Pentangle and the Fairport Convention, Dando Shaft's intricate blend of entirely acoustic instruments (including mandolin, violin and hand percussion) and the haunting vocals of Polly Bolton (on the second two albums) made it one of the most lastingly unique bands of the early seventies British folk scene."

**SPENCER DAVIS GROUP, THE: *With Their New Face* On LP (RPM 508LP). \$16.00**

"Psych R&B masterpiece recorded during 1967 (and released in 1968) featuring two hit singles such as 'Mr Second Class' and 'Time Seller.' By the time *With Their New Face On* was released Ray Fenwick had replaced Phil Sawyer on guitar, and some of the guitar parts and vocals on the album had been re-recorded. Artwork of the original US version." 180 gram



HQ vinyl.

**OTIS, SHUGGIE: In Session Information LP (RPM 509LP). \$16.00**

"This is the best of the sessions Shuggie Otis recorded around the same period (and in the same studio where) he cut the 1975 classic album *Inspiration Information*. Johnny Otis had embarked on a project to record some of the pioneers of R&B in a modern context for release on the Blues Spectrum label series. Shuggie was used as guitarist, pianist, arranger and writer. A mixture of blues, R&B, funk and soul all recorded in the same DIY lo-fi way at Hawk Sound studios between 1973 and 1977." 180 gram HQ vinyl.

**RRR:****TIETCHENS, ASMUS: Ptomaine 3LP (RRR 101). \$22.00**

A 3LP set (in elaborate fold out gatefold) response by Mr. Tietchens to RRR's immortal *RRR 100 7"*. That record was a collection of 100 locked grooves by various artists; this LP uses the original 7" as source material to expand upon the concept.

**VA: 500 Lock Grooves LP (RRR 500). \$12.00**

2nd pressing. Just what the title says, this features exclusive lock-grooves from Sonic Youth, Derek Bailey, Terry Riley, Red Krayola, Otomo Yoshihide, John Oswald, Ryoji Ikeda, Tom Recchion, L@N, Jan Werner, Voice Crack, Free Kitten, Bertoia, Rehberg & Bauer, Omit, Charlie Parker and 484 other artists! Very nice presentation, with a heavy duty gatefold cover.

**VA: New England 5LP (RRR 555). \$42.00**

"Various 5LP box, 10 artists each getting 1 full side: Brutum Fulmen, Sickness, Can't, Skin Crime, Immaculate Grotesque, Prurient, Matt Brinkman, Human Is Filth, Diagram-A, Karlheinz. Basically the 10 best noise bands from New England (that I know of) the box is ltd 500 copies, each hand-decorated by one of the artists."

**MERZBOW: Batzoutai With Memorial Gadgets 2CD (RRR CD06). \$16.00**

Restocked. Sub-titled: De-Composed Works 1985-86. Disk 1 is a remix of the long o/p RRR DBLP (with this new retrospective note: "Fake electro acoustic music dedicated to GRM/INA, Wergo, DG, Phillips & Erato recording artists"). Disk 2 is called "Loop Panic Limited," and is a recording of loud/dense cut ups from various records; recorded 1985-86. The disks are packaged in a hard plastic fold out case.

**L.A.F.M.S. (LOS ANGELES FREE MUSIC SOCIETY): The Lowest Form Of Music 10CD BOX (RRR CD17). \$100.00**

The Los Angeles Free Music Society was a complete screwball fringe music collective that peaked in the true heart of darkness — America in the mid 70s. They self-released LPs, 7"s and cassettes in the dawn before real independent distribution and the myth that surrounds those sacred pressings has in recent years become feverish. Mixing pure sonic weirdness, musique concrete, free improv blare, fringe-noise-nonsense and much more, the musicians involved with LAFMS created a unique bounty of individualistic art. This unbelievable box of 10 CDs, which took a number of years to finally assemble, creates an awesome overview of this inspired, largely ignored scene. Features music by Le Forte Four, The Doo Dooettes, Airway, Tom Recchion, Rick Potts, Dennis Duck, Fredrik Nilsen, Joe Potts, Chip Chapman, Monique et Aviv, John Duncan and CV Massage, and more. Comes with a stunning 36 page booklet of full color photographs, 60 page book of extensive notes by the many contributors, a full color poster depicting all the original releases; all encased in a sturdy, letter-pressed chipboard box.

**DUE PROCESS: Combine I — XVIII CD (RRR CD20). \$13.00**

A new trio version of Due Process made up of Thomas Dimuzio, Ron Lessard & John Wiggins. Limited stock.

**CRANK STURGEON: LP (RRR2 002). \$13.50**

"Crank Sturgeon? A babbling what-does-it-mean portable fish-costumed bacchanal. Imagine if you will, something of a man-fish, bashing about with spiels and mantras and stories of nonsequitur while joyfully defiling himself or his homemade noise instruments. Performance art complete with alchemy, dada trickery, irreverence, and heaps of unwieldy volume. A Sturgeon man, not your average new millenium man, working the autonomous free zone of improvisational performance, with sound, visuals, lectures, and commotion. Glib tongued, tugging the tape out of cassette players, violently bowing any substance that will submit to vibration, screaming circle breaths through snorkel tubes or deer calls, and hammering away at consumer electronic fuzz. Always in some capacity inciting the audience to join in, breaking down that nonsense barrier between performer and viewer. His nibs Crank Sturgeon is something of a bipolar purgative: a noise collage creature let loose in the airwaves... or right there in front of you."

**FOUR WAY ANAL TOUCHFIGHT: Heritage LP (RRR2 004). \$13.50**

"They can best be described as The Residents & Devo getting together to do songs about Viking Warriors & UFO's — actually very funny & catchy 'pop-metal' material. They recently opened for some MTV bands and were very well received."

**RSM:****ROWE/BLAISE SIWULA/TONINO MIANO, TIM: CD (RSM 001). \$11.00**

NY trio playing experimental improv, with a lot of homemade and found instruments; the basis is various reeds (Siwula), piano or prepared piano (Miano) and percussion (Rowe). The result is a nice, grey-ish hollow-tunnel sound, somewhere between AMM and the classic FMP freedom blare.

**RUBRIC RECORDS:****RAPP, TOM: A Journal of the Plague Year CD (RUB 04). \$12.00**

"Tom Rapp was the creative force behind the legendary ESP-Disk/Reprise/Blue Thumb recording act Pearls Before Swine from 1967-1973. Having been persuaded by the folks at Woronzow to take a break from his work as a civil rights lawyer, Rapp has recorded his first album in 25 years. The album was recorded in Damon & Naomi's studio and contains contributions from them as well as Adrian Shaw of the Bevis Frond. This album coincides nicely with the 30 year Pearls Before Swine retrospective released on the Birdman label."

**RUDE PHOTO (UK):****FELIX DA HOUSECAT: Cyberwhore 12" (ZRP 001 EP). \$9.00**

"First release on Felix Da Housecat's new Rude Photo imprint. Produced with the help of Dave the Hustler, 'Cyberwhore' with it's driving beat, crunching guitar, sultry robotic vocal, and killer breakdown is sure to be one of this summer's dancefloor favorites. The 12" features the 'Cyberwhore Original Mix' as well as an instrumental."

**RUE P-VILLE (KOREA):****GILBERTO, ASTRUD: With Turrentine CD (RUE 002 CD). \$17.00**

Korean pressing with mini-LP jacket packaging and 6 bonus tracks not found on the US edi-

tion. Recorded in 1971. "A killer album that mixes Astrud Gilberto's lovely Brazilian vocals with some funky 70s CTI backing. Eumir Deodato did the arrangements, and they're sweeping, jazzy, and lush — with Stanley Turrentine playing solos on tenor and great work by a range of players that includes Ron Carter, Sivuca, Hubert Laws, and Dom Um Romao. Highlights include masterful renderings of 'Ponteiro', 'Vera Cruz', and 'Zazueira'. This reissue also includes work from her rarest singles recorded with Ennio Morricone for the film *Le Casse*. Bonus tracks are 'Love story' (English version of 'Historia de amor'), 'If not for you', 'Acercandome a ti', 'En tu piel', 'Argomenti' (Italian version of 'Acercandome a ti'), 'Una donna che ti ama' (Italian version of 'En tu piel')."

**RUF BEATS (UK):****MINDBOMB: Great British Beef CD (RUF 023 CD). \$18.00**

"Easily the best album to date by a Jeep Beat Collective producer, DJ The Ruf, who turns his club rocking beats into solid platforms to launch his verbal guerilla tactics onto a world currently opening up to the kind of quality British hip hop that Ruf Beats has helped establish. The album is chocka-full of forward thinking floorfillers such as the Keeny Dope influenced 'Ruf Beats', the conga-led 'Great British Beef' and the fatter-than-Fatboy churning funk guitar riffed 'Produce The Friction'." CD has 3 extra tracks.

**MINDBOMB: Great British Beef 2LP (RUF 023 LP). \$17.00****RUM RECORDS (UK):****POSITION NORMAL: Goody Time LP (RUM 001 LP). \$15.00**

"Second edition of this most loveable of records. The work of the slightly eccentric and enigmatic Chris Baillif and John Cushway, Position Normal's first release a couple of years ago on the Mind Horizon label was an instant classic. An assemblage of sampled children's records, lo-fi guitars and random car boot artefacts, together with that haunting, endearing, nostalgic voice, it was unlike anything we had ever heard while at the same time reminding us so joyously of early childhood. A bizarre series of events leads up to this second album, details we will never quite know except that, oddly enough, fashion designer Eley Kishimoto commissioned these tracks to be used for sale alongside his screen print work. The record itself is magical once again, a kinda proto Badly Drawn Boy-esque vibe crossed with the records your parents liked."

**RUNE ARKIV (NORWAY):****FRA LIPPO LIPPI: The Early Years CD (RACD 101). \$15.00**

Rune Arkiv is a Rune Grammfon sub-label. "The Norwegian duo Fra Lippo Lippi was formed by Rune Kristoffersen in 1980. The name is taken from a poem by Robert Browning, dedicated to the Italian renaissance painter Filippo Lippi. A year later their debut album is released by the Norwegian indie label Uniton. *In Silence* shows a strong influence by groups such as Joy Division and The Cure. For their next album *Small Mercies* (1983) they get Per Oystein Sorensen to join as the new singer. The music shows a considerable development towards a more personal style, with the piano as the central instrument. *The Early Years* includes both *In Silence* and *Small Mercies* and 2 instrumental b-sides, all on one CD."

**FRA LIPPO LIPPI: The Best Of CD (RACD 102). \$15.00**

"In 1985 they release their third album *Songs*, this time on their own label. Here the songs are more structured with stronger melodies and a much better production, recorded and mixed at Abba's Polar Studio in Stockholm. *Songs* is picked up by Virgin UK and some additional recordings are done by Depeche Mode and Cure producer Dave Allen. The album includes the hit single 'Shouldn't Have To Be Like That' and receives very favourable international reviews. On the basis of *Songs* and new demos, Virgin UK gets Walter Becker from Steely Dan to produce their next album. *Light And Shade* is recorded in Los Angeles and released in September 1987. The first single, 'Angel', is sent to selected US radio stations and gets very good feedback. But Virgin US have problems and need to 'trim the roster'. Several acts have to go. Out of nowhere, FLL is suddenly big in the Philippines. Being invited for one concert in Manila, they end up selling out 6 shows at the same venue, 70,000 tickets all in all. In 1989 they release *The Colour Album* on Record Station, a label under BMG in Sweden. In 1992 they release their last studio album *Dreams*.

The Best Of Fra Lippo Lippi includes tracks from *Songs*, *Light And Shade*, *The Colour Album* and *Dreams* in addition to one live track and a new track recorded in 1994 and not available elsewhere. For contractual reasons some of the songs have been re-recorded, but the original recording of 'Angel' is included, complete with Walter Becker's guitar playing."

**RUNE GRAMMOFON (NORWAY):****SUPERSILENT: 1-3 3CD (RCD 2001). \$28.00**

Debut triple CD by a Norwegian deathjazz improvising unit! The group features Helge Sten (audio virus), Ståle Storløkken (synthesizer), Arve Henriksen (trumpet), and Jarle Vespestad (drums)." Many hours of studio recordings, which have been trimmed down into this debut. "Difficult music, perhaps, but also playful and stunningly beautiful, always trying to stretch the limits." New packaging, now comes in an elaborate fold-out digipak.

**NORDHEIM, ARNE: Electric CD (RCD 2002). \$15.00**

Beautifully presented reissue of classic archival electroacoustic works, first released on now very obscure vinyl in 1974. Bright orange fold-out digipak, extensive booklet of notes package some of the most exciting, shimmering and crystalline electronic sounds to be unearthed in quite a while. Important and essential. "Born in 1931 and highly active, Arne Nordheim is considered by most as the greatest living Norwegian composer, his chamber music, orchestral and various other work spanning a 40 year period. He started to get international recognition in 1960 with his orchestral work 'Canzona per Orchestra' and soon after began to explore the use of pre-recorded tape as part of the compositions. His electronic works were recorded in Warsaw between 1967 and 1971, and have strangely enough not been available on record since the 70s. We are extremely proud to be able to present what can be termed the collected electronic works of Arne Nordheim. Furiously dismissed in academic circles in Norway when they first appeared almost 30 years ago, and in a way that have put an effective stop to weaker souls, we believe this music stands up remarkably well today. Compared to some of the more 'famous' electronic composers, Nordheim distinguish's himself by his sheer musicality and sense of structure...Electronic boxes, electric instruments and recorded tape glide in and out as a natural part of the orchestra, in constant pursuit of magical and spellbinding timbres. The orchestral parts reveal how working with mixers and tape splicing have influenced the development of musical ideas in more traditional arrangements."

**CHOCOLATE OVERDOSE: Whatever CD (RCD 2003). \$15.00**

1998 release. "In '92 and '93 Chocolate Overdose released two very ambitious albums for WEA in Norway. However, the combination of a truly original band, a major label, an

expensive producer, media hype and lack of immediate results once again proved to be a dismal one. The 5 years gone have been spent playing with others, producing other artists, writing and recording new songs and getting in a brilliant new guitarist (the old one left to front Libido and is now better known as Magnet). *Whatever* is mostly recorded live in the studio, almost underproduced and all the better for it. The sound has a rough carelessness to it, but is full of detail, depth and colour, and all in all it's a real grower."

**NILSEN, TOVE: *Flash Caravan CD* (RCD 2004). \$15.00**

Highly exotic debut album from this Norwegian vocalist, with Björk-like tendencies, strange electronic-pop assemblage and plenty of intrigue — another out-of-nowhere and potentially explosive release from Rune Grammofon. "From the dictaphone surrealism of the opening track to the achingly beautiful 'Breaking The Girl', there's no doubt that we're dealing with a highly original and uncompromising artist not afraid to follow her creative intuition. Heavy electronics, twisted rhythms, triphop, and minimalist lo-fi country is all put together by the young singer/writer in her own musical universe. Several of the songs are built virtually without harmonic structures, quite unusual in most popular genres, and leave special demands on the vocal performances. Many of the songs are improvised in the recording studio, and she's not too fond of structural means like verse and chorus. Her often poetic/surrealist lyrics are quite peculiar, to say the least, and even if the 'rock' genre often is seen as a place for experimentation, it is relatively rare to see language challenged to such a degree as Tove Nilsen is doing here."

**BIOSPHERE/DEATHPROD: *Nordheim Transformed CD* (RCD 2005). \$15.00**

A series of remix transformations of original materials by Arne Nordheim, whose archival CD of 60s/70s electronic music was previously issued by Rune Grammofon (RCD 2002) to great acclaim. This CD features a total of 7 tracks which use Nordheim's *Electric* as source material for new compositions by the Norwegian artists Biosphere (Geir Jenssen, long-acclaimed ambient producer) and Deathprod. The results are 49 minutes worth of ice-laden, sweeping electronic deepness, shimmering background fog, and mesmerizing ambience and abstraction. A fascinating all-Norwegian excursion. "Deep and haunting and acknowledged by Nordheim himself as more than worthy."

**SUPERSILENT: *4 CD* (RCD 2007). \$15.00**

Explosive, mind-battering second album by Norwegian group. "This quartet has quickly developed into being the most exciting group in what many will call the new wave of young Norwegian jazz. Still in their twenties, they have all been involved in numerous groups and projects, ranging from Terje Rypdal Skywards (Ståle Storløkken) to rock group Motorpsycho (Helge Sten). Arve Henriksen and Jarle Vespestad are considered two of the most personal instrumentalists in Norway, the former receiving due attention for his playing on Christian Wallumrød Trios *No Birch*, released on ECM. Helge Sten (aka Deathprod) is an in demand producer, and recently grabbed a lot of attention for his reworking of Arne Nordheim's electronic music. With total improvisation in a 'traditional' band format they stress the importance of realtime interaction, playing together and against each other. Although they can sound very electronic, there's not a computer or drumloop in sight and they will frequently slip into stretches that are much closer to something like Autechre than what is normally considered as 'jazz'. On 4 they appear more focused and to the point than on their 3 hour debut set and deliver an absolutely stunning album of improvised 'jazz', electronica, power and lyrical beauty." The group consists of: Helge Sten: Audio virus, Ståle Storløkken: synthesizers, Arve Henriksen: trumpet, electronics, Jarle Vespestad: drums. "While their sound has the added depth of modern recording techniques and digitized, one touch electronica, their improvisations have the ramshackle DIY qualities found in early live electronics projects by pioneers such as Gordon Mumma, Robert Ashley and Musica Elettronica Viva." — *The Wire*.

**FURUHOLMEN/BJERKESTRAND/WADLING: *Hermetic CD* (RCD 2008). \$15.00**

1998 release. "Since the glorydays of A-ha, Magne Furuholmen has established himself as a respected painter and composer of film music. Kjetil Bjerkestrand is also a famous film composer in Norway, as well as being a composer, arranger and producer for several Norwegian and international artists. The enigmatic Swedish singer Freddie Wadling is best known for his work in groups such as the much acclaimed Flesh Quartet and Blue For Two. Here they team up for the music to the dark and unsettling Norwegian feature film *1732 Hatten* ('Bloody Angels'). Several hours of studio jamming, fractured ideas, sketches and synth experiments in addition to a couple of 'real' songs has been edited down to make *Hermetic* an album in its own right, rather than being a traditional soundtrack album. In fact, most of the music here is not even in the film, but all through it there is a strong feeling of detachment and things falling apart, just as in the film."

**CHOCOLATE OVERDOSE: *Dingledoodles CD* (RCD 2009). \$15.00**

1999 release. "Dingledoodles, their second album by Rune Grammofon, is a much more optimistic record than *Whatever* and in many ways a far more polished production. It's a more immediately melodic and catchy record; from the irresistible pop refrains of 'Memories' and the jazzy 'Black Rainbow' to the more enigmatic growers like 'Hint' and 'Satisfactory', from the hard-hitting title track to the lovely ballads 'Lou And Lee' and 'Shining At The Sun'."

**SPUNK: *Det Eneste Jeg Vet, Er at Det Ikke Er En Stovsuger CD* (RCD 2010). \$15.00**

"Spunk is a young, all-girl improvquartet with backgrounds from classical, jazz, rock, contemporary and country (!?). The group has been going since 1995 and in spite of their young age, they have built a solid reputation in both jazz and classical circles (three of the members are studying composition). With their unusual line up they are hard to categorize, with soundscapes and musical material from all genres being used in a non-dogmatic and unprejudiced way. The title translates like this: *The Only Thing I Know, Is That It Isn't A Vacuum Cleaner*. (check your Pippi Longstocking references!)." Kristin Andersen (trumpet), Hild Sofie Tafjord (horn), Maja Solveig Kjeldstrup Ratkje (vocals), Lene Grenager (cello). Another out-of-nowhere, bewildering and idiosyncratic recording from the increasingly faithful Rune Grammofon label.

**ALOG: *Red Shift Swing CD* (RCD 2011). \$15.00**

"Highly original and different music from a young Norwegian duo (Espen Sommer Eide & Dag-Are Haugan). Bits of classic minimalism (Reich), postrock, techno, jazz, this and that. Most tracks come from improvisations made with various reed, percussion and string instruments, as well as electronic keyboards and field recordings. The results are then manipulated in different digital and analog ways. Quite brilliant, we haven't really heard anything like it."

**VA: *Love Comes Shining Over The Mountains CD* (RCD 2012). \$15.00**

"78 minutes of the finest contemporary electronics from both wellknown and unknown Norwegian artists and composers. All tracks and versions are exclusive for this compilation. Information (duo signed to Tromsø label Beatservice; their first CD, *Artifacts*, was last year nominated for a Grammy in Norway. Currently working on a new 99 track CD, the main theme being the importance of chance), Phonophani (Espen Sommer Eide from Alog; this is his first recorded output since his quite brilliant debut for the Biophon label a couple of

years ago), Dúplo (something as old fashioned as a band; improvised electronics, analogue synths, treatments), A Threatened Logical Unit (according to himself, "skewed" is his final try to bridge elements from the Detroit scene and his own, more abstract electroacoustic universe. Olvind Idso is his name), Arne Nordheim (taken from an outdoor installation where a collection of randomly selected soundscapes continuously change according to the weather conditions, meaning that this selection is totally unique and will never be repeated in the exact same way), Monolight (first sign of life since the selftitled debut 5 years ago), Deathprod (outtake from the *Nordheim Transformed* session), Plirk (improvised live recording from art collective type of project, the main man being Morten Skogly), Supersilent (selection from live improvisation set to a screening of the classic silent movie *The Cabinet of Dr. Caligari* in Oslo last autumn), Furuholmen/Bjerkestrand (from A-ha and composer Ketil Bjerkestrand with slightly different mix from track off *hermetic* on Rune Grammofon), Alog ('we did a really good recording, you know, high quality, analog-digital-analog, noise and hiss. We have all the warm sound, all the really organic quality of sound: percussion instrument, piano, machinery, little old, but working well, the other: the voice, or wind instruments, field-recordings — poor technology, clear crystal nature of sound, and so say all of us'), Marhaug/Rishaug (the longtime electronic/noise master behind the Jazzassin label), Biosphere/Deathprod (live recording from their sold out church concert in Oslo last year)." Beautiful digipak cover and the finest in digital soundform. An excellent introduction to the label

**VALEN, FARTEIN: *The Eternal CD* (RCD 2013). \$15.00**

Reissue of orchestral works by this mythical Norwegian-born composer, Valen Fartein (1887-1952). "It is with great joy and pride that we present this highly personal selection of works by one of Norway's greatest composers. Several years after I first heard 'The Churchyard By The Sea' it still remains one of the single classical pieces of music that has made the greatest impression on me. And although the violin concerto is often singled out as the 'entrance' to the music of Valen, it is probably in the symphonic poems, here represented by the three first tracks, that we come closest to the very core of his art. It now also seems like this was the format most suited to Valen, something that can easily nourish the view that he was never really comfortable with the larger frames of the symphonies. Most experts will probably question the inclusion of the first symphony rather than any of the others. The reason is simple: It's the one I like the most, possibly because it's the one that has most in common with the symphonic poems. This collection has been remastered using 24-bit technology. — Rune Kristoffersen/Rune Grammofon. From liner notes: "Valen's music is very distinctive. We need only hear a few notes to be able to identify his signature immediately. In technical terms, his music is strongly dissonant and based on polyphony. But the overall sound is more colorful than dissonant, more vibrant than strident, and airy despite its dense textures...Valen's world of sound is soft and supple, without the ironic or robust characteristics that dominate much contemporary music." — Morten Eide Pedersen.

**JAZZKAMMER: *Timex CD* (RCD 2014). \$15.00**

"Jazzkammer is the joining of two Norwegian composer/musicians. John Herge is a guitarist, improviser, and composer who's been making music for over 15 years. He plays in Der Brief, a band often compared to Supersilent. Lasse Marhaug has been networking within the noise/experimental underground for ten years, having been involved in over 100 cassette, vinyl, and CD releases, playing concerts and taking part in countless collaborations. *Timex* features turntables, field recordings, guitars, static electric atmospheres, samplers, casios, and sine waves. All are used in free improvisation and to create collages. At exactly what time does the final track from an innocent New Year's Eve transform into the soundtrack from one of CNN's war reports? Lasse and John have previously collaborated on the *Comfort of Objects* CD with Helge Sten (Deathprod/Supersilent)."

**ØKLAND, NILS: *Straum CD* (RCD 2015). \$15.00**

"Nils Økland is one of Norway's most remarkable fiddlers, a renewer of traditional folk music, building bridges to classical, contemporary and improvised music. His music combines freedom and tradition — he is concerned with the tradition of passing music by word of mouth and at the same time to see it in a fruitful meeting with modern impulses. Hallvard Kvale, an authority on Norwegian folk music and the founder of Norway's biggest and longest running record company for traditional music, Helio, names Nils Økland a visionary, the best thing to happen to Norwegian folk music in decades, and the closest the tradition has come to a Miles Davis." Økland (Hardanger fiddle, violin), Sigbørn Apeiland (harmonium, piano, organ), Torbjørn Økland (guitar, trumpet), Pål Thorstensen (double bass), Åsne Valland (vocal).

**PHONOPHANI: *Genetic Engineering CD* (RCD 2016). \$15.00**

"The second album from Phonophani, aka Espen Sommer Eide (Alog), his first from 1998 so far being the only release on Biosphere's Biophon label. Phonophani's work is characterized by various manipulated 'live instruments' seamlessly integrated with pure electronic sounds. Espen will not admit to this being a concept album, but says of the title that 'sampling is a form of gene manipulation where you arrange and rearrange soundparts from your own playing and the works of others to create new organisms of sound.'"

**ELGARØY, TORE: *The Sound Of The Sun CD* (RCD 2017). \$15.00**

"In our estimate the most personal and inventive Norwegian guitarist since Terje Rypdal. Tore Elgarøy's career soared to great heights when he appeared on Lee Clayton's comeback album and Europe tour in 89. After this he withdrew from the music scene, but started writing and recording some years ago, with a completely new approach. *The Sound Of The Sun* is a mix of solo guitar pieces and improvised sound abstractions, all deeply personal, intense and unlike any 'guitar' records we've heard."

**SUPERSILENT: *5 CD* (RCD 2018). \$15.00**

"New and long awaited album from a band that refuse categorisation and is the act whose improvisations are sketching out the areas in which Rune Grammofon operates, being ambient, jazz, electronica, rock, techno, noise or musique concrète. Critics have compared them to the Miles Davis band of the early 70s, to Stockhausen and groups like Einstürzende Neubauten and Can. Producer and member Helge Sten (Deathprod) went through some 30 hours of live recordings to come up with this 70 minute collection, including selections from Oslo, London and Bologna. With typical Supersilent unpredictability, the material chosen seems to avoid the confrontational aspects of the group's live presentation. Mostly a calmer, more reflective side of Supersilent, it proposes a raw, electronic lyricism."

**ARCHETTI/BO WIGET, LUIGI: *Low Tide Digital CD* (RCD 2019). \$15.00**

"First non-Norwegian artists on the label, needless to say we really love this record and are proud to have it in our catalogue. With cello, guitar and electronics our Swiss friends weave a beautiful, detailed and fragile soundscape. References to ambient, electronica and contemporary music but basically beyond categorisation. We seem to be hearing Eno in here somewhere, but can't really say why. Both Archetti and Wiget have been involved in several groups and projects over the years, both as recording artists and touring in Europe, Japan, Russia and USA. Archetti is a member of vintage German psychedelic band Guru Guru since more than 10 years and appear on 4 albums including their triple CD set from 1999."

**ALOG: Duck-Rabbit CD (RCD 2020). \$15.00**

"Follow-up to Red Shift Swing, an album that received massive critical acclaim and showed a totally fresh approach to the art of sampling. Duck-Rabbit follows this course but is to a greater extent born from improvisations during and after concerts, something that has given the album a more extrovert and energetic feel."

**HENRIKSEN, ARVE: Sakuteiki CD (RCD 2021). \$15.00**

"The long awaited solo trumpet debut from one of Norway's most distinguished instrumentalists. 15 unique moments of quiet contemplation inspired by his fascination of Japanese music and culture, all beautifully recorded and produced by fellow Supersilent member Helge Sten (Deathprod)."

**SPUNK: Filtered Through Friends CD (RCD 2022). \$15.00**

"Central artists from Norway's flowering electronica and noise scene join forces to remix female chamber anarchist quartet Spunk, the source being the group's debut album from 1999, Det eneste jeg vet er at det ikke er en støvsuger (RCD 2010). Contributions from Martin Hornthø, Kim Hiorthøy, Upper Rooms, Phonophani, Svalastog, Kristin Andersen, (X, Y, Z), Andreas Meland, Jørgen Træen, Sun Demon, Risto Holopainen, Lasse Marhaug and Andreas Mjos."

**MONOLIGHT: Free Music CD (RCD 2023). \$15.00**

"Monolight is the studio alias of Rune Kristoffersen. Most of the tracks were made using a set-up of one digital synthesizer, two old analogue synthesizers, and a couple of effects processors. He points out that the pieces that bookend this Free Music, namely 'Stranded In Narrow Air' and 'Still Light', are actually the most structured pieces on the album. Newer pieces, centred around the 'Duo Abstractions' tracks, derive from the fresh approach to recording: 'Once a couple of sounds are selected I use a very basic set-up where I can improvise using sequencers, arpeggio patterns and synthesizers that are triggered on the spot and combined in real time. This is all recorded digitally to two-track, with no real possibility to make repairs. When it works, you get a result that is truly unique in the sense that it's impossible to reproduce it. So: if it's a good take it'll be kept, if not, it'll get binned. And because everything is based on improvised manoeuvres, you can't really go back and try the same idea again. Having worked for many years in an environment where the recording process has been relatively structured and calculated, I have found this new hit-or-miss situation very liberating.' Specific inspiration for improvisations on Free Music included 'the work of painters like Rothko, Pollock, Klee, and Braque'."

**INFORMATION: Biomekano CD (RCD 2024). \$15.00**

"Third and easily the best album from these veterans of arctic ambient electronica. A beautiful and razorsharp production with plenty of depth and detail, this is an album that should most definitely appeal to Biosphere fans. Information is Per Henrik Svalastog from Tromsø and Jørgen Knudsen from Bergen. Previous albums are Artifacts (nominated for a Norwegian Grammy in 98) and the 99 track play at random experiment of Successor from 2000. The duo are known to collaborate with artists from other genres and have worked closely with writers, performance artists, painters, sculptors and jazzmusicians. For Biomekano they invited several of Norway's most interesting video artists to work on moving images for the tracks."

**BJORKENHEIM/HAKER FLATEN/NILSSEN-LOVE: Scorch Trio CD (RCD 2025). \$15.00**

"The unique Finnish composer and guitar master Raoul Björkenheim teams up with the hot, young Norwegian rhythm section of Ingebrigt Håker Flaten (bass) and Paal Nilssen-Love (drums) in a classic powertrio setup. Burning with an untamed energy this is neither jazz nor rock, but a free spirited music that in places reminds us of another trio, Hendrix' criminally underrated Band Of Gypsies. Recorded live in the studio to analogue tape during two January days this year, the sound of this record is excellent with much warmth and clarity. The three of them have worked with names like Bill Laswell, Jah Wobble, Paul Schütze, Henry Kaiser, Nicky Skopelitis, Mats Gustafsson, Krakatou, Joe McPhee, Iain Ballamy, Dave Liebman, Tony Oxley, Pat Metheny, Django Bates and several others."

**SPUNK: Den øverste toppen på en blåmålt flaggstang CD (RCD 2026). \$15.00**

"The new studio album from this increasingly exciting and colourful quartet boasts yet another Pippi Longstocking related title. This free spirited and anti authoritarian character is one of the most loved and wellknown from the late, great Swedish author of childrens books, Astrid Lindgren. It translates 'The very top of a bluepainted flagpole' and on reflection it gets clearer and clearer why the four young women (all still in their twenties) in Spunk so easily will identify with this character, going their own pathways and relentlessly breaking most rules in the book. In many ways both more accessible, varied and distinct than their debut from 1999."

**FOOD: Veggie CD (RCD 2027). \$15.00**

"This is the third album from the quartet featuring Iain Ballamy (sax), Arve Henriksen (trumpet), Mats Eilertsen (bass) and Thomas Strønen (trommer), produced by Helge Sten (Deathprod). The blend of Ballamy's distinctive and lyrical saxophone and Henriksen's breathy trumpet textures is the perfect foil for the entrancing bass and drum trips created by the young rhythm section and Deathprod's electronic soundscaping. Veggie also includes an exclusive track from Deathprod."

**RATKJE, MAJA: Voice CD (RCD 2028). \$15.00**

"The debut solo album from Spunk member Maja Ratkje will secure her a place among the finest experimental singers. From the weird and furious to the enchanting and beautiful, this is an album rich in atmosphere, colour and creative madness. Everything is based on her voice. Co-produced by Jazzkammer."

**SUPERSILENT: 6 CD (RCD 2029). \$15.00**

"Supersilent have been a solid cornerstone in Rune Grammfon since the very beginning and are seen by many as representing the very essence of the label. From the monumental hardcore blizzard storms of 1-3 to the elegant electrojazz of 4 and the almost quiet soundscapes of 5, this new album is where the sum of all things Supersilent comes together in a shape of almost epic proportions. Like 1-3 and Scorch Trio, it was recorded at Athletic Sound in Halden, Norway. More than ever it appears clear that their music lives in a no man's land between the genres, somewhere between rock, electronica, jazz and modern composition. As with all their recordings and live performances, everything here is improvised. That most of the music on 6 appears to be written or at least arranged is testament to the high, almost telepathic level they work at. Needless to say, there are no overdubs. Often being labelled jazz because of the improvising aspect of the music and the fact that three of the members come from a jazz background, with 6 they are just as likely to attract followers of bands such as Goodspeed You! Black Emperor, Sigur Rós, King Crimson, (late) Talk Talk or Popol Vuh."

**NORDHEIM, ARNE: Dodeka CD (RCD 2030). \$15.00**

"It is with great joy and honour that we are able to celebrate our 30th release with a new album by one of the most distinguished personalities in Norwegian music. Not only that, Dodeka, meaning twelve in Greek, is a small sensation in that the twelve pieces presented here have never been available on record before. These compositions are made from the

building blocks and basic elements from Nordheim's work in Warsaw between 1967 and 1972. Considering the primitive working methods and the equipment available at the time, Dodeka is also special in that it's sonic qualities are quite astounding with a clarity and character all of their own."

**EL GRANDE, JONO: Feveergreens CD (RCD 2031 CD). \$15.00**

Jono el Grande: (guitar, harp, synthesizer, programming); Erik Løkra: (saxophone); Håkon Stene: (xylophone, vibraphone, glockenspiel, percussion); Tomas Gantelius: (piano, synthesizer); Karl Strømme: (trumpet); Kjell Tore Innervik: (xylophone); Kjell-Asbjørn Bunæs: (flute); Rolf-Erik Nystrom: (saxophone); Håkon Thelin: (doublebass); Terje Engen: (drums). "Jono el Grande, born Jon Andreas Håton (29), surfaced in 1999 with the LP Utopiske Danser ('Utopian Dances'), a kind of concept album where Jono delivered his interpretations of 'utopian folk music' — a musical genre that only exists in the dreams of human beings (!). The album was both odd and quite reckless, but at the same time it was a promising collection of mildly absurd instrumentals recorded under the artists bed (!?) using primarily a workstation synthesizer. A lot of water has passed under the bridge since then and on Feveergreens Jono appears as a more complete artist with an uncommonly strong and personal vision."

Jono el Grande has no formal musical training and is a selfmade composer, musician and conductor. Authoritarian musical education institutions have never been his cup of tea. It is no exaggeration to say that Jono is a true outsider in the Norwegian music community, were most music outside the mainstream is made by pale young men with worried furrows on their foreheads. The concerts of the Jono el Grande Orchestra is quite a lively and entertaining musical rollercoaster ride. As a conductor Jono combines comic talent with Wagnerian patos and the ensemble has been a big live hit both in clubs and concert halls."

In many ways Jono el Grande's music has its origin in the early seventies, with references to Canterbury, Henry Cow, Frank Zappa as well as Burt Bacharach, Easy Listening and TV series music. It's both smooth and simple but also complex and cleverly arranged, a kind of light art music with hooks. Songs that in best pop manner crawl in through your ears and stick to your brain — in spite of the intricate melodies and arrangements."

**VA: Money Will Ruin Everything 2CD/BOOK (RCD 2032). \$42.50**

"It's reasonable to say that Norwegian artists have provided some of the most exciting music during the last 5 years within the loose category where jazz and electronica 'got married'. Forerunners include Nils Petter Molvær and Bugge Wesseltoft while younger groups like Supersilent and Jaga Jazzist have developed the music further. But it doesn't stop there, and as you will hear it has all mutated into different forms of music that defy categorisation. A common quality among a young generation Norwegian musicians is their willingness to co-operate across musical genres. Rune Grammfon has been instrumental in getting this music the recognition it deserves. Initiated as a follow-up to the 1999 compilation Love Comes Shining Over The Mountains (RCD 2012) and to celebrate 5 years and 30 releases from Rune Grammfon, this exquisite package has been revised and developed into a much more ambitious project. The 96 page hardback book is designed and edited by the label's house designer Kim Hiorthøy and features graphic works, photos, essays by The Wire editor Rob Young and design writer Adrian Shaughnessy as well as an interview with RG head honcho Rune Kristoffersen. The CDs include exclusive tracks from Supersilent, Biosphere, Alog, Food, Deathprod, Jaga Jazzist, Arve Henriksen, Kim Hiorthøy, Nils Økland, Phonophani, Archetti/Wiget, Lasse Marhaug, Information, Martin Hornthø, Fe-mail and newcomers Svalastog, Skyphone, André Borgen, Isak Anderssen, Strønen/Storløyken, Øivind Idso, Andreas Meland and Susanna and the Magical Orchestra as well as key catalogue tracks from SPUNK, Maja Ratkje, Tove Nilsen, Scorch Trio, Arne Nordheim, Jono el Grande and Monolight. In other words, the best Norwegian improv, electronica, ambient, jazz, contemporary and all things in between."

**SKYPHONE: Fabula CD (RCD 2033). \$15.00**

"Fabula is the debut release from Danish trio Skyphone. Aged between 29 and 31, Keld Dam Schmidt, Thomas Holst and Mads Bødker are childhood friends who grew up in the rainy marshlands of southern Jutland. Having played in various rock outfits during most of the nineties they slowly moved towards the electronica scene and the German dub scene before starting Skyphone in 1999 in the leftover room at a painters studio in Copenhagen. Since then they have steadily developed their own style, combining traditional rock instruments with electronics; scratching and carefully damaging the surface of the digital sounds, creating melodic pop-songs-without-singing, leaving it to the listener to infer what the songs actually could have been and what is lurking virtually beneath the constrained, deliberately ambiguous surface of the song. In the Rune Grammfon catalogue Skyphone is probably closest in spirit and musical ideology to Alog and Phonophani, especially in their extensive use of acoustic elements, either sampled or played by themselves. Thomas Holst plays bass and is responsible for the darker and sometimes moody side of Skyphone, occasionally in the shape of Joy Division sounding basslines and atmospheres. He has also gathered material from Mongolia and Nepal for their ever-expanding and quite vast archive of sounds. Keld Dam Schmidt plays modular synths and guitar, often acoustic, giving many of the tracks an organic pulse. He is also the man behind many of the simple but beautiful and effective melodies that are so characteristic of Fabula. Mads Bødker, the youngest member, plays analogue synths, samplers, effects, a wide variety of battered toy instruments and things that go snap, crackle and pop. Originally a saxophone player, he has retained a certain jazz sensitivity in programming the pulsating, layered rhythms."

**SUSANNA AND THE MAGICAL ORCHESTRA: List of Lights and Buys CD (RCD 2034). \$15.00**

"Susanna and her orchestra is in fact a duo that has been around some four years on the Norwegian live scene, to much acclaim. Singer Susanna Wallumrød (23) is a new name while Morten Qvenild (24) is a profiled keyboard player with the likes of Jaga Jazzist, jazz quartet Shining, Norwegian pop diva Bertine Zetlitz and recently Nils Petter Molvær. The first time it hit us that this was something very special was when we heard a demo including their versions of 'Jolene' and Leonard Cohen's 'Hallelujah'. The second time was when they, with an intimate and intense performance, managed to silence a festive and lively audience at Rune Grammfon's five year celebration in London last year. Many were taken by their highly personal interpretation of 'Jolene', but also their own songs like 'Believer' and 'Hello' made strong impressions. On our own account we'd like to add that their approach to 'Jolene' and Susanna's heartfelt delivery brings a new dimension to this classic. Behind the maritime album title we find versions of the mentioned 'Jolene', written by Dolly Parton, and Leonard Bernstein's 'Who Am I' as well as nine originals that show a surprising degree of maturity, especially considering the writers young age and the fact that they operate in a landscape that requires a good deal of songwriting skills to hold your attention."

**DEATHPROD: Morals and Dogma CD (RCD 2035). \$15.00**

"Deathprod, or Helge Sten as his name is, has been an important player since the beginning of Rune Grammfon. As a member of Supersilent he was part of the very first release in January 1998, Supersilent 1-3 (RCD 2001), and later the same year he and Biosphere remixed



Arne Nordheim's electronic works on the album *Nordheim Transformed* (RCD 2005). Born in 1971, he has worked under the name Deathprod since around 1990 in all his work as musician and producer. He was a member rock group Motorpsycho from 92 to 94 adding 'audio noise', theremin, keyboards and sound-collages to the band's hard rock. He has also worked extensively in theatre, dance, performance, art exhibitions and installations with particular emphasis on interactive media and improvisation. He has appeared as a player on some 20 albums and produced and/or engineered a further 80. Associates in diverse contexts have ranged from members of rock groups Swans, Mazzy Star and My Bloody Valentine to the contemporary music interpreters of the Cikada Ensemble. He lives and works in Oslo.

When talking about his work methods he has revealed that he often only uses one sound source for a track, and that he can elaborate on this sound for months until he's completely satisfied. This attention to detail makes him quite unique and it's difficult to compare him with specific contemporaries, but Biosphere and Thomas Köner comes to mind. From the Rune catalogue there's the aforementioned remix album with Biosphere as well as *Supersilent 5* (RCD 2018). *Morals And Dogma* is the new Deathprod album, the rightful follow-up to *Treetop Drive* and therefore given a separate release. *Morals And Dogma*, four pieces recorded intermittently between 1994 and 2000, is presented as music for the ceremonies of an imaginary secret society, a soundtrack to the arcane rituals of a fictitious freemasonry. Violins may evoke symbolism of the glass harmonica; harmonium may evoke the encoded mystical language of the organ. This is fertile ground for unearthing symbols and cracking codes.

The title *Morals And Dogma* appears proscriptive, yet it alludes to obscure knowledge cloaked in sonic shadows, action glimpsed indistinctly through acoustic drizzle and failing light. That indistinctness, however, is paradoxically vivid. As the glint or shine of minerals externalize their interior structure, the shimmer and glow of this music registers the inner life of sounds and corresponding interconnectedness of our sensory responses to them. At the primeval level of perception, according to Merleau-Ponty, 'experience is so ambiguous that the rhythm of a sound brings about the merging of cinematographic images and creates space that allows for a perception of movement'. Such experience depends on 'acoustic sustenance'. This music supplies such sustenance, the image flow, the play of textures.

*Morals And Dogma* is a potent distillation of Deathprod music, simultaneously concentrated and diffuse, mining seams of potentiality in mood and slow movement, at once finely detailed and vast, microscopic and boundless, breaking open temporal cells to access zones of timelessness."

#### DEATHPROD: *Deathprod 4CD BOX* (RCD 2036). \$45.00

Beautifully packaged 4CD boxset (4 digipaks in a heavyduty-box, nearly all black packaging). Includes the new Deathprod album *Morals And Dogma* (which is also available separately), plus 3 box-exclusive albums: *Reference Frequencies*, *Treetop Drive*, *Imaginary Songs From Tristan da Cunha*, with a 32 page of liner notes, all eloquently designed by Kim Hiorthoy.

"The four CDs here document the period from 1991 to 2001. *Treetop Drive* from 95 and *Imaginary Songs From Tristan da Cunha* from 94, both remastered and included here in full, were originally released in limited editions of 500 copies.

Sound is the host that animates the Deathprod audio virus. In his music laboratory in Oslo Deathprod (Helge Sten) works at the threshold between the latent potential of musical technology and the forms of life that sound assumes: the life of vibrations; the life of imagination.

Deathprod: the invented word no longer has a single fixed meaning. Instead it's suggestive of last and first things, physical decay and the processes of production, decomposition and composition, the breaking down of sound that precedes fresh musical creation. A guiding principle in Deathprod's laboratory work is that his music should have the capacity to evoke images without becoming excessively programmatic. He admires the soundtracks made by Florian Fricke and his group Popol Vuh to accompany films by Werner Herzog, and he admires the scale and ambition of Herzog's own achievement as director.

These four CDs document Deathprod music from 1991 to 2001, a decade of stylistic consolidation rather than change. The 'Reference Frequencies' series of nine live electronic improvisations was made in 1991, recorded to cassette using unpromisingly basic electronic equipment. The four released here for the first time have rawness that is softened or refined in the later composed work but the essential qualities are in place: fascination with the physical properties of sound and awareness of the unfamiliar spaces and uncharted expanses that organized sound can disclose. Loops mysteriously slide from the groove of repetition into swirling forms and cryptic atmospheres. Layers thicken, some congeal and sink as others thin and evaporate in glistening spray. Figures stalk through clouds; strange topographies form from molten matter then dissolve in crystalline streams; curious stories in remote languages cry out to be deciphered. At the pulsing heart of this gelling and melting, amidst the turbulence of changing states and the ethereal drift, Deathprod works unostentatiously with his unspectacular electronic hardware.

*Imaginary Songs from Tristan da Cunha* is an extraordinary adventure in ethnographic surrealism that started life as Helge's Sten's graduation sound-art project at the Trondheim Art Academy. Tristan da Cunha is the most remote island in the world, a volcanic mound in the distant reaches of the South Atlantic.

*Treetop Drive*, from 1993 and 1994, opens with a symphonic ending, a dying fall severed from some massive structure and reanimated as another music. Last and first things; the afterlife of a final chord; classical closure reversed by means of sampling and a homemade feedback device."

#### HENRIKSEN, ARVE: *Chiaroscuro* CD (RCD 2037). \$15.00

Arve Henriksen (trumpet, vocal, electronics); Jan Bang (live sampling); Audun Kleive (drums, percussion). "*Chiaroscuro* is the follow-up to this fantastic trumpet player's debut album, the much acclaimed *Sakuteiki* from 2001 (RCD2021). This time he is joined by drummer Audun Kleive and sound artist Jan Bang to create some very beautiful musical soundscapes where the trumpet is the natural focal point. There's also more room for Arve's wordless singing, sometimes used to stunning effect with *Supersilent*. As with *Sakuteiki*, *Chiaroscuro* is recorded on locations in Norway, but this time in concert situations. The final selections have been chosen by Arve himself and treated and mixed by Jan Bang and Erik Honoré. The album's title comes from the Italian word meaning light and shade, referring to the technique of using these elements to achieve an illusion of depth in two-dimensional works of art and later in moving pictures, cue the titles of the individual tracks on the album."

#### SUPERSILENT: *6 2LP* (RLP 3029). \$23.50

LP version, packaged as a deluxe limited edition, gatefold 180 gram vinyl, limited to 1000 copies worldwide. The first Rune Grammofon vinyl release, due to customer requests! "More than ever it appears clear that their music lives in a no man's land between the genres, somewhere between rock, electronica, jazz and modern composition. As with all their recordings and live performances, everything here is improvised. That most of the music on 6 appears to be written or at least arranged is testament to the high, almost telepathic level they work at. Needless to say, there are no overdubs. Often being labelled jazz because of

the improvising aspect of the music and the fact that three of the members come from a jazz background, with 6 they are just as likely to attract followers of bands such as Goodspeed You! Black Emperor, Sigur Rós, King Crimson, (late) Talk Talk or Popol Vuh."

#### RUSH HOUR (NETHERLANDS):

##### DEEPART: *Collage #1 12"* (RH 001). \$9.00

"RH 001 starts off its A side with 'Pic 1'" a heavy bass track with a dark energy to it and those typical Deepart electronic funk twists that make them so unique. 'A Picture' is a two minute interlude that will remind you of those early Detroit days. On the flip you'll find two tracks starting with 'Select Window', a fat produced electronic track with the same kind of wide sounding atmospheres and offbeat twists, without losing its dancefloor appeal. Finally, you hear 'Colour Code', another four floor track, and a deep one it is — this time on a mystical tip, and again with the Deepart drum patterns that makes his music its own vibe."

##### AARDVARCK: *Re Spoken 12"* (RH 004). \$9.00

"When Aardvarck came up with his first demo, it appeared to be filled with towards thirty dope beat tracks. Rush Hour decided to pass some up towards Delsin and together they did some sort of co-release. 'Spoken' (RH 002) and 'Non Spoken' (Delsin 006) were both released in 2000. To put a crown on this collaboration, we asked Aardvarck's favorite artists from the strong broken beat-scene, Nubian Mindz and Domu, to drop some remixes. Both Colin Lindo and Dominic Stanton took samples from both original EPs and created each a new track with it. Rush Hour dropped a limited promo earlier this year featuring 2 remixes of which only is available on this release, being the more broken beat version. On the other side Domu's version is never released before and sure worth it as he further explores his adventures in beats, dope soulful stuff."

#### RUTA 5/PAYOLA (GERMANY):

##### VA: *Ruta 5: Austral CD* (RUTA5 95672). \$15.00

"Ruta 5 acts as a channel for new electronic music from the Latin American continent: first stop Chile, the most southern of the LA continent. The music featured in *Austral* has been created and produced in the hybrid cultural environment characteristic of the LA countries. The heritage from LAmusic has an obvious influence on European electronic music, especially in its rhythmical richness." Artists featured on this CD are: Atom Heart, ADN, Skip, Jorg, Rick Y Martin, Ricardo Villalobos, Sense Club & Bajo Tierra.

#### RXXISTANCE (SPAIN):

##### MULERO, OSCAR: *Rxxistance Vol. 1 CD* (RXX 002 CD). \$15.00

"Without doubt he is the most famous DJ in Spain. 10 years behind the turntables ensure his professional career. His refined technique and his great 'knowhow' clearly visible in his appearance, has brought him to become the foremost per-former of the national techno scene." Includes tracks by: Jeff Mills, Autechre, Surgeon, Oliver HO, Female, O'Connor & Sutton, Pacou, James Ruskin, Oscar Mulero, Jamie Ball.

#### SAAS FEE (GERMANY):

##### SAASFEE\*: *Mt. Fern CD* (FEE 012CD). \$18.00

"*Mt. Fern* is Saasfee\*'s first release on which the label, the artgroup or what specification ever one may have found for Saasfee\*, is both composer as well as producer. *Mt. Fern* oscillates somewhere between ambient and minimalpop techno: warm and bubbly, without big frills or the pathos of ambient dub. The 16 tracks on the CD invite you on a journey and take you for a ride into a surreal world full of beautiful images and memories. The first acoustic rays of winter sun tickle your ears and nose. If you associate vast landscapes, icy mountains and deep deep glacial crevasses, that is exactly the effect this recording desires ... as is so often the case when the word ambient is used — but this time it bears the clearly audible distinctive mark of Saasfee\*. Floating ups and downs, not pushy and not too far away. Never kitschy, with just the slightest amount of fragile melody. Sporadically *Mt. Fern* uses chords and minimal instrumentation but doesn't drift into clicks and cuts. The tracks range from euphorical and uplifting to the sounds of an icy dawn."

##### MUSIC LIBERATION FRONT SWEDEN: *Music Liberation Front Sweden CD* (FEE 013CD). \$17.00

"The group (consisting of Aon Flux, Son of Piru, Captain Carpet, Hela, G, Jivaro, Vince Casino, Slaughter Joe plus guests) describes itself as an open collective of musicians with different backgrounds in music and influences working together under this name, and this collective nature thing of the MLF gives the jammy open feel to some of the tracks. This album incorporates a whole variety of feelings from dreamlike-ness to dark scary moods, but with pop-appeal always mixed in. On the one side the MLF doesn't deny to be hard influenced by the vibrations of early krautrock with its open structures and playfulness, on the other it's the love for lo-fi electro and punkrock that gives sort of a clash of styles to this album. And there's a lot of pure ambient beauty mixed in between...that may sound as too many structures combined into one thing, however, with these roots in mind the MLF have shaped an organic mixture which takes the best out of these influences — hypnotic beats as NEU! would produce with today's equipment, exaggerated old school electro bleeps, shabby punk-patterns manipulated for the club and neo-psychedelic ambient loops hard to resist."

#### SABOTAGE (AUSTRIA):

##### EPY: *Alte Musik Von Morgen 12"* (CRAFT 22). \$9.00

"This is the real 'shmoov' 5 banging electro flavoured abstract hop trax for quality chilling! + 1 experimental sound scape madness feat. J. Linschinger from Austria's harshest music/performance group Fuckhead." Limited stock.

##### DELUXE, GERHARD: *Spiral Architect 12"* (CRAFT 26). \$9.00

"Widely renown for his releases on Vienna-label Cheap, Gerhard Potuznik returns with some dope + true freestyle-electro and drum&bass. 4 humorous, funk-fueled tracks." Limited stock.

##### TEXTA: *Geschwiegen LP* (CRAFT 29). \$12.00

"Hip Hop might not be the style that most people check for if they're into Vienna's mighty electronic imprint Sabotage. The instrumen-tals that the Austrian old-schoolers Texta come up with, fit in well with their funky electro-flavour, laid-back jazziness. If you were into Sabotage's *Austrian Flavour* EP, this dope LP will do it for you."

##### EPY: *Schall & Rauch CD* (CRAFT 32). \$16.00

"The second release from the Vienna based three piece EPY. After showing the world their talent and production skillz in the field of abstract/trip hop/dope beats and advanced electronica on their debut EP *Alte Musik von Morgen*, they have now moved their interests more into the world of electro. The new album is dominated by phat and funky electro tracks, some of them old school flavoured. What makes them special is the way of produc-

ing; if you're into the stuff, combining old and new school electro like Breaking Records or Anthony Rother, then you should like this as well."

**MEN AT ARMS: Vanguard 12" (CRAFT 37). \$10.00**

"Men At Arms are the latest signing straight out of the Vienna backyards representing the deeper side of the Alsergrund streets. They are definitely dope and dangerous - so don't \*\$% with em! The Vanguard titled debut EP features 5 phat dope beat instrumental tracks, produced by Rha7 and Kilowaz of 'Positive Conspiracy', a new HipHop project, which is preparing to take over world domination from the negative forces very soon — some call 'em the Wu of Vienna..."

**POMASSL/KODWO ESHUN, FRANZ: Architectronics CD (CRAFT 38). \$16.00**

Architectronics a collaboration between Kodwo Eshun (*The Wire/i-D*) and Franz Pomassl (Sabotage/Laton), executed at the construction site of the Vienna Museum Quarter, performed right in the 60-foot deep pit, site of the future Museum of Modern Art and recorded live at the AR-60-Studio (ORF/FM4)/Vienna. *Architectronics* is the first time that Kodwo Eshun has transformed his theories on music, architecture and 'sonic fiction' into a performance. "Subtitled 'Black Atlantic Turns on Flow Line', a 1998 collaboration between the mind/throat of music-post-Neubauten-theorist/author/scribe 'du-jour' Eshun and Austrian abstract electronic genius Pomassl (his *Trail Error* on Laton took easily the finest direction in contemporary 'sound research' last year) executed at the construction site of the Vienna Museum Quarter. Originally perceived as 'dodgy' but actually rather effective through it's use of extensive audio signal DSP to render said vocal ruminations and related sibilance completely and totally unintelligible, thus saving us from any belated pop-culture pretension (judging by included prose, the casualty rate could have been rather high). What computer music SHOULD have graduated to a long time ago; a series of intriguing, often unbelievable sounds conceptually linked to individual acoustic audio-production engine components (lips/lungs/tongue). Stellar." — Hrvatski.

**HUBER, ALOIS: Weekender 12" (CRAFT 41). \$10.00**

"After 2 years noiseless absence Alois Huber is back with his third EP. As manager of a Latin club, lifeguard, buddhist, and son of an asphalter, he presents a Disco House 6 tracker by burning down your dancefloor. The opening track 'My Boy' is a catchy mover that perfectly assimilates a cod House groove into its electronic matrix of mercury melody and stereo panning rhythms. The flipside is brewed in the engine room of a nuclear sub and boomin dark beats. The beat functions as an unerring metronome, bleeding stabs of cyborg bass dance, hooking the body into a euphoria at odds with the hovering mid-range."

**TEXTA: Vis-A-Vis LP (CRAFT 43). \$14.00**

"Nine phat and tasty instrumentals from Austria's premier hip hop group Texta, after their first LP called *Geschwigen* on Craft records. With these nine dope and laid back tracks, taken from their new album *Gegenüber*, the Linz based five piece manage to continue their pliant way of producing without losing the dopeness and the realness of the upper Austrian steel-city. Deep and fluid, Texta will surely break your heart."

**ALEX IS MY BRO: Action Extension 12" (CRAFT 44). \$10.00**

"Alex Is My Bro now follows with a large tune. Take the biggest thing you can think of, blow it up to forty times its original size, and this tune is still bigger than that. It's a King Kong of a bass record, a veritable monster of the discotech. Funkier than a damn funky thing. Demon Flowers drives deep into his pint pot to produce a distinctly downbeat funky affair. Chugging breakbeats with hypnotic vocal wail and jazzy keys. Brilliant. The high voltage players Men At Arms roll out a downbeat masterpiece from their warped east Vienna labs. Essential."

**VA: Unreleased CD (SAB 04). \$16.00**

Classic early Sabotage compilation from 1996 featuring: Alois Huber, DJ DSL, Texta, Clemens Neufeld, Dr. Richard Inc.

**VA: Five CD (SAB 20). \$16.00**

"The *Five* CD compilation was made for the 5 year Sabotage- anniversary and presents a wide range of electronic listening music from vienna's finest DJ's and producers feat: EPY, Farmers Manual, Alois Huber, Pita, Sluta Leta, A. Burger, Pomassl, Rhacoon, Sugar B, Beanfield, DFKT, Bluish, Def Con.

**VA: 20 FAQ CD (SAB 31). \$9.00**

An unknown CD that supposedly contains "no music" (not exactly true). It's a 20-minute spoken word EP (in English at least) telling the Sabotage "story" in rather amusing form. If you've reduced yourself to a Sabotage completist, you may be able to talk yourself into this one. "Sabotage Communications presents the CD *20 Most Frequently Asked Questions*, which should be understood as service and help. The questions/answers were picked out of an internal ask around and show the often asked points, which should show the background of Sabotage Communications and get the right interpretation."

**SAHKO (FINLAND):**

**GIANNELLI, FRED: Telepathic Romance CD (SAHKO 011CD). \$17.00**

Dark, atmospheric, lo-volume rumblings, in a vaguely "contemporary classic" style from one-time PTV-er, Giannelli. Fred records more uptempo techno stuff under his own name or the Kooky Scientist; this is decidedly moodier and strange.

**DIE BLUTLEUCHTE: Rus CD (SAHKO 018 CD). \$14.50**

"This thoroughly genius debut album from the Russian Industrial/Avantgarde duo Die Bluteuchte draws dark images from the evil Russian (war) history. A fictitious soundtrack starting from the middle ages around 15th century - for example the invasion of the Mongolian troops (track 5), the battle fought on a frozen lake (track 6 'Battle In Lake Peipos'), the armed forces of 'Ivan The Terrible' named Oprichnina (track 8), the northern war against Finland by 'Peter The Great' (track 10), World War I and II, the abduction of political dissidents to Siberia, to the developments of modern Russia with 'Glasnost' in the late '80s RUS is a black metallic soundtrack built with thick layers of sound varying from acoustic pagan folk songs to subtle electronics and brutal noise workout. A serious masterpiece full of visionary musical superiority."

**SAHKO/PUU (FINLAND):**

**FREESTYLE MAN: Port Arthur 12" (PUU 009). \$9.00**

"Here's the follow up to the huge selling 'Que Domingo Inquieto'. Written and Produced by DJ Sasse, keys on 'Port Arthur Nites' by Jimi Tenor. 5 tracks of the finest house." Limited stock.

**IFGRAY, BRANDI: Le Mutant CD (PUU 06 CD). \$18.00**

"Brandi Ifgray was labeled as a 'strange artist' long ago in the early 80s. His band Shadowplay melted cool 60s jazz into buzzing 80s guitar riffs. They smoked a lot. They stood still on stage. The same mood, Brandi's absent-minded piano chords, his smoky voice, and the atmosphere of 60s French movies are still there, but now combined with deep Moog baselines, string chorus and a distant slide guitar. *Le Mutant* is his first solo record and his release on Sahko. The album was produced by Jimi Tenor and it was recorded live at

Jimi's farmhouse in the big freezing ballroom in late autumn '96. CD contains 3 bonus tracks."

**REV, MARTIN: Strangeworld LP (PUU 17 LP). \$12.00**

"Martin Rev is known as the music-writer half of the legendary NYC duo Suicide, who pioneered a revolution in electronic sound in the late 1970s. Suicide's rough hypnotic and minimalist sound paved the way for most of the electronic bands of the 1980s and set the base for the following emergence of techno/electonica. In his solo career, Martin Rev has released three albums so far, his last in 1997. As a solo artist Rev, who was originally a free jazz keyboard player, has a more melodic sound than Suicide. *Strangeworld* is a collection of his new songs from the past few years, all of them previously unreleased. All the production, instruments, and vocals are done by Rev himself. The bare sounds of synths and electronics, his delicate voice and manner of singing, makes *Strangeworld* a very honest and intimate album. One cannot avoid the impression that Martin Rev has seen life from enough different sides to know what he's singing about."

**CITY OF WOMEN: 12" (PUU 18). \$9.00**

"Jimi Tenor and Finnish jazz drummer legend Edward Vesala co-produced this furious excursion into the scary dark world of free jazz. I guess many of us didn't know these things exist. Vesala's drumming is raving mad and Tenor on the various collection of self-constructed electronics and noise mechanics make *The City of Women* another Sähkö milestone." 7 track EP by this group: Tenor (flute, electronics), Vesala (drums, vocals), Jimi Sumen (mix engineer, programming), Matti Knappi (instrument design & construction) and Sirkka (mechanical drum machine). Very outward-bound and a far cry from the more usual smooth/house-related sounds of this Sähkö subsidiary imprint. Impressive.

**TENOR, JIMI: Cosmic Relief CD (PUU 25 CD). \$8.00**

"The return of Jimi. Returning to the Finnish label that set the wheels in motion, PUU (a subsidiary of Sähkö Recordings), starting things off with the *Cosmic Relief* EP. The great Finn-master returns. Jimi, of course, is in the world league of superstars. Just finishing his performances with full orchestra for his amazing *Out of Nowhere* LP, his third and final LP recorded for Warp. Jimi and Warp have parted company in a harmonious fashion, but he's off on his own, and returning, albeit briefly, to the label he never really left, PUU. Jimi over the years has recorded for Puu under the pseudonym Impostor Orchestra, and in collaborations with a variety of artists, including producing Brandi Ifgray, Nicole Willis, City Of Women and many others. *Cosmic Relief* includes the hit 'Moon Folks', which Jimi has performed repeatedly over the years. This EP and the forthcoming LP *Planet One* is Jimi at his lo-fi finest. Definitely the stripped down sound that Tenor made his name on in his early performances, but lacking nothing in groove, mellow vibe or deep spaced-out aura."

**TENOR, JIMI: Cosmic Relief 12" (PUU 25 EP). \$8.00**

12" vinyl version.

**TENOR, JIMI: Utopian Dream CD (PUU 26 CD). \$15.50**

"The sound of *Utopian Dream* is probably much closer to his first two Sähkö releases than the bigger Warp productions. It's more intimate, fresh, and back to the sound that got Jimi noticed in the first place. There is a cinematic vibe as found in his Impostor Orchestra productions on tracks like? And some of Jimi's finest-ever love ballads are included for those cosy nights when you want to make sweet lovin' in front of the fireplace."

**TENOR, JIMI: Utopian Dream 2LP (PUU 26 LP). \$14.50**

Double LP version.

**KUUSUMUN PROFEETTA: Kuusumun Profeetta EP 12" (PUU 27). \$8.00**

"Hailing from the city of Pori on the west coast of Finland is Kuusumun Profeetta, a truly unique musical experience. Kuusumun Profeetta have made music most often labeled as 'progressive rock' since 1994 under their English name Moon Fog Prophet. The members are also involved in more experimental bands like Circle and Ektoverde, but the new EP Kuusumun Profeetta is their first foray into a very different soundscape. The roots of Kuusumun Profeetta are in acoustic folk coupled with hypnotic jazzy stuff. In a way it combines Pekka Streng's 'In The Garden' kind of Rhodes driven bossa-psychedelia with Nick Drake's way of singing & guitar playing. However comparisons are more or less useless here, as was once said of the late great Eric Dolphy, they play as if they've never heard music before."

**SAIGON (UK):**

**VA: Incoming CD (SAG CD01). \$18.00**

"Representing the Deep and Dark end of Drum n' Bass, No-U-Turn records limited of London produced tracks that were as dense as 'Techstep' could possibly be before 'Neuro-Funk' came by with it's (sampled) horns blaring and ended the focus on perhaps the highlight of the whole drum n' bass movement so far. Saigon, one of two No-U-Turn imprints (the other being No-U-Black) was set up to release the more experimental output at the onset of No-U-Turn's demise into formulaic two-step, and has succeeded in putting out some of the best tracks by the current crop of D'n'B avatars. Here, on their (now a trademark) label-retrospective, we get exclusives by Dom & Roland (of Dom & [Matrix/Optical/Ed Rush] fame, with records for Moving Shadow, 31, etc...), Future Forces (Renegade Hardware), Calyx (new Moving Shadow/Audio Blueprint signing), Kyan, Ryme Time, Ill Machine, Deep Rooted, Research, and Descending Angel, all pushing the envelope of 'in' jungle just far enough as to insure home-listening benefits rival that of bass-bin residency and sweat-loss @ Metalheadz night. Nothing groundbreaking of course, just solid, well-produced tracks with a few surprises tucked in for repeat listening. Dark." —Hrvatski

**VA: Ambush CD (SAG CD02). \$18.00**

"The second strike in Saigon's mission to bring together a collection to check for a slice of the best of what's going in the next level of today's increasingly global underground, to launch new artists and fresh beats, to monitor the fantastic evolutionary rate of this music which is currently known as drum'n'bass...with quality control by No U-Turn's founding producer Nico. The album features totally exclusive tracks from Nico, Ryme Tyme, Kyan, Dom & Ryme Tyme, Roots, Unknown Face & Interrupt."

**SALDISC (JAPAN):**

**VA: Mirror Ball Songs - Tribute To Neil Young CD (SALD 001 CD). \$19.00**

First in a series of Japanese-only tribute albums. Artists include: Tanaka Aya, Freebo, Noise On Trash, Commonbill, General, Ahh! Folly Jet, Sakana (featuring Yuji Katsui, violin), Indian Rope, Labrcy, Sugar Plant.

**VA: Re:Movement - Tribute To New Order CD (SALD 002 CD). \$19.00**

Artists include: Color Filter, Rithium+3, Daffodil-19, the Primrose, Peltone, Hideki Yoshimura, Nyeed, Capsule Giants!, Salt Lake feat. Waka, Sugurumun.

**VA: E2-E4 2001 - Tribute To Manuel Göttsching 2CD (SALD 003 CD). \$19.00**

The release in this series that really caught our eye, a double CD compilation of tracks inspired by Ash Ra Temple's Manual Göttsching and his amazing solo track/album from 1981 *E2-E4*. This classic piece of hypnotic electronics and guitar merely became a blueprint

for decades worth of electronic musics.. Artists include: Dub Squad, Rovo, Sugar Plant, Hi Speed and Star Light Express, Buffalo Daughter & 2 other artists not translated to English; 2nd disk is an amazing DJ mix by EYE (Boredoms). 2CDs for the price of one.

### SALO (GERMANY):

#### VA: *Electronic Cosmetics* CD (SALO 001 CD). \$15.00

"Salo Records, based in Berlin, is pushing an untypical yet extraordinary niche of electronica forward: their interpretation of minimal music. The label is releasing artists mainly from the Russian and German scene while the founders are juggling themselves with clear and straight bass-lines tenderly arranged with cosmetic sounds. After various 12" record releases *Electronic Cosmetics* presents the first compilation of exclusively selected tracks forming a set of colors. Red for the lips, blue as eye shadow, silver mascara, and beige make-up. Cosmetics rely on a full spectrum of colors and a wide variety of choices where each one is a different way to enrich your musical life. All different selections of make-up depend on changing moods and feelings. You can put on a lot to enjoy clubbing, or just use a tiny bit to relax at home. Most importantly, you have to use electronic cosmetics." Artists include: Benno Blome, SCSi-9, T. Raumschiere, Progon, Neal White, Ill Doggy, David Hausdorf, Mindlab, Sascha Funke, Drastic, Noonlat.

#### VA: *Electronic Cosmetics 2LP* (SALO 013 LP). \$15.00

Double LP version. Same 11 tracks as the CD.

#### STEREOFUSE: *Casino EP 12"* (SALO 019). \$9.00

"Warm atmospheric club tools without frills. Four tracks for the minimal award 2003."

#### DE LA CALLE, EDUARDO: *H.F. Version 12"* (SALO 020). \$9.00

"Come to this beautiful country called Spain and listen to Eduardo de la Calle's musical interpretation of what the Spanish street fair should sound like: energetic, fresh and with a lot of power. 'Monika' is already waiting for you at the entrance of this new club in Barcelona and she brought her new 'Font' along. It's not only available in different sizes but also in the special 'H.F.Version' which features more nasty beats than any other tune so far. Don't get too porno when you're laying under the shade of Julia's skirt. She only speaks Spanish but she happily repeats her wish: venido dejao de 'la sombra de Julia'."

#### MCDONALD, MIKE: *Cyclic 12"* (SALO 18). \$9.00

"Pure powerful techno in a classic Berlin vein. Salo is back on track. Gorgeous..."

### SALZ (GERMANY):

#### SALZ: *In The Mix* CD (SALZ 01 CD). \$15.00

"To introduce you Salz is more than superfluous. For those who not know: Salz are two guys from Cologne who produce high recommended dub tech-house with slight Basic Channel influence and a great 80's appeal. This CD contains their 4 so far released 12" singles and 3 tracks which were made for different label compilations in the mix."

#### AKUFEN: *Submarine Mix 12"* (SALZ 010). \$9.00

"Salz — The project and label run by Cologne-based artists Axel Erbstöber and Emanuel Geller was built up in 1997. Nine 12"s, two mix-albums and lots of pumping live-gigs, brought Salz a lot of respect in the dubhouse-scene worldwide. In the last 5 years they where cooperating with acts like Elting/Lieb aka Konvex/Konkav, Solar moon, Razoof, Aaron Bingle, Curse, Chin Chillaz, Alexander Robotnik and Philippe Cam. With 'Salz X' Manes and Axel are now developing their sound more into Electro-Pop, a style they are in love with since the 80s. Finally arrived: Amazing Akufen Rmx on this limited one-sided minimal-hit."

#### TURQUOISE: *Dedication 12"* (SALZ 011). \$9.00

"Sweet popmusic from Cologne's electropop-maestro on the remix-side. Turquoise comes up with his first vinyl-release on Salz-music. *Dedication* features Sarah Doering (of Bandaloo fame) on lead vocals and is remixed by acts from Cologne's inner electronic circle: Salz, The Modernist, Razoof and Filmpalast. The a side contains uptempo electro-dub-house from Salz followed by a 'radio version' of Cologne's minimal-house pioneer The Modernist. On the flipside you'll find a deephouse excursion by Nesta recording artist Razoof, followed by a trance influenced stepper remixed by Filmpalast. The original version is part of Turquoise' debut album."

#### SALZ: *The Remixes* CD (SALZ 02 CD). \$15.00

Compilation of various Salz remixes, made of original tracks from: Curse, Alexander Robotnik, Philippe Cam, Solarmoon Sound System, Julia Messenger, Razoof, Bolz Bolz, Rubbassol. Plus a Ko Lute Remix of a bonus Salz track. Salz are described as "high recommended dub tech-house with slight Basic Channel influence and a great 80's appeal".

#### TURQUOISE: *Turquoise* CD (SALZ 03 CD). \$16.00

"Turquoise loves French movies. 'Even if a movie has dark and melancholic parts in it, you are left with a positive and relaxed feeling which lets you sink into bed contentedly.' This is how the music from Cologne explains his particular liking of the Film Noir. Apart from the pop-shreds mentioned, his musical cosmos was inspired most of all by Can'-like improvisations, chansons à la Serge Gainsbourg and uncompromising Detroit-techno. Who would have thought that a really nice electro-pop record would result from this broad mixture?"

#### DOLBY WITH SALZ, THOMAS: *One Of Our Submarines* CD (SALZ 04 CD). \$15.00

"Salz... The project and label run by Cologne-based artists Axel Erbstöber and Emanuel Geller was built up in 1997. Nine 12-inches, two mix-albums and lots of pumping live-gigs brought Salz a lot of respect in the dubhouse-scene worldwide. In the last 5 years they were cooperating with acts like Elting/Lieb aka Konvex/Konkav, Solar Moon, Razoof, Aaron Bingle, Curse, Chin Chillaz, Alexander Robotnik and Philippe Cam. With 'Salz X' Manes and Axel are now developing their sound more into Electro-Pop, a style they are in love with since the 80ies. Their big heroes of that time are Howard Jones and Thomas Dolby.. Thomas Dolby is one of the electronic-music pioneers of the 80ies, entering the charts with 'She Blinded Me With Science' that time. The original track of 'One of Our Submarines' was written and recorded by Dolby in 1981. The song is about Dolby's uncle, who sunk with a submarine during the second world war." CD features mixes from: Akufen (CD-only!), Salz, Hardfloor, Ricardo Villalobos, Thomas Dolby, Paul Sebastian, Threshold Project & Jan Kha.

#### DOLBY, THOMAS: *Forty: Live Anniversary Album* CD (SALZ 05 CD). \$16.00

"Thomas Dolby is one of the pioneers of 80's electronic music. releasing five albums over the last two and a half decades, he got two worldwide single-hits with 'Hyperactive' and 'She Blinded Me With Science'. Thomas Dolby was also a successful producer in the 80's, working with artists like Prefab Sprout, Whodini, Ofra Haza, Joni Mitchell and George Clinton. As one of the most wanted session keyboarder, Dolby played with Stevie Wonder, David Bowie, Ryuichi Sakamoto and Joan Armatrading to name just a few. After nine years of musical silence, Dolby will release a new live album called *40* in Autumn 2003: 'I thought my fortieth birthday was a good reason to dust the cobwebs off my patchbay, fire up the old fairlight and throw a party to my friends...' Dolby explains the reason for producing this album. It was recorded at two concerts in Half Moon Bay, California and Whistler, B.C., concluding

seven of Dolby's all time favorites. The album will be released on Cologne's electronic label Salz-music. Manes & Axel from Salz are big Dolby fans for years and get in touch with Dolby through electronic-guru Klaus Schulze, who also worked with Dolby in the past."

#### FILMPALAST: *The Sound Of Unexpected Kisses* CD (SALZ 06 CD). \$16.00

"Great album by Filmpalast, 'newcomer' artists who was born in the U.K. and moved years ago to Cologne. He started playing guitar in a rock band (releases on Motor Music followed) and Filmpalast also was part of a Can-influenced experimental band. His first bought record was Suzie Quattro's *48 Crash*. Long-time later he started with so called electronica. Releases on Hope Recordings (Bristol), Trapez and Tonsport (both Cologne) followed. *The Sound Of Unexpected* surprises with great House to Tech-House and soulful Electronica. This guarantees an advanced listening experience with funky pleasure."

#### DOLBY WITH SALZ, THOMAS: *One Of Our Submarines 2LP* (SALZ 10 LP). \$16.00

Double LP, gatefold theme. Also includes remixes by Ricardo Villalobos, Paul Sebastian, Threshold Project & Jan.

### SAMADHI SOUND (UK):

#### SYLVIAN, DAVID: *Blemish* CD (SAMAD 001 CD). \$19.00

A new solo album from David Sylvian, featuring guests Derek Bailey & Fennesz! Mainly intended as a mail-order only release, this will have limited distribution... "His first since *Dead Bees on a Cake*. It is the debut release for his own Samadhi Sound label. David set aside a month to write and record the album while taking a break from the project that he and his brother, Steve Jansen, are currently working on. He has created an impromptu suite of songs for guitar, electronics and voice. The compositions were crafted from improvisational sessions captured live in the studio. Working almost entirely alone David has created an emotionally raw, minimal work, of immediacy and stark beauty. Although there are elements in his previous body of work that hint at the direction taken here the CD, entitled simply *Blemish*, appears to cover new ground in style, content, intensity of emotion, and in the seemingly open ended nature of the compositions themselves. Adding to the intensity and air of experimentation is the presence of Derek Bailey. Three of the pieces included on *Blemish* were written with, and feature, the legendary free-jazz guitarist. The final track of the CD features a haunting electronic arrangement by Christian Fennesz."

#### SYLVIAN, DAVID: *Blemish LP* (SAMAD 001 LP). \$26.00

A special vinyl version of this limited-distribution 2003 album including a bonus track ('Trauma'). Full color gatefold sleeve, 2000 copies worldwide. "David Sylvian's *Blemish* could hardly be bolder or more naked. Like pages from a diary on which the ink is barely dry, this raw acceptance of new ways to record, shape sound and form songs moves deeper into the personal unknown. Who else is taking such chances?" — DAVID TOOP.

#### SYLVAIN/RYUICHI SAKAMOTO, DAVID: *World Citizen* CD (SAMAD 002CD). \$12.00

"Some months back Ryuichi instigated the chain-music project. A chain letter in musical form, anti-war in origination. He originally asked me to write a set of lyrics for the project. Initially I felt apprehensive about taking on such weighty subject matter lyrically. In a very real sense this approach to lyric writing is the antithesis to my own. I also happened to be travelling at the time the request reached me so, reluctantly, I felt I had to turn it down. However, as the week wore on I found myself pacing the streets of London with the beginnings of an idea for a piece called 'World Citizen'. On my return to the US, I found the chain-music composition waiting for me. My immediate response to the piece was to repeat two lines at the heart of the composition, one of which was the phrase 'World Citizen'. The title resonated in a simple way. A necessary redirection of focus away from the national towards the global. That evening I penned the song 'World Citizen'. I recorded a one-take demo a week later and sent an MP3 file to Ryuichi to see if, in his opinion, the piece was worth pursuing. The initial response was muted. A few days later Ryuichi said that he liked the concept of *World Citizen* and wondered if we couldn't write a more pop orientated piece with the same title. After a few false starts Ryu sent a loop of a sampled piano. To this I composed and recorded the lyric and melody of the song and returned the files to Ryuichi. He passed them onto Harumi Hosono and Yukihiro Takahashi (Sketch Show) who made valuable contributions to the piece. It was at this time that Ryuichi called and suggested we record the version of 'World Citizen' I'd originally sent to him. We spent a week putting the piece together in NY with Skuli Sverrisson (Laurie Anderson) on bass, Amedeo Pace (Blonde Redhead) on guitar and Steve Jansen on drums. Ryuichi and I mixed the piece together in NY. The following week Ryuichi returned to the composition now known as *World Citizen* (I won't be disappointed), finally making a connection with the song, completing it with rhythm, melody and producing the final mix." — David Sylvian September 2003. "Sylvian and Sakamoto collaborated for the first time in 1982 when they wrote the double A side 'Bamboo Music / Bamboo Houses', but it was in 1983 that they scored a Top 20 hit with 'Forbidden Colours'. Since then both David and Ryuichi have forged successful ground-breaking careers which have left in their wake such album's as *Brilliant Trees* and *Dead Bees On A Cake* for Sylvian, and the score to *The Last Emperor* and most recently a Morelenbaum tribute album for Sakamoto. There are five tracks included on *World Citizen*, in a different running order and with completely different artwork to the package that was released late last year by Warner Music Japan. The final track of the CD features a remix by acclaimed remixer Ryoji Ikeda. The songs were recorded in New York and New Hampshire, USA in the summer of 2003. Sylvian and Sakamoto have not released a record together for 21 years, which makes this a very special release. *World Citizen*, with its powerful lyrics and excellent melody, is a must have for all Sylvian and Sakamoto fans."

#### RABELAIS, AKIRA: *Spellewauerynsheer* CD (SAMAD 003CD). \$19.00

"*Spellewauerynsheer*: Spell. Wavering. Shard. Spell as in speaking, incantation, a digitally constructed matrix of words and voices, summoning up a strange, distant past. Wavering: the shivering of those voices as they dissolve and recombine in Rabelais... rich filtering systems, turning into pulsating, frequency rich drones. Shard: fragments, of voices, of ideas, of memories, of the past, brought back to life again. *Spellewauerynsheer* is built up from found sounds, field recordings of traditional Icelandic accapella lament songs recorded in the late 1960s or early 1970s on Ampex tapes and then forgotten about. After discovering the neglected tapes, cleaning them up and digitizing them for a library, Rabelais became fascinated with the heartbreaking sadness of the voices and began to think of them as source material for a series of compositions."

### SAMBA MOON RECORDS:

#### SETE (DJALMA DE ANDRADE), BOLA: *Ocean Memories 2CD* (SAMBA 890524). \$16.00

New reduced pricing on these. "Long overdue CD reissue of one of the seminal solo guitar albums — in any genre — ever recorded. Brazilian guitarist Bola Sete (Djalma de Andrade) settled on the West Coast in 1959. Throughout the '60s he toured widely with various jazz artists and recorded for such labels as Verve, ABC-Paramount, Fantasy and Columbia. In 1972 he recorded *Ocean*, a departure so far afield from anything else he'd ever done that Fantasy declined to issue it. In 1975 Fahey purchased the tapes and issued the album on his



Takoma label. A second volume drawn from the same sessions was planned but it never materialized. **Ocean Memories** (issued by Bola's widow, Anne Sete) restores to print the complete Takoma album (CD 1) and the eight previously unissued songs that would have completed Ocean II (CD 2). I could listen to this music forever — it's deathless, perfect, ecstatic. It's interesting to compare how different Bola is from Baden Powell and some of his more technically accomplished Brazilian brothers: he's more of a sensualist, a fantasist, and he's looser — more rock 'n' roll. — Glenn Jones. The following is a quote from an article John Fahey wrote about Bola Sete in 1976: "'Few living people have had such an enormous influence on my life, my music, my soul, my religion — you name it — as has Bola Sete. I first saw him playing — solo — in early 1972 at David Allen's Boarding House in San Francisco. That night, I was high on drugs as I had been for several years, and — as also had been the case for years — I felt that I was one isolated example of an experimental species that God had forgotten about (I was wrong here). I felt I had been — and was still — walking and talking among shadows: 'People' who had no depth, who were not related to themselves, did not know anything about themselves — endless, phony, shadow-people. And I was one of them. Bola played for about 45 minutes and grimaced and grunted through the whole set. Something was wrong. He couldn't 'get it out.' I knew how he felt, and I understood. Something was wrong. I was intrigued by his obvious frustration having felt that way myself almost all my life. The performance had been mediocre so far. However, the audience gave him a long ovation, and he reluctantly got up and started to play an encore, still looking frustrated, impotent, mad, seething. I knew that feeling well. But then suddenly he got hot. He got so cooking, he played song after song for another 45 minutes, forgetting (or not caring) that he was doing an encore, playing many of the same songs he had just played. My first impression that night, as I told a friend at the time, was this: Here is a man who has lived through hell and somehow miraculously got out of it. I went back to the Boarding House several times that week. I found that Bola's sets have an interesting 'plot.' They all begin and end with songs whose emotional contour is pretty, happy, light, peaceful, or ecstatic. But after the first two or three songs, the terrain gets rougher and darker, heavier and weirder. By the middle of his set, Bola is giving you pictures of hell, memories of perdition, demonic music. But then Bola gradually lightens up the spectrum of feeling and leads you out of the cave and into the sunlight, and life is paradise. Only now, one is so changed that one is temporarily aware that life really is paradise after all, the world is an ocean, etc. It is like a breath from the 19th Century or before; a breeze from times when people had passion and significance and were not mere shadows. It is as though something has finally changed. I talked to Bola's wife (I was too shaken to speak to him at the time). 'How does he keep from going crazy,' I asked her, 'when he has so much energy and tension? You can hear it in his music — a lot of passion and tension. How did he get out of hell?' ('How can I get out of hell?' That's what I really wanted to know.) His music is so good it's eerie — eerie because it comes from a different time, a different place, when men felt different things that we can no longer love or experience except as an echo or phantom in the best of art works. Most of Bola's music is eclectic and nongeneric. Take a song like 'Black Mommy.' Now, if you didn't know anything about Bola . . . what musical tradition, period, or era would you guess this song came from? Tasmania? Easter Island? It comes from everywhere and nowhere. The subconscious really is universal. Bola Sete's music is the best reminder of this that I have ever heard. He is a man of great spirit and great depth. Bola plays percussively, vertically, with a very heavy and insistent thumb. His playing is very masculine (the word is an anachronism). He plays erratically and restlessly like Boll Weevil Jackson, Blind Lemon Jefferson, or Bill Monroe. But he also has inner peace and breadth . . . rhythm and dynamics are constantly changing. Bola's playing gives the impression (and like my playing it is a false impression) of being very improvisatory. His songs, on the other hand, tend to be very short and terse (unlike mine), without undue repetition. But like me, he tries to recreate each song each time he plays it, which is in effect to destroy it. . . . The only elements of a song, which change from one performance to the next, are the number of repetitions of each idea. The order of the ideas stays pretty much the same. But the speed and intensity at which they are played may vary; if Bola doesn't like the room he is playing in, or the people he is playing for, he tends to play lousy. I do the same. We both play the way we feel, but within a rigid structure. We play that way because we have to — we can't do anything else. God help us." — John Fahey, "Bola Sete, The Nature of Infinity, And John Fahey," *Guitar Player*, February 1976.

**SETE, BOLA: *Shambhala Moon* CD (SAMBA 90554). \$11.00**

Second Bola Sete solo guitar album to be issued on this label, a reissue of a 1982 session, originally issued as *Jungle Suite* in 1985 on Dancing Cat Records. Beautifully packaged with background notes from Anne Sete. From the original liner Notes by George Winston: "This is the great Brazilian guitarist Bola Sete's incredibly soulful suite, containing the music of hidden and magical places. The album, recorded in 1982, contains Bola's only solo recordings on the steel string guitar. His 1972 recording, *Ocean Memories*, marked a profoundly deeper level in Bola's music and solo guitar playing. With this album, Bola reached even greater depths. While Bola's work is deeply rooted in Brazilian music, he evolved a vision uniquely his own. His music is, in part, a synthesis of several influences, including Brazilian folk music, bossa nova, Spanish music, classical guitar, jazz, and American folk. The ultimate synthesis, however, defies classification and is Bola's own." John Fahey wrote about Bola Sete in 1976: "'Few living people have had such an enormous influence on my life, my music, my soul, my religion — you name it — as has Bola Sete."

**SARAVAH (FRANCE):**

**MAHJUN: CD (SHL 0037). \$16.00**

Two-fer reissue of the 2nd & 3rd albums by this historic French progressive rock outfit: *Mahjun* (1973) and *Fils à Colin-Maillard* (1974) — both originally issued by the Saravah label. This CD was issued in conjunction with the Mantra label at the beginning of the 90s and seems to exist in small quantities in Saravah's warehouse (Mantra is long defunct at this point). The group's first album on Vogue (*Vivre La Mort Du Vieux Monde* with the spelling of Maajun) has never been close to CD release, while their lesser fourth album, *Happy French Band* is reissued by Spalax. Related to Lard Free and Mormos, the group has been compared to the likes of Soft Machine, East of Eden, Zappa, etc., combining psychedelic rock textures with progressive folk stylings. "Legendary French band...two albums. A melange of improvisation influenced by folklore, rock&roll, and psychedelia."

**FONTAINE, BRIGITTE: *Brigitte Fontaine LP* (SHL 10034). \$17.00**

LP-only reissue of this self-titled album, what was the third Fontaine LP, originally issued by Saravah Japan in 1972. This was never released in Europe and has not been issued on CD yet. Classic mid-period Fontaine, beautifully packaged in original artwork, in a deluxe gatefold sleeve & heavy vinyl. Essential missing piece finally presented by the mysteriously moving hands at Saravah. "Initially released in Japan only. Featuring Olivier Bloch Laine, Julie Dassin, Areski, Georges Arvanitas, Jean Charles Capon, Jacques Higelin, Louis Gilbert, Benoit Charvet, Philippe Mate. Tracklisting: "Brigitte", "Moi Aussi", "L'auvergne", "Premier Juillet",

"Le Dragon", "Vingt Secondes", "Eros", "Une Minute Cinquante Cinq", "Ou Vas Tu Petit Garçon", "Marcelle", "Merry Go Round"."

**FONTAINE, BRIGITTE: *Je Ne Connais Pas Cet Homme LP* (SHL 10041). \$17.00**

Deluxe vinyl reissue in gatefold sleeve of the 5th Fontaine LP from 1974. "A classic album composed and recorded with Areski Belkacem."

**HIGELIN, JACQUES: *Inédits 1970 CD* (SHL 1008). \$16.00**

Saravah is an independent French label, founded by Pierre Barouh in 1965. They have documented strange French pop, folk and jazz and are still around, although their moto seems to be "Some years you don't feel like doing anything" which might explain their sporadic output. Jacques Higelin was a key tangential figure to the Brigitte Fontaine/Areski universe, who recorded a series of albums in the 70s, include these earliest ones for Saravah (Fontaine & Higelin were recording together as early as '67 if I'm not mistaken). *Inédits 1970* is a CD original release of previously unavailable archive material recorded at the Saravah studio in 1970. Higelin sings, plays guitar, accordion, piano, banjo. Areski provides exotic percussion, etc. Brigitte Fontaine drops by for some background vocals. The first half of this is pleasant folk-rock, with a particular French slant & quite beautiful at times. The final track, "A Moi Les Monstres" is a nineteen minute freak-out, dominated by Areski's diverse percussion, acid-flash production and 3-sheets-to-the-wind vocalizing from Higelin. A wild and unknown tripped out cosmic intervention most deserving of attention.

**HIGELIN, JACQUES: *Crabouif CD* (SHL 1009). \$16.00**

*Crabouif* was Higelin's second solo album. A strange ranting folk-rock album, with an incredible loose-cannon opening track, "I Love The Queen". The album finishes with another epic 20 minute monster, a free-folk anthem called "Musique Rituelle Du Mont Des Abbesses" which is performed on banjo, flute and vocals in true psych-blitz motion, with an almost Father Yod-like aura of otherworldly insanity.

**ARESKI & BRIGITTE FONTAINE: *Je Ne Connais Pas Cet Homme CD* (SHL 1010). \$16.00**

Subtitled *Fontaine 4*, most discographies I've seen list this as her 5th album overall, following *Est...*, *Comme A La Radio*, self-titled 3rd (not on CD to date) & the *BYG* album (CD on Spalax, SPA 542815), *L'Incendie*. *Je Ne Connais...* is an exquisite acid-tinged avant-folk album from 1974, with Fontaine's partner Areski constructing a dark universe of strange atmosphere via tabla, hand clapping and other percussion — plus flute, strings, clarinet, bass, guitar, hypnotic chanted vocals etc. The lovely, naive charm of *Est...* is largely obliterated in exchange for mad, surreal, drugged vibes and quite an exceptional listen overall.

**FONTAINE, BRIGITTE: *Est... CD* (SHL 1011). \$16.00**

Reissue of the first album from Brigitte Fontaine, originally issued by Saravah in 1970. Under the direction of Pierre Barouh, this is a stunning orchestral pop record, with psychedelic flourishes, outrageous melodies, fantastic production details and the ever-present and unforgettable voice of Fontaine. This album pre-dates her alignment with Areski, but her other collaborator of note, Jacques Higelin has a minor role. Arranged by Jean-Claude Vannier (famous Gainsbourg arranger). "In the early 70s, along with Catherine Ribeiro, she stirred up the French musical scene and asserted herself by the quality and originality of her songs. Her special way of singing, her profoundly original music and the delirious, committed or provocative themes of her songs helped to establish her as one of the best and most interesting French singers of her time. Sharing her fondness for original music, unusual sounds and a strange atmosphere with Catherine Ribeiro, she always succeeded in choosing the musical accompaniment which was perfect for the atmosphere she wanted to create and which adapted itself completely to the themes she developed in her songs." — Francis Grosse.

**FONTAINE, BRIGITTE: *Comme à La Radio CD* (SHL 1018). \$16.00**

This was Fontaine's second album, from 1971, following *Est...* Along with her instrumentalist partner, Areski, she recorded the splendid *L'Incendie* album (reissued on Spalax) amongst others, and became one of the leading figures of the French chanteuse movement. A spell-binding vocalist with an intense, emotionally charged presence, she actually enlisted the Art Ensemble of Chicago to back her on half of this album, an amazing crossover that works quite well. The tracks w/o AEC delve into pure folk-rooted psychedelics however and are even better: "Lettre à Monsieur le Chef de Gare de La Tour Carol" (for guitar, cello & percussion) is a genuine masterpiece of the era. Find out why Fontaine rates as one of Kim Gordon's 12 Goddesses of the Gods!

**FONTAINE, BRIGITTE: CD (SHL 1034). \$16.00**

"For the very first time on CD, this is the 3rd album of Brigitte Fontaine with Areski (initially released in 1972). Remastered/original sleeve. Features: Olivier Bloch-Lainé, Areski, Georges Arvanitas, Jean Charles Capon, Louis Guilbert, Jacques Higelin, Benoit Charvet..."

**HIGELIN, JACQUES: *Higelin & Areski CD* (SHL 1036). \$16.00**

Reissue of the first proper Higelin album, known as *L'inutile* at the time of its release in the early 70s. Higelin sings and plays a variety of instruments (guitar, flute, banjo, accordion, etc.) while Areski provides the ethnic percussion variation (maracas, tablas, tambourines, many others). Free spirited, inventive avant-folk with a twisted chanson slant.

**AKENDENGUE, PIERRE: *Nandipol/Afrika Obota CD* (SHL 1051). \$16.00**

1991 CD issue of 2 early albums by Pierre Akendengue (his first from 1974 and 5th? from about '78 — both originally issued by Saravah), recently listed by *The Wire* in their "100 Records That Set The World Of Fire" article. "Recorded in the early 70s, before 'world music' was the rage. A spellbinding encounter between an African poet, musician, story teller, Pierre Akendengue, and a Brazilian percussion wizard, Nana Vasconcellos. "Composer, guitarist, dramatist, poet and singer, Pierre Akendengue's influence in his home, Gabon, is huge; in the Francophone world, he's made a dent; everywhere else, he's barely a footnote. *Nandipol*, his first album, becomes a play — each song a dramatic act made of miniature scenes. Complementary voices (tight harmonic choruses, Akendengue's own trilling tenor and emphatic reading voice), arc above a collection of individual instruments, each running on their rhythmic line. The album is accented by soft acoustic guitar, shakers in stereo effect, slicing flexitone, berimbau and cuica, deep cello. With the assistance of Brazil's Nana Vasconcellos, Akendengue seamlessly incorporated the French popular melodic vocal style, brisk Amazonian percussion, and solid, soulful African themes, words and energy: a 'fourth world' styling several years early." — Robin Edgerton/*The Wire*

**HIGELIN, JACQUES: *Les Années 3CD* (SHL 1905). \$40.00**

Box set edition of the three Higelin albums on Saravah: *Crabouif*, *Higelin & Areski* & *Inédits 70*.

**FONTAINE/ARESKI BELLACEM, BRIGITTE: *Vous Et Nous CD* (SHL 2077). \$16.00**

The 7th Fontaine album, from 1977; apparently her last until a comeback album in 1995 on French Virgin. Areski continues to supply exotic backing via percussion, accordion, gumbri, bendir, guitar, banjo and strings — plus some cool Mini Moog primitive synth weirdness. Not as perfectly realized as earlier efforts, but a very interesting album all the same with some great, zonked moments.

**LACY, STEVE: *Scratching the Seventies 3CD* (SHL 2082). \$40.00**

"This 3CD box set is the reissue of the 5 albums registered during the 70s at the Saravah stu-

dio. It contains Roba (1969), Lapis (1971), Scraps (1974), Dreams (1975) & Owl (1977). "Lapis is a classic solo album for soprano sax, percussion and tape — one of Lacy's most outside documents and a crucial solo outing. *Dreams* features Derek Bailey. Lacy regulars like Steve Potts (saxophones), Irène Aebi (cello, voice), Kent Carter (bass), Oliver Johnson (drums) contribute throughout the rest of the sessions, along with various guests. Classic-era euro freedom.

**ARESKI & BRIGITTE FONTAINE: *Le Bonheur* CD (SHL 2091). \$16.00**

One of the remaining missing links in the Areski/Fontaine story, this CD finally reissues their 1975 album, Fontaine's 6th album overall. Released inbetween 1974's masterpiece *Je Ne Connais Pas Cet Homme* and her exit from the 70s recording scene (*Vous Et Nous*), produced one again by Saravah's Pierre Barouh. This one finds the two recording at home and in the studio (with a few short "live theatre" performances edited in for extra confusion/pleasure), at complete ease with the process of creating beautiful, surreal-tinged folk duets via mere guitar, percussion, flute and their unique tandem vocalizing. Another unbelievably intimate chapter into the song/madness purge process and a necessary addition for anyone who's ever been stunned into oblivion by Ms. Fontaine's immortal presence.

**BRUNET/FRED VAN HOVE, ETIENNE: *Improvisations* CD (SHL 2103). \$16.00**

Etienne Brunet (soprano/alto saxophones); Fred van Hove (grand organ). "One Evening In St Germain-Des-Prés. It's been several years, and a few funerals, since I spent as much time sitting in a church. Entering by a side door and quickly turning our backs to the altar our gazes were unavoidably drawn upward by the large organ pipes, that on this day were helped by the pipes (portable in this case) of saxophones — soprano or alto — and, in alternation, bass clarinet. As Balzac said 'The organ, is an entire orchestra, to which a clever hand is able to ask anything'. This time it was not only a 'duo', but a sort of concerto for the breath of Etienne Brunet and a group of winds directed by Fred van Hove, (actually a symphony of pipes with lips and reeds) full of soft and rich interchanges, in waves, with either apocalyptic effect or like a combination of Sun Ra and Olivier Messiaen (at the time when he would improvise — but not every Sunday — on the keyboard at the Trinity church). Thus it's another language, religious and barbarian, of 'groove' — like searching for imaginary rituals while exploring a jungle, frozen in time — because from the first sound and throughout the smallest silences this space cannot be defined like that of a recording studio. The monument itself participates — its machinery — around which all is played: isn't it the only musical instrument inseparable from its home? And also one of the last instruments from the European tradition for which improvisation remains a perfectly legitimate practice? But here and now, these days, inspiration and feeling, organ and sax or clarinet were interlacing on the edges of musical laws." — Philippe Carrez/Jazz Magazine

**BAROUH, PIERRE: *Viking Bank* CD (SHL 2114). \$15.00**

2003 remastered reissue of Barouh's third album, originally issued in 1977. Pierre Barouh is the founder of the Saravah label, and producer of Brigitte Fontaine. Well known for this orchestral-tinged, bossa-influenced composition style. "Recorded in 1976 over Jean-Pierre Auffredo's orchestrations, *Viking Bank* is one of the last ones from the 'great time' where Saravah had its office and recording studio at Montmartre. The record passed unnoticed at the time and Pierre Barouh's humbleness, or rather, his natural capacity of recognizing other people's talent, explains why this fine album is only now available to all enthusiasts."

**BAROUH, PIERRE: *Saudade* 2CD (SHL 2115). \$17.00**

2003 release compiling Barouh's earliest works. "This is the compilation of Barouh's rare singles recorded in 1960 — 1963. Most of songs were co-written with Francis Lai. And some songs were re-recorded in the later albums. Young and lovely, but full of 'Saudade'. Though the sound production is like a conventional 'chanson' and not very much sophisticated, these songs definitely capture three constant features of Barouh. The most amazing song is title track, 'Saudade (Un manque habite)'. This was co-written and played with Baden Powell in 1960. This should be the first attempt of French Bossa Nova in the history. Considering that the "first" Bossa Nova song, "Chega De Saudade" by Joao Gilberto, was released in 1958, and "Getz/Gilberto", which made Bossa Nova international hit, was released in 1963, this recording may be the very first attempt of non-Brazilian Bossa Nova. More than a historical meaning of this song, it is a beautiful song which hits your heart directly. So, this is the first step of how an amateur in music, full of curiosity, could make the great records." — SaTou.

**VASCONCELOS, NANA: *Africadeus* CD (SHL 38). \$16.00**

Classic trio record of trance-out improv from the early 70s by the grouping of Vasconcelos (berimba, voice, percussion), Nelson Angelo (guitar, organ, piano, voice) & Novelli (bass, guitar, piano, voice). "Early album by Brazilian percussionist, well known for several albums on ECM (as a member of Don Cherry/Colin Walcott's Codona trio as well as with Jan Garbarek) and his involvement with the Downtown NYC crowd (documented on several John Zorn records and his recent Tzadik CD "*Fragments: Modern Tradition*"). Mixes highly tweaked solo improvs (most notably the first title cut, 19 minutes of minimally-inflected solo berimbau with WIDE stereo spread for maximum-phase late-night trance-out) with trio improvs consisting of layers of percussion, acoustic guitar, vocal overdubs, and PLENTY of studio afterthoughts, recorded by Pierre Barouh in the Saravah studios during the 70's. Very little traditional (read: bossa) fare. A highly impressive vault find." — Hrvatski

**SARGASSO (UK):**

**HARVEY, JONATHAN: *Tombeau De Messiaen* CD (SARG 28029). \$14.00**

One of 1999's most impressive experimental music releases. "The British composer has written some of the most stunning electronic music since Stockhausen, with dazzling combinations of synthesized sounds and realtime orchestral forces. 'Mortuos Plango' was realized at Boulez's IRCAM in 1980, where recorded sounds of bell and voice were crossbred with their synthetic situations. Seamless transformation was the aim — for instance, from a sung vowel to a complex bell spectrum. Both 'Mortuos Plango' and 'Ritual Melodies' have been remixed for this release, which celebrates Harvey's 60th birthday. Like abstract painting, electronic music runs the risk that by abandoning instruments and voices with their traditional associations, it becomes a mere design or pattern of sounds. But Harvey's transformation of vocal and instrumental sources overcomes this dilemma, showing a remarkable and sensuous aural imagination. 'Tombeau De Messiaen' mixes piano and tape. It's the second recent piece with a title that references one of the most beautiful works of 20th century music: Ravel's 'Le Tombeau De Couperin', written as a lament for friends killed in the First World War. Harvey's 'Tombeau', for piano and tape, generates some glorious scrunching between the equal-tempered piano and the Just Intonation of the tape part. It culminates in an exuberant Nancarrow-like conclusion of polyrhythmic madness." — Andy Hamilton, *The Wire*

**HARVEY/FRANCES-MARIE UTTI, JONATHAN: *Imaginations* CD (SARG 28032). \$14.00**

"Now widely available for the first time, this re-release documents the historic meeting of leading contemporary composer Jonathan Harvey and internationally renowned cellist Frances-Marie Uitti. *Imaginations* is a set of nine extracts from an improvisation for cello and synthesizers. Although taken from a single and spontaneously-conceived creation, each

selected extract concentrates on particular musical ideas and timbral sources. The result is a collection of eerie and evocative sonic landscapes that explore a variety of innovative and often surprising techniques. Recorded in the Harvey studio in 1993, these experiments in sound are only lightly edited — mostly to eliminate background 'noise' provided by the family dog Sappho. The cello is retuned but untreated electronically; the synthesizers used are the Yamaha SY77 and DX7 11."

**TERUGGI, DANIEL: *The Shining Space* CD (SARG 28033). \$14.00**

"Currently director of the Paris-based GRM (Groupe de Recherche Musicale) Teruggi follows in the footsteps of GRM's illustrious founders Pierre Schaeffer, Pierre Henry, François Bayle, and represents the next generation of electroacoustic explorers. *The Shining Space* includes works written between 1997 and 1999. Each composition uses a single instrument, piano, electric guitar, voice, etc, as original sound source which is then transformed by the GRM's own processing tools (GRM tools). Teruggi's in-depth metamorphoses of the raw sonic materials reveals his inventiveness and mastery of the acoustical vocabulary. The listener is surrounded by sonic 'trompe l'œil', sensual disorientations and mirages. In 'Crystal Mirage', UK virtuoso pianist Philip Mead leads the listener through a labyrinth of mirrored sounds where piano and tape are endlessly intertwined. 'Fugitives Voix' features actor Jean Bollery and Brazilian singer Anna Maria Kieffer who lend their voices to Teruggi's manipulations. Other sonic 'guinea pigs' include Teruggi's own son on electric guitar in 'The Shining Space' and a full symphony orchestra in 'Images Symphoniques'. Going beyond the technological and cerebral aspects of a lot of electroacoustic music, the listener cannot help being drawn-in by Teruggi's unique emotional personality. *The Shining Space* is a soulful and luminous dimension in which to investigate Teruggi's musical territories."

**VA: *Spike: Works From BEAST* CD (SARG 28034). \$14.00**

"A new collection of electroacoustic adventures from the Birmingham scene. Sargasso presents an unprecedented collection of sound explorations from the studios of Jonty Harrison's BEAST (Birmingham ElectroAcoustic Sound Theatre). All composers come from a diversity of musical backgrounds and have in common their passion for sonic metamorphoses. Their time spent in the BEAST studios has allowed them to experiment with sound objects and textures to create personal universes where anything is possible. All compositions on this CD were created in the Electroacoustic Music Studios at the University of Birmingham. Founded in 1982 at Birmingham University by composer Jonty Harrison, BEAST is dedicated to the public presentation of electroacoustic music through the use of multi-channel sound systems. Throughout the years BEAST has established itself as one of the world centres for the creation of electroacoustic music. A diverse choice of composers, including and compositional styles testify of the richness and excitement of pure sound. The best of BEAST."

**PALMER, JOHN: *Encounter, Hinayana, Epitaph, Between* CD (SARG 28038). \$14.00**

"Following his critically acclaimed debut CD *Beyond the Bridge, 2*, John Palmer returns with four new thought-provoking compositions featuring Pete Lockett, Jane Chapman, Piet Van Bockstal, Neil Heyde, Matthias Cordes and Renate Bratschke. As Palmer states: 'The music on this CD reflects a search for deeper shades of meaning through the exploration of instrumental virtuosity not as a routine display of technical skills and dazzling-show-off dexterity — which I have always regarded as boring and suspicious — but as a key to a deeper level of expressivity.' As with previous works, Palmer achieves his goals by extending the playing techniques of the instrumentalists and by careful interaction with the electronics, blurring the boundaries of where the instrument ends and where the electronics begin. All this never distracts from the powerful emotional 'encounters' that are conjured by the music, leaving the listener with a sense of inner-journey and self-discovery."

**WILLOX, MIKE: *The Big Picture* CD (SARG 28039). \$14.00**

"Sound-collage journey from Japan to London. Mike Willox's debut solo album was sparked off by a tour in Japan where he collected local urban sounds and atmospheres from the streets of Tokyo, Yokohama, Osaka creating a sort of sonic diary. Back in London in his Loungecape studios he created a unique musical sound-collage blending in other sounds from more personal sources. Willox seamlessly goes from electronica ambiances to sounds of pianos being tuned, and from jazz musicians jamming to the heartbeat of his unborn daughter Sappho."

**CASSERLEY, LAWRENCE: *The Edge of Chaos* CD (SARG 28042). \$14.00**

"A special CD to celebrate Lawrence Casserley's 60th birthday and a follow-up to Sargasso's 1999 release *Labyrinths*. Using his self-designed computer processing instruments, Casserley has chosen in *The Edge of Chaos* to transform the sounds of metal percussion, gongs, cymbals beyond recognition, to creating intricate 'clouds' of sonic morphing. The inspiration for these pieces comes from the works of painter Antoni Tàpies and writer Jorge Luis Borges. Performer, composer and improviser Lawrence Casserley has been working with electronic sound since 1967, with a particular emphasis on live performance. Much of his work has crossed media boundaries, particularly with his multi-media group 'Hydra', and Peter Donebauer's 'Video and Music Performers' in the 1970s; 'Tube Sculpture' and the 'Electroacoustic Cabaret' in the 1980s. Over the years, Casserley and his ground-breaking live sound-processing set-up has performed and recorded with many of the leading European improvisers, including his close collaborator Evan Parker (*Drawn Inwards* with Evan Parker's Electroacoustic Ensemble on ECM, and *Solar Winds* on Touch). This new CD confirms Casserley as one of UK's most exciting live electronics artist."

**HARVEY, JONATHAN: *Mythic Figures* CD (SARG 28044). \$14.00**

"Long-awaited new CD of chamber works by one of today's most powerful composers. Featuring the Het Trio, Jane Manning (soprano), the Ensemble Musique Nouvelle."

**SATAMILE:**

**VA: *Autobot* CD (SAT 001 CD). \$13.00**

"The first CD release from Satamile Records. Due to high demand, this compilation will feature past Satamile tracks released only on vinyl. The length of the CD is 64 minutes (11 tracks). Artist's will include Satamile (NYC), E.M.S(NYC), Bolz Bolz (Germany), Silicon Scally (UK), Airlocktronics (Germany), Decal (Ireland), Scape One(UK) and Freezie Freekie (NYC)."

**SATELLITE RECORDS (UK):**

**BELL: *Numbers* CD (STL 030CD). \$18.00**

"Fourth release by electro artists Bell entitled *Numbers* mixes Detroit and New York Electro (from Mantronic to Drexcia) with English Electronica (from Cabaret Voltaire to Add N To X). After three singles of electro, techno and acid house, this album shows all their influences, from other experimentalists such as Moodyman to Kraftwerk. 'Mantronic/Jonzun Crew inspired nod to early 80s electrobeat with just a touch of black-shirted Anglo electronics. Bell are a duo from London and this release is brilliant' — *Muzik*. Bell recently played alongside ESG at the last 1977 and have got fans from the likes of Andy Weatherall and Gilles Peterson. Bell are Dan Crouch and Adrian Stephens and both are from London."

**BELL: *Numbers 2LP* (STL 030LP). \$21.00**

Double LP version in full color sleeve.

**YOSSARIAN: *Alley Dog/Black Cowboys 10"* (STL 033). \$9.00**

"Yossarian's third single for Satellite pushes his unique persona further again, fusing pure pop with pop art experimentation, providing his most accessible offering to date. Catchy AND obscure in equal measure, Yossarian looks set to draw interest from a wider audience than ever before, as the dapper dog detective continues sniffing out that elusive perfect beat."

**BELL: *Mr Tone Has Left The Building 12"* (STL 035). \$9.00**

"Latest release from London electro duo Bell in a two-step stylee. Released on sister label Satellite."

**KARAMASOV: *Divorce Your Loved Ones With Dignity CD* (STL 037CD). \$18.00**

"Formed in London late 1997, anglo-german four piece Karamasov released their eclectic debut the following year. Comprising a diverse collection of largely instrumental improvisations, *On Arrival* made for a deceptively assured debut. Drawing on influences of Kraut, Rock, Jazz and minimal Techno, Karamasov's compliment of electronics, samples and ancient analogues is lent an added warmth by the less predictable addition of live instruments such as cello and a knack for improvisation, augmented in no small part by classically trained percussionist Berit Immig. Benefiting from a more coherent production, the new album, *Divorce you Loved Ones with Dignity* is a more accessible collection than previous more esoteric releases. Their left-field take on pop veers at times toward the rarefied dancefloor occupied by Stereolab, Tarwater and ex-labelmates Add n to (x), at others a gentle, affectionate nod to a past illuminated by the likes of Can et al will warm those possessed of an analogue soul."

**SAND: *Bromide Fist 12"* (STL 038EP). \$9.00**

"Taken from their current album *Still Born Alive* this 12" is a new re-mix by Tim Wright (aka Tube Jerk on Novamute), who is also a founding member of Sand. Their intense electronic funk techno sound has made fans of DJs such as Andy Weatherall and Gilles Peterson. After two critically acclaimed albums (*Beautiful People Are Evil* and *Still Born Alive*) and a recent sell-out tour of UK cinemas, where they played alongside specially made interactive films, Sand continue their unique electro-techno-funk sound with this new release."

**SAND: *Still Born Alive CD* (STL 039CD). \$18.00**

"Sand's music mixes Cinematic/Electronic/Dance/Techno/Funk elements to create their own sound. Sand musically walk the line between different worlds. They have played with, on the one hand, dance artists such as Robert Hood, Patrick Pulsinger, Andy Weatherall and Carl Craig and on the other hand with groups such as God Speed You Black Emperor, Squarepusher, Add N to X and ESG. Sand's music has been described as cinematic musical soundscapes. They are currently performing at a number of Cinemas in the UK with a series of interactive films by independent film-makers commissioned for this event. Film-makers include Chris Newby, Alison Murray and Clío Barnard."

**SATIVAE RECORDINGS (UK):****DJ HELL: *Diese Momente EP 12"* (TIVA 008). \$9.00**

"Limited repressing of Sativae's highest profile record to date. DJ Hell is one of the leading figures on the global techno scene and has produced many classic releases on labels such as Disko B and R&S and is possibly best known for running the highly successful International Deejay Gigolos imprint. Here we find Hell reinterpreting the soundtracks of Blade Runner & the Great Gatsby in his unique hypnotic Moroder-esque style with help from DJ Naughty."

**TUBE JERK: *Shift CD* (TIVA 023CD). \$15.00**

"Sativae Recording's presents the second Tube Jerk LP *Shift*: Tube Jerk, aka Tim Wright, has been producing electronic music for some time now. His earlier work appeared mainly on the GPR label under his original Germ guise in the nineties. In the same era he also released a remix of African Nightflight's 'Make up your Mind' which is still regarded as a classic amongst electronic enthusiasts. His Tube Jerk name first became noticed when Tim released the album *Fold* on London based Ill records. *Shift* is the next step for Tim Wright; showing the huge step he, as a producer, has taken expanding on the sound he has been shaping for a number of years. The bass moves and the quirky scratches & scrapes are all still there; but the sound is more driving, polished, and defined."

**TUBE JERK: *Shift LP* (TIVA 023LP). \$16.00**

Double LP Version.

**SATORI:****WORD OF LIFE: *Further Ahead CD* (SATORI 3001). \$20.00**

First album of relatively classic contemporary Swedish psych, originally issued on Xotic Mind. Limited stock.

**SATURN:****RA, SUN: *Lanquidity LP* (PHILLY 666). \$13.00**

Tracklisting: Lanquidity, Where Pathways Meet, That's How I Feel, Twin Stars of Thence, There are other Worlds (They have not Told You of). Recorded at Blank Tapes Studio, New York, 7/17/1978. "The album was originally on the 'micro-label' Philly Jazz, owned by a Philadelphia recording engineer who knew Sun Ra from his live performances on University of Pennsylvania's WXPB. The album has become a much in demand rarity among the ranks of acid jazz DJs throughout the world."

**RA, SUN: *Interstellar Low Ways LP* (SATURN 203). \$13.00**

Originally titled *Rocket Number Nine*. Tracklisting: Onward, Somewhere in Space, Interplanetary Music, Interstellar Low Ways, Space Loneliness, Space Aura, Rocket Number Nine Take off for the Planet Venus. Recorded at various locations, Chicago, late 1960.

**RA, SUN: *When Sun Comes Out LP* (SATURN 2066). \$13.00**

Tracklisting: Circe, The Nile, Brazilian Sun, We Travel the Spaceways, Calling Planet Earth, Dancing Shadows, The Rainmaker, When Sun Comes Out. First two tracks probably made during the same session at the Choreographers' Workshop, late 1962 or 1963. Remaining tracks recorded during different sessions around the same period. The master tape of Side B is in stereo; all known pressings of the album are in mono, however. The master tape also includes a rejected take of an unidentified piece at the beginning. In addition, three pieces were recorded backwards (!) on the master used by Evidence.

**RA, SUN: *Super-Sonic Jazz LP* (SATURN 216). \$13.00**

Retitled *Super Sonic Sounds* on Impulse. Tracklisting: India, Sunology, Advice to Medics, Super Blonde, Soft Talk, Sunology, part II, Kingdom of Not, Portrait of the Living Sky, Blues at Midnight, El is a Sound of Joy, Springtime in Chicago, Medicine for a Nightmare. Recorded RCA Studios, Chicago, 1956.

**RA, SUN: *The Nubians of Plutonia LP* (SATURN 406). \$13.00**

Originally titled *The Lady With the Golden Stockings*. Tracklisting: Plutonian Nights, The Lady with the Golden Stockings (The Golden Lady), Star Time, Nubia, Africa, Watusa, Aiethopia. All from various clubs and rehearsal rooms, Chicago, 1958-1959.

**RA, SUN: *Angels And Demons At Play LP* (SATURN 407). \$13.00**

Recorded between between 1963 and 1967. Tracklisting: Tiny Pyramids, Between Two Worlds, Music from the World Tomorrow, Angels and Demons at Play, Urnack, Medicine for a Nightmare, A Call for All Demons, Demon's Lullaby.

**RA & HIS MYTH SCIENCE ARKESTRA, SUN: *Cosmic Tones For Mental Therapy LP* (SATURN 408). \$13.00**

Tracklisting: And Otherness, Thither and Yon, Adventure-Equation, Moon Dance, Voice of Space. The first two pieces were recorded by Tommy Hunter at the Choreographers' Workshop, New York City, 1963. The last three were recorded at the Tip Top Club, Brooklyn, 1963. 'Moon Dance' was recorded at a joint in Brooklyn called the Tip Top Club, where Hunter was playing in Sarah McLawler's organ trio. Sun Ra and company came in at 10 AM and played for several hours. I suspect that 'Adventure-Equation' and 'Voice of Space' were also recorded at the Tip Top. Ra is not known to have had access to a Hammond organ elsewhere, and although the recording quality is a little better on these pieces, the tapes are still mono, Hunter may have moved his microphones around, and the echo would cover up some of the faults anyway. Note the background talking on 'Moon Dance' and how it carries over into the beginning of 'Voice of Space'. Note whispers at beginning of 'Adventure-Equation'. Note the phone ringing around 4:00 and 7:50 into 'Adventure-Equation'.

**RA, SUN: *We Travel The Space Ways LP* (SATURN 409). \$13.00**

Tracklisting: Interplanetary Music, Eve, We Travel the Spaceways, Tapestry from an Asteroid, Space Loneliness, New Horizons, Velvet. Recorded at "El Saturn Studio" (meaning some club or rehearsal room), Chicago, around 1959.

**RA, SUN: *Strange Strings LP* (SATURN 502). \$13.00**

Tracklisting: Worlds Approaching, Strange Strings featuring vocal by Arthur Jenkins, Strange Strings featuring lightning drum. Recorded in New York, probably 1966. A very uncommon Sun Ra LP, originally issued on Thoth (a Saturn-subsiary?) in '66 or '67. A concept album of sorts, dealing with musicians playing unfamiliar instruments ("Chinese lutes, moon-guitars, mandolin, bass, koto," according to Tam Fiofiori). "It is a piece of astonishing variety...Sun Ra here succeeds in creating perhaps the most completely improvised but organic piece in the history of jazz, with no prepared rhythmic, melodic or harmonic material, performed by players on instruments foreign to them." — John Szwed.

**RA, SUN: *Atlantis LP* (SATURN 507). \$13.00**

Rehearsal, possibly at Sun Studios, New York 1967-1969. Tracklisting: Mu, Lemuria, Yucatan, Yucatan, Bimini, Atlantis.

**RA, SUN: *Holiday For Sould Dance LP* (SATURN 508). \$13.00**

Tracklisting: But Not for Me, Day by Day, Holiday for Strings, Dorothy's Dance, Early Autumn, I Loves You Porgy, Body and Soul, Keep Your Sunny Side Up. Hall Recording Co., Chicago, late 1960, except Early Autumn, which was made at the Wonder Inn around the same time.

**RA, SUN: *Monorails and Satellites LP* (SATURN 509). \$13.00**

Tracklisting: Space Towers, Cogitation, Skylight, The Alter Destiny, Easy Street, Blue Differentials, Monorails and Satellites, The Galaxy Way. Recorded at Sun Studios, New York 1966 (a home recording).

**RA, SUN: *Sound Sun Pleasure!! LP* (SATURN 512). \$13.00**

Tracklisting: 'Round Midnight, You Never Told Me That You Care, Hour of Parting, Back In Your Own Backyard, Enlightenment (taken from Jazz in Silhouette), I Could Have Danced All Night. Recorded by Alton Abraham, Chicago, 1958. Also seems to be a studio recording. Not the same session as *Jazz in Silhouette*.

**RA, SUN: *My Brother The Wind LP* (SATURN 521). \$13.00**

Tracklisting: My Brother the Wind, Intergalactic II, To Nature's God, The Code of Interdependence. New York or Philadelphia, 1970.

**RA, SUN: *The Night of The Purple Moon LP* (SATURN 522). \$13.00**

Tracklisting: Sun-Earth Rock, The All of Everything, Impromptu Festival, Blue Soul, Narrative, Outside the Time Zone, The Night of the Purple Moon, A Bird's Eye View of Man's World, 21st Century Romance, Dance of the Living Image, Love in Outer Space. Probably recorded in New York 1970. Small grouping of Sun Ra (Moog synthesizers, Roksichord), John Gilmore (sax, perc.), Danny Davis (sax, clarinet), Stafford James (bass).

**RA, SUN: *My Brother The Wind Vol. II LP* (SATURN 523). \$13.00**

Tracklisting: Somewhere Else, Contrast, The Wind Speaks, Sun Thoughts, Journey to the Stars, World of the Myth "I", The DesignQCosmos II, Otherness Blue, Somebody Else's Idea (Somebody Else's World), Pleasant Twilight, Walking on the Moon. Recorded in New York or Philadelphia 1969. The session tapes also include a rejected version of an unidentified composition.

**RA, SUN: *Bad and Beautiful LP* (SATURN 532). \$13.00**

All recorded at the Choreographers' Workshop, New York, November or December 1961. Tracklisting: The Bad and the Beautiful, Ankh, Just in Time, Search Light Blues, Exotic Two, On the Blue Side, And This is My Beloved. A tape of these sessions was sold to Alan Bates of Black Lion/Freedom records (probably in 1970). It also included an incomplete, untitled piano and bass duet and an incomplete title featuring piano and percussion.

**RA, SUN: *Magic City LP* (SATURN 711). \$13.00**

Tracklisting: The Magic City, The Shadow World, Abstract Eye, Abstract "I". Recorded at Rehearsal, New York City, around 9/24/65 and Live at Olatunji's loft, New York, spring 1965.

**RA, SUN: *Other Planes of There LP* (SATURN 98766). \$13.00**

Tracklisting: Other Planes of There, Sound Spectra, Spec Sket, Sketch, Pleasure, Spiral Galaxy. Recorded at Choreographers' Workshop, New York, 1964. 'Spiral Galaxy' is from a different session than the other three tracks. Probably recorded by Tommy Hunter.

**RA, SUN: *Art Forms Of Dimensions Tomorrow LP* (SATURN 9956). \$13.00**

Classic Chicago Saturn release, issued in 1965, recorded at the Choreographers' Workshop, all but the last two tracks in the basement (where Ra liked the piano sound). Recorded in New York 1961/1962. Tracklisting: Cluster of Galaxies, Solar Drums, The Outer Heavens, Infinity of the Universe, Lights on a Satellite, Kosmos in Blue. Featuring: "Cluster of Galaxies", "Ankh", "Solar Drums", "The Outer Heavens", "Infinity of the Universe", "Lights on a Satellite", "Kosmos In Blue". With futuristic space interludes that are mindblowing... "This music, performed by a jazz band in the early 1960's, predates Syd Barrett, and occurred long before Tangerine Dream's *Electronic Meditations*. But you will swear you are listening to a lost Kraut/psych classic inspired by both of these. 'Solar Drums' is everyone in the band grabbing a percussion instrument except for the man behind the recording desk, who plunges everyone into a swirl of echo until they tip and tremble off each other luminously, plinking brightly in the dark...one of the most amazing documents of Sun Ra's foresight. In these two recordings he anticipated - created? - psychedelic music." — Happy Dog Potatohead.

**RA, SUN: *Fate In A Pleasant Mood LP* (SATURN 9956-2B). \$13.00**

Hall Recording Co. and rehearsals, Chicago late 1960-early 1961. Tracklisting: The Others in their World, Space Mates, Lights of a Satellite, Distant Stars, Kingdom of Thunder, Fate in a



Pleasant Mood, Ankhnoton.

**SCANDINAVIA (UK):****SUGAR EXPERIMENT STATION: Ultramotone CD (SCAN 008CD). \$15.00**

"Sugar Experiment Station is an alias for Neil Landstrumm, one of the UK's most prolific DJ/producers on his own Scandinavia." Produced in conjunction with Tobias Schmidt. For followers of the UK weird-edge techno scene (Si Begg, Mosquito label, Noodles comp, etc.).

**YOUNGMAN: Slightly Irregular CD (SCAN 016). \$15.00**

"Bill Youngman, a 22 year old from White Plains, New York. He believes his music is a direct reflection of his emotions. 'Innovation is the key to furthering my mental needs as a composer. I like to approach writing with a humorous head, combined with the dismal feelings experienced in everyday reality. The result is usually complete nonsense and insanity, but I enjoy doing it,' says Bill. For many years, Bill Youngman has been composing and performing electronic music. In 1995, his debut release *Electro Step* on New York's cult Serotonin label, was the first of many attempts to combine the tonalities of bleep techno and electro, incorporating the tempo and percussive elements of Drum 'n' Bass. Here he produces a storming 11 track album for Neil Landstrumm's prestigious label, Scandinavia."

**SCAPE (GERMANY):****CLAYTON, KIT: Nek Sanalet 2LP (SCAPE 002LP). \$15.50**

"Remember Kit Clayton? That mysterious powerbookwizdard, who was behind *Nek Purpalet* on Berlin's Scape records? The sequel has arrived. *Nek Sanalet* is his longplay debut. It's even more day-dreamy, way beyond echo than its predecessor. Take the 'out of the woods' Dub approach from the first ep, add a little more flavor and you get *Nek Sanalet*. Designed to clear your view, *Nek Sanalet* is an excellent panorama in dub. Put on your headphones and set the virtual glasses straight, if you will. Then, Kit Clayton appears as a colorful, holographic guide. He is the observer and *Nek Sanalet* is his device to open all borders to multi-dimensional dubland. In olden times folks took a 'musical shower every hour', while for *Nek Sanalet* approximate traveltime is about 45 minutes. During the roundtrip you will be carried through all the interesting corners and niches of the electronic danceworld. It's a little more heavy down there than usual, because *Nek Sanalet* — the device — is wearing a dub filter. Be glad to have Kit Clayton as a tourguide with you because he's mixed emotion into his subsonic bass. These 8 tracks are 'all killer no filler'. Perfectly programmed, dark like a cloud, creepy crawling into every inch of your body. Versatility shows in the minimal tech-dub of 'Nele' and in the almost beatless, melancholic 'Inapiseptili'. Kit Clayton is calming you down, he lets you know, in every sense of the word, what will happen down there in the next echo. *Nek Sanalet* is a testament to his highly thoughtful and urban musical vision. As with *Nek Purpalet* (which translates to 'world of spirits'), all the track titles are borrowed from the indigenous language of the Cuna. *Nek Sanalet* ('world of substance') is then to be regarded as the opposite of its predecessor, which means a balance of forces is at work. Tracks like 'Kalu' ('spiritual fortress'), 'Aspocket' ('statue'), or 'Nia-Ikala' ('way of the devil') are manifest to an inner meaning and a hidden reality. Music is a means to remember the past, to foresee the shape of things to come, and to understand what is happening at present."

**FRIEDMANN & THE NU DUB PLAYERS, BURNT: Do Not Legalize It 12" (SCAPE 003EP). \$8.50**

"Though the five trusty deckhands that make up the Nu Dub Players are only household names to those whose investigations of the underground have permitted them a peep below the surface, the arrival of all five of them on Great Barrier Island (New Zealand) in January 1996 caused immediate geothermal rumbles all around the musical world... Programmer, producer and engineer-turned-Burnt Friedman is the mucous substance that holds the highly creative and temperamental strands of the Nu Dub Players together. Having made his name as conductor for top pop combos Drome, Nonplace Urban Field and Flanger (collaboration with Atom Heart), one could imagine that this project (with the intense demands of the individual members) could be a trying one for the Kolonic cut crusader. But it is within the dub-soaked melange of misappropriated mischief and endless echo that the smouldering one is most at home. Reining in the individual skills of each of his semi-psychotic sidekicks and channeling them through the mixing desk Burnt ensures that the Nu Dubs highly skilled musical mutterings don't turn into a pile of muso wank."

**FRIEDMANN & THE NU DUB PLAYERS, BURNT: Just Landed CD (SCAPE 004CD). \$15.50**

"From the far-flung corners of the world with a firm focus on heaving bass and rimshot rattling percussion Scape Records are proud to present Burnt Friedman and the Nu Dub Players. Recorded at a secret sonic hide-away on a Great Barrier Island just off the New Zealand coast *Just Landed* is the masterwork of five gunslingers of the gargantuan groove. Having made his name as conductor for top pop combos Drome, Nonplace Urban Field, SMC and Flanger, Burnt Friedman has summoned up new powers to bring this delightfully dubwise crew together. Those who associate his work with plunderous programming, brittle electronics and luring lullabies may be surprised find that it is within the dub soaked melange of misappropriated mischief and endless echo that the smouldering one is most at home. Reining in the individual skills of each of his semi-psychotic sidekicks and channeling them through the mixing desk Burnt ensures that the Nu Dubs highly skilled musical mutterings don't turn out as a pile of muso wank, this truly is like nothing else you've ever heard."

**FRIEDMANN, BURNT & THE NU DUB PLAYERS: Just Landed 2LP (SCAPE 004LP). \$15.50**

Double LP version.

**VA: Staedtitzism CD (SCAPE 005CD). \$15.50**

Full length CD version with mostly exclusive tracks, from: Gramm, Vladislav Delay, Sun Electric, To Rococo Rot & I-Sound, Kit Clayton, Pole, Trash Aesthetic, Thomas Fehlmann, The Modernist, Burnt Friedman & the Nu Dub Players. "Departure. Here is what it takes. Headphones. A travelcard for your local transport authority. And a Walkman, preferably a digital one. Now, go to the railway station and look for suburban railway services. Choose an old, rusty train. They normally depart from the one and only platform that hasn't been redecorated yet. Take a seat by the window. As the train slowly leaves the station, press start. Watch the sun go down. The next station is Staedtitzism. 'Nonsense', you mumble to yourself, as the train leaves behind the shiny inner city. 'Staedtitzism...what the hell does that mean?' You'll soon begin to understand. As a matter of fact, you suddenly realize that what you hear fits what you see. As the train rumbles towards suburbia, you see powerplants, scrapyards, old, run down factories and spooky housing projects. Meanwhile, you listen to stories on your walkman which mysteriously circle around the same things. With *Staedtitzism*, Scape, the Berlin-based outlet for dub-influenced electronic music presents a soundtrack for an urban state of mind. *Staedtitzism* is a result of research. A piece of sonic evidence of what happens when musicians try to re-think and to re-design all they ever knew about reverb, delay, deepness, distance, width, melody, melancholy and successfully set to music their lives in cities."

**VA: Staedtitzism 12" (SCAPE 005EP). \$8.50**

Four track vinyl version, compiled by Pole. Features exclusive tracks by: Thomas Fehlmann, Trash Aesthetic, Pole & Kit Clayton.

**JELINEK, JAN: Tendancy 12" (SCAPE 006EP). \$8.50**

"Welcome to Scape, Jan Jelinek. So far the Berlin-based producer's release history includes four EPs as Farben (on Klang Elektronik) as well as an album for Source Records under the pseudonym of Gramm. As hinted at by his contribution to the *Staedtitzism* sampler on Scape, he will now add the Stefan Betke/Pole-led label to his publishing platforms. Using his own name for the first time and with the aid of his sampler he developed an exclusive music discovery concept for the Jan Jelinek-EP, transforming 60s and 70s Jazz sequences into spacious arrangements with just a little tweak of the in-built modulation wheel function. Linear second-long loops, Jazz chords and the index finger always on the trigger. A little twist, maximum impact."

**JELINEK, JAN: Loop-Finding-Jazz-Records CD (SCAPE 007CD). \$15.50**

"Specific ideas require specific labels. Jan Jelinek releases a new album on the Stefan Betke/Pole-label -Scape and we welcome a new concept: 'loop-finding-jazz-records'. Jan Jelinek? You know, the production link no 1 between SND and Blaze, the human sound poetry generator any computer, be it Amiga or the Mac Cube, would be honoured to work with. With the aid of his sampler Jelinek has developed an exclusive music discovery approach, building on three central themes: jazz, the loop finding modulation wheel and moiré. Jazz sequences from the '60s and '70s are cut up into second-long loops, shifted by the wheel of the sampler and combined into spacial arrangements with maximum depth of field, re-creating the notorious moiré-effect, this ground-breaking painting technique of creating three dimensional space in a plane without the classic tools of perspective. When Vasarely slightly tilted a few lines in a square grid it seems to flicker three-dimensionally. Similarly, when Jelinek uses his modulation wheel to twist linear loops, sounds dance into zero gravity. It's just a little twist for Jelinek's index finger and a large step for the grammar of crackle poetry. Should anyone enquire after the lyrical scope of clicks and cuts and glitches, 'loop-finding-jazz-records' will overwhelm them like Jerichos trumpets. The more gentle, the more insistent. And the initial concept will be forgotten amongst excited listening surprise."

**JELINEK, JAN: Loop-Finding-Jazz-Records 2LP (SCAPE 007LP). \$15.50**

Double vinyl version.

**VA: Staedtitzism 2 CD (SCAPE 008CD). \$15.50**

"No idea why the best time of the day for a good dream seems to be dawn. However, these short periods of time, periods of transit, during which the day transforms from dark into light, from silence into noise or the other way around, are very special moments of our daily 24 hours. It almost seems like the city, just for a moment, has gone offline, in order to prepare for the things to come. Being offline is wonderful. The computer has been put to sleep, your favorite record is playing, you look out of the window to catch a quick snapshot of the city, a little picture of endless rest and calmness. A picture for those moments when the city suddenly is slower than you and you, by pushing an imaginary button, can freeze a whole road. Listening to *Staedtitzism 2*, it almost seems like all the producers managed to make music for exactly these personal field trips. Short soundtracks for you only, engaging like the last remaining piece in the puzzle of the daily reset. As far as new music is concerned, a lot of things have happened since the release of the first *Staedtitzism* compilation about a year ago. Therefore, the second part of the compilation series features tracks by artists working in the currently most interesting fields. Their visions just fit our times. For *Staedtitzism 2*, projects like system, the Danish supergroup with Thomas 'Opiate' Knak and Anders 'Dub Traktor' Remmer joined forces with Scape as did Low Res and John Tejada out of the Californian Plug Research camp. Even Plug Research founder Alan Avanesian, supported by Dntel and his father J.A. Tamborello (saxophone) is on there under the pseudonym Headset. Process from Brighton, well known for his works on FatCat and Traum, Beige, Leaf Records' sensation from 2000, Sad Rockets (Matador) and unknown artists like Nolte and Bus they all made their computer-based dawn reveries available to Scape. In such a context, musical backup from Scape InHouse stars Burnt Friedman & The Nu Dub Players is as natural as the fact that this international group of artists used very different strategies in order to bring the fundamentals of the *Staedtitzism* idea like reset, calmness or rest to life. The crackling fascination of noisy chords (System) meet friendly yet eccentric ideas of House (John Tejada), microscopic and highly accurate experiments in Jazz (Low Res) and the Reich-influenced deconstruction of an electric piano (Kit Clayton). Once again Scape offers a very special view on the city and what makes the place so special. No doubt that it will be possible to have better dreams that way every time when, at dawn, the city belongs to you. Welcome to *Staedtitzism 2*."

**VA: Staedtitzism 2 2LP (SCAPE 008LP). \$15.50**

Double vinyl version.

**POLE: R CD (SCAPE 009CD). \$15.50**

"R is the new album by Berlin-based producer and Scape founder Stefan Betke aka Pole. R stands for Room because central to the album are 'Raum 1' and 'Raum 2', two tracks produced in late 1996. Around this source of inspiration, all other tracks are clustered — formally re-workings by Burnt Friedman, Kit Clayton and Pole himself, but all of them totally new pieces. R stands for Rework as well because while Burnt Friedman worked on the two original 'Raum'-tracks Pole got inspired to try his own hands at the old material. Besides Friedman's and Kit Clayton's contributions the result was four new Pole-tracks, all centered around the idea of room and space. At the same time, all 'reworkers' studied the source material, entered into an intense relationship, re-modelled it and thereby transformed the tracks into something decidedly unique. R also stands for Redefine because it's Pole's first collaboration with another artist — his versions of the 'Raum'-tracks were recorded with D. Meteo (Submission) on guitar which wasn't easy as Betke says but nevertheless emphasizing the new horizons the collaboration has opened up and the creative potential to be reaped from collaborative production and bilateral feedback, contrasted by initial thoughts of 'compromise' or 'restraint' that often occur when a solo artist decides to work with other musicians. This influx of new ideas as well as the input by Burnt Friedman and Kit Clayton turn R into an extraordinary journey through sound."

**POLE: R 2LP (SCAPE 009LP). \$15.50**

Double LP version.

**BUS: Westen 12" (SCAPE 010EP). \$8.50**

"After a sneak preview on *Staedtitzism 2*, the Scape compilation assembling a wide range of well-known electronic artists touched by jazz harmonies and dub approaches, Bus, a project by Daniel Meteo and Tom Thiel, has devised a unique formula to expand this medium. Like a chemical reaction they have synthesised a brand new alloy from pop and dub, leaving no obvious traces of the original input. Bus deal in subtleties: you won't find direct stylistic references or even discernible samples on either 'Westen' or 'Spanish Techno'. Preferring the file to the crowbar Bus marks the boundaries of soundscapes where slickly grooving, atypical noises adopt the rhythmic patterns of a hip-hop beat and undoubtedly reggae-based gui-

tar picks merge into subliminal streams. This is music which, as Meteo suggests, would feel at home on a club's second dance floor — a place less concerned with forced exhilaration or the need to dance, but with fresh and open listening approaches. AG Penthouse's (aka Jörg Burger & Antonelli Electric aka PopUp) HDR-remix, too, is reminiscent of a chemical treatment: the recovery and isolation of elements. While Bus prefer to hide pop references, AG Penthouse do no shy away from experimenting with its heart-wrenching qualities, creating space pop more than a Cologne-Düsseldorf divide away from similar approaches favoured by the likes of Air."

**PEKLER, ANDREW: Station To Station CD (SCAPE 011CD). \$15.50**

"On this, his first album under his own name, Andrew Pekler deals with the possibilities of combining the precise funk of machines with the unpolished playing of human hands. With an appreciation for the early jazz/electronics experiments of Herbie Hancock, Miles Davis and Sun Ra, but also with an interest in the use of sounds devoid of obvious musical-historical references, Andrew Pekler offers an interesting variation on the theme of man/machine interplay. Until now Andrew, a California native living in Heidelberg, was known for his involvement in Sad Rockets (Source/ Matador) and Berghelm 34 (Klang Elektronik). His relocation to Berlin in the Fall of 2001 brought with it not only a change of scenery but also new acquaintances, contacts and musical interests all of which combined, inspired the making of *Station to Station*. While tracks like 'First Snow, Last Year' suggest the influence of Berlin's urban dub history, 'Manchild' is centered around the inspired saxophone playing of Elliott Levin. A veteran of Cecil Taylor's big band, Levin is among Philadelphia's most free spirited jazz musicians, having played with members of the Sun Ra Arkestra and in various improve and experimental settings. This process of retro-fitting a track onto an improvised performance, (done on several pieces here) is indicative of the changeover from recording in real time onto analogue tape, as with Andrew Pekler's previous Sad Rockets records, to the programming of tracks and hard disk recording, (and the range of possibilities this brings with it) on this album. Similar to the music of Burnt Friedman, the tracks here break up the repetitiveness of their grooves with tiny details and variations. The somewhat static norms of loop based music are relaxed through the use of 'imprecise', (but not random) accents. The music does in fact travel from station to station, but along the way takes detours, short-cuts and a few surprising turns."

**PEKLER, ANDREW: Station To Station LP (SCAPE 011LP). \$14.50**

LP version.

**VA: Instrumentals - Staedtitzism 3 CD (SCAPE 012CD). \$15.50**

"With an ongoing diversion, HipHop adopted elements from all kinds of music and, at the same time, heavily influenced other musical genres as well. Within what we call electronic music these day, HipHop has a strong, solid standing, not only because people do not waste their energy any longer with 'genre-watching', but are interested in all kinds of music. More importantly, there is a growing number of artists who approach HipHop from a completely new direction. To dedicate the third part of Scape's *Staedtitzism* compilation series to HipHop, is nothing but a logical step. After Dub (part 1) and Jazz (part 2), it is up to HipHop, both a lifestyle and a musical genre open to all kinds of influences and references, to distill the perfect Scape sound. Open to all directions, it is easy for the artists involved to find starting-points creating their very own blends of HipHop. Somewhere in between Jazz and weird funk, A. Pekler, Jan Jelinek & Bus are floating along. Cappablack from Japan and John Tejada, who teams up with D. Styler, fan an earthquake full of Scratch-inspired Oldschool attacks. Kit Clayton's special brew of CutUp-R&B-Hop challenges Timbaland and, at the same time, invites him to hang out with him in San Francisco. In the meantime, Thomas Fehlman is more interested in the relaxing power of the break and how beautifully crafted dub chords can work with it best, Deadbeat from Monreal approaches HipHop from a much darker angle and takes advantage from what he has learned from minimal techno. Process then hits the brakes quite heavily, deletes a couple of sounds, just to make sure that his slow-motion jazz fits on top of the break. Gazoo aka Dan Bell follows this strategy, although he spells jazz with a Detroit-dawn-technobassdrum. Antonelli Electr. joins in with a cute little technogroove which makes everybody go out and sit in the sun. In the meantime, System are doing research on HipHop in Danish minimalism and win the Nobel Prize. *Staedtitzism 3* is the perfect, long awaited showcase of new HipHop."

**VA: Instrumentals - Staedtitzism 3 2LP (SCAPE 012LP). \$15.50**

Double vinyl version.

**SYSTEM: — CD (SCAPE 013CD). \$15.50**

"System are three producers from Copenhagen, Denmark, who not only have been close friends for a long time but can also look back on a very successful joint musical history. They decided to start a new project, dedicated to special musical likings all the three of them share. While their other common project 'Future 3' over the years turned more and more into popmusic, Knak (known as well as Opiate and producer of the important tracks on the recent Björk album *Vespertine*), Remmer (aka Dub Tractor) and Skaaning (aka Acoustic) realised, besides a big variety of other influences, a common love for Dub and the sonic trademarks of this music: Reverb, Echo & Bass. Dub is a starting point, a always returning reference, the base for System's very modern, experimental sound, guided by a love for reduced, warmth full of digital static, motivated by an overwhelming interest for new software tools and driven by the gift of using these new technical possibilities in a very subtle way and integrating them into the sonic spectrum. Let's be honest here: Can you think of musical experiments of that kind which actually have such a flow?"

**SYSTEM: — LP (SCAPE 013LP). \$14.50**

LP version.

**JELINEK, JAN: Avec The Exposures 12" (SCAPE 014EP). \$8.50**

"Jan Jelinek celebrates. He celebrates the discovery of straightforward directness. No more abstract concepts, no more hide-and-seek between glitchy hisses. Jan Jelinek invents Jan Jelinek. This is music like a passport picture, a full-frontal approach. Exposures. New contours emerge. If his Farben series was a paraphrased homage to soul, 'Jan Jelinek - Avec The Exposures' stretches from quiet smoulders to a Brazilian exuberance that catches us unawares — but on the right footing. How present and movement-inducing his music can be! Of course, Jelinek stays Jelinek and his crackling exploration of limbo states remains just that. But the evolutionary leeway lent to melodies and bass grooves is enormous, samples unashamedly betray their heritage. On 'Jan Jelinek - Avec The Exposures' sources are no longer anonymised in his atomiser, they are allowed to colonise the dancefloor as fully-fledged characters. With Jelinek in the middle. And his reaction? He sings, sings happily to himself."

**DEADBEAT: Wild Life Documentaries CD (SCAPE 015CD). \$15.50**

"Scott Montheit, aka Deadbeat, has been an inner circle part of Montreals (Canada) very lively and inspiring new electronic music scene since the beginning. His first records were put out by Haute and Revolver from 1998. He has longstanding artistic and friendly relations to Akufen, Jeff Milligan and the Mutek festival. His scape debut album 'wild like documentaries' delves deep into the heritage of Dub: the entire idiomatic richness, the aural

trade marks, the delays, the white noise, the tape echo, all the compressions and manipulations the history of dub has produced have found their place in his work, were used, re-interpreted, re-invented and transferred into the here and now. Technical finesse is never pushed to the forefront, though, because Deadbeat relies much more on the traditional roots elements of classic dub, their timeless soul and very own nostalgia. On *Wild Life Documentaries* sound experimentation joins the courage for direct, emotional statements. Deadbeat blends everything into a dub epic, a suite of nevertheless autonomous tracks, carried by a relaxed, organic warmth, the soul inherent in all true dub music."

**DEADBEAT: Wild Life Documentaries 2LP (SCAPE 015LP). \$15.50**

Double LP version.

**JELINEK WITH THE EXPOSURES, JAN: La Nouvelle Pauvreté CD (SCAPE 016CD). \$15.50**

"Jan Jelinek has always enjoyed the play with concept and consistency — in the reassessment of soul music phrases (as Farben), reduced flirtations with the dancefloor (as Gramm), or by shifting linear loop fragments on his first Scape album *Loop-Finding-Jazz-Records*. After a number of consistent and concept based works, a productive urge to create a heterogeneous album, with equally varied references and tracks, has now resulted in *La Nouvelle Pauvreté*. The term is borrowed from a Belgian anti-fashion movement who once countered the overlaid 80s pompousness with deliberately angular, prudish creations. In the search for depth and true pathos Jelinek turns his production tools into pure means — centre stage is again taken by the actual material. Sources are no longer blurred, encoded or retouched, samples may betray their heritage, and even Jelinek's voice is allowed the part of an additional instrument. While Jelinek's previous explorative and sampling exercises were based on black music, house or dub, he now supplements these with a segment of musical history new to his compositions — classic white rock, pop and folk. Playing with the means and structures of traditional music The Exposures act as his fictitious backing band, Jan Jelinek's alter ego and extended self, bolstered by the new, carefully introduced rock references."

**JELINEK WITH THE EXPOSURES, JAN: La Nouvelle Pauvreté LP (SCAPE 016LP). \$14.50**

LP version, full color gatefold sleeve.

**BUS FEAT. MC SOOM-T: Keep Life Right 12" (SCAPE 018EP). \$8.50**

"When, in 'Keep Life Right', she raps about disappointed love, loss of trust and realising that the only person she can truly rely on is herself, she conveys the perspective of a woman whose serenity and wisdom is far more real than stereotypical role models in- and outside of the genre would like to make us believe. Soom-T's presence is strong throughout. Her presence remains noticeable even during the strictly instrumental tracks, as if listening in to ready herself for the next song. Perhaps bus play a version of dub that illuminates the other side of the coin — definitely her agenda, too."

**BUS FEAT. MC SOOM-T: Middle Of The Road CD (SCAPE 019CD). \$15.50**

"Whoever considers dub an invitation to either armchair or dancefloor will enter shaky ground with *Middle of the Road*, the new album by Berlin duo Bus. Here, in the middle lane, giving way on the left, overtaking on the right, rules are disregarded and accidents only a microsleep away. In the realm of Scape's characteristic tilde the coordinates of relational localisation fail in the same way as Daniel Meteo and Tom Thiel disobey any directional marching orders. Instead they have chosen to cruise the bermuda triangle of dub, minimal electronica and hiphop in a veritable craft, bursting the questionable airbag of attitude, ego and representation with their first stumbling beat. Bus do not stop at unmasking genre-typical poses, but move one step further. They collect all the tiny inconsistencies that unveil the desolate yet strong core of their own fragility, sometimes through a slightly wobbly beat, sometimes via brutally honest lyrics — and always head for the limits. But don't worry — the view remains enchanting, perhaps because it is so familiar. And the Bus dub, a warm engine, leads a likeable life of its own — with small hiccups and endearing quirks. Spurred by this drive, armchair and dancefloor are soon forgotten — and we step into the middle of the road, come what may. In their efforts to combine dub, minimal electronica and hiphop in one riff they have managed to win over strong vocal support from Glaswegian underground shooting star MC Soom-T — the only woman to reach the finals of the recent 8 Mile MC Championships 2003. Soom-T employs a wrongly forgotten recitative style, voice full of sharp, credible femininity and demanding involvement far from the prevalent lady, bitch or girl patterns."

**BUS FEAT. MC SOOM-T: Middle Of The Road 2LP (SCAPE 019LP). \$15.50**

Double LP version.

**TRIOSK MEETS JAN JELINEK: 1 + 3 + 1 CD (SCAPE 020CD). \$15.50**

"Sydney-based jazz trio Triosk and Jan Jelinek from Berlin have opened up a common equation. In musical terms, their joint album *1+3+1* does not make 5, but only one thing: sense. And the title reflects their production method: Jelinek mails selected samples and textures to Australia, Triosk use these as a basis for composition and recording, the enhanced material then returns to Berlin for Jelinek to finalize. But the mileage covered does not become audible. In fact, the origin of their music seems to be tied to the moment of synchrony, in this case 'four different instruments multiplied by four different approaches make one sense', irrespective of causal or temporal interdependencies. This might make Triosk meets Jan Jelinek an alliance in entangled space (analogous to quantum physics), but it is the rarely audible magic of a resourceful crystalline musicality which fills the album with sophistication and clarity. Triosk and Jan Jelinek play together with eerie assurance and emphatic sensibility. An important feature of their music is the synchrony of events. Seemingly loose ends of separate figures join in a clear train of thought, conveying information not in succession, but simultaneously. In return, the listener is free to leave this complex world of sound and decide by himself to follow the bass line, piano or vibraphone, to concentrate on drum patterns or decrypt electronic textures. Archetypal, dissolving jazz elements correspond to repetitive patterns not known to the genre, electronics and acoustics circle each other but remain conjoined. A double helix begins to form, a musical strand of DNA whose individual elements, taken by themselves, might not make sense. But in the right place and order, read out in their entirety, they define not only life itself, but (in their sequences) also its individual features."

**TRIOSK MEETS JAN JELINEK: 1 + 3 + 1 LP (SCAPE 020LP). \$14.50**

LP version.

**DEADBEAT: Something Borrowed, Something Blue CD (SCAPE 021CD). \$15.50**

"Deadbeat returns to Scape with the sequel to 2002's *Wild Life Documentaries*, a chronicle of the nine months leading up to his marriage in June 2003, entitled *Something Borrowed, Something Blue*. Continuing to explore dub's far-reaching root system, this sequel sees Deadbeat push the boundaries of his frame of reference to further extremes at both ends of the spectrum. While the legacy of Kingston's dub proper and Berlin's techno hybrids are still audible, the album's crunchier moments adopt a more aggressive version of the dub recipe, with echos of perhaps Tackhead or African Head Charge bouncing around some far corner of the reverb tank. The cinematic format of *Wild Life Documentaries* is also taken to

new heights here, with track boundaries becoming increasingly blurred, thoughts left to unfurl in slow motion, and sounds disappearing and reappearing like characters in an ever-thickening plot...or perhaps forgotten and frantically remembered entries on an ever-growing wedding reception 'To do' list. As one might expect from a document of such an intense time in a person's life, *Something Borrowed, Something Blue* is an emotional landscape of widely varying elevation. 'A Brief Explanation' begins the journey by introducing us to a new friend, a cricket, who perhaps was caught in the hard drive spindle at the completion of the last chapter. Like all good friends, he remains for the duration of the journey. 'Head Over Heels' provides the warmth and comfort of a crackling fireplace on a cold winter night, set to a jangling ukelele melody augmented with piano shards and a round, insistent kick. 'White Out' captures the raging blizzard just outside the door: icy chords and a militant dancehall stomp build to a climax before being shattered and reconfigured into triplicate techno shrapnel. 'Requiem' provides an excellent reference for testing the bass response of even the most well-equipped sound system. Drums and bass are submerged to the furthest depths of the dub sea, with shimmering chords burbling to the surface throughout. 'Steady as a Rock' is perhaps the album's most deliberate nod to the Jamaican kings, with a roaring organ and fractured guitar line pulled along by a chugging engine of drums and bass. 'Fixed Elections' sees Deadbeat voice his political frustrations with a slippery Detroit synth line and a tear-jerking reggae chorus. 'A Joyful Noise Part 1' weaves digital-synth textures and heavily processed field recordings around a hopeful organ and rolling bassline. 'Part 2' sees the same sources deconstructed and reassembled to form a lullaby of static and melodic noise. On 'Quitting Time' Deadbeat bashes out a colossal kick-snare pattern on his bath tub in a mournful ode to the exhaustion we've all felt after a hard day's work. Our journey ends with 'Portable Memory (The Final Cut)', a cloud of digital debris that rises to a distorted crescendo before dissipating into the final sustained chord and the familiar chatter of our friend the cricket, bringing things, as is so often the case, full circle."

**DEADBEAT: *Something Borrowed, Something Blue* 2LP (SCAPE 021LP). \$15.50**  
Double LP version.

#### SCAT:

**ELECTRIC EELS: *The Eyeball Of Hell* CD (SCAT 062CD). \$14.00**

"First reissue to use original tapes in 13 years. While BTO and Grand Funk ruled the airwaves, the Electric Eels confronted the cities of Cleveland and Columbus with clothing held together with rat traps and safety pins, Marshalls covered in Fiberglas, a lawnmower, and songs like 'You're Full of Shit.' The Eels' music was unabashedly confrontational, angry, absurd, desperate, self-destructive and very ahead of its time. They played abrasive three-chord rock songs of utter despair, as well as free improvisations. They were beaten by police, each other and themselves. This release tells their story accurately and in detail."

**ELECTRIC EELS: *The Eyeball Of Hell* 2LP (SCAT 062LP). \$20.00**

"The double-LP version contains six tracks different from or missing from CD. Sixteen of the LP's 27 tracks have never been on vinyl before, ever. It is 100 percent analog and assembled from the original tapes — at no point did any of this music enter the digital domain. The gatefold jacket features a different cover than the CD, twice as much written material, and is pressed on 150-gram vinyl."

#### SCATTER (UK):

**DISLOCATION: *Carve Another Notch* CD (SCA 01). \$17.00**

The dense Japanese noise unit, whose previous CD was on PSF. Mixing reeds, guitar and electronics ala Borbetomagus, this CD "...suggests more of an affinity with Stockhausen than with the minimally-interventionist chance methodology of fellow Jap noise troupes such as Merzbow and Hijokaidan," according to the Wire.

**XII GHOSTS: *The Giganti Reptilius Destructro Beam* CD (SCA 04). \$17.00**

The 13 Ghosts are a UK improv duo made of Alex Ward (cl, as, vocals, piano) and Switch (electronics, vocals), with a bunch of guests on guitars, reeds, percussion, etc. (including Pat Thomas). This features 46 tracks over 80 minutes, somehow dedicating itself to Chuck Dukowski and Greg Ginn! Incus-style free-form damage mixed with intense noise blemishes, this is a fairly indescribable blast of screwery.

#### SCENESCOF:

**JONES, WIZZ: *Dazzling Stranger* CD (SCOF 1001). \$14.00**

First ever US release by a great, but still heavily obscured British folk legend. "The roots of the English folk scene are traceable to a few remarkable individuals. Paramount amongst them is Wizz Jones. Ask the greats of England's second generation of folk players to name the people who opened their eyes, and Wizz's name appears frequently. Bert Jansch says, 'I think he's the most underrated guitarist, ever.' 'We all used to follow Wizz around,' says John Renbourn. 'Him and Davey Graham. He's the great granddaddy, an excellent guitarist.'" Although he spent time busking in France with Clive Palmer in 1960, his solo recording career didn't fall into line until 1967 or so, recording a dozen or so LPs, many of which were only issued on small German labels. *Dazzling Stranger* is a mostly solo recording of guitar and vocals, including new songs as well as new recordings of material he's recorded previously. The enclosed booklet includes a complete discography, liner notes, etc.

**TILSTON, STEVE: *An Acoustic Confusion* CD (SCOF 1002). \$14.00**

"Here is the first-ever reissue of the 1971 debut album by the very fine British acoustic guitarist and songwriter Steve Tilston. The album includes solo guitar and vocal tracks, as well as group performances with The Village Thing labelmates Dave Evans and others. One can hear in this unique and original early work — much more clearly than in his later recordings — the echoes of Steve Tilston's mentors and contemporaries Bert Jansch, Wizz Jones, Nick Drake, Davey Graham, Donovan and many others. This release of *An Acoustic Confusion* is intended to bring this long lost album from undeserved obscurity to be appropriately recognized as an important piece of Britain's folk tapestry."

**CHRISTOPHER: *What'cha Gonna Do?* CD (SCOF 1003). \$14.00**

"The official and first-ever CD reissue of the legendary USA 1969 Psych LP by Christopher. 30th anniversary release of one of the absolute rarest American privately pressed hard psychedelic rock LPs of the 60s. An enduring work of stunning proportion, all the more amazing for having come out of the Carolinas at the time. All originals, high quality material, extended jamming, lysergic lyrics, effects, some fine vocal harmonies, and musically transporting, gutsy, creative heavy guitar work. Acid rock mixed with acid blues, and lovely melodic rock songs, at times reminiscent of Corpus, Moving Sidewalks, Quicksilver, American Blues Exchange, Dragonfly, Litter (circa *Emerge*), Love, Tripsichord, and many others. Had it been a major label release it would have been a staple in every hippie's ear diet. [NOTICE: this is NOT the S/T LP by the other Christopher on Metromedia]."

**TUDOR LODGE: *It All Comes Back* CD (SCOF 1005). \$14.00**

"Freed from the archives of oblivion, this is progressive British folk that transports the listen-

er back down the hippie trail to Morocco and forward into an eternal present of beautiful vocal harmony and textured guitar tones. A collection of 1970-1997 previously unissued recordings & a rare non-LP B-side (from their 1971 Vertigo LP sessions). Featured musicians include Tudor Lodge members John Stannard, Lyndon Greene, Ann Steuart, Linda Thompson (née Peters), Lynne Whiteland, joined on some tracks by Danny Thompson, Terry Cox, Joe Partridge, Mike Silver and others."

**JONES, WIZZ: *Magical Flight* CD (SCOF 1006). \$14.00**

"The re-emergence of an integral piece of British folk history to the listening racks of the world. First-ever CD release, from crystalline master tapes of astonishing recording and musical quality. 1977 Plant Life label album by Wizz Jones, one of the definitive acoustic guitarists of the UK folk scene for the past forty years. Backed by a fine band on most tracks: Pete Berryman (Famous Jug Band lead guitarist), Sandy Spencer (from Lazy Farmer), Steele Span members Rick Kemp & Nigel Pegrum and others. All the qualities of the best of Wizz Jones' work are represented here in full glory, the magical crossover material that takes him into the ears of so many lovers of acid folk, to the Americanized folk and blues that created an early foundation of influences for Wizz, Bert Jansch, Davey Graham and so many of the British guitarists of their generation."

**THE SUN ALSO RISES: CD (SCOF 1007). \$14.00**

"First ever reissue of a lovely sought-after 1970 British acid folk rarity from the Village Thing label master tapes of their only album. The Sun Also Rises were a mystical, magical hippie female and male folk duo, Graham and Anne Hemingway from Cardiff, playing guitars, dulcimer, glockenspiel, vibes, bells, kazoo, percussion and other instruments, joined by label-mate John Turner on string bass. Very much in the creative style and delivery of the Incredible String Band, with many similarities to Dr. Strangely Strange, COB, Comus, Comus, Forest, and Tir Na Nog. Songs of wizards, dragons, death, love, dreams and suicide; tripped-out, spellbinding, esoteric folk collages."

**THOMPSON, CHRIS: *Chris Thompson* CD (SCOF 1008). \$14.50**

"The complete self-titled 1973 Village Thing label album (recorded 1971-73) from master tapes with six bonus tracks. Shimmering, hypnotic, flowing, psych-tinged, original acoustic folk guitar and vocal. An album of English-style acoustic folk guitar backed by Magic Carpet members providing an strong Eastern influence — (Keshav Sathe - tabla & tamboura, and Clem Alford - tamboura & sitar). Also one cut with Ed Deane (Woods Band guitarist), and other friends. While Chris' album was one of the most unique, captivating and mysterious psych-tinged folk guitar gems the label released, it had the dubious distinction of being by far their worst selling LP. Sales figures reached an unbelievably low grand total of only 101 copies sold by the time of the label's demise! (due to the label's financial and distribution problems at the time of release). He still performs and records today, but the release of these early recordings is a window into time gone by, evoking both a spatial and temporal quality that contemporary music oft seeks to emulate or revive, but will not come our way again."

**JONES, WIZZ: *Lucky The Man* CD (SCOF 1009). \$14.50**

"A new studio album from one of the cornerstones of England's contemporary acoustic folk and folk blues guitar scene. A year in the making! Joined by various musical companions on a number of the tracks: John Renbourn (guitar, ex-Pentangle), Jacqui McShee (vocals, Pentangle), Clive Palmer (banjo, Incredible String Band, COB, Famous Jug Band), Gerry Conway (drums, percussion, Fairport Convention, Fotheringay and too many others to mention!), Bernd Rust (guitar, Rosie Brown), Martin Wheatley (National Tricone tenor guitar & ukelele, Hula Bluebirds), Simeon Jones (harmonica, sax one cut, played with Lazy Farmer and others), Gary Ricard (guitar, Balham Alligators). The album contains songs representing Wizz' definitive original guitar techniques (as on his rendition of 'Weeping Willow Blues'). Splendid guitar interaction with John Renbourn on a fine acoustic version of Cannonball Adderley's 'Sermonette'. A beautifully arranged version of 'Omie Wise' with both John Renbourn and Jacqui McShee, which smacks of Pentangle with Jacqui and Wizz' voices blending nicely. The album brings back Wizz and Clive Palmer playing together on a couple of songs, including the stunning and hypnotic 'Paris' (on which they both play banjo), appropriate, as they busked together in Paris streets over 40 years ago. Still traversing the landscape he helped to pioneer in England — folk, American blues, cowboy songs, jazz, the English tradition, broken hearts, and something entirely unique, THIS is Wizz Jones, in superb voice and guitar playing form."

**JONES, WIZZ: *Lucky The Man* LP (SCOF 1009 LP). \$17.00**

LP edition limited to 800 numbered copies.

#### SCHEINSELBSTÄNDIG (GERMANY):

**BAXENDALE: *Your Body Needs My Sugar* 12" (SST 004 EP). \$9.00**

"Scheinselbständig, charming minimal-pop-house label based in Cologne (and situated right in-between Parfüm and Onitor) come up with their fourth release. Thus, Scheinselbständig again reveal another new facet: pet shop boys-soundlike-madness-indie-pop. Other acts and their affirmative 80ies-hopping are but multi-regressive. Baxendale go way further and present their crystal-pearl-pop-dance-sound ascatchy as catch can. There is no space left for thoughts about serial houses, social democracy and similar dilute shit. This is existential, pushing forward right on to the nucleus of pop and nerd pride. This is not the new political mid. This is a flaming sword."

**LUOMO: *Waltz For Your Eyes* 12" (SST 005 EP). \$9.00**

"Limited collectors item of this new Luomo tune with a lovely engraving on the flip."

**REWORK: *Montpellier* 12" (SST 007). \$9.00**

"Here's another monster coming up: Rework's 'Montpellier'. The two Stuttgart based producers Michel Kuebler and Daniel Varga had themselves and their two vocalists shot straight into all our hearts with their club hit 'You're So Just Just' and their fantastic album *Fall Right Now*. You just can't keep yourself away from their pop house with that special French flair. 'Montpellier' takes their sound into a techno direction and really rocks. Whoever has seen Rework perform live knows what we are talking about. Though this 12" is that little bit more techno, drones and finally ends in a funny ironical way, 'Montpellier' still is the elegant pop we love them for. In short, there's a little love for everyone on the new Rework."

**VA: *Du bist die Stadt: Unter Dem Pflaster Der Strande* CD (SST 008 CD). \$18.00**

Kompakt-distributed Cologne compilation of electronic music, featuring Reinhard Voigt, Thomas Brinkmann, Mathias Schaffhauser, etc. "The Strandbox has during the past one and a half years become a constant element in our cultural life here in Cologne which we don't want to miss at all. The Strandbox is the mobile bar: Always in movement; discovering new places for us; redefining old ones and not only leading us to newly awakened discussions on public space, but also, quite simply, to a diversified nightlife rich in happenings that we have always been looking for. Sometimes one even gets to visit places which one curses afterwards. Places with a negative, long-time resistant backlash. But we don't want to complain of dilemmas such as this which have nevertheless lead to a product as superb as this one." Artists: Brant, Tommy, Christian S., Reinhard Voigt, Lol-Lee Feat. Tweakin' B., Polarity,



Mathias Schaffhäuser, Bum Khun Cha Youth, Thomas Brinkmann, Slaves Of The Strandbox, Pal, Carlo Peters.

**VA: Du bist die Stadt: Unter Dem Pflaster der Strände 2LP (SST 008 LP). \$19.00**  
Double LP version.

**BUM KHUN CHA YOUTH: Unendliche Freiheit 12" (SST 009EP). \$10.00**

"That's right. Bum Khun Cha Youth started in the mid 90ies as a kind of indie-rock outfit. The mission back in the days: kick ass out of all the boring folk bands between Frankfurt and Cologne (the hometown of the five band members) — which worked out perfectly. The first single was published on the toctronic-label Rock-O-Tronic. The second one on Ritchie Records. Both releases featured cover designs of Berlin's finest graphic girl Evelin Höhne. On the drums back in the days: Jens Friebe, currently on a big world tour with Berlin's Maximilian Hecker. After five years of indie-bohème-lifestyle and a lot of party excesses it is now time for the Bum Khun Cha Youth reload. Reduced to a duo with a lot of lofi-Pet-Shop-Boys-blood in their veins. New deals are here to make: the lyrics are quite sensitive, the sound is totally mind-weird. Bum Khun Cha Youth 2004 is turbo-hedonism. No time for minimal in this world — only the testosterone of these two androgyn alcoholics is minimal. Maximal are their hate feelings for the last Peter Licht record — cause: fun is easily possible for everyone, but style is quite hard to get these days. So: 'we're here to gay. Pardon: stay.'" 6 track EP.

**DJ SHIRLEY: Exclusive & Famous 12" (SST 010EP). \$9.00**

"Bits/fragments/miniatures and weird moments from another reality. Art knows no limits and pop is fun — even this absurdity here."

### SCHEMATIC:

**TAKESHI MUTO: Expect More From A Past Life CD (SCH 001 CD). \$13.00**

"A compilation of mutoid waste from Miami's sunshine shoreline. Takeshi Muto's atomic beats may have more crackle than Geiger count at Sellafield's ground zero, yet they're propelled by an automation that retains vestigial visions of electro, disco, and hip hop. Takeshi aka Schematic supremo and Phoenecia member Romulo Del Castillo subjects these street signals to immense studio pressure, grinding and grating them into brittle staccato sequences that crack up under stylus scrutiny, leaving your ears to pick up the pieces." — Sleaze Nation Magazine. Ten songs previously unreleased on compact disc. Art by Designers Republic.

**JESWA: Skone 12" (SCH 004). \$7.00**

Reissue of this long unavailable 12" EP, originally released in March of 97. Packaged in the new Designers Republic "blueprint" generic sleeve. "Although Schematic's first two releases were found by many to compare a little to favorably to U.K. IDM-founts like Autechre and the Black Dog, Jeswa's debut for the label remains on the respectable end of influence, integrating the odd rhythms and quirky percussion of those groups with a greasy, head-bucking funk decidedly American in origin. A four-tracker laboring for the most part in mid-to-downtempo electro territory, Jeswa also draws liberally from early bleep techno and the cinematic cartoon electronica of Mouse on Mars and Atom Heart." — Sean Cooper.

**DEVINE, RICHARD COLEMAN: 12" (SCH 005). \$7.00**

"Originally released in March of 98, containing six vociferous songs displaying Devine's earlier musical concepts. Lush, ethereal melodies combined his own machine noises, and violently groovy beats, a paradox greatly explored by Devine. Known for the song with the modified Speak O'En' Spell. Only for the headstrong. Packaged in the nighttime Designers Republic generic sleeve.

**VA: Ischemic Folks CD (SCH 011 CD). \$13.00**

Repress now available. "The Schematic music company proudly presents a variety pack entitled Ischemic Folks in the compact disc format. Features multiple compositions by Phoenecia a.k.a. Soul Oddity (Warp/Astralwerks), Richard Devine a.k.a. Trapezoid (Dropbass Network, Communique), Jeswa (1/2 Phoenecian warrior), Push Button Objects (Skam/Chocolate Industries), new tricks by Gliese and special honored guest, Montreal composer David Kristian. This compilation defines the Schematic sound that has caught the hearts and minds of beautiful people everywhere." A mesmerizing, defining compilation that could have the same impact in the US as Artificial Intelligence did in the jolly ol' UK. It's that heavy duty in statement of intent. Totally appropriate Designers Republic graphic representation tops it off.

**VA: Ischemic Folks 2LP (SCH 011 LP). \$13.00**

Repress now available; this new edition adds an inserted full color poster of the awesome cover Designers Republic artwork! "The Schematic music company proudly presents a variety pack entitled Ischemic Folks. Features multiple compositions by Phoenecia a.k.a. Soul Oddity (Warp/Astralwerks), Richard Devine a.k.a. Trapezoid (Dropbass Network, Communique), Jeswa (1/2 Phoenecian warrior), Push Button Objects (Skam/Chocolate Industries), new tricks by Gliese and special honored guest, Montreal composer David Kristian. This compilation defines the Schematic sound that has caught the hearts and minds of beautiful people everywhere." A mesmerizing, defining compilation that could have the same impact in the US as Artificial Intelligence did in the jolly ol' UK. It's that heavy duty in statement of intent. Totally appropriate Designers Republic graphic representation tops it off.

**VA: Lily Of The Valley CD (SCH 012 CD). \$13.00**

The second Schematic label compilation, following the genre-defining Ischemic Folks. "The Schematic Music Company would like to take you for a little while. Lily of the Valley is, in concept, all about love. All that was presented to it's contributors was to capture their own interpretation of love. From this concept, came ideas, from those ideas came sounds, from those sounds: compositions, and eventually a record. And it is a record, an account, if you will, of several encounters and visitations with the lily of the valley. Please experience this record in any manner you see fit, but know this: It is no longer a concept, it is now a place. Let us take you there. Here is the map: Richard Devine creates a frantic vision of love, taking his listeners to new emotional crevices previously unexplored by the human ear. This song transports you from the field where the Ischemic Folks live to the Valley of the Lily. 'Yamuna' takes you to the land of Phoenecia. You will travel everywhere you have been or will be, from Japanese gardens and Egyptian deserts to inner worlds as yet undiscovered. Delarosa and Asora are playing music somewhere in Saigon. There is jazz and there are alleys and voices. Writers are smoking and children are coughing. Are you in love or do you just have an itch? Takeshi Muto (50% of Phoenecia) is beating something and it's love, 'Rotea' — style. Phoenecia decode a message from Jake Mandell, entitled 'Untitled 27'. Can you guess what it says? Jeswa (50% of Phoenecia) meets Brazilian composer Heitor Villa-Lobos in a dream. Over a glass of purple cognac, Jeswa speaks of the new developments in music since Heitor's death. Filled with new visions of light-emitting diodes and laptop sequence composers, Villa-Lobos directs Jeswa to re-arrange his 'Poema Singelo'. Delarosa and Asora sample skateboards and create Lily's Theme. They have extracted all the love from their 3 recent Schematic EPs and formed a new bieng out of them. It breathes. It is talking to you. Disjecta takes Phoenecia's track 'Monday' out for a romantic walk in the park. They watch

the insects and pick those little flowers that weeds make. The flowers have no thorns, and these insects won't bite you. 09 shares with everyone his most incredible 'Seven Milliseconds'. This is Jesse Legg, he wants to touch you. Gliese is in a post-coital haze. All he can manage to mutter is 'Bgah'. Takeshi Muto returns with his transportive 'Muto Love'. It is the lockgroove that will make you move, and then make your mind loop as you come back to earth, or off to sleep...or wherever you return to. Stop. Select Repeat: All. Play. Come again soon. Love, The Schematic Music Company."

**DELAROSA AND ASORA: Backsome CD (SCH 013 CD). \$11.00**

Delarosa And Asora is Scott Herren, otherwise known as Prefuse 73 (Warp) and Savath & Savalas (Hefty). Luxurious sleeve artwork By Designer's Republic. A22 minute EP leading up to the Agony full length (thematically linked, but no musical overlap between these 2 releases). "There are a handful of artists in nearly every genre who create art that is dismissed when it first reaches the public because it is either out of vogue, too strange, or cannot be comprehended within the framework of that which surrounds it. In other words, its importance and significance can only be understood retroactively, meaning that it set the stage for a 'new wave' that had yet to break but this 'new wave' could only be understood once others joined its ranks. That is where Delarosa & Asora's Backsome EP must be located. Quite simply, it arrived too early to be absorbed and understood. This is astonishing to consider that this prescient EP, thankfully released by Delarosa & Asora (AKA Scott Herren, otherwise known as Prefuse 73 and Savath & Savalas) sounds as if it could have been recorded last week. Herren's ability to create towering sound sculptures with impossibly limited equipment is inspirational. Long before the present trend in 'electronic music' in which hip-hop and jazz were incorporated into the fabric of the music, Herren was creating these pieces in isolation in Atlanta. There are so few electronic musicians on the same historical wavelength: Carl Craig and Kirk DeGiorgio are the only two ones I can think of. And Scott Herren certainly should be mentioned in the same breath. Without a hint of contrivance, the Delarosa & Asora material brings together the spirit of Herbie Hancock and The Headhunters' finest moments, a leap into an ocean of rolling basslines, and tricky live percussion. Many thought that Herren's Savath & Savalas' Folk Songs for Trains, Trees, and Honey EP on the Hefty (licensed to Warp for Europe) was an electronic record, yet every track was made with live instruments. The Backsome EP again demonstrates that, like Richard Devine, Scott Herren is a composer of extraordinary skill, whose dexterity around both live and electronic instruments is a rare combination of skill and innovation." — Tim Haslett.

**DEVINE, RICHARD: Lipswitch CD (SCH 015 CD). \$12.00**

The long awaited Richard Devine release on Schematic (licensed to Warp for Europe)!. "This is Lipswitch, directed by Richard Devine. Once a daring skater kid from Atlanta, now a computer science student/pioneer-to-be, Devine found electronic music and has reinvented it in his own way. In the latter part of his 25 years, he learned to build, manipulate, and master the machines of modern music. In the process, he has refined himself with the affiliation of some of today's more respected musical establishments. This year he worked with director Kyle Cooper on a Disney film project, remixed Aphex Twin, Matthew Herbert, Slicker, and Phoenecia to only name a few. He masterfully orchestrates a titanic array of rapidly moving information, cleverly channeling it into an organized stream of sound. There are seemingly endless layers of rhythms, spanning every notch of frequency, spiraling around one another like complex DNA strands hinged together in a grid-like lattice. Never competing, never repeating the same phrase. The result is amazement, awe. The human mind can only process so much information at one time. Devine knows this well, it is one of his sonic weapons. It is a lot like optic art, when the eyes are fed too much data and the overload produces a prismatic, entrancing effect. 'Entrancing' is not the word you would think to apply towards music whose elements rarely repeat themselves, but the groove is there, like a strange, mechanical funk music, and everything else revolves around it. Like a million minuscule sounds, obediently marching to the cadence of a heavy step. The music is in the beat itself. It is "funk for robots", a broken and restructured music. Mathematically reconstructed with futuristic tools, conceived by a highly evolved mind. For this, Richard Devine has become something of a hero to the overqualified working underclass, because he shows us a glimpse of a world where those with technological skills rule."

**DEVINE, RICHARD: Lipswitch 2LP (SCH 015 LP). \$12.00**

Double 12" version in die-cut sleeve. With 10 bonus locked-grooves not found on the UK version.

**VA: House Of Distraction CD (SCH 016 CD). \$13.00**

Featuring: Delarosa & Asora, Jake Mandell, Freeform, Push Button Objects, Takeshi Muto, Matmos, Otto von Shirach, Richard Devine, Mannequin Lung, Phoenecia, Radio Boy & Dino Felipe. "Schematic has invited some other folks to come join them on another field trip. Schematic's first compilation, Ischemic Strokes, was based around the concept of Schematic artists remixing one another. Ischemic Folks, the second compilation, was based around the artists showing their diversity and individuality — what it was that defined them as separate folks. House of Distraction is subtitled "Different Strokes, Distant Folks". It is a continuation of the Ischemic concept. Dino Felipe is the 4-track maestro from Miami. Little earthy songs sprout from him like Hedges. Here is the drumroll that introduces the album. Delarosa & Asora (Prefuse73 on Warp/ Savath and Savalas on Hefty) takes us on a speedy bicycle ride through his Paper Rout. He pauses for a pit stop and a heavy thought catches up with him. Jake Mandell revisits Japan in the pentatonic climbs of Nihon Sanzen. Freeform's reworking of Takeshi's 'Mud Dauber' is more of an adaptation than a remix. He takes the beat original and expands on it as Herbie Hancock might. Groove guides the instruments along until they take on the form of a giant many-headed monster. Push Button Objects adds a catchy, sentimental melody and an Adonis style bassline to Takeshi's 'Gutta Percha'. It is reminiscent of his groundbreaking Cash EP on Schematic. Freebloss finds Takeshi Muto parading through Disney World naked. Matmos infects Devine's surgical steel. It retains Devine's sonic integrity while adding a cough and some creeping soul. Otto Von Schirach's first opera is track 8. Mr.Magnesium falls in love with an android he noisily builds from technical relics in a junkyard. Complete with a love scene in the middle. Bring oil. Jake Mandell plays with Devine's balls until he gets them in the right order. With his mathematical precision, he lines the balls up to bump and bounce until they explode. o9 can't contain himself. Listening to 'Happy Bot' is like jumping through walls from an echoing back alley to the porch of a jug band to the cockpit of a spacecraft. Touching, clever, and deep, as always. More healing aural ointment from Jesse Legg. Key Angler provides a much needed rest in the pace of Distraction and in Devine's work in general. Although machine-like and robotic as ever, it is chilled, bubbly, and smooth as a glass of champagne. Mannequin Lung has Tea with Jeswa. Over a warm cup, they relax and soak up the glowing rays. The inventor of Plug Research puts a West Coast perspective into the mixture. Phoenecia reclaims 'Phase Inv.2' and plants a flag firmly in it's center. Pure cinematic science fiction with an ever-changing, mathematical groove. Radio Boy (a.k.a.Matthew Herbert, Dr.Rockit, Wishmountain) takes Richard Devine to the gym for a workout that is anything but rude. Of

all the attempts on this album to remix Devine, it takes the least amount of influence from him. Guitars and whistles decorate the gentle groove beneath. One of 5 mixes (the others will appear on a limited 10" ), this is the most whimsical and different of all the songs. Richard Devine's Fovec Frame is a shadowy theatrical dream where electric turtles fitted with music boxes and rhythm makers, circle you whispering softly 'sleep now, the CD is over.'"

**VA: House Of Distraction 2LP (SCH 016 LP). \$13.00**

Double vinyl version in full color sleeve.

**VON SCHIRACH, OTTO: 8000 B.C. CD (SCH 017 CD). \$13.00**

Debut album by nee"Gender: Male Age: 22 Nationality: Cuban/German Residence: Miami, Florida (roommate of Phoenecia) Weight: Heavy Artillery Shoe size: Clown Hair: Dreadlocks (with Sand) Diet: Fish, anything green. Distinguishing Marks: Fetus brain-child tattoo on left forearm, large dog bite on right forearm, Stonehenge teeth, plaid pants w/suspenders, general freaky appearance. Influences: Bass music, Danny Elfman, Freestyle Fellowship, Maggotron, Mr. Bungle, Soul Oddity, Secret Chiefs, White Noise, Beethoven, Polka, Waltz, Beethoven, Gremlins, Transformers, etc? Instruments: Akai MPC2000 (modified Stradivarius model), microphone, accordion, Jew's harp, various toys Turn-offs: Minty breath (prefers pickle-breath), rice-in-the ear, toe-ticklers, tree cutters. Partners: Mr. Soundwave?, Mr. Microchip®, Ms. 808, Phoenecian Warriors, Insecticide Juice References/Affiliations: Matmos, Richard Devine, Biohazard, Gliese, Black Havana."

**VON SCHIRACH, OTTO: 8000 B.C. 2LP (SCH 017 LP). \$13.00**

Double vinyl version in full color gatefold sleeve, with bonus 7" of exclusive tracks.

**PHOENECIA: Brownout CD (SCH 018 CD). \$13.00**

Long awaited full length from the Miami duo of Josh Kay and Romulo Del Castillo (previous EPs on Warp & Schematic). "It's a long-held belief that all music emanating from Miami can, sooner or later, be reduced to a simple connection with early 2 Live Crew, MC Ade, Pretty Tony, Dynamix II, and other pioneering Bass artists. There is nothing wrong with the comparison. Those prescient records made possible a generation of electronic music. However, the anxiety of influence often leads to such hasty and over-simplified conclusions. Which means that a great many people who hear Phoenecia's Brownout album are going to be puzzled. Obviously the title refers to a period when power stations reach a period of critical demand and electrical devices run at a slower rate and street lights covering the Southern Florida freeways are lit by what look like 40-watt bulbs. The record's name is telling, because it is Phoenecia's decisive break with their past. And that can be heard in the slow, contemplative way in which the record moves, almost as if it were being powered by a 40-watt generator itself. And, most surprisingly, the textures and shapes of Brownout have a far greater affinity for classic 70s roots dub than with the Roland Corporation's range of standard techno equipment, the 303, 606, 808, and 909. But that dub influence is immensely subtle. It's not of the Chain Reaction / Maurizio / Pole variety. Jazz drummer Max Roach once asked whether the beat lies in the drum strikes or between them. This album is an electronic dub record where the dub implements are put to use in between the beat. They slip into the cracks, peer around, then disappear again. References to and the sounds of the sea in Western art go at least as far back as Heraclitus, but here the listener gets a keen sense of slowly moving towards the ocean floor on the Mariana trench, the deepest part of the Atlantic Ocean. The metallic baffles sound like a submarine emitting a faint sonar pulse at 200 fathoms and the yawning gaps suggest a depthlessness that is almost inhuman. But this is not cold, lifeless, machine music. It draws the listener into a vast sound chamber where certain features remain constant, but others are restlessly shifting and squirming, like sea creatures. Brownout is, without doubt, Phoenecia's magnum opus, the place where the ideas found in the preceding records are allowed to come to full fruition." ? Tim Haslett

**PHOENECIA: Brownout 2LP (SCH 018 LP). \$13.00**

Double vinyl version in full color gatefold sleeve.

**DEVINE, RICHARD: Aleamapper 2LP (SCH 019 LP). \$13.00**

Double LP version.

**VON SCHIRACH, OTTO: Escalo Frio CD (SCH 020 CD). \$13.00**

The 2nd full length Otto Von Schirach album, following up his devastating 2001 release, 8000 B.C.. Featuring guest appearances from Matmos, Dr. Flamenco, Takeshi Muto, Jeswa, Mr. Egyptian hologram, Queeph Brotherhood & Mr. Soundwave. "The day Otto moved in, I was a little concerned. We had no spare rooms, only two couches in our modest downstairs living room - a room hardly fit for living in. When he pulled into the parking lot, his clunking '67 comet was filled with eyes and colorful faces, like the circus car that spews out an endless stream of clowns. Some of the faces were clowns, some were robots, there was an ET, a Transformer or two, scores of Smurfs, a Hellraiser Pin-head, a modified Pillsbury dough-boy, and about three hundred other odd characters. One by one, they came inside to live. We already had a junglist living in the master bedroom, and now it was sure to get mad. Otto's ritual began. Every day he would wake up at two or three in the afternoon, get in his car and clunk away into the river of cars on the way to his Grandmother's house. There he would do odd jobs and run errands, and in return he would leave with a large coveted pot of his Grandmothers magic black bean concoction, worth more than any salary. On his way home, he would stop make a few drop-offs to various delinquents and mutants around the city. This was very stressful to him, but upon returning, suite d256 was quiet. I was usually the only one awake, quietly clicking my mouse, illuminated by the glow of a liquid crystal display in the upstairs studio. I would come down from time to time to get a bowl of rice or make some tea, and there, in the near darkness he would be, staring profoundly into the two inch green window of his drum machine, like a peeping tom looking through his favorite keyhole. His headphones would chatter, slurp, and giggle on his head like Jabba the Hut's little pet (I think they made sounds without even being plugged in). We would listen to each other's songs in mutual amazement. Inspiration would draw us back to work, new ideas forming as we went off to our separate screens. Around the time I'd tuck myself in, I would hear Otto's car starting, clamorous as a rusted shipyard boat, and again he would sail off, just hours before the sun would arc around the Atlantic curve to scorch the land. This time he was off to rehearse with his band, appropriately named Insectdezyde Juice. I never heard them play or saw where they practiced, but at that hour I imagine it was pretty grim. I suppose it was pretty exhausting, because when I would arise, he was always there, comatose on the couch in the broad daylight. Those of us who were awake would play music, talk, and eat in that, the "living" room, providing the subliminal soundtrack to Otto's dreams. Deep inside, dreams filled his head with sleepwalking burnt smurfs, competing plant couriers tailgating close behind, magic microphones jumping like fleas, eluding his grasp, while Phoenecian Warriors wandered through lost Incan cities in search of secret frequencies. The black bean potion churned deep inside of his sleeping body, changing him. Across town, his grandmother is stirring a bubbling pot. For a moment she pauses, looks up above the rising steam, and smiles. -? Joshua Kay

**VON SCHIRACH, OTTO: Escalo Frio 2LP (SCH 020 LP). \$13.00**

Double LP version.

**PHOENECIA: Odd Job Discrimination CD (SCH 021 CD). \$11.00**

New 'Odd Job' remix project, featuring remixes by Matmos, Adult, Dino Felipe, Prefuse 73, Otto Von Schirach and Jeswa. "'Odd Job' made it's way back to Japan, the land that brought it's circuits to life. It was with great honor that the Schematic scientists agreed to share it's formula with the people of the rising sun. It's legend was great, and their ancestors loved and feared it equally. From it's conception, Odd Job Discrimination was intended to be exclusively released in Japan with additional reports of research. PhoeneciaTM the secret inventors of 'Odd Job' were nowhere to be found. Report: Where is Phoenecia? Do they exist, or are they as arcane as their ancient namesakes? If they do exist, they maintain a peripheral, even hypothetical existence. Pictures of them exist and their names appear on many recordings, but each song, each reworking sounds so vastly different from one to the other. Not only does their formula change from one to the next, but so does the sound of the recording, as if it were made by separate entities under the guise of group. One could manage to release anonymous recordings with their name on them, but why? Is it a hoax? In their place stands their army, a team of specialists. Matmos, the medics, specialize in microchip implantation and cybernetic limb attachment. Their report 'The climactic battle scene between Rom and Josh' catalogs the last time Phoenecia were seen before their disappearance. Adult, the husband and wife assassin team offers a stern warning about their rhythm black box. With their go-go rapid-fire electrocution techniques, they manage to be both Adult-like And childish at the same time. Dino Felipe's examination proves that he's been isolated for too long. His theory is that Phoenecia are in an elevator somewhere in Atlanta (Atlantis?). We pray that he's wrong. Prefuse 73 is the cook. He reanalyzes the formula for 'Odd Job', noodles it up, and serves us his simple, but effective recipe. Budget gourmet, exquisite flavor at a nice price. Otto Von Schirach is the recon agent. His job is to steal the original formula and replace it with the reworked prototype. "Tre duce ave. smash and grab" is the gripping tale of how he did it. From the sound of it, he had to break a few windows and a few necks. Finally, with a soft, deep voice, team leader Jeswa (rumored to be Phoenecian) submits his sweet, short, and final report. Odd Job Discrimination has been delivered, and once again Phoenecia eludes us. These additions make it 13 reworkings of the yet to be seen 'original' version of 'Odd Job'. Other accounts were issued by Soul Oddity (last seen with Phoenecia), Autechre, Richard Devine, Push Button Objects, Ectomorph and Godfather, and Takeshi Muto (also rumored to be Phoenecian). If Phoenecia is a disappearing act, then Odd Job Discrimination is their greatest feat yet. Will they ever come to the surface? Will Japan make peaceful use of their new technology? Will the cloned cows revolt? Stay tuned to find out..."

**VON SCHIRACH, OTTO: Boombonic Plague: Chopped Zombie Fungus Vol. 1 12" (SCH 022 EP). \$7.00**

"On the way home from a mini-tour of the west coast Otto Von Schirach crashed his land craft and broke both of his legs badly. Special doctors were called in. They disassembled and rebuilt him; installed titanium, screws, cables, and microchips. He woke up not knowing his name. He sat in a white room in wheelchair for 6 months feeding on nothing but painkillers and new music. A new Otto emerged. More aware, more polished, more robotic. Boombonic Plague is chock full of pop-music. Mutated, vaguely familiar voices litter the beats asking 'do you really want it?', commanding 'shake that ass bitch and let me see what you got', and boasting 'boom i got your girlfriend' like a Brittney Spears collage on a serial killer's wall. Okay, so it's not pop music... It is hip-hop, or more appropriately, sitar-funk-hop. It is electro booty from the Miami side. It is drill (or some other power tool) and bass. It is shifted hardcore. It is junkyard broken (leg) beats. Otto says it's IDM. We don't know what to call it, but we like it and we think you'll dig it too. As the title implies, Boombonic Plague is the first installment in the Chopped Zombie Fungus Trilogy. It will be genetically spliced with the two following volumes — Pelican Moon Dance and Ear Juice Synthesis to form one Chopped Zombie Fungus compact disc for your listening pleasure. Until then, enjoy this introduction to the new(ly reconstructed) Otto."

**FELIPE, DINO: Dino Felipe As Flim Toby CD (SCH 024 CD). \$13.00**

"Questions? Who is Dino Felipe? That question is easily answered. He's a 23 year old artist straddling the latitudinal stretch between Miami and Atlanta (home of other Schematic artists Richard Devine and Delarosa and Asora). No mystery in that? The real question is — Who is Flim Toby? Flim Toby first appeared on a cassette released by the American Tapes label in 2001. The cassette was a recording of tape music, 4-track collages, and toy compositions created by one Dino Felipe Delavega. Flim Toby is a film. A 'scrambled up film in the shape of a person', to be exact. His whole life is displayed in the pictures on the surface of his skin, so he has nothing to hide. Nor does he have anything to say, it's all evident — sort of an overstated interpretation of the life of an artist. During the recording of Flim Toby, Dino Felipe was 'obsessed with nature, life, and organisms', so he crafted collages out of untouched 'pictures' of sound. Samples of everything that touched him went into the mixture, from his neighborhood feathered friends, to archived childhood recordings, constructed by an expert machine operator and rythmatist, with the natural, unscopated touch of a free jazz musician. Does all this sound familiar? Flim Toby doesn't unless you're Dino. It is his life in pictures and sound, though you may feel as if some of his memories are yours. You may see yourself in the pictures that Flim Toby is comprised of. If you do, then you just might have a new friend and a new soundtrack for a while. Beats? Yes. Music? Yes, a lot of that. Noise? Yes, that too. Intense? Sometimes. Mellow? Sometimes. Soulful? Definitely. Schematic? Definitely."

**FELIPE, DINO: Dino Felipe As Flim Toby 2LP (SCH 024 LP). \$14.00**

Double vinyl version.

**VA: Well-Suited For General-Purpose Audio Work CD (SCH 025 CD). \$13.00**

Thirteen tracks, featuring the following artists: Tipper (Phoenecia remix), Otto Von Schirach, Dino Felipe, Kiyo, Phoenecia, Richard Devine, Canibal A.fraux. The Schematic crew returns once more with its fourth compilation of brain-straddling aural tanglements that realign your eardrums for this third modern millennium. Following ace products like Ischemic Folks, Lily of the Valley and House of Distraction, the Miami funkonauts reveal 13 more salvos of digital composition sure to set your stereo on its side. Along with the spiny, cryptic soundz of hardened Schematic vets like Otto Von Schirach and Richard Devine, we're introduced to new ischemic émigré Kiyo, whose Jay Dee vs. Cornelius Cardew cage-match crumbles expectations. Newest Schematic progeny Dino Felipe contributes 3 tracks of jewelry-box ambience and whipsnap beats. Label founders Phoenecia return from space exploration and divulge what they found: a breed of arachnids that trap tribal acoustics in their webbings. Unreal. Well-Suited furthers the phaser-enabled laptop kaleidoscope that is Schematic. Beats shatter like junkyard windshields, soundscapes are manicured with schizzors, tonal patterns toppled. The art-enhanced beats of Miami's maniacs belongs on the gallery of your mind before relinquished to electronica history. Start your installation today.

**VA: Well-Suited For General-Purpose Audio Work 2LP (SCH 025 LP). \$13.00**

Double vinyl version, featuring the same 13 tracks as the CD. Including the following artists: Tipper (Phoenecia remix), Otto Von Schirach, Dino Felipe, Kiyo, Phoenecia, Richard Devine,

Canibal A:fraux.

**DOS TRACKS: : 2LP (SCH 026 LP). \$14.00**

Double-vinyl-only reissue of the now o/p Rather Interesting CD release. "As the name suggests, *Dos Tracks* : ) seems to be dealing with the concept of 'tracks'. Simplicity is the key, as a DOS computer would only be capable of in today's home supercomputer driven world. Each song sounds as if it is constructed of two (dos) tracks, that is, two distinct lines of rhythm and only Schmidt can achieve 'music' through such minimalism and make a statement at the same time. *Dos Tracks* : ) is sort of coming back to this musical theme for a last time before leaving the 90's. This album is a masterful interpretation of the soon to be obsolete machines this era represented by Schmidt in the form of digital pureness with a heavy glitch factor. Influenced by the internet, ASCII art, machine interfaces and various other 'end of 90's technology' artifacts and philosophies, this product stands out in it's unique structure and sound. From the monochrome 'Asciied' to clustered titles such as '1E.wav' and 'www.pringles.com', *Dos Tracks* : ) shows us the cool face of Atom Heart. You won't hear a single melody, no vocals, no emotions, no cheesiness and no humour on this album. Just pure binary neo-minimalism. Previously released only on compact disc through Atom Heart's Rather Interesting label, Schematic proudly presents *Dos Tracks* : ) on double vinyl because of it's inherent grooviness. Enjoy and destroy :?"

**VON SCHIRACH, OTTO: Pelican Moondance 12" (SCH 027). \$7.00**

"Aside from Richard Devine and Phoenecia, no one embodies the Schematic sound like Miami-based Otto Von Schirach. On *Pelican Moondance*, the second installment in the *Chopped Zombie Fungus* trilogy, Schirach flashes his blades and edits techno to pieces, only to sew them back together into a beastly music. Comparable to the freakish soundtracks of Bernard Hermann or Tom Waits circa *Swordfishtrombones*, but refreshed an modernized to the hilt, the title track kicks it off. Schirach has cold-cocked his Powerbook, and it has mutated to produce a tempestuous, vipersine music. Like in 'Four Months, Four Walls' composed during his hospitalization, wherein you're suddenly deep in a spacious canyon. You notice the bass spreading all around your living room like space-fuzz, a low-end, warmly disruptive sonic buzz. Classic Schirach. Less spaztic than some copy-cat abstract beat projects, *Chopped Zombie Fungus* is compositional, like the tunneling soundtracks of the RZA or the sample arrangement from DJ Shadow. But Otto is not here to party — his villainous, deadly beats have more in common with El-P than Cut Chemist. Like others on Schematic, Schirach has the whole sonic spectrum at his command. Deep bass and sinewave shards can be had in seconds, then hammered into foundational beats, sped up so fast they start to frey, or slowed down so they start to shrink. This is past Squarepusher, past IDM and into the sedimental, the fantastic. You might say he's ready to blow up, but Schirach prefers to conquer. Surrender while you still can."

**FELIPE, DINO: Xanaconvex CD (SCH 028 CD). \$12.00**

New mid-sized followup to the debut *Dino Felipe As Fliim Toby*. "We feel that *Xanaconvex* and is best (and inadvertently) described by a dream Dino had prior to the record's release. This morning I was dreaming a three dimensional collage composed of very sexy body parts and pieces of sound that were all melded together in the air and on the floor. The 'song' was based on the breathing sounds and sighs emitted from the body parts. All the sounds and shapes were different colors, all of them translucent, overlapping, converging, and receding. They were all live, organic performers and every once in a while I would shift to audio "mode" and the sexy image would switch to song. I would edit, mold, and fade the shapes by moving them around with my hands. I would arrange an elbow, move a shoulder, or shine a hip trying to perfect the collage, then I would stand back and say 'Wow, that's hot!' When I really liked it I would 'save' it, as if I were composing it on my PC, then go back to refine it. I knew I was dreaming, because part of my motivation for saving the collage was to show it to my friends in the 'real' world.' Befriend Dino Felipe and enjoy *Xanaconvex* today."

**FELIPE, DINO: Xanaconvex LP (SCH 028 LP). \$10.00**  
LP version.

**FELIPE, DINO: Spreadder/Sprigg 7" (SCH 029). \$4.00**

"As much a collectible as a piece of sound-art, *Dino Felipe's* wonderful-looking new 7" is a roughshod electronic beat micropiece. Like a pool cue stubbing on felt, or flat rocks on a pond top, DeLaVega bounces beats, handclaps and looped cell rings off your inner ear and between your speakers. Always stonking, the beat encounters some pitch-up sinewaves and fluttering static as the track progresses, as if they were pink puffy horseflies. Lament and luscious. Then it's onto a short-circuit firecracker, scaly with noise. Sonic splatter drains from your tweeters, running into puddles onto the floor. Don't slip on this. The flipside puts you in the middle of the silicon circus, an organ-grinding bonk. A banging three-song slab designed to get your attention and lock it under a heart-shaped clasp, where it will glow warmly until you open it again. A lovely confection. Suck it and see." — David Day

**VON SCHIRACH, OTTO: Chopped Zombie Fungus CD (SCH 031 CD). \$13.00**

"It has finally arrived. The new CD from the Dr. Moreau of beats, Otto Von Schirach. *Chopped Zombie Fungus* collects the three massive vinyl 12" EPs that have been storming headphones worldwide. 'Boombonic Plague', 'Pelican Moondance' and 'Earjuice Synthesis'. Twisted, sinister and as vicious as a wolverine, the Cuban-American Schirach decimates everything you know about Booty Bass, the Dirty South, IDM and Ghetto Tech, flattening their edifice and rebuilding with corrupt, artful even straight-up beastly replicants. Otto's laboratory is his laptop, where aural animals are spliced, recombined and mutated beyond recognition. You could imagine RZA taking Oxycotin, DJ Shadow in a K-Hole or Morton Subotnick conducting a gearhead orchestra. Like King Tubby, Schirach is a master of suspense. You're never quite sure when the train will switch tracks. Stonking, manic beat patterns might instantly disappear into an ambient fuzz, only to return moments later back-wards and stupefied. And Schirach's creative obsession is only topped by his technical detail. Bass tones crack foundations, arpeggios splinter ceiling tiles and busted-speaker beats will have you dashing to the hi-fi shop. Guest appearances from asthmatic MCs, ghoulish interludes and empty space turns *Chopped Zombie Fungus* into an experience through an electronic psychedelic underworld. Spindly snakes squirm from speakers. Collapsing corpuscular chords crunch cones. Twitching, twisted twirls tweak tweeters. Reinforce speaker stands before playing. Not to worry. Although under constant multilateral surveillance, Dr. Von Schirach has only the best interests of the human race at heart: to push all sonic boundaries to the edge, implode the funk and stand back while art splatters skulls. Hold onto something."

**VELEZ, GLEN: Internal Combustion CD (SCH 033 CD). \$13.00**

"Schematic's reissue of Glen Velez's phenomenal hand-drum improvisation from 1985 acts as one of the essential links to an understanding of the relationship between modern electronic composition and prehistoric sound, wherein *Internal Combustion* finds Velez's intense, lifelong study of the frame drum — all his work for such artists as Steve Reich and Zakir Hussain, his decades of solo and ensemble recordings, his inspiration on, among others, John Cage — is displayed with a total mastery and utter oneness with his instrument, show-

ering the listener with nimble, double, triple, all-finger rumble patterns on the drum, circular and mesmerizing in structure, and reminiscent of Moroccan slave songs, Indonesian ritual music, Native American trance, as much as the sooty percussive sound of Phoenecia or Autechre, exploring an intense, almost palatal clap to the drum, searching for an unconscious connection to the higher power, like speaking in tongues through the skin of a drum — a kind of incredible psychic ascension happens here, and it's a fitting tribute, not to mention an accurate lineage, to see Velez's ancient music has found a home at one of our most forward-thinking labels." — Lee Henderson, Feb. 2002.

**FORTÉ, NICK: Pasted Lakes CD (SCH 034 CD). \$13.00**

"Nick Forté is from Brooklyn, but geographically speaking, his music falls somewhere between his living room (which he seemingly reconstructs in his visual design of *Pasted Lakes*) and Twin Peaks. He is half of the duo called Christmas Decorations whose recent album *Model 91* on the Kranky label crept quietly into many charts and cd players late in 2002. *Pasted Lakes* is the remains of Nick's first foray into computer music, an album which may never see the light of day. From it's remains, he took scraps and reassembled them in an somewhat random manner, recycling and remodeling them until they bore no resemblance to their source and took on a form of their own. Forté used old punk and hardcore records like the first Wire album, early Minutemen records, and Renaldo and the Loaf as inspiration — but more as a guide than anything else. These albums did not lend influence sonically or musically at all, but towards pacing, structure, attitude, and sequencing. For Nick, these groups had really terse and impacting songs, and he wanted to apply these ideas to electronic music as much as possible. Musically, there was not much outside influence upon *Pasted Lakes* because he was heavily remixing himself, and 'really just trying to entertain myself at 3am by making new and strange sounds I had never heard'. Forté admits that if anything had an effect on his sound, it was his apartment. Hearing things like boiling water or rickety pipes and figuring out how to capture those ideas comes across in the record's faux yet life-like textural themes. In Nick's own words: 'The best music to me is dead serious but also really funny, so I started to go for that with *Pasted Lakes*.' The title of the record is more of a description of a style of song construction than anything, making finite pools of sound, and slapping them together with joyous reckless abandon. Cut, paste, listen, and save."

**FORTÉ, NICK: Pasted Lakes LP (SCH 034 LP). \$10.00**  
LP version.

**KIYO: Chaotech Odd Echo CD (SCH 036 CD). \$13.00**

"A package arrived at the doorstep bearing the message 'Enjoy warm noise from Japan'. Contained within was the music of the newest addition to the Schematic family. Kiyo has arrived fully formed, after only one compilation track on Miami's Merck Records and two compilation tracks on Schematic's *Well-Suited for General-Purpose Audio Work*. Hailing from Japan, Kiyo is one Kiyoshi Ono and his debut album, *Chaotech Odd Echo* is a peaceful foray into the same territory as Schematic's celebrated *Lilly Of the Valley*, modernized with the same precision and angle that the label flaunts today. *Chaotech* is rare in that it achieves tranquility without the use of the somber and sedentary. Straddling the region between Takeshi Muto's rhythm experimentation, Delarosa & Asora's melodicism, and Dino Felipe's gritty interference, *Chaotech Odd Echo* will be a welcome addition to the collections of fans of the former, who are looking for a few more melodies, and for those who have been sidetracked by Schematic's recent venture into music for the severely distracted."

**KIYO: Chaotech Odd Echo 2LP (SCH 036 LP). \$13.00**

2LP version, full color sleeve, same 12 tracks as the CD.

**PHOENECIA: Odd Job 12" (SCH 808). \$7.00**

The original "Odd Job" from 1999, finally available again, once again packaged in the classic blue "wired steak" cover. The "Odd Job 12" is the latest addition to the Schematic product line. Rebuilt by Soul Oddity around the sophisticated Phoenecia version, this 12" combines power and rhythmic innovation to make any dancefloor compatible with the latest technology. The Odd Job 12" requires only a single expansion slot: your mind. It can be easily installed using ordinary tools. Odd Job comes complete with an external communications port that makes dancing convenient and easy." Features 2 tracks by Soul Oddity: "Get Fresh" & "Rhythm Box". Soul Oddity was the pre-Phoenecia duo of Romulo Delcastillo and J. Kay.

**PHOENECIA: Odd Jobs CD (SCH 8X8 CD). \$11.00**

CD version which combines the 6 tracks from the two Phoenecia: *Odd Job 12"* EPs (SCH 808 & SCH 8X8), plus one Takeshi Muto remix that is exclusive to the CD. Original music by Soul Oddity (pre-Phoenecia). Remixes by: Autechre, Richard Devine, Ectomorph & Godfather, Push Button Objects & Takeshi Muto. One of the most important events to date in the world-wide explosion of Miami-based electronics! "ODD JOB: The Scurvy Dog Version. As the mighty Schematic sailed its way back into the port of Miami, back from pillaging foreign lands, the scurvy dogs at the helm of the pirate vessel brandished a new flag. Aye, these brash bucaners were dancing on deck to a new tune. It was an Odd Job if I may say so myself. Some time had past and the smarmy crew grew impatient and hungry, having squandered their booty on wine and women. They took to recruiting some fresh blood, searching the taverns and brothels for men like themselves, thirsty for blood and hungry for treasure. Argh. It did not take long. The lusty scamps they call Autechre were plucked from the beds of two lusty sea wenches. Twins. Aye. The most feared thief and a most perverse pirate, Richard Devine, stumbled aboard as well. Ectomorph and Godfather both took a fair bit of coaxing, but the promise of gold debloons put pirate spirit back in their hearts. The Asian Assailant, Takeshi Muto, a lover, and by all means the scariest sea dog there be, did come aboard in his tattered rags, carrying only his pipe. Push Button Objects were found sleeping ?neath the starry sky naked on the jetty. Tossing him some knickers and a new shiny brass hook, the Schematic crew had procured the last of the Dancefloor Pirates. And so they set sail to plunder. No one was spared. No man. No woman. No child. Especially not the woman - childs. Aye. Now they're coming home. Argh. They are to share their bounty with all the scurvy dogs and wenches there be. Come aboard. We've been expectin' ya. Arrrrghh."

**SCHEMATIC SYNTHETIC (XLARGE): T-SHIRT (SCH AIR XL). \$19.00**

**SCHEMATIC NATURAL (LARGE): T-SHIRT (SCH LILY L). \$19.00**

**SCHEMATIC NATURAL (XLARGE): T-SHIRT (SCH LILY XL). \$19.00**

**DEVINE, RICHARD: asect:dsect CD (SCH 023 CD). \$13.00**

"After two profoundly evocative and technically rigorous releases, you'd think it would be impossible for 26 year old Richard Devine to up the ante on his own style. Even so, it should-n't come as any surprise. This is after all the man quoted as saying 'I don't like to be limited by my equipment, if there is going to be any limitations I want them to be in my mind.' Damned if his newest record isn't his best full-length yet. *asect:dsect* is the synapse-



rattling 24-bit 96khz stereo culmination of Devine's work to date, a throbbing and vicious animal product that laces the overwhelmingly syncopated breakbeat assault of Lip Switch (Warp/Schematic) with the throat-sore howls creation groans of 2001's *Aleamapper* (Schematic). Masterfully orchestrating a titanic array of rapidly moving information, on *asect:dsect*, Devine spans every inch of the frequency spectrum, effortlessly moving from musique concrète to DSP in his own inimitable style."

**DEVINE, RICHARD: *asect:dsect 2LP* (SCH 023 LP). \$14.00**

Double LP version, deluxe full color gatefold sleeve.

**DIN-ST: *Yamu D'Din CD* (SCH 041CD). \$13.00**

"Din-St [Dynasty, aka DIN, aka DJ Maximus, aka Fever, aka F. Stader] tips club culture over like a four-hundred-pound speaker cabinet, slicing party sounds into wild-style minimal/broken rave/bounce mash-ups. As Senator Joseph Biden's Rave Act receives Congressional approval, the party moves abroad, reborn under a Berlin overpass, sexy, broken, funky and punk. Empty factories are slathered in booty rave shellac, and before it cakes onto aluminum sheeting, it's set on fire. Hip-hop steez work on P.L.U.R. sentiment under PA/laptop/turntable configurations. They call it 'possible sound' and 'fresh-techno': raw, deep trax mounted on cinder blocks and run in neutral until it smokes and cracks. Technoid squibbles underneath while freyed chords sizzle from the vocal stabs running down gutters of noise and panic. Stone-like synth shakes the screws out your speakers. A garbled MC drowns in the mix. The party is out of control. Something has happened. Something has broken."

**HEARTS OF DARKNESS: *Music for Drunk Driving CD* (SCH 042 CD). \$13.00**

"Crawling out of the decimated ooze that is 3rd period study hall, Schematic Waste Management is humiliated to announce Hearts of Darkneses' debut full-length, *Music for Drunk Driving*. HoD's epileptic beats are pure placenta future pudding topped off with rancid whipped cream processed aggro vocals and guitar that will touch the Chrome/Renaldo and the Loaf fan in you. This is downloadable shareware punk rock at its finest. Frankie Musarra, AKA Heart's of Darkneses, is one part composer, five parts spaz and a dope emcee to boot. Musarra once became so entangled in his mic cord during a performance that he fell and broke his collarbone."

**HEARTS OF DARKNESS: *Music for Drunk Driving LP* (SCH 042 LP). \$13.00**

LP version. "HoD's epileptic beats are pure placenta future pudding topped off with rancid whipped cream processed aggro vocals and guitar that will touch the Chrome/Renaldo and the Loaf fan in you. This is downloadable shareware punk rock at its finest. Frankie Musarra, AKA Heart's of Darkneses, is one part composer, five parts spaz and a dope emcee to boot."

**O9: *Church of the Ghetto P.C. CD* (SCH 043CD). \$13.00**

"Church of the Ghetto P.C. is an aural experience of jaw-dropping agog, like reading a new language, a kind of graffiti action-script dedicated to all the industrial back-alley disjuncta of our Bill Gates-induced modernity. Sharing slang with the Schematic crew, o9 can still talk minimal with the Raster-Noton label, noise-therapy with Mego, and knows the uprock narratives of Warp's great masters. o9's voice has the whole idiomatic spectrum intact and yet still the gospel truth is that o9 has a vocabulary all his own. Nothing can prepare you for his application of shamanistic sound, those carked beats and rhythm clusters, that catechistic technical polish that brings beaming luster to screen-frozen darkness. Considering the near anonymity of the o9 project-he's gone live at one Warp party in the UK and toured bruised America. And, given the fact of his so few releases — singles and compilation appearances on revered labels such as Planet-Mu, Nophi, and of course, Schematic — the question remains: Who the hell is o9 and where did the apostles of Schematic discover his burning laptop to release this first awesome full-length? Church of the Ghetto P.C. is a stunning and convulsive ripple of deep-membrane funk and syntactical synth notes. It's not old school, it's old testament, not high-tech, but high priest. It's as important as the fucking Bible. Cracking the egg code on total beat typography, o9 has written the first hard-driven masterpiece of this new dead-end, face-to-the-terminal century." — Lee Henderson.

#### SCHNITTSTELLE (GERMANY):

**ANDERSON, LEE: *Fast Food Remixes 12"* (SCHNITT 004). \$9.00**

"Excellent build up/minimal in Lo Soul's 'Open Door' tradition. Phat release!!" Music by Lee Anderson, remixed by Don Disco and S-Max. Distributed via Kompakt.

**ANDERSON, LEE: *"Life"/"Guren Morgen" 12"* (SCHNITT 005). \$9.00**

"Narrative build-up minimalhouse to heat up the floor. Gets monstrous after 5 minutes."

#### SCRATCH (CANADA):

**VOTE ROBOT: *In Meorm NA CD* (SCR 39). \$14.00**

"The debut CD, and second album proper, of Kelowna, British Columbia, Canada's Vote Robot. An electronic/analog music duo comprised of Scott August (aka French Paddleboat) and Kevin Rivard, Vote Robot stand quite defiantly far apart from the endless crop of current electro experimenters in that they work exclusively with tapes, turntables, mixers, and analog synths; creating a subtle, and engulfing flow that is uneasy and pleasing both. No laptops, no sequencers, no Pro-Tools, no drum machines, nothing high tech, or barely even a product of the 1990's present here. The key ingredient being the murky and essential intangible better known as warmth. By near definition, most electronic music cannot be warm, yet the two young men of Vote Robot just have it, and in spades, owing I suppose to their methods and equipment, strange and easily amusable personalities, and the fact they have good good ears that influence everything they do through editing, composition, and ruthless quality control. It seems more and more people everywhere are seeing the difference, and indeed more and more people are prepared to Vote Robot."

#### SCREWGUN:

**BERNE'S BLOODCOUNT, TIM: *Unwound 3CD* (SCR 70001). \$30.00**

Triple live CD of this NY jazz ensemble led by saxophonist Tim Berne (as, bs). Featuring Chris Speed (ts, cl), Michael Formanek (b) & Jim Black (d). "Mr. Berne's composing style suggests classical modernism — extended lines, atonal but not starchy, becoming looped themes through the music — and a saxophonist's splintered, abrupt rhythm-and-blues sensibility, the sound of a James Brown song hitting a glitch in a CD player." — Ben Ratliff.

**PARAPHRASE: *Visitation Rites CD* (SCR 70002). \$13.00**

"The debut recording by Paraphrase, a cooperative trio founded in 1994 and made up of three of the most highly regarded musicians in modern jazz: saxophonist Tim Berne, bassist Drew Gress and drummer Tom Rainey." Recorded live in Berlin, 1996.

**BERNE'S BLOODCOUNT, TIM: *Discretion CD* (SCR 70003). \$13.00**

"Since 1993, Bloodcount has been Tim Berne's working group of choice. The band's four previous releases on JMT and Screwgun have met with tremendous critical and popular acclaim. *Discretion* will be especially in demand as it presents five new, never-before-record-

ed pieces from the 1997 tours of the US and Europe." Beautiful Fireproof Press printed covers.

**BLOODCOUNT: *Saturation Point CD* (SCR 70004). \$13.00**

1997 live release that was previously only sold direct via Screwgun's mail order dept. now available for slightly wider distribution. Live in St. Louis, the quartet of Tim Berne (alto, baritone sax), Chris Speed (tenor sax, clarinet), Michael Formanek (bass) & Jim Black (drums).

**DUCRET, MARC: *Un Certain Malaise CD* (SCR 70005). \$13.00**

"The first ever American release by acclaimed French guitarist Marc Ducret, who enjoys a tremendous audience in Europe and Japan and has released five previous albums on the European labels JMT, Winter & Winter and Label Bleu. Electric jazz, modern classical music, free improvisation and Hendrix collide in Ducret's unique music."

**FORMANEK, MICHAEL: *Am I Bothering You? CD* (SCR 70006). \$13.00**

"The first ever solo release by double bassist Michael Formanek (best known for his four highly acclaimed albums on the Enja label, all of which feature his original compositions).

*Am I Bothering You?* strips Formanek's musical conception down to its bare essence, displaying his strength, agility, intelligence, wit and daring more clearly than ever before and revealing the virtuoso musician whose basslines have anchored bands led by Tim Berne, Marty Ehrlich, Cito Baker, Joe Henderson, Tony Williams, and Fred Hersch, among many others."

**BATES, DJANGO: *Quiet Nights CD* (SCR 70007). \$13.00**

"The Screwgun debut of acclaimed British keyboardist/composer Django Bates. Bates has released three previous albums on JMT and a classical release on Argo, and is well known for his work in drummer Bill Bruford's Earthworks. Featured on this album are Django's band Human Chain plus the beguiling Swedish vocalist Josefina Cronholm. Björk meets Astrud Gilberto in a smoky jazz bar in this set of vocalists and original compositions, setting the singer against a background of intensely melodic yet deceptively complex arrangements that echo the sounds of traditional and contemporary jazz, electronica, lounge and other diverse styles."

**HEMPHILL, JULIUS: *Blue Boyé 2CD* (SCR 70008). \$18.00**

"Some music snarls. Some music simmers. Julius Hemphill's music was often eloquent enough to do both at once. Manipulating elemental blues motifs into intricate webs of sound, the saxophonist-composer caught the attention of almost everyone devoted to jazz during the last quarter of the century. Through his successes with the mighty World Saxophone Quartet and his own Sextet, Hemphill transcended fringe status before dying in 1995. And both the sum of his work and the power of his legacy make it clear: he was a determined progressive, one of the most fertile writers jazz has produced. This long-out-of-print solo recording *Blue Boyé* was originally released in 1977. It's one of the most enchanting discs in Hemphill's considerable canon."

**BERNE, TIM: *The Empire Box 5CD* (SCR 70009). \$42.00**

"This specially priced 5CD set offers a journey into Tim Berne's first recordings as a band-leader. The set comprises four albums recorded between 1979 and 1982 for his own Empire label, perfectly capturing the independence, spirit and musical vision for which he is continually acclaimed. Berne assembled a distinguished cast of musicians for these projects, incorporating key NY figures such as Olu Dara and Paul Motian and a variety of musicians who were part of the thriving LA Creative Music Scene: Alex and Nels Cline, Vinny Golia, Glenn Ferris, Roberto Miranda and John Rapson. The resulting group interactions are dynamic, energetic and propulsive, and clearly stand the test of time. This is doubtless a 'must have' for the ever-increasing circle of Berne/Screwgun aficionados, but will also appeal to anyone who is interested in exploring a unique approach to improvised music."

**DUCRET, MARC: *L'Ombra di Verdi CD* (SCR 70010). \$13.00**

"After two critically acclaimed solo records, French guitarist Marc Ducret now presents his first group recording in over seven years, a powerful offering which features the members of his active working band, bassist Bruno Chevillon and drummer Eric Echampard. Electric jazz, free improvisation, the blues and Hendrix collide in Ducret's unique music."

**PARAPHRASE: *Please Advise CD* (SCR 70011). \$13.00**

Live in Germany 11/98. The trio of Tim Berne, Drew Gress & Tom Rainey. "Consists of two fully-explored collaborative pieces, 'Critical Mass' and 'Good Evening'. Gress and Rainey are among the most in-demand sidemen in NY, and are perhaps best known as the rhythm section for the Fred Hersch Trio. Gress was previously a member of the collective quartet Joint Venture; Rainey was previously a member of the band New and Used and also performs with Mark Helias' trio Open/Loose. In Paraphrase, a collectively improvising ensemble, each of the three band members has an equal voice in the music."

**BERNE & THE COPENHAGEN ART ENSEMBLE, TIM: *Open, Coma 2CD* (SCR 70012). \$21.00**

A Danish radio broadcast from 7/16/2000. Featuring Tim Berne (alto sax), Lotte Anker (soprano/tenor sax), Thomas Agergaard (tenor sax, flute), Peter Fuglsang (clarinet, bass clarinet), Herb Robertson (trumpet), Lars Vissing (trumpet), Kasper Tranberg (cornet), Mads Hyhne (trombone), Klaus Löhner (bass trombone, tuba), Thomas Clausen (piano), Fender Rhodes, Marc Ducret (guitar), Nils Davisen (bass), Anders Mogensen (drums), Ture Larsen (conductor).

**BERNE, TIM: *Science Friction CD* (SCR 70013). \$13.00**

"Tim Berne plays alto sax and writes music, Marc Ducret plays guitars, both electric and acoustic, Craig Taborn plays electric keyboards, Tom Rainey plays drums. Produced by David Torn."

**BERNE/CRAIG TABORN/TOM RAINEY, TIM: *Acoustic and Electric Hard Cell Live CD* (SCR 70014). \$13.00**

Tim Berne: Alto; Craig Taborn: Electric keyboards and electronics and acoustic piano; Tom Rainey: drums. Tracks 1 and 3 recorded on location in front of a studio audience at the Iced Membrane in Brooklyn, 2004 by an ordinary person in an orderly manner. Tracks 2 and 4 recorded by Jules Ryan at The Firefly Club, Ann Arbor as part of the Edgfest festival.

#### SCSI RECORDS (UK):

**SILICON SCALLY: *Mr Machine CD* (SCSI 009CD). \$15.00**

"2002 undoubtedly belongs to Carl Finlow; after demolishing dancefloors with his tremendous *Electricity* series for the Device label, reshuffling sizzling house for Sur Muziq, building up the reputation of the 20/20 Vision label as Random Factor, and battling it out with the Wee Deejaays on their ace Gasoline imprint—Mr. Finlow finally returns home to his nearest and dearest label Scsi-Av. Having starved us for quite some time of his Silicon Scally material, Finlow finally delivers an album that will not only rank as the finest electro record of the early noughties but will cement his reputation as one of the most important exponents of new electro in the world today; sitting alongside his Detroit compatriots in innovation, precision, crunchiness, and bass devastation. Destined for huge things, this is a seminal electro album from a living legend."

**SILICON SCALLY: Mr Machine 2LP (SCSI 009LP). \$16.00**

Double LP Version

**WILLIAMS, DEZ: Elektronik Religion 2LP (SCSI 012LP). \$17.00**

"14 monster tracks from young producer Dez Williams. An album that is sure to set the tone and shake up the electro scene severely. Dez Williams is a 25 year old DJ and producer based in North Wales. His influences range from oldskool elektro that he used to break to when he was just 8 years old, through to Jean-Michael Jarre, Carl Craig, Luke Slater, Aphex Twin and the numerous horro films that he has watched over the years."

**PIXELLATED VISION: Star Gazing 12" (SCSI 014EP). \$11.00**

"This is one sizeable mini album, 8 tracks spanning a palette of bassy electrofunk comparable to Drexciya, early Ectomorph and The Other People Place — some listeners have even reflected that its soundbed has considerable affinities with the Pametex crew of Clone. A distinguished debut from quite who, the label is contractually obliged not to reveal. Check the label info, none the wiser — cryptically copyrighted as Project Zeron 2000-2003. Further intrigue on coming across the killer content. With the likes of Ellen Allien bigging up Scsi's last bomb from Dez Williams (Scsiid12) as the key electro album of last year, and Silicon Scally's 'Mr. Machine' rightfully accorded classic status — be sure not to miss out on this spring essential in the reliably excellent SCSI-av catalogue."

**SEA NOTE:****PAPA M: Sings CD (SN 08CD). \$10.00**

6 track CD EP on Papa M's new label, Sea Note. "This is a weird release. We really don't want to push this record on you as 'the next new Papa M record' because it doesn't really represent the way things will sound on the next new Papa M record. That's part of the reason this Papa M release has been 'officially bootlegged' on Sea Note, to emphasize its different-ness. As well as its defiant hilarious-ness! As well as its straight-forward deviance, of course."

**SEAL POOL:****COLECLOUGH/TIM HILL, JONATHAN: Beech For John and Miho CD (SPOOL 001 CD). \$14.00**

"Beech for John and Miho was originally commissioned as a short piece for 'in return', a private wedding CD, where it appeared alongside music by Joe Weismann (The Jaztronauts), If Thousands, JLIAT, and Space Machine. That fifteen minute version then blossomed into this bold, 74-minute work. An invitation to the wedding spawned a short Japan tour during which Coleclough performed solo and in duos with Aube, Kuwayama Kiyohara, and Narita Mamoru. An epic piece: shimmering and metallic."

**SECOND BATTLE (GERMANY):****TOMORROWS GIFT: CD (SB 017). \$19.00**

Second Battle is one the longest running and best respected CD reissue labels, specializing in mostly German psych/hard rock/progressive titles from the early 70s. They've got about 30 albums in print to date; these are our favorites to date, but we will be adding more. Tomorrow's Gift were an obscure German group, who released a debut double LP in 1970. Lead by the rather heroically wailing vocals of Ellen Meyer (bringing to mind the better moments of Italy's Circus 2000), the group behind her provided a pummeling backing of vintage 1970-style progressive psych via guitars, percussion, bass, keyboards, drums and flute. The tracks are long, just complex enough to keep you motivated and are recorded to raw & devastating effect by Dieter Dierrks.

**GILA: CD (SB 021). \$19.00**

Reissue of the first (of two) LPs by this Krautrock group, featuring Conny Veit (pre-Popul Vuh). New digipak edition, with small fold-out poster inside of what is sometimes referred to as the Free Electric Sound album. Drifty, blasted psychedelic rock with electronic effects, tabla, and Eastern exotica piled on. Recorded in Cologne in 1971 (released by BASF), and certainly superior to their follow up from '73, Bury My Heart At Wounded Knee, which was more of Popul Vuh-offshoot. This is one of the classic Krautrock albums, a flowing, conceptual masterpiece.

**GOMORRHA: Trauma+ CD (SB 022). \$19.00**

New reissue of the 2nd Gomorrha album, originally issued by BASF in Germany, 1971. This is the second reissue of this album by Second Battle, this time adding as a bonus their entire first self-titled first LP from 1970 (sung in German & more beat-influenced material). "A normal person is able to hear a frequency of 25-18,000 hertz. Within these boundaries much is possible. From Mozart to jet fighter. Here now is Gomorrha, a band which has discovered in this sound forest a playground for themselves. And to play is fun. I realized this in the cellar of a bourgeois home in Cologne where I happened to be. The guys invited me to join in and together we brought the playground into the studio, where this record was made. If you want to sing, sing along. Or do you have a violin?" — Conny Plank.

**TWENTY SIXTY SIX AND THEN: Reflections! CD (SB 025). \$22.00**

New pressing of this 1994 CD which compiles the best material by this briefly extant German group — their lone album from the time was issued on United Artists in 1972. "Twenty Sixty Six & Then made one of the most touted of heavy psychedelic Krautrock albums, Reflections... took the atypical Kraut hard-rock style, added some Zappa touches, riffing aggression of the heavy Bacillus-label bands, and even some off-the-wall electronics." — Crack In The Cosmic Egg.

**MY SOLID GROUND: CD (SB 035). \$19.00**

First legit reissue of this 1971 Krautrock album, recorded in Köln and issued on Bacillus at the time. Includes 6 bonus rehearsal tracks from 1970 plus an unreleased 25 minute version of "Flash". A couple of tracks like the massive 13-minute opening "Dirty Yellow Mist" and "The Executioner" reveal the secrets of early 70s psych/rock as well as anything to be named, w/ monotonous, spacy riffing grinding into the third mind zone. "My Solid Ground's first and only record presented the full atmosphere of psychedelia — sometimes aggressive, sometimes melancholy. Superb guitars, hypnotical voices and classical keyboards recall Pink Floyd or Group 1850 at it's best."

**HAIRY CHAPTER: Can't Get Through/Eyes CD (SB 038). \$19.00**

Reissue of the first 2 albums by German underground heavy rock/psych group. Their first album, Eyes is from 1970; the 2nd, Can't Get Enough is from '71 (first issued by Bacillus). The latter album is one of those screaming diz, dumb IQ-reducing monsters that some people can never get enough of. "Swamped with fiery guitar work and unusual rhythm structures, topped with feedback and psychedelic effects." — Crack In The Cosmic Egg.

**PROF. WOLFF: CD (SB 045). \$19.00**

Reissue of the lone album by this German group, originally issued by Metronome in 1971. "...typical of the era they had a very German sound, akin to Ainigma, Frumpy and early Jane's." — Freeman's. "Excellent German folky progressive rock with German lyrics, a bit com-

parable to Ihre Kinder, but with appealing classical-inspired instrumental parts. Digipak reissue contains previous unreleased bonus material."

**VIRUS: Thoughts CD (SB 047). \$19.00**

Reissue of the 2nd & final album by this German group, from 1971, originally issued by Pilz. More obscure than their highly rated debut, Revelation, this is still a decent plunder through the spiralling doomscape of early 70s German rock. "The music had changed somewhat to a more hard-rock and psychedelic edge, with lyrics about drugs and paranoia, much closer to Pilz label-mates Dies Irae. A justly legendary band." — A. Freeman.

**KROKODIL: CD (SB 052). \$22.00**

Reissue of the first album from 1969, originally issued by Liberty, by this Swiss Krautrock-aligned band, who went on to record 5 albums in total for UA and Bacillus by 1973. This reissue is from master tapes and includes bonus tracks. Packaged in a fold-out digipak with fold-out poster of notes/photos. First in a trilogy of reissues on Second Battle, this debut album features vocalist/pianist Hardy Hepp ("the Tom Jones of the Alps"?), who would no longer be with the group by the time they got around to releasing their more commonly acclaimed masterpiece An Invisible World Revealed. Blues-rock origins can be easily discerned here (Liberty apparently attempted to present them as Germany's answer to the Groundhogs).

**KROKODIL: Swamp CD (SB 053). \$21.00**

"First legit reissue of Krokodil's second album from 1970 (originally issued by Liberty), assembled with the care and single-mindedness we've come to expect from Second Battle. Vocalist Hardy Hepp ('the Swiss Bob Dylan') was to part ways with the group, and judging from the mediocrity of this compared to its truly blasted follow-up An Invisible World Revealed, this was probably a good thing. Folky, at some points more like the Swiss Kevin Ayers, this one never really gels into anything that begs repeated listening, even with a track called 'Get Your Personality Together'. In a way it's hard to believe that these guys went on to make such a great record, but it seems Hepp had more commercial aspirations, and it was only after they were no longer being glorified session toads for the likes of him and Demon Thor (!) did their music really 'take off'." — Billy Kiely

**KROKODIL: An Invisible World Revealed CD (SB 054). \$21.00**

First legit CD reissue (previously bootied by Germanofon in the mid-90s) of the most highly regarded 3rd Krokodil album, originally issued by United Artists in 1971. "Here's one for all those who like their Krautrock 'Swiss', one that straddles the Second Battle 'heavy' requirement with the more psych flavors of Teutonic slop. Decidedly more focused on exotic instrumentation and effects than their preceding LPs, the opening track 'Lady of Attraction' lays it all out immediately: flanged vocals, distorted organ, acoustic guitars and the sound of the sacred mellotron, all in the first four minutes. By the time you get to the 15 minute 'Odyssey in Om', you know percussionist Dude Durst isn't lying when he says that 'we had been on pot most of the time...'. Imagine a more psychedelic Black Sabbath, and your getting warm. Great cover, excellent sound, and 20 minutes worth of bonus material that should make anyone who isn't put off by more bluesy sonorities grateful that there are obsessives out there that are making this stuff available at last." — Billy Kiely

**TOAD: Same CD (SB 061). \$16.00**

The first Toad album, originally issued by Halleluja in the 1971. Ex-members of Brainticket investigating the synapse-destroying realm of "hard rock". Already out on Akarma, assumably with the same bonus tracks.

**TOAD: Tomorrow Blue CD (SB 062). \$19.00**

Reissue of the 2nd album by this Swiss hard rock group, originally issued by the Hallelujah label (this is the 2nd CD reissue of this album, but the first one to be complete, with 7 tracks). The rhythm section of Werni Froehlich (bass) and Cosimo Lampis (drums) had appeared on Brainticket's legendary debut, Cottonwoodhill, earlier that year, but Tomorrow Blue was decidedly more hard rock in style. As with Brainticket, this one is commonly referenced in Krautrock territory, irregardless of form or aesthetics. Compared by the Freeman's to Sperrmüll, Hendrix and Status Quo!

**DOM: Edge Of Time CD (SB 063). \$19.00**

"Finally it will be available — an official CD of this outstanding early 70's psychedelic underground trip. Original LP in best available remastered quality and added by several bonus tracks. Thick booklet with many unseen photos." Previously bootlegged in rather poor form by the Witches & Warlocks label. From Crack In The Cosmic Egg: "One of the legendary classics of the German underground. A strange, spacious and innovative album fusing rock, folk, ethnic and the avant garde musics most uniquely, Edge of Time is one of those albums that is extremely difficult to describe. Just consider, it ranges from atmospheric Yahta Sidhra realms via electroacoustic collage, and free-form jazz, onto the chaotic psychedelic underground of Amon Düül. All this is the framework for a dreamy poetic semi-spoken song recanting the lyrics on the cover. Enigmatic through and through."

**I DRIVE: 2CD (SB 065). \$28.00**

"The sought after progressive-Rock LP from 1972 for the first time in its original outfit coming as 2CD-Premium-Digipak — with thick booklet, the complete bandstory and many unreleased photos....and for the first time on CD the first I Drive single plus many rare tracks. As usual all songs have been digitally remastered for best sound quality."

**SECOND COMING (UK):****VA: Resurrection - The Amplified Bible Of Heavenly Grooves CD (SEC 001 CD). \$15.00**

"A new compilation brought to you by Martin Green (who brought you The Sound Gallery), Jonny Trunk (brought you The Wicker Man) and the Great One upstairs. Basically it's an almighty collection of intriguing music all influenced by God. And before you say 'Oh God', it's far better than you may imagine. It's funky, hip, experimental, it rocks and it's punky in a kind of sixties fashion. There are cool breaks and freaks telling you why He is The One. There's a beat poet take on the Nativity and even some gentle folk to sooth your soul. You can hear Tubby Hayes wiggling out with swinging hymns, Pat Boone rapping and the Torchbearers telling you all about Jesus H. Clown. Features tracks by: The Sunworshippers Speak (A spoken word number on which psychedelic Christians renounce drugs & fast living!), Ted Taylor Organisation featuring Tubby Hayes (Hymn with jazz breaks), The Torchbearers (Late 60s Garage Punk), John Ylvisaker (US Folk with a Psyche folk twist), Pete Levin and Bill Comeau (Jazz experimentation with spoken word: out there!), Pete Levin and Bill Comeau (Total lunacy. Breaks & divine wordplay), All Things New (English freaky garage circa '71), Ralph Carmichael featuring Pat Boone (Classic Hip-Hop breaks with Pat Boone chanting Psalm 13 over the top), John Ylvisaker featuring Dick Hyman (Amazingly groovy version of this Baptist classic), Judy Mackenzie (Whistful sixties hippy folk from the UK. Truly beautiful), The Torchbearers (Rare US 60s garage punk from the St. Paul the apostles own label), The Crusaders (Leftfield US version of the Sunday school classic, with mad drumming incidentally), Johnny Pearson (Wild jazz version of this cool crypt kicker), The Sunworshippers Speak Again (a farewell from the Psycho Christians)."

**SECRET AGENT (UK):****MARY VS LIQUITEX: 73 Club 7" (AGENT 012 EP). \$4.50**

"73 Club" by Mary is taken from the aborted album Hello My Name Is Rich and I Come From Whalley, which is the first clue to the famous producer behind this pseudonym. This producer is better known for his work on a massive pop hit last year, and looks set to have another top 10 hit in the near future. On the flip is a sharp, funky electronica number from Liquitex who has previously released on the Skam label. This treasure of a 7" is limited to 750." According to Baked Goods, it's über-producer Richard X (aka Girls on Top).

**SECRETLY CANADIAN:****ANTONY & THE JOHNSONS: Antony & The Johnsons CD (SC 104CD). \$13.50**

"Antony and the Johnsons present chamber cabaret in darkest blue, creating music that is highly dramatic, emotional, and lyrical. Compared to everyone from Nina Simone to Lotte Lenya, Antony's voice is hauntingly evocative. The Johnsons, an ensemble featuring a string trio, piano, bass and drums, lay a foundation of lush yet minimal orchestral arrangements. Antony & the Johnsons is a reissue of the group's debut album, which was originally released in 1998 on the London-based label Durtro, which is run by David Tibet of Current 93. It was followed by the EP I Fell in Love with a Dead Boy EP, which includes a cover of David Lynch and Angelo Badalamenti's 'Mysteries of Love.' Antony accompanied Lou Reed as a part of his band on his 2003 world tour, on which Antony sang lead vocals on the Velvet Underground classic 'Candy Says'. It, as well as several other songs on which Antony sings back-up vocals, was documented on Reed's latest double-live album Animal Serenade. Antony also contributed vocals for Reed's most recent album, The Raven."

**LEKMAN, JENS: You Are the Light CD (SC 106CD). \$4.00**

"Just as pop stars Serge Gainsbourg, Scott Walker and Prince segued from their early work into their more wildly iconoclastic periods, You are the Light signals not only a birthing for Jens, but also the end of an era for him. On this EP, we also find Jens at perhaps his most vulnerable, the spare 'A Man Walks Into A Bar', is essentially just Jens and a mic — nada mas. This EP serves as a coda to his upcoming debut full-length When I Said I Wanted To Be Your Dog, having been recorded at the tail end of those album sessions, and, ultimately, it gives a small insight into where this burgeoning maestro is going. Lekman has been called 'the latest and possibly greatest Scandinavian export... A modest commercial success in his homeland and a genuinely compelling artist, as evinced on the Maple Leaves EP and Rocky Dennis EP. Perched at the center of an unbelievably lush swirl of strings and background cooing, Lekman comes very close to evoking the early solo work of John Cale."

**WINDSOR FOR THE DERBY: We Fight Til Death CD (SC 110CD). \$13.50**

"This record was recorded and mixed over the last year at Burton's Grotto Home Studio with Burton and a few other locals sitting in. WFTD finds a way to take each release to a wholly different trajectory while at the same time creating a progressive connection to the last. The skewed pop sensibilities of The Emotional Rescue LP are hinted at on We Fight Til Death as well as the dark refrains of 1998's Minnie Greutzfeldt. By combining elements of previous releases and exploring new terrain, We Fight Til Death is Windsor For The Derby's most realized release to date."

**WINDSOR FOR THE DERBY: We Fight Til Death 2LP (SC 110LP). \$13.50**

Double LP version.

**LANGILLE W/ LOREN MAZZACANE CONNORS, SUZANNE: The Enchanted Forest CD (SC 18 CD). \$12.00**

"After a decade of appearances on Loren Mazzacane's albums, Suzanne Langille releases a full length of her own songs. The Enchanted Forest combines Suzanne's celestial voice and lyrical talent with Loren's crystalline guitar work. Loosely based on John Lebar's 1945 film of the same name, Suzanne acts out the story of a lost child, a forest's impending end and those that try and save it, through the voices of six characters. As on previous MazzaCane albums, Suzanne's soulful and blues filled moans created burning holes in the hearts and ears of many during each song. Loren's guitar stays at a constant whisper pitch throughout the album, his minimal chords and lone notes have never been this fragile. Reminiscent of the St. Joan era collaborations between Suzanne and Loren, these two have never sounded so brilliant."

**LANGILLE W/ LOREN MAZZACANE CONNORS, SUZANNE: The Enchanted Forest LP (SC 18 LP). \$10.00****LANGILLE, SUZANNE: Let The Darkness Fall CD (SC 26 CD). \$12.00**

"The return of singer/lyricist Suzanne Langille. She is once again joined by longtime collaborator and partner Loren Mazzacane Connors as well as Atlanta's Andrew Burnes and David Daniell of the group San Agustin. The result is an intensely bleak, yet satisfying, musical excursion. It showcases her lyrical intonation and her zesty, more sensual vocal style. The album is full of gently churning and ethereal moments which are steeped heavily in the musical and emotional concentration that only the wisdom afforded to veterans of this group's tenure can allow. Six of the seven songs are darkly textured by the bending tones of what is often a three-guitar chorus."

**LANGILLE/LOREN MAZZACANE CONNORS, SUZANNE: 1987-1989 CD (SC 34 CD). \$12.00**

"In 1987, Loren Mazzacane Connors first played with his future wife, Suzanne Langille. Together they performed Langille-adapted traditionals and gospel standards, slowing them 'down to a crawl'. Two albums were released on his own St. Joan label under the moniker Guitar Roberts with Suzanne Langille, entitled Bluesmaster 1 and Bluesmaster 2. This album represents the best of their material as a duo from those two records, plus the one song they performed as a duo from Loren's 1989 In Pittsburgh full-length ('Haunted House') and three previously unreleased recordings from the same period."

**BR. DANIELSON: Brother is to Son CD (SC 66CD). \$13.50**

"This sixth Danielson album has been a long time coming for Daniel Smith. All the specialness that the full band brought to previous Danielson albums is fully intact. The earnest vocal chirp of head Danielson himself is still there, not to mention the impassioned and punk-inspired hard strum of his acoustic guitar. He still leads his folk jamboree through the familiar boy-girl harmonies as the banjos, bells, piano keys and jaw harp all team with kinetic energy, like a deconstructionist jug band led by a man who follows in the bold footsteps of Sun Ra, Don Van Vliet and Johnny Lydon as a truly original art terrorist. What is unique about this new window into the Danielson brain-cage is its pervasive tenderness, most clearly manifested in the ever-broadening vocal range of Daniel. Taking a cue from Dylan's Bringing it All Back Home, Brother is to Son opens confidently and intensely while slowly turning in on itself by its second half, on which Smith brings a vulnerability unmatched on his previous five albums."

**BR. DANIELSON: Brother is to Son 2LP (SC 66LP). \$13.50**

Double LP version.

**HAVERGAL: Elettricità CD (SC 91). \$13.50**

"The mark of minimalist composers Erik Satie, Steve Reich and Terry Riley have all been left on Havergal and can be traced throughout Havergal's second album Elettricità. The strength of the single note (versus the fat meaty chord) is something that Havergal has always embraced. And with unlimited tracking, the cactus needed single notes of Lungs for the Race have blossomed a bit on Elettricità, retaining that fragile sound while finding strength in numbers — an army of individual notes so deep in number that the land they traverse becomes unrecognizable in their wake. The music meanders as the hypnotic rhythms build upon one another and change into slow beach breaks. In the studio, Havergal does not set out to record an event that occurs in a moment in time, but rather to create a sound collage that can only be created in his home studio. Havergal's commitment to make a modern music that is beyond his personal abilities — relying on technology to multi-track very simple parts forty times over. Yet the music still retains a very humanistic quality, conveying moods of the most complicated sort. Yes, this highly processed music has a subtle pastoral quality to it that allows it to transcend the glitch pop soup of the day. Movietone, Califone, early Tangerine Dream and Eno's Another Green World are interesting touchstones for one looking for kindred spirits."

**HORNS OF HAPPINESS: A Sea As A Shore CD (SC 93CD). \$13.50**

"Like a glorious pillow fight in the heavens between Paul & Linda McCartney and Granddaddy, A Sea As A Shore is full of fuzzed out psychedelic pop songs composed with acoustic & electric guitars, pumping organs and dreamy vocals. They are interspersed with instrumental interludes where pianos mingle, banjos bark and tape loops shuffle. Built upon simple, spontaneous parts, and sculpted onto the tape, the songs as a whole take the listener by the hand guiding him to the revelation that music can transport the listener to another place. Fans of Maher Shalal Hash Baz, the Microphones and the Olivia Tremor Control will find a good friend in A Sea As A Shore."

**NORMANOK: Born a Black Diamond CD (SC 94CD). \$13.50**

"NormanOak is Chris Barth. Born a Black Diamond is NormanOak's debut — a wind chipped, folk meditation on the universe's creation, mycology, the Tree of Life and a bit of Aleister Crowley mysticism. It was recorded over the 2002-2003 winter while NormanOak's band the Impossible Shapes (in which he is the songwriter, lead vocalist, and plays guitar) were sequestered in the forest outside of Bloomington, Indiana. Barth takes a similar free-spirited hippie wanderer approach on Born a Black Diamond that psychedelic forefathers like Donovan and Marc Bolan's Tyrannosaurus Rex took a few decades earlier, a time when NormanOak was pecking the trees. Though inside the strums and animal claws, there is a complexity, a sap that has flown from the leaves of Ya Ho Wa 13 and Robert Wyatt. He takes great pride in his use of the 4-track (which has been squashed over the past several years due to the ubiquity of digital recording), which may be enjoying a renaissance of sorts as like-minded artists like Iron & Wine, Devendra Banhart and The Blithe Sons have been making champions of albums with its use in the past two years."

**SEDIMENTAL:****LOPEZ, FRANCISCO: Untitled Music For Geography CD (SED 024). \$13.00**

More minimal electronics from this composer from Madrid, a 1997 work commissioned for a dance theatre work directed by the Paul Lemon Company. One 46-minute piece of distant, geographical drone.

**REYNOLDS: Whistling Kettle Quartet LP (SED 024 LP). \$13.00**

"A singularly brilliant work for baritone, tenor, contralto & soprano whistling kettles from this unpredictable Argentinian collective Reynolds seems to be more active than ever. Responsible for a bunch of highly conceptual projects such as the '10,000-chicken Symphony', 'BlanTapes', 'Fire Music', 'Reynolds Plays the Eiffel Tower', etc. this sound-art piece redefines a traditional format in classical music, 'the quartet', in order to expand its boundaries and possibilities. Through the three movements of this composition (Andante Mogal, Moderato uno Surido Fermo and Allegro Repulmion Lanidelo), the sound of the four whistling kettles create deep textures, ranging from minimal static drones to complex pitch counterpoints. If the String Quartet has, for centuries, been a must for composers, what can we expect from the coming XXI century quartets? Maybe this release starts eying in key an answer."

**BLOCK, OLIVIA: Pure Gaze CD (SED 026). \$13.00**

"Block is an electro-acoustic and modern instrumental composer whose recorded compositions combine layered, processed wind and string instruments with processed sound from sections of field recordings she has collected from various natural landscapes. Her performances include minimalist scored musical sections played live by a quintet accompanied by taped material, often sounds of field recordings, or the same quintet previously recorded and electronically manipulated. Block herself 'plays' found objects and instruments (trumpet). The resulting surrealistic sonic landscapes and the contrast between elements create a paradoxical element to her work. In all of her recent works she emphasizes comparisons between organic or 'real' sounds and electronic ones, and she demonstrates how electronic technology imitates natural evolution using similar sounds from both worlds. She also explores the difference between 'sound' and 'music' and the creation of experience through emotional, subjective or intellectual, objective means."

**LEWIS, SUSANNE: CD (SED 027). \$12.00**

"From musician, multi-instrumentalist and songwriter Susanne Lewis comes a new, long-awaited solo album. Self-titled, the album contains solid, superb tracks that delve into lyrical themes concerning love, lust, confusion, nature, hometown reflections, traveling, trees, wondering/wandering, the FDA, the future of the human race, and professional sports, all delivered in Susanne Lewis' special way."

**COLEMAN, JAMES: Zuihitsu CD (SED 030). \$13.00**

"In our continuing quest to bring you new and young talented experimental musicians, Sedimental is proud to release the debut cd from Boston improv heavyweight, Thereminist James Coleman. Coleman draws inspiration from the unique spatial & timbral elements found in Morton Feldman, Giacinto Scelsi, John Cage and the British improvisatory group AMM, the stylistic & phrasing innovations of Miles Davis, traditional Japanese music, minimalist art forms, Fluxus-ism and the sounds & movements of birds and other animals. The artist has a long held interest in the austere compositions of Feldman, which often display the slow, unfolding of a single note(s) in space, which in turn, relates to the 'quietness' & sparseness inherent in traditional Japanese art forms. The artist sculpted a particular Theremin sound for the recording of the two undr quartet pieces Each Spire An Animal and Released To The Stars, incorporating Japanese aesthetic concepts of Wabi (rustic simplicity), and Sabi (loneliness, weathered surfaces). The Theremin in these two pieces has a burnt, irregular, grainy sound using amp noise to achieve this sensibility. This sound in combination with the sound of the undr quartet suggests vulnerability, beauty, potential of life, energy in transition, and epiphany."

**SCHUMACHER, MICHAEL J.: Four Stills CD (SED 032). \$13.00**



"Schumacher has a strong presence on the experimental scene with his refined guitar 'drone' compositions but parallel to this activity he has been working with number system applications of sampled material through electronics, a direct extension of his audio installations. Where as much digitally generated material succumbs to a hermetically closed world of glitches and electronic landscape Schumacher's work opens up this environment, despite the density of the material, into a breathing, organic spaciousness while still maintaining the intimacy inherent in the form. 'The Four Stills are expressions of the number system that I have used since 1989 in my electronic compositions. These numbers form the basis for dozens of rhythmic processes executed by the computer, from playing a midi grand piano, to deciding a range within a sample buffer to play, to determining larger structural aspects such as the alternation of sound and silence within a particular part. The fact that they are prime numbers prevents predictable patterns from emerging. The limit of six maintains structural coherence. The Four Stills were recorded direct to stereo in real time. Though the sounds used in a given piece are predetermined, their interaction with each other over time is left to chance. These pieces are extensions of my installation pieces, which evolve over long time periods, and are also created in real time by generative algorithms. However, in contrast to the installations, which utilize distance as an important perceptual feature and employ as many as 16 independent channels of sound, allowing for meaningful variations in texture, these recordings, being limited to two channels, are more compact in their presentation of the sonic material. They therefore remind me of certain styles of painting, which present the spectator with a static field of color that is experienced in no particular order. Though the music obviously unfolds over time, the analogy seems appropriate to me, since the dense textures (sometimes as many as 27 simultaneous parts) invite a contemplation of the many layers of sound and their relation, not in time, but in space."

**TONALAMOTL: Movement (sum) CD (SED 033 CD). \$13.00**

"Mysterious improvised electro-acoustic ensemble recorded in one take at the Movements Dance Studio in Austin. There was another Tonalamotl record that came out a few years ago on Bobby J but it sounds nothing like this surprise genius. Three long extended explorations using percussion, electronics, home made gadgets, etc. Certainly this has roots in the likes of Morphogenesis, AMM and even Polwechsel but this is American music, from Texas no less, so check your pale complexions and copies of *Les Particules Elementaires* at the door."

**BLOCK/SETH NEHIL, OLIVIA: Sunder/Unite CD (SED 034 CD). \$13.00**

"*Sunder/Unite* began with the destruction of musical sources through the insertion of silence and/or faulty connection. It continued with the playing of small objects, fire and grass on our tour of Japan in 2000, being multiplied on many small speakers in each space and recorded in these situations. Sources continued to be recorded in our locations, train stations, a market in Kyoto ... Sounds were traded and holes punched in, surfaces distorted. Transparencies of sound were overlaid and cut, residues remain. We followed an ever-shifting ground and rate-of-change. A skip and fade, an intuitive mix and then traded again. The crumbling recording of metal. A walking recording of creaking wood. Speakers in a room. Composed 1999-2001. Instruments and treatments by Seth Nehil and Olivia Block except: Kyle Bruckmann (oboe, Chinese oboe); Michael Northam (objects); Michael Shannon, (reeds)."

**IELASI, GIUSEPPE: Plans CD (SED 035 CD). \$13.00**

"A year and a half in the making, this remarkably dense and subtly musical effort marks a rupture/diversion in Ielasi's creative output. The intersection of electro-acoustic sonographies infused with fragments of melancholic melodies creates a near dizzying disorientation. In 1998 Ielasi founded the well-respected Fringes label, in order to document his own work as well as that of other artists. In addition to his work on Fringes, he has recorded for such labels as Leo and Sonoris, Erstwhile and Absurd. He has performed live with Taku Sugimoto, Jerome Noetinger, Dean Roberts, Thomas Lehn, Michel Doneda and Brandon LaBelle, Domenico Sciajano among many others."

**DOERNER/GREG KELLEY/ANDREA NEUMANN/BHOB RAINEY, AXEL: Thanks, Cash CD (SED 036CD). \$13.00**

"This long-awaited document of an historic tour marrying two of Berlin's finest improvisers with Boston's hometown sluggers (nmpengin, The BSC) has finally been released, and is sounding luscious. At the end of August, 2001, Doerner and Neumann arrived at Boston's Logan airport for a tour that would cover the continental United States and take up the entire month of September. They started by recording with Boston's BSC (released on Grob Records as *Good*), and then embarked, with Rainey and Kelley, on what would normally be a significantly perception-altering tour of the U.S. It turned out to be more literally mind-melting, which brought out the bottomless magnanimity of each player. The music lets light in through dark slats, and is filled with the richness of sound these musicians bring to their best projects. It retains a 'live' feel while apparently derived from a tattered, ancient score, reserved for especially confounding times."

**GROSS/LIZ TONNE, DAVID: Performing Sunday 7:30 10" (SED 10-001). \$7.00**

"Labeled as '*One of Boston's steadfast explorers*,' by Bob Blumenthal of the Boston Globe, saxophonist David Gross has been transforming the saxophone, for nearly a decade, into exactly what it is: a metal tube with keys, mouthpiece, and a reed. Liz Tonne is a vocal artist inspired by the unorthodox use of the human voice. Her work explores the infinite possibilities of the human voice, unmodified by electronic effects and typically without amplification. As an improviser, she deconstructs the traditional role of the singer as both story teller and 'melodic center' using her voice purely as a sound source. Removed from it's historic context the voice begins to resonate hidden languages, passions, stories and emotions that are buried within our collective memories."

**SEE FOR MILES (UK):**

**PINK FLOYD: Interstellar Overdrive/Nick's Boogie CD (SFM 4 CD). \$11.00**

1991 EP featuring: "Interstellar Overdrive" (16:46) and "Nick's Boogie" (11:43). Both tracks were recorded for Peter Whitehead's sixties film *Tonite Let's All Make Love In London* and can be found on the *In London 1966-1967* 2CD. These tracks are considered as the bands first known recordings. This CD version (same as the now deleted 12") adds some snippets of movie dialog from Lee Marvin and David Hockney.

**SEED (UK):**

**POSTHUMAN: La Grange Point CD (SEED 009 CD). \$15.00**

"Posthuman are cousins Rich Bevan and Josh Doherty, formally cohorts of Manchester's guerilla cohorts Skam. The growth in their sound is shocking, a new found melancholic lyricism will really surprise even hardcore Seed aficionados, yet their attention to a tough bass and rhythm still shows their auspicious heritage. 'Purgatory' might seem a strange place to start an album, but the bad beats build in serious fashion, and very soon you just know this is a fitting opener to an epic. 'Walking from the gallows' opens like some of the best moments of Anthony Manning's work, before a squashed, other worldly sound, kinda like skinning a bullfrog, ushers in a darkly haunting piece. After this, the acoustic piano of 'Two

Brothers Fall' offers a personal, grounded moment — quietly beautiful, even autobiographical in its tone, Posthuman are moving through to the other side here. 'Up against the wall' steps back through the portal, bringing still the crystal melodies, until one wicked crisp break drops, pushing the centre of the album on to new heights. 'A child after beating' sustains this strangely altered, disturbed but resilient mood, 'As Old As The Waterfall' revels in almost symphonic bliss, riding a deep, puttering electronic undertow, like an underground stream. 'The skull' brings a rude awakening, square bass as we like and a brooding, gathering, time is running out sensation. Ending with the title track, there's an eerie feeling of images seen, energy dissolving, time travelled — the heightened beats' production bring to mind classic moments of the Boards' darker, more intense cousins."

**VA: Seed Records Volume One CD (SEED 06CD). \$7.50**

"Uniting all the best elements of electro, breaks, 2 step, melodic electronics and serious bass, this is real London circa Spring 2003. Seed Records, co-founded by Skam artists Posthuman, and DJ & writer Bruce McClure, has fully grown from a label for their own productions to an engrossing, encompassing family of sound system challengers. Tracks from glitchy 2-step breakmaster Ardisson — the beautiful violins of sometime Toytronic operator Digitalton — the twisted breakbeat, robotic humour of Chicago's [snyzch] and the unique sound of Germany's On/Off, this is a varied, comprehensive overview of Seed's next 12 months worth of killer releases. Newcomers The Video Age drop some bugging cut up booty style business, and on this evidence their first release proper should be a corker. Jazzfinger and Cold Fusion Mafia brandish a subtle inflection to jazz and digital dub, then check the impersonal electro and breaking data of Kansas City Prophets and the spannered junglisms of Peachfish's 'Pushkin', and if there was any doubt in your mind, check the deliberate build up to the massive beats of Posthuman's awesome 'Moment of weakness'."

**SEELAND:**

**NEGATIVLAND: These Guys Are From England And Who Gives A Shit CD (SEE 021CD). \$13.00**

"Ten years ago this September, Bay Area culture-jammers Negativland found their latest record sued out of existence by the mainstream music industry. Now, ten years later, delivered to Seeland Records in a brown paper wrapper with no identifying information, comes this historical audio archive of Negativland's apparently illegal acts involving some unwilling guys from Ireland (though it says here they're from 'England'). If you've ever wondered what made Negativland (in) famous, this legally impossible compilation of studio and unreleased live radio and in-concert versions of their 'most sued work' should suitably exhaust your interest forever. From its casually unconsidered inception to its final induction into the Rock 'n' Roll Lawyers' Hall Of Fame, this is the definitive collection of Negativland's most criminal music."

**NEGATIVLAND: Deathsentences Of The Polished And Structurally Weak BOOK/CD (SEE 023CD). \$24.00**

"An elaborate 6"x12" 64-page full color book with full-length CD, packaged together inside a die-cut custom designed automotive courtesy envelope. Four years in the making, this release is an ambitious, moving and astonishing project, even for Negativland. The book offers poignant, funny, sad, and voyeuristic glimpses into lives which may be very different than your own... or perhaps quite familiar. The CD soundtrack is a meticulously layered and ever-shifting electro-acoustic soundscape created to accompany the book. Negativland's newest conceptual opus moves into a very different direction than the cut-up anti-corporate creations they are more known for. 'Found art' replaces 'found sound,' and this 'art' is drawn from some very personal places."

**VA: Deconstructing Beck CD (SEE 507CD). \$9.00**

"Actual copies of this now somewhat legendary release, sponsored/funded by the covert prankster/cultural-sabotage/art-terrorist organization Artmark (@?ark), responsible for such direct anti-corporate acts as authorizing the yingyang switch of respective voice-synthesizing circuits in Barbie/GI Joe dolls (resulting in a somewhat whimsical genre-bent controversy), released on Negativland's Seeland imprint. Beck himself has apparently repealed the cease & desist order laid out by his parent/holding company, Geffen and their investors/associates, so owning this is no longer an anti-establishment deed. The tracks themselves are made up wholly of Beck-audio (the brunt of which was sampled legally by the Dust Brothers with a bit more tact) and fashioned into somewhat uninspired collage-work or doss lo-beat techno bump. In fact most of these tracks are made solely of the Johnny Jenkins 'I Walk on Gilded Splinters' break (used famously by Beck on 'Loser') making this effectively more of a *Deconstructing Jenkins* release than anything else. But the reality of Beck-musik pouring out of every hidden Mall-corner broadcast system makes it a somewhat necessary example of the bastard-art/layman-culture bonding process." — Hrvatski.

**OSTERTAG, BOB: Like A Melody, No Bitterness (Solo Volume One) CD (SEE 508CD). \$12.00**

"Solo sampler set, recorded February 1997 at the University of Technology, Sydney, under the sponsorship of the Australian Broadcasting Corporation. 'The source audio was culled from the sound palette I have been using in improvised music for some years. These include the guitar playing of Fred Frith (used for several minutes about two-thirds of the way through), the sax playing of John Zorn (used for a few seconds), and a whole bunch of other stuff. All of it has been pretty much twisted beyond recognition.' Pretty great electronic improv-plunder-mania from the guy that pretty much put that sort of activity on the map." — Hrvatski.

**OSTERTAG, BOB: Verbatim Flesh & Blood CD (SEE 512CD). \$12.00**

Mark Dresser, bass; Gerry Hemmingsway, drums; Phil Minton, voice. "Seeland is proud to release *Verbatim Flesh & Blood*, the fourth and final CD in Bob Ostertag's seven year 'Say No More' series. This project is, without exaggeration, unique in the history of music. On the surface it is simply a superb quartet featuring four virtuosos. But the group coexists with a digital mirror of itself. Changing form as it becomes virtual, then flesh and blood, then virtual again, the music combines the emotional power of live performance with the technical power of computer music, making a hybrid that transcends both media."

**OSTERTAG, BOB: Sooner Or Later CD (SEE 514CD). \$13.00**

"Seeland is proud to announce the reissue of Bob Ostertag's? *Sooner Or Later*, an underground classic of digital sampling and sound manipulation. The sounds Ostertag uses are all from one recording of a young boy in El Salvador burying his father, who had been killed by El Salvador's US-backed army. There is the sound of the boy's voice, the shovel digging the grave as it strikes stone and dirt, and a fly buzzing nearby. The only other sounds come complements of British avant-guitar master Fred Frith. Recorded in 1989 when Ostertag had just returned to music after years working in the Salvadoran revolution, the first edition quickly sold out and has been out of print for 10 years. This may be the most intense piece of music ever made, and may be too intense for many. Excruciatingly sad, it is also unbelievably beautiful."

**PLUNDERPHONICS: 69 Plunderphonics 96 2CD (SEE 515CD). \$28.00**

"Eleven years after Michael Jackson forced a halt to this 'wild...brilliant' (Rolling Stone) package, Plunderphonics is back, and it's twice as big as ever. Five dozen tracks on two discs in this deluxe twenty-seven year retrospective box set packed with legendary and notorious previously banned cuts, including the first rap song ever ('Power', from 1975), the first jungle track ('Birth') plus never-before-heard material; complete with double-size replications of all the Plunderphonics collages and a long revealing interview with project reproducer John Oswald, in a full-color 48 page exposé, all wrapped in an eye-catching, spot-the-celebrities, digibook hardback case. The genre Plunderphonics is the transformation of familiar music into surprisingly new music by any of dozens of unique and radical techniques. This collection is as categorically diverse and evocative as a blockbuster movie soundtrack, with symphonic orchestral implosions (Strauss, Beethoven, et al) interspersed with speed metal, C&W, swing, and exotica. Every curious listener will want to find out if it's really the Beatles, Metallica, Elvis, Sonic Youth, The Doors, James Brown, Public Enemy, Igor Stravinsky and dozens more, including Dolly Parton's infamous aural sex change. Get it while you can."

**OSTERTAG, BOB: *Getting A Head* CD (SEE 516CD). \$13.50**

"Before Sampling, there was analog tape, and...Bob Ostertag's *Getting A Head* with Fred Frith and Charles K. Noyes. An underground classic of tape manipulation from before the days of samplers. Best known for his work with computers, here a young Ostertag plays an instrument consisting of a highly unstable and peculiar recording system, which uses helium balloons to hold up tape loops between three tape recorders made to malfunction in a variety of ways. Even today there is no computer that can do quite what this contraption does. Ostertag uses this rather sculptural and bizarre contraption to manipulate the brilliant guitar playing of Fred Frith, and the elusive percussion work of Charles K. Noyes. Originally released 21 years ago as an LP on Rift, the 1,000-copy run quickly disappeared into the abyss of the collectors item."

**OSTERTAG, BOB: *Say No More Volumes 1 & 2* CD (SEE 521CD). \$15.00**

"Seeland announces the first of two releases that comprise the entire Say No More Project of Bob Ostertag. This project is, without exaggeration, unique in the history of music: a virtuoso quartet that co-exists with a digital mirror of itself. Ostertag began by sending the musicians, separately, into studios with no instructions other than to record improvisations. Using a computer, he exploded the solos into fragments, and created a virtual 'band' from the pieces, then challenged the musicians to learn the works he had created — in effect, to re-learn their own playing, but as heard through the prism of Ostertag's manipulations. The ensemble began to develop a life of its own as the musicians struggled to perform the computer-derived material. The Say No More Project, CDs 1 & 2, shows this remarkable work. The first CD, Say No More, features the works Ostertag made on the computer. The second, Say No More In Person, features the live ensemble performing the fractured computer composition created from their solos. These are re-issues of out of print titles long unavailable and never available together, packaged in a beautiful hand silk-screened steel box with color inserts. The presentation is as original and elegant as the music."

**OSTERTAG, BOB: *Say No More Volumes 3 & 4* CD (SEE 522CD). \$15.00**

"This project is, without exaggeration, unique in the history of music: a virtuoso quartet that co-exists with a digital mirror of itself. Ostertag sent the musicians (featuring Mark Dresser and Gerry Hemingway, who were members of the Anthony Braxton Quartet for 10 years), separately, into studios with no instructions other than to record improvisations. Using a computer, he exploded the solos into fragments, and created a virtual 'band' from the pieces (Vol. 1). The musicians then learned the resulting compositions, and eventually recorded a live CD (Vol. 2). He then put the live concert recording back into the computer, blew it up, and made a new work (Vol. 3). Finally, the group recorded this piece in a stunning concert in Gent, Belgium."

**XEROPHONICS: *Xerophonics* CD (SEE 524CD). \$13.00**

"*Xerophonics* is a CD for anyone who has stood near a copying machine and found the sounds of staple sorting oddly groovy, the noises of the paper jam compellingly funky, and the hum of standby mode vaguely soothing. Recombining the sampled sounds of copying machines, *Xerophonics* delivers an extended pun on sampling itself, copying the sound of copying. Fans of the cut-up, reorganized sounds of Christian Marclay; Stock, Hausen, and Walkman; and Negativland will enjoy these sonic x-rays of the ghosts in photocopying machines. *Xerophonics* is dance music for disaffected office workers, grindcore for fanzine formatters, and ambient soundtrack for mystics in the age of ubiquitous machines."

**OSTERTAG, BOB: *DJ of the Month* CD (SEE 526CD). \$13.00**

"Bob Ostertag's second volume of solo electronic improvisation. As 'DJs' multiply like bunnies in a field, Seeland invites you to check out the work of someone who has been working at electronic music for more than five minutes. A lifetime, in fact. A true master. Is he sampling? Manipulating turntables? Playing a synthesizer? To tell the truth, we don't really know, and neither will you. But he is playing it live, and it sure sounds cool. Like music, as a matter of fact. By almost any measure, Ostertag is an extreme radical. His strategies range somewhere between those of John Cage, academic computer musicians, brutally expressive free improvisers, and Che Guevara. With entrance into Ostertag's world comes a severe attitude adjustment. You have to curb your brain, dump your 'common sense' judgments, and peel away the calluses that have built up over the vulnerable core of your senses. Listening becomes cultural time travel at warp speed."

**EVOLUTION CONTROL COMMITTEE: *Plagiarhythm Nation v2.0* CD (SEE 527CD). \$13.50**

"Columbus, Ohio-based band for 16 years. And the name is apt as The ECC evolved the world of music as the grandfathers of the Bastard Pop craze that swarmed the UK in 2002. Their grandchild: the legendary and heavily bootlegged duet of Chuck D. (Public Enemy) and Herb Alpert, which got The ECC's name appearing in *The New York Times* and elsewhere. Many bands get MTV play, but how many have C-SPAN in their credits? THE ECC do, thanks to a narrowly-avoided suit from CBS after sampling Dan Rather over AC/DC."

**POREST: *Prude Juice for the Heritage Swinger* CD (SEE 528CD). \$13.00**

"The debut album from Bay Area-based composer and audio documentarian, Porest (a founding member of improv-ethno-pranktioners Mono Pause). *Prude Juice for the Heritage Swinger* is a collection of carefully-arranged sound weavings variously employing cut-ups, music and field recordings, and is stacked with snappy plunderphonics, exploitative pop tunes, paranormal suites, loops, drones and imaginary radio dramas. Somewhere between the manic and the meditative, *Prude Juice for the Heritage Swinger* blurs the sonic truths and lies about sheep, Gordon Lightfoot, paranormal misogyny, gamelan-soaked war veterans, our Nazi heritage, law, order and diseases known well to those who have ever reluctantly caressed the cancerous underbelly of Americana. Porest spits the juices all over the concrete, then pieces the tiny pillage back together like an insolent jigsaw."

**SELECT CUTS (GERMANY):**

**KING TUBBY: *100% Of Dub* — *Select Cuts* 2LP (SELEC 1005 LP). \$17.00**

Double LP Version.

**MANASSEH MEETS THE EQUALIZER: *Step Like Pepper* 2LP (SELEC 1010). \$17.00**

Double LP version.

**MORE ROCKERS: *Select Cuts From More Rockers 12"* Selection 2LP (SELEC 1011 LP). \$15.00**

[CD version forthcoming] "Select Cuts proudly presents the essential peaks of the dub, break beat, jungle, early garage beats and subsonic disco time of *More Rockers original 12"* Selection. It's the place where 70's Reggae merges with the millennium, and soulful vocals add a softer edge to the jungle beat. Brought to you by Bristol Producers Rob Smith (formerly one half of Smith & Mighty) and Peter D (part of the early Massive Attack line up), come the vibes of a previous era via the technology of the future. Originally following their own direction, which has led them around the globe, the pair eventually united after years of friendship and respect for each other's work, to create something new in the town that has been the backdrop for many individuals responsible for changing the face of modern music. Out of the rave scene of the 80's mutated the break beats that were to evolve into the jungle of the early 90ies, leading to the artist and label collective known as More Rockers. Home grown in Bristol at its own pace, this compilation of early vinyl digital dub tracks, mixed with more cutting edge vibes, features the talented vocals of Henry & Louis and Marilyn McFarlane. Included on the album is 'First Time I Saw Your Face'. Voted by *Melody Maker's* music critic as his single of the year in December 1995, due to it's 'superb use of dub effects and spine-shifting chords, elaborated upon by melting Joanna Law's a cappella version of Roberta Flack's track over the top and twisting the f\*\*\* out of it.' Laid back and enjoy the buzz..."

**VA: *Select Cuts From Nation* 2LP (SELEC 1014 LP). \$17.00**

Double LP version.

**VA: *Wild Dub - Dread Meets Punk Rocker* 2LP (SELEC 1017 LP). \$17.00**

Double LP version.

**LEBLANC, KEITH: *Major Malfunction* 2LP (SELEC 1023 LP). \$17.00**

Double LP version. "Keith LeBlanc started out as a session drummer with Sugarhill Records, early 1980's. He formed the Sugar Hill House Band with fellow Americans Doug Wimbish (bass) and Skip 'Little Axe' McDonald (guitar), working with leading rap artists as The Sugarhill Gang (Rapper's Delight), Grandmaster Flash and Melle Mel on The Message and Freedom. From his own *Malcolm X No Sell Out*, the first ever sampling record, on Tommy Boy Records (1983) to his involvement in creating the sound of funk noise giants Tackhead with Wimbish, McDonald and British dub producer Adrian Sherwood, he has gained recognition as one of the top and most innovative drummer/programmers around. His landmark album *Major Malfunction* (considered to be the first Tackhead recording, although credited to LeBlanc solo) was of great influence to a whole generation of musicians. When Keith LeBlanc saw space shuttle Challenger blow up on January 28, 1986, in a live television broadcast, it inspired him to make the track 'Major Malfunction', and the tracks name was to become the title of his debut album with heavy political avant-industrial-dub."

**VA: *Select Cuts From Blood & Fire Vol.2* CD (SELEC 2002 CD). \$14.50**

"The first part of the Select Cuts From Blood & Fire series was given an enthusiastic reception on dancefloors and soundsystems the world over; so it was a joy for Select Cuts to compile a worthy successor from extremely intriguing sound files. The Select Cuts label proudly presents — once again — a remix — or rather reconstructed — album of a very special kind. In collaboration with Blood & Fire, Manchester's top label for reggae re-releases, an unprecedented project has been realized: Old reggae classics in modern styles. Blood & Fire generously provided the rights to their catalogue which caused quite a few first-rate dub and reggae loving artists and remixers to be more than just a little interested. They were given the unique opportunity to choose from the rich and fabled B&F archives and then produce a 'reconstructed' version of their favourite track. Creativity and technical knowledge were called for — the multi-tracks of those titles disappeared years ago! The superstars of the progressive dub-dance-letfield scene rallied to pay tribute to their heroes and the result is a most excellent super-smooth dance album (with a very very impressive track-listing)." Original tracks by: Scientist, Yabby You, Max Romeo, I-Roy, Glen Brown & King Tubby, King Tubby & Soul Syndicate, Morwell Unlimited meets King Tubby, Linval Thompson, Prince Alla, King Tubby feat. Horace Andy. Remixes by: Dan Donovan, Apollo 440, Segs Jennings/Steve Dub/Holt, Winston Blissett/John Tonks, Nick Manasseh, Leftfield's Half Past Dub, Zion Train, Kid Loco, Plexiq, Black Star Liner, Iration Steppas vs Kitachi, Mr. Scruff, Jah Wobble, Seven Dub, Dubphonic.

**VA: *Select Cuts From Blood & Fire Vol.3* CD (SELEC 2003 CD). \$14.50**

"The Select Cuts label proudly presents — once again and a final chapter: a remix — or rather reconstructed — album of a very special kind. In collaboration with Blood & Fire, Manchester's top label for reggae re-releases, an unprecedented project has been realized: old reggae classics in modern styles! Blood & Fire generously provided the rights to their catalogue which caused quite a few first-rate dub and reggae loving artists and remixers to be more than just a little interested. They were given the unique opportunity to choose from the rich and fabled B&F archives and then produce a 'reconstructed' version of their favorite track. Creativity and technical knowledge were called for — the multitracks of those titles disappeared years ago! The superstars of the progressive dub-dance-letfield scene rallied to pay tribute to their heroes and the result is a most excellent super-smooth dance and dub album." Artists and remixers include: Big Youth/ Groove Corporation, Horace Andy/Black Star Liner, Jah Stitch/Pressure Drop, Cornell Campbell/Walker.Mösl, Prince Allah/Pablo Moses/ Dan Donovan for Don Letts Dub Cartel, Prince Allah/ Dreadzone, Big Youth/Smith & Mighty, Impact All Stars/ Watershell, Keith Hudson/ Henry & Louis, Horace Andy/Different Drummer Soundsystem, Big Youth/Small Axe ft. Wood'n'Spoon, Big Youth/Disiples, Gregory Isaacs/Kaleidoscope, Fila Brazileia.

**KING TUBBY: *100% Of Dub* — *Select Cuts* CD (SELEC 2005 CD). \$12.00**

"Jamaican sound engineer and musical aesthete Osbourne Ruddock aka King Tubby is widely credited with being the original dub creator. The results of his experiments in the early and mid-1970s pervade all areas of contemporary dance music. King Tubby's instrument was the mixing desk, and like jazz musicians before him, his passion was finding ways to make it do things that hadn't been done before. It began during a stint with Ruddy Redwood's Treasure Isle Sound System. Tubby decided that more could be done and introduced primitive echo and reverb units to his Home Town Hi-Fi system, adding the extra spatial dimension that became the hallmark of dub. He played an instrumental right after the original version and the crowd went crazy. Back home in his primitive studio, he went further, creating a sort of DIY graphic equaliser that allowed him to take out various elements, accentuate others and end up with the signature, beautiful bass-heavy echoing sound. It was a sensation — a full, warm, mind-bending groove — and soon enough, King Tubby was the most sought-after engineer in Jamaica. Now Select Cuts proudly presents twenty ground breaking tracks of shimmering bass-heavy magic. All of the productions are under Fatman and Bunny Lee control with mixing beauties by King Tubby in his studio. Dizzy rhythms by Sly &

Robbie and more significant perfection by the creme of Jamaican studio artists like Earl 'Chinna' Smith, Jackie Mittoo, Aston Barrett or Augustus Pablo just to name a few. **100 % Of Dub - Select Cuts** presents 20 different cuts of Tubby's dub experiments in a style of music that possessed its own innate spirituality, the spacious echo and vast reverb emitting a profound vibe."

**DUBBLE STANDARD: Streets Of Dub CD (SELEC 2007 CD). \$14.50**

"Out of Vienna, Dubblestandart is working since the early 90's for dub music as their musical direction, combining mid-European inspirations with their love for reggae music — focusing on dub, flexing electronic tools, analogue delays and synthesizers with reggae beats, while experimenting with a lot of styles being reggae untypical. Working also as a backing band for Dillinger, Lee Perry, Topcat or Lillian Allen on their European tours made them also become a strong live-formation. Surrounded by an upcoming electronic scene in their hometown, their new long player *Streets Of Dub* shows some of their early works and brand new stuff, but also remixes with local artists like Waldeck, or the host of Dub Club Vienna, Sugar B (= early Kruder & Dorfmeister MC). Working with Mad Professor or Rootsman made their music remixed by leading producers of the international dub scene. *Streets Of Dub* also shows that dub music is not just reflecting a higher need in the public for contemporary contra-commercial, spaced out music with a roots touch, but also that dub music might move from behind the mixing desk to the front of the stage, with powerful instrumentalism and an ability to reflect vibrations of a freaking planet."

**COOL HIPNOISE: Select Cuts Showcase & More CD (SELEC 2008 CD). \$14.50**

"Cool Hipnoise started in Lisboa, Portugal, 1994 with a perfect merge of several musical styles, from Jazz to Soul, to Reggae, to African and Brazilian beats. The main influence of their musical repertoire are the world metropolitan cities like Havana, Kingston, and Lisboa. All of the tracks appear in a showcase style, means vocal version is followed by a special dub or instrumental version, except for the cover of Nirvana's 'Come As You Are', which appears strictly dubwise. Manasseh's production was exactly the style Cool Hipnoise was looking for: pounding rhythms, merciless bass, keyboard hooks, percussion bubbles and vibrating vocals. The Last Poets, for example, contribute with their excellent voices and very specific lyrics on the smasher 'C'mon Family', and Marga Mungwambe and Orlando Santos with their own sort of latin-afro flavour, making the album a blistering pulse of contemporary life style."

**VA: Babylon Is Ours - The USA In Dub CD (SELEC 2009). \$14.50**

"American artists offer an exceptionally diverse take on the sonic ideals of the mystical genre dub. Just pop this bad boy into your player, and absorb these 12 exclusive tracks for the dubwise revelations that they are. From the gently stepping 'Warrior Style' by Nashville/New York's Phase Selector and the sunbaked 'Prisoner Of Dub' by Texas's Sub Oslo, to the now-school dub 'n' bass mash-up of 'Uptown Jungle' by Avatars Of Dub from Washington DC and the skank-bounce of 'Distant' by ZEB from NYC. *Babylon Is Ours - The USA In Dub* was conceived and compiled by Ron Nachmann, journalist for the electronic music and culture magazine XLR8R and DJ Sep aka Sep Ghadishah of the San Francisco club night Dub Mission."

**MANASSEH MEETS THE EQUALIZER: Step Like Pepper CD (SELEC 2010). \$14.50**

"Nick Manasseh began producing music for sound system exclusives around 1986 with the project Sound Iration In Dub which first single 'Seventh Seal' was the first new wave UK dub track. The album was released on W.A.U. Mr. Modo Records, a label that was the brainchild of Alex Patterson (The Orb) and Youth (Killing Joke). Since that time, Nick Manasseh is an exclusive part of the international reggae roots-soundsystem scene with crossover potential to jazz, avantgarde and black flavour. On double vinyl and CD they are presenting 14 new tracks and mixes in a quality you never heard before. Wicked and wild — straight to Brixton Town, London with a return to Kingston Jamaica."

**VA: Meteo Sound CD (SELEC 2013 CD). \$14.50**

Featuring: Tikiman, Thomas Fehlman, Bus, Dntel, Barbara Morgenstern, etc. "Braiding together what belongs together: between experimental reggae, dub-influenced laptop sounds, dubby remixes of Berlin fragility and exponents of the UK neo dub tradition, the Select Cuts label presents the Berlin based sound operators Meteosound and friends which have joined the winding ways of a wide variety of dub experimentalists on a compilation. Combining the best of both worlds with his Meteosound nights at celebrated Berlin venue Maria Am Ostbahnhof, mastermind Daniel Meteo did not just organise blinding dancehall and reggae events with international favourites like Adrian Sherwood's On-U Soundsystem and Blood & Fire Soundsystem as well as local activists. At the same time he kept a close eye on the genre's more eclectic frontiers, inviting artists such as Thomas Fehlmann, Alex Paterson (both heavily associated with The Orb), Kitty?Yo artist Rechenzentrum, Scap artist and label owner Pole (on whose latest album he played guitar), Monolake or last but not least his project Bus where Meteo is one half beside Tom Thiel, the Sun Electric member — check out the Bus remix for Plug Research recent artist shooting star Dntel. Furthermore Meteo nurtures a far-reaching network of all songwriters, laptop and electronica experts with an affinity to reggae and dub. *Meteosound* now takes an in-depth look at the broad spectrum of their activities. Overall, the tracks gathered are listening music that is nevertheless capable of cooking up a storm on the dance floor, bursting with surprises in the down- and midtempo ranges while irreverently trying out everything short of cosy and huggy dub. The 12" EP accompanying the CD release again points towards the club, a sphere regularly frequented and furthered by Meteo. With the exception of Vienna Dub Club, G-Stone associated Sugar B artist, all tracks on *Meteosound* are exclusive."

**VA: Select Cuts From Nation CD (SELEC 2014 CD). \$14.50**

"Select Cuts proudly presents this collection of excellent selected stuff from the Nation Records label. Welcome to a world where the breakbeat sits happily with the dharabuka and the tabla; where Middle Eastern vocals weave themselves around Middle Western dance grooves; where the sweat from the ceiling of a packed London club drips onto the concentrated face of a Sufi Qawwali master. The idea of sounds and instruments, normally thousands of miles apart, existing harmoniously in the grooves of the same track is not the novelty it was ten years ago and Nation were some way responsible for this. The artists featured on this album are a few of the many that have passed through Nation's bowels: Fun-Da-Mental, Transglobal Underground, Joi and Loop Guru, who were all there right from the beginning and early work by Talvin Singh, Jah Wobble and Natacha Atlas. As the 90s progressed, Nation were exploring further ideas of fusion via a variety of names: Asian Dub Foundation, Lunar Drive, Urban South, TJ Rehmi, Xangbetos and Swami. Today the sounds Nation had released a decade ago still carry a healthy spoonful of groundbreaking innovation and creativity. The music can gain without conforming to someone else's rules, with integrity uncompromised and intact."

**SCIENTIST: Step It Up (Black Star Liner + Don Letts Remix) 10" (SELEC 6004). \$7.50**

"Side A has Leeds Asian rocker Black Star Liner's 'inna cool vocoder' version with a little vocal sample lifted from Glen Brown. The connections between dub reggae and the massive developments in the variety and extent of the Asian music scene in the UK has not yet been

fully explored, but Black Star Liner would be a good place to start as the fit between the two apparently disparate genres is best demonstrated by this outfit. On the B-side Don Letts, combines with ex-Dreadzone member Dan Donovan for this steppers-style reconstruction on the Scientist dub of 'Step It Up' from 'Dub Gone Crazy', the second release in the history of Blood & Fire which featured King Tubby and his main disciples like Scientist and Prince Jammy from Dromilly Avenue, Kingston."

**YABBY YOU: Upsetter Mix + Apollo 440 Mix 10" (SELEC 6005). \$8.00**

"Features the original Lee Perry 'Upsetter Mix' entitled Rally Dub (taken from Yabby You's *Jesus Dread* album) and a great version of the 'Run Come Rally' anthem by rave rockers Apollo 440 — Howard Grey the old dub 'n' punk mastermind in the house with mix programming from Simon Crom. The original was cut at the Black Ark circa 1974 and is to be found on the double CD compilation of the artist/producer's finest moments compiled by Dub Vendor's Noel Hawkes (BAFCD021). Apollo 440 quotes their mix as follows: 'Central to working method is the idea of the recording studio as an instrument. Everyday for spiritual uplift and sonic inspiration we turn to the Old Testament prophets of dub — Lee Perry, King Tubby, Scientist and the other innovators at the controls, alchemists of magnetic iron oxide who prepared the way for all those of us who make electronic music. The opportunity to have Yabby You's righteous words and Lee 'Scratch' Perry's dubbery pulsing through the console at our Apollo control was to good to miss, it was a pleasure and a privilege. Dedicated to Adrian Sherwood, Mikey Dread, The Ruts, Jackie Mittoo and the UB's who taught me how to skank."

**MORWELL UNLIMITED MEETS KING TUBBY: Kid Loco Remix EP 12" (SELEC 6006). \$8.00**

"Kid Loco is the French equivalent of UK's Mr. Scruff and the US's Peanut Butter Wolf, total beat mayhem with absolutely no scruples as to where the samples are sourced from — it could be some ultra cool seventies jazz thing or on the other hand a cheesy listening piece of vinyl ignored in the junk shop for years. Morwell Unlimited was the band of guitar player Bingy Bunny, a pre Roots Radics outfit — this band got a full portrait on the original Blood & Fire album BAF018 in conjunction with King Tubby. This Select Cuts version of the track 'Morpheus Special' relocates the action from Channel One in Kingston to a gymnasium somewhere in Brooklyn, or is it the Hi Studios in Memphis, for a piece of sassy cool funk. Version by version inna various version style by Kid Loco."

**DUBBLE STANDARD FEAT. DILLINGER: 10 Tons Of Dope EP 12" (SELEC 6007). \$8.00**

Four track EP featuring mixes by Rootsman & Vienna Scientist, plus Superlistenr Dub. "Out of Vienna, Dubblestandart is working since the early 90's for dub music as their musical direction, combining mid-European inspirations with their love for reggae music — focusing on dub, flexing electronic tools, analogue delays and synthesizers with reggae beats, while experimenting with a lot of styles being reggae untypical. Working also as a backing band for Dillinger, Lee Perry, Topcat or Lillian Allen on their European tours made them also become a strong live-formation."

**VA: Meteo Sound 12" (SELEC 6013 EP). \$8.00**

4-track 12" featuring Tikiman, Thomas Fehlman, Dntel, Bus, D Meteo + TTT. "Braiding together what belongs together: between experimental reggae, dub-influenced laptop sounds, dubby remixes of Berlin fragility and exponents of the UK neo dub tradition, the Select Cuts label presents the Berlin based sound operators Meteosound and friends which have joined the winding ways of a wide variety of dub experimentalists on a compilation. The 12" EP accompanying the CD release again points towards the club, a sphere regularly frequented and furthered by Meteo."

**SELEKTION (GERMANY):**

**VA: Selektion CD (SCD 006). \$15.00**

Selektion is a German collective specializing in "organized sound," and has been one of the most truly mysterious, fascinating labels of crimped experimental sonic output for quite some time. This comp serves as a fine introduction to the label, featuring P16.D4 (the label's founding group) and much material by various members (in solo and combination) — including A. Wollscheid, RLW, Charly Steiger, etc.

**RLW: 14 CD (SCD 014). \$15.00**

Restocked. An overview of P16.D4's R. Wehowsky's recordings from the years 1980-1993. The result "reflects continuity and development in an aesthetic approach embracing discontinuity as a main principle." Comes with a nice set of art prints.

**GÜNTHER, BERNHARD: Details Agrandis CD (SCD 018). \$15.00**

2nd solo CD of very quiet organized sound. Consisting of 3 long pieces (dedicated to Jim O'Rourke, Richard Long & Giancarlo Toniutti respectively), these slowly crawl toward a sound emittance of high pitched tones, low-end disruptions, etc., establishing Gunter as some sort of king of new minimalism. Limited stock.

**WOLLSCHIED, ACHIM: Moves CD (SCD 022). \$15.00**

A CD of lovely, resonating installation sound from Selektion founder Wollscheid. "Once I had the idea to play a house. This happened when the city of Frankfurt, in charge of an investment company and intending to raise the acceptance of a deserted industrial complex, planned to perform a vernissage (make over) in this place. Therefore they needed an artist and an artwork. When I was asked, I thought that it would be apt to the situation to leave the huge space empty of artworks and instead attach a compute-generated clapper to each of the 1400 windows to transform the space into a poly-rhythm box. I liked the plan, but the investors didn't. Nevertheless, I pursued the idea to activate the resonance frequencies of given objects in a space in order to arrive at site- and space-specific compositions which would change with every place and given situation." — Wollscheid.

**RLW: Tulpas 5CD (SCD 024). \$32.00**

Selektion label founder Ralf Wehowsky (aka RLW) has invited some 50 artists to interpret and reflect on his pieces, which are compiled on this stunning 5CD set. Comes in unique packaging, with a 40 page booklet. The participants on this set are: Action Concret, Artificial Memory Trace, Aube, BarAka, M. Behrens, Brume, M. Büsser, Contrastate, Crawl Unit, P. Duimlinks & R. Meelkop, J. Duncan, W. Durand, M. Gendreau, D. Grubbs, C. Heemann, Husk, Idea Fire Company, R. Ikeda, In Be Tween Noise, A. Jasenka, R. Kundrotas, K. Kusafuka, E. Lanzillotta, F. Lopez, L. Marchetti & J. Noetinger, K. B. Moreigne, N.N. und ähnliche Elemente, NMF, J. O'Rourke, Rehberg & Bauer, Runzelstirn & Gurgelstock, B. Russell, M. Sato, J. Smolders, J.P.E.R. Sonntag, Ch. Steiger, Das Synthetische Mischgewebe, J. Thomasius, A. Tietchens, G. Toniutti, Toy Bizarre, T. Tsunoda, E. den Uijl, F. deWaard, J. Watermann & A. Wollscheid. Limited stock.

**WEHowsky/LIONEL MARCHETTI: L'Oeil Retourne/Vier Vorspiele CD (SCD 026). \$15.00**

A split release between the French electroacoustic composer Marchetti (previous CD on Metamkine) and a response to Marchetti's work by Wehowsky. All 3 new CDs come in the new Selektion packaging — elegantly individualistic fold-out card-sleeve designs by Charly Steiger — the maker of the Tulpas design. Regarding Marchetti's original 'L'Oeil retourne' (a



25-minute piece): "Musique concrete realisee en 1995/97, au studio du CFMI de Lyon. Voix de tete: Helene Bettencourt. Citations-collages: Roger de la Frayssenet, Kitnabudja Town; Ralf Wehowsky, Eyes, Pullover; Josephine Leask in London; Bruno et Lionel marchent dans la montagne, ainsi que divers hasards radiophoniques... Une premiere version de cette piece a ete realisee pour une installation plastique de Pierre-Jean Giloux, au Fort Beaugard de Besancon, (France), en Mai 1995." Re: Ralf Wehowsky's 'Vier Vorspiele' (a 17 minute response): "Realized 1996/98 in his kitchen, Karlsruhe. Based on Lionel Marchetti's 'L'Oeil retourne' (version 1995) with additional vocals by Dorothea Conradi and quotations from Splintered/RLW's 'Morraine's Eyes Pt. 4'."

**WOLLSCHIED, ACHIM: Acts CD (SCD 028). \$15.00**

"A 'documentary' CD. 5 pieces (and 5 texts) that document events that used the participation of 'people' or 'audience'. From very early events (a complete reading of the *Ulysses* in 5 minutes, 1986) to recent ones (the transformer and clapping pieces). Has a hole in the middle."

**MS + TOSHIYA TSUNODA: Ful CD (SCD HS 002). \$15.00**

Second release in Selektion's Host Series, by Minoru Sota & Toshiya Tsunoda. "First of all the recording of the differing states of a sound-scape which developed in and about a room over the period of 60 minutes. At this given time and situation the room and its resonating material was the instrument, which was 'played' by the recording, the recording, which we can listen to was part of the material setting which helped create it: a loop. With a contact microphone attached to the room's window, the sustaining long frequencies of ground noise as well as the cracking sound of a smaller window which derived from changes in the atmospheric pressure and the resulting warps of the window frame, were recorded. All sounds were amplified and at once replayed into the room resulting in a more or less intensified presence of feedback."

**SYNAPSES: Synapses IV and V CD (SCD HS 005). \$15.00**

"Synapses: Jean Luc Guionnet & Eric Cordier (Instrumental device). Synapses is an instrumental device of combined string instruments (acoustic and electric guitars, detuned piano, spinett-vina, hurdy-gurdy and cello), percussion instruments and metal resonators - all interconnected with double-bass, cello and guitar strings. When one string is played the resulting sound or movement is transferred by the connected strings to the next resonator. Thus one action causes several sound events. In fact, it's impossible to touch one element of the system without getting response of the whole device. Synapses is a hanging sensible network. The suspended instruments are kept in tension by strings and springs so that the system will enter a rocking movement in relation to the sonic in — and output of each instrument. These oscillations result from the musicians' actions and constitute steady rhythms, the musicians have to deal with. One string generally connects two resonance bodies, so that the resulting sound is in 'stereo'. While the musicians are moving in the scrub of strings and instruments, there is no head-on relationship between stage and audience. In a concert this device is amplified and spatially distributed via 8 channels. In contrast to the usual stage setting, Synapses is located in the center of a space, while the audience is free to move around during performance."

**TMRX: difficulté de comprendre dans le bruit CD (SCD HS 006). \$15.00**

"A startling combination of field recordings and processings which mutually transform and develop: a sound track of the 'real' in a way, which subcutaneously shifts the symbolic reference between inside (the listeners space) and an imaginary outside."

**INADA, KOZO: c) CD (SCD HS 007). \$15.00**

"All of my music is ruled by one philosophy. The best way for me to create my music is to ignore all conscious sensory input, which places me in a type of subconscious realm with stillness and motion, giving me a feeling of harmony without perception. Through my music I express and hide all of the elements that bring about this feeling. This sounds like a contradiction, but there is a niche for us to enter where this fine balance exists. After you discover this niche, you will identify a feeling that can totally devastate you afterwards. The feeling I get at that moment comes from an inorganic energy, which controls all things. With the aim of expressing this feeling, I use symbolic and realistic sounds, which are very different from each other, while maintaining harmony. With a computer, utilizing natural rules, I continuously strive to make music that produces a perfect audio stream that will carry the listener to this place of harmony." — Kozo Inada

**LABELLE, BRANDON: Shadow of a shadow CD (SCD HS 008). \$15.00**

"...sound is always undermining its own systemization, signifying more than a one to one relation. Rather, a multiplicity of connotations appear with sound and are amplified within its wave: conversations are set in motion between the sounds I make and the sounds already occurring, between the cultural work and the real, between listening and responding. This conversation fluctuates in the slippery fold of meaning, in the agitated space of the real, making it uncertain where one sound originates and the others fade out, where public space starts and private impulse ends, where music is heard and interference disrupts." — Brandon Labelle

**RAINEY/GREG KELLEY, BHOP: nmperign CD (SCD HS 009). \$15.00**

"The accidental nature of the fragile ecology that sustains this tenuous constellation — already under great stress under normal circumstances (perhaps even thriving it) — would not necessarily survive a reconfiguration of its constituent parts, or even an assimilation into existing systems of arts production and dissemination. It is in this context that nmperign war born, and that you find the latest jewel of their music." — Maria Klein

**MUZARC: Music and Architecture CD ROM (SCD ROM1). \$15.00**

"Collected pieces on music and architecture. Your tutor is Achim Wollscheid, with the participation of students of the University of Karlsruhe. The CD-ROM presents an architecture on its own. Compatible for Macs and PCs (Windows 95/98)." The labels's first CD-ROM release, designed as a multi-tiered, very Selektion-like universe of Quick-time videos, looping sound-tracks, aesthetic texts and general mysterious presentation.

**SELLWELL (GERMANY):**

**ESTERMANN, ANDRE: Balloon 2LP (SWLP 001). \$14.50**

Double LP version in beautiful spot-varnished jacket.

**SEMISEXUAL:**

**MR. PROJECTILE: Love Here EP 12" (SEMI 001EP). \$10.00**

"The first release on Mr Projectile's new Semisexual imprint pairs him with the vocal talents of Amy Jennings and the remixing skills of Idm luminaries Funckarma and Lusine. The original mix of 'Love Here' is a gorgeous arrangement of complex percussive arrangement, atmospheric melodic overlays and Amy's deeply evocative, layered vocal. Paced in slow motion, the production here is superb, crisp digital cuts and a broad melodic canvas that makes rich use of the vocal element that is so often missing from electronic material of this ilk."

**SEMISHIGURE (GERMANY):**

**GILLICK, LIAM: Capital CD (SEMI 001 CD). \$13.00**

"A label specialising on CDs made by contemporary visual artists. The first release is the soundtrack CD for the film *Capital* by painter and video artist Sarah Morris. Released last year and shown in the Hamburger Bahnhof in Berlin and the Guggenheim in New York amongst other places, it gives a fast-paced and gorgeously filmed look into the (political) life of Washington DC. The 18-minute soundtrack score has been made by artist Liam Gillick and has been rerecorded especially for this CD release. Released in an edition of 500."

**KUBISCH, CHRISTINA: Diapason CD (SEMI 002 CD). \$14.00**

"Germany most famous sound artist with a new album recorded exclusively with tuning forks. A meditative album that takes on a different meaning, feeling and association with every sound, in places almost microsound-ish and in others like a heavily delayed gamelan set. Comes with a beautiful 16-page colour booklet with shots of the tuning forks and the installation where this piece is taken from. Limited to 500 copies."

**KUBISCH, CHRISTINA: Twelve Signals CD (SEMI 004CD). \$18.00**

"New CD from German sound artist Christina Kubisch on Semishigure, a similar exploration of sound & silence as the first one, *Diapason* (semi 002). On *Twelve Signals* Kubisch used original miner bells from a German mine to produce an hour long piece of bell tones. Several electrical bells were hit with small hammers each giving forth a sequence of clear bell tones that hover in the air. This live recording was made in the St. Matthaeus-Kirche in Berlin: halfway through the recording the original ringing of the church bells mixes with the sounds of the recorded miner bells."

**ROCKENSCHAUB, GERWALD: Private Pleasures CD (SEMI 005CD). \$18.00**

"Gerwald Rockenschau is one of the most wellknown visual artists, currently living in Berlin. Apart from making art he has been deeply involved with music from the start, playing in bands, DJ-ing, organising parties in his former hometown Vienna and occasionally composing music which got released mostly through his own Definitely Something label. *Private Pleasures* is his first album in more than 5 years, a perfect showcase of his weird and very personal hybrid of half-defunct techno rhythms and a great sensibility for electronic music."

**SENDER (GERMANY):**

**LAKIZZ, K.: Schwebstaub 12" (SENDER 001). \$9.00**

"The first female producer from Cologne, K. Lakizz sends out three deep minimal tracks with a special flow. She also did a track called 'Ein Geist gab mir Feuer,' that was released on the *Coletiva de Gigolos 12"* EP, which features soulful sounds with strange beat-programming. The half-Italian K. Lakizz appears now with her debut EP. It contains magically arranged minimalism with a strong atmospheric mover ('Bayer ag'), an emotional, fragile track, and on the a-side, 'non importa' with a deep bassline, an Italian vocal-sample and important string sounds."

**KONFEKT: Krokant 12" (SENDER 005). \$9.00**

"One crispy shuffle techno track & one spheric punchy minimal stomper."

**WELTZWEI: Intercity 12" (SENDER 006). \$9.00**

"Minimal tekhouse a la Plug Research. Very crispy & precious!"

**FAIRLEY, JAKE: CN Tower 12" (SENDER 007). \$9.00**

"Very hot minimalmover with Studio 1-like basslines from Canada's finest. A must."

**VA: SL 24 12" (SENDER 008). \$9.00**

"24 Huge lockgrooves by Technasia, Rok, Auftrieb, T. Schaeben, Raumschmiere, M:I:5, Dietrich Schoenemann, Oliver Kopp, Vincent Radar, Kero, Konfekt, Trike, etc. Each artist's name is etched in between the grooves..."

**RADAR, VINCENT: Broadcast 12" (SENDER 009). \$9.00**

"The next smash for Sender: genius advanced clubtrax containing a brilliant shuffleburner."

**VA: Sender Compilation CD (SENDER 010). \$15.00**

"The label with the TV-Tower-Logo presents its own Status Quo with the *Sender - Panorama* CD. Swinging between the German fixed points Cologne and Berlin one was established after meanwhile ten releases quite fast as international base for minimal Techno. The timeless sound, reduced to the substantial, paired with funkiness and innovative functionality in the club belong to the brand name. Two years label history are now taken up for this only on CD available compilation, and clarify the line of Sender. 8 of the most outstanding themesongs from the label catalog as well as 2 so far unreleased Tracks are radiated, whereby the own Style expands quite communications-engineering-wise, between transmitting and receiving." Artists include: Benno Blome, Weltzwei, T. Raumschmiere, K. Lakizz, Jake Fairley, Sluts'N'Strings & 909, Vincent Radar.

**FAIRLEY, JAKE: Exploder 12" (SENDER 011). \$9.00**

"Sensational high resolution funk by Toronto's finest techno performer. Essential."

**FAIRLEY, JAKE: Crisis CD (SENDER 015 CD). \$15.00**

"Berlin based Sender Records releases with *Crisis* the first long player by Canadian Techno artist Jake Fairley. This album shows the broad range of Fairley's style from funky Techno to deep, minimal TechHouse and ambient tracks. All this is tied closed together by Fairley's charming attitude towards his music. *Crisis* is Jake Fairley's most sophisticated production so far and an exiting piece of music."

**FAIRLEY, JAKE: Crisis 2LP (SENDER 015 LP). \$16.00**

Double vinyl version.

**JOST, CARSTEN: Pinksilver 12" (SENDER 016). \$9.00**

"Two deep, pervasive tracks provide thrilling suspense and cultivate the best moments of the night, no matter if 'Pink' or 'Silver'... After releases on Dial, Ladomat and Klang Jost now appears on Berlin's Sender Records. 'Pink' is burning post-minimalism at its best. Once reversed 'Silver' is rocking dark, dry and hypnotic."

**MISC.: Grey Noises 12" (SENDER 018). \$9.00**

"Grey Noises is the follow-up to the favoured Relay EP from the multilateral techhouse-duo Misc. With this twotracker they are back again to take another step forward. Grey Noises is a technoid floorburner, whereas You can go comes along more housy. Both sides are predestined to be played at the peaktime. Misc. are Christopher Bleckmann and Hannes Wenner, also known for their numerous projects, that are musically oriented in different directions, like for example Niederflur, Monophase, Van Delta or Clubsessel. With Grey Noises they represent explicitly the typical Sender-Sound with crisp noises, funky Basslines and encoded voice messages."

**BABY FORD: Messenger 12" (SENDER 019). \$9.00**

"A bassline to loose your pants and very sexy in general. Real killer by this legend."

**VA: SL24\_2 12" (SENDER 020). \$9.00**

*SL24\_2* is the follow-up to the first *SL24* record from 2001. It's a series of Loops — Compilations with 24 Loops, 12 on each side, made by the Sender artist-family and friends. From minimal, hypnotic to funky, driving techno, each loop is a timeless DJ tool. The *SL24-*

project is a perfect exercise in minimalism, because less is more, a loop can be a track, check it out..." Artists include: k.lakizz, Carsten Jost, Benno Blome, Dicks On Weed, Konkord, Trike, Jake Fairley, Misc, Baby Ford, 2 Dollar Egg, weltZwei, Eight Miles High, Wassermann, Memory Foundation, Thomas Gwosdz, Akufen, Michael Mayer, Peter Grummich, Marc Holste, Kero, Dave Tarrida, and Dimbman.

**RADER/TRIKE, VINCENT: *Split 1 12"* (SENDER 021). \$9.00**

"Strong minimal in a typical Sender style. Heavy bottom and electrifying highs. Tip." First release in a new series of split singles.

**FAIRLEY, JAKE: *Cold World 12"* (SENDER 022). \$9.00**

"Cold World has created excitement ahead of its release. This is not without reason since 'Cold World' is a straight-up anthem — an obvious hit. The epic-strings in the Trance-Rock mix produce a deep and emotional mood without any doubt. Arms will be up in the air by the time Jake's electric guitar-broken voice hits the mic. The Original Mix is much more subtle, yet still moving minus the vocals, and reaches the signature crisp-techno-funk of Sender. 'Cold World' will probably be heard frequently in the near future, it's the official winter anthem in the house of Sender."

**GRUMMICH, PETER: *Big & Humble 12"* (SENDER 023). \$9.00**

"Brill, raw techno by Berlin's rising star. 1 shuffle, 2 straight ones. Recommended."

**WELTZWEI: *Expander 12"* (SENDER 024). \$9.00**

"The new Weltzwei is here. The project of Benno Blome and Matthias Klein takes it once again to their familiar signal-tower techno, nether-worlds. On the A-side 'Expander' comes along all smooth yet full of the type of vibes that simply beg you to move to the check what De:Bug had to say: 'very dark and dry flashes along with a digging monstrous bass, worked-up acid slices, and a rave-the hunt until the bass-line manages to penetrate into back brain regions. Wow, what glorious deteriorated drug sounds. Ah well, 'Reflektor' gives us a charming B-side. Weltzwei goose bumps seem to be programmed. Glitch-pop vs. ambient noise, the bass-line destroys."

**FAIRLEY, JAKE: *Going Down The Road 12"* (SENDER 026). \$9.00**

"Jake Fairley, the unquieted deliverer of heart-warming techno tracks, has done it again: his new 12" *Going Down The Road* throws us three of these unforgettable

intensive tracks before our feet, which emote the typical Fairley suction force onto the dance floor. The title *Going Down The Road* comes from a Canadian cult movie that has to do with travel on the roads and highways of Canada. The A-side's 'The Rock' makes its way with easy force and brittle rock planes, simultaneously uncompromising and emotive. The A2 track, 'Highway 10', swings under its porous surface incomparably lax and uninterested in letting you loose. On the B-side there hides 'Oshaw' that some might have heard on Fairley's crisis CD from 2002. Now 'Oshaw' is available on wax for all the dj's and vinyl-junkies out there. Until now it was merely released as a promo B-side which DJ's like Sven Väth and Laurent Garnier shot into clubs worldwide. Jake Fairley combines almost sacral strings with his charming hypnotic funk. A bass line chugs steadfast underneath it all, getting by with what's necessary to make the last few heads flip out."

**BLOME & GRUMMICH: *Headcleaner 12"* (SENDER 027). \$9.00**

"The first collaborative production between the Berliners Peter Grummich and Benno Blome cleans your ears very thoroughly. Basically, 'Headcleaner' is about pressureful and crackling bass lines that continuously modulate towards the climax. It rocks and grinds heavily with this shrubbing climax that seemingly never wants to end. The broken broadband grooves distort the charm of Sender's typical TV tower techno. Benno Blome is the Sender Records chief as well as a member of the project weltZwei which just recently landed a fat club hit with Expander. Peter Grummich we know from his very crunchy releases on Kompakt, Auftrieb, and of course Sender. Soon there will be more in the same place on the same wave?"

**WELTZWEI: *Expander Remixed 12"* (SENDER 028). \$9.00**

"Weltzwei, consisting of label-chiefs Benno Blome (Sender) and Mathias Klein (Areal), should have sparked the attention of a few with previous releases on Sender. Four remix-assignees were able to continue designing the possibilities for an expansion in relation to the current release *Expander* where the Berlin-Cologne duo provide a Musical blueprint for 'glorious, decaying drug sounds' (De:Bug). The first is completed by the Berliner Peter Grummich. His conception of expansion goes by width more than anything else: he lets it bang abrasive and delighted while staying quite close to the original. The Cologne Areal-act Metope moves happily into electro-fields for the sending area of his choice. He even rocks alongside of it quite well with what the stuff has got. Everything is notably set under 120 bpm. The Hamburg dial-chief Carsten Jost, who just recently became well-known for his Swayzak remix, searches underneath the surface of expander for potential further broadening. He is successful. The original is disassembled piece by piece with loving care, every fragment researched for its specific density. Everything is then poured out as a finely disseminated track from some not intuited depth that might remind one of very old Transmat releases. Coming from Toronto lastly we have the old buddy Jake Fairley with his view of things. His sending time is determined to be midnight; his interpretation comes out from the ether, accordingly dark and spooky, in order to give the inclined listener one earnest haunting after the other. There should be something in it for every heart with this rock-solid remix package."

**MISC.: *Trash Talk EP 12"* (SENDER 029). \$9.00**

"The Cologne based producer duo Hannes Wenner/Christoph Bleckmann aka Misc. returns with a suspenseful 4 track ep. After their successful Sender-releases *Relay EP* and *Grey Noises* they again demonstrate their extreme versatility on *Trash Talk EP*. As usual the tracks are characterized by pointy basslines, crisp funk and lucid arrangements. 'Frühling In Beton' marches technoid right to the front whilst 'Störsignal' takes an excursion to the subcutaneous depths of the floor-psyche. 'Trash Talk' comes around extremely deep and marks with well dosed pressure and finest strings hypnotic potentials in the minimal-universe. 'Computable Life' is the blood pressure lowering conclusion of this highly felicitous EP."

**VA: *Receiving Data...Ah It's Coming! CD* (SENDER 030CD). \$17.00**

Sender label comp, featuring: Carsten Jost, WeltZwei, Metope, T. Raumschmiere, Jake Fairley, Baby Ford, Maetrik, Misc., Sten, etc. "Ready to receive data, we copy. Ok, here's the text: Sender records has been beaming since 1999 with a techno-signal. Sound package 30: 2 formats with 13 digital files and 8 analog pieces from different sources. 5 of them are from new users. All in all they are compatible with one another. End. Data registered, thank you for the message. Response is as follows. Sender is on a new level. It remains fully suitable for the club, however the tracks on *Receiving Data...Ah It's Coming!* increasingly reveal atmosphere and narrative strength: dance music has never been so home-listenable. Sender embodies not a condition but rather a development. It is as tight stylistically as the concrete base of the tower on its logo. The clear thread, however, lies far away from lay generic commodification. The artists revolt in The shadow of the tower by showing their sharp profile. 'Strahler' pulses with dark showers and static loads. Blome & Grummich are completely inside the signal searching for a release just before the short out. Carsten Jost's 'Lake's Camp' seems rather easy and swingin'. The sun pervades the clouds, the light breaks

through the last rain drops that drip down the glass facade. Yes, the music of Sender incorporates urbanity with the tower being its highest symbol. There is enough of the continuous big city cess-pool and industrial romance. This compilation sounds sensible as if representing humanized music. It is best to look out from the observatory platform of the city and hear this (second) Sender panorama. This a machine indeed: still rustling, crackling, and sharpened like sand in the engine of the tower's rotating restaurant."

**VA: *Receiving Data...Ah It's Coming! 2LP* (SENDER 030LP). \$20.00**

Double LP version.

**FAIRLEY, JAKE: *Blood From A Stone 12"* (SENDER 031). \$9.00**

"Jake Fairley has given it his all once again coming out of a stint in German exile. He left nothing untouched to please Sender fans. This was again accomplished well in the face of temporary home sickness. A majestically throbbing bass line builds the basis for the a-side 'Foreigner'. The Sender rave is off and running with marching snares and an ultra-crisp breakdown. It could be called rustling stadium techno funk of the highest grade. Jake Fairley makes the impossible possible on 'Blood From A Stone' by fusing the gigantic rave with the small sweaty club in an arty kinda way. Apparently, Fairley has found a little island in between Toronto, Berlin, and Cologne that drives him with strong inspiration."

**JOST, CARSTEN: *uccellacciuccellini 12"* (SENDER 032). \$9.00**

"Known for his excellent work on Klang und Dial, Carsten is one of those producers who consistently delivers and here is just the latest example. Focusing on two spins off the same idea, Carsten raises the stakes with a sumptuous chording over a finger clicking, snappy house workout, faintly reminiscent of the baby ford school, all the elements are familiar but the execution is singular, muscling into a powerful acid segment which is just dynamite. Flip and again those chords to die for, tempo raised just a touch and just watch the momentum of this cut for full dancefloor raising capability. The breakdown employs a brittle melodic to great effect and the impact is large — impressive."

**BASTEROID/VOCOPHON: *Split 2 12"* (SENDER 033). \$9.00**

"The second split features again one artist per side. After the first with Vincent Radar and Trike it's Basteroid from Areal and Vocophon aka Andreas Leifelds turn. As opposed to the first, which turned out dark and crispy, the second split became a bit more twinkle-toed. But with enough pressure. as always at Sender. Basteroids nerd with a bird comes out of the same work period as his big hit from 2003 against Luftwiderstand which just hit the stores again with a Weltzwei-remix. Vocophons 'Konzentrat' can also be found on the *Receiving Data* compilation-CD. For a perfect dawn."

**MISC.: *Rocket Skating EP 12"* (SENDER 034). \$9.00**

"After the sensational Pinksilver disc, the solid hit from 2002, Carsten Jost is back with a new release for Sender. His remix for Expander of Weltzwei (send028) also drew a lot of attention including a licensing for the current mix-CD of Sven Vath. Carsten Jost, who just recently migrated to Berlin, continues his extremely deep style on *uccellacciuccellini* with two adrenalin-pushers of a special kind. The title comes from Passolini's Italian film with the same name and stands for big birds / small birds. Besides Sender, Jost also releases music on his own label Dial as well as for Ladomat."

**STEN: *Restless 12"* (SENDER 035). \$9.00**

"Who the hell is Sten? May be a new talent from Scandinavia? Far from it! He comes from Hamburg and is already known as Lawrence and a cofounder of the label Dial. He gave his Sender debut on the *Receiving Data* compilation with the track 'Faces'. Sten is the rougher, dancewilling brother of Lawrence. Romantic with full of desire appear the two tracks 'Restless' and 'Frost'. They go to the core. Dry basslines, chimes and melancholic strings give their honour on restless and invite you to indulge into the deep atmosphere."

**METOPÉ: *Second Skin 12"* (SENDER 036EP). \$9.00**

"Metope from Cologne — for his first own Sender 12" he chose a programmatic title: *Second Skin*. Under the first layer lies a second. To begin with, Metope creates tension. At the base is a beat with razor sharp accents, in between a funky distorted bass. Keyboards shove psychotically. Bleeps evoke deranged flickering; the hi-hat bestows an ordering buzz. Metope rolls and grinds himself snakelike on the edgy, perfectly interlocking elements. If you stretch the surface over the permitted tolerance, it bursts. Metope knows when it is time to moult. Almost redeeming comes a melody from the inside of the mantle. Be it spaghetti western dramatic in 'Second skin' or longing as in 'No Esc'. Because for Metope *Second Skin* means: two shells for a consistent core."

**MISC.: *Rocket Skating Rmx. 12"* (SENDER 038EP). \$9.00**

4 track EP, with remixes from Basteroid, Pan Tone, Frank Martinique, M. Schaffhauser.

**MISC.: *Rocket Kontrol 12"* (SENDER 039EP). \$9.00**

"The gents Wenner and Bleckmann, better known as Misc, strike again. Alongside the official 'Rocket Skating' remixes is *Rocket Kontrol* the four-in-one-mix from Misc. It consists of elements from all four 'Rocket Skating' tracks. And as to be expected it is a new knarz banger for Sender. *Rocket Kontrol* is limited to 1000 copies. We await the Misc. album in fall with excess pressure."

**BLOME & GRUMMICH: *Programmier die Nacht 12"* (SENDER 040EP). \$9.00**

"Blome & Grummich, the central committee from the broadcasting centre! First they give you a brain wash (*Headcleaner* send027), then they implant their new ideologies. Blome & Grummich's successor is an appeal: 'Program your Night'. Be so free and take what makes you happy. Not indiscriminately, because everything is galore. Sometimes less is more. Essential is that it comes from you. Grab your favourite person, enter your preferred party. Don't let anybody fool you. Green or blue, red or white... This one, the other one, something from everything or all together. You have to say which colour the flow has. You know: 'whatever gets you through the night, it's alright...'. Blome & Grummich deliver the adequate soundtrack. The voice of conviction, beats like barricades, a precise and equally brute bass sequence. By the end it becomes, like a powerful motorcycle, sullenly ripped open, whilst the 'Knarzfactor' has been full throttle from the start. Sender takes you to the highway. Hair in the wind, eyes to slits through air and smile — self conquered: the might of the night."

**SENSORY/LASER'S EDGE:**

**GORDIAN KNOT: CD (SR 3005). \$13.00**

"In early 1998 Sensory signed Sean Malone, a former member of the avant-garde metal band Cynic, for the release of his instrumental solo album, *Gordian Knot*. He pushes the Chapman Stick to its limits — whether he is playing percussive bass lines, flowing glissandos, or pure shredding leads that would wither most guitarists. Only musicians of the highest caliber could perform music of such complexity. Drawing from the genres of progressive rock and metal, Malone invited an all-star line up to participate. Featured are: Trey Gunn (King Crimson), John Myung (Dream Theatre)..."

**SENTON RECORDINGS (UK):**

**MULTIPLEX: *Mixt CD* (SEN 002 CD). \$14.00**

"Following hot on the heels of their excellent Multiplex album for Toytronic, the brothers Dormon have managed to assemble a tantalising list of contributors for this hugely ambitious remix project for their Multiplex material. OK, here goes, reworkings come courtesy of: Herrmann and Kleine, Funckarma, Isan, Monolake, Eu, Mr Projectile, Kreidler, Kettel, Mitchell Akiyama, Lackluster, Phonem, Fuxa, Animals on Wheels and more..... The material is of an almost unbelievably high standard here — ranging from the opening texture and cinemascopic scene-setting of Herrmann and Kleine, through to Funckarma's deliciously warm and crunchy vocoded electrozizzling twinkles, Eu's electropopped frozen module, Monolake's shocking breakbeat-driven crunchy weave of blue moods and that entirely unique Henke vibration, Mr Projectile's playful skip through choppy beats and layers of neon melody, Mitchell Akiyama's sublime static ambience (just too good!), Kreidler's reduced dubby disco, Kettel's immense fractured breaks and chops, Lackluster's stop/start/stop squashed lectrobumps, to Phonem's dissected laptop microscopic inspection."

#### SEOUL RECORDS (KOREA):

**KIM, JIN HI: *Komungo 'Round the World CD (SRCD 1234). \$14.00***

Duets between Kim on the Korean Komungo and: Adam Plack (didgeridoo), Rahul Sariptura (sitar), Hideaki Kuribayashi (bass koto), and Mor Thiam (African percussion — djembe & dogodrum).

#### SEPIA-TONE:

**COLTRANE, ALICE: *Transfiguration 2CD (STONE 01 CD). \$15.50***

"In 1966, she replaced pianist McCoy Tyner in her husband John Coltrane's group. Coltrane's work became a spiritual wellspring for her, but she surely developed her own style on piano, organ, harp, and later, Indian instruments such as the tamboura. After Coltrane's death in 1967, Alice began recording under her own name for Impulse!, leading groups that included at various times saxophonists Pharoah Sanders, Archie Shepp, Joe Henderson, Frank Lowe, and Carlos Ward, double bass players Cecil McBee and Jimmy Garrison, and drummers Rashied Ali, Ben Riley, and Roy Haynes. In the mid-70s she moved from Impulse! to Warner Bros., for whom she recorded some of her most spiritual and adventurous music ever. Deeply infused with Hindu religious music, whole sides of her albums were devoted to arrangements of religious chants. *Transfiguration* was recorded live at UCLA in 1978, during a time when she briefly set aside the Hare Krishna choirs and exotic instruments in favor of the trio format of her early period, revisiting with Reggie Workman on bass and Roy Haynes on drums several of her own tunes as well as her late husband's way-out opus 'Leo.' This performance was deeply spiritual, but definitely jazz. Originally released as a double-LP, Sepia-Tone inaugurates the label with this historic recording on CD for the first time ever, newly re-mastered and released as a double-disc package with brief new notes from Alice herself."

**COLEMAN QUARTET, ORNETTE: *This Is Our Music CD (STONE 02 CD). \$13.00***

"With the release of his 1959 debut album, *Something Else*, Coleman had ushered in a new era in jazz history. This music was free from the prevailing conventions of harmony, rhythm and melody, and transformed the art form with a concept he called Harmolodic. 'When our group plays,' Coleman once stated, 'before we set up to play, we do not have any idea what the end result will be. Each player is free to contribute what he feels in the music at any given moment.' Soon he was signed to Atlantic Records, where he recorded some of his most brilliant work, characterized by an 'immensely vocal' sound, 'with virtually no vibrato: it is gutsy without being raspy, because there is a sweetness to it. He also had what in conventional mainstream jazz would be called the 'Texas cry,' only he pushed it further, distorted it more often.' Originally released in 1961, *This Is Our Music* marked Coleman's third release for the label and certainly one of his finest. Sepia-Tone has newly re-mastered this important release, presenting it with the best sound quality it's ever had. The Ornette Coleman Quartet made music that was simultaneously radical and beautiful — *This Is Our Music* is incontrovertible evidence."

**WHITE, TONY JOE: *CD (STONE 03 CD). \$13.00***

"The self-titled third LP by Tony Joe White — newly remastered for Sepia-Tone — was originally released by Warner Bros. in 1971, a collection of soul-flavored, blues-drenched swamp rock with a few reflective, soul-tinged ballads about life and love thrown in. Recorded in Memphis, this is classic Tony Joe White: an influential mixture of rugged country and powerful rock songs garnished with gritty vocals, fuzzed-out wah-wah, and the brilliant sounds of the Memphis Horns. White has long occupied a revered place in the pantheon of completely laid-back Southern white-guy recordmakers (along with J.J. Cale, Don Williams, and Dan Penn). His style has been described by Jackson Griffith of Pulse as the 'ideal soundtrack to watching the world fall apart from your front porch.'"

**WHITE, TONY JOE: *The Train I'm On CD (STONE 04 CD). \$13.00***

"Dubbed 'the godfather of swamp rock,' White has a laid-back, misty, sensual charm and a voice to match. The way he tells a story, his southern drawl at times sounds almost like another language. It should also be noted that Tony Joe White had some of the coolest sideburns in rock'n'roll history and he actually made leather pants work. *The Train I'm On* marks the fifth album in Tony Joe White's career, his second recorded for Warner Bros. Produced by Jerry Wexler and recorded at the legendary Muscle Shoals studio in Alabama, *The Train I'm On* delivers more of his classic, swampy, soul-infused rock 'n' roll."

**COLTRANE, ALICE: *Eternity CD (STONE 05 CD). \$13.00***

"As jazz tried to crossover to pop during the mid-'70s — sometimes succeeding, sometimes sounding death knells for jazz careers — Alice Coltrane headed in a different direction, although where is still a subject of debate. On the reissue of her wildly eclectic *Eternity*, which originally brought her from Impulse! to Warner Bros in 1975, two tunes are lush horn-and-string-orchestra settings; two are meditative, Eastern-sounding pieces; the album is rounded off by her first use of vocals (on 'Om Supreme'), and the percussion-heavy, rumba-esque 'Los Caballos.' As is customary all the tracks feature spiritual annotation and explanation."

**COLTRANE, ALICE: *Transcendence CD (STONE 06 CD). \$13.00***

"*Transcendence* is Alice Coltrane's most successful vocal album. Side two is especially mind-twisting for its use of surprisingly funky Hindu chants accompanied by Alice's organ and the Indian percussion of the singers. Purists might balk at calling Hare Krishna filtered through a gospel sensibility 'jazz,' but they're too busy arguing about Ken Burns' documentary to worry about Alice Coltrane reissues anyway. This is probably the most 'swinging' Alice Coltrane material since *Ptah The El Daoud*."

**BANKS, DARRELL: *Darrell Banks Is Here CD (STONE 07 CD). \$13.00***

"A great soul singer, contemporary of Edwin Starr, veteran of chart battles with Stevie Wonder and Supremes. Late in 1967, Atco originally issued *Darrell Banks Is Here!* LP, consisting of Banks' four singles, their B-sides, and two new tracks. The album is one of soul music's best, though it never achieved the cult status of Howard Tate's *Get It While You Can* or Edwin Starr's *Soul Master*, but collectors of Detroit soul music have long treasured this

obscure gem."

**INCREDIBLE STRING BAND: *Incredible String Band CD (STONE 08 CD). \$13.00***

"The Incredible String Band formed in late 1965 in Edinburgh, Scotland. Before that, founding members Robin Williamson, Clive Palmer and Mike Heron had played around the Edinburgh and Glasgow clubs. Originally known as Robin & Clive, the duo added Heron who brought just the bluesy feel that was needed. The initial sound was Scots old-timey with a bit of bluegrass and the blues. In 1966, a new eclecticism arrived in the folk and traditional circles, changing the three young men forever. The new wave of British folk had 'arrived' with Donovan, Bert Jansch, John Renbourn, Shirley Collins, The Watsons, and the Incredible String Band as the most genre-defying leaders. Almost immediately after The Incredible String Band had finished recording their debut album for Elektra Records in 1966, virtuoso banjo player and third guitarist Palmer left the group to travel to Kashmir (and eventually to form C.O.B.). The first Incredible String Band album is the only one to feature this original trio lineup. It stands alone in the ISB catalogue, for its unique charm that precipitated the more hippie-laden records to follow. At this point, the trio still had a strong link (via Palmer) to traditional Scots old-timey balladry and ragtime and bluegrass, not to mention the traditional folk method. Yet, even in the beginning, traces of the Balkans, North Africa, and the Middle East come through clearly."

**INCREDIBLE STRING BAND: *Liquid Acrobat As Regards The Air CD (STONE 09 CD). \$13.00***

"During their lifespan, The Incredible String Band contained several wives, children and pets, and were a five-piece when they disbanded in November 1974. Basically, everyone else acted as a supporting cast to the songwriting nucleus of Robin Williamson and Mike Heron. *Liquid Acrobat As Regards The Air* marks the halfway point, more or less, of the Incredible String Band. This 1971 release was their first for Island Records, following Joe Boyd (formerly Elektra UK's director of A&R) to the label. The 'Incredibles' (as fans may know them) mined the successful formula of past releases on *Liquid Acrobat*, a sprawling, epic, and fanciful collection of folk musics from around the world, complete with Williamson's soulful brogue or Heron's bluesy warmth. Somehow, the ISB managed to combine numerous styles and add their own magic to the brew in order to make the sound uniquely their own. Many consider *Liquid Acrobat* to be the final release in the golden era of this legendary band."

**DICKINSON, JAMES LUTHER: *Dixie Fried CD (STONE 10 CD). \$13.00***

"James Luther Dickinson is perhaps the best known unknown musician Memphis has ever produced. As a band leader, session musician and producer, his legacy stretches back to the early '60s, when he started out in garage rock bands like Flash and the Memphis Casuals. He developed into a session musician who was involved in recordings by a number of legendary artists at Ardent, Stax and for Sam Phillips. He played the piano on The Rolling Stones' 'Wild Horses' and can be seen in the studio with the Stones in the film Gimme Shelter. In the late '60s he was part of amazing house studio band called The Dixie Flyers. Jerry Wexler, impressed by their ability to play just about any style, signed them to Atlantic to back various artists he'd sign to the label. During this time the Dixie Flyers backed Aretha Franklin, Sam and Dave, Lulu, Delaney and Bonnie and many others. Wexler decided to sign the Flyers on to do their own album so that they might become a band in their own right and begin touring, something in which the Dixie Flyers had no interest. Dickinson convinced Wexler to allow him to do a solo album instead. The resulting album was *Dixie Fried* — nine tracks of pure southern fried boogie. Dickinson got the cream of local talent to participate on this album, including Dr. John and Charlie Freeman. The album has been out of print for decades and fetches a high dollar in collectors' circles."

**COVAY & J. LEMON BLUES, DON: *House of Blues Lights CD (STONE 11 CD). \$13.00***

"The compositions of R&B and soul songwriting great Don Covay have been recorded by everyone from the Rolling Stones to Jimi Hendrix, Gladys Knight to Wilson Pickett, and many others. Mick Jagger has even cited Covay as his all time favorite singer! During his period at Atlantic in the late '60s and early '70s, Covay's tunes were continually cut by other artists (most notably 'See Saw' and 'Chain Of Fools' by Aretha Franklin, 'Watch Dog' and 'I'm Gonna Take What He's Got' by Etta James; and 'Think About It' and 'Demonstration' by Otis Redding). But Covay's own recording career had reached an impasse, so he began trying different approaches to reach a new audience. One such attempt was the Jefferson Lemon Blues Band, featuring former Shirelles guitarist Joe Richardson and John Hammond, a favorite of the Greenwich Village coffee house folk/blues crowd. Recorded at Herb Abramson's A-1 Studio, the album was aimed at what was then called the 'underground' audience. What may have seemed like an odd direction at the time produced one very rare and potent marriage of soul, blues and rock. Out of print for years, The House of Blue Lights has become a desired album by record collectors everywhere."

**DMZ: *DMZ CD (STONE 12). \$13.00***

"In 1975 five Bostonians with a shared obsession for '60s rock'n'roll and the Detroit sounds of The Stooges and the MC5 deemed the current musical landscape so bleak that they had to form their own band, with the sole objective of 'fusing the sound of the Chocolate Watchband and The Stooges,' according to their outspoken frontman, and notoriously obsessive record collector Jeff 'Mono Man' Conolly. DMZ developed a strong local following in Boston and, in New York, became fast friends with The Ramones (with whom they would eventually share many bills). The band released an EP on Bomp! in early '77 and soon caught the eye of Sire Records, who snapped them up for the label's growing roster of 'new wave' bands (which included the Ramones, Dead Boys, Richard Hell, The Saints, and Radio Birdman, to name a few). Flo & Eddie were chosen to produce the group's debut full length; the two former members of The Turtles turned out to be an appropriate production team for DMZ's smoldering batch of originals along side very well chosen covers by The Sonics, The Wailers and The Troggs. The album's release was greeted with a deafening silence when it came out in 1978. Their long-haired appearance in the current 'new wave' climate and the lack of a single live show outside of the East Coast did not help. They split up shortly thereafter, and Mono Man started The Lyres, who relied even more heavily on a retro '60s sound than DMZ."

**BAKER, MICKY: *The Wildest Guitar CD (STONE 13 CD). \$13.00***

"The first and only solo album by one of early rock'n'roll's most influential guitar players (along with Chuck Berry & Bo Diddley). Micky Baker is best known as one half of Micky & Sylvia, but his track record for incredible guitar work on countless '50s R&B cuts (many for Atlantic) is what makes *The Wildest Guitar*, his first and only solo album, so desirable among collectors. Despite Baker's well deserved reputation as one of the most influential guitar players of early rock'n'roll, *The Wildest Guitar* is one of the few chances he really gets to strut his stuff as a solo artist. This entirely instrumental set features keening, sharp, bluesy riffs in much the same distinctive style that gained him fame on 'Love Is Strange' and other tunes with Micky & Sylvia."

**WHITE, JOSH: *Empty Bed Blues CD (STONE 14 CD). \$13.00***

"Political activist and sex symbol, downhome bluesman and urbane stylist, Josh White's credentials as a genuine representative of Southern blues and gospel traditions were undeni-



able. *Empty Bed Blues* was his final record for Elektra, and this reissue should help reestablish a place in music history for this remarkable musician who has received relatively scant attention in blues circles over the past decades. With Elektra White rode the wave of the '60s folk revival, subsequently becoming one of the most popular performers on college campuses. With hundreds of amateurs jumping on the folk music bandwagon, White stood out with his brilliant guitar work, radiant stage presence, and seasoned professionalism."

**BRUTE FORCE: *Brute Force* CD (STONE 15CD). \$13.00**

"Brute Force were a soul jazz group formed by brothers Richard and Ted Daniel, who invited childhood friend and free jazz guitarist Sonny Sharrock to join the band some time before the recording of their sole album which was released in the summer of 1970. The album, produced and originally released by Herbie Mann, credits Sharrock on three of the seven tracks (a mistake Sepia Tone replicated exactly despite better judgement), while the unmistakable Sharrock can actually be heard on six of the seven songs. The album is an amalgamation of 'right on' personal politics-type songs with themes of both alienation and coming together. The band's soul jazz moves toward the free style of Pharoah Sanders' psychedelic classics *Tauhid*, *Karma*, *Izipo-Zam*, and *Jewels of Thought* — perhaps the real reason Sharrock was asked to join in the first place. Except there's more groove with the tight eight-piece band. Two bass players and Richard Daniel's *Bitches Brew* electric piano will fry your ass. An uncredited vocalist (perhaps Stanley Strickland) really lets it out against long hairs on 'Some Kind of Approval', and yodels away on the mind-blowing, 16-minute 'Ye-Le-Wa'. Brute Force is an as-yet-undiscovered classic and a boon to Sharrock fans who probably only listened to the three songs the album credits him on."

**REVELONS: *Anthology* CD (STONE 16CD). \$14.00**

"In 1978, everybody was in a band. As a backlash against disco, the eclectic underground new wave movement exploded in all directions. From poetry to punk, hardcore to art rock, all were unified by energy, excess and a contempt for the ordinary. The Revelons were pivotal to this exciting time, their angst-ridden poetry set to melodious, hard-driving rhythms. Band leader Gregory Lee Pickard's vocalizations have been described as 'rival[ing] David Bowie or David Byrne,' his delivery characterized as 'unhinged and intense,' and his use of abstract, poetic lyrics positioned as a link between Tom Verlaine and Patti Smith. Herein are recordings compiled from numerous sources and incarnations that reflect the band's evolution, including commercially released material, studio sessions, live performances and three newly recorded tracks especially written for this album."

**SEPTEMBER GURLS (GERMANY):**

**CRYSTALIZED MOVEMENTS: *Revelations From Pandemonium LP* (SG 09). \$8.00**

German-only vinyl version of the final CM's album (which is currently o/p on CD). Fifth and final album by this pre-Magic Hour group, and the most full-on pinnacle of guitar/psych fuzz obliteration that they had chased for a good 10 years. Reduced price, last copies.

**VA: *The Blow of Oblivion 3x7"* (SG 10). \$6.00**

Mid-90s release, German-only 3 single set of unreleased tracks from the Twisted Village vaults. Features tracks by Vermonster, C. Movements & Luxurious Bags. Reduced price, last copies.

**ETHEREAL COUNTERBALANCE II: *Mellifluous Confluence LP* (SG 15). \$12.00**

2nd LP (only) from Rustic Rod (Rustic Hinge, Magic Muscle, Third Ear Band, etc.). His first solo LP from 1990 on Woronzow disappeared quickly and was one of the few blasts of inspired psychedelic dustings from the bleak United Kingdom this decade. "...an album worthy of its title and one of the absolute psychedelic masterpieces of 1994. A mandatory 'head' LP for anybody into contemporary psychedelics."

**DUNLAVY: *The Spinning Dog LP* (SG 17). \$15.00**

2nd album.

**MARY JANE: *Hazy Days LP* (SG 19). \$12.00**

**BROTHER LOVE: *Rock'n Roll Criminal LP* (SG 20). \$12.00**

"LP contains a bonus 7" including the two hidden tracks of the CD."

**ZANEY JANEY: LP (SG 23). \$13.00**

**SMELL OF INCENSE, THE: *Through The Gates of Deeper Slumber LP* (SG 24). \$16.00**

Gatefold LP version.

**MOOSEHEART FAITH: *Cosmic Dialogues* CD (SG CD04). \$16.00**

**MOOSEHEART FAITH: *Global Brain* CD (SG CD09). \$16.00**

"Fourth landing by these LA based psychonauts on their way to the center sun. 10 new songs from the weird and wonderful cosmos of Todd Homer & Larry Robinson. Colourful psychedelic universe rock, little excursions in time and space, melodies that will gently linger in your mind." CD has 2 extra tracks.

**MARY JANE: *Hazy Days* CD (SG CD10). \$16.00**

"A young folk-rock band from Southampton, UK... their music encompasses both traditional English and Celtic folk music as well as original material which expands to include psychedelic, progressive, Eastern, blues and jazz influences. The group was formed by Paul Alan Taylor (acoustic, electric and 12-string guitars) around the considerable feminine vocal talents of Joanne Quinn (who in addition plays recorder, flageolets and acoustic guitar). CD contains 2 bonus tracks." The vocals may or may not be an acquired taste, but pretty riveting listening within the genre.

**ETHEREAL COUNTERBALANCE II: *Mellifluous Confluence* CD (SG CD11). \$16.00**

Reissue of previous LP-only 2nd album by Rustic Rod Goodway (ex-Third Ear Band, Rustic Hinge, Magic Muscle, etc.). "Rod takes you on a magic carpet ride. Distorted voice, spaced out guitar, Bo Diddley on acid rhythm patterns, bizarre stories and more."

**BROTHER LOVE & THE HOMEBACON GANG: *Rock 'n Roll Criminal* CD (SG CD12). \$16.00**

"Album no. 2 1/2 by this NZ psych rock outfit. Brother Love would not look amiss in the 70s US and the new Texas psych rock scene. Influences of 70s Krautrock as well as subtle overtones and fuzz noises peripherally link them to the current 'space drone wave' (Bardo Pond, Jessamine) or bands like Fuzzhead. *Rock'n Roll...* is more song-oriented than its predecessor and more diverse. West Coast grooves, rich Hammond organ sounds, melodic ballads, eruptive free noise excursions. This record is dedicated to Jerry Garcia. Peace!"

**STUNTZ'S BLUE LEG EXPEDITION: *Traveling by Spore* CD (SG CD13). \$16.00**

"The side project of Cary T. Wolf, singer, guitarist and main songwriter with the Milwaukee based psych-folk-band The Petals. By using flutes, mandolin, sitar, banjo, tambourine, autoharp, etc. SBLE succeed in creating an atmosphere that is playful and relaxed, flowery and fragile, moody and magic. The music ranges from acoustic-based psychedelic folk rock to intense dreamlike psychedelia."

**ZANEY JANEY: CD (SG CD14). \$16.00**

"Jo Quinn (vocals, flute, recorder, flageolets, kazoo) and Paul Alan Taylor (lead and rhythm

acoustic and electric guitars, 12-string guitar, jew's harp, perc.) both are from Southampton, UK, based folk/rock group Mary Jane. Zanezy Janey use varying styles of music to express a story of journeying through the events and characters of an unconscious, archetypal world of dreams and experiences. Fragile acoustic folk, joyous and pensive, that touches on rock, jazz, psych, Celtic folk."

**DISCOLOR: CD (SG CD16). \$14.00**

"Discolor is the solo-project of Stefan Lienemann alias Limo of Shiny Gnomes and Fit + Limo (supported by friends on Moog, cello, violin). Discolor combine new space travelogue with Fit + Limo folk sensibility. The songs expand into pastoral, multilayered guitar landscapes. Solar distortions, white noise acoustics, hypnotic sitar-driven Eastern Kraut dub and chamber string drones created a deeply psychedelic space trance experience. The sound hints at a romantic yearning for blissful harmony between nature and mankind (may we refer you to chapter 35 of *Moby Dick*)."

**MOOSEHEART FAITH STELLAR GROOVE BAND: *Coronal Mass Ejection* CD (SG CD18). \$14.00**

"The fifth album by LA-based quartet Mooseheart Faith Stellar Groove Band, consisting of Todd Homer (vocals, autoharp, bass, harmonica, analog sequencer), Larry Robinson (vocals, guitar, keyboards, synths, theremin) at the core. The colorful weird & wonderful Mooseheart world in full bloom: a state of their timeless aura of otherworldliness. Positive, subversive, alien psychedelia. Echoes of 60s West Coast/acid rock/US garage psych. Kaleidoscopic, finely crafted songs. Gospel/blues grooves. Alien hymns vs. US anthem. Visions of UFO's, alien visitors, space travellers, secret governments, flying eggs, the human race dancing with Hale Bopp to outer space." One remaining copy.

**SMELL OF INCENSE/ETHEREAL COUNTERBALANCE: 10" (SG TEN 2). \$14.00**

Split 10" release. Smell of Incense are from Oslo, and "offer long & freely interpreted versions of two early Gong songs. Based on a trancey floating repetitive drum/bass carpet — guitar, keyboards and violin create an open atmosphere." Ethereal Counterbalance is the contemporary UK guitar-psych group featuring Rod Goodway.

**SEQUENCE:**

**DAN THE AUTOMATOR: *Wanna Buy A Monkey?* CD (SEQ 8001). \$17.00**

Mix CD. "Not many producers can boast the credentials of Dan The Automator. Most widely known as the producer and beat mastermind of the platinum selling Gorillaz album, and as the production guru behind the legendary Dr Octagon joint with Kool Keith, Dan has become firmly established as a major player in underground hip-hop with his Handsome Boy Modeling School (with Prince Paul) and Deltron 3030 (with Del the Funky Homosapien & Kid Koala) projects." Artists include: Bobby Digital, Brand Nubian, Depeche Mode, Tortoise, Air, Deltron 3030, Lovage, Sigur Ros, X-ecutioners, Redman, De La Soul, Gang Starr.

**X-ECUTIONERS: *Scratchology* CD (SEQ 8007 CD). \$17.00**

"Critically acclaimed turntablists follow up their phenomenally selling *Built From Scratch* with another dose of cut n paste beat-juggling insanity. Taking inspiration from the entire history of hip-hop, *Scratchology* fuses tog other elements of classics and the underground into a full-length sonic barrage. This latest offering in Sequence's innovative 'Mix Tape Session' series continues to expand the boundaries of the hip hop mix genre."

**X-ECUTIONERS: *Scratchology 2LP* (SEQ 8007 LP). \$13.00**

Double LP version.

**SERIES 500 (UK):**

**MAPSTATION: *Millenium Come EP 12"* (SER 515). \$9.00**

"Mapstation is the solo project of Stefan Schneider, the melodic component in the modernist landscapes of Germany's To Rococo Rot. Mapstation's music is closer to minimalist techno, but even then Schneider can't help but bring a graceful glaze to the music. Another dimension to Mapstation comes from the influence of recent Jamaican dancehall, with Schneider citing it's incorporation of electronic sounds, and his own practise of mixing reggae acapellas into his DJ sets. On this release, Schneider takes this idea further with a stunning collaboration with reggae singer/DJ Ras Donovan. Schneider and Donovan have evolved a different style, with the voice seeming to mirror the psychotic drift of the music, while at the same time referring to the poetry and ragga tradition in reggae music."

**SEVENTEEN (FRANCE):**

**METAL URBAIN: *Les Hommes Morts Sont Dangereux 12"* (SEVEN 002LP). \$19.00**

Limited LP reissue of this 1981 collection of singles, BBC sessions, etc. "Echoes of Metal Urbain can be heard in popular indie bands from the '80s like Big Black and Jesus And Mary Chain, but only now, almost 30 years after their first release, can their genius and foresight be fully appreciated." Face A : Hystérie Connective / Ghetto / Clé de contact / Lady Coca Cola / Panik / Futurama / Snuff Movie / Numéro Zéro. Face B : Paris Maquis / Pop poubelle / 50/50 / Ultra Violence / Anarchie au palace / E 202 / Crève Salope. 140 gram vinyl.

**SFMOMA:**

**ALVA NOTO + SCANNER: *Uniform CD* (SFMOMA 01). \$10.00**

A limited issue CD EP put out by the San Francisco Museum of Modern Art in conjunction with the exhibition "010101: Art in Technological Times". "A collaborative performance between Carsten Nicolai (aka Alva Noto) and Robin Rimbaut (aka Scanner). They performed a three hour set for the opening of the exhibition, and the CD is a twenty minute edited-down version of this performance. After the show, Carsten and Robin emailed files back and forth to each other, edited, tweaked and finessed the capsule and came up with this CD. Carsten designed the digipak, so the visual design definitely has a Raster-Noton feel."

**VA: *Ju-jikan - Ten Hours of Sound from Japan 2CD* (SFMOMA 92). \$21.00**

"In September of 2001, the San Francisco Museum of Modern Art presented Ju-jikan, a sound festival comprised of a ten-hour survey of contemporary Japanese sound recordings ranging from the hyperminimalist to extreme noise genres. Ju-jikan was curated by renowned musicians and performers Atsu Tanaka, Ryoji Ikeda and Shunichiro Okada (aka i.d.). In collaboration with 23five, inc., SFMOMA is pleased to present an edited cross-section of the ten-hour program as a compilation CD. This record features work ranging from the 1950s to the present, thus establishing a historical perspective by tracing a continuum in the development of the sound scenes in Japan. Artists on the CDs are: Tamami Tono, Pain Jerk, Yasunao Tone, Nerve Net Noise, Otomo Yoshihide, Atsu Tanaka, i.d., Masonna, Kozo Inada, Ichiro Nodaira, Hanatarash, Yuji Takahashi, Masahira Miwa, Ryoji Ikeda, Merzbow, Kazuo Uehara, Astro and Tetuo Furudate. It comes with an exquisitely printed 20 page book with extensive texts and program notes covering the Laptop, Computer Music, Academic, Sound Art, Noise Music, Improvised Music, NHK Studio, Studio Music, Electronic, Anti-Academic, New Wave, Techno/Ambient and Post-Pop music of Japan from 1950-2000."

**VA: *Variable Resistance - Ten Hours of Sound from Australia* CD (SFMOMA 902).**

**\$13.50**

"Ten Hours of Sound from Australia, a selection of work by contemporary Australian sound artists. Organized by the multi-talented Australian musician and curator Philip Samartzis, Variable Resistance surveys a cross-section of contemporary trends in Australian sound art practice. To underscore the extensive nature of these explorations in sound, the exhibition features a ten-day 'listening room' presentation of prerecorded material as well as an evening of live performances by four of the leading experimental musicians in Australia at present: David Brown, Pimmon, Philip Samartzis and Darrin Verhagen. The companion CD consists of 11 tracks by Oren Ambarchi, Robbie Avenaim, Philip Samartzis, David Brown, Jim Knox (xonk), Thembi Soddell, Darrin Verhagen, Pimmon and Delire. The beautiful 24 page booklet that accompanies the CD contains program notes and extensive writing about Noise and the Australian contemporary music scene."

**VA: 33 RPM - Ten Hours of Sound from France CD (SFMOMA 903). \$13.50**

"An exhibition companion compilation to SFMOMA's 2003 listening room program 33 RPM: 10 Hours of Sound from France, curated by Laurent Dailleau. 33 RPM's Compact Disc companion features compositions from Kasper Toeplitz, Kristoff K. Roll, Jean-Claude Risset, Lionel Marchetti, Christophe Havel, Laurent Dailleau, Mathieu Chamagne, pizMO, Jean-Philippe Gross, and Mimetic. Comes with a 24 page booklet and original program details."

**SHADAZZ (UK):****VA: The Invisible Insurrection Of A Million Minds CD (SHADAZZ 002CD). \$13.00**

"The Invisible Insurrection of a Million Minds is an invaluable trawl through Glasgow's currently vibrant electronic underground. Casting aside the city's reputation for all things twee and jangly in the eighties, this record takes over from where brilliantly fucked-up new wave electro funk acts like set the tone left off in 81, centering on acts coming out of the highly regarded 13th Note and the infamous Optimo club the album features 17 unique cuts. Pro forma reinvent Beefheart's Hothead as electro sleaze, Mount Florida put Solex through a blender and Manchiron serves up a version of the Strangers Golden Brown minus the smack references with added musical experimentation. Be sure not to miss the fantastically sinister sci-fi dub of closing track ufo by the Painkillers, a minor masterpiece. Anybody who thinks the Glasgow scene is all about simple minds and slam is going to be in for a rude awakening. For centuries, man has striven to produce a compilation of electro, minimal 4/4, pop and weirdness that doesn't suck. Now, in the year of our lord 2002 ad that dream is a reality, thanks to a scottish label and their all-scottish roster. If you need a specific reason to hunt this down, how about a heavy electronic version of Golden Brown. Yes."

**SHADETEK (UK):****DANNY L / LOGREYBEAM: Split 12" (SHT 005EP). \$9.00**

"New York's finest crew set aside some time to deliver the long awaited new release on their own Shadetek imprint. Bringing to the world two new artists: Danny L and Logreybeam, Matt and Zak Shadetek wreck some deep sh\*t with this obliterating, complex and downright devastating assembly of intricate electronix at their very best. Danny L gets side A, kicking in with the gargantuan mass of beats that is 'Last Night', finding itself a home somewhere between the mathematical extrusions of the mighty Autechre and the psychopathic discordance of Squarepusher, this is digital sound supreme, getting into a sparkling, twisted groove of its own just in time for the abrupt ending. Logreybeam opens the flip, and provides us with a glimpse of what to expect from his collaborative project with Xela."

**SHADOKS MUSIC (GERMANY):****SPOILS OF WAR: CD (SHAD 001 CD). \$15.00**

"CD version of this 1969 'psych-concrete' masterpiece (previously issued on Shadoks as an über-pricey LP/7" EP set as well as an LP edition "as texture sleeve plus 7" EP, 25 numbered copies") that would certainly qualify for 'private-press' status were it originally released in 1969. Spearheaded by James Cuomo, a student of Professor Herbert Brün (WDR studios heavy during the 50's; worked alongside Beyer/Eimert, Stockhausen, Gottfried-Michael Koenig, later taught at the university of Illinois... 4 recent CD's on EMF fill in a few gaps) whom also designed the original cover (CD/LP reissue cover uses Malcolm Smith's 1954 'Imagination' painting to rather appropriate affect). Includes the 3 aforementioned 7" tracks (credited solely to James Cuomo) from 1970. Some rather inspired promotional muckery would lead you to believe: "Never pressed before so you don't have to look for originals, folks. Heavy Psych with tiny Folky edges plus electronic soundscapes like first album by Mothers of Invention. Has a connection to Marmos but only the musicians, not the music. This is real heavy Acid stuff, weird and twisted, stoned to max, pure LSD (Loud Screaming Distortions), Warning, people with fragile heart condition and emotionally unbalanced should not play this album....". It actually sounds nothing like that (although the Mothers reference isn't too off base), but contains some rather twisted musique concrete interludes (what could be more ideal than the tonal vocabulary of tape music fed through the medulla of a Cest-Coast-wannabe hippie-freak beatnik circa 1969?) that weave throughout some pretty damaged era-ideals-in-song-form replete with O/T guitar solo bits, flute, organ & the rest." — Hrvatski.

**MERRY AIRBRAKES: LP (SHAD 002 LP). \$40.00**

"LP edition in extra heavy sleeve, engraved coloured artwork, 180 gr. pressings, 450 numbered copies. Raw Psych with bluesy touch from Nam veterans, actually the first post-Vietnam record (recorded 1973). With songs about the Vietnam's point of view. Wonder why this never made it onto a major label. Bill Homans great voice is getting you. He, his brother Peter plus 4 other musicians recorded this album for a private studio to get attention from a big label. Some songs sound like Cpt. Beefheart doing Vietnam songs, others are fragile and MOST beautiful. We love it forever."

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**FINE, PETE: One Day Of A Crystalline Thought CD (SHAD 003 CD). \$15.00**

"Great early 70's guitar concept album with tiny progressive touch to it. Only 100 copies released at the time this is a very rare and sought after collectors piece. Beautiful vocals, Pete is a master on the electric and acoustic guitar. An electric Psychedelic Concerto."

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**BUTTERFINGERS: CD (SHAD 004 CD). \$15.00**

"This album was released as a test pressing only and recorded in the US Midwest 1970. Nothing is known about this album, a mystery like Jungle. 10 great heavy tracks loaded with extra heavy fuzz-guitar, organ and soully male vocals. The guy sings like a male Janis Joplin, the music sounds like a tough version of Big Brother & Holding Comp. Nothing for sweet Folk-psych fans. This is big-boys-stuff. Heavy and full of soul. It bites." Fake R. Crumb artwork, ala Cheap Thrills.

**KALI, MAITREYA: Apache/Inca 2CD (SHAD 005 CD). \$17.00**

First CD reissue of this strange late 60s set of artifacts (previously reissued as an elaborate 2LP set on Little Indians). "California deep Psychedelic loner. Acid leads, mystical vocals, tons of effects, completely stoned feeling. Came out as 2 single albums and even more limited as a double album. Only 3 copies known. The music is outta space psychedelic with great songs and beautiful vocals. A real killer from beginning to end."

**VA: Simla Beat 70 & 71 2CD (SHAD 006 CD). \$17.00**

"Simla Beat is an India compilation set up by a 'Tobacco company'. They might have the idea to catch hippy-non-smokers with cool sounds. If you can imagine to join the Yardbirds or early Velvet Underground in their homestudios you might get an idea how this records sounds like. Great All-English vocals, fuzz-guitars and organ. Totally stoned and rough. We personally think those bands are actually from US. There is not a single sitar/tabla or other India influence music on it. Instead: ROUGH GARAGE-SOUND and FUZZED-OUT MAYHEM. Originals are rare as gold dust." Lots of vague-approximation covers of English language standards such as "I'm So Glad", "Killing Floor", "Born On The Bayou", etc.

**WALLFLOWER COMPLEXION, THE: 2CD (SHAD 007 CD). \$17.00**

"Twenty-four great garage songs on 2 CDs by The Wallflower Complexion recorded and originally released in Columbia only. Every garage collector's wet dream. This band was made of teenage children of U.S. Government staff in Columbia. The music is pure and raw garage. Great guitars, beautiful vocals. The original albums are nearly impossible to get at any price. Here is your first chance to own them both."

**BRAIN POLICE: CD (SHAD 008 CD). \$15.00**

"CD reissue of this private press album by this 60s band from San Diego. The music is absolutely perfect fuzz guitar psych with great rhythm guitars, organs and Sgt. Pepper-style vocals. With more luck this band could have been as famous as the Strawberry Alarm Clock and Steppenwolf, two bands with which they shared many bills. Only five copies of the original LP are known to exist. CD contain many bonus tracks, 20 tracks total." Previously reissued on LP by Rockadelic.

**BRIGADE: Last Laugh CD (SHAD 011 CD). \$15.00**

Reissue of this obscure LP release from 1970, originally from the Pacific Northwest. "This is one of our alltime favorite album when it comes to Underground & Psychedelic music. One of ten we would take on an island. Full of dynamic and strong fuzz guitar solos, driving drums and amazing vocals, which deserves this official reissue. We located tons of unknown photomaterials which will be included in the booklet and some liner notes will give you the full background of the band. We can even include all tour dates the band made between 1967 and 1970. (Originals are impossible to find because only 100 copies were made at the time and some even had the wrong record in)."

**JUAN DE LA CRUZ: Up In Arms CD (SHAD 013 CD). \$15.00**

"Reissue of the unknown Juan De La Cruz album originally released in 1971. With 30 minutes of extra live tracks released for the first time. Juan De La Cruz were from the Philippines and this is their debut album. LP originals are very obscure and valued at \$2000. The album is a beautiful heavy Psych Rock jammer, better than all the other albums released by the band. An incredible view into early 70s psychedelic rock madness, from the Philippines!

**FATE: Sgt. Death CD (SHAD 017 CD). \$15.00**

"Here is another amazing release, a previous Rockadelic label LP. Way back then it was only made as a test pressing. This is pure psych with a Doors' touch to it. Beautiful compositions, amazing fuzzguitar, organ and songs about the Vietnam war. Every track a winner. One of the best Rockadelic releases ever." Recorded 1968.

**NEW TWEEDY BROS., THE: CD (SHAD 018 CD). \$15.00**

Reissue of the lone album this SF-based psych band, originally issued in 1966. This is a legit reissue, with three bonus tracks (now packaged in regular jewel case). "This album became to most sought after Psych album and so many collectors love it. It was recorded in 1968. New Tweedy where based in San Francisco and played several times at the Fillmore with bands such as Grateful Dead, Them, Beach Boys and 13th Floor Elevators. Because of a very bad management this album never had an official release and came only out as a very limited pressing way back then. Every track is a winner." "Even better is the much-rumored but long-lost music inside, which manages to hit all the worthwhile points of early-SF songage in a way that often betters their more-known contemps. Starting from a sorta jugband/Birds base (surprise), they head straight out from there: 'What's wrong With That' kicks up a kazoo-led jug-blues wail that leaves even the Charlatans just sitting there; 'Wheels of Fortune' deals in a mystic-folk code so obscure that it achieves some weird protest anthem status, at least until somebody flips a switch and the cosmos stops by for a visit; 'I Can See It' is the sorta driving folk-pounding that Moby Grape or the Springfield woulda killed for, with a great spaced/jazzy drop at the end; and so on, and so on.... Every cut kills, the sound is nicely lo-fi, and this one pushes all the right buttons with a naively blasted optimism that's really hard to put into words but that will absolutely slay anyone whose head is into this stuff." — Kevin Moist

**FRAMEWORK: Skeleton 2CD (SHAD 020 CD). \$17.00**

Double CD of expressive psychedelic rock from San Diego, ala the semi-infamous Brain Police. These recordings were originally made 1968-69, but never released at the time (only one single was issued by this band during their lifetime), packaged here with a 8-page booklet of notes and photos from the band's past. Previously issued on the limited vinyl reissue label Rockadelic, this double CD version adds 2 additional bonus tracks & ranks as one of the best resurrections of post-Elevators rock exploration to emerge in recent times. From Clark Faville's liner notes: "The music produced by Framework ranges from ethereal overture ('Beautiful Weather'), to sublime harmonic beauty ('Like A Child', 'You're Going Home') to dissonant bluesy psychedelic mayhem ('The Direction'). Skeleton may be the most comprehensive document ever assembled to commemorate what is, in essence, an unknown American band."

**TONY, CARO & JOHN: All On The First Day CD (SHAD 021 CD). \$15.00**

Official reissue in jewelbox with five bonus tracks. Tony, Caro & John recorded this album in London 1970 in a homestudio. They've pressed only 100 copies and sold the album at concerts. The music reminds us a lot of Incredible String Band and is as good as Hangman's Beautiful Daughter. All tracks are amazing, no filler. Tony's voice makes you shiver and the

music is taking you on a trip. For many collectors this is the best unknown Underground release ever. There are no greater Heroes."

**FRESH BLUEBERRY PANCAKE: Heavy CD (SHAD 022 CD). \$15.00**

"This band was from Pittsburgh, Pennsylvania. They formed in 1968 and by 1970 they were performing primarily original material which necessitated the recording of the demo album. Only 54 copies were pressed, and they were used for promotion... it's now rather difficult to locate. It ranges from post-Hendrix/Blue Cheer brain-numbingly heavy acid-rock (watch out for the opener, Hassles), through bluesy moods, lighter jazzy touches, to jangly almost-folk-rock restraint. The lyrics occasionally head in a religious direction but are not preachy; the overall feel is more one of 'Old Crow' than 'Old Testament'. Fresh Blueberry Pancake shortened their name to Pancake before calling it quits in 1972. Extra heavy Westcoast Psych (like Butterfingers) with a touch of Country & Western."

**SHIVER: San Francisco's CD (SHAD 023 CD). \$15.00**

"Rising from the same scene of Texas freaks like The 13th Floor Elevators, Johnny Gee & The G Men, and a pre-ZZ top, Warlocks, Shiver moved to SF and this CD documents their complete output of early 70s heavy psychedelic rock. In a city known for peace, love and flower power, Shiver was an over the top, in your face, balls to the wall 'gang' of musicians that felt at home with Hell's Angels and Hippies alike. Free Love, Free Dope. Shiver played a lot of Street Fairs on Haight, Market and Castro streets, and got to jam with guys from Big Brother (Gurley & Albin) and other local heroes. These recordings were done on a twotrack machine at 2909 Mariposa in the Summer Of '72 and feature no overdubs or studio 'wiz-ardry'. What you hear on these tracks is Shiver in it's raw, powerful glory."

**MY INDOLE RING: CD (SHAD 024 CD). \$15.00**

"The home base for My Indole Ring was The Retinal Circus in Vancouver B.C. An album planned for Vanguard Records is now released for the first time. Acid Westcoast rock with trippy guitars, soundeffects and vocals with soul. With bonus tracks. In 1966 a rock band whimsically named The Jabberwock was formed in Vancouver, British Columbia. This group evolved into the unique acid/blues/rock phenomenon My Indole Ring. Most of the songs on this LP are original Ring compositions and soon became signature tunes for the band, such as Orange Float Petals. This is a selection of raw cuts recorded in just one or two takes in the studio — giving them a spontaneous feel, reminiscent of the era. The exception is the last three songs — 'Wake Me Shake Me', 'Come See Me in the Morning', and 'Orange Float Petals' — all recorded live at the Retinal Circus. You can sit back and imagine yourself in the midst of the sunken dance floor with the pulsating light show swirling about your head and the floors and walls literally vibrating with the movement and sound. This is a unique insight into the unbridled energy and excitement of the Retinal Circus, a venue that became legendary in the West Coast music scene. A glimpse into a piece of music history."

**SPECTRUM: Geração Bendita CD (SHAD 027 CD). \$15.00**

"If you like Modulo 1000 you'll love this one. Maybe the best Psych album ever released in Brazil with heavy guitar sounds, beautiful vocals and wellcrafted songs. A hippy soundtrack starring the band itself. The movie was banned in Brazil. Geração Bendita (Blessed Generation). It was 1971, two years after Woodstock, and the Brazilian youth were still trying to live the hippie dream of the 'Age of Aquarius', even though a little late. In the wave of peace and love, a group of young musicians and moviemakers from Nova Friburgo, in Rio de Janeiro, dove into the production of what became known as 'the first Brazilian hippie movie'. Entitled Geração Bendita, the movie, directed by Carlos Bini and shot in Rio, has become something of a cult classic, remembered for both its visual imagery of the period and the rare and wonderful Original Soundtrack album that it spawned. Recorded in the studios of Todamérica in Rio de Janeiro, the album, also called Geração Bendita is credited to Spectrum, formed by the ex-members of the 2000 Volts band and actors/musicians appearing in the movie. The album assembles twelve songs with lyrics in Portuguese and some in English, most of them speaking about peace, love, freedom, nature and other themes and meaningful values of that time. Accentuated with plenty of fuzz guitars and vocals in a 'Beatles-style', the record was hailed as a world-class production and the talents of the group above the national standard of that time."

**PEACEPIPE: Peacepipe CD (SHAD 029 CD). \$15.00**

Official CD reissue of this psychedelic rock trio's lone recordings, originally from 1969. Packaged in jewelbox with many extra tracks (previously issued by Rockadelic on LP), a booklet great photos in b/w and colour and bio. Extra heavy Psych, great guitars and vocals. There's a ton of great rock from California's underground scene... that's a given. But if you're after serious guitar pyrotechnics, you'll be hard-pressed to top this CD. The hideously rare Peacepipe single is one of the most utterly possessed recordings of the late 60's. Both tracks have a unique dark energy to them that is not easy to describe with words — but they are indisputably lysergic."

**SHUTTAN: The Image Maker Vol. 1 & 2 2LP (SHAD 030 LP). \$50.00**

"500 numbered, heavy vinyl, textured gatefold cover, silver engraved artwork, the rarest Psych LP from England, only 1 known copy. This is a real Underground concept album with a progressive touch. Needs a few spins to get it right. Wellcrafted songs, great vocals, sound-effects, organ and heavy fuzzguitar. Could be one of the better albums on Vertigo label with a good dose of Acid in it."

**C1C2: LP (SHAD 031 LP). \$38.00**

"450 numbered, heavy vinyl, leather sleeve. Only 1 copy found of amazing testpressing from midwest USA. Mixture of early Mothers, Butterfingers & Quicksilver, killer guitars, to different singers, amazing production. Nothing known about this beauty but will appear on many collectors wantlist soon."

**CIRCULATION: Tank Tracks LP (SHAD 032 LP). \$34.00**

"300 numbered, heavy vinyl, heavy cover. Beside Parameter maybe the rarest DEROY album. Real Garage sound like early VU. Most songs by the band, wellcrafted with the right spirit. Not as perfect as the other DEROY but really stoned and trippy with cheezy organ and raw guitars."

**SPOILS OF WAR: 2LP (SHAD 033 LP). \$46.00**

"Finally here is the real SOW Double LP with 25 unreleased LP tracks. The first LP we did 3 years ago sold out immediatly. We got those first recordings before we've found the composer Jim Cuomo. With some luck we located him and he presented all the material to us which made it onto this double LP. 1 LP with studiorecordings and 1 LP recorded live in 1967 / 68. If you liked the first album you'll love this one. With tons of bandphotos never seen before. We love this forever."

**MENDELBAUM: Mendelbaum 2CD (SHAD 034 CD). \$17.00**

"Mendelbaum was different. Musically led by the lightning fast, ripping licks of Chris Michie's cherry-red 1968 Gibson SG Special (later stripped to the wood and emblazoned with a bald eagle medallion from an officer's hat) and fueled by the 'sturm und drang' of Tom La Varda's pick-up modified Guild bass, and Keith Knudsen's Ludwig drums, they played and sang hard and fast, loud and high. While their colleagues, the Doobie Brothers, were singing about how 'Jesus Was Just Alright' for them and that we should all just 'Listen

to the Music', Mendelbaum was quite a bit darker in nature. Chris Michie sang about 'Learning To Die' and similar subjects not usually shared at the love-ins and the pot-fueled discussions of how 'beautiful and groovy' everything was in the sixties. Ahead of their time, or simply coming around again in the cycle of life and of music, Mendelbaum defied commercialism and categorization in their hey-day over thirty years ago. Their thoughtful songs and brilliant playing continue even today to fly in the face of the corporate, pre-marketed 'cool' that pervades our popular music culture. Mendelbaum's music, like any true art form, functioned on many levels. First, it provided a catharsis for them as writers and musicians. Secondly, it reached out to countless fans in the sixties and seventies, acknowledging their own pain and isolation. Finally, Mendelbaum's music is returning today to echo the strains of an era long gone, yet in many ways as current as today."

**MENDELBAUM: Mendelbaum 2LP (SHAD 034 LP). \$46.00**

"Best recordings we ever had, from Masters. Real Westcoast Rock with extra heavy Psych guitar played by Chris Michie who later joined Van Morrison, with Keith Knudsen on drums (Doobie Brothers). 21 tracks all original, wellcrafted songs, was a demo for WB and the 2nd album is live recorded at Fillmore West by Bill Graham & Matrix S.F. Real cookin' San Francisco sound."

**SOUND FACTORY: Sound Factory CD (SHAD 035 CD). \$15.00**

"1970 brought mixed feelings for Brazilians. Victory at the World Cup was an all-too-brief distraction from the dictatorial regime that was ruling the country. At that time, doing 'art', whatever it was — music, painting, literature — was a way of achieving some kind of freedom. And soon Sound Factory started to rehearse. Their first gig was at the Vale do Ipi Country Club in a working-class suburb of Rio. Of the 10 tracks on the album, there were only three originals: 'Restless Time', 'Let's Go', and 'Midnight Inspiration'. The others were covers from Traffic, Blind Faith, Johnny Winter, It's A Beautiful Day, Jefferson Airplane and Cream. Amazing Hard Psych. A real beauty. The guitar sound screams like hell. Very few known original copies."

**VA: The Shadoks Music Compilation CD (SHAD 036). \$6.00**

Budget priced sampler CD. "In the beginning there were Ten Little Indians. Ten of the most luxurious vinyl reissues ever produced for the collectors market. Named after the children's finger play, the numerically-doomed series counted backwards to its demise over the course of three years, releasing now sought-after limited edition repressings of Damon: 'Song Of A Gypsy', Maitreya Kali: 'Apache/Inca' (double), Jungle, Ladies W.C., and the rest, all in breathtaking textured and/or gimmick sleeves. It was an experiment in excess whose time had come. The bar having been raised, other reissue labels (including long-established ones) found it necessary to upgrade all of their own productions, and a new era was begun for serious archivists of vintage music. Shadoks Music is three years old now and has outdistanced its parent company by some fifteen albums in that time, as well as marketing a number of CD releases which do not necessarily parallel the vinyl catalogue. Like the Little Indians series before it, Shadoks vinyl projects are handmade in limited edition, produced in Germany using the finest materials available in Europe. These vinyl issues traditionally sell out within a few weeks of release." Artists include: Peacepipe, Spectrum, My Indole Ring, Shiver, Tony, Caro & John, Framework, The New Tweedy Bros!, Fate, Juan De La Cruz Band, Brigade, The Brain Police, The Wafflower Complexion, Simla Beat, Maitreya Kali, Butterfingers, Pete Fine, Merry Airbrakes, The Spoils of War.

**LOVE DEPRESSION: The Love Depression CD (SHAD 037 CD). \$15.00**

Venezuela 1968. Band members were 17 to 18 years old at the time of the recording. Guitarist Alvaro Falcón came from a band called The Snobs and previously a band from Washington D.C. The Laymen, Richard Aumaitre came from a famous Venezuelan band Los Darts and Jesus Toro from The Nasty Pillows, a local soul and Hendrix oriented band. What an amazing record this is. On same label as Ladies WC. This masterpiece is full of fuzzguitar, acid leads and pumping sounds. Covers only this time but played so wild that you will like it better than the original composition. This album is as good as Ladies WC. Really amazing Psych artwork too." Alvaro Falcón: (Guitar, Piano, Organ, Harmonica, Background vocals), he was 17 at the time; Jesus "Torito" Toro: (Drums and Lead vocals); Richard Aumaitre: (Bass and Background vocals). Recorded in Estudios Continente, Caracas, Venezuela April 1968.

**STEVENS, MICK: See The Morning / No Savage Word 2CD (SHAD 038CD). \$17.00**

First CD reissue of both Mick Stevens albums, originally released in 1972/75, and extremely unknown. Stevens is credited on: words and music, vocals, guitars, banjo, percussion, bouzoukists. "Loner vibe, beautiful vocals, a mixture of acoustic and electric numbers. If you like Michael Angelo with a Billy Nichols touch, this one is yours. The recording quality is top major studio. Both albums where pressed at Dero studios, the famous collectors label among Psych and Folk freaks. All Dero albums are rare because you could press as little as 10 copies for a start. So most Dero production are under 100 copies pressed. Some famous Dero LP's are: Candida Pax, Parameter, Complex, Circulation... This 2 album set, which features that came out separately in 1972 and 1975, beats all other Dero productions, sound-wise and musicwise. Mick Stevens was able to create a sound of emotions with an underground touch. Just like in the movie Blow Up."

**IOTA: Iota CD (SHAD 042 CD). \$15.00**

"From the archives of the legendary El Paso, Texas Suemi label comes this previously unreleased psych masterpiece by Iota. This 4 piece band tore up Texas before re-locating to Memphis to record for Hi Records in the late 60's. They released two great 45's, including the amazing Within These Precincts in 1971. Deemed too dark and disturbing for commercial radio, these two releases went nowhere and the band went their separate ways after two years of playing and recording. We have compiled the best tracks recorded in both Memphis and El Paso to put together what we feel is one of the finest Texas psych rock LP's ever released."

**HEATHCLIFF, JUSTIN: Justin Heathcliff LP (SHAD 044 LP). \$43.00**

350 numbered, heavy vinyl, heavy textured cover, OBI, insert, gold engraved artwork. Originally released by Warners Japan in 1971. "You might know the track on Love, Peace & Poetry: Japan LP. British Underground/Pop from a Japanese band who spent a long time in London. All songs well-crafted and killer tracks from beginning to end. This is so good it beats most British LP's." Limited reamining stock.

**CHEN, SHINKI: & His Friends LP (SHAD 045 LP). \$43.00**

450 numbered, heavy vinyl, insert, heavy Gatefold cover. "This is Shinki Chen's solo album (from Speed Glue & Shinki). So rare and so good. Extra heavy fuzzguitar all over, songs about drugs & girls, if this was sung in Japanese they would have banned it. The ultimate Psych album from Japan."

**LADIES WC: Ladies WC CD (SHAD 046CD). \$15.00**

Reissue of this all-time classic South American psych record from 1969. "This is the most innovative 60's record made in Venezuela. A full blast fuzz and wah-wah assault with backwards noise, screaming baby sounds used as a solo instrument, tons of effects, English vocals, a real masterpiece. Maybe this piece of psychedelic art deserves to be known as the most important record made in South America in 1969. Stephen Scott and Mario Seijas from



Homer and The Don'ts, and Adib Casta from Los Claneras, who later became a famous painter and who passed away this year, came together to create this album for the Souvenir label (famous label in Venezuela). But the music was just too strange. So besides playing live (which was very dangerous at the time with this music and words) the album became rare and you can call it real 'underground' in any sense. The put people in prison for less than those days. This is the first official reissue of this album on CD."

**EL CONGRESO: El Congreso LP (SHAD 049 LP). \$44.00**

"350 numbered, heavy vinyl, heavy cover. There are 3 albums you need to hear from Chile: Kissing Spell, Embrujo and this amazingly rare El Congreso. On 5 original Kissing Spell you might find 1 El Congreso album. Original released on Odeon, the 3 brothers Gonzáles plus bass & drums recorded this album in 1971. Music-wise it goes in the same direction as Kissing Spell and Embrujo. Mellow underground psychy tracks, trippy jungle sounds, dreamy vocals, great guitarwork just the kind of music you want to hear while reading Castaneda and trying out a few pleasure-cactuses."

**FLOW, THE: The Flow's Greatest Hits CD (SHAD 050 CD). \$15.00**

"Very rare album by The Flow with Pete Fine on guitars/vocals, Monte Farber on bass/vocals, Steve Starer on drums, compositions by Pete Fine and Monte Farber. This is a guitar burner total. If you're into Blue Cheer and extra heavy Fuzz guitar is your thing, you'll love this album. Great songs, a mindblower. Finally it came out on CD with 3 bonus tracks and poster-booklet. 'In those rebellious and psychedelic times we barely earned enough to pay for food at times, while developing our musical horizons. I am amazed we survived those days. Eventually, we became a 3 piece band - The Flow. We rented a room in NYC — also renting a room was Wicked Lester, a band later to be known as KISS. We used the space for our own explorations. With our limited funds, we could only complete half of the project so we released the record with one blank side and later on, added more material.' — Pete Fine."

**ARIESTA BIRAWA GROUP: Vol. 1: Indonesia 1973 LP (SHAD 051 LP). \$45.00**

350 numbered, heavy vinyl, heavy cover. "Our first release from Indonesia, featured in Hans Pokoras new 4001 book as one of the rarest items from Asia. Beautiful wellcrafted songs with lots of guitars. Heavy Psychedelic with a good Progressive Indonesian touch. If you like Juan De La Cruz-Maskara or the Comodian Rocks comp. this one is for you. This is really special. If there would be a Vertigo release recorded in Indonesia this could be the it."

**LA FACHADA DE PIEDRA: La Fachada De Piedra LP (SHAD 052 LP). \$45.00**

Mexico 1971. 350 numbered, heavy vinyl, heavy cover. "Here is one the best and longest album we ever did. Side A has 8 tracks studio (25 minutes) and side B 7 tracks live (28 minutes). This band from Guadalajara, Mexico never did a complete album (only 7 inches and an Comp. on Orfeon). La Fachada de Piedra (The Stone Facade) is a 6 piece band with 2 guitarists. The Cream influenced bluesy Underground blows you away. All English vocals, original songs, effects, screaming guitars (like Eric Clapton & Peter Green in best action) with Hendrix style drugout Psychedelic."

**WAILING WALL: Wailing Wall CD (SHAD 053CD). \$15.00**

Reissue of this psychedelic rock band from El Paso, TX, originally issued in 1970; previously reissued on the collectable Rockadelic label. Noted for its "real American Indian/Desert vibe", this was the band's only release. "This latest Rockadelic release out as Shadoks CD now came also from the vaults of El Paso's Suemil label (like Iota) and has been turning some heads. Very unusual sounds spearheaded by brothers Darrell and Doug Adams who later moved to the West Coast and released LP's with the middle eastern influenced band Light Rain. The album has a spooky, late night vibe and the lyrics that reveal new meanings upon every listen. Great guitar work by Mike Cancelarre and twisted vocals by drummer/songwriter David Rutledge. Visions of late night desert peyote hallucinations on songs like 'Scissor-Tailed Swallow' and 'Country Of The Goose' compliment a hard rock, Captain Beefheart vibe on 'Mad Rapper'. Unusual timing and phrasing makes this journey into the twisted back roads of El Paso's great rock & roll heritage."

**TIME: Before There Was... LP (SHAD 054LP). \$50.00**

"Time was recorded in 1968 in Toronto, Canada. Lynn David Newton, the founder of TIME studied in the same class as Jim Cuomo from The Spoils Of War in Urbana IL. Beside 2 other members the artist David Rosenboom was a member of TIME. This is a musical masterpiece. Well-composed, well-played, touchy and twisted. All original songs with a big influence from the British Underground, with harpsichord, flutes, percussions, horns, many effects and lot's of heavy fuzzguitar and a singer who sounds like Robert Wyatt in the early 70's. A year later they moved to NY and became Think Dog, which will be also released this year. The Dakota Building (the home of John Lennon in NY): Imagine Mia Farrow in the movie Rosemary's Baby sitting in her window and watching the NY streets below while it's raining outside.....that's what the music feels like."

**FINGLETOAD, STRANGE, & SIHO: Mazzola 2LP (SHAD 055LP). \$70.00**

"The first album was recorded in 1969 in Chicago as Fingletoad & Strange. Only very few acetates where pressed. A year later the band recorded another album as Fingletoad, Strange & Siho under the title Mazzola. Perhaps less than 100 records where pressed. This band of young bohemian Americans recorded 2 albums with all original songs. The music takes the listener into a Psychedelic Trip merging imaginary landscapes with Teenage Angst. Clearly influenced by the top musicians at the time, The Beatles, Neil Young and Jimi Hendrix, they undoubtedly manage to create a sound all their own ranging from beautiful lyrical ballads with harmony vocals to over the top Fuzz and Feedback frenzy. Professional execution but still retaining a Garage atmosphere and production, creates the perfect mix for one very special DLP."

**FINE, PETE: Northstar LP (SHAD 056LP). \$40.00**

"Finally here is the second solo album by guitar wizard Pete Fine recorded 2 year after his first album On A Day Of A Crystalline Thought. This album Northstar sound a bit more tight with same fuzz guitar but with better song structures. Some tracks are instrumentals which blow guitar lovers away. Others have female and male vocals with a touch of west-coast sound. If there is a guitarist in this music scene we adore Pete Fine would be among the top 5. One of our best Shadoks releases."

**GONZALEZ, WALLY: On The Road/Tunog Pinoy 2LP (SHAD 057LP). \$55.00**

"For the first time both rare LP's reissued as a double album. Those 2 albums are the rarest and best LP's beside Juan De La Cruz Up In Arms. Wally Gonzalez is the amazing heavy fuzz guitarist on all Juan De La Cruz albums. If you like heavy fuzz guitar / prog music similar to Shinki Chen and Speed Glue and Shinki, you will love those 2 albums by Wally. These days Wally is still on the road playing clubs in the Philippines."

**SHADOW RECORDS:**

**ACQUAVIVA, JOHN: Mainhattan Sound CD (SDW 108). \$14.00**

First mix CD from Acquaviva since the monumental Skills CD on K7. This time he focuses on the Force Inc label, including tracks from: Porter Ricks, Ron Spank, Hakan Lidbo, Bellrangers, Stewart Walker, Ian Pookay, DJ Rush, Heckmann, Funkknarz, Welt in Sherben, Rob Acid, Sutekh & Exos. "John Acquaviva is rekown for this association with +8 Records, the label he

co-founded with Richie Hawtin. He is also one of the most prized techno/house DJs around the globe. With Mainhattan Sound delivers a mix of hard and funky analogue beats, with a slow number or two thrown in at the end."

**VA: Filmstrip (Frame 1) CD (SDW 111). \$14.00**

"Filmstrip (Frame 1) brings together previously limited edition tracks from the wonderfully off-beat label Mush Records. A new genre of electronic jazz breaks, indie hip-hop and alt-rock influenced tracks." Artists include: Neutrino, Lulu Mushi, Fat Jon The Ample Soul Physician, Clouddead, Reaching Quiet, J Cru, Jel, So Called Artists, Aesop Rock, Labtekwn, Boom Bip & DJ Osiris, Glenn Underground, Nickodemus And Jay B., Radioinactive, The Pedestrian, Odd Nodam, Boom Bip & Doseone.

**HINGE, RICHARD: Munich Manhattan CD (SDW 119). \$14.00**

"New York based DJ, producer and owner of Conrail Records, Richard Hinge takes on the Shadow Mix Challenge with Munich Manhattan. Bringing the best of Germany's Disko B label, Hinge introduces to you both the DJ and Producer side in him, providing a compact 22 track explosion of tech-electro-pop featuring the likes of DJ Hell, Kirlian, and Richard Hinge himself. Munich Manhattan presents the aggressive drum rhythms, subtle string and vox sounds that make way into an electro cut that sounds like something straight out of the 80's electro pop era." Artists include: Kirlian, Hell & Jonzon, Dakar & Grinser, I-f, Unknown Artist, Richard Hinge, Richard Bartz, Jay Denham, Cai Boisen-Moller, Patrick Pulsinger.

**DJ SPOOKY VS. SHADOW RECORDS: Modern Mantra CD (SDW 135 CD). \$14.00**

"Through his work as a conceptual artist, writer, and musician, he has created a definition to the term 'six degrees of separation' all his own. Now Spooky brings his aural skills and palate to the Shadow Mix series. Modern Mantra is a collection of hand-picked tracks sequenced to perfection." Artists include: Russell Mills/Undark, Sharpshooters, DJ Krush, Goo, Sneakster, Fugitive Elf, Saru, DJ Cam, Aesop Rock, Blend, Jack Dangers, Hanna, DJ Krush w/Toshinori Kondo, Cujo, Quentin's Ladder, Ilfornio, Omicron, Nostramus, Obo, Droid, Spaceways, Shinju Gumi, Prototype 909, Terre Thaemlitz, Moby.

**SHAGRAT (UK):**

**REDBIRDS, THE: Truth Justice and a Wholesome Packed Lunch 12" (SHAG 002). \$6.00**

'92 4-track Larry Wallis project (ex-Pink Fairies).

**SANDOZ: Pay Attention LP (SHAG 004). \$15.00**

Archival release of amazing Beefheart/Broughton/ Amon Duul-influenced UK underground album, recorded in 1971, but never previously released. Kinda short (3 long-ish tracks), but well worth it for the handsome display of power-thug ethics. Last copies, reduced price.

**DYNAMO HUM: Four Cute Creatures 10" (SHAG 005). \$6.00**

"Extends Stackwaddy's drug blues rampaging tactics even further than Motor Boys Motor (this band's actual practical precursor) did." ? B. Coley.

**GREEN RAY, THE: Sighs Wales And Trees 12" (SHAG 006). \$6.00**

New 3 song 12" by a group that is made up of 3/4's of the Archers (previous Shagrat discovery of unknown & amazing UK instrumental psych), who emit a similar brand of extended jamming, in a no-vocals, many-guitars quartet setting.

**SHITKATAPULT (GERMANY):**

**HORZU!: Herr Pitzelberger gibt sich die Ehre 12" (STRIKE 006EP). \$8.50**

"5 track EP from this (these) mystery artist(s). Beautifully diminished high-pass pads & sonics over straight techno kicks with post-acid/digital influences creeping in through the framework. Totally sorted." — Hrvatski.

**NANOSPEED: Kopernicus 12" (STRIKE 007EP). \$8.50**

2nd EP on this rather mysterious Berlin-based label. Bizarre cover art showcases a long 4 track EP, featuring truly static-y recordings of electronic-based disturbance. Very far out and worthy of additional inspection.

**STATIC LOUNGE: Stauraum 12" (STRIKE 009EP). \$8.50**

"Straight & functional technotunes based on weird sequences."

**HERR PITZELBERGER: Drent Auf 12" (STRIKE 012EP). \$8.50**

"Charming clubby minimal house, with Italic-related sounds."

**NANOSPEED FEAT. SPACETANK: Membran Tracks 12" (STRIKE 013EP). \$8.50**

"Deep crackling technodubs. The music combines a pulsating mechanical beat with fizzing, crackling, whirling electronic effects. Only the opening track dispenses with the thumping beats in favour of a low rumbling drone. What would be a dark menacing sci-fi soundtrack is lifted several levels and transformed by the addition of the throbbing rhythmic beats, reminiscent of a huge industrial machine relentlessly pounding steel. Various layers of electronic fizzing, bubbling and grinding evolve and mutate under this beat to create a beautifully dark undertone. This album conjures images of endlessly throbbing industrial machinery."

**HERR PITZELBERGER: Mischt Sich Unters Volk 12" (STRIKE 014EP). \$8.50**

"Supergroovy dirty techtrax with murderous handclaps. Irresistable."

**RECHENZENTRUM: Heimkehr 12" (STRIKE 015EP). \$8.50**

"Overwhelming soundcollage by this Peel Session-approved artist. Unique. Marc Weiser (the man behind the music) and Lillevaen (the man behind the visuals) provide deep aquatic techno and raspy electronic hip hop under the name Rechenzentrum. They construct an elaborate and highly complex collage of deep hypnotic techno house sounds and intricate well-defined visuals... intelligent and deep without being overtly chin stroking. Like Markus Nikolai, Dimbman, and Ricardos Villalobos from Perlon, Rechenzentrum are putting the funk back into deep minimal techno."

**RAUMSCHMIERE, T.: Zartbitter 12" (STRIKE 016EP). \$8.50**

"Truly stellar new 12" from Marco Haas aka T. Raumschmiere, a release that will hopefully elevate this label in more peoples eyes (and ears) to the 'buy on sight' status. The first track 'Zartbitter' is a crushing mid-tempo groover with some awesome eastern tinged strings oozing in and out of focus, and that sets the tone for the whole record. 'Bitterseuss' slouches along at a similar pace but this time it's the sound of your drunken neighbor passing out with a My Bloody Valentine record stuck in the runout groove. The whole thing is some sort of drone/techno hybrid, perhaps swimming in the same murky pool as Fred Bigot/Electronicat, evocative and brutal in turns. A no-brainer." — Billy Kiely. 4 tracks, 23 minutes.

**MAGNUM 38: Revolver Tracks 12" (STRIKE 017EP). \$8.50**

"Great modern breakbeat tunes coming along with a superb Kraftwerk-style sleeve."

**NANOSPEED FEAT. SPACETANK: Membran Tracks 5-8 12" (STRIKE 018EP). \$8.50**

"Excellent deep techno release, creamy pressurized post-Chain Reaction sound."

**FENIN: Container 12" (STRIKE 019EP). \$8.50**

"Blinding new artist on Shitkatapult. Berlin-based Fenin delivers 5 essential minimal cuts ranging between Italic-sounding housier tunes & more energetic feverish highclass techtrax. Sublime but kickin'."

**APPARAT: Multifunktionsebene CD (STRIKE 020CD). \$15.50**

"Debut album from Sascha Ring 'mathematically calculated using algorithms from 1999-2000'. Impressive in its deviation from the Autechrearian mind-set (slightly more repetitive, slightly more bleepy, slightly less post-apocalyptic). Has less in common with the Shitkatapult 4/floor backcatalogue than... say... Team Doyobi. Some nice trick(l)y sounds and b(l)leats, could go over well with the Arovane/Phonem IDM (innit dark, mate?) crowd. Mastered by Robert Henke, if that's any indication of anything you'd want to know about Sascha's rank. Quizzical..." — Hrvatski.

**KERO: CFC WindsoriDetroit CD (STRIKE 021CD). \$15.50**

"Experimental jetset tracks by one of Detroit's finest underground producers, Sohail Azad, aka Kero. A veteran of the Detroit/Windsor underground club community, his work as a multimedia designer and producer has made him an established fixture within the region. Musically, Kero is inspired by 'unusual sonic landscapes and complex sequencing techniques' coupled with a taste for the experimental, achieving a unique sound that should inspire an increased profile in the near future. Grounded with a more solid bottom-end groove than most experimental pieces, this LP is as advanced stylistically as it is dancefloor-friendly. Fans of Phoenecia and Autechre will appreciate Kero's sonic dismantlement and hybrid sound designs as he works a fabric of complex edits and melodic abstractions into a funkily flow over a series of cybernetic grooves. Another laptop wizard from the Detroit/Windsor school of robotix."

**KERO: CFC WindsoriDetroit LP (STRIKE 021LP). \$14.50**

LP version, same 7 tracks as the CD.

**KOIVIKKO, SAMI: Kut Pulatin Pt. 1 12" (STRIKE 022EP). \$8.50**

"Minimal tech-house by Shitkatapult's new Finnish star."

**BOXTYPE: Goiter EP 12" (STRIKE 023EP). \$8.50**

"Boxtype — that is Bao-Nghi Droste from Heidelberg. With his ultra-reduced, minimal knarz tracks — deeper than San Andreas fault — he keeps on rattling the dancefloor crowd. Is the PA not working? Is the record scratched? Or is the DJ a roughneck? Yet, under the swarm of scratches and noises, the clubber will notice a mighty bass drum crawling deep down into his ear. And all of a sudden, well-known dub elements emerge resulting in a seemingly senseful whole. But only for a short moment until the situation escalates again. Well, brilliant. You won't stop smiling. A good, rocking knarz tune."

**KOIVIKKO, SAMI: Kut Pulatin Pt. 2 12" (STRIKE 024EP). \$8.50**

"Furiously fucked-up technobase by this Finnish wonderboy, including a genius Radiohead cover version."

**PHON.O: Cockflinte EP 12" (STRIKE 025EP). \$8.50**

"Berlin-based artist Phon.o — with previous releases (2 EPs + 1 album) on Kit Clayton's label Cytrax — wildly shoots around on SK 25 and he truly hits the goat (->bock). The prey are 4 really funky and groovy tracks: 'Parlarsam The Cat' is like a hunted puma running around on dubby, off-beat, shuffle paws. 'Back And Fore' reloads the shotgun with heavy, deep chords and paves the way for 'Samstag Slicker', a damned nasty dance floor rocker battering brutally around with weird, rough chords and a sneaky synth. With 'Francesca Boogie', phon.o shows us how to use the goats shotgun (-> bockflinte) in a different way and comes up with an extremely groovy, hip-swinging experimental dub slammer."

**APPARAT: Ttttrial And Error CD (STRIKE 026CD). \$11.00**

"The Apparatus strikes again! Shortly after his first release *Multifunktionsebene*, which received much attention worldwide, Sascha Ring is presenting his new mini-LP/CD *Ttttrial And Error*, on which he tries more than before to get his machines under control. The results are stunning: Kind of abstract, deep and minimal but still following the harmony and the groove. Tricky beats and surrounding sounds which are far away from 4/4 floor but closer to the dancefloor than one might think. For the track 'Pressure' the Apparatus invited the saxophone player Hormel Eastwood, recorded him and put the sounds in his machines for recalculating. The emerging sounds are outstanding and differ from any other electronic music, old or new. Despite his studio work Sascha Ring is never tired of playing live and rocking the crowd with his laptops."

**APPARAT: Ttttrial And Error 12" (STRIKE 026EP). \$8.50**

7 track EP version.

**ANDERSON, LEE: 12" (STRIKE 027EP). \$8.50**

"Lee Anderson is from Houston, TX. File under: A wall of blasting techno."

**KOIVIKKO, SAMI: Kut Pulatin Pt. 3 12" (STRIKE 028EP). \$8.50**

Third volume in this series of 'Minimal tech-house by Shitkatapult's new Finnish star.'

**BOXTYPE: Spark 12" (STRIKE 029EP). \$8.50**

"Upfront dirty minimaltechno that grooves and shuffles like nothing else. Shitkatapult rules!"

**VA: The Cozmick Suckers Vol. Black & White CD (STRIKE 030CD). \$15.50**

"The Berlin based recordlabel Shitkatapult and its owners Marco Haas a.k.a. T.Raumschmiere and Sascha Ring a.k.a. Apparat strikes back for the 30st time! With the *The Cozmick Suckers Compilation Vol. Black & White*. After Vol. Orange, Vol. Blue, Vol. Yellow and Vol. Silver this is the fifth compilation in the Cozmick Suckers series and again it is featuring the whole wide music range of Shitkatapult dimensions: from abstract gnarz sounds to high-end micro house and from punkrocking techno to jazzy ambient spheres. Shitkatapult spreads out a concept of musick (how we call it outernational) to cure everyone electronically polluted hearts and desires. The release features well known Shitkatapult artists like Apparat, Sami Koivikko, T.Raumschmiere, Rechenzentrum, Fenin and Magnum38 new faces like Munit, Napoli is not Nepal and Zoy Winterstein plus special guests like Kyborg, Steinbruechel, John Hughes (Slicker) and Charly Cooper (Telefon Tel Aviv) of Hefty Records/Chicago. It is 71 minutes of musick for clubs and homes, days and nights, car rides and chill out zones. Minimal deep funkiness meets relaxing atmospheres. With *The Cozmick Suckers Compilation Vol. Black & White* Shitkatapult shows once again that it is a recordlabel far outside the norm and not easy to be categorized. Shitkatapult delivers special music for special people."

**VA: The Cozmick Suckers Vol. Black & White 2LP (STRIKE 030LP). \$16.50**

Double LP version.

**RAUMSCHMIERE, T.: The Great Rock'n'Roll Swindle CD (STRIKE 032CD). \$15.50**

"There's definitely something real big taking charge here! Mr. Raumschmiere flashes his two-finger British fuck-off pose as if it just took two to do all the work - straight up punk attitude. His new EP/CD titled *The Great Rock'n'roll Swindle* doesn't just gleam with presence of mind but actually ends up being a great big lie. What we have here rocks and rolls in quite a major way. So where's the swindle? The opening title track knocks down pins as seldom heard before. It belongs in every real DJ's first-aid kit for those moments when the crowd is waning in need of a boost. The unmistakable gnarz-bass battles venomous melodies in a high-tech web. It's a track for all thugs with a prep-school degree. First slam it in your face and then think about it later. Sami Koivikko doesn't fuck around with the remix long, shamelessly plunging the scenery into a rave-mood without loosing the

bounce. Up next and once again there's the techno-punk T.Raumschmiere: his fuck-off fingers pound the 'enter' key, hitting the system with flatulent bass noises that burst into soundscape crackles, which he probably borrowed from label-mate Apparat? 'bow down big man to get your credit!' In the end Raumschmiere and Rechenzentrum wrestle for the correct anti-posturing of slightly dubbed basslines coming from the adjacent hall along with absurd quotes out of the clothing chest. You're even getting cut-ups from a metal guitar! Think they're having fun with us? The CD contains six tracks that have been released on different 12"es before, plus two new tracks. It does not contain the remixes, which are only available on the 12" EP."

**NAPOLI IS NOT NEPAL: Revolv\_er CD (STRIKE 033CD). \$15.50**

"Napoli is not Nepal, Shitkatapult is not Karaoke Kalk — nothing is as it already was before. Hendryk Bayrhaoffer follows the charming logic of his artist's name with the full-length release *Revolv\_er*, a relaxed hoax of mysterious connections that appear hidden beneath the truth. In so doing, this Cologne musician by-passes copy-paste samples and instead appropriates solid jazz musicians onto his hard drive who all carry his name. Napoli is Not Nepal grabs us gently by the ears with the last church-day motto 'du stellst meine fuesse auf weitem raum' ('you put my feet into vast space') and takes us delicately into an unknown world made of lo-fi swabs that slowly but surely begin to turn. In 'A Night Outside the Bunker' a hippie-style guitar digs steadily into even downbeat valleys in order to guide the way. The 'Electrobastard' cuts the path like an adulterous song from air. An insight floats towards us from the loudspeaker of the psycho-delicatessen shop: 'this world is sound moving around.' Right on, feet remain standing in vast space and only the world underneath moves while a western-style guitar plays lonely loops in bangkok — as if sobbing. A portable piano is pulled out and swings to the emotive crackling lines of the jazz sonnet 'Selma.' A beaten-up trumpet whispers with the glissandi of a peace-style guitar that shoots sparks from a cosmic camp-fire in order to proclaim: 'l'univers c'est moi.' A vibraphone sends its sound waves like some donated life into the ether. A vocoder transforms prayers from nightly depths. A sitar twangs at dawn and, in the distance, a complete jazz orchestra plays evergreens at the amphitheater. This world is reality as long as it's listened to. Do not be scared."

**NAPOLI IS NOT NEPAL: Revolv\_er LP (STRIKE 033LP). \$14.50**

LP version.

**ILAR, ANDERS: Replik 12" (STRIKE 034EP). \$8.50**

"Damn Swedes, Shitkatapult gets frosty! 'Replik' is the fitting title this 29 year-old Goeteborger, Anders Ilar, has chosen for his clear gletscher-like winter-techno 12". Trimming' up where Edward Scissorhands cut off, Anders seems to be slicing three laissez-faire ice sculptures from Shitkatapult's frigid repertoire. For 'Replik', he finally grabs the ice-pick and carves the name Shitkatapult in big letters up on the shimmering green, iced ceiling of the Skagerak. He does this just in case T.Raumschmiere comes flying through on a wild goose looking for a landing place. The techno bat strikes into the suffocating and echoing surface without sense or hesitation. Fine rips split sound tracks into the depth and hit rock bottom. It's true, northern lights, as them Swedes know, make insomnia a regular occurrence so that depression is met again. Complete pragmatism comes from Sweden and has unveiled itself as a real exported craze in the shape of Abba, furniture, and pornos. The principle is that ideas must work."

**PHON.O: Mokkastübchen EP 12" (STRIKE 035EP). \$8.50**

"Phon.o comes out of his playpen with a crushing package and supplies Shitkatapult with four monstrous turds as lethal munitions — the shit is hot. This Berlin man has the digestion of a power plant and a rectum like pliers; one with which you could tweak the Eiffel tower. With that he serves up crude raw materials consisting of Hip-hop and Breakbeats, Techno and Dub which become raucous monsters of an intimidating size. In 'The Weird Soap' beats the size of a bat bang away in precise cut-up scratch scenes of a looped television. 'The Garagedude V2' is a plowing, intelligent beast of a track even if it's on the tragic side: it's about a folk singer with an acoustic guitar who wants to cross himself via teleporter with a laptop in a self-made experiment; however he fails to achieve the materialization of this digital make up. 'What is kleingehacktes?' is in no need of an explanation as phon.o skips in zigzag mode across the dance floor while slapping his open hand. Like a thunder-gnarz, the gadget takes apart the helium-suffocated last words of an MC who just asked the wrong man the wrong question. For dessert Phon.o gives out a piece of 'Sachertorte Am Morgen' tasting best when consumed in a techno-armchair. You can smell it all the way to America when Phon.o releases his digital-pop flatulence. It's no wonder that Kit Clayton demanded a stool sample for his label Cytrax, from which three tracks have already been completed. 'Mokkastübchen' is Phon.o's second EP on Shitkatapult and it really just has this title as camouflage. Were it ever to come to a celebrity death match in the states, a battle against Prefuse 73 would be promising for this 25 year-old German — the element of surprise being on his side."

**DAS BIERBEBEN: Wir Sing EP 12" (STRIKE 036EP). \$8.50**

"Shitkatapult has snagged three songs for a 12" release which will almost immediately earn the respect of the directionless masses, late-punks, and post-ravers. Here we go with the funky aerobics for released reservists of the highest rank who fuse bodily conditioning with mental fixation. This happens before any visit is possible to the Portuguese street cafes of your given breakfast hood. 'Wir sind und wir bleiben die Unreparierten' merges two girls' silver voices with the unparticipatory tone of an automated subway intercom to the point where all waiting passengers are dancing in synch with the chorus line. 'Sturm brich los' comes as an electro-shock and whoever dared go near the EBM-niche of the early 90s will hear alarm bells ringing. Yup, it's all about a hi-tech cover version of the equally titled Tommi Stumpf piece from a 1991 LP *Trivial Shock*, which the former musician actually sees as his worst record. 'Gnadenlos' is yet another Stumpf text from the year 1989 which has breaking relevance in context with the forever-current 80s hype. 'Verkauf dich so schamlos wie noch nie' could be referencing the inflation-like relaunches of past heroes and anti-heroes incenated as a self-ironic typical German synth-pop-dance-floor-smash-hit."

**ILAR, ANDERS: Everdom CD (STRIKE 037CD). \$15.50**

"The new album awakens that what used to be called Ambient with mindful greatness. *Everdom* is simply a gift. It displays realness which seems to have gone under in the volume of the information craze and knowledge hysteria: sensibility, slowness, introversion, courage — freeing your mind and letting it flow. The music carefully pushes the listener into an intimate place of self-reliance without the need for outside brotherly love. Now, when too many fingers are shaking nervously, where too many faces look anxiously and where too much music is consumed rapidly, *Everdom* unties all the knots of fixed listening and experience. One could almost call releasing a record like this in the present courageous. Anders Ilar's *Everdom* is the antithesis of your current state of mind. *Everdom* is progress but there's no progress without conflict. Whoever takes the dive here has courage."

**ILAR, ANDERS: Everdom LP (STRIKE 037LP). \$8.50**

4-track vinyl version.

**LIDBO, HAKAN: Clockwise 12" (STRIKE 038EP). \$8.50**

"Microsonic" is an electro-stomper stapled together with the most important conventional effect elements of the last 20 years. This is polished up with refreshing and silly micro-music fragments. Well, there is almost nothing out there musically that evades Mr. Lidbo's grasp. 'My First Honest Penny' illuminates the fact that this old Swede knows exactly what kinda sound is necessary to wrap label chief T.Raumschmiere around his finger. Here we have the Munster family with their artificial hips on the black and white dance floor of their deteriorated home combined with gnarling thunder beats, while a suspenseful organ plays the mighty song of dread. If a video-clip were ever to be made for this track then only Ed Wood would be ripe and worthy enough to do the job."

**DAS BIERBEBEN: Schlag Deinen Fernseher Kaputt 12" (STRIKE 039EP). \$8.50**

"With the given reactionary cult culture based on punk socialisation, the future-objectors Alfred Bierlek and Wolf Dosenbierrmann, der ostent und der westen respectively, reach for the most modern means of production in order to distribute secret prophecies of timeless meaning to the people. Das Bierbeben operate tactically with repetitive electro beats and synth-pop appeal in the same vain as one once had to hear a Judas Priest record backwards to decode the satanic verse. On top there are few but poignant verbal messages with which the ensemble beam their listeners into a time warp that diminishes somewhere in a deja-vu interval between two Jaegermeisters. All this at a time when the DDR still existed, when watching TV was retarded, and when the future was a beer can away." W/ T. Raumschmiere remix.

**GWEM: Frank Sinatra/Fymw 7" (STRIKE 040EP). \$8.50**

"Shitkatapult, the favorite label of special people who like special music, is on again with something outstanding: Gwem aka Gareth Morris from London, described as 'micromusic-glampunk-raverocker' releases his new single. Signed by the label because of two tracks that Gwem left on Shitkatapult's answering machine, you can be sure to find new and exiting music on this 7". The arrangements, simple and earnest, are somewhere between rave and rock. This is no electronic music on the basis of a punk socialization, but rather punk music as the result of nerdy adolescence. This is 'Jackass' for geeks."

**APPARAT: Duplex CD (STRIKE 041CD). \$15.50**

"From Schallstrom and Mexican beer, Berlin based Apparat emerges with a full-length that has hit the jackpot (minus the bling), partakes in the recent fornication between acoustics and electronics and reaches deep into conveying new and evocative sound scapes. This new long player's screw-music will penetrate deep into your ears and hunt out the pain. Duplex is a collection of new material, poetically absorbing you in every way, steering a symphonic cakewalk blitz through your emotions, and successfully/intentionally bypasses the mundane and empty laptop sounds of the giant electronic music sweat-shop. It's full of shock-and-awe, not unlike when you first took that hit of acid and listened to trance-techno (ok, maybe we're going a little too far but hell, we're excited about this album). Listen to the songs on headphones after a long day. Listen intently and you'll hear the recipe a la Duplex: Mexican digi-mosquitoes, droning Catholic organs, heart-wrenching distorted horns, and finally Apparat's renown, shuffled thump beats."

**APPARAT: Duplex LP (STRIKE 041LP). \$14.50**

LP version.

**ILAR, ANDERS: Hydro 12" (STRIKE 042EP). \$8.50**

"Anders Ilar is an ol' bastard. First he seduced us with winter-techno and then he gave us a cure in the form of an ambient pill we had to swallow. Now he is packing three completely different tracks onto one 12" for at least 23 dance floors. What's he up to? At least there's DJ fodder for everyone! It is said that freezing to death is peculiarly more pleasant than other fatalities. As if kissed by the Schneekönigin herself, one sinks into self-loathing with 'Hydro' and gets drunk by the hydrostatic depths of the frozen soul-mometer. White cotton-ball harmonies float, suppressed and held by a short line, to the naturally glossed waves of bass-strings made of elk organs as thick as an arm, which simulate osmotic melodies out and about. One used to call it Trance but we hate this word because it was terribly overdone. So we'll take this opportunity to call it Trans: Transporter-Musik."

**KOIVIKKO, SAMI: Salmiakki CD (STRIKE 043CD). \$15.50**

"Debut full-lengther that hits you with a mean one-two combination that ought to throw you back to the dance floor every time. Sounds like Berlin, but he's really from Finland. The ten perfectly synched tracks push rapidly through this album, not in any real rush to get to where they're going, but rather more driven by a malevolent urge to hunt down unsuspecting road kill-to-be from time to time. The road kill is that perception that good techno died back in 2001. This is definitely something for the dance floors but not the meat markets, even if it means dancing alone on a crowded floor. Still one can certainly understand Salmiakki as techno-listening, if you will. It's this modest yet distinct presence animating you like a dream of rhythm. Daytime thieves, butterfly collectors, music empathizers, emotional doofs, they should all be able to make some sort of discovery on Salmiakki. Sami Koivikko's subtle emotional shifts are simply a ton of fun. There are long-lasting riffs, miniaturized melodies, vague signs swaying between melancholic joy and harmonic sense, always well hidden in the logical web of elements."

**KOIVIKKO, SAMI: Salmiakki 2LP (STRIKE 043LP). \$16.50**

Double LP version.

**MAGNUM 38: 4 Fois Le Petit Mort 12" (STRIKE 044EP). \$8.50**

"It's time to start 2004 with some retribution. 4 Fois Le Petit Mort summarizes four tracks of music into one that we would die for: cross-cutting work on Shitkatapult's sound without any residual handicap. Whoever had hoped for an extension of drum n bass crimes should now look to call the serious fraud office. 4 Fois Le Petit Mort is the right ammo for the DJ magazine when blow up dolls and cardboard persons block the dance floor. The 'Sägemann' dresses up as a dentist who is pushing down his nervous foot onto the bass pedal of the patient's chair, thus giving the gnarl-sound some root treatment. Is someone trying to up the ante here at Raumschmiere's throne? 'Klink Jive' is the shuffling night sister under minimal techno vibes and a runner in every rubber clinic amongst patients with open legs. The concept of 'Klick Klick' could easily be heavyweight rawkus garage at marching tempo. It's a track for the trucker disco with free parking for a 40-ton truck. Last but not least, the 'Zerstäuber' dies a small death in the final groove. This doesn't happen without sending a 101 guide to broken rhythm schemes through the pa for idm-SAT test-takers. This is the perfect record for in-between two Shitkatapult discs."

**APPARAT: Duplex Remixes 12" (STRIKE 045EP). \$8.50**

"Accompanying vinyl-only EP of remixes by some of today's most adventurous and respected electronic producers. Whereas the original work reveled in the enviable austerity of moodiness required for an optimal home-listening headphone experience, these remixes are perfect for solitary dancers who prefer dark rooms and corrosive beats to the strobe-controlled world of club culture. The a-side features manipulators from both sides of the Atlantic. Kompakt artist and The Orb collaborator Thomas Fehlmann takes 'Schallstrom' and all but

strips it of the delicate piano refrain that centred the original, in the process transforming it into a lean and dirty track befitting Berlin's long and twisted dub wise techno backing. Seattle-based L'usine ICL, who has recorded previously for such labels as Ghostly International and Hymen, distorts and buries the vocal-heavy 'Contradiction', trading in its stridently syncopated beats for a crunchy blip-hop anthem of melancholic proportions. The b-side veers into more constructive and thoughtful territory. Monolake (aka Robert Henke) captures the cinematic tendencies of 'Steinholz', but opts to make a completely different movie along the way. As illustrious and otherworldly as its inspiration, this version holds true to the intricate and organic textures that make Apparat's music so enigmatic. To finish things off, the operatic and soaring 'Wooden' is deconstructed by Shitkatapult's own Anders Ilar, who underscores the track's core emotional thrust with a broken rhythmic bed that sounds as wooden as its namesake."

**LIDBO, HAKAN: Clockwise Remixes CD (STRIKE 046CD). \$11.00**

Extended remix EP, featuring remixes from Matthew Dear, Si Begg, Apparat, Lidbo. Plus bonus video. 11 track CD. "The life of Anne Frost and John Lane can definitely be described as a routine. Anne is hard working, lives in London, works in a restaurant, and has a thirteen-hour day. John Lane, also from London, is a bank employee and the typical nine-to-five. Breakfast hours are regulated strictly. This is the deeply sharp plot of 'Clockwise,' the identical name from the piece on Hakan Lidbo's Shitkatapult EP (Strike 38 from 2003). That one swerved with a musical narration between pulp'n'bass and yap-phonics painted by undertones of toothpaste and edible sounds. The actual interesting part about Anne and John's catchy stories remains in the fantasy of the listener. In some way it stays open, whether or not they both know each other, maybe even fuck, given a nice lunch break. As for fucking, it was obvious that Hakan Lidbo wouldn't forget to finger the ol' label whores at Shitkatapult. In so doing, it will only be a short while before the Proms are called up and turned onto pushing a special version of 'Clockwise.' Sibegg, Brighton Noodles Imperialist, is busy transplanting Anne and John's story into a British undercover-agent comedy. A bomb is ticking, suspicious signs strike keys conscientious of accusations as the protagonists stutter, since the emergency number isn't working with Dr. No in charge of the bass-buzzer on the power lines. Hakan's punkslut Minimax has nothing but quacking spite for Anne and John's day in day out routine, coming and going as fast as the point of a ridiculous joke. Apparat, that old fog, winds the tempo down so far until it's running backward since it's nighttime and John is dreaming Anne's dream. Matthew Dear, the platinum boy from Ghostly International who respectively gave the minimal techno experience life and enjoyment in 2003, shuffles with Anne and John in the clacking and scratching infinity of reduction, where beginning and end always hang out in the middle. Vinyl has been pressed for all those who like to see big names united on one record without needing to switch the plate. The CD is complete with all the tracks and remixes of the EP as well as an extra mini-movie for home use. Hair dressers would be smart to buy it for their salons, where people like Anne and John go to have their hair done up. Of course there will be others who gaze in the mirror and wonder about it."

**LIDBO, HAKAN: Clockwise Remixes 12" (STRIKE 046EP). \$8.50**

Five track vinyl EP version, with the original mix, plus remixes from Matthew Dear, Si Begg, Apparat, and Lidbo.

**DAS BIERBEBEN: No Future No Past CD (STRIKE 047CD). \$15.50**

"Germany and the others! It can't go on like this! Das Bierbeben churns forth this time with a whole agenda of timeless white wine wisdom. Its deducible quality from the system is as overdue as the revolution of commercially viable target groups between the ages of 14 and 49. No Future No Past is a poetic album for the modern dissident ethos. It is the mobilization of the fraternity with a polemic banner and the vengeance of the mirror image with its original — the cream of the crop of German brewing art forms. It's a huge downer that one can't guzzle this music with its rockversive booze-pop being pumped from an infinite keg. It's not just that the dial is on par, but the synth and emo-phonetics here also find a home beyond the eighties somewhere between today and a forgotten time. Each track comes along so powerfully that these people from the Bierbeben have no choice but to embrace any accusation of over-achievement. Even the four old ham tracks from their previous EPs receive a new finish. All songs are as much danceable in public as all alone at home. You can listen to all of them one after the other even the one with Jake The Rapper, who is a guest on this record and is loved by almost everyone. One comment in regard to the lyrics: fuck yeah! It's not so bad that this music will appeal to folks who wear cute sweaters with 'Hamburg' or 'Berlin' printed on them. Bierbeben has even composed a track for them: 'File Up In Line'. Then there are two videos to watch on a computer since your TV must be broken by now and since it's twice as nice to see them in double vision. Damn straight we're not worthy."

**DAS BIERBEBEN: No Future No Past 2LP (STRIKE 047LP). \$16.50**

Double vinyl version.

**VA: Musick 01 12" (STRIKE 048EP). \$8.50**

"Musick to play in the club: Musick is a new division of Shitkatapult — no further words: Just Special music for Special people." Four track EP featuring: Elastic Heads, T.Raumschmiere & Peter Grummich. "We're talking about a new project called 'Musick', a 'division' founded to connect new investors with realistic 'option models', i.e. by going public at the record exchange. Musick is more than just a label - Musick is a word that doesn't even actually exist! With 'Kicking!' the Elastic Heads (Andreas Stoberneck aka Kyborg, NBI and Trike, BPitchControl) make counting-rhyme techno, ideal for a fun game of musical chairs in the conference room during the lunch break. Jerry Abstract is a guy that T. met in Seattle, and right away one of his tracks was stapled onto Musick. The track sounds almost like it could be from the boss himself, just different, not to be understood as flattery, since 'Grittin' is way too coarse and XXL — just like Americans tend to be. And the boss himself is entangled in finely knit techno: With 'König Shuffle (Pt. 2)' he blows a dented fanfare from the pinnacles of the rusty knight's castle down to the disco-barn where office buffalos like us live. And then there's the unknown Peter Grummich, who sent a demo and a business plan, which, in terms of minimal techno, calls for more investment in marketing this brand, particularly 'Dirty Disco Rock', as he calls his campaign."

**SHOCK (AUSTRALIA):**

**SCREAMIN' MEE-MEES: Life Never Stops/Oscillations 7" (DOG 061). \$4.00**  
Australian only single by this St. Louis duo. Includes a Silver Apples cover.

**SHOCK (UK):**

**COSMONAUTS HAIL SATAN: Satan, Yuri and You 7" (SX 019). \$4.00**

A group first unearthed on the White Trash Motherfuckers comp. Cosmonauts are described as "...hideously over the top fuzz bass and fuzz drums (maybe some fuzz guitar too) accompanying some of the wildest Satanic tape shit/cut-ups you'll have the good fortune to tune into, ultimately achieving a level of orgiastic dunderhead riff monster intensity unheard



since something or other..."

**VA: White Trash Motherfuckers CD (SX 021). \$15.00**

Comp of the real subterranean British scumbucket scene, "ranging from the Rudolph Grey free-skrunk gtr/drums attack of Derv to the hopeless distorto-dunt insanity of Beautiful Penis to the tape-loop dementia of Cosmonauts Hail Satan." Also features Ascension, Themikepostmortem.

**HESSION/WILKINSON/FELL: The Horrors of Darmstadt CD (SX 025). \$15.00**

2nd CD by this hard-free-jazz trio, described in the Penguin Guide to Jazz on CD as "Thrillingly intense... a band that outdoes the old Brotzmann groups for sheer firepower."

**BLUE HUMANS: Incandescence CD (SX 028). \$12.00**

A complete 23 minute performance (at an EP price) from June of 1988 by the trio of Rudolph Grey (guitar), Jim Sauter (tenor sax) and Beaver Harris (perc.). The slow feedback-laden opening builds into a sincere spiral of psychedelic sound-core, and in its own way this cuts to the heart of the Rudolph Grey sound experience as well as any other extant document. Most homes could use a copy.

**SHOCK RECORDS (AUSTRALIA):**

**VA: Do The Pop! The Australian Garage-Rock Sound 1976-87! 2CD (DTP 1976). \$18.00**

"Over two decades before the White Stripes and the Hives made 'garage-rock' the new buzz-word, numerous Australian bands were cranking out a raw, high-energy music with all the elements that the international music media is hot for today. Inspired by two legendary punk-era bands, The Saints and Radio Birdman, Australia exploded in the late '70s with literally scores of bands who melded the wild sounds of classic '60s garage-rock and the Detroit rock action of the Stooges and the MC5 into a raw and powerful sound which was unlike anything else in the world. Do The Pop! is the definitive 'Nuggets'-style compendium of this sound. The double-CD set features 50 of the greatest tracks from the period, including 2 or 3 apiece from the key acts." Artists include: The Saints, Radio Birdman, Psycho Surgeons, The Victims, Johnny Kannis, The Hitmen, Visitors, Passengers, Lipstick Killers, The Scientists, The Fun Things, Sunnyboys, New Christs, New Race, Celibate Rifles, Le Hoodoo Gurus, Minuteman, Lime Spiders, Screaming Tribesmen, Died Pretty, Decline of the Reptiles, The Eastern Dark, Exploding White Mice, Hard-ons, Psychotic Turnbuckles, The Stems, Some Loves.

**SHOCKOUT:**

**KID 606/THE BUG/WAYNE LONESOME: Buckle Up 12" (SHOCK 001 EP). \$7.00**

"Kid606's over-the-top original mix of 'Buckle Up' clashes booming sub-basses with twisted analog sirens and squelches amid a downpour of drill'n'bass junglist warfare. He cools it down a hundred degrees for a laidback, contemplative, groovy-but-still-thundering version with a steady, tabla-driven pulse and more focus on the vocals' interaction with the almost Arabic droning instrumentation. More dancehall than dancehall, The Bug mashes up Wayne Lonesome's infectious original, cut into a distortion-splattered pulp. Sounding like Dillinja's big, bad bass transmitted through a terminally overdriven sound rig, the Razor X-style remix amplifies the sound of a thousand blown woofers into a body-pummeling, ribcage rocker where half-speed jungle meets full speed ragga. The Bug's yardcore violence matches Lonesome's verbal threats. No less aggressive, yet appropriately more spacious, the 'Dub Mix' recalls the gory days of On-U-Sound's finest audio abattoir by viscerally invoking the specter of Mark Stewart's Mafia with its transformation of Kingston ghetto warfare into white noise central for a death-match soundclash."

**DJ RUPTURE/SHADETEK/WAYNE LONESOME: Dem Nuh Know Me 12" (SHOCK 002 EP). \$7.00**

"Although Rupture's legendary DJ sets have led to performances in over a dozen countries, his unique audio imagination shines in his original studio productions. Here he gives two completely different beats for the same Lonesome a capella. The 'Anti-Alias' version weds Lonesome's manic lyricism to an uptempo electro beat braced by punchy bottom-end and a searing synth hook made of equal parts melody and electronic noise. Rupture's 'Override' version opens with an otherworldly polyrhythm that explodes into a breakcore frenzy via an eerie cello breakdown. Hot, alien, and uncompromising. On the flip side, Team Shadekek's 'Yoga' riddim constructs funk-filled links between the yardman futurism of contemporary Jamaican dancehall and the micro-scratches and filtered chirps of the post-rave electronica set. Their slinky, kinky 'Yoga' instrumental — perfect food for DJs — completes the 12-inch."

**TIMEBLIND/OVE NAXX/DJ C/WAYNE LONESOME: Come Back Wicked 12" (SHOCK 004EP). \$8.50**

"This installment of Shockout's 12-inch series pits a dancehall MC of serious weight and lyrical force against innovative and capable electronic musicians. Come Back Wicked is a tuff bad-boy salute to vengeance and confrontation voiced by Jamaicanborn MC Wayne Lonesome (The Bug, Razor X). Music is provided by esteemed techno/electronica innovator Timeblind. Also stepping up to the international soundclash scene are Ove-Naxx and DJ C."

**STRATEGY: Going Street Dub/Dunes Dub 7" (SHOCK 005EP). \$4.50**

"Strategy comes correct with two new dub reggae burners. The spring reverb returns here — the vibe is half purist '80s reggae, half out-there electronica. Strategy's dubs pay respects to the best elements of the old school, while still bringing his own distinctive beat-shifting, layered sound fragments, and signature soupy production style."

**DJ RUPTURE/COM.A/WICKED ACT: No Heathen 12" (SHOCK 007EP). \$8.50**

"No Heathen has a dynamite vocal delivered with apocalyptic fervor by Jamaican dancehall MC Wicked Act, an aptly named friend and collaborator of Wayne Lonesome. Renegade global turntablist DJ/Rupture takes a break from nonstop touring for studio production; the blazing 'Blacksmith Riddim' is the first fruit of his work. Rupture joins Wicked Act's strident ragga vocals to a dancefloor-ready, post-Neptunes beat. The instrumental version allows the bad-ass bassline and uncategorizable, funky hip-hop-reggae riddim structure to shine. Another Rupture banger, perfectly timed for a summer soundsystem meltdown."

**SHOWBOAT/SKY STATION (JAPAN):**

**TENJO SAJIKI: Den'en Ni Shisu CD (SWAX 057). \$34.00**

First reissue of this 1974 JA Caesar-performed theatrical underground classic. "The early 70s in Japan are often painted as an era of political and artistic disillusionment. On the one hand, the state rode roughshod over widespread opposition by renewing a mutual security treaty with the US by forcibly purchasing farming land near Tokyo for the construction of a new airport and by stamping down hard on student occupations of universities. In the face of the implacability of state power, the protest movements' fluffy dreams of peaceful revolution were viciously scalped-sculpted into new and violent forms by Red Army hijackings, lynchings and hostage taking. The sense of confusion and lost innocence was further emphasized by teenage thrill killers, coin locker babies and the bizarre coup d'état-cum-

public suicide of novelist Yukio Mishima. Against this background Japanese youth music began to discard the perky Western imitations of the Group Sounds boom and the college folkies, and slide into more appropriately brutal forms of self expression. Folk turned angry and personal, while rock groups like Las Rallizes Denudes, Flower Travellin' Band and Keiji Haino's Lost Aaraaff discovered bad acid, dissonance and heavy electric blues.

Some of the most exciting and evocative music of the time, however, was born out of the avant garde theatre groups that had played such a central role in the 60s ferment. One of the most important was the Tenjo Sajiki Company (its name taken from Marcel Carne's wartime occupation fantasy Les Enfants Du Paradis), formed by poet, film maker, boxing fan and all round agent provocateur, Shuji Terayama. Renowned for Living Theatre-inspired audience participation happenings and extreme street theatre designed to shock the bourgeois, by 1970 the group had already become a haven for runaway teens, and a focus for police investigation. Terayama was canny enough to realize that co-opting their music was an ideal way to hijack adolescent energies, and he consistently used heavy amplified rock to jump-start his chaotic, socially critical acid operas.

Heard today, even independent of their lyrical message, they're astonishingly powerful as pieces of music, deploying huge Magma choruses alongside juggernaut organ, guitar, bass, drums and fully out-there vocalizing. The pick of this bunch is the soundtrack to Terayama's 1974 film Den'en Ni Shisu (Death In The Country). Described as a fictional autobiography, it tells of a sensitive adolescent poet who later becomes a film director, stuck with his neurotic mother in a rural northern backwater, who dreams of running off first with a neighbour's wife and then with a traveling freakshow. The film's fractured narrative of awakening sexuality and severing of parental bonds is captured in hallucinatory imagery and an equally ambitious soundtrack by JA Caesar, which binds the whole film together with a subtle, subconscious logic.

The deployment of disparate elements in an all-consuming flow, which works even independently of the images, is masterly. The familiar psych guitar, organ and choral chanting are heavy enough in places — as on the disc's definitive reading of Caesar's massive and haunting 'Wasan' — to approach Sabbath levels of dense pounding, and there's also a frighteningly visceral vocal turn from folk singer Kan Mikami. But the score also sees Caesar expanding his instrumental palette, scoring some tracks for sideshow brass band or gently plucked guitar, weeping violin and chant. The weird intervals of his sparse, medieval-influenced melodies linger in the memory with the force of nostalgia for a past not directly experienced. It's an amazing performance: from street hippy who'd never picked up an instrument to film soundtrack composer in five years. Caesar's soundtrack for Den'en Ni Shisu lost out by a single vote to Toru Takemitsu for the best film soundtrack of 1974. — Alan Cummings, The Wire.

**TENJO SAJIKI: Throw Away The Books, Let's Go Out on the Street CD (SWAX 062). \$34.00**

"Typical of the company's early, crazed style is the recently reissued Throw Away The Books, originally released on their own label in 1970. Confusingly, there is a film soundtrack of the same title, but this is the extremely rare original theatrical version and contains entirely different material. Subtitled 'a high-teen symphony', the performance centers around untrained adolescents reading out their own tortured, angry (and in one case, stuttering) texts and poems. Their stories of family disintegration and mother-hate, dreams and hopes for the future, and love songs to teen murderer Norio Nagayama and Mick Jagger are set to an attractively rough and ready pounding psych-rock soundtrack largely composed by organist Kuni Kawachi. Kawachi had been a member of pioneering Prog group Happenings Four and his brooding organ riffs feature throughout. As well as heavy rockers like the great opening 'Let's Go Ornette', with its ripping fuzz lead, Off-style choral chants and motorbike effects, Kawachi was also capable of delicate, folksy pieces ideally suited for some of the company's outstanding female vocalists, several of whom developed successful singing careers outside of Tenjo Sajiki. Also of note is a track composed by a young design school dropout, Shinjuku street hippy and winner of a nationwide longhair competition, by the unlikely name of JA Caesar (Tenjo Sajiki also had his own Sinatra and Salvador Dali). Set to a simple handclap rhythm, Caesar's tale of the panhandling life possessed a subtle melodic strength and depth that hinted at the minor keys of traditional folk song. Caesar soon came into his own, composing all the music for Terayama's performances and films for the next decade, and finally inheriting the remnants of the troupe after Terayama's death in 1983." — Alan Cummings, The Wire.

**TAJ MAHAL TRAVELLERS: July 15, 1972 CD (SWAX 501). \$34.00**

Official CD reissue of the first Taj Mahal Travellers album, licensed from Sony Japan. Originally issued by CBS in Japan in 1972, this has been incredibly in-demand for quite some time. The precursor to the 2nd and final Taj-Mahal Travellers album, August 1974 (reissued on P-vine in the late 90s and still available), this represents Fluxus-inspired drone and improvisation at its peak. The line up for this album is: Takehisa Kosugi (electronic violin, radio oscillators & voice), Ryo Loike (electronic contrabass, suntool, harmonia & sheet iron), Yukio Tsuchiya (vibraphon, suntool), Michihiro Kimura (electronic guitar & percussion), Seiji Nagai (electronic trumpet, harmonica & castanet), Tokio Hasegawa (vocal), Kinji Hayashi (electronic engineer), Go Hamada (producer). Recorded live at Sohgetsu Hall, Tokyo on 7/15/72.

**SIAMESE TEMPLE BALL:**

**SIAMESE TEMPLE BALL: CD (STB). \$13.00**

"Flight comes to Thailand in the Year of the Rat. Siamese Temple Ball provide the lilting soundtrack for a chemical journey. Secret and silent, its shadows are full of life and joy. Night is the time to indulge in the national passion for fireworks at the illuminated mind festival in November, vast mental constructions are launched teetering dangerously on the water, hot air balloons carry candles into the black sky like giant fireflies. Broad-hatted women sell their wares in the shady corners of the klongs. Schoolgirls dance bashfully for the expectant throng. Life continues at a comparatively slow pace away from the rigours of fierce sun-light: 'Welcome To The Land Of Smile'. In the tradition of Sun City Girls, Ya Ho Wha 13, The Spacious Mind, Taj Mahal Travellers, Mu, Word Of Life, Group 1850, and Ghost, Siamese Temple Ball give maximum pleasure for thirsty brains. Deceptively simple beat-band instrumentation riffs into mantra to assure relaxation complete. A mysterious find from distant lands now out in the world, date and musicians unknown. Please step forward and accept our gratitude!"

**SIDEBURN (GERMANY):**

**CONCORDE 3000: Moshi Moshi 12" (SB 008). \$9.00**

"Concorde 3000 aka DRL and LoopM have created this supersonic lofi acidnoise in their studio in Amsterdam...using analog equipment, tape loops and hanging records. Inspired by ambient noise and clubpop, as well as French and Japanese culture, Concorde 3000 are truly eclectic, deeply in love with club culture from chansons to industrial." Limited stock.

## SIDETRAXS (UK):

VA: *Classics From Detroit And Beyond 1 2LP (TN 001). \$19.00*

Grey area reissue of this classic Detroit techno comp from the UK. "Tracklisting: Side A: Carl Craig - The Climax (Full Length), Side B: X-Ray - Lets Go (Remix), Mayday - Wiggins (Master Reece Mix — from the 1988 Pheerix City release), Side C: Carl Craig - No More Woods (from the 1991 Retroactive release), Reese - Heavens (Mayday Mix), Model 500 - Time Space Transmat, Side D: 3MB feat. Juan Atkins - Jazz Is The Teacher, Komulus - Cloudchaser (String Mix)."

## SIEBEN (GERMANY):

RUPP, OLAF: *Mai 12" (SIEBEN 7.3). \$8.00*

"Berlin-based Olaf Rupp is also guitarist with Beastie Shop Beach and Stol (Kitty Yo). 'Mai' is purely electronic though, improvised mighty frequencies, subtle soundlayers, Rupp calls it 'Sound-Geology'."

PRINS, GERT-JAN: *Sub 8/9 12" (SIEBEN 7.4). \$9.00*

"Head of X-OR label, after one solo CD and a collaboration with Werner Puntigam, trombonist, it's his first vinyl release for the 'rhythm meets noise' label Sieben (a joint venture of A-Musik and Entenpfuhl). Prins plays radio, tv, live electronics."

## SIGMA EDITIONS (AUSTRALIA):

HAINES, D.: *Blither CD (SIGMA 004). \$14.00*

"The musical structures of David Haines' *Blither* may be traceable to an adolescence steeped in the experiments of contemporary composition — Reich, Stockhausen, Varèse, Nancarrow — and by default an inclination to amplified sound through rock music. Track two fades into a methodical piano jangling which increases in density layer by layer until you are straining to aurally reconcile the highest trill and deepest throb. The speed, range and configuration are repeatedly outside the scope of what could physically be played by one person. The unswerving movement between two piano chords which form the underlay of track one milks the possibilities of repetition. It establishes stasis and portent at once — one can feel on the one hand that movement has been obliterated, that there is no longer such a thing as a 'passage' in this piece, and on the other hand, that it may be building up to a crescendo so gradually as to arrive there unnoticed. *Blither* is also redolent with the inflections of the piano performance. The charged and mythologised space between pianist and piano which originates in the performance fills one's imagination when listening to these constructions built in part with samples taken from a CD of notes made on a Bosendorff piano. One can hear the expression in the act of playing which one listens for in a performance. In track seven for example the notes are banded out with a dramatic insistence who's composite effect creates a broadband swell of overtones. Rather than recreating at the level of decorative detail, *Blither* presents the emotional possibilities and historical associations of piano performance at a meta level. This is how the suppressed rumblings of a completely distinct piano concerto seems to occupy the bass of track one for a time. *Blither* schematises and distills musical conceits and motifs from their conventional forms. Perhaps this is how describing track seven as 'a little piece of lace which is sucked into a hole' can be apt."

WORKMAN/ROHAN THOMAS, DION: *K CD (SIGMA 006). \$14.00*

"K is a collaboration between Dion Workman (one half of Parmentier) and Rohan Thomas (an Australian sound artist) which was constructed during 1999 and 2000 while both artists were living in The Netherlands. Originally sourced from minidisc feedback the physical nature of K's sound lies, for the most part, at the higher end of the frequency range. Its fragile clips and tones are assembled with a delicate randomness that avoids repetitive rhythms yet has a strong sense of development and direction. After the initial impression of the work as ultra minimal, electronic in its sources and coldly calculated in its execution, what unfolds is a work heading elsewhere — a kind of launching forth of sound. The pieces are mediated just enough to allow for a sense of compositional logic to appear, sidestepping the fuzziness that is a pitfall in some process based work. This is the artfulness within the work: the artist creating a tear or slit in the enfolding firmament like tapping a well spring, but holding the work within the threshold of listenability. K is a sound arena of certain modes belonging to expression: speed and rest, sonorous apparitions, a sense of the inside and the outside, a holding off and a letting go. These events, tied for the listener to memory and emotion, activate a new life for each listening. At certain volumes, the sounds effect on the body has the power to transfer and inhabit organs in ways not often felt. K produces from the most unlikely of sources a new form of folded landscape art untied to the more familiar tenets of what we have come to know as soundscape."

CONOCO: *Kemikoski 12" (SIGMA 007). \$9.00*

"For those familiar with the output of Vladislav Delay it should be obvious upon hearing Conoco's *Kemikoski* that this is another product from Delay's Helsinki studio. Conoco is, in fact, the name that Delay was making music under before any of his music had been released and the tracks constituting *Kemikoski* (Koski, Keppi and Ventola) are recent reworkings of material first developed in 1996/1997. Chronologically *Kemikoski* could be placed either as the first or last release in Delay's discography but stylistically it fits more comfortably between *The Kind of Blue EP* (Huume, 1997) and his debut full length release *Ele* (Sigma, 1999). The tracks 'Koski' and 'Keppi', in particular, share many of the same interests that Delay explored with *Ele*, from the length of the tracks, 20 and 16 minutes respectively, to their methods of construction. These two tracks hint at consistent beats more than they hold them and when the rhythm is allowed to solidify its deconstruction begins again almost immediately. Delay's refusal to 'ground' the music could be seen as an attempt to evade the hypnotism of techno and the refusal to leave the music free enough to float, an attempt to evade the dreamy and disinterested listening state encouraged by ambient music. As with *Ele* a strong dub influence is evoked by the immersive quality of the delay soaked sounds. With 'Ventola' Delay's concerns shift towards those of *The Kind of Blue EP* and to a lesser extent his 1999 release on Chain Reaction. Here a jaunt and jaundiced techno is experimented with. If techno has been typified by a kind of health, an ease of production, listenability and danceability (the proliferation of minimal techno in recent years would seem to support this view) then it is only natural that some producers are embracing an unhealthy state where even the most basic tenets of techno are repeatedly attacked and weakened. Delay is certainly among the techno producers who show little regard (or is it, in fact, the highest regard?) for the tradition of techno. The tradition is used as the base for formulating the parameters of an experimentalism that necessarily calls for the negation of that tradition. An outright dismissal of everything developed within the tradition would be as senseless as an uncritical acceptance of it and it is for this reason that even in this 'impo-erished' form it still resembles, and warrants the name, techno."

MINIT: *cc/bb 12" (SIGMA 008). \$9.00*

"cc", the 'a' side of Minit's second release on Sigma Editions, develops through a slow and deliberate build up of subtly differentiated tonal layers. The need to listen with close atten-

tion is established in the first seconds through a scarcity of elements: simply a single regulated pulse, clear and insistent, repeated amid a barely perceptible atmospheric hum. The track then unfolds through a sub-division of this originating loop, quietly branching into a harmonic fifth and double time. And in this, different rhythms emerge and submerge, taking predominance in turns, although it is not clear whether this predominance is occurring within the music, or is determined by your own shifting attentions or your position within the stereo field. Eventually comes a twist: out of this fabric of accidental and partial cadences springs a piece of deliberate melody. Its beauty is such that you may begin to look forward to this moment when the notes harness themselves into elegant poignancy, in the same way that you wait for the chorus in a pop single. In contradistinction to how one would listen to stripped-back minimalism, actively; here you wait in passive expectation for particular sensations to be delivered to you. Study any object which has an element of ornament, and the same relation would be revealed: examining the scratches and anomalies on the smooth silver band of a ring, for example, you come to the emerald or the sapphire. Suddenly there is a more familiar beauty laid before you. It is embedded in the whole, but is of a different nature: its nature is to seduce. Minit craft enchanting sonic objects. These objects are not difficult in the traditional 'assault' form. The coherent movement between parts which ask for different kinds of attention from the listener, gently fractures 'listening' and signal what is rich and unusual and experimental, not only about this track, but about Minit's whole musical project."

HAINES, D.: *Emo CD (SIGMA 009). \$14.00*

"This CD is David Haines' second full-length release on Sigma Editions, following his 1999 release *Blither*. It is comprised of three monumental yet subtle pieces of music, each aptly named after a rock formation or mountain — Kosciuszko, Peak Communism, and Gibraltar, respectively. The three pieces together represent a kind of modern ecstatic dirvish music in homage to the benign, unyielding immensity of such isolated and isolating ascensions. They embody both fullness of exaltation and poverty — poverty in the sense of a restricted means, a limitation of movement, a minimalist form. In light-light objects have the appearance that they are amorphous, multiple outlines and contours forever manifesting themselves. In this music there lies a similar quality. On first listening one might wish to identify a singular source of instrumentation for the music. Are its origins in the piano? strings? horns? harmonium? accordion? or an oscillator? One soon comes to understand that such a singular location is beside the point, that there isn't necessarily one dominant timbre, that the work lies within a shadowland between signal and feedback, and lays open an immense transparency: like a gauzy and radiant fabric of diaphanous folds, fine and translucent, so that behind one tonal layer and its timbre lies veiled another, if not another again; thus creating overall a very tumultuous, protean drone. Within this there exists at least three separate levels or planes of action, perhaps most apparent in Kosciuszko — very low, middle ground, very high — of which the higher, by nature of frequency, is projected far out into listening space. These are subtle emanations, abuzz with electric charge which tend to coalesce in the ear as random whispers of melody, over and above the main foundations. Despite the live randomness of these three pieces, cycles and patterns are discernible. Some of the rotations are long and tidal, others short and idiosyncratic like eddying whirlpools on the edges of a river. The rhythms are various but often obscure as one process of sequencing is masked, accentuated or cancelled out by the interference of another oscillation pattern. This system of pattern-making and manipulation is intrinsic to the creation of these compositions, however its complexity is hidden by the fact that the note relations are close and dissonant and the layering dense. In *Blither* what remained as disparate elements of 'classical' piano configurations coupled with an overlay of electronic effect has in *Emo* become an intrinsic, organic whole, one that has done away with the constructs of a stasis through repetition, replacing it with a stability of constant change. For this reason the music aligns itself by analogy with the potent activity of the natural world, perhaps like the imagined sounds of a convalescing forest, a crystal forming, or a mountain amidst arresting winds. In a contemporary musical climate where software has come to drive the very latest of effects, often for effects sake, Haines has carefully integrated a process of effect into a more traditional arcane musical form, so that such a process works as a force equal to that of any other; in other words it becomes instrumental. A change has taken place in Haines' composition as a result of such an integration. What the nature of this change is exactly remains a matter of subjective perception. What happens within oneself when one integrates previously unconscious contents with the consciousness is something which can scarcely be described by words. It can only be experienced." — Torben Tilly

PARLANE, ROSY: *Getxo CD (SIGMA 010). \$14.00*

"With this new work, entitled *Getxo*, the Parlane sensibility is recognizable: an interest in sublimity, minor keys and mesmerizing repetition. Track one, for example with its simple repeated four note phrase, is like melancholy carnival music devoid of sentimentality. The repetition in this track mimics mechanical reproduction in that the quality degenerates over the course of the track, ending in an enveloping, ever stronger fuzz. In comparison to #1-4, *Getxo* is lighter, looser, takes itself less seriously. However, at the same time its tracks are more varied, intricate, difficult and internally more complex, moving between density and thinness. The relationship between the six tracks is also more complex, with the tracks existing as pairs (1&6, 2&5, 3&4) in terms of structure, source material and method. Since making #1-4 Parlane has shifted from relatively lo-fi techniques of construction to the digital realm of computer music and this shift in technology is reflected in the intricacy of the tracks and the quality of the sounds. #1-4's dark and urgent rumblings have been superseded by crispness and clarity. *Getxo* is part of the evolved and evolving Parlane aesthetic, very knowledgeable, drawing on a wide range of influences, and innately musical, seductive and affecting, full of quiet and not so quiet catches and hooks, so easy that the difficulty is camouflaged."

OTTAVI, JULIEN: *Nervure Magnetique CD (SIGMA 011). \$12.00*

"*Nervure Magnetique*'s two mountainous tracks shock by bleeding unpredictably out of audible range at both ends. Because track two for example, does not present expected musical progressions beginning with a methodical test pattern format in which basic analogue-sounding tones of varying duration and texture are laid down in guileless succession at a drastically low volume leaving you vulnerable to the sonic assault at 12-odd minutes, you are never sure where to set your listening parameters. You must either accept the loss of the shadow or highlight detail or excavate from these extremities with the volume control. Ottavi is not the type of experimentalist so inclined to subtly expand the listeners' perceptual horizons as to forcibly prise them open. The experiments he conducts on you have a similarly gaping range from the fuck you boy's noise to a subtle strategy of loosening his grip on the listener's attention so perilously with the low tones at the end of track one that you forget what it is you are supposed to be engaged in. Ottavi knows how to manipulate with the direct physicality of sound. In track one, simply with a slowly building increase in volume, reedy contemplative tones become pressing and forbidding, and effects a complete inversion in scale around the listeners' body, moving from it is in you, to you are in it."



## SILENCE (SWEDEN):

**HANSSON, BO: *Sagan Om Ringen (Lord Of The Rings) CD (SRSCD 3600). \$15.00***

Reissue of what was the first ever release on Silence, initially issued in 1970. This was also the first Bo Hansson album, the Swedish legend known to be one of the earliest to place "space music". Produced as a tribute to the Tolkien trilogy, this is stunning instrumental psychedelic music, with lush atmospherics — Don't Fear The Hobbit! This version is the original Swedish titled version, with one bonus track ("Tidiga skisser Från Midgård"); there is also an English-titled version with different bonus tracks. This is a digitally remastered issue from 2001. Performed by: Bo Hansson (Organs, guitar, moog, bass), Rune Carlsson (drums, congas), Gunnar Bergsten (saxophone), Sten Bergman (flute). "Lord of the Rings was released late in the fall of 1970 and became an immediate success. Bo himself was in the midst of a very creative period, new melodies were constantly popping up in his head, so when Lord of the Rings finally got released in other countries there were already three more tracks added compared to the first Swedish issue. In the encyclopedia Guide to Progressive Rock, Bo Hansson is mentioned with reverence and respect. He is the first to play 'space music', he is a precursor to the French prog-celebrities Gong and English Henry Cow, and contemporary style-formers as Genesis and Yes. Bo Hansson is an innovator in the most noble sense of the word."

**GUDIBRALLAN: *T-Doja CD (SRSCD 3601). \$15.00***

2002 reissue of the first 2 Gudibrallan albums (*Uti var Hage* — the first ever Silence label album, originally issued in 1970) and *Gudibrallan II* (1971). With a bonus track, 72 minutes in total. "Gudibrallan was the first record ever released on the Silence label. We discovered them at the very first G...rdetfest, the small one with only about 500 people visiting. It was held without permission from the police and there was a lot of trouble because they wanted to shut it down. We recorded the record in one day, mixed it in one day only a few days after the G...rdetfest and when the next, big official one was held 35 days later, we proudly sold the record there! Gudibrallan was the very first punk band in Sweden and that long before the word was even invented! But they had just that attitude of punkrockers. No one could really play and some friends, or any one who felt like it, used to join them on stage. They made fun of the intellectual left wing people and the government and they showed solidarity with the lowest of the low standing individuals in the society. They didn't exactly try to hide their opinions, they shouted them out loudly and straight on, no poetry. We think that Gudibrallan is one of the reasons why S-PO (The Swedish CIA) had investigations going on Silence for some years." — Eva Wilke/Silence.

**TRAD, GRAS OCH STENAR: CD (SRSCD 3602). \$15.00**

1995 reissue of the first Träd Gräs och Stenar album, originally issued on the Decibel label in Sweden in 1970. Their name translated as Trees, Grass & Stones. A rock group led by Bo Anders Persson (after his works with Pärson Sound, Harvester, International Harvester), this was their first of 3 albums (and still the only one on CD), a definitely more "rockist" continuation of the post-minimalist experiments of the earlier groups, but still with that undefinable Swedish underground "feeling". Similar in vibe to the live document on Subliminal Sounds, *Gardet 12.6.1970*. This will be the only record in your collection to start off with covers of "All Along The Watchtower" and "(I Can't Get No) Satisfaction" that you won't want to kill somebody with.

**SAMLA MAMMAS MANNA: CD (SRSCD 3603). \$15.00**

The Swedish Silence label has finally moved forward in completing the reissue of their classic catalog from the 70s, with 7 new titles (the first Älgarnas Trädgård, Samla Mammans Manna's *Måltid*, & first Trad, Gräs och Stenar are older titles that were first issued in the early 90s). Simply put, A Major Event. From Silence's press release about this reissue program: "The seventies was one of the most interesting decades from a musical point of view in Sweden. Rock music had had a few years and all sorts of musical theories and expressions met and changed old expressions into music never heard before. Even though you might say that the modern record industry was born sometime in the earliest seventies the whole scene was rather innocent at the time. Stars like The Beatles and Jimi Hendrix had been touring in the smallest towns in Sweden during the sixties and Hendrix had had jam sessions with almost who ever musician he met and as for the musical forms you could do almost anything. The audience was as curious as the musicians. Bodyguards, tough managers or stuck up representatives for the record companies were not around. In the midst of this jumble of new expressions and musical experiments Silence was born, most because other Swedish companies were not interested, they were mostly doing middle-of-the-road Swedish mumbojumbo and other more traditional kinds of music, and because all this new exciting music just had to be heard by more people and also because we had great fun. Silence was consciously looking for the most odd, most thrilling expressions and was most fascinated by those who had the courage to follow an idea to the far end. Parallel to this the movement that came to be called 'The Swedish Musicmovement' started and it was an attempt to gather all sorts of different interests under the same hat — like political youthclubs, Vietnam movement, environmental groups, hippies, intellectuals, musicians and 'ordinary' young people with an interest in music. Of course it did not work for very long, especially when people started to claim that they were 'the only correct movement' and finally it was more wrangling than workshop. The musical broad-mindedness that was to be found among the musicians around Silence was almost totally lacking within the so called Movement and Silence was soon considered the black sheep in the herd and accused of being non political and fuzzy because our records did not have clear political statements and instrumental music was kind of the top of the fuzziness. It is not without pride that we now are reissuing 7 almost instrumental records from the late sixties and early seventies. It is clear that these records with totally different expressions yet are a mirror of the spirit of the time? the lust for experiments, a freedom in the musical expression that there is hardly room for today." About the first Samla Mammans Manna: "Exact reissue of the 1970 debut album by this trailblazing Swedish kwartet, led by composer/pianist/organist/accordionist/vocalist Lasse 'Lars' Hollmer, just prior to any knowledge admitted or otherwise anything called "RIO" (Rock In Opposition mind you, not a reference to Nagel's finest work). Formed in the late late 60s in Uppsala, SMM canvassed the festival circuit (appearing on the same bill that Trad Gräs Och Stenar recorded their mammoth *Live Gardet 1970* at) to popular and critical appeal. Later SMM would team up with groups like Henry Cow and such to affix a politically bent moniker to their particularly labyrinthine chord progressions. This is a few years down the line yet apparently, as here they're seemingly taking the piss... We get a few prog-polkas for the kids, a bit of tasteful Rhodes bob (esp. the nice & short 'Flickan I Skogen', a dope jam), a few Swedish-folk sounding numbers, a fast carnavall-ing segue or two, near Deep Purpleque organ snaking, etc... Some of the band-recorded material (assumably mono, practice space stuff) could pass for the sort of raw fun nuggetry you'd find on one of those Keb Darge comps, albeit of distinctly Euro white male origin. Altogether pleasing, crude at points, plenty of humor, handclapping. Not bad at all." — Hrvatski.

**SAMLA MAMMAS MANNA: *Måltid CD (SRSCD 3604). \$15.00***

The second Samla Mammans Manna album, originally issued by Silence in 1973. With 2 bonus

tracks. Two more albums would follow on Silence under this spelling of the name, then they would change it to Zamla Mammaz Manna and finally Von Zamla, going into the mid-80s. "I highly recommend *Måltid* for the experimental listener. It falls well into the 'progressive weirdness' category that Gong, Area, and Pell Mell are part of. While some of the many short tracks have a considerable amount of 'noise' (screaky vocals, strange sounds), the band has, not unlike Gong, a killer musicianship that makes *Måltid* a listenable (and enjoyable) offering... Not unlike early Magma or Moving Gelatine Plates, but with more of a sense of humour." — Mike Ohman/Gibraltar

**KEBNEKAJSE: *Resa Mot Okänt Mål CD (SRSCD 3606). \$15.00***

First ever reissue of the first 3 Kebnekajse albums on Silence. This debut album was originally issued in 1971. Liner notes for these 3 are in Swedish only, but English translations will be found on [www.silence.se](http://www.silence.se). "When this album from 1971 is reissued and some of you hear it for the first time and others will hear it again after 30(!) years, there will be a lot of wide open ears. But did Kebnekajse really sound like this? Yes, Kebnekajse sounded like this? also. On their first album? with the perfect title? *A Journey to destination unknown*? they still have not discovered the Swedish folk melodies but are a loud and hard Swedish rock-band. A few references could be Cream (England), Mountain (USA), November (Sweden) and even Jimi Hendrix (both US and England). Brittish hardrock, psychedelic influences from the American west coast and Swedish lyrics? but it is not just the lyrics that make Kebnekajse's rockmusic sound 'Swedish'. There is, mainly in Kenny Håkansson's way of handling his guitar, something else, something unspecified, a tone, a mood that my ears not quite can capture, something Swedish or Nordic. 'We did not play blues notes', said Kenny. It must have been that thing I heard -? or not heard: a space which was emptied and filled with something else and something new. Kebnekajse did not play electric blues. Strangely enough the rockmusic Kebnekajse played did not have its roots in the Afroamerican music but was rather torn up by its roots and then replanted into the Swedish soil -? just to see if it could grow and flourish here in Sweden." — Bengt Eriksson

**PHILEMON ARTHUR AND THE DUNG: *Musikens Historia Del 1 Och 2 CD (SRSCD 3607). \$15.00***

CD release from 1992 which compiles the complete works of this strange Swedish duo, including their lone self-titled LP release from 1972 (which supposedly won a Grammy in Sweden(?) and is considered "the most cult album in Sweden ever") and a cassette-only follow up from 1987 (sounds like outtakes of the '72 sessions). The group is two Swedish males, who apparently have never been positively identified. The music they perform is in the realms of experimental folk-rock, with the opening track "In Kommer Gösta" featuring a devastating Godz-like brilliance (easily one of the memorable tracks in the entire Silence catalog). Shakers, wobbly effects, lethargic acoustic guitars, bedroom percussion and one of the most idiosyncratic band names ever — for shambling stoner nonsense, this is Sweden's finest entry into the field by far.

**KEBNEKAJSE: II CD (SRSCD 3608). \$15.00**

First reissue of the 2nd Kebnekajse album, originally issued on Silence in 1973. "It was something in the air", said Kenny Håkansson in the booklet to the first album *Resa Mot Okänt Mål* (*Journey to Destination Unknown*). He was then referring to the Swedish lyrics and the name of the group. In the early seventies the Swedish folkmusic was also 'in the air.' From *Scented Gardens Of The Mind*: "...a clear change of directions towards a new kind of Swedish folk-rock with fiddle and electric guitar to the fore, but it also added the hot African percussion of Hassan Bah and jazzy experimentation."

**KEBNEKAJSE: III CD (SRSCD 3609). \$15.00**

First reissue of the third Kebnekajse album, originally issued by Silence in 1975. "Kebnekajse's music ignored traditional musical boundaries (which must be a hallmark of the term 'progressive music'). It continued very much in the same vein."

**ZAMLA MAMMAZ MANNA: *Schlagerns Mystik 2CD (SRSCD 3610). \$18.00***

New, year 2003 reissue of this 1978 double album. Hans Bruniusson (drums, xylophone, chimes, vibraphone, song), Eino Haapala (electric guitar, acoustic guitar, vibraphone, song), Lars Hollmer (electric piano, Korg polyphonic, Hohner-symphonic grand piano, accordion, song), Lars Krantz (electric bass, double-bass, acoustic guitar, song). "Samla Mammans Manna started in the early seventies and are still a vivid band and an evident part of the progressive music today under different names as Zamla Mammaz Manna, Von Zamla. This intense and energetic music is filled with happy pranks and fast turnings and has for more than 25 years amused its listeners all over the world. Frontman Lars Hollmer has beside his solo career also been part of several international musical constellations."

**ÄLGARNAS TRADGÅRD: *Framtiden är ett Svåavande Skepp, Förankrat i Fortiden CD (SRSCD 3611). \$15.00***

1995 reissue of this Silence album, originally issued in 1972. Älgarnas Trädgård's name translates as Garden Of The Elks and this debut album (their only studio recording until the newly unearthed *Delayed*) has always stood as one of the pinnacles of underground psychedelic rock — comparable to early Pink Floyd, Group 1850 and other world masters of space-out genius. The title translates as *The Future is a Hovering Ship Anchored in the Past*. The group employed an instrumental array made of: violins, rebec, cello, guitars, sitar, piano, zither, organ flutes, zinks, jew's harps, tablas, percussion, Moog-synthesizer & VC-3 Putney-synthesizer. Recorded at Studio Decibel in 1971, this CD reissue adds 2 bonus live tracks from 1972. From Dan Söderqvist's notes: "We have known each other since 1968, when we met in our home neighbourhood Västra Frölunda, Gothenburg. We listened to everything; Perotinus heavenly choirs from the 13th century, Messien's heavy works for orchestra, Beethoven's *Safe as Milk*, with it's surreal lyrics, King Crimson's endless string of chords, the beautiful acoustic Third Ear Band, Terry Riley's minimalism and above all the psychedelic music of early Pink Floyd. Sometimes we played our 'dägga-dång-music', crazy rhythmic plays with acoustic guitars and hysterical giggles. Sometimes we just sat and listened to the sounds slowly disappearing into space... We listened to each other and played with tones. We did not call ourselves musicians, we created music out of feelings. We experimented with getting strange sounds out of our instruments, started to use amplifiers and played with echoes. We went so far we even drank tea with echoeffects...Jan Ternald had built a couple of tone generators, painted in a psychedelic way. We constantly expanded our possibilities to get new sounds, with organs, mouthharps and pedals...We got our hands on the first Moog modulesystem that just about had reached Sweden. We mixed middle age instruments such as zinks and rebecs, soundeffects, churchbells, fragments of both Bach and the Beatles and improvised our way through the first album."

**INTERNATIONAL HARVESTER: *Sov Gott Rose-Marie CD (SRSCD 3614). \$15.00***

First ever CD reissue of this all-time Swedish underground classic, originally issued on the Scandinavian Love label in 1968. International Harvester were the 2nd incarnation of Bo Anders Persson's group, after Pärson Sound (whose early sound experimentation was finally documented in 2001 by Subliminal Sounds). "Early in the 60's Bo Anders Persson had envisioned a new kind of communicative music...would it be possible to create a more contemporary kind of rhythmic music that could play the same role as the traditional folk music, a



music that was both sensual and transcendent? In 1967 came the answer. The hypnotic Around-and-Around-feelings of Terry Riley's eternity music + the rough Around-and-Around-riffing of Rolling Stones = a new alchemical wedding. Pärson Sound was formed, which started to perform publicly in the summer of 1967. The next year they changed the name into International Harvester, taken from the American company manufacturing agricultural machines, trucks and ambulances. Metaphorically it was an exciting and disturbing name for a music group. It meant death. Death to the western culture. Death to all kinds of borders. The astonishing thing with the two official recordings of the group, *Sov Gott Rose-Marie* (Sleep Tight Rose-Marie) recorded in the autumn of 1968, *Hemåt* (Homeward) from 1969, and the archive recordings from the time when the group was still calling itself Pärson Sound on Ti'lndien, is the complete freedom of the music. The way of perceiving and presenting the materials and the structures of the music is probably a lot easier to grasp for a wider audience of today. Maybe mostly because of the development of experimental techno music during the 1990s, with its diversity of different dub and repetitive techniques - a long song isn't long in the same sense any more. Pärson Sound/International Harvester/Harvester is in that respect a perfect example of the theories presented in David Toop's book *Ocean of Sound - Aether Talk, Ambient Sound and Imaginary Worlds*. One of the tracks on *Sov Gott Rose-Marie* is the 11-minutes long 'I Mourn You'. It's a good example of what had happened to the repetitive structures of Terry Riley's music when they were united with the free-wheeling-rhythms of Thomas Mera Gartz's and Torbjörn Abelli's drum-and-bass-playing (a unit as organic as the Jamaican masters Sly & Robbie), and the intertwining of Bo Anders Persson's guitar, Thomas Tidholm's saxophone, Arne Ericsson's cello and (sometime-member) Urban Yman's violin. The atmosphere is both utopian and dystopian. The mourning of the song is not just a romantic pose, it's a reflection on the forces threatening to kill all kinds of lives on the earth. One of the inspirations behind this early environmental awareness, deeply reflected throughout most of the tracks on the album, came from the pioneering ecology philosopher and food industry researcher Georg Borgström. The phrase that is repeated over and over on side one of the record, 'Klockan är mycket nu' ('It's getting late now'), comes from one of Borgström's books. *Sov Gott Rose-Marie* starts with the strongest of statements: the Latin death hymn 'Dies Irae', played like it was a medieval heavy rock-theme. Pain. Sorrow. Melancholy. Not at all the idyllic view of the 60s pop culture that has come to dominate so many of the after-pictures of the time. A music of turmoil and inner upheaval, mostly played in the slowest of rhythms, but still with a sense of constant change. The eleven tunes on the first side form a fragmentary montage work, with atmospheres similar to the Godard-films from the same era. There's constant juxtapositions going on between documentary sounds and floating states of mind; hard rocking tunes, demonstrations against the war in Vietnam, bird song, sounds from the police radio, psychedelic tranquility, lullabies."

#### HANSSON, BO: *Magician's Hat* CD (SRSCD 3615). \$15.00

2002 remastered version with extensive (Swedish-only!) liner notes of the 2nd Bo Hansson album. More elevating and plush psychedelics, ala *Lord Of The Rings*. With 2 bonus tracks. "By 1972, as his first album was being promoted worldwide to critical acclaim, Hansson had already recorded his second album titled, *Magician's Hat* or *Ur Trollkarlens Hatt* (in Swedish). This time round all recordings were at Studio Decibel, Stockholm with the services of Lind, Carlsson, Bergman and Bergsten retained from the *Lord Of The Rings* album. More importantly, the sound was further augmented with the introduction of a guitarist (Kenneth Håkansson).

#### HARVESTER: *Hemåt* CD (SRSCD 3616). \$15.00

First legit CD issue from the Silence vaults, forget about the recent "Decibel" label bootleg. With 12-page booklet, including English liner notes, photos. One bonus track not found on the original LP. Recorded 1968-69, digitally remastered in 2001. "The lone album by this post-International Harvester group, originally issued in 1970 on the Swedish Decibel label, once again led by the academic tape-composer turned radical folkie psychedelicist Bo Anders Persson (he who shared wax-space with Folke Rabe on the other side of the same Wergo release that housed Rabe's *Va22*, reissued on Jim O'Rourke's Dexter's Cigar label as *What22*). Accompanied by an able body of co-conspirators including Thomas Gartz (drummer/glue of the Mecki Mark Men, whose LPs on the Limelight label are... killer), Torbjörn Abelli, let's not forget Ulla ('with the ice cream', no less) on 'small cymbals'. Thunder-plod of magnificent tidal proportions, recalling the burnt splendor of the Trad Grad Och Stenar *Live Gardet* 1970 set. Quite accurately as, get this — TGOS was nothing more than a stripped down quartet version of Harvester! (fancy that...). Another piece to the incestuous little jigsaw that was the 1967-1972 Swedish druggist music school dropout sector. Completely burnt, devoid of restraint, massive (some of the best sounding drums this side of Zeppelin, to boot). Blown through and through and through." — Hrvatski.

#### ALGARNAS TRADGÅRD: *Delayed CD* (SRSCD 3626). \$15.00

"In a flash of brilliance, the Silence organization has decided to bestow upon us the completely unreleased (as in never heard, bootlegged, wept over, joints rolled on flimsy paste-on cover assembled commune-dwelling idealists, etc...) SECOND Ålgarnas Trädgård LP, recorded 1973-74. Exact same lineup as witnessed on their epos *Framtiden är ett svävande skepp, förankrat i fortiden* (or *The future is a hovering ship anchored in the past*). None of that Embryo-Roman Bunka light jazz fusion led by the touring bassist/soundman shit, the real deal. And what a fantastic offering... despite a mildly dated sounding (bad synth) intro-statement, it slowly extends into meta-improvisations with distant guitars (very Karoli-esque in tone & repetition, God bless 'em), heavily effected organs, swirling strings, plenty of space, reaching an early peak-build amidst the detritus floating through the 12-minute 'Interstellar Cruise'. Later, an eastern-themed campfire freakout (sitar, tablas, yod-chant) breaks out, then a bit of the mellow reverberated flute, later still a long vocal loop fade out over some well placed drones. One could say this record has a bit of everything. One would be correct. Astonishing that this has lain dormant in the vaults for so long. Essential, essentially." — Hrvatski.

#### PHILEMON ARTHUR AND THE DUNG: *The Very Pest of Philemon Arthur and the Dung* CD (SRSCD 3627). \$15.00

Swedish title: *Far Jag Spy I Ditt Paraply?* "Philemon Arthur and the Dung turned the music industry up side down 1972 by getting a Grammy award for 'Best Swedish LP' and the music industry stopped the Grammy galas for 15 years in protest! 1987 when they decided to start again it was of course time for a new Philemon release. This time it was a cassette packed in a tin can. Not very many people heard the songs on the cassette since they didn't want to open the can...and the music industry was relieved. (We made a CD of the LP and half of the cassette and rightly called it *The history of music part 1 and 2* in 1992.) We at Silence think that every 15th year is good for a new Philemon release (it takes about 15 year to digest the full understanding of the music), so this is it! 20 brand new songs recorded 1967-1972 in the bedroom of Philemon Arthur and the rest 11 songs from the cassette. Just for your pleasure and wisdom. Nobody still knows who they are. But they send their greeting."

#### TURID: *I Retur* CD (SRSCD 3629). \$17.00

"For the first time on CD — A compilation with one of the Sweden's best female sing/song-writers in the seventies. Already in the late sixties Turid became famous in the underground of Stockholm as a Swedish Buffy Saint Marie or a Lotte Lenya or a Joni Mitchell. Her voice has been described as 'a thin thread of gold'. She won a radio competition and were soon known even outside the underground. She was chased by the bigger record companies but took a stand and chose Silence that just had started and in 1971 her first record *Vittras Visor* and Silence's eighth hit the desks. She worked with the finest musicians around at the time, such as, Kenny Håkansson (Kebnekajse), Björn J:son Lindh and Palle Danielsson. This record is half in English and half in Swedish. Silence released two more albums — *Bilder* 1973 and *Tredje dagen* 1975 before moving out to the countryside. Turid stayed in Stockholm and one of the bigger companies finally got to work with her. Turid is a very shy person who really doesn't like publicity and after 1982 she nearly stopped performing and has pretty much withdrawn to her own private sphere. Anyhow, even if you don't understand her brilliant and poetic lyrics you can still enjoy this record with her beautiful voice and music. We have compiled the most and the best of the three albums and carefully tried to restore the sounds."

#### TRAD, GRAS OCH STENAR: *Ain Schvajn Dräij* CD (SRSCD 4758). \$15.00

New reunion album, recorded 1998-2000! Featuring original members Bo Anders Persson, Torbjörn Abelli & Thomas Gartz (all related to: Harvester, In't Harvester, Pärson Sound). This a layered, textural rock record and very strong for the times. "We want to thank the patient horses who were our closest neighbours when we recorded in Jacob's joiner's workshop on the island Färingsö. It's true that they sometimes pawed the wall — in appreciation or annoyance? When they were out in their pasture we had to shut off the electric fence. The impulses came into the tape, it sounded like a metronome with co-operative problems. A few tunes are recorded in a room in Öllåsa old school outside Stjärnhov, in Torbjörn's sister Bissa's home. All the instrumentals were created at the very moment, the result of an accidental alchemist occurrence — a meeting of four old men at the crossroads of an imaginary landscape. 'Ain Schvajn Dräij!' is what ran out of the test tubes after Thomas Mera's experiments with cloning TGS. The doo-choir The Nymphettes is his own highly temporary change of gender. The recordings are made by Träd Gräs och Stenar during several occasions from 1998-2001 on 2 ADAT tape recorders."

#### SILKE MAURER (GERMANY):

##### ATMO.BRTSCHITSCH: *Change Your Life* CD (SIM 001 CD). \$16.00

"Atmo.Brtschitsch is the ambitious project of two mature musicians who have set the bar high in order to break new musical ground. *Change Your Life*, their first joint album, presents clear tonal sequences spliced with celestial elements, flattering vocals, electronic hip hop beats, deep ambient influences form a rich tapestry which soars over harmonies and melodies. This is the genesis of a strange and bewitching new type of ambient pop music. The first release from the brand new Berlin Label, Silke Maurer. Silke Maurer was conceived as a strong brand from the outset, inspired by and orientated like a big fashion label, but with a knowing ironic wink. Electronic music, influenced by hip hop and soul, is the main concept behind the forthcoming programme of releases which will be dominated by the strong images and personalities of the artists."

#### SILKHEART (SWEDEN):

##### GAYLE, CHARLES: *Spirits Before* CD (SILK 117). \$14.00

More cascading trio blow outs of emotional carnage, as above.

##### HOBBS TRIO, JIM: *Babadita* CD (SILK 133). \$14.00

Trio w/ Hobbs (as), plus bs/drums. Hobbs is a great, screamingly Ornette-ish sax player, often at "a furious pace with both jazz inflections and the non-stop energy of punk rock."

##### LACY, STEVE: *5 x Monk 5 x Lacy* CD (SILK 144). \$14.00

Solo soprano sax, recorded live in Stockholm in 1994. Five Monk compositions and 5 of his own. "I recall being utterly ravished by the musicality of Lacy's improvisations; his attack, his pitching, and the way he was placing certain notes of the inferred chords under his improvised lines to yield an extraordinary three-dimensional tension and structure to the music he was proposing." — Keith Knox. Limited stock.

##### ETHNIC HERITAGE ENSEMBLE: *Ka-Real* CD (SILK 150). \$14.00

Joseph Bowie (trombone, perc.), Ernest Dawkins (reeds, flute, perc.), Kahil El'Zabar (perc.) & Atu Harold Murray (perc., flute). "The Ethnic Heritage Ensemble's music builds complexity from simplicity, diversifies through repetition, transcends time by emphasizing it. Their laser-like ability to set the rhythm button on infinite repeat creates a hypnosis similar to the mind-buzz of classical minimalists like Steve Reich and Terry Riley." — Marc Masters. Limited stock.

##### BORGSMANN/MORRIS/CHARLES TRIO: *The Last Concert* CD (SILK 151). \$14.00

Thomas Bergman (tenor/soprano/sopranino saxes, Egyptian double flute), Wilber Morris (bass), Denis Charles (drums). Recorded live in Germany on 3/6/98.

##### JORDAN QUARTET, 'KIDD': *New Orleans Festival Suite* CD (SILK 152). \$14.00

"Featuring William Parker, Joel Futterman, Alvin Fielder & Edward 'Kidd' Jordan. Recorded live at the New Orleans Jazz Festival in 1989."

#### SILLYBOY (ITALY):

##### MAKOTO & JENNIFER GENTLE, KAWABATA: *The Wrong Cage* CD (SILLY 004 CD). \$11.00

"Recorded during his first Italian tour last May, *The Wrong Cage* witnesses Kawabata Makoto's (leader of the much praised psychedelic ensemble Acid Mothers Temple) curious meeting with pop oddballs Jennifer Gentle, one of the most important bands from the Italian underground scene. Strange encounter it may be, but the results are glowing, unashamed psychedelic music: two long, guitar-driven freakouts taken from the JG catalogue and an eerie sarongi improvisation played by Kawabata alone. From the serene, shimmering main theme of Bring Them until the manic conclusion of Couple In Bed, *The Wrong Cage* is just primordial, ignorant and innocent rock n' roll: massive wah wah doses, cavernous echoes, metallic distortions and the icy space guitar of Kawabata frantically battling the psychedelic magma of Jennifer Gentle."

##### LAND OF NOD: *The Colli Di Pedona Tapes* CD (SILLY 005 CD). \$13.00

"Based on a series of field recordings taken during a Tuscany stage of the Giro D? Italia 2002, *The Colli di Pedona Tapes* is probably the most psychedelic release to date from this fascinating Welsh duo. After a series of albums on the Ochre label that established them as one of new rising forces from the UK underground, *Colli di Pedona* is a slightly different take on their trademark sound: languid, luminous ambient tracks melt into minimal drones (the aptly titled 'Vortex'), while the guitars sound even softer and lighter than usual. The *Colli di Pedona* album is all about painting with music and capturing the sleepy, sun-soaked atmosphere of a Tuscanian summer afternoon — subtle, mesmerizing, dream-inducing sound-

waves build up an ecstatic, meditative sensation that peacefully flow through the album — and it's just beautiful to lose yourself in these tranquil waters. Cycling never sounded so good."

#### SILTBREEZE:

##### GUIDED BY VOICES: *Get Out Of My Stations CD (SILT 028 CD). \$10.00*

"Originally released in 1993, *Get Out Of My Stations* boasts the same classic Guided by Voices lineup as *Propeller*. Too frequently overlooked — due to the unavailability of this record for many years — is how great these tracks are, even compared to the spate of seven-inch EPs that turned up in the wake of *Propeller* hysteria. Not one throwaway track exists upon it. This is blood, sweat and beers, otherwise known as blue ribbon GBV. *Get Out Of My Stations*, in all its lo-fi glory, now on compact disc for the first time, contains four extra live tracks from the same era."

##### SHEPPARD, JIM: *Picking Through The Wreckage With A Stick LP (SILT 032). \$8.00*

Mid-90s solo record by Vertical Slit/V-3's Sheppard. Last copies of this long deleted item.

##### LIGHT, ALAN: *Rabbi Sky CD (SILT 076). \$14.00*

"Musically, it would be rather fantastic to describe *Rabbi Sky* as a hybridization of this previous two efforts (*The Evan Dando of Noise?*, *Corpus Hermeticum*, 1997 and *Sink The Aging Process*, Siltbreeze, 1993); if you feel a compulsion to nod in their direction, console yourself by thinking of this one as a most excellent extension. Listening to the opener, the title track executed in four movements, the listener is cast headlong into a minimalist menagerie; the bracing, string-tinkling beginning segues into hypnotizing, ecclesiastical chord organ drone that then resurrects into a tremendous cut-and-paste finale of looped and overdubbed guitar that whirls around in the air like a white-winged moth performing a lascivious, improvisational fandango. On the other hand, 'All Blues' (the second and final track, dedicated to both James McNew and Phill Niblock) is pure aggro-muzz that takes on an almost anthemic persona."

##### VERTICAL SLIT: *Under The Blood Red Lava Lamp CD (SILT 077). \$14.00*

Long "This CD collects all the tracks from both the *Smudge* EP and the *Lava Lamp* cassette, both of which were recorded in the latter part of 1980. They pinned back ears *Cream*-style; three meth-baked, beer-soaked shamen who concocted a unique midwestern prog/metal slobber somewhere between *In The Court of the Crimson King* and *Sabbath Bloody Sabbath*."

##### MACLISE, ANGUS: *Invasion of the Thunderbolt Pagoda CD (SILT 078). \$15.50*

"The late percussionist and poet Angus MacLise was pure 60s free spirit all the way. A founding member of the Velvet Underground (who quit as soon as he found out they were being paid to play their first gig), MacLise's collaborators and compadres read like a Who's Who for the *Halana* generation: LaMonte Young, Marian Zazeela, Terry Riley, Tony Conrad, Henry Flynt, Jack Smith, Andy Warhol, Gerard Malanga and Ira Cohen. His intricate, India-influenced drumming propelled any number of tranced-out jams in New York's lofts of the era (a Milford Graves for the psychedelic set, if you will). Though he was meticulous about his recording, very little of MacLise's music has ever been made available. The vaults have been opened, and *Invasion* is the first authorized collection of MacLise's work to appear, with other volumes to follow. The 45-minute opening track, 'St. Marks Epiphany,' provides an incredible glimpse of MacLise's music — his unstoppable cross-rhythms, his wife Hettie's droning organ and tamboura, and the crazed echoing flute and vocals from an ensemble known as the Mutant Repertoire Company, whose cacophony is rather like an unholy marriage between Amon Düül 1 & the Taj Mahal Travellers. Part of this piece was used as the soundtrack for *Invasion of The Thunderbolt Pagoda* (from which the CD's photos are taken), the masterful psychedelic film by Ira Cohen, photographer of Spirit's *Twelve Dreams of Dr. Sardonius* and John McLaughlin's *Devotion* — this is also the complete version of 'The Joyous Lake' — released long ago in excerpt form on a flexidisc with an issue of *Aspen* magazine. Also in this first volume is a wild piece for shortwave radios from one of MacLise's India excursions, as well as the Sufi trance of 'Heavenly Blue Pt.4&5' and the communal free jam of 'Blastitude'. 'Invasion...' closes beautifully with the delirious celtic lula-bye 'Humming in the Night Skull', featuring MacLise on chimes with harmonium and guitar. What else is there to say? This is a remarkable and long overdue celebration of an overlooked and necessary figure of the New York avant garde."

##### HALL OF FAME: CD (SILT 080). \$14.00

"Like their previous output on the Amish label, this one's a melange of tribal thump, east-ern drone, raga concrete and melodious melancholia. Hall of Fame's unique, not easily identifiable sound has been compared to revered outfits such as Flies Inside the Sun and The Shadow Ring, sometimes even in English...Hall of Fame's healthy smattering of influences stretches back to Ludlow Street-era Velvet Underground, Prestige-era Moondog, The Godz and Angus MacLise."

##### MACLISE, ANGUS: *Brain Damage in Oklahoma City CD (SILT 081). \$15.50*

"*Brain Damage in Oklahoma City* is the second installment in the Siltbreeze/Quakebasket series of music by poet/mystic/shaman Angus MacLise. Culled from the archives of Mr. Tony Conrad, this volume (covering the years 1967-70) highlights MacLise's unique and intricate drumming style. Cembalum, bongos, hand drum, barrel congas — all are majestically thumped'n'bumped for maximum orgasmic sensory satisfaction. Comprised of eight tracks, the acme of this collection is the two large ensemble pieces, 'Dreamweapon Benefit for the Oklahoma City Police Dept. parts 1 & 2,' featuring Angus (barrel conga), Hetty MacLise (tampura), the poet Jackson MacLow (recorders and voice), Henry Flynt (song flute and voice) and Tony Conrad (limp string). These tracks, recorded in May of 1968, are the apex of maximalist loft style psychedelic improvisation. Conrad's illuminating, occasionally hilarious liner notes set up the narrative of this volume and offering a brief glimpse back into the mind-scrambling fracas that was NYC, USA, Earth 1968. Along with more gorgeous, brain-warping Invasion-style sleeve art, included in the CD booklet is a reproduction of the poster for the Dreamweapon Benefit, confirmation in black and white that for four nights in May, 1968, Wooster Street Cinematheque was definitely one witchy place to be."

##### 1929: *Last But Not Leased CD (SILT 100). \$14.00*

"Brother JT sideman leads his own away-team to the planet's surface, and returns drunk. The sonic, slurring, instrumental tonic they have decided to bottle up and pass off as their own is a dab of Hawkwind, a pinch of Dead C., and a sprinkle of any number of desert rock's heaviest comancheros. You could say it's the finest non-vocal release to pass through the turnstiles since the Smashchords' 12". Or if you weren't born then, how about *Earth 2*? Say whatever you like. So long as it's not *Gone!!!*."

#### SILVA SCREEN:

##### GIOVANNI, PAUL: *The Wicker Man CD (SIL 1141). \$15.00*

New deluxe US version, variant track listing to the mono UK version on Trunk from 1998 (which is actually a couple minutes longer), with a 20-booklet of elaborate liner notes and photos. "Music and songs by Paul Giovanni. First ever release of the stereo masters of all the

songs from this cult British Horror Film. The original stereo masters that were prepared for a US album release in 1977 were thought lost but have now been discovered. From the booklet liner notes: 'It is impossible to understate the importance of these historic recordings that up until now, have only been heard by a select few. This truly is the stuff that myths are made of, but then *The Wicker Man* has always courted mystery and controversy ever since it first saw the light of day in 1973. Once famously credited as the 'Citizen Kane of horror movies', the enduring enigma of the film has inspired eminent critics and a worldwide legion of fans to wax lyrical about the movie's incredible power and engaging intrigue. Even today, nearly thirty years after the film's release, the ball continues to roll; web-sites, fan clubs, documentaries and books, all pay homage to what is without doubt, one of the most innovative and provocative British films ever produced.' —Simon Wells."

##### GRAINER, ROB: *The Prisoner File #1 - Original TV Soundtrack CD (SIL 1144). \$15.00*

"Starring Patrick McGooohan, *The Prisoner* lasted for 17 episodes and its TV debut in 1967 caused a storm of protest amongst audiences who didn't get it. Today the Cult series is celebrated for being innovative and ahead of its time. Ron Grainer (*Dr Who*, *Tales of the Unexpected*) composed the distinctive theme tune which appears on all three Prisoner discs available from Silva Screen in conjunction with Carlton. Disc 1 of 3 CDs celebrating the 35th anniversary of the cult television series. Digitally restored and remastered. Music presented in episode order for the first time. Bonus dialogue clips from the TV series included."

##### OST: *The Prisoner - File #2 CD (SIL 1145). \$15.00*

"Ron Grainer (*Dr Who*, *Tales of the Unexpected*) composed the distinctive theme tune which appears on all three Prisoner discs available from Silva Screen in conjunction with Canton. Music presented in episode order for the first time; bonus dialogue clips from the TV series included."

##### OST: *The Prisoner - File #3 CD (SIL 1146). \$15.00*

Vol. 3 in this series.

##### ROTA, NINO: *The Essential Nino Rota Film Music Collection 2CD (SIL 1153). \$21.00*

"Nino Rota, probably Italy's best-known film composer, composed all the scores for the classic Fellini films. His other international credits include: *The Glass Mountain*, *War And Peace*, *The Leopard*, *Romeo And Juliet*, *Waterloo*, *Death On The Nile*, and *The Godfather*. The films directed by Federico Fellini are regarded as classics of the cinema all over the world. *La Strada*, *The Nights Of Cabiria*, *8 1/2*, *Amarcord* all won Oscars for Best Foreign Film. The music in all the Fellini films plays an important role, being both memorable and nostalgic and has proved to be some of the most popular and enduring of all film music."

#### SILVERDOOR (IRELAND):

##### DOYLE, ROGER: *Babel 5CD (SIDO 003/7). \$55.00*

A gigantic 5CD conceptual release by legendary Irish experimental composer Roger Doyle (previous albums on Christoph Heemann's DOM label; Doyle also recorded as Operating Theatre — reissued on CD by United Dairies). "*Babel* is a large-scale musical structure making use of many technologies and music languages, with each piece of music being thought of as a 'room' or place within an enormous tower city. In the main section are 3 CDs where each track corresponds to a virtual architecture. The pieces are divided into two kinds: aural representations of actual spaces (e.g. The Dressing Room, The Stairwell, Mr. Brady's Room), and internalised dream spaces (e.g. The Room of Rhetoric, Mall Fountain, the Spirit Levels, the Mansard childhood memory room). Listeners can navigate their way differently through this CD building at each hearing if they so wish. The instrumental solos in some of these 'chamber musics' evolved in collaboration with the musicians and would not have been possible without the unique approach and talent of each performer. As a Babel 'supplement' are the 2 CDs of KBBL — the Tower's fictitious radio station. Each of its 4 'shows' has its own style and atmosphere. Collaborating with DJs, actors, writers and singers, KBBL is made to sound like a real radio station with ads, traffic reports, phone-ins etc. There are also 'live' circus and nightclub recordings associated with KBBL in this supplement and in the main section. Other than these connections, and others not mentioned, Babel celebrates language (a slight variation on the Biblical morality tale) and musical expression in all its variety."

##### DOYLE, ROGER: *Fairlight Memories 2CD (SIDO 009). \$22.00*

"The music on these CDs was composed on a Fairlight Computer Music Instrument between 1983 and 1988. Together with the Synclavier (made famous by Frank Zappa's use of it) the Fairlight was among the first synthesizers controlled by a computer. It had a sampler, a sequencer (called 'Page R'), on-screen waveform display — very popular with bands on Top of the Pops showing off their new Fairlights — and a central processor unit (CPU) that took two people to lift. In 1982 I was involved in a studio that bought one, and after two months teaching myself how to use it I warmed to its possibilities and limitations. There were things it did that no other piece of equipment has done since, yet at the same time I was forced to input material into the sequencer monophonically. The sequencer held up to eight monophonic lines, forcing me to think contrapuntally. This 8-voice polyphony was like having a constantly changing chamber octet at my disposal. By 1988 it was gathering dust in the corner of the studio, having been superseded by newer technology and fashion, so I made an offer and bought it cheaply for my own embryonic home studio. In 1990 I sold it and it drifted out of my life. I made great use out of it — sometimes composing pieces in a few hours — and have very fond memories of the Fairlight."

##### DOYLE, ROGER: *Thalia/Oizzo No CD (SIDO 012). \$15.00*

"The music on this CD represents the early works of Irish composer Roger Doyle — pieces composed in the late 1960s to mid 70s, re-packaged and re-mastered in 2002. It includes his extremely rare self-released 1975 debut LP *Oizzo No* and his second LP *Thalia* from 1978, originally released on CBS Classics, all on the one 77 minute CD. The earliest piece is Bitter-Sweet Suite for out-of-tune piano composed when he was 18, and the latest *Thalia*, his first large-scale electronic piece, composed at the age of 26. Doyle is most well-known for his United Dairies' Operating Theatre masterwork *Rapid Eye Movements*, his third LP. *Thalia/Oizzo No* contains his work leading up to this legendary piece and fills in the picture of his early development. Beautiful, totally strange stuff."

##### DOYLE, ROGER: *Rapid Eye Movements CD (SIDO 013). \$15.00*

Brilliant and unique experimental tape works (from 1968-1980) reissued on this Irish composer's own label.

"Roger Doyle is most well-known for his United Dairies release of his legendary masterwork *Rapid Eye Movements*, which was described in 1982 upon its release, in the UK *Sounds* magazine, as: 'without doubt one of the most exhilarating LPs and unorthodox concepts ever submitted to vinyl'. Now remastered and repackaged on CD with 2 extra tracks from the period, this work becomes available again." Consists of the two tape-manipulation pieces from the original LP (issued on UD in '82); 'Finestra' ('77 studio transformations of previous orchestral recordings), and 'Rapid Eye Movements' ('77-'80, recorded at various locales, including the Institute of Sonology, Utrecht), with 2 other pieces from the same period - one of which is for solo piano.

**SIMBALLREC:****VA: 45 Seconds Of: CD (SIMBALL 07). \$15.00**

"Exciting new compilation from California-based imprint Simballrec. (Languis) that takes an almost punk-rock approach to contemporary electronic listening music. *45 Secs. Of...* features 99 tracks from some of electronic music's most talented exponents, all contributing 45-second long tracks. Dazzling in its scope, *45 Seconds...* is a fascinating, kaleidoscopic listen from beginning to end." Artists include: actual jakshun, adrien75, alter echo & dj wicked, ammoncontact, andrew duke, antimater dub ensemble, bit\_rot, blue baboon, brendan willard, civiyy kklui, ckid, coelacanth, cos, d84 (aka bleivin blectum), dada munchmonkey, daedelus, daniel givens, daryl groetsch, david figurine, derevo, dj spooky that subliminal kid, dntel, dwayne sodabberk, edmund steinberger, eight frozen modules, electric birds, electric company, estupendo, fer chloca, gamers in exile, gasca, gustavo lamas, hood, james figurine, jan jelinek, jeremy dower, john tejada, joseph nothing, kim cascone, kotatko & spacehustler, kraig grady, lali puna, languis, leafcuttr john, libythth, lump, l'usine, mainpal inv., mall, mannequin lung, martin rev, meanest man contest, memory systems, meredith figurine + iwnne, mia doi todd, microstudio, minimum brutal, moblin, night for us, noriko tujiko, nowhereman, ost, phthalocyanine, pig snarley, professor g. langdon, non tomita, rockin pony, rothko, rs-232, safety scissors, si-cut.db, simeon/silver apples, solvent, soulo, stars as eyes, sutekh loves miguel galperin, sybarite, tarentel, technicolor, televazquez, the snodgrass, the strangles, transistor cricket, ultra milkmaids, un automne à lob-nor, unagi patrol, zoffi.

**LANGUIS: Untied CD (SIMBALL 08). \$15.00**

"Soothing, dreamy, hypnotic... Languis' music is all these things and more. The reference points are all there: emo, My Bloody Valentine, Air, La Bradford, Bjork, but Languis combine these influences to create something wholly original and unique. Their previous release, *Unithematic* was met with universal praise and the Los Angeles duo's live performances have been widely acclaimed. *Untied* is an entirely bewitching experience where gentle rhythms meet shimmering soundscapes for a listening experience unlike no other."

**SIMPLE MUSIC (GERMANY):****BÖSKE, LARS: Single & Partner 2x12" (SIMPLE 001EP). \$21.00**

"Simple Music is a new label for DJ tools with the musical main focus on minimal electronic music. Besides the 'normal' 40 unending grooves, unending grooves with a new technical feature are equipped on this release 6. The stereo sum of the unending groove is in Here it argues and left canal track split and with two different loops busy."

**SIMULATED:****PERSONA: Uptight CD (SIM 01 CD). \$12.00**

"Based out of Dearborn, Michigan, Persona offers up a ten song, fifty-two minute hyper-electronic excursion across the overstated, the underreported, and the somethingorother. It's not so much ecstasy and pot smoke, as caffeine headaches and Nicorette gum. It's double-time distorted dub, latenight A.I. jazz, and the sound of your computer humming tunes from its childhood."

**PERSONA: Omnithrope 12" (SIM 02). \$9.00**

"Booming avant ambient doused in scurrying rats, borderline IDM and a salt-shaker of gabber breakbeats (er... whatever), plus a remix of Detroit body masters, 12 Tech Mob."

**SINERGIA:****THESE TRAILS: CD (SR 4059). \$14.00**

Reissue of the lone LP from 1973 by a Hawaiian folk-psych group, that was privately pressed at the time and largely unknown until recently. This CD appears to have been legitimately reissued by the band. Mixing fragile female vocals, guitars of an acoustic, electric and slide variety, dulcimer, tabla, recorder, sitar, and synthesizer this has a soft, wavy edge that could easily pinch you if it sounds like a desirable cup of exotica.

**THESE TRAILS: LP (SR 4059LP). \$22.00**

LP version.

**SIREN (JAPAN):****COLECLOUGH, JONATHAN: Cake: Alternate Version CD (SIREN 03). \$15.00**

"Originally released in 1998, *Cake* represented the first solo release from the U.K. based sound organizer Jonathan Coleclough. *Cake* was met with very favorable interest amongst those familiar with Coleclough's earlier collaborations with Andrew Chalk and Ora — a project featuring the work of Darren Tate, Colin Potter, Daisuke Suzuki, and Lol Coxill. Now an alternate version of *Cake* is available. Composed at the same time as the initially released edition, Coleclough has referred to this variation as an 'inversion' or 'mirror image' of the other. While both versions include aspects of the same source material, each stand apart as unique and individual pieces as two sides of a coin. Consisting of a single evolving piece, this alternate version of *Cake* further explores Coleclough's interest and use of field recordings while employing a sensitive amalgamation of organic textures. With a delicate yet pronounced sense of droning space, including an often filmic impression of landscape, the alternate version of *Cake* manages to produce a hauntingly beautiful atmosphere that should easily engage those interested in the likes of Organum, Giancarlo Toniutti, Eliane Radigue, a.o. Featuring the original artwork, this version of *Cake* is differentiated from the previous with a reverse of the booklet images creating a 'new' front cover. Released in association with Siren Records (Tokyo) in edition of 400 copies only."

**SIROCCO (FRANCE):****VA: Stereo Ultra Vol.3 2LP (SIR 120LP). \$17.00****VA: Stereo Ultra Vol.3 CD (SIR 121CD). \$15.00**

"This is an exciting delve into the obscure and forgotten music libraries of French music from the 70's. It's an aural odyssey into widely adventurous instrumental gems created for TV, film & radio that graced the undisputed hip French media; and all these incredible tunes were composed and created by elite group of little-known yet highly talented artists like Pierre-Alain Dahan, Sauveur Mallia, Daniel Humair or Eddie Louiss. The music of this compilation came about a period that saw the psychedelic beat parties and love-ins of the 60's give way to peace protest and space hoppers; But people still wore their hair long — They still knew how to party. Guitars may have lost their fuzz to the wah-wah pedal, and musicians did become fedup with moving & \_ tonne Hammond around in a hearse — They put minimoog in their Mini instead. But that doesn't mean that themusic became lightweight too — there are enough dark, rumbling basslines, intoxicating fat beats & solid instrumental jams here to burst big holes in your dad's new music centre. And so here is the music that acts as a

soundtrack of that time, a music that was a backdrop to the supersonic jetSet parties frequented by Serge Gainsbourg, Brigitte Bardot or Michel Legrand. It's music that sums up a period in french style that has gained the admiration & respect of the world up to including today, and because these tunes had never been made available to the music-buying public, they sound as fresh as ever."

**SIRR.ECORDS (PORTUGAL):****VITRIOL: Randonée CD (SIRR 2001). \$11.00**

"Formed by Paulo Raposo and Carlos Santos, Vitriol is one of the more important portuguese electronic and intermedia projects. Their continuous interest in soundscape composition and immersive ambients is finally documented in this CD which assembles pieces performed during the Internet event 'Le Placard: Headphone Room', organized by the BURO association (Paris) and transmitted from the art gallery ZDB in Lisbon. 'The idea came out of a desire of finding new ways to diffuse and listen to electronic music: bringing out a relationship inbetween time/work/diffusion. We would like to try to bring this intimacy to a test via electronic communications, see how intimate it can stay 'through-line'. Departing from soundfield recordings and digital manipulative processes this CD creates a compulsive and organic soundscape, but where all coordinates are erased and deterritorialized, leaving the listeners' perception open to find his own (imaginary) space."

**BERTHOLO, RENÉ: Um Argentino No Deserto CD (SIRR 2002). \$13.00**

"René Bertholo, born 1935, is most known as plastic artist and co-founder of the KWY group in the late fifties with Christo and Jon Voss. His interest for electronics began when he started to make objects with eletric movement, called 'small-scale models' which used eletric devices producing aleatory noises, and which he made between 1963 and 1973. 'In 1973, when tired of repairs I had decided to give up making them, a friend gave me one of those musical boxes with a handle, a drum bristling with prickles and a steel comb. Although I had seen similar ones, that particular one fascinated me and I had an urge to make one like it, but using eletronics'. René Bertholo started then building and programming himself a digital machine for making sounds. Since then he destroyed and rebuilt the machine several times, he even named her Alice, now he calls her just 'mak'. This CD covers all twenty years of his sound production and it was recorded directly from the machine. At last."

**KARKOWSKI & ANTIMATTER, ZBIGNIEW: Function Generator CD (SIRR 2003). \$13.00**

"*Function Generator* features the collaborative work of Zbigniew Karkowski and Xopher Davidson aka Antimatter. The two combined forces using minimal low frequencies (100 hz is the maximum level) reveal a hidden powerful world of pulsating waves and entwining drones that will not leave the listener indifferent. Not glitch music, not drone music, but beyond."

**BEHRENS, MARC: Integração CD (SIRR 2004). \$13.00**

"Integration is a composition that Marc Behrens has been performing live in several versions. It was composed in a process of integrating all experiences made throughout almost one year of performing the basic score. With every performance, new aspects were added to the whole piece. In all the performances there is a basic repertoire of sounds consisting of a nucleus of tree recordings made in a mountain forest close to the Italian/Slovenian border in 1998, which in the performance arrangement became broadened with more recent material. The tree recordings were made by shaking the trees, thus the patterns of the sounds were generated partly by the plants, partly by human intervention, and arranged later according to coincidences and inherent keys in the material. The CD version does neither contain any live recordings nor the original sound of the auxiliary speakers which were specifically made for the performances. For this version Marc Behrens used the tree recordings along with a few field recordings of urban infrastructure, made during the preparation of the composition Advanced Environmental Control and later, preserving the original intention of the first performance: integration of a naturalistic and a technicized conception of sound."

**VA: Sul CD (SIRR 2006). \$13.00**

"*Sul* features tracks by Atau Tanaka, Oren Ambarchi, Pimmon, Eric La Casa, Vitriol, id and Marc Behrens. *Sul* is dedicated to the french film-maker Chris Marker, author, among other films, of *La Jetée* (1962), *Le Fond de l'air est rouge* (1977), *Sans Soleil* (1982) and *Level Five* (1997). 'Chris Marker is a sculptor of memory — he can make us reminisce of things we have never lived, to remember places we have never been. If the future can become as sentimental as the past, then he has succeeded in manipulating time to an emotional end. Music can only aspire to become what Marker does — music is the art of sculpting time, of evoking memory for transitory sonic moments.' — Atau Tanaka."

**ZINGARO, CARLOS: Cage Of Sand CD (SIRR 2007). \$13.00**

"*Cage of Sand* consists of several improvised pieces for violin and electronics. All the sound sources used derive from the violin itself, in 'real time'. Each track explores a different approach, from the repetitive and the noisy to the evanescent, redefining shifting spaces of tension, which are reinforced by the intricate, sometimes intimate, use of electronics. Live sampling software (written in max/msp) interacts organically with the gestures, doubling or dissolving the acoustic input in various forms, structures, states. The result is a work that is challenging and engaging. Carlos Zingaro has been active in the european improvised music scene since 1975. He has been a regular partner of people like Otomo Yoshihide, Joëlle Léandre, VoiceCrack, Richard Teitelbaum, Thomas Lehn, Matt Wand (Stock, Hausen & Walkman) and Gunther Muller, among many others."

**SCHAEFER, JANEK: Black Immure (Music from the Casa de Serralves in 12 phases) CD (SIRR 2010). \$13.00**

"Janek Schaeffer is a London based sound artist, known for his innovative turntablism (his triphonic turntable being the most famous) but also for his interest in audio architectural research, concerned by relationships with a built environment such as bringing live sounds into buildings from outside through hidden microphones. His recent works combine in a delicate and masterful way vinyl manipulation techniques with field recordings and electronics. Janek spent 3 days collecting, manipulating and editing sounds found in and around the Casa de Serralves in Porto, Portugal. The Casa is located in the museum landscaped gardens and had a superb natural reverb. For the resulting concert this prepared material was improvised and combined with locally purchased 'Portuguese' vinyl and recordings he made using their Steinway piano. During the performance Janek physically 'played' the building by slowly winding down the enormous shutters and windows to envelop the audience in darkness. 'Immure' means to enclose within walls, to incarcerate. Towards the end of the concert Janek opened the terrace shutters and doors behind him as a sound reactive light installation cast shadows and light into the interior. The performance ended as he ran out into the moonlit garden away from the villa and audience as the final sounds flickered and faded away, leaving them in silence, alone."

**É NE: ..op.10218 CD (SIRR 2011). \$13.00**

"Pal Toth alias é né is a Hungarian sound artist and radio producer, living in Budapest. In the



frame of his radio programme, we can regularly hear what he calls 'ether concerts', compositions made to the medium itself and comprising an improvised (real-time) method of editing, Pal Toth confronts the listener with an evolving sense of time and duration that transcend questions of musical form to focus in the idea of shape, in the potentialities of a sound representation as stream of consciousness. Demanding and engaging. Imagine if Morton Feldman had played in a Punk band when he was young!?"

**RAPOSO + CARLOS SANTOS, PAULO: *Insula Dulcamara* CD (SIRR 2013). \$13.00**

"*Insula Dulcamara* features a series of connected compositions made from field recordings and a (no-input) amplifier. Travelling notes, reverberating spaces, delicate resonances, all form to build a almost lyrical imaginary space with many layers. The sounds move quietly through the fragmented landscapes of field recordings and the transforming electronic processes create a highly delicate ever-shifting but detailed sonic flow."

**VOICE CRACK + CARLOS ZINGARO: *Ba Kaggja* CD (SIRR 2014). \$13.00**

"Voice Crack and their cracked everyday electronics have been out there for over 25 years. The Swiss duo Andi Guhl and Norbert Möslang, a.k.a. Voice Crack, that someone called 'the godfathers of glitch' twist and unravel their microchips as a pair of experimental scientists in their laboratory, in the company of Carlos Zingaro who interacts with his laptop computer, which captures and manipulates the sound elements he and his fellow musicians produce. *Ba Kaggja* is one of Voicecrack's last recordings before their longtime collaboration came to an end."

**KAHN, JASON: *Miramar* CD (SIRR 2016). \$13.00**

"*Miramar* features new pieces live in studio using analogue synthesizer, floor tom and small cymbals. Recorded with eight different room microphones, the room being extremely large, with 20-meter high ceilings. Each room microphone picked up a different frequency range, depending on its placement and how the room's resonant frequency mixed with what I was playing." In addition to analogue synthesizer and percussion, the room itself was thus the third 'instrument' Jason Kahn used on this recording. Jason Kahn was born in New York, grew up in Los Angeles, moved to Berlin in 1990. He now lives in Zürich. His audio work is a mix of electronic and acoustic sound sources, produced with minimal percussion, laptop or analogue synthesizer."

**LABELLE, BRANDON: *Concert* CD (SIRR 2017). \$13.00**

"In his installations the audio artist Brandon LaBelle focuses on the dynamics of spaces, objects, bodies and language. His interest is primarily in the performative possibilities of language: how the various consonants and vowels collectively form an architectural whole that enables us to form words and sentences, and subsequently how they achieve, influence and complicate communication. In his new installation *Over/Hear* his attention shifted to that which has been said: overheard conversations."

**SIWA:**

**TAKAHASHI, IKURO: *Anoyo No Dekigoto* LP (SIWA 10). \$18.00**

"*Anoyo No Dekigoto* is a duo performance unit, consisting of dance by Yoko Muronoi and music by Ikuro Takahashi. The project has existed for four or five years, but this is their first release with any substantial physical footprint on this corporeal plane. The name 'Anoyo no dekigoto' means something like Happenings in the Other World, an entirely appropriate moniker for the indeterminate, non-linear and metaphysical nature of the communication between Muronoi and Takahashi during their improvised performances. The music is not simply a background score for the dancer's movements. Takahashi even shies away from the description of what they do as communication. Rather, he refers to a complex series of 'negotiations' between dancer, musician, environment, and audience that serve to create a sense of enveloping, trembling communal space. On these recordings, Takahashi takes his interest in electronics to another level. On one track he deploys over thirty tiny oscillators to create a constantly moving, deeply immersive field of higher-function insect chatter. Even without Muronoi's wraith-like physical presence, the music on this album exerts an eerie and oblique dominance over any room in which it is played. It subtly modifies the listener's perception of time and space, leaving behind a tangible and mournful reminder of its presence, like the luminescent tracks of some passing phantom slowly decaying back into incorporeality. The LP is an edition of 300. It's pressed on white vinyl and comes in a 3 color silkscreened cover." — Alan Cummings.

**SIWA RECORDS:**

**NMPERIGN: *We Devote Every Effort To Offer You The Best That You... 2LP* (SIWA 12/13). \$24.00**

...Deserve To Have for Your Enjoyment. "Nmperign is Greg Kelley and Bhub Rainey. The first LP of this 2LP set consists of the title track which was recorded in Mhere, France. The music on the second LP is from a performance at Wesleyan University and is entitled 'I Am Sitting In A Fucking Room'. Instrument credits are given as 'marantz pmd 130, sony micro20002, horns'. In the past Nmperign has collaborated with Le Quan Ninh, Günter Müller, Jason Lescalette, Jerome Noetinger, Lionel Marchetti, Axel Dörner and many others. Their previous recordings have appeared on labels such as Selektion, Rossbin, Twisted Village and Intransitive. Limited vinyl only edition with 5 color screenprinted cover."

**SKAM (UK):**

**TEAM DOYABI: *Demons to Diamonds/Little Plastic Bricks 7"* (KMAS 005EP). \$7.00**

"Team Doyobi return (after their *Push Chairs for Grownups* EP, several comp tracks including their cover of 'Fuck Tha Police' on Kid606's *Attitude* compilation) with this curious little nugget; a 2 track EP of trademark crisp rhythms & sounds. The A-side flavors things with a constant slow kick & double time dsp rhythms, where the B-side (apparently recorded live, or simulated as such) works a dancehall/two step kick with some angly computersounds. Jacket clearly reads: [revolutionofrecordinisixtyseconds] 33 [point] 333 [recurring] [revolutionofrecordinisixtyseconds] rpm [return], no confusion there. One of the more vital Kmas titles in recent history from the artist bent on sustaining Skam's street cred. Blistering." — Hrvatski

**TEAM DOYABI: *Mod Truckin' 7"* (KMAS 009EP). \$7.00**

A little taster for their new album *Choose Your Own Adventure* (SKALP/SKALDOO9) out in October. Tracklist: Side A: Mod truckin' Side B: Incandescent VPO array 335.14 neo-STAK\ hazardin pipe...

**NMB ALLSTARS: *Bolton 8 EP 12"* (NMB 002EP). \$0.00**

"Almost two years since their first fully fledged 12", the reclusive North Manc Beds [NMB Allstars] return with more bedroom bug[A] beats. The freaked out crew are attaining new levels of agoraphobia, one member (Chuck Rock) has not moved outside of a 500m radius of his bedroom for almost two years, but his self engineered WAN maintains contact with the outside world. The *Bolton 8 EP* is a tribute to the history of mass transportation intrinsically linked to the industrial revolution and the North of England. Most of the NMB have trav-

elled on GM Buses Day Saver tickets foremost of their natural lives, apart from when you could buy the 'Big Orange, Bury Slice'."

**BOARDS OF CANADA: *Hi Scores* CD (SKA 008CD). \$7.00**

Reissue of this six-track masterpiece, originally released on Skam in Dec. of 1996, which was at the time the first findable Boards of Canada release (before their breakthrough Warp album *Music Has the Right to Children*; earlier BOC releases like *Play By Numbers*, *Hooper Bay* & *BOC Maxima* from 1994-95 barely exist). Boards of Canada are the Scottish-based duo of Mike Sandison and Marcus Eoin and this record is one of the definitive melancholic IDM cloud-floaters of it's generation. Totally classic.

**BOARDS OF CANADA: *Hi Scores 12"* (SKA 008EP). \$7.00**

Limited repress of the vinyl version.

**PUSH BUTTON OBJECTS: *A Day In A Life* CD (SKA 011CD). \$7.00**

Repress of long out of print classic from 1999, now also available on CD for the first time.

**PUSH BUTTON OBJECTS: *A Day in A Life 12"* (SKA 011EP). \$7.00**

Repress of the third release from Edgar Farinas aka PBO (previous releases were on Schematic and Chocolate Industries), originally issued in 1999. 6 tracks. Textured graffiti sleeve.

**ALDER & ELIUS: *Parental Advisory Explicit Lyrics 12"* (SKA 013EP). \$7.00**

"A Skam single featuring 'music created by justin and jesika' which was in turn given titles like 'Bionic Vagina', 'Digital Toddler' (erm...) in a pleasing enough lo-fi electro w/found vocal sounds (crowds, movie dialogue, obscene hip-hop toasting) context. Tough." — Hrvatski.

**BOLA: *Mauver 12"* (SKA 015EP). \$7.00**

"A successor to *Soup* in chronology only, this EP concerns itself with rampant use of computer sound processing technologies, a move certain to irk most who see a Bola as a tangible link between the *Artificial Intelligence* movement of nearly ten years ago (which itself was concerned with soft melody-oriented analogue textures and repetitive rhythms) and the 'neo-Artificial Intelligence' movement of today (producers like Passarani, recent Plaid, just about everything American or anything that gets too overwhelmed with the possibilities of contemporary digital sound design and related 'Autochretianisms', or production related effort in general). Not sure why this music is even relevant save for the Skam connection; the first track is a midtempo hip hop thing with vocoded vocals, the second a kind of midtempo tech-electro thing with industrial influences (sounds like a 'shapes' cast-off to these ears), the third an almost sub-Plaid downtempo thing with killer bleeps and first-track vocal bits, and the last another 'shapesey' one, pleasant enough if not a snoozer (but I suppose that's just it then, isn't it)." — Hrvatski. Currently unavailable on CD...

**TEAM DOYOBI: *DFO Bad 12"* (SKA 018EP). \$7.00**

"8 brand new tracks from the Wolds-massive 8-bit operators Gladwin & Peverett, straight from their grubby little CPU's and into your ear-holes. Highlights include the blissed up squeals and floaty melodies of the electronic ballad 'Aviate', the slappy yet smooth sax-sex contours of 'Style 'n' Stance', and the orch-blast workout of 'On The Money'."

**MEAM: *Meam* CD/DVD (SKA 019CD). \$14.50**

"Playing around where image, sound, and choreography collide. Meam are responsible for the (Skam) website visuals, a/v sets, and much much more... one member has been working with Bola for the last 3 years both in still, and animation. Not only do you get the usual very high quality electronica but also a superb 20 minute DVD with each format. Warning — DVD contains strobing, with extra color, and is multi-regional. File next to: Squarepusher/Bola/Aphex." Note: the DVD is "multi-regional" PAL format, which means it will not play on normal NTSC players in North America; should play on most computers...

**GESCOM: *ISS SA* CD (SKA 020CD). \$7.00**

"First release from Gescom since 1998. Four brand new tracks." Geiger-esque sleeve, braille sticker, no standard info provided.

**QUINOLINE YELLOW: *Cyriak Parasol* CD (SKA 021CD). \$7.00**

"Following up the extravagantly car themed three inch CD (*LMW Motors*), Luke Williams returns (minus his tax disc pockets, air fresheners and key rings) with his first full length single. A resident of the north again, Quinoline Yellow is still enjoying his Gran's cawl, his mates customary tractor refits and the clean air they allow him to breathe on his return trips to Wales. Expect a Quinoline Yellow long player to arrive very soon."

**QUINOLINE YELLOW: *Cyriak Parasol 12"* (SKA 021EP). \$7.00**

12" vinyl version.

**WIEVE STONDER: *Kenyan Harry* CD (SKA 023CD). \$7.00**

"New EP from Skam pranksters Wieve Stonder. This 7 track shocker takes Wieve's quest to the next level with tracks described as 'an underground tale of true life on the mean streets of Hove', 'a cheese shop is visited, raided & fully electronically enhanced by deadly dance-floor mayhem'. 'A torn page from an antique Indian diary brought eerily back to life' and in the case of last track 'The Rooney Man...', 'a late night alley fight between a drunk man & a cucumber'."

**WIEVE STONDER: *Kenyan Harry 12"* (SKA 023EP). \$7.00**

Vinyl 12" EP version.

**FREEFORM: *Wildcat* CD (SKA 024CD). \$7.00**

"To record *Wildcat* Simon Pyke moved his studio 'The Freefarm' to a new venue on the south coast of England. Detached from the civilisation of London and positioned 15 bracing steps from the sea it was the perfect place to rediscover the joys of vocal gymnastics and beach-comb beats. Freeform strives for the perfect balance between hands on improvisation and good old traditional song melting. It's amazing what a lung full of fresh air and eye full of sunshine can do for the imagination. Get prepared for another excursion into junk funk utopia."

**FREEFORM: *Wildcat 12"* (SKA 024EP). \$7.00**

Vinyl EP version.

**SHADOW HUNT: *Vampire EP* CD (SKA 025CD). \$7.00**

"Shadowhuntz are back with *Vampire* their new EP which spotlights K Eyes, an auxiliary member of Shadowhuntz — who lent his hand to 'American Dream' on the LP. The record also features a new version of 'Night', 'one of the 3 alternate versions we have for each track on *Corrupt Data*' explains Shadow 1, Non. They first arrived with a highly collectable EP on Plug Research, back in 2000, that ruffled both hip-hop and electronic feathers alike. Then, more recently, they have got together with Dutch soul mates Funkkarma in an 'internet virtual studio' — 'me in my lab in L.A. Funkkarma on their own in Holland aka the haze-hills' continues Non — to tease out some truly progressive hip hop and the result is the album *Corrupt Data*."

**SHADOW HUNT: *Vampire EP 12"* (SKA 025EP). \$7.00**

Vinyl EP version.

**BOLA: *Soup* CD (SKALD 002CD). \$14.50**

"Rerelease of the classic Bola album *Soup* (originally issued in 1998). Remastered and with new sleeve artwork. This album still sounds fantastic, and even better following its new

mastering at the Bolamachine, it looks spectacular, and is now relevant visually with the Bola image provided by Meam conspirator Mr. England." One of the all-time European classics of the IDN sound, file next to Boards of Canada's *Music Has The Right To Children*.

**BOLA: Soup 2LP (SKALD 002LP). \$16.50**

Double LP; 2003 repressing, with new sleeve artwork (deluxe full color gatefold, with braille lettering).

**ALDER & ELIUS: Parentalguidance CD (SKALD 003CD). \$14.50**

"Debut album from Skam's lone US-based offering, the duo of Justin 'Consectetur' and Jesika, two greater Detroit area 'yoots obsessed (perhaps) with 80s dance pop, bleeps, basically all the good stuff. Quite lovely electro jams (on the soft side), assorted sonic tomfoolery abound, strict 8th note pulse programming, striking resonances, yes. A concept album of sorts to boot (not revealing... how... exactly), melancholic, well played, full of vigor, displaying substance. Another nail yanked out of the Skam coffin, so to speak. Galliant, brash. Living." — Hrvatski.

**ALDER & ELIUS: Parentalguidance 2LP (SKALD 003LP). \$16.50**

Deluxe full color gatefold version.

**FREEFORM: Human CD (SKALD 004CD). \$14.50**

"Electronica album of the very highest order from Simon Pyke aka Freeform. 14 new tracks tracks, limited double vinyl with gatefold sleeve, CD in jewel case. Brighton based, Freeform has released tracks for Warp, Language, Skam Schematics, Ninja Tunes, Leaf and many other fine labels. Style of Music: junk funk, super-acoustic, freeform. Typical applications of music: barbecues, bus journeys, creative dance therapy, armchair travelling."

**FREEFORM: Human 2LP (SKALD 004LP). \$16.50**

Double LP version, full color gatefold sleeve.

**TEAM DOYOBI: Cryptoburners CD (SKALD 005CD). \$14.50**

"Skam recordings of Manchester, England, are proud to release the first full-length recording by Team Doyobi. Following their many releases and remixes for various labels, last year saw the first solo eight track EP ska016 *Push Chairs For Grown Ups*. Team Doyobi see *Cryptoburners* as a culmination of ideas over the last seven years. This is, in no way any kind of an ending, but more of a beginning, an arrival, Team Doyobi has finally loaded."

**TEAM DOYOBI: Cryptoburners 2LP (SKALD 005LP). \$16.50**

Double LP version, in deluxe full color gatefold sleeve.

**WEVIE STONDER: Drawing On Other People's Heads CD (SKALD 006CD). \$14.50**

"Imagine locking Boards of Canada, Ween and a sheet of LSD in a white padded room for 2 weeks... this could be the result. Wevie Stonder are Itchy Genius, Henry Music and M.C. Hat who joined Skam in 1999. The release of their infamous EP 'Eat Your Own Ears' followed a compendium of styles including cack, advanced music and dog interviews, receiving worldwide acclaim and several international trophies. Debut full length proper for Skam, Wevie Stonder combine electronic music, live instruments and unpredictable narrative."

**WEVIE STONDER: Drawing On Other People's Heads LP (SKALD 006LP). \$14.50**

LP version.

**BOLA: Fyuti CD (SKALD 007CD). \$14.50**

Repressed. The long awaited followup to *Soup*, from Darryl Fitton aka Bola. "The return of Darryl Fitton, still making music quite snugly nestled in the Artificial Intelligence id(i)o(m), a welcome warm & fuzzy synth time capsule amidst all that angry digital sput (scary, huh?... a music fetishizing FUNCTIONAL electronic music-gear...). Not quite as new-age as originally perceived, there's a fair bit of beautifully dovetailed oscillation(s), stop-on-a-dime beats, backward-verb, etc... Present on a few tracks is that pesky Tricky-esque singer-fellow last seen on *Mauver* (Dennis Bourne perhaps? Andy Gott? Wayne Edwards? Dave Shabadoo?) in various states of vocosion and complete resynthesis. No insight as to what possibly the title refers to (bowl of fruities, bow laugh u tea, bo love(s) you dee, bowl of uitti (frances-marie?)... Impressive in its weight of sound (as in... well produced), a record fully deserving the tag 'lush'. Quite lush indeed." — Hrvatski.

**TEAM DOYOBI: Choose Your Own Adventure CD (SKALD 009CD). \$14.50**

"Updating a lost era when horror movies weren't 'ironic' and the directors knew how important the right synthetic soundtrack was. An era when 'progressive' was a word to cherish and musicians were sincere and serious in all their free-expressive ways. Team Doyobi have produced their long awaited second long player for Manchester's legendary Skam label. *Choose Your Own Adventure* is a modern conceptual album, a true journey from start to finish. As soon as the needle hits the record the listener is transferred into a world rooted within the fantasy and mythologies of a computerized new world. Where ancient psychedelic dreams mix with more futuristic ideals, immersing the listener between depths of serious modern electronic architectures. The fantasy landscapes accompanying the adventure in a 16 page full colour booklet, bridge the gaps beautifully between abstraction and science fiction illustration. As does the Audio bridge points between electronica, progressive rock, computer based experimentation, academia, funk and fun. Neither retrospective nor nostalgic C.Y.O.A becomes inappropriate as a lifestyle accompaniment, this album exudes freedom for the individual to shake loose to and trip out into the future. Land your mind through the dust clouds of their world, and travel safely along the rollercoaster ride of the collective Doyobi imagination. But always remember to *Choose Your Own Adventure*."

**TEAM DOYOBI: Choose Your Own Adventure 2LP (SKALD 009LP). \$16.50**

Double LP version, full color gatefold sleeve.

**SHADOW HUNTAZ: Corrupt Data CD (SKALD 012CD). \$14.50**

"*Corrupt Data* is the result of the internet being used artistically...the Funkarma brothers picked up Shadowhunta record 'Medic' on Plugresearch in 2000 and were so impressed by the sound they heard that they emailed them and offered there ample abilities in production. After Shadowhunta heard only one CD of a few remixes from Funkarma, they knew the album was going to happen between these two teams of men. With the advent of Data file transferring using program such as aol, icq and msn messengers created virtual Lab. During this process the error Warning 'Corrupt data' was occasional hazard thus the name of the album was born. In 15 months time the two Dutch brothers made 35 tracks with the 3 American MC's, without seeing or speaking each other. This experiment in global village recording resulted in a sound that is a perfect mix of electronic music with hip hop

The first result is a seven inch on skam records, Manchester, being followed by the debut album *Corrupt Data* in January 2004, to be followed up by twelve inch. For more info Shadow Huntaz is a 3 person multi-regional assembly of M.C.'s, with one duty; To preserve the state of hip hop by any means necessary. With musical roots reaching further underground than liquid magma and lyrics with the heat to match. The Shadow Huntaz look at their place in hiphop as a para military organization, not militant, just conscience and with a sense of responsibility. The members are ranked in order of origin, the first being Shadow1 aka 'Breaff'. Based in Chicago, with the regional responsibility of Northeastern united states, Breaff's lyrical content can only be described as science non fiction with an uncontained non uniform style of delivery. The second member, Shadow2 aka 'Dream' is posted in

the A.T.L. -Atlanta, GA. With the regional responsibility of the dirty south, 'Dream' code name Sabotoge is just that, an obstruction of normal operations. His lyrics will enter your mind causing a synaptic revolution, taking you to the darkest corners of your unconscious thought and not a moment to soon. Third is Shadow3 aka 'Non' based in Los Angeles with a regional responsibility of the west coast and beyond, including the 50th state. 'Non' is the spirit of the hungry MC incarnate, eating food for thought with a style that flips like pages in the book of life.

If van Gogh was alive today and in Holland he would use his good ear to listen to what's emanating from Funkarma. One of the headleading musicians in electronic advanced music in the Netherlands. Soundscapes reverberate with a wall of melodies and echoes combined with complex crisp beat structures. The brothers Funcken, a sublime fusion of styles underpins their music as the esque percussion develops and becomes more complex. Cinematic music at it's most evocative. Call it electronic nuttiness that never fails to engage or abrasive, lush, haunting sound; a moving and viscerally intense evidence that Funkarma's music is full of emotion, mechanical, distorted and coming from a dark aesthetic funkarma material, displays more of 'intellectual appeal', requiring a certain barrier of entry to fully get into the music. trained ears and complete attention is definitely a requirement. sound to them is not a vehicle for there expression but in fact tools, mastered and use to make creations that are them selfs inspiration."

**SHADOW HUNTAZ: Corrupt Data 2LP (SKALD 012LP). \$16.50**

Double LP version.

**MR 76IX: Hits of 76IX CD (SKALD 013CD). \$14.50**

Debut release by this unknown artist. "We have been preparing this album for human consumption for a while now. Meticulously trawling through countless CDs and minidisks of his music spanning many years and every conceivable subgenre to find the tracks we liked the best. It wasn't easy with so much material to choose from but, finally, here it is. This is the first release by Mr 76ix, for Skam or anyone else, and expands on the playfully punishing (and now infamous) live set that he delivered to an unsuspecting, pleasantly bemused audience in the Skam room at last years ATP festival. Following this album, will be another, and then another, and then..."

**MR 76IX: Hits of 76IX 2LP (SKALD 013LP). \$16.50**

Double LP version.

**SKINT (UK):**

**CLARKE, DAVE: Devil's Advocate CD (SKINT 031CD). \$16.00**

"Techno pioneer Dave Clarke has always mined the edges of the mainstream for his explorations into speaker-bustin' dance music. The one-time hip hop and soul DJ spun hip hop deep into the mix of his 1996 debut *Archive One*, but on his second album *Devil's Advocate*, he's digging even deeper. Clarke is indeed a man of many sounds but he's undeniably an international techno ambassador of the highest degree. He's been criss-crossing the globe every weekend for the last fifteen years playing the best in funky electronic music and the album reflects it. From 'Dirtbox' a totally death-disco moment with a narcotic bassline to knock your socks off and the gothy reinterpretation of Bauhaus' 'She's In Parties' with Berlin electropunk Chicks On Speed to the jack-track blatin opener 'Way Of Life' featuring Chicago ghettohouse master DJ Rush and the screeching, slo-motion story of death and resurrection titled 'Blue On Blue' with politicised indie hip-hop MC Mr Lif, *Devil's Advocate* is an adrenalinised album, cherry-picking the best of the last three decades and hammering it into a record laden with funk, groove and attitude."

**CLARK, DAVE: The Wolf 12" (SKINT 078). \$9.00**

"A limited edition 12" picture. Techno king Dave Clarke comes up with a growling, hairy beast of a track — a sneak preview of good things to come; this is Dave's first new track for Skint and he's busy in the studio working on his album."

**INTERNATIONAL PONY: Leaving Home 12" (SKINT 083 EP). \$9.00**

"Second single taken from their widely acclaimed debut album *We Love Music*. Remixes come courtesy of ever popular Akufen. 'Leaving Home' is an infectious ride through electro-boogie showing another side to International Pony's hard to categorize sound, best put simply as 'modern soul'. It is impossible to push International Pony into a category. Their sound is diverse — the album *We Love Music* is a playful frolic through swing, electro-boogie, p-funk, R & B, hip hop and house — the result being an adorable slice of modern soul."

Tracks: UK edit, Afufen Mix, and Special Mix.

**INTERNATIONAL PONY: Leaving Home 12" (SKINT 083X EP). \$9.00**

Limited remix pressing. Tracks: Radio Slave Remix, Product 01 Remix.

**CLARKE FEAT. CHICKS ON SPEED, DAVE: What Was Her Name? CD (SKINT 094CD). \$6.50**

"Borrowing some 'gothy cool' from Bauhaus', 'What Was Her Name?' is one of two tracks Dave recorded with Chicks On Speed for the album. "It's a new song, written around the hook 'She's In Parties'" says Dave. This release features a mix from recent techno comeback genius LFO who delivers a tough, driving audio assault, white Paris' hottest exports Blackstrobe turn in a classic filthy synth orgy of a mix."

**SKINTONE (JAPAN):**

**YOKOTA, SUSUMU: Laputa CD (STR 009 CD). \$16.00**

"Internationally reknowned Japanese producer Susumu Yokota releases his new album *Laputa* via his own Skintone imprint. *Laputa* follows on from the themes explored on the hugely acclaimed ambient/electronic albums *Sakura*, *The Boy and The Tree*, and *The Grinning Cat*. As with previous releases on Skintone (released on The Leaf Label in the UK), Yokota's new album combines layers of sonic ambience with fragmented rhythmic and melodic patterns. He manages to create an otherworldly, richly textured, organic musical experience that flits effortlessly between the spheres of live instrumentation, found sound and electronic music in a way few other producers can match. *Laputa's* title is taken from one of the imaginary worlds in Gulliver's Travels, and the album represents Yokota's subjective take on Laputa."

**SKIPP (FRANCE):**

**AELTERS: El Frustrator CD (SKIPP 002). \$12.00**

"As a member of Dat Politics (first album released on Skipp & A-Musik respectively), Aelters knew the frustration of living in a green hole and making some music through compulsive behavior. After ten years of crazy manipulation on analog tapes, here he is with his twelve fragmented, stereophilic tracks — straight from his discount PC. Limited edition 500 copies. 12 Tracks. Twenty nine minutes and twenty nine seconds."

**KUBIN, FELIX: The Tetchy Teenage Tapes 1981-85 CD (SKIPP 005). \$13.00**

"In the beginning of the 80s, when Punk and NdW-experiments (NdW = Neue Deutsche Welle) were still broadcasted on NDR Radio and children weren't call 'kids' yet, a vivid scene

of children bands came to existence in Hamburgs suburb Bergedorf. The groups had names like Rekronstruirtes Relativpronomen, Architektonisch Sehenswertes Bauwerk, Unversalanschluss und Die Egozentrischen 2. Behind the two latter ones the nowadays nearly famous Sci-fi Pop impresario Felix Kubin, his brother Max and a friend called Stefan Mohr were agitating. Zick-Zack boss Alfred Hilsberg supported them and organized gigs in clubs and avantgarde furniture galleries like Markthalle and Moebel Perdu. Some highlights of their work are now released by A-Musik and Skipp with different track selections on LP and CD. While listening to them one has to wonder which kind of medicaments theses hyperactive pre-mature weirdos must have get from their bourgeois-liberal parents. A 7 year-old child reflects the 'quality of the state' while a 13-year-old sings: 'Crematories have a lot to do, even Marilyn Monroe didn't want to live anymore'. These lines are accompanied by up-tempo beats and rhythmic rattling of analog synthesizers as well as bizarre instruments like the Dosophon, a percussion set of little tin cans for sweets where they hit on with little drum sticks. Back then adults doing things like this called themselves 'Geniale Dilletanten' (genius dilettants). The megalomaniac nonsense of Kubin is also quite genius. It's an accumulation of irritating time documents which still provide a lot of fun and pain even 2 decades after they've been created."

#### SKY (GERMANY):

**MOEBIUS: Blue Moon (Original Motion Picture Soundtrack) CD (SKY 3056). \$18.00**  
"Original score to the 1986 Roxy Film Production Blue Moon by Dieter Moebius (of C/Kluster/Harmonia/\_ & Roedelius fame...). Nice, if somewhat short selection of synth-themes & pain-relieving sonics. Surprisingly low usage of era sound-producing technologies, although they ARE in there (the DX7 ruined E-Music for an entire generation...). 80's Moebius/Roedelius output is only now starting to ripen w/age, no reason not to enhance your personal selection w/a crate or two of this fine ruby port." — Hrvatski.

#### SKY JUICE:

**KING TUBBY/PRINCE JAMMY: His Majesty's Dub LP (SJ 003LP). \$13.00**  
"Limited Reprint. Recorded in Jamaica during the late 70's/early 80's at Randy's, Joe Gibbs and Channel One studios. Featuring hot shot Jamaican musicians like Sly & Robbie, Ansel Collins, Yin Gordon and members of the Wailers band. Contains dub cuts to Bim Sherman's 'What Sweet You So', Joseph Earlock's 'Free Up The Blackman' and Jah Woosh's 'Jah Is The Ruler'. Produced by Jah Woosh and mixed by King Tubby and Prince Jammy (before he was crowned King)." Only available on vinyl.

#### SMAK (UK):

**QUINOLINE YELLOW: L.M.W. Motors 3" CD (SMAK 111CD). \$14.50**  
"Ltd edition CD that comes in a printed car tax disc holder. 150 copies of the CD contain a coupon, send back the coupon to the label and they'll send you a limited edition keyring. 'Whatcha' chief...after a new motor are you? Step through here into the yard."  
**VA: Smak CD 1-10 Issue 1+2 2CD (SMAK CDW1+2CD). \$18.00**  
"Awesome double CD which comes in a limited edition dedicated CD wallet (Case Logic) containing the two CDs plus additional pockets for future installments. Skam offshoot Smak started life as an outlet for quickly releasing new music, the vinyl runs were limited to 500 only and are now collectors items. Now the vinyl has been compiled for this lavishly packaged double cd. Features tracks from Posthuman, Tatamax, Made, String Theory, Ola, Geiom, N.M.B. Allstars, Liquitex, Quinoline Yellow, Massimo."

#### SMALLFLOWERS PRESS:

**SMALLFLOWERS PRESS: #1 MAG (SFP 001). \$4.50**  
Debut issue of this Malden-based mag. Features extremely extensive interviews with Dredd Foole (whose classic 1995 album In Quest of Tense has become some kind of cornerstone), Sunburned Hand of the Man, and Chris Corsano. No reviews, almost no ads. Just one pilldriving Q and A after another. "I spent 2003 interviewing free-folkers (hardy har har) Dredd Foole, Chris Corsano, & especially Sunburned Hand of the Man. The result is issue one of a zine called Smallflowers Press. It is the most in-depth, horse's-mouth document to date on what The Wire called 'new weird america' and features about 200 exclusive photos and 80 pages."

#### SMALLTOWN SUPERSOUND (NORWAY):

**ELEKTRO NOVA/ELECTRO NOVA: 2CD (STS 030). \$15.00**  
"Elektro Nova/Electro Nova is Kare Dehlie Thorstad's one man project. This double CD is the follow up to the critically acclaimed Trans.Inter.Ference 10" which was released in August '98. Both these releases were part of Thorstad's exam in photography (!) at the university in Scotland, and although he was the only one who didn't deliver a photograph for the exam, he got the top grade. He has also written a 100 page report on the releases and artwork, as a part of his exam. The artwork is important and you have to look at the music and the artwork as a whole. This double CD contains 2 tracks, one on each disc. On this release Thorstad takes the minimalism even further, almost as far as you can take it. Dark, clean and minimalistic soundwaves. Absolutely brilliant."

#### SMELLS LIKE RECORDS:

**HAZLEWOOD, LEE: Farmisht Flatulence, Origami, Arf!!! and Me CD (SLR 031). \$15.50**  
"Recorded in Tempe in 1997, this is the first Lee Hazlewood solo album released domestically in over two decades. Farmisht is a collection of pop standards that Lee grew up with and has sung all his life. His voice has matured from the pure baritone drawl deployed in the 60s and 70s to a seasoned, smoky croon. The Al Casey Combo, a group who knew their way around the lounge long before the words 'space-age' and 'bachelor' ever became common currency, back up Lee on such classic vocal standards as 'Ain't Misbehavin' and 'Don't Get Around Much any More.' A classic and classy tribute from a man who's been there and back."  
**HAZLEWOOD, LEE: Trouble Is A Lonesome Town CD (SLR 037). \$15.50**  
"Released in late 1963, Trouble Is A Lonesome Town was Lee Hazlewood's first proper solo album, appearing between the dissolution of his trailblazing late '50s partnership with Duane Eddy and his chart-topping late '60s work with Nancy Sinatra. While Lee himself considered Trouble primarily a 'writer's album' (to showcase his songs for bigger artists), it's actually the first manifestation of what would become his own unique aesthetic, a highly personal vision that would be difficult to imagine being interpreted by anyone but its originator. Like Faulkner's mythical Yoknapatawpha, Lee's Trouble (loosely based on his birthplace) brims with baroque American people, places and stories: the debonair undertakers, embalming fluid-quaffing Indians, ugly ducklings, unattainable ice-queens, and assorted

jokers, cowards, heroes are all extravagantly named, with histories and exploits that unfold in 10 short, spare musical portraits. Between songs we're treated to perversely hilarious Hazlewoodian narrations on everything from class politics to the mating game. Lee's penchant for fantastic storytelling can be traced back to his early career as one of the first rock-'n'-roll DJs in Phoenix, where he caused a stir by inventing several eccentric on-air personas, often inhabiting them simultaneously. It should also be mentioned that Trouble is merely the first in a trilogy, the second of which is The N.S.V.I.P.s (coming from Smells Like Records in 2000), and a third 'sketched' but as-yet-unwritten album."

**HAZLEWOOD, LEE: Requiem For An Almost Lady CD (SLR 038). \$15.50**

"Released in 1970, Lee Hazlewood's Requiem For An Almost Lady may well be the heaviest breakup record no one ever heard. This sublime collection consists of 10 short, simple, economically orchestrated songs, featuring Lee's lovesick baritone cushioned only by bass, acoustic guitar and occasional steel. Though overall a dark and fragile meditation, Requiem, like all of Lee's solo works, thrives on an arch alchemy of humor, passion and smarts. His sadness is wet with wily wit, his curses cut with cleverness. The frank, quasi-explanatory spoken word introductions to each song are further proof of his unique poetic gift, and continue a tradition dating back to early efforts such as Trouble Is A Lonesome Town and The N.S.V.I.P.s. Requiem is also one of the rarest LPs in the Hazlewood canon (originally released only in Sweden and the UK) — unheard even by many of the most devout Lee fanatics."  
**HAZLEWOOD, LEE: Requiem For An Almost Lady LP (SLR 038 LP). \$11.00**

**HAZLEWOOD, LEE: 13 CD (SLR 040 CD). \$15.50**

"Newly minted from a wave of success with Nancy Sinatra, Lee Hazlewood began traveling abroad, landing in Sweden in 1970, where he met director Tobbjörn Axelman. The two embarked upon a Cowboy In Sweden, and continuing through Smoke and A House Safe For Tigers. The Swedish Viking label also issued two very rare but strong Hazlewood solo albums. Whereas Requiem For An Almost Lady, released in 1971, is an aching meditation on love lost (with some harrowing narration), 13, from the following year, is a horn-laden R'n'B-tinged departure from the Hazlewood formula that succeeds on the strength of its exuberantly dazed mania. Of all the Hazlewood albums coveted by collectors who seem to own every object ever made by anyone, this one really fills their drool buckets. During this period, Hazlewood emerged as a singer and performer inseparable from his writing and production. After hearing these 70s albums, but especially 13, one gets the feeling that Lee is perhaps the best interpreter of his own ideas, and without a doubt the albums benefit from everything he had developed up to that point: a singular signature sound synthesizing swinging cowboy shanties, the rhythmic heat of rockabilly, and soaring symphonic pop, punctuated by dark, poetic lyrics at once esoteric, witty and honest."

**HAZLEWOOD/ANN-MARGARET, LEE: The Cowboy & The Lady CD (SLR 041). \$15.50**

"Smells Like Records continues its Lee Hazlewood reissue series with perhaps the strangest of Lee Hazlewood's recordings — his album of duets with actress Ann-Margaret (star of Tommy, Carnal Knowledge, Speedway, and The Flinstones). This 1969 odd gem was originally released as the debut LP on Lee's own LH label, following several singles by Ann-Margaret and Lee, Honey Ltd., and others. Lee Hazlewood took a break from his songwriting frenzy of the late '60s to record this collection of Hollywood/country epics about the sweetness and loss of love. The duo perform songs such as 'Dark End of the Street' and 'Only Mama That'll Walk The Line' with utterly unique style — archetypal, in fact, for Lee and Ann-Margaret. In addition, Lee performs Tom Rush's 'No Regrets' solo, taking a cold, hard look at the aftermath of love gone wrong in typical Hazlewood fashion. Also included on this CD are four extremely rare songs from the first two singles on LHI: 'Sleep in the Grass' and 'Chico' (a pair of Hazlewood originals performed as duets with Ann-Margaret, produced on par with his most baroque masterworks), were first released as LHI-2; 'You Turned My Head Around' and 'It's A Nice World To Visit (But Not To Live In)' are two slices of Nuggets-era psych-pop sung by Ann-Margaret solo, possibly two of Lee's rarest and strangest productions. These four songs have been out of print since the time of their release and, along with The Cowboy and The Lady, make their first Hazlewood-approved appearance in 30 years."

**WOLFINGTON, JOHN: CD (SLR 043). \$14.00**

"Cat Power, Arab Strap, and PJ Harvey serve as influences, but Wolfington's sound — vocally unique and without artifice — is actually somewhere between Ian Curtis and Nick Drake. 'Cinerock' is how he would describe it."

#### SMILED RECORDS (UK):

**NELSON, BILL: Northern Dream CD (SM 777 CD). \$15.00**

Reissue of the first Bill Nelson solo album, originally issued as a private press in 1971 (produced by Mike Levon from the Holyground label). A charming album with hippy-esque tendencies, this was heavily touted by Mr. John Peel at the time, which led to Nelson's success with the major label placement of Be-Bop Deluxe. An almost completely solo recording by Nelson on guitars, vocals, bass, flute & recorder and drums. Primitive pastoral blues and a bit of cosmic/psych/folk.

#### SMITHSONIAN FOLKWAYS:

**SMITH (EDITOR), HARRY: Anthology Of American Folk Music 6CD (SF 40090). \$75.00**

The historic 1997 reissue which re-ignited interest in this seminal anthology, originally issued as a three volume set of double LPs in 1952. This beautifully packaged box (12" x 12" red cloth heavy duty box, with gold foil stamping) contains six carefully remastered CDs, 84 tracks in all, of early American folk, blues, bluegrass, old time, ring shouts, gospel and cajun music, as compiled by Harry Smith. "Perhaps the most influential collection in the history of recorded sound, the Anthology brought virtually unknown parts of America's musical heritage to public attention, and created a cultural wave with lasting impact. Smithsonian Folkways brings the the Anthology to a new generation of listeners with digitally remastered sound, Smith's original handbook, and a 68-page book with essays by Greil Marcus and other noted writers, musicians and scholars. Plus an enhanced CD-ROM to access rare photos, historic video footage, artist interviews, and background information." The precursor to the more recent Revanant release, Harry Smith's Anthology of American Folk Music, Volume Four.

**VA: There Is No Eye: Music For Photographs CD (SF 40091). \$15.00**

"Featuring previously unreleased tracks from Rev. Gary Davis, Bob Dylan, and Bill Monroe, this stellar collection of roots music contains a total of 10 previously unissued recordings. Classic and eclectic, this CD also includes Woody Guthrie, Roscoe Holcomb, Alan Lomax, the New Lost City Ramblers, Carter Stanley, Muddy Waters, and many others."

**VA: Classic Bluegrass CD (SF 40092). \$12.00**

"It all began in 1956 with the release of the historic Folkways album American Banjo: Three-Finger and Scruggs Style, the first-ever full-length bluegrass LP. From that point on, Folkways Records was synonymous with great bluegrass music. Folkways founder Moses



Asch released scores of bluegrass albums, and this collection comprises the cream of the crop from these recordings, including works from giants of the genre such as Red Allen & Frank Wakefield, Bill Monroe, Doc Watson, the Stanley Brothers, and The Country Gentlemen. It serves as an outstanding introduction to the wealth of great bluegrass Smithsonian Folkways has to offer. Extensive notes, photos, 62 minutes."

**VA: *Classic Old-Time Music CD (SF 40093). \$12.00***

"This collection of old-time social and instrumental string-band music spotlights instrumental prowess. Old-time music features playing styles that pre-date bluegrass, emerging from the string band tradition stretching back to the early years of United States history. Both African-American and Anglo-American ingredients are at its core, the banjo having African origins, the fiddle European. Some of the most revered sources of old-time roots music — Dock Boggs, Roscoe Holcomb, Wade Ward, Tommy Jarrell, and more are heard playing in their original styles."

**VA: *Classic Mountain Songs CD (SF 40094). \$12.00***

"Riding the wave of the renewed interest in traditional American music, *Classic Mountain Songs* from Smithsonian Folkways showcases a handful of the greatest mountain ballads as performed by some of the most influential folk singers and songwriters of the 20th century. This collection features many classic performances from a wide variety of regional instrumental and song styles. These diverse styles and song types from the mountain communities of North Carolina, Virginia, Kentucky, and Tennessee include old-time fiddle and banjo pieces, early bluegrass, and traditional ballads, with a special emphasis on Appalachian vocal traditions. Doc and Merle Watson, Roscoe Holcomb, Clarence Ashley, and Dock Boggs are just a few of the revered roots artists who appear on this stellar compilation. This is an essential album for both old and new fans of American mountain music. Extensive notes, 24 tracks, 70 minutes."

**VA: *Classic Folk Music CD (SF 40110). \$12.00***

"We often take for granted the supremacy of artists such as Doc Watson, Woody Guthrie, Pete Seeger, Lead Belly, Big Bill Broonzy, Brownie McGhee, and other folk music legends. *Classic Folk Music* sheds new light on the success of the urban intellectual-driven movement that made rural white and African-American artists and their music favorites of audiences everywhere. This recording features classic performances by classic artists doing some of their classic songs during the great folksong revival of the 1940s through 1960s. It is some of the great performances from the vaults of Folkways Records."

**DAVIS, REVEREND GARY: *If I Had My Way: Early Home Recording CD (SF 40123). \$15.00***

"When young John Cohen went to the home of Reverend Gary Davis in early 1954, Cohen could not have known the importance of the recordings he made. These historic recordings of the Reverend predate his seminal albums and feature Davis singing with his wife and another preacher, a rarity among Davis recordings. The 18 tracks provide a window into the world of this blind preacher caught between the blues and the church. Fans of Davis' work will find these recordings to be a revelation, as a full ten songs were never recorded again and cannot be heard elsewhere."

**HOLCOMB, ROSCOE: *An Untamed Sense Of Control CD (SF 40144). \$15.00***

"Bob Dylan stated, 'Roscoe Holcomb has a certain untamed sense of control, which makes him one of the best.' Eric Clapton called Holcomb 'my favorite [country] musician'. Holcomb's white-knuckle performances reflect a time before radio told musicians how to play, and these recordings make other music seem watered-down in comparison. His high, tense voice inspired the term 'high lonesome sound'. Self-accompanied on banjo, fiddle, guitar, or harmonica, these songs express the hard life he lived and the tradition in which he was raised. Includes his vintage 1961 'Man of Constant Sorrow'."

**VA: *Havana & Matanzas: Cuba ca. 1957 CD (SF 40434). \$15.00***

Batá, Bombé and Palo songs. "The third installment in this highly acclaimed series documenting the Afro-Cuban spiritual and musical sounds of pre-revolutionary Cuba. These recordings, made just prior to Fidel Castro's rise to power, reflect Afro-Cuban musical and spiritual life in Havana and around the Sugarcane mills of Matanzas...a fascinating snapshot of African slave-descendant communities performing their religious songs and ceremonies. 28 tracks, 78 minutes, and new digitally remastered sound."

**VA: *The Silk Road: A Musical Caravan 2CD (SF 40438). \$20.00***

"What if Marco Polo had owned a tape recorder? And what if his epic travels across the heart of Asia had taken place not at the end of the 13th century, but at the beginning of the 21st? *The Silk Road: A Musical Caravan* presents a panoramic sweep of the vast and rich musical territory that an adventurous traveler like Polo might uncover in this vitally important region today. Produced in cooperation with The Silk Road Project, an international cultural initiative founded by renowned cellist Yo-Yo Ma, this 2-CD set includes music from Afghanistan, China, Iran, Kazakhstan, Mongolia, Tajikistan, and other Central Eurasian nations and peoples, most of it never previously released."

**OMAR, USTAD MOHAMMAD: *Virtuoso From Afghanistan CD (SF 40439). \$15.00***

"Ustad Mohammad Omar, Afghanistan's finest rabab player, became the first Afghan musician to teach in the United States when he arrived at the University of Washington in Seattle in 1974. This CD documents his only public performance in America and is the first full length album of his to be released in the United States. Playing his rabab, a short-necked lute that is plucked with a plectrum called a shahbaz, and accompanied on the tabla by a young Zakir Hussain, Mohammad Omar shared Afghan traditional music with the West in this memorable and important concert. Hussain and Omar had never met before that day, nor did they speak a common language, but their musical voices intertwine magically on this classic recording, available here commercially for the first time. The music is steeped in traditions of Afghanistan and that country's own relationship to Indian and Pakistani musical influences, but this virtuoso performance stands alone as a triumph of Eastern music."

**REYES Y SUS PLENEROS & CUERDAS DE BORINQUEN, MARCIAL: *Puerto Rico In Washington CD (SF 40460). \$15.00***

1996 release. "Puerto Rico in Washington presents the musical traditions of bomba, plena, and jibaro recorded at the 1989 Festival of American Folklife. Spontaneous, powerful, and resonant, this recording of Marcial y sus Pleneros and Cuerdas de Borinquen is the first to capture the energy and creative genius of these masters as they draw the audience into their performances. Extensive notes with photos and lyrics in Spanish."

**VA: *Bosavi: Rainforest Music From Papua New Guinea 3CD (SF 40487). \$22.00***

"This is the most comprehensive musical portrait ever of life in a Papua New Guinea rainforest community. Three CDs and an 80-page illustrated booklet feature two generations of Bosavi musicians and twenty-five years of field recordings. These recordings feature a remarkable range of creativity — instrumental and vocal music spanning the most sacred ritual and ceremonial songs to the current Western popular-influenced guitar bands — all in harmony with the environment around them. Women and men, modernity and tradition, everyday life and ritual recorded in village and forest settings make this unprecedented anthology one of the most extraordinary world releases to date."

**GRUPO DE CAPOEIRA ANGOLA PELOURINHO: *Capoeira Angola 2: Brincando na Roda CD (SF 40488). \$15.00***

"Grupo de Capoeira Angola Pelourinho follow their 1996 release, *Capoeira Angola from Salvador, Brazil*, by delving deeper into Capoeira's poetry in motion. *Brincando na Roda* sets the tone for these expressive dances bringing to life this graceful art form's self-defense style movements. Mestre Pedro Moraes, inheritor of this most African of the Brazilian capoeira traditions, exhorts the musicians and dancers with his ringing voice and the rhythms of the berimbau, the musical bow. Today, capoeira's popularity reaches far beyond Brazil and in capoeira angola offers a pathway to self-knowledge. The ritual combat ring of Capoeira is seen as a microcosm of real life, in which geometric form facilitates the propagation of energy. The movements made inside the circle symbolize the adversities we encounter in our lives."

**VA: *Havana, Cuba, ca. 1957: Rhythms And Songs For The Orishas CD (SF 40489). \$15.00***

"Recorded in Havana in 1957, the ritual rhythms and songs collected by Lydia Cabrera and Josefina Tarafa feature the batá drums, used by practitioners of Santería to salute and summon the gods (orishas). The disc includes a complete cycle of batá salutes to the orishas, called the orú de igbodú, as well as rhythms played during ceremonies to mark the presence of an orisha. With origins in Yoruba religion in West Africa, this disc serves as a hub of Afro-Atlantic music, with ties to related religions in New York, Miami, the Caribbean, and Brazil."

**VA: *Matanzas, Cuba, ca. 1957: Afro-Cuban Sacred Music From The Countr CD (SF 40490). \$15.00***

"Recorded in Matanzas in 1957, these ritual rhythms provide a direct link to the music of 19th-century colonial Cuba, and provide a window into the religious life of the first generations of Africans who worked the sugar mills. Collected by Lydia Cabrera and Josefina Tarafa, these recordings preserve extremely rare bembé lukumi ritual drumming used by practitioners of Santería to summon the gods or salute Cuba's African nations. It is remarkably different from the urban style heard today in Havana, although some of the same songs were sung in both city and countryside. With origins in Yoruba religion in West Africa, this music reveals the roots of today's Afro-Cuban ceremonial practices."

**VA: *Mahagita: Harp and Vocal Music of Burma CD (SF 40492). \$15.00***

"Burma's preeminent player of the arched harp and one of Burma's most respected singers provide a beguiling, sampling of the Burmese tha chin gyi (classical song,) repertoire in these stunningly beautiful recordings made in Rangoon in 2000. The Burmese arched harp is a little-known treasure among, Asian musical instruments that figures prominently in Burma's classical music tradition. That tradition, developed over several centuries in Burma's royal courts, exhibits the restraint, subtlety, and elegance of many aristocratic traditions — but in an idiom uniquely Burmese."

**VA: *Badenya: Manden Jalliya in New York City CD (SF 40494). \$15.00***

"Originally from Mali, Guinea, Gambia, and Guinea-Bissau, these artists are now part of the global beat of New York City's music scene. Though their music has a distinctively contemporary Afropop sound, they are all jallilu practitioners of ancient performance traditions dating back to the 13th-century Empire of Mali. This exquisite recording showcases singing by masters of the soaring vocal style of jalliya and virtuoso instrumental playing on the bala, kora, n'goni, tambin, djembe, dundun, guitar, and bass. A testimony to the vitality and creativity of immigrant communities in America, this music and its performers seamlessly combine contemporary life in urban New York with ancient African traditions."

**VA: *Abayudaya: Music from the Jewish People of Uganda CD (SF 40504). \$15.00***

"Abayudaya: Music from the Jewish People of Uganda presents a unique collection of African-Jewish music in which the rhythms and harmonies of Africa blend with Jewish celebration and traditional Hebrew prayer. This compelling repertoire is rooted in local Ugandan music and infused with rich choral singing, Afro-pop, and traditional drumming. The repertoire includes lullabies, political and children's song. Religious rituals, hymns, and celebratory music, with song texts in Hebrew, English, and several Ugandan languages. This singular community of African people living committed Jewish lives has survived persecution and isolation arid asserts, 'We have been saved by our music.'"

**VA: *Jibaro Hasta el Hueso: Mountain Music of Puerto Rico... CD (SF 40506). \$15.00***

"...by Ecos de Borinquen." "The resurgence of cultural and racial pride in the United States during the 1960s and 1970s had a parallel in Puerto Rico so much so that today, the mere sound of música jibara can provoke a cheer of cultural and national pride. In the forward-looking words of the young singer on this recording, Karol Aurora De Jesus Reyes, the music 'will make us shine around the world, until the people hear the music and say, 'Look, that is the music of Puerto Rico.' It's the music of my country, that which represents us and that which identifies us as a people.' Leader Miguel Santiago Diaz hand-picked this group of virtuosic instrumentalists to let the music shine at its brightest."

**VA: *Mali Lolo! Stars of Mali CD (SF 40508). \$15.00***

"Mali Lolo! Stars of Mali showcases the preeminent musicians on the forefront of Mali's modern musical renaissance. It features the Super Rail Band — Mali's headline group for 30 years -Grammy winner Ali Farka Toure, kora masters Toumani Diabate and Ballake Sissoko, Wassoulou diva Oumou Sangare, guitarist and singer Habib Koite with his Bamada group, and more of Mali's best talent. This collection exemplifies each artist's exploration of the rich ground between revered musical traditions and the innovations of modern Mali that draw upon a myriad of Western influences. Modern Mali, a powerhouse of African musical tradition, reverberates far beyond its geographic boundaries, harnessing its rich culture and history to create unique contemporary sounds."

**VIENTO DE AGUA: *Materia Prima CD (SF 40513). \$15.00***

"The bomba and plena heard on this recording are the materia prima (raw material) of today's two most African Puerto Rican musical traditions. When its dynamic leader Tito Matos created the group Viento de Agua ('Wind of Water'), he vowed to keep alive the 'streetcorner sound' of the plena, music rooted in the lives of ordinary people. Viento de Agua Unplugged plays the stripped-down, straight-ahead version of his music, foregrounding its essence — the sound of unbridled percussion, underscoring lyrics that proclaim local topics. In these performances by veterans of bomba and plena, Tito proves his claim that 'There is no way to create if you don't have the roots.'"

**COWELL, HENRY: *Piano Music CD (SF 40801). \$14.00***

Cowell was an immensely influential composer and pianist; his use of dense tone clusters (a technique involving palm, fist and forearm) "revealed resonances, harmonic color and dynamic timbres that conventional finger technique does not," and has had a great effect on atonal transcendence over the last half-century. This essential CD (reissue of an old 1963) album includes original performances by the composer.

**CAGE/DAVID TUDOR, JOHN: *Indeterminacy 2CD (SF 40804/5). \$21.00***

Cage reading 90 one-minute "stories" of Zen-wonder at various speeds while Tudor (in another room) injects randomized noise-sound blarings (via piano & tape) into the mix. First issued in 1959, this is one of the most essential Cage documents.

**VA: Sounds Of North American Frogs CD (SF 45060). \$15.00**

1998 release. "The amphibian song revival begins here! This classic of both biological field-work and natural sound recordings, originally released by Folkways in 1958, presents 57 species of frogs and toads on 92 tracks, digitally remastered from the original master tapes. Compiled and narrated by renowned herpetologist Charles M. Bogert, these sounds were recorded in swamps, lakes, woods, creeks, and road-side ditches all over North America. Sit back and let the bewitching tones of the Pig Frog, Dwarf Mexican Treefrog, Little Green Toad, Southwestern Woodhouse's Toad, Great Basin Spadefoot, and other famed vocalists entrance and amaze you. In a time when frog and toad populations are in rapid decline, this recording reminds us of the remarkable diversity and beautiful music we are in danger of losing. Extensive notes with a new introduction by Richard G. Zweifel, bibliography, discography, and photographs are included."

**SMOG VEIL:****ROCKET FROM THE TOMBS: Rocket Redux 2LP (DFM 058LP). \$17.00**

"Smog Veil in conjunction with Morpheus Records is proud to release Rocket From The Tombs *Rocket Redux*, a collection of 12 new studio recordings on a beautifully packaged double vinyl set."

**ROCKET FROM THE TOMBS: Rocket Redux CD (SV 050 CD). \$12.00**

"Collection of 12 new studio recordings with the current lineup. Featuring David Thomas (RFTT, Pere Ubu) on vocals, Cheetah Chrome (RFTT, The Dead Boys) on guitar and vocals, Richard Lloyd (Television) on guitar, Craig Bell (RFTT, Saucers) on bass and vocals and Steve Mehlman (Pere Ubu) on drums, the 12 tracks on *Rocket Redux* are: 1. 'Frustration,' 2. 'So Cold,' 3. 'What Love Is,' 4. 'Ain't It Fun,' 5. 'Muckraker,' 6. '30 Seconds Over Tokyo,' 7. 'Sonic Reducer RFTT,' 8. 'Never Gonna Kill Myself Again,' 9. 'Amphetamine,' 10. 'Down In Flames,' 11. 'Final Solution RFTT,' and 12. 'Life Stinks.' David Fricke, editor of Rolling Stone, wrote of Rocket From The Tombs: "No one else in American rock, underground or over, in 1974 and '75, was writing and playing songs this hard and graphic about being f\*\*ked over and fighting mad. No one else is doing it now."

**AMOEBA (RAFT BOY): Bad Fuggum From The Mysterium CD (SV 35 CD). \$10.00**

"In pure budget-busting form Smog Veil is known for, we proudly announce the latest bankruptcy inducing release from the creators of Electric Eels and Styrenes — 2 bands everyone should be familiar with. Amoeba (raft boy) was a rock 'n' roll project of John Morton, formerly of the Electric Eels and X-Blank-X, and Paul Marotta of the Styrenes. The band existed for a few years in the early 1990's playing numerous shows in and around their home base of New York City. Excellent live recordings, along with a couple studio takes round out this release of original material and rocking covers of Electric Eels classics 'Agitated' and 'Jaguar Ride'."

**ROCKET FROM THE TOMBS: The Day The Earth Met The... CD (SV 37 CD). \$13.50**

"Cleveland's only real legitimate claim to house the Rock 'n' Roll Hall of Fame is a band that will never be inducted there. In fact, it is more than 25 years after the group broke up that a legitimate album of their material is now available on Smog Veil. This was Rocket From The Tombs — the mutant daddy to Pere Ubu and the Dead Boys. Originally, singer David Thomas started the band in May 1974 as a kind of comedy act, though later the group would have a good grasp of theatrics. A gifted guitarist/writer named Peter Laughner showed up at some of these farce-filled gigs, jammed with the band and joined soon after that. Thomas and Laughner would make a new more musical lineup that included Gene O'Connor (AKA Cheetah Chrome) (guitar), David Bell (bass) and Johnny Madansky (AKA Johnny Blitz) (drums). Somehow this disparate crew got opening gigs ranging from Iron Butterfly to Captain Beefheart to Television (who Laughner actually joined briefly). Without Rocket From The Tombs, the world may have never heard 'Thirty Seconds Over Tokyo', 'Final Solution', 'Ain't It Fun', 'Sonic Reducer', and 'Down In Flames' — all Rocket's originals, and all contained on this release, along with 14 other tracks culled from archival live recordings, some of which have never previously been bootlegged. Comprehensive liner notes and never before seen photos are jam-packed in this complete retrospective that showcases the true inception of the Cleveland underground sound."

**SNAIL ARTICLE:****FLORES/IANEK SCHAEFER, CHRISTOPHER: Split LP LP (SA 002LP). \$13.50**

"This split LP marks the first release from Baltimore resident Christopher Flores. After touring throughout the US with various post rock and experimental bands, Flores has recently focused more on solo activities, blurring the lines between acoustic and digital composition. Although the opening track, 'M.O.R.T.', is created purely in the digital realm one begins to hear gently plucked strings, soft bells and waves of radio beneath it's tactile surface. In the second track, 'Edits for Piano' Flores creates an intricately defined landscape using only piano as source. Within this overall sound, delicate melodies begin to form as distortion slowly swells to the surface. Janek Schaefer's *Orders EP* collects five pieces ranging in sound from the crackle and hiss of record debris, to the carefully layered hum of bass, to a chorus of family members singing the word love. The record also features a meticulously edited locked groove created using Schaefer's custom made *audiol!Splicer* software. An extremely diverse EP that effectively carries the listener from one sonic environment to another."

**SNAKE EYES (UK):****KORU: Spirit CD (SE 002). \$16.00**

"First full length release on the new offshoot label of Worm Interface, which deals with warmer, more organic music. Very different from Worm Interface, this deep trancey progressive drum'n'bass album is exquisitely produced. This will appeal to fans of Roni Size and the more ambient, dreamy tendencies in drum'n'bass. It will also appeal to lovers of progressive, trancey house looking for an alternative to 4-to-the-floor beats. The album contains some vocal tracks which are definitely reminiscent of Goldie's more lyrical moments."

**SO DENS (SPAIN):****DJ LOE: Dancing Moog: Lo-Fi Funk CD (SD 007 CD). \$17.00**

"Dancing Moog Barcelona. Small club in Barcelona's downtown, opened June 1996. 250 people allowed. Residents DJ Joe and DJ Omar (Minifunk Records). Some guests from the past 2 years: Richie Hawtin, Jeff Mills, Laurent Garnier, Tresor DJs, Steve Bug, Oscar Mulero...just to name a few. For this CD, Loe has chosen to record it in a very live way, one Saturday night at the same Moog club. So it is the real soundtrack of the Moog club. It starts with breaks and electro patterns, to flow into more techno-house...a party of dirty house, funky techno and disco breaks. " Featuring tracks by: An Der Beat, Shoota, The Skinless Brothers, Voice Stealer, E-Troneek Fynk, Maybe and her Boneless Sister, Groove Machine, Oriol Ainslie, Lima, Porter Ricks, The Bellingrings, Dubstar, Glory B, 343.

**MOLINA, ANGEL: Wax Sessions #1 CD (SD 016). \$15.00**

"When you stand up in a set of Angel Molina, you realise that he is one of the most talented DJ's ever passed along of the electronic scene. In addition to his technical efficiency (only few people know how to take so much performance from a mixer), our DJ has two essential qualities which make difference between Djing and just playing records. 1- That's entertainment. His sets don't unnoticed. Angel Molina makes happen, there where he DJ's he creates a unique performance with his music...A record leads to another and so on, with such skill and coherence that his sets arise to the category of musical experience. How many times have you gone back home and felt this? 2-Sense and sensibility. There are no unjustified tracks in his sets. There is no stuffing. Each track, each mix corresponds to a project an intention: in short, they are all parts of an artistic speech that Angel draws by his head and his heart. Quality and taste decide all what goes in and out of his DJ bag. This CD is a brief but explicit example." Artists include: Leandro Fresco, Theorem vs. Stewart Walker, Salz N° 3, Angel Molina, 3ST, Terrence Dixon, Agent Cooper, Tube Jerk, Dietrich Schoenenmann, Fucked, Jeff Mills, Rhythmic vs. Ratio, G-Man, Jo Paap, Sterac, Scorp, Laurent Garnier, Tintonon Duvanté.

**VA: Sónar 99 4CD (SD 440307). \$24.00**

"The most prestigious electronic underground festival in Europe: astonishing tracklist, 4CDs for the price of a double CD!" Tracklisting: Anton Ignorant: "The Right To Copy", F.X. Randomiz: "Gwengl", We: "12 Diablos", Solo Los Solo: "La Del Perro", Suicide: "Johnny", Rhythm & Sound With Tikiman: "Never Tell You", David Toop: "An Arthropod Raising Ist", Rhythm Trüby Trio: "Donauschlingen", Chop Suey: "Tiny Tinny Heart", Memorabilia: "Plantas Carnivoras", Madelman: "Dramabank", Dee Jay Kul: "I Want To B (The Future)", I-F: "Secret Desire (Vox)", Killerloop: "Music Inside", Fetisch Park: "Blow", Laurent Garnier: "Kallit!", Kruder and Dorfmeister: "Shakatakadoodub", Raeo: "Chemical Imbalance", Pole: "Stadt", Kreidler: "Goldness (Sunroof mix)", Killa Bite: "A1", Tarwater: "20 Miles Up", Supercollider: "Darn (Cold Way O' Lovin)", Penelope & Carlo: "Terror En El Espacio", Mastretta: "El Último Habitante", Del O'Rourke/Fennesz/Pita: "(5,6m Of) Fennoberg", Groof: "I Want You", Theorem: "Igneous", Speedy J: "Ileee Mitten Menu (Nutt mix)", Plastikman: "Ekko", Terry Francis: "As You Cry (Edit)", Charlie Hall: "Def. Unk", Justin Berkovi: "The Server Slips", Psybak: "Niño Colado (Original mix)", D.O.D.: "1,2,3,4 (De Pompidou's mix)", Kojak: "Bad Movies", Smol Tosi: "B.Ass & D.Room", Cylob: "Cylob's Theme", Baby Ford: "Normal (Is It Normal? Clubmix)", Gak Sato: "Theme From Ufo", El Aviador Dro: "Selector De Frequencias", Bola: "Aguilla", Chaser: "Life In Loisaída", Subvoice: "Dynamite Voltage 1", DJ Shufflemaster: "Electronique Dweller", P-18: "Iscuchen Mi Conga!", Jeff Mills: "Preview", Ryoji Ikeda: "Zero Degrees [3]", Supercinexcene: "Nova Disco", Zeta: "Nrg Beatz", Koshmaker: "Rock It!", Marco Carola: "Track 8".

**SOCIAL REGISTRY:****ICEWATER SCANDAL: No Handle CD (SOCIAL 004CD). \$13.00**

"Gathering moss is not for Icewater Scandal; they are constantly percolating with ideas. They take what they have accomplished before redefining it and then heading for new horizons. Their first album travels over new territory from their debut EP released under the AM Radio moniker. Though still filtered through their concept of taking 60's experimental music a la the Dream Syndicate et al, and merging that with the elan of 80's indie rock; *No Handle* is at times more muscular and other times more cerebral, without losing any flair. Part of this can be attributed to their producer Lee Rinaldo of Sonic Youth. Recorded and mixed at SY's studio, Echo Canyon, there has been great care in getting the sound just right. Recorded, mixed and mastered all on analog equipment was a decision that allowed no ones and zeros to come between what was played and how the band wanted it heard."

**ICEWATER SCANDAL: No Handle 2LP (SOCIAL 004LP). \$13.50**

Double LP version.

**PAINTING SOLDIERS: Horizon Falls 12" (SOCIAL 005EP). \$11.00**

"From The Social Registry's new 12" EP series (strictly limited to 600 copies and packaged in identical metallic blue jackets): Andrea Hansen, though a member of the angular, surging rock group Icewater Scandal, has so much she wants to do that it cannot be contained within just one group. From her fertile mind and nimble fingers comes Painting Soldiers. Most of her work was recorded in a small one room apartment, on a lonely block above a gun shop, with just her guitar and a four-track recorder (and the occasional helping hand from various friends.) Andrea has been able to unleash her talent and imagination that is clear and unadorned with post production by Lee Rinaldo. From the gentle rollicking of 'Heaven And Mars' to the stormy psychedelic 'Mighty Fumble' this EP stands by itself. This debut 12" is sure to transport the listener into an existence that transcends the common and everyday."

**GHOST EXITS: Cincinnati Riot Blues 12" (SOCIAL 007EP). \$11.00**

"We are proud to present the debut offering from NYC two piece Ghost Exits; a four song 12" EP. Ghost Exits have seen incarnations as a free jazz combo & rock band but it was late in 2001 when the current incarnation began to take shape. Trading in their drums & guitars for a sequencer and some out-moded analog synths Christopher Exit & Ivan Sunshine began looking to the British post-punk aesthetic and early 80s hip-hop for inspiration to create a new starting point from which to deliver their sound. Fast forward two years and you find the fully realized sound of Ghost Exits taking shape as they created a new beast to be reckoned with. It didn't take long for the rest of the NYC population to catch up with these two; and it wasn't long before they began landing shows with the likes of !!!, ESG, James Chance & The Warlocks."

**ELECTROPUTAS: Piano Blooms 12" (SOCIAL 008EP). \$11.00**

"The Electroputas are finally ready to unleash the spatial sound groove attack from their modern era with this the second release in The Social Registry's 12" series. Think krautrock in the realm of Can with dashes of no wave, free rock, and just plain freakiness. This is the antidote for all of those bands who are 'pushing the envelope' with all the force of baby sloth. This is for the people who swing their hips in more than just one direction. Sure to be playing on your turntable until the needle gives out or your mind does."

**ARTANKER CONVOY: Ocean Parkway 12" (SOCIAL 009EP). \$11.00**

"The Social Registry 12" series continues with this silk and flame infected barnstormer from Artanker Convey. This four track EP is sure to get feet moving and hips gyrating with their catchy and irresistible flow (people who have tried resisting have ended up in traction or worse). But this EP is not only for the floor-cutting set. It is layered with a multitude of different influences and experience (soul jazz, krautrock, bossanova, bubblegum pop to name a few) that set this group apart from the typical club ravers, they compose pieces that allow them to really stretch out and continue to evolve the more they play them. You can sit back and just enjoy this, but your body might have different ideas. Organic Grooves remixes one of the pieces shooting AT into an even higher orbit."

**SOFA (NORWAY):****TRIDIM + JIM O'ROURKE & BARRY GUY: 2 of 2 CD (SOFA 510 CD). \$16.00**

Håkon Kornstad (reeds); David Stackenäs (guitar); Ingar Zach (drums/percussion); Barry Guy

(bass): Jim O'Rourke (remix). "This CD presents three different tappings of TRI-DIM. TRI-DIM was one of the first young improv groups to rise to the surface on the vital, ever growing music scene in Oslo. This is TRI-DIM's second album and it should in more than one way document the work they have been doing over the last two years. The first track is a live recording from Blå from April 2002. Second, a remix by Jim O'Rourke, using some of TRI-DIM's unreleased material."

#### SOFA DISK:

##### OLOKUN PROPHECY, NAJITE: *Africa Before Invasion CD (SOFA 001)*. \$16.00

"Son of an Urhobo tribal chieftan, Najite Agindotan is a Master Drummer who, from a very young age traveled with the Urhobo cultural music troupe under his father's direction as they traveled throughout West Africa and performed at national festivals in their native Nigeria. In his early teens, Najite was introduced to the internationally renowned Nigerian superstar Fela Kuti and his new music called Afrobeat, a very potent combination of popular Nigerian dance styles layered with funk guitars, and an Africanized reinterpretation of the arrangement approach. Later, Najite became a student of Fela. This exciting debut of Najite Olokun Prophecy rocks hard in a funky way! You get the chicken-scratch guitars, the blazing horns, the wall of percussion, and the spacey keyboards of Afrobeat, set to the memorable melodies and rhythmic hooks of the wonderful songs Najite has composed especially for this album. 'Showtime', 'Lasisi', and 'Aorieo' are red hot, while 'Honesty', changes the pace with an almost housey-feeling mellow groove, and the joyous title track recalls Highlife music and the roots of the Afrobeat movement."

#### SOFTL MUSIC (GERMANY):

##### MACHIDA, YOSHIO: *Hypernatural #2 CD (SOM 101)*. \$15.00

"Softl Music is an independent record label founded by Tom Steinle (Tomlab) and Andrés Krause (bmblab) in April 2001. Softl Music will start a line of releases focused on compositions at the crossing point of field-recordings, advanced electronics and acoustic environments. This line will be accompanied by a strong design identity." "My works are concerned with radiance, echoes and signs suggested by them in landscapes that are entwined with strata of traces (memories). They are also propositions of how we should grasp the natural world, and interpretations of them. The theme of *Hypernatural #2* is transparent existence. There isn't whole nature in our consciousness. We can't realize all of the nature. Out of our consciousness, or in the unconsciousness area, there are many remarkable things. These tracks will give us the chance to reach to one of the instinctive areas. The important thing is not only listening the sounds but also feeling something behind the sounds." "Unlike many of these 'investigations' into area sonorities, *Hypernatural* feels genuinely transporative, opening up massive forest areas or tiny devotional paths when his bird chirps chime with bells and flutes." — *The Wire*

#### SOLARIS RECORDS (RUSSIAN FEDERATION):

##### VA: *Omnipresence LP (SOL 003)*. \$15.00

"Beautiful Russian electronica with Theremin sounds and light exotic atmo. Eastern soul." Limited stock.

##### GERMAN POPOV: *Metametics - Aelita 2X7" (SOL 001)*. \$17.00

"A new label called Solaris. And pretty unique...its an Russian label.. and as far as we know there aren't that many of them! The first release is a very limited 2x7" EP called Aelita and comes in nice handcrafted sleeves and features Omfo and his martian lullabie. Melodious electronic utopia inspired by the futuristic Russian silent movie *Aelita* (Protazanov, 1924). It also includes a three remixes done by notorious masters of electricity: Dub Tractor - a cluster of floating pulsations, Metametics - a harvest of abstract, quantize free harmonys and CiM-creator of spaces and surfaces."

#### SOLEILMOON RECORDINGS:

##### RICE, BOYD: *Presents: Music for Pussycats CD (CAD 013CD)*. \$13.00

Girl Group compilation from 2001, repressed. "These songs literally constitute the soundtrack of my life, going back to age 16 or perhaps earlier. It never ceases to amaze me that when I encounter aficionados of girl pop, none of them have ever heard of singers like Robbie Winston, Susan Rafey, Diane Ray, or most of the others on this comp-all women who I feel have contributed works equal (if not superior) to the best the genre has to offer. These singers, and the songs they've recorded, have long occupied a special place in my heart. And the knowledge that I was listening to songs that virtually no one else seemed to know of, afforded me a peculiar kind of thrill. A mentor of mine once told me that the power of forgotten music, is that when you're perhaps the only person in the world listening to it, it's as though it's yours alone. Consequently, the experience of something magical becomes ever more magical. For going on 25 years, I've shared these songs with everyone close to me, all the while wishing that everyone interested in this type of music could be exposed to them. As much as I loved keeping these songs more or less to myself, I always had an odd sort of melancholy that they were never the huge hits I'd felt they deserved to be. In a better world each of these songs would have been a chart-topper, and the girls who sang them still playing sold out concerts in Vegas. I've spent years trying to track down some of these singers, and even the more well known among them (such as Priscilla Paris) seem to have vanished into thin air. But I didn't want their memory-or music-to vanish, so I compiled this CD as a sort of tribute to them. They, and others like them, may have missed out on the glory and rewards that they so sorely deserved; yet they created something uniquely enduring and endearing. And it deserves to endure. So I share it here with you, dear listener..." — Boyd Rice.

##### LEGENDARY PINK DOTS, THE: *Live at La Luna DVD (SOL 001DVD)*. \$13.00

"DVD reissue of the Legendary Pink Dots' first and only official live video recording. Recorded in 1997 near the end of their *Hallway of the Gods* tour of Canada and America, and originally issued in VHS format in 1998, *Live at La Luna* reveals like never before the magical atmosphere of sound and light created by Edward Ka-Spel and his talented crew. Captured by a pair of roving cameramen and a center camera filming from the balcony, the performance is presented as an ever-evolving collage of music and faces, from the keyboards of The Silverman to the saxophone flourishes of Niels van Hoorn, from the rhythm-n-bass section of Ryan Moore (Twilight Circus Dub Sound System) and Edwin von Trippenhoff to the inimitable vocals of Edward Ka-Spel." It runs 60 minutes. NTSC Region 0.

##### MUSLIMGAUZE: *Abu Nidal/Coup d'Etat CD (SOL 002 CD)*. \$12.00

"Originally released in 1986/1987 in England, these two albums have been out of print for years. *Abu Nidal/Coup d'Etat* is 72 minutes of rhythmic textures and hypnotic atmosphere, carrying the listener through the mountains and deserts of Islam, through shimmering heat waves and shifting sands. The intricate and mesmerizing textures created by Muslimgauxe speak of cultures and peoples in conflict, of a time and place more imaginary than real."

##### MUSLIMGAUZE: *Veiled Sisters 2CD (SOL 020 CD)*. \$17.00

1993 release; one of the most ambient/repetitive documents in the Muslimgauxe discography, and totally enthralling as a result. "*Veiled Sisters* is Soleilmoon's first double CD by Muslimgauxe. It presents a gentler, almost ambient side of this enigmatic group from Manchester. Although the cover features a pair of veiled women, the only sisters that matter to Muslimgauxe are two weapons of choice of the Afghans, the shoulder-mounted Katusha rocket and the sturdy Kalashnikov automatic rifle, both of which were used to devastating effect against Soviet invaders in the 1980s. As usual it's nearly impossible to draw a line connecting the title and its implied violence with the sounds of the music. Part of the ongoing mystery surrounding this group involves this seemingly insurmountable contradiction. For those who would rather just enjoy the music this is a non-issue, but the anti-Arab lobby can always find something offensive on a Muslimgauxe CD. The dedication in the booklet should do the trick nicely. It says 'Dedicated to the P.L.O. for their work in trying to improve Palestinian lives'."

##### MUSLIMGAUZE: *Gun Aramaic CD (SOL 027 CD)*. \$13.00

1996 release. "Chants and spells swim under sitar and stripped-down rhythms as suffocating winds collapse the landscape. The songs seem like the soundtrack to a horrible desert nightmare, not unlike recent works by Lab Report and Final. The eight songs range in length from two to 17 minutes, incorporating indecipherable samples and faintly industrial elements to create trance-like organic compositions. The tracks have a tendency to all sound alike, one flowing rather seamlessly into the next, but never to the point of redundancy. This is a truly amazing album; file under nightmare soundtracks." — Eric Palmerlee.

##### MUSLIMGAUZE: *Gun Aramaic Part 2 CD (SOL 032 CD)*. \$13.00

1996 release, all tracks written/played by Muslimgauxe, Manchester 1994/1995. "Following on the heels of *Gun Aramaic* comes the limited edition companion CD *Gun Aramaic Part 2*. This CD is limited to 2000 hand-numbered copies. The artwork and design on *Part 2* is different from but still complementary to that of the first release."

##### MUSLIMGAUZE: *Arab Quarter 2CD (SOL 044 CD)*. \$17.00

Year 1996 release. "*Arab Quarter* is a melting orange and white lava flow of unbelievably hot Arabic techno-beats that burn everything they touch. It's studded with strange, disembodied voices and unidentifiable, frightening noises. The silences and spaces are awesome and terrifying. The second disc, *11 Minarets*, is a focused exploration on one theme, and it allows the band to push the boundaries of their music deep into new areas. As on their other recent releases the volume is pushed to the limit. Muslimgauxe continue to define their own genre, and without a doubt there simply are no imitators, wannabees or pretenders."

##### LEGENDARY PINK DOTS, THE: *Canta Mientras Puedes CD (SOL 047CD)*. \$13.00

1996 release, repressed. "*Canta Mientras Puedes* is of course Spanish for 'Sing While You May', and there are doubtless many people who will be asking themselves why The Legendary Pink Dots have chosen this unfamiliar language to give their second anthology album a title. The reason is that all members of The Legendary Pink Dots recently became followers of the obscure Romanian philosopher Iancu Ponguthrescu, who — unlike many visionaries — saw a wonderful, optimistic future for the world. Indeed the blessed Iancu predicted that a glorious golden age would begin for the planet in 1997 and would last for 25 million years. To this end, all wars would cease on December 31, 1996, all races and religions would unite, everyone would simultaneously turn into vegetarians, the city of Frankfurt would become a permanent free festival, and all borders would be cast aside. People would smile ALL THE TIME. The only exception would be a small village in Argentina called Los Voyos, where a mysterious cloud would hover, causing sore throats for the entire population of 68 people. This ailment would be incurable — the people would never be able to sing again! Hence, the Pink Dots feel it's necessary to warn these innocent villagers now so they can move a little down the dusty path to a safer place. But how could the Pink Dots do this? The answer naturally is an album collecting together all of their seductive songs of the last five years. An album so beautiful and melodic that it would be piped through loudspeakers in the streets of Buenos Aires, and just maybe someone visiting the city would buy it and take heed of its very serious message. Including rare tracks and previously unreleased versions is the icing on the cake."

##### MUSLIMGAUZE: *Jaal ab Dullah CD (SOL 053CD)*. \$13.00

Repressed; original release 1997. "*Jaal ab Dullah* makes a crazy lunge out the noise gate and onto the dance floor, then gets sucked into a jet engine and ejected into space. All in the first song. It's a wild ride from start to finish, with quake-damaged noisebeats tumbling onto exploding turntables and hip-hop lava flows overwhelming The Quiet Village while Dub Demons do the Funky Monkey on a bed of hot coals."

##### MUSLIMGAUZE: *Mazar-i-Sharif CD (SOL 070 CD)*. \$13.00

"*Mazar-i-Sharif* is to polite society what a dozen angry Rotweillers are to a cafe full of poodles. An explosion. The diamond collars scatter across the tiles and the fur turns red as the perfectly clipped poodle-butts are torn apart by a pack of rabid Jerry Springer Spaniels. Your politically correct end-of-the-century tea party is officially over, and anyone thinking Muslimgauxe is about to make a calculated move to new age radio should call a taxi right now because the missiles are already in the air. From the intense noise-and-rhythm barage to the shocking cover image of a young boy with amputated arms, there is no part of this compact disc that will not offend someone. Yes, of course there are groovy Middle Eastern beats, and music loops are top notch as usual, and the true die-hard fans of Muslimgauxe will not be disappointed, but we expect that there will be fewer of them after they hear this record."

##### MUSLIMGAUZE: *Hussein Mahmood Jeeb Tehar Gass CD (SOL 073 CD)*. \$13.00

1998 release. "Manchester, England's Muslimgauxe has recorded a album of propulsive Middle Eastern grooves layered with Arabic radio samples and non-stop percussion loops. *Hussein Mahmood Jeeb Tehar Gass* sees Muslimgauxe taking a turn away from his recent electronic distortion experiments into a smoother flowing rhythmic current. The harsh war field atmospheres of the past have been replaced by tricky beats and science fiction noise-escapes. Imagine distilling the essence of the seething Gaza strip into a fizzing ambient/techno cocktail and you've got the latest Muslimgauxe sound. In the increasingly predictable world of electronic music we're confident you'll never find anything remotely like Muslimgauxe."

##### BASS COMMUNION V. MUSLIMGAUZE: *Bass Communion V. Muslimgauxe CD (SOL 089 CD)*. \$13.00

1999 release. "In 1996 Steven Wilson, the mind behind Bass Communion, wrote to Bryn Jones to express his admiration of Muslimgauxe. Subsequently they met and Steven gave Bryn some of his own music, although he suspected that it wouldn't appeal to him. It didn't, but as with all the music that Bryn was exposed to, his natural instinct to rework it into something that did prove irresistible. And so it came to pass that only four days after their meeting Steven received a parcel containing two and a half hours of reconstructions and obliterations of his original music. The new pieces were distorted, grainy, loop-driven tracks,



but Steven felt they were too close to Bryn's own music to simply release as a remix album. Instead he decided to use them as the basis for new pieces, and re-edited and overdubbed the tapes, finally returning them to Bryn for approval. So began a period of collaboration by post. For Muslimgauze fans these recordings are significant in that they represent one of the only instances of a true two-way collaboration between Bryn and another musician, as opposed to being simply a remix project. For Bass Communion fans the recordings are an opportunity to hear Steven's ambient textures, sonic fluctuations and low-end bass fused with the hard edged ethnic rhythms that were Bryn's trademark."

**HAFLER TRIO, THE: *Normally* 2CD (SOL 093 CD). \$17.00**

"The first CD in this two disc set is based on the voice of Einsturzende Neubauten's Blixa Bargeld. A particular phrase was read three times, in Blixa's three trademark vocal styles: Whispering, hysterical and ordinary. *Normally*, the title of this CD, is a reference to part of what Blixa didn't say when he spoke his phrase, and also to the way the German word for 'Normally' is used. Although there are seven titles associated with the album, the music flows as one continuous track. They refer to different sections in the piece, but some of the changes are subtle, and the listener is left to discover them on her own. Or not. The second disc, *Sphotavado*, is also based on vocal recordings by the Einsturzende Neubauten front-man. Three 'meaningful' vowels were taken and arranged according to certain rules of Sanskrit. By repetition of these sounds, vibratory rhythms are created in the body to awaken the psychic fields. Everything, from our thoughts and ideas all the way up to things like people, trees and mountains, is a result of these vibrations. Along with its energy, every object has its accompanying range of sounds. Vibration is therefore a result of sound, not its cause. The name 'Sphotavado' is the name given to this concept of sound, and is referred to in many mantras. It forms the foundation of tantric mantras, which are a fundamental aspect of Vedic rituals. Like the music inside, the packaging for this release is at once subtle and complex, presenting a simple and clean exterior that opens and unfolds to reveal (or hide) its complex inner workings. Andrew McKenzie's favorite fruit is the pomegranate."

**MUSLIMGAUZE: *Sufiq* CD (SOL 101CD). \$7.00**

Repressed; original release 2000; 26 minute EP, with 9 shorter tracks. "*Sufiq* was recorded in November of 1997, just before the beginning of Bryn's last and most productive year." From Muze: "Presented in stark, white packaging, with Jones' hand-scrawled track listing adding an especially poignant note, *Sufiq* is an astonishing Muslimgauze opus and an ideal introduction for the uninitiated. Serpentine sax and meshes of urgent electronic and hand-drum rhythms immediately usher the listener into Jones' singular, sumptuous Saracen sound-world."

**MUSLIMGAUZE: *Hummus* CD (SOL 104 CD). \$13.00**

Year 2002 release. "The first posthumous exploration of noise, beats and sound from this legend since *Sufiq* in 1999. A wonderful variety of what he did best. Fast and furious dance-floor tracks next to ebbing guitars next to noisy repetition and distortion. Spreads on thick."

**MUSLIMGAUZE: *Veiled Sisters Remix* CD (SOL 105 CD). \$13.00**

"*Veiled Sisters* was first released by Soleilmoon as a double CD in 1993 (SOL 20 CD). It was received with great acclaim at the time, and is still enjoying steady sales nearly ten years later. Bryn Jones, AKA Muslimgauze, recorded a follow-up in 1996, in which he reworked and recycled the materials into another album. It was delivered to Soleilmoon more as an afterthought than something he intended us to issue. *Veiled Sisters Remix*, as the piece was called, was held back from release at Bryn's request, with the reason being given generally that he wanted us to release something else that was 'newer and better', in his words. Now more than three years after his death, and with the continued consent of his family, we are pleased to finally be able to issue this forgotten gem of music. It's typical of its period, a time in which his work was reaching a creative zenith, but it stands out for its unusual use of a single album as its source. In the time between the original *Veiled Sisters* and the *Remix* Bryn acquired and mastered the use of nearly all of the professional studio equipment that was so important to his later works. With this version he felt that he'd finally achieved the true vision of the album that he'd set out to record three years previously. *Veiled Sisters Remix* was designed by Alexander Baumgardt, the noted German designer who designed *Hummus*. Both CDs have a similar appearance at first glance, but they are in fact two distinctly different albums."

**BASS COMMUNION V. MUSLIMGAUZE: *Bass Communion v Muslimgauze EP* CD (SOL 106 CD). \$9.00**

"I only met Bryn Jones once, although we spoke many times on the telephone between 1996 and 1998. The meeting took place in his home town of Swinton, Manchester a few weeks after I first contacted him to tell him how much I admired his music. I discovered Muslimgauze through a random purchase of the double CD *Blue Mosque* and been deeply impressed by the originality and intensity of the work. Despite the fact that I was used to working in completely different musical genres this music suggested an artist with a similarly wide interest in music as myself, drawing as it did on world music, electronica, industrial and ambient. In fact during our first telephone conversation I learned that Bryn did not feel any affinity or have any interest in ANY other music, his agenda being almost entirely political. However I suspect that this was mostly a defense mechanism as he also told me that he had been making his music in almost entire isolation since the beginning, with virtually no interest from the media, any other musicians or for that matter the listening public. He made music for himself and to express his political beliefs — he did not care that the whole world seemed to ignore him. The very last time I spoke to him in late 1998, I asked him if he had revised this view at all. By this time a limited edition series (the only way Staalplaat, his other record label, could deal with his prolific work rate) had been a big success and his CDs were regularly reviewed/discussed. Many other musicians had asked him to remix their work or to collaborate with them and his music had inspired a fanatical following, particularly on the internet. In short there was incredible respect for him and his work, which had also led to invitations for concert performances all over the world. Yes, he admitted, he was feeling happier with his lot in life. He died a few weeks later." — Steven Wilson.

**NOCTURNAL EMISSIONS: *Collateral Salvage* CD (SOL 121 CD). \$13.00**

"For his 25th CD as Nocturnal Emissions, Nigel Ayers has created a work that balances noise and vocal samples against a wild array of loops and rhythm tracks. It's a tantalizingly spicy cocktail that sounds nothing like an out-of-control hip-hop dump truck being driven backwards through an octogenarian's barn dance. *Collateral Salvage* is beat-oriented toe-tappin' music constructed from hundreds of different samples of indie guitar-pop, interspersed with fragments of song and surreal speech. Strong bass lines run throughout, and the rhythms are a blend of funk and exotic eastern promise. Subtle tonalities, acoustic guitar flavors, swingin' saxophones, flutes and horns are piled high over tabla and soaring vintage analogue synthesizers. Mbiras mix with driftwood marimbas, wicky-wicky guitars and pitch-shifted sitars in a swirling belly-dance dub sock-hop. *Collateral Salvage* was inspired by the sounds of modern Morocco. Late at night, lying in a bath, listening to the output of three different nightclubs, each with their own blend of local music mixed with international pop hits, all in a constant struggle for dominance, with water running in and out of the ears. The

resourcefulness of human endeavor in the Third World and its contrast with the luxuries and carefree wastefulness of the developed world provided the foundation for the album. This is the music of resistance against the constant war being waged by the powerful elite in rich nations against the poor. When Bush says 'you're either with us or you're against us' Ayers replies 'There is no separation. Social divides are socially constructed. A forgotten branch of the avant-garde once suggested that art can direct thought along new lines and enable us to generate more positive patterns of social behavior'."

**PARKIN & TOM GILLIERON, NICK: *Red Shift* CD (SOL 123 CD). \$13.00**

"*Red Shift* fuses blistering hypnotic break beats with dark atmospheric sound textures and derives its inspiration from the images of distant galaxies and planets captured by the Hubble Space Telescope. Imaginings of distant space are counterbalanced by the gritty reality of living and creating in the dense urban environment of London and the impact this has on everyday aural experiences. Beats and breaks are constructed individually and meticulously in the break beat science style and merged with sampled and synthesised sound to create a compelling sonic experience."

**ALP: *Out and about with Alp* CD (SOL 124 CD). \$13.00**

"*Out And About With Alp* is Roger Horberry's second album. It's a continuation of his single-minded obsession with the tiny sounds of everyday life in Amsterdam. His debut solo CD, *At Home With Alp* (Soleilmoon, 1999), focused on the world of interiors. This release documents and reinterprets the secret sounds of the streets, canals and parks of Amsterdam city centre. Roger Horberry was a long-time member of the influential group O Yuki Conjugate. His background in atmospheric ambient music is much in evidence in this new work, along with numerous elements of minimalism and musique concrete."

**NERELL, LOREN: *Taksu* CD (SOL 125 CD). \$13.00**

"Loren Nerell's association with Soleilmoon Recordings dates back to his 1996 release *Lilin Dewa*, as well as the more recent *Indonesian Soundscapes*. *Taksu* takes cues from both of these albums, blending environmental sounds and Balinese instruments together into a glowing, amorphous cloud of spine-tingling sound. Two musicians come to mind when listening to *Taksu*: Jon Hassell, who popularized Fourth World music, and Brian Eno, the father of Ambient music. While sounding nothing like the work of either artist, Loren Nerell's music takes inspiration from both of them. His music is evocative of mist-covered mountains and slow-motion waterfalls, so it owes something to Hassell. But it also pays tribute to the patient genius of Eno, with its endlessly evolving atmosphere, in which there is no beginning or end, only the present. In his liner notes for the CD booklet, Djam Karet founder Chuck Oken, Jr. describes the music as a 'sound pool' that the listener is immersed in. His words couldn't be more accurate, and it's no exaggeration to say that putting this record on is like waking up at sunrise, deep in the tropical Balinese rainforest, surrounded on all sides by the sounds of the jungle. To describe ambient or atmospheric music as 'a soundtrack' is clichéd, but it's really the best way to talk about *Taksu*."

**MUSLIMGAUZE: *Alms For Iraq* CD (SOL 129 CD). \$13.00**

"Bryn Jones, AKA Muslimgauze, recorded this album in December 1995, just three years before his early and unexpected death at the age of 38. In the last years of his life Bryn acquired as much of the latest technology for his home studio as he could lay his hands on, and the advances and developments in his music reflected his growing proficiency with his new equipment. *Alms for Iraq* therefore has many of the hallmark sounds of the late-era Muslimgauze recordings already released, with abrupt starts and stops, swooping transitions and layer upon layer of samples and rhythms. There are nevertheless still plenty of surprises. Ever the groundbreaker, Bryn never recorded the same album twice."

**MUSLIMGAUZE: *Re-Mixes Volume 1 + 2* 2CD (SOL 131 CD). \$17.00**

"Seven years ago, way back in 1996, we released *Re-mixes* (SOL 37 CD), the first album in which Muslimgauze remixed his own music. Ever the perfectionist, he didn't trust anyone else with the job (and for the rest of his short life never expressed any enthusiasm for anyone else's treatments of his work). Two years later he surprised us with a follow-up album, *Remixes Vol 2* (SOL 78 CD). Both releases were limited editions, and have been out of print for years. On each CD Bryn Jones (Muslimgauze), reworked his own material to the point where it became nearly unrecognizable, resulting in entirely new works. Many people consider the *Remixes* CDs to be among his best albums, and we're pleased to bring them back into print, packaged together for the first time, and offered at a friendly price."

**MUSLIMGAUZE: *Syrinija* 2CD (SOL 132CD). \$40.00**

"*Syrinija* was first issued in 1998 as a limited edition of 850 vinyl LPs. Bryn Jones (Muslimgauze) always intended for us to release it on compact disc after the vinyl edition was gone, and today we're happy to announce the fulfillment of his dream with the release of *Syrinija* as a double CD. Ever the prolific composer, he recorded 20 songs for the album, of which only the first nine were included on the LP, leaving the rest to be released at a later date. Although Muslimgauze was never known for making particularly dance-oriented music, *Syrinija* was a rare exception to the start-stop noisy feedback-driven assault that defined his style. This change in direction, more a detour, really, was the result of a simple request put to him to make an album that DJs could play for people who might not normally appreciate what he was doing. Rather than look at the request as a demand to compromise or sell out to commercial requirements, Bryn took it as an opportunity to explore a completely different foundation from which to work. While it could be said that the majority of his songs find their inspiration in Arabic or Islamic traditions, *Syrinija* breaks the mold by looking west towards Jamaica and its vital reggae scene. The beats are rock steady and a sinuous bass line bubbles underneath at a rolling boil, and it's standing room only once again on Air Palestine flight 132 to Kingston. This first CD edition of *Syrinija* is presented in a luxurious hand made silk folder."

**MUSLIMGAUZE: *Arabbbox* CD (SOL 144 CD). \$13.00**

"*Arabbbox* was recorded in 1993 following the first Gulf War. 10 years later, following the second Gulf War, Soleilmoon is pleased to finally release this important Muslimgauze album. It's commonly known that Bryn Jones, the late musician behind Muslimgauze, was driven by the passion of the Palestinian people's fight for an independent homeland. What is less well understood is how he found inspiration in other parts of the Muslim world, including Iran, Afghanistan, Pakistan and India. India, with its dominant hindu culture, might seem like an odd place to include in the list, until you remember that more than one hundred million Muslims live there. In fact Jones, who loved language and wordplay (consider the name 'Muslimgauze', for example), frequently plundered the south Asian subcontinent throughout his long musical career for song titles and album names, coming up with gems like 'Old Bombay Vinyl Junkie' and 'Tandoori Dog'. So it's not surprising that two song titles on *Arabbbox* can be traced to India. 'Ganges Swimmer', heard in another form on the Staalplaat CD *Izlamaphobia*, and 'Firozsha Baag', the fictitious Bombay (now Mumbai) setting for a collection of interconnected stories by Indo-Canadian author Rohinton Mistry. Thus it is appropriate that the images and packaging of this release are derived from India. But Iraq is very much in the news again, and that country is not neglected here. Track names like 'Kurdish Red', 'Sadaambush', and 'Basra' all come directly from that region. Incredibly, it

seems the more things change, the more they stay the same. Stylistically, the songs of *Arabbax* follow other works recorded by Muslimgauze in the early 1990's. Fans familiar with the Soleilmoon double CD *Veiled Sisters* will recognize the flowing, humanistic sounds, natural sounding percussion, and gently shimmering keyboards that sent the reviewers running to their dictionaries to search for new words to describe what they were hearing. Now that Bryn is gone we're left to listen to his work and interpret his genius on our own."

### SOME BIZARRE (UK):

#### COIL: *Scatology CD* (SB FFK). \$23.00

"CD reissue of the first full fledged Coil LP from 1984 (following their debut album-length single *How to Destroy Angels*), containing 3 bonus tracks: an unreleased alternate version of 'The Spoiler', 'Restless Day' from the *Devastate to Liberate* compilation, and their cover of the Gloria Jones/Soft Cell chestnut 'Tainted Love' from the post-album 12". Features era classics like 'UBU NOIR' (transmutation of 'Ubu Roi' performed in samples on a Fairlight), 'Panic' (featuring Clint Ruin/Foetus), 'Tenderness of Wolves' (featuring Gavin Friday), The S.W.B.P. (erm... I won't go into detail). Some of the Thirwell-influenced Emulator drum programming is a bit grating, but on the whole it's a fine set, dotted with Lautremont/Jarry references (so's you know they're hip/informed) and brilliant if not criminally short textural segments that sound VERY contemporary in retrospect." — Hrvatski.

#### COIL: *Horse Rotovator CD* (SB ROTA). \$23.00

"CD reissue of their 1986 LP (their second, discounting music composed for Derek Jarman's film *The Angelic Conversation* which didn't see the light until 1994's Threshold House CD issue) containing one bonus track; 'Ravenous' from the *Anal Staircase 12"*. Features the track 'Blood from the Air' (also from the 'Anal Staircase' EP) as well as a cover of Leonard Cohen's 'Who by Fire'. A fine record, perhaps more song-oriented than *Scatology* and a bit less 'crunchy' overall (one would assume Thirwell's contributions were kept to a minimum). Music for men everywhere..." — Hrvatski.

### SOME FINE LEGACY (GERMANY):

#### NACHTLUFT: *C.A.E.N. 3" CD* (M 130307). \$10.00

An electroacoustic live performance at the city of Caen, Normandie. Nachluft are a trio for drums, computer and electronics.

#### ILLUSION OF SAFETY: *Rules Of The Game CD* (M 130407). \$10.00

An 18 minute audio collage, using computer cut-ups, piercing FM synthesis, drum lock-grooves, ambient tonal passages, hyper-reality field recordings, etc.

### SOME LABEL:

#### INSANUS: *Nature 7" (SH 1)*. \$6.00

We seem to have some copies of this record, does anybody remember what it is? Google is not much of a help on this one. I think that Gary Held once told me that this record changed his life (but maybe I'm confusing it with the *Venom 7"* on Ecstatic Peace). If you used to go to Harvard and dabble in a bit of heroin (weekends only), this record is either in your collection, or could be...

### SOMEODDPILLOT RECORDS:

#### SALVO BETA: *Evil Against Evil CD* (SOPR 007 CD). \$12.50

"Remixes by Jake Mandell, Atropa, Safety Scissors, Instigator, Melt Banana, String Theory, The Time Out Drawer, Sutekh, Pal:ndrom, Hrvatski, Twine, Pele, Macwhat, Solenoid, K-Rad, Molarmill. Salvo Beta makes friends wherever Salvo Beta goes, and its no surprise that they've lined up to kick his ass from all over the musical spectrum on his new record *Evil Against Evil*. Japanese-hardcore, spacey-kraut-rock, and acoustic guitar math-rock flavored remixes round out this otherwise perfectly exquisite line-up of both up-and-coming and established electronic gunslingers. Sean Wolfe (aka Salvo Beta) has put himself up against the ropes, hoping to take it like a man from his friends and neighbors. Salvo Beta's oddly manic and noisy debut *Abrasive Stuttering* was released in early 2001 to IDM-ers and noise enthusiasts who eagerly chomped at the bits, glitches and little-guy-as-tough-guy beats. The record was nothing if not a testament of unconventionally sassy and noisy IDM, and coupled with a successful series of shows, attracted the camaraderie of other artists. Plans were made and this remix record was born..."

#### SALVO BETA: *Evil Against Evil: The Kids In The Neighborhood Grab... 12" (SOPR 008 EP)*. \$6.50

...Thier Bats And Remix Abrasive Stuttering. "Someoddpilot Records is proud to release the 1st in a series of 3 12's for Salvo Beta's *Evil Against Evil* project. This 12" features remixes by Melt Banana and Safety Scissors, plus 2 new exclusive mixes by Atropa and String Theory, and a never-before released track by Salvo Beta."

### SON BOY RECORDS:

#### BARAKA (LEROI JONES) & THE SUN RA MYTH-SCIENCE ARKESTRA, AMIRI: *A Black Mass CD* (SON BOY 1). \$14.00

Surprise reissue of the most infamous and difficult to procure Sun Ra artifact; originally issued on Amiri Baraka (then LeRoi Jones)'s Jihad label (home of the original *Sunny's Time Now* by Sunny Murray as well). This is the first release on the DC-based Son Boy label officially sanctioned by Baraka (and mastered from the original tapes that have been sitting in his basement all along). Other unreleased sessions from the Jihad library of tapes will follow this release. Originally issued in 1968, *A Black Mass* was personally distributed by Baraka via a network of radical Black literature bookstores and was not commonly found in the channels that records of the time moved in. As a result, it has enjoyed a mystical status for the better part of it's 30+ year existence, and many hard-core Ra completists have never seen a copy. A strange and revolutionary play by Baraka, with musical interludes by the Myth-Science Orchestra. Very, very historic. "The play *A Black Mass* was written in Harlem in 1965, much of it probably at my desk at The Black Arts Repertory Theater School at West 130th Street and Lenox (now Malcolm X. Blvd.). It was first performed at the RKO Proctors Theater, Newark as a companion piece to *J-E-L-L-O*, a satire on the Jack Benny show where Rochester turns militant. The reason it was Newark is because late in 1965, I decided to walk away from the BARTS because with the mounting internal strife, the phenomenon of 'diminishing returns' had set in so disruptively that the vision of bringing Black Art into the community and creating what we were later to understand as Cultural Revolution could no longer succeed at that venue. *Black Mass* shows the heavy influence of the Nation of Islam even though, after Malcolm's murder, I became alienated from that Nation, essentially as a means of registering my allegiance to Malcolm. Even the Jacobus story I had gotten from Malcolm when he was still more directly motivated by Elijah Muhammad's teachings. Sun Ra was one of the most consistent and supportive artists associated with the BARTS. He was there several days a week, teaching all who would listen. Interestingly, it is just recently that John

Swed's book *Space Is The Place* points out how much my own thinking was influenced by Ra, and congruently how the Black Arts experience added a more openly Black nationalist edge to Ra's actually scientific philosophical musings on the Universe. At any rate, when I conceived of doing *Black Mass* to music, Ra was the only musician in my mind. Not just because of the 'otherworldliness' of the tale, but the sensuous 'outness' I knew Ra, with his (then titled, the name changed continuously) Myth-Science Arkestra, would bring, which I felt would give a material life to the text. The work was recorded in The Spirit House, on the first floor theater we had created by tearing down the walls of my rented one-family house, just as we had done at The Black Arts. Painter Joe Overstreet came over and we almost tore the house down with our remodeling. But in that tiny space great things did happen. Not only was Ra and *The Mass* recorded there with our marginally professional set-up, but the Ayler, Sonny Murray, and my own Black & Beautiful (all of which we plan to re-release). We also did works like *Slave Ship*, *Arm Yrself or Harm Yrself* and *Home On The Range*. Spirit House is where the Spirit House Movers came together and Amina began to build the African Free School, and together we later built the Committee for Unified Newark and the Congress of African Peoples. With Sylvia Robinson (Amina Baraka, a Newark artist who would shortly become my wife), Yusef Iman (a BARTS original), Newark's Marvin Camillo (he and Yusef are both gone now), and Barry Wynn (Amun Ankra), we tried to recreate the staged version which we had just done. And while there is something to be desired in our collaboration, the recording stands not only as a record of what The Black Arts was doing, but points I think into the future of the spoken word and the possibility of expanding what can be recorded and what kind of collaboration between word and music can come. The theme 'The Satellites Are Spinning' is the dramatic musical mise en scene throughout, though close listeners will hear some of the music which characterized the Myth-Science Arkestra rising and falling through the mainly improvised music-drama. In total, the music is rich and evocative by itself. Heard with the text of *The Black Mass*, both connect and extend each other with a dramatic gestalt of Myth-Science music and the mythologized history deepens our emotional perception of what is being told. For me, re-heard with the benefit of study and another kind of thoughtfulness, it even projects a rationale that's more scientifically based, 'search-lighting' some evasive facts of human history as well as projecting the premise which I have long held, that art is creation, and that we must oppose the 'creation of what does not need to be created'. — Amiri Baraka 9/6/99

### SONARMUSIC (SPAIN):

#### VA: *Sónar 2001 2CD* (SONAR 01). \$19.00

"Most prestigious electronic Underground-Festival in Europe (more than 80.000 visitors in 2001!) — astonishing tracklist, a double CD selection featuring artists who have performed at this year's Sonar. This is some of the best music featured at the festival, divided in two CDs, representing the day event and the night party. The first CD includes lounge, pop, ambient, trip hop dub... and many tracks which are a mixture of these styles. The second one is a ride from the coolest Latin jazz to the funkiest deep techno. Both together are a perfect, superb compilation of the finest, highest quality electronic music ever, compiled in a friendly-listening building way, as for to show what Sonar is: the greatest world-wide festival of electronic music in all its styles." Artists include: Yonderboi, XRS Land, Plaid, Jazzanova, Louie Austen, Ccamping Gaz & Digi Random, Trüby Trio, Isolée, Mathias Schaffhauzer, Lemon Jelly, Khan Feat. Julee Cruise, Squarepusher, Aphex Twin, Sigur Ros, Maw Feat. Liliana Chachian, Frankie Knuckles, Luomo, Glissadro Bros. Feat. Clair Dietrich, Laurent Garnier, Phuture 303, Circulation, The Youngsters, Jeff Mills, The Minifunkateers, Fuse. Tracks are all licensed album tracks.

#### VA: *Indietronica CD* (SONAR 03). \$16.00

"SonarMusic presents *Indietronica - Underground Connections Between Pop And Electronica*, featuring tracks by Lali Puna, Dntel, Mum, Tarwater, The Notwist and Mouse On Mars among others — a true reflection of the state of health of Indietronics, the music style that brings digital sound and pop attitude together. The release of *Indietronica* is meant to fill a gap as regards record compilations of this music genre, which has been the subject of many articles during this last year. It therefore aims to present a representative selection of tracks and artists which will bring across the ease, speed and autonomy that a well equipped computer can bestow on pop music. *Indietronica Vol.1* has selected different music proposals without discriminating on the basis of appellation of origin. It is an orientative guide for all those wishing to know who is who in Indietronics. And its one particularity is that all the tracks have vocals." Artists include: Lali Puna, Donna Regina, Her Space Holiday, Nikakoi, Dntel, Mum, Hans Platzgumer Feat. Catriona Shaw, Tarwater, The Notwist, Mouse On Mars, Styrofoam, Undo, Schneider TM Vs. Kpt. Michi.Gan, Raz Ohara, Gush Collective Feat. Franz & Adam, Laub, and Apeiron.

### SONET (SWEDEN):

#### RAMEL, MIKAEL: *Till Dej CD* (SONET 67215). \$24.00

Legit reissues (via Universal) of these Swedish underground albums from the early 70s. "Solo debut recording from 1972 by this acclaimed Swedish psychedelic/progressive musician released on CD for the first time. Mikael previously played with Flasket Brinner and Steampacket. The recording of this album initially began in 1969, mostly in Mikael's own primitive studio, but was seriously delayed as Mikael was arrested and imprisoned for smoking hashish. While in jail he wrote the song 'Artificial Prana' which was featured on the album. Mikael does fantastic Swedish folksy psych rock progressive music backed by members from legendary Swedish underground bands like Flasket Brinner, Kebnekajse and Turid. One of the best, most influential and appreciated recordings from the Swedish hippie underground. This beautiful CD release contains the full album perfectly re-mastered from the tapes + 7 exclusive bonus cuts and it's housed in a digi-pack with informative liner notes in English."

#### RAMEL, MIKAEL: *Extra Vagansa CD* (SONET 67216). \$24.00

"Mikael's 2nd album was recorded 1973-1974 and also contains backing from legendary Swedish underground bands and musicians like Flasket Brinner, Kebnekajse, Bo Hansson, Gunnar Bergsten and many more. A really stoned classic album in a US west coast style with loads of fluid acid fuzz guitars. One of the best and most influential recordings from the Swedish hippie underground. This beautiful CD release contains the full album perfectly re-mastered from the tapes + 4 exclusive bonus cuts and it's housed in a digi-pack with informative liner notes in English."

### SONIC UNYON (CANADA):

#### SIMPLY SAUCER: *Cyborgs Revisited CD* (SUN 085CD). \$13.00

"Simply Saucer was Canada's first proto-punk band. Emerging in 1974 from the industrial city of Hamilton, Ontario, the quartet created a distinct and original sound that was decidedly out of step with the musical climate of the day. While most local acts emulated the

popular sounds of the era, this quartet played edgy rock & roll that was a combination of early '70s punk pre-cursors (Velvet Underground, Stooges, Modern Lovers), krautrock (ala Can, Neu, early Kraftwerk) and UK prog/psyche (Hawkwind, Pink Fairies, Syd Barrett, both with and without Pink Floyd). Although the only material released while the band existed was a two-song 45 rpm single, a 1974 recording session and a 1975 live set were collected together posthumously and released under the moniker *Cyborgs Revisited* on the Hamilton label Mole Sound Recording in late 1989. Originally available only as a limited run LP, the album was later released on CD though Fistpuppet. Now long out of print, this newly remastered, expanded reissue is the first legitimate re-release of this material in more than a decade. It is also the first time the 1978 'She's A Dog' single has been made available on compact disc."

### SONIG (GERMANY):

#### LITHOPS: *Uni Unit* LP (SONIG 002LP). \$12.00

Sonig is the label run by Mouse On Mars; the first release was their *Instrumentals* LP, issued in the USA by Thrill Jockey. This is the debut full length by Jan Werner's side project (previous EP on Eat Raw), Lithops. His sound has been described as "trippy future disco".

#### WANG INC.: *12"* (SONIG 004EP). \$9.00

Previously available in the US on Thrill Jockey, that version is now out of print. This is the original German pressing on Mouse On Mars' label, Sonig. "Wang Inc. is a corporation of sound research founded by the Bartolomero 'Bart' Sailer. The laboratories of Wang Inc. synthesize a product with a new concept: the sounds of industrial articles are caught, isolated, manipulated and applied to the final product that Wang Inc. produces. That product is electronic dance music. Bart is a resident of Bologna, Italy who is a student of ancient history and a passionate reader of science fiction. His interest in both the past and future combines to form a description of the present in his music. His favorite sounds are the sounds of objects encountered on a daily basis, those to which nobody pays attention but everyone hears and recognizes. Bart considers his 'masters' to be the futurist composer Russolo and A. Mayer, the famous Italian contemporary 'music concrete' composer." Wang Inc. performed with Autecchre on their Italian tour."

#### MICROSTORIA: *Improvisors* LP (SONIG 010LP). \$10.00

"Microstoria (Markus Popp and Jan St. Werner) is back on the radar with this six track live album which precedes their upcoming studio album. *Improvisors* features alternative versions and reconsiderations of tracks from Microstoria's 1996 album, as well as the two new tracks 'Mem Brand' and 'Glocky Bit'. The recordings were made in the fall of 1998 during rehearsals for Cologne's improv and avant-garde music festival, Jack Pohl. Popp and Werner played powerbook, CD-R, and tape effects. Here Microstoria present evergreens and favorites in a more organic and playful way than on their studio recordings. The dispute between 'really' played music and virtually 'playable' music is abandoned for a more detailed, consciously personal analysis of what music can be. *Improvisors* is the background for a 'read audio' concept. It translates the idea of music into a proposal for a logically modifiable and analyzable system of musical thinking. *Improvisors* documents an alternative effort to examine strategies in a real world full of irritating consumerism."

#### VERT: *The Köln Konzert* CD (SONIG 012CD). \$11.00

"*The Köln Konzert* was directly inspired by Keith Jarrett's recording of the same name. Featuring five parts, it was recorded live at the White Noise Bar in Köln on May 6th, 1999. Throughout jazz, there has always been a fundamental problem: to get the music onto the disc without losing the vital spontaneity it has when you are there while the artist is creating. This is the thing about live music — when it is right, you have the overwhelming feeling that at every moment there are more imminent surprises, more imminent delights. It is this quality that caused Jan Thommert, a longtime student of jazz music and a longtime listener of Vert, to say that live music should be heard only once — when it is played. But the special quality of Vert is to overcome this very real thing that Thommert was talking about and to breathe into his music that kind of life that lets you hear it anew every time. We may listen to this album enough to memorize every nuance, but it still sounds fresh. I don't know what does this, I don't know how Vert achieves it, and I doubt whether even he knows. All I know is that it is in there. 'An artist is never ahead of his time, but most people are far behind theirs,' Edgar Varèse once said. Here's our chance to catch up."

#### VERT: *The Köln Konzert* LP (SONIG 012LP). \$11.00

#### C-SCHULZ/HAJSCH: LP (SONIG 013LP). \$11.00

LP version.

#### SCRATCH PET LAND: *Solo Soli IIIII* CD (SONIG 014CD). \$11.00

"Scratch Pet Land was formed in 1996 as the result of a unique and legendary live performance inside a Belgian carpet store. *Solo Soli IIIII* is the band's first new recording in over 2 years and their first for Mouse on Mars' Sonig label. Sonically at home with the Köln music scene, Scratch Pet Land has found an ideal breeding ground for their experiments. The music here percolates with the energy of the newly animated: Pop hooks surface and are then shredded and spit back out by the band's irreverent melodic sensibility. Scratch Pet Land is a world where nothing is ever quite as it seems. Welcome the Scratch Pet Brothers into your homes and their old Atari Computer, their Gameboys and turntables, their bongos and jews harps and ukeleles. They'll never do the same thing twice. For Scratch Pet Land, it's always the first time. Take this record, listen to its unique melodies and discover how exotic things can get in the kingdom of Belgium."

#### SCRATCH PET LAND: *Solo Soli IIIII* LP (SONIG 014LP). \$11.00

LP version.

#### VERT: *Moremooseiforme 12"* (SONIG 016EP). \$7.00

"Adam 'Vert' Butler first gained a reputation as one of Britain's best 'Drill and Bass' artists. After presenting his complex and bizarre interpretation of Keith Jarrett's classic *Köln Konzert*, Vert was back to rock the half-pipe. His new 'Moremooseiforme' 12" is sure to be everyone's favorite piece of vinyl in 2001, but it's only a teaser for his full length collection of timeless evergreens: *9 Types Of Ambiguity*."

#### VERT: *9 Types Of Ambiguity* CD (SONIG 017CD). \$11.00

"... first there was the punch-up at the classical music section, then, to read that one would inevitably encounter things in the quest for the absolute: well, Adam Vert was beside himself. However, now he understood the music, the sounds, the tones of natural beauty, the function of coupling, the methodology of inversion, and the loneliness of the orchestra music stand with its solid wooden music rest... 'Music plus noises, then? No, the noises have liberated themselves and no longer merely annoy; rather, they enhance the tonal body comprising melody, nostalgic evocations of disrupted beats and the ornament of clef symbols.' And yet it sucks and slurps, distorts, explodes and seethes, just like blowing into a lava flow through a straw.' Bla bla bla. Every noise is capable of being music, and all music is capable of being noise. It all depends on dramaturgical positioning? These dilapidated hover-trains made of mildly distorted harmonies, the ticker-licker Wall of Sound, Hacker-

Jazz; but then there's reggae-style bottom-end from the deep: Hancock's wah-wah funk and Brighton beach at dusk. People like Reilly and Reich can put away their fishing rods. Finally, tonal-haiku with interference — there's always something disturbing you..."

#### VERT: *9 Types Of Ambiguity* LP (SONIG 017LP). \$11.00

LP version.

#### WORKSHOP: *es liebt dich und deine koerperlichkeit, ein ausgeflippter* LP (SONIG 019LP). \$15.00

German-only LP pressing (CD is on Blue Chopsticks in the US). "On this, their fifth album, Workshop is the duo of Stephan Abry and Kai Althoff. With the current record, they have cut their cloth into shorter sections, emphasized lyric- and songwriting, and marshaled a distinctive palette of sounds that favors nylon-string guitar, harp, synthesizer, sitar, and overlays of drum kit and drum machine."

#### MOUSE ON MARS: *Agit Itter It It 12"* (SONIG 020EP). \$10.00

"First pressing will contain a bonus 7" with live versions of the 'Idiology' tunes 'Actionist Respoke' and 'Introduce'. The rest of the track list looks like this: Spontaneously Reconstructed, Sums Upp e r j, Milleader, Exit Itter, Repressend." Limited restock, last copies with the bonus 7".

#### FAN CLUB ORCHESTRA, THE: *Sun Papa And The Fan Club Orchestra Vol. 1 & Vol. 2* CD (SONIG 022CD). \$11.00

"The Fan Club Orchestra is a side project of Scratch Pet Land with more or less 10 people involved. They play percussion, guitar, harmonica, gameboys, mouth organs, trombone, turntables and lots of other instruments and devices. Everything depends on the energy of the group and their ability to improvise together. Laurent Baudoux gives the directions on an overhead projector (like the ones businessmen use for their meetings). He makes drawings, gives the BPM, he introduces musical themes and he manipulates the mixing board that gets all the sounds of all the musicians. After all the sound data is recorded (at live concerts or improv sessions) Laurent and Nicolas Baudoux edit the recordings in their studio. For this project they like to work fast, don't hang on details for too long but still try to get a mindboggling and fresh result. Now the two vinyl records of the Fan Club Orchestra have been remastered and edited to become the first electronic-live-improv-orchestra compact disc."

#### DÜ: *Transformation 19 Mal Einfach Hergestellter Komplizierter Mu 7"* (SONIG 023EP). \$6.50

"Dü is Jan St. Werner (Mouse On Mars, Microstoria, Lithops) and F.X. Randomiz (Holosud). Their debut album *Slow* already gained fantastic reviews, e.g. *The Wire*: 'an instrumental, electronic masterpiece; a mature pre-Oval example for state-of-the-art sample skills'. Jan St. Werner produced a CD-R with noises and sounds without any digital equipment — Randomiz digitalised and arranged those sounds and sent them back to Werner — 6 of those edits can be found here."

#### HAJSCH: *1992 CD* (SONIG 024CD). \$15.00

"About ten years ago the Cologne school of experimental electronic music was taken over by new generation of young musicians. Hajsch was not only influential in its development and differentiation, but he pioneered new recording and editing procedures and set new standards with his unconventional compositions. The combination of experimental-electronic, electro-acoustic and serious music is ideally revealed and realised in Hajsch's music. Now after a ten year period the compositions released in 1992 on his own label, 'Quiet Artworks' can be heard on CD. Originally these recordings were only available as limited edition vinyl pressings. Despite this fact, the recordings quickly received distribution. Musicians such as Jim O'Rourke, John Zorn, Thurston Moore, or Masami Akita were inspired by Hajsch's music. He was offered numerous opportunities for collaborations. Despite this interest, or perhaps precisely because of it, this independently-minded artist withdrew from the scene. Hajsch is a classical, quiet perfectionist, eschewing both loudness in music and the unbridled din of the media in equal measure. He is uncompromising in both his work and his thinking and manages to gain an astounding musical power from his extreme designs through which traditional and modern musical structures can be blended anew. His works 'Nagual' and 'Akasa/Für Cleo' still sound fresh and current. Hajsch's quiet, powerful music, in which concept, experiment, concrete music and classical composition are equals, will still be attracting a host new listeners long after the hysteria surrounding speedily engendered powerbook-electronica has subsided."

#### VA: *.ilation* CD (SONIG 026CD). \$13.00

18 exclusive tracks, 72 minutes. "Following the release of *Comp* in 1999 and after months of meticulous labour, Sonig, the Cologne-based byword for spiky irregular electronica, has put together a new compilation of work by artists on its roster. *.ilation* brings together twenty-two musicians from five countries with eighteen tracks covering the whole gamut from the avant-garde to out-and-out pop hits. Despite the broad spectrum of projects represented here (hardcore DSP assaults, electronic elegies, electro-acoustic experimentation, high jinx in rock and improvisation, as well as hybrid pop & jazz mutations), it's still all about carefully worked-out music, about the joy of experimentation and of listening, about the communication of complex musical ideas. For a total of seventy-two minutes the musical vista branches out and diversifies, yet retaining the listeners attention throughout. A bit like tuning in to a radio programme and finding you want to make a note of every single song played." Artists include: Wevie de Crepon, æ, Scratch Pet Land, Aelters, Mouse On Mars, Oval, F.X. Randomiz, Vert, Schlammpeitziger, Fan Club Orchestra, Niobe, So, Lithops, Microstoria, Workshop, C-Schultz, Hajsch, and Dü.

#### NIÖBE: *Tse Tse* CD (SONIG 027CD). \$15.00

"After listening to *Tse Tse* a few times, you might find yourself wondering whether Niobe's Yvonne Cornelius hasn't departed to the other side. Much of the album momentarily assumes form only to dissolve once more in an instant, coalescing into a whole at the end. Piano, acoustic guitar, soulful horns and strings resound like film music. Against a wistful, melancholic, an abstract background that meanders in a continually arresting flux, the German-Venezuelan artist sings, whispers, coos, laughs and murmurs with a singularly cautious eloquence. The nostalgic glamour of the Ratpack is artfully deconstructed here. The sub-division of material into individual songs or tracks is scarcely perceptible on *Tse Tse*, a soft-sift through the listener's fingers. The album represents a further development of everything laid down in Niobe's Tomlab debut — enchanting jazz vocal renditions, siren-like with apposite timbre; strange electronic effects and 8-bit sampling; narrative structures reminiscent of a radio play. A treasure trove of textured sound, rich in melody and harmonic phrasing. Cornelius was born in Frankfurt and has been living in Cologne since 1994. For over a decade she has developed a unique approach to electronic production, as well as a style of singing ranging from diva-esque acrobatics to comic excess. Concerts in Mexico City, at Berlin's Volksbühne, and the Batofar in Paris have already exposed her to an international audience."

#### NIÖBE: *Tse Tse* LP (SONIG 027LP). \$15.00

LP version.



**AE: Bootleg CD (SONIG 028CD). \$15.00**

"Electronics man Andrew Sharpley (Stock, Hausen & Walkman, Dummy Run, Mami Chan Band etc.) and female percussionist Emiko Ota (Urban Sax, Mami Chan Band etc.) got under way in 1998 as a sort of trash-electro-punk duo with shouting. (They were joined for a period by the notorious avant-guitarist Noel Akchoté (Rectangle), and became more structured and song-oriented.) Returning to their original line-up as a duo, they create a wild mixture of rhythmic cut-ups, crazy, cracked-up punk collages and lounge melodies, but despite the genre-hopping, *Bootleg* sounds like a well rounded piece of work. Coming across like a musical freakshow, a telling collection of rejected pop music of the twentieth and the twenty-first centuries, it is critical of the pop-media-machine, the duo's own quotation-machine runs at open throttle. Like label-mates Wevie De Crepon, Æ produces 'meta-music' that is a lot of fun to hear, a welcome disruption of musical stereotypes, and in the end a proud presentation of an animal by the name of 'Affrodil'."

**AE: Bootleg LP (SONIG 028LP). \$15.00**

LP version.

**AELTERS: Ardchilids' Com.undo CD (SONIG 029CD). \$15.00**

"Aelters spends a lot of time on the production of microscopically small cut-ups. Technical errors are not eradicated, but integrated into his music. There is no such thing as a mistake. When the software is stuck, when machines hum and click — this is when making music starts. The computer has a mind of its own, and Aelters is happy to let it have its way. Plunderphonics, the joyful, media-critical poaching of the musical rubbish by which we are surrounded, is key to Aelters's work principles. His mixture of scraps of breakcore, scattered hard beats, spoken word collages, clicks, nursery rhymes and scenes of violence from action-packed movies are created 'with enough weirdness and clicks to keep both the dancers and the laptop nerds happy.' Aural snapshots (a family murmuring over supper, neighbors' sex-noises, those somehow ironic beats) 'fall into the right places.' His music knows no plan, but 'just mutates along.' Some of the compositions on *Ardchilids' Com.undo* are about three years old and have been reworked for this album multiple times; they have been re-re-arranged, until barely anything is left in common with the source material. This manic restlessness makes Aelters a typical Sonig artist. Aelters grew up with heavy metal, '90s pop hits, the traditional Spanish music of his mother, and his friends in Dat Politics."

**AELTERS: Ardchilids' Com.undo LP (SONIG 029LP). \$15.00**

LP version.

**VERT: Small Pieces Loosely Joined CD (SONIG 030CD). \$15.00**

"The masterful sound design of Vert's third Sonig album creaks and splutters, rumbles and rocks, breaks and blows from all sides and every angle. Despite complexity, British exile and resident of Cologne Adam Butler grooves with the best of them. *Small Pieces Loosely Joined* comprises both flirty come-ons in pop's direction and short sketches, apropos of its title. Using accordion, Rhodes, lots of piano, and a dense tissue of electronica, the tracks approach musical themes, toy with them, view them from different angles, and then move on to new pastures. The listener is by no means swept away in a maelstrom of sonic events, but rather engaged by the pace of *Small Pieces Loosely Joined*. You simply can't not listen. Vert conjures up tension and dissolves it by turns in a wonderfully charming, articulate and unpredictable manner. This string of loosely, even randomly connected musical clippings contains a clear thread of musical rigor, embedded deep down in the complex arrangements, traceable throughout the entire album."

**VERT: Small Pieces Loosely Joined LP (SONIG 030LP). \$15.00**

LP version.

**SCHLAMMEITZIGER: Everything Without All Inclusive CD (SONIG 032CD). \$15.00**

"After interim activities such as remixing Depeche Mode and appearing at several festivals, the likable master of the Casio releases his fifth album. The aural handwriting of few contemporary electronic musicians is as distinctive as Schlammpeitziger's. *Everything Without All Inclusive* perfects and expands his signature friendly Casio grooves and irresistible melodies with surprising elements beneath the surface — seriousness and doubt. Schlammpeitziger always augments his melodious tracks with subtle layers of noise. Many here have an ambiguous quality that's hard to grasp; arrangements are shot through less with a barrel organ sort of humor than with desire and melancholy. Nevertheless, this music is surely big fun and good for love at first sight. But it also stands the test of the second and third sight. On further hearings, this music reveals qualities submerged by a wave of sympathy in the initial encounter."

**SCHLAMMEITZIGER: Everything Without All Inclusive LP (SONIG 032LP). \$15.00**

LP version.

**SCHLAMMEITZIGER: Everything Without All Inclusive (Remixed) 12" (SONIG 033EP). \$9.00**

"Limited edition 12-inch in Sonig's the Irregular series. Exclusive re-mixes by cutting edge Sonig artists Vert, Wevie Stonder, Electronicat and German new wave hero Andreas Dorau." **WEVIE DE CREPON: Ton Wah 12" (SONIG 034EP). \$9.00**

"Wevie de Crepon is a contractually obliged pseudonym of Wevie Stonder, a UK artist who has released stuff on Skam and Sonig in the past. Musically it's avant cut-up electronica, no-age splatter electronica, or in their own words, 'cack' music. This brand new six-track remix EP features an extended dance mix of 'Ton Wah,' a German 'Ton Wah' version, a heavy trance-hop version of 'The Wobbler' and a 'Ton Wah' remix by Mouse on Mars."

**FORREST, JASON: The Unrelenting Songs of the 1979 Post Disco Crash CD (SONIG 036CD). \$15.00**

"Jason Forrest, an artist formerly known as Donna Summer, is a celebrity among electronic artists; featured by magazines all around the world, he is one of the most brilliant Plunderphonic artists who has ever walked the Earth. He samples, deconstructs and reconstructs himself into a rage while driving audiences to the verge of madness. Forrest obviously knows his disco and his prog rock; he's a maniac who controls his machines with dreamlike competence. His knowledge of repertoires and styles seems boundless. He mixes the most trashy with the most beautiful and the most rocking elements of the disco-decade into lavish sets, which, believe it or not, are perfectly danceable. Samples sound as if they had been broken three times and patched up four. Big band-like brass sections! Wild guitar solos! And, of course, always disco, Disco, DISCO! All this is combined in such a euphoric mix."

**FORREST, JASON: The Unrelenting Songs of the 1979 Post Disco Crash LP (SONIG 036LP). \$15.00**

LP version.

**WORKSHOP: Yog Sothoth CD (SONIG 037CD). \$15.50**

"The seventh album by Workshop (aka Kai Althoff and Stephan Abry) is an extreme. Its predecessor *Es liebt dich und deine Körperlichkeit ein Ausgeflippter* showcases fascinating yet disturbing songwriting, both textual and musical. *Yog Sothoth* continues in that tradition and moves freely through various styles: electronica, house, rock, industrial, triphop, easy listening, folk, and German circus cabaret. Despite the assortment of styles there is

cohesion throughout — a Workshopification, if you will — that helps *Yog Sothoth* from coming across like a compilation album. Althoff's lyrics are written in an idiosyncratic, inner-worldly code, while the accompanying music appears to be a blurred, dreamlike picture of something known yet unknown. Comparisons dropped in the past include Can, Robert Wyatt, Neu!, Pink Floyd, Red Krayola, and Boredoms."

**WORKSHOP: Yog Sothoth 2LP (SONIG 037LP). \$19.00**

Double LP version.

**VA: IrregularCD Vol. 1 CD (SONIG 039CD). \$15.00**

"Sonig compiles the best tracks of their limited edition vinyl treasures on a CD series appearing irregularly in cardboard sleeves with a special price. The series starts with goodies from innovative left field dance producers." Artists: Vert, Wevie Stonder, Andreas Dorau, Electronicat, Jason Forrest, Wevie de Crepon, Mouse on Mars.

**SCHLAMMEITZIGER: Collected Songs Of My Temporary Past CD (SONIG USCD001). \$11.00**

"A lifelong Cologne resident, Jo Zimmerman aka Schlammpeitziger, has been recording his homemade brand of electronic music for more than a decade now. This release collects the best moments from his first release in 1993, *Erdrachharnschleck* on the Entenpfuhl label, to the most recent *Augenwischwaldmoppgeflöte* on A-Musik. In all, Zimmerman has released 4 albums in addition to numerous 12"s and split LPs under the Schlammpeitziger moniker. Along with F.X. Randomiz, Zimmerman is also one half of the duo Holosud whose 1998 LP *Eijnawasafompen* was widely hailed in electronic music circles. First time listeners to Schlammpeitziger will be delighted by his playful, romantic sound that draws just as much inspiration from little pleasures such as fishing, food, and drinking Koelsch, Cologne's local beer, as he does from the inventive spirit of Cologne's vibrant music scene. The future looks bright for Schlammpeitziger, as he prepares to begin recording another Holosud album in the near future, why not brush up on the past now?"

**VA: Sonig Comp. CD (SONIGUS 001CD). \$11.00**

"This compilation is striking in that it has collected artists such as F.X. Randomiz, Microstoria, Lithops, Mouse on Mars and also C-Schulz & Hajsch, who work, albeit very differently and yet in conceptually and biographically related ways, on expanding the concept of electronic music. Sonig began several years ago as the label on which Mouse on Mars and Lithops brought out their music; music that otherwise appeared nowhere else; music that was too important to be thrown under the typical cycle of publications and therefore was only available on vinyl. By last year, however, it became apparent that Sonig was more than a musicians label serving as a pressure nozzle for the overflowing productivity of its owners. Andi Toma & Jan St. Werner (Mouse on Mars) and Frank Dommert (Entenpfuhl, a-Musik) started a maxi series that used the classic techno format, the Maxi, to publish extremely independent and highly unusual, well yes, dance music (or what one considers the parallel universe in which Voice Crack are stars). Records from Wang Inc. and Vert, who are both on the compilation, are found here as well as a smash from Mouse on Mars and a fervently longed for sign of life from F.X. Randomiz. It has long been clear that Sonig is not only about Mouse on Mars. Even now a scope is emerging that stretches from electro-acoustic concrete music (C-Schulz & Hajsch) and dance music produced with the means and instruments of electroacoustics (Wang Inc.), through dynamic and complex group processes served with great clarity (Microstoria, Dü), hits for another era (F.X. Randomiz, Mouse on Mars) and desktop improvisations (Scratch Pet Land), to idiosyncratic music that indulges in a happy funky isolationism (Lithops) or subtle reminiscences on Keith Jarrett's Cologne Concert embedded in a hypermodern setting (Vert)." Contains only exclusive tracks.

**VA: Sonig Comp. LP (SONIGUS 001LP). \$11.00**

German-pressed LP version. Superior graphics/printing to the CD version.

**FORREST, JASON: The Irregular 12" (SONIG 035EP). \$9.00**

"Very limited edition 12-inch, the first in a new series that will include Wevie de Crepon, Schlammpeitziger, æ, et al. These five songs were all at some point all included on the *Post Disco Crash* album, but work really well together on their own. They were all created about the same time, and are related like siblings, different and individual, but still blood."

**SONORE (FRANCE):****VA: Batofar Cherche Tokyo CD (SON 17). \$14.00**

"The idea of this CO was to accompany the Batofar club in Paris, France, during their celebration of this fascinating and very active Japanese modern musical scene. This compilation CO is not strictly limited to the artists performing at the festival in December 2001, but offers an opening, a wider and complementary point of view in our common search. Also, I like to imagine this CD as a relay between two generations of musicians who continue to influence one another. This sound document attests to this transitional period and its artistic originality." Features: Yuko Nexus6, Fanta, Thermo (ex-Melt Banana), Atau Tanaka, Chika Shinohara, Kangaroo Paw (Neina), Satoru Wono, The Saboten, Tagomago, Noriko Tujiko, Phonophen Model, Santanicporocultshop, Kohji Setoh.

**NEXUS6, YUKO: Journal De Tokyo CD (SON 18). \$16.00**

"Yuko's music could be filed under electronic minimalism, but that would be far too restrictive. Her compositions are full of wit, intimate and extremely playful. She decided on *Journal de Tokyo* to build her compositions as if she was working on a cassette tape. She recorded at first a 45 minute long session, with some friends on a DAT tape and then, recorded other tracks over it, as one can do with a cassette tape. This mode of recording lets some reminiscences of the previous recording to show up between the tracks. Yuko also nicely integrated field recording, text reading, and sound manipulations, all that being extremely coherent and minimalist. A gem!"

**SONORIS (FRANCE):****TOEPLITZ, KASPER T.: Fissure CD (SONO 01). \$17.00**

First releases on a new French experimental label, each packaged rather elegantly in fold out digipaks. "The first solo CD of Kasper T. Toeplitz which illustrates the first side of his work. It gathers together three pieces that actually, create one work. The first track, 'In Den Gängen' is an electroacoustic music, linear, progressive, made of oscillations and vibrations, that may remind of some works by Jim O'Rourke, Hafler Trio and some Swedish artists such as Phauss/C.M. Von Hausswolf and Zbigniew Karkowsky (who has also worked with Toeplitz). This first piece introduces 'Steinschlag,' a work for soprano solo similar by some aspects to L. Berio and L. Nono. 'Steinschlag' is performed by Isabel Soccoja, a young singer who already interpreted Berio, Cage, Scelsi and Nono. 'Vague de Pas' is the conclusion of the CD. It's a slow rise made of one soundwave that introduces percussion's (Didier Casalmijana: Tam solo) to create music close to Scelsi. A very good introduction into the unusual universe of this promising musician."

**OSSO EXOTICO: Church Organ Works CD (SONO 03). \$17.00**

"Osso Exótico is a Portuguese group formed in 1989 around André and David Maranha. Since their formation they have released 2 LPs and 3 CDs on their own label, Carbo Records,

and on Staalplaat and Ananias. Since their first release, *Oso Exótico* follows a singular musical course. They always play with acoustic instruments with very few treatments or effects, in a personal way influenced by minimalist and American avant-garde. **Church Organ Works** gathers together 10 tracks for solo organ recorded in two churches of Lisbon. This new work explores the range of an organ's sonorities without the help of electronic treatments or effects. Some tracks may remind of the early works by Glass or Riley for electrical organ, but the majority of the tracks is a continuation of works of some of American composers (Pauline Oliveros, Jon Gibson, Guy Klucsevsek, Phill Niblock) or contemporary composers (Dumitrescu, Radulescu, Scelsi) who create experimental music with only some acoustic instruments."

**DIMUZIO/DAN BURKE, TOM: HZ CD (SONO 11). \$17.00**

"Dan Burke is the leader of Illusion of Safety, the 'group' that succeeded perfectly the marriage between industrial and electroacoustic musics. Thomas Dimuzio has created since his first releases an unusual music made of electronics and electroacoustics with many energies. But have already released many records separately. HZ is made of extracts of live collaboration during performances in SF bay area in 1998. They use sampler and electronics with. A very good example of improvised live electronics that won't disappoint lovers of these two brilliant musicians."

**DUIELINKS/ROEL MEELKOP/RALF WEHOWSKY, PETER: Verklärte Tage CD (SONO 12). \$17.00**

"Duielinks and Meelkop are two members of THU 20. Wehowsky (RLW) is the former leader of P16.D4 and still carves out a brilliant career nowadays as a composer and member of the label Selektion. This CD gathers 6 tracks of mail collaboration, where each member uses another member's materials as source or remix tracks. The result is an interesting example of abstract electroacoustic that's less minimal than expected."

**ALATI/GIUSEPPE IELASI/RUGERRO RADAELI, CHRISTIAN: CD (SONO 14). \$14.00**

"This new project from Giuseppe Ielasi (from the Italian label Fringes) gathers two guitarists and one percussionist. The two prepared guitars are used as a sound generator for electronic devices with, and on top of subtle and (mostly) metallic percussions. From quiet and minimal ambience to stronger and more electric pieces, this record is a very good example of this new school of improvised music influenced by electroacoustic techniques."

**MARANHA, DAVID: Piano Suspense CD (SONO 21). \$17.00**

"David Maranha is the leader of Oso Exótico. This is his second solo CD. During his stay in NYC at the Intermedia Foundation, he has recorded live in excellent conditions a work for motor bowed piano and violin. As usual, it's a work on the exploration of the capacities of acoustic instruments. This CD can be considered as a long journey into sound inspired by Phill Niblock and other American minimalist artists."

**RODEN/IN BETWEEN NOISE, STEVE: The Radio CD (SONO 22). \$9.00**

19 minute EP. "New work from this prolific California sound artist. This piece was originally created for the 1996 Soundculture festival in San Francisco. For this work, he uses only sounds generated by an old radio (loops of radio transmission, radio as instrument) and his own voice. I really love this poetic and meditative work. Quite different from his previous EPs."

**SENSORBAND: Area-Puls CD (SONO 31). \$17.00**

"Sensorband is a trio of musicians using interactive technology. Gestural interfaces — ultrasound, infrared, and bioelectric sensors — become musical instruments. The group, Edwin van der Heide, Zbigniew Karkowski, Atau Tanaka, each soloists on their instruments for over six years, formed Sensorband to create a performance ensemble. Edwin plays the MIDIconductor, machines worn on his hands that send and receive ultrasound signals, measuring the hands' rotational positions of and relative distance. Zbigniew activates his instrument by the movement of his arms in the space around him. This cuts through invisible infrared beams mounted on a scaffolding structure. Atau plays the BioMuse, a system that tracks neural signals (EMG), translating electrical signals from the body into digital data. Together, Sensorband creates a live group dynamic, bringing a visceral physical element to interactive technologies. The basic materials are pure oscillator waves. The result can be considered as the missing point between Hafner trio (Z. Karkowski used to be a regular member), Ryoji Ikeda and no-rhythmic Panasonic."

**BERTHER, PIERRE: Un Cadre De Piano Prolongé CD (SONO 41). \$17.00**

"'Hanging above the audience, metal cans are linked to some strings of a piano frame by long steel wires (3 to 5 m.). Strings are excited by percussion, friction, magnetic fields and electric motors.' First solo record from this musician/instrument builder from Liege, Belgium (after a collaboration CD of strange songs with Frederic le Junter and one long track on a Sub Rosa compilation), also collaborator of Arnold Dreyblatt for performances. You'll find the first part in a Dreyblatt style, a center part of layered and droning sounds (but without any effects) and a strong finale. Another very good step in the minimal exploration of one musical instrument."

**POIRE Z: Presque\_chic CD (SONO 42). \$15.00**

"The super-group (Gunter Muller + Erikm + Norber Moslang + Andy Guhl — best known as Voicecrack) recorded live at Taklos festival, Zurich, and Unlimited XIII festival, Wels. Tense and vibrating improvised electronic/electroacoustic music."

**DAILLEAU, LAURENT: Supersternal Notch CD (SONO 43). \$15.00**

"Supersternal Notch mixes a rehash of extracts from live solo performances and studio work. Mostly performed on Theremin and analogue synth (including a cameo by guitarist Dominique Répécaud), the music is quiet but tense. Live electronics music between the works of some pioneers and modern digital music. Laurent Dailleau is a founding member of Tiofid and Le Complexe de la Viande."

**SONOVAC (UK):**

**SONOVAC: Dancing In The Dark 10" (SONO P1). \$9.00**

"Mega limited 10" on mystery label. Sonovac take on Springsteen's 'Dancing in the Dark' on one side and Antonelli Elctr.'s classic 'I Dont want nobody else but You' on the other. 300 only."

**SONY (EUROPE):**

**BLUNSTONE, COLIN: One Year CD (SMM 05772). \$15.00**

Midline European CD reissue. "Recorded between June 1970 and June 1971. The initial sessions found Colin backed by fellow ex-Zombie Rod Argent's new group, Argent, but later sessions saw the singer backed by Chris Gunning's lovely string arrangements. Widely considered to be Blunstone's best solo album, *One Year* is the perfect showcase for his distinctive, breathy voice. Blunstone also came into his own as a songwriter on this record."

**MATCHING MOLE: Matching Mole CD (SMM 54782). \$15.00**

New version of this digipak reissue of this group's first album (of two), originally released in 1972. Featuring Robert Wyatt (Mellotron, piano, drums & voice), Phil Miller (guitars), David Sinclair (piano & organ), Bill MacCormick (bass). Guest super star: Dave McRae (electric

piano). The group's 2nd album, *Little Red Record* is currently out of print. "Matching Mole was Robert Wyatt's first group proper after his exodus from Soft Machine, formed from the remnants of THE Canterbury band, The Wilde Flowers, of which both Wyatt and keyboardist Dave Sinclair were members at different times. Augmented by Phil Miller (Delivery, DC & The MB's) on guitar, and Bill McCormick (Quiet Sun) on bass, their debut still smacks of the Dadaist hodge-podge of Wyatt's first solo LP (*End of an Ear*), but it's tighter and much more exciting affair. The gorgeous 'O Caroline' and 'Signed Curtain' are the only pop styled numbers on the record, which give way to a sprawling 'jazzy but not jazz' suite of improvisations that make up the remainder. Though the vocal tracks still cause me to weep like a kitten, the instrumentals, fueled by probably Wyatt's best drumming on record, are a wonder in and of themselves. Like Egg at their peak, this is fluid expressive playing that straddles both space-rock and jazz in a really refined way, with just a smattering of goofiness that balances it all out nicely. The band broke up in 1973, and Wyatt was actually planning to reform the group in '74 before his accident prevented him from doing so. Although undeniably valuable in that it provided the blueprint for Hatfield and North, National Health etc., *Matching Mole* to me is the quintessential record in the Canterbury cosmology, eclipsing even their great follow-up *Little Red Record*." — Billy Kiely

**SONY (JAPAN):**

**MILLS, JEFF: From The 21st CD (AICT 43). \$30.00**

Japanese-only CD collection of tracks from the international king of Detroit loop minimalism. An exclusive album of new tracks, not a collection of previously available vinyl tracks. Futuristic and expansive Mills development, highly desirable. "All compositions arranged, produced and mixed by Jeff Mills for Axis Records. Recorded at Spider Formation-Chicago." Track listing: "Gata"/"Solara"/"Dove@3:43"/"Optima (Reason)"/"B2f-7"/"To Count"/"31J56-4"/"Zenith"/"Twilight 20"/"Violet (21 Counts)"/"M87". Mills, from the Sony Techno Page; "Born in 1963 in Detroit, Jeff Mills started DJing in 1987. He started creating his own music in 1989. He formed a Techno unit, Underground Resistance with Mike Banks, aka Mad Mike, in 1990. His record has been released under a several names including X-101. After leaving Underground Resistance, he established his own label, Axis, based in Chicago. As one of the most talented and popular DJs, he spends much time touring and performing in Europe and UK. He established a new label, Purpose Maker, in 1996, in which he approaches and challenges Techno music at a different level. Jeff Mills is known for playing 30 to 50 disks within an hour — truly a unique DJ style. This is because he tries his best to get the cream of every record and only plays the part he feels is the best part of each tune. He believes that DJ's need to listen to the music carefully, and be a medium for the record consumer. For some strange reason, he does not consider himself a DJ."

**PLASTIKMAN: Consumed 2CD (AICT 516). \$40.00**

Japanese version of the classic 1998 album by Richie Hawtin, which adds a bonus 16-minute 3" CD which is exclusive to this release. Featuring an excerpt of a Plastikman live performance at the Liquid Room, Tokyo, Japan on August 4th 1995. Tracks on this 3" CD are: "Intro"/"Plasticene"/"Untitled Acid Fill"/"Untitled Drum Fill". Day in and day out, nobody sounded better than Hawtin in '98. From *Concept 1* to the Brinkmann *Concept 1 Variations* to *Artifaks (BC)*, every move seemed destined to fulfill cosmic significance. And *Consumed* (commonly found as a single CD on NovaMute in most developed nations) was the deepest pinnacle of it all. If you missed out on it and want to splurge on an extra special edition, well here you go.

**CAGE, JOHN: Music For Keyboard 1935-1948 2CD (SICC 76/7). \$43.00**

A new series of Japanese-only reissues by Sony of John Cage-related documents, rescuing these historic recordings back to the public view after decades of exclusion. *Music For Keyboard* is THE famous double LP of Cage's early piano music (including his first prepared piano works), originally issued by Columbia in 1970. Produced by David Behrman, performed by Jeanne Kirstein (prepared piano, piano, toy piano). Recorded 1969; reproduction of the original Richard Kostelanetz liner notes included. Features: "Two Pieces" (1938); "Metamorphosis" (1938); "Bacchanale" (1938); "The Perilous Night" (1944); "Tossed As It Is Untroubled" (1943); "A Valentine Out of Season" (1944); "Root of an Unfocus" (1944); "Two Pieces" (1946); "Prelude for Meditation" (1944); "Music for Marcel Duchamp" (1947); "Suite For Toy Piano" (1948); "Dream" (1948). From Richard Kostelanetz's liner notes: "...their distinctive rhythms and unusual tonalities make these pieces as instantly recognizable as Cage's own face and voice; for the paradox is that although many of his compositional constraints function to deny both personal habit and tasteful choice, they also create a particular style of sound in time that is unmistakably Cagean."

**VA: New Electronic Music From The Leaders Of The Avant-Garde CD (SICC 78). \$29.00**

Japanese-only reissue of this historic compilation, originally issued by Columbia in 1967. First time on CD. Includes one piece each by John Cage, Milton Babbitt and Henri Pousseur. Reproduction of original Richard Teitelbaum liner notes included. Features: Cage: "Variations II" (1961); Babbitt: "Ensembles for Synthesizer" (1962-64); Pousseur: "Trois Visages de Liege" (1961). Cage's "Variations II" is an indeterminate composition for any number of players, by any sound producing means; here David Tudor performs on amplified piano. Teitelbaum: "Freed from the conventional restraints of system, style or the control of the rational faculty, this music participates (in Cage's words) in 'disorganization and a state of mind which in Zen is called no-mindedness.' The listener, similarly liberated, is offered an experience that is hallucinatory, spaced out and very beautiful." Babbitt's "Ensembles for Synthesizer" is classic 60's electronic blatter, referred to as Speed Music with "pitch successions frequently moving at rates approaching or surpassing thresholds of human perception." Pousseur's "Trois Visages" is his most significant electronic work, taking off w/ children's rhymes into pure electronic streams.

**NEUHAUS, MAX: Electronics and Percussion — Five Realizations CD (SICC 79). \$29.00**

Japanese-only reissue of this classic electronics & percussion album, originally issued by Columbia in 1968. First time on CD. Produced by David Behrman, recorded in Feb., 1968; includes a reproduction of the original Max Neuhaus liner notes. Featuring works by Brown, Stockhausen, Cage, Bussotti & Feldman, performed by Max Neuhaus. The pieces are: "Four Systems — for Four Amplified Cymbals" (Earle Brown; 1954); "The King of Denmark" (Morton Feldman, 1964); "Coeur pour Bateau — Positively Yes (Sylvano Bussotti, 1959); "No.9 Zyklus for One Percussionist (Karlheinz Stockhausen, 1959); "Fontana Mix — Feed (John Cage, 1958). This would be considered one of the first "live electronic music" albums and the front cover photo of a bare-chested Neuhaus in front of this percussion kit is one of the unforgettable images of the avant-garde. Neuhaus is better known in recent times for his real-world Times Square sound installation.

**MILLS, JEFF: The Other Day CD (SRCS 8291). \$29.00**

Japanese version of the Axis label compilation, previously issued in the UK by React. This version adds 3 bonus tracks: "Eclipse," "Nepta," and "Mercury". Since React doesn't seem to

sell their own records anymore, we are now carrying this version instead. When Jeff Mills left Underground Resistance in the early 90, he formed his own 12" label, Axis. About 15 vinyl-only EPs have followed, of some of the finest minimalist/abstract techno around. This CD compiles tracks from those EPs, creating one of the ultimate documents of the Detroit underground, an emotionally packed sonic masterpiece. You can't spin it inside out (as some of the Axis b-sides require) and there's no locked grooves, but this CD-only release has unreleased tracks and interesting philosophic liner notes from Jeff making it a mandatory addition to the shelf. Tracks like "Solarized", "19" ("the unique feel of layering multiple, semi-tonic sounds in slightly varied sequences"), "Growth" (a minimal pulse classic), etc.

**VA: Ghost In The Shell CD (SRCS 8381). \$32.00**

A soundtrack to the Sony Ghost In The Shell Playstation, featuring exclusive tracks by Takkyu Ishino, Mijk Van Dijk, Brother From Another Planet (Claude Young), Hardfloor, Westbam, Joey Beltram, Scan X, The Advent, BCJ (CJ Bolland), Dave Angel & Derrick May. Derrick's "To Be Or Not To Be (Off the Cuff Mix by Juan Atkins)" is widely advertised as his first new track in 7 years, a radical non-dance experimental journey through some of his classic sound sources.

**COLEMAN, ORNETTE: Skies of America CD (SRCS 9371). \$15.00**

Ornette's classic symphonic work, recorded in 1972. Performed by The London Symphony Orchestra, conducted by David Measham. Exclusive Japanese CD release. "The voicing of the orchestra is written in very high parts because I wanted the sound of the orchestra to create a very clear earth and sky image of sound as much as a feeling of night, stars and daylight. The movements are written free of key and use the total collective blending of the transposed and non-transposed instruments using the same intervals." — Ornette. Last copies of this original Japanese pressing (currently released by Sony in the US) at a reduced price.

**COLEMAN, ORNETTE: Broken Shadows CD (SRCS 9373). \$23.00**

Japanese-only reissue of this classic outtakes album, featuring recordings from 1971-72, originally issued by Columbia (it ended his brief tenure with the label, following Science Fiction & Skies of America). Made in NYC, with Dewey Redman, Don Cherry, Bobby Bradford, Charlie Haden, Ed Blackwell & Billy Higgins. Four of the tracks are from the Science Fiction sessions. "Masterpieces and mere curiosities, triumphs, trials, and errors fill these grooves. Above all, Broken Shadows is informed by the call and responses and stomps and joys and sorrows of the Texas blues — the heart of Ornette Coleman's music since the days when he was knocking around the R&B circuit in Fort Worth. As Gary Giddins wrote of this most profoundly American artist: 'One of the ironies in contemporary music is that it took a theorist of unusually acute hearing and sophistication to restore the ragged cry of the blues in jazz. This is the core of Coleman's achievement, and the same could be said of Louis Armstrong and Charlie Parker.'"

## SOOT (SPAIN):

**OVE-NAXX: Bullets From Habikino City HxCx CD (SOOT 006 CD). \$10.00**

"After a year of hibernation, DJ /Rupture by Soot Records is up and running. Fast. The label's debut CD release is a 32-minute EP of Ove-Naxx, a young rising star within Japan's highly evolved noise and electronica scene who is about to bend heads worldwide. Bullets From Habikino City HxCx, Ove-Naxx's first release outside of Japan, showcases a delirious take on raggamuffin drum & bass and post-modern Nipponese pop. Catchy synth melodies buzz inside fast-moving thickets of percussion. Reggae and video-game music are an obvious influence, as are Japanese harmonic systems. The overall sound can be compared to artists such as Venetian Snares, DJ /Rupture, Knifehandchop or Squarepusher, but Ove-Naxx's superb production has a voice all its own. Meticulous sampling, nonstandard IDM flourishes, and psychedelic digital noise swell around uptempo reggae-flavored beats as funky as they are fractured. Ove-Naxx makes intricate pop songs and is unafraid to use distortion, speed, and mayhem as compositional tools. Despite its hypercomplex drum programming, this is unabashedly soulful music — flowing earnestly from Ove-Naxx's cyborg heart."

**OVE-NAXX: Bullets From Habikino City HxCx LP (SOOT 006 LP). \$10.00**

LP version.

## SOS:

**FREE KITTEN: Special Groupie 7" (SOS 1). \$3.50**

A warehouse find of a few copies of the one & only release on Free Kitten's SOS imprint. A special tour-only single, sold at Lollapalooza shows in 1993 & not generally distributed elsewhere. Features the tracks "Cleopatra" and "Looselips". Kim Gordon, Julie Cafritz and Yoshiimi (maybe not).

## SOUL BROTHER (UK):

**VA: Flying Dutchman - Anthology CD (SBPJ 07 CD). \$13.00**

"This anthology is the first ever compilation of work from Bob Thiele's majorly influential jazz label Flying Dutchman. It features well known artists Lonnie Liston Smith and Gil Scott Heron alongside more underground and in demand artists. Most of the in demand tracks are in fact re-issued here for the very first time. This collection has been mastered to the highest standards with comprehensive sleeve notes and a profile on each artist." Also includes: Louis Armstrong & Leon Thomas, Harold Alexander, Gato Barbieri, Oliver Nelson, Pretty Purdie and Esther Marrow.

**VA: Flying Dutchman - Anthology LP (SBPJ 07 LP). \$23.00**

Double vinyl version.

## SOUL CENTER/W.V.B. ENT. (GERMANY):

**SOUL CENTER (THOMAS BRINKMANN): Roses 12" (WVB 005). \$9.00**

Four new monster tracks: "Funky Sterling", "Drive My Car", "A Good One", "Easy Goin". The "roses" are on the label, very pretty red roses against a blue background. Nice labels, even better sound, the delivery is exceptional.

## SOUL JAZZ RECORDS (UK):

**VA: Brasil CD (SJR 22 CD). \$18.00**

"Recorded in 1994 in by Soul Jazz Records, Brasil features a host of Brazilian musicians such as Joyce, Sivuca, Raul de Souza, Celia Vaz, Wanda Sah etc performing the music of Brasil. Many of the songs were written specifically for this CD such as Joyce's 'Magica' and Sivuca's 'Forro'. Brasil also includes a number of Batucada's (including one in which Raul de Souza's trombone solos over a samba school's worth of drums)."

**VA: Universal Sounds of America CD (SJR 27 CD). \$18.00**

"Pharoah Sanders, Art Ensemble of Chicago, Sun Ra and more. Deep, spiritual jazz on the far side. A record tracing the story of American radical jazz in the 1970s." Originally issued by Soul Jazz in 1995. Features: David Durrah (Moog & Arp synthesizer duo from 1975), Art Ensemble Of Chicago ("These de Yoyo" from 1970), Steve Reid & the Legendary Master

Brotherhood (with Ahmed Abdullah, from 1976), Pharoah Sanders ("Astral Travelling", with Lonnie Liston Smith), Marcus Belgrave (from 1974), New Life Trio (Steve Reid, Brandon Ross & David Wertman, from 1978), Byron Morris and Unity (from 1973), Sun Ra & the Solar Arkestra ("Space Is The Place" from 1972),

**VA: Universal Sounds of America 2LP (SJR 27 LP). \$21.00**

Double vinyl version in full color gatefold sleeve.

**VA: Nu Yorica! Culture Clash In NYC: Experiments In Latin Music 70-77 2CD (SJR 29 CD). \$23.00**

First released in 1996. "A double CD compilation from the fine folks @ Soul Jazz documenting... experimental/crossover activities involving Latin elements (percussion, chants) and everything from straight up acid rock (Ocho) to freeform Miles-ish extemporizations (Eddie Palmieri's epic 'Un Dia Bonita'). Features Ocho, Palmieri, Cortijo Y Su Maquina Del Tiempo, Cachao Y Su Orquesta, Machito Orchestra, Bobby Vince Paunetto, Joe Bataan, Harlem River Drive, Stone Alliance, Tempo 70, Ricardo Marrero & the Group, and the Grupo Folklorico Y Experimental Neuvayorquino. Mostly impressive overall, a perfect introduction to the otherwise daunting array of outsider Latin music(s)." — Hrvatski.

**VA: Nu Yorica! Culture Clash In NYC: Experiments In Latin Music 70-77 2LP (SJR 29 LP). \$21.00**

Double vinyl in full color gatefold sleeve.

**VA: Faith: A Message From The Spirits CD (SJR 34 CD). \$18.00**

Subtitled: Saints, Orishas, Buddhas and deities. Sacred music, rhythms and voices of voodoo, Islam, Buddhism, Christianity, Judaism, Santeria, Hinduism. "Sacred music recorded around the world by Soul Jazz records in 1996. Featuring music from religions of the African Diaspora such as Santeria and Voodoo through to American evangelists and Tibetan Buddhism. This record is not for the faint-hearted.... All religions are ever changing and evolving. As they adapt to their different social, political and geographical environments so the music contained within them also changes. The music contained on this CD reflects this and was recorded over the space of one year in many countries. Come of the music was recorded in studios, some in the street, some in monasteries and some recordings were taken from the radio."

**VA: Faith: A Message From The Spirits 2LP (SJR 34 LP). \$21.00**

Double vinyl version.

**VA: Nu Yorica 2! CD (SJR 36 CD). \$18.00**

"Nu Yorica is the sound of Latin music in New York City. Eddie Palmieri, Joe Bataan, Cortijo, Machito.....Nu Yorica explores the culture clash in New York where Latin music met African — American Funk, Jazz and Soul leading to new forms of music that have since become standard. Nu Yorica features the cream of New York's Latin musicians at the height of their journeys into experimental latin music. Nu Yorica 2 continues the story, taking us from 1976-1985. A period in which Latin musicians took their music into more new directions looking further into their cultural roots at the same time as embracing new musical forms such as the arrival of disco. Featuring Mongo Santamaria, Fania All Stars, Candido, Cachao..."

**VA: Batucada/Capeira CD (SJR 37 CD). \$18.00**

1998 compilation of "Musica de grupos do samba e capoeira do Brasil". "Batucada and Capoeira are two musical styles from Brasil. Batucada comes from the Samba Schools of the South and Capoeira is a martial art originating from Bahia in the North of Brasil. The music that accompanies Capoeira is played on the Berimbau and drums. The Berimbau is a long stringed instrument that is played with a small stick. The most famous musician associated with this instrument is Airo Moreira. This CD features a number of famous Berimbau players from Brasil including the most famous Capoeira master of them all Mestre Bimba with two tracks recorded in Salvador in 1969. The Samba Schools of Rio are made up of hundreds of singers, dancers and drummers. The music and songs they make are called Samba. When just the drummers play, the music is called Batucada. This is what you have on this CD : Some of the heaviest Batucadas ever to come out of Brasil! Mainly taken from the early seventies and featuring the most famous Samba Schools such as Mocidade Independente de Padre Miguel and Portela all these Batucadas have been known to fill dancefloors around the world."

**VA: Batucada/Capeira 2LP (SJR 37 LP). \$21.00**

Double vinyl version in full color sleeve.

**GRUPO OBA-ILU: Santeria CD (SJR 38 CD). \$18.00**

"As the final cornerstone of Soul Jazz's Nu Yorica releases, this release shows the authentic music of Cuba's Santeria — which lies at the heart of all Afro-Cuban music and influenced the music and ideas of artists such as Eddie Palmieri, Machito, Grupo Folklorico, Milton Cardona and Mongo Santamaria on Nu Yorica 1 & 2. Recorded by Soul Jazz records in Havana, Cuba and featuring the Bata drumming and songs of Santeria. The music is performed by Grupo Oba-Ilú. Made up of members of the Grupo Folklorico of Cuba, the Cuban state's most famous music, folklore and dance group — plus members of various Santerian temples. The CD shows an important stage in Cuba's opening up to the West, as Soul Jazz was one of the first non-Cuban companies allowed to record at the state owned ICAIC studios in Havana."

**GRUPO OBA-ILU: Santeria 2LP (SJR 38 LP). \$21.00**

**VA: 100% Dynamite! CD (SJR 40 CD). \$18.00**

First volume in this series, originally issued in 1998. "100% Dynamite explores the links between Reggae, Jazz, Funk and Soul. The album is jam-packed with Reggae tunes that have crossed-over and become cult dancefloor hits in clubland such as 'Greedy G' 'Rocksteady' and 'Granny Scratch Scratch'. Fourteen tracks of music that show the influence that American Jazz, Funk and Soul music has had on Jamaican Reggae. The proximity of the West Indies to the USA meant that many Jamaican musicians would continue to be influenced by American styles of music whilst at the same time continuing to define new styles of their own such as Ska, Rocksteady and Dub. 100% Dynamite features some serious Jamaican funk by Jackie Mittoo, The Brentford All-Star, The Upsetters and Toots & The Maytals, the cream of Jamaica's jazz musicians such as Tommy McCook, Cedric Brooks and Lennie Hibbert and also features revolutionary tunes such as 'Armageddon Time', 'Drum Song' and 'Cuss Cuss', songs which helped define a unique sound for Jamaican music in the sixties and seventies."

**VA: 100% Dynamite! 2LP (SJR 40 LP). \$21.00**

Double LP version.

**VA: 200% Dynamite! CD (SJR 41 CD). \$18.00**

"Carrying on perfectly from 100% Dynamite, this new compilation simply features more funk — soul — rocksteady — jazz — dub and ska tracks tracing the history of Jamaican Reggae and the influence American styles such as Funk and Jazz had on this music. 200% Dynamite features some serious Funk and Rocksteady from the likes of The Upsetters and Toots & The Maytals through to long out-of-print cult club classics such as Tenor Saw's mighty 'Ring The Alarm' and the Skatalites much in demand funk classic 'Candlelight',



through to Jamaican Jazz from masters such as Tommy McCook and Byron Lee as well as some serious dub from the likes of Augustus Pablo and Jackie Mittoo. Whereas 100% Dynamite took tracks mainly from Studio One, 200% Dynamite delves further into Jamaica's classic labels such as Treasure Isle, Techniques and the Upsetter label. Taking music primarily from the Sixties and Seventies, 200% Dynamite takes you further into the Jamaica's music such as Ska, Rocksteady, Dub etc showing at the same time how the proximity to the USA meant that Jamaican musicians were still being influenced by US styles such as Funk, Jazz and Soul."

**VA: 200% Dynamite! 2LP (SJR 41 LP). \$21.00**

**VA: Barrio Nuevo CD (SJR 42 CD). \$18.00**

"El Barrio is the Spanish word for neighbourhood. In the USA, El Barrio is the neighbourhood where Latinos live. That is to say Puerto Rican, Mexican, Dominican, Cuban Americans etc. In New York, the mainly Puerto Rican immigrants became Nuyoricans. In East L.A. the Mexican immigrants became Chicanos and the people are La Raza. Barrio Nuevo contains the music where Latino and African - American cultures meet. Where Latin meets Jazz, Funk, Soul and Disco. Artists like War, Patti LaBelle and Mandrill who all became successful in the 1970's alongside other more obscure groups like the Kongas, Pride, Milton Zapata and the band Chakachas who produced two cult hits 'Jungle Fever' and 'Stories'. Barrio Nuevo also talks about how Salsoul, a small Latin label in New York City embraced Disco music leading it to become one of the largest Disco labels in the world (whilst still making Latin records!). Salsoul was also a pioneer in manufacturing the first ever 12" singles, making DJs happy everywhere."

**VA: Barrio Nuevo 2LP (SJR 42 LP). \$21.00**

**VA: 300% Dynamite! CD (SJR 43 CD). \$18.00**

"Third installment in the immensely popular Dynamite series and, as you'd expect, it's packed with top tunes from the cream of Jamaica's producers and artists. Here you'll find super heavy reggae funk from the likes of Shark Wilson, Randy's Allstars, Lee Perry and Jackie Mittoo (whose track 'Jackie's Theme' has never previously been released), ska from Toots and the Maytals and Prince Buster, rocksteady from Byron Lee and Hopeton Lewis, classic dancehall killers from Wayne Smith and Sister Nancy, roots from Johnny Clarke and Augustus Pablo, calypso from Lloyd Price and a sweet reggae version of Al Green's soul classic 'Here I Am Baby'."

**VA: 300% Dynamite! 2LP (SJR 43 LP). \$21.00**

Double LP version.

**VA: Nu Yorica Roots! CD (SJR 45 CD). \$18.00**

First of two volumes. "Nu Yorica Roots is the third release in Soul Jazz Records' Nu Yorica series, and focuses on New York Latin music in the 1960s. Featuring dancefloor classics such as Tito Puente's 'Oye Como Va' and Joe Cuba's 'I'll Never Go Back to Georgia', through to the original Afro-Cuban sounds of Machito and Mongo Santamaria, alongside the experimentalism of Eddie Palmieri's 'My Spiritual Indian' and Ray Barretto's 'Acid', Nu Yorica Roots! covers all aspects of Latin music during this period. Mixing elements of Latin, funk, R&B and jazz in equal doses, the sound of Latin music in the 1960s that grew out of Spanish Harlem signalled the arrival of a new style of music as much influenced by the sound of Black America as by it's Cuban roots. The album contains many classic as well as rare tracks from all the masters of latin music, such as Eddie Palmieri, Tito Puente, Machito, Ray Barretto, Joe Bataan, etc. alongside unknown gems. Nu Yorica Roots tells the story of the development of latin music in the 1960s from the mambo through to bugalu, Latin jazz, and other styles like Latin soul. From the original giants of the mambo — Machito, Tito Puente and Tito Rodriguez to the second wave of young artists like Joe Bataan, Ray Barretto and Eddie Palmieri that arrived in the sixties and redefined a sound, Nu Yorica Roots is a comprehensive guide to the development of Latin music in New York City."

**VA: Nu Yorica Roots 2LP (SJR 45 LP). \$21.00**

Deluxe gatefold double LP version.

**VA: 400% Dynamite CD (SJR 46 CD). \$18.00**

"The fourth installment of Soul Jazz Records' Dynamite series takes you further into the land of reggae, ska, soul, rocksteady and funk alongside dancehall DJs and dub to give you classic reggae sounds from Jamaica. You'll find excursions with Tenor Saw and Buju Banton's 'Ring The Alarm Quick', Lloyd Robinson's original Harry J production 'Cuss Cuss', and Paris Connection's super-sweet 'Who's That Lady'. There's classics like the Maytals' '54-46', Barrington Levy's dancefloor monster 'Under Me Sensi' alongside King Tubby (featuring Tommy McCook and the Aggrovators), and rude boy rocksteady from the likes of sweet-talking Honey Boy Martin. Anyway, here's more Dynamite. From mento to digital it's the sound of Jamaica." Artists include: Bongo Herman, Tenor Saw & Buju Banton, Prince Buster, Barrington Levy, Lloyd Robinson, King Tubby, Dennis Alcapone, Honey Boy Martin, Toots and the Maytals, General Degree, Paris Connection, U-Roy, Lyn Taitt, Granville Williams Orchestra, Cimarons."

**VA: 400% Dynamite 2LP (SJR 46 LP). \$21.00**

**VA: New Orleans Funk CD (SJR 47 CD). \$18.00**

"This is a definitive collection of New Orleans funk, featuring acknowledged masters of funk such as the Meters, Eddie Bo, Allen Toussaint and Lee Dorsey next to some of the earlier artists from the area who helped shape the meaning of funk (Professor Longhair, Robert Parker, Huey 'Piano' Smith). The album is also filled with many rare, sought after, and undiscovered funk tracks from artists like the Explosions, Marilyn Barbarin, Sonny Jones, Mary Jane Hooper, and many more. The album covers the period from the emergence of the New Orleans sound in the early 1960s through to the mid-70s. Jam packed with classics like Aaron Neville's 'Hercules', Eddie Bo's 'Hook and Sling', and 'Check Your Bucket', the Gators 'Gatur Bait', the Explosions' 'Hip Drop', and the Wild Magnolias' 'Handa Wanda', to name but a few. This record is an essential part of anyone's record collection who is interested in funk. Other artists featured include: Ernie K. Doe, Cyril Neville, Gentleman June Gardner, Betty Harris, Danny White, Ernie & the High Notes, Dr. John, Chuck Carbo."

**VA: New Orleans Funk 3LP (SJR 47 LP). \$25.00**

"Triple vinyl version, very loud pressings."

**VA: Studio One Rockers CD (SJR 48 CD). \$18.00**

"Following on from the success of their 100% Dynamite series, Soul Jazz Records are entering into the vaults of the most important reggae label of all time, Studio One. Owned and founded by Clement 'Coxsone' Dodd, Studio One's output serves as a comprehensive guide to the history of reggae music. The music on Studio One Rockers covers all areas of reggae, such as ska, rocksteady, roots and dancehall, areas in which Studio One led the field. And Studio One Rockers features many legendary tracks brought together for the first time by Soul Jazz Records. From the beginning of reggae, when the Skatalites developed the new sound of ska in 1962 up until today, Studio One has been the number one innovator in

Jamaican music. Included in this compilation are classic ska tracks ('Phoenix City'), rocksteady ('Feel Like Jumping'), roots music ('Truth & Rights'), dancehall (Freddie McGregor, Michigan & Smiley), and many more. From Dawn Penn's legendary 'No No No' to classics such as Horace Andy's 'Skylarking' and Marcia Griffith's 'Feel Like Jumping'. The Coxsone sound system in the early 60s was one of the three main systems operating in Jamaica, alongside competitors Prince Buster and Duke Reid. The Studio One catalog is possibly the largest in all Jamaican music, and this release is the first in a series of Studio One compilations on Soul Jazz Records."

**VA: Studio One Rockers 2LP (SJR 48 LP). \$21.00**

Double version in deluxe sleeve.

**VA: Philadelphia Roots CD (SJR 49 CD). \$18.00**

"Philadelphia's Funk, Soul and Disco Roots. People's Choice, Fantastic Johnny C, Bunny Sigler, Brenda and The Tabulations and more! Tracing the roots of the Philly Sound, this release covers music from 1965-73 released in Philadelphia and features many of the people behind the scenes who made The sound of Philadelphia famous throughout the world such as Kenny Gamble, Leon Huff, Bobby Martin, Vince Montana, Harris-Baker-Young and more."

**VA: Philadelphia Roots 2LP (SJR 49 LP). \$21.00**

Double vinyl version.

**VA: Studio One Soul CD (SJR 50 CD). \$18.00**

"More classic Reggae from Jamaica's most important label ever! Following on from Studio One Rockers, this second journey into the vaults of Studio One tells the story of the important link between American Funk and Soul and Jamaican Reggae. Ranging from music taken from the mid-1960s (and the arrival of Rocksteady) through to the beginning of the 1980's, Studio One Soul features versions of US Funk and Soul hits (many rarely heard before) from some of the many classic artists who recorded at Studio One. American Soul music has always been an important influence on Jamaican Reggae. The beginning of the Jamaican recording industry at the end of the 1950s started with Clement 'Coxsone' Dodd (owner of Studio One) and a group of select in-house musicians (originally The Skatalites) recording their own version of American R'n'B. Playing on the off-beat this music became Ska and a new music was born. As American R'n'B progressed through Funk, Soul and Disco, Jamaican music was going through it's own musical changes from Rocksteady through to Reggae and Roots music. The house-band at Studio One known variously as The Skatalites, The Sound Dimension, The Soul Vendors, The Brentford All Stars and The Brentford Disco Set recorded on a daily basis behind all Studio One vocalists as well as recording instrumentally in their own right. These musicians are as important to the development of Jamaican music as were the equivalent musicians at Motown, Stax, Muscle Shoals and Philadelphia International in the US. Some of the main musicians were Jackie Mittoo (Keyboards), Pavlove Black (Keyboards), Roland Alphonso (Sax), Lloyd Brevett (Bass), Leroy Sibbles (Bass), Johnny Moore (Trumpet), Lloyd Knibbs (Drums) and Leroy 'Horsemouth' Wallace (Drums). Soul singers such as Curtis Mayfield and The Impressions (Queen Of The Minstrels) had a profound influence on Jamaican artists and many other US artists were constantly re-interpreted and re-worked. Artists such as Aretha Franklin (Respect), Charles Wright (Express Yourself), King Floyd (Groove Me), Otis Redding (How Strong) were all very popular in Jamaica in the 1960s. At the end of the 1960s Black Consciousness became an important part of American Soul music. At the same time many Jamaican artists were starting to look to their roots. Many artists would shortly become involved in Rastafarianism. The 'conscious' lyrics of American Funk and Soul again struck a chord with Jamaican artists. 'Message From A Blackman' (originally by The Temptations), 'Is It Because I Am Black' (Syl Johnson) are examples of this. Through the 1970s Soul/Disco artists such as Barry White ('Can't Get Enough' and 'Deeper and Deeper') and The Detroit Spinners ('I'll Be Around') became the flavour of the day. This CD finishes with Willie Williams interpretation of Macfadden & Whitehead's classic 'Ain't No Stopping Us Now'."

**VA: Studio One Soul 2LP (SJR 50 LP). \$21.00**

Double LP version.

**OSUNLADE: Rader Du/Blackman 12" (SJR 51). \$9.00**

"New York artist Osunlade's release on Soul Jazz Records features the vocals of Wummi on vocals who has released material with the Masters at Work. Osunlade is an ordained priest in the African religion of Ifa. He also runs a successful dance label in New York (Yoruba Records) releasing deep spiritual house with African influences. This is his first release recorded for Soul Jazz Records and there will also be an album to follow."

**OSUNLADE: Paradigm CD (SJR 52 CD). \$18.00**

"Paradigm is New York artist Osunlade's debut album, released on Soul Jazz Records. Paradigm features the vocals of Wummi (Masters at Work) on 'Rader Du', Morley (Fiona Apple) on 'Beloved' and Socrates on 'Blackman'. Osunlade is an ordained priest in the African religion of Ifa. He also runs a successful dance label in New York, Yoruba Records releasing deep spiritual house with African influences. Osunlade has also had a lengthy producing career, starting in 1987, working with artists from Patti LaBelle to Eric Benet and even producing music for TV programme Sesame Street! He continues to produce, working currently on Eric Benet's new album as well as working with India Arie. Future projects include working with Lauryn Hill and producing new material for Yoruba."

**OSUNLADE: Paradigm 2LP (SJR 52 LP). \$18.00**

Double LP version

**VA: Saturday Night Fish Fry (New Orleans Funk and Soul vol 2) CD (SJR 53 CD). \$18.00**

"Soul Jazz Records presents a second volume of New Orleans Funk and Soul that brings you more of the same as the first volume. Saturday Night Fish Fry is an essential release featuring a second mixture of New Orleans Funk and Soul ranging from all time classics from The Meters, Eddie Bo and Lee Dorsey alongside super rare funk classics such as Roger and The Gypsies and Inell Young as well as deep soul from the likes of Eldridge Holmes and Irma Thomas. The release shows the roots of Funk as well as featuring Deep Soul and R'n'B." Artists include: Eddie Bo, Inell Young, Oliver Morgan, Betty Harris, Gators, Wild Magnolias, Lee Dorsey, Dr. John, Dixie Cups, Smokey Johnson, The Meters, Eldridge Holmes, Huey Piano Smith, Bobby And The Heavyweights, David Battiste And The Gladiators, Salt, Irma Thomas.

**VA: Saturday Night Fish Fry (New Orleans Funk and Soul vol 2) 2LP (SJR 53 LP). \$21.00**

Double LP version.

**OSUNLADE: The Deep 12" (SJR 54 EP). \$9.00**

"Very limited one-sided 12" of "The Deep" by Osunlade. This track will be on the CD of Paradigm but not the vinyl, so order while you can!"

**VA: 500% Dynamite CD (SJR 55 CD). \$18.00**

"More Dynamite! Soul Jazz Records brings you Ska, Soul, Rocksteady, Funk, Dancehall, Dub. This next instalment of the Dynamite! series continues to make the picture — Super Heavy Ska from Byron Lee, Dub from Augustus Pablo and Joe Gibbs, Dancehall Kings and Queens Red Rat and Sister Charmaine all alongside Roots classics such as Jacob Miller and Lovers

Rock from Marcia Aitken and much more. Classic Reggae such as Augustus Pablo's 'East of The River Nile' and Prince Buster's 'Whine and Grind' alongside rare-groove Reggae such as Freddie McGregor's rare soulful anthem 'Natural Collie', Mudie's All Star's deep soulful funk classic 'Loran's Dance'. Rocking Ska such as Byron Lee's 'Frankenstein' alongside contemporary classics such as the Hip-Hop/Reggae classic Tiger Rank's 'Party Wit Me' and Morgan Heritage's 'Guns In The Ghetto'. This is the sound of Dynamite! Ska, Soul, Rocksteady, Funk, Dancehall, Dub! The Dynamite! series on Soul Jazz Records brings you easily more of the finest Reggae ever made."

**VA: 500% Dynamite 2LP (SJR 55 LP). \$21.00**  
Double vinyl version.

**VA: Studio One Roots CD (SJR 56 CD). \$18.00**

"Studio One Roots is an important collection of some of the deepest roots music to come out of Studio One Records, Reggae's most important record label ever. This release features many rare and classic tracks that have been unavailable for over thirty years. As Soul Jazz Records continue to delve into the largest Reggae catalogue in the world, this release is literally ram-jam packed with classics that you cannot find elsewhere. Whilst Studio One led the field in all forms of Reggae, this collection shows how the depth of its roots music outshone all others. Due to the uniqueness of the release, Soul Jazz Records have commissioned sleeve notes to Studio One Roots by Lloyd Bradley, author of *Bass Culture: When Reggae Was King*. This is the third in the series of Soul Jazz Records' Studio One releases following on from Studio One Soul and Studio One Rockers."

**VA: Studio One Roots 12" (SJR 56 EP). \$9.00**

"Side A: Leroy Wallace - Far Beyond. Side B: Lennie Hibbert - More Creation. Two funky roots tracks taken from the forthcoming Studio One Roots LP on Soul Jazz."

**VA: Studio One Roots 2LP (SJR 56 LP). \$21.00**  
Double LP version.

**VA: In The Beginning, There Was Rhythm CD (SJR 57 CD). \$18.00**

"This record features the groups that grew out of Punk and embraced dance music. These groups reflected the changing face of a British multi-cultural society in the aftermath of Punk, taking on new musical influences such as Black American dance music, Reggae and Electronic music. A Certain Ratio were one of the first groups to be signed to Factory Records in Manchester, the first band to make the connection between punk and US Black dance music. It was A Certain Ratio who went to New York to record their first album that managed to mix a sparse Manchester bleakness in their sound along with US funk/dance elements. A Certain Ratio's early cover of the US group Banbarra's 'Shack Up' features the amazing funk drumming of new recruit Donald Johnson. 'Knife Slits Water' is a classic extended disco mix that managed to bring the punk 7" into the world of the dance 12". Sheffield became a focal point for DIY-electronic groups at the end of the 70s. The two most successful were Cabaret Voltaire and The Human League. Whilst Cabaret Voltaire stuck to their roots, signing to, and staying on, a fledgling new label, Rough Trade Records, The Human League would go on to international stardom as their experimental late-70s electronic music turned into 80s synth-pop. At the beginning, both these groups were interested in electronic music and how this music could be created within a punk ethos. Consequently, the all-electronic 'Being Boiled' was created on a two-track tape recorder in mono! The Pop Group were the forerunners of what came to be known as The Bristol Sound. Other groups that have come out of this chain include Rip, Rig and Panic, Maximum Joy, Massive Attack and Portishead. The Pop Group mixed Punk, Funk, Disco and Reggae influences into a sound that many future bands would emulate. Out of Leeds came The Gang of Four. Again mixing Punk with dance and a large dose of Marxist philosophy, The Gang of Four were initially released on the Edinburgh based independent label, Fast (as were The Human League). This Heat. An early inspiration to many of the groups here, Camberwell's finest '24 Track Loop' is an incredible precursor to electronic, industrial music which sounds like an early version of Jungle. The concept of Industrial music would be taken a stage further by Throbbing Gristle who released music on their own Industrial Music label with the intent of pushing the boundary between music and noise. 23 Skidoo's interests stretched as far as Kung Fu, Gamelan Music, Language and Semiotics. Apart from this, they also managed to combine their musical influences like no-one else. On their classic album, *Seven Songs*, Dance music, Experimental noise and Gamelan music combine in equal measures. 'Vegas El Bandito' is taken from this record. 'Coup' is one of the definitive dance records from this period. Finally, The Slits were possibly the closest of these groups to The Sex Pistols. 'In The Beginning, There Was Rhythm' (produced by Dennis Bovell) was indeed a prophesy of the music to follow Punk, where Punk would meet Funk, Reggae and Disco." Tracklisting: 1. A Certain Ratio ? Shack Up 2. 23Skidoo?Coup 3. Gang Of Four ? To Hell With Poverty 4. The Human League ? Being Boiled 5. The Slits ? In The Beginning, There Was Rhythm 6. This Heat ?24 Track Loop 7. Throbbing Gristle ?20 Jazz Funk Greats 8. A Certain Ratio ? Knife Slits Water 9. Cabaret Voltaire ? Sluggin For Jesus 10. The Pop Group ? She Is Beyond Good And Evil 11. 23 Skidoo ? Vegas El Bandito.

**VA: Studio One DJ's CD (SJR 58 CD). \$18.00**

"Soul Jazz Records are releasing the fourth journey into the vaults of Studio One Records, the legendary foundation label of Reggae, owned and founded by Sir Coxsone Dodd. For this release we return to the roots of Reggae music — The Soundsystem. Throughout the late 1950s and 1960s Soundsystems such as Sir Coxsone's Downbeat and Duke Reid (the Trojan), Prince Buster, Tom the Great and King Edwards played throughout the city of Kingston, Jamaica. These Soundsystems were the birthplace of much of Jamaica's musical culture — Soundclashes, Dancehall and the idea of the Toaster who sang over records — the DJ. As ever Clement 'Sir Coxsone' Dodd led the field, so for this release the focus is on DJ's at Studio One and features legendary toasters such as Denis Alcapone, Dillinger and Prince Far I as well as a host of rare material by lesser known artists. Also included is Count Machuki — the original DJ — the first man ever to speak over the mic at Sir Coxsone's Downbeat Sound System — from where it all began. As Steve Barrow (author of *The Rough Guide to Reggae/Blood and Fire Records*) writes in the sleeve notes, Jamaican deejay music is the source for all Rap music: From Count Machuki talking over records on Sir Coxsone's legendary Downbeat Sound System the idea of recreating tried and tested rhythms with the DJ toasting over the top was taken into the studio to create a new style. This style would eventually travel to America when the Jamaican-born Kool Herc began playing at Block parties (a version of the Kingston Soundsystem parties) in the Bronx. Cutting up rare-groove classics for the first B-Boys to rap over, Hip-Hop was born and the DJ music that had started on the early Soundsystems of Kingston would go on to conquer the world! Studio One DJ's (compiled by Mark Ainley) is the next in the series of releases where Soul Jazz Records are showcasing the music of Studio One, the label that literally defines Reggae."

**VA: Studio One DJ's 10" (SJR 58 EP). \$9.00**

"Promo 10" from Studio 1 DJ's. Side A : Count Machuki & the Sound Dimension - 'More Scorcha'. Side AA : Prince Francis - 'Rock Fort Shock'."

**VA: Studio One DJ's 2LP (SJR 58 LP). \$21.00**

Double LP version.

**SANDOZ: Sandoz In Dub: Chant To Jah CD (SJR 59 CD). \$18.00**

"Sandoz is the solo moniker of Richard H. Kirk from Cabaret Voltaire. Inspired by twenty years of listening to Jamaican music, Richard H. Kirk has now mixed contemporary Electronic Dance music with Jamaican Reggae and Dub styles on *Sandoz In Dub-Chant To Jah*. As a founding member of Cabaret Voltaire, Richard H. Kirk has been a pioneer of Electronic music for more than twenty years embracing all the new developments in Electronic Dance music: In 1978 Cabaret Voltaire signed to a fledgling Rough Trade records releasing experimental electronic/post-punk classics such as 'Nag Nag Nag' and 'Do The Mussolini'. Ten years on and Cabaret Voltaire were sharing musical ideas with Chicago House pioneers such as Frankie Knuckles and Ron Hardy as well as their counterpart Detroit Techno stars such as Derrick May and Ritchie Hawtin. With Sheffield's Warp Records acknowledging the debt that local group, Cabaret Voltaire, had played in defining Electronic music, it was fitting that Richard H. Kirk started his solo project, Sandoz, on Warp's seminal Artificial Intelligence series. Twenty years on and Richard H. Kirk has made the logical link between his twenty years of experiments in Electronic music and a similar process that Jamaican Dub pioneers such as King Tubby, Lee Perry and Augustus Pablo were making in the 1970s. *Sandoz in Dub — Chant To Jah* also makes the connection with contemporary Jamaican Dancehall styles — mixing elements of Ragga, Digital Drum and Bass and Steppers into the equation."

**SANDOZ: King Dred blw Higher Than That 12" (SJR 59 EP). \$9.00**

"Sandoz is the solo moniker of Richard H Kirk from Cabaret Voltaire. Inspired by twenty years of listening to Jamaican music, Richard H Kirk has now mixed contemporary Electronic Dance music with Jamaican Reggae and Dub styles on this very limited 12" (300 one pressing only) as a taster for the forthcoming *Sandoz In Dub - Chant To Jah* LP which Soul Jazz Records will shortly be releasing."

**SANDOZ: Sandoz In Dub: Chant To Jah 2LP (SJR 59 LP). \$21.00**

Double LP version.

**A CERTAIN RATIO: Du The Du/Skipscada 7" (SJR 60). \$4.50**

Two track 7" limited to 1000 copies worldwide. Both tracks are from the forthcoming Soul Jazz ACR compilation, that are only going to be on the CD. Both tracks are previously unreleased, taken from a live John Peel Session.

**A CERTAIN RATIO: Early 2CD (SJR 60 CD). \$23.00**

"The" definitive anthology of ACR recordings from 1978-85". Well packaged per the Soul Jazz standard, with a 36 booklet of historical photos and a long interview the band. "A Certain Ratio were the first group (alongside Joy Division) to sign to Manchester's infamous Factory Records in 1978, future home of New Order, Happy Mondays. As purveyors of dance music in the aftermath of Punk, A Certain Ratio led the field. After Punk, a new set of groups emerged who wanted to mix Dance music — Funk, Soul, Reggae, Disco with the spirit of Punk: Groups such as A Certain Ratio, Cabaret Voltaire, 23 Skidoo and The Pop Group were the first UK groups to bring Dance music into their sound. In New York's dance clubs ACR's 'Shack Up' became an underground Dance hit in places like Paradise Garage and The Roxy, leading to them playing live in New York's Danceteria with seminal New York group ESG and their first album being recorded in New Jersey mixed by legendary Factory producer Martin Hannett.. Here ACR first encountered Nu Yorican Latin percussion/street music in Central Park. The following day ACR bought Bongos, Whistles and Congas and didn't look back! Mixing Punk, Funk and Latin percussion together to make a unique sound. Their sets often ended in ten-minute percussion jams, occasionally dressed in Brazilian Football gear! When Factory opened their new nightclub, The Hacienda, ACR played at the opening night along with ESG. A Certain Ratio were a band ahead of their time mixing Dance music with Punk spirit. When asked by Tony Wilson (founder of Factory) what ACR sounded like, style guru Peter York replied that they sounded 'Early'. 'Early what?' asked Wilson. 'No, just Early' came the reply. Soul Jazz Records are releasing a definitive compilation (2xCD, 2xLP) of ACR featuring classic tracks along with lots of rare stuff, interviews and original photos."

**MANTRONIX: That's My Beat CD (SJR 62 CD). \$18.00**

"That's My Beat is compiled by Kurtis Mantronik and features a mixture of Old-School Hip-Hop, Disco, Electro and Club-tracks. They reflect the sound of the New York clubscene that Kurtis Mantronix was so much a part of in the 1980s — where he moved between the exclusive worlds of Hip-Hop, Electro and Disco/House with ease. Kurtis Mantronix is a true legend. As well as his own material Mantronix has produced and remixed literally hundreds of other artists: Joyce Simms, EPMD, India, T La Rock, Dhar Braxton, Tricky Tee, Jocelyn Brown, Just Ice to name a few (as well as diverse artists such as Jean-Paul Gaultier, Shirley Bassey and Steve Reich. Kurtis Mantronik's unique musical career started early. (His first release 'Fresh Is The Word' was released in 1985 on Sleeping Bag Records — aged 17!). From growing up around the birth of Hip-Hop in the Bronx park-jams where DJs such as Afrika Bambaata, Kool Herc and Grandmaster Flash would literally plug in their decks to the electricity supply of available lamp-posts to hanging out with Larry Levan at the Paradise Garage and David Mancuso at the Loft, Kurtis Mantronik absorbed all the New York music influences around him and created a musical path that has enabled him to be an artist, producer and remixer respected in all fields of dance music. Kurtis Mantronik's first job was in-store DJ in New York's legendary Downtown Records (aged 15). It was here that he first met Hip-Hop DJs such as Red Alert, Afrika Bambaata and The Latin Rascals as well as the rising House DJs of the day such as a young Tony Humphreys and the like. It was here also that he also first met a young Will Socolov who was starting a new record label, Sleeping Bag records. Will asked Kurtis to make a record and shortly after 'Fresh Is The Word' was released. Mantronix quickly became an underground star, releasing in quick succession a string of classic releases such as 'Needle to the Groove', 'Who Is It?', 'King of the Beats' and 'Bassline'. As Mantronix became a star, Sleeping Bag also quickly became THE underground New York dance label releasing many more tracks played, produced or remixed by Mantronix as well as releasing Arthur Russell's legendary project Dinosaur L 'Go Bang' and Larry Levan's classic 'Weekend'. From this base Kurtis Mantronik has continued as one of the few true pioneers in music, be it Hip-Hop, Electro or Dance. This album features the tracks that have most influenced Mantronix and features a mixture of Old-School Rap, Electro and Disco/House. The album is full of New York block-party classics, whether it's the Rap classics 'It's Yours', 'Super Rhymes' or 'That's The Joint', Disco classics from Machine, Unlimited Touch and Suzy Q or classic European and Japanese Electro from the likes of Yello, Ryuichi Sakamoto and Yellow Magic Orchestra."

**MANTRONIX: That's My Beat 3LP (SJR 62 LP). \$25.00**

Triple LP version.

**SANDOZ: Scientific Exploitation (Scientific Dancehall Mix) 12" (SJR 63 EP). \$9.00**

"Sandoz is the solo moniker of Richard H. Kirk from Cabaret Voltaire. Inspired by twenty years of listening to Jamaican music, Richard H. Kirk has recently mixed contemporary Electronic Dance music with Jamaican Reggae and Dub styles on the Soul Jazz release *Sandoz In Dub-Chant To Jah*. This 12" features two brand new re-mixes, both by Richard H.

Kirk himself and are newly recorded for Soul Jazz Records. 'Scientific Exploitation' is taken from the *Chant to Jah Sandoz in Dub* album and has been reworked. These two new mixes mix elements of Dub, Acid House, Electro and Dancehall best described as Electronic Acid Dancehall!"

**ESG: Step Off CD (SJR 64 CD). \$18.00**

"The legendary New York group ESG are releasing their first new album in ten years. ESG are made-up of the Scroggins sisters, Renee (vocals), Valerie (drums) and Marie(congas). The group now also features two of their daughters Chistelle (guitar) and Nicole(bass)! Hailing from the Bronx, ESG were formed at the start of Hip-Hop. They became the most sampled of groups ever among their contemporaries such as Public Enemy, LL Cool J, Marley Marl and Grandmaster Flash. Shortly afterwards they were adopted by the underground dance scene. ESG are indeed the only group to play at the opening night of Manchester's legendary Hacienda and the closing night of New York's equally legendary Paradise Garage where they shared the night with Larry Levan! Originally signed to Factory Records in the UK their first album was produced by Martin Hannett and recorded at the same time as A Certain Ratio's classic *To Each* album. In the US they released music on New York's underground 99 Records label alongside New York's No Wave groups such as Liquid Liquid, The Bush Tetras and Konk. In the late 1980s they released the telling *Sample Credits Don't Pay Our Bills*. ESG have continued to release their own unique music. Their sparse, raw, percussion led sound continues to inspire and influence new generations. Current artists such as Le Tigre and Peaches constantly cite ESG as inspiration. Twenty years on and ESG's latest record is as sharp as the first."

**ESG: Step Off 2LP (SJR 64 LP). \$21.00**

Double LP version, full color sleeve, same 7 tracks as the CD.

**A CERTAIN RATIO: B-Sides, Rarities And Sessions 2x10" (SJR 65 EP). \$21.00**

"Soul Jazz Records are releasing this 2x10" vinyl only release of A Certain Ratio *B-Sides, Rarities and Sessions*. This is a one-off special pressing of 1000 copies and consists of the tracks on CD2 of ACR's *Early* that were not on the original vinyl LP release. This is the first time many of these tracks have appeared on vinyl and features (as the title suggests!), B-Sides, Rarities and the infamous John Peel Sessions."

**VA: Hustle - Reggae Disco: Kingston, London, New York CD (SJR 66 CD). \$18.00**

"Soul Jazz Records brings you classic Disco reggae style! From the nightclubs of New York to the dancefloors of Kingston and London. Anita Ward's 'Ring My Bell', Chaka Khan's 'I'm Every Woman', Michael Jackson's 'Don't Stop Till You Get enough', Jean Carn's 'Don't Let It Go To Your Head', The Whispers' 'And The Beat Goes On', Sugarhill Gang 'Rapper's Delight', Diana Ross 'Upside Down', and William De Vaughn's 'Be Thankful'. As Lovers Rock and Rare Groove met in London in the 1980s, these disco reggae tracks are mix of UK artists such as the Blood Sisters, Carol Cool, Family Choice and Black Harmony and Jamaican artists and DJs such as Kingston's Derrick Laro and Trinity, Xanadu and Sweet Lady."

**VA: Hustle - Reggae Disco: Kingston, London, New York 2LP (SJR 66 LP). \$21.00**

Double LP version, same 8 tracks as on the CD.

**VA: Studio One Scorchers (Instrumentals) CD (SJR 67 CD). \$18.00**

"The fifth Soul Jazz Studio One release after *Rockers*, *Roots*, *DJs* and *Studio One Soul*. Studio One instrumentals are the foundation of Reggae. These rhythm tracks became the basis for all Dancehall as countless artists and producers re-versioned these classic Studio One instrumentals. This release features Jamaica's finest ever musicians - Don Drummond, Tommy McCook, Jackie Mittoo, Cedric Brooks, Vin Gordon, Lester Sterling - all the key players in the legendary Studio One house-bands: The Skatalites, The Sound Dimension, The Soul Bros, Brentford Rockers and The Soul Defenders. This release features classic and super-rare instrumentals from Studio One: Ska, Funk, Roots, Rocksteady, Reggae from the 1960s to the 1980s. Studio One is the Motown of Jamaican Reggae. This release contains sleeve notes by Noel Hawkes (Dub Vendor), is compiled by Mark Ainley, features exclusive photos and a special DVD sampler (a bonus preview video track from the forthcoming *Studio One Story* full length movie/DVD)."

**BROOKS/SOUND DIMENSION, CEDRIC IM: Studio One Instrumentals Sampler 12" (SJR 67 EP). \$9.00**

"2 rare heavy Studio 1 instrumentals taken from the forthcoming Studio 1 scorchers album."

**VA: Studio One Scorchers Instrumentals 3LP (SJR 67 LP). \$25.00**

Triple LP version.

**VA: Studio One Story CD/DVD (SJR 68 CD/DVD). \$32.00**

"One and a half years in the making! *Studio One Story* is a definitive guide to Jamaica's greatest ever record label and it's founder Clement Dodd. The package includes 16 track CD featuring Studio One's greatest releases. From Theo Beckford's groundbreaking 'Easynappin' to The Abyssinians 'Declaration of Rights' this CD and limited edition double vinyl is back-to-back classics. The DVD is a 4 hour film that tells the full story of Studio One and Clement 'Sir Coxson' Dodd. Filmed in Kingston, the documentary has interviews with many of the artists who Studio One made famous - Horace Andy, Alton Ellis, Ken Boothe, Sugar Minott, Dennis Alcapone, The Ethiopian, Lone Ranger, King Stitt and more. Part-documentary, part-music video the film also features rare footage of artists such as The Skatalites, Jackie Mittoo, Count Ossie, Marcia Griffiths, Ernest Ranglin and more. Studio One is the foundation label of Jamaican Reggae. Often described as the Motown of Jamaica, Studio One is where the career of literally hundreds of Reggae artists began - Bob Marley and The Wailers, Alton Ellis, The Heptones, Ken Boothe, The Skatalites, Burning Spear - everyone! As well as the CD/double vinyl and DVD this package also comes with 100 page booklet featuring rare photos and text." We are only carrying the NTSC version of the DVD, produced for viewing in North America and Japan.

**VA: Studio One Story LP/DVD (SJR 68 LP/DVD). \$33.00**

Double vinyl version, which includes the same DVD disc and book, as included with the CD version. NTSC version of the DVD for North America. LPs feature the same 16 tracks as the CD.

**YUSH 2K: Outlaw Robot/Light Up 12" (SJR 69 EP). \$9.00**

"Soul Jazz Records is releasing this new dancehall/hip-hop single by current UK reggae/hip-hop faves Yush 2K. 'Outlaw Robot' was originally released in 2001 on Yush 2K's own label and Soul Jazz are re-issuing it along with the newly recorded 'Light Up' as a taster for their forthcoming album on Soul Jazz. Yush 2K are AJ, Selvie Wonder and Sandra Nubia and are Glasgow's finest exponents of Ragga/Hip-Hop whose last single was the super fine 7" 'Fade Away!'"

**CLAYTON, KIT: When Cedars Fall 12" (SJR 71 EP). \$9.00**

"Soul Jazz Records is releasing this new single by San Francisco electronic/techno pioneer Kit Clayton as the first in a series of new electronica releases under the banner 'Microsolutions For Mega Problems'. This twelve-inch is super-limited to 1000 copies worldwide. Kit Clayton is at the front of a movement of 'lap-top' electronic artists such as Herbert, Bola, Sutekh, Pole etc. These two tracks are firmly in the electronic dance field and have been specially recorded for Soul Jazz Records."

**VA: Miami Sound: Rare Funk and Soul from Miami CD (SJR 72 CD). \$18.00**

"Soul Jazz Records new release features rare and classic Funk and deep Soul from Miami, Florida from 1968-74. The album features million-selling artists such as Gwen McRae, George McRae and Timmy Thomas alongside artists unknown outside of the Sunshine State such as James Knight and The Butlers, Frank Williams and The Rocketeers and All the People. Miami Funk, Soul and Disco was dominated by TK Records, founded by Henry Stone in the late 1960s. Through a myriad of associated record labels such as Alston, Blue Candle, Dash, Glades, Cat and more, TK Records made international artists out of Gwen McRae and her brother George McRae, Betty Wright and KC and The Sunshine Band in the mid-70s crossover period between Soul and Disco. The music on this compilation shows the roots of this Miami Sound. All the artists and musicians on this album continued to work together throughout the heyday of TK Records when it produced hit after hit. The house band (that could be said to be equivalent to Motown's Funk Brothers) included songwriters such as Clarence Reid (AKA Blowfly, the adult comedian!), Casey Finch (KC from KC and The Sunshine Band) along with musicians Little Beaver, Frank Williams and Robert Moore. As well as being the in-house band, most of these artists also ran successful solo careers, making Miami one of the most musically creative hot spots in the USA. The artists on this compilation include Helene Smith, Miami's first lady of Soul, Frank Williams and The Rocketeers (featuring a very young Little Beaver on vocals), George McRae's rare-groove classic 'I Get Lifted' (written by Casey Finch), Timmy Thomas' truly experimental track 'Funky Me', Gwen McRae's classic '90% of Me' as well as a host of practically unknown Miami artists who never managed to make it outside the city borders! The album comes with loads of unique original photos and sleeve notes."

**VA: Miami Sound: Rare Funk and Soul from Miami 2LP (SJR 72 LP). \$21.00**

Double LP version.

**SUTEKH: Hands On Feet EP 12" (SJR 73 EP). \$9.00**

"Second in a series of new electronica releases under the banner 'Microsolutions For Mega Problems'. Sutekh has been releasing music since 1997. As well as two albums released on Force Inc he has also had music released on labels such as Mille Plateaux, K7, Source and Plug as well as releases on his own Context label which he runs from his base in San Francisco. Sutekh is at the front of a movement of 'lap-top' electronic artists such as Herbert, Bola, Kit Clayton, Pole etc. These four tracks are firmly in the electronic dance field and have been specially recorded for Soul Jazz Records."

**VA: Nice Up The Dance CD (SJR 74 CD). \$18.00**

"Soul Jazz Records next release mixes new classic Dancehall, original Ragga Hip-Hop and party anthems to bring you a record like no other! Featuring some of the biggest names from both the Reggae and Hip-Hop worlds such as Kenny Dope, Sean Paul, Tenor Saw, Chaka Demus and Pliers alongside current Jamaican Dancehall artists such as Ward 21 and Ms Thing. The connection between Hip-Hop and Reggae begins in New York when the Jamaican Kool Herc moved there and in the mid-70s laid the foundations for the arrival of Hip-Hop. With two turntables and a microphone, Kool Herc (and later Grandmaster Flash, also of Jamaican descent) took the elements of Jamaican Dancehall and DJ culture and invented Hip-Hop. Ever since this point, artists have been aware of this relationship - from Kenny Dope making music with some of the finest MCs from the New York dancehall scene (including a young Shaggy) to current Jamaican Dancehall artists re-inventing US Rap and R'n'B. *Nice Up The Dance* brings all these elements together along with classic anthems like the definitive Dancehall version of Dawn Penn's 'No No No', Sean Paul's classic 'Infiltrate' and Tenor Saw's rare Hip-Hop mix of 'Ring The Alarm' as well as underground UK Reggae/Hip-Hop (Soldier Blue), current NY Hip-Hop from J-Live and Cutty Rank's party classic 'Who Say Me Dun'."

**VA: Nice Up The Dance 2LP (SJR 74 LP). \$21.00**

Double LP version.

**GIBBS, JOE: Productions: Roots, Culture, DJs and the Birth of Dancehall CD (SJR 76 CD). \$18.00**

"Covering Roots, Dub, DJs, Lovers and Dancehall, the latest Reggae release on Soul Jazz music is dedicated to the classic productions of Joe Gibbs. The album is a mixture of classic tracks alongside rare material - most of which has never been available outside of Jamaica - all released together for the first time. Included are some of the classic Dub tracks that Joe Gibbs produced that were to have huge influence with punk groups such as the Clash and the Pistols when first released - partly on account of the strange sound effects that they would add to this music such as sirens, beepers and even flushing toilets. Similarly the culture & roots music of The Mighty Diamonds and Culture, especially Culture's massive 'Two Seven's Clash' were huge hits in the UK as punks found an ideological connection with the rebel sound of these groups. But it is the breadth and quality of all the music that Joe Gibbs (and his partner/engineer Errol Thompson) produced in the mid-70s that makes this work special."

Joe Gibbs' house band of musicians known as The Professionals were usually led by Sly Dunbar and Robbie Shakespeare and featured the cream of Kingston's finest session musicians. Their re-interpretation of classic Studio One rhythms in the mid-70s for Joe Gibbs (as well as Channel One) would become the basis for the arrival of Dancehall at the end of the 70s.

Although Joe Gibbs had begun producing at the end of the 1960s, this album starts in the mid-70s and goes through to the 1980s. This roughly relates to the arrival of Errol Thompson at Joe Gibbs studio who would go on to produce all the material alongside Joe Gibbs under their joint name of The Mighty Two. Thompson had first worked at Studio One and later Randy's where he worked with Lee Perry - who had an obvious influence on his production skills. This record includes classic material from the cultural heavyweight likes of Culture, Dennis Brown, Mighty Diamonds and Trinity alongside rare cuts from the likes of Nigger Kojack and Liza, Shorty The President, Joe Tex and U Black, and many more."

**GIBBS, JOE: Standardization 10" (SJR 76 EP). \$9.00**

"Super limited dancehall 10" on Soul Jazz Records. A classic Joe Gibbs production featuring space invaders, beepers and sirens on the dub side and the superior vocals of Joe Tex and U Black on the DJ side. This record is a taster for the forthcoming Soul Jazz Records album *Joe Gibbs' Productions: Roots, Culture, DJs And The Birth Of Dancehall*. The dub of this 10" will not be on the album. One-off pressing of 1000."

**GIBBS, JOE: Productions: Roots, Culture, DJs and the Birth of Dancehall 2LP (SJR 76 LP). \$21.00**

Double LP version.

**VA: New York Noise: Dance Music From the New York Underground CD (SJR 77 CD). \$18.00**

"Features the cream of New York's punk-funk bands from the early 80s. Bands such as ESG, Liquid Liquid, Bush Tetras, Arthur Russell's 'Dinosaur I' etc - all bands that have had a huge influence on the current wave of New York groups such as The Rapture, Metro Area, The Liams, The Strokes etc. *New York Noise* sums up the point where dance music and punk rock



first met. It features New York no wave artists such as DNA, Glenn Branca, Bush Tetras etc alongside New York dance music's experimental pioneers such as Arthur Russell (Dinosaur I), Bill Laswell (Material), Konk and Joe Bowie's funk/jazz classic group Defunkt. Two more classic ESG tracks (not featured on any of the earlier Soul Jazz-ESG releases), Jean Michael Basquiat's classic production of the proto-electro-hip-hop classic 'Beat BOP' as well as super rare New York artists such as the dance, and the bloods. Featuring exclusive photos, text and super loud pressing this is the latest musical journey by Soul Jazz records and another essential release." Artists: Liquid Liquid, ESG, Konk, The Dance, Material, Lizzy Mercier Descloux, Rahmelzee vs K.Rob, Bush Tetras, Glenn Branca, The Bloods, Dinosaur I, Theoretical Girls, James White and The Blacks, Defunkt, Mars.

**VA: New York Noise: Dance Music From the New York Underground 2LP (SJR 77 LP). \$21.00**

Double LP version.

**BELL: Winning Signal 12" (SJR 78 EP). \$9.00**

"The sixth release from the UK electro artists Bell. Managing to mix up Acid, Disco, Electro and Funk the group continues to gain fans that include Andrew Weatherall, Gilles Peterson, Trevor Jackson and more. 'Winning Signal' is classic electrofunk style, 'Mode 3' sounds like Kraftwerk via Detroit. All in all, a quality electro release."

**MITTOO, JACKIE: Last Train To Skaville CD (SJR 80 CD). \$18.00**

"Jackie Mittoo is one of the most important artists in the history of Jamaican music. As founding member of the legendary Skatalites, as in-house arranger/producer at the equally legendary Studio One and as a solo artist in his own right leading groups such as The Soul Brothers, Sound Dimension and Soul Vendors. The Soul Brothers recorded at Studio One between 1965-1967, the transitional period between Ska and Rocksteady. Their music was a mixture of Jamaican Funk, Latin and Jazz sometimes with a reminder of Ska and the hint of Rocksteady. The previous era of Ska had been dominated by the Skatalites. The Skatalites were made up of Don Drummond, Roland Alphonso, Jackie Mittoo, Johnny Moore, Lloyd Knibbs, Lloyd Brevett, Tommy McCook, Ernest Ranglin and Lester Sterling. Clement Dodd described the Soul Brothers mix of musical styles as Ska, Jump-Up and Soul sounds. The opening track 'Train to Skaville' signalled the end of the Ska era, as the Soul Brothers started to forge a new sound."

The classic and rare recordings included here, however, are all from the short period 1965-67 when Jackie Mittoo was developing his new style and the Soul Brothers bridged the gap between Ska and Rocksteady. As Clement Dodd stated at the time 'The Soul Brothers possess a Crystal Clear Sound. Obviously it would be better to Cut the Chatter and Spin the Platter'."

**MITTOO, JACKIE: Last Train To Skaville 2LP (SJR 80 LP). \$21.00**

Double LP version.

**VA: British Hustle: Sound of British Jazz-Funk & Disco 1974-82 CD (SJR 82 CD). \$18.00**

"Soul Jazz Records latest release charts the rise of British Jazz-Funk and Disco from its roots in the early 1970s through to its heyday at the start of the 1980s where hit after hit was being produced from the UK. The music ranges from the early Funk of bands such as FBI and Gonzalez, the first wave of bands to hit such as the Real Thing, Hi Tension and the Olympic Runners through to the final wave of groups to break such as Light Of The World, Central Line and Beggar and Co. Also included are underground Disco classics such as Atmosfear's 'Dancing In Outer Space' and the New York Disco Larry Levan fave Imagination's 'Burning Up'. The tracks feature classic hits alongside long lost rare grooves. The sleeve notes describes the rise of British Jazz-Funk and Black Music in the UK and is packed with original photos as well as adverts from the period."

**VA: British Hustle: Sound of British Jazz-Funk & Disco 1 2LP (SJR 82 LP). \$21.00**

Double LP version.

**RUSSELL, ARTHUR: The World of Arthur Russell CD (SJR 83 CD). \$18.00**

"Arthur Russell holds a unique place in the history of dance music. As an artist he had the admiration of everyone from Philip Glass to Todd Terry. As well as his solo work he also formed the seminal groups Dinosaur L and Loose Joints in the 1980s. With tracks such as 'Go Bang' and 'Is It All Over My Face?', Russell redefined Dance music in the 1980s as both an intelligent and subversive form. At the centre of the New York Dance scene in the 1980s, Russell was co-founder of Sleeping Bag Records along with Will Socolov. As well as releasing Russell's own material, Sleeping Bag would release seminal music from Mantronix, Larry Levan, Patrick Adams, EPMD, Joyce Sims and Todd Terry amongst others. As a regular visitor at David Mancuso's 'Loft', and Nicky Siano's 'Gallery' nightclubs and even Studio 54, Russell immersed himself in the New York Dance scene whilst continuing to create avant-garde experimental music. These two elements in his life and music make him truly unique. Larry Levan, Walter Gibbons and Francois Kervorkian all played pivotal roles as remixers of Russell's work and feature on many of the tracks featured here. Arthur Russell died in 1992 from AIDS leaving behind an enormous body of work. This release features both the classic tracks of Arthur Russell such as 'Go Bang', 'Is It All Over My Face', 'Wax The Van' etc alongside impossible-to-find collectors tracks such as 'In The Light Of The Miracle' and the private-pressing only 'Pop Your Funk'. This is the first collected work of Arthur Russell who has been for many years one of the most respected iconic artists in the history of dance music."

**LOOSE JOINTS: Pop Your Funk 12" (SJR 83 EP). \$12.00**

"Arthur Russell is a legend. This limited edition one-sided coloured vinyl collectors 12" is being released as a taster for the forthcoming World Of Arthur Russell which Soul Jazz Records are releasing in the new year. Pop Your Funk was recorded by Arthur Russell and Steve D'Aquisto as the group Loose Joints whose 'Is It All Over My Face' is one of the all time New York disco classics (and featured on the forthcoming World Of Arthur Russell on Soul Jazz). Pop Your Funk was only ever released as a private pressing seven inch single and consequently is one of the rarest and most in-demand of all Arthur Russell's recordings."

**RUSSELL, ARTHUR: The World of Arthur Russell 3LP (SJR 83 LP). \$25.00**

Triple LP version.

**VA: 600% Dynamite CD (SJR 84 CD). \$18.00**

"Soul Jazz return with their latest Dynamite! Roots, DJ, Rocksteady, Funk, Early Dancehall, Soul — it's all here. More party classics from the series that has now sold over 250,000 copies worldwide. Non-Stop Reggae anthems such as Tenor Saw's 'Golden Hen', The Uniques 'Queen Majesty', Johnny Osbourne's 'Buddy Bye', Yabby You's 'Conquering Lion' and many more. Classic artists such as Dennis Brown, Johnny Osbourne, I Roy, Yabby You and Tenor Saw feature alongside classic tracks by lesser known artists such as The In Crowd, Tall T and The Touchers, Prince Mohammed and more. 600%Dynamite carries on giving you Reggae music in all styles from the classic Roots of Earth & Stone and Yabby You to the Dancehall style of Alozade & Hollow and Papa San. From the Funky Rocksteady of Dennis Brown and Johnny Osbourne to the Lovers style of Sandra Reid and the In Crowd. It's all here.

Featuring tracks from all the major Jamaican producers: Lee Perry, Winston Riley (Techniques), Bunny Lee, Sly and Robbie, Harry Mudie, Lloyd Charners, Niney the Observer,

Jo Jo Hookim (Channel One) and more, 600%Dynamite is simply the next instalment in a series that's becoming a who's who of Reggae music."

**VA: 600% Dynamite 2LP (SJR 84 LP). \$21.00**

Double LP version.

**VA: Studio One Ska CD (SJR 85 CD). \$18.00**

"Studio One Ska is the latest in Soul Jazz Records series of releases from the mighty Studio One Records. Studio One Records and its in-house band The Skatalites defined Ska music and made Jamaican music famous throughout the world. This compilation features classic vocal and instrumental tracks from The Skatalites, Bob Marley and The Wailers, Delroy Wilson alongside super-rare tracks from the likes of Ken Boothe, The Maytals, Jackie Mittoo, Tommy McCook and many more. Independence came to Jamaica in 1962. The musical soundtrack to this era was the upbeat, energized Ska, the first truly Jamaican music. Ska music and Studio One are synonymous with each other. Whilst Ska was only one style of Reggae that Coxson Dodd and Studio One Records would release in its forty year history — with Rocksteady, Roots, Dancehall, Dub and much more still to come — Ska was the first and defined Jamaican music as having its own identity throughout the world. The inspiration for the rhythm of Ska came from the Southern US Rhythm and Blues records of the 1950s. Coxson Dodd had initially encountered this music while working as a migrant farm worker in Florida. It was here that he first decided to start a Soundsystem on returning to Jamaica and began importing R'n'B records that would soon become the staple musical sound of any Kingston dance. The main R'n'B artists of the day were Roscoe Gordon, Wynonie Harris, Amos Milburn, Fats Domino, Louis Jordan. Listening back to these records it is possible to hear the roots of this new Jamaican sound."

Young artists such as The Wailers, The Ethiopians, The Maytals and Delroy Wilson all began their careers making joyous uptempo Ska at Studio One. The group that accompanied all these artists were The Skatalites. The Skatalites were Tommy McCook, Roland Alphonso (tenor saxes), Lester Sterling (alto sax), Don Drummond (trombone), Johnny Moore (trumpet), Jackie Mittoo (piano), Jah Jerry (guitar), Lloyd Brevett (bass) and Lloyd Knibbs (drums). Whilst Ska music became easily identifiable by playing on the off-beat (usually the piano and guitar) The Skatalites brought their wide influences into the music. Ska could include Modal Jazz, Pop, Jump Up R'n'B, Rastafarian and Burro music, US Western and film soundtracks, Easy Listening and even classical music. Consequently this CD includes proto-Rastafarian music such as Don Drummond's 'Addis Ababa' alongside interpretations of UK mod songs (El President is based on Georgie Fame's 'Yeh Yeh'). You will also find Latin-tinged tunes such as 'Don Cosmic', jump-up Gospel/Ska from the Maytals, Eastern-flavoured modal instrumentals such as 'El Bang Bang'. The young singers who The Skatalites backed in turn also brought their own influences into the music. The youthful Rude Boy culture became the lyrical subject of many Ska songs whether you were for them or against them. By 1965 Ska music was over. The musical mood of the country was changing. Independence had brought Jamaica a new set of issues and the music had to reflect this, heralding the arrival of Rocksteady, which had a slower beat and was based on the emerging Soul music of American artists such as Curtis Mayfield. In 1965 The Skatalites split-up to form two new groups — The Soul Brothers who became the new house-band at Studio One and Tommy McCook and the Supersonics who moved over to rival Duke Reid's new Treasure Isle studio. Ska, however, had made its mark and Jamaican music was now known throughout the world. And despite the brevity of their time together (just over a year!) The Skatalites left behind a legacy of literally hundreds of classic recordings."

**VA: Studio One Ska 2LP (SJR 85 LP). \$21.00**

Double LP version.

**VA: Studio One Muzik City 5CD BOX (SJR 87 CD). \$62.00**

"An essential 83-Track, 5 CD collection from the vaults of the legendary Studio One Records. This boxed set is made up of Studio One Rockers, Studio One DJs, Studio One Roots, Studio One Soul and Studio One Scorchers (all of which are also available individually). Formed by Clement 'Sir Coxson' Dodd in 1963, this collection is a testament to the 40-year musical history of the most important label in the history of Jamaican music. Featuring The Skatalites, The Heptones, Jackie Mittoo, Alton Ellis, Marcia Griffiths, Horace Andy, Johnny Osbourne, Freddie McGregor, Cedric Brooks, Ernest Ranglin, Dawn Penn, Dillinger, Lennie Hibbert, Lone Ranger and many more, this box set is literally a who's who of Reggae music."

**HU VIBRATIONAL: Beautiful CD (SJR 88 CD). \$18.00**

"New album that mixes deep percussive Afro-Jazz with elements of Hip-Hop recorded in Los Angeles, California. The album features members of the West Coast left-field Hip-Hop/Electronica community such as Daedelus and Carlos Nino A/K/A Ammon Contact alongside Adam Rudolph and Hamid Drake. Adam Rudolph and Hamid Drake have between them played and recorded with Pharoah Sanders, Herbie Hancock, Bill Laswell, Jah Wobble, Don Cherry and many more. With previous releases on Scott Heren's (Prefuse 73) Eastern developments label, Hu Vibrational's deep spiritual music draws on the links between Jazz music and avant-garde Hip-Hop. Adam Rudolph co-founded the Mandingo Griot Society and has been working together for over recent years as musical partner to the great Yusuf Lateef. He also runs the Go:Organic Orchestra a 22 piece percussion group. Carlos Nino A/K/A Ammon Contact has had releases on Soul Jazz Records, Eastern Development and Plug Research. As well as being an integral part of Hu Vibrational he has also produced Build An Ark who feature on the recent tribute to Sun Ra release alongside Theo Parrish, Reelocise, Jimi Tenor, Alex Attias and more."

**HU VIBRATIONAL: Beautiful 2LP (SJR 88 LP). \$21.00**

Double LP version.

**VA: Soul Jazz Records Presents Studio One Dub CD (SJR 89 CD). \$18.00**

"Soul Jazz Records brings you the much-anticipated Studio One Dub as the latest in their Studio One series. This album features classic and rare Dub tracks from Studio One, many available for the first time in over thirty years. Studio One Dub includes the dubs of many classic tracks such as Horace Andy's 'Skylarkin', Johnny Osbourne's 'Truth and Rights', John Holt's 'Hooligan', Freddie McGregor's 'Bobby Bobylon' plus many more rare tracks. In short, this is an essential album! Studio One Records history in Dub is vast. Originating in the idea of the dub-plate as an exclusive for sound-system operators, this evolved into the version-side of singles that still exists for 99% of Dancehall singles today. The Dub/Version quickly evolved from being simply the instrumental to sonic experiments with bass, drums and the mixing desk. Many of these Dubs were created at Studio One by the great engineer Sylvan Morris. In the early 1970s, Clement 'Sir Coxson' Dodd created a vast set of classic dubs in the Dub LP series under the alias of the Dub Specialist. Albums such as Roots Dub, Zodiac Sounds, Bionic Dub, Juk's Incorporation, African Rub-A-Dub were made for a new generation of young DJs/toasters to perform with at sound-systems. These consequently had a huge influence on the evolution of Dancehall in the second part of the 1970s. Originally released in lavish silk-screen covers, many of these Dub albums have gone on to become serious collectors pieces."

**VA: Soul Jazz Records Presents Studio One Dub 2LP (SJR 89 LP). \$21.00**

Double LP version, with poster.

**KONK: The Sound of Konk CD (SJR 90 CD). \$18.00**

Subtitled: Tales of the New York Underground 1981-88. "Soul Jazz Records are releasing this new compilation from the cult US Dance/Post-Punk group Konk. Konk first featured on Soul Jazz Records' earlier New York Noise (which also featured Arthur Russell, ESG and Liquid Liquid) this album compiles all their rare and classic material. Konk were formed in New York in 1980. They played an important part in the link between New York's Disco scene (Paradise Garage/Loft/Gallery etc) and the New York No Wave/Post-Punk scene (Liquid Liquid, ESG, James White etc). This compilation brings together the classic Konk recordings in the 1980s from their releases on labels as diverse as Rough Trade, Sleeping Bag, 99 Records, Les Disques Du Crepuscle and Celluloid. Konk's pioneering interest in electronic and musical technology also put them at the forefront of the burgeoning worlds of Electro/Hip-Hop and House. Their use of DJ mixers (breaking down a track to it's individual elements) predated the arrival of samplers and enabled DJs such as Larry Levan to extend their mixes to up to 25 minutes. As well as being a key group in New York's Post-Punk dance scene where they regularly played alongside groups such as Liquid Liquid, Bush Tetras, ESG, The Peech Boys and The Lounge Lizards, Konk found favour with DJs such as David Mancuso and the legendary Larry Levan and were one of a select few bands to play at both the Paradise Garage and the Loft. Konk featured in it's line up members of Jean Michel Basquiat's band Gray, Sonic Youth and members of Glenn Branca's ensemble. Founding member Dana Vleck later went on to work with Francois Kervorkian. The wide range of it's members is reflected in the music which fuses Disco/Post-Punk/Electro/Latin and proto-House together. This new compilation makes available Konk's left-field Disco classics (many for the first time in twenty years!). The album also comes with extensive sleeve notes, interviews and photographs."

**KONK: The Sound of Konk 2LP (SJR 90 LP). \$21.00**

Double LP version.

**HU VIBRATIONAL: Beautiful Remixes EP 12" (SJR 92 EP). \$9.00**

"This features three new remixes from Ammon Contact, Daedelus and Corker/Conboy. Both Ammon Contact and Daedelus are part of the burgeoning US West Coast left-field/avant Hip-Hop/Electronic community and Ammon Contact's remix features rapper Lil Sci on vocals. This record is a perfect match of Hip-Hop with the Deep Afro-Jazz of Hu Vibrational. 'Friends and Gardens (For Don Cherry)' is remixed by Corker/Conboy is a deep eight minute sonic excursion. Hu Vibrational is Adam Rudolph and Hamid Drake who between them have played and recorded with Pharoah Saunders, Yusuf Lateef, Herbie Hancock, Bill Laswell, Don Cherry and many more. As well as their recent album on Soul Jazz they have also had releases on Chicago's Hefty Records. Carlos Nino AKA Ammon Contact has had releases on Soul Jazz Records, Microsolutions to Megaproblems, Eastern Developments and Plug Research."

**VA: Chicago Soul CD (SJR 93 CD). \$18.00**

Electric Blues, Funk and Soul: The New Sound of Chicago — Chess Records in the 1960s. "In the 1960s Chicago's Chess Records was an incredibly successful record label releasing Electric Blues, Soul, Funk, Jazz, Gospel and even Psychedelia. Chess Records alongside Atlantic Records in New York, Motown in Detroit and Stax in Memphis, dominated the American R'n'B charts. In the 1950s, Chess records founded by two Polish immigrant brothers Leonard and Phil Chess, made it's reputation with Urban Blues. Since the 1920s, Black Americans had been migrating to Chicago from the Delta states of the South, leaving behind sharecropping and Jim Crow. The Chess brothers began recording many of the Black artists who made their way to Chicago such as Muddy Waters and Howlin Wolf who revolutionized Blues music by giving it a new urban sound. In the mid-1950s Chess also signed Bo Diddley and Chuck Berry, who along with Elvis Presley and Fats Domino created a new style of music — rock and roll. By the 1960s, Chess was at the height of its success. Spurned on by the huge success it had had with Blues music, the label branched out into other areas. As Soul music exploded into the mainstream with Motown and Atlantic Records, Chess itself moved into Soul releasing classic material by artists such as Etta James, Fontella Bass, Gene Chandler, Laura Lee and more. Since the 1950s Jazz had always been a part of Chess Records and Ramsey Lewis became the most successful Jazz artist at the label. As well as Lewis' classic 'Party Time', this album also includes classic tracks by lesser-known Jazz artists such as Loretz Alexandria and Sonny Cox. Two groups, Soulful Strings and Rotary Connection, redefined the sound of Chess in the second-half of the 1960s. These two groups, led by arranger/producers Richard Evans and Charles Stepney brought a previously unheard experimentalism to the sound of Chess. Mixing the traditional elements of Soul and Funk with Psychedelic Rock and Avant-Garde Jazz gave the work of these two men a unique sound. As well as Soulful Strings and Rotary Connection (which featured the vocal talents of Minnie Riperton), other artists such as Phil Upchurch and harpist Dorothy Ashby benefited from the sonic adventures of Evans and Stepney adding Moogs and Theramins over full orchestras and even choirs. By the late 1960s, Blues music was a thing of the past. Groups such as the Rolling Stones had earlier paid their respect to the blues sound of Chess (The Rolling Stones second album had been recorded at Chess studios). By the late 1960s artists such as Howlin Wolf, Buddy Guy, Muddy Waters and Little Milton were looking for a new sound. Enter Marshall Chess (son of Leonard). His new Chess subsidiary label Cadet Concept had already made waves with Rotary Connection. He began new recordings by the famous blues artists only this time mixing in elements of Electric Funk and Soul, which was already so much a part of other Chess artists. With these recordings such as Howlin Wolf's 'Evil' and Bo Diddley's 'Another Sugar Daddy', he brought a whole new audience to these first generation Chess blues artists. At the height of its success, Chess Records was sold in 1968 and Leonard Chess died the following year. Although Chess kept going for the next five years under it's new owners, GRT, the spark had gone and Chess was gradually downsized and artists left. This album shows Chess at its height in the 1960s."

**VA: Chicago Soul 2LP (SJR 93 LP). \$21.00**

Double LP version.

**BELL: Seven Types of Six CD (SJR 94CD). \$18.00**

"This is the second album from Bell and is a mix of robotic funk electro, funk up twisted disco and classic 808 acid. Four years making this album (!), Bell give us analog synthesizers and digital techniques to bring you robotic arcade-system electro. Deeply complex electronic material, deep basslines, superb production, ranging from unremittably catchy to dark, creating truly a formidable electronic album. Supporters of Bell range from Andy Weatherall to Carl Craig. This is the latest new electronic artist from Soul Jazz Records. The album comes on CD and super-loud double vinyl."

**BELL: Seven Types of Six 2LP (SJR 94LP). \$21.00**

Double LP version.

**VA: Studio One Classics CD (SJR 96 CD). \$18.00**

"Soul Jazz Records are releasing this latest Studio One compilation which features non-step 100% stone-cold classic Studio One killers! Spanning 40 years of the legendary label, this album is a fitting tribute to Clement 'Sir Coxson' Dodd and is a who's who of Jamaican Reggae greats. Often described as the University of Reggae, Studio One was the foundation

label of Reggae and made stars out of Bob Marley and The Wailers, Horace Andy, Sugar Minott, The Heptones, Dennis Brown, John Holt, Alton Ellis, The Skatalites (all featured here) and many, many more. Studio One Classics features Ska, Rocksteady, Roots, DJ and Dancehall classics back-to-back digitally remastered. CD comes with original text and photos, vinyl is on super-loud double vinyl." Artists: Horace Andy, Carlton and the Shoes, The Skatalites, Dennis Brown, Slim Smith, Bob Marley and the Wailers, Sugar Minott, Alton Ellis, Lone Ranger, Heptones, Sound Dimension, The Paragons, Johnny Osbourne, Don Drummond, Jennifer Lara, Prince Jazzbo.

**VA: Studio One Classics 2LP (SJR 96 LP). \$21.00**

Deluxe double LP version.

**WILLIAMS/CEDRIC 'IM' BROOKS, LLOYD: Ragga Feet/Shaft 7" (SJR 97EP). \$5.50**

Taken from the Forthcoming Studio 1 Funk album.

**SOUL JAZZ RECORDS: Record Bag MISC (SJR BAG). \$21.00**

"Impress friends and family alike with this stylish Soul Jazz Records 12" Bag. Scientifically and ergonomically designed to hold over 30 12"s. The colour is dark navy blue with white piping and white strap. Whether you're a DJ or simply a fashionable person this bag is simple, classic and functional making it a perfect Christmas present for a friend or yourself."

**VA: The Best of Black Jazz Records 1971-1976 CD (US 02 CD). \$18.00**

"Soul Jazz are re-issuing their classic Best of Black Jazz Records for the first time in five years. Originally released along with their other Deep Jazz releases such as Universal Sounds of America, Art Ensemble of Chicago, Steve Reid, Tribe and Soul Jazz Loves Strata East, this album features the best of the artists who recorded for Black Jazz Records during the first half of the 1970s. For many of the artists this was the only label they recorded for and consequently many are collectors items today. Artists include Doug Carn, The Awakening, Kellee Patterson, Calvin Keys and many more. Black Jazz Records is one of very few independent Jazz labels in the US that managed to survive in the 1970s. Alongside Black Jazz the other main labels were Strata-East in New York and Tribe Records in Detroit."

**VA: The Best of Black Jazz Records 1971-1976 2LP (US 02 LP). \$21.00**

Double LP version, gatefold sleeve.

**SOUL NOTE (ITALY):**

**BRADFORD/THE MO'TET, BOBBY: Lost in LA LP (SN LP 068). \$6.00**

Featuring Bradford (cornet), James Kousakis (alto saxophone), Roberto Miranda (bass), Mark Dresser (bass), Sherman Ferguson (drums). Studio recordings from 1983, led by the classic ex-Ornette alumnus.

**BYARD AND THE APOLLO STOMPERS, JAKI: Phantasies LP (SN LP 075). \$6.00**

**CHRISTI WITH MENAGE, ELLEN: Live at Irving Plaza LP (SN LP 097). \$6.00**

Ellen Christi (vocals), Lisa Sokolov (vocal), Rahn Burton (piano), William Parker (bass), Tom Bruno (drums). Recorded live at Irving Plaza in NYC, 6/28/84. Christi is one of the unsung avant-vocal stylists of the last couple decades and this is one of the more strange and lost Soul Note albums (it also ranks #271 on B. Coley's all-time list of post-WWII recordings by non-defunct humans in the acoustic realm, which ought to be worth something). Ellen has performed with Jemeel Moondoc, Bruno is currently working with Sabir Mateen & Test, and William Parker occasionally records a session or two.

**HORENSTEIN, STEPHEN: Collages - Jerusalem '85 LP (SN LP 099). \$6.00**

Various solo, duo and large ensemble pieces, led by the obscure saxophonist Horenstein. One of the most experimental records in the Soul Note catalog, with a lot of emphasis on sonic texture. The highlight is the 16 minute track "Chiasmus" (for soloist and sound environment) — a powerful work that uses preset blocks of sound texture in juxtaposition with structures for improvisation."

**WORLD MUSIC MEETING: To Hear the World in a Grain of Sand LP (SN LP 128). \$6.00**

An excellent free-flowing world-percussion oriented album, recorded live at the Donaueschingen Festival, 10/19/85, featuring Andrew Cyrille (drums), Dom Um Ramono (percussion), Pandit Prakash Maharaj (tabla), David Friesen (bass), Rudy Smith (steel drum, conga), Tom va der Geld (vibes, marimba), Vikash Maharaj (sarod), Luis De Matteo (bandoneon), Bernd Konrad (saxophones), Lennart Aberg (saxophones), Connie Bauer (trombone).

**GHIGLIONI, TIZIANA: Somebody Special LP (SN LP 156). \$6.00**

Ghiglioni is an Italian vocalist, backed up by: Steve Lacy (soprano sax), Franco D'Andrea (piano), Jean-Jacques Avenel (bass) & Oliver Johnson (drums). Studio recordings from 1986. Includes the Brion Gysin/Lacy tune "Somebody Special".

**HOUN/AFRO-ASIAN MUSIC ENSEMBLE, FRED: We Refuse to be Used and Abused LP (SN LP 167). \$6.00**

**BYARD AND THE APOLLO STOMPERS, JAKI: Phantasies II LP (SN LP 175). \$6.00**

**MONTOLIU, TETE: The Music I Like to Play - Vol.2 LP (SN LP 200). \$6.00**

Solo piano, recorded in Milano, 1986.

**SOUL STATIC SOUND (UK):**

**THERMODERM: 12" (SOUL 20). \$11.00**

"Early '98 mini-LP from this Scottish 4-tet on the well-regarded Soul Static Sound label. Known to (first appearance here of word:) 'pundits' as simply 'Henderson, Allen, Boyce, Hubbard', Thermoderm craft lilting, non-direction jam-dirges not unlike recent Bristol-related output (Movietone, specifically), and fashion certain space-dub trips out of seemingly nothing. Wild. Sure to distract rowdy gathering attendees from spilling beer all over the place or running for senate. Doped." — Hrvatski.

**GANGER/THE UNDERDOG: Trilogy 3 12" (SOUL 21.3). \$9.00**

**MAPSTATION: CD (SOUL 25 CD). \$14.00**

"Soul Static Sound starts the new year with a concise and direct release, which exemplifies a minimalist approach to both making and listening to music. Mapstation is Stefan Schneider's first solo recording, a mini album which draws on his experience as a member of To Rococo Rot combined with the melodic and moody sensibilities inherent in the musical heritage of his native Dusseldorf. Working on the shapes of sound whilst avoiding the limitations of formalism allows the rhythms and textures to express themselves to the listener as a process of subtly changing relationships. Evocative electronics through clarity and constraint. File next to good German minimal techno/electronic labels such as Din, Chain Reaction, Basic Channel, Kompakt, etc."

**MAPSTATION: LP (SOUL 25 EP). \$11.00**

**TO ROCOCO ROT + D: Smaller Listening/Numbers In Love 7" (SOUL 26). \$6.00**

"Limited edition 7" to coincide with European tour and an appearance at the '10 Years of City Slang' events in London and Germany where they will be performing. 500 copies only."

**D: Untitles CD (SOUL 27 CD). \$13.00**

"A mid-length selection from Darryl 'D' Moore after several remixes (for Uj, Ganger, Tortoise) and collaborations (with Derek Bailey, To Rococo Rot, Fridge, Bill Laswell). A quite impressive lot of sound; ghosts of machines long dead, wisps of the resonant overtone-cloud strata, artifacts of the digital insect swarm, all tastefully done w/o a hint of the 'out-da-box' computer music mentality plaguing recent outings in the sound research field. A joy to behold, well informed (i.e. singular) to boot. 5 tracks over 21 minutes." — Hrvatski.

**D: Untitles LP (SOUL 27 LP). \$11.00****SOUND @ ONE:****ZASHIKI-WARASHI: Floor Child 2CD (CONDUIT 004/5). \$13.00**

Released in association with Sound @ One (\$@1 66). "Floor Child is a collection of field recordings, home assemblies and live documentations organized and mutated by New York based composer and improviser Carter Thornton. Spanning five years and two CDs, this initial release from the fictional collective of Zashiki-Warashi is sewn together with appearances by members of NNCK, Izititz, Enos Slaughter, Floriculture and TEST. The music shrieks, drones, floats, superimposes unlikely realities and outlines a subconscious narrative inspired by travels ranging from a South Carolina swamp to a Moroccan graveyard. A mix of short-wave transmissions, ukuleles, bowed and plucked strings, distant drums and voices, nearby birds and guitars, chanting crowds and not quite discernable sounds recorded in places as diverse as a Texas parking lot, Harlem's Hinthouse, Roulette Intermedium and a Virginia old folks home."

**NO NECK BLUES BAND: Letters From The Serth CD (\$@1 42). \$13.00**

1998 release repressed. 2nd No Neck Blues Band CD on Sound @ One. It's a bit of sequel to the their monolithic double CD *Letters From The Earth*, as it was recorded exactly one year to the day later (Orthodox Easter, 1997), at the same location — on the roof of their building in Chinatown in the afternoon. It's only a single CD this time because as you'll hear at the end, it's starts raining. It features the regular NNB crew, plus their newest member, the enigmatic Japanese dancer/icon, Michiko. Cool and oblique packaging that doesn't go out of its way to tell you the artist name or catalog # or anything mundane like that.

**NO NECK BLUES BAND: Sticks and Stone Will Break My Bones But Names Will Never... CD (\$@1 50). \$12.00**

..Hurt Me. Jewel-cased metallic-inked cover reissue of the out of print Revenant CD. "The No Neck Blues Band, adrift in the ozone-tinged air of lower & upper Manhattan for nearly a ghost decade, stood at a fork. To one side lay the path to continued avoidance of human contact, and lifetimes of hermetic improvisational events. To the other side was the trail into a kind of new free-pub-fat-rock dynamism, attaching the head of Lou Gare to the body of Martin Stone. Which way they would go was never predictable. The myriad recordings & performances that No Neck produced during their first half-life existed more in the realm of spirit than of flesh. Even those who witnessed the performances or beheld the recordings had difficulty in ultimately grasping them. The faces of No Neck were transitory, in all senses of the word. Rock gesture, drone gesture, folk gesture, improv gesture, all of them traced smoky features across the band's collective visage, shifting like a big cloud of burned & exhaled cheeb. By the time No Neck hooked up w/ John Fahey, their image was fractal. Unable to hold — or even define — their center, fragmentation itself had become their milieu. Through records, they had discovered someone they believed to be a fellow traveler in Jerry Yester. When they found out that he had a studio in the Ozarks, they were on the first bus south. And when they came to the fork, they took it. Fahey smiled on this in his own weird way & here are the results. They have been in the process of becoming for longer than you can probably appreciate. Dig them now." — Byron Coley

**NO NECK BLUES BAND: Ever Borneo LP + 7" (\$@1 60). \$32.00**

Designed to function as a glance-trap with indications — to be on the one hand left alone entirely while on the other to allow for a guided tour of locations both actual and unreal. Spanning roughly a 5 year period, the album is comprised of documentary recordings of nnck in various settings, including the only published recordings from the 'hint house', the group's headquarters in uptown NYC. The LP comes in a custom bound jacket along with notes on the tracks and a bonus 7" single of 'related' material." Limited to 1000 copies only.

**NO NECK BLUES BAND: Intonomancy CD (\$@1 64). \$12.00**

New album, recorded June, 2002. "Yes, by God, here's another one. Rock root punch left in bloody piles of nutmeg dirt circus. Fuck the beat. Fuck the beat. Fuck the entire fucking fleet. A return to the magnificence of spell-over-form. An end to spiel-necessity. Destructive formatting vanishes in a puff of steam. Welcome to one future. For information on NNCK contact yr local oracle." — Byron Coley

**IZITITIZ: Lucky Bird CD (\$@1 65). \$8.00**

Featuring: Ras Moshe/James Duncan/Carter Thornton/Jesse Wallace/Matt Heyner. "New York's IZITITIZ presents *Lucky Bird*, a work inspired by such personalities and artifacts as Alan Arenius, the roof of ABC No Rio, Animal, a pet pigeon, Nami Yamamoto's Freedumb and a set of Hinthouse chimes. The music is envisioned as a soundtrack to the story of a minimal drummer's search for a mythic box of Cuban Jade hidden in a paper bag. Along the way he meets a pigeon named Lucky Bird with whom he shares an affinity for dancing around socks to drum solos. While they dance, two ghosts appear: Zashiki-Warashi and Kattorimatto, two dead idiots from the clan of Takechi Samurai. Rounding out the group is a flamingo trainer, desperate for any adventure which will help him escape from the Northern authorities."

**NO NECK BLUES BAND: Dutch Money LP (\$@1 68). \$17.00**

Two new LP-only releases, each packaged in deluxe paste-one heavy jackets. Produced/released in conjunction with Seres. *Dutch Money* was recorded at VPRO by Berry Kamer, produced by Kamer & Maurice Woestenburg. It features 5 tracks, including one entitled "Sharing Charlestown with the World".

**NO NECK BLUES BAND: First Kingdom LP (\$@1 69). \$17.00**

2nd of two new LP-only releases, each packaged in deluxe paste-one heavy jackets. Produced/released in conjunction with Seres. No further information available on this one.

**NO NECK BLUES BAND: Parallel Easters 2CD (\$@1 70/71). \$17.00**

New double live package from NNCK. Documenting Orthodox East 1999-2003. All recorded outside. First disc on the roof of the Hint house. Second disc in Sakura Park in Harlem.

**ENOS SLAUGHTER: Saloth Sar CD (\$@1 72). \$13.50**

"Yes yes, here's new molten sounds from three cats taking cues from a bat wielding spirit. *Saloth Sar* contains two massive tracks from Enos Slaughter, all electric and poking a thumb in third eyes everywhere. Electric guitar, bozuk, trashcan moog sound, and mystery sources combine to create a throbbing piece of alienation that retains a weird undercurrent of lyricism. Space lute meets the human string incinerator. Housed in a beautiful package, this release includes graphics culled from Cambodia's S21 prison archives. The imagery hopes to argue a sensible point: the abolition of the military of US. Featuring members of Sunburned,

IZITITIZ, and NNCK."

**SOUND BOY (UK):****DELGADO, JUNIOR: Original Guerilla Music CD (SBOY 001CD). \$16.00**

"No mention of roots reggae music from Jamaica would be complete without Junior Delgado, whose lyrical prowess may often rival that of giants like Bob Marley, Dennis Brown, Burning Spear and Peter Tosh, but whose mighty vocal roar could never, ever be mistaken for anyone else. Now three decades deep, his recorded legacy includes some of the most righteous, dread-filled works of the entire reggae canon, and especially those dates from the mid-to-late seventies, as compiled here. These tracks have now been remastered, and remain essential listening for all discerning music fans. *Original Guerilla Music* presents all in all 16 'Best Of' tracks. Both formats, the double vinyl in a gatefold deluxe sleeve, and CD come in full colour, rare photos and very informative linernotes by John Masouri. The album is compiled by Adrian Sherwood and Junior Delgado and is released for the Sound Boy label, a new division of On-U Sound."

**DELGADO, JUNIOR: Original Guerilla Music 2LP (SBOY 001LP). \$18.00**

Double LP version, full color gatefold sleeve.

**SOUND COLLECTOR:****SOUND COLLECTOR: #8 (The PinkBearded Man issue) MAG (SOUND 08). \$7.00**

Features: Grandmaster Flash, Rock Camp For Girls, Daniel Johnson, Susan Archie (Revanant designer), Eric Dolphy, Francoiz Breut & Dominique A., Alan Bishop of the Sun City Girls, James Brody, Richard Meltzer (interviewed about his long forgotten 8mm films), Chuck Warner, Zammuto, Sepia-Tone, Steffen Basho-Junghans, much more. And no reviews! Also, 17 track CD with some of these artists and others 164 pages, perfectbound.

**SOUND HILLS (JAPAN):****TAYLOR, CECIL: Iwontunwonsi — Live At Sweet Basil Vol 1 CD (SSCD 8065). \$18.00**

Solo piano, live in February, 1986. First of 2 Japanese-only released volumes; distribution channels changed and we never got offered Vol 2.

**SOUND OF A HANDSHAKE (GERMANY):****ICEBREAKER INTERNATIONAL & MANUAL: Into Forever CD (HAND 001 CD). \$16.00**

"Extending a friendly hand to new collaborators Sound of a Handshake, the label's new subdivision named after one of Morr's best-loved tracks by Anticon hiphop-supremos Clouddead, sets out to explore the aural symbioses between established Morr artists and one-off collaborators. For *Into Forever*, the first instalment in this new series, Morr Music favourite Jonas Munk (Manual, Limp) and New York concept artist and producer Alexander Perls (Icebreaker International and member of an early incarnation of Piano Magic) joined to weave and mingle sparse beats and song structures (Munk) with layered guitars and tricky melodic leads (Perls) into the ideal accompaniment to any first rate planetarium show — and this is no mean praise."

**ICEBREAKER INTERNATIONAL & MANUAL: Into Forever LP (HAND 001 LP). \$14.00**

LP version.

**SOUND OF COLOGNE (GERMANY):****VA: Sound of Cologne Zwei 2CD (SOC 002). \$16.00**

2nd volume of this this attractively priced series of contemporary Cologne-based electronic music, featuring Donna Regina, Mouse on Mars, Michael Mayer, Kitbuilders, Gas, Jürgen Paape, Salz, Marcel Janovski, Christian Morgenstern, Schaeben & Voss, Reinhard Voigt, Trinkwasser, Van Delta, Klystron, Bolz Bolz, Turismo, Nonplace Urban Field (B. Friedmann), The Green Man & DJ Cheetah, Xplorer & Dee Pulse, Air Liquide, Hagedorn, Nutronix, Klangwart. Tracks licensed from labels like Kompakt, Staubgold, Harvest, Ware, Riot City, Profan, Popular Organization, Konsequent, Karaoke Kalk, Ladomat 2000, etc.

**VA: The Sound Of Cologne Vol. 3 2CD (SOC 003 CD). \$17.00**

"The 3. part of *Sound Of Cologne* features 30 electronic pieces by artists such as The Modernist, Michael Mayer, Reinhard Voigt, Superpitcher, Hans Nieswandt, The Green Man, Matthias Schaffhäuser and many others. *Sound Of Cologne* showcases only the best and exciting of the electronic music scene in and around Cologne, giving uns an impression of tech-house, electro, drum'n'bass and experimental productions." Artists: Justus Kohnke, Rene Breitbarth, Frank Marttniq, Thomas Brinkmann (Vocals By Carol K.), Salz, The Modernist, M.I.A., Mathias Schaffhauser, Brant, Michael Mayer/Reinhardt Voigt, Undo/Redo, Wessling & Schrom, Wassermann, Ill-Young Kim, Falko Brocksieper, Harald Sack Ziegler Feat. Marcus Schmickler, Metope Feat. Ada, Hans Nieswandt, Codec & Flexor, Bolz Bolz, Kitbuilders, Beige, Bob Humid & Twila Too, Monoplace, The Green Man & Cytech, Coloma, Superpitcher, Trance Groove, Turquoise, Joseph Sucky.

**SOUND SIGNATURE:****PARRISH, THEO: Theo Live @ The Temple CDR (SMXCD3). \$16.50**

A series of mix CDs from Theo Parrish. These are CDRs, in jewel cases with no packaging, no track listings or further information. Produced in very small numbers and only briefly available. A perfect view of the crude immediacy of Theo's DJ-ing style, mixing Fingers-esque Chicago classics with disco, soul, acid and new wave tangents. The next best thing to having Mr. Parrish sitting in your tub & ruining all of your records.

**PARRISH, THEO: Eclectic Asthetic Pt I CDR (SMXCD4A). \$16.50**

"Live Theo Parrish DJ Set, recorded somewhere at sometime, very raw and very live. Parrish eschews what most consider essentials these days in his live sets (supreme fidelity, mathematical beatmatching and programming), opting instead for a style that is more open and intuitive; it seems he is more concerned with the truly vital information encoded on a record, the ineffable elements that allow him to create atmosphere, and embroil the listener/partygoer in a narrative, a myth. As on his own productions, Parrish uses the basic tools of the mixer, the faders and filters to devastating effect; and one of Parrish's great talents as a mixer is a style whose seeming crudity belies its subtlety. Volume levels go up and down seemingly at random, or the low end might disappear completely for almost too long, leaving only a squashed transistor radio sound, only to come crashing back at just when you think you can't take it anymore. On this disc, his selection runs the gamut from 70's funk and Afrobeat, deep house and soul, and more than one juncture a tune so brazen that it's shocking, but ultimately it works; it always takes you somewhere, sometimes to places you weren't even aware of." — Billy Kiely. This is a CDR release in a generic jewel case with no packaging.

**DJ FUSION: DJ Fusion Does Fusion CDR (SMXCD5). \$16.50**

Unidentified live set from Theo's friend DJ Fusion, mixing up Tears For Fears, Yoko Ono's



"Walking On Thin Ice", Derek May, Farm Boy's "Ride The Rhythm", "I Feel Love", other late 70s & 80s classics! This is a CDR release in a generic jewel case with no packaging. Limited stock.

**ROTATING ASSEMBLY, THE: *Natural Aspirations* CD (SS 003CD). \$17.00**

"Rotating Assembly is a new band put together by Theo Parrish. This loose Detroit outfit evolves around 21 people, who exchange talents and energy. All tracks are written and produced and masterminded by Theo Parrish, who has given them his (sound) signature sound... A true Sound Signature release. Artists included in the band are: Genevieve (known for vocals with Recloose), Maat Lo (aka Billy Lo), Marcellus Pittman (recorded/DJ's for/with 3 Chairs), Rick Wilhite (3 Chairs), Warren Harris (recorded with Dan Curtin), Andres. Also newcomers such as Karen Bosco (most vocals) John Dougalias (trumpet), King Sunshine & Trent Mitchell (double bass) put in incredible effort to make this release a top Sound Signature title. From the laidback vocal tune 'Naturally' to the instrumental emotions of 'Melt' it's all there to make this album an allround one. From strength to strength, Theo Parrish takes it to the next level, once again."

**RUSTY WATERS ROTATING ASSEMBLY: *Illumination* 12" (SS 017). \$7.00**

Featuring a group consisting of: Theo Parrish, Warren Harris, Marcellus Pittman, Bill Beaver, Jerrald James, & Melissa Botts.

**PARRISH, THEO: *Natural Aspirations Pt. 1* 12" (SS 018). \$7.00**

Released July, 2003. Two-track single, featuring: "Friendly Children" & "Timeislafinacharunningout"

**ROTATING ASSEMBLY, THE: *Natural Aspirations Pt. 1* 3x12" (SS 019). \$21.00**

First release by this new Detroit-based ensemble, released as three separate 12"s (but only sold altogether). "Rotating Assembly is a new band put together by Theo Parrish. This loose Detroit outfit evolves around 21 people, who exchange talents and energy. All tracks are written and produced and masterminded by Theo Parrish, who has given them his (sound) signature sound? A true Sound Signature release. Artists included in the band are: Genevieve (known for vocals with Recloose), Maat Lo (aka Billy Lo), Marcellus Pittman (recorded/DJ's for/with 3 Chairs), Rick Wilhite (3 Chairs), Warren Harris (recorded with Dan Curtin), Andres. Also newcomers such as Karen Bosco (most vocals) John Dougalias (trumpet), King Sunshine & Trent Mitchell (double bass) put in incredible effort to make this release a top Sound Signature title. From the laidback vocal tune 'Naturally' to the instrumental emotions of 'Melt' it's all there to make this album an allround one. From strength to strength, Theo Parrish takes it to the next level, once again."

**ROTATING ASSEMBLY, THE: *Natural Aspirations Pt. 2* 3x12" (SS 019B). \$21.00**

Includes the songs: 1. 'Mess I Made' (vocal vers.): Vocals - Genevieve Marantette. All instruments - King Sunshine. 2. 'Good Question': Vocals - Craig Huckaby. Keys - Piranha. Percussion - Craig Huckaby. 3. 'The Rust Organic': Guitar - Colton Weathersby. Trumpet - John Douglas. Bass - Warren Harris. 4. 'Ascension': Vocals - Genevieve Marantette. All instruments - King Sunshine. 5. 'Them Drums'. 6. 'Get Got'.

**PARRISH, THEO: *Ugly Edits Vol. 4* 12" (UGE 04). \$17.00**

4th volume in this series of white-label artist-edits. Limited as usual. One side is Minnie Ripperton edit, the other a massive disco reconstruct of the Dells ("Get On Up" from the 1977 album *They Said it Couldn't be Done (but we did it)*). Totally mesmerizing.

**PARRISH, THEO: *Ugly Edits Vol. 5* 12" (UGE 05). \$17.00**

5th volume in this series. Three more tracks of stellar bootleg floor-edits. Includes another reworking of the Dells.

**PARRISH, THEO: *Ugly Edits Vol. 6* 12" (UGE 06). \$17.00**

3 more (final?) volumes in this series. "First of a new trio of Ugly Edits by Theo Parrish — and Volume 6 is as dusted as his records come. The A side starts as a Latin percussion blow-out, then fades in some layers of some ghost kids chanting and some minor key movie soundtrack string and horn flourishes, if you can imagine that. Weird. The flip is just fantastic, a 5:30 AM styled slow jam, eerie falsetto vocal lines filtered through some of Theo's drunken drums and a couple of whiplash inducing breaks. Just too much. Somebody, let me know who did the original version of this track, I'll buy you a boat." — Billy Kiely.

**PARRISH, THEO: *Ugly Edits Vol. 7* 12" (UGE 07). \$17.00**

"Volume seven is in the 'let's light this one up' mode, side A is a funk stomper with some Bohannan-esque guitar chugging, Jello bass and some loopy singing about a party going on somewhere somewhere, and some nice 'di the record just skip!?' edits to keep everybody just a bit on edge. The flip is a fairly straightforward tweak of a live version of Parliament's 'Undiscover Kid', folded over and extended for maximum pleasure. Two peak hour tracks to burn down your barn." — Billy Kiely.

**PARRISH, THEO: *Ugly Edits Vol. 8* 12" (UGE 08). \$17.00**

"The a-side of volume 8 is an overwhelming remake/remodel of a high powered Willie Hutch dope dealer number, with full bore vocal loopage, some respirating string and harp (!) riffing, and a couple of fake-out fade-outs. The b-side is another supercharged funk number, but w/ a decidedly recorded-in-the-basement vibe, that chugs along nicely for the first couple of minutes ('grown up in the ghetto/never seen a tree!'). And then a fairly reaching sax solo followed by a murderous Billy Preston styled Clavinet riff some and some chicken scratch guitar histrionics, all stretched a little too tight and then... Theo's gone and you're all gone. For some kind of 10+ minute eternity. Pretty devastating stuff." — Billy Kiely.

**SOUND VARIATION (GERMANY):**

**VAZ, ANDY: *Live In Tokyo* CD (SOUND 001CD). \$16.00**

"*Live in Tokyo* contains 13 tracks incl. Many unreleased new & exclusive tracks and new live versions of tracks, which already appeared on the Sound.Variation vinyl Series 1-1 - 6-6. Andy Vaz Sound.Variation is based on the use of the same sounds, re-used throughout his tracks, which are featured on this entire live CD, by giving each track another musical approach by pushing each instrument in a different compositional direction by re-arrangement, tone-shifting and adding changing effects in order to bring forth a maximum result within the process of limitation. This CD was recorded live @ Ism/Tokyo on September 22.2002 and was not re-edited, but kept 100% (except that it has been mastered for an better optimized sound) as spontaneously recorded in order to keep an authentic feeling and spirit alive. All mistakes & nonsense keeps it human and real."

**SOUNDCLASH (UK):**

**VA: *Soundclash Present Undo* 2CD (SOUND 1 CD). \$19.00**

"This is the first album to date from the splendid Leeds based Soundclash imprint, a compilation of exclusive, deleted, and classic tracks from their own artists and their sister label Amos, and also a couple of notable steals from their friends. The vibe of this album takes on influences from most areas of dance music and plenty from the outer reaches too. Includes Black Star Liner, Los Paranoias, Speakerfreaks, Triumph 2000, Overseer, Speedranch and Jansky Noise, Invaders, Dr. Walker & M. Flux, The Lovely Genette, etc. Available on limited

triple vinyl and double CD, both featuring excellent eye-catching artwork. The second cd features a mix from Ninja Tune legend Funk Porcini, who has converted the album into a continuous flow from babbling brook to raging torrent." Limited stock.

**VA: 3LP (SOUND 1 LP). \$19.00**

Triple LP version.

**SOUNDLAB:**

**CZKO: *Polysymmetry I* 12" (SL 003). \$8.00**

"Special edition white vinyl — a limited run of 1000. Tough ass low fi electro tantrums wrested from the fits and bits of a millennial shift played out on gear 15 years past date. There are a couple of tracks and tools on here including a tone modulation and a music concrete track. Czko aka Mike Huneke is a Chicago transplant to NYC — and is as bad and as bald as hell." Limited stock.

**VA: *Flav-O-Pac: Memeograph I* CD (SL FLAV). \$13.50**

Live fragments from Cultural Alchemy's Soundlab (NYC), mixed by Singe/Verb. Features contributions from DJ Spooky, Tarlouse v. Earshot, Lilloop, Toshio Kajiwara, DJ Wally, DJ Soulslinger, M. Singe, I-Sound, Shizuo, DJ Mutamassik, Straylight, Byzar, The Black Slates Koolsilja, Taylor Tale. A great, community-defining collection/collage of NYC-based inspiration — takes off from the roots of what the Home Entertainment label promised in the mid-90s to a flowing, multi-genre/generational flood. "For this compilation we took the catalog of audio data we'd collected and created temporal dissonance 'remixes'. Some of these trax are a mix-down of four or five different sets by the same artist. Some are different 'samples' recombined from a single live set. Local flavor is preserved for each artist represented (uniqueness of selection, particularity of the scratch, signature bass, etc.) All recorded live at Soundlab happenings. From eight floors up in Chinatown to the bass of the Brooklyn Bridge or an empty floor of a skyscraper, kung fu school or an open air market — we were there. All part of an urban illbient community action. Future step is not amnesia."

**SOUNDS-LIKE (UK):**

**SOFT PINK TRUTH: *Do You Party?* CD (SL 007 CD). \$16.00**

Soft Pink Truth is the alter ego of Matmos' Drew Daniel. "Matthew Herbert dared Drew Daniel to make a house record and the result was a 12" EP as The Soft Pink Truth on Matthew's Soundlike label, described by Laurent Gamier as 'absolutely brilliant' and by Andrew Weatherall as 'superb'. As the Soft Pink Truth he has remixed Bjork's upcoming single 'It's In Our Hands' and has shared the stage with mentor and friend Matthew Herbert. *Do You Party?* shuttles anachronistically between late 70s disco fantasy, robotic 80s electro and contemporary production trix in search of camp humor and anarchistic fun. Any one of these freaky, funky jam would sit beautifully on your next Giorgio Moroder, Cameo, Akufen, Dazz Band mixtape."

**8 DOOGYMOTO: *Minimalistico* CD (SL 008 CD). \$15.00**

"Debut album for Matthew Herbert's Soundlike label. An electronic album of house, hip hop and Japanese folk songs recorded by a multi-lingual live band German/Japanese electronic/acoustic trio with lyrics sung in German, Japanese and English. A pleasantly schizophrenic melting-pot of electronic, house and hip-hop influences transformed into contemporary Japanese folk music. The band are based in Hamburg and Berlin."

**8 DOOGYMOTO: *Minimalistico* 12" (SL 009 EP). \$9.00**

"8 Doogymoto's second single for Soundlike contains 4 tracks from the CD-only album *Minimalistico*. Acoustic house music for folk fans."

**DJS COLLAPSE: *Jaw Funk* 12" (SL 011 EP). \$9.00**

"DJs Collapse are Matthew Herbert and Mouse On Mars. Twisted electronic funk from 2 of electronic music's most respected artists. Will appeal to both electronic listeners who want some grit with their music and adventurous dancefloors."

**SOFT PINK TRUTH: *Do You Party?* 2x12" (SL 012 LP). \$15.00**

"Soundlike is pleased to announce a vinyl edition of The Soft Pink Truth album, *Do You Party?* Previously available on 2 separate 12"s (SL 03 & 06) they have now been combined as a 12" double-pack with a new catalogue number and new label artwork. This vinyl edition comprises of 8 tracks previously available on the CD version. *Do You Party?* is a debut album of perverse electro funk from Drew Daniel, one half of San Francisco's Matmos. He is currently on tour with Bjork playing live both as Matmos and as The Soft Pink Truth. This is an album of robotic 80s electro and contemporary production tricks in search of camp humour and anarchistic fun. The Soft Pink Truth's omnivorous samplers graze on an eclectic diet of disco claps, tech house clicks, Linn drum rolls and pirated vocals, digesting the formulaic pap of contemporary pop music in an acid bath of edit-intensive collage funk. Girly R+B divas and gruffly macho Hip-hop MCs are shredded into sound slivers and rewoven into an androgynous leotard that fits all dancefloors equally."

**ULTRA-RED: *Imperial Beach* 12" (SL 013 EP). \$9.00**

"New and exclusive tracks from Los Angeles' experimentalists Ultra-Red. The sound of Radio Boy and the Soft Pink Truth putting on a protest party on the Mexican border. Ultra-Red is a Los Angeles-based sound-art and electronic music group producing radio broadcasts, public space occupations, performances, recordings and installations. The four tracks on the *Imperial Beach* 12" were composed exclusively from site recordings made during street protests against the Free Trade Area of the Americas and the Summit of the Americas, Quebec City, Canada, April 21 and 22, 2001."

**HERBERT, MATTHEW: *On Your Feet* 12" (SL 014EP). \$9.00**

"A return to the dancefloor for Herbert with 5 new house tracks, alongside a cameo appearance by the Matthew Herbert Big Band and their version of 'Singing in the Rain'."

**SOUP-DISK (JAPAN):**

**VA: *Silver World* CD (SOUP 002). \$16.00**

First releases on this Japanese electronic/broken beats label, Soup-Disk. "Japanese New electronic sound compilation appealing to the fun of Oval, Panasonic, Mille Plateaux & Touch/Ash artists..." Features new artists such as Akira Yamamichi, Utah Kawasaki, Organization, Nob Ohtake & Tashiya Tsunoda, presents an invigorating array of strange electronics, etc. Packed in a clear plastic jewel case, with acetate cover.

**MONTAGE: *Anthropologie* CD (SOUP 003). \$16.00**

First album by the artist known as Montage. "Montage is a solo unit of Akira Yamamichi. It's a brand name of his collage works with beats. It's rough and tough...Abstract & future jazz chronicle, appealing to the fan of Nobukazu Takemura, Silent Poets, Reflection, Ninja Tuna artists, Fila Brazillia..."

**ISHMITU PRODUCTION FEAT. MASAOKI KIKUCHI: *Bass Sonority* CD (SOUP 004). \$16.00**

"Soup-disk bass workshop vol. 1. Break bass vs. wood bass improviser! Appealing to fun of Dr. Octagon, D. Nakamura, DJ Krush, Barre Phillips, William Parker, Motoharu Yoshizawa

and other wood bass lovers. Masaaki Kikuchi is wood bass player."

## SOURCE:

### PLAYGROUP: *Playgroup* CD (SOUR 043 CD). \$10.00

[reduced price on the last import copies of this album, now released domestically by Astralwerks] "Playgroup is the brainchild of Trevor Jackson, the producer/remixer better known as The Underdog aka the man who reshaped British hip hop and was responsible over sixty remixes for the likes of U2, Massive Attack, Unkle & Death In Vegas. Trevor also heads the experimental Output label and has designed a number of sleeves for acid house and early hip hop records. This highly-acclaimed album, whose sound is totally original and yet vaguely familiar, features a whole host of musical mavericks: Leila collaborator Luca Santucci, hip house legend KC Flightt, New York toaster Shinehead, Edwyn Collins, Roddy Frame (Aztec Camera), Kathleen Hannah (Le Tigre), Peaches & Gonzales, Rowetta (Happy Mondays), Kyra (ex Headcoatee), Joi (Dallas Austin cohort & Lucy Pearl vocalist), newcomer Sola as well as the vocal delights of Trevor Jackson himself. Playgroup is a scorching hotbed of seriously individual talent — listen and love."

## SOURCE RECORDS (GERMANY):

### CORTEX, ALEX: *Laconic* 2LP (SOURCE 035LP). \$15.00

Double LP version.

### SAD ROCKETS: *Plays* CD (SOURCE 27CD). \$15.00

"After Sad Rockets excellent debut 7" *Music For Mix Tapes* Andrew Peckler is back for more. More musical extravaganzas from his 4-track experiments with instruments and other devices, fine Jazz, soundtracks for chases not seen, big emotions, a good load of trash, Rock'nRoll and glamour, drama and stirring love scenes...its all in there." A very pleasant low-key groove instrumental album.

### SAD ROCKETS: *Plays* LP (SOURCE 27LP). \$12.00

### ELFISH ECHO: *Strong Medicine* CD (SOURCE 30CD). \$15.00

"Millennium award for most obscure funkiness...by 1998, the date of his return, Sato Yumico, like everything coming out of Japan, will become a standard. Elfish Echo recorded his third album during his one and a half year residence in Tokyo. Already his first two releases (*Multiple Void Enjoyment* on Source Records and *Sato Yumico* KM 20) caused a sensation. Critics and press raved. With this release Burkhard Höffler aka Elfish Echo sets a new exclamationmark! Experimental, confusing, driving, atmospheric and surprising. Burkhard Höffler presents his very own interpretation of drum 'n' bass and music for the next millennium. Original and beyond all boundaries. The blueprints for the future, today on Source!"

### GRAMM: *Personal Rock* 2LP (SOURCE 33LP). \$14.50

Double LP version.

### CORTEX, ALEX: *Laconic* CD (SOURCE 35CD). \$16.00

"Alex Cortex, computer-kid of the Pentium generation, has released three 12" singles for Source Records since 1997. He himself understands his musical mission as a definition of club music. His debut single 'Tubed' became an underground hit, as convincing funky minimal techno. On his third single 'Tengenenge', Cortex turned to kicking electro beats, rough and driving. Influences from Detroit were obvious throughout his releases for Source Records, Kanzleramt and HD800, but Cortex established his own style right from the start. Now Cortex unfolds a new chapter. On his full-length debut album he travels away from the dancefloor into the living room and formulates a musical statement beyond genre boundaries. *Laconic* has 15 amazing tracks, no titles, and over one hour finest freestyle electronica. Chilled out, groovy, warm and deep. *Laconic* experiments with a broad spectrum of sounds, rhythms and harmonies never losing focus. Reduced to the essentials and carefully arranged. This is minimal techno soul.

### VA: *Open Source. Players* CD (SOURCE 37). \$13.00

"*Players* is the first in a series of 'OpenSource' compilations. Each compilation will focus on a different field of electronic music today. *Players* is colourful array of easy swinging tracks, funky rhythms, soulful vocals, jazz and electronics from around the world. Compiled by Move D (almost entirely through the web). Don't expect 'big names' but prepare yourself for some great music like the fantastic smooth opener by Obadia (originally from Paris, now living in Stockholm), the amazing George Clinton style vocal arrangements of Bangtown (Flint, Mi), Ali Omar's beautiful e-piano soul 'love' (Sidney), the deep flow of sounds and improvisations of Finnlands Krii, the sadness and charm of Thomas Mayer's ballad 'values', Tara Rodgers shuffling grooves and organ escapades (Brooklyn), Exon Yaz's cool and lazy hip hop groove (Leipzig) and the deep piano and dubs of Digital Lofi (Dortmund). While each of the 18 tracks has a strong individual identity they are tied together by the common thread of having been tracked down by Move D on MP3 sites up and down the globe. The result is a stunning compilation of outstanding music. We can now lean back and enjoy the result. Homecooking at its very best. Also featured: exclusive new tracks by Transporter (self titled album on Source Records '99 / 12" on Cheap as 'Reimann' / releases with B-Recordings on Cheap and Payola) and solo tracks by the 'Deep Space Network' — members and heads of Source Records: David Moufang (Move D) and Jonas Grossmann (Bton)."

### VA: *Open Source. Players* 2LP (SOURCE 37 LP). \$14.50

### SENSUAL PHYSICS: *Offene Schleifen* 2LP (SOURCE 38 LP). \$14.00

Double vinyl version.

### LOWTEC: *Secret Corner* CD (SOURCE 39 CD). \$14.00

"Jens Kuhn aka Lowtec hardly needs introduction. Releases for Playhouse, USM, Science City and his own label Out To Lunch have made him a notable fixture in the techno and house scene. As a member of the System 360 collective he released the Adaptive Pattern Recognizer EP ('vital release', Muzik, UK 1995) and the album *Active Technologies* (1998) on Source Records. On *Secret Corner* we present 10 unreleased tracks plus (cd only) Mitre Peak previously released on the like named 12" on Out To Lunch. Producing the stomping minimal house track City Limits Jens Kuhn was joined by David Rollmann aka Even Tuell. *Secret Corner* reflects the roots of house and techno but also makes its very own statement. Deep, funky and moody minimal house and techno tracks... flowing grooves... smooth strings... Evolving, mutating slowly but carefully, constantly in motion, the tracks minimal arrangements leave wide spaces for subtle shifts and alterations. Like molecules in constant motion unite to build substance, Lowtec's sounds unite to form tracks that despite their repetitive character, draw their tension from permanent mutation."

### LOWTEC: *Secret Corner* 2LP (SOURCE 39 LP). \$14.00

Double LP version.

### SKUGGE, JOHAN: *Buildings And Objects* CD (SOURCE 40 CD). \$14.00

"Johan Skugge from Sweden. Another Debut on Source Records. This is some of the finest 21st century processor-funk around. Digital minimal Tracks, shuffling, shifting, grooving. Sounds from a different world. Building, layer by layer, carefully arranged, drawing you into

the depths of a software-generated world of sound. But, possibly more important, 'buildings and objects' preserves the warmth and emotional depths of the analog world. Clicks, Cuts, Crackles and digital fragments create irresistible grooves, underlining all of the tracks. Musical and rhythmic elements blend seamlessly in Skugge's music. Solid grooving four to the floor backed tracks alongside deep experimental pieces. All swinging — as if the source codes had started a life of their own. Following the album title 'buildings and objects', Johan Skugge's tracks are buildings of striking clarity, reduced, focused and balanced in their structures, minimal and futuristic in fabric. The buildings outline and external shape are defined by their internal concepts rather than being masked by a facade."

### SKUGGE, JOHAN: *Buildings And Objects* 2LP (SOURCE 40 LP). \$16.00

Double LP version.

### ADRIEN 75: *Coastal Acces* CD (SOURCE 42CD). \$14.00

"Adrien Capozzi, aka Adrien 75, comes from Los Angeles. As a member of Unagi Patrol & Microstudio, he had a hand in co-creating most of the Carpet Bomb Releases. In 1999 he released the Adrien 75 EP on Carpet Bomb. He released tracks on Plug Research's *Intermission*, on *Opensource.players* (Source Records) and on other compilations. *Coastal Acces* is Adrien's album debut and it is probably the most chilled out on Source in a while. Mellow, floating, morphing and liquid — this is the kind of music you make when you bring your laptop to the beach, or possibly just the memories of days spent at the ocean resonating from a harddrive a couple of blocks away — windows open — sounds from the street stream in with the breeze and distant roaring of the surf. Acoustic guitar and digital artefacts merge just as naturally as the seemingly opposing concepts of easy beach live and binary program codes. At times calm and beautiful — sometimes vibrant and rough — always deep, emotional and atmospherically rich with rather abstract and fragmented references to nature. A comforting aquatic feel underlines all of the album, floating and light, soaring from the depth and gently sinking back then suddenly: all Funk, elements grooving like light dancing above — under water looking up. Digital sounds cascading, rolling like lines of waves at the shore — like a permanent pulsing or breathing refracted with interferences caused by its reflection. Modulated from a permanent energy and formed through disturbances of density."

### VEER: *Lideskape* CD (SOURCE 43 CD). \$14.00

"Ole Schulte aka Veer from Frankfurt is relatively 'new' to the scene. He released an EP for Force Tracks and later this year he will release another 12" on Kid Clayton's Cytrax Label. We're happy to present his album debut *Lideskape* on Source Records in november. Flowing sounds, spreading wide into space, shuffling beats over bleeps and digital fragments. The tracks seem to be weightlessly floating due to the depth and width of their soundscapes. Mutating and modulating from comforting murmur to deep resonating chords. Contemplative, crackling, warming like a virtual campfire on the hard drive. accompanied by robot-crickets resounding from the binary undergrowth. Spherically gliding, the sounds condense, build grooves, swinging and driving, drifting apart again into ever expanding space interference, overlaps, cuts, refraction and resonance. Pulsating, vivid tracks. Funky and sensual, relaxing and smooth."

### VEER: *Lideskape* 2LP (SOURCE 43 LP). \$16.00

Double LP version.

### WILD, BENJAMIN: *Wis Es Sein Wollte* CD (SOURCE 44CD). \$15.00

"Not just since the release of *With Compliments* for Force Inc., is Benjamin Wild one of Germany's favourite electronic music producers. Benjamin can look back on an impressive recording career with releases for Kompakt, Perlon, Force Tracks and Morris/Audio and a total of six collaboration albums for Frankfurts Fax Records. His second album project: *Wie Es Sein Wollte* brings it all to the point. Everything fits perfectly in place and Benjamin shows us with striking clarity why we love and need electronic music. Minimal House, subliminal dub, digital artefacts and warm pulsating chords, merge, creating sublimely funky elegant and grooving tracks. bouncing, sexy, sensual, swinging, soothing... Benjamin Wilds music is filled with warmth and positive energy, reduced to the essence, in this case the blending of musical and rhythmic elements, well balanced arrangements, peace pours from the speakers soaring effortlessly, grooving from the first to the last track. timeless, weightless, extremely funky, relaxed and fluid: '.....genau so wollte es sein' and so it always wanted to be."

### WILD, BENJAMIN: *Wis Es Sein Wollte* 2LP (SOURCE 44LP). \$16.00

Double LP version.

### EYEPHONE: *Devolution* CD (SOURCE 736). \$15.00

"Eyephone was founded 1994 as a follow-up to the techno-project The Feedback Bleep. Releases, live-performances (a.o. with Atom Heart, Clifford Gilberto) and countless DJ and radio-appearances between 1995 and 1997. *Devolution* will feature previously unreleased tracks from 96/97. Experimental electronic ambience. Deep inner spaces and outer spheres. Digital details, expanding sounds. Pulsing with rhythms driven by sublime minimal funk floating through abstract soundscapes. Loops in motion, random oscillations interwoven and layered to a seamlessly flowing unity in permanent transformation. Blending cool minimal funk and digital abstraction."

### DSN: *Raise This Flap* CD (SOURCE 45CD). \$17.00

"The Deep Space Network is back — back with their unique blend of electronic and acoustic sounds, swinging grooves, sublime booty-shakers and relaxed late night funk. 12 years after their first recording *Earth to Infinity*, that kicked off the Source Records history and roughly 10 years after their last studio recording *Big Rooms* they did it again — presenting a collection of new tracks recorded throughout the past 5 years — like their previous recordings, wrapping up a whole cosmos of sound and rhythm in one album. Drawing from a wide musical background, integrating the most diverse sources of sounds and inspiration they come up with a collection of tracks ranging from electronic soul and funk to digital chill out — seamlessly interweaving acoustic instruments — like, guitars, drums and percussions — with electronic soundscapes and digital processing."

## SOURCE RESEARCH RECORDINGS (UK):

### VA: *The Tragedy Of Errors* CD (SR-01). \$15.00

"3 is the magic number! 3 artists, 3 tracks, 3 mixes, 3 sleeve remixes... The 3rd source research project is a unique remix cycle. Cattivo, Source Research and Steinbrüchel each created a track which is the passed to the next artist to remix and then passed once more for the 3rd party to re-remix. Using bastardised text from Shakespeare's Comedy of Errors, Tragedy gives an insight into the eRors which can creep into process... Limited to 1000 copies worldwide. Full colour artwork with a user definable front cover. Everything must make room for errRorS."

### ELGGREN/SOURCE RESEARCH/MATMOS, LEIF: *RGB* CD (SR-98). \$15.00

"A 70 minute CD with contributions by Leif Elggren, Source Research and Matmos. Limited edition of 1000 copies. Includes three sleeves (red, green, and blue). This project is the result of three invited contributors conjuring up what they thought the colors red, green and blue



sound like. Artists were free to explore for themselves whatever direction they felt appropriate for their individual colors. These three 15 minute pieces were stitched together to form a 44 minute work **RGB (an audio spectrum)**. Which was itself bookended by two conceptual works called 'Black' and 'White'."

**VA: Emre (Dark Matter) CD (SR:99/00LTD). \$21.00**

"Deluxe slipcase edition with extra booklet — 500 copies worldwide." Limited stock.

**VA: Emre (Dark Matter) CD (SR:99/00X). \$18.00**

"An 80-minute compact disc with 20 page 4-colour Booklet featuring exclusive recordings by Coh, Coil, Cyclobe, Ovum, Andrew Poppy, Source Research, Leif Elggren. Following on from the first source research recordings project (RGB an audio spectrum) which explored the sound/light spectrum, **Emre** deals with it's opposite of that, darkness and the unexplainable. Each artist responded to the following pointers: Negative light, Ghost light, Spiritual Voices, Dark Matter, Things which remain hidden and unconfirmed, Without the presence of light, A place of fear from childhood to adulthood, The unknown, Darkness."

**POPPY, ANDREW: Time At Rest Devouring Its Secret CD (SR:COM1). \$13.00**

"This mid price CD contains one 35-minute work originally entitled **T.A.R.D.I.S.**. Andrew Poppy has been connected with the British minimalist scene for nearly 20 years. He has made arrangements for Coil, Strawberry Switchblade, The The, Erasure, Psychic TV & Nitzer Ebb. Through all of this Poppy has continued and continues to make his own work. **T.A.R.D.I.S.** is an amazing piece of work and is Poppy's finest to date. What does **T.A.R.D.I.S.** sound like? Poppy's appreciation of long works by Riley, Reich & Feldman have led him to create a largely electronic work, which explores the relationship between events and time — and almost freezes you there for the entire duration."

**VA: SR:ample - A Source Research Recordings Sampler CD (SR:COMOCDX). \$13.00**

"74 minutes of excerpts+ selections from the sRr catalogue + exclusive tracks. Limited Edition 1000 copies only in purple plastic wallet. Aphasia, Cattivo, CoH, Coil, Cyclobe, Leif Elggren, EsRm, Matmos, Ovum, Andrew Poppy, source research. Not only does this sampler act as a taster for the current catalogue, but also it is a work in its own right (and includes over 50 minutes of unreleased material). With exclusive contributions by COH (who gifted menuet max.), Andrew Poppy (a section from the soundtrack to a film by Julia Bardsley entitled Snow), Cattivo supply twisted vocal compositions, Ovum explores more barren soundscapes and source research collect pieces from Various unreleased projects including a dissected remix of Aphasia material. Split into two parts +dB and - dB, these form the two distinct sections of **SR:ample**, one to stimulate brain chemicals — the other to sooth the experience. Sound medicine for the mind."

## SOUTHPORT:

**MIMAROGLU, ILHAN: Outstanding Warrants CD (SSSD 0086). \$12.00**

"Collection of electro-acoustic works from this criminally under-documented Turkish/American composer, onetime staff producer at Atlantic (Freddie Hubbard's **Sing Me a Song of Songmy** (1971), Sonny Sharrock's **Paradise** (1975), and Charles Mingus's **Changes One** and **Changes Two** (1974)), head of the Finnadar label (who released, amongst other things, LPs by Jean Dubuffet, Negative Band, John Cage & Marcel Duchamp), co-composer (along with Dockstader, Rota, Rusticelli, etc...) of the music to Fellini's **Satyricon**, student of the Columbia-Princeton Electronic Music Center under Ussachevsky and Luening, etc... and then some (which is to say he's led a full life thusfar). All of the pieces on this CD are previously unreleased (save for 'Prelude No.24' from a **Bananafish** CD annex but when has that ever counted?) and span from the mid 70s to present day. Some of us have been waiting a very long time for a full reissue treatment of Ilhan's 60s/70s tape music on CD, and while this isn't all prime-era output, it's pretty remarkable (Ilhan's production modus never incorporated computer processing/composition techniques, making his latter day Etudes virtually indistinguishable from the former). Quite good and molten, plenty of pent up aggression. Familiarize yourself with this somewhat obscured figure in American music history. Now." — Hrvatski

## SPACE AGE (UK):

**SPACEMEN 3: Dreamweapon CD (ORBIT 001 CD). \$17.00**

"Cult band Spacemen 3 recorded 4 studio and one live albums before their demise in 1990, the main song writers going on to form Spiritualized (Jason Pierce) and Spectrum (Pete Kember). **Dreamweapon** and **Live In Europe 1989** are the first in a series released on 3rd Stone Records imprint, Space Age Recordings. Which will be featuring new and unreleased studio and live Spacemen 3 material alongside other Spacemen 3 associated bands/projects, together with legitimizing several bootlegs which have been circulating for some years. The main track on **Dreamweapon** — **An Evening Of Contemporary Sitar Music** was recorded at the Watermans Art Centre on the 19th, August 1988 and it appeared in several bootleg forms, although this is its first official release, now with an extended 77-minute playing time."

**SPACEMEN 3: Live In Europe 1989 CD (ORBIT 002 CD). \$17.00**

"Recorded in Europe on tour in Germany in Spring 1989, mid-way through an extensive 3-month assault of Europe. These were to be the band's last shows live and show the powerful sonic assault the band had developed a year on from their only other live album, **Performance**."

**SPECTRUM VS. JESSAMINE: A Pox On You CD (ORBIT 003 CD). \$12.00**

"Features the combined talents of the much regarded Spectrum featuring Sonic Boom together with American cult band Jessamine. **A Pox On You** was recorded and mixed in both Coventry and Seattle. It is a CD only EP; the main track being the joint collaboration on the Silver Apples classic."

**SPACEMEN 3: Forged Prescriptions 2CD (ORBIT 006 CD). \$20.00**

"This double album is from a mid point in their career and is how Spacemen 3 wanted their work to sound. Some might say these are the definitive versions of many songs released on other albums. We spent several months, broken only by touring, recording and re-working these pieces until we felt they were ready slowly learning more about the studio and its techniques as we went. These versions show some variation to the original release, which was more stripped. Many different takes and versions were experimented with — 'Walking With Jesus' had been an all fuzz, tremelo and feedback song before these sessions. Here at last are the full guitar laden versions with all the layers of beautifully streamlined guitar — considered by us to be too hard to replicate live and therefore reduced for the original release. Also included for the first time are some unreleased covers, demos and tributes from the same sessions. For me, this is where Spacemen 3 songwriting came to a head — many of these songs pre-dated 'Sound Of Confusion', some were even recorded at both sessions, but I am still impressed mightily by Jason's lyrical genius on originals like 'Walking With Jesus' and re-writes like 'Come Down Easy' and his fluid guitar playing across the whole sessions. To be sure 'Playing With Fire' was soon to be our long and sultry Indian Summer but 'Perfect Prescription' was the progeny of that hot, lazy (and occasionally rainy)

summer." — Sonic Boom

**SPACEMEN 3: Playing With Fire 2CD (ORBIT 011 CD). \$20.00**

"The definitive version of Spacemen 3's seminal album, **Playing With Fire**. The release is spread out over 2 CDs. The first containing the full original album, the second being a bonus CD collecting previously unreleased tracks from the same sessions. In addition to radically different live, demo and instrumental versions of the original tracks. Presented in a special limited edition gatefold cardboard wallet. This is the first in a planned series of enhanced CD reissues of the Spacemen 3 back catalog."

**SPACEMEN 3: Recurring CD (ORBIT 012CD). \$17.00**

"As the last album before their unfortunate demise, this represents not only a significant part of Spacemen 3's history — but also the future of Spacemen 3 protagonists Jason Pierce and Pete Kember. The first half of the album is written by Pete Kember and clearly shows the direction he wanted Spacemen 3 to move — a direction he was later to explore with great success in his early Spectrum work and later with his more experimental **Experimental Audio Research**. Splitting the two halves is a true Spacemen 3 cover of Mudhoney's 'When Tomorrow Hits' serving as a perfect reminder of when the band were working together in their fantastic early years. Jason Pierce's half is a much more epic affair, very much the opposite direction to sonics minimalist approach and showing the love of highly arranged music he was to favour with Spiritualized."

**E.A.R.: Data Rape CD (ORBIT 013 CD). \$16.00**

"Sonic Boom and collaborators hunker down over their wires and switches for a revolutionary new type of sound generation called circuit bending, involving the cannibalism and reintegration of the circuitry of cheap electronics (ie. Speak & Spell) and other economy effects, allowing new sounds and chance discoveries to emerge from previously unrelated circuit board points. Random compositions and textures, freezing and looping, pulse and tone generation, complex lattice filtering and unique pitch shifting techniques, which may be childish in origin, but are certainly not so in their realization." From the liner notes: "The sound collages on this disc were created using 8 human voice synthesizers, originally marked by Texas Instruments as the 'Speak & Spell' range of toys during the 1970s. These instruments have been customised with added switches, buttons, knobs & wiring to give phoneme looping, random phrase generation, various modulations, pitch shifting & other non-standard effects. Some processing with equalisation & effects was then added using a Morley phaser & a modified EMS VCS3."

**TELESCOPES, THE: Altered Perception CD (ORBIT 014CD). \$17.00**

"Formed in 1986 as a vehicle for music written, produced, arranged & performed by Stephen Lawrie. Featuring performances of various like minded musicians depending on the requirements of the music. Starting out in a noise-fest style similar to Spacemen 3, they developed their style to include psychedelic guitars and groovy bass lines. After signing to creation they released their 2nd album — still classed as a masterpiece by the fans and critics alike but couldn't release their third album before the closure of creation records. **Altered Perception**: the first release from The Telescopes since the **Third Wave** in 2002. Featuring tracks previously unavailable on CD like 'Sadness Pale' and '16th4' this release also contains material recorded by the band during the 'creation years' but unreleased until now."

**SPECTRUM VS. SILVER APPLES: A Lake Of Teardrops CD (ORBIT 016 CD). \$15.00**

"New 6-track mini album sees Sonic Boom & Spectrum joining forces with reactivated 60s electronic legends Silver Apples. Initially available in a deluxe gatefold sleeve with silver foil block detail, strictly limited to 2000 copies." Simeon (voice, electronics & oscillators), Sonic Boom (Synthi AKS, custom configurable sampler & human voice synthesizer), Will Carruthers (bass vibrations), Iain Worrall (percussion), Alf Hardy (electronics). Recorded at Cabin Studios, Coventry, 7/21/23/98.

**SPECTRUM VS. SILVER APPLES: A Lake Of Teardrops LP (ORBIT 016 LP). \$19.00**

"Sonic Boom and Spectrum joined forces with the seminal sixties electronic duo the Silver Apples on a brand new six track mini (CD released earlier this year). This very limited vinyl edition contains an extra 4 original and previously unreleased Silver Apples tracks from the sixties. Only 500 copies will be available in gatefold sleeve. There will be no further pressing."

**SPECTRUM/THE IMAJINARY FRIENDS: Interface/Come Out to Play CD (ORBIT 017 CD). \$16.00**

"Gatefold wallet 25 minute/7-track collaboration between Spectrum and the mysterious collective known as The Imaginary Friends, who have been known to contain members of Tipsy and Swervedriver. Their bizarre electronic experimentalism has a gnawing tension that often explodes into overdriven chaos, utilizing intoxicating discordance, crackling loops, lilted piano, and clattering breakbeats, all crammed with fresh ideas. They offer 5 tracks here, while Spectrum weigh in with 2 new drones & freaked out oscillations."

**SKYWAVE: Womb CD (ORBIT 018 CD). \$16.00**

"Another beautifully unplaceable neo-ambient electronica album from former Teardrop Explodes/Wild Swans member Paul Simpson. Treading similar unmarked paths and obscure back-doubles on the ambience map as Will Sergeant's Glide. Comparable to the later period of classic electro-Krautrock, particularly the pastoral tones of La Dusseldorf and the softer bubblings of Cluster, **Womb** is one 70-minute track that pulses blood-slow through a series of comforting and unsettling states." Simpson: bass guitar, Moog, piano, bubbles and drones. Satomi Masuda: field recordings.

**VA: Interface CD (ORBIT 019 CD). \$15.00**

A collaborative compilation featuring artists from the Space Age, Ochre & Earworm labels. Features tracks by Spectrum, Synaptic Gridlock, Peter Zinovieff, 121 Dials, Land of Nod, Magnetaphone, Imaginary Friends, John Massoni & Sonic Boom, E.A.R., Skyray, Stylus, Longstone & Octal. "Strictly limited edition of 2000 copies. Embossed gatefold wallet with booklet inserted."

**SPACEMEN 3: Threbbie 3 CD (ORBIT 020 CD). \$15.00**

"In conjunction with Space Age Recordings's re-mastered and reissued double CD album of **Playing With Fire**, there is a strictly limited (1000 copies only) reissue of the long deleted vinyl only issue of **Threbbie 3** on CD for the first time. Featuring five live tracks from a show at the Melkweg in Amsterdam in Feb. 1988 that did not subsequently appear on the **Performance** album. All copies are packaged in a cardboard slip case."

**LONGSTONE: Auto://Genous 2CD (ORBIT 021 CD). \$16.00**

"Long awaited second album from the knob twiddling ultra boffins whose debut **Surrounded By Glass** and follow up mini LP **Live In New York** came out to rapturous response on Ochre records. This release will be available in a strictly limited edition of 1000 copies, coupled with a bonus live disc featuring Bunnyman Will Sergeant. Deluxe gatefold wallet with additional foldy out bits."

**SPACEMEN 3: Taking Drugs to Make Music to Take Drugs to CD (ORBIT 023 CD). \$15.00**

"Another in a series of classic Spacemen 3 reissues from Space Age. This cult demos compila-



tion, originally a 1990 bootleg, featuring 7 tracks and was wrongly subtitled 'Rehearsals in Rugby January 1986'. The tracks which make up Taking Drugs were recorded as demos in Northampton, and later both Sonic Boom and Jason Pierce would profess these versions to be superior to those which made it onto the albums Sound of Confusion and The Perfect Prescription. Displaying a sense of urgency and freshness that never quite emerged in the later versions. Now Space Age recordings are set to release the definitive version of this underground classic. Complete with their now customary exquisite packaging, and including a previously unreleased version of 'Transparent Radiation' recorded during the same sessions."

**MASSONI W/ SONIC BOOM, JOHN: The Sundowner Sessions CD (ORBIT 025 CD). \$11.00**

Due recording from Seattle, 2000. Massoni (electronics), Sonic Boom (custom human voice synthesizer). "[Sonic] can make something out of almost anything. He'd just pick out a tape of mine (I have a bunch of tapes with sound and drone experiments), and work something into a piece. His focus and ability not to be undermined by the limits surrounding him is really amazing to watch. We worked well into the night — thus The Sundowner Sessions were born." — John Massoni.

**E.A.R.: Continuum CD (ORBIT 026 CD). \$15.00**

"Now settled on the Space Age Recording label he helped to form, EAR are all set to release their most audacious and ambitious record yet. The results are simply unlike anything else you will have heard. Creating an incredible album of atonal wonder and spell binding intoxication. EAR have, without a doubt, pushed the boundaries of sound to a new level with Continuum." Limited initial pressing of 1000 copies in translucent jewel box.

**AMP: Saint Cecilia Sinsemilla CD (ORBIT 027 CD). \$15.00**

"Amp create shifting focal points of sound, from scattering synthetic percussion to smears of guitar looped drones to seductive vocals to detailed piano pieces."

**E.A.R.: The Koner Experiment CD (ORBIT 030 CD). \$15.00**

"The Koner Experiment is the collaboration of several of the finest experimental artists of the time, namely Sonic Boom of Spacemen 3 & Spectrum, Kevin Martin from God & Techno Animal, Eddie Prevost — founder of the legendary Amm, Kevin Shields Tonmeister of My Bloody Valentine and Thomas Köner and Andy Mellwig of Portericks. This release was recorded during 1991 in studios in Coventry & London — the material was then sculpted in Dortmund into its present form by the much acclaimed German artists Thomas Köner and Andy Mellwig. Taking the ethos of experimental audio research to new levels, this release shows us the deep and complex nature of the music E.A.R. produce. Deep, rolling waves of sound producing emotions and thoughts like no other style can. Building atmospheres, textures and moods in a 3 ring circus as the effects alter, hypnotize and change the soundscapes throughout this 12 track CD — now featuring 2 extra cuts from the same sessions, previously unavailable."

**MASSONI, JOHN: Stillborn Dreams CD (ORBIT 038CD). \$17.00**

"John Massoni, after wowing us with the splendid Sundowner Sessions has returned with his new, full-length studio album Stillborn Dreams. Once again Massoni shows his love for experimenting with sound and this more than shows in his work. His use of samples and their arrangement makes you believe he could almost be tweaking and looping as the music is being played, such is their spontaneity, yet the songs have such atmosphere and depth that there's no way this could be 'off the cuff' experimentation, could it? Ex Spacemen 3 main man Pete Kember — also of Spectrum and E.A.R. — features on this album with a mix of 'Spirits', bringing his unique skills to the partnership that brought us John Massoni & Sonic Boom The Sundowner Sessions."

**SPECTRUM: Refractions: Thru the Rhythms of Time 1989-1997 CD (ORBIT 040CD). \$17.00**

"Spectrum, the alter ego of Pete Kember (Experimental Audio Research and Spacemen 3) has selected some of his finest tracks and agreed to release them on Space Age recordings. Sonic Boom/Spectrum/Pete Kember started producing solo work shortly before the end of Spacemen 3 and released his first solo project, Sonic Boom Spectrum in 1990. From the success of this release he signed to silvertone records and released the highly sought after and respected Soul Kiss (Glide Divine) in 1991 and continued releasing work through silvertone until 1994 when the unique Highs, Lows & Heavenly Blows was released to rave reviews. Later on Spectrum moved to Space Age Recordings where he released the groundbreaking Forever Alien. This both astounded and confused critics worldwide and remains a perfect example of the use of technology in experimental music."

#### SPACE FOUNDATION/BOX THEORY:

**FRIDGE/PLUXUS: Pluxusvsfridgevspluxus CD (SF 01). \$6.50**

Two track split release. "With three full lengths and a 2CD singles compilation under their belt, Fridge have more than proved their musical worth over the last 6 years. Members Kieren Hebden, Adam Ilhan and Sam Jeffers display their more straightforward electronic side on this exclusive track. Pluxus, a four-piece outfit from Sweden, have released a cassette, a 7" and their recent Slowball full length, Fas 2. Pluxus bring to mind elements of older Warp Records releases and your favorite Atari/Commodore 64 video games."

#### SPALAX (FRANCE):

**SOFT MACHINE/MARK LEEMAN 5/DAVEY GRAHAM: Rock Generation Vol. 8 CD (SPA 14557). \$16.00**

The early Soft Machine material from 1967, featuring Daevid Allen, Kevin Ayers, Robert Wyatt and Mike Ratledge was issued numerous times in the LP era, and in keeping with that tradition, this CD confusingly includes just 5 of the 10 tracks found on Jet Propelled (previously issued on Spalax 14816). This CD is worthwhile however for the Davey Graham material (from 12/67). Two tracks by this legendary, poorly documented UK folk guitarist, including the immense 10+ minute instrumental "City Raga".

**COSMIC JOKERS: Planeten Sit In LP (SPA 14104). \$16.00**

Fifth and final Cosmic Joker's reissue, from 1974. Klaus Schulze, Manuel Gottsching, Dieter Dirks, Harald Grosskopf, Jürgen Dollase, etc. Best of the CJ's "remix" albums, and a pretty tripped out affair — collage 'n' paste Krautrock at its finest.

**SCHULZE, KLAUS: Irrlicht LP (SPA 14121). \$16.00**

Vinyl version of Klaus Schulze's first solo album, from 1972. "After stints in the legendary bands Tangerine Dream and Ash Ra Tempel, Irrlicht was Klaus Schulze's first stab at a solo project. He had radical ideas for the newly developed electronic music scene which are blatantly present here. Equipped with a small orchestra, 4-track, guitar, percussion, organ, and a little electronic gadgetry, he created a 'cosmic classic'. No synthesizers were used here, just a remarkable use of sampled tapes and Klaus' magical touch. This album is just mesmerizing, with music that reaches into a whole other world."

**SCHULZE, KLAUS: Picture Music LP (SPA 14123). \$16.00**

Vinyl edition of the 3rd Schulze solo album, from 1973. Two long 23-minute tracks, featur-

ing Klaus on banks of synths, organ and drums. Classic space music.

**GÖTTSCHING, MANUEL: E2-E4 LP (SPA 14141). \$17.00**

LP version, repressed. The first solo album by Ash Ra Tempel's Götsching (to be issued under his own name anyway), recorded in 1981, but not released on LP until 1984. One 60 minute instrumental piece of hypnotic electronics with his trademark guitar laid on top. Has an early minimalistic techno feel — and is in fact now considered somewhat of a seminal tract in those circles, and a big influence on legendary Detroit techno figureheads like Derrick May, Carl Craig, etc.

**ASH RA TEMPEL: First LP (SPA 14144). \$17.00**

Vinyl issue of the self-titled all-time classic debut album from 1971. "It contains just two extended tracks which are raw and sometimes wild with energy translated from the group's early live performances. The first track 'Amboss' (Anvil) starts quite calmly, but soon builds up to an amazing crescendo complete with screaming fuzzy acid guitar. The second offering 'Traummaschine' (Dream Machine) is a complete contrast, the track really lives up to its name with a dreamy melody which just floats around the room."

**ASH RA TEMPEL: Inventions For Electric Guitar LP (SPA 14145). \$16.00**

Vinyl edition of the first solo release by Ash Ra Tempel's Götsching. "The album's title is pretty self-descriptive as this was the first electronic-ambient solo work with guitar. It was recorded just using an electric guitar and a Teac 4-track and the result is very unique. Tape loops were recorded at different speeds and then treated with echo effects. This tricked the listener into thinking that synthesizers and sequencers were used. The German music industry was blown away by this landmark album, as was the rest of the world."

**ASH RA TEMPEL: Join Inn LP (SPA 14146). \$17.00**

Vinyl version of the 4th ART album from 1973. "The original Ash Ra Tempel line-up got together to record Join Inn during breaks in the Tarot album recordings. The album's two lengthy tracks were completely improvised. The first, 'Freak 'n Roll' is basically self-explanatory(!) with Manuel Gottsching coming into his own with his talented, bluesy upbeat improvisations. 'Jenseits' (Beyond), on the other hand, is a showcase for Klaus Schulze's then new-found electronic sound painting skills. The lyrics on the 2nd track are read by Rosi Müller; new band member and then-girlfriend of Gottsching. She tells the story of the band's meeting with Timothy Leary and all the excitement that surrounded it."

**COSMIC JOKERS: Gilles Zeitschiff LP (SPA 14185). \$16.00**

"...was produced by Gille Lettemann and came from her work with the Cosmic Jokers dream team's session tapes. These remixed tracks are overlaid with Gille's spoken words where she explains further the whole CJ concept. It's extremely trippy, but a real classic!"

**COSMIC JOKERS: Galactic Supermarket LP (SPA 14192). \$16.00**

Vinyl edition of the 2nd Cosmic Jokers album. "Originally released in 1974. Side one, 'Kinder des Alls,' is ever shifting from one theme to another, with the Harald Grosskopf's helicopter drums, and Klaus Schulz's grating synthesizer. Side two, 'Galactic Supermarket' was obviously influenced by Van der Graaf Generator, but made unique by the master guitar of Manuel Götsching."

**CATHARSIS: Les Chevrans CD (SPA 14202). \$16.00**

Spalax is a huge reissue label out of France, best known for their reissues of the classic German 70s albums that came out on the legendary OHR label. We carry almost everything in their catalog, as follows (their numbering system is somewhat baffling, so please excuse the random-like listing). Catharsis were a French progressive folk group, with probably close to a dozen albums released in the 70s. How many of those are worth consideration (if any), is still a question in my mind. 2nd album, from 1972.

**CATHARSIS: Boiero Du Veau Des Dames CD (SPA 14203). \$16.00**

Spalax skips to the 5th album, from 1975; by this point the sound is nondescript organ-led rock with mid-70s poppy touches.

**POPOL VUH: Die Nacht Die Seele CD (SPA 14204). \$16.00**

13th album, from 1979, ("The Night Of The Spirit"). Djong Yun and Amon Duul II's Renate Knaup reappear beside the steady duo of Fricke/Fichelscher, and more oboe/sitar embellishment. [deleted, last copies]

**MYTHOS: Dreamlab CD (SPA 14206). \$16.00**

2nd album, from 1975, originally released on Cosmic Couriers. Sort of an nth generation German space-rock sound, with some of the most idiotically theatrical vocals heard on a record of this era and some equally idiotic lead flute on a few tracks... but still, this has some sorta archival mystery in its aura and is kinda classic in a minor way.

**LARD FREE: I'm Around About Midnight CD (SPA 14221). \$16.00**

2nd album from 1975. This actually features Heldon's Richard Pinhas on guitar and is therefore less over-the-top than the above in that respect. Still, the interplay is odd and challenging and tough to put into words, beyond some sort of alien progressive space-pulse from if. Can have been French, they could've developed in this direction...

**SCHNITZLER, CONRAD: Ballet Statique CD (SPA 14223). \$16.00**

First of 2 CDs on the label, by the legendary German composer/electronics master. Bubbly, trancey electronic whirlings. "A legend spoken in hushed tones among connoisseurs of electronica (his albums are)...completely brilliant, using electronics is a totally abstract way that's over a decade ahead of its time. 'Electric Garden' from Ballet Statique is maybe my favorite piece of electronic music ever, and that's a serious thing to say. This track is so strong it ought to be illegal, and the whole album is absolutely blinding." — Mixmaster Morris.

**LARD FREE: III/Spirale Malax CD (SPA 14224). \$16.00**

3rd & final album, from 1977. Similar style to the 2nd, psych-prog guitar supplied by Xavier Baullerier and more acid-drenched keyboard wondering waves.

**LARD FREE: Gilbert Artman's Lard Free CD (SPA 14225). \$16.00**

First of three Lard Free albums (recorded in 1973). Lard Free were a legendary all instrumental weird-progressive band from France, who are rarely very well described on this side of the Atlantic as anything beyond "sorta Heldon-like." All three records feature different line ups, each centered around Gilbert Artman, who was the drummer/composer and also played keyboards, sax, vibes, etc. This CD opens with a great pulsing prog rhythm track that explodes with violent atonal guitars bursts from Francois Mativet, really something to hear. The rest consists of longish tracks of unusual guitar/bass/drums/sax/synthesizer experimental prog-loads that are consistently off the cuff, with more amazing heavy fuzz-noise guitar — an exceptional record that I know a lot of people have missed out on due to the infamous "fear of the French".

**AGITATION FREE: At Last CD (SPA 14229). \$16.00**

Posthumous live release of 1973 material (first issued in '76); only 3 tracks and much more stretched out and spacier than Malessch. Multi-guitars, bs, drums, organ, etc. creating fantastic instrumental atmospheres, supreme stuff.

**ASH RA: Walkin' The Desert CD (SPA 14240). \$16.00**

1988/89 session between M. Gottsching and Lutz (ex-A. Free) Ulbrich (both on guitar & keyboards). The 12th Gottsching album overall. Repetitive, trancey material in a contemporary

style.

**GÖTTSCHEG, MANUEL: E2-E4 CD (SPA 14241). \$16.00**

The first solo album by Ash Ra Tempel's Götsching (to be issued under his own name anyway), recorded in 1981, but not released on LP until 1984. One 60 minute instrumental piece of hypnotic electronics with his trademark guitar laid on top. Has an early minimalistic techno feel — and is in fact now considered somewhat of a seminal tract in those circles, and a big influence on legendary Detroit techno figureheads like Derrick May, Carl Craig, etc.

**ASH RA: Tropical Heat CD (SPA 14242). \$16.00**

Götsching, with Lutz Ulbrich, Harold Grosskopf, Mickie D, recorded in 1985 & finally released in 1991. By this point Götsching was more into electronic keyboards and drum programming giving this a contemporary synthetic flavor that could be deadly for the uninitiated.

**GÖTTSCHEG, MANUEL: Dream & Desire CD (SPA 14243). \$16.00**

Ash Ra's guitarist has only released a handful of solo recordings; this is a 1977 solo work, not released until 1991. A pretty good follow up to his *Inventions For Electric Guitar* album; trancey, space guitar and electronics.

**ASH RA TEMPEL: CD (SPA 14244). \$16.00**

The reissue of historic, early albums of Germany's legendary space/psych outfit is a legitimately great thing, and the network of people who continue to discover this stuff seems to expand daily with no let up. The first, self-titled, Ash Ra Tempel album, from 1971, is a flat-out massive overdriven psych monster. Formed by Klaus Schulze (on drums & electronics, after having left Tangerine Dream), guitarist Manuel Götsching (who would remain the one constant with Ash Ra), and Hartmut Enke (bass), this is the most intense recording in their discography & an absolute must if you're interested in the early glories of Krautrock bliss.

**ASH RA TEMPEL: Inventions For Electric Guitar CD (SPA 14245). \$16.00**

Actually a solo album by Ash Ra guitarist Manuel Götsching, consisting of three long appropriately named tracks ("Echo Waves," "Quasarsphere," "Pluralis"). Simple effects-laden guitar trance-outs. Some technological truthseekers claim this album sounds "dated"; others are more willing to luxuriate within the purely pleasing waves of analog band-width.

**ASH RA TEMPEL: Join Inn CD (SPA 14246). \$16.00**

Vinyl version of the 4th ART album from 1973. "The original Ash Ra Tempel line-up got together to record *Join Inn* during breaks in the *Tarot* album recordings. The album's two lengthy tracks were completely improvised. The first, "Freak 'n Roll" is basically self-explanatory(!) with Manuel Götsching coming into his own with his talented, bluesy upbeat improvisations. 'Jenseits' (Beyond), on the other hand, is a showcase for Klaus Schulze's then new-found electronic sound painting skills. The lyrics on the 2nd track are read by Rosi Müller; new band member and then-girlfriend of Götsching. She tells the story of the band's meeting with Timothy Leary and all the excitement that surrounded it."

**ASH RA TEMPEL: Starring Rosi CD (SPA 14247). \$16.00**

From 1973, and now paired down to just a main duo of Manuel Götsching (guitar and most other musical accompaniment), and Rosi Müller on vocals. A lesser/lighter album than some of the above, but still with charms, especially if you're looking for insight into the hippie-flower floatation system lifestyle.

**ASH RA TEMPEL: Schwingungen CD (SPA 14248). \$16.00**

2nd album from 1972, and another stoned psych masterpiece, with a beautiful spaced vibe. Schulze had gone solo by this point, and was replaced by Wolfgang Müller, but it was no huge loss. The mixture of electronics and psychedelic rock was perfectly realized.

**ASH RA TEMPEL: Seven Up CD (SPA 14249). \$16.00**

The 3rd ART album. With the presence of Dr. Timothy Leary, this 1972 album divides between power-splurge-psych (the side-long epic "Space") and more levitational space-outs (the side long "Time").

**AGITATION FREE: Malesch CD (SPA 14250). \$16.00**

Agitation Free were a great, relatively underrated German psychedelic rock band who released 2 albums in their time, this being the first from 1972 (plus the live albums below). Great raw Karoli-like guitar sound, and medium length Can/Guru Guru style songs, with weird electronic/tape interludes, etc.

**PAUVROS, JEAN-FRANCOIS: Le Corps Est Un Menteur CD (SPA 14264). \$16.00**

Two strange CDs of experimental-guitar based "music for ballet" by Paurvos, "a well-known avant garde guitarist/composer & performer. He met and plays since the early 70s with the most renowned musicians (Ted Milton/Blurt, Arto Lindsay/DNA, Elliot Sharp/Carbon). Part of Catalogue with Jac Berrocal and Gilbert Artman (Lard Free & Urban Sax)...the two CDs are in style of Rock in Opposition, DNA, ethereal Original Sound Tracks, borned from Jean-Francois Paurvos's outer-space mind."

**ELECTRIC SUN: Earthquake CD (SPA 14265). \$12.00**

1995 reissue of this 1979 hard rock album by Uli Roth (post-Scorpions), accidentally in stock. "Dedicated to the spirit of Jimi Hendrix." "Strong tracks include "Burning Wheels Turning" and "Still So Many Lives Away", which have the most fantastic guitar solos, and perhaps one of Uli's most famous solo. Another good song is the opening track, 'Electric Sun', in which Uli welcomes the world to the Electric Sun band/concept with a one minute opening guitar salvo/solo that will leave guitar fans breathless. The CD is worth a buy for the two instrumental tracks alone - the very brief but cool 'Winterdays' and the closing title track, a ten minute plus opus of Strat magic, with its well thought out arrangement and brilliant classical workouts, weaving what would become Roth's trademark sonic tapestry Neo-Classical Metal/Hard Rock."

**MAHOGANY BRAIN: Smooth Sick Lights CD (SPA 14266). \$16.00**

Mahogany Brain were one of the strange and most primitive French avant-underground rock groups in the 70s. Their first album on Futura in 1971 is one of those mythical records that nobody has heard. *Smooth Sick Lights* was their 2nd album which was supposedly "recorded in an afternoon of June, 1972," but was not released by the Pole label until 1977. The group consisted of Michel Bulteau (vocals, bass), Patrick Geoffrois (guitar), Mine (guitar, maracas), Jean-Pierre Gardille (drums), Adeline (vocals) & Thomas Messagier (guitar). Their sound was naive and cathartic — atonal guitar wailings, free-rock percussion and a beautiful continuation of the spirit of "Sister Ray". The opening track, "Green Winter of Revolvers" is one on the classic grunts of no-wave-ish slash & mumble. [It evidently is the soundtrack to a movie called *Main Line* which we could use more information about.] "Silkskin Dawn" is a superb DIY-punk-ish rank with Adeline's vocals that seems quite unnatural for a 1972 origin. "Burning the Vibes" is a 22-minute non-LP bonus track of throbbing bass, murk and background sound that finishes off the set in fine, confusing fashion. The whole thing has an out of time pounding flair that's quite unique and it's great to see this become widely available.

**DEMON THOR: Written In The Sky CD (SPA 14270). \$16.00**

WALLENSTEIN: *Blitzkrieg* CD (SPA 14272). \$16.00

Wallenstein were a keyboard-dominated Krautrock band, and here are their 4 albums that Spalax have seen fit to reissue. Members like Harald Grosskopf (drums), Jürgen Dollase (keys) & Jerry Berkers are kinda household names in Krautrock circles (for their contributions to the Cosmic Jokers, etc.), and they did record for OHR (which always makes you feel like you oughta try to figure out their appeal) but it can be a tough pill. Their sound is an aggressive hammering of keyboard/mellotron washes, over early 70s prog bashing. This first album from 1971 also has good portions of rope-a-dope guitar extensions and outright heaviness. A lesser record by OHR standards, but with merit.

**WALLENSTEIN: Mother Universe CD (SPA 14273). \$16.00**

2nd album from 1972, with more pronounced symphonic touches.

**SCHNITZLER, CONRAD: Con Brio CD (SPA 14274). \$16.00**

2nd CD on label. Serene synthetics and solo piano studies.

**ASH RA TEMPEL: Le Berceau de Cristal CD (SPA 14275). \$16.00**

Previously unreleased film soundtrack, recorded in 1975 by Manuel Götsching (guitar, organ, electronics) and Lutz Ulbrich (guitar, electronics). In a similar style to *Inventions for Electric Guitar*, this is spacy, consciousness-elevation that will appeal to fans of Götsching's mid-period style.

**PAUVROS, JEAN-FRANCOIS: Musiques Pour Anne Dreyfus CD (SPA 14276). \$16.00**

As above.

**LIMBUS 4: Mandalas CD (SPA 14277). \$16.00**

Reissue of the 2nd Limbus album (their even more obscure debut from 1969, under the name Limbus 3, has been bootlegged on CD by Germanofon & is legitimately available on LP via the Batschong label), which was originally issued by OHR in 1970. A fantastic dose of early 70s German freeform weirdness and an essential reissue for the tuned-out community. "Formed in 1968, Limbus were a most unusual band who grew a unique music out of jazz, folk and avant-garde roots. As the more varied instrumental quartet Limbus 4, with swirling organ, studio effects and a most bizarre use of kazooes, *Mandalas* has perplexed and confused many. Limbus 4 were certainly one of a kind. We uncover: Odysseus Artnern, Bernd Henninger, Matthias Knieper & Gerd Kraus (piano, bass, cello, viola, violin, flutes, percussion, tablas)."

**ANIMA: Stürmischer Himmel CD (SPA 14278). \$16.00**

Reissue of the first Anima LP, originally issued by OHR in 1971. Outsider genius at its finest. "The duo of Paul and Limpe Fuchs were amongst the most experimental to emerge out of the late-60s and become involved in the Munich underground rock scene. Elitists, and pure avant-gardists at heart, they worked with all manner of conventional and home-made instruments, performing wild and demanding music. *Stürmischer Himmel*, recorded at a '1000 year old cottage on a windy hill' with their children, is amongst the oddest of albums. Bizarre creative music it certainly is, but Krautrock it is certainly not! Paul Fuchs: Fuchshorn, voice, cornet, bass. Limpe Fuchs: voice, drums, Fuchszither, Fuchsbass. Exceptional."

**RICH, ROBERT: Geometry CD (SPA 14279). \$16.00**

Recordings from 1986-87.

**DEMON THOR: Anno 1972 CD (SPA 14290). \$16.00**

First, ploddingly dull album from 1972.

**FLOH DE COLOGNE: Lucky Streik CD (SPA 14291). \$16.00**

4th album, originally issued on OHR in 1972. Political cabaret & post-Mothers mayhem.

**COSMIC JOKERS: Galactic Supermarket CD (SPA 14292). \$16.00**

This wasn't released under the Cosmic Jokers mantle originally when issued under the old Cosmic Couriers imprint 1975, but it is Manuel Götsching, Dieter Dierks, Jürgen Dollase, Harald Grosskopf & Klaus Schulze, again pursuing excellent, wiggled, psychedelic space jamming sectors. 2 side-long tracks, as recommended as the above. One of those albums that has sounded better & better every time I've played it — for 10 years or more.

**COSMIC JOKERS: CD (SPA 14293). \$16.00**

The Cosmic Jokers were a German space/electronic/psych supergroup, who recorded for the legendary Cosmic Couriers label in the mid 70s. The line up was Ash Ra Tempel's Manuel Götsching, Wallenstein's Harald Grosskopf & Jürgen Dollase, Klaus Schulze and scene engineer/sidekick Dieter Dierks. This CD was their debut from 1974, and it's a pretty spectacular surge into 70s drugged byways, Götsching's trademark acid guitar on top of instrumental waves of analogue synth gurgling and spaced out electronic effects. Until recently this stuff was largely unknown and way underrated, at least in American circles. All 5 Cosmic Jokers CDs come in pleasing digipaks.

**WALLENSTEIN: Stories, Songs & Symphonies CD (SPA 14294). \$16.00**

4th album, from 75. Full fledged symphonic shit-stream.

**GURU GURU: Hinten CD (SPA 14295). \$16.00**

2nd, equally classic album. Mani Neumeier: Sounding Being,

**GURU GURU: UFO CD (SPA 14296). \$16.00**

The first 2 Guru Guru releases, both from 1971. Musically, these 2 represent (along with their 3rd, *Kanguru*) the reigning moments of this acid-destroyed-jamming Krautrock outfit, and are essential artifacts of pure thunder.

**HOLDERLIN: Holderlin's Traum CD (SPA 14297). \$16.00**

Beautiful German psych-folk from 1972, originally issued by Pilz. Their first album, that stylistically tempers a similar dream-stroke as Broselmaschine or Emtidi's *Saat*, which is saying something.

**BIRTH CONTROL: Operation CD (SPA 14299). \$16.00**

Reissue of 2nd album of German heavy rock "crazies", originally issued on OHR in 1971. I can't seem to lower my IQ sufficiently enough to get into the organ/throb these guys thrust out with such gusto, but perhaps you're made of better stuff.

**TAKAHASHI, YUKIHIRO: What Me Worry? CD (SPA 14502). \$16.00**

Reissue of a 1982 solo album.

**ASH RA TEMPEL: New Age Of Earth CD (SPA 14505). \$16.00**

"...was Manuel Götsching and Ash Ra Tempel's seventh album, originally released in 1976. It has been described as the quintessence of all that they had previously produced...it's simply an undisputed masterpiece." Despite the name and prominent Rosi Müller photo on the cover, this is a all-solo Götsching affair, playing keyboards, synthesizer and guitar; long cosmic tracks, showing some Schulz-ian trance-out influence, as well as bits of the roots-of-Derrick-May sound that would fully unravel with the later *E2-E4*. Previously tough to find on CD via a label known as Virgin. This album marked the beginning of his relationship with that label, which he followed up *Blackouts*, *Correlations* & *Belle Alliance*.

**PAUVROS/GABY BIZIEN, JEAN-FRANCOIS: No Man's Land CD (SPA 14506). \$16.00**

Third Spalax release by French avant-garde guitarist Paurvos, who was also a member of Catalogue. "...was recorded in the mid 70s, with Paurvos predominantly on guitar and Gaby Bizien mainly on drums, creating a terror noise music! ...this album is sometimes more violent than the most hard hitting jazz record ever recorded." File under strange/abstract Euro improv, very well done.

**WOOD, ROBERT: Sonabular CD (SPA 14508). \$16.00**

Reissue of an obscure duo album between vibraphonist Wood and drummer Gilbert Artman (Lard Free, Urban Sax). "Sonabular" (1973) is a live recording. Total improvisation. It caught Robert Wood and Gilbert Artman at their best." Pleasantly lo-key, sometimes jazzy, sometimes spaced.

**GOMORRHA: Trauma CD (SPA 14509). \$16.00**

"This album from German band Gomorrha was originally released in 1971. *Trauma* will weave you through the depths of its progressively complex music, with extended tracks and English vocals to boot. Furthermore, the lengthy title track extravaganza has long been considered as an exceptional masterpiece of space rock." Worth it for the blissful 13-minute title track, the rest is less exciting hard rock typical for the era.

**VIRUS: Revelation CD (SPA 14510). \$16.00**

Reissue of the first of 2 albums by this German underground group, from 1970 (originally on BASF; also on CD on 2nd Battle in Germany). Heavy, psychedelic, Floydian, a good one. "This debut by Virus truly is a 'revelation'. Hugely experimental, it's a space rock mission through uncharted solar systems where no band has gone before!"

**YAMASH'TA, STOMU: Red Buddha CD (SPA 14512). \$16.00**

"Recorded in 1970 — first issue 1971. First CD reissue of this incredible album of Stomu Yamash'ta. The 2 tracks performed by Yamash'ta are purely percussional. Yamash'ta is renowned worldwide for his work as an avant garde composer, and is deeply involved in the fields of 'musique contemporaine'. He also approached electronic music in the late 70s through a collaboration with Klaus Schulze." The 1st piece is composed for metal strings, tambury, cymbal, music saw, mandolin harp; the 2nd for steel drum, marimba, cow bell, wood block & skin drum. Excellent atmospherics throughout.

**AMON DUÛL UK: Fool Moon CD (SPA 14516). \$16.00**

The 3rd release from Amon Duul UK, recorded in Wales 1989.

**GONG: The Mystery & History of Planet Gong CD (SPA 14518). \$16.00**

"A veritable treasure of Gong rarities. Here we find live, radio and remixed versions of songs taken from the era when Kevin Ayers was their vocalist — July 1971 until January 1972." Plus other gunk dating from 1964 to 1977.

**MOTHER GONG: Wild Child CD (SPA 14521). \$16.00**

"This is the 3rd album from the 'Mother Queen' Gilli Smith, recording under the name Mother Gong, in reference to her awe-inspiring and pivotal position in Gong. Originally issued in 1991, this album shows Gilli's great musical talent and flair, which was perhaps not so blindingly present on Gong releases."

**BLONDE ON BLONDE: Rebirth CD (SPA 14525). \$16.00**

Reissue of the 2nd album (of 3) from this UK progressive rock outfit, originally issued in 1970. Formed in the late 1960s, they featured on the bills of the infamous Isle Of Wight Festivals; non-spectacular, but decent hard rock with prog-ish tints typical of the era.

**MCGUIRE, BARRY: The Eve Of Destruction Man CD (SPA 14528). \$16.00**

"Hailing from LA, Barry McGuire was one of the first rock protest singers, recording the song 'The Eve Of Destruction' in 1965. This CD is a collection of songs from McGuire's early career as a founder member of the New Christy Minstrels."

**ANIMA: CD (SPA 14530). \$16.00**

Reissue of this classic outsider freak-out album, first issued by Pilz in 1972, featuring the duo of Paul & Limpe Fuchs (vocals, electronics, zither, percussion, drums, Fuchshorn, etc.). Their 2nd album and a classic example of 70s improvisational madness, highly peaked. "Anima were an adventurous German trio who liked to take jazz music to the extreme. On this album they were joined by Austrian avant-gardist Friedrich Gulda, with whom they recorded two studio jamming sessions. Nothing was decided beforehand or premeditated, and the result is two tracks of completely spontaneous off the wall jazz. Anima are one of the few of Rolf Ulrich-Kaiser's proteges who are still actively touring and recording today."

**XHOL CARAVAN: Motherfuckers GMBH CD (SPA 14531). \$16.00**

Reissue of the 3rd & final album by this most curious experimental Krautrock band; first issued by OHR in 1972, previously bootied on CD in the 90s by Germanofon. "Said to have influenced later bands such as Faust, this 1972 album shows them at their most interesting stage. It bears witness to electric sax injected fusion, long off the wall instrumental tracks, and a 'new improved' version of previously recorded track 'Love Potion'." Steven Stapleton of Nurse With Wound has long considered this as one of finest records of all time and it certainly is a strange, mindbending twist; collage, extended electronics, psychedelic effects to the max, etc.

**PAGEANT: The Pay For Dreamer's Sin CD (SPA 14533). \$16.00**

"Japanese outfit whose music is light and uplifting. This album was originally released in 1989 & contains beautiful choral scores." Part of that *really* smooth 80s Japanese prog scene, and only of interest to those previously acclimated.

**KENSO: Yume No Oka CD (SPA 14534). \$16.00**

Reissue of this 1991 album by this contemporary Japanese outfit, who've had some releases on Marquee, etc. Prog-ish touches added to a base of "mature" post-Kansas arena-rock stylings. I would not recommend you attempt to listen to this. Limited stock.

**HOENIG/GOTTSCHING: Early Water CD (SPA 14536). \$16.00**

Reissue of a classic duo performance, recorded in Berlin 1976. Ash Ra Tempel's Gottsching (Farfisa, ARP, Gibson, tape echoes with Revex A 77) and Tangerine Dream/Agitation Free associate Hoenig (Yamaha, EMS, Moog, Oberheim) layering the zones for one continuous 48 minute flow of cosmic sequencing.

**MORMOS: Great Wall Of China CD (SPA 14540). \$16.00**

"In the early 70s, James Cuomo, Tobia Taylor and Sandy Spencer all came to Paris with a NY experimental theatre group's production of 'La Mama' and decided to stay on afterwards. All coming from musical backgrounds, they agreed on putting together a group. *Great Wall Of China* was their first album, released in 1971. It comprises of a wonderful progressive music which is a mix of folk, classical and traditional instruments and influences. A clever use of vocal arrangements and rhythms that we find here give the group a completely unique sound."

**MORMOS: ...The Magic Spell of Mother's Wrath... CD (SPA 14541). \$16.00**

"Released in 1972, Mormos' second album. In keeping with the group's splendid and innovative mix of classical and folk styles, melodies are transposed over unconventional rhythms, generating a very earthy sound with sometimes strange vocal arrangements."

**RILEY, TERRY: Keyboards Studies CD (SPA 14542). \$16.00**

Reissue of this album released by BYG in France, in 1969. It is actually a split album between Riley and French avant garde composer Pierre Marietan. Riley's piece is "Keyboard Study 2", a 24-minute work for 2 pianos (performed here by members of the GERM ensemble: Gérard Frémy & Martine Joste). The two pianos create a hovering cloud of sound between them in this raw and primitive minimalist work. Due to the fuzzy recording quality, you don't often see this referenced as one of Riley's important works, but hearing this again on CD has given me a new appreciation for the simple, pounding joy of this piece, an early swag of pure minimalist murk and well worth re-investigation. Marietan's "Initiative 1" is performed

by the full GERM (Group d'étude et Réalisation Musicale) Ensemble: (violin, bass, trumpet, french horn, cello, 2 pianos, "rebab & little flute", soprano voice) — and it's a classic work of late 60s's avant-cacophony with enough violent energy to be comparable to Globokar.

**AME SON: Primitive Expression CD (SPA 14543). \$16.00**

First release of this archival material by this French rock band, best known for their classic *Catalyse* album (originally issued by BYG in 1970; CD is Spalax 14823). "This second album covers a period of about ten years of different experiences. From the first band, Les Primitifs, till different incarnations of Ame Son with guests and other musicians. This issue of unprevious released tapes or more recently in 1995 rehearsing with Jean-Francois Pavros for concerts in Paris or solos work of Marc Blanc knowned as Ame songs during the 80s."

**SZAJNER, BERNARD: Some Deaths Take Forever CD (SPA 14545). \$16.00**

Reissue of the first Bernard Szajner album, originally released by Pathé in France in 1980. Has Magma/Heldon connections (Bernard Paganotti, Klaus Blasquiz appear) and is also considered an influential electronic album, as the following quote attests. Szajner palsys RSF modular synth, Korg vocoder, DB sequencers and electronic percussion. "Among the all time top ten of the famous DJ Carl Craig, one can find Manuel Gottsching's E2E4 as number 9. But his favorite number, the number one, is *Some Deaths Take Forever* by Bernard Szajner. Bernard was certainly one of the major electronic artists from the seventies. Not only did he produce outstanding, robotic, metronomic, and hypnotic sounds, but he also created one of the first and best laser shows in Europe in the mid-seventies, and these shows were used by Klaus Schulz and AshRa during their tours. Spalax is proud to reissue the works of Bernard Szajner, who took care himself of the remastering."

**ZED (BERNARD SZAJNER): Visions Of Dune CD (SPA 14547). \$16.00**

"Spalax is currently reissuing all the works of Bernard Szajner, one of the major electronic musicians to have emerged in the seventies. One of the first technicians to build and conceive lasershow, he is now today recognized by the most famous DJs as one of their best sources of inspiration. *Visions of Dune* is his first LP which was originally released under the group name of Zed." "1979 album inspired by the Frank Herbert novel *Dune*, fills in a few extra pieces of the Szajner puzzle (strategically) left out by Carl Craig. An all star cast (rivaling any Altman movie) were assembled to perform this life-opus (Hahn Rowe on bass, Klaus Blasquiz on treated voice, Colin Swinburne on guitar, Celement Bailly drums, Annanka Raghel on synthesized voice, and Szajner on Oberheim/Arp/laser generators, etc...), which ended up sonically similar to earlier records by Heldon (massive analog-synth-sequences modulating up in whole steps for 10 straight minutes), easily 20 X better than the dreck Toto/Eno wrote for Lynch (too bad synthesizer technology had to go & change so much — for the best, of course, between '79 and '83). Szajner thanks Frank Herbert 'for the visions that he gave me', in fact I'm channeling crystal-clear visions of the Freeman Brothers, locked in their living room with only two weeks worth of pizza rinds as sustenance, wearing matching Darth/Luke masks, fighting over the last remaining quantities of 'spice'. From-fucking-outer-space." — Hrvatski.

**CAMIZOLE: CD (SPA 14549). \$16.00**

"Camizole was co-founder with Etron Fou Leloublan of the collective Dupon et ses Fantomes. In 1977 Camizole was composed of Jacky Dupety (tenor sax, oboe, perc), Jean-Luc Dupety (drums, tuba, trumpet), Francoise Cruble (alto sax, guitar) and Dominique Giamand (sax, guitar, synth)." First ever issue of some live recordings from 1977 (intended for release by Tapioca) by this underground French group with linkage to Etron Fou, Lard Free, Art et Technique, etc. Primitive, at times violent free form flotsom that is quite damaged and freaked out.

**RA, SUN: Cosmos CD (SPA 14561). \$16.00**

First readily available CD reissue of this 1976 album, originally issued on the Cobra label in France (most commonly seen in the US on Inner City). Recorded August of 1976 in the Studio Hautefeuille, Paris. Seven tracks: "The Mystery of Two," "Interstellar Low-Ways," "Neo-Project #2," "Cosmos," "Moonshine Journey," "Journey Among The Stars" & "Jazz From An Unknown Planet". Featuring a core line up of: Ra, Elmo Omoe, Danny Thompson, Marshall Allen, John Gilmore, Danny Davis, James Jackson, Craig Harris, Ahmed Abdullah, Vincent Chancy, Larry Bright & R. Anthony Bunn.

**QUAD SAX: Quad Sax 1 CD (SPA 14563). \$16.00**

"Quad Sax grew out of the group Urban Sax, tending towards a possible re-writing by the composer Gilbert Artman, not to make a 'reduction' but rather to render, in perhaps a clearer manner, the same concept. In effect, each composition is like a puzzle that can put itself together, then mix itself at (some other) interval. Using the acoustic and the electronic at the same time, each participant in this Saxophony of rough brilliance is at once both accompanist and soloist. Improvisation and movement in space make up this particular universe." Quad Sax is: Fred Aquavia (ts, ss), Alain Douchet (bs, as), Sébastien Jallier (as, ss) & Philippe Bollet (bs, as). Performing the works of Gilbert Artman (Lard Free, Urban Sax).

**ULBRICH, LUTZ: Lülü CD (SPA 14565). \$16.00**

"Solo album of the guitarist of Agitation Free and Ash Ra. This album was recorded in 1981 with Christoph Franke of Tangerine Dreams and Nico! Berliner pop/rock sung in German!" Originally issued under the group name Lülü on the GeeBeeDee label in 1981.

**WALKER, SCOTT: The Early Ten Years CD (SPA 14566). \$16.00**

First solo recordings, from the early 60s. The emphasis is on: horrible schmatze and some sort of post-Tin Pan Alley nightmare scenario. If you can't find anything in the Bing Crosby bins anymore, graduate all the way up to this. [last copies, deleted]

**MYTHOS: Strange Guys CD (SPA 14570). \$16.00**

Third album from 1978, more overtly hard rock than their classic self-titled album from '72 or *Dreamlab* from '75. "Mythos were one of the finest of Berlin bands, yet were unfairly overlooked by most of the media. Maybe this was because of the group's leader Stephan Kaske's most unusual strongly accented vocals, who like Jürgen Dollase of Wallenstein, often came across as a strange Kraut Peter Hammill! Aside from his odd vocals, Stephan was also a highly talented multi-instrumentalist, and a visionary....this era saw a move to a more direct, harder edged rockform, though still uniquely Mythos, with the heavy guitars acting as a foil to Stephan's myriads of synthesizers."

**MYTHOS: Concrete City CD (SPA 14571). \$16.00**

Reissue of their 4th album from 1979, following *Strange Guys*. Mainstream hard rock flourishes, with prog flute, mellotron and Stephan Kaske's unique vocalizing. This record used to exist and now it exists again, in fact I'm holding it in my hand right now. If you'd like to experience a similar pleasure, please do get in touch.

**NEKROPOLIS: Le Culte Des Goules CD (SPA 14572). \$13.00**

"After having been involved in many Krautrock bands, Peter Frohmader started publishing his own soloworks under the name of Nekropolis. A multi instrumentalist as well as a painter and designer, Peter Frohmader is without any doubt one of the most innovative artists to have emerged on the Munich scene. One of his best works, *Le Culte Des Goules* is a strange mixing of classical music, rock, and electronic. Dark and powerful." Recorded in 1981 and originally issued on the Nekropolis label. Frohmader is credited on: synthesizers,



rhythm composer, fretless bass, 8-string bass, 12-string guitar, percussion, choirs, electronics, sounds.

**FROMMADER, PETER: *Nekropolis 2* CD (SPA 14573). \$13.00**

"*Nekropolis 2* is another well known piece of Peter Frohmader. It features a super innovative use of basses. It is in the vein of the best Magma works and can also remind of the early King Crimson and Amon Düül." Originally issued in 1982 on the Hasch label.

**KÄNGÜRÜ: *Kängürü* CD (SPA 14574). \$13.00**

"Kängürü released 2 LP's at the end of the seventies. This album is the first CD reissue of Kängürü, and shows their strong fusion jazz influences. Contains a some really interesting instrumental, funky rock tracks." Originally issued by Marfon in 1981.

**ASH RA: *Blackouts* CD (SPA 14589). \$13.00**

Reissue of this 1977 album, originally released by Virgin. "Ambient techno pioneer Manuel Gottsching started experimenting ambient guitar sounds and electronic atmospheres a long time before the massive 'E2 E4' recordings of 1981. He recorded this album in 1977 at the Studio Roma in Berlin alone with his sequencer, keyboards and guitar."

**ASH RA: *Correlations* CD (SPA 14590). \$13.00**

"*Correlations* was recorded in 1978 by Manuel Gottsching with his Ash Ra mates: Harald Grosskopf (drums, synthesizer) & Lutz Ulbrich (guitar, string synthesizer, piano & mellotron). This album is a lot more groove orientated than the solo works of Manuel Gottsching. The arrangements are crazily modern (Massive Attack wouldn't deny the string arrangements), the sound is 'crystal clean'. Sleeve design by Hipgnosis."

**ASH RA: *Belle Alliance* CD (SPA 14591). \$13.00**

Reissue of this album originally released by Virgin in 1980. "Recorded in 1979 at the Panne Paulsen studio with Harald Grosskopf and Lutz Ulbrich. Cosmic Krautrock that get sometimes close to cold wave vibrations."

**CLEARLIGHT SYMPHONY: CD (SPA 14592). \$13.00**

Reissue of the first Clearlight album, originally issued by Virgin in 1975 (previous CD edition on Mantra is long deleted) "First album of Cyrille Verdeaux's project called Clearlight Symphony. Clearlight Symphony is composed of members of Gong (Steve Hillage, Tim Blake, Didier Malherbe), Christian Boulé and Gilbert Artman of Lard Free. The music is electronic and symphonic with rich arrangements and deep atmospheres. This album is a top quality illustration of the experiments with electronic music that were going on at the time. Like *Tubular Bell*, at the time this album and these electronic/symphonic experiments achieved great commercial success."

**CLEARLIGHT SYMPHONY: *Les Contes Du Singe Fou* CD (SPA 14594). \$13.00**

"3rd album of the Cyrille Verdeaux crew. English lyrics by Ian Bellamy of Zoo. Initially released in '76 in France this album was a nice international success. The line up of Clearlight Symphony on this album includes Didier Lockwood and Tim Blake."

**13TH FLOOR ELEVATORS: *Grackle Debauch* CD (SPA 14596). \$13.00**

"This CD features great rare live recordings at the Avalon Ballroom (San Francisco), at La Maison (Houston) in 1966 and some tracks from the 1976 concert at the 'Sleeping Lady Café' in Fairfax. Contains comprehensive liner notes and exclusive rare photos." Also features 3 solo Roky tracks, live at the Sleeping Lady Cafe, 1976. A mish-mash of stuff, rather unattractively packaged, in that legendary Spalax half-hearted fashion. Does feature real ghetto graph on the front cover (underneath the word "Debauch" no less), a theoretical first for the Elevators discography.

**RABBATH, FRANÇOIS: *New Sound of Jazz and first LP* CD (SPA 14607). \$16.00**

"This CD includes two former LPs, one produced by Moshe Naïm and the second one released in 1964 in the USA under the name *New Sound of Jazz*. But the latter LP was also known later as *Bass-Ball*. All tracks have been carefully remastered and the CD includes an 8 pages booklet. François Rabbath from Lebanese origin is one the virtuosos of the 'contre-basse'. Mixing jazz as well as classical and folk music, he produces an ethereal, cosmic and beautiful atmosphere."

**SEFFER, YOSHK'O: *Adama & Bonus Tracks* CD (SPA 14611). \$16.00**

"After years of chaotic catalogue policy, legendary and nutty French producer Moshé Naïm turned to Spalax music to have his amazing 'Emen' catalogue reissued. This CD includes the former LP *Adama* and about half of another LP known as *Ima*. It is the first part of a whole work entitled 'Neffesh Music'. Both LPs date back to 1976. All tracks have been carefully remastered and the CD includes an 8 pages booklet. Yochk'o (sometimes spelled Yoschko) Seffer is a saxophonist and clarinetist of Hungarian origin. He became well-known at the beginning of his career as a member of Magma and Zoo."

**KESSLER, SIEGFRIED: *Man and Animals* CD (SPA 14613). \$16.00**

"Siegfried Kessler played with numerous artists and namely Yochk'o Seffer. Considered as one of the most brilliant pianists of his time, he recorded several albums. *Man & Animals* is one of his earliest and freshest recordings."

**TECA & RICARDO: *Volume 1* CD (SPA 14615). \$16.00**

"Ricardo was born in Rio de Janeiro in Brazil. His career began with the group Memento as a singer, composer and guitarist. He then worked during many years as a musical director for the biggest Brazilian TV channel. The political turmoil which occurred at that time in his country lead him to live in France from 1970 as a student and political exile. He formed a duet with Teca and was introduced to the French audience thanks to the famous French singer Claude Nougaro. They recorded many successful albums. Having been amnestied in the beginning of the eighties, he has been spending time between France and Brazil among tours in other regions of the world."

**WAKAN TANKA: *Authentic Music Of the American Indian 3CD* (SPA 14706). \$50.00**

The first ever box set of authentic American music is this 3CD set including a 16 page booklet and an authentic American Indian charm. The 3 albums are: *The Spirit Of Wakan Tanka*: a collection of songs from familiar American Indian artists such as Bryan Akiya, Joseph Fire Crow, Andrew Vasquez & the Goodhouse Family; *The Fort Yates Singers & The White Cloud Sioux Singers* ("the last work of respected Sioux singer Jerry White Cloud, a singer of old style plains tribal singing").

**VA: *1968-1998: 30 Years of Musical Insurrection in France 3CD* (SPA 14711). \$50.00**

A three CD box with excellent 56 page booklet dedicated to the music of France that was initially fueled by the Revolt of '68, with one CD dedicated to each decade since. Some material is commonly available, much of it is not; the first CD covers the seventies (1969-77) and features some pretty mind-blowing stuff from the peak years of free-rock cacophony. The 1st CD features the following (an \* indicates previously unreleased material, or least unavailable on CD): Jacques Dudon (\*, classic freak out guitar mania from '69), Red Noise, Ame Son(\*), Gong, Dashiell Hedayat, Catharsis, Contrepoint (\*, primitive free jazz), Lard Free, Dagon(\*, great progressive psych from 1972 by this undocumented & legendary group), Fille Qui Mousse (\*, live track from 72!), Mahogany Brain, Majhun(\*), Jac Berrocal & Musik Ensemble (\*, brilliant space-improv alternate take from his debut album for Futura in 1973), Schizo (\*, pre-Heldon group featuring Richard Pinhas, doing an early 7"-only version of 'Le Voyageur' — historic psychedelic rock with spoken text by Gilles Deleuze), Oedipe (\*,

undocumented Canterbury style from '76)& Metal Urbain. The 2nd CD covers the eighties (1977-90) and a significant New Wave cadence starts to abound, featuring: Camizole (\*, pretty wild associated of Etron Fou), Heldon(\*, live from '78), Le Grand Nébuleux et ses Laveurs de Consciences (\*, crazy electric jazz fusion from '78), Etron Fou, At et Technique (\*), Jean-Marc Foussat (\*, strange improv from '81), Vidéo Aventures, Kas Product, Fall of Saigon (\*, YMG-ish synth pop pleasure from '81), Les I (\*), Tanit (\*), Pascal Comelade (\*), Clair Obscure, Dazibao(\*), Alto Bruit (\*), Cosmic Wurst & Catalogue (\*, live from '90). The third CD covers the nineties (1991-97) — some okay stuff and some rather dire industrial rock material as well — and features: Urban Sax, Jacques Dudon, M.K.B., Corman et Tuscadu, Francois Robert Lloyd, Vox Populi (\*), Ulan Bator, Prime Time Victim Show, Alpes Patrice Mouillet, Atta Sexden, Cape Fear, Ashtray Hearts, Viellistic Orchestra, Nicrik, Jean-Francoise Pouvros(\*), Osaka Bondage (\*), Sun Plexus (\*).

**ASH RA: *Blackout LP* (SPA 14759LP). \$17.00**

"Ambient techno pioneer Manuel Gottsching started experimenting ambient guitar sounds and electronic atmospheres a long time before the massive 'E2 - E4' recordings of 1981. He recorded this album in 1977 at the Studio Roma in Berlin alone with his sequencer, keyboards and guitar."

**ASH RA: *Correlations LP* (SPA 14760). \$17.00**

"*Correlations* was recorded in 1978 by Manuel Gottsching with his Ash Ra mates: Harald Grosskopf (drums, synthesizer) & Lutz Ulbrich (guitar, string synthesizer, piano & mellotron)."

**ASH RA: *Belle Alliance LP* (SPA 14761 LP). \$17.00**

"Recorded in 1979 at the Panne Paulsen studio by Manuel Gottsching, with Harald Grosskopf and Lutz Ulbrich. Cosmic Krautrock that get sometimes close to cold wave vibrations."

**ASH RA TEMPEL: *Schwingungen LP* (SPA 14762). \$17.00**

First vinyl reissue of this 2nd Ash Ra Tempel album from 1972. Another stoned psych masterwork, with a beautiful spaced vibe, developing over 2 side-long tracks. A trio of Manuel Gottsching (guitar, organ, electronics), Hartmut Enke (guitar, bass, electronics) and Wolfgang Muller (drums, vibes). Klaus Schulze had gone solo by this point and was no longer a member (replaced by Muller), but it was no huge loss. The mixture of electronics and psychedelic rock was perfectly realized. One of the quintessential German underground rock records of the 70s.

**RA, SUN: *Cosmos LP* (SPA 14763). \$17.00**

LP reissue, recorded August of 1976 in the Studio Hautefeuille, Paris. *Cosmos* is Sun Ra's philosophy embedded in plastic, courtesy of Inner City Records. It is an unprecedented look at the inner and outer worlds of sound; a magic mixture of the exotic and the mundane, the supernatural and the material, the solar wind beating against the rings of Saturn and the gentle spring breeze blowing a nearby oak tree. If nothing else, it is a voyage. To the stars. To the cosmos. To the edge of the universe. Beyond the unknown."

**RAS MIDAS: *Stand Up CD* (SPA 14806). \$16.00**

1993 album, limited stock.

**NINEY THE OBSERVER: *Volume 1* CD (SPA 14807). \$16.00**

Tracks produced and arranged by Niney Holness (1970-74). Limited stock.

**ALPES-PATRICE MOULLET: *Rock Sous La Dalle* CD (SPA 14809). \$16.00**

Moulet led Catherine Ribeiro's classic backing band Alpes during their heyday (see numerous Mantra reissues), and then branched off with his invented sound-sculpture instruments into post-new age territories as documented on a couple of albums, including this CD from 1993. Prog-derived minimalist compositions, not abstract experimentalism.

**AMON DÜÜL II: *Surrounded by the Bars* CD (SPA 14810). \$16.00**

Unexplained compilation of 1993 remixes of classic Amon Duul II material (off of *Yeti* through *Carnival*; not wildly variant), plus a couple rerecordings of old songs by a 1993 version of the band (Renate still sounds in form, but the contemporary arrangements leave much to be desired).

**ANNEXUS QUAM: *Beziehungen* CD (SPA 14811). \$16.00**

Annexus Quam were one of the real screwy avant-what-the-fuck bands lost in the haze of the early days of the OHR label. They released two albums from '71/'72, this being the second (following *Osmose*). In a curious fashion they mixed elements of floating space rock (guitars, zither, flute, etc.) with avant-jazz sax input. More odd than purely great, but an interesting sidebar to the OHR label.

**GONG: *Magick Brother* CD (SPA 14812). \$16.00**

Recorded in 1969 and originally released on the legendary French BYG label, this CD reissue beautifully replicates the original's artwork on a nice fold-out digipak and thankfully rescues this work into public visibility. Led by David Allen and Gilli Smyth, Gong's debut album presented their spiked vision of "The Kingdom of the Pothead Pixies" into truly illustrious fashion. The spiritual heirs to the fractured throne of Syd's Pink Floyd, this is space-whisperer genius from the peak days of the psychedelic dream.

**SMYTH, GILLI: *Fairy Tales* CD (SPA 14813). \$16.00**

Gilli Smyth's space whispering solo forays.

**DUNBAR RETALIATION, AYNISLEY: *Blue Whale* CD (SPA 14814). \$16.00**

"The drummer of the Mothers of Inventions with Paul Williams at vocals. A jazz-blues-psychedelic album, with a great cover of 'Willie The Pimp' (Zappa/Beefheart). It just sounds like an apocalyptic live."

**ARESKI & BRIGITTE FONTAINE: *L'Incendie* CD (SPA 14815). \$16.00**

Repressed, new cover artwork. "*L'Incendie* is the first collaboration between Areski and Brigitte Fontaine. It's an exceptional album for BYG records. In a perfect symbiosis with Brigitte Fontaine's magnificent voice and surrealist texts, Areski creates a minimalist 'ethno-folk acoustic universe.' In the uniquely French "dark chanteuse" genre, this is a classic. Originally released in 1974.

**SOFT MACHINE: *Jet Propelled* CD (SPA 14816). \$16.00**

Umpteenth reissue of the original Soft Machine demos, recorded in London, 1967 by Giorgio Gomelsky. This is the complete 9 track session, which along with their first single, mark the band's only documentation with this superstar lineup: David Allen (lead guitar), Robert Wyatt (vocals/drums), Mike Ratledge (piano, organ) and Kevin Ayers (bass, vocals). While this will never come close to living up to the expectations of such a line up, it's a curious listen at least.

**13TH FLOOR ELEVATORS: *The Psychedelic Sounds Of* CD (SPA 14819). \$16.00**

Classic debut album from 1966.

**AMON DÜÜL UK: *Meetings With Menmachines* CD (SPA 14820). \$16.00**

The 2nd album from Amon Duul UK, recorded in 1982. Rather horrendous mainstream rock with a New Wave tinge, slightly rougher than the Go Go's (mid-period, of course).

**COEUR MAGIQUE: *Wakan Tanka* CD (SPA 14822). \$16.00**

Reissue of an early-70s French rock album, first issued by BYG. "The guitarist Claude Olmos's band (ex-Alan Jack Civilization, Alice & Doccail) embarked into the world of progressive

rock. Based upon the beat of percussions, propelled by the inventive Didier Lesage's bass and Laurent Marino's drums. Coeur Magique infolob a powerful sound magnified by Harry Seur's voices and Claud Olmos' long and wild solos. His rhythms are directly connected to the world of West-Indian progressive music."

**AME SON: *Catalyse* CD (SPA 14823). \$16.00**

Reissue of the original 1970 album on the BYG label (one of the label's few entries in the rock field), and a classic period piece, like Gong at their heaviest. "Ame Son is the pioneer group of French Underground born at the end of the 60s. The band is made up to two former members of Banana Moon, Daevid Allen's band on his arrival in France in 1967. Their music was harsh and scathing with vocals in both French & English, sometime with an outside layer of 'formal beauty', rapidly devastated by strident, unnerving guitar distortions and enraged flute sounds."

**ALLEN, DAEVID: *Now is The Happiest Time of Your Life* CD (SPA 14825). \$16.00**

Low-key and largely acoustic solo album from 1977; his 2nd post-Gong and a strong minor classic.

**GONG: *Camembert Electrique* CD (SPA 14826). \$16.00**

Gong's first proper studio album, if you consider *Magick Brother* as a Daevid Allen/Gilli Smyth album, and the great *Continental Circus* as merely a soundtrack. Recorded in 1971, along with the aforementioned titles this is classic first phase Gong. "In many way, *Camembert* epitomizes the early Gong, i.e. stoned loonies having a great time, who also happened to be excellent musicians. It's full of raw energy, more tape loops, space-whisper and glissando guitar."—John Platt.

**NATIONAL HEALTH: *CD* (SPA 14827). \$16.00**

Self titled debut first issued in the UK in 1978; featuring Dave Stewart, Phil Miller, Pip Pyle, Alan Gowan, etc. "This is an album which shows a band on the verge of discovery of a truly unique sound. This is an important chapter of the Canterbury progressive tale and also an enlightening forerunner to their brilliant follow-up release *Of Queues And Cures*."

**GONG: *Floating Anarchy* CD (SPA 14829). \$16.00**

Last recorded performance of the original Gong, with D. Allen & Gilli Smyth, at the end of the Virgin period.

**NATIONAL HEALTH: *Of Queues And Cures* CD (SPA 14830). \$16.00**

Legendary Canterbury group, composed of musicians from Gilgamesh, Gong, Henry Cow, Soft Machine, etc., led by Dave Stewart (also appearing: John Greaves, Phil Miller, Pip Pyle, Peter Blegvad, Phil Minton, Georgie Born, etc.). Their 2nd album, from 1978.

**NEW YORK GONG: *About Time* CD (SPA 14832). \$16.00**

Recorded in 1979 when Allen moved to NY to escape Gilli Smyth; he played with a group including Bill Laswell, Fred Maher & Mark Kramer. The sound is pretty goddamn New Wave.

**GONG: *Angel's Egg* CD (SPA 14833). \$16.00**

Second installment of the Radio Gnome Invisible trilogy, recorded in 1973. Hillage's acid-tongued guitar starts to dominate, but not to bad effect and this is still a good one.

**GONG: *You* CD (SPA 14834). \$16.00**

Third installment of the Radio Gnome Invisible trilogy, and the final proper Gong album to feature Daevid Allen (the band would continue on, in a markedly different direction led by Pierre Moerlen). This album has less outright Allen weirdness, but plenty of heavyish space-jamming via Blake & Hillage and a good celestial psych feel for the period (1974).

**ALLEN, DAEVID: *Dividedalienplaybox80* CD (SPA 14837). \$16.00**

"The disturbed Daevid Allen in a strong electronic trip. Surprising from the Gong's master, but definitely furious. To associate with the New York Allen's period with Bill Laswell and Material. Wild, surprising and great." Also very "new wave" but why would they want to mention that?

**GILGAMESH: *Another Fine Tune You've Got Me Into* CD (SPA 14838). \$16.00**

"A fine jazzy progressive album," featuring Hugh Hopper, Elton Dean, Alan Gowen, Phil Lee & Trevor Tomkins. [deleted, last copies]

**SOFT HEAP: *CD* (SPA 14839). \$16.00**

"Solo adventures from the Soft Machine's Hugh Hopper & Elton Dean, associated to Pip Pyle and Allen Goven. This is avant-garde melodic jazz with great musicians. Not so far from John Zorn at some moments. A very good but forgotten record." From 1979.

**DREAMWORLD: *On Flight To The Light* CD (SPA 14841). \$16.00**

"Formerly known as Yatha Sidhra, brothers Rolf and Klaus Fichter make-up the duo Dreamworld. *On Flight*... was entirely arranged, composed and performed by these two multi-instrumentalists, and was originally released in 1980. It's an album of meditative music which takes you to a higher level..." A relatively light-weight work, but a curiosity in the late Krautrock picture.

**AMON DÜÜL: *Experimente* CD (SPA 14842). \$16.00**

Spalax have also issued the 5 albums by Amon Duul 1, a mere few months after the Japanese Captain Trip label versions. There's not a whole lot of difference between the two that I can see, but in response CT has lowered their price, making theirs cheaper. Fifth and final album of leftover extracts of the '68/69 sessions, as first issued in '84.

**ALLEN, DAEVID: *Opium For The People/Allen In NY* CD (SPA 14844). \$16.00**

Two-fer reissue of 2 EPs: 1978's *Opium* and 1983's *Allen*... (the later featuring Kramer, Carney, Laswell, Maher, etc.).

**INNER CITY UNIT: *New Anatomy* CD (SPA 14845). \$16.00**

Spalax initiates a dubious licensing plan from the UK label Demi Monde with these next few. Inner City Unit were a side project of Hawkwind member Nik Turner, this being their 4th album or so, from 1985. Rocking wave nonsense, to be avoided.

**HAWKWIND: *Bring Me The Head Of Yuri Gagarin* CD (SPA 14846). \$16.00**

Live at the Wembley Arena, London 1973, with the core line up of Calvert, Brock, Lemmy, Mik, etc. Sound quality is in the "dissonant archive" style and the packaging "L'asshole generique".

**VAN DER GRAAF GENERATOR: *Time Vaults* CD (SPA 14847). \$16.00**

"VDGG were made up of Peter Hamill, Hugh Banton & Guy Evans and originally came from Manchester. Formed at the end of the 60s, they enjoyed cult success in the early and late 70s. *Time Vaults* includes a collection of demos and rehearsal tapes from the band's dormant era between 1971 and 1975."

**AMON DÜÜL UK: *Hawk Meets Penguin* CD (SPA 14848). \$16.00**

"...was originally released in 1981, with a line up that included John Weinzierl, Robert Calvert (lyricist of Hawkwind) and Dave Anderson. In this period the band is often called Amon Duul (UK)." Long tracks of improvised rock, this is much better than some of the dire late 70s stuff and probably quite underrated due to its mis-association with some of the lamer, more mainstream ADII stuff.

**TANGERINE: *Memoire* CD (SPA 14855). \$16.00**

2nd album from 1976. Valery Btsh's voice is gone, and the sound is more electrified folk-rock.

**TANGERINE: *De L'Autre Cote De La Foret* CD (SPA 14856). \$16.00**

"A French folk-progressive excellent French band. They are usually compared to Byrds or Jefferson Airplane, It's a Beautiful Day... so, a West Coast influenced band, but deeply French, with magnificent Valery Btsh (voice & lyrics), and some flying flute." This is their first album, from 1975; an interesting mixture of the chanteuse movement and ethereal-folk. To my ears this hints at many more lip suction possibilities than the often horribly over-hyped UK equivalents from the same era; great stuff.

**BTESH & POLLEN, VALERY: *Reves Cristal* CD (SPA 14857). \$16.00**

1977 solo album from the vocalist heard on the first Tangerine album. Seventies folk-rock somewhat comparable to a more low-key version of mid-period Curved Air. A lot of excessive breathy moan-extensions from Valery (I'd pay to read Richard Meltzer's translation) that somehow touch a certain "spot" (almost) just right; not for everyone, but I'll play it again.

**CLUSTER: *II* CD (SPA 14864). \$16.00**

Cluster were key members during the formative years of the Krautrock movement. They initially released 2 LPs in '69/70 with the Kluster spelling that are amongst the earliest Teutonic pulse masterworks. Their first album with a "C" spelling was the s/t LP on Philips (currently o/p as a CD on Sky), before they moved over to the Brain label. This is their first of 2 for that label, from 1972, and is a great, confused space classic by this duo (Roedelius & Moebius). Utilizing primitive synthesizer whirrs, hypnotic guitar/bass patterns, etc. The 12-minute "Im Süden" is especially masterful.

**CLUSTER: *Zuckerzeit* CD (SPA 14865). \$16.00**

The 2nd Cluster album for Brain didn't come out until 1978, as a reunion of sorts for Roedelius & Moebius after a few years of working with M. Rother as Harmonia. The synthetics are less primitive and more serenely crafted, but this is still a fine insight into the later pulse-ticking mechanics of the scene.

**YATHA SIDHRA: *A Meditation Mass* CD (SPA 14866). \$16.00**

Digipak issue (minus the die-cut sleeve found on the previous Laser's Edge edition). Originally issued on Brain in 1974, this is floaty, atmospheric Krautrock; one 40 minute track. Once described by Ken Golden as follows: "Acid-drenched guitar, flute, keyboards, tablas and distant echoed vocals entangle into a psychedelic symphony...a guaranteed must for fans of early Ash Ra Tempel, Popol Vuh and Agitation Free." There is a bit of second tier Krautrock feel to it, but the phased out spaciness has simmered through and I've grown to like this quite a bit more than my limited scope first impression led me to believe.

**SAMETI: *CD* (SPA 14867). \$16.00**

Reissue of 1st album by this German group from 1972 (originally on Brain). With connections to Embryo and Amon Duul II, this is pretty cool twin guitar heavy dunt rock, with a 22 minute improv blast at the end that wouldn't be out of place on *Dance of the Lemmings*.

**WALLENSTEIN: *Cosmic Century* CD (SPA 14872). \$16.00**

3rd album from 1973. They now call themselves "The Symphonic Rock Orchestra." Does include notable track "The Cosmic Couriers Meet South Philly Willy."

**AMON DÜÜL II: *Utopia* CD (SPA 14878). \$16.00**

Well, this was originally released under the group name Utopia, but Spalax doesn't have a lot of shame in these matters. Utopia was a one-off group who produced this lone album in 1972. Various members of Amon Duul II (like vocalist Renate Knaup) do appear, along with Embryo & Ash Ra members, and it's a fine hard-ish psych-rock record from the period, in similar style to Amon Duul's 3rd to 6th albums.

**MYTHOS: *CD* (SPA 14879). \$16.00**

Mythos were one of the lesser known Krautrock bands, who had the 19th record on the original OHR label discography, reissued here. It's from 1971, and features dreamy psych/folk/prog landscapes draped over 5 tracks. There are many cosmic charms to be had here and it's really one of the lost nuggets of the scene. "The Oriental Journey" is a monster mid-east influenced trance-mock-opera song.

**EMTIDI: *Saat* CD (SPA 14880). \$16.00**

Just lovely acid-folk rock from Germany, 1972 (originally issued on Pilz). A male/female duo, who played guitars, organ, piano, & more to truly intoxicating effect, a long time favorite of those interested in the more spaced/tranced corner of the German underground.

**ANNEXUS QUAM: *Osmose* CD (SPA 14881). \$16.00**

Reissue of the first Annexus Quam album, originally issued on OHR Germany in 1970. This is an utter classic space-jammer in early OHR style, but perhaps more improv-oriented & wasted than other releases on the label from 1970 (like debuts by Guru Guru, Tangerine Dream, Embryo, Limbus 4). Long trance-out tracks of a mostly instrumental nature, but with moaned/stoned voices weaved into the mix on occasion.

**BROSELMASCHINE: *CD* (SPA 14882). \$16.00**

"Reissue of the 1971 album by this German semi progressive, semi folk group from the '70s. Soft guitars, mystical vocals with an occasional oriental flavor." This is a personal favorite and probably one of the more inspired records in the 2nd tier of German underground stuff (originally on OHR), nice flowing work, in a legitimate acid-folk style (but lacking some of the traditional stylings that can be oppressive on English records); excellent male/female vocals, tablas, sitar, mellotron, flute, etc., and stunning yet lo-key guitar work.

**GOLOWIN, SERGIUS: *Lord Krishna Vol Goloka* CD (SPA 14883). \$16.00**

The final part of the Cosmic Jokers puzzle to be issued on CD, at last. Always an extremely rare LP (originally the 2nd release on Kosmiche Musik in 1973), this has got to be one of the most feverishly desired reissues of this or any year. Golowin's cosmic voice wafts across a backing of surging space-electronic psych, as performed by the in-house crew of Klaus Schulze, Walter Westrupp, Bernd Witthuser, Jerry Berkers, Jurgen Dollase & Jorge Mierke. An essential blast.

**COSMIC JOKERS: *Sci Fi Party* CD (SPA 14884). \$16.00**

The official hype on this one, "Probably the best album of the Cosmic Jokers. The original LP came out in 1974. A revolutionary album; they were among the first to combine the techniques of dub and sampling. Klaus Schulze also stars on this album," neglects to mention that this is a compilation of mostly, or all, otherwise available material, in extract form. A nascent "remix" album of sorts, with stuff off of the C. Jokers' *Galactic Supermarket*, *Zeitschiff* & *Planeten Sit-In*, as well as Ash Ra's *Seven Up*, *Starring Rosi* and Wallenstein's *Cosmic Century*.

**COSMIC JOKERS: *Gilles Zeitschiff* CD (SPA 14885). \$16.00**

Digipak edition of "My Spaceship," first released in 1974. An odd/confusing concept record, this is a tribute of sorts to the real Cosmic Couriers, especially Mr. Timothy Leary (also Brian Barritt & Walter Wegmüller). Klaus Schulze whips up some tripped out celestial organ backings, the erotic space-whisper of Gille Lettmann rants on about the gentlemen in question, and then excerpts from records (like Tim's album with Ash Ra Tempel, *Seven Up*), are segued in! Gottsching and other Couriers also appear. This is a good listen, a good laugh and definitely worth it for semi-competitists; others should start with *Galactic Supermarket* or the CJ's self-titled first.

**13TH FLOOR ELEVATORS: *Bull Of The Woods* CD (SPA 14886). \$16.00**

Digipak edition of 3rd and final studio album for the original Elevators, from 1969. More

dominated by Stacy Sutherland's songs than ever before, this is a subtly-tranced masterpiece of lo-key psychedelics, and cruelly neglected in today's "private-pressing = god = \$ = my ass" universe.

**RED CRAYOLA: *The Parable Of Arable Land* CD (SPA 14887). \$16.00**

The incredible free form freak-out debut album from 1967 by Mayo Thompson and crew.

**13TH FLOOR ELEVATORS: *Easter Everywhere* CD (SPA 14888). \$16.00**

Nice looking digipak reissue of all-time classic 2nd album from 1967. Of course there is a much cheaper and accessible version of this album out in the US on the excruciatingly ugly Collectables label, but if you'd like to hold something a bit nicer, there is this version.

**FLOH DE COLOGNE: *Profit Geier* CD (SPA 14891). \$16.00**

Reissue of the 3rd album by this German outfit, originally issued in 1971 on OHR. Another difficult listen. "Outrageous and purely innovative, Floh De Cologne, since their inception in 1966 as a student cabaret and music band, constantly surprised, puzzled and always deliberately broke convention. Their elaborate stage shows, socio-political theatrical productions and pure musical innovation lead to obvious comparisons with the similarly radical Mothers of Invention. Yet, while the Mothers were chiefly the vehicle of one musician, Floh De Cologne were a collective unit of creative musicians and actors, who continually dared to take chance, provoke and surprise their audiences via a blend of rock, satire and theatre. In this album, they aptly developed a more rock song based formula, and were also in a more aggressive mood."

**PAUVROS/SESUKO CHIBA, JEAN-FRANCOIS: *Mango Man Go* CD (SPA 14896). \$16.00**

"Often compared to Fred Frith and Jimi Hendrix, JF Pauvros is well-known for his contributions to avant garde. He is joined here by Setsuko Chiba, an innovative Japanese poet...the result of the meeting of these two musical minds is stunning, with Pauvros' accompaniment skillfully complementing Sesuko's voice as she reads her thought-provoking compositions...simply spiritual." A nicely developing contemporary recording, parts of which wouldn't be out of place on United Dairies or something.

**RED CRAYOLA: *God Bless the Red Crayola And All Who Sail With It* CD (SPA 14898). \$16.00**

2nd album, from 1968.

**WEGMÜLLER, WALTER: *Tarot 2CD* (SPA 14900). \$24.00**

Long deleted in the elaborate box set version with its unique Tarot cards, here is the regular priced double CD version of this Krautrock all-time classic. Originally issued on the OHR subsidiary label Kosmiche in 1973. Wegmüller was a gypsy painter who had designed a 78 card Tarot set; the music, spread out over 2 CDs is performed by what is essentially the first version of the Cosmic Jokers: Manuel Gottsching, Hartmut Enke, Harald Grosskopf, Jürgen Dollase, Jerry Berkens & Walter Westrupp. Produced by Rolf-Ulrich Kaiser & Gille, with guest appearance by Dieter Dirks and Rosi. The music is classic space-out Krautrock (ala early Ash Ra or C. Jokers), with 22 tracks dedicated in concept to the Major Arcana cards in the Tarot set. "Tarot" is a major German electronic music piece composed and directed by Walter Wegmüller and played by the Cosmic Jokers. In the past it was available in a limited boxset coming with the Tarot game designed by Walter Wegmüller. As it is sold out since over 3 years, it was time to re release it as a double CD with the original 16 pages leaflet."

**PELL MELL: *Rhapsody* CD (SPA 14901). \$16.00**

"Pell Mell were formed in Marburg in 1971. Their third album, *Rhapsody* was released in 1976. Synthesizers and longer passages of classical guitar were introduced, resulting in a complex symphonic sound comparable to Triumvirat. For 50% of the album, they used themes of Liszt and Rachmaninoff."

**MAHJUN: *Happy French Band* CD (SPA 14903). \$16.00**

This French group started out under the spelling of Maajun and their debut album from 1971 is supposed to be a bit of a classic in a mixture of early underground styles. It's not on CD however. They changed the spelling of the name and a released a couple of albums for Saravah in '73/'74 and then this last album in 1977 (on Gratte Ciel). There's a post-Zappa influence involved and they supposedly "melded Arab, Free, and folk influences, doling out derision through satirical lyrics and music which parodied popular tunes."

**COSMIC JOKERS: *Planeten Sit-In* CD (SPA 14904). \$16.00**

Fifth and final Cosmic Joker's reissue, from 1974. Klaus Schulze, Manuel Gottsching, Dieter Dirks, Harald Grosskopf, Jürgen Dollase, etc. Best of the CJ's "remix" albums, and a pretty tripped out affair.

**REYES, JORGE: *Prehispanic* CD (SPA 14907). \$16.00**

"Authentic Precolumbian music" on a new Spalax subsidiary label, Prehispanic. Mexican composer Reyes has recorded numerous ethno-experimental works for a variety of labels; these CDs are licenses of some of his own Mexican releases. "This collection of music composed by Jorge Reyes takes you back to the time of the tribes who lived in Mesoamerica before the Spanish populated it. A whole family of unique instruments were used to recreate the sound. With full background descriptions and a key to the instruments, this collection contains the magic, mystery and beauty of the prehispanic peoples, and their rituals and the forgotten spirits." Using clay flutes, rain sticks, ocarina, pots, drums, rattles, wind whistle, Mayan water drum, bamboo, fossil stones, sea shells, etc., Reyes aims for a musical experience of feverish, hallucinogenic heights.

**REYES, JORGE: *Forgotten Spirits* CD (SPA 14908). \$16.00**

2nd volume in this Reyes reissue series. All music composed and performed by Reyes, recorded by Steve Roach.

**REYES, JORGE: *Rituals* CD (SPA 14909). \$16.00**

"This recording contains the magic, the mystery and the beauty of the peoples that formed the culture of Mexico. These recreations of the ancient music have a single goal: to call your attention to a type of musical conception whose antiquity does not obliterate the wisdom with which it was created."

**ART & TECHNIQUE: *Clima-x* CD (SPA 14914). \$16.00**

Reissue of an obscure French electronic album from 1981, originally issued on Hi-Tec Records. Includes a previously unissued 23-minute live track, which reminds one of Throbbing Gristle in parts. Murky instrumental analog synth tracks that have their appeal, song-like structure but nowhere near as pounding as Metal Urbain. "The music of Art et Technique is influenced by visually, sonically and sensually by the world of purring refrigerators and internal combustion engine. But it wasn't a case of imitation or sublimation: 'We only use this type of new sounds, as yet unexploited, which one can shape and refine, rhythmically or otherwise: these are new sonic landscapes. Our world of poets must situate itself in them.'"

**LARD FREE: *Unnamed* CD (SPA 14915). \$16.00**

Reissue of a largely unknown recording, featuring a sprawling free-music version of this legendary group. Features Gilbert Artman (drums) and Robert Wood (vibraphone), plus guitar, tenor sax, clarinet, organ, bass, etc. "Completes our discography of the band. Their first work, recorded between 1971 and '72, this will be the first opportunity for fans to hear it with CD quality. This record is a testimony to the group's amazing skills (even at that early

stage), notably those of figurehead Gilbert Artman."

**BERKERS, JERRY: *Unterwegs* CD (SPA 14917). \$16.00**

One and only solo album by the Wallenstein/Cosmic Joker bass player, originally issued on the Pilz label, 1972 as their next to last release. Backed up by Wallenstein's Jürgen Dollase & Bill Barone, Dieter Dierks, Westrupp & Witthuser, etc., Berkens plays acoustic & electric guitars and sings lead. It's a pretty mixed bag of short, vaguely progged rock songs, sometimes getting into a heavyish German-like version of Crazy Horse. Hardly essential, but the good tracks are decent enough for Krautrock completists I suppose, and "better" than Wallenstein as a general rule.

**FLOH DE COLOGNE: *Geyer-Symphonie* CD (SPA 14918). \$16.00**

Fourth album from this German group, originally issued on OHR in 1972. Some sort of crazy German political rock opera that can be quite a strain to listen to with, considering all the spoken German texts. Music seems totally secondary, with non-arresting blasts of hardish rock, jazz rock, etc. Mostly of interest to OHR completists.

**CATALOGUE: *Insomnie* CD (SPA 14920). \$16.00**

2nd album from 1987 by this French trio made up Gilbert Artman (post-Lard Free, Urban Sax), Jac Berrocol and Jean-Francois Pauvros. Chaotic, experimental rock & wave.

**SCHULZE, KLAUS: *Cyborg 2CD* (SPA 14922). \$30.00**

Second solo album from 1973 (originally issued on Kosmiche Musik), this found Schulze recording with a Cosmic Orchestra (12 cellos, 3 basses, 30 violins, 4 flutes) to create a massively hypnotic sound. Four "side-long" pieces, and another essential item.

**SCHULZE, KLAUS: *Picture Music* CD (SPA 14923). \$16.00**

Third space-classic solo album, from 1973 (originally issued on Brain), using only banks of synthesizers and organ. After this album Klaus continued to record with the Brain (and eventually Virgin) labels and released many, many more albums. Where the line should be drawn is hard to clarify, but these 3 are genius.

**FREEDOM: *Freedom At Last* CD (SPA 14927). \$16.00**

1969 bluesy hard rock guitar trio, originally issued on BYG (one of the few "rock" albums in the original Actuel series). Rather bland.

**SPACECRAFT: *Paradoxe* CD (SPA 14928). \$16.00**

"This is the French Cluster! A 1977 private pressing by a fantastic experimental duo: Yvan Coaquette (guitar) from Musica Elettronica Viva (happening avant-garde band on BYG) and later Fondation, and John Livengood (machines), member of the legendary French-underground band Red Noise. This is a pure ambient-experimental music."

**SPACE ART: *Onyx* CD (SPA 14933). \$16.00**

Reissue of the first Space Art album from 1976. "Founded by Didier Marouani, Space Art appeared on the French scene in the late 70s, during the advent of disco and the worldwide success of electro-wizard, Jean-Michel Jarre. The group's music treads a fine line between pure electronic disco and a more melodic electronic style."

**SPACE ART: *Trip In The Center Head* CD (SPA 14934). \$16.00**

The band's 2nd album, originally issued in 1978. Excessively cheesy in the style mentioned.

**ALLEN, DAEVID: *Bananamoon* CD (SPA 14945). \$16.00**

Reissue of the classic 1970 BYG album. With Robert Wyatt, Pip Pyle, Gary Wright, Maggie Bell, Archie Leggett, etc.

**AMON DÜÜL: *Para Dieswarts Duul* CD (SPA 14946). \$16.00**

The all-time folk-psych classic; issued here with the same bonus 7" tracks as the C. Trip version. On this one you have a choice of packaging — digipak or regular jewel case. Please mention the catalogue # to choose the desired format. This one is the digipak version.

**AMON DÜÜL: *Psychedelic Underground* CD (SPA 14947). \$16.00**

Classic debut album, from 1969.

**AMON DÜÜL: *Disaster* CD (SPA 14948). \$16.00**

Fourth album.

**AMON DÜÜL: *Collapsing — Singvogel Rückwärts & Co* CD (SPA 14949). \$16.00**

The 2nd Amon Duul I album, of 1969 recordings. This is one that did not come out on Captain Trip, and hence the most in-demand of the Spalax issues. Short, spectacular trance-out blasts in a similar vein to Disaster.

**AMON DÜÜL: *Para Dieswarts Duul* CD (SPA 14950). \$16.00**

Jewel box edition.

**CATALOGUE: *Antwerpen Live* CD (SPA 14966). \$16.00**

Reissue of an obscure LP by an early quintet version of this group, recorded live in Belgium, 8/11/79: Jac Berrocol (tp, voice, trombone), Jean-Francois Pauvros (guitar), Patrick Prado (sax, harmonium, voice), Michel Potage (voice, guitar, plastic saxophone), Jean-Pierre Arnoux (drums). Outstanding free-rock cacophony, much more wasted than their later efforts (the Hat Hut box or *Insomnie*), and a thrill to hear.

**THEM: *Shut Your Mouth* CD (SPA 14967). \$16.00**

Meaningless post-Van Morrison blues-rock excursion from 1979.

**MUSICA ELETTRONICA VIVA: *The Sound Pool* CD (SPA 14969). \$16.00**

Reissue of the other MEV album on BYG, their first for the label, originally issued in France in 1969 and a very desirable item for quite some time. A live recording from May of 1969 featuring a free-form ensemble of: Constance Abernathy, Michel Asso, Bert, Michael Blake, Barbara Bryant, Carius, Franco Cataldi, Ivan & Patricia Coaquette, Alvin Curran, Chaia Gerstein, Jeff Levine, Jean-Marie Poirer, Frédéric & Nicole Rzewski, Richard Teitelbaum, and the audience. A screaming maelstrom of freedom blare, raw and relentless. Rattled percussion, reed blattage all over the place and total sonic pandemonium are just some of the features on this historic avant-noise document. [The sleeve incorrectly lists just 2 tracks with a length of about 12 minutes; it's really 4 tracks at about 41 minutes.]

**VIDÉO AVENTURES: *Musiques Pour Garçons et Filles* CD (SPA 14970). \$16.00**

Reissue of their debut 10" EP which was first issued in 1979 on Recommended. Featuring members Monique Alba and Dominique Grimaud, as well as guests Guigou Chenevier (Etron Fou) and Gilbert Artman (Lard Free, Urban Sax, Catalogue), this 2nd Vidéo Aventures CD continues the resurgence of this strange and exotic experimental French group. Utilizing waves of synthesizers, steel guitar, percussion and more, this is a fine collection of pulsating geometry. "This re-release also contains 10 other Vidéo Aventures rarities which span the whole of the group's recording career, from their first rehearsals to their last dabbings."

**ALPES-PATRICE MOULLET: *En Attendant Noe* CD (SPA 14971). \$16.00**

Third solo album by Moullet, who led Catherine Ribeiro's backup group in the 70s. Recorded in 1996 at Moullet's famous Alpes Studio in Paris, largely featuring his invented instrument "Percuphone No. 5", which is a manual electromechanic instrument dedicated to the principal of polyphonic improvisation, allowing him to trigger up to 48 samples simultaneously. The resultant music however is more aligned to the peripheries of progressive/new age than experimental sound sculpture, and only of secondary interest.

**HAWKWIND: *Masters Of The Universe* CD (SPA 14972). \$16.00**

"...a compilation of some of the group's best material." Yes, Hawkwind recorded many great tracks, a number of which are presented here (in what appears to be rather tape-



deteriorating form). That doesn't really answer the question, "why does this CD exist?"

**AGITATION FREE: *Fragments* CD (SPA 14975). \$16.00**

Recorded in Berlin, 11/14/74 as their "final reunion" a loose jamming session featuring various members of the groups different periods: Christoph Franke, Michael Hoenig, Lutz Ulbrich, etc. Not issued at the time, although an CD Rom version came out in Germany last year on Musique Intemporelle. Great extended psych and a fine addition to their small discography...dare I mention that there's a vague Dead-at-their-most-peaked/wasted aroma to this thing? Pretty great.

**EK TUNKUL: *CD* (SPA 14977). \$16.00**

"The first album of prehispanic music recorded by Jorge Reyes. All the musique was composed and arranged by him, and both traditional and modern instruments were used to create a sound which is described as 'ethno-rock'." Mexican-based Reyes, who refers to his music as "contemporary Mexican", has released a long series of albums based on his research of the ancient instruments and musical styles of his country.

**MORRICONE/BRUNO NICOLAI, ENNIO: *Il Sorriso Del Grande Tenatore* CD (SPA 14983). \$16.00**

New series of Ennio Morricone soundtracks that Spalax is licensing. Each CD in the series has 2 original soundtracks on 1 CD. This one with *Dalle Ardenne All'Inferno* (1968). Morricone created somewhere between 300 & 400 soundtracks, most notably in the early 60s and 70s. "Morricone brought a 'surrealistic panorama of strange cries, savage guitar chords, jangling bells and cracking of whips'. The results have been described as sounding like 'Mitch Miller on dope'". The packages replicate original movie posters, with plot outlines, but no musical background or notes are included. More detailed information is well beyond my scope. *Il Sorriso...* with its layers of chirping, montaged female vocals and interludes of organ-rock gushing sure is a weird experience, worthy of repeated listens.

**MORRICONE, ENNIO: *L'Antichristo/Sepolta Viva* CD (SPA 14984). \$16.00**

2 original soundtracks on 1 CD; *L'Antichristo* is from 1974.

**MORRICONE, ENNIO: *Il Prefetto di Ferrolli Mastro* CD (SPA 14985). \$16.00**

2 original soundtracks on 1 CD, both from 1977. "This re-issue supplies a more complete portrait of Morricone. Today's technology enables the listener to appreciate with greater clarity the Mediterranean sounds of Pasquale Squitieri's *Il Prefetto...* which are sometimes warm and at others harsh but are sounds which unmistakably remind the listener that the composer draws from an intimate knowledge of the folk music of the region." — Claudio Fuiano.

**MORRICONE, ENNIO: *Holocaust 2000/Sesso In Confessionale* CD (SPA 14986). \$16.00**

2 original soundtracks on 1 CD, *Holocaust 2000* from 1977. *Sesso In Confessionale* is one of the most chaotic, experimental works in this series to date.

**TROVAIOLI, ARMANDO: *Berlin '39* CD (SPA 14987). \$16.00**

Original soundtrack.

**XOLOTL, BERNARD: *Last Wave* CD (SPA 14992). \$16.00**

"Amerindian artist Bernard Xolotl is an international painter and musician. In the late 60s he left France for Germany and Switzerland. He was then working with Terry Riley, Tony Conrad, La Monte Young...in Switzerland were Timothy Leary...Manuel Gottsching (Ash Ra Temple), Lutz Ulbrich (Agitation Free)...it was an incredible moment, when all this dream team was about to lead the incredible Cosmic Jokers project...Bernard Xolotl left Europe some months later for San Francisco, performing and recording his music in his incredible home studio. From his label Syntasy he released many tapes from his recordings and artwork. 20 years later he reappears for some days on our European continent...his music is wonderful and it is now rereleased on Spalax." Recorded using various keyboards and guitar, synthesizers, Roland and Korg vocoders, Tibetan percussion, etc., Xolotl has produced masterful cosmic space music. Perhaps not as deep as Klaus Schulz's greatest works, but in a similar vein. More obscure than you would expect.

**VERDEAUX/BERNARD XOLOTL, CYRILLE: *Prophecy* CD (SPA 14993). \$16.00**

"A magical collaboration" between Verdeaux (the leader of the group Clearlight, whose mid-70s albums are reissued on Mantra) and Xolotl. Interesting synthesizer space music from 1981, ala Xolotl's *Last Wave* (see below)

**PINHAS, RICHARD: *De L'Un et du Multiple* CD (SPA 14994). \$16.00**

New solo album by the ex-Heldon guitarist (unlike much of the Heldon/Pinhas back catalogue, this will not be issued domestically by Cuneiform). Spacy, synth-like Roland guitar solo washes, rather bland in their sense of atmospherics but not unlistenable. Recorded in 1995.

**NEUMEIER, MANI: *Privat* CD (SPA 14997). \$16.00**

A solo album from the Guru Guru drummer, first released in Germany in 1993 (on ATM). Ethnic-tinged tribal percussions, chanting, some loops, screwy programming, solo percussion pieces, etc.

**GURU GURU/ULI TREPTE: *Live 72* CD (SPA 14998). \$16.00**

License of a CD that came out previously on ATM in Germany. Two long Guru Guru tracks (totally 42 minutes) from 1972: "Der LSD Marsch" and "Bo Diddley". The fidelity is not that stellar, but this stuff drips with the essence of the group's early power, mixing excessive trio rock extensions and pure stoned aura. Plus 6 tracks of solo material that Uli Trepte recorded in 1974 with Conny Plank, that remained unreleased until United Dairies stepped in around 1986. These tracks predate Uli's Spacebox recordings, but are quite freaked in their own right. "The most important components of my musical concept...are clearly visible and audible here: the breaking up or expanding of traditional forms of song, use of a minor-tuned modal tonality, and a composition based on the bass guitar, that is tying the theme into the bass, the lower voice and tune." —Trepte.

#### SPALAX AMERICAN INDIAN CDS (FRANCE):

**DOUGLAS SPOTTED EAGLE: *Canyonspeak* CD (SPA 14267). \$16.00**

Douglas Spotted Eagle plays "Native American Indian flute music with natural sounds from the canyon. It brings you in touch with the spirits of the ancient ones."

**POW WOW WOW: *Gathering Of Nations* CD (SPA 14284). \$16.00**

"Recorded live in Albuquerque, New Mexico, the largest Pow-Wow of its kind comes alive on this exciting recording featuring some of the best drum groups in North America."

**LOCKE, KEVIN: *Dream Catcher* CD (SPA 14899). \$16.00**

**LOCKE, KEVIN: *Keepers of The Dream* CD (SPA 14906). \$16.00**

"An internationally recognized master of the traditional authentic American Indian flute."

**GOODHOUSE, SISSY: *The Third Circle* CD (SPA 14936). \$16.00**

"The first circle is the drum itself. The drum is sacred. The second Circle is formed by the men that sit around the drum. The third Circle is the Wicaglatla (woman singers) and I have been told that this circle is where I should be. The fourth Circle is the people. This is the spirit of the drum given to the people through a vision, given to a woman." —Sissy Goodhouse.

**AKIPA, BRYAN: *The Flute Player* CD (SPA 14941). \$16.00**

American Indian flutes of Sioux tribes.

**UNITED TRIBES: *Powwow Volume 1* CD (SPA 14942). \$16.00**

Traditional songs, dances and drums of American Indians.

**UNITED TRIBES: *Powwow Volume 2* CD (SPA 14943). \$16.00**

**FIRE CROW, JOSEPH: *Northern Cheyenne Flute* CD (SPA 14995). \$16.00**

"...a member of the Northern Cheyenne tribe of Lake Deer, Montana. The tradition of his people and the warrior society he belongs to are very important to Joseph. This is evident in the music he creates, be it his wonderful vocals or his passionate flute playing."

**VASQUEZ, ANDREW: *Kiowa Apache Music* CD (SPA 14996). \$16.00**

"Vasquez is a member of the Apache tribe of Oklahoma...has been playing the flute for the past eight years and has performed as flautist and traditional dancer all over the world."

#### SPARK (SPAIN):

**FIBLA: *Lent* CD (SPARK 007 CD). \$16.00**

"Vicent Fibla started the spa.RK label in Barcelona, during 2001. *Lent*: 'lent' means literally 'slow' in Catalan, and should not be associated with fasting or any kind of religious observance. *Lent* finds Vicent in composed and fully assured form, employing trademark electronic elements, yet finding enough distinction to set it above and beyond the vast conveyor belt of the contemporary electronic scene. There's an unhurried, slow motion grace at the heart of this release, and it shows considerable amounts of heart and feeling at every turn. 'Krud' immediately settles into a sedate, majestic progression — booming bass and chords like ointment. 'Making the Most of It' carries the feeling of impending time, building up from washes of sound and layer, emerging poised and smooth from a relatively crunched up beginning. 'La Baie des Anges' adopts a more architectural approach, perhaps more Autechre than Gaudi, but still, anyone who's visited the Sonar festival in Vicent's home town should understand the thrust and the context of this graceful piece. 'Boringly Repetitive' takes the slanderous, almost journalistic term and fires it right back at the critics. Bumping along at an increased tempo, there's a defiant, joyous electronic hook which in the right hands could rock any party, worth the name. 'Antaix' brings us back to earth, crumpled but still nicely crisped around the edges, while 'Inside' enlists the assistance of DJ 2D2 on turntables, support dj on the latest Prefuse 73 tour. Summing up, we find the concluding track 'An Incredible Shared Moment' and that could stand as fitting comment on the inclusive, sunblessed, shimmering web of sound that is *Lent*."

**FIBLA: *Lent* LP (SPARK 007 LP). \$15.00**

LP version.

#### SPECTRAL SOUND:

**GRAHAM, KENNETH: *Carrier Wave 12"* (SPC 002EP). \$7.00**

"A gem from the archive, West Coast producer Kenneth Graham (Immigrant, Plastic City, Ovum) gave Spectral one of his finest stretched-out techno tracks for its second release. A late night dancefloor staple with a deep dubby remix by Virginia Beach's Bryan Zentz (In-tec, Definitive). Re-pressing of hard-to-find techno release by two of America's most respected producers."

**VA: *State Of The Union EP 12"* (SPC 005EP). \$6.50**

"Spectral Sound, dancefloor imprint of Ghostly, is five releases old. Spectral Five is a synopsis of the past and an ominous spectre of things to come. 4 producers, all hailing from the Ann Arbor/Detroit area, some of the finest in the country, comprise the core of the label. Each have contributed a new track for this genre-bending EP": James Cotton - 'I Seek' Heat-seeking Industrial malice. Osbourne - 'Shift' Up-and-down Acid House. Matthew Dear - 'Plinko' Dangerous polyrhythms and descending basslines. Flexiton - 'Moist' (aka BMG of Interdimensional Transmissions) Wet Techno Funk.

**DEAR, MATTHEW: *EP1 12"* (SPC 006EP). \$6.50**

"After taking a brief stint from Ghostly International/Spectral Sound to release material on Berlin's highly touted Perlon label (Jabberjaw) and Richie Hawtin's Plus 8 imprint (False), Matthew Dear returns with two sister EPs in the mode of sonic reveler, recently being included in URB Magazine's 'Next 100' for 2003 and performing at this year's prestigious MUTEK festival. EP1 focuses on Dear's evolving flair for dancefloor compositions, molding his spare techno into a free-form collection of house gems. Tracks like 'Laguna Madre', threaten disco with filters and quirky bass, while still maintaining a flair for the obscure."

**DEAR, MATTHEW: *EP2 12"* (SPC 007EP). \$6.50**

"EP2 then finds Matthew taking his sound into a dimly-lit back alley and beating the stuffing out of it. Matthew returns from the dark wielding 5 more dark strains of dancefloor havoc. This is deep, pulp techno; messy, steamed minimalism. The picture sleeves for EP1 and EP2 feature blinding white images of Dear in absent face, staring back from the black, straying from the normal Spectral stock image. These 2 EPs are pushing the doors of his obsession further. This is the first step towards the impending full-length LP this Fall, comprised of entirely new music."

**OSBORNE/ISOLEE: *Daylight 12"* (SPC 008EP). \$6.50**

"Osborne, aka Todd Osborne, of 'Bout Ready to Jak' fame, returns with a summery house-techno classic. Like Matthew Dear, Todd was recently featured in URB Magazine's 'Next 100' for 2003. His new single, with its haunting Rhodes lead and piano breakdown, is augmented by a remix by Germany's Isolee, known best for his work on labels such as Playhouse(DE), namely the legendary *Beau Mot Plage*, and Classic (UK). Isolee's 'Pyjama Mix' is a perfect terrace record, all skittering drums and squeaky bass. A perfect blend of seasonal warmth and electronic grit."

**COTTON, JAMES: *Buck! 12"* (SPC 009 EP). \$6.50**

5 new tracks from the techno alias of Tadd Mullinix (aka Dabrye). Jacking Bassline fun. Includes remix by Reinhard Voigt (Kompakt).

**DEAR, MATTHEW: *Dog Days 12"* (SPC 010 EP). \$6.50**

"Word on the street. So here it is. The promise of Matthew Dear, the first Ghostly/Spectral artist, has been fulfilled. 'Dog Days' is a future classic. A song fit for virtually any self-respecting dancefloor, it is the point where house, minimal techno and new Disco meet. Already recognized in circles as an underground hit, 'Dog Days' comes loaded with a remix interpretation by Berlin's Pantytec (Perlon) that strips things down and rings the track out."

**HIEROGLYPHIC BEING: *Machines For Lovers 12"* (SPC 012 EP). \$6.50**

"Jamal Moss, part of Chicago's elite Dirty Criminals crew (whose debut on Gigolo Records is imminent) delivers his first 12" for Spectral Sound. A deep and jacking look at classic house/techno sculptures, HB has tapped into the raw source material. Inspired by Ron Hardy, and literally educated by Adonis and Steve Poindexter, Hieroglyphic carries the torch of Chicago's history and does so in dramatic fashion."

**DEAR, MATTHEW: *Anger Management / Future Never Again 12"* (SPC 013 EP). \$6.50**

"Coming off his insanely popular album, *Leave Luck to Heaven*, which has been praised around the world as a modern masterpiece, Dear comes back to show his prowess as a devastating club producer. His latest 12" for Spectral, 'Anger Management/ Future Never Again'

(both not included on his album) are classic Dear burners. 'Anger Management' is one of the biggest and baddest tracks ever to be released on Spectral/Ghostly. With a fierce bassline chug and seaisk breakdown, the track has been championed by DJs like Ricardo Villalobos."

**OSBORNE: *Bout Ready to Jak Remixes 12"* (SPC 014EP). \$6.50**

"Under his four-to-the-floor alias, Osborne, Todd creates classic house and techno for Ghostly International's Spectral Sound imprint. Occupying the space between jacking acid techno and piano-led house, Todd broke through with his 'Bout Ready to Jak' single which got club play from everyone from Richie Hawtin to Kompakt's Michael Mayer. This EP gathers reconstructions from some of our favorite producers, including our own Matthew Dear, Hieroglyphic Being and TNT (aka Todd Osborn and Tadd Mullinix), and Detroit legend, Shake (Frictional). The History... A man of multiple activities and genres, long-time DJ/producer Todd Osborn (no 'e', mind you) uses a variety of aliases to express himself in a manner very similar to close friend and co-conspirator Tadd Mullinix. As the proprietor of the legendary Dubplate Pressure record store in Ann Arbor (where Sam Valenti IV met Tadd Mullinix), Osborn has occupied an important place in the local Ann Arbor scene, also running the ragga jungle label, Rewind!, and holding events throughout the Detroit area. As a musician, Todd occupies his small studio (based quite literally in his closet) and produces acclaimed old school-inspired jungle as Soundmurderer with Mullinix (as SK-1) for both Rewind! and Richard D. James' Rephlex label. He also produces booty with Brian Gillespie for Databass as Starki and Clutch."

**COTTON, JAMES: *Press Your Body 12"* (SPC 016EP). \$7.00**

"Tadd Mullinix strikes back with the follow up to his acclaimed *Mind Your Manners* EP (GHI-003) and last years devastating *Buck!* (SPL-009). This time, Cotton has donned a darker persona, with gut-wrenching basslines and headcleaning synths. The new sound of Detroit/Chicago nastiness, with more to come."

**AUDION: *Kisses EP 12"* (SPC 015EP). \$7.00**

"Matthew Dear has come on strong in the past year, but never heavier than this. *Kisses* is the debut of Matthew's new alias. Raw industrial drum machine beats and wild pitch synths formulate one of our strongest releases to date. The title track is one of Matthew's most popular cuts from his live set, from Berlin to Japan. The great compromise switches from nasty shuffle to 4/4 without remorse. Live Evil."

**GRUMMICH, PETER: *Searoom 12"* (SPC 017EP). \$7.00**

"Peter Grummich is a staple on the Berlin minimal scene, recording distinctive 12"s for labels such as Sender and Kompakt. We were ecstatic to work with him and the results can be heard on this diverse single. From the long-running hypnotics of the title track to the crunchy 'Jakmonster' and late night rumble of 'No Reason'. Grummich declares this 12" to be his strongest overall to date."

**COTTON, JAMES: *Dancing Box CD* (SPC 018CD). \$13.00**

"Tadd Mullinix, also known as Dabrye and SK-1 (of Soundmurderer and SK-1 on Rewind! Records), makes his first full statement under the James Cotton alias. Psychedelic in every sense of the word, *The Dancing Box* pays respects to classic Chicago acid and leftfield Detroit techno, but does so with its own force and verve. Mullinix has created a sonic maelstrom, at once vibrant and eerily troubling. The album is impressive as a listening experience top to bottom, the eerie sensation of slowly deepening grooves. The tracklisting varies in both feeling and style, from the ominous 'Distant Trip', which feels like a late night drive on a deserted highway, to the blinding synths of the closing title track. *The Dancing Box* is a manic journey into the mind of a master musician."

**COTTON, JAMES: *Dancing Box 2LP* (SPC 018LP). \$13.00**

Double LP version.

**OSBORNE: *Afrika EP 12"* (SPC 020EP). \$6.50**

"Todd Osborn(e) has been a busy man. Between running the acclaimed Rewind! Records label with Tadd Mullinix, touring the world, and re-recording Radiohead's *Kid A* note for note (it's true), the Man is a force to be reckoned with. The title track is one of the best songs we've had the pleasure to release. Full of life and atmosphere, it literally oozes all things raw, natural. Distant voices form a distinct chant, rolling drum lines, sequenced not in a traditional grid. 'Afrika' is World-inspired without falling into cliché or comfort. It rolls out the speakers in a healthy charge. The flip's two techy tunes, 'In Gear' and 'Graphite,' are drumbox monsters with Detroit's psyche and Berlin's sex."

**DEAR, MATTHEW: *Backstroke CD* (SPC 021CD). \$11.00**

"Matthew Dear returns with the mini-LP *Backstroke*, on which he expands his stylistic boundaries and solidifies his place as not only a master of micro-house, but also as a major force in experimental pop. On the recent *Anger Management/Future Never Again 12"*, Dear backed away from the mic, but *Backstroke* features vocals more prominently than ever. Dear infuses the music with stunning accessibility and depth, while more familiar elements of his otherworldly style are kneaded into a perfect mix. Also at the forefront are stronger inclinations for tunefulness and the avant-garde, as dark cacophonies of swirling, disembodied voices often give way to gorgeous melodies that carry the record along seamlessly."

**DEAR, MATTHEW: *Backstroke LP* (SPC 021LP). \$8.00**

LP version.

**SPEKK (JAPAN):**

**DEUPREE, TAYLOR: *January CD* (SPEKK 001CD). \$18.00**

"*January* was composed between January and May 2003. The inspiration for the CD came from my visit to Japan on a tour with 12k artists Richard Chartier and Sogar. We made many, many friends and it was one of the most enjoyable and inspirational travels I have taken in recent memory. *January* attempts to loosely chronicle this trip by combining the stillness of looping passages with moving and non-repeating elements. A simple metaphor for our travels and the ideas of time standing still to experience a single moment forever. Our first morning in Tokyo there was a very heavy, yet gentle snowfall, a very vivid visual memory and the inspiration for the granular sounds in this recording. *January* utilizes many of the same practices and concepts of my work with loops and frozen sounds (such as on *Stil*) but also adds layers of live instrumentation and voices. *January* features live, processed electric piano as well as vocal fragments, courtesy of Sawako. More pieces with voices were written in these sessions but did not appear on the final release. This album was written at a time in my life of great changes and new beginnings and is dedicated to my son, Nicholas, who was born on February 19th, 2003." (TEXT by Taylor Deupree).

**BASINSKI + RICHARD CHARTIER, WILLIAM: *(non-titled) CD* (SPEKK 002CD). \$18.00**

"Richard and I became friends after meeting at Tonic in NY when he and Taylor Deupree did a show with Carsten Nicolai. He contacted me about a possible collaboration and sent me a track which I thought was very rich and harmonically similar to something I had recently been working on, a very swampy, dark piece I was calling 'The Garden of Brokenness' after a very beautiful new installation by James Elaine. I popped it into pro tools with my piece and something really special was happening, so I spent a few weeks weeding my track, trying different things ... eventually I stripped it way down and we were both quite happy with

the result. Richard came up to NY and we fine tuned it a bit together and it was done. Since the piece had changed quite a bit we decided not to use that title for this piece. He then sent me another one and again, it just worked with something else I had been working on... the second track came together very quickly, and there you have it!" (TEXT by William Basinski).

**SPEZIAL MATERIAL (SWITZERLAND):**

**VA: *SM03 - A Spezial Materials Compilation CD* (SM 010 CD). \$16.00**

"Switzerland's Spezial Materials imprint has amassed a huge following in the course of its 3-year lifespan to date. Friends of the label, including Autechre's Rob Brown & Sean Booth, Gescom's Rob Hall, Plaid's Ed and Andy, Mark Broom and countless others have admired the label's ability to inject a freshness of attitude and aesthetic development to a genre that has always cut itself close to the edge. This is the third compilation on the label so far, and the first to be given a full commercial release. Split impeccably between a showcase of forthcoming attractions and a catalogue of remixers to die for, the emphasis lies from start to finish on innovation and collectability. A full line-up of core artists is present, from the developed complex crunch of Intricate's 'Tinizong' and 'Hund', to Softland's delicate piano and bass modulation, to Person's twisted digital hip hop grind and Solotempo's killer squashed beats and malfunctions — leaving you with a good idea of how and why so many key artists volunteered their remixing skills for a project of this scale." Artists: Bitstream, Skanfrom, Team Doyobi, Made & Advanz, Gescom, Plaid, Plastique de Reve, Intricate, Staubsanger, Person, Monoblock B+ Nora Duster, Solotempo, Softland, Phonem.

**VA: *SM03 - A Spezial Materials Compilation 2LP* (SM 010 LP). \$18.00**

Double LP version.

**SOFTLAND: *One Is A Very Small Crowd CD* (SM 011 CD). \$16.00**

"The tone of this album is almost scholarly in its crafted approach to minimal electronics, complex structures and baroque harmonics. 'Sekvens' sounds like a homage to courtly harpsichord: an ornate construction which the following track 'Loipe' inherits, building intense menace and additive percussion. The resulting mix sounds as though it has borrowed its energy from certain classical compositions that have been torn kicking and screaming through a 21st century digital vortex. Softland creates an uneasy, dreamy landscape, by juxtaposing long chains of melody with dissonant, random bursts of percussion and pulsing, at times ominous, pads (as on 'Majken'). Glitchy beats both increase the pace and embed a sense of menace into the exchange of harmonies: glockenspiels create an illusory promise of calm, but harsh sounds resurface and the threat of decay is never far away (note the intrusion of a fly buzzing in 'Approach'). In terms of discernible influences, there are none that could be called concrete: the album seems to take its inspiration more from the harmonic layering of baroque composers than it does from contemporary techniques. It is still obviously an electronic album, but its self-conscious reinvention of classical composition with a mischievous twist gives it a unique appeal."

**BUNDOK: *Cusp 12"* (SM 012EP). \$11.00**

"Some real killers here as Spezial's American faction, in the shape of Josh Druckman, dons the Bundok mantle for some ill, deep, rocking electronic music. 'Meramec' has the grace of something like Aravane's 'Icol Diston', sweeps of melody up above and a surging, ultra percussive bad tune in the rhythm department. 'Ulyst' wears a darker, bluish light, the rhythm and melodic interest still right there... 'Your Secret is Safe with Me' bears the faintest traces of dub, before a guitar motif ushers in one hefty electronic groover, really nice changes in the arrangement and a cultural sense of melodic progression throughout. 'Other Structures' is just classic Spezial Material, arresting electro with some majestic changes, and 'Vanishing Point' ties it all up in fine style with a night drive futuristic funk classic."

**TRAJECT: *Strengir Hrynja CD* (SM 013CD). \$16.00**

"Gisli Thor Gudmundsson represents on the brand new Spezial materials album. Dragging the instruments kicking and screaming into a groove, Traject delivers multi-faceted electronic music that drops serious harmony over spannered beats, 'Water for Muddy People' takes the tried and tested format of electronica and rips it through his unique filter to produce a technical blend of rhythm and sound, peppered with genius. Another of Iceland's treasured musical exports, Einoma steps in with a remix of 'She Said', and a dark excursion it is too, brooding, swirling strings head off into the dark as, clicked beats and percussion slowly rise to the surface and take the opus away from the melody and onto the rhythm. Heavy bass kicks stand out with the emotive melody that appears shimmering through the beats, a tentative and moving melodic line that is stapled to the track until the end. Fans of Autechre's EP2 and the more dancefloor focused Gescom will find much to admire here."

**TRAJECT: *Strengir Hrynja LP* (SM 013LP). \$13.00**

LP version.

**SPIEL-ZEUG:**

**SCHUMACHER, THOMAS: *Got Milk? CD* (SPIEL 009CD). \$18.00**

"Spiel-Zeug Schallplatten in conjunction with B-Product proudly presents: The official *Got Milk! A Decade 1994-2004* Mixed CD. Compiled and mixed by Thomas Schumacher. *Got Milk* has been and still is France's biggest Techno indoor event, hosted annually for more than 10,000 people at the Hall Rhenus in Strassbourg. Thomas Schumacher has compiled and mixed this compilation to commemorate these 10 years with a selection of music that celebrates the Detroit Techno, French and International roots of Boris Gillet's *Got Milk*. This CD features some of the finest artists from all around the globe, including the legendary Detroit Grand Pubahs, Monika Kruse with her 'überhit' 'Latin Lovers' as well as some kick ass productions from Oxia, Pascal FEOS, Deetron, Agoria and of course the man himself. Not to forget Phil Kieran's fantastic rework of the Inner City classic 'Big Fun'. As to the mixing? This is not your average, perfectly boring homestyle DJ mix, Schumacher has created an intense, thrilling ride through 74 minutes of tech-funk packed tunes using Ableton's Live software."

**SPIKY (UK):**

**VA: *Sticky Whippet CD* (SPIKY 003 CD). \$15.00**

"The now defunct New Ground label was a bastion of sonic rebellion deep in the heart of Tory Kent. Between '92 and '95, New Ground dispatched countless vinyl missives to secret allies as respected and varied as Weatherall, Carl Cox, Richie Hawtin, Josh Wink and Derrick May, establishing themselves as one of the most collectible and sought after underground imprints in the world. This *Sticky Whippet* album sees new electronic label Spiky cream off the very sweetest of the New Ground legacy. Featuring tracks from the mighty Conemelt (normally associated with the Emissions label), The Corridor, Floating Bloke, The Secret Order and mysterious swordswinger Meek, it ranges from smoothed down digital funk to jaw dropping headfuck techno, touching every point in between"

**VA: *Sticky Whippet 2LP* (SPIKY 003 LP). \$15.00**

**SPINNEY (UK):****MALONE, WIL: *Death Line OST CD* (SPINN 002CD). \$18.00**

"The Spinney label follows up the acclaimed Vashti Bunyan album with the previously unreleased soundtrack to *Death Line*. *Death Line* the movie was released in 1972 and was directed by Gary Sherman. It starred Donald Pleasance and Christopher Lee and is an eerie horror story set in the London Underground. Wil Malone has been composing and arranging music for over 4 decades, was a member of UK psych combo The Orange Bicycle and has been responsible for some of the most sublime string & bass arrangements to come out of the UK. The strings on Massive Attack's *Unfinished Symphony* were his work as was the Verve's 'Bitter Sweet Symphony' (with a little help from Andrew Oldham). He has also worked with Depeche Mode, UNKLE, Black Sabbath, Gomez, Shack, Dido, Faithless, Kylie Minogue."

**DRANSFIELD, BARRY: *Barry Dransfield CD* (SPINN 003CD). \$18.00**

"Spinney follow up the re-release of the highly successful and much loved Vashti Bunyan album *Just Another Diamond Day* with this similarly lost gem of an album from Barry Dransfield. This album was described as 'Along with Vashti Bunyan's *Just Another Diamond Day* this debut solo album, full of beautiful and enchanting folk, is one of the two most sought-after major label folk albums'. Barry is an English folk fiddler & singer extraordinaire who was a leading light in the folk scene from the 70s onwards. He first came to prominence with the albums *The Rout Of The Blues* (1970) — *Melody Maker* Folk Album Of The Year) and *Lord Of All I Behold* (1971) recorded with his brother Robin and released on the outstanding folk label Trailer (set up by ex-Transatlantic engineer Bill Leader). Having split with his brother, he made his first eponymous solo recording for Folk Mill/Polydor in 1972 that is now released by Spinney on CD for the first time. By this time, Barry had already instigated & appeared on the *Morris On* album for Island Records in the same year along with Ashley Hutchings, Richard Thompson, John Kirkpatrick & Shirley Collins among others and went on to record *The Fiddler's Dream* album with the band Dransfield which also included his brother for Transatlantic before completing three more solo albums and much television work."

**SPIRIT OF ORR RECORDS:****HENDRICKS TRIO, THE KARL: *A Gesture of Kindness CD* (SO 026CD). \$13.50**

"Spirit of Orr is proud to present the long awaited, remastered, bonus tracks added, version of Pittsburgh's The Karl Hendricks Trio's breakthrough fourth album from 1995. Originally released by the short lived though acclaimed Fiasco Records. It was a record that showed a young band just hitting it's stride. Solid rock music, with tense, direct, and expressive content. While the emo superstars of today were buried in post hardcore and video games, these three midwestern twenty-somethings rambled around the country playing songs of loss, abandonment, and emotional strife. Songs that anyone coping with sudden abandonment, unresolved changes of heart, or just trying to be the good guy despite all urges to demolish the bridges of human trust, would find warming and comiseratingly inspiring."

**SUNBURNED HAND OF THE MAN, THE: *Rare Wood CD* (SO 027CD). \$13.50**

"An expected gift is not worth giving. After several false starts, the wood is ready. With this stroke the Sunburned Hand Of The Man unleash their singular collective spirit into the common marketplace to provide an open door to those who have heard about, but not yet heard, the magic mayhem that is the music. The music on *Rare Wood* was recorded in the most lively of settings, and then brought together in this composite. A smattering of recordings that will separate the talkers from the walkers. Sunburned Hand Of The Man again brings you something you didn't expect, *Rare Wood*."

**BURKETT, JOSHUA: *Life Less Lost CD* (SO 030CD). \$13.50**

"Beam of folkways passing tenements with bygone studio apartments as the lofts of the future awash in a microsecond of urban Om and the sparkly vastness of country mystery — a dragged in ray of tone we begin on the azure stylus of remembering. Effervescing bubbles of a lamp lit moon under an animal spirit sky for a moment screaming in absolute quietude of still night and waking to stained synapses trapped in the oxide of rails, gardens and the solitude breathing in the run off grooves of mushroom wood stoves burning slowly with the ringing of nuthatch gorgeous in the synchronicity. His kind a loving time trapped in the red light, perfect when on. Furnished with strings and beads and love and Cosimo in his language the stary loneliness is perennial and that is all life less lost will ever be, sipping in the universal ocean and returning a mystery of immortality in the rear view mirror of memory smiling on a wavy scene tripped on capsules of beautiful sonic doors open and whispering wildcards of flowers and illusory prisms through his hushed tawny cry of consciousness intimate with leaves, creatures and muted dirt honed through the jibba white lore of grass horns and offered from his hand a brow of clouds fizzing on earth's hidden rim bright as starfields it is a pleasure to live here."

**SHRIN: *Rin Liminal Switch Vols. 2 & 1 CD* (SO 17). \$11.00**

"Shrin is a band that was known in the late 1980s as Bimbo Shrinheads. They were founded in roughly the same northeast CT-area scene that sprung M16, Crystalized Movements and The Deadbeats. *Rin Liminal Switch* is a blistering foray into heavy feedback drone, bowed cymbals, and chants mixed with earnest and earthy folk rock coming together with an adeptness of styles that is perhaps comparable to the Sun City Girls. It is also an album that can be mindful of both Patty Waters and Sandy Denny at the same time. In many ways, Shrin could be pointed to as much of a keystone of the current ESP-Disk aesthetic as many of today's outsider troupes such as the No Neck Blues Band, The Tower Recordings, or perhaps Sunburned Hand Of The Man." Limited stock.

**SPOON/MUTE (UK):****CAN: *Monster Movie LP* (SPOON 4). \$17.00**

The group's historic hi-energy debut from 1969, originally issued on Music Factory and then brought to the masses by United Artists in 1970. The main studio recordings to feature vocalist Malcolm Mooney.

**CAN: *Unlimited Edition CD* (SPOON 1072). \$14.50**

CD reissue of this 1976 album, which compiled 8 years worth of unreleased Can tapes.

**CAN: *Tago Mago CD* (SPOON 9054). \$14.50**

The group's third album, a sprawling masterpiece from 1971. Featuring the vocal invention of Damo Suzuki. "With the band in full artistic flower and Suzuki's sometimes moody, sometimes frenetic speak/sing/shrieking in full effect, Can released not merely one of the best Krautrock albums of all time, but one of the best albums ever, period. *Tago Mago* is that rarity of the early '70s, a double album without a wasted note, ranging from sweetly gentle float to full-on monster grooves. — Ned Raggett."

**CAN: *Future Days CD* (SPOON 9055). \$14.50**

The fifth Can album, originally issued in 1973. "Damo Suzuki's final effort is Can's most

atmospheric and beautiful record, a spartan collection of lengthy, jazz-like compositions recorded with minimal vocal contributions. Employing keyboard washes to create a breezy, almost oceanic feel, the mix buries Suzuki's voice to elevate drummer Jaki Liebezit's complex rhythms to the foreground; despite the deceptive tranquility of its surface, *Future Days* is an intense work, bubbling with radical ideas and concepts. — Jason Ankeny.

**CAN: *Ege Bamyasi CD* (SPOON 9056). \$14.50**

The group's fourth album, from 1972, originally issued by United Artists. "The follow-up to *Tago Mago* is only lesser in terms of being shorter; otherwise the Can collective delivers its expected musical recombination act with the usual power and ability. Liebezit, at once minimalist and utterly funky, provides another base of key beat action for everyone to go off on — from the buried, lengthy solos by Karoli on 'Pinch' to the rhythm box/keyboard action on 'Spoon'. Liebezit and Czukai's groove on 'One More Night', calling to mind a particularly cool nightclub at the end of the evening, shows that Stereolab didn't just take the brain-melting crunch side of Can as inspiration. — Ned Raggett

**CAN: *Monster Movie CD* (SPOON 9057). \$14.50**

CD reissue of the first Can album, originally issued in 1969. "Can's debut is the only full-length, proper release to feature original vocalist Malcolm Mooney, whose free-form ranting is matched by a raw, aggressive dynamic unlike anything else in the group's canon; driving, dissonant songs like the extraordinary 'Father Cannot Yell' and 'Outside My Door' even owe a rather surprising debt to psychedelia and garage rock. More indicative of things to come is the closer 'Yoo Doo Right,' a 20-minute epic built on the kinds of hypnotic motifs and minimal rhythms which quickly became Can trademarks." — Jason Ankeny

**CAN: *Soundtracks CD* (SPOON 9061). \$14.50**

CD reissue of the 2nd Can album, originally issued in 1970. "Malcolm Mooney passes the baton to Damo Suzuki for *Soundtracks*, a collection of film music featuring contributions from both vocalists. The dichotomy between the two singers is readily apparent: Suzuki's odd, strangled vocals fit far more comfortably into the group's increasingly intricate and subtle sound, allowing for greater variation than that allowed by Mooney's stream-of-consciousness discourse." — Jason Ankeny

**CAN: *Delay 1968 CD* (SPOON 9062). \$14.50**

Classic early recordings with Malcolm Mooney on vocals, recorded in Nörvenich, Germany in 1968-69, not released until 1981. "A collection of cuts featuring early vocalist Malcolm Mooney, these seven songs are among the very first Can ever recorded; while nowhere near as intricate or assured as the group's later work, the visceral energy of tracks like the deranged 'Uphill' and 'Butterfly' is undeniable." — Jason Ankeny.

**CAN: *Soon Over Babaluma CD* (SPOON 9065). \$14.50**

Reissue of the 6th Can album, originally issued in 1974. "With Suzuki departed, vocal responsibilities were now split between Karoli and Schmidt. Wisely, neither try to clone Mooney or Suzuki, instead aiming for their own low-key way around things. Musically, if things are a touch less intense on *Babaluma*, the sense of a band perfectly living in each other's musical pocket and able to react on a dime hasn't changed at all. 'Chain Reaction', the longest track on the album, shows that the combination of lengthy jam and slight relaxation actually can go together rather well." — Ned Raggett

**SPRAWL (UK):****VA: *Chinese Whispers CD* (SP 027). \$18.00**

"Unlike other remix albums, *Chinese Whispers* is a cyclical recording remix project, but with NO original track to begin with. All the artists participating had no idea who they were remixing. Samples arriving anonymously. All they were aware of was who was involved, who those audio snippets might be from. Stereolab provided the original bits to start the ball rolling, and nine remixes later were given the final samples from the last artists' track back, to create their THEIR final track. Confused? You won't be when you hear the music: it ranges from skanking big beat to funky electro jazz to drill 'n' bass tripped hoppy disco amazingsness." Other remixes involved: Sons of Silence, Ultramarine, Mike Paradinas, Freeform, Slang, Bedouin Ascent, Si Begg, Subtropic & T-Power.

**SI CUT DUB: *Rate Of Living CD* (SP 030). \$18.00**

"3rd LP from Douglas Benford (other efforts: 1995's *Nuisance* and 1997's *Behind You*, several singles for the Suburbs of Hell/Sprawl labels, at least one a collab w/Scanner) full of catchy micro-global orchestrations & tweaked electro-beat landscapes, executing all the moves you've now come to associate with creative post-dancefloor production. Recklessly eclectic & therefore completely worthwhile. Kudos." — Hrvatski.

**OSYMYSO: *Welcome to the Palindrome CD* (SP 031). \$16.00**

"25 year old Mark Nicholson enjoys anything subversive and quirky, and his release under the pseudonym Osymyso is a cross between B-boy electronica and Japanese TV commercials. His releases, including his most recent on Spiky records, have won him friends in high places — including Mary Anne Hobbs, Richard Fearless, and Mr. Scruff."

**VA: *Hmm CD* (SP 032). \$12.00**

"International artists from clubland, popular and sonic art fields choose traditional hymns and anthems from around the world to create a unique album of adventures in beats, textures and melody, straddling the worlds of dub, techno, funk and electronica. Includes tracks from Kit Clayton, Add N To X, Vladislav Delay, Kreidler, David Toop, Osymyso, Benge, Matrix, Freeform, Farben, Puppy and more. *Hmm* is not only a showcase for some of the best cutting edge electronica artists from around the world, but is also a provocative and evocative landmark creative project with a unique angle."

**SPRING GARDEN MUSIC:****WRIGHT, JACK: *Free Life, Singing LP* (JW 001). \$7.00**

An old LP that we still have a box of, featuring Colorado-based improviser Jack Wright (alto sax, piano) with Marv Frank (drums). Private press, with a primitive black & white sleeve, rom the late 70s or so? I forget.

**SPRINT RECORDS (UK):****KING TUBBY: *I Am The King Vol 2. LP* (SFLP 004). \$12.00**

"Following on from the recent reissue of *I Am The King Vol 1* comes ...*volume 2*. Another brilliant collection of 14 early 80's bass 'n' drum work-outs from King Tubby's studio, the bulk of which are mixed by the Scientist with the remaining mixed by Prince Jammy and Tubby. Includes raw versions of the 'M15', 'Fade Away' and 'Real Rock' rhythms amongst others."

**PERRY, LEE: *Dub Around The World LP* (SFLP 005). \$12.00**

"Subtitled 'The Upsetter Meets The Upsetter In Dub Around The World.' This release contains 12 recordings, two thirds of which are the result of Perry's handwork. A couple of early 70's cuts and few Black Ark mid 70's recordings. Worth checking out is a cut of Augustus Pablo's 'Java', known here as 'Dub It In Trinidad And Tobago'. The rest of the



album is made up of a selection of early 80's bass 'n' drum work-outs from an unknown origin, but are selected here by Lee's son, Omar Perry and the Upstress who both compiled this album."

### SPUN RECORDS:

#### VA: *Being Black* CD (SPN 001 CD). \$16.00

"*Being Black*, the album, was inspired by Angel Kyodo Williams' deeply thoughtful, intelligent book *Being Black: Zen and the Art of Living with Fearlessness and Grace* (Viking Compass). Williams, a Zen Buddhist priest and social activist in Brooklyn, introduces readers to the basic principles of Zen, from an African-American perspective. She is 'as conversant with Wu-Tang Clan as with the message of the Dalai Lama.' — Village Voice, 2001. And, while her work may resonate most clearly with African-American readers, *Being Black* promotes a universal message. *Being Black*, the album, is equally as stirring. It will arouse your mind and move your body. A brilliant mix of hip hop and gripping spoken word, *Being Black* is an instant classic. It includes tracks from top 'conscious' artists including Jurassic 5, Mystic, Dilated Peoples, Bahamadia, Will.i.am (from Black Eyed Peas) and Blackalicious as well as exclusive, tracks featuring collaborations between the legendary poet Ursula Rucker (famed for her work with The Roots) and some of the most influential DJs today including King Britt, Rob Swift (X-ecutioners), Rhetttmatic (Beat Junkies), DJ Spooky, and DJ Revolution."

### SPV RECORDINGS (GERMANY):

#### POPOL VUH: *Affenstunde* CD (SPV 70102). \$16.00

The Spalax label Popol Vuh reissues are deleted and the German SpV label will re-introduce them with a series of 19 new reissues. Digipack packaging, bonus tracks, 16 page booklet (same one in all releases), no info specified on remastering. This version of *Affenstunde* includes a very good 10 minute bonus track ("Train Through Time"), released here for the first time. "Formed in 1969 and named after the Quiche Mayan Indian's bible, Popol Vuh centered around keyboardist/conceptualist/Hertzog-pal Florian Fricke. *Affenstunde* (aka 'The Time Of The Monkey King') was the first Popol Vuh album, originally issued in 1971. It was a forum for Fricke's early forays into Moog synthesizer explorations (he was playing one of the huge first models), with tabla accompaniment. Trancy electronic patterns emerge, in a drugged, lo-key fashion, with fine meditative qualities. The first two tracks are generated purely by Fricke's mighty Moog synthesizer, and are high up in the cosmos. 'Dream Part 5' is just percussion, whose rhythm becomes so infectious that it might eat you whole. 'Dream Part 49' is a great encompassing piece which is dense with synthesizer experimentation. Last, but by no means least, is the 18 and a half minute title track. This track is an epic. It starts with hollow percussion and a galloping Islamic rhythm, there is then a lull of synthesizers which break forth into a great Celtic manna. A wonderful start to the band's career."

#### POPOL VUH: *Aguirre* CD (SPV 70142). \$16.00

New reissue of this Hertzog-associated soundtrack work. One new bonus track ("Aguirre III"), but does not include the other bonus tracks found on the previous Spalax edition (it's only right & natural, confusion has reigned over the PV soundtrack releases forever). Either way, this is a great PV release and you might as well buy it again. "Originally released 1974. Recorded at Bavaria Tonstudio, Munich. From ultra spacy music coming from another worlds, to cosmic krautrock with super acoustic guitars, flutes, delicate rhythms including tabla and more..." Featuring the trio of: Florian Fricke (piano), Daniel Fichelscher (guitar, percussion), Djong Yun (vocals). Tracklisting: 'Aguirre I (L'acrimie di rei)', 'Morgengruss II', 'Aguirre II', 'Agnus Dei', 'Vergegenwärtigung', bonus track: 'Aguirre III'.

#### POPOL VUH: *Einsjäger & Siebenjäger* CD (SPV 70152). \$16.00

New reissue of their 5th album, from 1975, ('A Soldier And Seven Soldiers'). With two bonus tracks: "King Minos II" & "Wo Bist Du?". One of the pure classic PV albums. The trio of Fricke, Fichelscher (electric/acoustic gtr) and Yun (vocals), Popol Vuh started to make head-ways toward a heavy cosmic rock sound, that would soon peak with *Letzte Tage*. Powerful flows of weaving guitar/keyboard lines built up into psychedelic peaks. The title track is the album's crescendo. It is a strange mix of all the band's previous styles, with Djong Yun's vocals thrown in for added eeriness. This track just floods the room with its gentle piano theme, and intruding drums and guitar.

#### POPOL VUH: *Shepherd's Symphony* CD (SPV 70282). \$16.00

Previously issued by Mystic Records, UK, 1997. One of the last PV releases and very non-essential. No bonus tracks (how could there be?). Musicians: Florian Fricke, Frank Fiedler, Guido Hieronymus. This is considered the 25th album by Popol Vuh, and the Mystic site refer to it (in non-ironic fashion) as an album "quite unlike other Popol Vuh recordings with influences of Hip-Hop and Techno Trance Sounds to appeal to both new younger listeners and existing fans."

### SPYMANIA (UK):

#### DJ BEATTIE: *Drool* CD (SPY 009). \$18.00

"The Spymania debut album from 25-year old Brighton-based Daniel Beattie. Dan recorded his debut as D.I.A.L. with the 1997 'The Pause That Refreshes' 12" for Spymania, and has since gone to have tracks featured on compilations from Diskono and the NY based Lucky Kitchen. Eclectic as you'd expect on this label, the album is a mix of spooky strings, flutes, deep dubby tech house, reverb piano, dark noise, jazz, classical and ambient!"

#### VA: *Welcome To Celebrity Fog Donkey* CD (SPY 011). \$15.00

"Spymania has always had an endearingly haphazard approach to releasing records. A brief flurry of 'genre defining' releases and then nothing for one and a half years. This is a reflection of the strict philosophy behind the label: lots of our friends make music and occasionally we release some of it. This approach has so far given the world Squarepusher and MDK among others, and will soon bring a solo album from Supercollider's Jamie Lidell. But for now back to the *Fog Donkey*. This compilation brings together the new Spymania talent, artists we've been listening to for years, alongside some new found friends. A familiar cut 'n' paste style prevails, but the choice and direction of music may surprise. Anyway, here's the boys: Ipam Bele (An 8 year old gypsy prodigy), MDK (winner of 1998's coveted NME Album of the Year), Steev/T3 Perm Leech (Best known for his work as Horse Opera on Planet M, Steev is living proof that beards don't have to be boring), T Maxx (Hailing from the Bronx, T Maxx was dragged up on the sounds of Mantronik and Pong), Transbeauce (based in Paris), The Trouts/Cassette Boy (Chelmsford's Oldest Band ? recorded live in 1992, disproving the idea that you have to be really good at playing your instruments to play them badly a la Les Dawson. Thank God it's only two minutes long), Smog Carver (*Tango'n'Vectif* on the Aphex Twin's Rephlex label was the first album to be released under the name U-zig. Mike Paradinas had a helping hand with this project, and Smog Carver was the man behind that hand), The Cat Called Eastern National (It's not very often we receive demos from animals, particularly household pets named after provincial bus companies, so this one was a real delight), Pleasted Lemon (Wednesbury based three piece), Spandex, Big Man Ace & Snake's

Leg (Label founder Snake's Leg teams up with London 2 step giant Big Man Ace for this sublime drum 'n' bass masterpiece)."

#### MDK: *A Friend Is A Stranger You Haven't Met Yet* CD (SPY 015). \$15.00

"Consisting of 23 tracks, the album takes in a variety of styles including jazzy hip hop, multi-layered ambient, live flute, horizontal breaks, melancholy guitars, and of course distortion, glitches, hisses and clicks aplenty." Year 2000 release, last copies.

#### HYPO: *Kotva* CD (SPY 016). \$15.00

"Hypo is Parisian Anthony Kayeux, also half of Transbeauce who featured on the *Spymania Allstars* comp. and released tracks on 555 Recordings. An easy on the ear lo fi blend of electronics and acoustics in a kind of quirky pop/ambient style. As usual there is plenty of clicking and hissing but also some lovely melodies, and believe it or not, some real instruments played by a human person. File next to: Warp/Skam."

### SQUEALER:

#### CURTIS, CHARLES: *Ultra White Violet Light/Sleep* 2CD (SCLR 029). \$17.00

"Squealer is proud to announce the release of the compact disc version of Charles Curtis' *Ultra White Violet Light*. Packaged in a handsome double CD digipack, *Ultra White Violet Light* is a hypnotic work that will appeal to fans of minimalism, as well as the atmospheric documentary soundscapes of Godspeed You Black Emperor and the gentle calm of ambient electronica." "Born in California in 1960, Curtis is known internationally as a classical cellist of the first water. He has performed and recorded with an amazingly diverse range of artists, from Kathleen Battle to Herbie Hancock to Speculum Musicae. Since 1989 he has been the principal cellist of the North German Radio Orchestra. From 1986 Curtis has been closely associated with LaMonte Young, who considers Curtis his protégé, and has spoken of him as 'the foremost interpreter of my music in the world'. He is also one of the few musicians ever to have shared the stage as a duo with Young. Besides this complex history of study and performance with the Father of Minimalism, Curtis has also maintained a strong presence in New York's avant garde and underground rock scenes, working frequently as a guitarist with such figures as Kramer and Alan Licht, and holding regular positions in The Donald Miller Trio and King Missile. Since the early '90s, he has also lead his own rock group in Europe, the Charles Curtis Trio. His compositions for this classic power formation integrate sustained sine waves and spoken prose pieces, reminding one of a simultaneous playing of The Velvet Underground's third album and John Cage's *Indeterminacy*." ?- Donald Miller.

#### CURTIS, CHARLES: *Ultra White Violet Light/Sleep* 2LP (SCLR 029 LP). \$14.00

German pressing issued in conjunction with the Beau Rivage label. The LP release presents four pieces on two records. Three reflect Curtis' work with La Monte Young, bathing the listener with a wash of sine tones, multi-tracked cellos and sustained guitars; a fourth features his Trio; two feature his readings in one of the most affable monotonies ever recorded; and all may be enjoyed as individual compositions, but may also be combined on more than one stereo sets, up to all four at once." ?- Donald Miller.

#### ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *New Geocentric World Of Acid Mothers Temple* CD (SCLR 034 CD). \$13.00

"The Acid Mothers Temple and the Melting Paraiso U.F.O. hail from Nagoya in the central region of Japan, but they may as well be from the moon. A self-described 'freak-out group for the 21st century', the band was founded in 1996 by members of the Acid Mothers Temple soul-collective, led by guitarist Kawabata Makoto (from Musica Transonic and Toho Sara). *New Geocentric World* continues the development shown on their previous albums for the pioneering Japanese label P.S.F., with intense music veering between blitzkrieg maelstroms of electricity and gently lilting garden psychedelia. This is their fourth official album, following three full length releases on P.S.F. The band has also been active on other fronts, with the recent double LP *Live in Occident* a documentary of their 1999 world tour, and the *La Novia* LP a foray into Japanese folk. Their previous releases were delicious communal Gong/Hawkwind patchouli collisions, colorful as a Life with the Hippie Jetsons cartoon, but with an acid punch that proved their music was beyond any idea of pastiche or irony." — Alan Cummings"

#### ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *New Geocentric World Of Acid Mothers Temple* 2LP (SCLR 034 LP). \$17.00

"This was their fourth official album, following three full length releases on P.S.F. The DLP release will include an additional track, 'Grateful Head', originally available on a tour-only single which is currently out of print. The DLP will also have new artwork."

#### MAJOR STARS: *Distant Effects* CD (SCLR 036 CD). \$13.00

"*Distant Effects* is the third full length release from Cambridge, MA-based Major Stars. Combining an interest in mid-60's folk rock, free jazz and Hendrix-oid guitar riffage, the Major Stars create tuneful compositions that rapidly lift into the stratosphere on the waves of guitar amperage supplied by Wayne Rogers and Kate Biggar."

#### MAJOR STARS: *Distant Effects* LP (SCLR 036 LP). \$13.00

LP version.

#### ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O.: *In C* CD (SCLR 037 CD). \$13.50

"Originally released on LP by the Eclipse label, *In C* is the latest inspirational work by the Japanese avant-psychedelic collective the Acid Mothers Temple. This CD reissue includes all of the music featured on the original LP, including the title track, a reinterpretation of minimalist composer Terry Riley's monumental composition from 1964, and 'In E', which the band performed frequently during their 2001 US and UK tours. The CD version of the album also includes the 19 minute bonus track 'In D'. The CD is packaged in a handsome digipack."

#### LAST DAYS OF MAY: *Inner System Blues* CD (SCLR 038 CD). \$13.00

"Features Karl Precoda of the Dream Syndicate. *Inner System Blues* is the third installment from Last Days of May. Like its predecessors, this new record presents a psychological musical landscape of tension and release. Unlike its predecessors, *Inner* explores territory that's deeper and wider; micro strategies with macro results. Last Days of May are an instrumental combo of empathic ferocity, making a regal shape-shifting noise...that is a singular digestion of electric Miles Davis, the first Stooges album and, in Precoda's molten reveries, both John Coltrane's tenor sax and Lou Reed's free-guitar shriek."

#### YEAH NO: *Swell Henry* CD (SCLR 040CD). \$13.00

"*Swell Henry* is the fourth album from yeah NO, the quartet of multi-talented downtown New York musicians led by clarinetist/saxophonist Chris Speed. Speed, in close collaboration with drummer Jim Black, trumpeter Cuong Vu and bassist Skuli Sverrisson, explores a broad palette of sharply focused lyrical jazz compositions, stimulating collective improvisations and explorative forays into ambient and texture."

#### HIGH RISE: *Disallow* CD (SCLR 1003CD). \$10.00

American issue of the fifth High Rise album, licensed from PSF. The heavy-duty trio of Asahito Nanjo (bass, vocals), Munehiro Narita (guitar) & Pill (drums). Fourth High Rise CD (fifth album overall) and first studio production in quite some time. Utterly massive trio psy-

chedelic heavy rock. With new (and amazing) drummer Pill, the guitar/bass duo of Nanjo & Narita blast the spheres like nobody else, in a seemingly more complex manner, but just as pure in their pursuit of the deeply submerged.

**HIGH RISE: *Disallow LP (SCLR 1003LP)*. \$12.00**

First time on vinyl for this album. Full color sleeve, same artwork as the original PSF CD.

**CIRCLE: *Raunio CD (SCLR 1004 CD)*. \$13.00**

"Circle's soundfield encompasses skewed progressive-rock rhythms, distorted guitar firepower, gleaming minimalism, Kraut-influenced phrase repetition, and hymnal incantations written in a made-up language called Meronian. *Raunio* is a U.S. reissue of a recording released late last year on the Finnish label Ekto, which is run by bassist Lehtisalo. It presents all the elements that make them such a fantastic live band: their frantic live sets have garnered ample international praise while masterfully exploring the outer limits of grinding tension and celestial calm."

**SRI MOONSHINE MUSIC:**

**RILEY, TERRY: *Atlantis Nath CD (SMM 001)*. \$42.00**

Limited edition first pressing of the debut release on Terry Riley's new label. A 1000 copies made, all signed & #d. Largely intended to be sold mail order only, only a few copies will be circulating; in the future an unlimited mass market version will be released. "Sri Moonshine Studios is happy to announce it's first release, *Atlantis Nath*, recorded, mixed and edited during the period of 1993-98 in Nice France at the CIRM studios. This is a special signed and numbered edition of 1000 CDs! Terry's first big studio production since the 1978 *Shri Camel* is a 74-minute seamless journey featuring voices, strings, synthesizer, piano and loops from India. The CD is packaged in a natural paper 6-panel foldout with radiant Asian inspired illustrations meticulously designed and rendered by New York artist, Chris Harvey. Included on the recording is the final scene of Terry's opera based on the life and works of Adolf Woelfli, 'The Crucifixion of My Humble Self' as well as 'Emerald Runner,' 'Ascension' and 'Remember this O Mind.' Produced by Terry and the masterful CIRM Studios team of Luc Martinez and Michel Redolfi, this recording shines with state of the art sonics and performance. Terry sings and plays all voice, piano and synthesizer parts on these tracks with guest appearances by the Nice Opera String Quintet and Frédéric L'Epée, Guitar."

**STAALPLAAT (NETHERLANDS):**

**ANTENNA FARM & MAIN: *AF\_M CD (BROM 01)*. \$14.50**

"AF\_M is the result of a collaboration between Main (Robert Hampson, formerly of Loop and Godflesh) and Antenna Farm (David Howell and Alastair Leslie). As the very first artists in Staalplaat's new Brombron series, both artists were kindly invited to spend a week living and working at the Extrapool studio in Nijmegen, to collaborate together, and then release the results on a CD. These recordings were made utilising a variety of tools — Powerbooks, contact microphones, guitars, mixing desk, fx, and and field recordings gathered from around Nijmegen. The three of them spent long hours in the studio working alone processing our own sounds, and then coming together at the end of each day to improvise collectively with these sounds. Becoming increasingly focussed, these improvised sessions were recorded directly down onto DAT. At the end of the week (July 7th - 13th, 2000), they returned to London with around 3 and a half hours worth of DATs. After a short break, they came together again at Robert's studio in Croydon and began to isolate sections and edit together this material (again on powerbook). This editing was simple and truthful to the original recordings — no new sections were added, there was no reprocessing done. They simply isolated what was felt were the strongest recorded sections and then bolted these together. There were some crossfades created, but everything was kept in chronological order. The resulting audio coheres into a focussed document that slips from extreme quiet to scratchy, crackly ambience, drone passages, and occasional bursts of a more violent nature. Not something that works as a background music, the 5 tracks have been carefully placed together and require closer listening..."

**MEELKOP & TORE HONORE BOE, ROEL: *Soezacht CD (BROM 03)*. \$15.00**

"The studio itself, with all its equipment and its specific acoustic qualities, became our source of inspiration. Working with the analogue synths in there and making room recordings, we gradually built up a body of raw material that led the way to the construction of the tracks on this CD. About Tore Honore Boe: "...a link between Dada, Merz, or the long collage and concrete music tradition: Boe creates a personal, crystalline, and sparkingly clear sound constructed out of microphysic elements of chance and risk by occasionally using amplified everyday objects and, in other instances, field recordings and processing of all these. A personal creator with a style avoiding comparison and whose choice of unusual formats has led him to work with records, floppy disks, or micro-cassettes. The singular beauty of his music stems from this premises, but also from the emotional atmosphere of the spaces where his live interventions take place..."

**BJÖRGULFSSON & JONAS ÖHLSSON, HEIMIR: *Brombron 04: Unspoken World Tour CD (BROM 04)*. \$15.00**

"Icelandic artist Heimir Björgulfs (ex-Stillupsteypa) and Swedish artist Jonas Öhlsson team up for a strange blend. A frozen margarita from the north perhaps...? Both artist are educated in the visual arts as well as Heimir having studied sonology at The Royal Conservatory in Den Haag and Jonas electro-acoustic music at Fylkingen in Sweden. They both live and work in Amsterdam, and have numerous releases behind their back, solo and in various projects. Bringing their nordic background into the Extrapool studio in Nijmegen, the pair used a lot of old analog gear available to them there in combination with their own high-tec digital machines to make this very varied album of 23 tracks ranging from funky noise to abstract old school acid... quite different from previous outputs from them. Strange things started to happen as the Gelderland Legend appeared unexpected in the studio and singing sessions even took place to add just the right flavour of this otherwise unique cocktail."

**MENS & JAAP BLONK, RADBOUD: *Brombron 05: Bek CD (BROM 05)*. \$15.00**

"Bek brings together dutch vocal artist Jaap Blonk and dutch techno musician Radboud Mens. Jaap is known from his two previous Staalplaat releases (*Flux de Bouche* and *Vocalor*) and recites sound poetry of his own writing, as well as from others. He is also renowned as an improviser and has worked with almost everybody in that field. Radboud Mens is a trained visual artist, but is also a skilled audio engineer. In his techno based music he searches for the physical aspects of sound. In Bek (dutch for 'mouth') all sound sources are derived from Jaap Blonk's voice. He mimics techno rhythms, which were recorded by Radboud Mens. Together they created five distinctively different dance music pieces. There are five different approaches: techno, drum & bass, minimal techno and gabber. Upon playing this CD, the rhythms will grab and you won't hardly notice the fact that this is voice based. Only upon close listening you will hear the difference between a 303 and Jaap's voice."

**BURKE & KEVIN DRUMM, DAN: *Mort Aux Vaches CD (MORT BURKE)*. \$15.00**

"In 2001 Dan Burke (aka Illusion Of Safety's frontman) and Kevin Drumm embarked on a

small European Tour, bringing them also to the VPRO studios. This was the third time that Dan Burke made recordings there, the first two being previously released in the Mort Aux Vaches (and both are still available). Rather then playing under the Illusion Of Safety moniker, this was a tour of two like minded improv artists. Dan Burke has been doing Illusion Of Safety since the mid 80s, releasing many CD's and the band has seen many members besides Burke, including Jim O'Rourke, Mark Klein and Kurt Greisch. They balance on the fringe of silence and noise, always seeking out the beauty. A discography by Kevin Drumm reads like a who's who in the world of improvised music. He has released CD's with Ralf Wehowsky, Taku Sugimoto (various releases, such as for Boxmedia, Sonoris and Meme), Martin Tetreault, Axel Dorner and Lasse Marhaug (plus lots that we forget of course) as well as various solo works for Perdition Plastics, Mego and Fringes. This CD is a fine improvisation between the closely contact microphone objects, guitar and laptop of Dan Burke and Drumm's guitar and ancient analogue synthesizer. A very dynamic work, which ranges from sheer silence to sheer noise, always with a sharp edge."

**COH: *Mort Aux Vaches CD (MORT COH)*. \$15.00**

"Coh is a man who wants to let music speak for itself and prefers to have as little as possible known about himself. Coh (meaning sleep in Russian, and not 'Sun' as someone once put out wrongly in an interview) is one Ivan Pavlov, who appeared on the front of music with a stunning release for Carsten Nicolai's Raster Noton in 1998. The recordings present on this CD were made in 1999 and were part of a small tour in The Netherlands, which brought him to play in Paradiso, Amsterdam, on an evening with Project DARK and Mum. The first band was also present in the studio, when Coh recorded his set there and, together with the regular VPRO staff, they were the only audience present. The recordings on this CD was his set that he prepared for his Paradiso concert. Coh's music is all derived from his laptop, but unlike many others, he's one of the very few to produce glitch music that is warm, atmospheric and almost lyrical."

**DAVIS, GREG: *Mort Aux Vaches CD (MORT GD)*. \$16.00**

"1) Field recording from the garden at Hotel Rembrandt across the street from VPRO studios. Fender rhodes improvisation. site specific. relocating. 2) Convoluted bit reduced slowed down glöckenspiel tones and Casio sk1 organ drones. disintegration. colliding angled sounds. 3) Melodica chords. New years noise maker clickers. deconstructed cumulus beats. 4) Chord organ blankets. Scissors. paper. maracas/shakers. coalescing rhythms. First guitar. 5) Slow motion combines with fast motion. Chimes. Resonance. 6) Serein = a mist, or very fine rain, which sometimes falls from a clear sky a few moments after sunset. Tripletting gallops as three and two. 7) Tibetan singing bowls. microscoping. 8) Emerging from sleep to a smile and a hug. Plenty of sunshine. Second guitar. 9) Feedback valleys and dungeons. Quagmire. Tube tapping. 10) Thickets can be endlessly wonderful and complex. Beautiful inside. Altering preconceptions of noise. 11) Northern Arizona rainpipe. Sine tones. After Lucier. 12) Dancing with birds, rainshine, singing joy. 'from their eyes, the people must look like miniature toys.' 13) Children splashing in a bathtub. Arizona creek."

**ILLUSION OF SAFETY: *Mort Aux Vaches CD (MORT IOS)*. \$18.00**

"Second IOS release in the Mort Aux Vaches series. This new one was recorded during the May 1997 European tour, and is Dan Burke solo. He presents a more 'present' release, featuring clear electronics (like the opening piece, which is like O'Rourke's *Disengage*) to electro-acoustic treatments. Although entirely improvised, this is one very coherent CD, that shifts between moods and textures. Housed in sandpaper and silkscreened in red."

**INADA, KOZO: *Mort Aux Vaches CD (MORT KI)*. \$18.00**

"Kozo Inada, who lives in Osaka, is a web programmer and sound artist. He has released a series of CDs from Staalplaat, Digital Narcis Ltd, Selektion, V2. He always make sounds based on the plan he thinks is perfect using his knowledge of acoustic-psychology and MAX/MSP software. This 50 minutes-long track give you the emotions and feelings: high pressure, fear, aura of grandeur, tranquility, trip, and so on... In making *III*, he uses mainly various field-recording sound materials: gongs of temple, children's laughter, chirp of insects.... They are prolonged, shortened and processed so carefully that we are overwhelmed by his sound flow, to find ourselves deeply involved in his aesthetic. It seems that *III* is by far the best work Kozo has ever made in terms of percentage of completion and diversity of sounds."

**MAIN: *Mort Aux Vaches: Exosphere CD (MORT MAIN)*. \$18.00**

"The sound sources for this piece are derived from field recordings made in transit on a short series of Main concerts around Europe. Most of Main's composition has a sense of movement and descriptive tone of space/ expanse which are often derived or inspired from field recordings that are site specific in a larger context. To change tact, I had the idea of documenting the almost forgotten part of a journey : The relatively short or connecting trips made between hotels and stations/ airports etc., which are often considered uninteresting, as we are mentally preparing for the bigger part of the journey."

**MASSIMO: *Mort Aux Vaches CD (MORT MASS)*. \$15.00**

"27 years old, computer expert, specialist in hardware for a Canadian firm, the Catanese Massimiliano Sapienza, assumed name Massimo, started out in '99 with the release of two successive CDs on the Staalplaat label (Massimo (on Microwave) and Minimo! (on Staalplaat), which led him to be termed, a little prematurely, as one of the so-called "microwavers". A wide range of collaborations (Kozo Inada, Pata, Dat Politics, etc.), gigs around Europe, participation in anthologies (such as the box Invalid Object Series from Fallt) and remix (for Epic/Sony he distorted in spoof nightmare rhythms Run Christian Run by Super Furry Animals), brought him in record time to the attention of intenders as a laptop artist (and desktop), able to express himself in a language also very distant from the conceptual minimalism of glitch. In this vein the long track recorded live in Amsterdam for the well known series Mort Aux Vaches seems to be a kind of homage to the most brutal of power electronics, extorting from the computer chaotic fibrillations and tempestuous pulses worthy of the most exhausting Merzbow."

**ALVA NOTO/SIGNAL/KOMET/BYETONE: *Mort Aux Vaches 2CD (MORT NOTO)*. \$17.00**

"Staalplaat is pleased to announce the first Mort Aux Vaches double CD, which features 4 projects from the Raster-Noton label. These four bands might be considered the core of that label, and maybe more so, the most influential electronic music around. Since 1996 they are exploring music that has been called 'clicks & cuts' or 'microwave'. Featured are Alva Noto, Byetone, Komet and Signal. Each of these projects has its distinct sound that differs from the others. Alva Noto sounds very clean with his high pitched rhythms, Komet and Byetone are both more techno influenced and Signal (normally a collaboration between Komet, Alva Noto and Byetone) is the most experimental one, with its droning soundscapes. Signal and Byetone were recorded at the VPRO in 1999. Alva Noto also recorded a set there, the first live presentation of 'Prototypes', but it's replaced here by a different recording. Komet was not present during the recordings but in order to be complete, he submitted a live recording from around the same date. Cover by Alorezn. This is a limited edition of 1000 copies."

**PIMMON: *Mort Aux Vaches CD (MORT PIMMON)*. \$18.00**

"From all the people with a laptop and who travel, I rate Pimmon as one of the better ones. Not falling in a pure noise mode, or a pure improvisation mode, his music is a combination



of melodies, raw chunks of sound and glitchy rhythms. To get the full Pimmon picture, one would also need the **Mort Aux Vaches** CD. Recorded at roughly the same time as the Tigerbeat CD, the live recording on **Mort Aux Vaches** CD dates from about a year ago, upon his first Europe tour. Of course, the live side is always arranged in a more free mode, small mistakes happen but these pieces bear the Pimmon trade mark all over: grainy yet warm glitch rhythms, amplified static hiss that evolves into small wormholes and crackles and pop all around. However, Pimmon never loses the idea of composition — he never leaps into pure improvisation nor does he let things get out of control, there is always the structure to control. Pimmon clearly has this capacity, both in his studio work, but also in his live work. Finally a very good example of the latter becomes available."

**SAMARTZIS, PHILIP: Mort Aux Vaches CD (MORT PS). \$15.00**

"Philip Samartzis is a Melbourne based composer with a long history in experimental sound production and performance. He formed Gum in 1986 with Andrew Curtis releasing several albums and singles independently and through Korm Plastics (NL) and RRR Records (USA). Since 1995 he has primarily worked solo, releasing *Residue* (1998) & *Windmills Bordered By Nothingness* (1999) through Dorobo (Aust), both of which highlight his explorations in recording and processing acoustic and spatial environments through digital technologies. More recently Samartzis has extended his studio based techniques to incorporate live performance working both solo and in collaboration. Over the last two years he has performed with Kozo Inada, Gunter Muller, KK Null, Sachiko M, Voice Crack & Seichi Yamamoto. The **Mort Aux Vaches** release by Staalplaat (NL) contains elements of these collaborative and solo performances."

**ROTOR, ROGER: Mort Aux Vaches CD (MORT RR). \$14.50**

"He has developed a very specific kind of electronic sound that is minimal and hypnotic. The roots of his music are not in modern techno, but lay deeply in a tradition that was founded by bands and musicians like Kraftwerk, Giorgio Moroder, Divine/Bobby O. or Suicide some decades ago. Usually, his live performances consist of different thematic parts, and are improvised. Even his studio recordings are mostly recorded live, because of his work with analog synthesizers and sequencers, there are no sounds out of sampling. He is working with patterns that are manipulated and transformed in real-time, very much like morphing in computer graphics. With the addition of steady, linear rhythms and noises from tapes or other sources, he creates a very lively, dynamic atmosphere and an irresistible dance groove. Roger Rotor has released music on such labels as Noise Museum and Old Europa Cafe. This **Mort Aux Vaches** CD was recorded in 1999 at the VPRO studios and comes in the usual Mort Aux Vaches package."

**SENSURROUND ORCHESTRA: Mort Aux Vaches CD (MORT SO). \$15.00**

"This is a true orchestra, and conducted by a duo: the omnipresent Zbigniew Karkowski and Dutch electronics master Edwin Van Der Heide. The material used in this Mort Aux Vaches release was recorded during 3 live performances (Tokyo, Japan, Berlin, Germany, and London - as part of John Peel's Meltdown 98 festival). Known members of the orchestra are Merzbow, Tetsuo Furudate, Karkowski, Atau Tanaka, Kasper T. Toeplitz, K.K. Null, Peter Rehberg and M.M."

**TV POW: Mort Aux Vaches: Being Nice Is Funny CD (MORT TV). \$14.50**

"TV Pow is a trio of free improvisers first organized in Tokyo 1995 by Michael Hartman and Brent Gutzeit, and later joined by Todd Carter in the move to Chicago in 1996. They employ samplers, percussion, invented instruments, synthesizers, turntables, tape manipulation, computers and multi-speaker surround-sound systems in a constantly evolving soundscape of sparkling electronics, ambient drones, minimalist techno, and cinematic field recordings. Creating through live performance something both new and recombinant, TV Pow has toured throughout Japan, Europe, and the United States. TV Pow has recorded and/or performed with Otomo Yoshihide, Erik M, John Butcher, Town and Country, Sachiko M, James Plotkin, Stillupsteypa, Gene Coleman and Ensemble Noamnesia, and Taku Sugimoto. TV Pow has releases on Gentle Giant Records, Box Media, Staalplaat, Erstwhile Records, and forthcoming a CD on Fire Inc. This recording at the Dutch VPRO studios was recorded during their first trip to Europe in 1999."

**ZEITKRATZER: Mort Aux Vaches: Random Dilettantes CD (MORT ZEIT). \$16.00**

"*'Zeitkratzer will soon be the center of innovative music. This project promises to be endlessly fascinating'*, the Wire magazine wrote three years ago. Three years later, after a lot of different projects, including Zeitkratzer's already legendary cooperation with Lou Reed, international critics agree: *'Zeitkratzer is the best contemporary music ensemble in the world'* (Entrevista Lisboa.. For the Staalplaat-label **Mort Aux Vaches** Zeitkratzer realized a special project: **Random Dilettantes**, now out on CD: as a tribute to the label-name, every musician only melked the instruments of the other musicians in the group, instruments he does not know to play correctly. What came out, is a collection of 50 really differentiated sounds, to get hooked on. They are arranged as a piece, but can also be played and understood as a home-sound-installation, playing the CD with random or shuffle-funktion. So Zeitkratzer comes here with its best quality: the sound-fetishism. *'Zeitkratzer's sound is sensational'* as the German newspaper 'Tageszeitung' wrote, ... and respect to the used media: a CD that will provide the listeners their own sound-installation. This CD should be played with random or shuffle funktion."

**MUSLIMGAUZE: Azzazin CD (MUSLIM 003). \$19.00**

Limited edition of 800 copies, comes in new cover and special paper. "Shorter than many of Muslingauze's 1990s albums — 13 untitled songs over 45 minutes — **Azzazin**, originally released as part of the limited-edition subscription series, feels more like a collection of random experiments than a cohesive piece of work per se. If not something that would intrigue the casual listener, the hard-core fan will likely find something of interest on the various tracks here. Starting with an extremely minimal opening number — it's no surprise Finnish experimental duo Pan Sonic are Muslingauze fans, based on this track — **Azzazin** has a much more electronic feeling than most of Bryn Jones' other albums, eschewing the traditional elements used elsewhere for a rough, quietly aggressive and disturbing feel. Comparisons with Aphex Twin aren't too far off the mark here, but this is still clearly a Muslingauze release than any sort of rip-off. Beats are used in an extremely limited way throughout **Azzazin**, with rhythm, always a key component of Jones' work, more suggested at points by the nature of the keyboard lines than anything else." Ned Raggett, All Music Guide.

**MUSLIMGAUZE: Return of Black September CD (MUSLIM 004). \$19.00**

"Boldly named after one of the most notorious Palestinian terrorist organizations, the group which carried out the Israeli Olympic athlete massacre in 1972, September matches its dark black artwork and design with equally doom-laden music (mastered as one track, despite the five separate song titles listed on the back). The title track relies on a slightly more gentle ominousness, with soft string plucking reverberating around the beat, but things start to pick up accordingly with the more aggressive, sharp-edged electronics shading into a tense blend of percussion and energy on 'Libya'; after shading away into a more minimal midsection, the track returns at a nervous, quick pace, with drums and drum pads

firing off echoes into the mix as drones snake in and out of the song. One particularly gripping section has shards of noise firing off in all directions before settling back into the frazzled energy of the central beat, feeling like a soundtrack to a particularly good chase scene in a movie. 'Thuggee' and its accompanying remix keep the unsettled edge up, with sudden drum and electronic pulse intrusions erupting over the main flow of the songs. It's interesting to hear how Bryn Jones' love of dub applies itself in even more creative and different ways than from his productions of some years before, exchanging the slow pace for a fast one and applying Krautrock drone principles. A nicely stretched out, creepy remix of **Gun Aramatic's** 'Opiate and Mullah' wraps up this fine effort." — Ned Raggett, All Music Guide.

**MUSLIMGAUZE: Sandtrafikar CD (MUSLIM 011). \$20.00**

Limited Edition of 800, comes in new cover and special paper. "A gentler release than many in the limited edition subscription series, **Sandtrafikar** fits into the vein of such works as **Zul'm** and **Drugsherpa**, with a low-key propulsion balanced against generally downbeat, dark arrangements, all succeeding in conveying a sense of beauty and mystery mixed with a strange, slight dread. The opening title tracks complement each other well, and share similar elements such as a recurrent conversational sample and moody keyboards. The first has a more loping feel in terms of percussion, while the second is driven by a quick electronic beat; both use the bells which have appeared on so many other Muslingauze recordings over the years. After the minute-long snippet, 'God and I,' the first 'Baku Oil Field' rattles up the brooding feeling even more: soft machine-like growls and wheezes rise from deep in the mix, with only an occasional bell and brief echoing samples of percussion and string instruments, calling to mind more familiar Muslingauze works — until a growth in general intensity at the end. It's quite wonderful, and the similarly named track which follows continues that flow, with percussion added throughout. Following another brief track, **Sandtrafikar** concludes with 'Remix by the Rootsman,' which is indeed the U.K. dub/dance figure tackling the title song. He comes up with a rough, shuffling bass drone mix that fits in quite well, although he's not simply trying to ape Muslingauze. It makes for a fine conclusion to one of Bryn Jones' best all-around efforts." — Ned Raggett, All Music Guide.

**MUSLIMGAUZE: Remixes Volume 3 CD (MUSLIM 017). \$19.00**

Limited repress of this 1998 release. "Muslingauze remixes Muslingauze remixes Muslingauze. Limited edition of 700 copies in imprinted jewelcase. Muslingauze returning to dubby, reggae structures. Volume 1 and 2 were both released by Soleilmoon."

**MUSLIMGAUZE: Red Madrasa CD (MUSLIM 032). \$16.00**

"**Red Madrasa** is a trip that takes off where Mr Jones left us in swirlie soundstorms of the dark arab nights with albums like Azad and Fakir Sind. Driving our tanks thru the desert towards Hamas Arc via some relaxed dubsmoking in the villages of Port Said. This release is a limited edition of 500 copies."

**MUSLIMGAUZE: Jebel Tariq CD (MUSLIM 033). \$18.00**

"**Jebel Tariq** originally appeared in the middle of 2000 as Muslimlim 025, an MP3 only release distributed via Pretentious over the Internet. It was an extremely well received release and has been much requested since. Here at last is the CD re-issue of this excellent album. It has strong hand drum beats throughout but still maintains a very moody feel. It was undoubtedly these very elements that lead Jeremy Keens to state it was 'balanced between the ambient and beat sides' of Bryn's work. It goes beyond just these elements though. There are whispered voices changing to strong ululations, frequent flute 'samples' and then the bass. There are parts where the deep throb of the electric bass element gives a very dub feel and then there is the use of acoustic bass. The latter something very unusual for Bryn and it adds an almost jazz feel. All of this put together make this another strong, almost unique release from the incomparable Muslingauze."

**VA: Anchortronic - 5.1 ... DVD (STCD 001DVD). \$18.00**

... Laboratory For Updatin Experimental Sound. "Anchortronic is a Time's Up audio project in cooperation with Staalplaat. It is dedicated to experimental music, in particular the process oriented techniques which in their attitude and technique imply and even demand a radical DIY aesthetic. A two year plan to research the capacity and possibilities of Surround Sound was set up and realized by inviting musicians, sound and video artists to a basic 5.1 audio studio at Time's Up in Linz/Austria. The resulting 18 tracks examine the process of expanding from stereo to 6 audio channels, a process that does not simply satisfy itself with effect-mashing like one might know from various Hollywood Soundtracks or Music/Video DVD's which succumb to a simply upscaled stereo idea. All tracks are uniquely composed for this format and take full advantage of the challenging situation of having 4 additional speakers to develop soundscapes, cutups, rock songs and electroschnitzels that live and breathe from the expanded technical structure. Most of the tracks are visualized." Artists include: Michael Strohmann, TV Pow, Alex Davies, nt, Electronicat, Stillupsteypa, Efzeg, Andreas Berthling, GOEM, Egotrip, Gloom, Alex Jöcht, Chris Fortescue, m9, Golden Tone, CTL01. 5.1 audio/video DVD.

**BLONK, JAAP: Flux De Bouche CD (STCD 046). \$19.00**

1993 release, repressed. "Jaap Blonk is a self-taught composer, voice performer and sound poet. His unfinished studies in physics, mathematics and musicology mainly created a penchant for activities in a Dada vein, as did several unsuccessful jobs in offices and other well-organized systems. He took up saxophone and started to compose music, at first mainly jazz pieces and music for experimental theatre. In reciting poetry, especially the works of Antonin Artaud, Lucebert and Kurt Schwitters, he discovered the directness and flexibility of vocal utterance, whether using meaningful words or not. At present, he has developed into a prolific writer/composer and a specialist in the performance of sound poetry, supported by a powerful stage presence and an almost childlike freedom at improvisation. On this debut CD he interprets his own work as well as the work of leading figures of sound poetry such as the Dadaist Hugo Ball, Tristan Tzara and Rudolf Blümner."

**O'ROURKE, JIM: Disengage 2CD (STCD 048). \$17.00**

Limited repress of this long unavailable & classic release, from 1992. "Jim's third album proper (following the **Ground Below Above Our Heads** LP on Frank 'Sonig' Dommert's Enterpuffil label and the **Tamper** CD on Extreme, discounting his split/collaboration with Syllyk, 'Scan' and about six cassettes released on labels like Sound of Pig, Audiofile Tapes, Generations Unlimited, Complacency, etc...), from 1992. Through composed tape-based ensemble pieces featuring Jeff Cortazzo, Geoff Fontaine, Matt Guerrieri, Michael Prime, Scott Shell, Gretchen Wells, Sue Wolf (all on the first disc; 'Mere'), and Warren Fisher (with whom Jim co-composed the second disc; 'A Young Person's Guide to Drowning'). This set was my personal introduction to the O'Rourke planet/star-set (and what a fine, fine omniverse it's been and continues to be), the highlight of Jim's earlier tape-based work. A challenging and beautiful set of tonality clusters (often brushing inaudibility) that have never failed to spark some powerful emotion, even now, nearing ten years on in their history. Quite lovely." — Hrvatski.

**MUSLIMGAUZE: Hamas Arc CD (STCD 051). \$16.00**

1993 release. "**Hamas Arc** consists of two tracks from the **Vote Hezbollah** album and five from the otherwise unreleased **Shekel of Israeli Occupation**. Dedicated to the P.L.O."



**MUSLINGAUZE: Maroon CD (STCD 084). \$15.00**

"In 1995, Staalplaat released *Maroon* by Muslimgauze and we announced there would be three different editions. A deluxe digipack with an original stamp by the Palestinian Authority (500 copies), a deluxe digipack without the stamp (500 copies) and an unlimited digipack with a new design. The third edition was never released, due to the high output of Muslimgauze at that time — it was shortly after the release of *Maroon* that we started our limited edition subscription series. Over the years we believed to have lost the films and artwork for the third edition, another problem in producing it. Recently the films showed up (albeit in a not too best state) and we decided to produce the original third, unlimited edition of *Maroon*. It is now available. *Maroon* was the first Muslimgauze of 1995 and brought back the sound of confrontation. Musically *Maroon* continues *Salaam Alekum Bastard* (which was a break with the *Blue Mosque* and *Zealot* releases) and is dub inspired techno, laid back sounds with taped radio voices from the middle east that appear apparently random in the mix."

**RAPOON: Fallen Gods (Cidar) 2CD (STCD 094 CD). \$22.00**

"This 1994 release by Robin Storey (ex-zoviet\*france:) brings together his usual sound sources in a typically unique and satisfying manner. From the throaty intonations mixed with the woodwinds and repetitive rhythms on 'Sanctum', to the tabla loops on 'Fallen Gods', which loop in such a way that they strike you as being somewhat off at first, but your ears quickly become accustomed to this non-standard looping technique."

**MUSLINGAUZE: Beyond The Blue Mosque CD (STCD 116). \$16.00**

Repressed. "Since late 1995 Staalplaat has issued limited edition releases by Muslimgauze. Until now 9 of those releases were available, and they are all sold out. To explain once more: the limited editions are for die-hard fans, giving the possibility to collect a lot of Mr. Muslimgauze's music (and imagine: there is still much you didn't hear). *Beyond The Blue Mosque* is the first in a series of those compilations. Compiled by Berrie Kamer (VPRO's *Mort Aux Vaches* man) with the best tracks taken from *Izlamaphobia*, *Azzazin*, *Return Of Black September*, *Deceiver* and the *Zealot 10*". The music shifts back and forth between aggressive up tempo pieces (from *Izlamaphobia* and *Deceiver*) and the dark, moody brooding atmospheres (from *Azzazin*)."

**MUSLINGAUZE: Vampire Of Tehran CD (STCD 127). \$15.00**

Limited repress of this CD originally issued in 1996. "Gholamreza Kordieh was dubbed the *Vampire Of Tehran* because he preyed on girls and women at night while working as a taxi driver, he was flogged then lashed by relatives of his nine victims, then hanged from a mobile crane to the chants of 'allah akbar', a just end."

**MUSLINGAUZE: Observe With Sadiq Bey CD (STCD 131). \$16.00**

Repressed. "Dedicated to the Naqba, the catastrophe of 50 years ago. This release is not part of the limited edition series. This time an unlimited one. Music-wise more up tempo, distorted beat material, with dashes of trip hop like beats. Muslimgauze find their way round in current dance music trends, but he's not willing to settle down, give in or sell out. Many assorted vocal snippets, from anguished exclamations to persuasive Middle Eastern politispeak, are expertly woven into the straightforwardly ethnic rhythms of State of Palestine. Darker, and infused with various whispers."

**MUSLINGAUZE: Speaking With Hamas CD (STCD 140). \$15.00**

"This is the third in our bi-annual series of 'best of Muslimgauze limited edition'. These CD's are intended for those who think that Muslimgauze was an over productive unit, but think that they should still keep up with some of what Muslimgauze was doing. So after a couple of limited editions only, Staalplaat releases a best of. *Speaking With Hamas* was compiled by Bryn Jones himself early 1997 and he thought it would be nice to include a new, previously unreleased track. In his words: 'It's for people who don't deserve it.'"

**BJORGULFSSON, HEIMIR: Machina Natura CD (STCD 148). \$10.00**

"Staalplaat is proud to present the tenth release in their 'material series', this one by Heimir Bjorgulfsson. Now what is the 'material series'? A series of CD's with microscopic, microwave, glitch, click or whatever it is called music. All CD's are packed in jewel cases with no printwork. All information is etched on the CD box itself. Inside special material is housed, like, in this case wallpaper. The CD itself is a so-called AB CD: a small ring with music, and the outside of the CD fully transparent. New solo CD by Heimir Bjorgulfsson, who makes up one third of the Icelandic trio stillupsteypa, with a special guest appearance by american sound artist John Hudak. Continuing where left off from his last year 'discreet journey digitalis' on Ritornell. 'machine natura' (an interpretation inconsistent with the actuality of a situation) contains two different worlds spinning into each other, the digitally generated sound and various natural field recordings, still sounding like neither. A somewhat man made mechanical phenomenon." 15 minute CD EP.

**MUSLINGAUZE: Hamas Cinema Gaza Strip CD (STCD 157). \$15.00**

"Muslimgauze's latest offering is an all blasting, furious work which goes by the title *Hamas Cinema Gaza Strip*. The CDs were produced by Sony Dadc, but the covers were printed in Amsterdam. This CD does not fall in the limited series." First release of this material, all tracks written & performed by Muslimgauze, 1998.

**AUTOPSIA: Colonia CD (STCD 158). \$15.00**

"Autopsia's latest release for Staalplaat is compilation of long deleted tracks from CD's released by Hyperium in the mid-nineties. Tracks are culled from *Humanity Is The Devil*, *The Birth Of Crystal Power*, *Secret Christmas History*, *The Silence Of The Lambs*, *Palladium* and *Mystery Science* plus a previously unreleased track from 1999. Autopsia, from former Yugoslavia, now in exile in Prague have been producing mysterious orchestral music since the late 80s. Dealing with orchestral tunes from the 19th century which are sampled, they have created an unique sound of their own. In their own words, it goes like this: *Colonia* is a project that implements death as its theme in order to represent the epoch: the colonial age. Death is not a mere event in the epoch — terror or genocide, conflict or destruction — the epoch itself is at stake here: death as time, the age of its reign, death from perspective of faith that encompasses the totality of any being which is founded in metaphysical construct. The structure of Autopsia's sound is syncretic, composed of multiple levels that on one hand refer to liturgical forms and on the other to paradoxical junctures of sub-cultural products of elite technology with proto-urban mythologies."

**MENS, RADBOUD: Pulse CD (STCD 161). \$18.00**

"After 4 years there is a new full length CD-release by Radboud Mens. Radboud Mens is a sound-artist from Amsterdam whose work is rooted in and continues to develop within the broadest definition of contemporary music. While his interest in the physical effects of sound on the body gave him a preference for noise in his early work, his later music has contributed to the development of minimal-techno, glitch and experimental dub. Mens uses electronic technology to render audible microscopic sound processes. His sound-world is in a constant state of spatial and temporal flux, and incorporates found sound. *Pulse* was created completely in the computer; all sounds were generated and processed in the computer. The DSP function used to process the sounds is called 'convolution' which uses 'sound X' as a filter, to filter 'sound Y' and visa versa. Although all sounds are digitally generated, they all

have an organic feel to them and the whole CD has a spheric quality to it."

**VA: Compilation - O' Superman Remixs CD (STCD 162). \$16.00**

"This remix compilation CD deals with the legendary popsong 'O Superman (For Massenet)' by Laurie Anderson. This song was released by One Ten Records in 1981 and becomes a No. 2 hit in England in 1982. It is subtitled 'For Massenet' because it is 'musically paraphrasing' Jules Massenet's composition 'O Souverain'. It was performed live for the first time during her show called *United States* at New York's Orpheum Theater. Phrased like an electronic mantra, the song is charged with the composer's foreboding over the dawn of the Reagan era. When it was first released One Ten Records, the tiny New York label that released some of Anderson's early recordings, couldn't keep up with the demand. Warner Brothers became interested and offered to record and distribute 'O Superman' as a single and a track on what would eventually become *Big Science*, her first album. Anderson utters sound bytes and canned messages through an electronic voice, an effect which evokes an advanced, yet emotionally-distanced society. Evoking this world of increasingly impersonal, corporate relations she sings, 'This is the hand, the hand that takes, as a hand casts a shadow against the wall. Initially open, the hand retracts and becomes a shotgun. Where is justice?' Justice is gone, the voice declares, there is only force. This compilation, that is so topical for current history, contains remixes by: Com.a, Electric Company, Team Doyobi, Freiband, Massimo, Danny de Graan, Origin Of Sound, Staalplaat Soundsystem and Radboud Mens."

**87 CENTRAL: Formation CD (STCD 187). \$16.00**

"The second full length release by Jeff Carey a.k.a. 87 Central. After debuting on ERS vinyl, a full length cd on JDC, 87 Central does a Staalplaat CD release. Digital reconstructions of analog feedback systems, digital processing, and data manipulations."

**VA: Yokomono LP (STLP 13263). \$17.00**

Limited edition of 450, loop record on red vinyl. "The Staalplaat soundsystem 12" lock groove record is specially made as tool for the Yokomono installation at the Earational festival #7 in 's-Hertogenbosch. Each side consist of 11 groups of 5 different loops. For one side of this record Staalplaat Soundsystem has select loops and for the other side we have invited: Freiband, Heimir Bjorgulfsson, Jim O'Rourke, John Hegre, Kozo Inada, Danmarks Ældste Sangskat ønsker, Massimo, Nerve Net Noise, Pimmon, Radboud Mens, Rechenzentrum. to make 5 loops each. Some made for interference, some made to harmonise, all made for the location. *Yokomono* is the Staalplaat Mono Erosive Surround Sound Installation."

**IKEDA, RYOJI: Time And Space 2x3" CD (STMCD 009). \$15.00**

"When Staalplaat first got their copy of *1000 Fragments*: Ikeda's self released debut CD, we were taken by it's short fragmentaric media cut ups, which showed a fresh approach to the plunderphonica that we welcome most heartedly. An invitation was send to Ikeda to do a CD for us, but it has taken almost two years before *Time & Space* was realized. Much happened: Ikeda tours frequently with performance group Dumb Type and he released the beautiful  $\pm$  on Touch (which sets an example of headphonic music followed by others). A double 3" CD is something out of the ordinary in musical industry, so the package took some time. Here it is... 'Space' is a beautiful 17 minute journey with great depth, high pulses — headphonic music like only Ikeda can do. 'Time' has five tracks of media cut-ups and nerving electronics. Although not intended the daring listener could try to mix time and space."

**MINNEAPOLIS SUMMIT: Minneapolis Summit 3" CD (STMCD 021). \$7.50**

"On October 1, 2001, five audio artists convened in Minneapolis (US) to create a studio improvisation, without the benefit of either prior planning or rehearsal. The recording 'Minneapolis Summit' is the result of this occasion. The performers include Escape Mechanism (Jon Nelson, Minneapolis), Steev Hise (Portland, Oregon), Wobbly (Jon Leidecker, San Francisco), and The Tape-beatles (John Heck and Lloyd Dunn, Prague). This event marks the first occasion that these artists have recorded together. Using a simple set-up in a borrowed recording studio at a local radio station, each of the improvisors brought their own equipment, consisting of laptop computers, digital samplers, and mini-disc players. Everything was patched through a mixing board and recorded directly to hard disk. The session resulted in three takes, and from those recordings, we have edited the longest of them down to 21 minutes for this release. The work ends up being an exercise in making (often humorous) meanings off the cuff from what is essentially random source material (none of the performers was aware of what the others were bringing). As such, it showcases the performers' wit and nerve at pulling it off, mostly, in real time."

**STAALPLAAT SOUND SYSTEM: Sweet Sissy And The Ballroom Hiss 3" CD (STMCD 022). \$7.50**

"Staalplaat Soundsystem is an eclectic mix of techno culture and sound art installation. The initiator of Staalplaat Sound-system Geert-Jan Hobijn is the founder of the Staalplaat music label and he has been the organizer of many sound art and performance events in the past. What is probably not so well known is that Geert-Jan Hobijn not only is a producer, but has also always been influential in how many Staalplaat productions looked and sounded. With Staalplaat Soundsystem Geert-Jan Hobijn finally shows his own creative talents openly. No doubt the move of the Staalplaat headquarters from Amsterdam to Berlin has been important in making this happen. Whereas in Amsterdam media culture is an indoors experience most of all, Berlin has a very strong public media art scene with a deep interest in sound art and experimental techno-music. Geert-Jan Hobijn knows the experimental music scene inside out. With the Staalplaat Soundsystem he combines this knowledge with his experience in shaping performance art events. Working from a punk aesthetic (Staalplaat was founded in the beginning of the 80's) and his knowledge of 20th century avantgarde music traditions the Staalplaat Soundsystem has developed into a trashy extravaganza with the down to earth simplicity of the Cagney music universe. Every event is tailored to fit its environment. Give the Staalplaat Soundsystem an interesting or challenging space to work with and the space gets transformed into an immersive environment with many of the characteristics of the world of experimental music and performance in which Staalplaat has always been one of the vectors." —Josephine Bosma

**MULLENDER, ROB: Metro Magnetics 3" CD (STMCD 024). \$10.00**

"*Metro Magnetics* is the first commercial release of material by London based sound artist and sculptor Rob Mullender. It consists of magnetic field recordings of metro stations in Moscow, London and Vancouver. The three pieces are edited down from hours of material and multilayered, but the sound on the recordings is otherwise unaltered. A longstanding fascination with environmental sound and energy has informed Rob's recordings and sculptures, and his work centres on making the inaudible audible, or revealing through sound."

**VAN DER HEIDE, EDWIN: Wavescape 3" CD (STMCD 025). \$10.00**

"Edwin van der Heide (1970) studied Sonologie at the Royal Conservatory in The Hague. He graduated in 1992. He is a composer and performer primary of electronic music and designer of sound installations. He is working continuously on developing new musical instruments, new techniques for performance and new methods of sound generation/production to develop his own new musical language. Van der Heide has worked extensively in the group Sensorband, together with Atau Tanaka and Zbigniew Karkowski. From the liner-

notes: 'Wavescape is a soundinstallation inspired by the sound of underwater environments. The goal was not to just make the sound from underwater acoustically audible but also to translate the underwater space into a perceivable acoustic space.'

#### STARKLAND:

##### DOCKSTADER, TOD: *Quatermass CD* (ST 201). \$13.00

Seminal musique concrete recordings from the early 60s that were first issued on CD in '92/'93. These 2 CDs offer all of Dockstader's principal solo works, including unreleased works and material that has been out of print on LP for over a decade (spread over 3 LPs on the Owl label). Dockstader deserves shelf space next to Schaeffer, Henry, Stockhausen, Varèse, etc. — historically vital, minutely detailed experimental electronic music and tape composition. "My choice of the term 'Organized Sound' for my own work was, in part, a tribute to the 'Poème' and to Varèse. I also chose it because, in the 60s, the term 'electronic music' was coming to mean music made purely of synthetic sound, and I was working in both 'concrete' and electronically generated sounds...my 'synthesizer' for everything on this CD was one or two sine-wave test generators ('oscillators' in those days) which were 'played' by turning a dial. I forced them to produce harmonics (square waves) by amplifying them into distortion, and got pulse-trains out of them by temporarily rewiring them into instability. The 'notes' they produced were achieved by editing tape, note by note (by note by note...)...it had a muscular joy to it. I think a lot of us had fun up on that singing high wire, teetering between control and chaos, trying to push the sound a little farther toward Something we hadn't heard before, working in it...listening." —Dockstader.

##### VA: *Immersion DVD* (ST 2010). \$16.00

"This leading-edge DVD release allows 13 well-known composers to dramatically explore surround sound for the first time. The enveloping results are intense, exciting, haunting, beautiful. The 13 pieces here premiere on this recording — they've never previously been heard anywhere. Because this DVD-Audio/Video recording, the first of its kind in history, breaks new ground both musically and technologically (all tracks commissioned for 5.1 channel surround sound). The world's best-known mastering engineer (Bob Ludwig) and the world's leading surround sound engineer (Tomlinson Holman) were both actively involved with this release." Artists include Pamela Z, Bruce Odland, Maggi Payne, Carl Stone, Phil Kline, Ellen Fullman, Lukas Ligeti, Paul Drescher, Pauline Oliveros, Paul Dolden, Merzbow, Ingram Marshall, Meredith Monk. "In this disc, a new genre of music is born." — Kyle Gann.

##### DOCKSTADER, TOD: *Apocalypse CD* (ST 202). \$13.00

2nd, equally desirable volume, which completes the documentation of Dockstader's organized sound works. "The obsessive care with which Starkland have compiled these extraordinary recordings should ensure that Dockstader will be remembered as the innovative, visionary figure he undoubtedly was." —The Wire.

##### AMIRKHANIAN, CHARLES: *Walking Tune CD* (ST 206). \$13.00

Contemporary electroacoustic music. "Amirkhanian incorporates samples acoustic environmental sounds (which he calls 'representational sounds') and traditional musical pitched sounds ('abstract sounds') to develop dreamscapes which act as disjunct narratives. His work introduces a world of memory-triggers which tend to induce a trance-like listening state."

##### KLUCEVSEK, GUY: *Transylvanian Software CD* (ST 207). \$13.00

New issue of this CD previously released by the obscure John Marks Records label. "Klucevsek's five pieces here are inspired by a variety of sources. The title piece (1991) is based on Hasidic wedding music, while the 'Viavay Rose' Variations' (1989) is based on traditional melodies from Madagascar and 'Perusal' (1988) is inspired by Andean pan-pipe music. The rhythmically complex 'Three Microids' (1991) is a tribute to Bela Bartok, and 'Bandoneons, Basil and Bay Leaves' (1993) was written in memory of Astor Piazzolla. The CD also offers John Zorn's 'Road Runner' (1986), Fred Frith's 'The Disinformation Polka' (1994) and William Duckworth's 'Slow Dancer in Yugoslavia' (1990).

##### CLOIDT, JAY: *Kole Kat Krush CD* (ST 208). \$13.00

"Starkland's latest CD features the first recording of Jay Cloidt, the 'Spike Jones of the Bay Area's new music scene'. The Kronos Quartet, Paul Drescher Ensemble, and Basso Bongo are the performers. The CD opens with 'Kole Kat Krush' (1989), commissioned by the Kronos Quartet and recorded by them here at Skywalker Ranch. This frequently performed piece juxtaposes music from Stravinsky, Beethoven, Eric Clapton, and Sly Stone. As Carl Stone notes in the CD's introduction, Cloidt typically combines sampled real-world sounds with live snippets of familiar classical and pop music, using 'skill, wit, perversity, and adroitness.'"

##### KLUCEVSEK, GUY: *Free Range Accordion CD* (ST 209). \$13.00

"The CD presents the premiere recording of a powerful, deeply moving 18 minute work by the widely performed Aaron Jay Kernis. There is also a premiere recording of a work by the well-known Japanese composer Somei Satoh. Other composers featured include Stephen Montague, Jerome Kitzke, Lois V Vierk, Guy Klucevsek, Lars Hollmer, and Burt Bacharach."

##### KLEIER, ROGER: *Deep Night, Deep Autumn CD* (ST 211). \$13.00

"Roger Kleier, an experimental guitarist, is an important part of New York's downtown new music scene. He regularly performs and records with a variety of leading-edge musicians, including Kato Hideki, Ikue Mon, David Moss, Phill Niblock, Marc Ribot, Elliott Sharp, La Donna Smith, Carl Stone, Davey Williams, John Zorn, and others. Kleier's unique style draws equally from improvisation, contemporary classical music, and the American guitar traditions of blues, jazz, and rock. Kleier seduces listeners by mutating his guitar in various ways, ranging from the hallowed techniques of Jimi Hendrix and Captain Beefheart, through the extended techniques of avant-garde guitar-mangling, to the recent technological innovations of sampling, layering, and digital sound processing."

##### EEN, ROBERT: *Mystery Dances CD* (ST 212). \$13.00

Robert Een is an award-winning and widely acclaimed composer, singer, and cellist. Based in New York and Los Angeles, he has performed his music throughout the world. "Mystery Dances is like a musical caravan drawing upon traditions from Asia, the Middle East, Europe, and the United States. The music is energetic, filled with contrasting moods of humor and poignancy." — Meredith Monk.

#### STARLIGHT FURNITURE:

##### LOOP CIRCUIT: *Sound On Sound LP* (STAR 14). \$13.50

"Limited to 222 numbered copies. Originally released by Japan's G.R.O.S.S. label as a cassette in a limited edition of 88 copies in late 1994, Loop Circuit's Sound on Sound joins Akifumi Nakajima (also known as prolific noise artist Aube) with Dub Murashita together in an all-electronic self-hypnosis seminar. Basing each of his Aube releases on a distinct and singular source (e.g. water, medical equipment, etc.), Nakajima's "sound designs" range from subtle, ambient journeys to intense noise crash-landings; for this rare collaboration, he surfs a slightly different wavelength. The duo limit their source materials here to purely electronic sounds, loops and effects, creating a mesmerising, constantly shifting mosaic."

##### INCAPACITANTS VS. IN SPITE OF FLAMING CREATURES: *Vitamin Buckfast LP* (STAR 15). \$14.00

"With the golden age of Japanese noise all but tarnished and rusted, here is one last chunk of atonal screech before the oxidation is totally complete. Consumers of all things brutally loud, relentlessly dissonant and, most importantly, originating from Japan, will not require an introduction to Incapacitants — the noise duo consisting of Toshiji Mikawa and Fumio Kosakai."

##### CUT-OUT: *Interlude With Fun Machine CD* (STAR 18). \$14.00

"Steve Fisk (Pell Mell, Pigeonhed) and Bob Beerman (Pell Mell) approached Interlude With Fun Machine in a similar manner to their work in Pell Mell: set up a pattern, offset it with a contrasting pattern, layer on a counter-pattern, and so on. But where Pell Mell's renown derives from a signature guitar-based sound, Cut-Out relies on textures, patterns, found sounds, presets, rhythm boxes, inversion of background and foreground elements, and a very deadpan sense of humor. The all-instrumental album was recorded in one week, and benefits from noticeable inspiration from Hematic Sunsets' (aka Asmus Tietchens) odd combination of kitschy lounge and soundtrack-ish music and "modern" electronic sounds; the casual, DIY, homespun aesthetic of French Paddleboat; classics such as Dieter Moebius' Tonsperun and, of course, Eno's Another Green World; The Young Marble Giants' unadorned rhythm boxes and Wurlitzer frailty; and minimal electronic music by Thomas Leer and Robert Rental, Cabaret Voltaire, Pyrolator, Cluster, Harmonia, et al.)."

##### CUT-OUT: *Interlude With Fun Machine LP* (STAR 18 LP). \$14.00

Limited LP version. "Steve Fisk (Pell Mell, Pigeonhed) and Bob Beerman (Pell Mell) approached Interlude With Fun Machine in a similar manner to their work in Pell Mell: set up a pattern, offset it with a contrasting pattern, layer on a counter-pattern, and so on."

##### GLANDS OF EXTERNAL SECRETION/DECAER PINGA: *Tubular Bells LP* (STAR 19 LP). \$14.00

"The album that launched Richard Branson's Virgin Records and is virtually synonymous with *The Exorcist*, Mike Oldfield's *Tubular Bells* has been revisited by the composer himself over the years in hopes of rectifying problems that still trouble him to this day — elastic timing, dodgy playing, poor edits, changes in tone, background tape noise. Needless to say, such defects are tools of the trade for countless modern recording artists, especially at the bottom of the food chain. In this no-instruments interpretation of Oldfield's epic instrumental performed by Glands of External Secretion (side one) and Decaer Pinga (side two), deficiency is the cornerstone. By intentionally limiting themselves to prerecorded tapes, field recordings, electronic devices and effects, out-of-context musical passages, and anything else that did not require a musical instrument to be played — both bands interpret their respective halves of this legendary opus with methods that seem to run counter to the spirit of the original, yet paradoxically force it to shine through."

##### RANALDO, LEE: *Broken Circle 7" (STAR 2)*. \$3.50

##### MY CAT IS AN ALIEN: *Il Segno LP* (STAR 20). \$13.00

"Beginning with a gloomy text entitled 'The Sign' written by guitarist / lyricist Roberto Opalio, My Cat Is An Alien entered The Space Room and recorded this dark and concrete improvisation, a single piece of howling and caustic ruination stretched over two sides of vinyl. Maurizio Opalio comes out of the fog with desolate acoustic guitar scratches, Roberto's electric space guitar scribbles as he spits out his words of urban alienation, and Viggio Vortex joins the brothers on percussion. Piano toy and toy keyboard were added later to enhance the surreal lyrics inspired by ghosts, a sense of psychic, cultural and social isolation in their hometown Torino, Italy, and the infinite lightness and beauty between the cement and the sky. *Il Segno* is about the mark of chance, avenues full of dust and fallen leaves, the Torino skyline's abandoned factories and chimneys with the mountains all around, and the dance of swallows at twilight, just before the darkness envelops everything."

##### DEAD C, THE: *The Damned CD* (STAR 21). \$14.00

"Over the last 17 years, The Dead C have produced some of the most strident, uncompromising and downright nasty rock screech to exit from their homeland of New Zealand, without sacrificing an ounce of the grace and finesse required of tamers of gigantic, wild sand-worms. Their eighteen full-length albums and numerous seven-inch singles have garnered worldwide respect from vertebrates and invertebrates alike. The Dead C's improvised noise rock verges on disintegration with a trademark hazy disorientation, invariably evoking hypnotic and heavy moods. But The Dead C are no bummer. They have always sought liberation from shallow and easy rock conventions; amid the murk of cardboard box guitars, underwater vocals, and ramshackle drumming, a new consciousness emerges. The recognizable, sullen strumming, mumbling and lyrical ennui of painter and educator Michael Morley (also known for his solo work as Gate), anchored by percussionist Robbie Yeats and punctuated by the atonal bursts of writer and Corpus Hermeticum label boss Bruce Russell (also known for his solo work as A Handful of Dust), coalesce in a solid front that mocks the efforts of schmalz-peddling hacks."

##### DUSTBREEDERS AND JUNKO: *Mommy Close the Door CD* (STAR 22). \$14.00

"The three tracks on *Mommy Close the Door* were all recorded live in France in late 2002 by Japanese vocalist Junko Hiroshige, whose murderous wail hypercubes Patty Waters, Yoko Ono, and the titular victim in Olivia de Havilland's 1972 crime flick *The Screaming Woman*, in collaboration with Yves Botz, Thierry Delles, Michel Henritzi, who extend the trad power trio into a Marclay mash with brutal rock'n'roll energies."

##### TEXT OF LIGHT: *Text of Light CD* (STAR 24CD). \$14.00

"Text of Light was formed in 1999 to perform improvised music during screenings of films by Stan Brakhage and other American avant-garde filmmakers from the 1950s and '60s. These should not be considered soundtracks for Brakhage's works, which are intended to be screened silently. Rather, the group uses the films as an element to stimulate improvisation, like an additional player, juxtaposing film and music in a real-time performance mixed-media collage. On this CD the group, in various combinations, includes: Lee Ranaldo and Alan Licht on guitars and devices; Christian Marclay and DJ Olive on turntables; William Hooker on drums and percussion, and Ulrich Krieger of Zeitkratzer on sax and electronics."

#### STATIC CARAVAN (UK):

##### TOMCATS IN TOKYO: *Sweet Gloomy Home CD* (VAN 065 CD). \$16.00

"Tomcats In Tokyo are Fabrice Rey and Fabrice Marsaud. From the headphone squelching opener 'Fish And Butterflies' to the lush, cavernous spaces of 'Turbid Liquor'. From the crunching breaking glass breaks of orange flickering to the hydraulic punch that is 'Tubular Friends'. It's clear that this is a band broadcasting at a higher frequency than normal. With serious radio play for their last single, a record of the year on the Boomkat site, in fact picked as the record of the year by Isan. *Sweet Gloomy Home* announces the bands arrival as a full time force to reckon with. A fusion of icy beats with the clicks 'n' brightly coloured techno building blocks. As much a Thomas Brinkmann as a Boards Of Canada release the album is verging on warp territory but armed with its own fully animated agenda it fucks with any established genre. An epic, emotive, atmospheric and iridescent beauty we have

end product that is anything but formulaic. In short a truly impressive debut album bringing to mind Autechre, Four Tet and Thomas Brinkmann."

**MANUAL: Isares CD (VAN 066 CD). \$13.00**

"Isares: is the title of Manual's third album. Another uplifting classic, this is warm raw swirling electronica. Minimal at times but with the swathing surrealism of My Bloody Valentine or the intense lethargy of Talk Talk. A fusion of icy beats with the sheer beauty of Slowdive's effects-pedal swoon and roots stretching out to the clean water pool of a late 80's David Sylvian. Four tracks that ache and sigh in all the necessary places. From the minute clicks 'n' brightly coloured building blocks of the title-track to the dreamy washes of closer horizon. Fragile, strenuous, lush and etiolated more in common with the Cocteau Twins or an economical Bill Nelson than the Boards Of Canada." 24-minute mini-album.

**MANUAL: Isares LP (VAN 066 LP). \$13.00**

LP version. Manual's third album, from 2003.

**LILIENTHAL: Tin Grey Black 12" (VAN 26). \$10.00**

"Six tracks of smooth but fractured, dense but porous disc manipulation that deserves to be released with a vertigo swirl label. Imagine your favourite Autechre record run through a quintessence mouli."

**SYBARITE: Placement Issues LP (VAN 33 LP). \$13.00**

"A full-length vinyl album from the man called Xian. Compiling obscure and hard to find singles, a re-mix from E\*Rock and other precious things. This is the second release on Static Caravan from Sybarite. It follows releases on Zeal; Emenate and Temporary Residence. 700 copies on thick vinyl. Varied sounds with an overall breakbeat feel, but on a deep and dubby tip."

**CHARLES ATLAS: Felt Cover CD (VAN 34 CD). \$15.00**

"Think Piano Magic polished to within a few helium band widths using a Tony Conrad and La Monte Young polish and a Stanley Kubrick buffer. Drones, noise, space, great tunes; subtle Bridget Riley beats and gentle Anish Kapur strings are all present and correct."

**STATTMUSIK (SWITZERLAND):**

**VA: Innovation Durch Irritation 2CD (STATT 001 CD). \$15.00**

"Boomtown-Sounds from Zürich Or: The descendants of Yello are impudent rascals... That Swiss oath comrades crackle now from all pipes. Milkland strikes back, and even Zürich has developed in the last years a club culture, which is unique in Europe. The double-CD of universal Stattnusik-label from the surrounding field of legendary Substrat-Club covers as overview 22 tracks of 22 different acts from Zürich. With names like Golden Boy and Miss Kittin lighten up two swiss stars the sky, but: other producers needn't hide. The Compilation features tracks from digital Crackle-Dub and Electro-Pop to Trash-Electronica and stomping minimal Tech-House. Sometimes it reminds to the old tradition of zurich 'konkrete' and to the famous Collages of Dadaism! And theres nothing remindig to 'Yello!' Zürich is not only capitol of party, chocolate und junkies, but brillant melting pot of contemporary electronic music." Artists include: Seelenfinder, Styro2000, Teleform, Intricate, Marcus Maeder, Alura, Are Dee, Bang Goes, Kalabrese, Roger Rotor, Instant, Steinbruchel, Cosili, Schallbetter, Canson.

**STAUBGOLD (GERMANY):**

**REZNICEK: Audi & Goggo 10" (STAUB 004EP). \$12.50**

A 10" picture disc release. "New work by this audio and visual artist from Hamburg known for his releases on Wachsender Prozess and Odd Size as well as for collaborating with Klangkrieg. This 10" features two inspired series of miniature musique concrete pieces. 'Audi & Goggo' — the stereo mix of the quadrophonic soundtrack to a multivision show — is entirely made of voice sounds taken from private family tapes of the years 1965 to 1970. On 'Armgarburg' Reznicek works with sounds recorded in the house where he lives. A very personal statement convincing both musically and visually. Music with many ipm (ideas per minute)."

**INSTITUT FUER FEINMOTORIK: Wenig Information: Kein Titel LP (STAUB 005LP). \$12.50**

"On this mini lp the group's work is focused on the acoustic sphere beyond usual gain signals. Elements of noise containing no original sense emerge to significant structures. The setup consists of six to eight 'empty' record players which means that no gain signals but the empty or manipulated lock grooves or the paper labels of the records are played. Besides that Institut Fuer Feinmotorik have found some other ways to generate acoustic signals out of empty record players: house-rubberbands, adhesive tape and tooth brushes are just a few instruments used to produce different sounds." "Audio-path non-congestion from this unnamed grouping of Staubgold-related individuals, recorded live between April & June 1998. It may all be a ruse but I sense the same sort of post-plate Brinkmann/Betke-isms (straight-line scratches 90 degrees from the travel of the tone arm, tempos of exactly 133.333-BPM for the perfect synchronization of downbeat ones along the side-path) in linear-growth & random click/pop aesthetic. Something for the Mego/Oval/life set." — Hrvatski.

**REUBER: Anna LP (STAUB 008LP). \$12.50**

"First solo release (vinyl-only) by this member of Cologne electronic duo Klangwart. Following the paths of Klangwart's debut album *Köln-Ölpe*, Reuber mixes his idea of Krautrock and minimalism with elements of musique concrete and a strong sense for subtle structures. Besides the usual electronic instruments Reuber uses trombone, voice, bass — played by Jyrgen Hall (Groenland Orchester) — and various percussion instruments. Comes in full-colour cover designed by Lichtbad. A passionate exploration of rhythm and sound."

**ADLER, GUNTER: 15 Electronic Pieces CD (STAUB 009CD). \$14.50**

"Jyrgen Hall, member of the Groenland Orchester, now releases on Staubgold his first solo CD using his alter ego Gunter Adler. Having a background in sound research and psychoacoustics, Hall appeared on the scene for the first time in the mid 90s, being a member of Hamburg's Stora Community and releasing music under the name Anubis. The 15 Electronic Pieces prove of Hall's long experience in working with electronic music. Being both a piece of very diligent work and a labor of love, his vivid electro-pop miniatures tell of adventurous travels to far away countries. His best trump card: simple and charming melodies."

**GROENLAND ORCHESTER: Trigger Happiness CD (STAUB 010CD). \$14.50**

"Founded in 1998, the Groenland Orchester produces electronic pop music of a special quality, cleverly avoiding the aesthetic traps of common dance music. The duo's background in sound experimentation is obvious, but there's always room enough for simple and sweet melodies. The orchestra's conductors are Reznicek (a.k.a. Nova Huta) and Jyrgen Hall. Reznicek (programming, orchestration, electric guitar) is already well known for his experimental solo releases, for his collaborations with Klangkrieg and Felix Kubin, and for his *Las Vegas Show* with artist and painter Mariola Brillowska. Jyrgen Hall (programming, transfer, bass guitar) is a specialist in psychoacoustics and psychophysics. He also releases solo works under the pseudonym of Gunter Adler."

**MAPSTATION: Sleep, Engine Sleep CD (STAUB 011CD). \$14.50**

"Second release (with 26+ minutes running time) by To Roccoco Rot member Stefan Schneider after his highly acclaimed solo debut on London's Soul Static Sound label in 1999. With *Sleep, Engine Sleep*, his second solo release, Stefan Schneider provides a beautiful collection of minimal pulsing rhythms, fragile melodies, and delicate sounds. The seven tracks on this mini album show a very intimate musical language simultaneously recalling Chain Reaction, Cluster, and the new school of 'clicks and cuts'."

**MAPSTATION: Sleep, Engine Sleep LP (STAUB 011LP). \$12.50**

**GROENLAND ORCHESTER: Nurobic CD (STAUB 013CD). \$14.50**

"Founded in 1998, the Groenland Orchester produces multi-dimensional electronic music of a special quality, cleverly avoiding the aesthetic traps of common dance music. Its background in experimental music is obvious and leads to an unique adventure in sound and structure created by as many as 40 orchestra members. Surreal pop for today's Hieronymous Bosch crowd. The orchestra's conductors are Günter Reznicek (aka Reznicek, Nova Huta) and Jyrgen Hall (aka Gunter Adler)."

**GROENLAND ORCHESTER: Nurobic LP (STAUB 013LP). \$12.50**

LP version.

**SACK AND BLUMM: 2x5" 10" (STAUB 014EP). \$11.00**

"After their highly acclaimed CD releases on Tom and Gefriem labels Sack (Cologne) and Blumm (Berlin) are back on vinyl and present themselves as solo musicians, each having recorded one side of this 10" mini album. Blumm's side is an adventurous collage of loops, rhythms and melodies, arranged in the style of a radio play and echoing the sound world of Sack & Blumm's previous duo work. Sack's five tracks are classic examples of his unique toy techno goes dada pop style."

**AMBARCHI & MARTIN NG, OREN: Reconnaissance CD (STAUB 015CD). \$14.50**

"The first duo release by Australian composers Oren Ambarchi and Martin Ng from Sydney — a trilogy of pieces based upon the fluid architectural modulation of harmonics and resonances. Recalling the landmark experiments of the Sonic Arts Union (Robert Ashley, David Behrman, Alvin Lucier and Gordon Mumma), Ambarchi and Ng create an enigmatic tapestry of pulsing, shimmering and shifting sound which represents a subtle and compelling realignment of Eastern and Western minimalist traditions. Oren Ambarchi's work to date has been rooted in the exploration and extension of the guitar's outer limits with solo releases *Insulation* on Touch and *Stacte 3* on Plate Lunch as well as collaborations with Robbie Avenaim on Tzadik and AMM's Keith Rowe, Fennesz, Peter Rehberg and Pimmon on Ritonell. Electronic musician Martin Ng currently works with such diverse artists as Farmers Manual's Hiaz Gmachl and woodwinds player Jim Denley. The unique full-colour art work accompanying this release was created by Viennese graphic designer Tina Frank (Mego)."

**AMBARCHI & MARTIN NG, OREN: Reconnaissance LP (STAUB 015LP). \$12.50**

LP version limited to 500 copies. Full color sleeve.

**BALANESCU, ETC., ALEXANDER: Lume Lume CD (STAUB 016CD). \$14.50**

"Co-released with Ars Electronica Center, Linz. During the Austrian Ars Electronica festival in September 2000 eight musicians led by well-known Romanian composer Alexander Balanescu came together to build a session group creating a 57-hour live soundtrack that was accompanied by daily performances. The recordings of these sessions made by Austrian national radio ORF show a fascinating confrontation of differing musical methods and styles through the collaboration of internationally renowned artists representing different generations. Balanescu himself edited the recordings to 17 pieces of various lengths, picking only the finest moments of this extraordinary four-day jam." Alexander Balanescu about *Lume Lume*: "I have experienced and come away with so much from Linz this year, working together with Sergio, members of To Rocco Rot, Siegfried, Rupert and Isabella. I was able to bring aspects of my music-making into sharp focus that would otherwise remain peripheral. These artists, with their own very particular areas of creativity, through an almost miraculous chemistry, managed to bring out the best of themselves and each other. I also learned how to play for and with the river, rain, wind, the changing sky, the back-drop of Linz's buildings, the passing ships, the people, dogs, the darkness and ourselves."

**REUBER: Ruhig Blut CD (STAUB 018CD). \$14.50**

"*Ruhig Blut* (meaning 'keep cool') is the second solo release by Timo Reuber, member of Cologne electronic duo Klangwart, after his amazing debut album *Anna* from last year (Staubgold 8). The album is about swinging between poles — between A and B, city and countryside, living and working, ambient and beat. Reuber takes the artistic freedom and psychedelic spirit of the 70s, electronic equipment of the 80s and a 90s sound aesthetic to create his very own music for the new decade."

**REUBER: Ruhig Blut LP (STAUB 018LP). \$12.50**

LP version.

**VA: Staubgold CD (STAUB 020CD). \$8.00**

Lo-priced label introductory sampler CD. "14 tracks + video. Feat. Alexander Balanescu, To Rocco Rot, Mapstation, Ekkehard Ehlers, Groenland Orchester, Institut Für Feinmotorik, Reuber, Rafael Toral etc. Gorgeous string sounds besides vivid electro miniatures — fragile clicks and cuts side by side with anarchic rhythm structures — in between: psychedelic freak-out, beautiful feedback drones, burlesque dada pop. Wide space at the end. What sounds heterogenous in description, proves on this compilation to be as homogenous as adventurous sound journey through the catalogue of Cologne's Staubgold label. Its international artists share an enthusiasm for fresh sounds and structures which leads to very individual musical statements off the beaten track. Founded in 1998 by musician and journalist Markus Detmer, Staubgold provides a platform for the most different musical styles which still have one thing in common — they all want to inspire, touch and seduce."

**EHLERS, EKKEHARD: Plays John Cassavetes LP (STAUB 021LP). \$12.50**

"Second part in the trilogy of vinyl-only mini albums to be released on Staubgold during 2001. The other two parts are dealing with Albert Ayler and Hubert Fichte."

**TO ROCOCO ROT: Kölner Brett CD (STAUB 022CD). \$14.50**

"12 exclusive new tracks recorded by the trio of Lippok/Lippok/Schneider. *Kölner Brett* is the name of a building, designed by Cologne architects b&k+ in 2000, that blends living and working in each of its single units. On the occasion of Archilab, an architectural exhibition held at Orleans in May 2001, b&k+ and Staubgold present a musical translation of the *Kölner Brett*, composed by To Rocco Rot. The music of To Rocco Rot reflects the architectural grid (twelve equally sized modules giving structure and shape to the building as a whole) as well as the possible individual living and working conditions of the dweller, respectively."

**TO ROCOCO ROT: Kölner Brett LP (STAUB 022LP). \$12.50**

LP version.

**DELAY, VLADISLAV: Naima CD (STAUB 023CD). \$14.50**

Very limited repress. "Exclusive live recordings from the Ars Electronica Klangpark 2001. For this exclusive release, limited to 2000 copies worldwide, Vladislav Delay compiled the best



moments of his live recordings during the Klangpark sessions at Ars Electronica festival 2001. On the basis of the sound material used on his current studio album *Anima* (Mille Plateaux) Delay transformed the park near the river Danube into an impressive acoustic environment. Music for a river and for passers-by. Out of his home in Helsinki, Finland, Delay has brought forward a new directive into the sounds of dub and minimal electronics, placing him as one of the premier artists involved in the recent wave of electronic dub hybrids. His music, released on labels like Mille Plateaux, Chain Reaction and Sigma, is a continuous mix that reveals itself beyond audio design. Delay succeeds in developing his new methods of production and altering music as it is typically translated. Rather than familiar electronic traits of looping sounds, the music continually develops in an organic flow, thus giving the interpretation that perhaps the music is less a digital excursion and more an instrumental development."

**MAPSTATION: New Direction 12" (STAUB 024EP). \$8.00**

"New vinyl-only EP by Stefan Schneider (To Rococo Rot). The title track of this new Mapstation release is a soulful dub meets electronica anthem featuring Ras Donovan from Tikiman's Berlin posse on vocals. Still being a 'new direction' for Schneider who before has only worked with vocals on his 12" in Domino's Model 500 series, the combination with Donovan's rich narrative voice appears like the logical extension of his intimate electronics which simultaneously recall Chain Reaction, Cluster and the school of clicks and cuts. The instrumental version of 'New Direction' and 'Stop', another new track on this EP, reveal the full beauty of Schneider's minimal pulsing rhythms, fragile melodies and delicate sounds. The fourth track finally is an acapella version of 'New Direction' with Donovan's pure vocals being a perfect DJ tool."

**INSTITUT FUER FEINMOTORIK: Penetrans CD (STAUB 025CD). \$14.50**

"Long expected new album by Southern German turntable rockers and clicks'n'cuts veterans Institut Fuer Feinmotorik; 8 killer tracks created on up to 8 'empty' record players prepared with household materials... Name of the project: Institut Fuer Feinmotorik (= institute for precision motoricity). Purpose: different occupations in different formats; among a.o. organization of events (Entertainment/Music/Fine Arts), marginal reflections on the subject of the term of precision motoricity in different contexts, experiment setups for the production of sound and light works, concentration on reduction of the instruments, among others interest in acoustic phenomena around the record player, indeed along with abandonment of records; accompanying motto: 'To produce from almost nothing almost nothing'. Since 1997 different presentations with the concept of 'empty' record players, thereby 2-4 persons play approx. 8 record players under the application of different handicraft-materials in a music performance."

**INSTITUT FUER FEINMOTORIK: Penetrans LP (STAUB 025LP). \$12.50**

LP version.

**EHLERS, EKKEHARD: Plays Hubert Fichte LP (STAUB 026LP). \$12.50**

"Third and final part in the acclaimed series of mini albums, dealing with German beat poet Hubert Fichte (following *Plays Albert Ayler* and *Plays John Cassavetes*), feat. liner notes by Thomas Meinecke."

**AMBARCHI, OREN: Suspension 2LP (STAUB 027LP). \$15.50**

"Limited vinyl edition (500 copies worldwide) of his 2001 CD release on UK label Touch, feat. exclusive bonus remixes by Jim O'Rourke and Tim Barnes, Phill Niblock, Pimmon, Michael J Schumacher and Brendan Walls. *Suspension* continues Oren's explorations of the guitar, although he almost completely discards the deconstructed, fragmentary approach to composition that he employed on 1999's excellent *Insulation* (Touch). This disc is more akin to his remarkable *Stacte* series of LPs, where compositions have the exploratory freedom, spontaneity and fluidity of improvised music, yet contain the determination, discipline and solidity of composers such as Alvin Lucier (of whom Ambarchi is an open admirer). As the title suggests, the listener is suspended in dense tonal fields or complete silence; adrift, never touching the bottom, never reaching the surface but continually held in the realm of the instant. Movement and flux contend with stasis and rigidity. Sounds continually unravel and solidify. These works are endless, eternal, never opting for obvious resolutions or easy destinations. Often beginning in abstraction, seemingly random and irregular pulses and tones coalesce and converge. All elements are part of a greater logic, which reveals itself through intense, immersive and repeated listenings. *Suspension* is Ambarchi's most total and completely realized effort to date."

**ZIEGLER, HARALD SACK: Kopf Zahl Bauch CD (STAUB 028CD). \$14.50**

"Over a period of more than one and a half year, Cologne based artist Harald 'Sack' Ziegler, partner in Sack & Blumm as well as collaborator with Mouse On Mars, worked on these 11 tracks of his new album. Guest musicians Mouse On Mars, Joseph Suchy, Marcus Schmickler, FX Randomiz, Reuber, Blumm, Guido Möbius and Ron Martin contributed to the recording process, not by remixing tracks, but by adding to and finishing the material that Harald gave them. *Kopf Zahl Bauch* is Harald 'Sack' Ziegler's strongest and most complete solo release to date, going new ways in sound, but keeping the humorous dada pop style which is a trademark of him. The shimmering mix of cheap electronica, German vocals, weird rhythms, samples and guitars almost always manages to stick to a more or less loose song format which will heavily appeal not only to fans of early New German Wave."

**ZIEGLER, HARALD SACK: Kopf Zahl Bauch LP (STAUB 028LP). \$12.50**

Vinyl version.

**MAPSTATION: A Way To Find The Day CD (STAUB 029CD). \$14.50**

"Names on maps are often more than mere geographical terms. They are sound and colour, dream and memory, mystery and magic, and it is a moment of wonderful gracefulness when one day you look at them with your own eyes and they are taking shape. *A way to find the day* is the first album of Mapstation at full-length and it comes along as a flamboyant soulful piece of music. While the pre-released 12" 'New direction' managed to raise high expectations, *A Way to Find the Day* picks up the tension and gives way to 43 minutes of attentive and curious dynamics, rhythmic unrealities and gently warm disorder. Since a bit more than two years Mapstation has been the imprint of Stefan Schneider who is also playing bass and electronics with the Düsseldorf/Berlin trio To Rococo Rot. Mapstation's music is closer to minimalist techno but brings the euphoria of the genre together with charming slow-downs of pace and bpm. Did the tracks on the preceding minialbum *Sleep, Engine Sleep* predominantly explore the shifts from daylight to dream, *A Way to Find the Day* is effortlessly able to impress with even more subtle shapes of resonance plus slightly unexpected and cliché-free branchings to reggae music. This dimension to Mapstation comes from the influence of recent Jamaican dancehall reggae, with Schnieder citing its corporation of electronic sounds, and his own practise of mixing reggae acapellas into his dj sets. On *A Way to Find the Day* Schneider takes the idea further into a stunning collaboration with reggae singer Ras Donovan."

**MAPSTATION: A Way To Find The Day LP (STAUB 029LP). \$12.50**

Vinyl version.

**EHLERS, EKKEHARD: Plays CD (STAUB 030CD). \$14.50**

"This amazing 76min CD contains Ehlers' complete *Plays* vinyl, originally released on Staubgold and the Dutch Bottrop-Boy label. Staubgold released the mini LPs *Plays Albert Ayler*, *Plays John Cassavetes* and *Plays Hubert Fichte* while the 7" singles *Plays Robert Johnson* and *Plays Cornelius Cardew* came out on Bottrop-Boy. 'The *Plays* series deals with 'reference', explains Ehlers. 'Everyone is sampling; sampling is the figure of historic devices in digital music. My idea is not to sample, but to refer to historic places and figures.' For the series Ehlers has assembled an intriguing constellation of figures, from actor/film maker John Cassavetes to German author Hubert Fichte, and only the Cardew pieces contain actual samples. 'Reference is a basic structure in digital music', Ehlers continues. 'I'm trying to deal with that more abstractly.' That abstraction is as much macroscopic as microscopic: the back cover of each vinyl record features a photograph of the region the artist of the title came from, filmed by a NASA satellite. An artist and educator based in Frankfurt, Ehlers recorded his first works for Mille Plateaux and its offshoot Ritornell in 1998, as part of the Autopoieses duo with Sebastian Meissner. Since then he has used the aliases Auch and Betrieb (for Force Inc and Klang Elektronik respectively), and teamed up with Albrecht Kunze in the group März."

**KLANGKRIEG/SPLIT ADLER: LP (STAUB 031LP). \$12.50**

"...exciting split album by Hamburg's finest noise makers... Klangkrieg have been founded in 1987 by Felix Knöth and Tim Buhr from Hamburg, Germany. In futuristic tradition the group processes the big city noise and the whispering of power lines into electroacoustic compositions which are documented on digital and analog records. Artificial and natural sounds are edited in harsh cut-ups or fine transitions, violence and sensibility stay close to each other. Gunter Adler is the alter ego of Jyrgen Hall, together with Reznick member of Hamburg's dada pop super group Groenland Orchester. Adler's pieces on this split album show his experimental and scientific side in full effect."

**AMBARCHI & KEITH ROWE, OREN: Flypaper CD (STAUB 032CD). \$14.50**

"Oren Ambarchi (guitar & electronics), Keith Rowe (tabletop guitar & electronics). These recordings depart wildly from anything that either Rowe or Ambarchi have produced before. This speaks volumes when you consider the combined weight of their explorations to this point. Amazingly, neither player falls back on past gestures or comfortable proven techniques. The result is four startling electro-acoustic environments. Only David Tudor's *Rainforest* has gone so far to create a world that is at once highly electronic, yet totally organic, without resorting to base mimicry of natural sounds. It evokes the sea, an immovable mass of fluidity, in a way that Roland Kayn would admire. But having said that, there is little to compare this to. The four pieces on this disc could be field recordings from lost civilizations. Comes in digipak with artwork by Keith Rowe."

**THILGES 3: Die Offene Gesellschaft CD (STAUB 033CD). \$14.50**

"Viennese trio Thilges 3 now presents its first full-length album release *Die offene Gesellschaft* which translates as 'the open society'. As well as with their previous releases, the basis of this project is a series of live performances, this time held in the small Austrian city of Feldkirch in the summer of 2001. Thilges 3 performed with children in a nursery home, played in front of Buddhist monks, criminals and old people. Field recordings captured at the various locations, live material and studio work were combined and condensed to 8 diverse pieces that found their way on this album. Thilges 3: Armin Steiner, Gammon, Nik Hummer, a formation founded in 1996 out of a spontaneous live performance, are working and experimenting with 'live performance electroacoustic installations' utilising only analog synthesizers for soundgeneration and engineering. The flexible use of this technology enables a dynamism far beyond usual MIDI logic. Through permanent work on the configuration of the various modules new ideas form all the time which surpass concepts of mere sound creation. Since live performances reflect the ultimate goal for Thilges 3 the confrontation with the sound potential / architecture of the venue are an integral part of their music. The rapid motion of sound patterns combined with the free movement of the listener provides a completely new access to rhythmic electronic music."

**THILGES 3: Die Offene Gesellschaft LP (STAUB 033LP). \$12.50**

LP version.

**HUBER, RUPERT: Open Air Radiotopia CD (STAUB 034CD). \$14.50**

"The release of the *Radiotopia* album, compiled and edited by Rupert Huber (Tosca), is the third collaboration between the Austrian Ars Electronica Center and Cologne's Staubgold label, after Alexander Balanescu's *Lume Lume*, and Vladislav Delay's *Naima*. Participating artists include Alexander Balanescu, Rupert Huber, Andres Bosshard, Lukas Ligeti, Sam Auinger, Bruce Odland, Isabella Bordon, Lorenzo Brusci and many more. Strictly limited to 1000 copies worldwide, this CD documents the fascinating 'Radiotopia' sound/network project as presented during the open air Klangpark at last year's Ars Electronica festival. *Radiotopia*, the largest and most extensive of projects ever launched by the Ars Electronica festival, was simultaneously a demonstration and an attempt. On the one hand it was a demonstration of the involvement in the Internet and other transmission and data manipulation technology over the course of the years, on the other hand — perhaps more significantly — it was an attempt to illustrate the points and areas where the Internet and other technologies still have difficulties and weaknesses, and to indicate pathways for future improvements and developments. The center of *Radiotopia* was the global sound network database designed by August Black and Norbert Math. It was a simultaneous storage bank of freely accessible sound material that transcended time, location, cultural and geographical borders. Anyone with access to the Internet was able to join in. This sound network database (with a total of over 500 submissions) was the basis of the material that the international artists invited to the festival worked with."

**VA: Music Out Of Place CD (STAUB 035CD). \$8.00**

"... 50min of finest Staubgold sounds ... feat. Faust, F.S. Blumm, Ekkehard Ehlers, Mapstation, Oren Ambarchi, Sun, Joseph Suchy, Reuber, Harald 'Sack' Ziegler feat. Marcus Schmickler, Institut Fuer Feinmotorik, Thilges 3, Scott Horscroft + Klangwart . *Music out of place*, Staubgold's second label compilation, gives a beautiful and inspiring overview of the label's strong and diverse roster. Available in shops at the price of a 12", the compilation presents the core of Staubgold incl. already known acts like Ekkehard Ehlers, Mapstation and Institut Fuer Feinmotorik as well as it introduces quite some artists that are new to the label — first of all Faust (cd/lp in November), but also F.S. Blumm (new album in October) and especially Sun, Oren Ambarchi's singer/songwriter pop project (dbl album in spring 2003)."

**VA: Music Out Of Place LP (STAUB 035LP). \$11.00**

LP version, same 13 tracks as the CD.

**BLUMM, F.S.: Anker CD (STAUB 036CD). \$14.50**

"On his second solo album after last year's *Mondkuchen* multi-instrumentalist Frank Schültge aka F.S. Blumm from Berlin presents again a multitude of lovely instrumental pop songs, with his guitar, horn and trumpet (Harald 'Sack' Ziegler), vibes (Patrick Leuschner), mbira, kalimba and toy piano being the favourite ingredients of his sound kitchen. The musical result is in a way original that the popular namedropping doesn't help that much to

describe F.S.Blumm's music. Nevertheless bands and projects like Gastr Del Sol or others who work on the combination of improvised elements with pop-approved structures come to mind, as well as American folk pioneer John Fahey or minimal music representatives Pauline Oliveros and David Behrman for their similar sense of poise and release."

**BLUMM, F.S.: *Ankern LP (STAUB 036LP)*. \$12.50**

LP version.

**FAUST: *Patchwork 1971-2002 CD (STAUB 037CD)*. \$14.50**

"Yes. Faust will forever be heralded as a pioneer in the electronic/rock avant garde, emerging in the early seventies branching off from Brit/American commercial rock bands, employing the use of alior sonic landscapes to create a new musical tangent." (Alternative Press). For this very special release Staubgold label manager Markus Detmer and Faust member Hans Joachim Irmeler compiled unreleased Faust recordings from 1971 to 2002, covering the legendary Wümmen (1971 - 1973) and the time at Virgin's Manor studios (1974- 1975) as well as their new start in the early 80s and recent years. Compiled as a collage, as the title suggests, *Patchwork* unfolds the core qualities of Faust and gives a deep impression of their working method."

**FAUST: *Patchwork 1971-2002 LP (STAUB 037LP)*. \$12.50**

LP version.

**MAPSTATION FEAT. RAS DONOVAN: *Version Train CD (STAUB 038CD)*. \$12.00**

"*Version Train* is the latest excursion from the consistently engaging Mapstation, featuring some beautiful new pieces and a couple of abstractions/developments from the previous set, *A Way To Find The Day*. These cuts, 'Wake Up' and 'Gravity', are wryly cited as 'versions' (in the Jamaican tradition), and in particular show off the understanding that the main collaborators, Stefan Schneider and Ras Donovan, now have for the drift of this music: creating pretty patterns, then breaking them up, moving forward as one, and then contradicting each other. On 'Be True' we hear Donovan sounding at his sweetest, tossing off his lines like it's a super-warm Jamaican production with a gorgeous melodic base, instead of Schneider's rather colder North European design. Other times the roles reverse, and we remember Schneider's role in To Rococo Rot is usually to bring the melody. *Version Train* also introduces two new elements to the Mapstation equation: DJ singer, Scallo, from Donovan's group (both also perform live with Tikiman), and Martin Brandlmayr from Vienna-based unit, Radian. While these interventions suggest that, like their name, Mapstation is always in some flux, always restless, somehow *Version Train* also seems very much like an encapsulation of all the Mapstation styles, and really it's a perfect introduction to the group."

**MAPSTATION FEAT. RAS DONOVAN: *Version Train LP (STAUB 038LP)*. \$11.00**

LP version.

**SUN: *Sun 2CD (STAUB 039CD)*. \$16.50**

"Staubgold proudly presents the self-titled debut album from the Sydney duo Sun, licensed from Australia's Preservation Records for exclusive worldwide release, and accompanied by a complete bonus remix album feat. mixes of all original tracks by Hrvtvski, Mapstation, Pluramon, Christoph Heemann, Tom Rechion, Rafael Toral, Pimmon and Voice Crack. Sun is the unusual pairing of world renowned experimental guitarist Oren Ambarchi and Australian music figurehead Chris Townend. Sun confirms its authors as two truly original music minds, a languid and sweet pop creation, brimming with sly invention in its classicist frame. These songs simply float into the consciousness with a grand air and sublimely delicate touch. There's an easy warmth to Sun as well as some darker surprises for added depth and nuance."

**SUN: *Sun 2LP (STAUB 039LP)*. \$15.50**

Double LP version.

**KAMMERFLIMMER KOLLEKTIEF: *Cicadidae LP (STAUB 040LP)*. \$12.50**

"*Cicadidae* is the third album by south German-based Kammerflimmer Kollektief. Lovingly assembled over a two year period, it very much belongs to the current tendency in contemporary music for mixing up 'played' and 'programmed' music, acoustic and electronic instruments, high culture and street culture. Within this occasionally fascinating new musical expression, it is of course possible to lay down something unique. Combining brass and string instruments, computer, drums, percussion and keyboards, this is not just an exercise in sound but rather a collective expression by musicians communicating with each other in the spaces between control and loss of control, intuition and reflection, density and transparency. The roots are everywhere; in a childhood spent listening to folk, free jazz and psychedelia as well as an occupation with the deconstruction and alteration of rock, jazz and electronic music since the beginning of the 90s cf. The fine crackling and grinding of the digital generation which subtly underpins it."

**EHLERS, EKKEHARD: *Politik Braucht Keinen Feind CD (STAUB 041CD)*. \$14.50**

"With his new album after the highly acclaimed *Plays* series in 2002, pop musician and sound artist Ekkehard Ehlers presents his first fully composed works. 'Mäander' and 'Blind' are based on manipulated bass clarinet and cello recordings which Ehlers arranges like an orchestra in his laptop. Opposed to the pop music he produces with Albrecht Kunze in März, this is avantgarde music put into dreamlike states and finally looping in endless circles of magic fragile sound. coming in a foldout digipak with accompanying poster, *Politik Braucht Keinen Feind* is Ehlers' both musically and visually most advanced artistic statement to date. Ekkehard Ehlers lives in Frankfurt/Germany. His large discography includes releases with autopoieses (*La vie à noir*, Mille Plateaux, 1999) and März (*März*, Karaoke Kalk, 2002) as well as his debut CD *Betrieb* (Mille Plateaux, 2001) on which he put samples of Arnold Schönberg and Charles Ives into new perspective. Last year's CD *Ekkehard Ehlers Plays* was a musical homage to free jazz legend Albert Ayler, blues singer Robert Johnson, filmmaker John Cassavetes, composer Cornelius Cardew and writer Hubert Fichte. His project März successfully realised his idea of new electronic folk pop. Ekkehard Ehlers also teaches time based media at Stuttgart's Merz Academy for Design."

**SACK & BLUM: *Kind Kind CD (STAUB 042CD)*. \$14.50**

"Three years after their phenomenal *Shy Noon* album on the seminal Gefriem label Harald 'Sack' Ziegler and Frank Schüttge Blumm continue a homerecording series that travels between their postboxes since 1999. Sack & Blumm are not a band or a studio project, but may be described rather as a homerecording project that was conceived independently in their bedroom studios in Berlin and Cologne. Instead of being sequenced on computers, the music lives from the experience of two true musicians. Folk themes are set against digital fragmentations. Sounds are taken from everywhere. Instruments include horn, kalimba, tabla, bass, knitting needles, toy drums and toy piano, melodica, mbira and more. Even Rod Stewart is hidden somewhere on this album."

**SACK & BLUM: *Kind Kind LP (STAUB 042LP)*. \$12.50**

LP Version.

**SUCHY, JOSEPH: *calabi.yau CD (STAUB 043CD)*. \$14.50**

"Not a rocker. Not an electronic artist. A sensual, a feeling person. No copy-art. In these times of senseless struggles for sovereignty at the musicians' regular table, Suchy is the cowboy with the Indian's face." This is what one of Germany's biggest daily newspapers recently

wrote about Joseph Suchy, 'Cologne's very own professor of guitar research'. They got it spot on. In the global improv & avantgarde community, the born Franconian is no unknown person. He collaborated with artists like David Grubbs, Ekkehard Ehlers, Niobe and FX Randomiz; he is a permanent member of Burnt Friedmann's Nub Dub Players; and he was one of the founders of Cologne-based cult-improv-label Grob. The musical sensitivity of this slightly odd artist in his mid-forties is hard to match. *calabi.yau* is Suchy's new solo-outing. It's a music of delicate sounds, in which acoustic guitars and electro-acoustic signals are woven into non-linear, fragile sound sculptures. At times, this music borders on sensory deception (what is this sound? Electric or acoustic?); it is an illustrated broadsheet of a strange, yet familiar reality. Suchy cunningly and imperturbably evades the categorisations of contemporary modern music: What he does is giving his listeners a carte blanche to dream. Or, as the artist himself puts it: 'Music in search of the freakwave'."

**SUCHY, JOSEPH: *calabi.yau LP (STAUB 043LP)*. \$12.50**

LP version.

**IRMLER, HANS JOACHIM: *Lifelike CD (STAUB 044CD)*. \$14.50**

"The first official solo album of any of the original fAUST-members ever to be released. *Lifelike* was conceived by Irmeler as 'a biography in sound' (sounds like the title of a 'Best of James Last'-Album, doesn't it? But even that may be part of a plan...). And it's strictly sounds, there are no words in here (at least none discernible). He wanted to describe a person's life through sound. And this is what fAUST have always been good at: to find strange and unusual sounds to trigger their listeners' imagination. This record mirrors the growth of a human being in its microstructure and evolution of life in general in its macrostructure. At the beginning, the listener can hear the sounds of a bubbling primordial soup. Out of this, a simple, innocent theme takes a shy peek. A life is born; melody evolves out of sound. This peaceful growth soon becomes interrupted by industrial noises (is there a war going on?) — and so we're already into the story after track 2. What Irmeler does is the antithesis of so many productions in the field of 'modern electronic music'. Irmeler cunningly disturbs simple patterns and shifts them so slightly that at first, it only registers in your subconscious. Thus you are disturbed but you don't know by what. Another point in favour is that this music is nowhere as hectic as many other productions are nowadays with their clicks and beats. This music gives the listener time & space to step inside and if he or she wishes to inhabit this music. From the view of form, *Lifelike* even resembles classical music with its recurring and interwoven themes."

**IRMLER, HANS JOACHIM: *Lifelike LP (STAUB 044LP)*. \$12.50**

LP version.

**RAND AND HOLLAND: *Tomorrow Will Be Like Today CD (STAUB 045CD)*. \$14.50**

"Rand And Holland is the golden pop vehicle of a longstanding member of Sydney's experimental music scene, Brett Thompson. Not unlike label-mates and fellow travellers Sun (Thompson works with Chris Townend and Scott Horscroft at Bigjesusburger Studios), Rand and Holland manage to produce maximum emotional impact by the simplest and most direct means. Here every sound has integral purpose and meaning, drawing the listener into an intimate and uniquely personal world. Emotions are laid bare with an honesty and clarity rarely seen in pop music today. A stunning debut and one for the ages. Built around the voice of Brett Thompson, Rand And Holland love the spaces as much as they love the sounds. This sparse album recalls the moods of Mercury Rev, Yo La Tengo and Smog. Its songs manage to find the balance between epic and intimate, carried by a deeply resonant vocal and direct, unaffected lyricism. *Tomorrow Will Be Like Today* was produced by both Brett Thompson and Sun's Chris Townend. Guest musicians include Townend, Oren Ambarchi and Scott Horscroft."

**RAND AND HOLLAND: *Tomorrow Will Be Like Today LP (STAUB 045LP)*. \$12.50**

LP version, full color sleeve.

**KAT COSM: *Knightboat CD (STAUB 047CD)*. \$12.00**

"Features remixes by Leafcutter John (Planet µ), TenEcke (Calla) and Mondomarc (Mondo Fumatore). It's the small things in life which make sure that though being chained to all kinds of dreary everyday routines you do not forget that life is essentially beautiful. When the sun is shining, when somebody unexpectedly turns and smiles at you or when you discover some beautiful new music — that's life. This new record by Kat Cosm is like all these things at once. When listening to it, you'll probably feel a pale winter sun shine on your face or it will simply make you smile. And of course it's a great record."

And here are the facts: Jana Plewa and Sebastian Skalei are the two Berlin-based singer-songwriters at the core of Kat Cosm (I say core, because everybody who is in any way involved in this project can be regarded as being 'in the band' — for example, when Sebastian talks about the guy who designed the cover, he talks about him like a member of the band). For this mini-album, they present two new songs which they composed and recorded at their respective homes. The songs are located almost exactly in the middle between electro-acoustic music and classic songwriting. Jana and Sebastian made sketches of these songs on guitar or piano, but recording them with the computer — an instrument which they use very playfully — is what gave them their final shape. Another trademark of this record is its richness in variety. Not only can one hear echoes from all genres and periods of popular music of the last 35 years, but Jana and Sebastian also take it in turns to sing. On top of that, we get a nice instrumental ('Hotgirl') and a demo by the title of 'Circe' which could have been one of Syd Barret's more beautiful songs — if Syd had cared to write it, that is. Compared to their last album, this record also has a much better sound. Think as you may about the advantages of analogue recording; what Jana and Sebastian are demonstrating here is that it is very well possible to create a warm and rich sound at your PC. And if the term hadn't already been invented by Nicolas Currie a.k.a. Momus, I'd say that with this mini-album, Jana and Sebastian created a genre of their own: 'Folktronic'. So they may not be its inventors, but they're at least one of its protagonists."

More or less as a bonus, we are presented with three remixes of the first track. Leafcutter John (Planet µ) in his mix emphasises both the songwriting-side and the electronic aspect of Kat Cosm's music. Thus it sounds like an update of the Beach Boys before mutating into almost grotesque digital noise. The second remix is supplied by TenEcke (Calla). He deconstructs the original piece without robbing it of its original charm. The final remix is by Mondomarc (Mondo Fumatore; Marc and Gwen have also contributed additional vocals to the original track). He puts beats at the track's centre and creates something completely new from the source material. And now the record is over and the only thing left to do is to invite you to join (ladies and gentlemen): The Kat Cosm."

**KAT COSM: *Knightboat LP (STAUB 047LP)*. \$11.00**

LP version, full color sleeve.

**EHLERS/SUCHY/HAUTZINGER: *Soundchambers CD (STAUB 049CD)*. \$14.50**

"Well-known improvisers Ekkehard Ehlers (laptop), Joseph Suchy (guitar) and Franz Hautzinger (trumpet) team up for a supertrio of broken pop ambient. While on the one hand providing a state-of-the-art sound aesthetic, *Soundchambers* will on the other hand also appeal to friends of the music that Brian Eno and trumpeter Jon Hassell created in the

mid-70s. The concept: 'Sound Chambers' is an architectural, graphical and musical installation that provides a site specific intervention in the park of Museu Serralves in Porto. By referring to a geometrical configuration of hedges it develops a new structure that expands, diverts and bifurcates existing conditions of the park. It creates a configuration between interior and exterior spaces and provides sound chambers that perform a specifically developed music. Architecture, graphics and music refer to the same notation of an existing piece of park (Roseiral): 77 elements of different geometries reconfigured in a new composition."

**EHLERS/SUCHY/HAUTZINGER: Soundchambers LP (STAUB 049LP). \$12.50**  
LP version.

**FAUST/DALEK: Derbe respect, alder CD (STAUB 050CD). \$14.50**

"Dälek are a three-piece hiphop-outfit from New Jersey. Will Brooks (a.k.a. MC Dälek) is responsible for lyrics, Alap Momin (a.k.a. The Octopus) is the producer and Hsi-Chang Linaka (a.k.a. Still) handles the turntables. Their open-mindedness towards musical influences was boundless from the beginning and so it is small wonder that they soon hit on German Krautrock survivors Faust as a source for interesting samples. Through a mutual acquaintance they sent a CD to Faust's Klangbad label. Co-founder Hans Joachim Irmir was so impressed with it that he decided to release a vinyl version of their album *From The Filthy Tongues Of Gods And Griots* on Klangbad. He also invited the band to record at the label's own studio. Once there, it turned out that the musical grounds both bands covered was identical in large parts. Dälek's noisy loops (in which they bury tiny melodies) and their penchant for volume have their counterparts in Faust's sound. Thus a collaboration seemed logical. In the course of two years the three sessions which spawned the music on this album took place. The high point of these saw the two outfits appearing side by side on stage at the Bonn Bad Kilbi festival 2003 in Düringen, Switzerland. What Dälek and many of their hiphop contemporaries express through words — protest against and rejection of the social status quo — is exactly what Faust have expressed through music during the last 30+ years. Consequently, this album is nothing for the faint-hearted, its music is merciless, straight in your face, at times even brutal. At times it sounds like harsh Industrial or 'Illbient'. Some of the sounds seem to have a direct connection to those produced by the machines Luigi Russolo built in the second decade of the last century. With them, the futurist imitated the sounds of his surroundings and times (cars, aeroplanes, machines, the city, etc.). Like him, Faust and Dälek rap and play the world they are part of and which is not always sunny and bright. The instrumental opening track for example suggests heavy artillery fire. Faust and Dälek crank their volumes up to, er, 11. In the second track, the combination of Faust's apocalyptic sound and the hiphop lyrics of Will Brooks sounds like the soundtrack to a modern film noir, which mirrors the alienated life of ghetto dwellers. The album's final track is an update of 'T-electronique', a track originally released on Faust's 1999 album *Ravvivando*. Dälek lend the song additional lyrics and shoot it through with samples, so that it sounds like a remix of the original. From this perspective *Derbe respect, alder* could be seen in a straight line with the remix idea of the last two Faust albums *Freispiel* and *Patchwork 1971-2002*."

**FAUST/DALEK: Derbe respect, alder LP (STAUB 050LP). \$12.50**

LP version. "Dälek are a three-piece hiphop-outfit from New Jersey. Will Brooks (a.k.a. MC Dälek) is responsible for lyrics, Alap Momin (a.k.a. The Octopus) is the producer and Hsi-Chang Linaka (a.k.a. Still) handles the turntables. Their open-mindedness towards musical influences was boundless from the beginning and so it is small wonder that they soon hit on German Krautrock survivors Faust as a source for interesting samples. In the course of two years the three sessions which spawned the music on this album took place. What Dälek and many of their hiphop contemporaries express through words — protest against and rejection of the social status quo — is exactly what Faust have expressed through music during the last 30+ years. Consequently, this album is nothing for the faint-hearted, its music is merciless, straight in your face, at times even brutal. At times it sounds like harsh Industrial or 'Illbient'. Some of the sounds seem to have a direct connection to those produced by the machines Luigi Russolo built in the second decade of the last century. With them, the futurist imitated the sounds of his surroundings and times (cars, aeroplanes, machines, the city, etc.). Like him, Faust and Dälek rap and play the world they are part of and which is not always sunny and bright."

**GARLAND AND WORLD STANDARD, WECHSEL: The Isle CD (STAUB 051CD). \$14.50**

"After two internationally acclaimed Wechsel Garland albums (*Wechsel Garland/Morrmusic 2000*, and *Liberation von History/Karaoke Kalk 2002*) and their precursor *Wunder* (also on Karaoke Kalk), Jörg Follert does no longer need an introduction, at least not in circles of electronic music aficionados. On *The Isle* (which has already seen an exclusive release in Japan in 2003 and is now made available world-wide through Staubgold) Follert teamed up with Japanese artist Shochiro Suzuki/World Standard, who, despite having created a body of work that stretches out over 20 years, is not very widely known in Europe. Suzuki released many of his albums through Haruomi Hosono's (Yellow Magic Orchestra) Daisyworld label. Thematically, his work is located on the fringes of European, American and Far Eastern 'exotic music'. It's neigh on impossible to fathom who did what in this collaboration. Follert and Suzuki met twice in Japan to record together, the rest of the album was done, well, 'by mail'. Delicately plucked acoustic guitars are broken up into fragments and re-assembled, strings snuggle against the cosy sounds of melodic and toy piano, while sparsely used elements of percussion are reluctant to pick up the pulse, since they do not want to irritate the fragile arrangements, which are constantly petering out into the off. In a loose, but harmonic sequence, the 15 tracks of *The Isle* create a mood music, which is calm and still like a summer house by the edge of the sea. Its music chirps like the steppe in Tuscany during May. This album needs no formula to function. Oh, and not to forget: The track 'Solitude Sea' has been used as the opener of DJ Koze's mix CD *All People Is My Friends* (where it has erroneously been credited as 'The Isle')."

**GARLAND AND WORLD STANDARD, WECHSEL: The Isle LP (STAUB 051LP). \$12.50**  
LP version.

**TOOP, DAVID: Haunted Weather 2CD (STAUB 052CD). \$16.50**

"Compiled by David Toop, the author of the landmark book of music *Ocean Of Sound*, and released parallel to his new book *Haunted Weather*, published by Serpent's Tail. Features 33 tracks with a total running time of 2 hours+. The double CD features a wide selection of artists written up in the book, including Autechre, Oval, Matmos, Fennesz, Pan Sonic, Chris Watson, Terre Thaemlitz, Alvin Lucier, Otomo Yoshihide, Christian Marclay, John Oswald, David Toop/Max Eastley and many more. *Haunted Weather* provides an international insight into new electronic music worldwide. David Toop's knowledge of and interest in music of all kinds is second to none. A musical travel diary, recording the way people work with and experience sound in the 21st century. Digital music, performance and technology — downloaded and unzipped for your convenience. Digital technology has changed the ways in which music is perceived, stored, distributed, mediated and created. The world of music is now a vast and complex jungle, teeming with CDs, MP3s, concerts, clubs, festivals, conferences, exhibitions, installations, websites, software programmes, scenes, ideas and compet-

ing theories. In the eye of the storm stands David Toop, shedding light on the most interesting music now being made — on laptops, in downtown bars in Tokyo, wherever he finds it. His wealth of musical knowledge provides inspiration for anyone interested in music. David Toop is a highly regarded author, music critic and musician. Since 1995 he has released three solo albums, curated five compilation albums (including the soundtrack to *Ocean of Sound*), and the sound and music exhibition at the Hayward Gallery — 'Sonic Boom'. His music journalism appears in *The Wire*, *Book Forum*, *The Times* and *The Face*."

**MINIT: Now Right Here CD (STAUB 053CD). \$14.50**

"Minit (Sydney/Berlin) create hypnotic sonic habitats, which, characterised by a sense of endlessness, transform incrementally over time in subtle and hallucinatory ways. Through sampling, digital processing and electro-acoustic techniques they produce a sound of surprising emotive power and musicality. From fragile harmonic and melodic intonations to towering, ecstatic drones, erratic fragmented rhythms and electrical disturbances, Minit explore the psychedelic moment when everything begins to slip in and out of cohesion. It is these moments that gently fracture 'listening' and signal what is rich and unusual and experimental about Minit's whole music project. Minit is Jasmine Guffond and Torben Tilly. They are currently living and working in Berlin."

#### STEECE:

**VULCAN: Meet Your Ghost LP (STEECE 13). \$16.00**

Exact reissue of a monster private psych LP from Iowa. Recorded in 1978, Vulcan is Lyle Steece, and this is his one-man-against-the-universe-rock-album. Dedicated to Jimi Hendrix, this features real primitive basement-psych guitar rock that is outrageously fucked, inspirational, distortion-overloaded and massively mindblowing. Of course, others just say it's dull and poorly played.

#### STEIRISCHER HERBST (GERMANY):

**SCHLICK & JUSTUS KÖHNCKE, JÖRG: Gleich Scheuen Hirschen In Wäldern Versteckt zu Laben CD (SLIK 2001). \$15.00**

The title translates as: *To live in forests like timid deer*. A project by Jörg Schlick (released simultaneously to *Diese Wildnis Hat Kultur* on A-Musik). "Arranged in 3.2 billion pairs, the four bases adenine (A), thymine (T), cytosine (C) and guanine (G) make up the human genetic information stored in chromosomes. These genetic combinations are the starting point of an extensive artistic concept that transposes art into the rules of biology. Four views of a found (everyday) object are recorded in photographs, each assigned to one base and serialised according to the sequence of bases (e.g. AATCTG...) only recently researched by scientists art submits to the laws of the living world of nature. In order to be able to transpose the 3.2 billion base pairs into forms of artistic representation, Jörg Schlick has decided to live for another 10,000 years... This conceptual approach also characterises a musical production by Jörg Schlick. The four tones C, D, G, and A are assigned to the bases Adenine, Cytosine, Guanine and Thymine. Schlick generates electronic music on the basis of the given pattern. The given sequences of notes of the four-tone series form the basis for the musical fashioning of the work with regard to change of rhythm, tone colouring, etc. Schönberg believed his artistic work to be guided by the laws of nature, without ever being able to fully comprehend or formulate them. Almost a century later, this assumption is corroborated in the production process dictated by biotechnology. The technical processes also allow a 'co-operation' with artists such as Andy Warhol and Glenn Gould. The voices of the American pop star and the pianist are filtered out of historical recordings and incorporated into the production as a vocal sampler in combination with Jörg Schlick's vocal music. The CD is produced in collaboration with the Cologne musician Justus Köhncke."

#### STEREOPHONIC ELEFANT DANCE (SPAIN):

**SILVANIA: Delay Tambor CD (ED 005 CD). \$16.00**

1996 remix album in stock for the first time. "When Mario and Coco set up Sylvania, back in 1990 in Valencia, their aim was to merge sound innovation. Seizing upon their alltime idols (Cocteau Twins, Brian Eno, Zombies and Byrds) they manufactured a personal style in which the then overrated electric guitar turned out to be a generator of a flood of echoes and strange sounds, thanks to their technological manipulation combined with elaborated pop melodies. After two albums — *En Cielo De Océano* (1993) and *Paisaje III* (1994) — Electronics get more and more space in their creative methods, producing as a result a wide registered record, in which you can find from sinuous melodies and delicate acoustic passages to clearly electronic and avant-garde languages. This release, called *Delay Tambor*, is without any doubt one of the more precise artefacts in the market to show the now and tomorrow of world's musical avant-garde, aside from strengthening Sylvania as rightful integrants of that restricted élite of sound risk scientificists. Autechre, Seefeel, Scanner, Scorn and Locust are elected to remix songs from Sylvania's first two albums. Aside from the remixes, the record includes three previously unreleased tracks by the duo."

**PROZACK: Tan Lejos CD (ED 026 CD). \$16.00**

"*Tan Lejos* is the most ambitious and complete work created by Prozack to this date. A product of an year of investigation and experimentation which will be hard to surpass. The artist himself acknowledges *Tan Lejos* as the record which gets to his sound ideals, and the one he is most proud of. He left behind the rage, the tension, the sharp edges of the previous *Ideology*, his debut, to give way to a more relaxed, concentrated, introspective work of softer, more undulating lines. A more intense and emotionally deep work, trying to explore new territories of techno and dance languages, terribly obscure and minimal. The title piece, *Tan Lejos*, is the central idea of the whole record. It's the most beautiful song written by Prozack to this date; through the sound, without the need of a text, you can transmit many undescrivable sensations. This and the two pieces following it, 'Intangible' and 'Sonabamos', do really form a trilogy — of abstract and mostly minimalist techno pop which defines the most intense part of the record."

**PROZACK: Tan Lejos 2LP (ED 026 LP). \$16.00**

Double vinyl version.

**SILVANIA: Naves Sin Puertos CD (ED 030 CD). \$16.00**

"*Naves Sin Puertos* ("Ships With No Harbour") turns out to be their most basic and enthralling yet. Quiet, gliding minimalist noise. More personal than anything they've done so far. For the first time since *Paisaje III*, they use vocals again, this time as sampled loops full of their characteristic wounding lyricism. The rhythms have been softened, slowed down, while over them an ocean of unmatched beauty is woven. Their way, the one which links Brian Eno and Autechre, has consolidated them as one of the most personal and brilliant Spanish electronics acts." Referenced influences include: My Bloody Valentine, A Flock of Seagulls, Dif Juz, Beach Boys, Human League, Left Banke, Durrutti Column, Suicide, etc.

**RADIO: CD (ED 032 CD). \$16.00**

"Ready for a new dive into the submarine forms schemed in our Stereophonic Elefant



Dance Recordings laboratories? Be ready for a surprising, exciting new act: Radio is something unique, an exceptional work that will show you new horizons in the Spanish electronic scene. Radio is the result of the combined forces of Silvanía and Prozak in order to get away from the conventional and to embrace the unknown. Each of the parts involved had already rediscovered techno in their very own way: Prozak and his austere explorations, always elaborating puzzling calculations based on transparent repetitions; Silvanía, lovers of the intricate, drawing superimposed forms whose vision requires many analysis. Together, as Radio, they take their premises to a new field, achieving to place techno, and even house, in a watery, constant, alive-and-kicking place. Which are the common features of artists like Herbert, Maurizio... or labels like Ladomat, Basic Channel...? The updating of a language that had been withered by so many copycats with nothing to say. Radio struggle for bringing us new reinterpretations far away from the obvious, allowing us to see what we already know under a new light. Here's a work in which rhythm, cadence and space have the same value. The fruits of a quest for new sounds and forms, taking extreme care of the slightest detail. New concepts, new forms, Radio, the artists and the album, all blending in a poly-edric whole that places itself on the top of international avant-garde music of today."

### STEWARDESS (GERMANY):

**KANTE: Redirections CD (STU 07 CD). \$15.00**

"A remix project by the German underground pop scene. The original tracks are from the debut CD *Zwischen Den Orten* by the Hamburg based pop/electronic band Kante. The remixers/musicians are: Tobias Levin (Capt. Kirk), Thomas Meinecke (FSK), Thomas Fleischhauer (Relais), Kinderzimmer Productions, April & Seasons (Kreidler), Robert Lippok (To Rococo Rot)." For those attuned to the Kreidler/To Rococo Rot-style contemporary German groove, this should go over quite well.

**KANTE: Redirections LP (STU 07 LP). \$12.00**

**ANTONELLI ELECTR.: Peng Peng Baby 2LP (STU 08 LP). \$17.00**

### STILLEBEN (SWEDEN):

**VA: Deep Tics 01 CD (DEEP 001CD). \$18.00**

"Stilleben drops of a sweet compilation of its own 12" catalogue...called *Deep Tics*. Its the first CD compilation coming out from the Stilleben Records Sweden including tracks from Legowelt, Catnip, Luke Eargoggle, Achilles, Monkeychop and others. As we said... tracks are taken from different 12" from the Stilleben label plus some extra exclusive material makes which make this album a must have for everyone into electro, disco and new electronic dance muzique with a touch of those good old days. It is the first compilation on Stilleben. Strong underground music with no marketing strategy. The album includes different underground styles and hits from artists like of the Swedish label, and if you still hesitate and think this is just another trendy electroclash record you gonna be surprised...Real analog electro funk." Artists: Polytron, Monkeychop, Legowelt, Achilles, Catnip, L.Eargoggle, Orgue électronique, V.U.I.v.a., Rutherford, Ulrika Player.

**LEGOWELT VS LUKE EARGOGGLE: Catnip 2 - Romancing the Panther 12" (STILL 014). \$9.00**

"Legowelt and Eargoggle teams up again for some shifty disco action. Two floorburners in the style of I-f's Coca Disco ep's mixed with some flavours of Metro area's smooth disco style. The Hague disco city!"

**VA: Monkeychop, Vulva, Polytron, Eargoggle 12" (STILL 016). \$9.00**

"New compilation on Stilleben records from Sweden. Expect hot disco and electro cuts from Monkeychop (Creme), Luke Eargoggle (Bunker, 1 half of Catnip), Polytron and Vulva (Helsinki) and others. Very nice 6 tracks mini album from the nordic hemisphere. Great EP for the increasing group of fans for Electro and Disco."

**ACHILLES 1: One Muscle To Falle In Love 12" (STILL 017). \$9.00**

"6 track EP with lovely discoish electro with funky robotic beats rolling basslines and a lot of vocal action. Achilles brings you music with so much love that if any of the world leaders could hear it there would be no more war! Just love to the people."

**RUTHERFORD: My Ranch Is Your Ranch 12" (STILL 018). \$9.00**

"5 track EP with techno-ish electro tracks (with no track titles, no artist info or whatever...) . On the A side one very strong dark drivin 4/4 track and a techno robotic electro cut. On the flip 3 pure electro tracks with dark strings driving 303 (mid '90 style) and very funky rolling beats."

**ACHILLES II: Because Of Glory 12" (STILL 019). \$10.00**

"The second Achilles release on Stilleben Records with a lot of electronic funk and poetic vocal action for your sweet speakers. Try to prepare for 6 tracks of beautiful melodies and the stormy history around the Electrodisco hero Achilles trying to survive in a world of injustice and less FUNK!"

**VOLFRAM: Welcome To Gothenburg 12" (STILL 020). \$10.00**

"First solo release from this very fresh electro producer after been working some with Luke Eargoggle on *Audio Warrior* album on Bunker. Unique release from guys that live up north and are wasting their time with producing great tracks together with Luke Eargoggle. The recordings are so pure and natural that you almost can feel Volfram lighting his cigarette and press record and go to work behind his machines. Stilleben are proud to release this piece electronic freedom ....."

**CATNIP: Catacomb EP 12" (STILL 021). \$11.00**

"Legowelt and Eargoggle team up for maybe the deepest and funkiest Catnip song so far. Strongly influenced of the one and only Egyptian Lover they bring us the Catnip sound of funky beats and beautiful synth melodies combined with amazing lyrics and lots of vox about the cat called "Catacomb" cruising around on our planet looking for adventure and romance .... On the B side a very strong Electro remix by Stalkers all pure analogue record-ed."

**MONKEYSHOP: Niagara Flow EP 12" (STILL 022). \$11.00**

"Secret Swedish duo Monkeyshop delivers pure LOVE on vinyl with the lead track 'Niagara Flow', 9 minutes of pure hi energy electrodisco for all dancefloors all over the world. Deep driving bass lots of 808 and dreamy soundscapes sweeping thru the cables out from the speakers. On the B side one up tempo electro track and another more funky one reminding of a future djungle jam."

**VA: Gothenborg Electro City 1 12" (STILL 023). \$11.00**

"For the first time Luke Eargoggle's imprint Stilleben records releases a various artist compilation with 6 tracks done by producers living in Gothenburg City Sweden (After the Finnish boys on Bunker its time for the boys from Sweden to show what they are worth). Its an all electro story in different styles... Expect the best possible electro music there is from guys like Luke Eargoggle (don't we all love him?), Rutherford, Petrovski, Volfram and others. Ranging from Dopplereffekt kind of futuristic sounds to tracks that will tear the club up.

Also in Gothenburg they know how to get the funk out of the machines."

### STONES THROW:

**SWIFT, ROB: Soulful Fruit CD (STH 2007). \$13.50**

1997 solo album from the X-ecutioners' Rob Swift. Featuring a series of scratching routines featuring Roc Raider, Mista Sinister (also, both members of the X-ecutioners) & Diamond Jay, this is a deep & dense travalogue of turntablist extrapolation, conceptualizing the kaleidoscope of cut 'n' scratch sound.

**STARK REALITY: Now CD (STH 2058 CD). \$14.50**

"How to describe the Stark Reality's 1970 LP...It's been called 'the beat digger's holy grail.' It's been called 'overrated' (especially since copies have been selling in excess of \$500 on eBay). 'Avante-garde'. 'Distorted'. 'Genius'. (Sometimes all in a row). The sounds on that uber-rare LP all depart from the sound one might expect to emerge from a late 60s jazz-funk quartet. The Stark Reality came to fame by impressing jazz legend Ahmad Jamal with a six song demo, psyching out 'square' children's songs that famed composer Hoagy Carmichael had written in the 40s and 50s, and convincing Jamal to release 90 minutes of music on his private AJP label."

**JAYLIB: Champion Sound CD (STH 2062 CD). \$14.50**

"Two of hip hop's best kept secrets, Jay Dee aka J Dilla and Madlib. In hindsight, it's obvious that the two would work together on a project of this magnitude. They'd been mentioned in the same breath for years. The two craft beats that can either revel in the grit of the underground or swing with the blingest of them. They're the only producers in the game who successfully get props from the backpack crowd while also working the boards amongst the most influential names in popular urban music. And with respect to Diamond D, they're both vying for the title 'best producer on the mic'. *Champion Sound* finds the two doing what they do best — locking themselves in the lab with blinders on and emerging with songs that run the gamut from low fi funk to tweaked commercialism that will entrance even the most jaded member of the MTV hip hop generation."

**MF DOOM AND MADLIB: Madvillian CD (STH 2065). \$14.50**

"Madlib the producer and MF Doom the MC — two of Indie Hip Hop's most celebrated and debated. *Madvillain* is their collaboration, the subject of speculation and controversy among their diverse body of fans since they announced the project a year ago. Doom has undergone many transformations since his golden-era combo KMD and his twisted, unmissable flow has met and even match with Madlib's unique hip hop and jazz — just ask those who have been fiendishly seeking out the 3rd generation Madvillian demos since last summer."

**CHARIZMA & PEANUT BUTTER WOLF: Big Shots CD (STH 2077 CD). \$14.50**

"Hip hop sometimes comes from strange places. For instance, Charles Hicks, a.k.a. MC Charizma, from the tiny San Jose suburb of Milpitas, and DJ Peanut Butter Wolf, living 20 minutes by bus up the street. Here are two kids who grew up living, breathing, and dreaming of the unusual — rap beats. Charizma (then 'Charlie C') was rapping at high school talent shows, and Peanut Butter Wolf (then 'Chris Cut') was secretly teaching himself DJ skills in his bedroom, and the two formed a full-time partnership in music shortly after meeting in 1990. They landed a deal with the Disney's Hollywood Basics label, home of Organized Konfusion, and for the next year followed a strict regiment of making music all day, taking breaks for pinball and apple juice, and learning the fundamentals of battling a major label over artistic integrity. As artists, Charizma and PBWolf were still reaching new heights, but the music was soon cut short. Charizma was tragically killed in December 1993."

**THIRD UNHEARD, THE: Connecticut Hip Hop 1979-1983 CD (STH 2083CD). \$14.00**

"Old school hip hop is suddenly getting the respect it always deserved. And by 'old school,' we mean the OLD — those rap masterpieces that followed the Sugarhill Gang in the late 70s and early 80s on both major indie labels. Everyone knows old school hip hop comes from New York and New Jersey, but the third portion of the Northeast's Tri-State Area — Connecticut — offered a supply of classics of it's own beginning in 1979 and ending around '83. Some of these releases have been falsely attributed to New York City and NYC-based rappers. Many were obscured by the passage of time. None were ever properly researched."

**YESTERDAY'S NEW QUINTET: Stevie: An Instrumental Tribute to Stevie Wonder CD (STH 2086CD). \$14.00**

"Madlib. The Beat Conductor. Loop Digga. One-upped indie hip hop with Lootpack's *Soundpieces: Da Antidote*. Traveled to fantastic planets with alter-ego Quasimoto on the groundbreaking concept album *The Unseen*. Dug through Blue Note's vaults for *Shades of Blue*. Linked up with Detroit beat-superstar Jay Dilla for Jaylib. Most recently found himself side by side with MF Doom for *Madvillain*. His most talked about YNQ project was little more than a promotional disc, manufactured with a press run of 1500 pieces in conjunction with New York-based clothing company Triple 5 Soul. The *Stevie* album, a series of soulful Stevie Wonder covers that Madlib flipped early on in his YNQ tenure, quickly found its way to bidders willing to fork out over \$100 per disc on eBay, was briefly bootlegged on vinyl, and led to the question that those lucky enough to snag a dub were forced to ask: when is this thing going to see proper release?! The short answer — now. Madlib's Stevie Wonder tribute comes remastered and resequenced, with a bonus track and new artwork."

**MONK HUGHES & THE OUTER REALM: A Tribute To Brother Weldon CD (STH 2092CD). \$14.00**

"Shortly after jazz great Weldon Irvine's tragic death in 2002, Madlib entered his studio under the name Monk Hughes (Yesterdays New Quintet) and composed an instrumental tribute album to his spiritual-mentor's life and music. It's only fitting — Irvine was one of the first to give Madlib's Yesterdays New Quintet project respect as part and parcel of jazz's ever expanding legacy."

### STORAGE SECRET VISUALS (GERMANY):

**HENNEKEN, SIMONE: The German Face CD/CD-ROM (SSV 001). \$19.00**

"Simone Henneken writes stories and makes animationfilms. Her publications are full of strange creatures like stringmen, women who stab little dogs, tatzelworms and other fringe figures of life. Her film *The German Face* mainly deals with Silvia von Ambesser, a character she created, who spends her days studying and thinking up fine-sounding children's names. In a cheerful voice Simone Henneken tells the audience about the fast developing bad-luck of her heroine, and at the same time she brings to light all kinds of wondrous episodes. The story has been graphically realised with paper in cut-out-technique. The film is produced by Charles Kissing, who has already produced successful animationfilms by Mariola Brillowska and Anke Feuchtenberger. The music by Rudi Burr (Helgoland) and Reznicek (Nova Huta) is a mixture of electro-pop and Super-Mario, that tickles your ear, challenges you to dance, and strokes your belly comfortably. All 11 tracks are on the CD-ROM as extra CD-audio-files."

### STRAIGHT SIX FILMS:

**MARTIN, JIMMY: *King of Bluegrass: Life and Times of Jimmy Martin* DVD (SSF 002 DVD). \$21.00**

"King of Bluegrass, The Life and Times of Jimmy Martin documents bluegrass legend Jimmy Martin's lifelong quest to reach his childhood dream of becoming a regular member on the Grand Ole Opry in Nashville, Tennessee. Known for his flamboyant dress, crazed hunting trips, and brash behavior, Martin is the rebel figure of bluegrass music. From 1949 to 1954 Martin was the lead singer and guitarist for bluegrass pioneer Bill Monroe's Blue Grass Boys, helping form the 'High Lonesome Sound' that is so widely regarded today. A noted country music conversation piece, *The King of Bluegrass* captures the essence of the man and his music by interweaving the story of Martin's life with new footage, historical material, live shows, and interviews with Ralph Stanley, Marty Stuart, Tom T. Hall, Bill Emerson and JD Crowe." 66 min.

**STRANGE ATTRACTORS AUDIO HOUSE:****BASHO-JUNGHANS, STEFFEN: *Inside* CD (SAAH 002). \$12.00**

The 2nd US release from this former East German guitarist, his most radically inventive work, full of propulsive rhythmic minimalism — a new plateau in solo guitar audio. "Evolving amorously from the New Folk tradition inspired by Takoma Records artists John Fahey, Peter Lang and especially Robbie Basho, Berlin's most enigmatic steel-string guitarist Steffen Basho-Junghans exorcises radically new voices and perspectives out of the acoustic steel string guitar. Possessing an impeccable instinct and insatiable curiosity, this innovative guitar master is on a constant search to discover new possibilities for the instrument. Conceptually, *Inside* is a metaphysical excursion exploring the idea 'inside the outside'. Using 'wrong' playing techniques as the basic launching point, *Inside* casts aside the inhibitive shackles of theory and develops the basic idea via a meditative and utterly minimalist approach. Hypnotizing soundscapes emerge from the depths, enveloping and distorting any semblance of time to the point of blissful disorientation. Broken into three movements, '1st Movement' establishes the very essence of the piece as a subtly shifting meander through space, building in a somewhat percussive, raga-like manner. '2nd Movement, Part 1, 2 & 3' seem to hit a sojourn in the trip, dancing around a universe where Derek Bailey and Rod Poole incessantly debate the merits of John Fahey's America album. '3rd Movement' moves back into the saturating theme, galloping through various minute manifestations, ebbing and flowing effortlessly. An astonishing array of sounds are coaxed out of his acoustic steel string, remarkable considering *Inside* was recorded solo, with no overdubs whatsoever. Standing uniquely apart as a singular suite of minimal-trance for solo acoustic guitar, *Inside* sets folk standards collectively on its ear. With this record, Steffen Basho-Junghans makes a radical statement on the potential of acoustic guitar music. His ultimate achievement, however, is the creation of absolute beauty."

**LANDING: *Oceanless* CD (SAAH 003). \$12.00**

"Landing is a truly vibrant, celestial-minded quartet of sound painters from Connecticut (via-Utah!). *Oceanless*, their simply amazing second full length CD, is a dense canvas capturing graceful instrumental brushstrokes, lush audio pigments, and vivid surrealist portraits. Featuring six compositions and clocking in at over 63 minutes, *Oceanless* is absolutely the most dazzling prism of sound Landing has produced thus far. Inebriating and intricately textured, the plodding mallet driven rhythms, keyboard oscillations, wavering guitar afterburn and distant reverberant vocals could be likened to a PrazisionLP-era Labradford that has melted all over the easel."

**SURFACE OF ECEYON: *The King Beneath The Mountain* CD (SAAH 004). \$12.00**

"Strange Attractors rips open the sky, searching for evidence of a mythic concert of stars, and down from the cosmos rains a majestic symphony entitled Surface of Eceyon. Boasting a supreme membership that includes 3/4 of Landing plus the psychedelic vision of Adam Forkner from established voyagers Yume Bitsu, the exploratory Surface of Eceyon create swirling nebulas of blissful soundimithy which only a precise collision between two such cosmically-inclined outfits could sufficiently create. Surface of Eceyon morphs 70's German psyche-prog and modern FX-laden space with pure improv to concoct a striking mesh of melodious 'out' rock."

**BASHO-JUNGHANS, STEFFEN: *Waters In Azure* CD (SAAH 005). \$13.00**

"*Waters In Azure* is an album of sound sculptures, coursing through themes of structure, space and state. Inaugurating the album is 'Waters', a winding, amorphous meditation upon waters' various characteristics. Broken into three distinct parts, the composition coaxes blissfully disorientating shrapnel from the guitar, slithering under Steffen's alien 12-string slide techniques. 'Waters' dances drunkenly like a burbling creek, building, cresting, then breaking into a spacious trickle, only to swell again as it spills forth across some eerie landscape. Harkening back to *Inside* a raga-pulse is 'Inside the Rain', the absolute centerpiece of the album. Shimmering fractals glisten with fantastic beauty, expanding determinedly towards an ecstatic plateau, propelled by the rhythmic, vibrant sparkle of SBJ's 12-string. Experimenting with technique, form, and sound by merging minimalist composition, Eastern raga and the acoustic steel string/folk tradition pioneered by Robbie Basho, John Fahey and Sandy Bull, Steffen Basho-Junghans has transcended any easy genre pigeonholing to sit perched high atop a musical plane entirely of his own creation. *Water Is Azure* is his latest volley at the gods and goddesses of sound, pelting them mercilessly with his elaborately foreign, yet utterly beautiful brand of minimalist solo guitar."

**PLANETARIUM MUSIC: *Traditional Psychedelic Electronic Music (Planet 2)* CD (SAAH 006). \$13.00**

"Alex Bundy from San Francisco, CA-via-Portland, OR is the man in question operating the ambient trajectories of Planetarium Music, a heavenly electronic orchestra raining down like a vibrant meteor shower from the constellations high above. Through his Planetarium Music project, Bundy explores a style of electronic music that originated with predominantly German artists in the early 70's such as Tangerine Drea, Cluster, Klaus Schulze, and Popol Vuh's first couple of albums, and was carried through the 80's by artists such as Robert Rich, Steve Roach and Jeff Greinke. Using digital synthesizers, processing software and computers as sonic arsenals Planetarium Music seeks to reclaim the Music of the Spheres while updating it with a modern perspective. As cosmic tides ripple throughout shimmering modulations envelop and a multitude of discreet drones burble just below the surface."

**CUL DE SAC: *Immortality Lessons* CD (SAAH 007). \$13.00**

"Anyone even remotely hovering the periphery of the independent avant rock/psyche/experimental underground should be well aware of Cul de Sac. First blazing into the stratosphere with *ECIM* in 1992 (Northeastern/Rough Trade). Cul de Sac quickly drew universal praise for its' heady bricolage of 60's psychedelia, Krautrock grooves, surf guitar trajectories, electronic washes, American folk influences and Middle Eastern trance. Cul de Sac have since released four classic albums for Thirsty Ear/Flying Nun/Nuf Sad and a slew of 7" singles. For their first release in three years, Strange Attractors mines the vaults and unearths a stupendous diamond in the rough, the cosmically happy 'accident'. *Immortality Lessons*."

**LANDING: *Fade In/Fade Out* CD (SAAH 008). \$10.00**

"Stretching 5 songs over 37 minutes, *Fade In/Fade Out* encapsulates all points possible along Landing's glistening trajectory of beauty. Bridging their droned-immaculate works (*Oceanless*) and concise tunesmith shimmer (*Seasons, Circuit*) with mystifying exactitude, the scope of the EP is immense, complex and composed... astonishing, when you learn that the music on *Fade In/Fade Out* was completely improvised on the spot!"

**AMPBUZZ: *This Is My Ampbuzz* CD (SAAH 009). \$13.00**

"Chris Martin, guitar scientist for Seattle based heavy trippers Kinski, ventures far-out into the wild blue yonder with Ampbuzz, his otherworldly & uber-cosmic solo venture. Whereas Kinski graph the nuances of psychedelic instrumental rock via a highly visceral attack, Ampbuzz investigates languid alter-universes wrapped in blurry, hazy, billowing quilts of sound. Imagine if Kawabata Makoto (Acid Mothers Temple) and his ambient solo projects collaborated with Zoviet\*France and was commissioned to create music for Werner Herzog or David Lynch, and you may be sitting in the right theatre."

**BASHO-JUNGHANS, STEFFEN: *Rivers and Bridges* CD (SAAH 010). \$13.00**

"*Rivers and Bridges* is a pastoral experience, rich in color and texture, coursing through various moods with river allegory at its' core. Impressionist six-string dramaturgy cascade forth, ebbing and flowing in steady rage-like waves, across placid sound pools and frothing rapids. Through each piece a myriad of sounds styles are explored, touching upon American folk, Native American linearity. Middle Eastern resonance, East Indian raga, and Western classical with heartfelt ease — and often within the same tune. Propelled all the while by an intricate sense of melodic invention, the depth of imagery and complexity of texture is remarkable and simply gorgeous. Reminiscent of his *Songs of The Earth* and the timeless Takoma Records sound, *Rivers and Bridges* is an instant classic acoustic guitar record, sounding familiar and yet imbued with subtleties unlike anything else you've heard before."

**CUL DE SAC: *Death Of The Sun* CD (SAAH 011). \$13.00**

"Nearly four years has elapsed since instrumental avant-rock innovators Cul de Sac released a studio album. *Death Of The Sun* is as much a musical and compositional departure in every way for Cul de Sac as their otherworldly *The Epiphany Of Glenn Jones*, the infamous psychodrama in collaboration with the late John Fahey. Taking cue from two tape-based pieces from that album, the band set out on a new path informed by their experience. By virtue of Trussell's modern electronics, augmenting analog wizard Rabbi Amos' role, a new approach to creating the music unfolded. Samples from to backbone of the album, the blueprint of the tunes. As the foundation became increasingly electronic-oriented, Cul de Sac responded with acoustic textures, and the juxtaposition works magically, a seamless integration. *Death of the Sun* is a challenging listen, pushing the Cul de Sac sound forward into entirely new realms. Folk, avant rock, electronica, turntablism, field recordings, percussive trance, ambient, Middle Eastern — the points along the musical plane are vast but in the hands of Cul de Sac, the integration is spellbinding and atmospheric."

**KINSKI: *Airs Above Your Station 2LP* (SAAH 012). \$13.00**

"*Airs Above Your Station* is by far Kinski's grandest achievement. Cresting a frothy ways marrying textured ambient drone, space-gaze sonic swells, death-defying volume dynamics and melodic, lysergic guitar rifts with balanced precision, *Airs Above Your Station* takes Kinski's own interpretation of psychedelic rock a giant leap farther into the outer reaches of orbit. Every song is dynamic, monumental, huge, composed to seemingly be their last. From the opening warm drones of 'Steve's Basement' percolating gently towards a rendezvous with fat & heavy acid-punk chords. *Airs Above Your Station* makes an ecstatic trajectory across a variety of textures, alternating between pillowing sonic passages doused in effects and pummeling, bowel-wrenching volume. No other compositional rock band makes the leap between 70's cosmic like Cluster & Eno, classic innovators like Loop and My Bloody Valentine to today's crop of dynamos like Mogwai and Bardo Pond with such skill and originality."

**SUBARACHNOID SPACE: *Also Rising* CD (SAAH 013). \$13.00**

"Initially conceived as a band exploring psychedelic terrain from on-the-spot creation, *Also Rising* stands apart as SubArachnoid Space's most composed record. Much of the bands' output charts effects-laden acid-rock/drone via telepathic interplay, but this time SubArachnoid Space hone ideas crafted from the depths of improvisation to a set of razor-sharp songs that stick with your brain receptors, refusing to leave. Traversing the acid-jam rhythmic grooves of Meddle-era Pink Floyd, the subconscious stirrings of the Cosmic Jokers, and seasoning the sonics with the free-skree guitar aviation of Mahnog or Elflowler, *Also Rising* is a flooring dictum in SubArachnoid Space's mind expansion campaign."

**SURFACE OF ECEYON: *Draggyn* CD (SAAH 014). \$13.00**

"The purest, untainted offering of the Surface of Eceyon experience to date. The music stands completely naked, exposing on astonishing degree of texture, depth and balance. Whittling miles of improvised recordings down to six varied pieces which stretch just over the one hour mark, Surf ace of Eceyon dress up their three-guitar flurry to the nines in a colorful wardrobe of effects, directed by motorik rhythms alternating between propulsive pulses and impressionist decor. Taken as a soundtrack to a Tolkien-esque universe called Drystyn (the liner notes detail a mystical story from Drystyn of Draggyn's battle to reclaim the wind), Surface of Eceyon succeeds in creating the perfect alter-universe for their spontaneous sound to thrive."

**TSURUBAMI: *Gekkyukekkaichi* CD (SAAH 015). \$13.00**

"Tsurubami may vary will be the must blissfully unrestrained blast of hallucinatory fire to ever spiral forth from the Acid Mothers Temple Soul Collective. Certainly the inspiration behind Tsurubami ranks it among the most philosophical and deeply spiritual. Comprised of Emi Nobuka (drums), and fellow Acid Mothers Temple compatriots Kawabata Makoto (guitar) and Higashi Hiroshi (bass). Upon entering Tsurubami's sphere for the first time, it is immediately evident that a higher form of consciousness is at play. The crux of the band is driven upon the actual meaning of Tankyo no To — those who are destined from a previous life to become eternal blood brothers. Set aglow by the innate understanding of their linked fate, the three effortlessly meld together into one intuitive being, telepathically tapping into a collective consciousness that manifests itself as an intensely emotive flurry of sound-energy. *Gekkyukekkaichi* is hard evidence of Tsurubami's ritualistic soul purging, an aggressive physical excursion of group dynamics spread across two compositions that stretch in total just past the one hour mark. Resonating, ringing guitar fractals are drowned in layers of echo-chamber effects, swelling with intense volume over restless bass pulses and feathery multi-directional drum patterns, scattering sonic debris like clouds of pollen over unsuspecting heads. Not all of the Tsurubami experience is fire and brimstone however, sound streams ebb and flow, finding lilting pockets of relief that are almost yearning and ballad-like. An aura of heaviness is imparted, not necessarily of musical gravity but of a sobering sense that *Gekkyukekkaichi* is a document of a unique moment in time, an instance of complete disembodiment of the musicians." — www.strange-attractors.com.

**REBEL POWERS: *Not One Star Will Stand The Night* CD (SAAH 016). \$13.00**

"In 1998, Acid Mothers Temple went on a swing of the UK that sowed the seeds for a new

cosmic unit, Rebel Powers. Kawabata, Makoto, Cotton Casino and original AMT drummer Koizumi Hajima met up with David Keenan, guitarist for Glasgow's Telstar Ponies and prominent scribe for London's premier new music mag *The Wire*, and holed up in South London's Moat Studios to let the heavenly river flow. Rebel Powers explore minimalist sound layering via two long, improvised tracks. Sustained guitar notes resonate and sarangi buzzes swirl while chiming waves of concrete percussive clatter and plaintive vocal wails slowly build momentum. Sounds are methodically layered and gently peeled away, revealing a ringing guitar chord or two at its very core. Pools of sound shimmer and meticulously waver as each note strikes its placis surface, building and building an ominous mood with glacial intensity towards the psyche's breaking point. Imagine the sort of dark themes and tolling guitar found on Popol Vuh's soundtrack to *Nosferatu*, oozing ever forward and serenaded by the hypnotic call from the mythical Siren. Minimalism is certainly the order of the day, but a sort of minimalism that has been rendered catatonic, eerie, otherworldly. With just guitars, percussive rustles, intermittent sarangi and vocals, Rebel Powers evoke a meditative sphere to get lost in for days. Aside from sarangi, there are no overdubs present, and the music was completely improvised."

**CUL DE SAC: *The Strangler's Wife* CD (SAAH 017 CD). \$13.00**

"In the middle of what was to become Cul de Sac's fifth studio album (2003's critically heralded *Death of the Sun*), the band switched gears to lend their unique avant/psych-rock atmospherics to *The Strangler's Wife*. Thoroughly absorbed in the script and rough cuts of the film, the band began composing music specifically for key scenes. Glenn Jones came to the studio offering one of the best songs of his career — 'Mirror II (Mac and Elena)', a yearning, Fahey-esque acoustic ballad (heartstring-tugging courtesy of Jonathan LeMaster's emotive violin melodies). Samples and electronic compositions were brought in by Cul de Sac electricians Robin Amos and Jake Trussell, exactly constructed for certain scenes. The rest of the music was either composed in the studio or improvised on the spot as the film was running. The resulting score unfurls a sonic scene-by-scene recreation of the movie as Cul de Sac heard it. From the film's opening sequence 'First Victim (Apple/Main Titles)', Cul de Sac offer up a dose of their idiosyncratic Kraut-vibe, with a touch prog that brings to mind Goblin's 70's Italian horror film scores...but from there, the musical plot is anything but predictable. Sentimental/ominous acoustic-fueled compositions, horror show sound paintings, visceral drum 'n' bass meltdowns, ambient tonal soundscapes — all are revealed through the course of the recording, with remarkably dramatic effect. In the spirit of classic Italian horror film scores of the 70's and film soundtracks scored by avant rock bands such as *Nosferatu* (Popol Vuh), *More* (Pink Floyd) and *Zabriszkie Point* (Various), Cul de Sac has concocted music of a tremendously detailed, dynamic scope. *The Strangler's Wife* is a silver screen moment for one of the most expressive experimental rock bands of the last decade."

**NEWMAN, HARRIS: *Non-Sequiturs* CD (SAAH 018 CD). \$13.00**

"Newman is a finger-style steel-string acoustic guitarist possessing a remarkably detailed and lush sound, and he is creating some of the most lyrical compositions for the instrument to be heard anywhere. *Non-Sequiturs* his debut release, a fabulous album of alternately effervescent and deeply mysterious acoustic guitar grandeur. Newman's acoustic finger-picking dances and swaggers, creating a sunny expanse of tunes that are augmented by stark, introspective passages. Much like Faheys classic 1967 album *The Yellow Princess*, *Non-Sequiturs* juxtaposes giddy, pastoral songs against heady, experimental sound excursions. Opening with the galloping pace of 'Around About Thirty-Six', resonating steel-strings halos refract gilded light against the moody drone corridors of 'I Fought the Lottery'. For a few of the tunes, Newman is joined by Montreal-area percussionist Bruce Cawdron, and the combination at times exhumes the exploratory genre-blending spirit of Sandy Bull's first couple of albums; (the muted, mallet-driven percussion grooves of 'The Bullheaded Stranger' evoke Billy Higgins-style jazziness as an undercurrent for the tumbling, glistening guitar lines to burble over. Combining solo acoustic songs with lap-steel, percussion and bowed cymbal effects, Harris Newman craftily laces everything together to create a stunningly cohesive, gorgeous set of compositions."

**VOCOKESH: *The Tenth Corner* CD (SAAH 019 CD). \$13.00**

"Vocokesh seriously tweak the standard rock trio infrastructure by processing the guitars beyond earthly recognition and inoculating the cacophony with an arsenal of vintage analog electronics. With seven songs totalling over an hour of music, *The Tenth Corner* explores some seriously alien terrain with an elusively mechanical, intensely lysergic sound. Unfurling like mellow smoke from some alien opium den, the title track introduces the sonic soiree in a pleasant mood, as distant acoustic plucking and electronic oscillations provide a pillowing backdrop for some elegant electric guitar flourishes. Imbued with an intense array of moods and textures, *The Tenth Corner* is a tremendously cinematic listening experience — in fact, three tunes are envisioned as supplemental/alternate soundtracks to some particularly vivid cult films. Composition and improvisation coalesce into a sound that draws from the early flights of 70's German avant rock (Agitation Free, Cosmic Jokers, Ash Ra Tempel) and synth-powered cosmic (Cluster, Tangerine Dream, Popol Vuh) if it were created in the embryonic electronic music labs of the 60's and 70's. Transcendent, gritty, hallucinatory — *The Tenth Corner* is undoubtedly Vocokesh's finest hour."

**BASHO-JUNGHANS, STEFFEN: *7 Books 2CD* (SAAH 020/21). \$17.00**

"With over two hours of music spread across two discs, *7 Books* finds Basho-Junghans stretching way out, mutating the steel string tradition into the most elaborate excursion into sound and composition that has ever fluttered from his fingertips. Basho-Junghans' experimental works are microcosms of his chance discoveries with the acoustic steel string guitar, focusing in on a particular aspect of his epiphanies; *7 Books* gathers all of these microcosms into one Big Bang, erupting into a vast universe of subtle and complex sound galaxies. Six-string guitar provides the template for Disc One, and each 'book' (composition) opens and closes with a deep array of chapters and passages. Chiming tones, pulsating percussive runs, finger scrapes and dazzling finger techniques build and build in raga-like fashion. Disc Two focuses on music composed with slide guitar, and Basho-Junghans' particular alien glissandos dance like refracted light, a gloriously disorienting sound broadcast seemingly from a foreign land. Minimalism, Eastern raga, trance-inducing repetition, Spectralist tonal investigations, folk and American fingerstyle steel-string tradition coalesce into one astounding epic for the solo acoustic guitar. Steffen Basho-Junghans follows his instincts above everything else and discovers a myriad of universes within a solitary instrument, inventing a new language in the process."

**KINSKI: *Don't Climb On and Take the Holy Water* CD (SAAH 022CD). \$13.00**

"In their hometown of Seattle, Chris Martin, Lucy Atkinson, and Matthew Reid-Schwartz of the lysergic-punk band Kinski often play out incognito. Under the guise Herzog (film buffs should figure all these German names out pretty quickly), the goal is to experiment with mood, sound construction and interplay by channeling their chemistry into an exploration of their 'cosmic' side. These entirely improvised sets have yielded some truly heady excursions into the sonic ether. Although they may perform as Herzog, the sum of the parts is still Kinski, and while the intent is to shower the air with slow-raining space dust rather than

their trademark heavy-paisley riffs, ambient drone is still very much an aspect of the overall Kinski sound. *Don't Climb on and Take the Holy Water* is a snapshot of these experiments, 'free-ambient' sounds weaved on the spot when the guitarists subliminally dialed into one another and directed their energies into a subtle exploration of drone, texture and atmosphere."

**PAIK: *Satin Black* CD (SAAH 023CD). \$13.00**

"Paik are wicked conjurers of a seriously delirious thunder, unleashing a maelstrom of sound that is as lilting as it is crushing. A power trio of guitar/bass/drums, the band first streaked across the Michigan space-gaze scene in 1997, seeking to chart out new aural frontiers within a rock format. Evoking the roaring resonance of Kevin Shields' levitating guitar innovations and the minimalist weight of a band like Earth, Paik are a heady force on the avant rock map. *Satin Black* is truly a beautiful noise."

**JONES, GLENN: *This is the Wind that Blows it Out* CD (SAAH 024CD). \$13.00**

"...Solos for 6 & 12 String Guitar. "Most folks know Glenn Jones as guitarist extraordinaire for Cul de Sac, in which his idiosyncratic blend of surf, Middle Eastern, Americana and acid guitar innovations are a signature of the band's much-ballyhooed sound. In the spirit of the great Takoma Records releases of the 60's and early 70's, *This is the Wind that Blows it Out* winds its way through rich expanses of varied stylistic terrain, charting a rich and unique course. 'American Primitive' folk and blues, Spanish guitar, slack-key, rustic Mississippi Delta slide and classical forms cozy up fluently to one another, sometimes within the same tune. Glenn Jones' fingerstyle and slide technique is on a dazzling display, guiding the music across scenic vistas of mood and color. As interest in the old guard of steel-string innovators John Fahey, Robbie Basho, Leo Kottke and Peter Lang has been renewed with earnest, a new fraternity of Guitar Soli tunesmiths has come to the fore — Steffen Basho-Junghans, Jack Rose, Harris Newman and Glenn Jones. Along with his guitar-slinging brethren, Jones steps out of the long shadow cast by the Takoma stable and offers up 'A New Possibility'."

**SIX ORGANS OF ADMITTANCE: *The Manifestation* CD (SAAH 026CD). \$13.00**

"If the pan-cultural acoustic/psych inventions of Ben Chasny and his Six Organs of Admittance could be defined by only one composition, that tune would certainly have to be *The Manifestation*. Released in the year 2000, *The Manifestation* was a clear, one-sided vinyl 12", a curiously primitive etching of the sun featured on the B-side. Originally sprawling across one side of vinyl, *The Manifestation* is an extended raga of genre-defying madness, a dizzy melding of acoustic fingerstyle, shamanic chants, chimes, hand percussion, space jam and ghostly vocals."

**STRASSE BEAT RECORDS (GERMANY):**

**VA: *Boom Boom! Forgotten Treasures From the German 60s Beat Boom* CD (SB 001). \$13.00**

Star-Club era compilation of tracks by The Guards, The Kentucky's, The Paving Stones, The Toppers, The Rebbles, The Hounddgos, The News, The Anoms, The Rackers, The Candidates, Thursdays Children, The Idling Domestics, The Original Surfers, The Strings, The Black & Whites, The Hounddgos, The Boots.

**STREAMLINE (GERMANY):**

**KA-SPEL, EDWARD: *Khataclimici China Doll* CD (STREAM 1009). \$13.50**

"This is an extended CD issue of Edward Ka-Spel's fifth solo album. *Khataclimici China Doll* was originally recorded in 1987 with the help of Legendary Pink Dots members Majest Alarme and Silverman, and was released on the German DOM label that same year. It represents part 2 of the not yet completed *Aaahzyd China Doll* trilogy. (The first part has been reissued on CD by Staalplaat.) *Khataclimici China Doll* shows Edward Ka-Spel's fascination with dark psychodelia: Khataclimici = The coming of the Khataclism, the Apocalypse. A 20 minute composition 'Tsznikowskiyarrh The Baptist' was added to the original album for this release. Recorded in 1994 it serves as a link to the (forthcoming) 3rd part of the Aaahzyd trilogy. It comes across as a surreal journey of most adventurous quality."

**MIMIR: *Mimir* CD (STREAM 1012). \$13.50**

"Moonwise the dance began, and we were so quickly lashed into a frenzy by the rhythm of Christabel's drum and the powerful vapours from the stramonium, vervaine, and musk boiling in the pot. The goats pranced around us in an outer circle, bleating. The air was filled with a humming and a drumming of wings, and millions of bumble bees gathered over our heads and formed a great female figure over the boiling cauldron. The swarm shimmered and shook in the formation of giantness. The figure buzzed and shimmered, then somewhere from the depths of the body made from so many millions of bees came a voice so unbearably sweet that we felt drowned in honey..." — from Leonora Carrington: *The Hearing Trumpet*. The Obvious: Mimir is the third album by the group consisting of Jim O'Rourke, Andreas Martin, Silverman, Christoph Heemann and Edward Kaspel. It was recorded between 1993 and 1997. This CD reissues the limited edition LP version from 1999."

**H.N.A.S. (HIRSCHE NICHT AUFS SOFA): *Im Schatten Der Möhre* CD (STREAM 1013). \$13.50**

"The long awaited CD issue of the long-deleted and sought after fourth H.N.A.S. album. A few months after the original LP version appeared on DOM in June 1987. Jon Carbon (Certain Music) wrote: 'Germany's most bizarre underground terrorists have struck again with an even more surprising blast of avant-weirdness. The group centered around Christoph Heemann and Andreas Martin have created a carefully crafted and most diverse, yet cohesive journey of soundscapes, drones and songs that reminds us of the likes of Faust, Nurse With Wound, Pierrot Lunaire ... the two sides seem to form one long piece that comes across like a surreal burlesque into post-psychedellic wonderland...' Reissues of the other HNAs albums are in preparation featuring remastered versions of the original tapes and faithfully restored original artwork."

**CHALK, ANDREW: *Over The Edges* CD (STREAM 1015). \$13.50**

1997 recordings, composed and performed by Andrew Chalk (Organum, Mirror, Ora). "He walked on to the porch and stood still. He breathed in. It was young air, still and undisturbed. He looked out at the world — it was new and turning green. He raised his head. The sky unfolded, pink from the sun rising somewhere unseen. He raised his head higher. Spindle-shaped, porous clouds, centuries of laborious workmanship, stretched across the whole sky, but only for a few moments before dispersing, seen only by the few who happened to throw back their heads at that minute."

**FUCHS, LIMPE: *Nur Mar Mus* CD (STREAM 1016). \$13.50**

Repress of this 1999 release. "It is no exaggeration to say that Limpe Fuchs' musical creations really have a life of their own, whether the sounds are produced by conventional instruments, vocal chords, or even from objects she found or constructed specifically for that purpose. Her music is characterized, especially when she is playing the ballastring instruments, by the reverberating humming of the strings, rich in overtones, and by the mysterious echoes emanating from stones. For Limpe Fuchs, music means setting out on a joyous



journey of discovery. She is not afraid to leave firm ground behind and thus, by avoiding rigidity, preserves the vitality of her music. This particularly comes across when collaborating with other musicians, whether improvising freely or on a given theme. Her music makes us sit up and listen, and at the same time enriches us, for only when we have learnt how to listen can we really appreciate the true nature of things. 'Sound events are created for each composition with carefully chosen materials: rows of oakwood pieces, rows of marble and serpentine stones, bronze sheets, horn of wood, ballast string instruments, developed by Paul Fuchs: heavy bronze bars fixed on a long piano wire, suspended from a broad bronze drum. The visual aspect is of the same importance as the acoustic. The violin is integrated into the sound environment, the piano creates its own characteristic. Life and music alive is music no life without music the musical material the touch the stone the breath my body touch the body of the material strike tickle scratch the stone vibration of the air touch the body symphony of vibration play instructions experience musical notation combination of sounds different touching.'

**MIRROR: Eye Of The Storm CD (STREAM 1017). \$13.50**

"The second Mirror album Andrew Chalk and Christoph Heemann produced together in 1999, originally released as a limited edition vinyl LP, is now available on CD for the first time. Andrew Chalk and Christoph Heemann think that it is a very boring idea to try to find descriptions for their music (and most music in general). Why is the music there after all? If they wanted to make their artistic statements in language, they would work as writers. They like to say it in sound, so if you want to find out what they're about you'd better listen. Several years ago, somebody found some words (in a novel) that seem to parallel Chalk and Heemann's creative aspirations: 'How long the journey lasted we were unable to calculate. Time seemed a myth, a meaningless symbol. We lurched on, driven by an incomprehensible compulsion. We had no will in the matter. Our mouths opened and shut as we attempted to yell at each other, but there was no sound. Evanescent twigs and leaves and branches brushed past us, grey and insubstantial; fuffy softness charged into our rushing bodies without injury or pain. Then as abruptly as we had begun to move, we were halted'."

**NURSE WITH WOUND: Thunder Perfect Mind 2LP (STREAM 1020). \$13.50**

"This vinyl double album issue in a full-color gatefold sleeve is an extended version of Nurse With Wound's 1991 recording. In addition, this is the first-ever American release from Nurse With Wound. *Thunder Perfect Mind* was produced by Steven Stapleton with the aid of David Tibet, Cohn Potter, John Balance, Rose McDowall and others. It displays Stapleton's growing interest in aggressive rhythms as well as further refinement in creating textures.... '... At this point, and many others on the tape, the voice became nearly inaudible. 'The bungalow house,' it said, 'was such a bleak environment in which to make a stand: the moonlight through the dusty blinds, the bodies on the carpet, the lamps without any lightbulbs. And the incredible silence. It was not the absence of sounds that I sensed, but the stifling of innumerable sounds and even voices, the muffling of all the noises one might expect to hear in an old bungalow house in the dead of night, as well as countless other sounds and voices. The forces required to accomplish this silence filled me with awe....' from Thomas Ligotti, *The Bungalow House*.

**LITTLE ANNIE: Diamonds Made Of Glass CD (STREAM 1021CD). \$11.00**

"Little Annie (a/k/a Annie Anxiety Bandez) is known for her own records and collaborative work with Adrian Sherwood, Keith Leblanc, Crass, Coil and Nurse With Wound. This, her first release of all-new material in a number of years, includes songs written in collaboration with Larry T. and Joseph Budenholzer, and a remix by Christoph Heemann. It marks a change of direction for her.... 'Her voice touched something immeasurably old in him, something that slept deep. It lulled the surface parts of his consciousness to sleep, allowing what was far more ancient to awaken. Like the town, with its elaborate pretence of modern active life, the upper layers of his being became dulled, soothed, muffled, and what lay underneath began to stir in its sleep. The big curtain swayed a little to and fro. Presently it might lift altogether....' by Algernon Blackwood."

**LITTLE ANNIE: Diamonds Made Of Glass 12" (STREAM 1021EP). \$9.00**

**XHOL CARAVAN: Motherfuckers Live 3LP (STREAM 1022). \$25.00**

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

**PANTALEIMON: Trees Hold Time LP (STRM LP1018). \$15.00**

"Pantaleimon is Andria Degens, who has previously worked with Current 93, Steven Stapleton, Christoph Heemann and The Dirty Three. This album consists of seven pieces of shimmering minimalist beauty, an evocation of timelessness. 'This is an album of an ineffable and unique beauty, quite unlike anything I have ever heard....' David Tibet of Current 93. The album was recorded and mixed by Christoph Heemann, who has worked with such artists as Current 93, Nurse With Wound, Mimir and Andrew Chalk, in addition to his releasing many albums both as a solo artist and as a member of H.N.A.S.. All artwork by Andria Degens. All tracks composed, arranged and performed by Andria Degens. Dulcimer, bowed dulcimer, bouzouki, singing bowl and vocals by Andria Degens." [LP version of DURTRO 47 CD]

**STRICTLY BIZNESS (UK):**

**VA: Best Of The Old Skool CD (SB 1008/9). \$19.00**

"A 17 track 72 minute journey into the history of hip hop. Pure and raw mixes of some of the greatest rare underground old skool. Unearthed & available on CD for the first time ever." Features Tricky Tee (Mantronik), Divine Sounds, Roxanne Fly Shante, Audio Two, Special K (Treachorus 3), UltimateForce, Just Ice, Eric B & Rakim, Cool C, T La Rock, Doug E. Fresh, Word of Mouth Feat. DJ Cheese, Cold Crush Boys, Disco 3, Busy Bee, Grandmaster Melle Mel & Furious Five." Classic tracks circa 1984-88, subtitled The Best of Pastmasters 1 & 2, with informed liner notes detailing the background history.

**STRIKER LEE (UK):**

**KING TUBBY: Dub From The Roots CD (SL 44501). \$12.00**

"King Tubby aka Osbourne Ruddock, the 'Dub Inventor' recorded for producer Bunny Lee in 1974 the album *Dub From The Roots* backed by the The Aggrovators (R. Shakespeare, The Barrett Brothers, Tony Chin, Ossie Hibbert & Augustus Pablo). This is a classic and the 1st official King Tubby for midprice release."

**STRUT (UK):**

**BEEDLE, ASHLEY: Grass Roots: Musical Influences & Inspiration CD (STRUT 004 CD). \$15.00**

[this label is now defunct, last copies available...] "First in a series of albums exploring the key influences of the world's leading DJs and producers with a superb selection from top UK DJ and producer, Ashley Beedle, his first compilation project in over two years. Know as the man behind the Afro Art label, Black Science Orchestra (JBO), Black Jazz Chronicles (Nuphonic), as well as being a Ballistic Brother and remixer and producer in his own right, Ashley has become renowned as one of the few UK producers to successfully produce quality dance tunes with skillful reference to the roots of underground black music. Ashley's *Grass Roots* selection focuses on the underground jazz, funk, northern and balearic side of his upbringing with a heavyweight artist line-up including Gil Scott Heron, Rufus & Chaka Khan, Gwen McCrae, Freddie Hubbard and Grace Jones. For the spotters there are a handful of in-demand rarities — this album is essential for DJs and home listeners alike." Also features tracks by: Four Below Zero, Rare Pleasure, Blue Magic, Stan Ivory and his Omnificent Orchestra, Lafayette Afro Rock Band, Son of Bazerk feat. No Self Control, Will Powers & Tullio de Piscopo."

**LEVAN, LARRY: Live at the Paradise Garage 2CD (STRUT 006 CD). \$19.00**

Incredible double CD package (+ 36 page booklet of photos and testimonial). "New York's Paradise Garage. One of the most influential and documented clubs in the history of dance music. The myth of the Garage and the club's famed DJ, Larry Levan, has intensified since the closed in 1987. Emerging from NY's gay disco scene, the Garage followed the early '70s lead of David Mancuso's Loft and Nicky Siano's Gallery by firmly placing the DJ as the focus of the club. Although there is much urban myth about the Garage, and bootleg tapes of Levan sessions have surfaced, there has never been a live DJ set by Larry Levan at the Garage made commercially available before now. Strut, in conjunction with New York's West End Records, are proud to release *Live at the Paradise Garage*, a classic set recorded at the club in 1979. The quality of the tapes is superb, and the session captures the full spirit of the Garage, the emphasis being on great tunes at a time when 'the message was in the music' — a time before today's obsession with fluid mixing and little substance. Levan mixes up a host of tracks which were fresh at the time and have since become classics, from the soulful heights of Shalamar and Ashford & Simpson to the funkier grooves of Motown Sounds and Crown Heights Affair." Artists featured include: Ashford & Simpson, Damon Harris, T Connection, Stephanie Mills, Crown Heights Affair, Bunny Sigler, Shalamar, Cher, Melba Moore, Munich Machine, People's Choice, Motown Sounds, The Supremes, Change, Janice McClain, Jakki, John Gibbs & the US Steel Band, Chi-Lites, Jermaine Jackson. [last copies of this now deleted item]

**DJ POGO: Block Party Breaks 2 CD (STRUT 009 CD). \$15.00**

"Something of a phenomena in the OG-breaks reissue arena. In that the CD version hails the initial digital appearance of the long fabled 'Amen' break (albeit a smugly 45-nicked but nicely remastered take) used by every berk with a sampler (and an internet connection/sound card) at some point over the last 15 years. Which of course heralds in a new era of folks using said break without considering the repercussions (ouch! NPI), not to mention the cloaked/hooded 'hall of breaks dealers' now rendered obsolete with a single mass-market issue. Otherwise a nice to great selection of funk and soul rarities, although Pogo's audacity in filtering less desirable break-choons (by Jeff Beck and Gong!) in with what would otherwise be a flawless set to the obvious is a bit on the inconsiderate tip. Buy a copy, rip the break(s), download Dynamo, run the presets (esp. Beat Burglar), send yr demo to Ipecac, put Radiohead on yr speed-dial (nothing but love). Safe sampling, folks." — Hrvtaki. "By now, we all know the breaks — the part of the record where the musicians leave the drummer to give it some. Drum breaks from original '70s funk, rock and disco have formed the building blocks of dance music since the mid-'80s and the demand for the original sources has never been greater. Since UK turntable hero DJ Pogo compiled the first official album of some of the classic original breaks on Harmless in 1998, the breaks compilation market has exploded. Pogo's follow-up, *Block Party Breaks*, released in 1999 on Strut, was acclaimed as one of the best of the genre — established classics alongside some lethal rare funk. Time, then, for Pogo's *Block Party Breaks 2*. The classics are there — the famous 'Amen break', ('Amen Brother' by The Winstons) and Juice's 'Catch A Groove' receive their first commercial release since the '70s. There's more rare, rough funk 45s with bad breaks — Jesse Gresham Plus 3, Dave Cortez & The Moon People and Sammy Gordon."

**VA: Music For Dancefloors 2 CD (STRUT 010 CD). \$15.00**

"Strut take a trip back to the murky world of library music for the second in their Music For Dancefloors series. Many trade music libraries were set up in the 60s and 70s to provide background music for TV stations and advertising agencies, catering for every possible mood. The libraries used top session musicians from across Europe and the music was compiled on themed albums with anonymous artwork. At the time, none of it was ever commercially released and the vinyl now changes hands for big money amongst vinyl junkies. Strut's first Music for Dancefloors collection featured highlights from the celebrated London library, KPM, and the composers were largely British. With our second volume, the flavour is more European as we explore the vast catalogues of Chappell Music, including Paris-based Illustrations Musicales and Bruton Music. The music covers a wide range of styles, whilst always keeping an eye firmly on the dancefloor. From the mellow, spacey funk of Brian Bennett's 'Discovery' to the killer Afro percussion jam 'Afro Beat/Afro Syn' from Nino Nardini, the album also touches on heavy dancefloor jazz and funky soundtrack styles. Composers include French heavyweights Roger Roger and Eddie Warner and UK session gurus Keith Mansfield and Johnny Hawksworth. This is another essential collection highlighting some amazing music that has remained hidden for years to all but hardened collectors."

**FLASH, GRANDMASTER: The Official Adventures of? CD (STRUT 011 CD). \$16.00**

"Most people know Flash for his studio recordings as Grandmaster Flash & The Furious Five - 'The Message', 'Scorpio', 'White Lines' and the rest. But few have ever heard Flash doing what he should be celebrated for — rocking the party in the Bronx during his heyday in the mid-70s. Apart from the odd taster - 'Adventures on The Wheels of Steel' and the 'Flash on The Beat' bootleg, there's nothing. Just stories of legendary block party cassettes that did the rounds back in the day. Strut have hooked up with Grandmaster Flash and have asked him to delve deep to faithfully re-create the original days, to play the tunes that actually were played. Flash has got rhythms you haven't even used yet! The result is a real piece of dance music history for anyone remotely into hip hop. Flash takes us through the different aspects of the block parties from the extended freestyle mixes to the tracks he used to play in their entirety ('I always brought it right down with some tunes for the hustlers!'). There are even some snippets of original block party tapes and some exclusive interview footage with Flash himself. The deluxe packaging features cover photography from Vincent MacDonald along with a 28 page booklet featuring original photos and memorabilia. A comprehensive Flash history courtesy of Bill Brewster and Frank Broughton is included."

Tracks by: Grandmaster Flash, Babe Ruth, Kraftwerk, Eddie Drennon & the BBS Orchestra, Yellow Magic Orchestra.

**FRESH, FREDDY: B Boy Stance: Original Old Skool Party Rockers CD (STRUT 012 CD). \$16.00**

"Known for his dexterous deck skills and quirky productions on his Howlin' 45s label, Minnesota's Freddy Fresh is also one of the most celebrated collectors of original hip hop vinyl. In October he is publishing the first ever directory of old skool hip hop covering 1979 to 1988, listing everything from the biggest-selling anthems to the most obscure twelves. To accompany this long overdue book, UK label, Strut have teamed up with Freddy for a new mix album incorporating some of the best and most overlooked party-rockin' old skool cuts known to man. Spanning the styles from funky early rap to electro, scratch tracks and a few leftfield oddities, every cut has been chosen for today's dancefloor and not just for rarity status!" Artists include: Marley Marl, Lil' Jazzy Jay & Cool Supreme, Kev E Kev, Wackies Disco Band, Master Jay and Michael Dee, Knights Of The Turntables, Big Daddy Kane, Scott La Rock, Scoopy, Freddy B & The Mic Masters, JVC Force, Ian Darby, Something Anything, Russell Brothers, Super 3, Trickeration, Hi Fidelity 3, Imperial Brothers, Jazzy Jay, Cool C, Z3MCs, Masterdon Committee, Disco Three, Bobby Demo.

**FRESH, FREDDY: B Boy Stance: Original Old Skool Party Rockers 2LP (STRUT 012 LP). \$18.00**

Double LP version.

**KRIVIT, DANNY: Grass Roots 2CD (STRUT 014 CD). \$20.00**

"Up and coming UK label, Strut delivers yet another essential Grass Roots release. This time it's with one of New York's finest spinners, Danny Krivit. Known primarily as the resident at the celebrated Body & Soul session every Sunday at Club Vinyl, Danny has been a key part of the New York club scene for thirty years! Krivit played at the opening of The Roxy in '79 and, as Danny Rock, was resident there for the next four years alongside D.ST, Bambaataa and Afrika Islam. Krivit spun at five to six clubs a week — Danceteria, Red Zone, Limelight, Save The Robots, even a guest spot at the Garage. And then there are the legendary Krivit re-edits? He's responsible for hundreds of disco edit 12's including versions that have become better known than the originals. MFSB's 'Love Is The Message', Ecstasy Passion & Pain's 'Touch & Go' and the legendary 'Rock The House' cut up are all from the hand of Krivit. He boasts producer, edit and mix credits on over 45 albums." Artists include: Blackbyrds, Hank Crawford, Gabor Szabo, Love Unlimited Orch, Voyage, Black Blood, Earth Wind & Fire, Nina Simone, Barrabas, Lamont Dozier, Talking Heads, Marianne Faithful, War, Instant Funk, Kelle Paterson, Donald Byrd, Yellow Sunshine, El Bario, Little Sister, Patrice Rushen, Everyday People, Positive Funk, Clark Sisters, Chuck Mangione, Bill Withers.

**KRIVIT, DANNY: Edits By Mr. K CD (STRUT 016 CD). \$16.00**

"Danny Krivit is known in the world of dance music for many things, but Danny Krivit should be celebrated as a king of the re-edit. In the history of cut & paste producers, from Double Dee & Steinski in the early days of hip hop to the Latin Rascals' choppy 80s style, Krivit has himself been an anonymous hero of the underground, releasing hundreds of landmark dance-floor edits on small labels under various pseudonyms since the early 80s. Mysterious early breaks 'n' beats staples like the James Brown cut-up, 'Feelin' James' and B Boy anthem 'Rock The House' were Krivit productions, and disco classics like MFSB's 'Love Is The Message', Family Tree's 'Family Tree' and Lacey's 'Can't Play Around' have all been hailed as definitive versions after the Mr. K treatment. Following Danny Krivit's magnificent Grass Roots album for Strut last year, we now dive headlong into the world of the Mr. K edits, bringing together a tight selection of classic, rare and unreleased versions from Mr. K's golden disco scalpel."

**VA: Disco (Not Disco) 2 CD (STRUT 020 CD). \$16.00**

"Strut continue their explorations of the roots of dance music with the follow-up to last year's ground-breaking *Disco (not Disco)* album which explored for the first time the key leftfield, post-punk disco anthems of the late 70s made popular by New York's club underground. Compiled by the UK disco don, Dave Lee (aka Joey Negro) and London's New York expert, Kiss 100 FM's Sean P, *Disco (Not Disco) 2* is another snapshot of a time when UK and US pop-rock / independent acts got funky and started cooking up their own dark disco hybrids. The music ranges from the quirky electro funk of Laid Back to the genius dance-floor experiments of Arthur Russell and Bill Laswell. The album also features some real obscurities from the vaults, including Barry Waits' dark dub nightmare 'Sting' and Can's dark 'n' moody 'A Spectacle'. Appropriate trashy packaging by Strut's design guru, Matt Thame, comes with full 12-page booklet with full sleeve notes on the CD and gatefold double vinyl." Artists include: Yello, Arthur Russell, Eddy Grant, Can, Laid Back, Alexander Robotnick, The Clash, Material, Barry Waits, MD 20-20, Connie Case & King Sporty, Lex.

**VA: Music For Dancefloors: Cream Of The Bosworth Library Sessions CD (STRUT 022 CD). \$16.00**

"Strut's first two *Music For Dancefloors* collection featured highlights from the celebrated London libraries KPM and Chappell Music. With our third volume, we explore the lesser-known catalogue of Bosworth Music, including another London archive, Joseph Weinberger. From the mellow, spacey funk of Brian Green's 'Indian Dream' to the killer percussion workout 'Percussion Monoton' from Bob Downes, the album also touches on heavy dancefloor jazz, funky soundtrack styles and even harp funk! Composers include Italian library heavy-weight Paolo Zavallone and Dutch session gurus Piet Van Meren and Jonny Teupen."

**VA: Music For Dancefloors: Cream Of The Bosworth Library Sessions 2LP (STRUT 022 LP). \$19.00**

Double LP version.

**ONENESS OF JUJU: African Rhythms CD (STRUT 027 CD). \$17.00**

"Strut continue their re-issue program of the '70s catalogue of Oneness Of Juju, one of the most groundbreaking bands of their time. From early avant-garde jazz work on the Strata East label to their later fusions of Afrobeat, funk and spiritual jazz, Oneness stand as a huge influence for today's jazz scene. Released in 1976, The *African Rhythms* album is Oneness Of Juju's masterpiece. Bandleader J. Plunkly Branch had moved back to his hometown of Richmond, Virginia from New York and introduced R&B, funk and African percussion into his music to appeal to the local market. Topped by the soaring vocals of Jackie Holoman-Lewis, the Oneness sound became a tight, supremely soulful outfit. Although it sold to the local market, *African Rhythms* was revived in the late '80s when rare groove fever hit the UK. Ever since, the album has been an essential part of any soul and funk DJ's collection."

**ONENESS OF JUJU: Space Jungle Luv CD (STRUT 028 CD). \$17.00**

"*Space Jungle Luv* was recorded and released in 1976 as the follow-up to Oneness' breakthrough *African Rhythms* set. The album ushered the band away from the dancefloor and into the realms of Sun Ra's cosmology, bringing modal jazz and ambient atmospherics into their musical mix. The funky basslines and African percussion remained but within a much more melodic setting showcasing the incredible vocals of Jackie Holoman-Lewis to the full. Recognized as leaders of the current afrobeat revival, responsible for Nigeria 70, Club Africa and other magnificent musical documents, Strut have outdone themselves here, with bonus

unreleased tracks, new sleeve notes, rare photos, and original artwork, all compiled in conjunction with Oneness of Juju."

**ONENESS OF JUJU: Space Jungle Luv 2LP (STRUT 028 LP). \$19.00**

Double LP version.

**VA: Strut Sampler One CD (STRUT 031 CD). \$9.00**

"With three years of quality dance music roots under its belt, the Strut label has now amassed an impressive catalogue spanning styles covering the classic turntable techniques of Grandmaster Flash and the history of funky Lagos Afrobeat to the post-punk 'Disco-Not Disco' series and Ashley Beedle and Danny Krivit's DJ influences. Time, then, for Strut's first ever low-price retail sampler. This is a great introduction to the label, for those new to Strut, as well as an essential purchase for all devotees of the label with a handful of tracks exclusive to this CD. The sampler mines the Nigerian vaults for a funky exclusive from Orlando Julius, touches on archive music library gems (with exclusive edits from Ashley Beedle and the Bronx Dogs), an exclusive Danny Krivit disco edit and Grand master Flash's 'Apache' turntable cut-up. This all wrapped-up in a neatly packaged flexi-pak featuring a full Strut label history."

**KRIVIT, DANNY: Re-Edit Series 12" (STRUT 12005). \$9.00**

"As well as general one-off 12" titles, the label will be releasing a series of 12's branded around individual producers. The first series will be focusing on the re-edit skills of New York's Danny Krivit, resident DJ at the Body & Soul club night. Krivit has been re-editing and releasing classics since the early 80s and this represents the first time one of his works has ever been made officially available. The 12" series kicks off with a new version of the Salsoul classic, 'Everyman' by Double Exposure. The original track previously only available as an album cut and is provides the basis for the huge new M&S record, 'Salsoul Nugget' (FFRR). This is flipped with Chi Lites' 'My First Mistake', a classic Krivit re-edit from the early 90s re-made for 2000"

**BLO: Album Sampler 12" 12" (STRUT 12007). \$9.00**

"After cutting their teeth touring with ex-Cream drummer Ginger Baker in 1971, Blo were a real revelation in their native Nigeria, a three-piece dynamo that successfully mixed traditional Nigerian high life with psychedelic funk and, later, disco and boogie. This 12" features two Blo classics from different stages in their career. 'Don't Take Her Away From Me' comes from the band's early Phase 2 set (1972), a rough and raw funk-rock outing which receives a slow, dubbed-out treatment from London's Akwaaba, regular producers on the Idjut Boys' Dysfunction label. 'Get That Groove In' is a funky disco party track from '79 (taken from the band's *Bulky Backside* LP) and the extended re-work comes courtesy of Raj Gupta, under his Ray Mang alter ego."

#### STUDIO K7 (GERMANY):

**BOLLAND, CJ: DJ Kicks CD (K7 038). \$16.00**

First release in the Studio K7 DJ Kicks mix CDs. These mixes are carefully tweaked studio recordings of a typical DJ's set (not haphazard live recordings), and pretty much set the standards for mix albums in the 90s. Bolland, who has been referred to as the "turbo nutter of Belgian techno," might have the most commercially-oriented rep by 1997 standards due to massive presence on MTV's *AMP*, but this is a pretty solidly slamming excursion into early/mid 90s European underground techno. Featuring Patrick Pulsinger, Joey Beltram, Bandulu, Planetary Assault Systems (Luke Slater), etc.

**CRAIG, CARL: DJ Kicks CD (K7 042). \$16.00**

Excellent set from Detroit's most currently visible techno producer, who has since retired from his hobbyist DJing. Features tracks from Octagon Man, Nav Katze, Cosmic Messenger, Clark, Claude Young, Tan-Ru, Gemini, 4th Wave, etc. "...takes the art of the DJ mix one step beyond. Not only has this multi-talented artist segued together some of the highlights of his record box into one long, hot mix, he's also focused his production artistry on the individual tracks — remixing, re-editing and sometimes even resampling the original tunes. On one special bonus tune, he's pushed the envelope even further, crafting an entirely new track from pieces of the others."

**TOSCA: Opera CD (K7 043). \$16.00**

"Tosca is the brainchild of Richard Dorfmeister & Rupert Huber. Intended to be a 'fun project', they released their first 12" called 'Chocolate Elvis,' which combined classical samples with NYC street and blues samples. The second effort is entitled 'Fuck Dub' and featured heavy basslines and 'freaked-out' spoken world cips. After many studio hours and several 12" releases later, *Opera* was born. A collection of new and old tracks."

**YOUNG, CLAUDE: DJ Kicks CD (K7 045). \$16.00**

My personal favorite from the DJ Kicks series. Claude Young is from Detroit, also records as Brother From Another Planet (recently found on Sony's *Ghost In The Shell*), and as a DJ favors a loose, experimental style, heavy on the spin-backs, with lots of chopped up dual copy action and frenzied minimalism. Tracks by Maurizio, Chain Reaction, Clark (Planet E), Surgeon, Ian O'Brien, Random XS, Man Made etc. give you an indication where he's coming from. An awe-inspiring thing that will possibly remain as the finest abstract home-listening mix album there will ever be.

**KRUDER & DORFMEISTER: DJ KICKS CD (K7 046). \$16.00**

"The first ever mix by Europe's hottest downtempo production team, Kruder & Dorfmeister. To get away from the one track after another compilation format, K&D took their finished mix to Halvis Super Sound in Vienna where they smoked and tweaked until they achieved arguably the finest mix of trip hop and jungle ever to be digitized." 72 minutes of dubbed-down mixology, the downtempo classic of the mix-album era, featuring tracks from labels like Ninja Tune, Creativewax, Cup of Tea, Moving Shadow, G-Stone, Cheap, etc.

**PULLEN, STACEY: DJ KICKS CD (K7 049). \$16.00**

An emotionally stunning set from Transmat's Pullen, running through 25 tracks in 74 minutes. Featuring minimalist techno classics from the likes of Cristian Vogel, Kenny Larkin, Pulsinger/Tunakan, R-Tyme, Sean Deason, Phume, Gerd, and many more. With some of the most appropriately used *Blade Runner* samples to date, adding to the cosmic effect. One of the most highly recommended albums in the K7 catalog. "Not a one-shot mix, but a technological adventure. Mixed live, then digitally edited in the studio, and including a unique new track composed from samples of all the other tunes used in the mix. A major figure in the 2nd wave of Detroit DJ/producers, Stacey Pullen has recorded as Bango, Kosmic Messenger and Silent Phase (album on Transmat), remixed Inner City, Kenny Larkin and Rhythm Is Rhythm."

**CLARK, DAVE: X-Mix: Electro Boogie 2CD (K7 050). \$16.00**

UK techno producer/DJ, best known for his somewhat legendary *Archive One* album, delves into his love of electro, combining tracks both old and new in this 2-for-the-price-of-1 CD set. Disk 1 is Dave's mix; disc 2 features unmixed versions of the original tracks. "A DJ set which back-spins through the history of the original digital dance. Mid-'80s classics from Hashim and the Imperial Brothers segue into contemporary Detroit electro-bass tracks from Aux 88 and Detrecho. Crucial cuts from LFO and Model 500 jostle with recent work from

Electroids and Dopplereffekt, hinting at the links between electro and today's hard techno landscape."

**NICOLETTE: DJ Kicks 2CD (K7 054). \$18.00**

Nicolette is a vocalist known for her work with Massive Attack and her solo album Let No One Live Rent Free In Your Head (which featured production from the likes of Plaid, Alec Empire, DJ Krust & Roni Size, & Dego). She has been referred to as "the Billy Holiday of Acid!" "A joyful manifesto for diversity. Soft house, hard techno, ambient textures, frantic breakbeats, trip hoppy vibes and the cream of contemporary drum 'n' bass all find their place in this unpredictable excursion across the dancefloors of today. Selected by Nicolette and segued with the assistance of the production duo Plaid." Features tracks by Doc Scott, Nav Katze, Alec Empire, Roni Size, Aphex Twin, Shizuo, many more.

**VA: Viennatone 2LP (K7 055 LP). \$19.00**

2LP version.

**ROCKERS HI-FI: DJ Kicks — The Black Album CD (K7 056). \$16.00**

English trio led by the ragga toasting Farda P. Features tracks from Small Fish With Spine (Riz Maslen), Kid Loops lbs., Snooze vs. DJ Cam, Deep Space Network, Prince Far I, Cee-Mix, Rhythm & Sound w/ Tikiman, T. Power, Dr. Israel vs. Loop, etc. Emphasis on deep dub-centric sounds, quite a bit different than other volumes of DJ Kicks to date. "and in the centre, face hidden but voice coming strong, stands farda p, mic m.c.: master of ceremonies, mission controller, manipulator of chat, with the tape a-rolling, lyrics fly, rhythms and rhymes collide and ride as the ruffneck original conquering krew (echo rhythm & sound) take you through the 71 minutes and 06 seconds of this epic voyage into sound."

**ISHII, KEN: X-MIX: Fast Forward & Rewind CD (K7 057). \$16.00**

8th volume of K7's X-Mix series. "Known primarily for producing and spinning straight up techno, this release marks Ken's foray into the increasingly popular 'freestyle' set. When listening to a freestyle set you'll find yourself moving from drum 'n' bass to electro to techno to house and quite frankly wherever the DJ's taste and dexterity take the set; and if you have never had the good fortune of hearing Ken Ishii spin a live set, Fast Forward & Rewind will be a revelation." Features tracks by Basement Jaxx, Jedi Knights, Coldcut, Buckfunk 3000, Locust, Jake Slazenger, Squarepusher, Flare, etc.

**DJ CAM: DJ Kicks CD (K7 060). \$16.00**

Featuring tracks by Minus 8, Daphreepunkateerz, Part 2, Sci Fi Select, The Mighty Bop, Tek 9, Rodney P., Awesome 2 & Channel 5, Rasco, Grand, Ragga Twins, Tommy Hools and DJ Cam. "A real phat hip hop DJ Kicks." That's how French producer and turntable provocateur DJ Cam described his excursion into the international street sounds of today. Put together live, effects and all, Cam's DJ Kicks combines his own style of 'abstract hip hop' — fat beats laced with jazzy touches, Eastern influences, film samples and swathes of orchestral strings with the real underground New York deal."

**SAUNDERSON, KEVIN: X-Mix: Transmissions From Deep Space Radio CD (K7 061). \$16.00**

"However you slice the history of modern dance music, Kevin Saunderson ends up with a mighty big chunk of the credit. The origins of techno can be traced back through the point where he, Derrick May and Juan Atkins all hooked up at Belleville High School, Detroit. His subsequent recording career — including releases as Inner City, Reese & Santonio, Reese, E-Dancer, Kream and Tronik House still shows no sign of flagging. As a DJ he is versatile and eclectic, capable of spinning either a hard techno set or a slick, funk house selection, sometimes seguing from one through the other, and either way rarely failing to inspire the crowd." Based on the Detroit radio show that Juan Atkins founded in '93-94, Deep Space Radio, this set acts as the final transmission. Featuring R-Thyme, 69, Plastikman, Octave One, Sean Deason, Dark Comedy, Bango (Stacy Pullen), etc.

**VA: Freestyle Files — Underground Sounds of America CD (K7 062). \$16.00**

First comp in the Freestyle Files series to just feature US artists. Including Thievery Corporation, Better Daze, Spacetime Continuum, Sub Dub, Tippy, Pimp Daddy Nash, Jamie Myerson, DJ Spooky, DJ Wally. "With a variety of styles ranging from the sophisticated down-tempo sound of Washington's Thievery Corporation and Pimp Daddy Nash, to the modern easy listening of Tippy, the heavy dub soundscapes of DJ Spooky and Sub Dub, and finally rounded off with the abstract hip-hop experiments of DJ Wally and Q-Burn, EFUSOA gives the listener an earful of some of what's happening in the clubs and warehouses all across America."

**TERRANOVA: DJ Kicks CD (K7 064). \$16.00**

German producer/DJ trio. "As both DJs and producers are less concerned with any one style than with various places and periods where 'music was really happening' — 70's reggae, early 80's Bristol, early Detroit and modern underground hip-hop." Features tracks by the likes of: BFC, Howie B, Depth Charge, DJ Spooky, Stereo MC's, Patrick Pulsinger, Octagon Man, Jungle Brothers, 69, DJ DSL, etc.

**VA: Three Minute Blunts Vol. 2 CD (K7 066). \$16.00**

"The goal of TMB Vol. 1 was to showcase Detroit's much over looked Hip Hop culture. Referred to as the birth place of Techno, Detroit boasts a thriving Hip Hop culture that over shadows Techno not only in the inner city but in the suburbs as well. Terrence Parker, known more for his years to contribution to the house music scene, conceived the TMB project in 1996. Terrence thought it would be a good way of giving Detroit's Hip Hop scene worldwide exposure by presenting some of the music on a compilation that required all tracks to a minimum of 3 minutes in length and primarily instrumental. Having met our goals with Vol. 1, we set out to present a broader range of tracks on TMB Vol. 2. We accomplished this by adding the vocal tracks mentioned earlier, showcasing Detroit's old school with artists like DJ Slym Fas, Andre Johnson Project and introducing new artists like Chris Shivers, Louis Heravo and Sample O.S."

**VA: Three Minute Blunts Vol. 2 2LP (K7 066 LP). \$19.00**

**CLARKE, DAVE: Electro Boogie Vol. 2: The Throwdown CD (K7 067 CD). \$16.00**

"K7 has embarked on a new compilation series featuring new school and classic electro tracks. Dave Clarke's fantastic mix on X-Mix: Electro Boogie made him the obvious choice to launch the new series. His set called 'The Throwdown' is the culmination of 20 years of body popping electro. The set not only features the likes of Aux 88, Dopplereffekt, DJ Assault, Jazzy Jeff and Fresh Prince and World Class Wreckin' Cru, it also includes a megamix called 'Old School Cut UP' comprised of 8 selections from Electro Boogie and features Dave's exceptional skills on the 1200s proving once again that he is one of the best active mixers today." Also features tracks from: I-f, Ectomorph, Will Web, Like A Tim, etc. "I call electro 'techno'. But it's like a listening techno rather than a dancing techno. It's a music with value — intelligent, hovering on the edge of darkness, but it doesn't take itself too seriously, and it's rewarding to listen to. Electro is a necessary music and I really get a great vibe off it." — Dave Clarke.

**HARDFLOOR: X-MIX: Jack the Box CD (K7 068). \$16.00**

"Hardfloor is known world wide as one of the most respected and successful German techno

acts ever. Known for their unique acid sound, Hardfloor have participated in many remix projects for the likes of New Order, Richie Hawtin & Depeche Mode. Having just dropped their release 'Acperience' to rave reviews, called 'the best acid record ever' by Muzik magazine, Hardfloor has just completed their first DJ mix set ever." Includes classic Chicago acid tracks by Phuture, DJ Pierre, Bam Bam, Armando, Jack Frost, etc. Plus three exclusive Hardfloor tracks. Chicago Acid is one of the most ridiculous movements in the history of the recorded sound and well worth a revival.

**VA: Offering Vol. 2 CD (K7 070). \$12.00**

Second mid-line sampler of tracks from this label. It says that 9 of the 13 tracks here are exclusive to this CD, including numerous vinyl tracks on CD for first time. Such as Peter Thomas's remix of Terrence Parker, Terranova's mix of KHAO, etc. Other artists include: Shantel, Ian Simmonds, Impulse, Smith & Mighty, DJ Cam, Lame Gold, Sample O.S.

**PARKER, ANDREA: DJ Kicks CD (K7 071). \$16.00**

"At age 26 Andrea Parker is already one of the most glamorous and visionary personalities of today's electronic music scene. Andrea Parker is uncompromising. She defies stereotypes and limits and she exceeds her goals beyond ordinary expectations. Andrea Parker has released records under many of the premier electronic music labels, such as R&S, Infonet and Andrew Weatherall's Sabrettes. Her incredible talents were then wooed by James Lovell to cult label Mo'Wax. She has remixed artists such as Depeche Mode, Lamb, the Orb, Ryuichi Sakamoto and the godfather of minimal music, Steve Reich. Her rendition of DJ Kicks is a deep grooving mixed phantasm, melting hip hop, old school electro, breakbeats, and classic tracks into an amazing trip through the history of electro." Opening with her unbelievably deep mix of Depeche Mode(!) this is a freestyle classic and one of the essential DJ Kicks volumes. Also features tracks from Dr. Octagon, Piece (Planet E), Reminisense Quartet, 69, Man Parrish, Gescom, G-File, C.O.D., Renegade Soundwave, Afrika Bambaataa and the Soulsonic Force, Sons of the Subway, Space DJ'z, Model 500, Dopplereffekt, DJ Panic, Voigt Kampff, Drexciya & Andrea Parker.

**KRUDER & DORFMEISTER: The K&D Sessions 2CD (K7 073). \$19.00**

"Studio K7 in cooperation with G-Stone Recordings releases the long awaited follow-up album to DJ Kicks in a double CD format. The K&D Sessions is a concentrated collection of Kruder & Dorfmeister's work over the years mixed in a DJ Kicks format, continuing the spirit of their first album. Many of K&D's meticulously crafted remix work using only minimal portions of the original track and completely reworking it with own imprint which makes this album a true 'sessions' album. Most of these tracks have only been available on DJ promotion 12"s or never released at all. Each of the CDs shows K&D's unique and highly sensitive mixture of Latin, dub, drum'n'bass and downtempo beats." Features remixes of: Roni Size, Depeche Mode, Bomb The Bass, Rocker's Hi-Fi, Lamb, Alex Reece, David Holmes, Count Basic, Afrodeltics, Sofa Surfers, Bone Thugs & Harmony and more.

**KEMISTRY & STORM: DJ Kicks CD (K7 074). \$16.00**

First mix release by the UK female jungle duo, who are also known for running Goldie's Metalheadz label by day. Tracks from Dom & Roland, John B., The Architect & DJ Loxy, Test, Digital & Spirit, DJ Die, Bill Riley, Sci-Cline, Decoder, Goldie, Jonny L, Primary Motive, J Majik, Absolute Zero & Subphonics. "Throughout the K7 mix, the breakflow switches from pacy and punchy to rigidified mekanik. As sluggish as wet cement, yet as treacherous as quicksand, digital rhythm is industrialized to extreme densities, processed past the timbral spectrum of metal, reinforced to the tonecolour of concrete. Bass is synthesized from analogue frequencies, welded together until they concuss, forfields tweaked to emit hostile tones that warm with sullen anger." — Kodwo Eshun.

**THIEVERY CORPORATION: DJ Kicks CD (K7 076). \$16.00**

"In the tradition of chilled, cultivated grooves and following in the footsteps of previous DJ Kicks releases by Rockers Hi-Fi and Kruder & Dorfmeister. Feast your ears on the newest in the series from Washington DC's Thievery Corporation. Completed with various snippets of world music, easy listening, and bossa nova, along with breaks and deep dub. Thievery Corporation's DJ Kicks release is an exciting addition to the line of the already popular DJ Kicks series. In a continuing tradition, the last track on the record is an exclusive original track by the artist." Features tracks by: Les Baxter, A Forest Mighty Black, DJ Cam, Up, Bustle & Out, Bobby Matos, Jazzanova, Pronoai, Rockers Hi-Fi, Duel Tone, etc.

**AUX 88: Electro Boogie CD (K7 078 CD). \$16.00**

"The K7 Electro Boogie series continues. This third installment, following on the popular Dave Clark and Depth Charge releases, brings us the Detroit techno bass legends Aux 88. Since 1993, Tom Hamilton, Keith Tucker, and later, 'BJ', have scored several huge electro hits including 'My Aux Mind' and 'I Need To Freak' (both appearing on their heralded Direct Beat label). Along with the albums Is It Man Or Machine and Xeo-Genetic and incredible live appearances all over the world, they have firmly established themselves as true legends of the electro bass scene. Even the likes of Andrew Weatherall and Kraftwerk profess to be big fans! This release serves as an excellent introduction to the sound, with many tracks by established acts such as Underground Resistance, Drexciya, Dopplereffekt, DJ Assault, and Microknox along with their own tracks, all mixed together into a syncopated, bass heavy chunkiness that'll get you body poppin' in no time." Also features: Di'Jital, DJ K1, Posatronix, X-lie, DJ Good Groove, Aaron Carl, Unknown DJ, Deterchno.

**KID LOCO: DJ Kicks CD (K7 081 CD). \$16.00**

"DJ Kicks features 18 tracks of pure downtempo bliss as interpreted by Kid Loco. Featuring tracks by Jazzanova, Underworld, Boards of Canada, Lisa Germano, and a brand new exclusive track by the spliffed out Kid Loco himself entitled, 'Flyin on 747.'" Tracklisting: Kid Loco "Don't You Know I'm Loco", The Bill Wells Octet vs Future Pilot AKA "Om Namah Shivaya", J Swinscoe Pres The Cinematic Orchestra "Continuum", Emperors New Clothes "Dark Light (Underdog Mix)", The Ted Howler Rhythm Combo "Mr Flakey", DJ Vadim "Theme from Conquest of (Remix)", Jazzanova "Introspection", Common Ground "Dark Soul", Underworld "Blueski", Grantby "Grimble", Deep Season "Jesus Christ Almighty (Remix)", Boards of Canada "Happy Cycling", Pelding "One", Tom Tyler "Attitude Adjuster", Tongue "Culture Consumers", Lisa Germano "Lovesick (Underdog Remix)", Stereotyp "Slo Jo", Kid Loco "Flyin on 747".

**STEREO MC'S: DJ Kicks CD (K7 082 CD). \$16.00**

"It's been seven long years since they released their last worldwide hit album Connected but you could say that the formidably enterprising unit of Rob Birch and Nick 'The Head' Hallam known as the Stereo MC's have never really been away. This year marks a return to more public circles. In the midst of recording their new album, they were invited by Studio K7 to join the prestigious DJ Kicks series. Consisting of twenty-five tracks, this installment is one of the most innovative out of the entire series? Inside the covers of the CD are overlooked or forgotten gems like Kool G Rap & DJ Polo's 'Road To The Riches' or 'Poppa Large' from the Ultramagnetic MC's, newer classics from the Associates or the Stereos' Brixton neighbors, 57th Dynasty. You'll also find obscure nuggets like the Mike Theodore Orchestra's 'Moon Trek', Oil's 'Slight Of Hand', and between them, there's also 'Rhino' parts 1, 2 and 3 -? all new material from the Stereos themselves. Ultimately, though, the Stereo MC's wanted to



keep it simple, to get back to the heart of what motivates, excites and energises them as musicians, fans and record-buyers. 'We'd never done it before because we don't really consider being DJ's as the main thing we do, but it's something we enjoy. These records are a part of our record collection, and that was the mood we were in that day. And that's how it was with music. It's really a live turntable mix, and that's how we wanted to keep it.'

**FUNKSTÖRUNG: Appetite for Disstruction CD (K7 087 CD). \$16.00**

"Studio K7 will proudly release Funkstörung's long awaited album Appetite for Disstruction. Produced and composed by Michael Fakesch and Chris De Luca, Appetite for Disstruction is the follow-up to 1999's critically acclaimed Additional Productions — a collection of remixes of artists such as Björk, Wu-Tang Clan, and the East Flatbush Project. Disstruction features eleven tracks with five vocal collaborations by three vocalists. The album furthers the group's sonic explorations by utilizing human vocal infusions. It is an ambitious melding of humanly accessible traditional songwriting techniques with Funkstörung's abstracted electronic treatments. Highlights of this can be found on 'Sounds Like A Breakbeat Record', with its abstract rap; 'Think!', dubbed-out IDM with soulful female vocals; 'I/O', breakbeat mayhem with sultry female words; and 'Red Shirt, White Shoes', downbeat tech hop with melancholy female vocals. With its bristling static, oozing bass sounds, sometimes-harsh beats, and off-kilter rhythms, Appetite for Disstruction is definitely the sound of phuture groovin'."

**A GUY CALLED GERALD: Essence CD (K7 088 CD). \$16.00**

"I K7 is very proud to present A Guy Called Gerald's long awaited full-length album Essence. This is his first project since 1995's groundbreaking Black Secret Technology. Featuring sleek and sexy production, Essence features the songwriting and vocals from guest artists such as David Simpson, Lady Kier (Deee-lite), Lamb's Louise Rhodes, and successful UK songwriter Wendy Page. Since the late 80s, Manchester, UK native A Guy Called Gerald (born Gerald Simpson), has proven to be among the most innovative modern music figures. Helping to write 808-State's 1989 techno anthem, 'Pacific State' and creating the seminal acid house track, 'Voodoo Ray', his influence is felt everywhere. His creativity and versatility has helped spawn various sub-genres and generations of music culture. Since his early experimentation with techno and acid house (1990s Automatik album) into his groundbreaking contributions to drum & bass music (1993's '28 Gun Bad Boy' and 'Black Secret Technology'), Gerald's art and craft has perpetually evolved regardless of his individual successes in each of those genres. Gerald's skills as a remixer and collaborator have also found their way onto tracks by Tricky, The Stone Roses, Goldie, Roy Ayers, Herbie Hancock, and David Bowie. Merging subtly ambitious elements of drum-n-bass and dub over immaculate melodies and tones. Essence hopes to revitalize the sound of drum-n-bass, expanding the songwriting and composition potential of breakbeat music with sleek and soulful production."

**HIRSCH, BETH: Early Days CD (K7 091 CD). \$16.00**

"If the name and the voice sound familiar but you're unsure from where, it's probably due to her previous outstanding vocal appearances on Air's Moon Safari album on the tracks 'All I Need' and 'You Make It Easy' (which Hirsch also co-wrote). Early Days finds her getting back to basics with a captivating combination of expressive voice and nimble acoustic guitar accompaniment (supplied by Phil Hudson). Revealing a link to Suzanne Vega, she sounds both passionate and feathery, alternately singing and speaking her flowery lyrics. Hirsch reveals a sizeable debt to singer/poet Joni Mitchell but maintains the strength in her own voice."

**HIRSCH, BETH: Early Days LP (K7 091 LP). \$17.00**

**NIGHTMARES ON WAX: DJ Kicks CD (K7 093 CD). \$16.00**

"The two most recent DJ Kicks releases by Kid Loco and the Stereo MCs, heralding a slight shift in the emphasis of the sound towards the hip hop arena, Studio K7 proudly brings you the Nightmares on Wax DJ Kicks — the tightest hip hop set of the series so far. The album is the 17th in the series. The idea of making a mix CD with Nightmares on Wax came about as early as 1995, but the project was subject to George Evelyn's leisurely working practices — all good things take time. Now just a little later than expected, he sends us shooting into his beat orbit with an excellent selection of hip hop and downbeat tunes for his DJ Kicks set. The result is a perfect blend of old skool and new, British and American, as well as vocal and instrumental tracks with tunes from A Tribe Called Quest, Kenny Dope, Aim, Blackalicious, Freddy Fresh, Grand Unified and Syrup, among others."

**SIMMONDS, IAN: Return To X CD (K7 095 CD). \$16.00**

"He began this exploration of the genre unknown with his last album — the dissolution of the boundaries between jazz, dub, electronic and soundtrack formats, breaking down barriers and origins. It was impossible to precisely categorize exactly what it was that Ian Simmonds had brought together on his sampler in the spaces between the various musical genres, but it sounded damned exciting and it sounded fresh! Here also, classic instrumentation has been consciously adhered to: jazz drums, a spinet, some discordant, organic-sounding synthesizer chords and simple arrangements — already you're immersed in a fascinating spell. This music has a little bit of the dark lasciviousness of Peace Orchestra under the direction of close friend, Peter Kruder."

**SIMMONDS, IAN: Return To X 2LP (K7 095 LP). \$19.00**

**RAE & CHRISTIAN: Sleepwalking CD (K7 096 CD). \$16.00**

"Manchester's brightest production team have been relentlessly working on their new Studio K7 Sleepwalking album for the last 12 months. The Rae & Christian sound has undoubtedly progressed. Due to their extensive experience playing live, the sound has become more musical. Possibly, because they know their instruments and equipment better than ever and possibly their new wealth of live experience solidified their creative partnership even further. Nevertheless, their individual talents — Mark Rae as DJ, beat merchant and lyricist and Steve Christian as the music maker and production-wizard, have become more versatile. Their magical ability to combine Hip Hop ethics with traditional song writing skills combined with 21st century production technology has become more refined."

**RAE & CHRISTIAN: Sleepwalking 2LP (K7 096 LP). \$19.00**

**HERBERT: Bodily Functions CD (K7 097 CD). \$16.00**

"Matthew Herbert, 29, Englishman, resident in London — pianist or keyboard player by trade. At the beginning of the '90s, he became addicted to the unlimited possibilities of the sampler. Since 1995, under various pseudonyms, including Wishmountain, Radioboy, Doctor Rockit, and of course, Herbert, he has released the most exciting electro-acoustic music of the present day. Matthew's father, a BBC sound technician, 'always surrounded himself with melodious technology'. At the age of four, Matthew took up the violin and piano, at seven he sang in the choir (we are reminded of the relationship of Anglican Church music to US gospel) and played in orchestras and at 13 was a keyboard player in bands. At school, he had the good fortune to have a music teacher who considered Reich, Xenakis and jazz standards to be the equal of Beethoven. While at school, he began to experiment with what is

in (not only) his opinion the most significant instrument of all time: the sampler. It therefore happened that a classically trained musician made his first significant appearance (January 95) not at the piano or playing a violin, but using a sampler, microphones and a bag of chips. The rule that Matthew Herbert's art unwaveringly follows is, 'The use of sounds that exist already is not allowed' — a significant reason why he will never drown in an ocean of processed, synthetic, reciprocally sampled and therefore similarly sounding music. The formerly differentiated factors in Herbert's music are growing together and have been given their most mature expression so far in Bodily Functions. This disc, made from 'new' sounds as always, is pure beauty: a loving homage to 40s standards, a transcendental amalgamation of folk, jazz and house, in whose body of sound piano, strings, acoustic bass and processed ambient noises accumulate to form an unpretentious grandeur, crowned by Dani Siciliano's ethereally present voice"

**HERBERT: Leave Me Now CD (K7 097 CDEP). \$7.50**

"Leave Me Now", featuring the vocals of Dani Siciliano, is the first single to be released from the forthcoming album Bodily Functions, the long-awaited follow-up to 1998's Around The House. The track sees Herbert's trademark exploration of house music superbly complemented by brand new mixes from Reeloclose (Planet E) and Richard Devine (Schematic/Warp) on a single that is sure to increase Herbert's worldwide audience dramatically." CD version has an extra Richard Devine edit of his mix, found on the 12" version.

**HERBERT: Bodily Functions 3LP (K7 097 LP). \$21.00**

Triple LP version, gatefold sleeve.

**SHANTEL: Great Delay CD (K7 098 CD). \$16.00**

"Shantel started recording his new album in early 1999 when he moved to Tel Aviv, Israel from his hometown Frankfurt am Main. With the little equipment he had with him, he recorded with small string quartets, horn ensembles and the singer Efrat Ben-Zur. In Tel Aviv you can find the whole world, and being the interface between orient and occident, it's a highly inspiring place for artists. The combination of acoustic instruments such as strings, guitars and horns with minimalist beats and grooves play a major role on Great Delay. But the most important instrument Shantel used during his production is the delay effect of his mixing deck. 'Because when you put a delay on certain elements while making music, the sounds start to fly, to be in suspense', Shantel says, 'and at a certain point, the delay is not any longer an effect but an instrument, a sound generator of its own, with its own dynamic.' The sound of the album is more of a specific vibe, a veritable bouillabaisse of various musical styles. From dub to classical to hip-hop and jazz, Shantel has created a sound which touches upon elements of music from all over the world, yet is undeniably beautiful and unique."

**SHANTEL: Great Delay 2LP (K7 098 LP). \$19.00**

Double LP version.

**HERBERT: Suddenly 12" (K7 102EP). \$5.50**

"The second release from the Bodily Functions album. The track numbers among the highlights of a tremendous album and once more features Dani Siciliano on vocals. Along with the original of 'Suddenly', there are also two very inspired interpretations by 2 producer friends. There's a funk-filled off-the-wall interpretation of 'Back to the Start' by France's Mr Oizo, while Japanese producer Nobukazu Takemura delivers a rare remix: a fantastic rework of 'Addiction'. As a bonus track, the 12" also features a great Herbert re-dub of the title piece."

**TRÜBY TRIO: DJ Kicks CD (K7 104 CD). \$16.00**

"The latest installment in the prestigious DJ Kicks series comes from the Nu Jazz crew Trüby Trio, and features an exciting journey into the world of Club Jazz, Brazilian Beats, Latin Funk and House. Together with Christian Prommer and Roland Appel (whom also have many distinguished releases under the name Fauna Flash), Rainer Trüby founded the Trüby Trio. Rainer Trüby is an internationally recognized DJ. Plus, Roland and Christian are a strong creative force in the Nu Jazz scene via their Fauna Flash moniker."

**TRÜBY TRIO: DJ Kicks 2LP (K7 104 LP). \$19.00**

Double LP version. "The latest installment in the prestigious DJ Kicks series comes from the Nu Jazz crew Trüby Trio, and features an exciting journey into the world of Club Jazz, Brazilian Beats, Latin Funk and House. Together with Christian Prommer and Roland Appel (whom also have many distinguished releases under the name Fauna Flash), Rainer Trüby founded the Trüby Trio. Rainer Trüby is an internationally recognized DJ. Plus, Roland and Christian are a strong creative force in the Nu Jazz scene via their Fauna Flash moniker."

**HERBERT: Around The House CD (K7 105 CD). \$17.00**

"1998's predecessor to the highly acclaimed Bodily Functions, Around The House subtly spins domestic found sounds into voluptuously textured house grooves. The album's title is its modus operandi: whether it's a dishwasher, a toaster, or a toothbrush, the devices and machines commonly found in the house are endless sources of sound. Matthew Herbert caught such whirrs, pops, clicks, and whistles on tape, fed them to his sampler, added the heavenly voice of singer Dani Siciliano, and produced a modern masterpiece. Herbert is a true lover of house music- and that's what you can hear on Around The House. Not only about the acoustic geography of the home, the album explores the limits of house music in general. For Herbert, the music's strict rhythmic format is a challenge. Though it's defined by its predilection for the kick drum and hi-hat, there's a certain feeling in that steady rhythmic structure that makes house music house music. Herbert takes these elements and turns them upside down, and you can feel his groove right from the start. Couple Herbert's warm and twisted take on house with the infatuating vocals of Dani Siciliano and you have one of the most remarkable house music albums ever. Call it deep, dubby or whatever you like — Herbert's Around The House is (literally) house music and you cannot find anything else like it."

**HERBERT: Around The House 3LP (K7 105 LP). \$21.00**

Triple LP version.

**RUCKER, URSULA: Supa Sista CD (K7 106 CD). \$16.00**

"There is a new sound emerging from Philadelphia. Ursula Rucker's debut album Supa Sista strikes an intricate balance between new jazz, hip-hop and Philly soul — all infused with poetic vision. Since 1994, performance and recording artist, Ursula Rucker has collaborated with some of the most innovative artists in music. Admired and respected for recordings with 4 Hero, Jamaladeen Tacuma, King Britt, The Silent Poets, Josh Wink, and Bahamadia, Ursula has also been honored to close The Roots three studio Albums. Supa Sista is a departure from Ursula's previous work as she pushes lyrical poetry to places it's never been by fusing multiple genres. Throughout Supa Sista, she flexes her skills as a song writer, lyricist and vocalist. Touching on subjects ranging from womanhood, the state of black music, love lost, and child abuse, Ursula teamed with an array of producers to create an unprecedented effort that is entertaining, provocative and socially conscious."

**RUCKER, URSULA: Supasista 12" (K7 106 EP). \$8.00**

"Supa Sista" is reinterpreted by three unique producers. 2uestlove, the man with the question mark, also known as Ahmir Thompson and the head of Hip Hop super group The Roots,

has remixed 'Supa Sista' into a rough and funky organic jam true to the The Roots flavour. The "Numerican Jazz Remix" was produced by The Society, a Danish production duo; with their treatment, 'Supa Sista' was reshaped into a superb electronic Free Jazz tune. Last but not least Modaji, one half of London's Restless Soul Productions. In his rework he builds a deep sound voyage around Ursula's voice that will leave the listener in a hypnotic state."

**RUCKER, URSULA: Supa Sista 2LP (K7 106 LP). \$19.00**

Double LP version, full color gatefold sleeve.

**HIRSCH, BETH: Titles & Idols CD (K7 107 CD). \$16.00**

"Celebrated for her contributions to Air's now-classic *Moon Safari*, singer-songwriter Beth Hirsch is back with her second full-length for IK7 Records. A sultry blend of traditional songwriting and technologically forward-thinking production, *Titles and Idols* sees Hirsch teaming up with producers The Black Dog, Custom Blue, and Jackson From Paris to spectacular effect. Heartfelt and soulful, Beth Hirsch's latest invokes both the classic sensibility of an artist like Joni Mitchell and the willingness to challenge expectations that has been a trademark of her career."

**HIRSCH, BETH: Titles & Idols 2LP (K7 107 LP). \$19.00**

Double LP version.

**FUNKSTÖRUNG: Vice Versa CD (K7 108 CD). \$16.00**

"Funkstörung are back. With *Vice Versa*, the world-class studio wizards in sound hacking, vocal splicing and grove shredding present their second remix compilation. Again, a very special musical delight. You could already hear it on Funkstörung's first outing, 'Additional Productions' and also on their very own debut album *Appetite For Disstruction* what makes them so special. This Rosenheim based producer team, consisting of Michael Fakesch and Chris De Luca, blend electronic noise, digital Soul and cinemascopic sound, under which heavy and complex Hip Hop grooves reveal Funkstörung's trademark sound. A somehow strange sound, futuristic yet seductive, fat but soft at the same time, it's a very unique sound. The minute you hear the first beats of a Funkstörung track or one of their remixes, you instantly feel it's the sound wizards from upper Bavaria. The magnificent talent of Fakesch and De Luca is manifested again on *Vice Versa*. One could think of it as a new artist album by Funkstörung. But in fact, the original tracks that are the source material of this album are from respected artists such as Plaid, Jay Jay Johanson, Jean Michel Jarre, A Guy Called Gerald or Nils Patter Molvaer, to name a few."

**FUNKSTÖRUNG: Vice Versa 2LP (K7 108 LP). \$19.00**

Double LP version, same foam-wrap packaging as the CD.

**HERBERT: The Audience 12" (K7 109 EP). \$8.00**

"The third single to be taken from the critically acclaimed Herbert album *Bodily Functions*. A wonderful song that again features Dani Siciliano on vocals and is one of the highlights of the album. The single features an interesting selection of remixes by Plaid, Matmos with whom Matthew has collaborated on the new Björk Album) and an amazing rework by Jamie Lidell (Super Collider) which should blow every club to pieces."

**VIKTER DUPLAIX: DJ Kicks CD (K7 115 CD). \$16.00**

"For the latest release in the critically acclaimed DJ Kicks series, IK7 is proud to present one of Philadelphia's greatest talents: Vikter Duplaix. Whether working with the likes of Erykah Badu, Masters At Work, Jazzanova, or King Britt's Sylk 130, veteran producer, songwriter and vocalist Duplaix has established himself as major creative force in the New Philly Soul Movement. DJ Kicks, Duplaix's eclectic debut outing as a DJ, features his signature soulful aesthetic, weaving sounds as diverse as West London soul and hip hop into a cohesive sonic masterpiece." Artists include: Critical Point, Taurus, 4Hero, P'Taah, Waiwan feat. L Heywood, Herbert, Osunlade, Vikter Duplaix, Neppa Allstars, Shawn Lee, Mandrake, Mr. Hermanto, Hopper, Critical Point feat. Wadud, Spacek, De La Soul, Bahamadia, Erykah Badu, Philip Charles, New Sector Movements.

**VIKTER DUPLAIX: DJ Kicks 2LP (K7 115 LP). \$19.00**

Double LP version.

**RAE & CHRISTIAN: Nocturnal Activities CD (K7 116 CD). \$16.00**

"Acclaimed for their original production and downright beloved for their remix work, the duo of Mark Rae and Steve Christian have, in only a few short years, left an indelible mark on the world of great music. Their debut album, 1998's Northern Sulphuric Soul, was the record that launched the careers of dozens of hip-hop obsessed British producers hoping to follow Rae & Christian into the spotlight. Next came a slew of high-profile remixes for the likes of Madonna and Moby which cemented their place at the tops of sought-after remixer lists worldwide. Embracing the sounds of live instrumentation, the duo brought the classy, sophisticated aesthetic of their touring band into the studio for their sophomore release, the critically-celebrated *Sleepwalking*, injecting massive doses of downtempo grooves, live instrumentation, and mature songwriting into the mix. Now the dynamic duo are back with *Nocturnal Activity*, an album which finds the infamous remixers receiving a taste of their own musical medicine from the likes of Faze Action, Groove Armada, Nextmen, Atjazz, Tom and Joyce, and many more."

**RAE & CHRISTIAN: Nocturnal Activities 2LP (K7 116 LP). \$19.00**

Double LP version.

**ZINGER, EARL: Put Your Phazers On Stun? CD (K7 117 CD). \$16.00**

"What is the deal with Earl Zinger? An elusive figure with musical credentials of epic proportions, he is nonetheless difficult to describe. Though he is undeniably a fixture on Gilles Peterson's internationally syndicated radio program, Worldwide, the rest of Earl Zinger's career remains shrouded in mystery. According to the painstaking research of acclaimed musicologist Arnold Brackenbridge, Zinger has been an unseen force in everything from beat poetry to reggae, hip hop and beyond. From his early interactions with Jack Kerouac to his influence on Bob Dylan, Bob Marley, The Meters, Malcolm McLaren, and Public Enemy, Zinger has steeped himself in funkiness in all its forms, and it shows. *Put Your Phazers On Stun...* is one of the most unusual records in recent memory, as mysterious and hard to pin down as its elusive creator."

**ZINGER, EARL: Put Your Phazers On Stun? 2LP (K7 117 LP). \$19.00**

Double vinyl version.

**TOSCA: Different Tastes Of Honey (Remixes) CD (K7 118 CD). \$16.00**

"After the success of their *Opera* and *Suzuki* albums, Tosca's Richard Dorfmeister and Rupert Huber return with an afterburner, the essential collection of remixes. With the upcoming domestic release of *Suzuki In Dub* as well, this is the season for Tosca. On this outing, the choice cut is 'Honey,' a tune that rocked radio, clubs and hi-fi sets alike. Here it melts into an all-new variety of flavors via an international squad of remixers including Faze Action, Funky Lowlies, Only Child, and Markus Kienzl of the Sofa Surfers. A landmark tune made by pioneering figures of the European downtempo scene, Tosca's 'Honey' deserves nothing less than the all-star treatment it receives on this record. Sultry and sexy, these musically diverse remixes will quickly become a personal soundtrack, a fixture on the stereo at home, in the car, and on the go."

**TOSCA: Suzuki In Dub CD (K7 120 CD). \$16.00**

"Tosca are back again with some extra-fine dubs from the original tracks on their classic album, *Suzuki*. Featuring remixes by the crème de la crème of soulful electronic artists, *Suzuki In Dub* collects eleven masterful tracks based on Richard Dorfmeister and Rupert Huber's trademark style. With each new version a fully-formed sound unto itself, this is no half-baked smorgasbord of new versions. It is a cohesive set of reinterpretations sure to please in the club and on the home stereo." Remixers include: Burnt Friedman/Nonplace, Dubphonic, Walkner.Moestl Busenfetisch, Cosmic Rocker, Dzihan+Kamien, Uko, Philippe Lussan, Deadbeats, Baby Mammoth, G-Corporation, Zula.

**SWAYZAK: Groove Technology 2CD (K7 122 CD). \$17.50**

"Swayzak's music strikes an elegant balance; a precise attention to both the minute details as well as the overall picture has run through all their recordings to date. Their craft, evident on 1998's *Snowboarding In Argentina* and 2000's *Himawari* is the art of uniting apparent contradictions in a deep and endless cosmos of sound. Demanding due attention, Swayzak's musical language is coded; a sonic cipher that refuses to give away its secrets too easily. What they do is create a sound that owes much to deep house, minimal techno, and electro, but is ultimately far closer to the crackling fantasies of dub. Swayzak may require a bit more attention than your average house-by-numbers stomper, but the rewards are well worth the effort. James and David have crafted a hand-picked selection of tunes from like-minded artists such as Mike Ink, Studio 1, Basic Channel, Herbert and Luomo into an absolutely breathtaking mix." Includes tracks from: Philippe Cam, Pile, Akufen, Styro 2000, Headgear, Ellen Allien, Basic Channel, Delay 05, Closer Music, Ricardo Villalobos, Luomo, Cim, Herbert, Colin Newman & Corrado Izzo, Stephan Laubner, Convextion, Monolake, Studio 1, Berghem, Michael Mayer, Bitstream, Kotai/Bader, Son.sine, Round Four.

**SWAYZAK: Groove Technology 2LP (K7 122 LP). \$19.00**

Double LP version.

**SMITH & MIGHTY: Life Is... CD (K7 123 CD). \$17.00**

"Smith & Mighty's third album. It's got the laidback atmosphere of *Big World, Small World*, but this time, it's spiced with a more tune-orientated approach. If you hear a little Massive Attack or Roni Size, it's because they took their cues from hometown heroes Smith & Mighty. *Life Is...* is a very contemporary soul album, but you can't ignore that signature Bristol vibe rumbling your bassbins. For their latest, Smith & Mighty have kicked it up a notch, moving the music away from the downtempo realm, filling their songs with grooves hovering between drum & bass' rhythmic energy and classic variations of steppers riddims. Guest singers like Tammy Payne, Rudy Lee, MC Kelz, Hazel, Nigi 40 and many more ensure that *Life Is...* is nothing if not a masterpiece."

**SMITH & MIGHTY: Life Is... 2LP (K7 123 LP). \$19.00**

Double LP version.

**PEACE ORCHESTRA: Reset CD (K7 125 CD). \$17.00**

"Reset? Another remix compilation? A bunch of recycled sounds that can't possibly top the originals? It may sound a bit suspect, but keep in mind that the core of this project is Peter Kruder's 1999 Peace Orchestra album, nothing less than a landmark - a piece of pure musical genius. If *Reset*'s new versions can't outdo this, it just means that it's hard to climb Mount Everest. But these remixes are still better than 99.9% of comparable output. In other words, no worries: *Reset* will set any Hi-Fi system on fire. As you would expect from a perfectionist like Herr Kruder, *Reset*'s cast of remixers reads like a who's-who of dope producers. The mixes follow the chronology of the original album, mellowing out its primary futureshock, morphing Peace Orchestra faves like 'Shining', 'The Man', or 'Double Drums' into new monsters of rhythm. Silicon Boogie, Broken Soul, Latinaire Digital or Meta Dope Beats: it is all here. You'll find the big name talent, like Brazilian-beats hero Rainer Trby alongside tastemaker favorites Gotan Project, Chateau Flight, Raw Deal and the fabulous Zero dB. But it's the quiet talent, like Kosma, Guillaume Bouillard and the outstanding DJ DSL that make this album tick. Enough eardrums for the advanced listener as well as the lounge guerilla."

**PEACE ORCHESTRA: Reset 3LP (K7 125 LP). \$19.00**

Triple LP version.

**TERRANOVA: Running Away 12" (K7 126). \$6.50**

"Continuing along the course plotted since Closing The Door, the group continues their move away from an early preference for hip-hop on the new EP, venturing deeper into the realms of electro pop and house. There are dope beats, new wave guitars (reminiscent of Bauhaus), catchy house vocals by original Terranova and Stereo MCs member Cath Coffey and sharp synthesizer frequencies uncompromisingly blended into an intricate and unique sound complemented by mixes from club chart aspirant DJ Naughty and the legendary Stereo MCs."

**TERRANOVA: Hitchhiking Non Stop With No Particular Destination CD (K7 126 CD). \$16.00**

"The long-awaited second album from the trio of Mastermind Fetisch, Meister and Shapemod (DJ Kaos is currently in the studio working on his new project Ghost Cauldron). It's twelve new tracks to which the standard hyperbole favored by music critics no longer comes close to what is being heard. This is the sound of now; a new chapter in the development of Terranova's signature dark-side sound. *Hitchhiking* is a quick and dirty affair, full of fuzzed-out melodies and - gasp - crunchy guitars; a clash of baggy jeans, leather, metal and electronics. Inspired by hip-hop, Detroit techno and punk rock, Terranova's sound is much more than the sum of these parts. It goes down deep - to where the soul resides, to where those voices inside your head come from. For beneath the tattoos and t-shirts are three musicians with literally years of experience rocking parties and churning out killer songs. They understand what it takes to make music that is relevant to audiences around the world, whether there is a dance floor involved or not. In that sense, Terranova are musical citizens of the world, hanging around with their thumbs out, samplers in hand."

**TERRANOVA: Hitchhiking Non Stop With No Particular Destination 2LP (K7 126 LP). \$18.00**

Double LP version.

**PLAYGROUP: DJ Kicks CD (K7 127 CD). \$16.00**

"Originally a graphic designer, Jackson first gained musical acclaim as the mastermind behind hip hop act The Brotherhood and the founder of seminal label Bite It!. In 2001, Playgroup released its self-titled debut album, unleashing a flurry of acclaim. Mashing up funk, punk, hip hop and new wave into a funky bouillabaisse of beats with guest appearances by reggae star Shinehead, indie pioneer Edwyn Collins, and Le Tigres Kathleen Hanna, the Playgroup project is positive and uplifting music with an underground feel and some serious pop appeal. For his DJ Kicks installment, Trevor Jackson came up with a selection that reflects many of his musical influences from the past. You'll find all time heroes like the Human League and KC Flight as well as current hot shots like New York's Metro Area and no-wave revivalists The Rapture, original punk-funksters The Flying Lizards, Manchesters J-Walk, and the wicked I:Cube Mix of Ana Rago. Trevor Jackson blends music from more than two decades of club and dance culture into a superbly funky up mix."

**PLAYGROUP: Behind The Wheel (DJ Kicks ElectroSh Mix) 12" (K7 127 EP). \$6.50**

"The official release of Playgroup's stunning cover version of Depeche Mode's 'Behind The Wheel'. Trevor Jackson initially wanted to include Depeche Mode's original on his *DJ Kicks* mix album but as the band has refused to re-release it on any format, he simply went back into the studio and upped the ante with this monster of a record. According to scene godfather DJ Hell, Playgroup's reinterpretation of the 80's synthpop anthem has already been hailed as a classic on the Electroclash scene and is getting heavy support from tastemaking DJs across the globe."

**PLAYGROUP: *DJ Kicks* 2LP (K7 127 LP). \$18.00**  
Double LP version, gatefold sleeve.

**SWAYZAK: *Make Up Your Mind* 12" (K7 128). \$7.50**

"British electro duo Swayzak's first single is apt to give you a lasting taste of what the album (due this fall, on IK7) is all about: An exceptional round trip through their universe of beeps, bubbles and straight drums. More than a teaser, 'Make Up Your Mind' is an astonishing and very unique little hit single for connoisseurs, polished by Clair Dietrich's distant vocals overflowing with soul. Just don't label them 'Eighties', Swayzak are beyond any revival notion; 'Make Up Your Mind' is every note-bit tomorrow with a sound that means innovation when it says future. Vivid, beautiful, romantic, clairvoyant and subtle pop music for this century."

**SWAYZAK: *Dirty Dancing* CD (K7 128 CD). \$16.00**

"Swayzak are more than just musicians. Drawing inspiration from years of listening to everything from pop to dub reggae, and playing with tape loops, samplers, delay pedals and synthesizers, James Taylor and David Brown have had a distinct creative vision from the beginning. Though their sound confounds critics searching for that catch-all category, Swayzak have brought a consistency to their releases which has carried over to the striking graphics adorning their album covers. Just as Swayzak's keen sense of perspective and color informs their signature imagery, their Dub-wise production techniques and pop sensibility help to breathe deep house soul into the icy skeleton of minimal Techno's sparse rhythms. And now comes a third studio album, another superb collection of songs that continue Swayzak's journey to the center of the groove. With the help of collaborators like Carl Finlow AKA Silicon Scally, Clair Dietrich, Adult., and Headgear, Swayzak have crafted some of the deepest, most melodic, electro-infused dance music ever. *Dirty Dancing* fuses everything from echoing dub, vocal house, minimal techno, and angular electro into a beautifully composed set of futurist pop. Sparse yet warm, propulsive yet soothing, Swayzak are more than just a couple guys with a studio kit."

**DE LUCA, CHRIS: *Deadly Wiz Da Disko* CD (K7 130 CD). \$16.00**

"Chris De Luca is the kind of guy that lives for music. In addition to his involvement in the legendary Funkstörung production and remix duo with Michael Fakesch and their uber-experimental Music Aus Strom label, he also owns the Munich-based Delirium record shop. Perhaps that is why he and Dominik Gilbert Marcel AKA Peabird hit it off so well. After a chance meeting at Delirium in 1998, the two hip-hop fanatics became fast friends and Peabird began to nurture an idea which, four years later, is finally complete. Chris and Peabird are long time hip-hop fans. If you take a closer look at their albums title, their passion for rap music and its environment becomes obvious. That's why they have brought in top-shelf lyricists like Tryflynn, Profidence, and Beans from the mighty Anti-Pop Consortium to collaborate. *Deadly Wiz Da Disko* is hip-hop, but with characters like De Luca and Peabird behind the boards, you know that's not the whole story. More reminiscent of Prefuse 73 than DJ Premier, their debut album takes the cut n' mix aesthetic of old school hip-hop and mashes it up with the most forward-thinking technologies at their disposal. This is body rock for robots, the soundtrack to intergalactic graffiti battles. If you need a hint, just imagine what would happen if Public Enemy got stuck in an elevator with Aphex Twin, only to be liberated by Chris and Peabird, samplers in hand. *Deadly* indeed."

**DE LUCA, CHRIS: *Deadly Wiz Da Disko* 2LP (K7 130 LP). \$18.00**  
Double LP version.

**SWAYZAK: *I Dance Alone* 12" (K7 134 EP). \$6.50**

"Standing in stark contrast to the ethereal melodies of their first single off of *Dirty Dancing*, Swayzak's latest is all rumbling synths and icily detached vocals. Featuring vocal turns from electro pioneers Carl Finlow (Voice Stealer, Random Factor, Silicon Scally) and Nicota from Adult, 'I Dance Alone' straddles the space between the synth-heavy sound of the burgeoning electro scene and the propulsive rhythms of techno. Building on the foundation of Swayzak's original mix, Carl Finlow's Silicon Scally Mix is seven minutes of proper techno à la Underground Resistance and Drexciya. Darkfamer's mix takes the track down a notch without compromising its instant dance floor appeal. Taking 'I Dance Alone' into pure robo-disco heaven, Connecticut Ron's mix will have fans of Georgio Moroder in a frenzy thanks to some deft turns behind the boards."

**STEREOTYP: *My Sound* CD (K7 136 CD). \$16.00**

"An underground hero in Vienna thanks to a handful of choice singles and remixes for labels like Compost, Best Seven and G Stone, Stereotyp is also the protégé of Kruder & Dorfmeister, who have relied on his home studio to get that certain deep and haunting, smoked-out feel for many of their recordings. A man with a comprehensive aesthetic, Stereotyp AKA Stefan Moerth has what can only be described as a signature style — a genre-bending fusion of nu jazz syncopation, ragga-fied vocals, and the jump-up rhythms of Jamaican dancehall. Utterly revolutionary, his music has the same teched-out sensibility and eerie abstraction as his visual art, which adorns *My Sound*'s cover and booklet. *My Sound* is a reflection of Moerth's inventive spirit, his influences, and his experiences working alongside some of the finest musicians and vocalists in the game. Their marks are there, from the lush coproduction of Peter Kruder on the album-opening 'My Sound,' to the uncompromising vocals of Tikiman, Sugar B, Hubert Tubbs, Collage, Colee Royce, Greenwood, Cesar, and MC Trigger, but *My Sound* could only be Stereotyp. Roots reggae and dub are filtered, tweaked, and accelerated into the future, hovering in space and echoing messages of life, love and emotion into the cosmos. As Tikiman sings, 'this a real true sound revelation.'"

**VA: *Funkstörung Presents MAS:Confusion* CD (K7 137 CD). \$17.00**

"Born out a box full of demos sitting in Musik Aus Strom label head Michael Fakesch's house, *MAS Confusion* announces the return of one of Germany's most highly respected outlets for experimental electronic music. Founded by Fakesch and Funkstörung collaborator Chris De Luca, Musik Aus Strom has been responsible for a small but immensely influential body of music, most of which has only been available in extremely limited vinyl editions. Now, after a brief hiatus, Musik Aus Strom is back with its first-ever compilation, a collection of what Fakesch describes as 'future talent' including some of the best tunes submitted to the label as well as some incredible contributions commissioned by Funkarma, who are also featured on *MAS Confusion*. Overseen by glitch-hop pioneers Funkstörung, the selection of tracks on *MAS Confusion* represents the international scope of the experimental underground. Featuring both established and unknown talents from across Europe and the United States, *MAS Confusion* is assembled around what can only be described as a shared vibe." Artists include: Metamatics, Lusine Icl, Stars As Eyes, Xela, Autophonic, Adam

Johnson, Funkarma, Quench, Tomato Weirido, Michael Fakesch, Mr. Pojectile.

**VA: *Funkstörung Presents MAS:Confusion* 2LP (K7 137 LP). \$18.00**

Double LP version. Elaborate full color gatefold sleeve.

**TOSCA: *Dehli* 9 2CD (K7 140 CD). \$18.00**

"A sublime collection of music, the new CD by Richard Dorfmeister and Rupert Huber is full of uptempo beats with a downtempo feeling, grooves in soft satin, spiff tunes with lyrical extravagance, and piano-pieces in a dub style. There's musical diversity galore on *Dehli 9*: CD 1 contains the classical Tosca sound infused with lush instrumentation, and CD2 (the bonus CD) features twelve dubwise piano compositions. For *Dehli 9*, Dorfmeister and Huber recaptured the spontaneity of their earliest collaborations. Their direct but freeform approach is quiet obvious. The sounds are drawn less from well-sorted sample banks or refined VST plug-ins, but from a range of live instruments that Richard and Rupert played during the two-year long sessions. After recording, the music was arranged on the computer, leaving room for some formidable vocal contributions."

**TOSCA: *Dehli* 9 4LP (K7 140 LP). \$19.00**

4 LP version, full color gatefold sleeve.

**HAND, K.: *On A Journey* CD (K7 R001). \$16.00**

The first proper album to be released by the leading lady of Detroit techno, and also the first release on K7's artists label subdivision (notated by the "R" in their catalog prefixes). This collects tracks that Kelli had released on her own Acacia 12" imprint; her style is marked by repetitive disco loopage, minimalist acid phasing, bits of May/Craig string detail and a perfectly attuned, vaguely caustic tech-house flow — a classic of its kind.

**KANABIS THE EDIT ASSASSIN: *Digital Contact* CD (K7 R011). \$16.00**

Deeply floating, mostly instrumental "freestyle hip hop" from Detroit. "Another fat blunt rolled up by K7. Welcome to a new chapter of the Detroit hip hop sound. For Kanabis, called James Sims in civil life, his musical style is a counter-product of the 'keep it real attitude', ie. strict separation of different musical styles, in this case of hip hop, house and techno. He is calling his musical approach 'garden house.'"

**KANABIS THE EDIT ASSASSIN: *Digital Contact* 2LP (K7 R011 LP). \$19.00**  
2LP version.

**HAND, K.: *Art Of Music* CD (K7 R014). \$16.00**

The fourth album from K. Hand puts her in the exact same strata as many of the better known Detroit producers she thanks on her liner notes: Mike Banks, Juan Atkins, Jeff Mills, Richie Hawtin, etc. A minimal electro/techno brigracrosser classic with a few tracks (like "Census" or "Eternal") that rival anything in the 313 zone book. "Studio K7 follows up the release of K. Hand's debut album *On A Journey* with another collection of tracks from the pioneering producer and Acacia label boss. *Art Of Music* is hard-driving tour of the borders between techno & electro — a territory that has not been explored so effectively since Juan Atkins late '80's releases as Model 500. Since K7 releases K. Hand's *On A Journey* debut, she has released a second album of relentless minimal techno *Ready For Darkness* on the French label Distance on which the press have called her 'genius'. She also released *Soul*, an album of deep groovy house on the German Ausfahrt imprint."

**PARKER, TERRENCE: *Detroit After Dark* CD (K7 R015). \$16.00**

Second full length album of Detroit house pumpology, following his debut *Tragedies Of A Plastic Soul Junkie*. "A positive uplifting record with an older and wiser sound than the deep and jazzy house feel of *Tragedies* and explores a wider range of Terrence's influences."

**PARKER, TERRENCE: *Detroit After Dark* 2LP (K7 R015 LP). \$19.00**

**NICOLETTE: *Now Is Early* 2LP (K7 R016 LP). \$19.00**

**SIMMONDS, IAN: *Last State of Nature* CD (K7 R022). \$16.00**

"British producer Ian Simmonds is no stranger to the Downtempo/Headz circuit. Along with his production jobs and commitments as a bassist for numerous bands, Ian Simmonds was releasing tracks on illustrious labels such as Ninja Tune, ATL, Pussyfoot and SSR under his pseudonym, Juryman. *Juryman vs. Space*, the album he produced in collaboration with Luke Gordon is touted as an absolute milestone of innovative jazzy electronics. On his first record for K7 he blends smooth beats with abstract soundscapes, glorifying them with vocals and exposing his love of dub, early Carl Craig breakbeats, bebop and hip hop, making a fantastically varied album."

**SIMMONDS, IAN: *Last State of Nature* 2LP (K7 R022 LP). \$19.00**

Double vinyl version.

**FUNKSTÖRUNG: *Additional Productions* CD (K7 R028). \$16.00**

"Funkstörung first crossed paths when German Michael Fakesch and Italian Chris de Luca met at a techno club in Rosenheim. Their first 6 productions were mainstream techno tracks released under the cult Dutch label Bunker (run by Unit Moebius) under the name Musik Aus Strom. Dissatisfied with the progress with their music with Bunker Records, the hot-headed duo decided to start their own label to gain more control over their releases. During their restructuring, they decided upon the name Funkstörung (meaning 'radio interference') as their production outfit, and assumed the name Musik Aus Strom ('electrical music') as their label name. During those years they developed enormously as musicians, elevating their production style from typical Den-Haag hardcore to more musical listening techno or ambient music. Their complex sound arrangements involve up to 400 different sounds/effects per song, and soon Funkstörung was being labeled as the German equivalents of Autechre." Features their infamous remixes of Visit Venus, East Flatbush Project, Various Artists, Björk, Finitribe, Wu Tang Clan, S'Apex, plus an exclusive collaborative track with DJ Craze.

**IMPULSE: *With A Lot Of Music And All Songs* 2LP (K7 R029 LP). \$19.00**

**MORE ROCKERS: *Selection 2* CD (MR001CD). \$14.00**

"After various work with artists such as Massive Attack and DJ Krust, the team of producers Peter Rose and Rob Smith continue the legacy carried on from their first album. More Rockers artfully combine hard breaks, diverse bass-lines, and spherical dub sounds to demonstrate their unique position in the drum & bass culture."

## STUDIO 1 (GERMANY):

**STUDIO 1: *Green Label* 12" (STUDIO 001). \$9.00**

The entire Studio 1 12" series has been repressed! Tremendous pulsic minimalism from Mike Ink, a selection of which has been presented on the *Studio 1* CD (in turn, reinterpreted by Thomas Brinkmann on the *Studio 1—Variationen* CD on Profan). Collect them all while you still can. The label's distributor, Neuton, has the best descriptions: "Mike Ink Monophunkacid."

**STUDIO 1: *Yellow Label* 12" (STUDIO 002). \$9.00**

"Brill Mike Ink phunkacid."



**STUDIO 1: Red Label 12" (STUDIO 003). \$9.90**

"Brill Mike Ink monophunk."

**STUDIO 1: Blue Label 12" (STUDIO 004). \$9.00**

"Brill Mike Ink Funktrax."

**STUDIO 1: Orange Label 12" (STUDIO 005). \$9.00**

"Genius Mike Ink punk."

**STUDIO 1: Purple/Lila Label 12" (STUDIO 006). \$9.00**

"Brill Mike Ink monophunk."

**STUDIO 1: Light Blue/Hellbau Label 12" (STUDIO 007). \$9.00**

"Brill Mike Ink forever."

**STUDIO 1: Pink/Hellrosa Label 12" (STUDIO 008). \$9.00**

"Brill phunky Mike Ink."

**STUDIO 1: Silver Label 12" (STUDIO 009). \$9.00**

"Brill Mike Ink dubtrax."

**STUDIO 1: Golden Label 12" (STUDIO 010). \$9.00**

"Is it the last one?"

**SUB ROSA (BELGIUM):****VA: Myths 3: La Nouvelle Serenite CD CD (SR 005CD). \$13.00**

Reissue of the fourth volume in this early Sub Rosa compilation series. Features long tracks from: Jon Hassell (duo with J.A. Deane, from 1985), Harold Budd (duo with Eugen Bowen, from 1983), Gavin Bryars (duo with Andrew Thomson, from 1987), and an excerpt from "Les Archives Sonores Sub Rosa".

**VA: Myths 4: Sinopie Twilight in Çatal Hüyük CD (SR 007CD). \$13.00**

Reissue of the fourth volume in this early Sub Rosa compilation series. Features long tracks from: Cheb Mami, Coil, Current 93 and some Turkish dervish ceremonial music from 1973 — from the Sub Rosa archives of Revan Sanchez-Cotan. The Coil track is a live version of "Another Brown World", recorded in 1989. The Current 93 track is "Some Morning When The Moon Was Blood", recorded in London, 1989; mixed by Steven Stapleton.

**BURROUGHS, WILLIAM S.: Break Through In Grey Room CD (SR 008CD). \$13.00**

"Officially re-released — one of our absolute classics, back in print at last. Extraordinary cut-up voices recorded during the mid-60's in hotel rooms in New York, Paris, London... It's impossible not to recognise the writer's voice — the sonority of this voice — a sonority also present in the silence of every text he wrote. An explosion of styles — a blasting of borders — the silence after a gunshot — the overtaking of the fetishized word — from the exploded painting to the cut tape. This record starts with a piece of more than 13 minutes, recorded around 1965 with Ian Sommerville somewhere in New York and London — K-9 was in combat with the alien mind-screens, including various monologues, radio short waves and music...Tapes, cut and cut and cut up to the limit of sense — emerged new structures of communication... and senses. Words gain power when loosing the boundaries of semantics. Including too Joujouka music recorded by WS Burroughs in the hills of Morocco with Ornette Coleman, circa 1973."

**HAYWARD, CHARLES: Switch On War CD (SR 040CD). \$13.00**

Hayward was a founding member of the seminal UK group This Heat, then later formed Camberwell Now. *Switch On War* was originally issued in 1991 and is now reissued on its original label, after a long vacuum of unavailability. "*Switch on War* a dream state synthesis of nights watching live TV coverage of the 1st Gulf War, the reduction of colours to an electron midnight blue, the long periods of nothing really happening, the contrasting landscapes, (the desert, the city at night, the newsroom), the sudden hurtling through space, through a doorway, a camera on the nose of a missile, the bearing of silent witness slowly turning into complicity and mute acquiescence. At the back of the mind the thought that all this would soon be reduced to snapshot memories, archive, newsreel, history. Originally devised as a performance for the Club Integral, in South London, at the height of the military activity, *Switch on War* was a harsh and brutal response to the media coverage of the conflict informed by a grotesque and disconcerting anti-music aesthetic heavily influenced by the disorienting, overloaded sound world of Space Invaders arcades. The CD version was recorded binaurally some weeks later, live in a disused morgue, as the war came to its stalemate close. By this time the anger had a bleak streak of sadness, a distorted expressionist requiem. This CD had the life expectancy of a magazine article or some such, no more than a year and it would be archive, a mere souvenir." — Charles Hayward.

**DUCHAMP, MARCEL: The Creative Act CD (SR 057CD). \$13.00**

New repress of this mid-90s release. "The first CD devoted exclusively to Marcel Duchamp brings some 50 minutes of very rare documents, all of which are crucial not only to understand Duchamp's work but also to grasp the rebellious, unconventional, anticongformist spirit that has always been there, but in the Zürich of 1919 took the absurd name of Dada." Content: "The Creative Act" (a lecture in Houston, TX — April 1957); "Some texts from a L'Infini" (1912-20; lecture read in 1967, shortly before his death); "Erratum Musical" (score drawn at random and played on pedal harmonium by Jean-Luc Fauchamps; the first aleatory composition, long before John Cage); "An Interview" (by Richard Hamilton, recorded in NY, 1959); "A Score For Three Voices" (a score for 3 voices, only score written by Duchamp for his 2 sisters).

**JOYCE, JAMES: The Complete Recordings CD/BOOK (SR 060CD). \$20.00**

CD: "These arresting documents gathered from the Joyce archives with the exclusive permission of the Joyce foundation gather together the only two recordings of the author, reading from *Ulysses* in Paris during the twenties — the place and time where his visionary and transformative language was first appreciated and encouraged, and from *Finnegans Wake* in Cambridge, Massachusetts under the duress of being a censored author in the United States." [please note: the length of the audio portion is only 13 minutes, that's all that e x i s t s ]

BOOK: "Also presented for the first time in English is *James Joyce* — an intimate memoir of the author written by Eugene Jolas, his French editor and translator whom over a ten year period published installments of Joyce's work in progress which would become *Finnegans Wake* in his literary journal *Transition* regularly published contributions from Hemingway, Kafka, Beckett etc and illustrations by Kandinsky, etc. Mr. Jolas' reflections on his and Joyce's unique and intimate relationship reveals a warm and three-dimensional, heretofore undiscovered portrait of the artist whom almost never gave interviews during his life, and only did so with an impenetrable guard for his privacy and personal thoughts.

Never delving into salacious speculation, Mr. Jolas' memoirs bring us to a whole new level of understanding Joyce's life — his agony over his father's death, and his torment over his daughter's descent into mental decay, the two events from which Joyce never recovered. Jolas tenderly recounts his memories of the loving father whom would use his tremendous faculties of imagination to engage in conversations with her during her rants, delivered in

the throes of dementia.

Other intimate anecdotes serve to bring this giant of the 20th century into an endearing human scale: his love of Yeats, his sarcastic yawning and early departure from a reading by Ernest Hemmingway, his fascination with world religions and impressive multilingualism, and the nerve-wrecking process of publishing his work which the author's esthetic deemed never finished, which meant a 24 hour revision and production schedule was maintained by those whom undertook to translate his work and bring it on to the printed page — a coterie of personalities including Jolas, Samuel Beckett, William Carlos Williams, Eduard Wilson and Stuart Gilbert, all of whom were devoted to the author's unique expression, however maddening the process of actually producing the printed page would become.

'Joyce never changed a word — but he was always adding' muses Jolas, whom won the thousand dollar reward that Joyce offered to anyone of his friends whom could guess the name of the work in progress on which they had labored for ten years. 'Ah Jolas,' he said, 'you've taken something from me.' The great author would pay his confidante the next morning, in the form of a bag filled with ten-francs pieces, which were served to Jolas by his daughters, during his lunch.

Through these documents, we also acquire a sense of the man in relation to his times; his personal disdain for psychoanalytical thought, despite his intellectual admiration for the groundbreaking work of Sigmund Freud, his appreciation of Vico's theory that the history of civilization is cyclical and his own view of the epoch in which he lived as the final cycle, bringing man's inevitable fall, to be followed by chaos and resurrection, and the darkening of his world view and personal torment as Europe heads into war. As Jolas becomes increasingly anti-fascist in his outlook, he becomes aware of Joyce's waning interest in maintaining a full knowledge of current events, which is supplanted by a belief that in times of great historical sweep, one can only impact change on a small local scale, which Joyce does time and again, personally intervening to rescue persecuted minorities from Hitler's Germany.

Jolas' final memory of Joyce departing to be near his daughter's asylum as war is declared and gas masks become mandatory, ends a remarkable memoir of a friendship between two extraordinary men, both dedicated to an uncompromising vision of expression."

**SCELSI, GIACINTO: Due Componenti Impetuosi CD (SR 063CD). \$13.00**

"Reissue. Giacinto Scelsi (Rome 1905 ? -1988) is an atypical composer who was mindful all his life of remaining outside the requisite musical currents (serialism, dodecaphonism, etc.). Drawing on his fascination for pure sonority and a love for unembellished severity, he produced a bare, doleful music, in which silence affords no respite. Scelsi — who was a passionate traveller, a secretive temperament (refusing to be photographed or even sign his name), and a profoundly mystical adherent of the Buddhist faith ?- has left us a work that, although it is still largely misunderstood, may prove to be one of the most demanding and beautiful of our time. He set himself no models and had no pupils. He considered sound as the cosmic force behind all things. *Due Componenti Impetuosi* is the companion piece to *Tre Canti Popolari*. These works are amongst the most violent ever produced in the twentieth century. Johan Bosser ?- this is this young Belgian pianist's first recording under his own name. He is the founder of the groups Champ D'Action and Zeitklang, and is a favoured interpreter of Stockhausen, Xenakis, Saariaho and Scelsi."

**VA: Konstantin Raudive - The Voices Of The Dead CD (SR 066CD). \$13.00**

"Sub Rosa presents a CD which contains fragments and reworkings of the legendary Raudive tapes. Who was Doctor Konstantin Raudive? Dr. Raudive, a student of Carl Jung, was a Latvian psychologist who taught at the University of Uppsala, Sweden, before devoting the last ten years of his life to electronic voice phenomenon (EVP). He published in his book *Breakthrough* in 1971. His early collaborator F.Jurgenson, whom he met by the very beginning of 1965, awakened Dr. K. Raudive's interest in EVP research. Raudive spent endless hours for the thorough study of Jurgenson's books (*Voices from Space*, 1964 and *Radio-Link with the Dead*, 1967). From an overwhelming database (ranging about 72000 samples!), Raudive's mother seems to be statistically the most frequently reported contact personality. The reality of the tapes: For many, the first traces of the Raudive Tapes were in William Burroughs' fictions and articles. The fact is, these mysterious magnetic tapes, which capture the voices of the dead, and were recorded by the baltic scientist Konstantin Raudive, are not a fiction but a reality (we are not here to judge their scientific objectivity). These tapes, as rare as Lovecraft's *Necronomicon* are now in the Sub Rosa archives. This Raudive celebration CD includes unpublished material by Scanner, Paul D. Miller aka DJ Spooky, Calla, Lee Ranaldo, Ensemble, Random Inc., David Toop, Carl Michael Von Hausswolff and Brett Dean."

**MASTER MUSICIANS OF JOUJOUKA: Joujouka Black Eyes CD (SR 087CD). \$13.00**

"The master Musicians of Joujouka come from the Rif mountains of Morocco. They are one of the best sufi music players of the world. The result is a unique records with the real thing, something to do with the day-by-day life — a very intimist mood. One of the few legitimate recordings of the legendary Moroccan ensemble, recorded in Joujouka, 1994. Once a strange boy from the Greatest Rock'n'Roll Band In The World visited Joujouka. He proved to be a catalyst for the ongoing interest in the music of the village. Hamri brought him there because he hoped something positive and serious would come of it for The Master Musicians and for the village. Those adventures lead to the album *Brian Jones Presents The Pipes of Pan at Joujouka*. The album is lasting testimony to a mass collaboration between a motley crew of delinquent artists: Bowles, Burroughs, Hamri, Gysin, Jones and the individual musicians of Joujouka. Jones was honourable in his dealings with Joujouka but, in the years since his death, much that is dishonourable has been said, written and done. There has been the remorseless tokenism of 'World Music'. There have been myriad attempts at cultural hegemony on the broad-spectrum 'Beat Generation' scene. Many pseudo-hip figures with pristine international reputations have been shameful in their uncharacteristically discreet negotiations with Musicians on the mountain. The rock remains. The music of Joujouka is still one of the most liberating of musics, a secret message to the soul at a time when the soul has been effectively discredited by conservative forces. Hamri, the Painter of Morocco, believes that the world now needs the healing powers of The Master Musicians. The people of Joujouka share this belief. Their village, sublime in it's silence and tranquility, is by the way of sharp contrast with the post-modern cosmopolis. For sure, the world outside the village is a battered and tragic place where there is no respite from moribund philosophy or from an increasingly malevolent media/State interface. The time for the music of Joujouka has assuredly arrived."

**VA: The Unfinished CD (SR 103CD). \$13.00**

"Locust is one of the many shades of Mark Van Hoen. Locust are difficult to describe in that no one description can adequately cover the intensity and complexity of their craft. Theirs is a deep, moving and mysterious work which ranges from abstract electronica, intelligent yet

sensual techno grooves, and sparse minimalistic experimentations: all of which can be admired on several critically acclaimed (and classic) releases as *Locust* on R&S, as well as his other collaborations as *Scala (Touch)* and *Aurobindo (Ash)*. While artists such as *Oval*, *Seefeel*, and *Mouse* on *Mars* continue to gain popularity, it should be very evident that *Mark Van Hoen* is at the forefront of this new school of innovative sound pioneers. *Lilith*, the captivating magic and alluring beauty of *Scott Gibbons'* very unique blend of musique concrete, supernatural ritualistic recordings and meditative cadences were prepared live on this very special occasion for a broadcast over the airwaves. *Mick Harris* dark ambient soundscapes of the inner psyche are further explored from the depths of dense dub dementia with biting noise terrorism. On this sinister, hypnotic rhythmic excursion, *Mick Harris* (*Napalm Death*, *Scorn*, *Lull*, *Painkiller*) shows us a reflection of himself, complete with shattered illusions. *David Toop* is familiar from his earliest outings with *General Strike* to his contributions to *Prince Far I* (and other On-U Sound outings) and more recently his collaborations with artists such as *Scanner*. *David* has been an innovative pioneer on the revolutionary fringes of sounds; both cutting edge and timeless cultures. As extraordinary as his diverse and prolific background may be as musician, performer and composer, his talents as a writer, historian and music critic (e.g. his recent *Ocean of Sound* book) are of equal significance. A truly profound and rare artist who has created very accomplished and provocative work in seemingly opposing fields."

**VA: Double Articulation: Folds & Rhizomes Remix Project CD (SR 110CD). \$13.00**

Remptom of this classic mid-90s Sub Rosa CD. "After having conceived *Folds* and *Rhizomes*, the very first time we listened to it, we had the idea of re-creating another plateau — another little quantum sculpture called a CD — sending out lines of departure in order to remodel the material as it appeared to us then elsewhere and in different fashion. We asked the participants to remix among themselves and what emerged was more engaging than anything we had imagined — *Oval* remixing himself, *David Shea* remixes *Scanner*, *Scanner* remixes *Mouse* on *Mars*, *Tobias Hazan* remixes *Main*, *Main* remixes *Oval* and *Mouse* on *Mars* remixing the whole. The notion of remix is fascinating in itself in that it offers a new vision — never definitive — of what is, a new space where two styles interpenetrate, two ways of doing things which, instead of cancelling each other out, reinforce each other, resulting at best in — something else."

**SHEA, DAVID: Satyricon CD (SR 111CD). \$13.00**

"David Shea has appeared in more than a dozen of our productions, be it on our compilations or in live sessions. Naturally each disc is an important landmark. Already, with *Prisoner* he attracted attention as an interesting curiosity. Drawing the cream of the New York avant-garde, the second *J* offered work based solely on the sampler. It is only with the third, *The Tower Of Mirrows* that interest in him grew significantly. A prodigious kaleidoscopic suite — selected as record of the year by UK magazine *The Wire*. *Satyricon* is the first major work he has conceived without using samplers, 18 musicians from different horizons have been convoked. *Satyricon*, based on a fragment of text by *Petronius*, a Roman author at the time of *Nero*, is far-reaching in its exploration and diversity — it goes beyond the ambient and the jungle in its irresistible rhythmic and permits incursions into realms reserved for *Scelsi* and *Feldman*! Your ears will tell you that it is the very logic behind the categories that is cruelly called into question here."

**RAWFRÜCHT: CD (SR 113CD). \$13.00**

Repress of this debut album from 1997. "Two guitars & drums. Swell Maps meet Parliament, shades of *Hendrix*. Can-erisms catching up with the ramblings of *Gastr Del Sol*. Secret & reserved side in the best tradition of the Chicago School: *Tortoise*, *Rome etc.*"

**LASWELL, BILL: City Of Light + Hashisheen 2CD (SR 114/115CD). \$16.00**

Special slipcase edition of these two classics, from 1997/99. "2 of Bill Laswell's masterpieces featuring a huge list of very special guests: *Coil*, *Trilok Gurtu*, *Genesis P-Orridge*, *Techno Animal*, *Patti Smith*, *Tetsu Inoue*, *Lori Carson*, *Hakim Bey*, *Anton Fier*, *Jah Wobble*, *Iggy Pop*, *WS Burroughs*. About *City Of Light*: "This album was recorded in *Banaras*, *India*, and mixed in *Greenpoint*, *NY*. Music composed by *Bill Laswell*, *Coil*, *Trilok Gurtu*, *Tetsu Inoue*, and features texts and vocals from *Lori Carson*. *City Of Light* is about *Banaras*, a city older than history, tradition, than legends. It is *Shiva's* land, founded at the dawn of creation. It is *India's* oldest and most fabled city. The *Hindus* call it *Kashi*, the luminous... The *City Of Light*."

About *Hashisheen*: "*Hashisheen* is the result of two years of hard work and collaborations. This conceptual project guided and supervised by *Bill Laswell* is presenting through, voices and music, from artists such as: *WS Burroughs*, *Iggy Pop*, *Patti Smith*, *Anne Clark*, *Jah Wobble*, *Paul Schutze*, *Techno Animal*, *Genesis P-Orridge*, *Jah Wobble*... The ancient (11th century) and mystic story of *Hasan bin Sabbah*, *Alamut* the 'Garden of Earthly Delights' and the rites of the *Hashisheens* (also called the 'Assassins')." "

**INUIT: 55 Historical Recordings/Traditional Music From Greenland CD (SR 115CD). \$13.00**

"This record is surely unique. It was published a few years ago only in *Greenland* by *Ulo*. We took the decision to enlarge the distribution of this tribute to traditions and roots of the *Inuit* culture. This is more than an hour of ultra-rare documents, the testimony of a century of *Inuit* recordings! As a guide through this abundant material, we included the complete notes from the original booklet... Notes, comments and photos. A helpful 24 pages complete not only for purists. Voices recorded in *Greenland* almost hundred years ago on wax glider cylinders for today, hearing a lost shamanic story, a duel-song, a mournful melody — this record presents a unique collection of drumdance and songs. 55 historical recordings of traditional *Greenlandic* music recorded between 1905 (by the British ethnologist *William Thalbitzer*) to 1987 and collected by the Danish ethnomusicologist *Michael Hauser*. This is — beyond the document in itself — a way to be lost in time and space. Hope, happiness, mourning humanity is right there."

**SILK SAW: Dystopia CD (SR 116CD). \$13.00**

"Repress of the 2nd *Silk Saw* release on *Sub Rosa*. Could be ambient? Could be dark trip hop? Could be psycho drum'n'bass? The emphasis here is on sinister atmosphere and lowish drum patterns. *Silk Saw* masterfully employ samples from films such as the original *Dracula* to achieve a filmic quality to their dub soundtracks. And producing a gem of subtle, measured rhythmic darkness."

**POUSSEUR, HENRI: Liège A Paris CD (SR 117CD). \$13.00**

"Created in 1977 for the *Centre Pompidou* foundation on the stage of *Paris's* *Beaubourg*, at the instigation of *Luciano Berio*, 'Liège à Paris' is a fifteen-part composition lasting one hour, where *Henri Pousseur* takes us on voyage of exploration, mixing the voices of travellers of diverse languages and accents, with the sounds of planes, trains, the atmosphere of streets and Iranian restaurants, noises of every sort, cries, ritournellos, nursery rhymes, fragments of former compositions ('Trois visages de Liège', 1961) — a polyphonic story through with the voice (and texts) of *Michel Butor* — leaving *Paris* for a world air tour... The Belgian composer *Henri Pousseur* studied composition at the academies of *Liège* and *Brussels*. In his early period he wrote in *Webern's* serial technique style and then turned to electronic and aleatoric music. He has translated *Alban Berg's* written."

**DE PUTTER, RENAUD: Chorée CD (SR 131CD). \$13.00**

"We intensively continue our unclassical program. We were the first in the early 90s to publish *Morton Feldman*, *Giacinto Scelsi*, *Marcel Duchamp* and young European composers as *Jean-Luc Fafchamps* and *Thierry Demy*. *Chorée* is the first record of the young Belgian composer *Renaud De Putter* — what we present here is 3 pieces for piano (performed by *Stephane Ginsburge*). We are here far away either from the neo-classical trends and from the new post-serial academism — it is really a quite free method of composition — very rhizomatic, and strong in its realization. Included in this production: a multi-media aspect (*CD ROM*) — 5 films from 1904 by the Belgian neurolog (and pioneer of the scientific film!) *Arthur van Gehuchten*. In the very early part of this century he decided to film his patients (who had strong neurotic problems) after seeing the first projection of the *Lumière* brother in *Brussels*. The result is more than 200 short scientific films. *Renaud de Putter* was very impressed by them and decided to compose short piano piece on them. Strong!"

**SHEA, DAVID: An Eastern Western Collected Works CD (SR 134CD). \$13.00**

"The pieces on this recording have been written and recomposed on the sampler during the late 1997 period. The pieces reflect a group of works which use focused materials and combine a more physical and personal approach to the sampler combined with connections to acoustic classical traditions, both eastern and western."

**VA: Unclassical CD (SR 138CD). \$13.00**

"This disc presents the *Unclassical* aspect of our catalogue — that is, music of today, performed for the most part with traditional acoustic instruments (piano, violin, cello...). Musicians, composers, and pieces, liberated of all dogma and far from the coteries or more practical application of theories. What we present here is a collection of the highspots in contemporary music — many unpublished pieces for piano, violin, voices or ensemble by *Morton Feldman*, *Luciano Berio*, *Luigi Dallapiccola*, *Giacinto Scelsi*, *Hanns Eisler*, *Stefan Wolpe*. There's even a rare piece by the merican writer *Paul Bowles*, it ends the record in a way of homage. Also featured are young composers who took their first breaths with *Feldman*. *David Shea*, with commissioned works for *Ictus* and the ensemble *Musique Nouvelle*, was a student of *Feldman's* in *New York* before becoming *John Zorn's* protégé in the alternative scene downtown. *Brett Dean*, viola player at the *Berliner*, and an Australian member of *Frame-Cut-Frame*, was, with *David Shea*, among the first to release successful works based on sampling. There are other young composers with vision too, like *Jean-Luc Fafchamps* and *Renaud de Putter*. Plus, included is an unreleased version of musical erratum by *Marcel Duchamp*, two pieces recorded in *Italy* by the *Russolo Brothers* (a murmur recorded in the beginning of the 20's — a first step towards a musique bruitiste, électronique or concrète). There's also a 1911 recording performed by *Claude Debussy* himself, an extract from a piece composed by *Henri Pousseur* for the foundation of *Paris'* contemporary art center *Beaubourg* in 1977. Here you'll find the profound investigations pursued by the founders of the electronic music of the 50's and 60's throughout the world."

**VA: Floating Foundations Vol. 1 CD (SR 146CD). \$13.00**

"The idea which preoccupies us in this series, is to create sound objects, abstract in their appearance, with musicians who are, in most cases, plastic artists too. The border between music and plastic arts is thinner than ever before. This is what we will try to explore for the time being. On this first volume you will find tracks from *Janek Schaeffer*, *Main:Robert Hampson*, *Christophe Charles*, *Stephen Vitiello* and *Kurt Ralske*. *Janek Schaeffer* is based in *London* as architect and musician. After his *Above Buildings*, he worked with *Robert Hampson* on a project called *Comae*. Completing actually for a complete album for *Sub Rosa* (early 2002). Moreover he invented the *Tri-Phonic Turntable*! *Robert Hampson* is the founder of *Loop and Main*. He produced about 12 records from early 90 and participated to the 'Gilles Deleuze Unit' with *scanner* mid-90. *Christophe Charles* is a french sound plastician and lives in *Tokyo*. Close in mind with *Markus Popp/Oval* — he released *Undirected 1986-1996* on *Mille Plateaux* and *Dok* — a soundfile exchange between *Oval* and him. *Stephen Vitiello* was born in *New York City* in 1964, his work has been featured in group exhibitions at *Whitney* museum and *Postmasters* gallery, in *New York*. As a musician and media-artist, he is involved in the *New York* avant garde, he is too a close collaborator of *Nam June Paik* and make a record on suphur with *Scanner*. *Kurt Ralske* is a *Manhattan-based* composer, electronic musician, and computer audio-video artist. Described by *Alternative Press* as 'proving that machines do indeed have souls'. Furthermore he is the founder of the mythic *Ultra Vivid Scene* 10 years ago."

**VA: Sub Rosa Vs Shi-Ra-Nui CD (SR 148CD). \$13.00**

"*Shi-Ra-Nui* is a Japanese breaks'n'beats label. Breaks'n'beats is a foundation, a source, a current, a move, a body, a flow and mainly a source of inspiration for many different innovative musicians and DJ's covering different genres in the process of creating their own distinctive hybrids. It relates from all grooves from techno to downtempo to d'n'b to hip hop. *Sub Rosa* crew: *DJ Wally*, *Bisk*, *Tone Rec*, *Sasha Frere-Jones*, and *Multiphonic Ensemble* attack the Japanese underground: *DJ Hati Monji*, *Jigen*, *Cappablack*, *Ruf Neck Piano* and *Broken Bells*. A new kind of virtual battleground...the versus project proposes some friendly clashes between *Sub Rosa* and labels ready to fight! Next opponents: *Kompakt*, *Fat Cat*..."

**VA: Sub Rosa Vs Shi-Ra-Nui LP (SR 148LP). \$12.50**

**FREEFORM: Green Park CD (SR 149CD). \$13.00**

"Freeform is the extremely free and open minded doppelganger from *Simon Pyke*, the prolific English musician sampled by *Howie B.* and getting credits for it. Appearing everywhere action is: *Skam*, *Warp*, *Worm Interface*, *Language* (on *Electric Kingdom* as *Nudge*), *Law* and *Auder*, *Chocolate Industries*. Freeform is a 'non-linear' electronician, experimenting and investigating every aspect of what electronic music is and should be. For his new album under the *Sub Rosa* banner, Freeform is playing with the world of acoustic sources: creating a toy box ready to be opened for fun and pleasure, and forget all about *Pandora*. You get: action, exoticism, and weird things from outer space. Freeform is guiding whoever listens to this strange and amazingly beautiful album to unknown countries. *Green Park* is filled with the sound of a gamelan ensemble facing the gateway to *King Kong's* lair, with the astonishing sound from futuristic samba anthems, and sometimes with childlike neo-expressionist lullabies close to *The Residents*. An incredible soundtrack for a movie to create while listening — eyes shut — to this album, the source of inspiration for *Roger Corman's* *James Bond* feature, including exotic dancers abducted by pink and purple aliens while the hero has psychedelic dreams under a snowstorm in *Bali*. This time there will be a rumble in the quiet electronic village, and nobody to save *This Island Earth*, at last. Looking back to Freeform's already thick catalog, one might say that *Green Park* is once again a musical neologism, a habit that *Simon Pike* will surely not abandon too soon. If you thought you knew Freeform, have a walk in this *Green Park* and you can be sure things will change a little bit."

**SCANNER/DAVID SHEA: Free Chocolate Love LP (SR 151LP). \$12.50**

Vinyl version (deleted on CD). "Sit back, relax and plunge into the lush enticing world of *Free Chocolate Love*. The split album is a tribute from *David Shea* and *Scanner* to lounge or cocktail music, the first opus of a new series called *Themes*. *Themes* is a high-tech travel invi-

tation to the land of 'cult' music, from Les Baxter to Prince Charles, Jean-Jacques Perrey to Latino soul, soundtracks to whatever. What is the essence of all these strange cult anthems, what is the common factor between kitschy disco and Attilio Mineo's futuristic extravagance? An answer to discover in the next *Themes* volumes through the work of musicians like Atom Heart, Stock, Hausen & Walkman, and Rip-Off Artist. There's a wide range of influences: lounge, electrofunk, disco, samba, electro-pop, so if there is a general thematic guideline behind *Themes*, there are no genre restrictions. The main idea is the confrontation of these pearls from the 'past' and the present technology or techniques. In David Shea's universe nothing seems to be impossible. Imagine Spike Jones remixed by John Cage or Lil' Louis working with Stockhausen, the meeting of Tex Avery and Jean-Luc Godard with a musical illustration from Les Baxter. As a human sampler, David Shea tends to redefine the common space-continuum, geographical, sociological and musical frontiers, reaching a point of reconstruction where anachronism is senseless."

**VEDIC SOUND: *Song Of Light* CD (SR 152CD). \$13.00**

"Vedic aka Prakasa was resident DJ with Talvin Singh and State of Bengal at the Blue Note night Anokha. He has been incorporating the Sacred Arts into his music and has been using elements from the Angelic and Sanskrit traditions, East and West, in spiritual free style, both recording and performing alongside Coldcut, Asian Dub Foundation, Universe, Tribal Posse, Pressure Drop, Earthtribe, Nitin Sawhney and Bill Laswell. His fusion led to his first work on Sub Rosa *Rhythmic Intelligence*; Vedic's new LP is a timeless piece that reflects the true nature of the universes in word and mantra, with its mix of truth and celestial vibrations that was recorded with this millennium's first Scalar Energy device, which coats particles with electro magnetic waves to form a unique energy signature."

**STARS OF THE LID: *Avec Laudenum* CD (SR 155CD). \$13.00**

Repress of this album which has been unavailable for a couple years now..."Stars of the Lid from Austin, Texas are Adam Wiltzie and Brian McBride (both guitars). They released in few years some of the purest records from Music For Nitrous Oxide to *Per Aspera Ad Astra* released on Kranky in 1998. Since Brian is living in Chicago, Adam became the main composer - using sounds Brian send to him to remix and create songs as well. Pure groovy droning ambience, these are tracks that think nothing of spending minutes between chord changes, but they are never (really never) boring; they pull you into such a hyper-alert hypnosis - it is absolutely thrilling and a perfect resolution to the tension set up by previous minutes. With the 'Atomium Suite', Stars of the Lid are in the summit of their art - pure deep inside thrills, more than brilliant guitars, soundscapes: transcendental sounds aiming for a celestial serenity, liquid mass coerced by invisible forces, enormous washes of phosphorescent sound pan through the murk like graceful leviathans."

**CALLA: LP (SR 156LP). \$12.50**

**VA: *Sub Rosa Vs Kompakt* CD (SR 157CD). \$13.00**

"A New Kind Of Virtual Battleground: The versus series project proposes some friendly clashes between Sub Rosa and labels ready to fight! Next opponent: Fat Cat. This second opus in the series is a virtual journey through a gallery of electronic pieces. Side by side original tracks and remixes offer in their combination a new approach to the Köln-based label Kompakt. Tobias Thomas/Michael Mayer, Jürgen Paape, Dettinger, Freiland, and Michael Mayer have been reshaped by To Rococo Rot, Autrechre, DJ Olive, Freeform, Lelonek, Nail Harvey, Scanner, etc. A wide range of new approaches to Kompakt's electronic hymns, mixing together the pleasure of solid dancefloor orientated songs to abstract electro, indian vibes, dub. Kompakt is the new electro scene from Germany, the missing link in between the spirit of the early Detroit's techno sound and the melodic abstraction from Mouse On Mars and so many more. Minimal, massive, subtle. Kompakt is now considered a not-to-be-missed label, don't ask why, just listen!"

**VA: *Sub Rosa Vs Kompakt 2LP* (SR 157LP). \$15.00**

Double vinyl version, full color sleeve. One bonus track by Pentax ("Das Album") that is not found on the CD version.

**TONE REC: *Coucy Pack* CD (SR 159CD). \$13.00**

"Sound boundaries for their third album - still on Sub Rosa - French foursome Tone Rec, whose slow-burning tracks often rely on CD skips, crystalline drones and computer/DAT manipulation, form part of a strange, lo-fi dissonant movement that seems to seep its way out of the walls and across national boundaries in osmotic fashion. They seem to have a mission: to strip down the essence of electronic sound into dry husks and weave those husks into some primordial sonic basket to be later used to carry small cargos of fragmented rock. Deconstructing their own live-recorded breaks and then manipulating them via computer is the nature of the weave taking place. Rock broken CD. 'We haven't got any predetermined structural model, and we never had a theoretical approach to our music,' they explain. 'We like moments when the loops are running in desynchronised ways to create unexpected rhythms. We really enjoy the idea of digital mistake,' they note before explaining that one of their instruments is 'a broken CD of spectacular sound effects' [like Oval, they clearly believe in extending the possibilities of spray-painting, scratching and otherwise ruining the playable sides of perfectly healthy CDs]. Last deconstruction form, despite this unconventional nature, much of the band's music is basically a form of heavily reconstructed techno [in much the same way as Tortoise could be construed as deconstructed rock], hardly inaccessible in its basic format but highly innovative all the same."

**TONE REC: *Coucy Pack* LP (SR 159LP). \$12.50**

**MATIK: CD (SR 162CD). \$13.00**

"After the concrete experimentalism from Bisk, the unique and introspective hip hop from The Multiphonic Ensemble, be sure to taste without any restrictions (no side effects detected) the electronic melodies from Matik: (a.k.a. Masanobu Yanagida). You won't believe this guy is a 'newcomer'. Following the albums from Bisk and The Multiphonic Ensemble, Sub Rosa presents another Japanese sensation: Matik: For his first album Masanobu Yanagida chose to explore the world of electro oriented music with a very personal approach: crushed and distorted beats mixed with an accurate sense of melodies placed in an open field. Far from the usual Japanese hectic archetype, Matik: is the perfect remedy to avoid the claustrophobic aspects of electro. Be ready to face a world full of contradictory sensations, constantly mutating - yet constant in intensity and straight electronic orientation, as opposed to the usual 'human-machines don't think or feel' attitude. As a wishmaster, Matik: will provide the necessary energy when you are down and the quietness you need to face stress. But don't expect him to show you the 'way' to follow. Listen and you will find the answers."

**MATIK: LP (SR 162LP). \$12.50**

**TOOP, DAVID: *37th Floor at Sunset* CD (SR 163CD). \$13.00**

"David Toop is a musician, composer, writer and sound curator. He published three books: *Rap Attack*, *Ocean of Sound* and *Exotica*. He has also released five solo albums since 1995: (*Screen Ceremonies*, *Pink Noir*, *Spirit World*, *Museum of Fruit* and *Hot Pants Idol*). He

worked with musicians such as Brian Eno, John Zorn, Prince Far I, Jon Hassell, Derrek Bailey, Talvin Singh, Evan Parker, Max Eastley, Scanner, Ivor Cutler and Witchman. 'I wanted to create atmospheres suggestive of buildings as living organisms, creatures with nervous systems, without reducing the soundtrack to a catalogue of sound effects. In his novel, *High Rise*, J.G. Ballard described the subtle relationship of an apartment block's nervous system to the disintegrating ecology of the mini-society of its inhabitants. Apartment blocks look much the same, whether in China or the suburbs of Paris, yet the lives within them are very different. The sounds of lift shafts, ventilation and heating systems, the murmurs of human activity, radio and television, have a universality that becomes specific only in the finest details, a moment in time at the right place, maybe through the walls of the 37th floor at sunset.' — David Toop"

**ASHER & GUY HARRIES, MEIRA: *Infantry* CD (SR 165CD). \$13.00**

"The album *Infantry* by composers/performers Meira Asher & Guy Harries dives headlong into the harsh reality of a child in an adult's world. It is an intimate document exploring manipulation, militarist education and war. The mood shifts rapidly from the violent and tragic to the comic and grotesque, reflecting the ambiguous nature of the subject. The sound material draws from a wide scope of sources: Extensive use of text and voice, recorded sounds of children in their natural or unnatural surroundings, acoustic instruments and a variety of the latest electronic techniques in the field of synthesis and sound processing. The album combines different genres; heavy beats, soundscape narratives, noise and theatrical elements merge into one. Both text and sound refer to different places, ranging from the Middle East (where Meira Asher & Guy Harries grew up) and Africa to Europe. *Infantry* being a painful and intense listening experience as it is, cannot amount to the harshness of the reality it reflects. It will not leave you indifferent."

**BENGE: *The Very Best Of Bengé* CD (SR 167CD). \$13.00**

"After 7 albums of unique electronica released on his own label and recorded in his studio based in London, Bengé shares his musical visions with Sub Rosa by way of his favorite tracks from his five first releases on an album outrageously called *The Very Best Of* and packaged in the grand tradition of seminal listening music albums. In an attempt to reconcile the sound of machines dreaming of electric shapes and floating on magnetic clouds with an updated musical expression of warmth, the British sandman invites you to the land of electronic meditation. Regarding his direct and reduced style, Bengé is the missing link between the 70's melodic electronica and the present advanced electro wizards, a truly relevant ambient revivalist."

**MULTIPHONIC ENSEMBLE: *Cirque* CD (SR 168CD). \$13.00**

"Based in Osaka, Multiphonic Ensemble, a.k.a. Yoshihiro Hanno has been exploring, since 1988, the many faces of music (drum 'n' bass, hip hop, soundtracks, post-free jazz) with an obvious taste for fusion. After the fascinating and acclaimed *King of May*, here is *Cirque*. But don't expect a simple illustration of the circus arena from Yoshihiro Hanno. Imagine something closer to a parade of junglists meeting contemporary music composers who are experimenting with hip hop illumination, or jugglers presenting their skills with sounds, voices and noises. *Cirque* is an eclectic wild performance based on furious diversity, reaching a high level of magic and emotion on the more atmospheric tracks (like the finale for 'Sonata for Impudent Moon'). A bridge between *King of May* and the soundtrack Yoshihiro did for Hou Hsiao Hsien's *Flowers For Shanghai* movie. This new opus is a perfect example of what the multiphonic project is based on: a taste for an infinite universe of fusion, and an attempt to tame one's own world of ideas, thoughts, emotions. The Multiphonic Ensemble paints an invigorating yet chillingly surreal picture of Tokyo, providing proper audio accompaniment to the hi-tech, ambiguously subjective realities proposed in sophisticated anime, like a ghost in the machine. Japanese-junglist fusion is natural, since both have a concept of musical space, breath, and phrase construction unlike much in the West. Powerful and innovative, yet urban like Squarepusher, Hanno seeks to de- and re-construct jazz using drum 'n' bass techniques. In addition, like Photek, he does so in a way that remains listenable and stimulating. Nicely placed atmospherics from chimes, tuned percussion, funky bass lines, and electronics make this a real listening pleasure."

**PINHAS/MAURICE DANTEC SCHIZOSPHERIC EXPERIENCE, RICHARD: *Schizotrope* CD (SR 169CD). \$13.00**

"While Richard Pinhas plays trionics on his distorted and electrified guitar, Maurice Dantec speaks or screams through Macintoshes, reading unpublished Deleuze texts. It's to be filed in the compartment of minimal electronic avant-garde music. Richard Pinhas: this is the 18th album with Heldon or under his own name. Heldon became a real legend (from 1972 to now...), father of an ambient form of electronic music in France. Radical guitarist and pioneer on so many aspects - in the same time, he was during all these years the close collaborator and friend of the French philosopher Gilles Deleuze. Maurice Dantec: now a full time writer, he published hard-boiled/techno-pink novels for the very famous french editor Gallimard ? la sèrie noire. His first novel, *La Sirène Rouge*, has been issued in 1993, his second in 1995: *Les Racines Du Mal*, two important books between the cyberpunk of Gibson and the new science-fiction of Ballard, Dick or Spinrad. Unpublished texts and the voices of the greatest french philosopher Deleuze and of Spinrad, one of the most important sci-fi writers can be heard on this album that includes two Frippesque landscapes by Richard Pinhas alone."

**MALANGA, GERARD: *Up From the Archives* CD (SR 170CD). \$13.00**

"Writer, photographer, filmmaker, performer (with the Velvet Underground) and Andy Warhol's main assistant, superstar & closest friend at the Factory from 1963 to 1970. A complete New York pop archive from the beatnik era. Also known as a seminal photo archivist of pop culture, Gerard Malanga edited for Sub Rosa a selection of his audio documents from the early 60's to the 90's and invited some friends like Iggy Pop, Thurston Moore and DJ Olive to be part of this vivid archive; mixing the past with the present and the future. Next to the exclusive tracks by the above mentioned artists you'll find some more from William S. Burroughs, Charles Henri Ford, Peter Hartman, Andy Warhol, Jack Kerouac, Allen Ginsberg and Gerard himself. The CD comes with a special booklet of photo portraits and poems by the artists."

**SILK SAW VS. JARDIN D'USURE: *Electric Musical Chairs* CD (SR 172CD). \$13.00**

"Back in 1989 came the first efforts from Jardin D'Usure, a post-dada duo from Brussels which soon became purveyors of Sub Rosa classics. Slowly mutating under massive exposition to radioactive particles into the Silk Saw chaos factory, producing an highly innovative illibient material, full of sub-bass and groovy abstraction. 1999, ten years after their first appearance, they decided to create the best of both worlds, the ultimate confrontation between their schizophrenic projects. Hybridation is now successfully completed. Through the project Jardin D'Usure, the Belgian duo Marc Medea and Gabriel Severin, tried to cut the edges of music, with an obvious taste for abstraction and 'dadaïsme'. They recorded under this name the memorable album *Musique du Garrot et de la Ferraille* and several pieces for compilations such as *Continuum Absorbus 2*, a Sub Rosa lexicon. They added a new approach to their universe, and started a new project, more orientated toward massive



bass and slow-motion crushing. Silk Saw was born. Their first album *Come Freely. Go Safely* was acclaimed as a masterpiece in the new-born illibent scene, even without a connection to New York. The Multi-Projects duo (a.k.a. Ultraphonist) dared the ultimate experiment: blending the particles from Jardin D'Usure and Silk Saw, trying to create the perfect hybridation through a process of recreation, some kind of strange and fascinating osmotic process. As always, their fascination for organic sounds is creating a two-sided, (or, one might say, three-sided) musical field, pulsating in unison with your mind, heart, bones, and chest. Infiltrating every cell and organ. As the band said 'the ultimate billow which makes us overturn, it gets you tipsy and is about to revoke.' Let's keep some secret about it. Hybridation is the future for sure."

**RALSKE, KURT: *Amor 0 + 01 CD (SR 175CD). \$13.00***

"First solo album of the creator of Ultra Vivid Scene (4 AD/pop with irony) and CAathars (meta-electronic), now back with a soulful minimalist electronic music. Audio — Kurt Ralske is a Manhattan-based composer, electronic musician, and computer audio-video artist. As a composer, he has scored nine feature films, including *Elements Of A Forgotten Merzbau* (Kurt Schwitters), the complete original score for *Not A Love Song*, winner of the Critic's Award Best Feature Film at the Berlin Film Festival 1997. What we propose here is Kurt's current electronic music project, the result of his work in computer programming for digital audio using the language Max/MSP. Experimental ambient textures are liquid and otherworldly, as described by Alternative Press as 'proving than machines do indeed have souls — it just takes special musicians to reveal them'. Video — The recent release of the new computer language Nato. 0+55 caused Kurt's computer music work to drift into the realm of computer video. he explains, 'Nato.0+55 allows me to take programs I've written that generate audio, and slightly modify them to be able to generate video. Data is just data; audio, video, the media type is secondary to what one does with it. working on scoring films, my role was to create music for visuals; now, I am using Nato to do sort of the reverse — creating real-time visuals to match the music, plus, now there are new ways for audio and video data to interact and influence one another...'"

**BERTHET, PIERRE: *Two Continuum Pieces CD (SR 176CD). \$13.00***

"Pierre Berthet lives and works in Liège, Belgium. Musician, composer, inventor, craftsman he is working with Frédéric Le Junter, Pierre Bastien, DJ Low, Rudi Trouvé and Arnold Dreyblatt. He has created here two minimal explorations of his own musical instruments — springs, tank, tubular drums, jerry can, wires sound installations, home-made instruments, found objects — the two continuum process pieces — purely acoustic, full of drones and natural percussions (1. Tubular Drums, Drops And Springs, 2. Cuve, Bidon Et Fils) were composed and recorded during the 90's by Pierre Berthet and Brigida Romano. Recorded at location with a mobile studio and an armada of mikes."

**SURVIVAL RESEARCH LABORATORIES: *Survival Research Laboratories CD (SR 177CD). \$13.00***

"Mark Pauline is a Californian artist, sculptor and robot-machine builder. He creates since late seventies some of the most destructive event ever imagined. He and his crew organize generally, in the desert, battles of intelligent machines until their final auto-destruction. What we propose here is all the destructive mood of these shows. GX Jupiter-Larsen is a musician and a sound designer involved for more than ten years in the American radical noise band The Haters. He composed for Mark Pauline some introduction music to push people who watch in a certain nervousity, in a certain degree of anxiety, before the coming of the self-destructive machines. In some other part, this is a mix-up of machines, screams, motors, bombs, music and noises. Survival Research Laboratories was conceived and founded by Mark Pauline in November 1978. Since its inception, SRL has operated as an organization of creative technicians dedicated to re-directing the techniques, tools, and tenets of industry, science, and the military away from their typical manifestations. Since 1979, SRL has staged over 50 mechanized presentations in the United States, Europe and Japan. Each performance consisting of a unique set of ritualized interactions between robots and other machines. SRL shows provide both a catharsis and a philosophic lesson in man's mortality and his relationship with machines including texts, explanations and unpublished photos."

**PAIK, NAM JUNE: *Works 1958-1979 CD (SR 178CD). \$13.00***

"This is a wide panorama of Nam June Paik work as musician — 'Homage à John Cage' (1958-1959), 'Étude for Pianoforte' (1959-1960) and 'Simple' (1961) are good example of neodada music and de-structuration in the late 50's, this is basically irreverent audio-collages. 'Prepared Piano for Merce Cunningham' (1977) captures an improvised performance by Paik on a de-tuned piano. While 'Prepared for Merce Cunningham' was later mixed and edited for use by Cunningham, this raw, straight-to-tape version is favored by Paik. 'Duett: Paik/Takis' (1979) this is the only piece already released (by 20 years ago on a limited vinyl edition). Paik improvises on piano and voice, while Takis performs on his metal sculptures. Nam June Paik, was born in Seoul, Korea in 1932. After a move to Japan, where he studied the work of composer Arnold Schönberg, Paik came to Germany in 1956 to continue his studies in the history of music. His interests soon turned away from the university setting, to less traditional forms of music leading him to the Westdeutsche Rundfunk's Studio for Electronic Music, where Karlheinz Stockhausen was working. To date, there have been only a handful of limited edition LP and cassette releases of Paik's music, primarily documenting collaborative performances with colleagues and friends such as Joseph Beuys and Charlotte Moorman. This is the first CD release of Paik's music and the first ever release of the early tape collage pieces that were to inform the video and performance works that he has continued to produce over the last forty years."

**VA: *Substancia 2 CD (SR 180CD). \$7.50***

"For this *Substancia 2*, the guideline is clear: unreleased and forthcoming tracks as leitmotiv. Here you will find exclusive material from Richard Thomas, Atomtm a.k.a. Atom Heart, Scanner, Freeform, Calla and our Japanese pride Bisk. New artists like Tal (hip hop-like beats and collages), Rip-Off Artist (wicked late 70's electro fusion), Ensemble (melodic skips and scratches) share the track listing with some Sub Rosa names: Tone Rec revisited by To Rococo Rot, Bengé with an extract from his upcoming album *Silicon Valleys*, Bump and Grind presenting a track from the new album *Abstract Theme Variations*. And as a reminder of the superb Multiphonic Ensemble's *Cirque*, we've enclosed the track 'A Tasty Choreographer'. Unreleased material & forthcoming tracks for a low low price."

**VA: *Electric Flat Land CD (SR 181CD). \$13.00***

"Here is a selection of Belgian musicians that have in common a passion for creating electronic music in a truly and purely personal way. This doesn't mean that we are purely in some abstract landscape, the usual language and codes of music can be disobey without becoming an experimental mess. These musicians are building some new forms of communication. It seems like there are artists and musicians today who do not think like before. For many of them, it has to do with — although none of it is calculated — living a more enjoyable life, to be able to move freely, not asking for anything and not caring about what others think, leaving aside the knowledge of the past, expressing more than that through music, by giving birth to knowledge that they carry within them, naturally. That is the

knowledge of folly. However, to remember the 'optimists' club' in order to practice and seek out that which does not come through words, confuse ethics and aesthetics with often bare, generous, and precise gestures. Not out of self-arrogance that is lost and that can never be found (the artist and not his parody, is singular, but still linked), not wait for orders that come from somewhere else, from something that does not exist anymore, and therefore meaningless to them. Here is, without a doubt, some of these people, here, close by." Artists include: Object, Géographique, J-Drik, Mash'ta, Köhn, Jardin D'usure, P'chu, Seal Phüric, Ultraphonist, Urawa, Todor Todoroff, Martiens Go Home, Kern, RM, The Joint Between, Frédéric Marbaix.

**MACLISE, ANGUS: *The Cloud Doctrine 2CD (SR 182CD). \$14.00***

"Sub Rosa presents a real sensation: 159 minutes of minimal electronic music, readings, soundtracks from the archives of Velvet Underground founding member Angus MacLise from 1963-1976, featuring Tony Conrad, John Cale, Piero Heliczer, Berverly Grant Conrad And Hetty MacLise. This deluxe double CD set features rare music, performance, soundtracks, spoken words by a seminal poet and musician who was active in the New York avant-garde of the '60s (he was the first drummer of the Velvet Underground). The tracks on this 2x2CD are released for the first time ever. Included is a historical text by Gerard Malanga and many unpublished photographs."

**KUPPER, LEO: *Complete Electronic Works 1961-74 CD (SR 184CD). \$13.00***

"This compact disc highlights Leo Kupper's earliest unique and heretofore unpublished compositions produced during the 1960's when he was ardently seeking out structures distinctly applicable to purely electronic sounds (as opposed to those already-revalent instrumental sounds). Here as elsewhere in the *Anthology Of Noise & Electronic Music* the publishers feel that the value of this collection lies not solely in its historical and archival importance but also in its presentation of alive artistic creations which offer the listener an inestimable opportunity to rediscover and to re-listen to them. They are like the fruit of a tree of time past which ripens and matures ever more — like wine — into time present. These works demonstrate the first steps undertaken in a field of music whose means of production today is the norm. In 1961, having terminated his musicology studies, Leo Kupper left Liège for Brussels where Henri Pousseur had founded Apelac the first Belgian electronic music studio. By that time, centres for music research such as those in Cologne, Paris and Milan had already produced works of experimental music, where pioneers were forging new and diverse routes in electronic music, 'musique concrète' and electro-vocal music. In electronic music, works such as 'Studien' by Karlheinz Stockhausen presupposed the use of oscillators and electronic filters; 'musique concrète's' point of departure, as in 'Études Aux Chemins De Fer' by Pierre Schaeffer, was the microphone and recordings of all manner and duration of events from the physical and external sound world; electronic-vocal music, such as 'Ommagio A Joyce' by Luciano Berio, stemmed from innovative vocal and phonetic research; and concurrently with these developments, Henri Pousseur, in the Apelac studio, was composing 'Trois Visages De Liège'."

**RAWFRÜCHT: *2 CD (SR 186CD). \$13.00***

"As a trio [guitars plus percussions], Rawfrücht tends to redefine the rules of the secular guitarist's world. Described as a weird avant garde noisy soundscape jazz rock trio... with a groovy approach, one might say that eclecticism is a much better and convenient description for this unique Belgian band. A not-to-be-classified universe now completed with some timid voice appearances, floating over the unusual rock-but-not-postrock field of guitars. After the release of their first untitled album names like Marc Ribot, Sonic Youth, Tortoise, and King Crimson were tossed around frequently. Seemingly aware of these echoes, the trio seems to have achieved a new level of guitaristic blend and 'unclassical' elements. Their new opus 2, is unabashedly presumptuous and presented as a 'conceptual' object, evolving like a landscape observed through a windscreens while driving in an unknown country under permanent misty weather. Music for an introspective journey toward the far limits of one's subconscious, with as a guide the 13 minute long opening track 'Suite 2', and the subtle murmured vocals on 'Forythia Pt. 1 & 2'."

**TONE REC: *Demo Pack Demoli CD (SR 188CD). \$8.50***

"Here's some more of funky Tone Rec. A mini album featuring 4 new tracks and remixes from Christian Fennesz, To Rococo Rot and Tone Rec's new avatar DAT Politics. On this *Coucy Pack* follower, Tone Rec illustrate their ability to create a radical melodic deconstruction. As they once said: 'we haven't got a predetermined structural model.' That is what it's all about, going a step further into abstract minimalist patterns, establishing deconstruction as a skill. 4 new tracks working at the same time as a complement to their previous material, and a preview for the future. But *Demo Pack Demoli* is more than that. This mini-album features 4 remixes, visions filtered through a broken mirror of the French quartet's universe of the gentle chaos, re-orchestrations made by Christian Fennesz (Mego crew, some more minimalist), To Rococo Rot (a groovy kind of...), and Tone Rec's side project Dat Politics."

**FELDMAN, MORTON: *Last Pieces (Performed By Stephane Ginsburgh) CD (SR 189CD). \$13.00***

"This new release on Sub Rosa is the third in a series of three concentrating on the avantgarde piano compositions (prev. volumes: *Triadic Memories*, *Piano Pieces For More Than 2 Hands*). American composer Morton Feldman, born 1926, is now recognized as one of the most important composers of the 20/21st century. After he met John Cage in the late forties he developed a method of intuitive composing which allowed Feldman to work on the outside of the strict classical system. On this recording pianist Stephane Ginsburgh plays three piano compositions which capture the essence of Morton Feldman's artistry, pure moments of sound and infinity. Or as Ginsburgh quoted: 'Ask the music first and use your concentration.'"

**VA: *Floating Foundations Vol. 2 CD (SR 191CD). \$13.00***

"This second volume marks a continuity and a change — a continuity because, like the first Volume, five musicians wrote a 10 minutes electronic piece exclusively for the project. And a change, because this second attempt is more varied and explores other domains. The approach of Mark Clifford (ex-Seefeel), for example, amends the deal — it's more immediate, less meditative. David Toop presents a brand new piece too, including electronics and guitars (a good choice after his complete CD *37th Floor At Sunset*). The other contributors are Robin Rimbaud aka Scanner, who's piece is on his usual high quality level, Hard Sleeper aka the designer Peter Maybury and CM Von Hauswölff. Combined on one CD these five works emanate from the beginning a strong energy which develops step by step into a deep and intelligent drone."

**HANNO, YOSHIHIRO: *April Remixes CD (SR 196CD). \$13.00***

"Yoshihiro Hanno a.k.a. Multiphonic Ensemble begun to perform late 80's, took poetry reading and other role with his Avant-Garde Jazz unit. Its sound had a flavour of Hip Hop elements and method. His 1st album *Portrait of a Poet* under his real name Yoshihiro Hanno has universalistic beauty and received the many compliments from artist like Ryuichi Sakamoto and Jim O'Rourke. He composed the music for the movie *Flowers of Shanghai*, directed by Hou Hsiao-Hsien, which was nominated to Cannes Film competition, this was

Hanno's first movie soundtrack. 1999, he released a 2nd album for Sub Rosa *Cirque* as 'Multiphonic Ensemble'. Hanno wrote the theme music for the movie called *Platform* directed by Chinese director Jia Jia Zhangke who is most respected Chinese director in the new generation. Hanno's album *April Music* on Canvas#1 & Canvas#2 (remixes) are now available as one release on Sub Rosa, including 'Canvas#1' in its entirety and a selections of the remixes [Oval, Christophe Charles, Hidenobu Ito] appearing on the 'Canvas #2'. These tracks were only available in Japan (on Hanno's label *Cirque*) so far from 'classical' music to intense deconstruction, a new form of avant-garde."

**LASWELL'S MATERIAL, BILL: *Oz Fritz: All Around the World* CD (SR 197CD). \$13.00**

Architecturally based location recordings made by engineer Oz Fritz, produced and presented by Bill Laswell. "All Around the World" is an audio document of sacred spaces with their acoustic and consciousness altering properties. It is also the creation of new ambient spaces, new realities, through audio collage, juxtaposition and cut-up techniques. It is a child of John Cage's vision of being able to tune in and hear the music that is going on all around you by placing musical value on common sounds and elements of noise. Music that exists outside the structure of chords, scales and orthodox harmonic patterns. A new way of hearing music may occur for the attentive listener in much the same way that Edgard Varese broadened the way people heard music by introducing sirens and other found objects of noise into symphonic composition. All recordings were done on location in various sites that include ambience from The King's Chamber in the Great Pyramid of Giza, Notre Dame Cathedral, Mount St. Thomas and the Theosophical Society World Headquarters in Madras, India, the Australian Outback, the subways of Paris...Every space has a subtle yet profound effect on the consciousness of anyone who enters into it. Architecture has a profound effect upon mood most noticeably in a building's acoustics. Thus temples, mosques, cathedrals and other sacred buildings were designed to elevate a person's mood and raise their consciousness. 'Wake them up,' to use a Sufi metaphor, and lift them out of their everyday mundane reality (sleep). —Oz Fritz.

**SAULE: *Saule* CD (SR 198CD). \$13.00**

"This is the first full-length album of Saule aka Xavier Garcia Bardon. It contains three tracks/soundscapes of sentimental, lyrical, yet experimental turntablism: romantic loops, introspective rhythms, feedback and vinyl cracks. It's violence and love! All tracks were made using three record players and a few prepared records. Saule has played with Kim Cascone, Janek Schaefer, Leo Kupper and Tony Conrad in 2002."

**POUSSEUR/MAIN/JECK/OVAL: *4 Parabolic Mixes* 2CD (SR 199CD). \$16.00**

"In November 2001, Sub Rosa published Henri Pousseur's *8 Parabolic Studies* in a box of 4 CDs — these electronic pieces have been created in 1972 at the WDR studios in Cologne. The idea was to ask other musicians, of different generations, to attempt a new mix on the basis of these eight studies. The first mix (and not re-mix) was a re-interpretation by Henri Pousseur himself — this laid the foundation stone of the edifice. Contrary to the mixes carried out thirty years ago, these were made digitally. The second mix was Robert Hampson's (aka Main) — quite nervous of the master's reaction, who was present during the set. Robert, who holds an exhaustive knowledge of electronic music from its origins and of all its aspects — even of the more obscure ones — gave a personal but faithful interpretation of Pousseur's studies. Another degree of alteration was highlighted by Philip Jeck, who created a massive and powerful set, adding sounds from other sources (which is totally allowed according to Pousseur's original concept). And finally, Oval — according to the process that is quintessential to his work, Markus Popp could only produce a piece far removed from its sources; since it is within sound itself that all sonorous source passes through the Oval process, thus becoming Oval-music — that is, music having its very own properties."

**VA: *An Anthology Of Noise & Electronic Music Vol. 2* 2CD (SR 200CD). \$14.00**

"Sub Rosa presents the second part of the highly acclaimed and successful series *Anthology Of Noise & Electronic Music*. This 2nd volume explores the early days of pre-electronic music (Percy Grainger, Johanna M. Beyer) and features some rare or unpublished pieces by main composers of electronic music (Wladimir Ussachevsky, Otto Luening, Tod Dockstader, Morton Subotnick, Hugh Davies, Luc Ferrari) as well as unreleased tracks by musicians who are cornerstones of the 90's electronic scene: (Autechre, Aphex Twin, Scanner, Kim Cascone, Yoshihiro Hanno), as well as tracks from the acid movement (Woody McBride, Choose) and the industrial scene (Laibach, Spk). Without forgetting some free-jazz (Sun Ra) or rare stuff from Captain Beefheart, Daphne Oram, Alan R. Splet (David Lynch's sound designer on *Eraserhead*, *The Elephant Man*, *Blue Velvet* and *Dune*). Like Volume 1, this second part is an absolute must for anyone interested in the roots and history of electronic music. The 2xCD comes in a deluxe digipak with a 24 paged informative booklet."

**DJ SPOOKY: *Rhythm Science: Excerpts and Allegories from...* CD (SR 201CD). \$13.00**

...the Sub Rosa Audio Archive. "This time DJ Spooky remixes the complete catalogue of Sub Rosa. The result is a complete re-building of the label in an unique piece of 80 minutes constructed with more than 50 parts. Full of 'Spooky' sounds & grooves. There is the base of this complex architecture —> Yoshio Machida "Afterimage" mixed w/ Sussan Deyhim "The First Reading" / Tibetan Evening Music / Nuuk Posse "Poesi" mixed w/ Antonin Artaud "alienation et magie noire" / DJ Grashoppa "Milky Remix" of Bill Laswell / Directions "Encode" mixed w/ e.e. cummings "Let's From Some Loud Unworld's Most Rightful Wrong" / DJ Wally "Zeta Reticulli" mixed w/ Gertrude Stein "If I told him, a completed portrait of Picasso" / Charles Hayward "Accidents and Emergencies (instrumental)" / Bill Laswell "Oscillations (Vedic's live pop remix)" / Vedic "Kali Rising" mixed w/ Tristan Tzara "pour compte (phases, 1949)" / Oval "April Remix" mixed w/ James Joyce "anna livia plurabelle (finnegans wake)" (needs to be louder...) / Oval vs Yoshiro Hanno "April Remix" & Oval vs Main "SDII Audio Template" / David Shea "Satiricon" mixed w/ Marcel Duchamp "some texts from a l'infinifit" / Scola Hungarica "Sanctus" / Jean Luc Fafchamps "Chrysanthemum haradjanii" mixed w/ Meira Asher & Guy Harries "Girl" / Darba Del Hameni "Jilala de Tangier" / Jean Luc Fafchamps "Ground" / Seefeel "Is It Now?" / DJ Wally "Bitchley's Kow Korn" mixed w/ "In Principio - extract from Easter Nocturnal Liturgy" / Scanner "Fuse" / William S. Burroughs and Martin Olson "The Five Steps" / Kim Cascone/Scanner "Atavistic Endeavor" / Scanner "Control Phantom" w/ Merzbow "Lux Automobile/Krokodil Rock Mix" / Yoshio Machida "Afterimage" mixed w/ Vladimir Maiaikovski "Aventure Extraordinaire Arrivée a Vladimir Maiaikovski, en été a la Datc" / Claude Debussy "d'un cahier d'esquisses" / David Shea + Tobias Hazan "memoires d'un surfeur au bord du désert" / Disjecta "Bad Day for Wasps" / Matik "Indigo" / Giancinto Scelsi "Suite number 11" / Bill Laswell with Trilok Gurtu "Nothing" / Luciano Berio "Brin" mixed w/ Laswell's "Dislocation" / Brion Gysin "One Night @ the 1001" / Tibetan Evening music / Jon Hassel "Map of Dusk" / C.M. von Hausswoff "With the Flow Against The Current" / Jellaba Titara "Gnaoua De Abenb Binizi" mixed w/ Guillaume Apollinaire "Pont Mirabeau" / Nicholas James Bullen "Again and Again" mixed w/ violin from Brion Gysin recording "at 1001" / Gilles Deleuze "Mille Plateaux" / Nûs "lament" drum break mixed w/ Morton Feldman "Triadic Memories" / Nûs "lament" drum break mixed w/ David Toop "Tricyrtis Latifalia" / Mouse on Mars "Subnubus" / Current 93 "some morning when the moon was blood" mixed w/ Lee Renaldo's remix of "Konstantin

Raudive" / Patti Smith "Morning High" / Sussan Deyhim "The Last Reading".

**VA: *Japanese Avant-Garde* CD (SR 202CD). \$13.00**

Features: Merbow, Otomo Yoshihide, Viewmasters, Joji Asano, Aki Onda, Yoshio Machida, Bisk, Sachiko M, Multiphonic Ensemble, Haco, Ground Zero, So Takahashi. About half the tracks appear to be exclusive to this compilation. "As an introduction to *Japanese Avant-Garde* here are some extracts from David Toop's liner notes: 'Most music in Japan has little to recommend it; it is a sonic equivalent of those brutal concrete towers or the transitory chaos of multi-storey teen-fashion emporia in Aoyama. But a sonic underground thrives, creatively if not financially, and perhaps it should be compared with the shabby Golden-gai drinking dens of Shinjuku, faint reminders of a lost time when desire and transgression shared endless cups of sake with political and artistic radicalism. How is it possible to live within and react against an extremely regulated society, politically moribund, engulfed by consumerism, technological innovation, mediated images, a confusion of influences and traditions? Agitation and stillness may seem to be opposing strategies, yet they converge at a certain point. Surging deep beneath the noir turbulence of Merzbow and So Takahashi, the car crash ruins of Otomo Yoshihide and Ground Zero, the curated urban fragments of Viewmaster, the technocratic complexity of Bisk and Yoshihiro Hanno's Multiphonic Ensemble, the piercing intensity of Sachiko M, the childlike placidity of Aki Onda, Yoshio Machida and Haco, is a conflicting sense of clarity attained through struggle. Out of turmoil, a stained purity is revealed. Listening to this alchemical transmutation, I think of Fujieda Baian, the central character of Shotaro Ikenami's historical novels. Professional assassin and acupuncturist, Baian kills to live, lives to heal. At the beginning of Yasunari Kawabata's novel, 'The Sound of the Mountain', Ogata Shingo hears an elusive sound, the faint rumble of the mountain at the rear of his house. 'It was as if a demon had passed, making the mountain sound out.' Shingo shakes his head, thinking the disturbance might be a ringing in his ears. Feeling fear, perhaps he hears the collapsing certainties of the future, our present, where everything is in flux.'"

**CASCON & SCANNER, KIM: *The Crystalline Address* CD (SR 203CD). \$13.00**

"This record, build in two parts, combines the work of Kim Cascone and Robin Rimbaud aka Scanner. This is not any randomatic improvisation, it is more the result of a an intention, the envy to create a circular collaboration based on exchanges — Scanner > Cascone > Scanner > Cascone > Scanner progressing in order to achieve the perfect structure. The result is in the vein of the best Oval and Fennesz pieces."

**TOOP, DAVID: *Black Chamber* CD (SR 205CD). \$13.00**

"The *Black Chamber* (Kurodo) is a room where the emperor from Komatsu after his accession to the throne always cooked for himself, still remembering how in the past, when he was a private person, he had dabbled in cookery. They say it is called the Black Chamber because it has become sooty from kindling smoke.' Essays In Idleness: The Tsurezuregusa of Kenko (c. 1330-1332). Recorded, played and produced by David Toop at the mythic The Bathosphere in autumn 2002, this record is an important landmark in his work because it's an accomplishment and a synthesis of many preoccupations from his whole artistic live. Presents in these sessions: Tom Recchion, Terry Day (Alteration), Paul Burwell, Watanabe, Lol Coxhill...many of these musicians were the main protagonists of the London improvisation scene in the seventies. It included too some surprising field recordings in China and in his own garden in London. The tonality, the general key, is very diverse with something Japanese in the air, an important part of 'real instruments' on a complex electronic organization Soft Cavities, Raw Mouth Shape, The Slapping Gun and Plume (inspired by the Belgian Henri Michaux) are successful mix up of electronic devices and Coxhill's sax improvisations. 'Waxed Skin' and 'Poison Incense' are very delicate micro-sound exercises (including time to time some acoustic instruments). 'Apartment Thunder' and 'Ill-Faced Dolls' are a short erotic Japanese movies. 'Silver Birds' and 'Life In the Folds' are field recordings in China and to be true it's hard to admit that 'Gored Fig Sacs' was recorded in his own garden (but it was). The very soft 'Blind Eel Priestess' involved electronics and beautiful electric guitars. At least, 'Black Chamber' is an amazing lychnian piece with his compelling part of guitar arpeggio. a splendor. *Black Chamber* is his maturity masterpiece."

**CHARLES, CHRISTOPHE: *Undirected 1992-2002* CD (SR 206CD). \$13.00**

1: 'Next Point - Tribute to Henning Christiansen', is a performance given at the MANCA festival in 1992, it is an extension of 'Media Opera' organized by Yamaguchi Katsuhiro in October 1992 on Awaji Island to celebrate the foundation of his 'Village of the Arts'. One can hear the rain falling in the south from Majorca, the voices of salesmen of coffee and boiled eggs of the station of Howrah, beside Calcutta, the chants of the monks of Todaiji in Nara, and the calls of the merchants of ice cream of Hangzhou (recorded by Martina Diestel). Other sounds were sampled among the works of Henning Christiansen: sporadic chords of the piano of the cave of Pentheselea, the very particular sound of the long pipe which Christiansen hits more or less regularly on one end, 'in order to give a certain feeling of time', or the bells and the tuba of the 'garden of the yellow mountain' where low frequencies make almost inevitably vibrate the ceilings of the rooms where it is played.

2: 'Deposition' contains ten episodes of various lengths which are connected according to a dynamics of tension and relaxation. There is no particular narrative dimension, but 'scenes', featuring soundscapes from various cities and countrysides, as well as musical (instruments) sounds: voice, flutes, or percussions, which reflect an interest for the fundamental actions of breathing, or hitting objects with the body — rather than praising the mastery of a particular technique. The sounds generally come from an action which does not have any musical claim, for example, the Senegalese women who crush the millet. The voices are those of the salesmen from the Fischmarkt of Hamburg, the children of Calcutta, Italian dogs howling in the night, or insects of Japanese mountains. Other sounds come from a collaboration with Ryoji Ikeda, from 'In Memoriam Gilles Deleuze' and from the music of the two permanent sound installations of Osaka and Tokyo-Narita international A i r p o r t .

Photographs & Cover : "Mobiles Floating in the Space".

**FERRARI, LUC: *Les Anecdotes* CD (SR 207CD). \$13.00**

"Even if his art is historically linked to the musique concrète school, Luc Ferrari (born in Paris in 1929) is above all a man with a freedom of spirit rarely equalled in the history of music, who has repeatedly left what he excelled at for new territory still unexplored; thus he is par excellence the composer of new fields of investigation. Ferrari joined the Groupe de Musique Concrète in 1958 and remained a member until 1966; he collaborated with Pierre Schaeffer in setting up the Groupe de Recherches Musicales (1958). By 1963-4 he had begun Hétérozygote, an extended tape piece in which ambient sounds unfold in narrative form, suggesting a dazzling variety of incidents, all unexplained. He was Professor of Composition at Cologne's Rheinische Musikschule from 1964 to 65. In 1965 and 1966 he produced Les Grandes Répétitions, a series of television documentaries with Gérard Patris on the subject of contemporary music, specifically Olivier Messiaen, Edgard Varèse, Karlheinz Stockhausen,

Hermann Scherchen and Cecil Taylor. Luc Ferrari's diverse work and aesthetics continue to have a singular impact on the young generations of electronic musicians and artists. The corpus of his work is immense and includes hundreds of compositions of all kinds. *Les Anecdotes* — his last composition — is a vast sound-film of more than an hour who explores in 15 steps the intensity of re-composed sounds from his continual travel around the world — with electronic additional structures."

**DEUPREE & KENNETH KIRSCHNER, TAYLOR: *Post Piano* CD (SR 208CD). \$13.00**

"*Post Piano* is a CD of experimental electronic music derived entirely from the sound of one key being struck on a piano. Using only a single, low-resolution piano sample, Kenneth Kirschner first composed a series of spare, improvised piano sketches. These pieces were then passed on to Taylor Deupree, who used them as raw material for digital manipulation and as building blocks for the construction of new, collaborative compositions. Each of Deupree's pieces, which Kirschner later collaborated in editing, was created entirely from sounds derived from one of the piano sketches. The final recordings transform the elements extracted from the piano sketches into experimental new works which accentuate the artifacts of the digital manipulation process while at the same time evoking the timbre and harmonies of the source material. Because each of these recordings was derived from one of the piano sketches, and each of the sketches began with a single piano sample, every sound on the CD can ultimately be traced back to the sound of one key being struck on a piano. Conceived as an 'open source' project, *Post Piano* is being released on a split data/audio CD containing not only the final Deupree/Kirschner recordings, but also the components used to create them, including mp3 files of Kirschner's piano sketches and a copy of the original piano sample with which the project began. By accessing the CD in a computer, listeners can trace the development of the project from the single starting note, through the piano sketches, and on to the final recordings. Further, the composers encourage other musicians to utilize these source materials in their own work, freely sampling, modifying or appropriating the sounds and ideas presented on *Post Piano*."

**AKIYAMA, MITCHELL: *If Night Is A Weed And Day Grows Less* CD (SR 209CD). \$13.00**

"Recorded in Montréal, Canada, *If Night Is A Weed And Day Grows Less*, the 4th solo CD by Mitchell Akiyama, marks a more concerted return to Akiyama's classical roots. All eight pieces grew out of four piano compositions that were torn apart and reassembled — fragments of one piece contaminating another — reordered melodies, hidden references, obscured refrains. It is weeds fighting the hegemony of the lawn, it is the possibility of anarchy resulting in fleeting orders of beauty, it is the progeny of Steve Reich, Michel Foucault and Marcel Duchamp. The clear melodic beauty of Christian Fennesz but with a piano..."

**HARD SLEEPER: *"Rain"/A Leaf Spiral* CD (SR 211CD). \$13.00**

"Following on from his contribution to *Floating Foundation vol. 2* (SR191), *"Rain"/A Leaf Spiral* is the first album-length release for Sub Rosa from Dublin based artist Hard Sleeper (Peter Maybury). Maybury would qualify his music as 'the detritus of pop,' tentative shapes and melodies are pieced together through fragments of dislocated sounds. Drums, piano, analog synthesizers and guitars allowing music and images to travel a parallel journey through dreamy landscapes drifting in and out of focus — as if memories or thoughts that come to you while travelling, passing from waking to sleeping and other states of semi-consciousness. Hard Sleeper has released material on Emigré Music, Tu m', Static Caravan and Fallt."

**HANNO, YOSHIHIRO: *ES: CD* (SR 212CD). \$13.00**

"Yoshihiro Hanno explores for years now a wide range of musics: soundtracks, contemporary music, free jazz, drum 'n' bass, fragmented electronica, hip hop... with a definite taste for fusion and deconstruction in order to create a new form of avant-garde."

**MERZBOW & KIM CASCONI: *Rondo/7Phases/Blowback* CD (SR 213CD). \$13.00**

"In the 80's, Masami Akita, Asmus Tietchen and Kim Cascone collaborated on a CD called *Gray* which was eventually released on Silent Records in the early 90's. Having gone their separate ways, Masami and Kim reestablished contact in the late 90's. After email address were exchanged, Kim received a copy of the *Amlux* CD from Masami, and later heard about a remix project on Important Records paying tribute to the Japanese industrial/noise-maker. Cascone started his own remix based on extracts from *Amlux* CD. The new track was based on new editing techniques Cascone developed which were experiments in time compression by combining tape editing techniques commonly used in *Musique Concrète* with simple algorithms developed in *Max/MSP*. The track 'Blowback' — the prototype track using this editing style — was completely constructed by hand using a software sound editor. '7Phase' puts these editing techniques under algorithmic control in *Max/MSP*. By using each others published work as raw material for their collaboration. They then sent each other tracks via CDR to be used as either new source material or finished work. After choosing the best of the collection of tracks they had developed, Kim and Masami titled the pieces, sequenced the tracks and then designed a cover graphic for it using Jitter (graphic library for *Max/MSP*)."

**LASWELL, BILL: *AFTERMATHematics* CD (SR 216CD). \$13.00**

"(Instrumental); featuring Grandmaster Dxt, Skiz (Aka Spectre), Sly Dunbar. This new opus from Bill Laswell for Sub Rosa is exploring the veins of hip-hop and dub in some peculiar manner. Going urban with some old-school hip-hop ingredients, then dubbing and scratching, Laswell is paying tribute to the past of those musical styles and adapting the vibes to the present and future. Bass and kicks, straight and efficient, are the skeleton; turntablism, floating keyboards chords, abstract sounds are giving flesh'n'blood to this organic machine. *Aftermathematics* is at the same times urban and tribal, like being in an hidden cavern in the heart of N-Y, doing some shamanic rituals in a crowded big avenue in order to transform it in a gigantic dancefloor. 10 tracks to fly high, or get the echo, the resonance of a big city's pulse, and yet facing some ghosts from the past, like travelling in a time machine. Anything is possible going back to the prehistoric age or seeing the future. Enter the ritual."

**VON HAUSSWOLFF, C.M.: *Three Overpopulated Cities Built By Short sighted Planners...* CD (SR 217CD). \$13.00**

"An Unbalanced And Quite Dangerous Airport And An Abandoned Church. "This second complete CD followed his *Rays of Beauty* and will build a subtle trilogy work for Sub Rosa. By visiting Lagos in 1983, Tokyo in 1999, 2000 and 2001, Bangkok several times between 1986 and 2002 and Mexico City in 2002 and 2003, CM von Hausswolff came, as thousands of other people, to the conclusion that something is running amok. An uncontrollable avalanche consisting of the construction of houses, streets and in-between spaces develops in large cities as independent do-it-yourself-organisms. They're places we like because of their 'anything can happen'-status. They're places we hate, because they remind us of what lousy creatures we actually are. How long will they last? Maybe as long as the feedback sustains? A conclusive statement rolled over the above-mentioned composer when he stumbled over an abandoned church in Chicago. This sad place, once illuminated by Martin Luther King, is now in the hands of soaptalkshowcommander Oprah Winfrey's chef Art Smith ... Maybe it's a sign of something good. At least we know the quality of his desserts ... This new release, following his *A Lecture On Disturbances In Architecture* (Firework Edition

Records, Stockholm, 2002), deals with these matters in a formal way. The rest is up to you ...."

**VA: *The Hidden City: Sound Portraits from Göteborg* CD (SR 219CD). \$13.00**

Featuring: Christopher Brus, Alva Noto, Mapstation, Johannes Helden, Lars Carlsson, Sherif, Peter Hansen, Christina Kubisch, Daniel Skoglund/ 8tunnel2, Dan Fröberg, Paul Bauthén, Anders Ilar, Leif Elggren, Henrik Rylander, Anna Eriksson. Features all exclusive tracks, commissioned for this release. This is a soundtrack to the book *The Hidden City. People and Places in Gothenburg* — an exploration of the open and hidden perspectives of this north European harbour town by writer Magnus Haglund and photographer Stefan Schneider (published separately by Glanta Produktion). "Why is Gothenburg an interesting place? This is a city with a specific cosmopolitical history, where for example the East Indian Company, started in 1731, had its base and through its trading a lot of the wealth and property of the country had its upswing in the 18th and 19th centuries. The culture of trading meant an atmosphere of independence and a sense of both belonging and not belonging to the Swedish state. This is to be reflected in the Gothenburg version of the liberal tradition, something which is investigated and makes up one part of the book: what does this social liberalism mean today, when it is confronted with the multicultural situation and political tensions like the riots during the EU-summit-meeting in June 2001... To transform, to question, to dream in new patterns: this is one of the themes of the book. Through conversations with writers and politicians, DJs and historians, and through situationist-inspired walkings-dérives through the city, the complexity of the town — which had quite a solid identity but now is interestingly insecure — is outlined and elicited. From the old city to the young one, through industrial areas and electronic soundscapes, the miscellaneous character comes through, the productive oppositions. The city disturbs us. The CD *The Hidden City* consists of some 15 sound portraits from the city, by artists that are featured in the book or have an interesting relationship with certain places or addresses in Gothenburg. The record is a collage of the city, just like the book."

**VA: *Sub Rosa vs. Kompakt 12"* (SR 442EP). \$7.50**

"As an introduction to the upcoming full length release *Sub Rosa versus Kompakt*, here is a 12" with a few teasing elements: Lelonek giving an Indian jungle-like flavor to Thomas/Mayer's low techno, and Bump n' Grind crushing the subtle and melodic sound of OM1 (both only available on this EP). Also features the original Kompakt tracks. When electro meets electro, nothing is really the same."

**SUB STATIC (GERMANY):**

**GOMEZ, RAFAEL: *Resurrect 12"* (SUS 03). \$8.00**

"Until now Rafael Gomez has released two records, both on Treibstoff Recordings from Cologne. The present record, 'Resurrect', shows the straightest side of Rafael Gomez, but without carrying any hardness too far. With competent minimalism he easily drives through dubby soundscapes, monotone percussive lines and soft strings. Just the kind of sound you cannot resist in times of downbreaking walls between techno and house."

**M.I.A.: *Schwarzweib 2x12"* (SUS 036). \$20.00**

"More than well-known as a specialist for soulful melodic euphoria through her various releases on Sub Static, Traum and Trapez, she also opened mouths and doors with her sensitively rocking remixes for The Modernist, Contriva, Jake Fairley and many more. But now she presents her inward skunk with all its darkness, scooping so much precisely kicking monster beats into juicy rumbling tracks and making even that little raver in the ear happily Hum the acid basslines. The vocals come from the heart, sure, but the beats come from an area that has usually been reserved to the testosterone-owners so far."

**M.I.A.: *Gleis Zwei 12"* (SUS 07). \$8.00**

"Now that her debut 12" 'SchluBlicht' (sus\_04) has already enchanted this world's minimalists, Sub Static chief Michaela Grobely is back with this appropriate follow-up called 'Gleis Zwei'. Keenly calm, but always daring to take a risk M.I.A. hereby intensifies her interpretation of minimal house. However, the title track (A1) proves that her versatility also includes some of the heavier tones. 4 tracks that dig their well-deserved space in this genre, between the polished everyday sound of now."

**BREITBARTH, RENÉ: *Aquaplaning 12"* (SUS 09). \$9.00**

"With his five releases on Cologne's tradition label Treibstoff, René Breitbarth managed to surprise his faithful fan municipality again and again, and has distinguished himself during the last three years as a versatile man of many talents and possessed experimentation friend. Now with *Aquaplaning* Sub Static presents a fresh 2-tracker which proves that René Breitbarth finds foothold also on the dancefloor. The title track (A1) lets us sense the last sunbeams one more time, before gradually more and more unexpected sounds and sequences start drizzling on the listener like a warm summer rain. On the contrary 'Früh aufsteh'n' (B1) appears like a teaching hour how one beats an ultradry, funky minimal-house slammer on the DAT with just the simplest and coolest means. With "Aquaplaning" René Breitbarth drives wide, minimalistic curves, which he works out with a lot of love to the detail, however without going into a skid on half distance."

**LANGLOIS, MICHAEL: *Start + remixes 12"* (SUS 10). \$9.00**

With remixes by Dub Taylor and M.I.A.

**LANGLOIS, MICHAEL: *Pure 12"* (SUS 11). \$9.00**

"Michael admits to be massively influenced by the early Basic Channel stuff, like many others seem to be, too. However, his productions do not tend to be mere rip-offs, they rather reveal his individual and consequent way to an own style of minimalism, which he also likes to show in his deep live sets. 'Snap' (A1) combines a dirty-noisy soundscape with specifically put percussive fragments, which get to hip-shaking funkiness ever more, despite their persistent monotony. A track that needs just a few elements to catch you at its full length."

**DB: *Donaupark 12"* (SUS 15). \$9.00**

"The first release of the Daniel Bemberger from Vienna, usually he spends the dear long day on fragmenting samples from the most uncommon origins, in order to finally rearrange them to a housy groove afterwards. Despite all this joy of experimentation, Daniel Bemberger manages to include a big portion of musicality to his tracks. Scratchy sounds and synthetic clicks are joined by noisy jazz fragments, easy chords, and in the track 'Boulevard' even some kind of 2-bitsaxophone!"

**M.I.A.: *Little Voices 12"* (SUS 16). \$9.00**

"Minimal house is very often in the dilemma that it is either functional, or uncommon. After her releases on Sub Static and Traum, M.I.A. is wellknown for the fact that she manages to combine both of this in her tracks. With female intuition she builds small micro cosmoses, which unfold their own special energy without taking up any clichés. The A-side ('Little Voices') is a traditional Cologne minimal tune to the spring start, whose monotony reminds of a lazy sunday afternoon by the countryside — the open air season has opened! Differently, 'Digital Rock' (B1) solidly rocks with dry percussions and a warm bass line, and with 'Citylove' (B2) M.I.A. finally reveals her darker touch."

**BROCKSIEPER, FALKO: *Out Of Ehrenfeld 12"* (SUS 17). \$9.00**



"Just about a year ago Falko Brocksieper released his debut 12" 'Laguna Seca' (sus 02), which left lasting impression by its unencumbered combination of functional minimal sound and subtle-warm atmosphere. On side A Falko provides a driving techno track, which convinces by its reduced & elementary character, and with slight allusions to electro and analogue techno it will surely bring a breeze of fresh air to any dance floor. In contrary, side B could maybe be called 125bpm-ambient. The bass drum almost gets over-radiated by atmospheric string- & pad-formations, which are broken up again and again by percussive fragments and rhythmic shifts, keeping the tension upright over the whole length."

**BREITBARTH, RENÉ: Coruscant 12" (SUS 19). \$9.00**

"René Breitbarth belongs to Cologne's pioneers of House, wellknown through numerous releases on Treibstoff, and also his last year's 12" 'Aquaplaning' on Sub Static, which became popular by its fresh combination of atmospheric pads and knocking beats. Now René returns just in time for the hot summer days with a new 4-track EP, which makes it really difficult to decide, which one of these pieces might spread the most sunny euphoria. Putting decent, straight-forward drive next to dreamy, chilly moods makes 'Coruscant' a definite must-buy for DJ's and anybody else celebrating the open air season. René Breitbarth is the man who knows about working the traditions of house music into a current & functional shape like nobody else. All four tracks on this e.p. are convincing with an irresistible house groove, competent percussion work and incredibly brilliant, fat production — probably the roundest output so far by this ever surprising Cologne artist."

**COORDINATES: Magnetics 12" (SUS 20). \$9.00**

"The man behind Coordinates is Canada's Matt Thibideau, known by his records on Cynosure and Blue Rec. (as Altitude), and the project Repair which he produces along with his twin brother Mark Thibideau. Matt's minimalistic designs are always speaking their very own language, showing an effort for innovation and a lot of skills for thick club sound. Being a convinced advocate for the classic ways of production, he'd never get the idea to touch a laptop — probably that's why it's no accident that Matt is working at a 2nd hand gear shop in Toronto! With his new project Coordinates Matt Thibideau provides a splendid cross-over between earthy sound and dark atmosphere which is, especially on the a-side, combined with a good portion of technoid hardness. 'Magnetics' (A1) actually rattles its way like a full flavour techno mover, but still it keeps this subtle and moody overall style. 'Submarines' (B1) is a true credit to its name, as it kind of bubbles along in a strange & crazy way. However this does not mean that it's lacking a fat bass drum, so every dj who is looking for something weird which is still functional will be thankful! Finally 'In Cycles' (B2) rather hits groovy & relaxed tones, but even here the attention is directed to the bass range and this special kind of darkness, which is like the thread running through the whole record."

**UNAI: Loving That Lost Feeling 12" (SUS 21). \$9.00**

"After taking a little break, the swede Erik Möller aka Unai is finally back on Sub Static, where he already released the sold-out 'Sessions Around Midnight E.P.' about a year ago. Although Unai was unfortunately put into that fatal dub-house drawer far too often, he remained true to his musical expression, which has always been an own special style anyhow. Because of that, the title of this current record 'Loving That Lost Feeling' almost gets a slight politic touch. The housy title track grooves along in quite a classic and continuous way, using just a few elements. However, the detailed brilliance in sound of chords, bass and drums is so highly perfected, that no further sonic fireworks are necessary to unfold the emotional depth and melancholy of the song. A piece of art! The B-Side presents itself more playful and experimental. 'Soulbandit' (B1) is a scratchy minimal track combining hard experimental sounds and melodic, dreamy pads, in a way that lets you imagine Unai as an old Autechre-fan."

**VA: On And On CD (SUS 22 CD). \$15.00**

"The music on Sub Static is between Minimal Techno and Abstract House with an intelligent dancefloor approach and very charming! On And On is the first Sub Static label compilation and features Electronica tracks by Unai, dB and Dazed, kicking TechHouse by Michael Langlois, Mark Thibideau and Falko Brocksieper, melodic House by M.I.A. and Rene Breitbarth and an example of dark Techno by the Coordinates. The duo Repair features female vocalist Dawn Lewis on a very atmospheric track and Lump from Finnland presents a warm and grooving CD-bonus track. All tracks are 100% new and exclusive on this compilation. For everyone into Kompakt, Traum and Shitkatapult this label is a definite must."

**VA: On And On 2LP (SUS 22 LP). \$16.00**

Double vinyl version; 10 of the 11 tracks found on the CD, full color jacket.

**BROCKSIEPER, FALKO: Drive True E.P. 12" (SUS 23). \$9.00**

"Known through numerous releases on Sub Static, Treibstoff, Dumb Unit, and lately on the swiss imprint Tongut, Falko Brocksieper presents his new 'Drive True E.P.', which proofs his stylistic reliability for the ever popular field between techno and house. The three current tracks impress by their explicit floor- & DJ-compatibility, without dropping into that boring tool character. The A-side 'Sexy' is juggling with versatile, subtle insinuations in all stylistic directions, and interweaves its moody house groove with a touch of disco, funk and acid. The title track 'Drive True' (B1) runs with a good portion of true drive, combined with a sticky bassline and shimmering high frequencies. A track that keeps its own flavour in spite of its specifically classic elements. With 'The Bubblefields' (B2) it finally gets more technoid, especially the bass section speaks in very plain terms. The piece comes up more and more with a slightly psychedelic touch and plays with explicit old school influences. In this case Falko doesn't even recoil from handclap patterns. The 'Drive True E.P.' is a definite must-buy for all DJ's who want functionality and individual sound at once."

**DECOSTA, DEAN: Opaque 12" (SUS 24). \$9.00**

"After releases on Mosaic, Lo-Fi Stereo and Stir15; and several remixes and contributions for Background, Swayzak, Plug Research and Immigrant, California's Dean Decosta finally shows up with a fresh solo 12" on Sub Static. The two tracks 'Opaque' and 'Transition' are impressively representing what Dean stands for amongst this world's Minimal-heads. Along the basic melodic theme he bends wide bows of catchy dance grooves and brilliant, detailed textures, supported by a monstrous sub bass that provides this organic warmth and depth to the tracks. On this 12" Dean Decosta knows how to hit the right mixture of loungey mood and bass-marked club sound, making this record an universal and dutiful repertoire for all kinds Minimal-DJ's."

**THIBIDEAU, MARK: Last Night 12" (SUS 25). \$9.00**

"Canadian producer Mark Thibideau, known through his last year's EP *B-Films*, and also as one half of Repair, brings us his new record *Last Night*, which must be seen as the perfect barometer of mood for the hard, long winter season. Four tracks narrating of cold, darkness and hope - mysteriously covered in the timeless, vivid sound design of Mark Thibideau. The tracks 'Last Night', 'Install' and 'Silent Waiting' simply have this rumbling deepness that is currently being searched in vain, and 'Distance Between' adds a truly heartrending ambient ballad on top of this, which is once again featuring singer Dawn Lewis."

**M.I.A.: Irgendwas Ist Immer 12" (SUS 26). \$9.00**

"The last highly esteemed Traum and Sub Static releases of Cologne's M.I.A. are again lying

over half a year back now — that's ages if you like music that has more to tell you than you'd first expect; that always has new secrets to reveal. It's the many details, which M.I.A. however doesn't get lost in, rather she manages to create an own sort of microcosm with every single track. But more than ever she is also paying tribute to the needs of the dance-floor, and thus the Sub Static chief delivers what we all basically want, doesn't she? Artistic techno with a remarkably own flavour, which however doesn't shirk from the needed punch which you can rely on if things come to the worst."

**CANSON: Mittag 12" (SUS 27). \$9.00**

"After some much-loved Canson releases on the Swiss labels Handheld and Statmusik (also under the name Anatol) the man from Zurich dares the jump over the alps to land in Cologne at the Sub Static hideout. The result is a great-feat of the groove in four chapters, as Minimal Techno is rarely heard in such an uncompromisingly hip-bouncing way. The pleasure mostly starts more harmless than it ends — at some time, the subliminal bass is always catching you, just bridled by cutting, razor-sharp hihats. The reached goal is clarity-despite-density, and even melodies can be understood in a percussive way. There won't ever be more funky functionalism in one place again."

**ANEURYSM, BRIAN: Amplified 2LP (SUS 28 LP). \$16.00**

"During the last year Bernhard Pucher aka Brian Aneurysm first appeared rather unobtrusively — with contributions to compilations on Poker Flat and Ware. Up to now some solo releases could only be found on his own, still quite young label Iron Box Music. Now Sub Static delivers a 2x12" which proves, that the Texan still has some unexpected trumps in his sleeves. Suddenly Brian Aneurysm turns out to be a rude Techno cowboy who is, with an impressive matter of course, easily uniting everything which is obviously loved within the current 4/4 styles. Along creaking Techno, scary house and odd vocal phrases he finds the decisive essences and subdues them to his own dramaturgic language. Finally, by spawning ever new mutations of his (mostly) own voice, Bernhard also succeeds in branding these 7 tracks on *Amplified* with an unmistakable personal style."

**VA: Odd Pieces #01 12" (SUS 29). \$9.00**

"*Odd Pieces #01* is the prelude to a new series of 12"s, which will from now on enrich the Sub Static catalogue at regular intervals. The goal is to compile single, also unusual tracks by known or new Sub Static acts to a 12" which is unique and ingenious in content. To the current issue one, Coordinates (aka Matt Thibideau) and Pan/Tone are contributing two Canadian-winter-story-like tracks, whose almost wasteful use of odd sounds are once again providing deep atmospheric moments. Taking part as well are our street-Mozart Dazed, and Cologne's house king René Breitbarth — this time surprising with a hybrid-techno-rock-er, being almost impossible to classify. So the motto is: 'More A-sides for the money — and when you find the hymn you may keep it.'"

**BROCKSIEPER, FALKO: Hoax Deluxe CD (SUS 30 CD). \$15.00**

"A good two years after the first 12" release 'Laguna Seca', Cologne's Sub Static chief Falko Brocksieper is now presenting his album debut. The music of Falko Brocksieper always shows the effort for filling the frequently gaping gap between non-functional minimalism and awfully overdone retro clash. *Hoax Deluxe* hits this nail squarely on the head, and presents itself as a club oriented non-concept-album for spinning and having a good time. The influences for this descend from Falko's 10-years perceptual journey from Trance, Acid, via Detroit- and midwest-sound, Minimalism from Cologne and elsewhere, and finally to the contemporary Techno of now — whatever this might be."

**BROCKSIEPER, FALKO: Hoax Deluxe 2x12" (SUS 30 LP). \$16.00**

Double LP version. "The music of Falko Brocksieper always shows the effort for filling the frequently gaping gap between non-functional minimalism and awfully overdone retro clash. *Hoax Deluxe* hits this nail squarely on the head, and presents itself as a club oriented non-concept-album for spinning and having a good time. The influences for this descend from Falko's 10-years perceptual journey from Trance, Acid, via Detroit- and midwest-sound, Minimalism from Cologne and elsewhere."

**TAHO: Digital Matter 12" (SUS 31). \$9.00**

"In 1993, at the age of 17, Taho already played his first live acts at various raves around Paris. Immediately he attracted the attention of Laurent Garnier, and soon this led to two 12" releases on his label F-Communication — *Vertige EP* and *Elle EP*. After that, Taho disappeared for quite a while. Along with some artist friends he founded the audiovisual label Lumina, which is mainly present on the www. Now Sub Static brings him back to vinyl with this 12" *Digital Matter*, which actually lies astonishingly close to his early releases, regarding style and attitude. Right after the first seconds it's clear that Taho lost his heart in Detroit, thus the tracks are just sparkling of melodic escapades and the right portion of lovely kitsch. However, the track 'Matter'; turns out to be quite a sturdy floor-smasher with an incomparable atmosphere — captain future goes disco! The B-side, 'Butterfly', is rather a springtime ode, with blissful peaks of melody and continuously condensing harmonies. But finally Taho's own description of his pieces should be worth a quote: 'the song 'Matter' tells the story of matter creation in the universe, somewhere lost in deep space. And 'Butterfly' is a story in a luminous world where spring is eternal.'"

**COORDINATES: Tuning Fields 12" (SUS 32). \$9.00**

"After his last year's EP *Magnetics*, and a contribution to *Odd Pieces #1*, Matt Thibideau aka Coordinates is now back with two of his neat, heavy Tech House tracks. *Tuning Fields* gives three cheers for the ever essential spirit of an 'at-least-10-minutes-techno-epos', creating a remarkably dense and working combination of industrial- and dub-influences, of minimal bleeps and big reverbs, before the track finally turns to an almost poppy teamwork of driving bassline and Pet-Shop-Boys-strings. The B-side 'Autobus' is a just as kicking, however more easy swinging house track, which shows the industrial roots of Matt Thibideau as well, but somehow finding its own way to a deep, summerly mellowness."

**VA: Odd Pieces #02 12" (SUS 33). \$9.00**

"The second 4-tracker is now ready, with contributions of Goldfish & der Dulz, Todd Bodine, Apoll and Falko Brocksieper. All the Playhouse fans have certainly taken Goldfish & der Dulz to their hearts since a while, after they have released two great EP's there. Their new track 'Below' now finally delivers more of their deep & always still functional minimalism. Apoll's 'G-Look' certainly counts to the most smashing works of the swiss Tongut-labelmaker so far, who eventually exchanged his soft, harmonic attitude for some dry rocking bass & percussion. On the other hand, Berlin's Tresor-resident Todd Bodine hits the downtempo-brakes, surprising with a rumbling groove and dark sound textures. And finally Falko Brocksieper breaks his silence, half a year after the release of his debut album, with 'Tomato Gong' more than ever moving towards bleephouse with an authentic oldschool touch."

**PANTONE: Green Bottles & Teen Models 12" (SUS 34). \$9.00**

"Pan/Tone, the artist we have all grown to know as the dirty Frenchman from Toronto 'rockno city' was finally sober enough to complete an intoxicating double shooter of prime time enjoyment, after having gained some artsy intelligence credibility on labels like Revolver & Background before. The a-side, 'Chug!', will make any barfly abandon their cozy bar position only to be drawn to the dancefloors double fisted. The b-side, 'M's,

Congeniality', plays up to all the pretty little babes still around for last call. This 2 tracker EP is filled with sensual melodies and luring basslines that promises to be as good as the last drop."

**SPRING, JOHN: *dispo dancer 12"* (SUS 35). \$9.00**

"With his debut EP *dispo dancer*, Johannes Mai (aka. John Spring) brings a strong breeze from the German east coast. The man from Rostock rigs up his funky-fresh beat constructions with loads of strange sounds and buzzy noises, until he finally makes the whole thing be broad dancefloor mover by those surprisingly hitting hooklines. The high production level and a risk-taking attitude make John Spring be any DJ's best friend, un-intentionally narrowing the gap between giant Disco dance halls and odd cellar-parties."

**ESTORNEL/TUTERA: *Tema C 12"* (SUS 37). \$9.00**

"Eric Estornel from Texas, better known as Maetrik, prepares once more to take control over the ready-to-dance floors, this time along with his Chilean mate Miguel Tuter. Under the name Estornel/Tutera, the duo provides three brilliant & functional club tracks, all of them spreading this rich atmosphere, melancholic and propulsive at once. The title track 'Tema C' kicks hypnotically with a straight arrangement and crackling pads, letting the spark jump over by the upcoming vocal phrases at the latest. On the b-side, apocalyptic harmonies are drifting over a squeakily electro beat in 'Textures', and 'One day' finally sets us free for the weekend with rumbling chords and lashing percussions."

**PAN/TONE: *Unsubscribe EP 12"* (SUS 38). \$9.00**

"The crisp lumberjack is back, and he has carved something special: two wood gnomes, pounding and snorting everyone out of their way who didn't down his whiskey in good time. Thus Pan/Tone links to his previous killer EP on Sub Static *Green Bottles & Teen Models*, now having rasped even more rigorous shapes out of his favourite matter, techno, in countless, lonesome, and sudatory hours. Euphoria is permitted, but still staying strict in its styling; a merciless groove, dug in the forest ground with both legs. This is more than digital voodoo or a sound juggler's affair. This is still real handwork, and there are rumours about big, rusty machines in half-mouldered iron huts, located high up in the mountains, a restricted area, surrounded by huge fences and no one being sick enough of life to make just one step beyond. This man is not from Europe, and against the common opinion he's not from Canada either. He is the true Roswell alien, and he's on the run."

**ANEURYSM, BRIAN: *Succubus 12"* (SUS 39). \$9.00**

"The antichrist is doing house music now, as his economic situation is probably to be rated just as miserably. Thus he has to recruit his disciples in new ways.' Thought Brian Aneurysm presumably, looking at himself in the bathroom mirror one day while being surprised by feeling two little horns on his forehead. That's why the beats on his new EP *Succubus* are rattling even more split-tongued, more grumbling is the voice, and flackering chords are announcing imminence. After his venomously brilliant double EP *Amplified* (sub static #28), the Texan has now bred his sharp-edged techno funk wrecks to a nasty kind of death-metal-bebop, which doesn't even have to be played backwards to spread its seductive poison. And finally the horned entertainer burps satisfiedly after his feast, when the lost and tormented souls are dancing around his hoofs, steadily wining to his electro-infernalis."

**SPRING, JOHN: *Waterproof 12"* (SUS 40). \$9.00**

"Who sneaks through post urban terrains at this late hour? It's John Spring, carrying this brandnew Sub Static EP under his arm, always in quest of the next groovy data crash, or just a hideout for the starving artist's body. Cause who ever gnaws at his sounds so uncompromisingly, that it would drive any accountant's hard-breathing breastbone down into his jittery knees, can't be a wealthy man. Meanwhile the former 'Dispo Dancer' (sub static #35) has broken the bank, however without robbing it first, which absolutely would have made sense, as the very-clever-electronics are now finally bleeding him white. Maybe his own fault, as not any perfect stranger can do these machine-made knucklebone karate beats without swallowing some acid rain. It's just lunatically sexy, this high frequent flesh-wound funk straight outta sample hell, so friendly fanatic and irresistibly undue. This man is truly brushing his suede boots against the grain before jumping into the cold water, cause waterproof does not come from Waterloo -- and megalomania is associated with others."

**JONSON, MATHEW: *Behind the Mirror/Folding Space 12"* (SUS 41). \$9.00**

"The sleeper has waken. Mathew Jonson, our interstellar expert for subconscious techno, has by order of Sub Static launched his stainless battle sequencers again, following the declared aim to save the universe once more of the post-cosmic hordes of fisheye euro trashers and their spineless life guards, the much-feared Neuromorphs. Jonson's hypnotic studies for well-tempered synthesizer on itswhattitis and Perlon still remain in our minds, but no mortal soul would ever have expected to witness The Canadian star navigator with this sophisticated pugnaciousness. This time he has a whole army of brandnew nanofunkbots at his command, to scatter the enemy brigades most effectively. But his famous and fearsome arpeggioblasters still remains the weapon of first choice: many an alien should prepare for a juicy kick in the buttock, when the razorsharp processed euphoric cascades cut themselves through any shield in over-lightspeed that even some captain future would be frightened to death."

**SUBETAGE (AUSTRIA):**

**VA: *Electro Juice Vol. 2 CD* (SUBE 01 CD). \$18.00**

"Sabotage's first *Electro Juice* compilation from 1996 surely played its role in bringin electro back to the floors. The compilation was the first European sampler to feature Detroit stars like Ectomorph, Ultradyne, Le Car. For 1999 Sabotage's new brainchild Subetage have prepared a 2nd volume with fresh flavors from the scene. 12 unreleased tracks on double vinyl or CD." Features: Adult (Ersatz Audio), Perspects (Ersatz Audio), Sandbenders (Force Inc./Defect), Zeronine, Alex Is My Bro (Sabotage), EPY (Sabotage), Vic 20 (Work Music, Breakin'), DJ Glow (Trust), Melvin & Manolo (Murdercapital), Bannlust (Science City), Klystron (Electrocard, Formic), Nott & Schwabender (Sabotage). "3-years past updating of the original *Electro Juice* groundbreaker from Sabotage (erm... Subetage (Sabotage RIP)). All tracks reek of all that classic prankster-ism we've come to love (& simultaneously fear) from the Vienna camp." — Hrvatski.

**VA: *Electro Juice Vol. 2 2LP* (SUBE 01 LP). \$18.00**

**SUBLIME (JAPAN):**

**PRISM: *Metronome Melody CD* (SBL 5003). \$22.00**

Another Susumu Yokota project. "Despite all unnecessary sound this Zen-like electronics. Beautiful synth-tone and house beat."

**CURTIN, DAN: *Deception CD* (SBL 5010). \$22.00**

Brilliant album of Juan Aktins-influenced techno from the Midwest. While this album can also be found as an UK Sublime pressing, this Japanese edition adds two bonus tracks (remixes by Ken Ishii and K. Hand) and has different and superior cover art. "Ohio's genius Dan Curtin's full album. Romantic and mellow techno jazz."

**VA: *Sublime The Adolescence 2CD* (SBL 5020). \$25.00**

Fantastic 3rd anniversary compilation of Sublime-associated artists. Packed in oversize box with a large piece of foam keeping the 2 discs apart. The 2nd CD is a 3" CD-ROM which includes a live Flare/Dr. Y.S. video clip and interactive Sublime catalog. The main CD features all new and exclusive tracks by Co-Fusion ("complex drum and bass, hinting at a jazz-trance fusion at times"), Dan Curtin, Max Brennan (aka Fretless AZM), Da True B-Boy Descendant (new unit from 4-Hero's Dego), Rei Harakami (lush & elegant atmospherics), Prism, Why Sheep? (bizarre & out programming), Okihide, SK8, Dr. Y.S. and the Cosmic Drunkards (cyber-fringe drum 'n' bass from Yoshiro Sawasaki) & Flare (stunning new Ishii track).

**VA: *11 Phases CD* (SBL 5023). \$18.00**

Subtitled: Detroit Meets Hip Hop. "This album is one that's aimed more at the listening market. It will appeal to lovers of Detroit techno because the roster of artists is absolutely second to none, and will also be loved by those who like to play, and merely listen to, the more laidback sounds that this album contains. The label has chosen this avenue because they believe that the record buying public want to hear more than minimal obscure techno that many of these and other artists represent. It is a fascinating insight into the roots of what has become the famous Techno Sound of Detroit." Featuring K-Hand, Lark Daddy (Kenny Larkin), Eddie Flashin Fowlkes, Will Web, Hood Scientific (Robert Hood), De-Yang Crew (Claude Young), Tomas Barnett, Graffiti (Stacy Pullen), Anthony "Shake" Shakir & Sean Deason.

**CURTIN, DAN: *New World CD* (SBL 5026). \$15.00**

"It's been a year since we saw anything of Dan Curtin and finally here is the new material. This EP lays the foundation for his forthcoming album; it's tougher and in some places a lot more accessible and less abstract than usual, although the album will contain some gems of obscurity. This EP opens with a track that is melodic but absolutely non-nonsense dancefloor 4x4 stuff, there's the disco wonderland of 'With Me Tonight', cheeky use of that familiar Earth, Wind & Fire vocal that launches into a ruff barrage of jacking Chicago style techno. Swopping chords herald 'Sword Of Orion', a classic Curtin tune, and then his 'Latin Odyssey' mix of 1996's excellent 'I'll Take You There' that breaks off as if it's two tracks into a fiesta frenzy that shows just how classy Curtin is. Orlando Voorn bends Dan's 'Page Me' track to the breakbeat vibe and Dave Angel takes him out to the edge of deep sublime technoscapes."

**TANZMUSIK: *Version Cities Hi-Light CD* (SBL 5027 CD). \$18.00**

"Tanzmusik debuts for Sublime Records with this superb and original piece of work. It would be incorrect to class this as Electro or any sort of 'Nu-Skule' nonsense, but there's enough of a vibe in the construction and arrangement to suggest a definite influence — put it this way, you wouldn't be surprised to see breakdancers flexing to these broken beats, harsh analogue drums and 'vocodered' vocals weave a mesmeric web through the other sonic adventures in which elements of Techno, dub and ambience make their presence felt."

**CO-FUSION: *Co-Fu CD* (SBL 5029). \$18.00**

"Co-Fusion release their debut album on Sublime records after 2 splendid solo EPs and a joint release with Ken Ishii (aka Flare). DJ Wada who makes up one half of Co-Fusion is a very well established feature of Japan's nightclub scene, being one of the first exponents of the 'mix' (most DJs in Japan had previously opted for chatting between records!). The technique of their work is embodied here as a cut-up, like a fast-working DJ moving from track to track on the decks. Each title seems cut and spliced then thrown into a monster filter to emerge bristling with energy. There are more reflective moments too but overall this album is driven by percussion; breaks that are looped, filtered and sliced up mercilessly."

**HANNA: *Severance CD* (SBL 5030). \$18.00**

"Born in Cleveland, OH, Warren Harris aka Hanna, was surrounded by music from an early age. His mother sang with the world famous Cleveland Orchestra thus Hanna's early years were spent in an environment that was completely imbued with music. In his early teen years he learned a huge array of instruments and became involved with many projects ranging from classical music to thrash metal. He works with Hip Hop artists and jazz musicians but this album is a result of a long-standing friendship and collaboration with fellow Clevelanders, Dan Curtin who signed an earlier album and released it through Dan's Metamorphic. *Severance* is brimming with The Funk, whether it's old-school Hip Hop style or laid-back P-Funk. There's plenty of soul, melodies catch the emotions and draw you into the moods of this complex and deep excursion into instrumental grooves."

**CX AUDIO IE: *Alpha 000-011 CD* (SBL 5033). \$17.00**

"Cx Audio IE is also known as Okihide Sawaki, one of the highly complex brains behind Japan's superb electro-house Tanzmuzik unit. Okihide is a consummate producer and a highly original artist, fiendishly particular about sound and all the minute details of its presentation. He has been working away at this, his first album release for Sublime, and the end result is quite staggering. A funky, minimalist blend of house rhythms and ultra-modern techno sounds. This could be filled with Detroit's Drexcyia as easily as Dr. Rockit or even artists such as Derrick Carter. It slips into the consciousness but rests uneasily on the soul, encouraging movement; jerky but groovy. His vocalist's words hang on the quirky beats, sometimes suggesting a singer such as Bjork. But surprisingly, this music doesn't alienate the listener and even before the first listen is over, the music takes hold. It doesn't encroach, but seduces us to partake in this odd feast of grooves."

**BRENNAN, MAX: *We Are Part Of Us And So Are You CD* (SBL 5034). \$18.00**

"Max Brennan is very well known and much loved in Britain as well as elsewhere. He records for Holistic as Fretless AZM and for Peacefrog as Maxwell House. He is a tireless live performer and can be heard jamming away from Brighton to Aberdeen drumming up highly enthusiastic reviews wherever he goes. He is a really nique talent and is gradually pulling in admirers from all areas of the music community. Now he comes rocking back onto the Sublime Records roster with yet another believable serving of undiluted funky Funk! He's been out on his home island, The Isle of Wight, watching the skies and it would appear that he's made contact! This album is dedicated to our continuing love affair with those little green/gray men in saucers and each slice of fat grooves comes liberally sprinkled with references, hence the title. But to say that this is an album about aliens is to ignore the real power of Max's musical excellence and this record oozes the kind of funk that you'd associate with artists such as Herbie Hancock or Roy Ayres. There are only nine tracks on this collection but they stretch over a massive 75 minutes and will draw the listener into an utterly unique world; the not-so-private world according to Max Brennan. This is a place where the laidback grooves of classic funk meet the new ideas of the 21st century. There are fat basslines that one feels already familiar with although Max Brennan plays everything live and originally; no samples get used in the musical department! But this is not a retro effect, it really is some new kind of alien funk, other-worldly but without a shadow of a doubt from this planet!"

**CO-FUSION: *Strutin' Remixes EP 12"* (SBL EP023). \$10.00**

Features the original mix, Co-Fusion remix, Claude Young remix and Funk D'Void remix.

**BRENNAN, MAX: *Old Codger and Remixes EP 2x10"* (SBL EP026). \$15.00**

"The Sublime family take tracks from Max Brennan's wonderful *Alien To Whom?* LP and remix them for some sonic adventures with the groove. From Susumu Yokota's house stomp, Josh (from Schattrax)'s percussive workout, Rei Harakami's melodic interpretation and a new house track, 'Old Codger' from Max Brennan himself."

**HARAKAMI, REI: *November 12"* (SBL EP029). \$9.00**

"Features 2 new tracks by Rei Harakami and two remixes. The A-side is Rei's and he opens up with a percussive work, densely rhythmic and musical, add your own bass drum if you like. '300ml' is more 'clubbable' in that it does feature a 4x4 kick. Instruments are panned beautifully from left to right and Rei's trademark treatment of synthesizers shines through it all; a deep and contemplative experience with a gentle funk element running from beginning to end. Ian O'Brian adds an Essex Techno twist to his remix, applying a warm bassline and groovy beat. Max404 weighs in from Eindhoven with much the same on his mind." Limited stock.

**CURTIN, DAN: *Deception 2LP* (SBL LP002). \$17.00**

2LP version of this classic album. This is the UK edition which features totally different artwork to the Japanese CD (SBL 5020).

**FLARE (KEN ISHII): *Grip 2LP* (SBL LP003). \$17.00**

2LP version of this 1996 Ken Ishii project (on CD as SBL 5011).

**BRENNAN, MAX: *Alien To Whom? 2LP* (SBL LP009). \$18.00****CURTIN, DAN: *New World 2LP* (SBL LP010). \$18.00**

Double 12" EP.

**TANZMUSIK: *Version Cities Hi-Light 2LP* (SBL LP011). \$18.00****YOKOTA, SUSUMU: *1998 2LP* (SBL LP012). \$17.00**

Double vinyl version (CD is o/p). "Susumu Yokota releases his first album through Sublime Records under his birth name. He was previously signed as Yokota to Germany's Harthouse label but is now able to concentrate all his energy on his Sublime project. This album is therefore the clearest and cleanest piece of work to date. This is an album of deep grooves. Drum loops and warm basslines where dreamy riffs played out on saxophone, guitar and organ slip in and out of lazy beats. There's an element of the Cocktail Lounge in this muzak but Yokota never lets go of his House roots and there's always a beat there; at times it's insistent and nagging, an order to dance and sometimes there's a dreamy groovy vibe. This is not a Dance album, let the EPs do that. This is not a disparate compilation of trax but a listening and grooving experience."

**HANNA: *Severance 2LP* (SBL LP014). \$17.00****BRENNAN, MAX: *We Are Part Of Us And So Are You 2LP* (SBL LP016). \$17.00**

Double vinyl version.

**SUBLIME FREQUENCIES:****VA: *Folk and Pop Sounds of Sumatra Vol. 1 CD* (SF 001CD). \$14.00**

"The equator runs through only ten countries on earth and I bet that you cannot name them all without consulting a map. Indonesia is one of them and the only nation in Asia with the equatorial stripe impaling it. There are so many different cultures spread-out on these islands, that it would take several lifetimes to experience them all properly. Within this umbrella of diversity is one of the world's richest and most dazzling sound museums. Sumatra is the northwestern entry point to the great archipelago. It is a large island approximately the size of California. There are jungles, mountains, swamps, various forms of myths and folklore, hustlers, Padang Food, Tigers, the Durian, dozens of cultures and languages, and more music than you've ever been allowed to hear. The selections on this CD are a combination of droning beat pop, pseudo-gypsy songs, jungle folk trance, and other improbable traditional and hybrid styles heard by only a handful of outsiders. These recordings are from old cassette tapes received as gifts, in trade, or purchased from sources in Sumatra in 1989. Some of the tapes are unmarked with the artists unknown, yet all of them are decaying documents of various sound quality containing some of the most eccentric artifacts ever uncovered from this fascinating island."

**VA: *Radio Java CD* (SF 002CD). \$14.00**

"Java is the center of Indonesian culture. Three out of every four Indonesians live on Java. It is the home of some of the most elegant musical styles to be found anywhere. To the veteran international sound collector, Javanese music is no secret. For the uninitiated, rather than going through an introductory outline of Javanese music history, I will wish you away to the internet, a library, or bookstore where you can find plenty of information on the subject. The selections on this CD are a combination of random radio excerpts sequenced in collage form and assembled in the summer of 1989. This disc is a highly unique document featuring many angles of Javanese sound finally slipping through the cracks. Among many other oddities, you'll hear several examples of Javanese pop (from Dangdut and Keroncong to Hard Rock and Disco), news snippets, folk music, radio commercials, Jakarta DJs, The west Java Sundanese sound, spooky theatre extracts, and high-octane Jaipongan variations that are completely over the top. There has never been anything like this."

**VA: *Night Recordings From Bali CD* (SF 003CD). \$14.00**

"The island of Bali is Indonesia's most popular place. With the modern beach resorts at Kuta and Legian, the lovely, tropic interior of palm-covered hills and rice paddies, and a rich variety of art, dance and music, the island is a destination of choice for travelers around the world. But, regardless of their increasing role of servicing an ever-demanding tourist industry, the Balinese are a strong-willed and tight-knit society. The island is a tiny enclave of Hinduism within a massive nation of Islam, yet, their Javanese music is faster, tighter, and louder than their mighty neighbors to the west, the Javanese. Balinese Gamelan stylings and the Ketchak dance are legendary throughout the world and have been immortalized in sound recordings and on film for decades. But, beneath the creeping exterior of a pseudo-western culture slowly overtaking an amazing tradition of unique human expression, the moods of the island are governed by magic and superstition. The hills, forests, rivers, and crossroads are alive with tales of demons (Leyaks) and a flesh-eating Ogress (Rangda). A lesser-known darker side of Balinese life secretly balances the lighter side 'tropical paradise' of tourist brochures. This CD is entirely composed of field recordings from August and September of 1989. The majority of the recordings were made at night in and around the villages of Peliatan and Ubud. Amidst the excerpts from Gamelan and Ketchak are sounds of the forests and mysterious crossroads where packs of dogs seem to take on forms of angry demons. Also encountered here are odd folk stylings for flute and drum, outdoor village theatre, and other sound anomalies from the center of Balinese culture."

**VA: *Nat Pwe: Burma's Carnival of Spirit Soul DVD* (SF 004DVD). \$25.00**

Sublime Frequencies is a new Abduction-related label, overseen by Alan Bishop/Sun City Girls. The label defines itself as "a collective of explorers dedicated to acquiring and expos-

ing obscure sights and sounds from modern and traditional urban and rural frontiers via film and video, field recordings, radio and short wave transmissions, international folk and pop music, sound anomalies, and other forms of human and natural expression not documented sufficiently through all channels of academic research, the modern recording industry, media, or corporate foundations. SUBLIME FREQUENCIES is focused on an aesthetic of extra-geography and soulful experience inspired by music and culture, world travel, research, and the pioneering recording labels of the past including OCORA, SMITHSONIAN FOLKWAYS, ETHNIC FOLKWAYS, LYRICHORD, NONESUCH EXPLORER, MUSICAPHONE, BARONREITER, UNESCO, PLAYASOUND, MUSICAL ATLAS, CHANT DU MONDE, B.A.M., TANGENT, and TOPIC."

"In Burma, many people believe in ghost spirits called NATs. These spirits are historical figures who met tragic or violent deaths. They are said to possess the power to assist or devastate the lives of those who recognize them. A PWE is a ceremony held to appease a Nat. Pwes are arranged daily throughout Burma for many purposes including the achievement of success in business, a happy marriage, or improving one's health. A Nat is summoned through a Kadow; the flamboyant and charismatic master of the Pwe dressed in elegant costume. The Kadow is a spirit medium, dancer, storyteller, and magician who exposes the crowd to a living incarnation of the Nat brought forth through opening ritual and careful observance of tradition. Many of the Kadows are male crossdressers performing the role of female Nats and the Nat culture attracts the homosexual, occult, artistically expressive and more outgoing elements of the Burmese population. Cash money is thrown and cigarettes and whiskey are hand delivered by the Kadow to the willing faithful. Audience participants are often ecstatic, spontaneously launching into trance as the Nat spirit possesses their bodies while the melodically ornamental and thundering sound of the Nat Pwe orchestra plays on as perhaps the last, great unknown musical juggernaut existing anywhere. Each Pwe has its own mood and Nats can dictate a variety of happenings and unpredictable phenomenon. Since the 11th century, there have been 37 officially recognized Nats and every August, in the village of Taungbyon, there is a festival dedicated to two of them. This festival is one of the greatest spectacles on earth. At the peak of the Taungbyon celebration, there are dozens of very intimate venues holding continuous Pwe's for 48 hours without interruption bubbling with excitement and intensity all within the narrow alleys of bamboo shelters amidst a vibe of mysterious, electric charm. What results is the magnetic, unexplainable concoction of conservative tradition, free expression, music, dance, spirit possession, and anomalous synchronicities of Burma's Carnival Of Spirit Soul." DVD is NTSC, region-free. With 8-page booklet of notes/photos enclosed.

**VA: *Jemaa El Fna: Morocco's Rendezvous of the Dead... DVD* (SF 005DVD). \$20.00**

...(Night Music From Marrakech). "Morocco is a land of ingratiating variety and intense contrast. Its people are as diverse as its topography. The cosmopolitan Atlantic coast fuses with the Berber heritage of the northern Rif and Atlas mountain ranges as the ancient Saharan trade routes wind their way from the south into the city of Marrakech, where all points collide, creating a vibrant mixture of the traditional, the exotic and the supernatural."

'Jemaa El Fna', the massive central square in Marrakech, is where Morocco's ancient history manifests daily in a perpetual cycle of mysterious sight and sound. *Jemaa El Fna* can be translated as: 'Meeting Place of the Dead', 'the mosque at the end of the world' or 'the mosque that came to nothing'; a sly reference to the Saadian Sultan Ahmed el Mansour's aborted attempt to build a mosque there several hundred years ago.

The 'Meeting Place of the Dead', a suitably chilling phrase which conjures an aura of exoticism and savage justice to an otherwise fully functional public square, has continued unabated for centuries. By Day it serves as a venue where magicians, fortune tellers, herbalists, acrobats, monkey handlers, snake charmers, dentists, astrologers, numerologists, and sorcerers create intriguing displays of bewitching spectacle. By night, the square transforms into a symphony of mystical brotherhoods and night musicians: the Aissoua, Derkaoua, Hamadasha, Jilila, and Gnaoua. Free from the restrictions and expectations of light entertainment for a tourist crowd, this 'Rendezvous of the Dead' is where the performances animate the audience and musicians alike into an elevated spiritual congress colliding in sonorous ecstasy. Filmed in Marrakech's legendary 'Jemaa El Fna', the central square of the final outpost before venturing into the great beyond of the western Sahara desert, this film is one of the most vivid documents ever presented capturing the raw folk stylings of Moroccan music. Shot at night, the performers manifest their passions right before your eyes, some drifting into extreme characters, others floating in dark, flowering breeze."

NTSC DVD, region-free.

**PRINCESS NICOTINE: *Folk and Pop Music of Myanmar (Burma) Vol. 1 CD* (SF 006CD). \$14.00**

"How do they do it? Are they smarter? Are they better? How can it be ignored or denied? How is it possible that one of the most unique, perfectly composed and performed, intense and awe-inspiring musical legacies the world has ever known is looming north of the equator physically tucked-between world cultural giants India, China, and Thailand, without more than a whisper from ethnomusicologists or those who define themselves as 'purveyors of world music'? Not only are the roots of this music unique, but so are the results after incorporating outside instrumentation from modern colonial and (unavoidable) international influence. What the Burmese have done with a piano is so precise in its adaptation to existing form and melody that one would think they invented it. Burmese music has a very distinct sound and whatever instrument is assimilated into its core only seems to magnify its original intent without depending upon outside ideas as they relate to each component of it. This collection will immediately bring you up to speed to what you have been missing all along. I'll leave the over-analysis to those who undoubtedly will suffocate the world music community with praise for this music in the future because the time is NOW to dig it and to put the REAL music of Myanmar on the map ONCE and for ALL. This is the first TRUE compilation of this phenomenal scene from Yangon to Mandalay and beyond. Here are some of the greatest names from the past 50 years of Burmese musical history from the original recordings featuring Mar Mar Aye, Bo Sein, and the incomparable Tonte Theintan. Listen, and be amazed."

**VA: *Radio Morocco CD* (SF 007CD). \$14.00**

"It was the summer of 1983 in Morocco. The Polisario guerillas were operating in the Southern Sahara and the mood was tense in the Arab world. The Government of King Hassan was suspicious of anything out of the ordinary. Checkpoints were everywhere along the highways. AIDS was the new disease. The American entertainment industry was grinding Michael Jackson's *Thriller* into the world consciousness as US export culture supreme. Dr. J won his first and only NBA Championship ring. I knew all this from the small transistor radio I carried from Tangier to Marrakech. I rented an apartment in Essouira on the Atlantic coast and began my swan dive into international radio collage. A songwriter by the name of Younes Megri had the number one hit during the summer of 1983 in Morocco. Radio Tangier International had the strongest signal in Northwest Africa. They played everything from Euro-pop to Be-bop to Heavy Rock to Moroccan folk trance. Less-powerful stations



played berber folk music late into the night. This collection is 20 years old and has grinded into my skull as Moroccan export culture supreme. This is some of the greatest music ever known displayed here amidst snippets of news, commercials, radio noise and a host of otherworldly transmissions. Arabic music is HIGH ART. At its best, it transcends western music even as it utilizes it as a display of emotion and celebration. The Moroccans are deep contributors to the high art of Arabic music. May this disc download into your mind as an anti-virus. It worked for me. I don't even remember *Thriller* by Michael Jackson." - Alan Bishop.

**VA: Radio Palestine: Sounds of the Eastern Mediterranean CD (SF 008CD). \$14.00**

"From the traditional Nubian sounds of Southern Egypt to the cultured Arabic pop of Beirut, it's all here in super-sonic collage: Cairo Orchestral/Greek Sartaki/Palestinian Folk/Jewish and Euro-hybrid music styles/ Jordanian reverb guitar....all placed deep within the mirage of an 18 year-old time capsule of news, commercials, radio plays, UFO signals, Secret agent messages and chainsaw shortwave. Recorded in the summer of 1985 from Aswan to Jerusalem, this is a cerebral-smashing 65-minute listening experience soaked in raw beauty. If you don't like gettin' your ears pierced, then Clear the path now....the Radio Collage Revolution has been unleashed."

**VA: I Remember Syria 2CD (SF 009CD). \$16.00**

"A jaw-dropping expose of music, news, interviews and field recordings from one of the least-known quarters of the Arab world. The country of Syria has been politically and culturally exiled for decades by the western media leaving little known of its rich heritage of art, music and culture. Recorded and surgically-assembled by Mark Gergis from two trips to Syria in 1998 and 2000, disc one of this 2-CD set features recordings made in Damascus and is a virtual documentary of sound from the legendary Capital including street scenes, a wedding, a mosque interior, spontaneous live music and interviews with citizens, radio broadcasts, a song about Saddam Hussein, and the mystery of an underground city called 'Kazib'. Disc two extends to Greater Syria with the same approach capturing live musicians, political opinions, radio excerpts, an interview with an anonymous homosexual, and unique sound documents from this small but highly-influential corner of the Middle East."

**VA: Folk Music of the Sahara - Among the Tuareg of Libya DVD (SF 010DVD). \$20.00**

"Folk music of the Sahara is an intoxicating experience of sight and sound captured among the Tuareg and Libyan people of North Central Africa. Filmed from the perspective of actually being one of the performers, this mind-blowing in your face document captures the spirit of Libyan folklore and the essence of emotion armed with pounding rhythms and wailing vocal choruses. Both men and women are featured here equally as overseers of the hybrid forms of expression where central African traditions collide with the tones and colors of the Arab world creating one of the most unique overviews of Saharan folk music ensemble and dance the outside world has ever witnessed. The diversity of faces is extraordinary, every costume is stunning, and the women are among the most beautiful on earth. If you ever wondered where some of western music's more exotic ideas originated from, this is a great place to start." (8-page color insert with additional photos and text). Color/ 60 minutes; NTSC All Regions; Aspect Ratio 4:3.

**VA: Cambodian Cassette Archives: Khmer Folk & Pop Music Vol. 1 CD (SF 011CD). \$14.00**

"An unbelievable collection of dynamic Cambodian music recorded between the 1960s and the 1990s, both in Cambodia and in the United States. A truly Khmer blend of folk and pop stylings — Cha-Cha Psychedelia, Phase-shifting Rock, sultry circle dance standards, pulsing Cambodian new wave, haunted ballads, musical comedy sketches, Easy-Listening numbers and raw instrumental grooves presented in an eclectic variety of production techniques. Male and female vocalists share the spotlight, embellished by roller rink organ solos, raunchy guitar leads and MIDI defying synthesizers. Culled from over 150 ageing cassettes found at the Asian Branch of the Oakland Public Library in California, these recordings showcase a pre and post holocaust Cambodian musical lineage that can't be ignored."

**VA: Bush Taxi Mali: Field Recordings from Mali CD (SF 012CD). \$14.00**

"Bush Taxi Mali is an aural tour through the heart of Mali. These field recordings were made by Tucker Martine in 1998 while travelling throughout the West African country. This blend of bluesy Ngoni's, clamoring street sounds, the stunning voice of Jalimusa Amanita Diabate (of the famous Diabate family), passing radios, Fulani flutes, runaway sound systems and chants from the Dogon country creates a unique portrait of Mali's rich musical heritage. Eventually Martine found himself in the backseat of a beat up Peugeot on his way to the village of Kela, a Jeli village, where the songs and traditions of the Mande people have been scrupulously preserved. Many of the musical performances heard on this disc were made during that visit. *Bush Taxi Mali* is a strikingly original tapestry of the ancient traditions of Mali in the modern era."

**VA: Brokenhearted Dragonflies: Insect Electronica from ... CD (SF 013CD). \$14.00**

"... Southeast Asia. "There is a legend in Burma stating that swarms of male dragonflies gather to join in choruses of high-pitched tones to court their mates. The ones that don't succeed in mating eventually scream so loud that their chests explode and they drop dead to the ground. These recordings are a tribute to this legend. Droning cicadas, dragonflies and other insects display their charm as masters of the High Frequency Airwaves recorded live and unprocessed by Tucker Martine in the lush settings of Laos, Thailand, and Burma. Enter the supernatural world where Entomology and Electronica converge in a tropical hallucination of alien sound. Anyone who's ever wondered if these strange symphonies could be recorded or preserved as precisely as they sound in the field need look no further! Martine has done it and you will be transported to the exact experience one would encounter in these mysterious lowlands. Liner notes by Hakim Bey!"

**VA: Radio India: The Eternal Dream of Sound 2CD (SF 014CD). \$16.00**

"A swan dive into perhaps the most astounding radio treasure chest the world has ever known, this amazing collection of audio art is a testament to India's Museum of Sound. This two hour listening experience features Radio Collage of music-only edits on disc one, with a more adventurous mix of music, radio commercials, news, DJs, and miscellaneous sound dimensions on disc two. Contents include: plenty of traditional folk oddities, choice pop hits and film themes, spectacular Classical music, incorporated styles from beyond the subcontinent, and an indescribable cache of raw sound materials edited from hours of bulk tapes recorded on location in 1989 and 1996 from Bengal to Rajasthan and many points in between. Ragas, Bollywood breaks, electric guitars, chennai and violin bliss, creepy folk songs and top-notch vocalists make this the best introduction to India's music scene ever assembled!"

**VA: ISAN: Folk and Pop Music of Northeast Thailand DVD (SF 015DVD). \$20.00**

"Welcome to ISAN, Thailand's forgotten frontier, where Lao, Thai and Cambodian folkloric traditions have conspired to create a mystifying pageantry of music and dance still relatively unknown to outsiders. Explore the raw cultural heritage of the Mekong interior, land of the Phin guitar and the bamboo Khaen and discover musical styles such as 'Molam' and 'Pong Lang'. Take a forbidden look into the sultry Go-Go scenes of Gentleman's clubs and witness a spectacular Lam Sing stage show cabaret backed by a psychedelic Rock band! Experience

the intoxicating pulse of Thailand's Tropical Northeast." NTSC DVD, region-free, Color, 50 mins.

**SUBLIMINAL SOUNDS (SWEDEN):**

**TRAD, GRAS OCH STENAR: Gardet 12.6.1970 CD (SUBL 01). \$15.00**

A 1996 reissue, repressed. "The first in our new series called Swedish Underground Archives. The series will focus on classic yet mostly unreleased recordings by known and unknown to mythical Swedish progressive/psychedelic groups from the 1960s/70s. First out is the best ever recording from the legendary Trad Gras & Stenar (Trees Grass & Stones) recorded at the first ever Swedish outdoors summer hippie festival in 1970. The sound is just amazing: a stoned lysergic wall of acid guitars jamming away and never letting up, pounding bass, furious drums and mystical howling vocals. A true landmark in psychedelic/progressive history."

**HOOKER, D.R.: The Truth CD (SUBL 015). \$19.00**

"Finally a CD reissue of one of the rarest US psych LPs. *The Truth*, recorded in Connecticut in 1972, might very well be the ultimate North American acid rock album ever. No hype here, just incredible talented music. Everything is absolute perfection, the wailing fuzz guitar, the psych arrangements, his awesome voice, layers of instruments and well-crafted songs. One of those LPs that keeps revealing new depths even when you've played it a hundred times. True psychedelia. This reissue is officially licensed from the artist. This CD edition contains 6 bonus tracks not on the LP."

**DUNGEN: // LP (SUBL 16 LP). \$23.00**

"Long awaited follow up to the fantastic debut LP release, from last year, which sold out right away. This is amazing new Swedish psych/prog/pop/folk/rock from the wonder kid Dungen. He's only 22 years old and is now signed to Virgin Records. The new LP contains more totally stunning musicianship, spellbinding Swedish folk pop psych inspired by the soulful Swedish folk music and the country's vast forests. No 'neo-psych' bullshit...this is THE real thing! Beautiful vocals, Hammond B-3 organ, flute, violin, groovy bass, swinging drums, electric and acoustic guitars and fuzz. Dungen is the next big thing from Sweden! What ever: he just made the best record we've heard in years! The LP is released by the Swedish Xotic Mind/Subliminal Sounds label that brought you artists like Parson Sound, S.T. Mikael, Word of Life and Adam. The LP contains a bonus track not included on the CD edition and it's housed in a beautiful gatefold sleeve. 500 copies limited edition only."

**MINEO, ATTILIO: Man In Space With Sounds CD (SUBL CD04). \$13.00**

Now available as a domestic pressing. Reissue of a fantastic and very obscure electronic release, recorded in the early 50s and issued on LP in 1962 on the World's Fair label (and basically impossible to find ever since). "This is the first release in our new reissue series of rare vintage electronica! We start this venture with Bubbulator Music! Visitors ride a spherical, oddly named elevator into a maze of cubes containing pictures of the hope and havoc of space and the atom. 'First floor,' chants the pilot, 'threats and thresholds, frustrations and fulfillment's, challenges and opportunities.' The Bubbulator was Washington State's official exhibit in the Coliseum housed a 'World of Tomorrow' exhibit. The Bubbulator, a 150-passenger spherical clear plastic elevator moved 2.5 million people through displays that promised an easier life ahead. The operator wore a silver shiny space suit right out of a Buck Rogers comic strip and the music of *Man in Space With Sounds* was being played through the sound system. Totally outer space man, totally. 'Visitors ascend to the exhibit in a globe-shaped elevator for a 21-minute tour of the future.' Visitor to the Seattle World's Fair loved the Bubbulator ride, which was eventually purchased for \$5,100 and relocated after the fair's end to the Center House/Food Circus/Armory. In the early 80's the Center House was remodeled and the Bubbulator was auctioned off. The unknown buyer moved it to their home in North Seattle and turned it into a terrarium and that's where it sits today. Attilio Mineo's *Man In Space With Sounds* is the record and the electronic outer space exotica music with spoken word introductions that was played in the Bubbulator at the Seattle State World's Fair. It was recorded in 1951 and is one of the rarest and most interesting electronica records in existence. It has now, lovingly, been digitally remastered and transferred to the aural medium of today for your futuristic enjoyment."

**SANDIN, AKE: Forlorad I Toner (Lost In the Tones) CD (SUBL CD05). \$19.00**

"Ake Sandin was a unique personality in the Swedish music business of the 1960s. A real 'outsider musician' who artistically did what ever he wanted to without any cares for critics or prevalent musical norms. During the last ten years he has become a cult legend among the few Swedish musical journalists and musicians who has been able to find or at least hear his incredibly rare records from the 1960s. In 1965 he started his own record company, Jay Records, financed by the meager income from his work at the post office. Jay Records released loads of records between the years 1964-1970, most of them with Ake himself. He paid for costly recordings in top studios with big orchestras and even rented the finest concert halls for his performances. Practically nobody bought his records or showed up at his concerts and every time he tried to do something he only got laughed at. His magnum opus was his LP record released in 1968 which was housed in a 'cooking proof' cloth sleeve! On the record he criticizes, in his own incomparable way, the Swedish music industry and the pop music of the day. Ake ended his days in this world as a rollerskating cloth salesman and after his death the Swedish government actually had all his belongings, including all his records, destroyed and burnt! Stefan Kéry, weird musical archeologist, has now succeeded in saving and displaying this musical treasure. His record company Subliminal Sounds has even received a grant from the Swedish National Council for Cultural Affairs, the same government body who also sponsored the Parson Sound 2 CD, to release this retrospective CD. The whole Ake Sandin LP and his ultra rare 45s are all included on this definitive release. Due to the popularity of Swedish outsider artists like the Elvis impersonator extraordinaire Eilert Pilarm and books like Irvin Chusids book *Songs In the Key of Z* people are becoming more aware and interested in the 'outsider music' phenomena. It is now time to unleash Sweden's most acclaimed artist in the outsider changer. Meet Ake Sandin, the Ed Wood of Swedish 60s music, on the *Lost In Tones* CD. Nothing will ever be the same afterwards."

**STOMACHMOUTHS, THE: Born Losers CD (SUBL CD06). \$16.00**

"The Swedish garage punk rock boom really began back in the 1980s. One of the pioneering bands were the Stomachmouths who road the crest of the 80s garage wave between the years 1984 — 1987 becoming the leading Swedish exponent of the genre at the time. They toured Europe several times with their wailing fuzz guitars, screeching Farfisa organ, caveman drums, thumping bass and ultra snotty vocals on full throttle, performing some of the wildest shows ever witnessed. Their musical influence lived on and is now strongly felt in current Swedish bands from the Hives to the Soundtrack of Our Lives. The Stomachmouths records sold very well at the time but none have ever been reissued on CD before. This CD compilation sets this right containing all the essential Stomachmouths releases presented here for the first time with the bands own original 80s mixes."

**JAY, ABNER: One Man Band CD (SUBL CD07). \$19.00**

"The ultimate one-man-band wild man from the 1960s of whom some have said 'the

southern Hasil 'Haze' Adkins'. Anyways Abner Jay was the most unusual music talent the world has ever seen and a true southerner. His original LPs are now sought after and very rare making this CD reissue very welcome. Abner played the long-necked, plucked string instrument we nowadays call the banjo. Its possible antecedents have existed in many forms and under many names. The commercially-manufactured, standardised form has emerged from vernacular instruments, including what 18th-century European travellers to the West Indian colonies reported as 'strum-strums': long, flat-necked, skin-covered gourd bodies strung with catgut, resorted to by plantation slaves for intimate diversion as well as larger occasions of social excitement arousal. Coming from whatever precursors, the banjo occupied an important place in late-19th century black and white minstrelsy and vaudeville. There is a long line of social and musical experience which constitutes Jay's tradition: blacks' domestic entertainment inspiring white imitations; in turn stimulating composed, sheet-music idioms for middle-class and professional performance, which then animated younger generations of black musicians. For forty two years Jay worked as a unique one man band where he played banjo, guitar, drums, harmonica, and sang at the same time. Abner Jay was the first of the original black musicians and played the only electric six string banjo you'll ever hear. Jay was a native of Fitzgerald, Georgia and was once a traveling performer with the Silas Green Show, one of the last multifaceted road shows on record. Tastes and tolerances of what constitutes acceptable public entertainment are always changing and Jay was part of making idioms which may not in fact have received too much exposure in the daily pressure to captivate audiences by extrovert mannerisms. Singing song on subjects ranging from LSD to 'what's six inches long and has two nuts on the end' — you got to hear it to believe it. A true glimpse at some real Americana compiling the best tracks from Abner's original LPs."

**ZACHARIAS, TOM: *Belinda* CD (SUBL CD08). \$19.00**

"It's time for us to unleash the ultimate Swedish early 70s underground psych funk erotica groove record! Yes you've heard about the Swedish sin but here's the ultimate proof. Not only were the hippies practicing free-love but they recorded some dirty music too. In the early 70s legendary genius/madman Tom Zacharias together with the cream of Swedish studio musicians, some beautiful Swedish hippie nymphs and a bunch of drugged out freaks recorded two ultra rare LPs called *The Songs of Belinda* and *Belinda's Daughters* both of which are now mega rare collectors items that never turn up, even in Sweden. These two masterpieces with their XXX-rated lyrics were recorded with both Swedish and English lyrics, but only the Swedish language versions were released. Even though adds were put out in both *Screw* magazine and *Hustler* the English language versions were kept in the can. Until now. We present both versions on one CD complete with extended liner notes and lots of psychedelic sexy pictures of course. Great groovy, funky acid erotica with loads of fuzz-wha-wha guitars, wicked drum beats and over the top XXX erotic lyrics."

**VA: *The Psychedelic Experience Vol 1 + 2* CD (SUBL CD09). \$19.00**

"Long out of print here's finally vol 1 and 2 of this the ultimate compilation series of US 60s wylid and mega obscure garage punk/acid punk on one CD. All material taken from the absolute rarest US late 60s/45's most of them never reissued before. 70 minutes of turned on sounds. No fillers, only killers. Forget all the so-so, lame comps this is the real Trip. Sunset Strip, West Hollywood, August 1966. You've just swallowed your very first sugar cube spiked with 1000 mikes of Owsley. The street's crowded with freaks, hep cats, Mary Quant girls, students, junkies, bums, rich kids like Bryan MacLean and Bob Markley, losers like Jim Morrison puking Thunderbird wine down an alley. Suddenly you find yourself inside the Pandora's Box. Strobe lights are flashing, dry ice drifts across the floor, go-go girls with painted faces dance on podiums while the crowd moves like a psychedelic ocean. The sounds of fuzz and phasing going haywire sends you right in to a lysergic vortex. Forget all the mediocre comps, this is the real Trip! Housed in a stunning acid monster sleeve featuring extensive liner-notes."

**DUNGEN: *Ta Det Lugnt* CD (SUBL CD10). \$19.00**

"The 3rd and most astounding album from the young and talented Swedish multi-instrumentalist Gustav Ejstes aka Dungen. This is the long awaited follow up to his two previous highly acclaimed albums, and this recording showcase the ultimate new Swedish psych/prog/pop/folkrock. *Ta Det Lugnt* is a beautiful multifaceted musical trip straight into your head and deep out in the Swedish forests. It offers Dungens most exciting and adventurous recordings and features stunning musicianship, stellar vocals, Hammond B-3 organ, flute, violin, groovy drums, swinging drums, electric and acoustic guitars and screaming fuzz, spellbinding Swedish folkrock pop psych."

**SUBLIMINAL/TI'LLINDIEN (SWEDEN):**

**PÄRSON SOUND: 2CD (TIL 02 CD). \$31.00**

Repressed. A spectacular archival package of primitive drone and minimalist rock/trance from the Swedish underground, believe the hype as follows; this is going to be one of the most memorable CD audio documents of the year 2001... "After years of research we're proud to present the nucleus of the Swedish 1960's-70s underground psych rock scene: the legendary Pärson Sound. This 2-CD set presents the most remarkable Swedish underground band, known in a later incarnation and continuation as International Harvester and Träd, Gräs och Stenar (Trees, Grass and Stones), and features both intricate studio recordings and organic live performances. Pärson Sound never released any records in their time and that is why a very few have heard about them at all. The recordings date from 1967/68 while the band explored unknown musical territory as well as inner- and outer space. In 1968 they were invited by Andy Warhol to play at the opening of his exhibition: 'Screens, Films, Boxes, Clouds and a Book', at the museum of Modern Art in Stockholm and also opened for the Doors. Influenced by the musical concepts of Terry Riley, Pärson Sound worked at discovering and perfecting their own unique approach towards the mixing of rock and minimalism. They created some of the most remarkable psych- trance-drone-pre-noise music-rock sounds ever recorded. Pärson Sound's music described contexts, interplay and organic growth and shaped a conception of the world — an opposite of fragmentation, individual achievements and intellectual construction. This world was to be perceived as one body, a whole of inviolable parts. The minimalist repetition with slight changes gives associations of a slow growth, of cyclic process, of breathing, pulse, life, movement and machines. The persistent repetition gives the listener an opportunity to discover the sounds, to meditate, to go into the music, join the same journey. Many times one can discover a relationship with music of other cultures. In comparison the music of the Western world can feel cursory, unreliable — as a fear of entering deep into feeling. Pärson Sound's compositions often consist of harsh structures — a rhythm pattern with ostinato bass, a melodic figure — which forms a base for improvisation. Other songs have a more thoroughly elaborated structure that still leaves room for variation. The moment, the audience, the location formed their music. Their key phrase was 'We, Here and Now!' With time, the music came to have an increasing 'religious' or shamanistic streak — with a raised demand of intensity, presence and warmth — a striving for euphoria and ecstasy. The bands psychedelic approach towards music is so fresh and

vital that it transcends time. Listen to it now! A 2xCD with an informative booklet in English and lots of photos."

**SUBLINGUAL:**

**VA: *Acoustiphobia Volume 1* 2CD (SUBLIN 009/10). \$15.00**

"A two-CD set, beautifully packaged in a six-panel cardboard wallet-case. Disc one is a live recording of a concert held at the School of the Museum of Fine Arts (SMFA), Boston on Jan. 31, 2000, featuring a trio comprised of turntablist Christian Marclay, Ikue Mori (drum machines and electronics) and Elliott Sharp (8-string guitarbass, soprano sax, powerbook & electronics). Disc two features some amazing, fun, and often challenging works by students of the SMFA. This document reveals emerging movements toward sonic portraiture, elaborate multi-channel diffusions, and re-re and re-recording practices."

**STRUNG: CD (SUBLIN 011). \$12.00**

"A production of string adventurer Jon Rose, with a collective of mostly immigrant musicians who, for better or worse, find themselves living in Amsterdam. They are either performers on a variety of string instruments or have an interest in the inexhaustible sonic possibilities of the bowed, plucked, scraped, hit, or otherwise 'excited' string. The group functions in concert as an improvising pool, taking advantage of the many instrumental combinations, colours and counterpoint, in 'walk on/ walk off' subdivisions or within fast moving conducted structures. Apart from the traditional instruments used, members of STRUNG also play a number of unique 'homemades' and innovative interactive software controllers on stage."

**SUBMERGE:**

**VA: *Depth Charge Two* CD (SUB 2). \$13.50**

Features tracks by The Suburban Knight, The Martian, Mad Mike, Shake, Eddie Flashin' Fowlkes, Scan-7, Underground Resistance, DJ T1000 & Drexciya.

**VA: *Depth Charge Three* CD (SUB 3). \$13.50**

Features tracks by: Andre Holland (UR), Dark Energy (Suburban Knight), Red Planet, Infinity, Octave One, UR, Aux 88, DJ ESP, Freq (Sean Deason), Teknotika, X-313 (Alan Oldham), S.I.N. Compiled by Sean Deason.

**DJ 3000: *Electric Soul* CD (SUB 3004 CD). \$15.00**

"Detroit has long been known for its mechanical innovation. From the assembly line to the super high output motor, Detroit and its people have always strived for something better. Through no fault of its own, Detroit has seen strife, revolution, and desolation. This sense of charge and vacancy provided the ideal birthplace for *Electric Soul*. *Electric Soul* exists as a realm without boundaries. It fits no categories. It's the experimentation of techno, the soul of house and the funk of electro. It's the sound of Detroit in 2003." Artists: Ron Cook, Los Hermanos, Electric Soul, Mr. De, DJ 3000, Fix, The Martian, M.I.A Feat Tek Brothers, Dr. Jiffy, Afrogermanic, B. Calloway, Dex, M.I.A, Orlando Voom.

**SAUNDERSON, KEVIN: *KMS Definitive Mix Compilation* CD (SUB 3005 CD). \$15.00**

"Submerge Recordings presents the first ever KMS mix compilation, mixed by Kevin Saunderson. The mix features 20 tracks by Chez Damier, D-Wynn, Ron Trent, Kenny Larkin, Gary Martin, Inner City, Kevin Saunderson as E-Dancer and more. Kevin bridges house and techno, flowing from early releases like 'The Sound' and 'Can You Feel It' through dance-floor monsters 'Forces' and 'Pump The Move'. Also features newer KMS releases, 'Love In Music', 'Senses' and D-Wynn's remix of 'Big Fun'." Additional artists: Inter City, Reese and Santonio, Paul Randolph, Infiltrate, The Closer, Ron & Che, Esser, Heath Brunner.

**VA: *Depth Charge 4* CD (SUB 4). \$13.50**

Features UR, Octave One, M500/3MB (Juan Atkins & Maurizio), Thomas Barnett, The Martian, Gigi Galaxy, Posatronix, Andre Holland, Project X, DJ T-1000, Vice (Jay Denhan), Missing Channel.

**VA: *Depth Charge 5* CD (SUB 5). \$14.50**

"Submerge, Detroit's best distributor of electronic music relaunched its Depth Charge series with its 5th installment. Deep Electronic Music best describes the sounds brought together on this compilation. It ranges from the electronic soul of Red Planet to the techno funk of 'Transition' and right through the underwater electro of Drexciya. *Depth Charge 5* was mixed and compiled by Submerge's new resident DJ Dex. Features new and classic tracks never before available on CD." Includes DJ Rolando, UR, Drexciya, Mr. De', Shake, Mad Mike, The Martian, The Deacon, Gerald Mitchell, Silicon, Perception, Anthony "Shake" Shakir, Drexciya.

**SUBMERGENCE MUSIC:**

**SCHNITZLER, CONRAD: *Conal 2001* CD (SUB 0053). \$13.50**

"A brand new album by this legendary electronic artist, formerly with Tangerine Dream and Kluster. 60 minutes of new music, with the final 20-minute track constructed from previously-unreleased 1981 recordings! High-quality experimental electronic music from a true original."

**TIETCHENS, ASMUS: *Eisgang/Dämmerattacke* 2CD (SUB 5005). \$21.00**

"*Eisgang & Dämmerattacke* were originally released as 2 separate limited edition LPs on Korm Plastics' 'Ambient Series' in 1995 and 1997, respectively. However, those familiar with Tietchens will realize that this is not your everyday ambient music! Roughly, the title *Eisgang* translates to 'Ice Flows', and *Dämmerattacke* means 'Spontaneous Twilight State'. Both albums contain long, slow moving icy yet dark structures. This reissue contains 20 minutes of previously unreleased material from the same period."

**Fil: *A Question For The Somnambulist* CD (SUB 5006). \$13.50**

"Long awaited new CD. Fil have explored industrial, psychedelic and space-rock realms over the course of their career, and this is their first new release since 1997's excellent *Helioscopium*. An unexpected surprise this time is the return of co-founding member Richard Franecki as a full member (not merely a 'special guest')."

**SUBSOUND RECORDS (AUSTRALIA):**

**LOPEZ, FRANCISCO: *Untitled (1999)* CD (SUBS 001). \$13.00**

"*Untitled (1999)* is released late 2001 to coincide with Lopez' first Australian tour. Comprising 7 untitled works ranging from one minute to eighteen minutes in length and recorded over the past three years, the release presents a wide ranging selection of Lopez' styles, typically representative of his dynamic live performances. Distant, subtle oceans of processed sound environments and selective use of silence contrast with powerful waves of full-frequency drones. Sound for deep listening at high volumes. Minimally packaged in a clear slimline jewelcase, *Untitled (1999)* is released in a limited edition of 500 copies."

**SUBSTRACTIF (CANADA):**

**MENCHE, DANIEL: *Eye On The Steel* CD (SUBSF 07). \$14.00**



"Unlike the previous release by Menche, *Eye On The Steel* features many shorter tracks. The material is therefore much more diverse, consisting of thirteen new compositions, including Menche's first entirely vocal based track. The sound on *Eye On The Steel* is heavily based around drones, pulses and ambient noise, falling somewhere in the territories often treaded by labels like Mego and Ant Zen. When asked about the sound sources behind *Eye On The Steel*, Menche stresses the record is his most diverse offering yet and includes loads of different sound sources. His work often stems from sound sources as varied as the body (heart, skin, lungs, larynx) and natural field recordings relying on wind, animals, insects, water, fire, and stones to crude and primitive electronics, broken microphones, damaged speakers, antique audio equipment, truck horns, mangled drones from accordions, melodicas, organs, and bass guitars with heavy gauged strings."

**AKIYAMA, MITCHELL: *Hope That Lines Don't Cross* CD (SUBSF 01). \$13.00**

"His debut focuses on a mixture of well crafted IDM and minimal movements, equipped with clicks, pops and scratches. *Hope That Lines Don't Cross* fits in alongside Tomas Jirku's *Immaterial* [SUBSF02]; both artists create beats with a heavy dub influence and play with field recordings. Akiyama fuses these with recordings of things like broken conversations, drones and church bells. The disc starts out with easy going, minimal IDM that makes for gentle listening, with a few more challenging moments. Other tracks could hold their ground with the biggest names in minimal techno. The Height of the Matter is reminiscent of Francisco Lopez, blending powerful environmental soundscapes with a very solid minimal beat introduced 2 minutes into the piece. Having come from a jazz background, Akiyama has an excellent sense of rhythm and melody and a fantastic knack for creating memorable music. *Hope That Lines Don't Cross* runs for 60 minutes and is broken up into 10 different tracks. Some of the pieces are so heavily built around pop aesthetics that you could easily get away with referring to them as songs."

**JIRKU, TOMAS: *Immaterial* CD (SUBSF 02). \$13.00**

"Immaterial embodies headphone minimalism through a blend of very subtle and quiet passages constructed from field recordings, drones and loads of stereo effects, combined with layers of his signature minimal-click dub sound. Tomas Jirku has truly managed to create his own sound in a school that is overloaded with copycats and wannabes. Elements of what he is doing can be compared to the likes of Vladislav Delay, Pole and Thomas Brinkmann. The idea behind Immaterial was to work with fewer tracks and give them more time to develop, allowing the repetitious rhythms to really infect the listener. It includes four tracks and runs just over the sixty-minute mark. The tracks merge into each other, creating a single composition with 4 movements."

**HECKER, TIM: *Haunt Me, Haunt Me Do It Again* CD (SUBSF 03). \$13.00**

"Tim Hecker is not be confused with Mego's Florian Hecker, but is rather the alter ego of techno maverick Jetone. As Jetone he has released a full length for Pitch cadet as well as the album *Ultamarin* for Force Tracks. There are certainly similarities to the likes of Angelo Badalamenti, Fennesz, Gas and Oval, but overall the sound is incredibly unique. Tim Hecker has managed to create some of the most memorable ambient music in the last few years. Much like the Austrian guitar/lap top experimentalist Fennesz, Hecker has perfected the art of catchy experimental ambient music. The recording is comprised of 17 tracks that blend seamlessly into one another, making it perfect for headphone listening or as background music. At times glitch-based minimalism, but also capturing the drama of post rock. Incredibly sad, yet hopeful music that sticks in your head for hours."

**HECKER, TIM: *My Love Is Rotten To The Core* CD (SUBSF 04). \$9.00**

"*My Love Is Rotten to the Core* continues the precedent of musical sabotage, or plunder-phonics, established in Hecker's earlier releases. We will not ruin the surprise by mentioning who is at the mercy of this incredibly talented young artist but we can tell you that the outcome is amazing. If you were blown away by the homage to 60's pop by Fennesz, wait until you hear Tim Hecker's take on the 80's Cock Rock phenomenon. Tim Hecker has the remarkable ability to create compositions that combine both ambience and noise, yet remain very accessible to those who might normally avoid either or both of those genres. This is because he manages to create deeply emotional music even where there is a lack of melody, as is very evident on this latest EP. Here Hecker has laced together snippets of interviews, concert announcements and the manipulated sounds of the original artist to come up with possibly the most engaging experimental electronica to emerge in some time. Sampled voices unfold while a transformed guitar chord comes tearing from the left to the right speaker before erupting and reshaping itself again. This is ambient music with incredible punch and loads of surprises." 25-minute CD EP.

**POLMO POLPO: *The Science Of Breath* CD (SUBSF 05). \$13.00**

"Toronto producer Sandro Perri, a.k.a. Polmo Polpo, who blends deep, murky techno with rich layers of feedback and densely orchestrated melodies. Trying to describe the sound of Polmo Polpo is not an easy task. The marriage of deep rhythms with shifting waves of melody and sometimes brutal white noise is certainly not a commonly used formula. This music is beyond catchy, the sound of the slide guitar shifting in and out of Gas-style minimalism gives the music a driving force that so much of the genre lacks. Over the last few years Polmo Polpo has released four separate 12" EPs on his own imprint Audi Sesna, all of which have gone on to sell out overseas rather quickly. *The Science of Breath* includes four beat-based tracks from the latest two of these EPs, as well as four new shorter tracks that bring the entire record together, and tread the grounds of sound sculptors like Fennesz and Tim Hecker. This comparison is made mainly on the basis of natural and processed guitar sounds interspersed amongst ambient movements, giving one the feeling of exploring the ocean floor inside a pressurized echo chamber. Heavily layered cello and lap steel guitar combine their colours to create a world of ghostly shadows immersed in the throbbing pulse of 'dance music'."

**SUBTEXT (UK):**

**VEX'D: *Pop Pop 12*" (SUB 001EP). \$11.00**

"OK, you've probably heard of the 'grime' scene by now, also called Sublow and Dubstep, the darker side of urban music recently championed by Rephlex on their compilation of the same name. Well, that's one version of the scene, but for the last few months disparate kids around the UK have been carving out a niche for themselves with the darkest and freshest music — we're talking Rag & Bone, Hotflush, Big Apple, and now this new imprint — Subtext. This first twelve hits the scene at its creative pinnacle with the perfect blend of sharp beats, digital noises and the widest basslines. *Pop Pop* drops like no other, straight in with crisp and loud drums, a dark foreboding is conjured by the searing atmospheric synth in the background, and the build up is relatively short for the widest acid bassline to hit the floor — stabbing and morphing across the beats. It'll only take one listen for the ruffness to come through — a true steppers anthem. 'Flip for Canyon' which will appeal to the more digital minded, sharp is the word, the beats, the futuristic hoover noises gleaned from those hedonistic days of hardcore, and the absolute destructive and punching bassline that fires around the beat, creating a firing cut that'll no doubt be hell a rare in months to come."

These aren't the easiest of records to get outside of London town. This is one of those records that takes a familiar sound someplace new — an adrenaline fuelled bass bomb of excitement that's set to become a future classic, no doubt."

**SUBVERSIV RECORDS (GERMANY):**

**VA: *Beyond Space Vol. 1 LP (VK 016LP). \$17.00***

"*Beyond Space* delivers nothing but new, exclusive songs from Sole, Alias (Deep Puddle Dynamics, Anticon), Odd Nosdam (Clouddead, Reaching Quiet), Passage, The Bommar Monk, Telephone Jim Jesus (Restiform Bodies), Circus and The Shapeshifters, and up-and-coming artists JD Walker, Emynd and Ognih. Artwork by Joe Rath, additional artwork and final mastering by Xndl."

**SUCTION (CANADA):**

**LOWFISH: *Eliminator LP (SUCT 008 LP). \$12.00***

European vinyl pressing of this album. "The second full-length release by Suction's own full-time robot, Gregory de Rocher. While previous Lowfish efforts have regularly hinted at electro, *Eliminator*'s 10 tracks positively boom. But there's a twist to these punishing drum-computer workouts. This is, after all, a Suction record, so it's fairly safe to assume that the DJs are going to find this all a little weird. Rarely have pounding 808 beats been cut with such intricate detail and stark, arresting melodies. *Eliminator* finds Lowfish locked away for months in the studio, with just an 808, a couple of synths, and a pile of rotten fx units, searching for 'that perfect melody'. He decided to get rid of his sampler, opting instead for an eight-output soundcard for his computer. 'Multiple tracks,' says Lowfish, 'means more 808 parts.' You may call Lowfish a bit of a purist. He makes no secret of his influences, including '70s modular-murk (Roedelius and Tangerine Dream), '80s electro-pop (OMD, New Order and the Art of Noise), crunchy techno (early Warp and Rephlex), and freaky new school electro (from Den Haag and Detroit)... and he manages to combine these diverse strains of electronic music history into a sound that is completely natural, utterly timeless and totally Lowfish, delivering everything a Suction robot could hope for: fierce electro beats, Fat Albert basslines, warm analog production, and catchy, memorable melodies. Robot music from Canada."

**VA: *Snow Robots Volume 1 CD (SUCT 010). \$12.50***

"Hello. *Snow Robots Volume 1* is a retrospective compilation CD from Canada's premiere source of robot music, Suction Records. Suction Records was founded in early 1997 by like-minded robot music composers Lowfish (Gregory De Rocher), and Solvent (Jason Amm). This CD compiles suction's out-of-print vinyl releases from 1997 in their entirety, and also features several exclusive goodies, both new & old. Suction Records' first 2 vinyl-only releases from 1997 highlight their 'distortion pedal new wave' beginnings. These tracks by Solvent, Lowfish and David Kristian are now available for the first time on CD. Originally brought out of the woodwork by Aphex Twin's *Analogue Bubblebath* material, the Suction robots joyously indulged in raw, distortion-pedal analog madness. But this was no Rephlex knock-off, for the Suction robots had already built up an impressive resume, with several years of bedroom-studio experience, and well-versed in the early works of Cabaret Voltaire, Human League and Skinny Puppy. The results are dark and filthy, but with a reckless sense of enthusiasm that will charm. To complement the chaos, Suction have rounded out *Snow Robots Volume 1* with six variations on Suction's patented melodic electro-pop theme: Two pre-suction tracks by Gregory De Rocher — soothing, melodic and timeless electronica recorded in 1996 under the pseudonym pest(e); A remix of Solvent by Detroit's mutant techno-pop duo, Adult., who also run the seminal Ersatz Audio label; A remix of Lowfish by Germany's Lali Puna — moody electronic pop with paranoid female vocals (their debut LP was released on Morr Music/Darla); And a brand new, exclusive track each from Solvent and Lowfish — two melodic electro tracks that are definitive Suction."

**VA: *Snow Robots Volume 2 CD (SUCT 011). \$12.50***

"Hello. *Snow Robots Volume 2* is a retrospective compilation CD from Canada's premiere source of robot music, Suction Records. This CD compiles Suction's out-of-print vinyl releases from 1999 in their entirety, and also features several new and exclusive goodies. Suction Records' 3 vinyl-only releases from 1999 chronicle Suction's development from lo-fi electro mayhem to the melodic analog electro-pop sound that is now synonymous with Suction. This development was a reaction to changes in the bedroom-electronics scene, which was rapidly being overcrowded by computer geeks who treated music like code — clicking their mouses furiously while already imagining the e-news group fame that lay ahead. The Suction robots had had enough with all of this 'digital irony'; things just weren't sounding fresh anymore. And so, past masters were pulled from the record crates and re-evaluated with new ears; Depeche Mode, Roedelius, and OMD sounded warmer, and more vital than ever before, and this made a great impression. On *Snow Robots Volume 2*, you will still hear Suction's affinity for lo-fi weirdness, but you will also discover a noticeable refinement in these crucial robot-composer skills: melody, composition and synthesis. In 1999, Suction Records scoured the globe for robot-composers whose music demonstrated an affinity for these musical ideals — and found some: D'Arcangelo, from Rome, who have recorded for Rephlex, Nature and too many others to mention; Pluxus, naive electronic pop from Sweden; Tinfoil Teakettle, who were easy to find as they are in fact a Solvent & Lowfish collaboration; and Manchester's Brioche Kretzaal, a collaborator with UK labels Skam & V/vm. The same traits were sought from our team of wonderful remixers: The UK's soothing electronica maestros isan (Darla, Static Caravan, Morr Music...); Rome's videogame-pop duo Mat-101; former Le Car member and current Detroit electro-pop subversive Perspects; and Suction's newest full-time robot, Berlin's skanfrom, who's debut full-length CD will be released on suction in 2001."

**SKANFROM: *Hand-Picked Fragments* CD (SUCT 012 CD). \$12.50**

"Hello. Suction Records is proud to present *Hand-Picked Fragments*, the debut full-length release by Skanfrom. Skanfrom is a robot from Germany named Roger. For those of you who complained that Suction only releases music by Solvent and Lowfish, here you go. It has taken us over 4 years to find a suitable robot to join Suction's full-time ranks. Skanfrom is obviously the man for the job, blending elements of modern electro with the raw, stripped down approach of early-80's synth-pop. Try to imagine the melancholy electro of Bochum Welt or Solvent, mixed with the stark, muffled robot-pop of Kraftwerk's *Radioactivity*. Skanfrom has been releasing his distinct brand of minimal electronic pop for several years on his own A.D.S.R. label, but if you blinked you could have missed out, because his A.D.S.R. releases have been strictly limited to small pressings of vinyl-only singles and cassettes. Suction felt it was necessary to release a retrospective of Skanfrom's obscure, underground career. *Hand-Picked Fragments* is a selection of Suction's favorite tracks from Skanfrom's sold-out A.D.S.R. back catalog, along with several new and exclusive tracks recorded for Suction."

**LOWFISH: *Maintain The Tension* CD (SUCT 014 CD). \$9.00**

"Hello. Hot on the heels of his recent 12" for Detroit's Ersatz Audio label, Lowfish (aka



Gregory de Rocher) returns to Suction Records for *Maintain The Tension*, a new 6-track EP of precision drum machine electropop. This is suction014. The title refers to a certain set of glorious knobs on one of Lowfish's prized vintage synthesizers, but we won't bore you with the details.... Lowfish's recent output has taken a turn towards dance-floor-friendly electro, but don't be scared of lowfish's dj-friendly beats! This is classic Suction robot pop, and Lowfish's rich & timeless synthpop melodies make these clubhits more akin to Depeche Mode circa 1981, than to Gigolo Records circa 2002, that's for certain. 'Speak and Spell' comparisons aside, this is utterly modern electronic dance music that is beautiful, engaging, & beyond trends. Forget electroclash, this is electroclass! Robot music from Canada. Thankyougoodbye."

**GD LUXXE: Vendetta CD (SUCT 015 CD). \$9.00**

"New 5-track EP from GD Luxxe, aka Gerhard Potuznik from Vienna, Austria. Vendetta is vocal electro-pop music that would not sound at home on the International DJ Gigolos label. This is not techno music dressed in black leather and fluorescent pink gloves, no. Vendetta's five songs are electronic pop music of the timeless variety. From the flower-adorned cover artwork, to the sequencer-fueled melancholy of the music, it should come as no surprise that Gerhard counts New Order's *Power, Corruption and Lies* LP as an all-time favorite. With vendetta, GD Luxxe takes the sound of classic-era New Order as a starting point, and makes his own statement for 2002. Honest, memorable, and sincere, Vendetta is a perfect slice of electronic pop music for the home and for the dancefloor."

**SUD ELECTRONIC (UK):**

**VA: What Was It Like Before I Got Into Electricity? 2LP (SUD 002 LP). \$19.00**

"With broken-micro-clicked-up House compilations being two-a-penny these days, it's nice to see something that stands out so brilliantly. The lineup is tantalizing: new tracks from Farben, Sutekh, Andy Vaz, Lump, Jay Haze, Peter F Speiss, Thomas Jirku and Portable's Alan Abrahams, and it's so satisfying to discover that beside the personnel the calibre of the tracks is at a simply exceptional level. Farben's opening 'A Famous Myth' sees Jan Jelinek delivering one of his most devastating dancefloor cuts to date — a subsonic shuffle through deep bass wobbles and microlite neon tones, something he does beautifully as standard magnified here by an attention to detail and warmth that sets the standard for what's to follow. Jay Haze follows and bounces off a filthy backing, all scrunched up sheets of static and jocular bass tones, miraculously funky, perfectly delivered. Andy Vaz lifts off the funk in a similarly dirty fashion, the man uses bass relentlessly, here managing to reduce the reduction to less of minimal thing, illustrating with his usual flair that less may well be more, but that a party is a party and that there's a time and a place for every mood and tone — awesome stuff. Sutekh's 'After Laughter', meanwhile, re-delivers the hiccup funk of Akufen with something less microscopic, the emphasis residing firmly with the twilight keys, late night tackle. Alan Abram's closing 'Untitled' provides the required catharsis with a sublime, beat-less closer that would find a padded home on labels such as 12k, Type or Mille Plateaux — once again illustrating good judgement, good ears and an understanding that every night out eventually comes to an end."

**SULA (NORWAY):**

**PETTER MOALVER VS. HERBERT, NILS: Hurry Slowly 12" (SULA 19638). \$9.00**

"Nils Petter Moalver, Norwegian trumpet player, composer and producer, connects stylistic extremes-jazz, ambient, house, electronic and breakbeats — and effortlessly melts them into convincing soundscapes of deep intensity gets the unique remix treatment from one-and-only Matthew Herbert. Subtle, experimental, Jazz, & Herbertish."

**SUNDAY SERVICE (GERMANY):**

**FINN.: Expose Yourself To Lower Education CD (SUN 002 CD). \$16.00**

"Expose Yourself... comprises one intro and nine fragile worldwide hits that feature an acoustic guitar enchanted by analog shooting stars. Solemn synth strings appear to have strayed here from an old Shellac record, while the beats pulsate gently and almost absently. Above it all hovers an entranced falsetto, celebrating every single breath and forming words into sounds. Finn plays music for a different reality — his debut album is an ever-merging sea of melodies, a rapture of the deep, a bewitchingly beautiful parallel cosmos. We dive down into an intriguing world suffused with soft twilight — expose yourself. With its second release (after Künnecke & Smukal) Sunday Service again expands the concept of singer/songwriter, getting closer to heaven yet another little step."

**FINN.: Expose Yourself To Lower Education LP (SUN 002 LP). \$15.00**  
LP version.

**JULLANDER: Interiors CD (SUN 003 CD). \$16.00**

"Jullander flee from ugly rock and cheerless postrock. On their run, they find old jazz and new electronics. Richly ornamented and simple at the same time, ten songs line up in unexpected easiness and sometimes touching beauty. On *Interiors*, Jullander speak of movies that they like and of those that haven't been made yet. In any case, cameras are lurking everywhere. *Interiors* is Jullander's second album. Their previous recordings have been licensed for England, Croatia and Japan. They have played shows in Germany, Benelux and England with bands such as Low, Billy Mahonie and June Of 44. This autumn, a Jullander song will be released on a single by the English label Twisted Nerve."

**JULLANDER: Interiors LP (SUN 003 LP). \$15.00**  
LP version.

**SUNDazed:**

**C.A. QUINTET: Trip Thru Hell CD (SC 11021). \$14.50**

1995 reissue of this Mpls. garage rock "classic", originally issued as a private press LP in 1968. "Something very, very strange was afoot in the midwest during the 60's, and we're not talking about David Letterman's stint as a local TV weatherman. While L.A. was tiptoeing through the tulips, New York was groovin' and London was electrifying bananas, these brainiacs were booking a journey to Hades. Get your contact high from a safe distance with this intense, fuzz-ridden passel of ones and zeros. Our package contains the entire mind-bent original album plus 12 bonus cuts, a fat booklet jammed with rare photos and notes, and more!"

**MU: 2CD (SC 11037). \$21.00**

Repress of this 1997 reissue, which superceded the prior Subliminal Sounds issue, a completely fantastic release of this group's output spanning 1971-74. Featuring the legendary Merrell Fankhauser (post-HMS Bounty) and Jeff Cotton (post-Beeheart's Magic Band), this features their first album, singles tracks and Maui album sessions (unissued at the time, later released in the 80s as *The Last Album* and then *End Of An Era* on Reckless. The documentation of cosmic permeation and general aura of "unhingedness" has rarely been equalled within the recording medium, this stuff puts you right there on lip of the saucer. Comes with

a booklet of pretty amazing photos and Fankhauser liner notes.

**WEST COAST POP ART EXPERIMENTAL BAND: Volume One CD (SC 11047). \$14.50**

All tracks recorded in Beverly Hills, 1965-67. Features 8 previously unreleased tracks. Predates their legendary output of 3 LPs on the Reprise label in the late 60s. "Cut in their storefront studio in 1966, this package revives the impossibly rare first album by the West Coast Pop Art Experimental Band on the Fifo label. The folk/rock of the Byrds, the emerging trippiness of the Beatles and some dynamic recent material by Bob Dylan is employed by these precocious teenagers as a springboard to their own style in a foretaste of things to come." — Jud Cost.

**LEAVES, THE: Are Happening: Best of the Leaves CD (SC 11058). \$14.00**

"Primo L.A. folk-punk. Take a pinch of the Byrds, add a heaping teaspoon of Love, and you've got the happening Leaves, prime movers on the Sunset Strip scene, who hit the charts with the most manic "Hey Joe" you'll ever hear. *The Leaves Are Happening* collects the complete Mira recordings, including the entire *Hey Joe* album, plus all rare single sides, cool photos, and more."

**DIMENSION DOLLS, THE: The Dimension Dolls CD (SC 11062). \$14.00**

"Never again would instantly catchy, soulful arrangements intersect pop-music genius in perfect celestial alignment as it did in the chart smashes by the divas of the Dimension label. Huge hits by Little Eva ('The Loco-motion'), the Cookies ('Chains') and songwriting legend Carole King ('It Might As Well Rain Until September') is now available in one heaping helping in the expanded CD-version of *The Dimension Dolls*. Loaded with new notes and rare photos, this disc follows hot on the stiletto heels of our fabulously successful release of *The CANTERBURY FAIR: CD (SC 11064). \$14.00*

"By skillfully employing a keyboard arsenal and monstrous fuzzadelic bass, John and Philip Hollingsworth and a couple of plas created epic tapestries of mind-bending sound there were too large for their hometown of Fresno, CA. Before long, Canterbury Fair was unfurling its wide-screen soundscapes before the wide-eyed patrons of San Francisco's legendary ballrooms. This collection includes the A-side of the ultra-rare single 'Song On A May Morning' as well as the group's astounding never-before-heard full length album." Long lost West Coast album, recorded 1967-69.

**JOSEFUS: Dead Man/Get Off My Case CD (SC 11066). \$14.00**

First legit CD reissue of this legendary Texas group. Includes their self-released first album, *Dead Man*, from 1970, plus the demos from 1969 (later issued as the *Get Off My Case* album). "Pete Bailey's banshee vocals, Dave Mitchell's howling guitar and Doug Tull's cosmic thud made Josefus the uncontested lone Star state hi-decibel heavyweight champ. *Deadman*, their hideously rare first longplayer — joined here by the previously unreleased version of the album — is a bare-knuckled slugfest with the devastating wallop of a Texas tornado. Never before seen photos, new liner notes, and 14 killer tracks all taken from the original masters complete definitive Josefus package!"

**SPENCE, ALEXANDER "SKIP": Oar CD (SC 11075). \$14.00**

New, definitive CD reissue of this psychedelic masterpiece from 1969, a harrowing stroke of desolation and one of the peak American recordings of its era. "*Oar* was the visionary solo work recorded during Alexander 'Skip' Spence's last days as part of the seminal San Francisco band Moby Grape. Mastered from the original session tapes by Bob Irwin, the Sundazed issue will also contain previously unheard material from the original sessions, unpublished photos, and in-depth annotation by David Fricke, Greil Marcus and Jud Cost. Very importantly, Sundazed restores the original Columbia album version of *Oar* directly from the original 2-track master tapes, circa 1968. The prior (non-Sundazed) CD edition was remixed and, unfortunately, bore little sonic resemblance to the highly distinctive and far superior original album mix. The bonus cuts included on this Sundazed set are exact representations of what Skip recorded during the last day of the historic *Oar* sessions." Includes the original 12 albums tracks, the 5 bonus tracks featured on the previous Sony CD version, and 5 additional unissued bonus tracks never before heard.

**VA: The Daisy/Tiger Records Story CD (SC 11080). \$14.00**

"When the Midas touch Hall Of Fame producer/songwriting team of Jerry Leiber and Mike Stoller launched their own record labels, Daisy and Tiger, in 1963, the quality of the ensuing singles was a given. They were bound to be knockouts. From Dee Dee Warwick and Bessie Banks to Alvin Robinson and Roy Buchanan, everything on the label was dripping with the magic Leiber & Stoller had woven so well with previous chart-topping acts like the Coasters, the Drifters and the Clovers. Who could resist the chance to poke around the backwaters of Leiber & Stoller country to re-discover the unmitigated joys of Bob Moore & The Temps, the Lovejoys and Moody & The Deltas? *The Daisy/Tiger Records Story* features every single track released by Daisy and Tiger, all from the original master tapes, plus — for the first time ever — three previously unissued alternate versions."

**METERS, THE: Kickback CD (SC 11081). \$14.00**

"No city marches to a funkier beat than New Orleans, and no Crescent City band ever upheld the joyous second-line tradition with prouder panache than the Meters. Their eight classic 1969-1977 albums for Josie, Reprise, and Warner Bros. — all of them available on Sundazed — signaled a new and exciting era of Big Easy funk. Now it's time to dig a little deeper: *Kickback* — in essence, the Meters album that never was — gathers precious rarities from the Meters' mid-'70s *Fire On The Bayou/Trick Bag* period, including previously unissued gems, newly unearthed alternate versions, and a treasure trove of blistering funk sure to delight fans of the legendary group."

**MU: Return To MU CD (SC 11088). \$14.00**

Basically the same release as the Captain Trip Merrell Fankhauser: *Return to Mu* CD — a collection of Merrell's mid-70s Maui-based songs, performed by various permutations of his Mu collective. Classic hippy idealism and pure saucer infatuation, sounds good no matter what the decade. "Merrell Fankhauser — The eccentric guitar/ songwriting genius behind psych/folk-rockers Fapardokly and H.M.S. Bounty — is back on the scene with an all-new album of shimmering delights from MU, his long-dormant band of lysergic visionaries. *Return To MU* not only flashes the utopian spirit of those golden days of the Summer Of Love, it features many of its original participants, including: Quicksilver Messenger Service guitar god John Cipollina, Jay Ferguson and Ed Cassidy of Spirit, John McEuen of the Nitty Gritty Dirt Band and Rolling Stones/Kinks session keyboard whiz Nicky Hopkins."

**WENDY & BONNIE: Genesis CD (SC 11089). \$14.00**

"Genesis, the sole album by SF-based sisters Wendy and Bonnie Flower, ranks as one of the most remarkable unheard albums of 1969. With melodic confections laced with radiant sisterly harmony, the breezy Brazilian splashes and soft-rock strains of *Genesis* convey a sophistication that belies the artists' tender ages (Wendy 17, Bonnie 13). Produced for reissue by Irwin Chusid (author of *Songs In The Key Of Z: The Curious Universe Of Outsider Music*) with Wendy & Bonnie's full participation, Genesis makes its long-awaited official CD bow with 5 bonus tracks, interviews with Wendy & Bonnie, and a treasure trove of candid photos."

**PARSONS, GRAM: Another Side Of This Life/The Last Recordings CD (SC 11092).**

**\$14.00**

"18 previously unheard demo recordings of Gram Parsons, country-rock pioneer and former member of the Byrds and founding member of the Flying Burrito Brothers. This release — available on CD and 180-gram vinyl — features Parsons, singing and playing acoustic guitar, recorded from March 1965 to April 1966 at the home of his Winter Haven, Fla. friend, Jim Carlton. *Another Side of This Life* also features rare photos and a detailed liner essay by noted writer Stanley Booth." From Jim Carlton's liner notes: "He was dropping names like Fred Neil, Dick Weissman and Bob Dylan...he was an urban folkie and damn good at it. Several of the tunes on this CD, obviously of their era, to my knowledge, are the only surviving recordings of his foray into the Village folk music scene...others provide a glimpse of the incipient stages of his landmark group The International Submarine Band."

**VA: Get Low Down! The Soul Of New Orleans, '65-'67 2CD (SC 11094). \$23.00**

"From legends like Lee Dorsey and Betty Harris to cult heroes such as Curly Moore and Willie Harper, these 50 slinky, cayenne-infused workouts circa '65-'67 — all taken from the vintage Bell/Amy/Sansu master tapes — are stoked by ace New Orleans session men, like master chefs stirring boiling gumbo pots, ready and able to turn up the heat under every soulful vocalist the home of Mardi Gras had to offer!"

**WRAY & THE WRAYMEN, LINK: Slinky! The Epic Sessions '58-'61 2CD (SC 11098). \$23.00**

"Corrals Link's complete Epic Records output for the 1st time! *Slinky! The Epic Sessions*, a deluxe double-whammy 2 CD set from Link Wray and the Wraymen — brother Doug on drums, Shorty Horton on bass, and brother Vernon on rhythm guitar and piano — captures their complete raw-hided, fuzz-fueled Epic recordings and some of the raunchiest guitar ever committed to tape. Recorded between late 1958 and early '61, our master-tape motherlode features 46 cuts — a whopping 16 previously unissued — including sensational single-sides, album cuts and alternate takes, all with riffs as sharp as a switchblade."

**MILLENNIUM, THE: Magic Time: The Millennium/Ballroom Sessions 3CD (SC 11102). \$34.00**

"We've combed the Columbia vaults to present *Magic Time*, the most comprehensive set of Ballroom and Millennium material ever assembled: a three CD set with nearly three dizzying hours of music, produced by Curt Boettcher and Keith Olsen, whose dazzlingly inventive soundscapes and choral arrangements pushed the boundaries of music far beyond the breaking point to create a perfect hybrid of Soft Rock and Psychedelia, circa '65-'68. Produced with the full cooperation of the Ballroom/Millennium members, *Magic Time* comes to you direct from the original analog master tapes, and includes the complete *Ballroom* album plus unissued cuts, the timeless Millennium album *Begin*, alternate and single mixes of Millennium tracks, as well as interviews with band members and rare photos from their archives. A whopping 62 tracks — 22 previously unissued."

**PATTERSON, BOBBY: Soul Is My Music: The Best Of Bobby Patterson 2CD (SC 11105). \$18.00**

"When Sundazed purchased the Abnak/Jetstar masters, we discovered a cache of unissued recordings by the dynamic soul singer Bobby Patterson. Accompanied by his combo, the Mustangs, the Dallas-based singer signed with Abnak/Jetstar in '65 and soon soared up the national R&B charts with sizzling sides that spotlighted his dynamic, versatile vocals. Included in this specially-priced, comprehensive two-disc mother lode of vintage soul are every recording Bobby released on the Abnak and Jetstar labels from 1965-1970, along with nine previously unissued tracks."

**CYRKLE, THE: The Minx Soundtrack CD (SC 11106). \$14.00**

"A highly-sought-after collector's item, *The Minx* soundtrack is full of the Cyrkle's trademark three-part harmonies, intricate arrangements, and paisley-psychedelic sounds (the percussion intro of 'Nicole' has become a break-beat classic). Recorded in 1967, following the Cyrkle's pop chart success with Paul Simon's 'Red Rubber Ball' and their own 'Turn-Down Day' — and shelved until the film's release two years later, *The Minx* has eluded the grasp of even the most dedicated Cyrkle fan, until now. For this first-ever legitimate reissue, we've found the long-lost master tapes and added eight bonus tracks, seven of which are previously unissued, along with liner notes based on new interviews with the Cyrkle's Tom Dawes, Don Dannemann, and Marty Fried."

**THE PAISLEYS: Cosmic Mind At Play CD (SC 11112). \$14.00**

"The Paisleys' mystical, brooding album, *Cosmic Mind At Play*, makes it's first ever legit re-release on Sundazed. We've roughed up the band members (along with legendary producer Warren Kendrick), raided their closets and unearthed more than enough Upper Midwest jewels to mind-expand this album to near-bust; now included along with the rare original issue are a bevy of extras; unissued cuts from the sessions, revealing demos, and vintage live recordings... Sundazed proudly presents the full, swirly-psychedelic portrait of these dark Minneapolis wizards."

**HOLMBERG, DOTI: Sometimes Happy Times CD (SC 11114). \$14.00**

"Her clarion voice can be heard ringing with the GoldeBriars, the folk-pop group she formed with Curt Boettcher, and as part of the heavenly chorus that lifted Boettcher's productions into the stratosphere. *Sometimes Happy Times* features 17 unissued masterpieces of sunshine pop, including collaborations with Boettcher, Sandy Salisbury, and Keith Olsen (Millennium), demos, and home recordings from 1966-1970 that are stunning in their simple beauty."

**BYRDS, THE: The Preflyte Sessions 2CD (SC 11116). \$28.00**

"Before turning rock 'n' roll on its ear in 1965, the Byrds spent countless hours creating and refining their unique sound at LA's World Pacific Studios, where they recorded newborn, spine-tingling versions of classics-to-be like 'Mr. Tambourine Man' and lost gems such as 'You Showed Me' (later a smash for the Turtles). The 2-CD (and double 180 gram gatefold LP) *Preflyte Sessions* — the most comprehensive collection of the Byrds' pre-Columbia recordings ever assembled — captures the newly-kindled fire and enthusiasm of one of the most legendary and influential groups of all time."

**THE LOVE GENERATION: Love And Sunshine: The Best Of The Love Generation CD (SC 11120). \$14.00**

"They may be more familiar as the voices behind some of the best-loved Partridge Family recordings, but during the late '60s, The Love Generation's flawless harmonies epitomized California pop-psych. Beginning with 1967's 'Groovy Summertime,' this group fashioned some of the lushest, most sun-drenched recordings ever, including their 1968 hit rendition of Jimmy Webb's 'Montage from How Sweet It Is (I Knew That You Knew).'*Love And Sunshine*, the 25-track strong, first-ever Best Of, features tracks from their three Imperial albums, plus the B-side 'Catchin' Up On Fun.'"

**WILLIS, CHUCK: Chuck Willis Waits! The Complete Okeh Recordings, '51-'56 2CD (SC 11122). \$26.00**

"Chuck Rules The House! With his fervent, soaring vocals blistering through both thunderous jump blues and spine-tingling ballads, the sensational Chuck Willis, crowned 'The King Of The Stroll', scored many R&B smashes for the Okeh label in the mid-50s. Comprising 51

tracks, this first-ever, vault-emptying 2-disc retrospective features from the original master tapes every recording Willis waxed for Okeh, Columbia and Epic Records, 1951-1956: blazing 78rpm and 45rpm sides, album tracks, and long-lost gems heard here for the very first time."

**GENTLE SOUL, THE: The Gentle Soul CD (SC 11123). \$14.00**

"The Gentle Soul — with their beguiling blend of sunshine pop and folk-psych, spotlighting the ethereal harmonies of Pamela Polland and Rick Stanley — recorded just one album and a handful of singles, now highly sought-after and regarded as some of the most perfectly realized gems from the groundbreaking Los Angeles folk-rock scene that also embraced the Byrds, Tim Buckley and Buffalo Springfield. The Gentle Soul's Terry Melcher-produced debut — with a band including Ry Cooder, Van Dyke Parks, Larry Knechtel, and Mike Deasy — remains a rare treasure from California's golden age of mind expansion. Reissued with the full participation of Pamela Polland and Rick Stanley, *The Gentle Soul* features their exceedingly scarce original 1968 Epic Records album, plus nine bonus tracks—including all non-LP single sides and four previously unissued tracks—and unpublished photos from the group's archives."

**UNITED STATES OF AMERICA: United States Of America CD (SC 11124). \$14.00**

"Fueled by the avant-garde sonic ammo of keyboardist/composer Joe Byrd and the haunting vocals of Dorothy Moskowitz, the United States Of America found a way to permanently hardwire space-age electronic music to the heart of rock and roll on their highly desirable, self-titled 1968 debut. Byrd's kaleidoscopic musical excursions and Gordon Marron's searing violin orbit around the icy vocals of Moskowitz, who — with a passing resemblance to early Jefferson Airplane belter Signe Anderson — remains the group's center, steady as a rock. This heady mind-trip is reissued with the participation of both Byrd and Moskowitz, sports 10 amazing bonus cuts, comprehensively fascinating liner notes by Byrd, himself, and — newly mastered from the original analog source tapes — has never sounded better."

**VA: Looking For My Baby! Soul Treasures from the Vaults... 2CD (SC 11125). \$26.00**

"...of Amy Mala Bell. "Next to the mighty Atlantic Records, Larry Uttal's Amy-Mala-Bell family of labels issued more classic soul music during the 1960s than any other New York indie company. *Looking For My Baby! - Soul Treasures from the Vaults of Amy-Mala-Bell* takes the first ever indepth look at this very important body of work, consisting of 50 splendid tracks that either hit the streets on Amy, Mala, or Bell, or one of the many labels across the country that Uttal distributed nationally (Maxx, Aurora, Big Hill, Twin Stacks, Big Top, AGP). Highlights include The Emperors' 'Karate' (later adapted by Carlos Santana as 'Everybody's Everything'), The Emotions' 'Brushfire,' Lou Johnson's stately Burt Bacharach/Hal David penned 'There's Always Something There To Remind Me,' Gladys Knight & The Pips' Van McCoy-helmed 1964 hit 'Giving Up,' two sizzling '69 tracks by the dynamic duo of Larry Williams & Johnny 'Guitar' Watson, and many, many others."

**VA: Lost Legends Of Surf Guitar I - Big Noise From Waimea CD (SC 11126). \$14.00**

"Sundazed loudly launches our supercharged new series, indelibly capturing the widescreen picture of pounding vintage surf and hot rod guitar instrumentals — the first-ever, broad-based, legitimate survey of these incendiary recordings! From the endless beaches of Orange County to the countless lakes of Minnesota, *Lost Legends Of Surf Guitar* spotlights an avalanche of reverb-guitar staccato — ripping surf and speed-fest sounds from the original masters. Featuring performances from echo-drenched legends such as the Pyramids, David Marks & The Marksmen, the Original Surfaris, Trashmen and Tornados, as well as unsung longboard heroes like the Royal Coachmen, Thom Starr & the Galaxies, Jan Davis, Dave Myers & the Surftones, and a ton of others! Big sounds from the original masters — 20 tracks per disc including previously unheard vintage cuts on each volume."

**VA: Lost Legends Of Surf Guitar II - Point Panic! CD (SC 11127). \$14.00**

Volume 2.

**VA: Lost Legends Of Surf Guitar III - Cheater Stomp! CD (SC 11128). \$14.00**

Volume 3.

**GURUS, THE: The Gurus Are Hear! CD (SC 11130). \$14.00**

"The stuff of longplaying-legends and vinyl-myths, the Gurus waxed two stunning singles for United Artists Records in 1966, both 45's in sky high-demand within the haunted worlds of garage and psych collectors worldwide. Here's where it gets interesting...a full-length Gurus' album was also recorded, designed, and advertised for release in 1967, but was ultimately shelved before its issue for reasons unknown...At the top of psych-lovers' want lists everywhere, we're proud to announce that Sundazed has researched, excavated, and licensed the entire unissued Gurus' project from the vaults of EMI/United Artists, in all of it's raga-infused glory."

**GRUESOMES, THE: Gruesomology 1985-89 CD (SC 11132). \$14.00**

"By the light of a beat-up TV flickering in their filthy Montreal basement, the Gruesomes once created a short stack of sizzling singles and an armful of albums phosphorescent enough to be used as road flares. We've done everything but scrape the studio floor for this all-encompassing re-introduction to the most glow-in-the-dark garage/punk band to ever sneak across the border from Canada. Here it is, on CD at last, the big picture of the Gruesomes' wild and sleazy teenage lust, exactly where it belongs: on Sundazed."

**BRYANT, JIMMY: Frettin' Fingers : The Lightning Guitar of Jimmy Bryant 3CD (SC 11134). \$35.00**

"Here at last is the ultimate 3-CD box set that illuminates guitarist Jimmy Bryant's fretboard genius once and for all, spotlighting the dizzying technique, the fluent lines and the electrifying flights of improvisation that have made Bryant a legend with guitar cognoscenti everywhere. To say Jimmy Bryant was as important to country-guitar picking as Charlie Parker was to bebop is a tribute to both legends. This deluxe-edition, 75-track, career-spanning collection is loaded with the gravity-defying, Capitol-era duets of Bryant and Speedy West, the never-reissued Bryant solo material from the Imperial and Dolton labels, as well as a large handful of ultra-rare singles, unissued material and previously unheard alternate versions. Blessed with the heart of a country boy and the soul of a groundbreaking jazzman, Jimmy Bryant is of that rare breed whose work will always sound ahead of its time. The first-ever career-spanning collection of Bryant's dizzying guitar work, 1950 -1967."

**ALLAN & THE ARROWS, DAVIE: Restless In L.A. CD (SC 11135). \$14.00**

"Loud, loose and savage! Davie Allan & The Arrows come crashing back on the scene with an all-new set of raunchy masterpieces. Unique among American musical icons, Allan always had the uncanny knack of straddling the worlds of brain-omelette psychedelia and raw-boned surf with the most fuzzed-out guitar sound ever committed to tape. His storied soundtrack music for trashy biker flicks like *The Wild Angels* — whose theme is re-cut here in all its cortex-splattering glory — is the stuff of legends. Now Davie has returned to fry the gray matter of an audience primed for his distinct blend of acid and sand with a smoking set of originals and ultra-choice covers. Allan's even picked up vintage axes he hasn't touched in decades to give *Restless In L.A.* its over-the-top, radioactive glow of fuzz, just to let you know this could be no on else on earth but L.A.'s original guitar hero: Davie Allan!"

**DAVIS, JAN: Boss Guitar! The Best of Jan Davis CD (SC 11136). \$14.00**

"An unheralded master of cool '60s instrumentals, Jan Davis straddled the worlds of the Ventures, the Rockin' Rebels and the Shadows like a guitar-wielding superhero. Problem was, none of Davis' eye-popping singles dented the national sales charts, so we're here to right that wrong with 20 of his most powerful tunes."

**ALLAN & THE ARROWS, DAVIE: *Devil's Rumble: Anthology '64-'68* 2CD (SC 11138). \$26.00**

"Through exclusive arrangement with Curb Records, Sundazed is thrilled to announce the release of the ultimate, fuzzed-out '60s gems by the legendary Davie Allan & The Arrows. Davie Allan & The Arrows recorded the most frenzied instrumentals the world has ever heard. Allan's fuzzed-out guitar was an audio compass pointing towards freedom, sex, danger and violence, his trashy fretboard riffs exploding behind flickering celluloid images of cycle runs, biker fights, drug freakouts and rubber-burnin' hot rods. To restore Davie Allan to his rightful place atop the ranks of fabled guitar gunslingers, we have lovingly compiled a 40-track, double CD/28-track, double LP gatefold-edition anthology that rounds up the best of Allan's 45s, sizzling album cuts, and many mind-plattering widescreen rarities."

**VA: *Garage Beat '66 Vol. 1: Like What, Me Worry?* CD (SC 11139). \$14.00**

"The time is ripe to tell the full story of an army of longhaired, pimply teenagers who flailed away on their instruments between mom's car and the cat box — and forever changed the world: Garage Beat '66! Sundazed is proud to announce the first 3 volumes of the most far-reaching, legit vintage garage rock series ever: *Garage Beat '66*. The next obvious step for Nuggets lovers, Garage Beat will span the U.S. and Canada; each disc spotlighting 20 fuzz-drenched tracks from genre heroes like The Music Machine, The Guess Who, The Litter, and The Remains as well as obscure killers from forgotten warriors like The Ugly Ducklings, The Jynx, The Preachers, and pre-Allie Cooper creepy-crawlers, The Spiders. Best of all, Garage Beat has been assembled from the original source tapes with full participation of many artists — which means this stuff has never sounded so good. We've included copious liner notes by garage experts and tons of eye-popping band photos and graphics."

**VA: *Garage Beat '66 Vol. 2: Chicks Are For Kids!* CD (SC 11140). \$14.00**

Featuring incredible 60s garage pounders by: The Guess Who, The Sonics, The Ugly Ducklings, The Litter, Things To Come, The Barbarians, The Spiders, Third Bardo, and many, many more.

**VA: *Garage Beat '66 Vol. 3: Feeling Zero* CD (SC 11141). \$14.00**

Featuring incredible 60s garage pounders by: The Music Machine, The Preachers, The Answer, The Others, The Purple Underground, The Brogues, The Living Children, and many, many more.

**SPENCE, ALEXANDER "SKIP": *All My Life (I Love You)/Land Of The Sun 7"* (SC 153). \$3.50**

"Two of Skip's rare post-Qar studio excursions; 'All My Life (I Love You),' from '72, is Spence's boisterous take on Badfinger/Raspberries-style power pop, while 'Land Of The Sun,' recorded in '96 with the X Files in mind, sounds like nothing else under the sun, and finds Skip sonorously intoning a poem atop a psychedelic bed of sound."

**SPENCE, ALEXANDER "SKIP": *Oar* LP (SC 5030 LP). \$15.50**

"The haunted genius of Alexander 'Skip' Spence's *Oar* returns at long last to its original format: the LP. Sundazed is ecstatic to be able to reissue Spence's cult classic on 180 gram vinyl — with original track listing, liner notes, and photos intact. Spence — a founding member of seminal San Fran skullbenders Moby Grape — cut his only solo work in Nashville immediately after being released from New York's Bellevue Hospital late in 1968. Unavailable on the collector's market these days at any price, *Oar* vanished without a trace when first released in 1969. Frequently compared to the likes of Syd Barrett and Nick Drake, Spence's visionary work walks the tightrope between reality and delusion, and remains a national treasure." No CD bonus tracks included, those will possibly be issued as separate LP later.

**POP, IGGY: *New Values* LP (SC 5039 LP). \$13.00**

"From his Motor City days with the Psychedelic Stooges, or glamping it up with Reed and Bowie, or onstage self-mutilation, Iggy Pop has always done what he damn well pleases. Fortunately, in today's street parlance: 'It's all good.' Here are two razor sharp, wiry classics from the Ig's mighty Arista period, recorded at the height of the punk/new wave era. Aided by the likes of ex-Stooges Scott Thurston and James Williamson, former Sex Pistol Glen Matlock, and Patti Smith group alum Ivan Kral, Iggy shows all the pretenders how it's done on these cutting edge platters. Primal 180 gram vinyl. Originally released 1979."

**RIISING SONS, THE: *The Rising Sons LP* (SC 5054 LP). \$15.50**

"Featuring Taj Mahal, Ry Cooder, Jesse Lee Kincaid, Kevin Kelley, and Gary Marker, the Rising Sons added an earthy dose of rural country blues to the fast-evolving rock scene of the mid-'60s. Now, at long last, they make their LP debut with one of the great unissued albums of the '60s."

**BYRDS: *Fifth Dimension* LP (SC 5059LP). \$15.50**

Third album, originally released in 1966. With 3 bonus tracks.

**BYRDS: *Younger Than Yesterday* LP (SC 5060LP). \$15.50**

Fourth album, originally released in 1967.

**REDDING, OTIS: *Dictionary Of Soul* LP (SC 5063 LP). \$15.50**

"Nobody borrowed more deeply into a song than Otis Redding — hands down, the most emotive, soulful singer the '60s ever produced. Redding's impassioned, sweat-soaked delivery kept him straddling both pop and soul charts until his untimely death in 1967. Here are 180-gram vinyl exact reproductions of three of Redding's best: 1965's *Otis Blue: Complete And Unbelievable...The Otis Redding Dictionary Of Soul* from 1966; and *King & Queen*, an 1967 duet album with Carla Thomas. Everything is taken from the absolute master tapes with *Otis Blue* and *Dictionary* in the original mono and *King & Queen* in knockout stereo."

**REDDING, OTIS: *Otis Blue* LP (SC 5064 LP). \$15.50**

Reissue of the 4th Otis Redding album, originally issued on Volt in 1965. 180 gram pressing.

**BYRDS, THE: *Sanctuary III* LP (SC 5066 LP). \$15.50**

"*Ballad of Easy Rider* and *Untitled* outtakes, spotlighting Clarence White's fretboard genius. Exclusive interviews w/Roger McGuinn and John York."

**REDDING & CARLA THOMAS, OTIS: *King & Queen* LP (SC 5069 LP). \$15.50**

**DYLAN, BOB: *Bringing It All Back Home* LP (SC 5070 LP). \$15.50**

First in a series of Bob Dylan LP reissues on Sundazed, which will be mastered from original tapes and in Mono. "Recorded in three short days in January 1965, *Bringing It All Back Home* found Dylan 'going electric' and gaining his first Top 40 airplay with 'Subterranean Homesick Blues.' Sundazed proudly presents *Bringing It All Back Home* in an exact reproduction on 180 gram vinyl, featuring the album's original mono mix — unavailable for over 30 years — and all-analog mastering."

**DYLAN, BOB: *Highway 61 Revisited* LP (SC 5071 LP). \$15.50**

"*Highway 61 Revisited* is a landmark album. For the first time, Bob Dylan goes electric, back-boned by the studio prowess of Al Kooper, Michael Bloomfield and others on such classics as the epochal 'Like A Rolling Stone.' This Sundazed edition is an exact reproduction of the

rare original 1965 mono album, featuring the original sleeve-notes and photos, and all-analog mastering from the absolute original source tapes."

**PARSONS, GRAM: *Another Side Of This Life/The Lost Recordings* LP (SC 5076 LP). \$14.00**

180-gram vinyl version

**MUSIC EMPORIUM: *Music Emporium* LP (SC 5078 LP). \$15.50**

LP version in full color, die-cut gatefold sleeve (as per the original). 180 gram vinyl.

**METERS, THE: *Kickback* LP (SC 5081 LP). \$15.50**

**METERS, THE: *Zony Mash* LP (SC 5087 LP). \$15.50**

LP version.

**BYRDS, THE: *Sanctuary IV* LP (SC 5090 LP). \$15.50**

"The Sanctuary spotlight shifts with volume IV to the Nashville sessions for the Byrds' landmark 1968 album *Sweetheart of the Rodeo*. Spurred on by new member Gram Parsons, formerly of the International Submarine Band, the Byrds traveled to Nashville to fashion the innovative country/rock blend that's been part of American culture ever since. *Sanctuary IV* collects all of Parsons' vocal takes for the first time, as well as other outtakes and rehearsals which document the creation of an album unlike any other. First time on vinyl for all tracks; annotation by Byrds' Roger McGuinn, Chris Hillman and Kevin Kelley."

**MC5, THE: *Kick Out The Jams* LP (SC 5092 LP). \$15.50**

"The MC5 give you a true testimonial, alive and uncensored, on one of the most explosive albums ever! Their revolutionary 1968 debut LP is now restored to its original gatefold glory, from the original analog masters & complete with John Sinclair's unexpurgated liner notes."

**MC5, THE: *Back In The USA* LP (SC 5093 LP). \$15.50**

"Detroit's MC5 hold nothing back on *Back In The USA* and *High Time*, two early '70s dispatches from the front-lines of a wartorn nation. The Five's solution to the American Ruse: rock & roll with heart, guts and soul, punctuated with machine gun blasts of energy and hooks, and teen anthems which revel in the dynamic Guitar Army assault of Brother Wayne Kramer and Fred 'Sonic' Smith, the powerhouse rhythm section of bassist Michael Davis and drummer Dennis Thompson, and the insightful/infinitesimal vocals and lyrics of Rob Tyner. Exact reprints on 180 gram vinyl, from the original analog master tapes."

**MC5, THE: *High Time* LP (SC 5094 LP). \$15.50**

**BUTTERFIELD BLUES BAND, THE: *East-West* LP (SC 5096 LP). \$15.50**

"1966's *East-West*, the second album from the Butterfield Blues Band — and their last with lead guitarist Mike Bloomfield — found the group branching out from the electric blues and adding elements of modern jazz and the music of India, most notably on the landmark title track, which paved the way for much of the musical experimentation of the late '60s."

**LOVE: *Love LP* (SC 5100 LP). \$15.50**

"The May, 1966 debut from this legendary L.A. group bristles with energy; includes their punky hit cover of Hal David/Burt Bacharach's 'My Little Red Book' and Arthur Lee's harrowing 'Signed D.C.' Exact repro on 180 gm vinyl, with original art and liner notes. All-analog mastering from the original master tapes."

**LOVE: *Da Capo* LP (SC 5101 LP). \$15.50**

"Their second album, from March 1967, featuring the explosive '7 And 7 Is,' a Top 40 hit in 1966 and an all-time garage-punk classic. Exact repro from the analog masters. Exact repro on 180 gm vinyl, with original art and liner notes."

**LOVE: *Forever Changes* LP (SC 5102 LP). \$15.50**

"...the greatest rock album ever made..." — *Mojo*. *Forever Changes* has remained high atop critic's Top 10 lists since its original 1968 release, and its influence today can be felt stronger than ever. A masterpiece of psychedelia. Exact repro on 180 gm vinyl, with original art and liner notes. All-analog mastering from the original master tapes."

**LOVE: *Four Sail* LP (SC 5103 LP). \$15.50**

"Arthur Lee opened many eyes when he cut 1969's uniformly wonderful Love album, *Four Sail*, with an entirely new supporting cast. The band's final record for Elektra features such delights as 'The Singing Cowboy,' a loping, locoweed-dusted trail ballad, 'Robert Montgomery,' Lee's assimilation of 'Eleanor Rigby'-style magic, and the band's heartfelt show-closer at the time, 'I'll Pray For You.'"

**LOVE: *Revisited LP* (SC 5104 LP). \$15.50**

"From the original analog master tapes comes this exact repro of the original Elektra *Best Of*, with tracks from the first 4 Love albums and a non-LP single-side. 180 gm vinyl, with original art and liner notes."

**NEIL, FRED: *Bleeker And MacDougal* LP (SC 5107 LP). \$15.50**

"Neil's rare, influential 1965 debut spotlights his deeply resonant voice and captures him at the apex of his talents. Exact repro from the analog masters."

**DYLAN, BOB: *The Times They Are A-Changin'* LP (SC 5108 LP). \$15.50**

"*The Times They Are A-Changin'* is album number three in our ongoing campaign — in cooperation with Columbia Records and the Bob Dylan organization — to issue the Dylan catalog on vinyl in accurate, vintage, analog sound. Released in February 1964, the incisive title track of Dylan's third Columbia album quickly became an anthem for all those seeking social justice, and served as the soundtrack for an entire generation. This Sundazed edition is an exact reproduction of the rare original 1964 mono album, featuring the original '11 Outlined Epitaphs' insert and all-analog mastering from the absolute original source tapes."

**DYLAN, BOB: *Blonde On Blonde* 2LP (SC 5110 LP). \$28.00**

"A benchmark release in Sundazed Music's ongoing campaign — in cooperation with Columbia Records and the Bob Dylan organization — to restore and issue the Bob Dylan catalog in accurate, vintage, analog sound. Sundazed is proud to present the first-ever reissue of the original mono mix of this landmark double album, recorded in Nashville with Al Kooper, Robbie Robertson, and a cadre of top session cats. The result, later described by Dylan as 'that thin, wild mercury sound,' is a unique masterwork that sounds as vital today as when first released in 1966. This Sundazed edition is presented on 180 gram vinyl, from the absolute original analog mono masters."

**INTERNATIONAL SUBMARINE BAND, THE: *Safe At Home* LP (SC 5112 LP). \$15.00**

"Gram Parson's country-rock trailblazers wallow in honky-tonk heartbreak. From the original 1968 LHI stereo masters; exact repro plus bonus track 'Knee Deep In The Blues' on vinyl for the first time ever." 180 gram LP reissue.

**BYRDS, THE: *The Preflyte Sessions* 2LP (SC 5114 LP). \$18.00**

Double vinyl version.

**DYLAN, BOB: *The Freewheelin' Bob Dylan* LP (SC 5115 LP). \$15.50**

180 gram LP reissue. "Exact repro of 1963 breakthrough LP in accurate, vintage, analog mono. With the classics 'Blowin' In The Wind' and 'A Hard Rain's A-Gonna Fall.'"

**DYLAN, BOB: *Bob Dylan LP* (SC 5120). \$15.50**

"The baby-faced Bob Dylan staring out from the cover of his self-titled 1962 debut album



would soon become the musical spokesman of a generation. Instant Dylan landmarks like 'Man Of Constant Sorrow' and 'Highway 51' —and gutwrenching versions of folk/blues classics like 'Baby, Let Me Follow You Down' and 'See That My Grave Is Kept Clean' — made the abundant talents of this legend-to-be obvious. Forty years later, the album — now available in its ultra-rare, original mono mix on 180-gram vinyl — stands as a revered monument to the timeless genius of Bob Dylan."

**DYLAN, BOB: *Another Side Of Bob Dylan* LP (SC 5121 LP). \$15.50**

"We're proud to present an exact reproduction of the rare original mono mix of *Another Side Of Bob Dylan*. Recorded in a single day in June, 1964. *Another Side* yielded deeply personal and poetic songs like 'It Ain't Me Babe,' and 'All I Really Want To Do,' bursting at the seams with lyrical, dream-fueled imagery, often leavened with dashes of whimsy and always set sailing by Bob Dylan's free-ranging imagination."

**DYLAN, BOB: *John Wesley Harding* LP (SC 5123). \$15.50**

"Ranking near the top of anyone's list of Dylan's masterpieces, this post-motorcycle-accident career-turning-point finds Dylan veering from the razor-edged desperation of 'All Along The Watchtower' to the gentle, back-porch sway of 'I'll Be Your Baby Tonight' — and all points in between. Back at last, in its ultra-rare original mono mix, this landmark LP — cut with the cream of Nashville's studio cats and generally credited as a blueprint for the era's country-rock movement — sizzles on Sundazed 180-gram vinyl, as always, the industry standard."

**CLEAR LIGHT: *Clear Light* LP (SC 5125 LP). \$15.50**

"Their psychedelia run amuck with twin drummers, creamy fuzz guitar and carnival-clatter keyboards, LA's Clear Light were a fixture on underground radio — most memorably with their heavy-on-the-paranoia 'Mr. Blue.' Our reissue of their rare self-titled 1967 Elektra debut, produced by Paul Rothchild, features a non-LP bonus track ('She's Ready To Be Free') and liner notes that tell Clear Light's story in full, vivid detail."

**HOLY MODAL ROUNDERS, THE: *The Moray Eels Eat The Holy Modal Rounders* LP (SC 5126 LP). \$15.50**

"Led by maverick folksters Peter Stampfel and Steve Weber, the Holy Modal Rounders fused Greenwich Village strum and Appalachian drone with enough mind-altering chemicals to derail the Wabash Cannonball. Here's an exact 180-gram vinyl repro of their hideously rare 1968 masterpiece, which spotlights such drug-addled ramblings as 'The Bird Song,' featured in the *Easy Rider* soundtrack."

**INCREDIBLE STRING BAND: *The Incredible String Band* LP (SC 5127 LP). \$15.50**

"If any musical combo ever meshed perfectly with the times it was the Incredible String Band. And here's the proof: their 1966 debut, *The Incredible String Band*; 1967's *The 5000 Spirits Or Layers Of The Onion*; and *The Hangman's Beautiful Daughter* from 1968 — all on deep-grooved, 180-gram vinyl. The wildly eclectic Scottish folk outfit — with the airy vocals and fretboard prowess of Robin Williamson and Mike Heron as its two constants — began life resurrecting wondrous and ancient Celtic ballads, then was transformed by the perfumed winds of 1967's psychedelic revolution to add sitar, oud, gimbri and all manner of exotic axes to its arsenal. The result is a gently mesmerizing psychedelia and anti-folk stance — consummate counterpoint to current psych heroes like Mogwai and Beachwood Sparks — that makes perfectly clear why the Incredible String Band remains just that: Incredible."

**INCREDIBLE STRING BAND: *The 5000 Spirits or Layers Of The Onion* LP (SC 5128 LP). \$15.50**

**INCREDIBLE STRING BAND: *The Hangman's Beautiful Daughter* LP (SC 5129 LP). \$15.50**

**BYRDS, THE: *The Columbia Singles '65-'67* 2LP (SC 5130 LP). \$28.00**

"This 30 track double album — the complete, vault-emptying Columbia singles collection, 1965-1967 — includes all issued single mixes, proposed single releases, cancelled titles and forgotten rarities, from the chiming original mono masters on 180 gram vinyl, with an introduction by original producer Terry Melcher."

**REDDING, OTIS: *The Soul Album* LP (SC 5132 LP). \$15.50**

"Nobody burrowed more deeply into a song than Otis Redding — the most emotive, soulful singer the '60s ever produced. With the Stax/Volt horn section wailing in his wake, Redding's grainy voice and impassioned, sweat-soaked delivery kept him straddling both pop and soul charts until his untimely death in 1967. Here are 180-gram vinyl exact reproductions of three of Redding's essential LPs: *The Soul Album* (1966, mono) and the storming live sets *In Person At The Whiskey A Go Go* (1968, stereo) and *Live In Europe* (1967, stereo). Audiophile 180 gm vinyl from the original analog masters."

**REDDING, OTIS: *In Person At The Whiskey A Go Go* LP (SC 5133 LP). \$15.50**

**REDDING, OTIS: *Live In Europe* LP (SC 5134 LP). \$15.50**

Audiophile 180 gm vinyl from the original analog masters. From 1967, in stereo.

**JEFFERSON AIRPLANE: *Surrealistic Pillow* LP (SC 5135 LP). \$15.50**

"Feed your head with the rare mono edition of this spellbinding time-capsule from the epicenter of the Summer of Love, San Francisco's Haight-Ashbury, circa 1967. On their groundbreaking first album with Grace Slick, the Jefferson Airplane brought their freshly-blooming psychedelia to the world at large with 'White Rabbit' and 'Somebody to Love.' On 180 gram vinyl, from the original analog masters. Rare original mono mix reissued for the first time on vinyl."

**THOMAS, RUFUS: *Walking The Dog* LP (SC 5139 LP). \$15.50**

"This Memphis R&B titan wrote and recorded the original 'Walking The Dog' and cut the rockingest versions ever of 'Mashed Potatoes,' 'Land Of 1,000 Dances' and 'Ooh-Poo-Pah-Doo.' It's all available on Rufus' *Walking The Dog* LP — the album that started it all — in glorious, hiptwitching, 180-gram vinyl, guaranteed to give your spine lots more than it bargained for."

**PARKS, VAN DYKE: *Song Cycle* LP (SC 5140 LP). \$15.50**

"Van Dyke Parks' visionary 1968 debut, *Song Cycle*, rose phoenix-like from the ashes of his fabled Smile collaboration with Brian Wilson. Parks' breathtaking high-wire act fused the pop genius of Phil Spector, Stephen Sondheim's Broadway vertigo and the orchestral flare of American composer Charles Ives and made it wholly his own. By 1972, *Discover America* had turned its kaleidoscopic gaze to the 1940's martini-and-rumba world of Hemingway's Caribbean sojourn, further validating Parks' idiosyncratic genius. Our definitive pressings of these landmark Warner Bros. albums are sourced from the original analog masters, and pressed on audiophile 180 gm vinyl."

**PARKS, VAN DYKE: *Discover America* LP (SC 5141 LP). \$15.50**

1972 album by acclaimed singer/keyboardist/composer Van Dyke Parks; Instrumental backing by Little Feat and the Esso Trinidadian Steel Band; Audiophile 180 gram vinyl from the original analog masters.

**STOOGES, THE: *The Stooges* LP (SC 5149 LP). \$15.50**

"With the impassioned vocals of Iggy Pop — rock 'n' roll's original untamed boy — and Ron Asheton's lava-spewing guitar, the Stooges erupted from Detroit like a napalm firestorm. Their 1969 Elektra debut *The Stooges* is full of timeless classics like '1969,' 'No Fun,' and 'I Wanna Be Your Dog'; 1970's *Fun House* sealed the Stooges' place in history with volcanic workouts like '1970,' 'Down On The Street' and 'T.V. Eye.' Now available on 180-gram vinyl — from the absolute original analog master tapes — *The Stooges* and *Fun House* let you ride shotgun with these runaway sons of the nuclear A-Bomb."

**STOOGES, THE: *Fun House* LP (SC 5150 LP). \$15.50**

The 2nd Stooges album, originally released by Elektra in 1970. Gatefold sleeve.

**DYLAN, BOB: *Greatest Hits* LP (SC 5156 LP). \$15.50**

"Released in 1967, *Greatest Hits* marked the end of the first prolific phase of Bob Dylan's career: five short years that saw the pop music world and our culture in general markedly changed by the songs contained herein. Including such seminal touchstones as 'Like A Rolling Stone,' 'Subterranean Homesick Blues,' and 'Blowin' In The Wind,' this definitive pressing is presented on 180 gram vinyl, from the absolute original analog mono masters."

**WILCO: *Yankee Hotel Foxtrot* 2LP (SC 5161 LP). \$28.00**

"Letting their firmly-planted roots grow wildly deeper down into the firmament of rock and pop, Wilco had such a buzz surrounding *Yankee Hotel Foxtrot* that it went from being the stuff of rock legend to part of the rock cannon almost immediately upon its Spring 2002 release. Now, the racket will be raised another few notches with the debut of this exquisite album on double-LP, 180 gram vinyl, pressed in a very limited edition."

**VANILLA FUDGE: *Vanilla Fudge* LP (SC 5168 LP). \$15.50**

"With its mind-altering, waltzing-through-hot-asphalt take on the Supremes' 'You Keep Me Hanging On' scorching the '67 charts, Vanilla Fudge burst to the forefront of all the 'heavy' new combos. The group's debut disc is relaunched here in its rare and unique mono mix, a decidedly different and more powerful listening experience than the more common stereo release. Now available on 180-gram vinyl, cut from the original Atco analog reels."

**CASH, JOHNNY: *Live At Town Hall Party 1958* LP (SC 5170 LP). \$15.50**

"First time of vinyl — the birth of country cool. The Johnny Cash you hear on these two remarkable live performances is not the venerable legend of today. This was the young, feral Cash, full of piss, vinegar and sly orneriness. Even to those who know every note, joke and guitar lick on *Johnny Cash At Folsom Prison* or *San Quentin*, hearing Cash in his prime, aided and abetted by the Tennessee Two, guitarist Luther Perkins and bassist Marshall Grant, is a revelation. These historic documents, sourced directly from the 1958 and 1959 kinescope reels, capture Cash in his most revolutionary days, laying the bedrock of all that was to come and — despite age and infirmities — continues today."

**CASH, JOHNNY: *Live At Town Hall Party 1959* LP (SC 5171 LP). \$15.50**

180 gram vinyl LP.

**REDDING, OTIS: *Dock Of The Bay* LP (SC 5172 LP). \$15.50**

"Otis Redding's *The Dock Of The Bay* album — spotlighting the deliciously wistful '67 chart-topper of the same name — stamped his Hall Of Fame ticket forever. Cut from the original analog masters and now available on rock-solid 180-gram vinyl, *The Dock Of The Bay*, cut just before his tragic plane crash in 1967, finds Otis Redding at the absolute peak of his art. And that's as good as it gets."

**BRUTHERS, THE: *Bad Way To Go!* LP (SC 5173 LP). \$16.00**

Vinyl LP version.

**RAIK'S PROGRESS: *Sewer Rat Love Chant* LP (SC 5175 LP). \$16.00**

Vinyl LP version.

**CASH, JOHNNY: *Blood, Sweat and Tears* LP (SC 5176). \$15.50**

"With his Presley-like mystique, a strapping baritone voice and songs with universal lunch-bucket appeal, Johnny Cash reached one of many career high-water marks with his sprawling 1963 epic, *Blood, Sweat And Tears*. From the perspiration-drenched, eight-minute version of 'The Legend Of John Henry's Hammer' to 'Busted', Harlan Howard's down 'n' out hard-luck story, Cash made everything he recorded sound like it had been written just for him. This exact replica of Cash's 1963 classic — on rock-busting 180-gram Sundazed vinyl — shows Cash once again straddling the worlds of country, folk and pop like a black-clad behemoth: a once-in-a-generation artist whose revered work will live on forever."

**WRAY, LINK: *The Swan Singles Collection 1963-1967* 2LP (SC 5178LP). \$26.00**

"The crunching, smack-in-your-face power chords driving hard rock's thundering heart can be traced directly back to Link Wray. His pulverizing sound forged a new path for rock 'n' roll guitar, and he was never more lethal than during his 1963-1967 tenure at Philadelphia-based Swan Records. Link unleashed some of the nastiest licks of his phenomenal recording career on the mighty Swan seven-inches, all of which are corralled on this Sundazed double 180gm gatefold edition, in crunchily accurate sound courtesy of the original mono master tapes."

**YARDBIRDS, THE: *Live Blueswailing July '64* LP (SC 5181 LP). \$15.50**

Same as the recently released Earmark LP. "Newly discovered concert recording, ca. 1964, featuring Eric Clapton. About as rare — and explosive — as an appearance by your favorite comet, here's a startling, never-before released 1964 live set by the classic Yardbirds lineup that included their legendary guitarist Eric Clapton. Blazing through a scintillating, sweat-drenched night of gritty British R&B, the Yardbirds prove once again why they've always been a rock 'n' roll band for the ages."

**ALLAN & THE ARROWS, DAVIE: *Devil's Rumble: Anthology '64-'68* 2LP (SC 5182LP). \$26.00**

Double LP version.

**STILLROVEN, THE: *Too Many Spaces* CD (SC 6041). \$12.50**

"Minneapolis legends the Stillroven forever staked their claim in the 60's garage firmament with their pedal-to-the-metal, frenetic version of 'Hey Joe' — still the definitive version as far as we're concerned. (We've lovingly documented this period of the group on our previous set, entitled, *Cast Thy Burden Upon The Stillroven*.) Now, we've plugged the group into even bigger 'n' more ghastly amplifiers and, with their help, have mightily assembled the group's never-before-issued second album. Recorded at A&M Studios in 1968, the long-lost *Too Many Spaces* showcases the group's heavier, more psychedelic side, all the while perfectly maintaining their homegrown garage roots and midwest-melodic sensibilities."

**FAPARDOKLY: *CD* (SC 6059). \$12.50**

First legit CD issue from 1995, of this mid-sixties classic from Merrell Fankhauser (post-Impacts, pre-HMS Bounty, Mu). Recorded over the years 1964-67, it was actually a selections of tracks recorded by Merrell & the Exiles (including, at times, John French & Jeff Cotton, pre-Beefheart) and only issued as "an album by Fapardokly" in retrospect. A fairly major piece in the folk-rock puzzle, with Fankhauser-styled weirdness seeping out the edges. Has three bonus tracks.

**FANKHAUSER & HMS BOUNTY, MERRELL: *Things* CD (SC 6094). \$12.50**

First legit CD issue of this classic '67-68-style west coast psych album, by the group Merrell Fankhauser formed after the Impacts and Fapardokly (and before he went off to form Mu

with Jeff Cotton). Some of Merrill's most luxurious music, including the monster "'Drivin' Sideways (On A One Way Street)", the eastern-tinged "A Visit With Ashiya", etc. One of the bonus tracks is a cover of Fred Neil's "Everybody's Talkin'". "A rare psychedelic pastry, well-baked in the California desert, circa 1968! Mindblown original tunes, fueled by jangly 12-string and kick-started with crispy fuzz guitar — here's the original album, plus three rare single-only sides as bonus tracks, vintage photos and group history from the flashy pen of group leader Merrell Fankhauser himself."

**MOJO MEN, THE: *There Goes My Mind?* CD (SC 6111). \$12.50**

"Bursting at the seams with confidence after their 1967 chart smash, 'Sit Down I Think I Love You,' San Francisco's Mojo Men cut an amazingly fertile batch of songs that showcased the band's ace in the hole: the soaring, angelic vocal tandem of Jim Alaimo and Jan Errico. For some unknown reason this material—draped with subtle nuances learned at the feet of previous collaborators like Van Dyke Parks—has been sitting in the can ever since. Sundazed has liberated this mini-masterpiece so it can take its rightful place as one of the last great paisley pop LPs from the 1960s."

**THE LOVE EXCHANGE: *The Love Exchange* CD (SC 6113). \$12.50**

"The Love Exchange may have called Los Angeles home, but they had San Francisco blood tripping through their veins. The focal point of the band, 16-year-old Bonnie Blunt — her clarion voice a heavenly hybrid of Grace Slick and Elaine 'Spanky' McFarlane — burns bright as the sun while Walt Flannery's hypnotic ball-room keyboards and the spellbinding guitar tandem of Dan Althuler and Fred Barnett swirl around her like the perfect soundtrack for a Griffith Park Love-In. To their sole 1968 album we've added six previously unissued bonus tracks, rare photos, and the full scoop on the history of the Love Exchange."

**CASEY, AL: *Cookin': The Smooth Guitar & Organ Sounds Of...* CD (SC 6115). \$12.50**

"Everyone knows the pounding, signature surf guitar sound of Al Casey, not to mention his stellar session work over the years with just about every major artist who ever recorded in Los Angeles. But *Cookin'* is the missing piece to the puzzle, proudly showcasing the late '50s/early '60s silky smooth, late-night lounge sides of this seminal fretboard and keyboard master. It's music that magically conjures up ice clinking in glasses as a Waring mixer quietly spins out cocktails in some velvet-curtained nightclub, in perfect accompaniment to the incomparable, dulcet guitar and organ tones of Al Casey."

**KENNELMUS: *Folkstone Prism* CD (SC 6129). \$12.50**

Mid-line reissue of this rather exceptional 1971 eccentric psych album, originally issued by Phoenix International Records. Their lone album from the time (briefly reissued on LP by Rockadelic a number of years ago & not to be confused with the lesser demos album, *Beyond Folkstone Prism*, which RD put out as a limited LP release shortly thereafter). Based in Arizona, the group was led by Ken Walker (vocals, guitar, melodia, zither, electric piano, audio effects, organ, signal generators), who had a unique vision for an orchestral/psychedelic rock streamline (he mentions attempting to create an album that sounded like the Beach Boys mixed with Alice Cooper and the Moody Blues without the strings). "This unlikely and delicate blending of influences as diverse as the Chantays, Lee Hazlewood and Ennio Morricone with Quicksilver Messenger Service and the Electric Prunes might cause the *Folkstone Prism* listener — like a delirious man in a cave lined with fool's gold — to doubt his senses." — Jud Cost.

**FLAMIN GROOVIES: *Supersnazz* CD (SC 6130). \$12.50**

"Supersnazz, according to group leader Roy Loney, was to be 'the Flamin' Groovies' Sgt. Pepper' — a chance to blow out the doors of a major label studio with songs running the gamut from the decadence of 'The First One's Free' and 'Love Have Mercy' to the exotica of 'Bam Balam', the harmonies of 'A Part From That' and the Beatlesque shimmer of 'Laurie Did It'. Now with four bonus tracks and a dazzling array of previously unseen pics, *Supersnazz* is a Groovie grab-bag from the golden era of San Fran rock, circa 1969."

**METERS, THE: CD (SC 6146). \$12.50**

Reissues of the first three Meters albums (prior CD versions either long gone or non-existent), each with 2 previously unissued bonus tracks, with everything taken from the original Josie label master tapes. "Extremely timely re-issues of the first three Meters albums, landmarks in the field of time-space continuum breaching forward motion organ/bass/gtr/kit ESP. Each CD contains two rather odd-sounding (from a few years later perhaps?) previously unreleased tracks. Early on the Meters were the house band for almost all Sansu Enterprises (Allen Toussaint & Marshall Sehorn) productions, backing up (virtually) Lee Dorsey, Betty Harris, Lou Johnson, and others on record. Their blend of classic 'nawlin's second line groove; courtesy of Joseph 'Zigaboo' Modeliste [the best drummer EVER. His endlessly propulsive drumming has no parallel (read: none) in contemporary music], Leo Nocentelli (whose jazz tinged guitar straights were influenced by the Wes/Burrell axis), George Porter Jr. (solid low end theory), and Art Neville (percussive organ, notes claim he 'introduced fuzz guitar to the masses when his axeman's amp tube malfunctioned in the midst of Art's 'Cha Dooky-Do', if that isn't a psychedelic experience, I don't know what is...). This, the first Meters LP (Josie LP 4010, June 1969) features the singles 'Cissy Strut' (reached #4 on the R&B charts) and it's predecessor, 'Sophisticated Cissy' as well as 'Ease Back' (#20 'Here Comes the Meter Man', 'Live Wire', and a cover of the Classics IV chestnut 'Stormy'. This is the sound of four individuals, networked telekinetically, bypassing data streams for a bit of the human breath interaction. Music will never be this good again..." — Hrvatski.

**METERS, THE: *Look-Ka Py Py* CD (SC 6147). \$12.50**

"Reissue of the second Josie LP (#4011, January 1970), recorded out of state in Atlanta without fucking up the formula (Toussaint & Sehorn were along for the ride, natch). Features the singles 'Look-Ka Py Py' (reached #11 on *Billboard's* R&B charts) and 'Dry Spell' (reached #39) and a hod-load of Zigaboo bricks, grafted straight from his hip pocket to append to your ass. You can't avoid it, it's all around you." — Hrvatski.

**METERS, THE: *Struttin* CD (SC 6148). \$12.50**

"CD version of the third Josie LP (#4012, 1970), somewhat of a homecoming (they returned to Cosimo Matassa's studio, Toussaint & Sehorn's old stomping grounds). After this The Meters continued in a slightly more rock-ish mode (not to say that the Reprise years weren't full of ridiculously great jams, just in comparison...) toured with the Rolling Stones, backed up Dr. John, Robert Palmer, King Biscuit Boy, and Paul McCartney and Wings, then broke up (damn, what a way to go...). Zigaboo toured with Keith Richards and Ron Wood (and worked with Bill Laswell), George Porter started the Runnin' Parners, worked w/David Byrne (and more recently, Tori Amos), Art joined the Neville brothers, Leo floated about... They reformed after a festival in 1989, but w/out Ziggy and thus were a bit shoddy (even Leo left a few years later). This was their last gasp at true unfettered perfection, relish it..." — Hrvatski.

**GANDALF: *Gandalf* CD (SC 6152). \$12.50**

"With spellbinding, atmospheric songs which spin from soft dreamscapes into blistering fuzz guitar breaks, Gandalf casts a powerful spell. Led by singer/guitarist Peter Sando, the group was signed by Lovin' Spoonful producers Charlie Koppelman and Don Rubin and conjured their sole, self-titled album for Capitol in late 1967. One of the rarest major label psychedel-

ic releases, Gandalf features swirls of Hammond B3 organ, caressing vibraphone runs and electric sitar on Sando's originals as well as imaginative recastings of songs by Tim Hardin, Gary Bonner/Alan Gordon, and Eden Ahbez. First-ever domestic compact disc reissue."

**BARBARIANS, THE: *Are You A Boy Or Are You A Girl* CD (SC 6153). \$12.50**

"Finally, everything by Boston's long-haired punks the Barbarians, on one disc. Led by hood-handed drummer Moulty, the Barbarians ask the musical question 'Are You A Boy Or Are You A Girl' and serve up the Big Beat on cuts such as the awesome 'Hey Little Bird' and the inspirational 'Moulty'. Original album plus three bonus tracks, unseen photos and the complete story from Moulty himself."

**MUSIC EMPORIUM: *Music Emporium* CD (SC 6166). \$12.50**

"Blistering rockers with wispy melodies, Buddhist chants with wild-eyed psychedelic anthems: all part of the unique acid-folk vision of LA's Music Emporium, led by key-board virtuoso/singer Bill 'Casey' Cosby. For this first ever legitimate reissue of their supremely rare 1969 album — now on CD and 180 gram vinyl (with original die-cut, gatefold cover faithfully reproduced) — we've purchased the original masters, interviewed the band, found never-before-seen snapshots, and added five cool bonus tracks."

**METERS, THE: *Fire On The Bayou* CD (SC 6167). \$12.50**

Reissue with one bonus track; originally released by Reprise in 1975. "Sundazed presents three more groove heavy discs from the combo synonymous with New Orleans R&B — The Meters. Spurred on by fabled Crescent City production tandem Allen Toussaint and Marshall Sehorn, the playing on *Cabbage Alley*, *Rejuvenation* and *Fire on the Bayou* is so tight it's almost telepathic."

**METERS, THE: *Cabbage Alley* CD (SC 6168). \$12.50**

Reissue with 2 bonus tracks, originally released by Reprise in 1972.

**METERS, THE: *Rejuvenation* CD (SC 6169). \$12.50**

Reissue with two bonus tracks, originally released by Reprise in 1974.

**METERS, THE: *Trick Bag* CD (SC 6170). \$12.50**

7th album, originally released in 1976. "You can bet your sweet beignet Sundazed will never rest until we've released every classic album ever recorded by the Meters, New Orleans' perpetually slow-boiling funk legends. So get out those dancing duds, brothers and sisters, because here come albums number seven and eight by the Meters — *Trick Bag* and *New Directions*. Like the steamy city they call home, the Meters aren't just a trailblazing instrumental Crescent City combo. They're a way of life. C'est si bon."

**METERS, THE: *New Directions* CD (SC 6171). \$12.50**

8th album, originally released in 1977.

**WEST COAST POP ART EXPERIMENTAL BAND: *Part One* CD (SC 6173). \$12.50**

"With their soaring psychedelia, achingly pure folk-rock and Zappa/Beefheart strangeness, these seminal underground gems from the West Coast Pop Art Experimental Band — *Part One*, *Vol. 2* and *A Child's Guide To Good & Evil* — can be seen as encyclopedic primers of the late-'60s Los Angeles musical experience. These long-awaited legit CD debuts come direct from the original analog master tapes, with 2 bonus tracks on each CD, interviews with key band members, and ever-before-seen photos from the band's personal archive."

**WEST COAST POP ART EXPERIMENTAL BAND: *Vol. 2* CD (SC 6174). \$12.50**

"Recorded and released in 1967, *Volume 2* was actually the group's third LP, but their second for Frank Sinatra's Reprise label. More ambitious, if less consistent, than its predecessor...like Love's *Forever Changes*, released the same year, the West Coast Pop Art Experimental Band's third LP struck a precarious balance between incisive social commentary, prurience and innocence." With two bonus mono single mixes added.

**WEST COAST POP ART EXPERIMENTAL BAND: *Vol. 3: A Child's Guide To Good & Evil* CD (SC 6175). \$12.50**

"In many ways *Vol. 3* stands as their most extraordinary achievement: a bizarre fusion of innocence and malice perfectly encapsulated by both its title and John Van Hamersveld's striking cover art."

**BOETTCHER, CURT: *There's An Innocent Face* CD (SC 6184). \$12.50**

"After taking sunshine pop to fabulous heights with the Millennium, Curt Boettcher embarked upon a solo career in 1973 with his Elektra debut, *There's An Innocent Face*, which stands as one of the most gloriously anachronistic albums of the time, seamlessly incorporating doo-wop, folk, and country with intense, concisely-crafted chunks of ear candy. This first-time CD reissue features notes by noted Boettcher biographer Dawn Eden, illustrated by previously unseen outtakes from the original album photo sessions."

**MACK, LONNIE: *Glad I'm In The Band* CD (SC 6192). \$12.50**

"Lonnie Mack — the guitar hero with that unmistakable 'wham'-skims the cream from blues, country, soul and '50s rock 'n' roll, then churns it out through his trademark Gibson Flying V, sweet as butter and tangy as buttermilk. Mack is also possessed with a searing set of down-home pipes that can belt out a song with anyone. Sundazed presents three of Lonnie Mack's four Elektra albums, none previously available on CD. 1969's *Glad I'm In The Band* spotlights Lonnie's vocal talents on songs ranging from New Orleans R&B to road-house hillbilly. *Whatever's Right* is the smoothest country/soul sourmash blend this side of a Tennessee distillery. And 1971's *The Hills Of Indiana*, waxed in Muscle Shoals and Nashville, is a country-dominated gem. Essential to Mack's legacy, these three discs are smoking-gun evidence: Lonnie Mack was as close to a guitar god as America has ever produced."

**MACK, LONNIE: *Whatever's Right* CD (SC 6193). \$12.50**

First CD reissue, originally issued by Elektra, 1969.

**MACK, LONNIE: *Hills Of Indiana* CD (SC 6195). \$12.50**

First CD reissue, originally issued by Elektra in 1971.

**BLUES IMAGE: *Open* CD (SC 6196). \$12.50**

"First-ever domestic CD issue of the group's in-demand second album, featuring 'Ride Captain Ride'. When Blues Image launched into their 1970 chart smash, 'Ride Captain Ride,' the smoking lamp was always lit. But, with their subtle use of Latin Rhythms — featuring tantalizing fretboard work by Mike Pinera and the addictive conga drums of Joe Lala — this Tampa, Fla. combo proved themselves anything but a one hit wonder on their out of nowhere classic, *Open*."

**SONICS, THE: *Introducing The Sonics* CD (SC 6198). \$12.50**

"Cornerstone of the crunchy sixties' Northwest sound, direct from the Jerden mono masters. The Sonics blow-torched Tacoma in 1966 like the fiery exhaust from a jumbo-jet. With their trademark scorched-earth guitar sounds, they created a mind-numbing assortment of Sonics classics: 'You Got Your Head On Backwards,' 'Like No Other Man,' 'Psycho,' 'The Witch,' and simultaneously reinvented garage rock powerhouses like 'I'm A Man,' 'Diddy Wah Diddy,' and much more."

**MC GUINN, ROGER: *Roger McGuinn* CD (SC 6201). \$12.50**

"When the Byrds were finally laid to rest by Roger McGuinn, the obvious next step was a solo career for the man whose gravelly voice, 12-string guitar leads and unerring sense of musical taste had been synonymous with the band he'd founded almost a decade earlier. McGuinn's self-titled 1973 solo debut — with stirring guest appearances from Bob Dylan

and Charles Lloyd — was a relentlessly eclectic joy from top to bottom, drawing stirring inspiration from all eras of the Byrds' storied career."

**MC GUINN, ROGER: *Peace On You* CD (SC 6202). \$12.50**

"1974's *Peace On You* found CSN&Y producer Bill Halverson giving a thoroughly '70s sheen to an album whose highlights included the saucy Charlie Rich-penned title song and 'Gate Of Horn', a heartfelt McGuinn/Jacques Levy tribute to the legendary Chicago folk club. Here they are, tickets ready please, for stops one and two of the ongoing, ever-fascinating solo career of Roger McGuinn."

**ARS NOVA: *Ars Nova* CD (SC 6207). \$12.50**

"Zig-zagging through a debut album of brass-laced avant-rock originals like 'General Clover Ends A War' — and eye-opening covers of the Move's 'Fields Of People' and Richard Strauss's 'Zarathustra' — Ars Nova was anything but three chords and a cloud of dust. The brainy NYC combo, led by Wyatt Day and Jon Pierson, scored its first gig of note in 1968, opening for the Doors at the Fillmore East. The group's album got rave notices everywhere — and Ars Nova has since become one of art-rock's undiscovered treasures."

**HOLY MODAL ROUNDERS: *Good Taste Is Timeless* CD (SC 6208). \$12.50**

"First time on Compact Disc — after being held for ransom by merciless record collectors for decades, the Holy Modal Rounders' rarest album *Good Taste Is Timeless* can now breathe the sweet air of freedom! Rounders' founders Peter Stampfel and Steve Weber — the god-fathers of anti-folk — fire every cap pistol in their satchel for this clat-tering, jugband-on-acid classic, cut in Nashville in 1971 with guest artists Tracy Nelson (Mother Earth), D.J. Fontana, and pedal steel legend Pete Drake. Featuring the definitive version of Rounders gonzo ditty 'Boobs A Lot,' *Good Taste Is Timeless* now sports fascinating new liner notes by Stampfel, and remains the pinnacle of the Holy Modal Rounders' art."

**METERS, THE: *Zony Mash* CD (SC 6211). \$12.50**

"For the first time anywhere — an entire album filled with vintage rarities and non-album B-sides by the Meters, all glittering gems by New Orleans' wizards of slinky funk. Available on both CD and 180-gram vinyl, *Zony Mash* finds the Meters at the top of their game with a rump-rolling concoction that will have you moving in three different directions at once."

**RAIK'S PROGRESS: *Sewer Rat Love Chant* CD (SC 6212). \$12.50**

"Who would have thought a freaky combo like RAIK's Progress could be lurking in the sun-baked grape fields of Fresno, Calif? Drawing on wild and woolly influences as diverse as Capt. Beefheart, Them and the Animals, these San Joaquin Valley boys — helmed by Steven Krikorian, later to reinvent himself as hitmaking artist Tonio K — cut an album's worth of material best described as jawdropping. Cryptically titled gems like 'Sewer Rat Love Chant' and 'Why Did You Rob Us, Tank' have been gathering dust ever since...until Sundazed connected the dots and unearthed this brilliant '60s album."

**CURLESS, DICK: *Tombstone Every Mile* CD (SC 9001CD). \$11.00**

"Sundazed is ecstatic about launching our new series — a thorough re-examination of the patron saints of vintage country-cool. Kicking off this ongoing series are five diesel-fueled classics of the genre, taken directly from the glistening Capitol/Tower Records original analog masters. All five albums are first-time releases on compact disc, mid-line priced, and feature exact reproductions of the original album artwork, plus updated liners from noted country music author Rich Kienzie. The influence of these albums — on contemporary artists as revered as Bill Kirchen, Hank Williams III and Dale Watson or relative newcomers such as Deke Dickerson, Laura Cantrell and Lazy Cowgirls' frontman Pat Todd — cannot be underestimated." "Maine native Dick Curless had long recorded for regional labels when songwriter Dan Fulkerson approached him with *A Tombstone Every Mile*, the tale of a real-life stretch of Maine highway often lethal to truckers. Released nationally in 1965."

**SIMPSON, RED: *Roll, Truck, Roll* CD (SC 9003CD). \$11.00**

"*Roll, Truck, Roll*, Simpson's 1966 Capitol debut LP, mixed popular trucker anthems with new material like the title song. Penned by Bakersfield icon Tommy Collins, 'Roll, Truck, Roll' reached #38 nationally, with this album hitting #7 on Billboard's Top country LP charts."

**SIMPSON, RED: *Truck Drivin' Fool* CD (SC 9004CD). \$11.00**

"Released in 1967, Red Simpson's *Truck Drivin' Fool* continued the focus of his debut album: examining the good and the treacherous, the amusing and sobering sides of trucker life. Today, Simpson, considered a Bakersfield legend, continues performing around his hometown."

**THOMPSON, HANK: *A Six Pack To Go* CD (SC 9005CD). \$11.00**

"Hank Thompson created a distinctive and durable approach to Honky Tonk by fusing his vocals with buoyant, Western Swing-flavored accompaniment from his Brazos Valley Boys. On all but one number, Hank's friend Merle Travis' electric guitar graces the recordings here. The title song was a Top Ten single for Hank in 1960."

**UNRELATED SEGMENTS: *Story Of My Life 10"* (SEP 167-10). \$8.00**

"Assaulting Detroit's Top Twenty in 1966-67 with screaming, teenage garage anthems 'Story Of My Life' and 'Where You Gonna Go?', the Unrelated Segments were the obvious spiritual forebears of Motor City heroes the Stooges and the MC5. These five working-class kids sported killer vocals with just enough mind-altering guitar work to buzz around the the city's corporate music behemoths like wasps at a Labor Day picnic table."

**SUNSPOTS (ITALY):**

**13TH FLOOR ELEVATORS: *The Psychedelic Sounds Of*: CD (SPOT 501 CD). \$16.00**

New Italian pressings of these Charly-originating classics, packaged in LP-style mini-gate-folds, supposedly limited to 1500 copies each. Each one also claims to be "digitally remastered". "Originally released in 1966 by International Artists, this is the album that contains most of the classics of Roky Erickson's band: their hit 'You're Gonna Miss Me', plus 'Fire Engine', 'Reverberation' and 'Roller Coaster'."

**LAST POETS, THE: *The Last Poets* CD (SPOT 502 CD). \$16.00**

"Their seminal debut album (originally released in 1970 on the Douglas label) reached the U.S. Top 10 album charts. With their politically-charged raps, syncopated rhythms and dedication to raising African-American consciousness, the Last Poets almost single-handedly laid the groundwork for the emergence of hip hop. Featuring the classic 'When The Revolution Comes'."

**IMPRESSIONS, THE: *This Is My Country* CD (SPOT 503 CD). \$16.00**

"Originally released on Curtis Mayfield's own Curtom label in 1968, this album is considered by many to be the peak of his career... Mayfield delivers a couple of forceful statements of African-American pride and also walks gingerly onto the flower-power plank. The beautiful vocals and arrangements represent late-60s soul at its most sophisticated."

**SHARROCK, SONNY: *Monkey-Pockie-Boo* CD (SPOT 504 CD). \$16.00**

"An album recorded in Paris (on June 22nd, 1969) with his wife Linda plus Ben Guerin (bass) and Jacques Tholot (drums). Sonny Sharrock was one of the top avant-garde guitarists and his playing was intense and ferocious. He mixed together Jimi Hendrix and Pharoah Sanders. 'Sharrock was the first guitarist to really embrace fire music. He wanted his playing to mirror the emotional scream of the tenor saxophone' (Thurston Moore and Byron Coley). Original

artwork."

**SILVA AND THE CELESTIAL COMMUNICATION ORCHESTRA, ALAN: 2CD (SPOT 505 CD). \$19.00**

First CD reissue of this legendary BYG triple album. "This influential Alan Silva's triple album was recorded live at Studio 104/Maison De L'O.R.T.F. in Paris on December 29th, 1970. Silva and co. bring the orchestral wall of sound to the limit. Featuring Lester Bowie, Joseph Jarman, Steve Lacy, Roscoe Mitchell, Dave Burrell, Don Moye, Bernard Vitet, Alan Shorter, Ronnie Beer, Robin Kenyatta, Michel Portal, Dieter Gewissler, Jouk Minor, Kent Carter, Irene Aebi, Joachim Kuhn, Jerome Cooper and Oliver Johnson."

**RED KRAYOLA: *The Parable Of Arable Land* CD (SPOT 507 CD). \$16.00**

"This is Red Krayola's debut album, originally released on International Artists. When Red Krayola first appeared on the Houston scene in 1966, they were performing almost all cover material. However, the band soon began dedicating portions of their set to unique improvised moments called 'The Freedom Freekout' during which they would invite other musicians on stage to play. These improv sessions soon resulted in the formation of a companion group called The Familiar Ugly, which can be heard in between tracks on this album. Aside from these 'freakouts', the album includes other very weird material, and features Roky Erickson on at least two tracks."

**RA, SUN: *The Solar Myth Approach Vol. 1* CD (SPOT 509 CD). \$16.00**

"A wild and passionate interstellar mix of free jazz, solo synthesizer and hard rocking cosmic philosophy". Apparently recorded in NYC between 1970-1971, this material 'would prove to be one of the cornerstones of the entire Sun Ra /Arkestra career' with Kwame Hadi, Akh Tal Ebah, Ali Hassan, Charles Stephens, Marshall Allen, Danny Davis, John Gilmore, Danny Ray Thompson, Pat Patrick, James Jacson, Ronnie Boykins, Clifford Jarvis, Lex Humphries, Nimrod Hunt, June Tyson and Art Jenkins. This album encapsulates the creative mood and the impassioned message that was going down as the '60s violently burned themselves out. In the cold dawn of the early '70s Sun Ra and his Solar-Myth Arkestra sent out their musical ray of hope to all who chose to hear it, and over 20 years later its effect remains both blinding and illuminating'. (Edwin Pouncey)"

**ART ENSEMBLE OF CHICAGO: *Reese And The Smooth Ones* CD (SPOT 510 CD). \$16.00**

"Originally released on the French BYG Actuel label, this classic album was recorded in Paris in August 1969 while the Art Ensemble was on its initial stay there with just a quartet featuring Roscoe Mitchell, Lester Bowie, Malachi Favors and Joseph Jarman's 'Reese and the Smooth Ones' is a continuous piece featuring all of the members playing lots of little instruments (horns, gongs, logs, bells, sirens, whistles, steel drums, marimba, banjo and more) in addition to their mainstays."

**LAST POETS, THE: *This Is Madness* CD (SPOT 512 CD). \$16.00**

"Legendary second album by highly politicized hip-hop pioneers who used their groundbreaking and socially conscious form of jazz-laced street poetry to deliver a message of solidarity and self-awareness while simultaneously condemning the brutal effects of a racially and economically divided America."

**GOLDEN DAWN: *A Power Plant* CD (SPOT 513 CD). \$16.00**

"Inspired psychedelic wanderings and enigmatic lyrics this mainstay of the 60's Texas psych scene released its first and only LP in 1967 on the International Artists label, thanks to the help of childhood friend and former band mate Roky Erickson of the 13th Floor Elevators. The band took their name from The Sect of the Golden Dawn by Aleister Crowley."

**CERRY, DON: *Mu First Part* CD (SPOT 515 CD). \$16.00**

"Originally recorded on 22 August 1969 at Studio Saravah in Paris, this electrifying album became the first in the BYG/Actuel series."

**HENDRIX, JIMI: *Experience* 2CD (SPOT 516 CD). \$19.00**

"On February 24, 1969 the Jimi Hendrix Experience played what turned out to be their last UK concert together at London's Royal Albert Hall. The show was recorded and filmed and the music on this album is taken from the original soundtrack tapes for a film that was only ever seen once (at the University of California, Berkeley) before it mysteriously vanished. Jimi Hendrix with Noel Redding and Mitch Mitchell play powerful and inspired versions of 'Purple Haze', 'Voodoo Chile', 'Little Wing', 'Sunshine Of Your Love', 'Wild Thing', etc. Featuring Dave Mason, Chris Wood and Rocky Dzidzournu. 17 tracks."

**IMPRESSIONS, THE: *The Young Mods' Forgotten Story* CD (SPOT 518 CD). \$16.00**

"Originally released in 1969 on the Curtom label. This is Mayfield's last amazing album with the Impressions before embarking on his stellar solo career. Includes such classics as 'Choice Of Colors', 'Mighty, Mighty (Spade & Whitey)', 'Seven Years' and the magnificent title track."

**SHEPP, ARCHIE: *Yasmina, A Black Woman* CD (SPOT 519 CD). \$16.00**

"Tenor saxophonist Archie Shepp recorded this amazing session, dated August 12, 1969, with members of the Chicago avant-garde school, including Art Ensemble of Chicago members Lester Bowie, Roscoe Mitchell and Malachi Favors. Also featuring Dave Burrell, Sunny Murray, Philly Joe Jones, Art Taylor, Clifford Thornton and Earl Freeman."

**RA, SUN: *The Solar Myth Approach Vol. 2* CD (SPOT 520 CD). \$16.00**

"Part 2 of one of the most important recordings of Sun Ra's long career. This album, recorded at the Sun Studios in NYC in 1970-1971 for the BYG/Actuel label, communicates Ra's own unique and cosmic mix of futuristic free jazz and intergalactic creative messages. Featuring Kwame Hadi, Akh Tal Ebah, Ali Hassan, Charles Stevens, Marshall Allen, Danny Davis, John Gilmore, Danny Thompson, Pat Patrick, James Jacson, Ronnie Boykins, Clifford Jarvis, Lex Humphries, Nimrod Hunt, June Tyson and Art Jenkins."

**RED KRAYOLA: *God Bless The Red Krayola And All Who Sail With It* CD (SPOT 521 CD). \$16.00**

"Red Krayola's second album, originally released on International Artists in 1968. Mayo Thompson and Steve Cunningham returned to Texas for this release and, along with drummer Tommy Smith (who played briefly with Bubble Puppy), began recording the second Red Krayola album, which consisted in numerous one and two minute tracks, taking the band in a more experimental direction."

**13TH FLOOR ELEVATORS: *Easter Everywhere* CD (SPOT 522 CD). \$16.00**

"The Elevators' second album and also their best, originally released in 1967 by International Artists. Includes the epic 'Slip Inside This House' and an excellent cover of Dylan's 'Baby Blue'."

**BRAXTON, ANTHONY: *Anthony Braxton* CD (SPOT 524 CD). \$16.00**

"Few modern musicians in any genre can have been so extensively documented as the Chicago-born multi-instrumentalist, and yet the very density of the documentation serves only to heighten the enigma that is Anthony Braxton." (Penguin Guide To Jazz). This is the first of Braxton's two albums for the BYG/Actuel series — recorded in Paris on September 10, 1969 with the help of Leo Smith (trumpet), Leroy Jenkins (violin), and Steve McCall on drums."

**BURRELL, DAVE: *Echo* CD (SPOT 525 CD). \$16.00**

"This album was recorded in Paris on August 13, 1969 by pianist Dave Burrell with the help



of Archie Shepp (tenor sax), Alan Silva (bass), Sunny Murray (drums), Clifford Thornton (cornet), Grachan Moncur III (trombone) and Arthur Jones (alto sax). 'To high energy enthusiasts and noise music cognoscenti Echo is considered the ultimate free jazz experience — to throw on when you want to demonstrate how dangerous the BYG / Actuel series really is — a humongous, infinitely-dense blur of high-action free-blown group dynamics' (Thurston Moore and Byron Coley from the Jazzactuel boxset liner notes)."

**BLEY, PAUL: *Ramblin'* CD (SPOT 528 CD). \$16.00**

"Incredibly prolific Canadian-born pianist Paul Bley first came on to the jazz scene after coming to NY in the early fifties, initially playing in hard-bop groups. He soon branched out, however, notably playing with Ornette Coleman and Don Cherry at a time when the men were still considered 'radical outsiders'. Originally released in 1966 for the BYG Actuel series, *Ramblin'* comes from an experimental time in Bley's career and is one of Bley's more adventurous albums."

**LACY, STEVE: *Moon* CD (SPOT 529 CD). \$16.00**

"The legendary soprano saxophonist Steve Lacy is one of the instrument's greatest masters — it was Lacy who inspired Coltrane to take up the 'straight horn'. Originally from NYC, Lacy spent most of his life abroad, living in Paris since 1970. This was Lacy's first recording as leader in Europe. The album, cut in Rome during September of 1969 for the BYG Actuel series, includes distinctive and lyrical performances of 5 fiery Lacy originals and features Lacy's wife Irene Aebi on cello, Italo Toni on trombone, Claudio Volonte on clarinet, Marcello Melis on bass and Jacques Thollot on drums."

**MURRAY, SUNNY: *Sunshine* CD (SPOT 530 CD). \$16.00**

"Sunny Murray is one of the most influential and inventive free jazz drummers in the history of jazz and this historic album, originally released in 1969 for the BYG Actuel series is testimony to the man's greatness. Featuring Archie Shepp, Alan Silva, Arthur Jones, Lester Bowie, Roscoe Mitchell, Kenneth Teroade and Malachi Favors at the peak of their genius."

**BUBBLE PUPPY: *A Gathering of Promises* CD (SPOT 531 CD). \$16.00**

"Combining hard rock with fresh vocal harmonies, Bubble Puppy's first single reached no. 14 on the US charts in 1969, making them International Artists' most successful act after the 13th Floor Elevators. The band later joined Steppenwolf's label ABC/Dunhill and, in 1979, released another album as Demian."

**LOST & FOUND: *Everybody's Here* CD (SPOT 532 CD). \$16.00**

"Originally released in 1968 on International Artists, the Houston-based Lost And Found were able to land a deal with the label thanks to their friendship with Roky Erickson (to whom they pay homage on the album with a cover of the 13th Floor Elevators' *Don't Fall Down*). This debut album, released just prior to their 30 day tour with the Music Machine, features great fuzz guitars and a healthy dose of psychedelic weirdness."

**BRAXTON, ANTHONY: *This Time...* CD (SPOT 533 CD). \$16.00**

"Braxton's 2nd album in the BYG Actuel series. These 9 tracks were recorded in Paris in January 1970 with Leroy Jenkins, Steve McCall and Leo Smith."

**SHEPP AND THE FULL MOON ENSEMBLE, ARCHIE: *Live in Antibes vol. 1* CD (SPOT 534 CD). \$16.00**

"Superb live recordings (dated July 18 and July 20, 1970) captured in France at the Antibes-Juan Le Pen Jazz Festival. Archie Shepp and the Full Moon Ensemble (featuring Clifford Thornton on piano and trumpet, Beb Guerin on bass and Claude Delcloo on drums) play through four long tracks with an intensity that still sounds fresh more than three decades later."

**COURSIL, JACQUES: *Way Ahead* CD (SPOT 535 CD). \$16.00**

"Trumpet player Jacques Coursil recorded this amazing free jazz session at the Studio Saravah in Paris on July 7-8 1969, with the help of Arthur Jones (alto sax), Claude Delcloo (drums) and Beb Guerin (bass). Features two Coursil originals, 'Duke' and 'Fidel', and an extended version of Bill Dixon's 'Paper'."

**VA: *Epitaph For A Legend* CD (SPOT 537 CD). \$16.00**

"Before the International Artists label finally closed their doors forever, they released an amazing 13 album box set, which included 12 of their best releases, plus a very special 13th double album (now released on CD) comprised entirely of unreleased tracks from the label's vaults, called *Epitaph For A Legend*. Here you'll find 27 incredibly rare tracks by: Red Krayola, Lost & Found, Dave Allen, Lightnin' Hopkins, 13th Floor Elevators, Roky Erickson, and many others. Also includes excerpt of a rare interview with Roky Erickson on San Francisco's KSAN-FM in 1978 and a hilarious 13th Floor Elevator's radio plug for their *Bull Of The Woods* album."

**SHEPP AND THE FULL MOON ENSEMBLE, ARCHIE: *Live In Antibes Vol. 2* CD (SPOT 538 CD). \$16.00**

"Amazing live recordings (dated July 18 and 20 1970) captured in France at the Antibes-Juan Le Pen Jazz Festival. Archie Shepp & The Full Moon Ensemble (including Allen Shorter, Clifford Thornton, Joseph DeJean, Beb Guerin and Claude Delcloo) playing four long and intense tracks."

**SILVA AND THE CELESTIAL COMMUNICATION ORCHESTRA, ALAN: *Luna Surface* CD (SPOT 539 CD). \$16.00**

"Super session recorded in Paris on August 17, 1969. Alan Silva brought together many of the top free jazz players of the time in an amazing 11-piece ensemble featuring Grachan Moncur III, Archie Shepp, Anthony Braxton, Dave Burrell, Leroy Jenkins and Malachi Favors. As a result, this is a very free record and a historical document of Pan-African music."

**MURRAY, SUNNY: *An Even Break (Never Give A Sucker)* CD (SPOT 540 CD). \$16.00**

"Avant-garde drummer Sunny Murray was a major player in the experimental jazz community throughout the 1960s. After 3 years as a member of Albert Ayler's band (1964-1967), Murray travelled to France where, after releasing two LPs for the BYG Actuel series, he recorded this album (Nov. 1969) for Affinity. Although this was his first release for the label, it was Murray's third release of the year! Featuring Byard Lancaster and Kenneth Teroade."

**13TH FLOOR ELEVATORS: *Live* CD (SPOT 541 CD). \$16.00**

"Despite its title, the Elevators' third album (originally released in 1968 for the International Artists label) was actually not a live album at all. The tracks are all studio outtakes, with fake applause added between the songs. Along with versions of the band's classics 'You're Gonna Miss Me' and 'Roller Coaster', the album also contains 5 songs not found on their previous two studio albums, including a cover of Bo Diddley's 'Before You Accuse Me', Buddy Holly's 'I'm Gonna Love You Too', Solomon Burke's classic 'Everybody Needs Somebody To Love' and two original compositions ('You Gotta Take That Girl' and 'You Can't Hurt Me Anymore'). 10 tracks."

**SHEPP, ARCHIE: *Blasé* CD (SPOT 542CD). \$16.00**

"Originally recorded at Studio Davout in Paris on August 16th 1969. An intense and sublime album by Archie Shepp with Lester Bowie and Malachi Favors (Art Ensemble of Chicago) plus Dave Burrell, Philly Joe Jones and Jeanne Lee. Miniature replica of the original BYG-Actuel LP."

**ART ENSEMBLE OF CHICAGO: *A Jackson In Your House* CD (SPOT 543CD). \$16.00**

"This album was recorded in Paris on June 23, 1969 during the Art Ensemble Initial days in France with just a quartet (Roscoe Mitchell, Lester Bowie, Malachi Favors and Joseph Jarman). A shockingly formalist album though far from conventional in any way."

**CHERRY, DON: *Mu Second Part* CD (SPOT 544CD). \$16.00**

"An album recorded at Studio Saravah in Paris on August 22, 1969 by Don Cherry (pocket trumpet, piano, indian flute, bamboo flute, voice, bells, percussions) with Ed Blackwell (drums, percussions, bell). 'His duets with Ed Blackwell, a drummer whose playing Cherry was very conversant with through a shared history in the Coleman group, were the first recordings released in the Actuel series'."

**YARDBIRDS, THE: *Sonny Boy Williamson and the Yardbirds* CD (SPOT 545CD). \$16.00**

The complete Crawdaddy Recordings. "This legendary early Yardbirds album was recorded live in 1963 at the Craw-Daddy Club in London, where the nascent Yardbirds (featuring a young Eric Clapton on guitar) found themselves playing back up to the late Chicago bluesman Sonny Boy Williamson."

**YARDBIRDS, THE: *Five Live Yardbirds* CD (SPOT 546CD). \$16.00**

"The Yardbirds' first album (apart from their live album with Sonny Boy Williamson), recorded at London's Marquee Club in 1964. At this early point in their career, the group's set was still comprised of cover versions of American R&B/blues classics by Chuck Berry, Bo Diddley, John Lee Hooker, Howlin' Wolf, Eddie Boyd, etc. with the young guitar legend Eric Clapton on lead guitar."

**SHEPP, ARCHIE: *Live At The Panafrican Festival* CD (SPOT 547CD). \$16.00**

"Striking live performances recorded at the first Panafrican Festival held in Algiers in July 1969. Archie Shepp with a stellar line up including Clifford Thornton, Grachan Moncur III, Dave Burrell, Alan Silva, Sunny Murray and poets Ted Joans and Don Lee, teaming up with Algerian and Touareg musicians for some wonderful and haunting ethno new jazz."

**SHEPP, ARCHIE: *Poem For Malcolm* CD (SPOT 548CD). \$16.00**

"Another great session recorded in Paris (on August 14 1969) for the BYG Actuel label. Tenor saxophonist Archie Shepp backed by Burton Greene, Alan Silva, Claude Delcloo, Philly Joe Jones, Grachan Moncur III, Hank Mobley, Vince Benedetti and Malachi Favors."

**ART ENSEMBLE OF CHICAGO: *Message To Our Folks* CD (SPOT 549CD). \$16.00**

"Originally recorded at Studio Davout in Paris on August 12, 1969. The Art Ensemble Of Chicago stands out as one of the most influential and longlasting avant-garde jazz bands of all time."

**MURRAY, SUNNY: *Homage to Africa* CD (SPOT 550CD). \$16.00**

"After 3 years as a member of Albert Ayler's band (1964-1967), avant-garde jazz drummer Sunny Murray travelled to France where he recorded for affinity and BYG. The amazing *Homage To Africa* was recorded on August 15, 1969 for BYG and features Archie Shepp, Alan Silva, Grachan Moncur III, Lester Bowie, Clifford Thornton, Roscoe Mitchell, Kenneth Teroade and Jeanne Lee."

**VAN ZANDT, TOWNES: *Townes Van Zandt* CD (SPOT 551CD). \$16.00**

"The classic 1969 recording, originally released on the Poppy label, was Texas country blues & folk singer Townes Van Zandt's third full-length release...influenced by Hank Williams, Bob Dylan and Lightnin' Hopkins, Van Zandt's unique style — at times brooding and introspective, at times relentlessly forceful and dynamic — spoke to the dark corners of the human soul, and has been claimed as an influence by everyone from Sonic Youth to Willie Nelson..."

**SANDERS, PHAROAH: *Izipho Zam (My Gifts)* CD (SPOT 552CD). \$16.00**

"One of Sanders' most brilliant early works, recorded in January 1969. Here, as during his tenure with Coltrane's ground-breaking quintet, tenor saxophonist Pharoah Sanders further pushes the boundaries, employing the talents of 13 musicians for this fantastic journey to the edges of jazz and beyond. Guests include Sonny Sharrock, Lonnie Liston Smith, Chief Bey, Cecil McBee, Sirone, Sonny Fortune, and more! Essential Sanders, essential jazz." Originally issued by Strata East in 1973.

**SUPER 8 (GERMANY):**

**KHAN, CAN ORAL: *Blue Pool* CD (SUPER 8.6). \$17.00**

"Written & Produced by Can 'Khan' Oral @ Blue Box NYC 1999 for El Turco Loco. Khan appears courtesy of Matador Records. Water/bathing sounds by Susa Templin. This CD is part of the installation 'Fish tank' by Susa Templin & Can 'Khan' Oral for the Expo 2000, NYC April, 1999." A sublime, more experimental, spacey work for Khan.

**SUPERSTITION (GERMANY):**

**GIANNELLI, FRED: *Telepathic Wisdom Vol. 2* CD (SUPER 2062). \$15.00**

An interesting mid-90s album from Kooky Scientist Fred Giannelli. We don't have full stock (got mis-shipped a few instead of Fred's *Sahko Telepathic Romance*).

**SUPPOSE (GERMANY):**

**BRINKMANN, ESTER: *Voran 12"* (SUPPOSE 08). \$9.00**

Three track EP, not found on the CD. Profan-styled minimalism, raw & gritty.

**BRUSSELER PLATZ 10A-MUSIK/HAJSCH: *1000 Fehler (1000 Errors)* CD (SUPPOSE 13). \$16.00**

"The CD *1000 Fehler* is a composition of spoken theory-fragments by Adilkno (Foundation of the Advancement of Illegal Knowledge/Amsterdam) and noise-improvisations by Brüsseler Platz 10a-Musik (Cologne). Being bored of academic culture pessimism the authors Geert Lovink, Arjen Mulder and Lex Wouterloot (Adilkno) are dedicated to illegal knowledge. Their books *Cracking the Movement* and *The Media Archive* are published by Autonomedia, New York. In their last book *Elektronische Einsamkeit* (Supposé 1997) they research degenerated tendencies of the roaring every day life in media. In ecstasy of speculation they try out all patterns possible and even the apocalypse is one scenario among others. After the fascination for the evil in the 80's, nowadays failure is the most interesting phenomenon: 'All hope theory could bring salvation should be eliminated. Theory is not care, nor is it a substitute for forgotten services and ideologies.' The members of Brüsseler Platz 10a-Musik are Georg Odijk (A-musik), Jan St. Werner (Mouse on Mars, Microstoria, Lithops) and Marcus Schmickler (Pluramon, Wabi Sabi). In their sessions and live performances they use generations of conventional analogue and digital consumer electronics: Record player, tape recorder, CD-Player. The complex material of spoken words and music was arranged and mixed by Hajsch (Quit Artworks/Cologne)."

**BRINKMANN, ESTER: *Der Übersetzer — Il traduttore* CD (SUPPOSE 16-9). \$15.00**

"*Der Übersetzer — Il traduttore* (The Translator) is the new full-length album of Thomas Brinkmann as the third part of his Ester Brinkmann trilogy on Supposé (after *Totes Rennen* and *Weisse Nächte*). Experimental minimal techno music by Brinkmann and voices by famous arte povera artist Jannis Kounellis and his translator Edward Winkhofer, who plays an important role on this CD."

**BRINKMANN FEATURING IRA G. WOOL, ESTER: *Ribosomes 12*" (SUPPOSE 170). \$9.00**

Music by Thomas Brinkmann & words by molecular biologist Ira G. Wool from University of Chicago. 2 hits from the album *Der Uebersetzer – Il Traduttore*. "Nice 3-track set from Thom B. First A-side track works a fine motorik with nary a bassdrum in sight. Second track goes for the industrial kick and stays quite simple. The long track on the B-Side is very reminiscent of the Jim Ingram single, only with a speech about D/RNA over the top instead of a black power speech. No clue as to the identity of Ira G. Wool (or Jannis Kounellis + Edward Winkhofer, listed on the label as 'voices'). Different." — Hrvatski

**VA: *Animal Music: Team Of Jeremy Rott: West Dawson, Yukon-Territory CD (SUPPOSE 25-8). \$15.00***

Field recordings of dog singing, from Dawson City, Yukon (Northern Canada). Packaged in a digipak, with English/German liner notes. "The peculiar enjoyability of this music, which — in contrast to much contemporary human music — stands the test of repeated listening, forces one to the conclusion that, to the dogs at least, an abstract aesthetic experience constitutes the 'figure' of their play. The 'ground', however, looms a perpetual mournfulness that cannot be accounted for in aesthetic terms. The wail is not about circumstance, chain, or hunger — conspicuously Creation itself stands indicted..." — Oswald Wiener.

**SNOW, MICHAEL: *Hearing Aid CD (SUPPOSE 34-7). \$15.00***

"In the early 1960s Michael Snow interrupted his promising career as a jazz musician in order to direct his interests fully on other artistic ventures. Soon later he came up with his first experimental movies which are still some of the most interesting positions in avant-garde filmmaking. Not coincidentally, parallel to the film pieces he began around 1970 to work around sound recordings. These less known pieces are a consequent continuation of the experiments with recording on an acoustic level. They are above all a scrutiny of the mediums specific means of recording which apparently guarantee the authenticity of a work. Snow's filmic and acoustic pieces challenge this anticipated authenticity of a technical recording in every detail. They evoke and yet again destabilize every production of meaning by means of irrationalities, repetitions or simply the duration of time. Those medial effects converge with the recipient's activity of reception, so that the process of reception itself emerges as an unknown factor open for discourse. The CD *Hearing Aid* with new productions by Michael Snow and his band CCMC is published as a catalogue on the occasion of the exhibition of Michael Snow's Sound Works at Gallery Klosterfelde in Berlin. The Booklet contains a text by art historian Ariane Beyn in English and German."

**ROEHR, PETER: *Tonmontage CD (SUPPOSE 35-5). \$18.00***

Brilliant, hilarious concrete recordings from 1966 — the only document available of Roehr's audio works. German language, but not that is not an obtrusive factor for general enjoyment. (For remixes of Roehr's work, see the Whatness label). "Original recordings by the artist, writer and musician Peter Roehr, who died in 1967 at the age of 23. Like contemporary artists and writers such as Andy Warhol and William S. Burroughs, Roehr experimented with the principles of cut-up, serialism and montage, but unlike them he was working with those principles in almost all available media: film, text, visual arts and music. For the first time the publisher Supposé (Cologne) makes original recordings by Peter Roehr available — montages he made in 1966 with material from German Broadcast and American commercials. Stunning and highly entertaining archive recordings and a simple must for everyone interested in the history of soundart and experimentalism. Comes in digi-pak with design by Peter Roehr, compiled by Klaus Sander (Supposé) and Frank Dommert (Sonig)."

**VA: *2:3 — Oswald Wiener Zum 65. Geburtstag CD (SUPPOSE18-5). \$15.00***

"An acoustic homage to the artist, poet and theorist Oswald Wiener from his friends, companions and fans. The inspiration for the different tracks was Wiener's aesthetic of failure in the tradition of the Wiener Gruppe (The Vienna Group) and of his selten gehörte Musik (rarely heard music) records with Gerhard Rühm and Dieter Roth. 'Together we have attempted an aesthetic of failure, an aesthetic of incompetence. And this is a very painful aesthetic, an aesthetic of embarrassment, disgrace and limitation. But because the main thing is to seize and to emotionally affect the listener, there is of course this disgrace and embarrassment as a kind of emotion and as a play with ones own weakness...' With original tracks from: Thomas Brinkmann & Marcus Schmickler, Valie Export & Ingrid Wiener, Nihilist Spasm Band, Mouse on Mars, Ira G. Wool, Wolfgang Müller (Die tödliche Doris), Gerhard Rühm, Hubert Fichte, Mario Subassiss, Michel Würthle, Rolf Graf, Franz Josef Czernin, Attersee, Rosa Pock, H. C. Artmann."

**SUPREMAT (GERMANY):****TRURL AND Klapacius (CRISTIAN VOGEL): *Sing Sweet Software! CD (SUPRE 01 CD). \$14.50***

"Trurl and Klapacius are robots. In Stanislaw Lem's *Cyberiad* mid-60's novel, they're busy flying around the universe building machines. Each machine they build makes up a chapter from this visionary book. Cristian Vogel was reading these stories while celebrating his hobby in the studio: recording the variation of modules of modular systems he programmed himself — modulating each other for periods of time. The result is music that does not evolve, it's varying. Borrowing the names of Lem's robots in reference to his own automated studio work, the Vogel experiment turned into a project when he picked his favourite musical modules — computers and their software — and let them go to work on their own. In his own eyes, he's not the composer of the work so much as the executive producer. The computer itself rather — the software within — wrote the music: Vogel's contributions filtered and edited the final outcomes. This parallel to *Cyberiad*'s Trurl and Klapacius sidelines and highlights the Supremat philosophy: Machines constructing machines; machines creating music that's constantly varied and reinventing itself. ...wit special digi packaging."

**TRANSLUSION: *Mind Over Positive & Negative Dimensional Matter 12"* (SUPRE 02). \$8.00**

"One half of Drexciya is responsible for the Translusion project. This Drexciyan has left the underwater battlefield for a little while and moves with this 12" and the upcoming album onto a different but extreme level of imagination, transferred into music that sounds more playful, softer than Drexciya. The Dopplereffekt is missing, the melodic sound constructions are the ones wooing the beat — Detroit-Electro-Pop. In this case, one level could also be the dancefloor. The three tracks in this package are an appetizer for the longplay CD and double-vinyl *The Opening Of The Cerebral Gate*, three exclusives available here on vinyl only."

**TRANSLUSION: *The Opening Of The Cerebral Gate CD (SUPRE 03CD). \$14.50***

"With *The Opening of the Cerebral Gate* one half of Drexciya recorded a solo longplayer under the project name Translusion. This Drexciyan has left the underwater battlefield for a little while and moves onto a different level of imagination, transferred into music that sounds more playful, softer than Drexciya. The Dopplereffekt is missing, the melodic sound constructions are the ones wooing the beat. Here is the amazing and extended Electro-(nic) journey of an unique musician from Detroit — recorded exclusively for Supremat — made available on CD and on double-vinyl. CD: special digi packing, all tracks new & exclusive, file under Detroit/Electro."

**TRANSLUSION: *The Opening Of The Cerebral Gate 2LP (SUPRE 03LP). \$14.00***

Double vinyl version.

**SWAMI:****CRIME: *San Francisco's Still Doomed CD (SWA 126CD). \$13.00***

Reissue of a previous bootleg of unreleased demos (one 11 track session from 1978, the other a 9 track session from 1979), plus 2 alt. 7" takes. Doesn't include the original studio recordings of their singles, that's forthcoming on a Revenant release; medium quality, but it's the only Crime release out there (for now). "One of the most artistically significant and visually subversive bands in the rock n roll universe was Crime. Having released the first independent punk record on the West Coast in 1976 they immediately set a precedent as one of the loosest, most raw, uncompromising and confrontational bands of all time. Dubbing themselves 'San Francisco's first and only Rock N Roll band' only added to an already bubbling alienation from the punk scene at that time. They were simply too wild to contain, too styleized to ignore, and musically too violent for the faint of heart. *San Francisco's Still Doomed* is a reissue of their classic *San Francisco's Doomed* record with two unreleased bonus tracks (alternate takes of 'Hot Wire My Heart' and 'You're So Repulsive'), never seen before photos, updated liner notes and better mastering. Both bonus tracks are taken from the same session that produced the first Crime single."

**CRIME: *San Francisco's Still Doomed LP (SWA 126LP). \$10.00***

LP version.

**SWARF FINGER RECORDS (UK):****GONK: *Will/Will Not Attend CD (SF 029 CD). \$16.00***

"Over 70 minutes of intense samples and electronica which is the debut from Gonk, being the work of Nigel Smith (who records as Dunderhead on the Worm Interface label) and Mark Davies (Voices of Kwahn, Throne, Ragga & The Jack Magic Orchestra). This CD has been recorded over the past couple of years in bedrooms and at live shows. The mixture of ethnic sounds and full-on abrasive sounds coupled with the improvised use of dance machinery such as the 303 and 909 makes this a unique listening experience."

**FOEHN: *Silent Light CD (SF 037 CD). \$16.00***

"Second full length album from one Deb Parsons, a Cotham UK native who before redefining the term 'outsider music' on her previous album (1998's *InsideOut Eyes*) and EP (1998's split EP with Ad Vanz/Gescom on FatCat) was one half of Bristol based found sound/rhythm/dialogue/context icons The Third Eye Foundation. Moribund sequences of sonic narrative abound, cleverly assembled into points of alignment as varied as a Nth gen Portishead cassette dupe or possibly a Cage-ian location study like 'Waltz'. Awesome music of intense individuality, someone to keep tabs on for sure..." — Hrvatski.

**SWAYZAK (UK):****VA: *Two Hundred And Forty Volts CD (SWZ 002 CD). \$18.00***

"*Two Hundred And Forty Volts* came together as a result of the Swayzak tours, where they were given material by acquaintances and strangers encountered along the way. It is an album compiled with a sense for travelling as well as listening. Influences are broad, yet echoes of Kraftwerk, Underground Resistance, Basic Channel, etc. Turns out 80s synth pop can be ideal for combining sounds from the past with those of the future. The first half of the record is pure analog — no computers involved and a decidedly strong dose of electro funk. The second half of the compilation is a more digital affair, where warmth, depth, and melody flow from our more tech-oriented brethren." Artists include: Swayzak, Roger 23, James S. Taylor, Betamax, Theorem, Dwayne Sodahberk, and Tavern On The Green.

**SWAYZAK FEAT. KIRSTY: *State Of Grace Mixes 12"* (SWZ 012 EP). \$9.00**

"The latest release from the long dormant, but now operational Swayzak Recordings. This cult classic of electro-blues was first available in 2000 on the LP *Himawari*. Never released on a commercial 12", we felt that it was only right to make this much sought after song available to all. With a new mix from Vancouver's Headgear, and the original LP mix plus the ever fresh Silicon Scally (Carl Finlow) rework, this is indeed a package of taste and style. Swayzak have been putting out music since 1998 when the underground favorite 'Snowboarding in Argentina' was released. Their last LP *Dirty Dancing* on K7, cemented their position at the forefront of electronic-minimal-dub-house-pop."

**SWEAT RECORDS:****VA: *Sweat Mix Vol. 1 CD (SWEAT 01 CD). \$14.50***

"Submerge debuted a new House label this past summer with Sweat Records — a label that picks up where Soul City Records left off. Soul City helped launch the careers of Kenny Dixon Jr., Alton Miller, and Aaron Carl; and this mix album showcases the sound that was Soul City. Its' also a glimpse of what is to come from Sweat Records. Many of the tracks here are out of print and have never been available on CD. All the tracks were selected by Sweat Records label founder Derwin Hall, aka the Beat Addicts. Di Rolando flexes his House mixing skills putting together this flawless and unrelenting mix." Artists include: Hardlife UR, Marc Pharoah Soul City, Members Of The House, Van Renn, Mad Mike feat. Thornetta, Alton Miller, Tink Thomas, The Deacon, Kenny Dixon Jr., Together Trax, Aaron Carl, Beat Addicts, Ron E. feat. Davina, and Los Hermanos.

**SWILL RADIO:****PICKLE FACTORY, THE: *Our Pledge LP (SWILL 012). \$11.00***

Now issued on LP as well, with superior packaging to the CD.

**PICKLE FACTORY, THE: *Our Pledge CD (SWILL 013). \$11.00***

The Pickle Factory is Scott Foust and Karla Borecky of the Idea Fire Co., plus a third member. Again utilizing layers of keyboards, bass, tapes, synths, guitars, etc. plus some occasional floating vocal tonings, there is much cosmic beauty touched upon here, in a *slightly* more song-like forum than IFC. Floating capsules of sound, with a vague touch of post-Kosmiche awareness, making this an outsider force to be reckoned with. My favorite on the label to date, but the CD packaging (banal manila envelope) is so pathetically uninspired that it's hard to figure out why they bothered.

**BRANDSDAL, KJETIL D.: *Rogalands Lydigste LP (SWILL 015). \$13.00***

"Brandsdal has had a number of small-edition LPs & singles released under his own name, as well as the Kjetil Del Brondo Group. This is his first widely available release, although Brandsdal is soon to have a 'best of the early LPs' CD out on the influential Corpus Hermeticum label. This LP is his most abstract his best: scuttling lo-fi, ghostly transmissions from an unknown planet. Like the music of the Shadow Ring, Organum, Ashtay Navigations, and Oval, this is truly original music that falls between the cracks of codified genres. Although the whole LP is superb, the last track, 'Cubicki', is a piece that constantly delivers exactly what I want out of music, and is not to be missed."

**SHADOW RING, THE: *Lighthouse* 2LP (SWILL 017). \$15.00**

First album in a while from the UK-centered group (previous documentation via their own Dry Leaf label, Corpus Hermeticum & Siltreze). Assisting the core members (Lambkin, Harris, Goss) on this recording (from '97-'98) are the following Americans: Adris Hoyos, Karla Borecky & Scott Foust (Idea Fire Co.). "To enter the world of the Shadow Ring is to enter a surreal anti-world of bizarre song structure. *Lighthouse* will rank with *Trout Mask Replica* and *Tago Mago* as both one of the most avant garde and the most eccentric double LPs of all time. Unlike those two records, *Lighthouse* features no instrumental pyrotechnics, instead relying on odd sonic combinations, startling lyrics, and a very painterly use of minimal studio technology. Absolutely essential listening if you are interested in modernist stretching of song form with extraordinary results."

**IDEA FIRE COMPANY: *Anti-Natural* LP (SWILL 018). \$11.00**

"Idealized field recordings that capture the hallucinatory isolation of an abandoned arctic base. *Anti-Natural* combines organic mechanistic processes into an aesthetic whole. Both severe and opulent, naive and self-confident, *Anti-Natural* offers an escape route from the false dichotomies of man/nature and man/machine and attempts the transcendence of the impossible. Electronic recreations of the world around us, both real and imagined, foment immutable revolutions in sound."

**TART: *Radio Orange* LP (SWILL 019). \$12.00**

"The debut LP from the trio of: Karla Borecky, Graham Lambkin, and Scott Foust. Tart is an exquisite combination of three distinct minds, much like the skillful structure of diverse, yet subtle, ingredients in a piquant and nostalgic recipe: The Past as well as The Future. Tart blends together these strange elements in an organic yet totally disciplined style that renders many of their contemporaries as either flabby or boring. *Radio Orange* presents 7 original pieces of expertly edited new music-form. From the opening tape-collage miniatures, 'The Rabbits of Mangtarau' (pts 1 & 2), through to the indeterminacy and excitement of the closing title-track, *Radio Orange* carves its identity through great use of diversified expression. The analog drone/vox duet: 'Astride Such Delicate Pins'; the bizarre environmental action, 'Woman In Her Womb'; the fragile tone composite, 'The Mums'; and the grinding electronic surge of (the almost 20 minute) 'Chopin in a Shell' all help complete the program in classic style. The overall sound is both hypnotic and explosive, with each side being carefully sequenced to maximize the fact. The super-modernist avant garde continues to raise its aesthetic head under the romantic banner of the Anti-Naturals. Tart is fabulous."

**EARLY W: *Volume 2: Nur Die Tiere Blieben Ubrig* LP (SWILL 020). \$13.00**

"Volume two in a Swill Radio series of LPs documenting the early work of Ralf Wehowsky (aka RLW). As with volume one, a slightly different version of this LP was originally released on cassette by Wahrnehmungen (later renamed Selektion) in the early 80's. This is a much more band-oriented release than volume 1. A number of tracks were recorded live and the mood is aggressive throughout. This is a fantastic Neue Deutsche Welle document. If it had been released on LP, it would be legendary. It still is."

**SHADOW RING, THE: *Lindus* LP (SWILL 021). \$13.00**

"Long delayed follow-up to *Lighthouse*. Over the last decade no other band have prompted such strong reaction as The Shadow Ring. Loved or hated, their unique and powerful sound has been totally impossible to ignore. *Lindus* sees that sound polarized to its logical and most satisfying extreme. Strange, claustrophobic sound-worlds build and overlap, creating a listening environment that is uncompromising, disturbing, yet always original. The mood is bleak and deflated throughout, providing a stark contrast to the carnival that was *Lighthouse*. The simple use of synths, electronics, tapes and voice has never been more effective. The Shadow Ring are that rare thing: a true underground band unaffected by trend or whim, and *Lindus* is their most supreme statement yet. Special edition of 500 copies."

**TART: *Bring In The Admiral* LP (SWILL 022). \$13.00**

"Tart (Graham Lambkin, Karla Borecky, and Scott Foust) presents the world with their second LP, *Bring In The Admiral*. Using the same minimal instrumentation as the live shows (two small casios, guitar, and a shortwave/cassette boombox plus a few studio effects and The Anti-Naturals trademark: tight, subtle, and yet powerful editing), Tart produces a dazzling array of scenarios, a testament to deranged beauty. Tart is a band that truly does not sound like anyone else."

**WORDFISH (UK):****GURU & ZERO: *Makoto Mango* CD (GURU 001CD). \$19.00**

"This is the long awaited collaboration between Daavid Allen from Gong and Kawabata Makoto from Acid Mothers Temple. It is one long continuous piece featuring Daavid Allen on glissando guitar and vocals, drone and lead guitars from Kawabata and added synth from Cotton Casino."

**FATHER MOO & THE BLACK SHEEP: CD (SFAM 01CD). \$18.00**

A UK-only issue of what was previously available as a non-distributed CDR release on the Acid Mothers Temple CDR label (later reissued as a very limited LP on Swordfish). Jewel case packaging, with a completely unbelievable Yod-tribute sleeve. The music is in the realm of tranquil drone-intensive freak outs (electronics, moaning vocal sounds, processed murk), not at all in the rocking style of Kawabata's well known Acid Mother's Temple ensemble. A sensational artifact, presented to perfection.

**HAINO, KEIJI: *Next Let Us Try Changing the Shape* CD (SFKH 001CD). \$19.00**

"Featuring 6 pieces, featuring Haino's voice, guitar and sampled guitar. It sees him developing themes on from his last PSF release."

**YA HO WHA 13: *I'm Gonna Take You Home* CD (YHVH 001CD). \$17.00**

New reissue of this all-time classic from 1974, licensed directly from Father Yod's Source Foundation in Hawaii. Previously only available as a long gone bootleg or as part of the 13CD Capt. Trip box, now readily available. This is one of deepest Ya Ho Wha albums, right up there with *Penetration*. "The ultimate acid album ever! These seminal west coast weirdsters are rumoured to have had members of the 13th Floor Elevators and Sky Saxon involved and perform with them. True or not, this album is extremely rare and musically very, very weird! This mystical and drug-influenced collection of lysergic acid heads created some of the scariest sounds ever, definitely NOT for the faint hearted. After you light the blue touch paper, stand well back, because this toxic concoction will liquidize any cerebral matter within a 10 metre radius! Manic, screamed vocals are accompanied by relentless 100% twisted guitar on this mega rare platter. Presented in its original and totally authentic gatefold sleeve with the 'lovers and the chariot' tarot card cover and the proclamation 'divine communion time is here, little kitties — YA HO WA 009 — Licensed to give life!' 'I could write a book on the cover. It is an absolute masterpiece of design, and probably the greatest cover in music history. Suffice it to say if you were to fully grasp the meaning and symbology of it, you would have the keys to magically transform your person and environment into your hearts desire and ride the chariot of god into the future of your own will, one with god.' — Djin Aquarian (Guitar) on *I'm Gonna Take You Home*."

**YA HO WHA 13: *The Operetta* 2LP (YHVH 003). \$42.00**

"The psychedelic find of the decade-their long-lost final magnum opus. Rumoured to exist for years-often put down as just rumour though. Here it is, unearthed from tapes thought lost forever but now found after nearly 30 years. The first thing to be released from Ya Ho Wha 13 since 1975. In the spring of 1975 the Family was homeless and was travelling on the West Coast after having been driven out of Hawaii by local laws (they would return later that year for what would be the final time with Father). Ya Ho Wha had taken a spontaneous journey to the East which had culminated in his initiation in the Great Pyramid of Egypt on Easter Sunday. Upon his return to the San Francisco area a warehouse in Corte Madeira was rented for the Family to gather for their Aquarian style morning meditations and meetings to greet the dawn. This is where *The Operetta* came down. It represents the first musical channelling from the time after Ya Ho Wha's Easter Resurrection in the Great Pyramid (returning transformed) and the last total musical recording he would make with the band. The 6 pieces which make up *The Operetta* form the culmination of all the YaHoWhan recordings — thunderous percussion, massive psychedelic guitar swirlings are all vying for space with Ya Ho Wha's spontaneous chanting in this intense journey into inner self. The final and most awesome of all their creations. A strictly limited edition 2 LP set presented in a gatefold cover featuring previously unseen photographs from the Family's personal archives, it comes with an insert featuring a transcription of Ya Ho Wha's thoughts and comments on the piece when he heard the tapes played back to him shortly after they were recorded. One off pressing — this is destined to become as rare as the Higherkey originals."

**SYMPATHY FOR THE RECORD INDUSTRY:****ERICKSON AND THE ALIENS, ROKY: *The Evil One* CD (SFTRI 685 CD). \$13.00**

"There are many Roky Erickson albums, but *The Evil One* originally released by CBS Records in Europe in 1980 was the first of them and, many would say the best. This re-issue also includes five additional songs contained on the 1981 U.S. release of *The Evil One* on San Francisco's 415 Recordings and thus contains all of the Roky material from these great recording sessions produced by Stu Cook for Orb Productions from 1978 to 1980. For the first time included on this re-issue are additional bonus tracks including earlier versions of 'Mine Mine Mind', 'Two Headed Dog', and 'Click Your Fingers' applauding the play previously released on vinyl by France's Sponge Records in 1976."

**SUICIDE: *Attempted: Live at Max's Kansas City 1980* CD (SFTRI 729CD). \$13.00**

"Suicide is singer Alan Vega and keyboardist Martin Rev. They came out of the same New York City scene that spawned the Ramones, Patti Smith and the New York Dolls in the mid 70s. A blend of psychosis and sentimentality wrapped up in minimalist drones, menacing vocals, mad scat lines, heavily echoed screams and screeches, incoherent mumbles and a dash of sugary crooning, the 'primal duo' (as they have been affectionately dubbed) recorded Live at Max's Kansas City 1980 and it features the distinctive Suicide sound in its most passionate and primitive form. Never intended for commercial release, this 'no frills' raw and wild punk ritual illustrates why Suicide are among rock 'n roll's consummate performers. Using only a 1950's rhythm machine and a cheap Farfisa keyboard on their legendary and eponymous self titled debut in 1977, Suicide are considered to be one of the pioneers and founders of today's electronica movement and have influenced the likes of Jesus & Mary Chain, Spacemen 3, Stereolab and scores of others. This record released for the first time ever is nearly 80 minutes long and contains previously unreleased songs. Not for the faint of heart, *Live at Max's Kansas City 1980* is perfect in all its imperfection ... even 24 years later."

**SCIENTISTS, THE: *Pissed on Another Planet 2CD* (SFTRI 733CD). \$16.00**

"1976...Punk Rock...London...New York...CBGB....., everyone makes those connections. However! Seeds were taking root in much more far off and strange places back then. Perth in Western Australia, the most isolated capitol city in the world. Kim Salmon was developing his parallel universe of punk and it came forth The Scientists, one of the cornerstones of 'garage rock'. *Pissed on Another Planet* chronicles The Scientists early experiments in those Perth years 1978-1980. The sound was a brash blend of punk rock and anglo pop, quite different than the primal swamp grunge blueprint known and beloved by 'garage heads' the world over. 'Frantic Romantic', 'Last Night', 'Pissed On Another Planet', 'Teenage Dreamer'....all those collector's faves...., they're all here, along with previously unreleased material from the very first time this band was captured on magnetic tape."

**SYNAETHESIA (AUSTRALIA):****VA: *Strewth* CD (SYN 002). \$15.00**

"A compilation of abstract electronic music from Australia and New Zealand. Where this compilation succeeds is in its ability to encompass the wide variety and all round high quality of the Pacific Rim's damaged and exploratory audio activities. However, in a single volume this compilation lays forth an initial reading of such activities, a chart to navigate the various creative threads unfolding throughout the region if you will. Stylistically the 60+ mins represented here runs the gamut from the hendrix meets ina-grm collision of Candlesnuffer, 'head in a television' static of Philip Samartzis, narrative driven kung-fu electroacoustics from Delire, skittering schizophrenia of Auigiugui, unusual vocal excursions of cray, gentle abstract beauty courtesy of Matthew Thomas, some subtle yet unnerving sonics of Darrin Verghagen and Netochka Nezanova and some truly stunning alien frequencies unearthed via Dion Workman's mini disc feedback set up. Along with numerous other inventive approaches Strewth takes a cut-section of this disparate scene, presenting a broad range of challenging music packaged in standard jewel case with 12 page informative full colour booklet. Complete artists represented: Candlesnuffer, Delire, Philip Samartzis, zyzx, Xonk, Cray, Matthew Thomas, Netochka Nezanova, Darrin Verghagen, Dave Franzke, Rosy Parlana, Oren Ambarchi, Auigiugui, Squinch, Dion Workman."

**DÉLIRE: *Diaspora* CD (SYN 005). \$15.00**

"Délire is a Melbourne based artist working in the realms of electroacoustic music and video game production. *Diaspora* works to combine these interests. Enter through the gates of Délire and one is immediately exposed to a devastating display of kung fu electroacoustics and abrupt changes in velocity. Continue further and one encounters a narrative driven abstract audio environment, complete with textural drones, virtual field recordings and hallucinatory atmospheres. In other words this is game music today — not some nostalgic flashback to C64 and the like. End result is a staggering monster machine music. Legless software tackling the fictions of science. The bulk of these sounds were generated from computer game synthesis + pdxx c on linux — all systems designed by Délire."

**SNAWKLOR: *It Could Have Lived Here* CD (SYN 006). \$15.00**

"Snawklor is a project that reorders the sonic environments of D. Kravac and N. Gray. They create compositions exploring ideas of space and personal location by processing and re-ordering recordings of their sonic environments. Their compositions not only use the sounds around them but also mimic their perceived structures, layering them via a mixture of order and automated indeterminacy. *It Would Have Lived Here* is their second full length



release. A rich display of acoustic ecology incorporating field recordings, miked up metallic percussion, tape debris and computer construction. Whilst remixing the world around them Snawklor have developed a unique aesthetic language which is far from Windham Hill utopia but neither is it the evil edge as encountered in some of the recordings of Francisco Lopez and the like." A unique working process is exemplified by the 1st track 'doublivores back' combines field recordings from inner city Merri Creek with R+B influenced rhythms and sharp shots of the prior occupant of cassette sneaking through. The appearance of the subliminal residue of Grandmaster Flash makes for a unique chance procedure and is typical of snawklor's inventive approach.

**PATERAS & ROBIN FOX, ANTHONY: Coagulate CD (SYN 007). \$15.00**

"Coagulate is the debut release from electroacoustic improvisation duo Anthony Pateras & Robin Fox. Utilising a diverse array of approaches and forms, this album presents incredible real-time mutations of acoustic and electronic resources fused by a chaotic and physical improvisational language. From discarded piano frames to feedback to ingested microphones to vintage synthesizers, resources are combined, deconstructed, developed and devastated through both linear and non-linear trajectories. Oscillating between the extreme vocalise of 'voxerratum', the delicate feedback mass of 'Recombinant', and the pianistic submersion of '44° Splitter', Coagulate offers an essential document of contemporary improvisational practice exemplifying ear-bending relationships between the acoustic and electronic."

**SYNCOM PRODUKTIONS (GERMANY):**

**VA: Dammit! Acid Burned My Fuckin Brain 2LP (SYNCOM 03). \$17.00**

"Sixth volume of themed lockgroove offerings (50 per side, 4 sides each, 6 volumes = 1200 133.3- BPM loops thusfar) from the Köln-based Syncom label. This one sets itself ahead of the pack in that it's not a collection of new locks by folks like Walker/Heiss et al but in fact a collection of loops from era acid classics by Joey Beltram, Phuture, etc... Many a spoken "ecstasy", "jack", "...your body", "...your mind", "acid \$", "bass", "ex...", "ex... foliate", etc... No territorial rights were discussed, no royalties paid, no sectional provisions agreed upon (i.e. ILLEGAL). All that aside, a quite nice reminder of a time long lost (this would be UK, 1988-1992). Pretend you're Simon Reynolds & wax eternal on the mental embargo of the spirit (world) as machinated by the Roland X0X line (& 345's full of skintainted smileyshirtwearing nobos). All that's glitter..." — Hrvatski.

**VA: Cologne Cycles No. 3 2LP (SYNCOM 08). \$17.00**

Fourth volume in this series of locked grooves from the Cologne underground. Features productions from: Kathy Wong, Link, Craig Anderson, Xbug09, Frank Heiss, Irwin Leschel, Digital Science & Dr. W. Two hundred locked grooves altogether.

**SYR:**

**SONIC YOUTH: Anagrama CD (SYR 01 CD). \$9.00**

"Sonic Youth have started their own label — SYR, and are releasing a series of 12"s and CDs. SYR 01 features 4 new songs written and recorded by Sonic Youth in their studio in NYC. The 4 compositions are titled: 'Anagrama', 'Improvisation Ajoutée', 'Tremens', & 'Mieux: De Corrosion'. All 4 songs are instrumentals. The track listing is the same for the 12" and the CD version of this release." Twenty-four minutes of expansive, cloud-relational sound blatters, SY in their most exotically stretched OUT vein. Those two zeros above your nose will zap in a totally satisfying manner.

**SONIC YOUTH: Anagrama 12" (SYR 01 LP). \$9.00**

**SONIC YOUTH: Slaapkammers Met Slagroom CD (SYR 2 CD). \$9.00**

2nd volume in this EP series. 3 new songs. "Extrapolated, expansive and highly electric, this new music is largely instrumental with a penchant for cosmic skip-tracing."

**SONIC YOUTH: Slaapkammers Mit Slagroom 12" (SYR 2 LP). \$9.00**

**SONIC YOUTH WITH JIM O'ROURKE: Invito Al Cielo CD (SYR 3 CD). \$9.00**

"Third installment in the home-recorded, self-released series. CD packaged in mini-gatefold cardboard sleeve, vinyl pressed on the clearest of wax, all text in Esperanto. Three wild, spontaneous, improvised pulsations that exemplify contemporary abstraction at its most uninhibited." A 57 minute free form organic excursion that totally sounds like Sonic Youth without ever sounding anything like Sonic Youths' past output & an excellent continuation of this series.

**SONIC YOUTH WITH JIM O'ROURKE: invito Al Cielo 12" (SYR 3 LP). \$9.00**

**SONIC YOUTH: Goodbye 20th Century 2CD (SYR 4 CD). \$18.00**

"Sonic Youth pays tribute to some of modern composing's most imposing personae with William Winant, Jim O'Rourke, Takehisa Kosugi, Christian Wolff, Coco Hayley Gordon Moore, Christian Marclay, and Wharton Tiers. Music composed by John Cage, Yoko Ono, Cornelius Cardew, Steve Reich, Takehisa Kosugi, Nicolas Slonimsky, George Macuinias, James Tenney, Pauline Oliveros, and Christian Wolff. 'Everything comes to an end, even the twentieth century.' ?Lou Harrison"

**SONIC YOUTH: Goodbye 20th Century 2LP (SYR 4 LP). \$18.00**

**GORDON/MORE, IKUE/DJ OLIVE, KIM: CD (SYR 5CD). \$9.00**

"Sonic Youth's femme-mystere has created a distinctly new trio of spontaneous composition and prose. Since reclaiming the electric guitar (her original instrument with the Sonic Youth) and developing a newfound post-Patty Waters free-vox technique, she has enjoined her vision with the improvisational meta-talents of Ikue Mori (ex-drummer of no wave legends DNA, currently in a class by herself with other-world sampling), and DJ Olive (of the wizardly We, coinier of the term illbient, and regarded by those in the heavy underground of post-beat turntable/drum'n'whatever as 'the heaviest'). Together the trio hit the local boards throughout 1999 and created a unified concept of sound/energy dynamix. They recorded with engineer Wharton Tiers and mixer Jim O'Rourke for the first recording on SYR not by Sonic Youth proper. The results, which also feature the magic fingers of Cibo Matto's Yuka Honda on a track, are at once sensuous, elegant and completely blistering."

**GORDON/MORE, IKUE/DJ OLIVE, KIM: 2LP (SYR 5LP). \$13.00**

**TA DA RECORDS:**

**NANOBOT AUXILIARY BALLET: Nanobot Auxiliary Ballet CD (YAY 001CD). \$13.00**

"10 tracks of handcranked electrical dadapop silly horror movie soundtrack almost disco. In the spring of 2001, fresh from the end of Pest5000, Kevin Komoda and Patti Schmidt turned to an 808 drum machine, an acoustic guitar, a moog, and an organ. Both had been writing and performing songs together since 1992 — aided even back then by instruments of similar

design and a lot of 4 tracking. They started to assemble a project interested in analog electronics, pop, weirdosity and insidious simplicity."

**NANOBOT AUXILIARY BALLET: Nanobot Auxiliary Ballet LP (YAY 001LP). \$14.50**  
LP version.

**WORLD PROVIDER: Enabler CD (YAY 002CD). \$14.00**

"Montreal-based World Provider was first observed as a sidekick to the well-reputed International Canadian Jackass cabal (Peaches, Gonzales, Mocky, Taylor Savvy, Feist). World Provider now announces the release of his new album Enabler on Ta-Da, purveyors of the new outsider rock revolution. This collection runs the gamut from his familiar toy-keyboard jams to ass-kicking rock anthems, trashy electro bangers, and even a tearjerking country ballad, 100% irony-free."

**TABLE OF THE ELEMENTS:**

**PARKINS, ZEENA: Nightmare Alley CD (TABLE 01). \$14.00**

Last copies, of the first Table of the Elements release from 1992. One of America's most astounding improvisers. Her work on this CD of solo electric and acoustic harp songs is explosive, often blurring into fuzz-distortion terrain.

**CALE, JOHN: New York in the 1960's 5LP (TABLE 087LP). \$58.00**

Vinyl versions of the three previous John Cale albums on TOTE (Sun Blindness Music, Dream Interpretation: Inside The Dream Syndicate Vol. II, Dream Interpretation: Inside The Dream Syndicate Vol. II). Side 10 features 2 bonus tracks which previously appeared on the Jack Smith CDs on TOTE. "Five LPs in black-lacquered wood box with libretto, bonus tracks and more. John Cale's great credit, both inside and outside the Velvet Underground, was to have found the inoculation dosage that would addict the music industry to SOUND without alienating one world from the other. But outside the 'official' VU there was also an uncut version of the virus, incubated behind the slum walls of the 1960's Lower East Side, and maintained live in the liquid nitrogen of these insolently recorded reel-to-reel audiotapes, recorded and produced by Tony Conrad and now available in the massive Table of the Elements 5xLP boxed set, New York in the 1960's."

**HAINO, KEIJI: I Said, This Is The Son Of Nihilism CD (TABLE 18). \$14.00**

1995 release, repressed, repackaged. "...accentuates Haino's uncompromising stance and draws upon the full range of his talents. Beginning with an extended blast of incendiary guitar, the disc slowly segues into a more reserved series of quiet passages, highlighted by Haino's unique and evocative vocals... at the peak of his artistic prowess, balancing interludes of gassamer delicacy with heavy electronic crescendos."

**FAUST: Rien CD (TABLE 24). \$14.50**

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

**CONRAD WITH FAUST, TONY: Outside the Dream Syndicate 30th Anniv. Ed. 2CD (TABLE 302). \$21.00**

"Back in stock in a budget-conscious 2xCD jewel case format. The silence ended here. Made over three days on a remote farm in northern Germany, Outside the Dream Syndicate — Tony Conrad's historic 1972 meeting with rock visionaries Faust — was the composer and violinist's debut album and a revelatory document of his central role in the birth of minimalism. Issued only in Europe, it was the first officially available record of Conrad's microtonal explorations, initiated in the Dream Syndicate in the early 1960s. This 30th Anniversary Edition features a second disc of originally unreleased music from the sessions and restores Outside the Dream Syndicate to its rightful place in history: as the vital link between early minimalism and the rock avant-garde and a gripping testament to the power and beauty of the Drone."

**RLW: Pullover CD (TABLE 32). \$14.00**

Repressed. "RLW is German composer Ralf Wehowsky, founder of renowned ensemble P16.D4 and the influential Selektion label. Pullover is a text-based electro-acoustic piece that includes contributions by Jerome Noettinger, Francisco Lopez, Stefan Schmidt, and Gastr del Sol's David Grubbs and Jim O'Rourke." "RLW is impossible to locate, his music resists pigeon-holding and refuses simple labels. It's neither industrial music nor musique concrete; it's not really computer music but nor is it improvisational; perhaps it's all of these things." —EST.

**CONRAD, TONY: Early Minimalism: Volume One 4CD (TABLE 33). \$42.00**

Repressed! Four CD box set with 96-page book and enhanced CD-ROM featuring interviews, performance footage and video scores. Includes the massive "Four Violins" (1964) — one of the world's most important and space-inhaling pieces of music ever, which was only briefly available on LP. Mainline it as loud as you possibly can. Plus: "Early Minimalism: April, 1965" (for solo violin and string quartet); "Early Minimalism: May 1965" [performed here by Conrad, Alexandria Gelencser (cello) and Jim O'Rourke (violin)]; "Early Minimalism: June 1965" (studio work for four multitracked violins with cello). "The story becomes familiar: In 1962 Tony Conrad's amplified strings introduced the sustained drone of just-intonation into 'minimal' music. Conrad, together with John Cale, Angus MacLise, La Monte Young and Marian Zazeela formed a performance collaboration from 1962-65 sometimes known as the Dream Syndicate. Utilizing long durations and precise pitch, their aggressively mesmerizing 'Dream Music' denied the activity of composition, articulated their shared ideas of performance, and established the Big Bang of 'minimalism'. When this remarkable group dissolved in 1966, their many rehearsal and performance recordings were repressed by Young and Zazeela, and remain unheard to this day. Conrad himself stepped outside of the Dream Syndicate once: on December 19, 1964 he recorded 'Four Violins', his only 1960s solo tape of violin playing. In 1987 Conrad set out on a return expedition to the site of these fragments to unearth the losses; the result is the epic 'Early Minimalism'. The finds of 'Early Minimalism' are richest at the place where 'Four Violins' was pointing, where the lost Dream Music would have fully realized its harmonic and expressive potential. Reaching back through time, Early Minimalism weaves a mobile narrative of minimalism: making music out of history, and history out of music."

**GÜNTHER, BERNHARD: Details Agrandis CD (TABLE 34). \$14.00**

New reissue of the 2nd Günter album, originally issued by Selektion. Consisting of 3 long pieces (dedicated to Jim O'Rourke, Richard Long & Giancarlo Toniutti respectively), these slowly crawl toward a sound emittance of high pitched tones, lo-end disruptions, etc., establishing Günter as some sort of king of new minimalism.

**GILBERT, BC: Ordier CD (TABLE 35). \$14.50**

"Though the era of punk was widely regarded as a time of extremes, legendary group Wire and guitarist BC Gilbert provided the most problematic, visionary and ironic response to the music scene of the mid-70s. The angular minimalism of their sound, the abstract, deadpan lyrics and a penchant for confrontation betrayed the art school origins and made Wire an idiosyncratic triumph. With bravery, integrity, absolute courage and energy — and more ideas and concepts than any other musician of his era — Gilbert continues to forge ahead. In his post-Wire work, he has utilized a variety of modernist tools and explored a vast range of experimental music, from electronic noise to ambient drones. Table of the Elements is now pleased to present the contemporaneous CD, *Ordier*. Recorded for the label in 1996 but subsequently believed lost, *Ordier* lets loose a wild swarm of electronics. As Gilbert writes: 'I'm taking a very, very minimalist approach and really getting inside some of the sounds and chasing them to destruction. It's done mostly with effects, guitar pedals pushed to the absolute limit.' Beautifully packaged in a custom-designed wood case, and featuring photographs by prominent photographer Bettina Herzner."

**GATE: The Monolake CD (TABLE 36). \$14.00**

Repress of this 1996 studio album, the 2nd in Michael Morley (Dead C.)'s "rock trilogy". "The Monolake" is a road-trip across a tableaux of transcendental drones and detoured records that culminates in an unbelievably heavy meta-literal 'cover' of 'Jennifer' from Faust IV.

**VON HAUSSWOLFF, CM: Basic CD (TABLE 42). \$14.00**

"Carl Michael von Hausswolff's first major domestic release. As a composer he has been the main sound organizer in the duo Phauss; he has also worked with The Hafler Trio, and is currently performing live in the group Ocside with Graham Lewis (Wire, Dome). As a visual artist, he is co-founder of the conceptual state of Elgaland-Bargaland, which hosts a worldwide array of embassies and consulates, and who physical territory is described as 'all borderlines between existing states and areas at sea.' From *Immerse*: "CM von Hausswolff manages to capture a natural ambience through artificial means better than any other proponent of atmospherica that I know."

**LOPEZ, FRANCISCO: Untitled 74 CD (TABLE 43). \$14.00**

"In reflecting silence, anti-music, soundspace and the disappearance of sound, Madrid composer Francisco López pushes his work further than anyone else in the realm of electronic music. *Untitled 74* is his most forceful step yet towards a music of absolutes; an uncompromising, unique work featuring an immense perceptual range that will challenge even the most experienced listener." The most minimalist TOTE packaging yet: clear slimline jewel-case, plain aluminum disc, and a clear acetate insert giving only the artist & title for information.

**RADIGUE, ELIANE: Adnos I-III 3CD (TABLE 55). \$42.00**

"Eliane Radigue has composed for magnetic tape and electronic media since the late 1950's, when she studied with both Pierre Schaeffer and Pierre Henry. From her independently built Paris studio, Ms. Radigue creates an organic ambience within which sound moves in a continual flow around the listener. Composed between 1974-1982 and previously unreleased, the Adnos cycle presents a delicately continuous transformation, a fragile sonic texture. Ms. Radigue, inspired by the idea of moving water as metaphor for sound in motion, writes, 'In the conch formed by sound waves, the ear filters, selects and emphasizes some areas of hearing, just as one's eyes would look at the shimmering of water: at the same time absent and multiple, oriented toward an outside whose image lives reflected in the inner universe.' 'A lot of the best new music can't be captured in sound bites — you have to listen for a long time. Of no one is that truer than Eliane Radigue, who lives in France, but whose unarticulated time sense brings her closer to La Monte Young in sensibility than to anyone in Europe. Listen to her exquisitely-sculpted electronic works for two, three, even seven minutes, and you may hear nothing but a drone. But over a far longer period, her electronic drones thicken, begin to pulse, and change into complexly gritty textures so gradually that you suddenly wonder why you didn't notice the change. Over the long haul her works crescendo into glacially slow climaxes, bristling with harmonics, inducing in the listener an altered state of ecstatic spirituality.' —Kyle Gann"

**SAN AGUSTIN: Triangulation (Hoof and Mouth Blues) LP (TABLE 58). \$14.00**

First in a long-promised series of one-sided clear vinyl-only releases on TOTE. Each disc is screen-printed on the blank-side. "Georgia natives San Agustin (David Danielli, guitar; Andrew Burnes, guitar; Bryan Fielden, drums) have performed with a multitude of notables from the improvised community, including Ken Vandermark, Thurston Moore, Loren MazzaCane and others. In this, the follow-up to their recent 3xCD boxed set (*The Expanding Sea*), haunting moments of introspection are enveloped in clouds of bluesy guitar notes, then swept away by great electric gales; drones rumble and shimmer in the aftermath. San Agustin is a tremendous ensemble, one that is discreetly creating a genre-defying yet archetypically American music."

**FAHEY, JOHN: Hard Time Empty Bottle Blues LP (TABLE 60). \$14.50**

"One of acoustic music's true innovators and eccentrics, John Fahey was a crucial figure in expanding the boundaries of the acoustic guitar. He drew from blues, Native American music, Indian ragas, experimental dissonance, and pop, and was the first to demonstrate that the finger-picking techniques of traditional country and blues steel-string guitar could be used to express a world of non-traditional musical ideas-harmonies and melodies more readily associated with Bartok, Charles Ives, or the music of India. Fahey played with a fierce imagination and versatility, and while his idiosyncrasy may have limited him to a cult following, it also ensured that his work continued to sound startlingly original."

**SPIEGEL, LAURIE: Harmonics Mundi 12" (TABLE 61). \$14.50**

"Since breaking away from downtown New York scene in the early 1980s, a scene she had helped create, Spiegel has lived as one of New York's most independent musicians, supporting herself by her software and circulating her music privately. The track on this release — previously unreleased in its entirety — is one of her most legendary: a realization of Kepler's 'Harmony of the Planets', originally commissioned in 1975 by Dr. Carl Sagan for inclusion on the *Golden Record* which accompanies the Voyager II spacecraft, and is now far beyond the orbit of Pluto in the vastness of interstellar space."

**DREYBLATT, ARNOLD: Point Source/Lapse 12" (TABLE 63). \$14.50**

"Table of the Elements presents the Lanthanides, a series of 14 single-sided, limited edition LPs. Each disk is pressed on clear or transparent vinyl, silk-screened on the reverse in glow-in-the-dark ink, and packaged in a clear vinyl sleeve. As one of the most engaging of the second generation of New York minimal composers, Arnold Dreyblatt has developed a distinctive—And delightfully accessible—approach to composition and performance.

Employing modified and invented instruments and a unique tuning system, his music is a vigorously rhythmic and richly textured romp through the natural overtone series. These two outstanding pieces for just-intoned electric guitar, bass violin, cimbalom, percussion and brass emphasize dynamics and sonorities, to stunning acoustical effect."

**KELLEY, MIKE: Silver Ball (Light and Color, Mostly) LP (TABLE 64). \$14.50**

"One channel from the eight channel audio sculpture *Silver Ball* (1994) mixed with an ambient recording of the work in exhibition at the Roseum, Malmö Sweden, 1997. Mixed by Mike Kelley and Scott Benzell, Compound Annex Studio, Los Angeles, 2003."

**CHATHAM, RHYSS: Three Aspects of the Name 12" (TABLE 65). \$14.50**

From the Table of the Elements' 10th anniversary 'Lanthanides' series of single-sided, silkscreened LPs. "Three Aspects..." is a piece from 2003 and is written for 6 male voices. "It was Rhys Chatham who first applied multiple electric guitars to the extended-duration, overtone-drenched minimalism of the 1960s. This amalgamation—of the intellectual experimentalism and textural sophistication of the avant-garde with the rhythmic brashness and visceral punch of punk rock —produced a raucous, ecstatic new type of urban music that energized the downtown New York scene of the late 1970s and early 1980s, a music whose influence can be heard in the subsequent work of the many luminaries who participated in Chatham's ensembles, including Glenn Branca and members of Sonic Youth, Mars, Band of Susans and Swans. Three Aspects of the Name is both a departure and return for Chatham. In the composer's words: 'In *Three Aspects of the Name* I return to my roots as a hard-core minimalist. The musical vocabulary is essentially that of my earlier composition, *Guitar Trio* (1977), where most of the harmonic and melodic content occurs in the overtones generated by the fundamental pitches being played, primarily one-note. The current piece marks my first use of this particular technique for voice. The three words of text comes from a traditional Hebrew inspirational chant that I chose to work with, for, among other reasons, its highly selective and potent use of vowel sounds, which lend themselves to the unfolding creative story that the overtones tell over the course of the composition.'"

**TEXT OF LIGHT: 052402 echo 4 12" (TABLE 66). \$15.00**

"The visionary ensemble Text of Light first gathered in 1999 to perform music to the films of Stan Brakhage and other members of the American Cinema avant garde of the 1950s-60s Brakhage's film *Text of Light* was the premiere performance and namesake of the group, whose original premise was to improvise to (rather than 'illustrate') works from this under-known era of personal expression and breathtaking visual poetry. The group features Lee Rinaldo (Sonic Youth) and Alan Licht (guitars/devices), Christian Marclay and DJ Olive (turntables), William Hooker (drums/percussion), Ulrich Krieger (sax/electronics), and most recently Tim Barnes (drums/percussion). This beautifully packaged LP is the group's first commercial release, and features original artwork by the late, great Harry Smith."

**RADIO/GUITAR (BARBARA ESS AND PEGGY AWESH): Thrum 12" (TABLE 67). \$15.00**

"Guitar is fantastic music and noise utilizing radio sound and electric guitar as realized by artists Peggy Ahwesh and Barbara Ess respectively. Filmmaker Peggy Ahwesh came of age in the 1970's with feminist politics and the experimental film underground. She started working with Super-8 film in her teens and went on to make feature films, including *Splice This* (1999) and *Girls Beware* (1997). Her work has recently been shown at Rotterdam, Osnabrook, and The New York Film Festival. She is a recipient of the Guggenheim Foundation Fellowship, the NYSCA Film Production Grant, Jerome Foundation Grant and a grant from Art Matters, Inc. She is presently teaching at Bard College. Barbara Ess has been performing music in NYC since the 1970s w/ such famed no-wave groups as The Static and Daily Life as well as ensembles led by Glenn Branca and Rhys Chatham, and Y Pants, a trio of women playing music on toy instruments. Most recently she has been a member of Ultra Vulva. She has also worked as a publisher of Just Another Asshole — a series of anthologies of artists works in various formats. She concurrently works as a visual artist making and showing large-scale photographs. A book of her photo work, *I Am Not This Body*, has been published by Aperture to resounding critical acclaim. This exquisite, limited-edition disk is only their second release."

**OLIVEROS, PAULINE: A Little Noise in the System 12" (TABLE 69). \$14.50**

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

**SMITH, LADONNA: Rare Earth 12" (TABLE 70). \$15.00**

"Violinist and violist LaDonna Smith has been on the international new music scene for well over 25 years. A native of Birmingham, Alabama, she is an active performer, educator, publisher and artist, and has been responsible for keeping improvised music alive in the Southeastern United States. Her unique style of improvisation alternates between classical and extended techniques; she explores her instrument, painting scenarios and sound pictures as she plays. LaDonna has performed at practically every major improvisation festival and many of the New Music Festivals, and has toured Europe, the former USSR, Siberia, and Japan. She has also toured North America and Europe many times as Trans Duo, with guitarist Davey Williams."

**PARKINS, ZEENA: Devotion 12" (TABLE 71). \$15.00**

"Latest in Table of the Elements' 10th anniversary 'Lanthanides' series of single-sided, silkscreened LPs. An astounding and prolific improviser, Zeena Parkins is the world's greatest electric harpist. Forget about angelic choirs — Zeena cites Jimi Hendrix as a major inspiration, and her harp work is similarly explosive, often blurring into fuzz-distorted terrain. Parkins is a lightning bolt of a performer, and a much sought after collaborator." This record is a fragment of a score composed for the film *Devotion* by writer/director Cynthia Madansky. With Raz Mesina (perc., samples) and Jim Pugliese (mallets, bells).

**CALE, JOHN: Sun Blindness Music CD (TABLE 75). \$14.50**

Repressed. "John Cale's great credit, both inside and outside the Velvet Underground, was to have found the inoculation dosage that would add the music industry to Sound without alienating one world from the other. But outside the 'official' VU there was also an uncut version of the virus, incubated behind the slum walls of the 1960s Lower East Side, and maintained live in the liquid nitrogen of these insolently recorded reel-to-reel audiotapes, now available in the Table of the Elements CD series, *New York in the 1960s*. The recordings in this three-disc series come from another underground, a deep vein of labor and experimentation that parallels Cale's time with the Velvets. It is jubilantly private music, made alone and with like-minded spirits — Tony Conrad, Sterling Morrison, original Velvets percussionist Angus MacLise — far from the hot light of the Velvets' public notoriety and the rough politics of Cale's relationship with Reed. And it is important music, an illuminating, heretofore unknown chapter in Cale's creative advance. What is truly extraordinary

about the sixteen performances spread across these three volumes — *Sun Blindness Music*, *Dream Interpretation* and *Stainless Gamelan* — is their explosive foresight. The florid distortion of Cale's guitar pieces and the tandem bull-elephant hum of his viola and Conrad's violin prefigure the aggressive majesty and expressive dissonance of punk rock, No Wave and the Transfigured Guitar movement led by Glenn Branca, Rhys Chatham and Sonic Youth. In his pulsing keyboard essays, Cale marries the grace and science of minimalism to the mainstream throb of rock & roll, a full decade ahead of Brian Eno and the Berlin-era David Bowie. When Cale tests the barriers of possibility in his tools — the guts of an abandoned piano, the jammed keys on an organ, the pause control of a Wollensak tape recorder — he generates a synthetic music that connects Edgard Varèse, Henry Cowell and Karlheinz Stockhausen with contemporary electronica and turntablism. These recordings have been virtually unheard since they were made more than three decades ago. But their prescience is undeniable. So is their power and purity. Working in the shadows of both pop and art, building on discoveries and inventions from his life before and with the Velvets, Cale committed to tape a highly personal and exhilarating vision of the future of music. It now sounds like fact." —David Fricke, from the liner notes.

#### THUNDERBOY: CD (TABLE 76). \$14.50

Recorded and produced by Tony Conrad in 1973. Thunderboy is Tony's son, Ted Conrad, and these are recordings of his turntable manipulations from the ages of 22 to 30 months, in 1973-74. "What, after all, does one make of a two-year-old boy, a child who ultimately comes to be armed with two turntables and a microphone, creating a sonic collage through his instinctive abuse of a stylus and various 45 rpm vinyl recordings — including that of a popular novelty tune sung by 1970s Mormon pre-adolescent media sensation Donny Osmond? Does the resultant accumulation of scratching sounds, surface noise, and reiterations of fragmented vocal phrases — offered up in varying turntable speeds: slow, fast and juuuuust right — constitute a signal moment in the age of mechanical reproduction? Is it fair to argue that a precocious Ted, the once and future Thunderboy, anticipated in these excursions of the early '70s everything from the rise of turntablism and hip-hop to the creative strategies of such disparate entertainers and/or conceptualists as Fatboy Slim, Christian Marclay and that erstwhile Savior of Pop (circa 1997), Beck? And if so, then what sort of volatile questions might this pose about the creative appropriation and manipulation of pre-recorded sources, about artistic intent, about the virtues of repetition and about the subversive deployment of consumer electronics in the dark and wild years before Napster? If, to paraphrase the archetypal Philistine's response to an abstract painting, a two-year-old can do it, does that diminish the accomplishment of the seasoned turntablist who has dedicated years to mastering the wheels of steel and cultivating its staccato language? Or, rather, does it affirm some unerringly democratic quality inherent in the very act of scratching and spinning, that a mere toddler could create hypnotic and deconstruct pop banalities into perversely humorous after-the-fact commentaries on the star-making machinery? What a splendidly infantile provocation!"

#### PRESOCRATICS: *Presocratics Serve Imperialism* CD (TABLE 78). \$14.00

"*Presocratics Serve Imperialism* is the latest dispatch from the doubted underclass intelligentsia. Here, Presocratics employ consumer and post-consumer goods to interrogate history and insomnia in their bid to wrest philosophy from professional academia and the class system it supports, thereby returning it to the people (in general, and those people who pay for CDs with only 20 minutes of music in particular). This EP starts by wrapping vocals and instrumentation around recycled heavy metal (Nestor Mahkno Discovers America) and climaxes with the society debut of The Break-Even Point, the most breathtaking ballad ever to grace the electro-acoustic stage. Behold rock energy mobilized against nostalgia."

#### CALE, JOHN: *Dream Interpretation: Inside The Dream Syndicate Vol. II* CD (TABLE 79). \$14.50

2nd Volume in this trio of releases. Featuring: "Dream Interpretation" (1969, Cale: viola; Tony Conrad: violin); "Ex-Cathedra" (1968, Cale: Vox Continental organ); "[untitled] (for piano)" (early/mid 1960s); "Carousel" (1967/8, Cale: electronics sounds); "A Midnight Rain of Green Wrens at the World's Tallest Building" (1968, Cale: viola; Conrad: violin); "Hot Scorria" (1964/5, Cale: guitar; Angus MacLise: cimbalo).

#### CALE, JOHN: *Stainless Gamelan: Inside The Dream Syndicate Vol. III* CD (TABLE 80). \$14.50

Third volume. Featuring: "Stainless Steel Gamelan" (1965, Cale & Sterling Morrison: Cembale/fretless guitar); "At About This Time Mozart Was Dead And Joseph Conrad Was Sailing The Seven Seas Learning English" (1967, Cale: Wollensak; Cale & Morrison: viola, guitar); "Terry's Cha-Cha" (1967, Cale: Wollensak; Angus MacLise: hand drums, tambourine; Terry Jennings: soprano saxophone); "After The Locust" (1968, Cale: electric piano; Tony Conrad: Thunder machine); "Big Apple Express" (1965, Cale: viola, tape; New York Fire Dept.: vocal).

#### SAN AGUSTIN: *The Expanding Sea* 3CD (TABLE 81). \$42.00

"Georgia natives San Agustin (David Daniell, guitar; Andrew Burnes, guitar; Bryan Fielden, drums) have performed with a multitude of notables from the improvised community, including Ken Vandermark, Thurston Moore, Loren MazzaCane and others, but this boxed set is the first truly representative document of their live presence. Haunting moments of introspection are enveloped in clouds of bluesy guitar notes, then swept away by great electric gales; drones rumble and shimmer in the aftermath. *The Expanding Sea* is a vast work by a tremendous ensemble, one that is discreetly creating a genre-defying yet archetypically American music."

#### CONRAD, TONY: *Fantastic Glissando* LP (TABLE 82). \$14.50

"It's 1969, and Tony Conrad wants to take you Higher. Celebrated for the thrilling roar of his amplified violin, Conrad is a founding father of 'minimalism' and a giant in the American soundscape. Now Conrad's own Audio ArtKive imprint presents the first in a series of releases that reveal the wild breadth of his 40-year career, including field recordings, piano compositions, film soundtracks and more. *Fantastic Glissando* (1969) is a series of (de)volving electronic compositions created with sine-wave oscillators. The instrumentation is different, but the effect is typical Conrad: soaring, aggressively textured and jet-engine massive."

#### CAPTAIN BEEFHEART: *Grow Fins Vol. III* 2LP (XER 096LP). \$19.00

Repressed. Third & final LP volume.

### TABLE OF THE ELEMENTS/AUDIO ARTKIVE:

#### SMITH, JACK: *Les Evening Gowns Damnées* CD (TABLE 46). \$14.50

Repressed. Debut on Tony Conrad's new imprint, distributed through Table of the Elements. This is the first of 2 CDs of archival Jack Smith material. "The first in a series of remarkable vintage recordings which feature the protean film-maker, photographer and performance artists Jack Smith (1932-1989). The material includes readings of short stories and other audio excursions (featuring musical accompaniment from the likes of Conrad, John Cale and Angus MacLise), as well as excerpts from Conrad's soundtrack to Smith's notorious and groundbreaking film *Fleming Creatures* (1962). Recorded in glistering monaural lo-fidelity

at Conrad's 56 Ludlow Street studio between 1962-1964, these pieces reveal an important facet of Smith's artistic legacy, and offer a rare glimpse of one of the most influential milieus of the 1960s."

### TABLE TURNS:

#### SWIFT, ROB: *Sound Event* CD (TBL 001 CD). \$15.50

"Rob Swift of the critically acclaimed X-Ecutioners drops his long awaited 2nd solo album, *Sound Event*. Rob, the unofficial spokesman for the group, is a charismatic spokesman for turntable music, with numerous battle titles, compositions and an earlier album, *The Ablist*, cementing his position as one of the world's-greatest turntablists. *Sound Event* is one of the easiest records to listen to and is simultaneously innovative and experimental. The album starts off with a Supernatural freestyle where he drops the names of every song on the album and then proceeds to a remake of an old school scratch song '2-3 Break.' It's followed by a jazz-influenced song 'The Great Caper' and 'Salsa Scratch,' the turntablist salsa song (featuring the great Bob James)."

#### SWIFT, ROB: *Sound Event* 2LP (TBL 001 LP). \$14.00

Double LP version.

### TAG RAG (JAPAN):

#### U: *Gutai* CD (TAG 001). \$22.00

Grinding Japanese growl/grunge with Boredom's connections, from early '94.

#### VA: *Raggle Taggle* CD (TAG 005). \$22.00

Compilation featuring U, Spasmom, Off Mask OO, Domlock Sandhill, Grind Orchestra, Corrupted, Nasca Car & Rise From The Dead. Some unreleased, some from other Tag Rag releases.

#### VA: *Hard Core Marathon Osaka 1996* CD (TAG 006). \$18.00

"8 Osaka based hard core band in this compilation, such as A.G. Aloe, Dig A Hole, Dug Revenge, Hard Core Dude, One Size Fits All, T.J. Maxx, Toast, Yellow Machine Gun."

### TAKE ONE RECORD (JAPAN):

#### TOGASHI, MASAHIKO: *Session In Paris Vol 2 "Colour of Dream"* CD (TKOJ 1502). \$18.00

Recorded a few days after the above, this time with Albert Mangelsdorff (trombone), Takashi Tako (piano), Jenny Clark (bs).

### TAKSI MUSIC (GERMANY):

#### GALLUZZI, ANDRE: *...Im Garten* CD (TAKSI 010 CD). \$16.00

"A mix-CD by André Galluzzi who selected tracks by no others like Losoul, Tony Rohr, Freeform, Ricardo Villalobos, Popshop and others." Other artists include: Swayzak, Skatebard, The Memory Foundation, Matthew Dear, Casey Hogan, Sten, Justus Köhnke, and Jake Fairley.

### TALKIN LOUD (UK):

#### INNERZONE ORCHESTRA: *Programmed 5x10"* (TL 8709370). \$50.00

Limited (1000 copies)10" box set version of Carl Craig's new live-jazz/electronic ensemble; comes with a special Y2K calendar. This is the first & most exclusive opportunity you will get to hear this music. More pedestrian versions will follow on Planet E (limited 2LP version) and Astralwerks (mass produced CD).

### TALL POPPIES (AUSTRALIA):

#### CARY, TRISTRAM: *Soundings: Electroacoustic Works 1955-1996* 2CD (TP 139). \$30.00

"Tristram Cary has been working in the field of electroacoustic music for half a century. This set of 2 CDs presents a personal selection of his landmark contributions to the genre, spanning his career as a composer in London and Australia. Best known for the original music for the *Dr. Who* television series, Cary here shows what an astonishingly versatile composer he is." The first disc features all early analogue works, from 1955 to 1978, including: "Continuum" (for stereo tape, 1969; "Continuum" is about time, seen as stretching endlessly in both directions from our position as we move through it. The continuum sound is a mesh of over forty pitches, undulating at different amounts and speeds, and all the material from the piece is extracted from this dense and flexible cluster.); "Suite — Leviathan'99" (for stereo tape, 1972); "3 4 5 — A Study In Limited Resources for Stereo Tape" (1967); "Suite — The Children of Lir" (for mono tape, 1959/66); "Birth is Life is Power is Death is God is..." (for stereo tape, 1967); "Suite — The Japanese Fishermen" (recreated for stereo tape from 78 RPM mono acetate discs, 1955/96); "Narcissus" (for flute and two tape recorders, 1968); "Steam Music" (for quad tape, 1978). Disc 2 features computer music from 1979-1996: "Nonet" (1979); "Soft Walls" (1980); "Sine City II" (1979/96); "Black, White & Rose" (for marimba, gongs, woodblocks and tape, 1991); "Three Clockpieces" (1983/96); "Trellises" (1984); "The Impossible Piano" (for sequencer and samples piano, 1994; "a small tribute to the astonishing player piano works of Conlon Nancarrow, using precisely calculated durations in a computer sequencer as a substitute for Nancarrow's punched paper rolls").

### TAPETE (GERMANY):

#### PALAISSCHAUMBURG: CD (TR 002CD). \$15.00

First CD issue by this historic early 80s German group featuring Holger Hiller and Thomas Fehlmann. This is the debut album, originally issued in 1981. "In the early part of the 80's, Palais Schaumburg were revered for their eclectic mix of minimalist analog-electro sounds, weird speak singing and surreal-nihilist lyrics. After a few single releases on Zick Zack they recorded their debut album *Palais Schaumburg* (produced by David Cunningham) for Phonogram records. 'Wir bauen eine neue Stadt' became a cult song and the band went on to enjoy much international critical and popular acclaim. Palais Schaumburg founders Thomas Fehlmann (Flowing and The Orb) and Holger Hiller (Mute records artist) haven't lost any of their creativity or sense of purpose and continue to delight us with very, very special music."

### TARIFF:

#### ZGA: *The Flight Of Infection* CD (TARIFF 001 CD). \$13.00

"The music of ZGA will mean nothing to you if you believe in simple musical categories, styles and generalizations. Comparisons with past and present musical styles will not be sufficient here. This is mythic music that comes from hardship, a need to challenge an oppressive state with internal and external liberation. It would be folly as one living in the so-called free world to totally identify with what ZGA represents. But one can try to understand? ZGA is a collection of musicians from the Russian town of St. Petersburg. After sever-



al albums with Chris Cutler's Recommended/Points East Label, the ensemble decided to move onto Tariff Records. They have been one of Russia's premier experimental bands for over a decade."

#### MEELKOP, ROEL: 4 (*propositions*) CD (TARIFF 003 CD). \$13.00

"Roel Meelkop's musical activities date back to the early 1980s when he started influential group THU20, with Jac van Bussel, Peter Duimelinks, Jos Smolders and Guido Doesborg. The working method of THU20 included many discussions about how to compose and why. This period was crucial in forming his ideas and concepts about sound and how to organize it, but it was not until the mid nineties that he was able to fully realise these ideas. The purchase of a sampler and later a computer radically changed his possibilities of working with sound, offering infinitely more control and freedom. Since then he has worked steadily on a body of work with releases on such labels as Trente Oiseaux (Germany), Staalplaat (Netherlands) and Intransitive (US)."

#### TEDIUM HOUSE:

#### BANANAFISH: #17 MAG w/CD (TEDIUM 17). \$11.00

All tracks on CD are exclusive and directly related to the content of the magazine: Jason McLean: Canadian cartoonist; Hetty MacIsle: The first of a two-part interview with Angus's wife and collaborator; Lara Allen: The exploits of a high school bad girl and the deprogramming subsequently inflicted upon her; Jazzkammer: Lasse Marhaug; Astro: Hiroshi Hasegawa; The Towne Dandies: Geoff Ellsworth's homemade, props-heavy musical theater; Paul Dutton: Canadian soundscaper and author; Fake Party: Carla Bozulich's Sound.-produced event.

#### TEHNIKA (SLOVENIA):

#### RANDOM LOGIC: Numrebs CD (TEH 002CD). \$14.50

"Random Logic alias Gregor Zemljic and Miha Klemencic are the ultimate stars of the Slovenian minimal music scene. They have released tracks under numerous names of their projects like Anorak, Jeredam, Paldame, Tadpole, Amderma, Savinto, Medvedek Robotek and their discography with former releases for labels like Communiqué, Black Label, Kial, Planet Rhythm, Djax-Up and Tresor is already quite impressive. Their new and long awaited full length album is a beautiful work of art. Its subtle music is developing within a spectrum of pure modern minimalism using slow, hypnotic, but groovy, rhythms and linear structures — clean on surface yet equally filled with fine layers and hidden data underneath. Thematically the 11 songs are inspired with the poetry of numbers, mathematics, formulas, calculations, calculating machines and processes, with probability options, random operations, digital numerology and ?- before all -? with magic of fortuitous structural anagrams and subconscious 'mistakes'. Suddenly numbers are not just usual traditional signs and denotations, but reversible names with their playful character and independent content, liberated from the burden of the rigid and dull pragmatic rules. And so is the music. A 'logarithmic' masterpiece of minimal techno."

#### TEMPONAUTA: 155.521.981.589.103 CD (TEH 003 CD). \$14.50

"Debut album for the uprising Slovenian techno label Tehnika. Temponauta understand music as a time travel (that is why their name is called Temponauta — time travellers — and why the title of the record is called 155.521.981.589.103, which is supposed to be the age of the universe). Musical recordings freeze emotion and energy in time and space so it therefore belongs to the idea of relativity. Temponauta are trying to create a concept which would help them to use musical energy and emotion to 'melt the ice', opening the passage and thus enable the time travel. Emotion in music is like a black hole, a powerful energy field around which 'body & soul' are rotating within their orbits. In the galaxy of music the intensity of rhythm and melody (and sound) attracts bodies (and souls) to each other or it separates them. When the needle on the record-player travels in concentric circles from the beginning to an end of the recorded memory, captivity in time loops allows one to relive the same feeling in the parallel time and space, thus imitating the history of time. The moment the needle reaches the end of the recording it indicates both the end and the beginning of time. One can always put the needle at the start or at a random point so the travel through emotion and energy can be relived once again. In similar manner one would always return to the starting point after space travel, which would mean the end of time whereas in music the end is always a beginning. Temponauta are DJ Bizzy (alias Damjan Bizilj) and DJ Dojaja (alias Marjan Crnkovič). Both of them were around since the early days of Slovenian electronic and techno music. The CD comes in a superb and extremely unique packaging — a clear jewel box with print clear two page 'booklet' wrapped in a clear print plastic slip-case."

#### VIRTUAL VOODOO: Bugi-Vugi CD (TEH 004 CD). \$14.50

"Distant ritual drums from historic Africa or the urban sound of the supporting mass at the city football stadium? Hoofed animal stamping in a gallop through prairie or impatient jostle of a nervously stoic crowd in the undergrounds, u-bahns, tubes, railway stations, shopping centres and city malls? Beautifully blinking stars of the distant universe observed by night on the beach from the edge of the island, or the pulsating lights of the distant city, watched from the aeroplane? Atomic chaos of a dying breed — with no sense for harmony and rhythm left — or impressive audio-visual dance of the modern age? Playful songs on Virtual Voodoo's Bugi-Vugi record are trying to grasp, indicate and illustrate bits and pieces of these charming, forever-repeating rhythm patterns - old & young, wild and equally urban at the same time, this never-ending & grooving pulsation around us, called life. Virtual Voodoo is one of many projects of Izlok Turk, extremely influential and sincerely respected 'forever young godfather' of Slovenian techno culture and music. He belongs to the very first line of techno (pop) creators, but at the same time he is rolling the wheel of house and ambiental minimal music, organising social club events, chill out parties and improvised music sessions. He started as a musician in late 70's Slovenian punk groups and later on (early 80's) he formed highly acclaimed and stylish techno pop quartet Videosex, for whom he also wrote most of the material. He also works closely with Laibach as a co-producer. The CD comes in a uniquely designed jewel box with additional clear plastic slip case and inlay."

#### UMEK: Neuro CD (TEH 006 CD). \$14.50

"Music is an abstract category — same as death, beauty, ugliness, and god. It deals with and is produced with emotions, subconsciousness, impulses, reactions, beliefs, and responses to reality. Umek's Neuro is an uncompromising work, full of audacious and challenging audio 'straight in the face' statements. It is confused and confusing — like the time(s) we are living within. These songs are rough and nervous, fast and dynamic, passionate and aggressive, frontal and anxious, almost militantly awkward, and stripped down to basics; the first impression might be quite harsh and grey. But during the second and third listen one starts to hear all the fine lines and subtleties, discover unique humour and wittiness, melodic phrases and hidden agendas, and the first impression is slowly implemented with all the colours of the spectrum and all diversity of perception."

#### UMEK: Neuro 2LP (TEH 006 LP). \$16.00

LP Version

#### TEICHIKU RECORDS (JAPAN):

#### SPIDERS: Album No. 4 + Soundtrack from 'Daishingeki' CD (TECN 20389). \$20.00

Originally released in 1967. "We're still waiting for the VH-1 special ('Ultra-Sound') 'Legends'? 'Where are they now?') that sorts this stuff out for the 20C time-capsule. This one even ganks the jet sound from 'Telstar'. Gone." — Hrvatski.

#### VA: The Cult GS: Complete Singles CD (TECN 25626). \$26.00

Collection of singles tracks from the following mid-60s Japanese garage groups, in the "Group Sound" genre: The Napoleon, D'Swooner's, The Hi-Lo's, The Unicorns, The Gallopers, The toys, The Eagles. 22 tracks in all, with reproductions of the original sleeves, etc.

#### HOSONO, HARUOMI: Monad Box 4CD (TECN 58771 CD). \$52.00

A beautifully packaged collection of Hosono's solo albums for his own Monad label, originally released 1985-86, in a numbered/boxed edition. Hosono has been involved with underground music in Japan since the early 70s, first with Happy End and then as a founding member of the groundbreaking YMO (along with Ryuichi Sakamoto and Hideki Matsutake). In the 80s he released a series of ambient-ish electronic albums on Monad, collected here: *Mercuric Dance*, *Paradise View*, *The Endless Talking* & *Coincidental Music*. *Coincidental Music* is described as "A sampler of un-released music for movies, TV, commercials and installation 1982-85. This is a good album to hear Hosono's vastly different styles of compositions." (from Nick Kent's Hosono fan site). *Mercuric Dance* is a solo synth/percussion album for a modern dance ensemble. *Paradise View* is "An album of very interesting, sampled and re-assembled Okinawan music with an emphasis on gamelan-like sounds...This was the first Okinawan language feature film." *The Endless Talking* features "13 bright, quirky and repetitive synth pieces, recorded for an Italian art installation."

#### TELEGRAPH (FRANCE):

#### VA: Post Office CD (TEL 006 CD). \$15.00

"The purpose of this project was to gather tracks by the artists who already participated to the Telegraph project, and artists/labels linked to Telegraph such as Ricardo Villalobos, Zip aka Dimbman, Daniel Bell, Robert Hood, Cabanne, Ark, Ben Neville, Oizark, Akufen or Ultrakurt. Including 15 tracks of almost only unreleased material, *Post Office* is a collective's album and manifesto much more than just another compilation..."

#### ULTRAKURT & PANTYTEC: Barry-Lynn Bronzon 12" (TEL 008 EP). \$9.00

"They're two, they're young and they're good looking. They've always been dreaming of celebrity and almost made it last year, when they surprisingly appeared on the Post Office project and produced a remix for Perlon's Pantytec. Today the dream becomes reality, celebrity is not the privilege of a happy few. With *Barry-Lynn Bronzon*, their new 4 tracks EP including a remix by Pantytec, Ultrakurt aka Cabanne & Gluck, takes us far beyond Britney Spears (Gluck's ex-girlfriend). A rare record, introducing Telegraph's new Boy's Band: Ultrakurt. ... to be continued...or maybe not..."

#### FYM: Say No To Primate Research Lab CD (TEL 012 CD). \$17.00

"Telegraph shifts its release schedule in order to put out a sensational serendipity: the first album of Manutchehr Ghassemlou aka Fym, after the release in September of his *Monkey Styler* EP, which gave a good insight into his fresh and original style. With *Say No To Primate Research Labs*, Fym invites us to enter into his wonderful laboratory, dedicated to experiments and poetry. With 17 melodic, slightly twisted and whimsical house tracks, as well as the cover-art he designed himself, he shares with us his imaginary world, the product of true artistic sensibility. Limited by no concept but the creation of irresistible grooves, here's a full album of phreaky-futur-funk featuring the true monkey stylez."

#### FYM: Say No To Primate Research Lab 2LP (TEL 012 LP). \$17.00

Double LP version.

#### VA: Post Office Vol. 2 CD (TEL 013CD). \$17.00

"New compilation-manifesto from Telegraph, with all the artists linked to the label. Conducted by Cabanne, with only unreleased material, *Post Office 2* features many new collaborations and bring together first days associates (Cabanne, Ben Neville, Ark), new family members (Fym & Diane, Ultrakurt, Sety) European friends (Ricardo Villalobos, Dandy Jack, Pantytec, Luciano & Serafin) and those you will hear more about soon on Telegraph (Bidul, Vlock44, Spasm)."

#### VA: Post Office Vol. 2 2LP (TEL 013LP). \$19.00

Double LP version.

#### TELEVISION (GERMANY):

#### KITBUILDERS: In The Year 2525 12" (TELE 003 EP). \$9.00

"The world of 70s Hippie-Roots meets the sphere of New Wave and Dub on this exceptional release of Cologne's Kitbuilders. This bizarre mixture now interpreted by the female vocals galore of the Kitbuilder's very own Ripley definitely brings a breath of fresh air to our jungle of electronic music. With this release the Kitbuilders explore a new area in their own world of sound and branch out into the beats beyond electro. On the B-side the Ural 13 Diktators add their own unique flavour to this novelty by remixing the title track in a way only they can and so Russian Disco meets New Wave and Hippie-Roots."

#### STARLIGHT, JOHN: Rip It! CD (TELE 007 CD). \$16.00

"John Starlight is the new creation of Florian Senfter, who gained worldwide applause for his club-smashing work as 'Zombie Nation'. This second coming of the man called Splank easily managed to overcome the high expectations with the release of *Blood Angels* on Art of Perception. A track Sven Väth picked as his 'Song of the year 2002', an opinion shared by DJs spinning the wheels of steel around the world as the track came in second in the Groove-charts as well as the Raveline-charts for 2002."

#### STARLIGHT, JOHN: Rip It! 2LP (TELE 007 LP). \$17.00

Double LP version.

#### TELLUS:

#### VA: TellusTools 2LP (TLT 01). \$34.00

"Harvestworks' record label, Tellus, announces the release of *TellusTools*, a double 12" vinyl record in a special edition of 500 sets. Packaged in a gatefold cover designed by Christian Marclay, this vinyl compilation contains sound art works by Nicolas Collins, Kiki Smith, Catherine Janiaux & Ikue Mori, Joe Jones, Alison Knowles, Louise Lawler, Kohondo Style, Ken Montgomery, Christian Marclay, Isaac Jackson and the Bonus Break Artists. The brain-child of DJ and resident artist Taketo Shimada, *TellusTools* includes selections from the Tellus' catalogue — experimental, boundary-stretching audio originally recorded in the 80's and 90's. The work can be 'seriously silly, extremely abstract, or straight-ahead noise' says Ken Montgomery, one of the featured sound artists. *TellusTools* is two records, each with

the same content. The double vinyl set comes with illustrated directions describing how to sample, mix and spin like a professional. Shimada explains: 'DJ's and music lovers alike can participate in a new process called 'active listening', where the listener takes part in creating new sonic experiences. This kind of record where the sounds are used as 'tools' is nothing new. It is, in fact, very common in Hip-Hop?' Of the project Carol Parkinson, Harvestworks director/executive producer says 'it offers the DJ methodology to a general audience and even crosses over into being a conceptual art piece... I challenge both experienced and novice DJ's to use the sound recordings as tools in the most inventive and far out ways imaginable.'

### TEMPO KANNAN BAIL:

#### DAVE DOVE PAUL DUO: A CD (TKB 002). \$14.00

Live duo improvisation for trombone, voices, bass & bass triggered synthesizer. This is the complete session from which their track on the Houston *Drilling The Curve* sampler was taken from. Almost FMP-styled blare. Hand-done covers by Christina Carter (Charalambides).

#### GUILFORD, PAUL: Raw Fa CD (TKB 003). \$12.00

Solo improvisations on a GR77B synthesizer, including some screamingly chaotic material. Guilford is also a member of the Dave Dove Paul Duo and recorded a previous solo CD as Paul H. Locasta.

### TEMPORARY RESIDENCE LIMITED:

#### HOLLAND BORTHWICK: Helene CD (TRR 035). \$12.00

"Whenever electro-pop producer extraordinaire Trevor/hollAnd and world-renowned New York artist Mark Borthwick collaborate, the results are always sure to be richly poetic, hypnotically melodic and more than a little abstract. Many of the sound collages created by these two are set as soundtracks to Borthwick's visual installations in various museum exhibitions throughout the world. *Helene* was originally composed for an exhibition at the Swiss Institute in New York City in 1999. The text for this album includes the line '...abundant souls waiting for the unexpected little fleetings layering themselves a thousand leaves a cleansing of a seasons end...' That line became the inspiration for song and album title *A Thousand Leaves* by Sonic Youth. A friend of the band, Borthwick contributed his stunning photography for the artwork of *A Thousand Leaves*, as well as his very unique poetry and handwriting."

#### KAMMERFLIMMER KOLLEKTIEF: Incommunicado CD (TRR 036). \$12.00

"Influenced by an eclectic, if not exhausting list of artists including John Coltrane, The Wailers, Robert Wyatt and AMM, Kammerflimmer Kollektief drifts in and out of consciousness. Floating somewhere between the scorched fury of This Heat and the subtle beauty of Miles Davis, its charm is indescribable. It's remarkable to hear improvised, barely structured songs that are so memorable and uplifting."

#### CERBERUS SHOAL: ...and Farewell To Hightide 2CD (TRR 041). \$15.00

"Often criminally overlooked, critics everywhere gushed over the unique blend of orchestral arrangements, tribal rhythms, weeping melodies and youthful energy. Finally — after a short-lived reissue by the band — this album gets a proper re-release with a bonus disc of rare tracks that were never included in the original album. Seven years after its creation, it sounds like it could have been recorded yesterday. Now people will really have the chance to pay attention."

#### FRIDGE: Happiness CD (TRR 043). \$12.00

"Fourt Tet's Kieran Hebdan follows up the wonderful and hugely acclaimed *Pause* album (Domino) with this very impressive new album from his 'other' band Fridge. Released on Hebdan's own label Text. The literal and prosaic nature of the song titles bypass the always entertaining (and always distracting) art of being self consciously artful. The true nature of this record is the transference of pure emotion — the intimacy and intensity of the trio in the studio together."

#### CERBERUS SHOAL: Elements of Structure / Permanence CD (TRR 045). \$13.00

"Local artist Tim Folland made two silent films asked Cerberus Shoal score the soundtrack. Folland wanted the band to improvise while watching the films and their first takes would be the final cuts. For this endeavor, Cerberus Shoal invited Tarphig to come improvise with them. The session went so well producing two drifting, mood-altering slices of progressive jazz-influenced rock that the two bands decided to officially join forces under the Cerberus Shoal moniker. This is a brilliant snapshot of the birth of magic that grew to unforeseen heights between these six amazing musicians. Unchoreographed, unassuming, and unbelievably good."

#### TARENTEL: Ephemeria CD (TRR 046). \$12.00

"Inspired by pioneers like Pink Floyd and My Bloody Valentine, Tarentel properly began in 1998. Rabidly thirsty for new sounds and influences, the band dug deeper and deeper into 20th century minimalist composers (Brian Eno, Steve Reich, Terry Riley) and avant rock legends (This Heat, Zoviet France). Their sound transformed gracefully, shifting from twinkling guitar and sturdy rhythms to visceral walls of triumphant noise and orchestral textures. Not since their stunning debut album *From Bone To Satellite* has there been a Tarentel release that more accurately compliments their dynamic shifts and subtle nuances. Even as a collection of singles, it plays like a flawless album. Like magic."

#### PARLOUR: Octopus Off-Broadway CD (TRR 047). \$12.00

"Recorded over a four year period in various home studios, Parlour combines gentle arpeggiated guitar chords, warm synthetic washes and confident, down-tempo drum beats to create a truly meditative rock experience. With a certain krautrock leaning ala Can and This Heat, Furnish leads the groove all the way to edge without falling into monotony. The rhythm section is the dense, tightly wound cord pulling the heavy load along with comfortable ease. A definite must-have for fans of Papa M, The For Carnation, Bedhead, Fridge, Pluramon, and Tortoise."

#### FRIDGE: Eph 2CD (TRR 048). \$14.00

"Now, for the first time ever, all of Fridge's Go!Beat-era recordings are available in one convenient package for a much more appealing price. No more will folks have to settle for rumors of this masterpiece. Included in the 2-CD set is the original *Eph* album in its entirety, along with a second disc containing the out-of-print Kinoshita Terasaka single and *Of EP*. And just for good measure, we threw in two previously unreleased remixes from uberhyped Matthew Herbert and mix maestro P. Pulsinger. A total of about 100 minutes worth of music."

#### RUMAH SAKIT: Obscured By Clowns CD (TRR 049). \$12.00

"Ridiculous tempos, absurdly complex song structures, absurdly hilarious song titles and now legendary live shows. Rumah Sakit have recorded a high watermark for angular rock music. A flowing, mood-altering masterpiece of jazz-infected structures, funky rhythms and beautifully frenzied guitar interplay called *Obscured By Clowns*. Steeped in progressive rock influences, Rumah Sakit blends their intricate polyrhythms and subtle beauty with massive walls of destructive improvisation. Swan song or not, this will certainly leave an inspiring

mark on fans of Don Caballero and Tool."

#### VA: Thank You (Anniversary Compilation) CD (TRR 050CD). \$11.00

"In the eight years that Temporary Residence has been releasing music, we have never done a proper label compilation or budget-priced sampler of any kind. This is for one simple reason: compilations are usually bad. We can probably count the number of solid, essential compilations released in the last 20 years on one hand, with fingers to spare. Why then, would we go and jeopardize a good thing by releasing an inexpensive label compilation? Because this one's not bad at all. As a matter of fact, it's pretty damned amazing. Featuring brand new and exclusive tracks from most of our artists and packaged with a gorgeous 24-page full-color booklet, this collection is absolutely essential for any fan of Temporary Residence bands (specifically Explosions In The Sky, Fridge, Tarentel and Sonna), or just fans of beautiful instrumental music."

#### PARLOUR: Googler CD (TRR 052). \$13.00

"Recorded over the last five years in various places and mixed this past summer, *Googler* continues the meditative flow of synth-laden drones, crystalline guitars and dense rhythms. But a dark wind blows through the album to reveal the band's angular aggression. Memorable traces of Parlour's past can be heard — having collectively served time in Crain, The For Carnation and Aerial M, among others — most notably in the gentle ebb and flow of 'Jololinine' and the angular, driving attack of 'Distractor.' Carefully incorporating live instrumentation and subtle layers of electronics, leader and founding member Tim Furnish draws on a wide variety of influences to develop the tactile textures. Having helped plant the seeds for the sprawling array of musical inspiration that is Louisville, KY, *Googler* sees Furnish blooming vibrant new shades of a favorite color."

#### ANOMOANON: Asleep Many Years in the Wood CD (TRR 054). \$13.00

"The instantly recognizable warble and touching harmonies of brothers Ned and Will have been imitated ad nauseum more times than any of us can recall. With an ever-increasing influence that's as far reaching as any other today, the Palace walls are as strong and vibrant as ever. Returning with his band, The Anomoanon, Ned Oldham has carefully crafted an album ripe with country crooners, slow burning ballads and the occasional raucous back woods jam."

#### ANOMOANON: Asleep Many Years In The Wood LP (TRR 054LP). \$11.00

LP version.

#### CEX: Being Ridden CD (TRR 055 CD). \$13.00

"Three years after carving an unorthodox path to IDM superstardom, Cex sheds his former skin to show the world the grown man that had been buried beneath his own expectations. After years of releasing albums that he refers to as 'practice', he takes his tallest leap yet to *The Next Level* and proudly unravels the first strands of 'the real thing.' Produced and recorded in the homes of Cex and Craig Wedren (Shudder To Think), *Being Ridden* is a monumental leap forward in the career of a guy who, at 21 years old, has already eclipsed many of his heroes in creative risk-taking and execution alone, not to mention sheer accessibility. Layering acoustic guitars, hip-hop beats, dense bass, bells and witty, catchy-as-hell Fresh Prince meets Eminem meets Bright Eyes lyrical flows, Cex is just about the freshest mashing of genres ever unleashed."

#### CEX: Being Ridden 2LP (TRR 055 LP). \$15.00

Double LP version, full color gatefold.

#### CEX: Being Ridden Instrumentals CD (TRR 056). \$13.00

"Rather than release *Being Ridden* strictly in its original lyrical format, we're also releasing this special all-instrumental version to appease DJ's and haters of rap alike! For those that felt more comfortable when Cex was merely an IDM superstar and not a party-rap-pop genius, we give you this warm blanket of instrumental treats. As an added bonus, there are three exclusive instrumental tracks on this disc that are not included on the vocal version!"

#### ELUVIUM: Lament Material CD (TRR 057). \$13.00

"In the dictionary, the literal definition for Eluvium reads: the debris from the disintegration of rock. One listen to Matthew Cooper's (aka Eluvium) flawless debut album, even peripherally, and you can't help but smirk at how perfectly appropriate the moniker is. Sounding somewhat like the echoed resonance of a Sonic Youth show after everyone has stopped playing and the crowd has gone home, Cooper himself isn't guilty of the mass destruction, he's merely there to pick up the beautifully broken pieces. With a depth ranging from fragile to glacial, he takes dense layers of guitars and pianos and builds them into an awe-inspiring fortress around himself. Resting comfortably and confidently in the spirits of Brian Eno's *Discreet Music* and Ambient Music For Airports, Eluvium is a freakishly beautiful affair. It is pure, epic rock music... after the lights go out."

#### ICARUS: Six Soviet Misfits 2CD (TRR 058). \$15.00

"Icarus is the misadventure of Ollie Bown and Sam Britton, following the fiddly twisted rhythm along a scratchy line; noise from black boxes through which only certain pieces of data may pass. This in turn feeds through boards and wires to become processed as musical, by default. In short, an effect similar to dropping ink into water is experienced aurally as a series of ineffable blips, interleaved within the sounds of the marketplace. With a bit of luck this should reconfigure musical industriality into a dadaist work of precision chaos, but a freak occurrence could equally spell disaster for us all. All Icarus can do is try to mediate the event; this is the true fate of the modern musician, sending his or her sound bouncing along wires until somewhere, at some unknown point, they crash headlong into context. It's like tapes and cars. It's like the junk equation. It's like the effect of indifference to sound, which is less than the difference in sound from in front or behind. The dissolution of noise clears way for a fragmented melody; a flux of harmony on a polymetric pulse. As yet more vibrations fall victim to the staccato bit-wise we say 'let noises run amok.'"

#### LAZARUS: Songs For An Unborn Sun CD (TRR 059). \$13.00

"Formerly an integral part of Tarentel and The Drift, Trevor Montgomery is now Lazarus, the voice that sings with projected whispers while a lonely acoustic guitar trails slowly behind. With an intimacy so direct that you can feel the breath on the back of your neck, Lazarus is here to help you when you're having trouble getting that first tear to roll over your eyelids. A sadness that is catatonic, a hopelessness that is fleeting, and an optimism that is waiting to strike you through the heart when you least expect it. All you need is sleep to dream, and all you need is Lazarus to sleep. It will fill you with love, and thus you are our hero."

#### KAMMERFLIMMER KOLLEKTIEF: Cicadidae CD (TRR 060 CD). \$13.00

"Combining brass and string instruments, electronics, drums, percussion and keyboards, *Cicadidae* sees the band communicating with each other in the spaces between control and loss of control, intuition and reflection, density and transparency. The childlike brilliance of their melodies renders you weightless, with an occasional thumping pulse to keep you from losing your balance. Formerly drawing comparisons to To Rococo Rot, Amon Düül II and Third Eye Foundation for their cold, dark anthems, *Cicadidae* finds more in common with the lighter side of the German underground, specifically the mates of The Notwist, Styrofoam, the Morr Music roster and Icelandic darlings, Mum. *Cicadidae* offers

Kammerflimmer Kollektief the chance to not only grab those that have followed all along, but also the folks that have wanted to love them all along, but couldn't shake the feeling of being pushed away. Where before there was a push, now there is an irresistible pull."

**EXPLOSIONS IN THE SKY: *The Earth Is Not a Cold Dead Place* CD (TRR 061 CD). \$13.00**

"Picking up where their hugely successful *Those Who Tell the Truth Shall Die, Those Who Tell the Truth Shall Live Forever* left off, *The Earth Is Not a Cold Dead Place* begins as a flickering twinkle that soon grows to a blinding light. This new sense of hope is the defining characteristic of this record, and ultimately the journey that their music takes us on. Immeasurably more dramatic and dynamic than their last album, *The Earth Is Not a Cold Dead Place* takes its shape not in the unexpected cacophony that had become the band's trademark, but in the infinitely deeper caverns of the human soul. With a soft heartbeat-like thump that grows stronger by the minute, the band is now closer than ever to replicating the simple movements that, when strung together, form the unpredictably complex machine that is the human body. Words simply cannot do this the justice that it deserves. It goes so far beyond elementary comparisons to other bands. The answer is somewhere between your head and your heart, and indeed, that is not a cold dead place."

**HOWARD HELLO: *Don't Drink His Blood* CD (TRR 062 CD). \$13.00**

"Written, recorded and produced entirely by Kensteth Thibideau (Pinback, Tarentel, Rumah Sakit) and Marty Anderson (Dilute), *Don't Drink His Blood* is a mystical adventure of pop proportions that few have ever reached. More in tune with his other band, Pinback than ever before, the mind-blowing combination of sounds and styles is truly unlike anything we've ever heard (help us out if you know of something else that sounds like this... please). Add to that the fact that it carries the contemplative message of being seduced by commercial media, and you have an album that is more important than it leads on, and often too catchy for you to notice. Seduced, indeed. No one saw this coming, but we sure hope it never goes away."

**NICE NICE: *Chrome* CD (TRR 063 CD). \$13.00**

"Born in Olympia, WA and now calling Portland, OR their home, guitarist Jason Buehler and percussionist Mark Shirazi meticulously warp hard funk, psych, soul, dub, angular rock and no-wave noise into a mechanical beast that can take you from dream to dance in 30 seconds flat. The instrumentation is relatively simple: guitar and drums. But it's the endless tap-dancing of effects pedals and rock solid dub beats that make every moment more magical than the last. Recorded entirely in their home studio, most of the tracks are largely improvised, with only basic ideas and motifs to start from. Having played with everyone from Black Dice to Cex to Lightning Bolt to Gold Chains, and thoroughly blowing their minds all the same, Nice Nice are that rare band that seems to equally appeal to the bedroom stoners and Friday night hipsters."

**NICE NICE: *Chrome LP* (TRR 063 LP). \$11.00**

LP version.

**ELUVIUM: *An Accidental Memory In The Case of Death* CD (TRR 066CD). \$13.50**

"Returning exactly one year after dropping one of the most consistently gorgeous ambient rock records of the last decade with 2003's *Lambent Material*, Eluvium's Matthew Cooper follows it up with, well, one of the most consistently gorgeous neoclassical records of the last quarter century. *An Accidental Memory in the Case of Death* began as most Eluvium's pieces do, sitting on a bench in front of a baby grand piano in Cooper's apartment. The difference this time was that the songs started to grow legs, and eventually ran away together until an entire album of haunting, intimate suites were made for solo piano. Cooper's long-time influences of baroque classical and modern minimalist composers shines bright over the brief-but-sweeping half hour length of this record, and never once does he give in to the wall-of-noise temptations that made *Lambent Material* so oceanic. Instead of drifting away in a sea of swelling guitars and drones, you're graced with a rare display of Cooper's unaccompanied piano movements."

#### TENEUES PUBLISHING:

**DESIGNERS REPUBLIC: *3D-2D Book* (TN DR). \$42.00**

Limited repress now available! 198 pages, spiral bound, hardcover. Although Designers Republic is perhaps best known to many for their state-of-the-art digital album design for labels like Warp and Schematic, this is no mere collection of CD art & rave flyers. It is a serious, absolutely mindblowing design book about 3D building architecture. Printed at an oversize format, the spiral binding allows for multiple paper stocks to be used and many of the pages fold out in unique poster format, etc. Many years in the making, this is an essential component to the tDR aesthetic "Created by the people at The Designers Republic, one of today's most revered design firms, 3D-2D explores new ways of communicating architecture. By recreating a three-dimensional building in the form of a printed publication, this innovative book attempts to expand and open up new approaches to presenting and experiencing architectural products, based on the firm's own products and research from over the past ten years. The book takes as its subject the CCIS Office Building (Chamber of Commerce and Industry of Slovenia) which was designed by Sadar + Vuga, an up-and-coming architectural practice. Both provocative and interactive, this unique case study reinvents the architectural drawing in ways that force the reader to rethink his relationship to buildings, to drawings, and to space in general. As visionary as it is plain fun to read, 3D-2D is a user-friendly book in a post electronic, post-CD-ROM, post/DVD era?one that challenges the potentials of a book as a medium in itself." Created by the Designers Republic creative team: Ian Anderson, Nick Bax, Matt Pyke, David Bailey, Abby Ribbands and Vicki Maesen.

#### TENSION (GERMANY):

**DUQUE, ABE: *Volume One - Live In NYC After That* CD (TE 012CD). \$16.00**

"Abe Duque (Kirlan) label head of the notorious Tension Records from Hollis NY offers up a full on underground mix. Abe has been blowing it up with his new label Abe Duque Records. Eighteen track DJ Mix features some of Tension's biggest underground singles from the past eight years including AutoFreak (Selway), 19 Bullets, Jack You Fly Girls and the elusive Mika Vainio 'Tekoniwel' tracks. A broad mix from banging techno beats to electronic madness and tribal house."

#### TERMINAL M (GERMANY):

**MISS KITTIN: *On The Road* CD (TERM 103CD). \$15.00**

"My 1st techno mix is dedicated to all my electronic music heroes, on this compilation or not, dead or alive, who changed my life forever, teaching me the meaning of music, now I'm floating in an abstract world of sounds and emotions until my last breath. But music is not my life, it's just the way destiny choosed for me to grow, to be happy. Thanks to Monika for showing my techno side through friendship, alphabet city for the German discipline, and Berlin and Berliners for welcoming me soon with true love... Finally thanks to all labels

involved in this project, and all brave listeners. I wish it will bring sun in the grey days." — Kittin. Mix CD featuring DJ Rush, Sven Vath, Gary Martin, Kiko, Killabite, Vitalic, Umek, Heckmann, Felix da Housecat, James Ruskin, Samuel L. Sessions, Makaton, Miss Kittin & The Hacker, Laurent Garnier, Plastikman, Plaid & Pink Elin.

#### TEXTILE (FRANCE):

**CHARLES/ALMA FURY/OTOMO YOSHIHIDE/OTANI YASUHIRO, XAVIER: *High Tones For Winter Fashion* CD (TXT 001 CD). \$15.00**

"*High Tones for Winter Fashion* is a collaboration CD, a match up between french and japanese established improvisers. Xavier Charles: As a clarinetist, bassist and DIY enthusiast, Xavier Charles played with several noisy, electronica and sonic poetry activists : Frédéric Le Junter, Martin Tétreault, The Ex, Pierre Berthet, Étagé 34, Axel Dörner, Jérôme Jeanmart, John Butcher, Jean Pallandre, Marc Pichelin, Cris Cutler, Martine Altenburger, Camel Zekri, Emmanuelle Pellegrini, Michel Doneda, Frédéric Blondy. Actually, his musical searches include clarinet, prepared bass and vibrating loudspeakers for a sonic universe somewhere between improved music, noisy rock and electroacoustic. Otomo Yoshihide: After 8 years spent as Ground Zero's leader, Otomo Yoshihide is now involved in various projects mixing turntables and guitar, known as DJ Tranquillizer, Filament or Microcosmos. Following the example of Erik M, Martin Tétreault or Christian Marclay (and even if he admits their influence) but also Pierre Schaeffer, Derek Bailey and the very first Hip Hop DJs, his use of turntables is such incredible that he can't be considered as a proper DJ. Alma Fury: These days, Almá Fury are sculping a shifting soundscape of electric and electronic noise, letting fantasy guide them, as they mix varied and tangential sonic materiel. With a setup includes ; moog, voice, guitar, cassettes, samples, drum machine and percussion ; sonic experimentation and playful creativity are all-important."

**MAHAYONI MUDRA/DOCUMENTS: 12" (TXTVNL 04). \$9.00**

"600 copies, limited edition. Sleeve art: Marie Caillou & Sylvie Astier (Doki Doki studio). FRed Nipi: A-100, Theremin, Bass (Galaxie); Frank de Congo: Drums, Percussions (Garaku, Gaki Deka, Dragibus); rOMses: Synth-Guitar (Under Your Come Hand). In 1998 FRed Nipi and rOMses formed the power noise duo Frejya. They soon were joined by spoken word / performer artist Malga Kubiak for a serie of brutal lives in Paris, Lyon and New York ? for the final shows of this collaboration. After a recording session with free drummer / percussionist Frank de Congo, the trio solidified to become Frejya von ESB, a radical psychedelic unit, that shifts from free-out improvisation to occult drones, frequencies and analog dissonance. Today, following the Astral Anarchy calendar, the formation reborn as Mahayoni Mudra. All 3 are founding and full-time members of the Paris Fucked Music Society." Limited stock.

#### THALASSA:

**KILN: *Holo* CD (TA 001). \$12.00**

Excellent sound/textural instrumental presentation by this American trio, recorded in Tempe, Albuquerque & New Orleans. "Kiln (ex-Fibreforms/Waterwheel members) returns with their first full-length release, presenting a new plateau in lush musical event construction. This experimental pop 'sound furnace' utilizes only the finest textures to deliver its goods. Layers of spacious southwestern guitar melodies and slipstreams of overdriven harmonics dance with precise, sometimes funky earth-kin drums and found sound electronics. Makes use of more detailed, diverse and colorful palette than employed in previous projects; *Holo* offers a composite of 3D, human sized environments and massive, bright spaces."

**KILN: *Ampday* CD (TA 002). \$12.00**

Second full length from this MI-based trio, following the prior *Holo*, as well as an EP and Tarwater remix for Room Tone. "Generating radiant soundfields with a watch-maker's eye for minutia and precision, Kiln's *Ampday* stomps like nothing we've seen from this American trio of sonic machinists: momentum based views constructed utilizing naturalist recording techniques. Trademark Kiln quality intact, *Ampday* presents something for sound-hounds and pop-junkies alike. Sun-soaked melodic toneforms, propelled by site specific earth-kit beats, churn color in a one-size-fits-all humanist gallery. Uniquely produced and recorded by Kiln in their home hybrid studio, *Ampday* offers 13 new electrified panoramas for immersion and invigoration. Prepare for Kiln's *Ampday* sparks."

#### THE CAMPFIRE:

**VA: *The Suitecase: Poems by William Cody Maher* CD (CAMP 005). \$16.00**

"A coproduction between Source Records and Campfire. Poems by William Cody Mahers with soundtracks! From Kerouac to Beckett, from Electronic to Country, this CD defines genre definition. William Cody Maher's poetry has the ability to both calm and chill. Dramatic and cinematic in its imagery, it is lush, warm and human and sometimes all of these things and downright funny as well. Combine the Poems with Soundtracks from : Move-D, Alex Cortex, Sad Rockets, Ovi Mvp, B-ton, Elfish Echo, Jochen Seiterle, Frank Pyne, Oliver Kuka, Sequenced Soul, Rawell, Billy Goodman, Alan Pyne and you have one of the years most engaging releases spanning the vast expanse of contemporary music from Hip-Hop, Lush Ambient, Techno, Big Sky Slide, Easy Listening to country and AtmoFX."

#### THE COMMUNION LABEL:

**KUNIN, BEN: *Acoustic Adventures* CD (COMM 057). \$14.00**

"Ben Kunin patiently mentors students of sarod and Hindustani music theory 20 miles north of San Francisco in San Rafael, at the school founded by one of the greatest musicians of the 20th Century, sarodist Ali Akbar Khan. In addition to being a master student of Hindustani music theory and sarod-playing, Kunin is also an incredible classical guitarist who can stand the hairs on your arms and neck on end and slip time out of its more linear patterns. With an acoustic nylon-stringed guitar, he can blow you away with some of the most inspired guitar-playing since John Fahey, Terry Riley or the Sun City Girls. Anyone who has felt the joy in the playing of Fahey, Robbie Basho or other noted folkische fingerpickers will need to rush to their CD player and pop this jewel in. The nine tracks on *Acoustic Adventures* beautifully demonstrate the disciplines one learns in both Indian and Western classical theory, while also displaying the transcendent freedom that all great musicians channel in their own unique ways. The music is closest to the Takoma-era players, but with its own special approach to the 'great tradition.'"

#### THE LOTUS SOUND:

**FINE FREE JAZZ ENSEMBLE, MILO: *Precision In Inexactitude* CD (TLS 004). \$11.00**

Milo Fine (drums, electronics, piano, slightly prepared piano, clarinet) & Steve Gnitka (guitar), recorded live 1996/97. Milo has been recording freely improvised clatter for decades, documented early on by the original Hat Hut label, later by his own Shih Shih Wu Ai Records label.

**BORGSMANN/MORRIS/CHARLES: *Organic* CD (TLS 009). \$11.00**



Borgmann (ts, ss, sop, harmonica), Wilber Morris (b), Denis Charles (drums). "Founded two years ago by saxophonist Thomas Borgmann, this trio consisting of Wilber Morris, Denis Charles and Thomas have been on a nonstop musical assault ever since. Recorded live in Karlsruhe, Germany during 1995, *Organic* features the trio in their environment, the improvised live setting. Improvised free jazz that will appeal as much to fans of Coltrane's mellowest moments as those of Sun Ra's wildest."

### THE MOGS (FRANCE):

**MOGS, THE: *Kelly Blame 12"* (MOGS 001EP). \$11.00**

"Kelly Blame is the story of two young French girls living in Paris. These two girls (who call themselves The Mogs) made a very, very cool track in between Paris new wave chique, funk, noise and neo electropop. Maybe easier to describe it as a fusion between Carl Craig, DFA and LSG (yep... its a New York disco, punk v more Detroit technoish sounds). The track comes in 3 versions, ranging from the more rock influenced to the more technoish side. The perfect tool for all of those popular DJs like Tiefschwarz, Ivan Smagge, Tiga, Zmanydj's."

### THE MUSIC CARTEL:

**ZENITH: *Flowers of Intelligence* CD (TMC 25). \$14.00**

"Zenith is textured techno featuring angelic, dreamlike synths and breakdowns contrasted with hard industrial drumbeats. Zenith is Federico Franchi. At a young age, Zenith, grew up with a love for electronic music. Through his experience with computers and his approach to sampling and composition, he began writing techno/trance tracks. Zenith's other love is his label, Trance Communications. The label immediately gained a lot of respect and attention, including a licensing deal with the Aphex Twin's label, Rephlex(?)."

### THE WIRE (UK):

**WIRE, THE: #224 OCTOBER 2002 MAG (WIRE 224). \$7.00**

"Our Cover feature for this month is: Suicide. Features: SME/John Stevens, Computer Games Music, Mr Lif, Alan Lomax RIP, Jazzkammer, Deerhoof, Annette Krieb, Tony Allen's Invisible Jukebox, Bark!, Heiner Goebbels, Derek Bailey."

**WIRE, THE: #226 DECEMBER 2002 MAG (WIRE 226). \$7.00**

On the cover: Jackie-O Motherfucker; features: Acoustic Sound Ecology, Keith Levine, Schimpfluch, Erstwhile festival inTokyo; Invisible Jukebox: Kevin Ayers, Hrvatski, Soft Pink Truth, Beth Gibbons, Frank Denyer, Fursaxa.

**WIRE, THE: #227 JANUARY 2003 MAG (WIRE 227). \$7.00**

On the cover: Asian Dub Foundation; Features: 2002 rewind — A 12 page survey of the last 12 months in music: Records of the year, Critics' pros & cons, Musicians' reflections; The Shandar story, Albert Ayler, Henry Grimes, Invisible Jukebox: John Sinclair, Matmos's Drew Daniel on Swiss extremists Schimpfluch, Gert-Jan Prins, Oxbow.

**VA: #228 FEBRUARY 2003 MAG (WIRE 228). \$7.00**

On the cover: Lou Reed; Features: Alan Silva, Helmut Lachenmann, Supersilent; The Primer: Avant Disco; Out Hud, Charalambides, Invisible Jukebox: Spring Heel Jack.

**WIRE, THE: #229 MARCH 2003 MAG (WIRE 229). \$7.00**

On the cover: Faust; Features: Heiner Goebbels, Joe McPhee, Steve Roden, Black Dice, Martin Siewert, Maja Ratke, Daphne Oram Rip; Invisible Jukebox: David Toop

**WIRE, THE: #230 APRIL 2003 MAG (WIRE 230). \$7.00**

On the cover: Autechre; Features: Magic Band, Primer: Fluxus on disc, Tom Cora, Nonesuch Explorer series, Donna Summer, Califone, John Tilbury, Invisible Jukebox: Colin Newman, etc.

**WIRE, THE: #231 MAY 2003 MAG (WIRE 231). \$7.00**

On the cover: Matt Herbert; Features: The Mego Story, Nonesuch Explorer Series, Eddie Prevost, Akio Suzuki, Jaga Jazzist, Sarah Peebles, Steffen Basho-Junghans, Invisible Jukebox: The Cramps.

**WIRE, THE: #232 JUNE 2003 MAG (WIRE 232). \$7.00**

On the cover: Yo La Tengo. Features: Mauricio Kagel, The Ex, Asmus Tietchens, Cliff Martinez, Semiconductor; Ian Penman's elegy to Nina Simone; Invisible Jukebox: David Sylvian; The Primer: Soft Machine (roots & branches).

**WIRE, THE: #233 JULY 2003 MAG (WIRE 233). \$7.00**

On the cover: Michael Gira. Features: Offsite Tokyo, Arne Nordheim, Borbetomagus, Invisible Jukebox: Daavid Allen, Sam Shalabi, Animal Collective, MF Doom.

**WIRE, THE: #235 SEPTEMBER 2003 MAG (WIRE 235). \$7.00**

On the cover: Matmos; Features: Mike Kelley, Ron Geesin, Kaffe Matthews, Borah Bergman, Eric Glick Rieman, Leafcutter John, Erase Errata. Invisible Jukebox: David Byrne. Epiphany: Robert Wyatt on Ray Charles.

**WIRE, THE: #236 OCTOBER 2003 MAG w/CD (WIRE 236). \$7.00**

ALL copies of the October issue will come with a FREE copy of The Wire Tapper 10, a special 30 track double CD that is the latest volume in our ongoing series of new music compilations. The track list includes new, rare or previously unreleased material by Alias, Animal Collective, Clogs, Colleen, Loren Connors & David Grubbs, Rob Ellis, Faust & Dalek, Four Tet, Erik Friedlander, David Grubbs, Starfaenn Hakon, Heat Sensor With M Sayyid, Kim Hiorthoy, Laibach, Lumen, Maher Shalal Hash Baz, Mice Parade, Guido Mobius, Gunter Muller & Toshimaru Nakamura, Polmo Polpo, Sagor & Swing, Satanicporno Cultshop, Schlammpeitziger, Sketch Show, Susanna And The Magical Band, David Sylvian, Themselves, Ui, Jah Wobble & Philip Jeck, and Satoru Wono. On the cover of the issue:

Great Lost Recordings: our team of contributors survey a browser rack full of landmark albums that should have been reissued, but haven't. Features: Miles Davis's Jack Johnson box set, Rhythm & Sound, Perry Robinson, Rechenzentrum, Carla Bozulich. Invisible Jukebox: Peaches.

**WIRE, THE: #237 NOVEMBER 2003 MAG (WIRE 237). \$7.00**

On the cover of the issue: Aphex Twin; Features: Taku Sugimoto, Primer: Spectral Music, Burning Man Fest/US Anti-Rave Legislation, Earth, Gloria Coates, Erik Friedlander, Tim Hecker. Invisible Jukebox: Christian Marclay.

**WIRE, THE: #238 DECEMBER 2003 MAG (WIRE 238). \$7.00**

On the cover: Carsten Nicolai/Raster-Noton in Berlin. Features: Z'ev, Luigi Russolo, Blue Gene Tyranny, Wolf Eyes, Larsen, Busdriver, Ergo Phiziz, Maher Shalal Hash Baz, Pluramon. Invisible Jukebox: Will Oldham.

**WIRE, THE: #240 FEBRUARY 2004 MAG (WIRE 240). \$7.00**

On the cover: Einstürzende Neubauten in Berlin. Features: Sun City Girls, Primer: Mingus (25th anniversary of death), Joe Boyd, Steven Wray Lobdell, Greg Tate: Invisible Jukebox, Portable, Anthony Pateras.

**WIRE, THE: #241 MARCH 2004 MAG (WIRE 241). \$7.50**

On the cover: Clouddead. Features: Mars, Gyorgy Ligeti, Art Bears, Bernhard Gal, Olga Neuwirth, Double Leopards. Invisible Jukebox: Four Tet. Epiphany: David Stubbs on Faust.

**WIRE, THE: #243 MAY 2004 MAG (WIRE 243). \$7.50**

Cover story: The state of song: a major survey of alternative, underground and outsider music that offers an idiosyncratic take on the songwriting tradition in rock, pop, jazz and beyond, from David Sylvian writing songs that incorporate the tone and character of collaborators like Jon Hassell, Derek Bailey and Fennesz to Jamie Liddell deconstructing soul to Patti Smith's wordscreams on the legendary *Horses* album to Diamanda Galas's dirges, elegies and covers, and on. Features: The Hafler Trio; Takehisa Kosugi; Buck 65's invisible jukebox; Nautical Almanac; Steve Hubback; Laurie Spiegel.

**WIRE, THE: #244 JUNE 2004 MAG (WIRE 244). \$7.50**

"All copies of this issue (UK and overseas, subscription copies and shop copies) will come complete with The Wire Tapper 11, a special 16 track CD that is the latest volume in the magazine's ongoing series of new music compilations. The track list includes new, rare or previously unreleased material by To Rococo Rot, Icarus, Juana Molina, Wibutee, Phillip Clemo, Albert Ayler, The Brotherhood of Breath, Matthew Dear, Jah Wobble, Arthur Russell, Henrik Rylander, Green Milk From the Planet Orange, Mountains, Slowhow, Un Caddie Renverse Dans L'Herbe, Poire z with Phil Minton. On The Cover: Christian Fennesz. Features: Philip Corner, Eric Dolphy; The Primer: Clive Bell on wind instruments of the Orient; Invisible Jukebox: Vinicius Cantuaria; PG Six, Sixtoo, Henrik Rylander.

**WIRE, THE: #245 JULY 2004 MAG (WIRE 245). \$7.50**

On the cover: Alvin Lucier. Features: Domo Suzuki, Devendra Banhart, Ellen Fullman, Bark Psychosis, Dylan Nyoukis, Dengue Fever. Invisible Jukebox: Sunn O)))

**WIRE, THE: #246 AUGUST 2004 MAG (WIRE 246). \$7.50**

On the cover: Wilco. Features: Phil Minton. The Primer: noise! (written by David Keenan), Beth Anderson, Margaret Kammerer, Hang on the Box, Invisible Jukebox: Asian Dub Foundation.

**WIRE, THE: #247 SEPTEMBER 2004 MAG (WIRE 247). \$7.50**

On the cover: Derek Bailey. Features: Kenneth Anger, Jac Berrocal, Tim Barnes, Chris Watson's Invisible Jukebox, Felix Kubin, Mira Calix, Thomas Melchior.

**CHATHAM, RHYS: *Hard Edge* CD (WIRE 9002). \$19.00**

"A re-invigorated Rhys Chatham records for the re-invigorated Wire Editions label (last sighted: David Toop's *Screen Ceremonies* CD from 1995) with a crack band of miscreants including all members of UK free-skull-pierce unit Mass (Gary Smith/Lou Ciccotelli/Gary Jeff) as well live-elex whiz Pat Thomas (previously: the excellent *New Jazz Jungle* CD on NewJazz.com records, Honolulu, HI). Those concerned w/Chatham's whereabouts over the last 30 or so read on... 'studied counterpoint/harmony, age of 13 w/Donald Stratton and Tom Manoff, sparked his interest in serialism, met Subotnick who encouraged him to compose electronic music, met Maryanne Amacher, Charlemagne Palestine, Ingram Marshall, and Eliane Radigue, led him to study and work with La Monte Young, tuning his piano in just intonation in exchange for lessons, supported himself during the early seventies by tuning the instruments of such artists as Gustav Leonhardt and Glenn Gould, ability to tune and hear harmonics lead to his interest in making compositions incorporating the overtone series, wrote his first composition in just intonation in 1971, began working as a composer-performer with non-notated music of various sorts, which culminated in 1976 when he first started working with hard rock, composition, 'Guitar Trio' (1977), became the first composer to make use of multiple electric guitars in just intonation to merge the extended-time music of the sixties and seventies with serious hard rock. etc..." Audio herein rocks the plimsoul rather heartily through the employment of Thomas's meager jungle-break collection (comb-filtered against Ciccotelli's monster rock 'slam') to back Chatham & Smith's analogue-process improv variables (trumpet/guitar respectively) into something oft rather Jenkinsonian (although occasionally Bukem-esque) in overall timbre. A nice package, not far off from recent Chatham-led N-Tone label output (notably, the fantastic Martin Wheeler co-led "Neon" EP) & in direct appeal to both fans of 'lectronica & out-jazz (some feat...). Grand." — Hrvatski.

### THEOLOGIAN RECORDS:

**WATSON, TOM: *Country & Watson* CD (THEO 081 CD). \$12.00**

"Basically this is a solo record of music that piled up on tapes during the time when Tom first started playing in the Red Krayola and was without a band of his own. The music that ended up on *Country & Watson* came from a wide period of time, from 95-98, but was sifted through and finished in 1999. The process of recording began when Jim O'Rourke (Sonic Youth, Gastr Del Sol, etc.) was in town during Red Krayola recordings and was interested in helping Tom with *Country & Watson*, thus O'Rourke played an essential role in the entire production. Other people that contributed: Brian Christopherson- drums, Lynn Johnston-sax, Bob Mothersbawh (Devo)- guitar, Stephen Prina- vocals. Erik Bluhm, Gabie Strong, Diana Watson and Mayo Thompson (Red Krayola) appear in various forms on live recordings. Tom does the rest. The music on *Country & Watson* varies widely, from ambient and textural to new wave hooks to freeform guitar to complex finger picking and more."

### THESE (UK):

**BARBED: CD (THESE 9). \$18.00**

"Debut release from London based electronics duo. Time capsule aesthetics with a good sense of rhythm and an ear for a sound-bite. Car boot sale machinery meets high tech in a collision of cultural relics and long forgotten reels of tape. This is post-concrete music harnessing the sampler to create landscapes and atmospheres, taking the listener through dense forests of plasticity and illusion."

### THINK PROGRESSIVE (GERMANY):

**NEUMEIER/PETER HOLLINGER, MANI: *Meet The Demons of Bali* CD (TP 022). \$15.00**

A "culture-clash" style meeting between the German percussionists Neumeier (Guru Guru) and Hollinger (Uludag, Gestal Et Jive) with a Gamelan ensemble from Bali.

**ASH RA: *Ashra* CD (TP 026). \$15.00**

Following the obscure live document *Sauce Hollandaise* comes a new live in Japan release, recorded in Osaka and Tokyo on the historic Ash Ra Tempel tour in Feb. 1997. The label's hype on this release refers to the group as Ash Ra Tempel as well, but only the word "Ashra" is actually found on the CD. The line up consists of Manuel Gottsching (guitar & keyboards, Lutz Ulbrich (guitar, e-bow, keyboards), Harald Grosskopf (drum kit and percussion) & Steve Baltes (sampling, keyboards and rhythm machine). They create a live variant on the proto-techno sound first initiated by Gottsching on *E2-E4*, and at its best (such as the 20-minute opening "Echo Waves"), the trance inducing power is still very much intact.

**VA: *Wir Sind Kinder der Revolte; Best of Herzberg Vol. 1* CD (TP 030). \$15.00**

"Live cuts from Germany's most famous Hippie Meeting (this year again over 40,000 visitors). Featuring Hawkwind, Gong, Guru Guru, Man, Faust, Embryo, Chris Karrer." Recorded over the years 1995-97.

**BIRTH CONTROL: Operation LP (TP 031). \$15.00**

Reissue of their 2nd album from 1971. Rumored to be the only Krautrock band to chart in the German Top 100 at the time, which probably tells you as much as you need to know. "Much more conventional than their debut, this was Birth Control the underground pop band, with a hard-rock based style. Birth Control were the staunchest of rock bands on the OHR label!" —Freeman's.

**EMTIDI: Saat LP (TP 032). \$15.00**

Full color gatefold, 180 gram vinyl (minus the built-in warping that used to affect old OHR pressings). "The album *Saat* was a truly progressive folk masterpiece, with the beautiful 'English' vocals of Dolly Homes and occasionally the contrastingly Teutonic voice of Maik Hirschfeldt, in a richly textured music featuring multi-guitars, keyboards and electronics, elevated cosmic progressive of a refined and most magical kind, beyond the realms of early Bröselmaschine or Hölzerlin, towards Klaus Schulze even!" —Freeman Bros.

**WALLENSTEIN: Blitzkrieg LP (TP 040). \$15.00**

Wallenstein were a keyboard-dominated Krautrock band, and this is a 180 gram LP reissue of their first album, in a full color gatefold jacket (CD is on Spalax). Members like Harald Grosskopf (drums), Jürgen Dollase (keys) & Jerry Berkers are kinda household names in Krautrock circles (for their contributions to the Cosmic Jokers, etc.), and they did record for OHR but it can be a tough pill. Their sound is an aggressive hammering of keyboard/melotron washes, over early 70s prog bashing. This first album from 1971 also has good portions of rope-a-dope guitar extensions and outright heaviness. A lesser record by OHR standards, but with merit.

**THINKBOX (CANADA):****VA: Thinkbox Editions 01: Settings CD (THINK 002 CD). \$13.00**

"Thinkbox, a collaborative of Windsor/Detroit artists, present the first in a series of compilations documenting the current emet-ence of experimental electronic music in Detroit. *Settings*, an 11 track full-length disc, displays how familiar, every day sounds can be manipulated with modern music technology and digital techniques to produce warm hstening textures, slow spacial melodies, cut-up blips, plips & plinks, and involved ambient soundscapes. With sound influences as diverse as Mille Plateaux, Minus, 12k, City Centre Offices, Scape, Raster Noton, and countless other labels impacting their work, you may be intrigued by what Thinkbox has to offer into the universal mix. *Settings* is an instantly seductive and easily accessible assortment of sounds created by Thinkbox's stable of audio manipulators as they .100k to the CD format as their newest group venue." Artists include: Chris McNamara, Bill Van Loo, Mark Laliberte, Christopher Bissonnette, Steve Roy, and Rob Theakston.

**THIRD EAR RECORDINGS (UK):****VA: Detroit Beatdown 2CD (3E 001 CD). \$17.00**

"*Detroit Beatdown Vol.1* contains fourteen brand new tracks, all previously unreleased. The music known in Detroit as Beatdown: is it House? is it Techno? Just go Deep....all the way Deep....Beatdown Deep. All the tracks will be taken as a soundtrack live, and they work easily on the dancefloor or in the lounge of a club. So jazzy, cool, deep & kickin' Detroit was never heard. Featuring Malik Alston, Theo Parish, Alton Miller, Rick Wilhite (fellow three chair), Norm Talley, Darren Abrams, Delano Smith, Eddie Fowlkes, L.A. Williams and Dwayne Jensen." Packaged in a deluxe fold-out digipak, with Designers Republic graphics.

**VA: Detroit Beatdown 3LP (3E 001 LP). \$19.00**

Triple LP Version

**SYTH:S: Hanabai 12" (3E 002 EP). \$10.00**

"Syth:s are Paulo Nascimento and Ryoko Kuwajima, two exciting talents individually, who promise much working together." Remixers: World's End Girlfriend, and T. Raumschmiere.

**TREAD: Tread 3 CD (3E 006 CD). \$16.00**

"Tread are Hiroshi Watanabe and Take Kitahara. Hiroshi Watanabe is better known as Kaito, whose *Everlasting* album for Kompakt is one of their best-sellers. Hiroshi has also worked as Quadra and Nite System, and will release his eponymous debut album on Third Ear in the Summer of 2003. Tread is recognizable, yet is also very different from Kaito. Tread work within a strictly defined territory. Their's is a true minimalism. Zen music. Tread music has a purity and simplicity that is simply breathtaking. You can tell that every sound has been very carefully selected to evoke a precise mood, to manifest a very particular sensibility. Yet this is beat music. The beat never goes above 115 bpm, and mostly stays around 85-100 bpm. This tempo is dangerous territory for music that is essentially 4-4 House groove driven. Yet, Hiroshi Watanabe, with eight years of experience of living in New York and working with the likes of Evelyn 'Champagne' King, has total control of his House grooves. This is house music like you never imagined: Thumping kick drums never sounded so delicate. This is micro House with a completely different meaning. Take Kitahara is a clothes designer and graphic designer. He and Hiroshi Watanabe begin a track by discussing the mood or emotion, or setting they wish to evoke. Hiroshi Watanabe then lays down the first elements, which are then critiqued by Take Kitamura. Slowly, they build the edifice which becomes the emotion, the mood, the setting. The track. The Tread project is four albums that represent the four seasons. *Tread 1* is winter, *Tread 2* — Spring, *Tread 3* — Summer, *Tread 4* — Autumn."

**TREAD: Tread 3 2x12" (3E 006 LP). \$19.00**

Double LP version.

**VA: Enjoy Detroit CD (3E 010 CD). \$16.00**

"Third Ear are very proud to present this superb compilation of new and exclusive tracks from the Premier Cru label. Premier Cru is a label from Detroit, which grew out of a 'jazz/dance/hip hop band called JWQ (Jonathan Williams Quartet). In addition to Premier Cru founder George Katsiris, on guitar. The band also featured future Premier Cru artists Erv Green, Jun Shiina and Jonathan Williams. The band played in and around Detroit and opened up for such acts as De La Soul, Greyboy Allstars, Groove Collective and the James Taylor Quartet. After college, the members moved to various parts of the country but stayed in touch. For the next two years everyone continued to make music, each producing their own tracks by playing all of the instruments over electronically generated drums.

All of the artists, the photographer, the package layout designer, Web site designer, even the picture of the Cadillac on the sleeve (it is a soul food joint where you get a free car wash with your purchase), are from Michigan. Only some of the featured soloists are from elsewhere. Originally, George Katsiris compiled *Enjoy Detroit* to bring together the family of musicians that he had been a part of in Michigan. However, as the album was being put together, he met other people from the D, such as Jason Hogans, and Kenny Flav, who contributed tracks. Wayne Kounty has since found success writing and producing for Mary J. Blige and Busta Rhymes."

**VA: Enjoy Detroit 2LP (3E 010 LP). \$17.00**

Double LP version.

**WHY SHEEP: Earthborn 12" (3E 012 EP). \$9.00**

"Mysterious cult electronic figures do the right thing on their new record for Third Ear, second home of the Detroit beatdown community. *Earthborn* is a distinctly insane brew from Why Sheep, blending rowdy chanting, and more changes than the dollar rate, over an extended kind of open-ended funk workout. But flip for the juice and it's the Planet E man Redcloose saying it all here. Beginning with a monster groove of a conga and funk bassline, reminiscent of his monster tune 'I Can't Take It', Matthew Chicoine builds chopped vocal into a wicked cut up of the mighty, old skool Bambaata set staple 'Computer Games' by the Yellow Magic Orchestra, and it just rocks — just one utterly cool piece of floorfilling acumen."

**WHY SHEEP: The Myth and I CD (3E 013CD). \$18.00**

"Why Sheep is Gaku Uchida who studied Contemporary Music under the well known Japanese composer Shuko Mizuno, a close friend of John Cage, between 1989-1992. During this period he began to compose electronic music with computers and synthesizers. In 1998 he disbanded his psychedelic/electronic band Ci Ci Tow to concentrate on Why Sheep?. In 2000 he started to make the second Why Sheep? album now with the shortened title *The Myth and I*. Features two mixes from the EP *Earthborn* and *Clouds 757* together with the Redcloose remix of 'Earthborn'. Baal!"

**ALSTON, MALIK: Caterpillar 12" (3E 014). \$9.00**

"Malik Alston is a new name on the international scene, introduced by Third Ear on the *Detroit Beatdown Volume One* compilation, where his elegant and assured 'Butterfly' opens up the album. But in Detroit, Malik is no newcomer. He has worked with Alton Miller, Symanski, Ayro, and other Omoa Music artists. He also works with Redcloose, where he has a writing credit on the title track of the album *Cardiology*, and sings on the track. After 'Butterfly', comes the *Caterpillar* EP. Four totally upfront pieces of electronic dancefloor technology."

**CLARKE, MIKE 'AGENT X': Motown EP 12" (3E 016 EP). \$9.00**

"Mike Clark follows up the *Detroit Beatdown* collection with this funk dripped four tracker. Dedicated to James Stinson of Drexcia, this first volume in the 'Beatdown sessions' series is fitting tribute indeed. A central player in Detroit since the days of the Direct Drive DJ tag team, makes Mike Clark hot property — it was Clark who programmed the drums on early UR material, fuelling Mike Banks' Red Planet series, going on to release on Planet E amongst others. His pedigree is self-evident as he opens with 'Motown', a real Motor City number, reverbed kicks a la Theo Parrish, crunchy percussion and pure house piano, build to the goddamn heavy bassline underlining the funk factor, this is booty with brains."

**VA: Detroit Beatdown Remixes 12" (3E 017 EP). \$9.00**

"First bunch of remixes from the *Detroit Beatdown Vol. 1* compilation. Remixes from Mick Huckaby, Daz-I-Kue, Gilb'r, Koomba Project."

**TREAD: Last Resolution 12" (3E 018EP). \$9.00**

"Third Ear release an A side only 12" as a taster for the forthcoming *Tread 4* album. Ten minutes of electronic bliss. With this track Hiroshi Watanabe surely confirms his graduation to the top level. Reminiscent of Larry Heard, Mr. Fingers', at the peak of his powers."

**WATANABE, HIROSHI: Matrix EP 12" (3E 019 EP). \$9.00**

"Hiroshi is better known under his variety of production pseudonyms — Tread, Kaito, Quadra and Nite System are all names he has recorded as in the past, though the former two have received most recent attention in the UK. Tread is him along with Take Kitahara, and the pair released the widely acclaimed *Tread 3* album on Third Ear. His last album as Kaito, *Special Love*, was put out by Kompakt, which was also widely acclaimed and wooed dancefloors across the world. As he demonstrates on *Matrix*, he's equally adept at working with beats and a more upbeat tempo. Hikari is a much more downbeat piece, reminiscent of Tread. Hiroshi Watanabe's music often sounds like it belongs in a film score, and this is especially the case with 'After Time'. It's a very subtle piece of music, with it's slow, haunting keys."

**SKETCH SHOW: Loophole CD (3E 023CD). \$18.00**

"*Loophole* is the very classy new album from Sketch Show, who feature Yellow Magic Orchestra's Haruomi Hosono (Founder Ymo Member) and Yukihiro Takahashi. 12 beautifully crafted songs, some with vocals, some ambient landscapes which include collaborations with Ryuichi Sakamoto, and remixes from Cornelius and Safety Scissors. In 2002, Haruomi Hosono and Yukihiro Takahashi formed Sketch Show, with a view to fusing cutting edge technology to Harry Hosono's idiosyncratic musical directions and Takahashi's beats."

**THIRD EYE:****GOLD SPARKLE BAND: Earthmover CD (TE 2006). \$11.00**

Debut by an Atlanta quintet, playing collectively improvised free jazz on saxophones, trumpets, bass, drums, etc. "...recalls the raw aesthetics practiced by many ESP Disk artists in the 60s as well as the lumbering, effectively non-virtuosic (in the traditional sense) stance of the late 60s/early 70s editions of Austria's Reform Art Unit and the Masters of Unorthodox Jazz.... a pleasant respite from the increasingly 'civilized' and fashionable productions emanating from many so-called avant garde quarters." —Milo Fine.

**THIRD STONE (UK):****REVERBERATION VS. MUSLIMGAUZE: New Soul CD (STONE 046 CD). \$15.00**

"Take one legend of cutting edge music and add the vibrancy and enthusiasm of a young, French, blissed-out psychedelic band and leave to simmer for 26 minutes. The result: 5 tracks of devastating bass lines, tripped out melodies and exhilarating uniqueness which will leave a scar on your soul as well as your speakers. The idea was simple. Let Muslimgauze remix some Reverberation tracks. The outcome was simply breathtaking. Muslimgauze implant their own mix of militant politics and spiritual awareness all over the tracks. From the brutal dub infectiousness to semi-jungle tracks."

**SILVER APPLES: Remixes 2CD (STONE 047 CD). \$15.00**

"A mesmerizing remix album featuring the cream of Third Stone, Halloween Society and Space Age Recordings labels. Reverberation, Colorsound, Darkroom, and Bass Communion all get the Silver Apples treatment. A wonderful and timely reminder of the extraordinary talent of this highly original act. Comes with a bonus CD of the four original tracks (by Reverberation, Colorsound, Darkroom, and Bass Communion) in a limited edition run of 1000 copies in a gatefold sleeve."

**THIRSTY EAR:****BROTZMANN MASSAKER, CASPAR: Home CD (THI 57007). \$14.00**

The fifth Massaker album, it's actually a recent studio recording of 5 songs from the band's first 2 albums (*The Tribe* & *Black Axis*); live, no overdubs, and of course, very heavy.

**THIS IS NOT A DUB RECORDING! (NETHERLANDS):****FLORINTINTIN: Lapbop LP (TINA 001LP). \$13.00**

"Amazing release by Floretijn Boddendijk. Who's that? He is a classical composer from The Hague who writes music pieces for orchestras but also is experimenting with electronica and jazz. He played us some old experiments he made years and years ago and we where stunned! He remixed /re-edited some old jazz tracks (like Dizzy Gillespie's 'A Night in Tunisia', Miles Davis's 'Milestones', Paul Desmond's 'Take Five', Wayne Shorter's 'Nefertiti' and others) in a way only Laptop producers edit their music... he did record all these mixes on tape and made the edits with cutting and looping tape and the result is even more crazy then Otto von Schirach's Laptop experiments (especially if you consider they are more then 10 years old!). Florintin (as he named himself for this project) made an additional couple of tracks on his Laptop...but we can not tell the difference between the new tracks and the older ones. This is a mini album with 9 pieces of music which probably sound familiar...but then you notice the twist."

### THREE BLIND MICE (JAPAN):

#### TAKAYANAGI SECOND CONCEPT, JOJO: *Cool JoJo CD* (TBMXR5018). \$30.00

Third volume in a series of Takayanagi reissues on this Japanese jazz label. As with the prior *Free Form Suite*, this features super deluxe hardbound book-like packaging and "extended resolution CD" sound. First reissue of this obscure album, originally recorded in Dec. of 1979; with four bonus alternate takes issued for the first time. Takayanagi (guitar), Kenji Kohsei (piano, electric piano), Nobuyoshi Ino (bass), Yasuhiro Yamazaki (drums). A "cool jazz" recording in the Tristano tradition, All improv sax/drums duo action. cannot sketch well is nonsense. It's the same thing in jazz. I find no value in the free jazz of a musician that doesn't swing in 4 beat and plays a dreary in-code ad lib. Avant-garde music or Free Form does not exist without a respect for the classic, and thus, it turned out to be a special album reflecting Jojo's sincerity." — Takeshi "Tee" Fuji, producer.

### THREE GUT RECORDS (CANADA):

#### GUTHRIE, JIM: *Now More Than Ever CD* (TGR 010CD). \$13.00

"For the past 10 years Jim Guthrie has been silently following the bell that always rings, chasing the noises he hears and organizing them on various recorders. Through self discovery and experimentation he has taught himself everything he knows about music, composition melody and orchestration of pots and pans and broken dishes. When not working on his own music, Jim is a member of Royal City (Three Gut / Rough Trade) and a collaborator to many."

### THREE POPLARS (GERMANY):

#### O'ROURKE, JIM: *Scend LP* (THREE 08). \$21.00

"A tape composition from 1992 (originally released on CD) now issued in a revised LP version on Three Poplars. Limited edition clear vinyl in a special dyecut sleeve with insert. 1000 copies. '... As I walked out, I thought 'I've really started now, and I don't know where I am going to sleep tonight.' I felt excited, but also a little unhappy and alarmed. I wished I had not started out in the evening. I had been planning my tour all the weeks that I had walked to and from school in the squalid London streets. I thought, 'I shall get away from all this and wear only a shirt and shorts and not go near anyone for weeks and weeks.' I had a longing to hide myself in some very isolated place, and I thought immediately of the Lakes. I wanted to go to them, but can't remember what made me finally change my plans and go to D. instead..."

#### BASINSKI, WILLIAM: *A Red Score in Tile LP* (THREE 10). \$21.00

"On their own Three Poplars label Mirror offer one of their favourite compositions by William Basinski. *A Red Score in Tile* is a tape composition from 1979 and was inspired by James Elaine's painting of the same title. Limited Edition of 600 copies. '... something was shining in a long narrow passageway between the theatre and an adjacent building. This was where he had gone. Illumination was there and sounds. From around the corner's edge a grotesque light was trickling out, the first intimations of an ominous sunrise over a dark horizon. I dimly recognized this colored light, though not from my waking memory..."

#### CHALK, ANDREW: *Fall In The Wake of a Flawless Landscape LP* (THREE 13). \$21.00

"The first new solo release by Andrew Chalk since his *Over The Edges LP* from 1999 on Streamline. The material was recorded in 2003. For anyone interested in Mirror this off course is a must. Limited edition of 600 copies. "When the moon did not free him nor the sun release him, he thought his time strange, became impatient with his life; he moved the gate of the fort with his ring finger, suddenly turned the bony lock with his left toe; with his nails he got outside the threshold, with his knees out from the door of the entrance. Then he plunged straight into the sea, the person among the waves. There he lay outstretched for five years, both five years and six, seven years, eight. At last he came to a stop on the surface, by a nameless headland, a treeless land. With his knees he struggled up from the ground, with his arms he turned himself over. He got up to look at the moon, to admire the sun, to observe the Great Bear, to scan the stars."

#### O'ROURKE, JIM: *Two Organs LP* (THREE 15). \$21.00

"The second archive release following last years great *Scend LP* (3PB). 2 pieces for organ composed and performed in 1991 when Jim was finishing his music studies at de Paul University in Chicago. These pieces had almost been forgotten about as Jim's musical interests soon took a change of direction. Only now released for the first time in any format this LP instantly draws the listener inside this recently imagined timelessness."

### THRESHOLD HOUSE (UK):

#### COIL: *The Angelic Conversation CD* (LOCI 06). \$18.00

Soundtrack music from the 1985 film by Derek Jarman. Music by Coil: John Balance, Peter Christopherson & Steven Thrower. "The film is non-narrative — improvised in Dorset on the south coast and the Isle of Grain in the Thames Estuary. The film is a poetic reverie which follows the fortunes of two young men who fall in love." — Derek Jarman.

#### COIL: *Windowpane & The Snow CD* (LOCI 07). \$18.00

"The complete collection of remixes of 'Windowpane' and 'The Snow', originally issued in 1990 by Torso and Waxtrax Records." Featuring remixes by Jack Dangers (Meat Beat Manifesto), Peter Christopherson, John Balance, Danny Hyde, etc. Way into the techno end of the Coil spectrum.

#### COIL: *Gold Is The Metal With The Broadest Shoulders CD* (LOCI 11). \$18.00

Repressed. 1990s CD issue of a compilation originally released in 1988 of early Coil music. "This release was not the follow-up to *Horse Rotorvator*, but a completely separate package — a stopgap and a breathing space — the space between two twins. Presented here are the thoroughbreds that escaped the *Horse Rotorvator* — discarded shards, distortions, disappointments, scrambled and disassembled stages. Remnants of what once was. A chance to release some otherwise placeless pieces of paper."

#### COIL/ZOS KIA: *Transparent CD* (LOCI 13). \$18.00

"Historical CD reissue from last year of material previously only available as a Nekrophile Records cassette, brought in just in time to commemorate the new release of the vinyl edition. Represented here are the earliest (and arguably most caustic) Coil recordings, culled from performances at the Berlin Atonal Festival in 1983, the Magenta club in London in 1983, and several rehearsal/studio 'takes from the same year. Truly the sound of 'Machines Having Sex'; loud, pulse-driven performance-art pieces (with occasional/optional moaning/bellowing/howling/blood-curdling) that justify completely the later 'electro-pop' stylings penned by a related lot of said 'messengers'. 10 tracks, 50 minutes." — Hrvatski.

#### COIL: *Stolen And Contaminated Songs CD* (LOCI CD04). \$18.00

Repressed. "This CD is essentially a compilation of *Love's Secret Domain* era outtakes and alternate versions. Bizarre, beautiful and experimental in nature, this CD is as varied as LSD, if not more. From the cool jazz of 'Omlagus ..' to the bass and drum groove of 'Nasa Arab' to the classy orchestral arrangements of 'The Original ..', 'Who'll Tell?' and 'Corybantic ..' to the drones of 'Wrim ..' to the slow sample buildup of 'Her Friends ..' ... you definitely know you're listening to Coil. 'Who'll Fall?' may be one of the most beautifully sad pieces ever committed to tape. The track features the telephone recording of a friend of Coil's explaining that a mutual friend had recently committed suicide ... very eerie." — Brainwashed.

#### COIL: *How To Destroy Angels CD* (LOCI CD05). \$18.00

"Subtitled 'New Remixes and Recordings of the rare Coil EP', this is the CD version of what was chronologically the first Coil EP *How to Destroy Angels: Ritual Music for the Accumulation of Male Sexual Energy*, which dropped quietly enough into society proper during 1984 via the L.A.Y.L.A.H. Records imprint. This CD presents the two tracks on said EP; 'How to Destroy Angels' (presented here as 'How to Destroy Angels II' due to a new stereo mix — courtesy of Steven Stapleton), parts of which function dually as the soundtrack to the film *Lumb's Sister* and 'Absolute Elsewhere' (which was intended in it's original form to be non-playable; the 1st pressing had 'unplayable noise-filled grooves,' the 2nd 'playable multi-layered music,' the 3rd 'a smooth, grooveless surface as originally intended,' although there are rumours to be two alternate, non-authorized versions; one with 'a playable b-side with a constant tone for around 15 minutes,' another with 'a playable b-side with a series of "test tones" in unconnected locked grooves,' although all of that means little jibe as the CD recreates it as a silent 2 second track (so much for 'art')) along with 5 reworkings of the original audio (presumably just 'HTDA') by John Balance and Peter Christopherson done before 1992. The original version(s) are brilliant; darkly hued takes on musique concrete's fascination w/clangorous irregular-harmonic sonorities & subsequent treatments. The remixes hover close, often varying little in theme while experimenting with contemporary execution techniques (the tell-tale artefacts of the early SPV timestretch poke their weary heads through the mire). An ideal place to start the Coil journey, whether or not you intend to further your existence via all that sex-magick/S&M tomfoolery..." — Hrvatski.

#### COIL: *Unnatural History II: Smiling In The Face of Perversity CD* (LOCI CD10). \$18.00

Repressed. This volume is particularly notable for the rejected *Hellraiser* soundtrack material (previously only available on limited vinyl on Solar Lodge). Also on this CD — single tracks from the Clawfist, Threshold House labels, an old Power Focus cassette track from 1983, tracks from compilations on Sub Rosa and Pathological, etc.

#### COIL: *Unnatural History III CD* (LOCI CD12). \$18.00

Repressed. Third volume of collected compilation tracks, previous vinyl-only material, etc. Tracks from the Giorno Poetry Systems, Shock 7" & *Portable Altamont* track, music for commercials, a CTI collaboration with Chris & Cosey, a Thirlwell production from the first Coil single, etc.

#### COIL: *Astral Disaster CD* (LOCI CD14). \$18.00

"*Astral Disaster* is the new album from Coil. It features radically reworked and restructured material originally recorded for, and released by, Prescription Records in a limited edition of 99 vinyl copies in 1999. This new edition also includes material not on that long unavailable original album. *Astral Disaster* was recorded by John Balance and Peter Christopherson with the glamorous assistance of the multi-talented Thighpaulsandra (Spiritualized, Julian Cope), also with contributions from Drew McDowall and Gary Ramon. The original work was recorded at Samhain under the level of the river Thames at Southwark. Amongst the track titles are 'The Sea Priestess', 'The Avatars', 'The Mothership and the Fatherland and Muur'. Besides these long instrumental pieces, other tracks feature John Balance on vocals. The CD comes in a full color digipak with artwork specially sculpted for the album by Steven Stapleton."

#### COIL: *Scatology CD* (LOCI CD15). \$15.00

"Finally this groundbreaking album gets the reissue it so richly deserves and is remastered by Coil & Spiritualized member Thighpaulsandra. *Scatology* is one of the most inventive, ambitious, intelligent & disciplined 'Avant' albums ever. A remarkable record that sees accessibility meet surrealism in an orgy of Emulators, chants, high technology and low anti-technology." Originally released by Some Bizarre in 1984.

#### COIL: *Horse Rotorvator CD* (LOCI CD16). \$15.00

Repressed. Anti-Stevo reissue of the 2nd Coil album, originally released in 1986 on Some Bizarre. "Officially made available for the first time in years and remastered by Coil/Spiritualized member Thighpaulsandra. Marc Almond Billy McGee Jim Thirwell and a host of others on this classic album join John Balance & Peter Christopherson. Sales of 75,000 copies first time round."

#### COIL: *Love's Secret Domain CD* (LOCI CD17). \$17.00

Repressed. "LSD has been out of circulation for so long that this is almost like a new release rather than a reissue. Remastered by Thighpaulsandra and artwork by Steven Stapleton LSD sees Coil joined by Rose McDowall, Marc Almond, Annie Anxiety, Juan Ramirez, Charles Hayward, Mike McEvoy & Cyrrung. LSD was Coil's most dance-orientated release and saw them years ahead of the field of dance music, as we know it today. Aphex Twin, Autechre and even Goldfrapp would not be here today if it were not for the pioneering group that is Coil." Originally issued in 1991 by Threshold House in the UK (licensed to Wax Trax in the US).

#### COIL: *Live Two CD* (LOCI CD19). \$17.50

2nd volume in this series of 4 live CDs. September 15, 2001: City: Moscow, Russia: Venue: OK Gorbunova. COIL were: Jhon Balance; Peter Christopherson; Thighpaulsandra; Tom Edwards Live engineer: Russell Polden Clothes and costumes designed by Jhon Balance, Ossian Brown and David Cabaret, and made by David Cabaret.

#### COIL: *Live Three CD* (LOCI CD20). \$17.50

"Bologna Italy April 6th 2002; Teatro Delle Celebrazioni; Second in the Coil Live series, once again in a Digipak with Matt UV finish and Spot Gloss. Coil were: Jhon Balance, Peter Christopherson, Ossian Brown, Mike York & Cliff Stapleton with additional performance by Pierce and Massimo of Black Sun Productions. Live engineer: Andy Ray; Clothes and costumes designed by Jhon Balance and Ossian Brown, and made by Ossian Brown."

#### COIL: *Live Four CD* (LOCI CD21). \$17.50



"Working Backwards the first in a set of four Coil live albums begins with the final concerts of the last tour. Presented in a spot UV'd digipak, *Coil Live Four* consists of material from: October 27th, 2002, Prague, Czech Republic, Palac Akropolis; And October 29th, Vienna, Flex. For these concerts COIL were: Jhon Balance, Peter Christopherson, Ossian Brown, Thighpaulsandra, With Pierce and Massimo (Black San Productions). Clothes and costumes designed by Jhon Balance, Ossian Brown and David Cabaret (inspired by Jean Benoit) and made by David Cabaret."

### THRILL JOCKEY:

#### TORTOISE: *CD (THR 013 CD). \$12.00*

First album. "...an organic combination of jazz, electronic, rock, and dub influences. in one word: klangfarben."

#### FREAKWATER: *Old Paint CD (THR 022 CD). \$13.00*

"Freakwater's *Old Paint* was originally released on October 10, 1995 and marked their fourth record and second for Thrill Jockey. The band at the time, much in the same way it is today, revolved around Catherine Irwin, Janet Beveridge Bean and David Gay. Along with their fifth release *Springtime*, *Old Paint* is considered by many Freakwater's finest moment. Catherine's originals on *Old Paint* elevated her stature as a songwriter to another level with tracks like 'Gravity' and 'Gone to Stay'."

#### TORTOISE: *Millions Now Living Will Never Die CD (THR 025 CD). \$12.00*

2nd album

#### MICROSTORIA: *Init Ding CD (THR 031 CD). \$12.00*

Domestic issue of the first Microstoria album, as originally issued on the Mille Plateaux label in Germany. "Microstoria is a collaboration between Markus Popp (Oval) and Jan St. Werner (Mouse On Mars). The resulting music is an electronic soundtrack, not without structure, not without melody. 'The instruments' used are what could be seen as their successors — machines and digital technology. Where Oval excludes authorship of music, Microstoria explores authorship, especially in relation to improvisation. The tones used in composition are mechanized, yet paradoxically rich. The resulting pieces are organic in feel, a striking result when viewed in context with their origins. Once, instruments were physical entities, connecting the creative individual through tuition and technical skill to the almost metaphysical world of music. The distinction between computing device and 'musical instrument' was increasingly blurred since the 1950s; however, it left the composer in charge of his/her machinery. More recently in the 1990s things have merged into one. Computer-based (formerly 'programmable' or 'computer controlled') authoring environment — still fully capable of hosting the residual 'old' music media as well as its terminology. The transition from the 50's perspective to the 90's put an already well introduced component of music production newly into focus: software rendering the composer the designer. Atavistic concepts like an instrument end up as a tutorial vocabulary, or in other words a helpful software metaphor. Microstoria has goals and tasks for the near future: music as organized acoustics and music as software."

#### OVAl: *Systemisch CD (THR 032 CD). \$12.00*

Reissue of 2nd Oval album (first to fully explore their current sound, as originally issued by Mille Plateaux). Beautiful digital abstractions, created by CD manipulation (painting on discs, etc.). Some of the most hypnotic & vital music of the era. Their masterpiece, the 3rd album *Diskont 94*, will be reissued later in '96. "Oval create warm melodies and rich textures out of electronic tones and loops. Oval loops sounds created out of manipulated discs. The repetition indigent in a sound loop serves a rhythm, over which layered loops of warm tones provide the melodic, organic element."

#### OVAl: *Systemisch 2LP (THR 032 LP). \$12.00*

Double clear vinyl version of above.

#### BROWN/JAMES WARREN/DOUG SCHARIN, BUNDY K.: *Directions in Music LP (THR 033 LP). \$9.00*

#### MICROSTORIA: *snd CD (THR 035 CD). \$12.00*

Second album by this German duo of Markus Popp (Oval) and Jan St. Werner (Mouse On Mars), issued domestically in collaboration with Mille Plateaux. "The 'instruments' used are what could be seen as their successors — machines and digital technology. Where Oval excludes authorship of music, Microstoria explores authorship, especially in relation to improvisation. The tones used in composition are mechanized, yet paradoxically rich. The resulting pieces are organic in feel, a striking result when viewed in context with their origins. *snd* was recorded partly in Berlin and partly in Cologne. Markus and Jan used classical improvisation techniques to create source material for mixing. This recording was done on high end digital equipment utilizing cutting edge digital sound editing as well as instruments and their digitally implemented equivalents. Microstoria concentrates on minute musical details, in order to end up with a smooth succession of carefully sampled soundframes, replayed in 'slow motion'. Microstoria challenges the conventional concept of music. They remove many compositional boundaries. Freed from traditional concepts of time, verse, even structure, Microstoria explores tone and texture, creating depth and form out of abstractions. Subtle tonal changes trigger major alterations in form and 'depth' when juxtaposed. The nature of improvisation is altered by the clear and precise editing decisions. It is this paradoxical arrangement that mirrors the aforementioned paradox of the organic sound/feel of the music and the mechanical origins. Microstoria's music, like many forms of abstraction, reveals its complexion upon close inspection."

#### MICROSTORIA: *snd LP (THR 035 LP). \$9.00*

#### OVAl: *Diskont CD (THR 036 CD). \$12.00*

Reissue of the 2nd Oval album for Mille Plateau (3rd overall); aka *oval94diskont*. Both the CD & LP have two bonus tracks not included on the Mille Plateaux version. More advanced in its transportational properties than its predecessor *Systemisch*, this album is one of the dominating, defining audio documents of its era. "Oval are Markus Popp and Sebastian Oschatz. The paramount aim of Oval is to vigorously comment on the transitions in media, as well as digital technology. Oval music is about media, aesthetic presence, organized sound, composed out of the remnants of both music and musicality. They are interested in providing insight into the contemporary digital audio workspace components. Whilst originating as more of a by product of theory and theoretical demonstration, Oval's music is a rich textural and often melodic soundtrack created out of cold electronic tones. In commenting on digital technology, Ovals use their own digital programs as well as physical manipulations of disc to expose the process and the equipment: for example creating a rhythm track out of a looped skip in a CD. As with Microstoria, Oval music, whilst a by product of their comment on and exposing of digital technology, is enjoyable without the knowledge of it's origins because it is a rich melodic soundtrack."

#### OVAl: *Diskont LP + 12" (THR 036 LP). \$9.00*

The LP edition comes with an additional 12" that contains remixes of *Diskont* tracks by Jim

O'Rourke, Scanner, Mouse On Mars and Christian Vogel. These remixes are exclusive to the vinyl edition, which seems somewhat inexplicable.

#### ELEVENTH DREAM DAY: *Eighth CD (THR 037 CD). \$12.00*

"...still the core of Rizzo, McCombs and Bean. They are often abetted on live appearances by John McEntire and Yo La Tengo's Ira Kaplin. On *Eighth* they continue to push boundaries, no longer trying to represent a 'live' performance and taking more liberty to expand the interpretation of these songs."

#### TRANS AM: *Surrender To The Night LP (THR 038 LP). \$9.00*

#### SEA AND CAKE, THE: *The Fawn LP (THR 039 LP). \$9.00*

#### FREAKWATER: *Dancing Under Water LP (THR 040 LP). \$9.00*

#### MICROSTORIA: *Reprovisers CD (THR 042 CD). \$12.00*

"Microstoria sent tracks to the following artists (C. Schultz & Hajsch, Ui, Violent Onsen Geisha, Mouse On Mars, FX Randomiz, Oval, Stereolab, Jim O'Rourke, Christoph Heemann, Christophe Charles & Nicolas Collins) for a collaborative track. The idea of the project was an extension of the improvisations of Microstoria. A collaboration between two improvisers as opposed to a remix. Bands were to augment the tracks they were sent by playing off of, or with the tracks. Microstoria improvise with machines and then edit to complete a track. They create a variety of tones and then compose in the editing process. They wanted to extend this notion by having their edits further reprised by an additional improvisation and edit. They selected many of the musicians with the thoughts that their music would be different enough to make a significant change to the tone and timbre of Microstoria's music. The results are not only a very interesting listen but exciting in the merging of technical and human elements."

#### MOUSE ON MARS: *Cache Coeur Naif CD (THR 043). \$7.00*

"The new Mouse On Mars is an experiment. Whilst taking a break from recording their new full length, Jan St. Werner and Andi Toma had some friends for a visit. The visitors were members of Stereolab. Fine wine and a love of pop blended together and the idea for 'Cache Coeur Naif' was born. Laetitia Sadier and Mary Hansen were spirited away to the studio. This collaboration between Jan and Andi (Germans) and Laetitia (French) and Mary (Australian) is not just international — it is out of this world. To borrow from Sun Ra, 'Space Is The Place.' The tones of Mouse On Mars are round, bubbling and rich. There is an undeniable groove. Laetitia and Mary's vocals seem to float above it all. Dreamy."

#### MOUSE ON MARS: *Cache Coeur Naif 12" (THR 043LP). \$8.00*

"The new Mouse On Mars is an experiment. Whilst taking a break from recording their new full length, Jan St. Werner and Andi Toma had some friends for a visit. The visitors were members of Stereolab. Fine wine and a love of pop blended together and the idea for 'Cache Coeur Naif' was born. Laetitia Sadier and Mary Hansen were spirited away to the studio. This collaboration between Jan and Andi (Germans) and Laetitia (French) and Mary (Australian) is not just international — it is out of this world. To borrow from Sun Ra, 'Space Is The Place.' The tones of Mouse On Mars are round, bubbling and rich. There is an undeniable groove. Laetitia and Mary's vocals seem to float above it all. Dreamy." Last copies on vinyl; CD version in the US is deleted.

#### LONGESOME ORGANIST, THE: *Collector Of Cactus Echo Bags LP (THR 044 LP). \$9.00*

#### MOUSE ON MARS: *Autoditacker CD (THR 045 CD). \$12.00*

The third album from the duo of Mouse On Mars: Jan St. Werner (Microstoria) and Andi Toma. A glorious clipped selection of processed electronic soundscapes, with guest digitalization from FX Randomiz and vocals from Laetitia Sadier. "Two years have passed since the critically acclaimed *laora Tahiti*. Musically, Mouse creates densely layered tracks with the intended results being grounded in pop. Designed to yield more with repeated listens, songs are minutely detailed. Drum tracks, for example, often contain eight different layers — live drums, programmed, digitally processed and various combinations and/or mutations of the aforementioned. Fills and breaks are set, arranged and placed individually — as opposed to being looped. The results are rich, deep, wonderfully varied. To quote Rob Young from *The Wire*, 'Mouse tracks are lush mini adventures or sound movies in multiple dimensions: densely layered vertically, constantly changing horizontally in time, it's a fully articulated body of music.'

#### MOUSE ON MARS: *Autoditacker 2LP (THR 045 LP). \$12.00*

#### OVAl: *Dok CD (THR 046 CD). \$12.00*

"This record is part one of a counter-remix-project embarked upon by Berlin-based sound innovators Oval and Tokyo-based installation artist/sound designer Christophe Charles. The record is primarily an Oval record accessing the soundfile archive of travel and field recordings by Charles. On this new LP, *Dok*, the preparation of the recording process itself was a challenge in its own right: the challenge centers around the widely static and very delicate environmental recordings of Charles and the difficulty in creating music out of sound with no sustain, no rhythm, and in no linear structure or relationship to each other."

#### OVAl: *Dok LP (THR 046 LP). \$9.00*

#### FREAKWATER: *Springtime CD (THR 047 CD). \$12.00*

"*Springtime* marks the fifth domestic release by Freakwater and was completed in July '97. The core line up of Catherine Ann Irwin, Janet Beveridge Bean and David Wayne Gay remains..." *Springtime* blossoms with an insight and vision into country music that is both refreshing and timeless."

#### FREAKWATER: *Springtime LP (THR 047 LP). \$9.00*

#### ISOTOPE 217: *The Unstable Molecule CD (THR 049 CD). \$12.00*

Debut release by a new Chicago sextet including 3 Tortoise members (John Herndon, Dan Bitney & Jeff Parker). "It's hard to state exactly what Isotope 217 is because of the diverse influences of the participants. One might say an eclectic avant funk ensemble dedicated to the Phonometric system of universal thought (Phonometrics are, as described by Satie, the science of measuring sound). One might also say a freewheeling trans-molecular unit dedicated to the betterment of all worlds."

#### TORTOISE: *TNT CD (THR 050 CD). \$12.00*

"Tortoise's 3rd full length release, *TNT*, was written and recorded during a 10-month interval in 1997. This longer-than-usual production schedule was purposefully undertaken by the group in the hopes of crafting an expansive, diverse, yet thematically coherent offering. Clocking in at 65 minutes, it is certainly the most substantial Tortoise release to date. *TNT* builds upon the spare, instrumental framework of the group's first, self-titled album and the extended edits, melodic adventures, and klangfarben of the subsequent full length release, *Millions Now Living Never Die*. Further to this, Tortoise's interest in the possibilities

offered by the remixing of tracks was realized within the actual production of **INT**; individual elements, sections, or sometimes whole compositions mutate within the album's shifting framework. These techniques were suitably realized thanks in part to the use of non-linear digital recording and editing techniques, the first example of such work for the group. In addition, many of the arrangements push the group's standard instrumentation into new territories with the inclusion of strings, woodwinds, and brass."

**GARNER, SUE: *To Run More Smoothly* LP (THR 051 LP). \$9.00**

**TRANS AM: *The Surveillance* CD (THR 054 CD). \$12.00**

"Trans Am's third and most controversial album, *The Surveillance*, marks a new direction for them as it is the first that they recorded and mixed entirely by themselves. Like their two previous full length releases, this record is a mixture of rock and electronic sounds. However, it features less lush production than *Surrender to the Night*, instead moving from sparse and paranoid electronic jams to balls-to-the-walls rockers. To create the eerie mechanical grooves, several drum machines, keyboards, and effects processors were added to their tremendously outdated arsenal."

**PULLMAN: *Turnstyles And Junkpiles* CD (THR 055 CD). \$13.00**

"Pullman is an acoustic quartet featuring Bundy K. Brown of Directions in Music, Curtis Harvey of Rex, Chris Brokaw of Come and Douglas McCombs of Tortoise and Eleventh Dream Day. While it's impossible to ignore the influence of John Fahey on their music, Pullman draw upon the influence of a variety of performers, fingerstyle and otherwise: Nick Drake, Leo Kottke, Ry Cooder, Bhrij Khabra, VM Bhatt, Bola Sete, King S. Ade, Wes Montgomery, Jim Hall, Steve Tibbetts, Robbie Basho, Peter Laing, Duane Allman, Dickie Betts, Doc Watson, Richard Thompson and even Jimmy Page."

**CHICAGO UNDERGROUND DUO: *12 Degrees of Freedom* CD (THR 060 CD). \$13.00**

Taylor (drums, vibes), Mazurek (cornet, piano, bamboo flute). Recorded, mixed and edited by Casey Rice (Designer). Mazurek and guest guitarist Jeff Parker are members of Isotope 217. "Ah, the cry of jazz.... Canned press: 'Rob Mazurek and Chad Taylor are stalwarts on the Chicago Jazz front and have played with myriad artists. On *Duo* the two meld their various influences and talents to form a free-flowing, moon-scaped recording.' Chad & Rob are members of the Chicago Underground Orchestra (one record: *Playground* on Delmark) and are augmented here by Tortoise/Isotope 217 member Jeff Parker (catch) on a few of the tracks. Recorded alternately at the Lunar Cabaret, the James Bond Loft, and WNUR studio during the calendar year 1997." — Hrvatski.

**PREKOP, SAM: *CD* (THR 061 CD). \$13.00**

"Sam Prekop's eponymously titled LP is a study in pop nuances. Simultaneously transporting the listener from mild climes and swinging palms to darkened skies and wind blown steppes, the record will be easily recognized by fans of The Sea and Cake. Known to many as the singer and main songwriter for said group, Mr. Prekop is assisted on this release by Chad Taylor (Chicago Underground Duo), Josh Abrams (ex-Roots, Town and Country), Jim O'Rourke and Archer Prewitt (The Sea and Cake). Those expecting to find more of the computer beats and trickery found on *The Fawn* and *Two Gentlemen* are in for a surprise. Whilst prevalent, the computer takes a back seat to real strings, drums, piano, electric piano and organ as well as electric and acoustic bass. The subtle grooves, a trademark of The Sea and Cake records, are still present here as Sam and his band blend West African rhythms with a bit of soul, jazz and pop."

**TRANS AM: *Futureworld* CD (THR 062 CD). \$13.00**

"Trans Am continues the evolution of rock music. On *Futureworld*, their 4th and most controversial album, they leave behind all the doomsday prophets and false futurists, bringing us a tough vision of what is to come. What they see is stark and uncompromising, melancholic, but not without hope."

**ISOTOPE 217: *Usonian Automatic* CD (THR 063 CD). \$14.00**

"Second full length from Chicago's Isotope 217...came to fruition via an increased focus on composition. Many of the songs had their inception as rough sketches that slowly took form during Isotope 217's various live performances. The absence of Sara P. Smith, the trombone player on *The Unstable Molecule*, also had a direct effect on the way *Usonian Automatic* was created. The band was forced to look deeper for new tones and sonorities to continue to develop their sound with the new lineup."

**OVAL: *Szenariodisk* CD (THR 064 CD). \$8.00**

"The digital terrorist attacks with a CDEP comprised of new material and six songs which graced his previous 12" releases, *Aero Deko* and *Szenario*. *Szenariodisk* continues his exploration and manipulation of digital technology. This CDEP is the final installment in his three part series. This series of Oval Process Software takes a leap from the platform of *Dok*. While *Dok* employed the sound files of Christof Charles, the new EPs are made from the rich and round tones of the Oval sound files. The tones and melodies are a ghost, or a faint reminder of the melodies on the Oval debut *Systemisch*. There is considerable depth and a deep groove." [Content clarification: there are actually 11 tracks on this release, including 5 new, very short tracks that are apparently exclusive to this issue; total time: 25 minutes]

**OVAL: *Szenario 12"* (THR 064B). \$6.50**

"This mini-single is the second in a two part series of 12" Oval singles. *Aero Deko* and *Szenario* are considered the vinyl version of the Oval full length CD *Szenariodisk*. This next installment of Oval Process Software takes a leap from the platform of *Dok*. While *Dok* employed the sound files of Christof Charles, *Szenario* is made from the rich and found tones of the Oval sound files. The tones and melodies are a ghost, a faint reminder of the melodies on the Oval debut *Systemisch*. There is considerable depth and a deep groove. In fact, Popp and friend Jan Werner from Mouse on Mars have labeled *Szenario* as the first Oval R&B release!" Limited stock.

**GARNER, SUE AND RICK BROWN: *Still* CD (THR 065). \$13.00**

"The material ranges from songs fully written by Sue to tracks based on rhythm loops to a little appropriation of the music of the Equals. The dissolution of Run On allowed for reflection that reminded them of the fruitful period before the inception of that band and after Fish & Roses ended. In that transition, Sue and Rick had worked on tunes and recorded them at home to help with the composition process. The resulting demos, many of which later became Run On songs, still sound good and have the freedom and intimacy peculiar to home recording. Later, Sue recorded *To Run More Smoothly*, her solo debut, in her New York apartment. In their 15 year musical partnership, Sue and Rick have always tried to make music that is both complex, challenging and tuneful. They are interested in the exploration of group dynamics as well as recording techniques. *Still* is a beautiful testament to years together and lessons learned along the way."

**GARNER, SUE AND RICK BROWN: *Still* LP (THR 065 LP). \$9.00**

**FREAKWATER: *End Time* LP (THR 066 LP). \$9.00**

**LONGESOME ORGANIST, THE: *Cavalcade* CD (THR 067 CD). \$13.00**

"The Lonesome Organist recorded the majority of *Cavalcade* himself in an attempt to reproduce in its most primitive and true state, the experience of seeing The Lonesome Organist in a live setting. Jeremy spent the better part of the year on the road and expanded his one-man act to include steel drum, saw and tape delay in an effort to round out his preferred arsenal of drums, guitar, keyboards, harmonica and vocals. *Cavalcade* was done live and straight to two-track. Jeremy played all the instruments simultaneously. The result is music with a swirling metamorphosis of style and sound. Yes, The Lonesome Organist has the rarely seen and miraculous ability to move effortlessly from reckless organ bashing to carnival steel pans with tape manipulated speed-ups to hillbilly guitars to techno beat box yodeling."

**LONGESOME ORGANIST, THE: *Cavalcade* LP (THR 067 LP). \$9.00**

**TAKEMURA, NOBUKAZU: *Scope* CD (THR 068 CD). \$13.00**

"Creatively, Nobukazu Takemura is inspired by both the 'impressionist and objective conception' of John Cage, Brian Eno and Afrika Bambaata, and the free form creativity of John Coltrane and Robert Wyatt. These influences are evident in his debut solo release, 1994's eponymous *Child's View*. 1997 saw the release of two records from Takemura: the 2nd *Child's View* record, *Child And Magic* and *Changing Hands*, a collaboration with Steve Jansen and Richard Barbieri. *Scope* is Nobukazu's debut Thrill Jockey full length. The five tracks all vary widely in style. Some focus on repetitive grooves that gradually transform into symphonies of delicately layered waves of sound while others offer organ-based melodies and alluringly stretched vocals. Also evident are intricate conversations between blips and bleeps that have more personality than half the humans you know. Put away your BPM counters, this is modern technology morphing. Musique concrete."

**TAKEMURA, NOBUKAZU: *Scope* LP (THR 068 LP). \$9.00**

**NERVES: *New Animal* LP (THR 069 LP). \$9.00**

**BROKEBACK: *Field Records From The Cook Country Water Table* CD (THR 070 CD). \$13.00**

"Brokeback is Douglas McCombs (Tortoise, 11th Dream Day, Pullman). Through Brokeback, Douglas has sought to explore something not as densely structured as his other musical outings with a focus on rhythm and texture. The idea with Brokeback is to keep things simple and let the melodies hang in the air. By the nature of this decision the music is sparse, but not without sounding full and realized." Features contributions from Noel Kupper-Smith & Rob Mazurek (Chicago Underground), Josh Abrams (Sam Prekop, Town & Country), John Herndon & John McEntire (Tortoise).

**BROKEBACK: *Field Records From The Cook Country Water Table* LP (THR 070 LP). \$9.00**

**8 BOLD SOULS: *Last Option* CD (THR 071 CD). \$14.00**

"The group features the unusual instrumentation of two woodwinds, trumpet, trombone, cello, tuba, bass, and trap drums, and is led by composer Edward Wilkerson. In order to have a good understanding of 8 Bold Souls, it is important to understand a bit more about the ensemble's leader. Musically, Wilkerson finds inspiration from those he has studied or worked with such as Muhal Richard Abrams, Henry Threadgill, Lester Bowie, Fred Anderson, Von Freeman, Johnny Britt, as well as many other fellow members of the AACM. In addition, Wilkerson cites many non-musical inspirations like family, education, and readings. Fostered by the AACM, Wilkerson learned to think about music in an encouraging environment that prompted musical education in equal doses with experimentation. 8 Bold Souls' music is both melodic (reminiscent of small groups led by Duke Ellington and Jimmy Lunceford) and challenging (featuring complex arrangements for innovative instrumentation)."

**RIZZO, RICK AND TARA KEY: *Dark Edson Tiger* LP (THR 072 LP). \$9.00**

**BOYKIN OUTET, DAVID: *Evidence of Life Other Planets Vol. 1* LP (THR 073 LP). \$9.00**

LP-only release. "Composer and saxophonist David Boykin leads the Outet, a jazz quintet consisting of vocalist Glenda Baker, flutist Nicole Mitchell (Samana), bassist Josh Abrams (Sam Prekop Band, Town & Country), and drummer Chad Taylor (Sam Prekop Band, Chicago Underground Trio). The group is inspired by the tradition of Chicago musicians such as Run Ra, Gene Ammons, Johnny Griffin and Sonny Stitt, and uses these local influences to help powerfully express the voice of the next generation of creative music. Boykin's bold sound, complex rhythmic phrasing, and fearlessly aggressive approach to improvisation lead the Outet with a forcefulness that touches the listener intimately."

**CONN, BOBBY: *Llovesonnngs EP* CD (THR 075). \$8.00**

"Bobby has been forced to provide the public with a tonic, a pacifier, to ensure stability and safety within the rock community. *Llovesonnngs*, a 4 song ep, features Conn interpretations of the Ham/Evans track, 'Without You', and the Caetano Veloso composition, 'Marie B.' For, 'Without You', Conn began when Nilsson Schmilson left off — right in the heart of the FM dial. Joined for the recording by well known percussionist Michael Zerang, Conn's performance of 'Marie B.' sounds like an out take from his recent residency at Caesars Palace. Inspired by French socialite Virginia, Conn composed a song that may only the familiar to those that joined him at his snow bunny bash in San Moritz. Ending at the beginning, 'Free Love', works itself up into a deep groove that has been rated NC-17 by our friends at the RIAA. All songs feature the sultry French violinist Monica Boubou, and there are guest appearances from the crème of Chicago's Classical and Jazz community."

**MOUSE ON MARS: *Niun Niggung* CD (THR 076 CD). \$13.00**

"*Niun Niggung* nonchalantly jumps over all sound construction sites in modern music history. Between the first lunar landing and the day after tomorrow's pop music, post-organics and new avant garde have rarely enjoyed such a good time together. Sounds without bounds. Battered evergreens to fall in love with. Details without regrets. As with its predecessor, *Autoditacker*, this terrifically progressive innovation centrifuge grown on you every time you hear it. 'Diskdusk', with its elegant futurism, the wuppily superflapping 'Gogonal', and of course the special edition of 'Distroia', the wildest hit ever to emerge from the soundminds of the St. Martin studios are all the result of mercilessly erected findings of the past few years' sound research. An outrageously mature performance that always sounds different, yet always like Mouse On Mars. Forget about your pigeonholes. To think that all this is possible without glue or a false bottom. One thing is for certain: Mouse On Mars have paved the way for a continuously growing gang of German and international sound villains to weave analog and digital, electronic and non-electronic sounds into a totally new, organic fabric. Not without reason have great swarms of independent and other tinkers, post-, kraut-, and general rockers, poppers, techno types, and avant garde soundrels included this darned modern stuff in their daily menu. The Thrill Jockey version of *Niun Niggung* contains five tracks not available on the import version (Domino, Our

Choice/Zomba)."

**CHICAGO UNDERGROUND DUO: *Synesthesia* CD (THR 077 CD). \$13.00**

"A stark departure from the sound cultivated in the group's first recording, *12 Degrees of Freedom*. The new release from Rob Mazurek (Isotope 217) and Chad Taylor (Sam Prekop) utilizes electronics, found sound, moog and studio manipulations, adding elements that make *Synesthesia* not just a jazz record, but a release that shuns categorization in any particular genre."

**GIANT SAND: *Chore of Enchantment* CD (THR 079 CD). \$13.00**

"Howe Gelb's Giant Sand is the most resilient and consistently inventive American band of the last two decades, part of the well-spring of the Tucson musical dynasty. Most artists who have amassed a body of work as enormous and varied as Howe Gelb have made some impression in the collective consciousness, but he continues to reside in a dimly lit corner of the rock circus. Out in the Arizona desert, Gelb painstakingly cuts and pastes home recordings into heartrenderingly intimate solo albums and rushes into spare studios for hurried jam sessions with itinerant musicians of all generations. Giant Sand's new album, *Chore of Enchantment*, is as good a place as any to acquaint yourself with his wayward muse. Gelb says of *Chore of Enchantment*, 'The overall sound could be summed up as a mix of slow burning hot buttery Memphis moistness with the crispy quiet crackle of Tucson thirsty-ness. An attempt to serve up a saucer full of hitherto unpredictable predictabilities? as opposed to the usual platters of predictable unpredictabilities.'"

**ISOTOPE 217: *Who Stole The I Walkman?* CD (THR 080 CD). \$14.00**

"Who Stole The I Walkman? is the culmination of Isotope 217's last year of performing and rehearsing, and it offers their unusually familiar blend of collective improvisation, songwriting, and electronic manipulation. *Who Stole The I Walkman?* is the most accurate representation to date of the balance Isotope 217 seeks to achieve between live performance and the recording process. That is, some songs such as "The Harmolodge" or "Sint\_D" are well crafted compositions, while others, such as "Input" are live improvisations. The balance between the two is evident in a tune such as "Metabass", which was composed in the recording studio from a series of improvised tracks and compositional bits — and illustrates Isotope 217's ability to create atmospheric electronica on a jazz foundation. Dan Bitney (percussion), John Herndon (percussion), Matthew Lux (bass), Rob Mazurek (cornet), Jeff Parker (guitar)."

**OVAl: *Ovalprocess* CD (THR 081 CD). \$13.00**

"Markus Popp, a.k.a. Oval, is a mastermind of digital technology. *Ovalprocess* continues his elaborate manifesto of electronic music coupled with multimedia wizardry. This new release from Oval is a flowing, textured manuscript that utilizes sublime low end rhythm and directive pulsation in a manner that eases the listener into a soft and pillowy world dominated by electronic bleeps, glitches and moans. *Ovalprocess* equally represents an innovative music software application, designed by Popp, as much as it serves as the core engine to an innovative Oval sound installation. The installation is centered around one or several publicly accessible sound terminals running the *Ovalprocess* application, rendering the exhibit a customizable, collaborative workspace. Making the installation accessible in a public space is the ideal aesthetic that Popp craves—he feels it is far more effective than offering a CD-ROM or another option that would make the application available on a more individual basis. The *Ovalprocess* installation allows the public to use sounds that are found on the album to produce their own Oval-like music. His latest release displays Popp's talent at developing a deep and complex groove with seemingly difficult tools. *Ovalprocess* is best enjoyed at a loud volume. Oval's rich and round tones provide a Siren-like lure that is irresistible."

**OVAl: *Ovalprocess* LP (THR 081 LP). \$9.00**

**TRANS AM: *You Can Always Get What You Want* CD (THR 082 CD). \$13.00**

"Trans Am opens their vaults, releasing the seven inch, twelve inch, live, and previously unreleased bonus tracks that people have been clamoring for for years on a colossal 17 track CD entitled *You Can Always Get What You Want*."

**TOWN AND COUNTRY: *Decoration Day* CD (THR 083 CD). \$8.00**

"Town and Country's second release and their first on Thrill Jockey. It expands their all-acoustic instrumentation from the guitar, harmonium and 2 string basses of the first release to Josh Abrams on contrabass, piano and kalimba, Liz Payne on piano, snare drum and guitar, Jim Dorling on harmonium and celeste and Ben Vida on guitar and accordion. Seems they've coaxed their back-porch minimalism out into the café. The layered, unhurried drones developed on the first release now function to resolve through-composed pointillist melodies. Inspired by the music of Morton Feldman and Franco Battiato, Town and Country continues to present music in which the slightest changes are strongly felt, favoring timbral revelation over technical virtuosity."

**SEA AND CAKE, THE: *Oui* CD (THR 086 CD). \$13.50**

"*Oui* marks the triumphant return of The Sea and Cake after a three-year absence which saw the members of the band pursue a variety of interests; musical, professional and personal. The line up of the band remains Sam Prekop, Archer Prewitt, Eric Claridge and John McEntire. *Oui* is a pop album. From the opening measures of 'Afternoon Speaker' to the serendipitous nature of 'Everyday,' *Oui* is a graceful recording of elegance, revealing its charms quietly and continually upon each listen."

**TRANS AM: *Red Line* CD (THR 087 CD). \$14.00**

"Trans Am's fifth album, *Red Line*, with twenty-one tracks spans over seventy-three minutes and features lush vocals, massive horns, tight electronic jams, guest musicians, acoustic guitar, soaring keyboards, in-your-face mixing, and occasional sitar for the most widely varied and complete Trans Am album to date."

**TOWN AND COUNTRY: *It All Has To Do With It* CD (THR 088 CD). \$13.00**

"With two string basses, acoustic guitar, and portable acoustic keyboards (harmonium, celeste, accordion) as its basic instrumentation, Town and Country don't just strip down to the drum/bass/guitar logic of rock, they totally sidestep it. In the studio the standard rock method of recording basic rhythm tracks followed by adding overdubs does not work as well for a band without a rhythm section. Accordingly, the group took a year to compose and arrange the songs on this record and three days to record and mix. The finger-picked guitar-with-drones approach of the first CD has evolved into a more dynamic, group-composed ensemble playing where no particular instrument carries the water and parts are through-composed rather than looped. Influences are Morton Feldman, John Fahey, Don Cherry, Franco Battiato, Gavia Bryars and Sonny Sharrock."

**TOWN AND COUNTRY: *It All Has To Do With It* LP (THR 088 LP). \$9.00**

**TORTOISE: *Standards* CD (THR 089 CD). \$14.00**

"Standards, the fourth full-length recording from Chicago's Tortoise, boldly announces their return following 1998's *INI*. Musically, *Standards* is perhaps their most concise statement of purpose thus far. The tunes are direct and immediate, yet they maintain the exploratory edge that has always characterized the group's output. The fusion of instrumental sounds

(electric, acoustic, and synthesized) is subtle and subversive. Similarly, the group's fluency within the studio environment gives the finished work a quality that alternates between artifice and reality."

**TORTOISE: *Standards* LP (THR 089 LP). \$13.00**

**PULLMAN: *Viewfinder* CD (THR 090 CD). \$13.00**

"Pullman formed several years ago as a result of a common interest in acoustic music by Chris Brokaw (Come), Curtis Harvey (Rex, The Letter E), Ken Brown (Directions) and Doug McCombs (Tortoise, Brokeback, Eleventh Dream Day). On *Viewfinder*, Pullman have broadened their sonic palette by adding drummer Tim Barnes (Jim O'Rourke) and incorporating electric instruments for the first time. This is shown to great effect on 'Wire and One Good Shoe' where the electric and acoustic guitars weave a brilliant tapestry of melody that does not betray Pullman's affinity for rustic soundscapes."

**BROKEBACK: *Morse Code In The Modern Age: Across The Americas* CD (THR 091 CD). \$14.00**

"What originally began as a solo project for Doug McCombs (Eleventh Dream Day, Tortoise, Pullman), has increasingly become more and more of a collaborative effort, now officially a duo with the addition of bassist Noel Kupersmith (Chicago Underground Quartet). The new EP explores further collaborative territory, as Brokeback are joined by friends such as James McNew (Yo La Tengo), Mary Hansen (Stereolab), Alan Licht (Run On, Love Child, solo), Tim Folijahn (Two Dollar Guitar, Cat Power) and the Calexico duo of Joey Burns and John Convertino."

**MICROSTORIA: *Model 3, Step 2* CD (THR 092 CD). \$13.50**

"*Model 3, Step 2* is a new studio album from digital specialists Microstoria, Markus Popp (Oval-innovator of augmented digital audio realities) and Jan St Werner (Mouse on Mars — the world's leading electronic structuralist pop group, and Lithops — the silent power plant of hybrid music arts). *Model 3, Step 2* is their most accessible collaboration so far. Still it is utterly impossible to trace their extremely manipulated sounds and compare them to anything else. Did anyone hear the guitar? Considerable time has passed since their critically acclaimed initial releases *Init Ding* (1995), *Snd* (1996) and their collaborative CD *Reprovisors*, in which tracks were rearranged and appropriated by a diverse group of musicians (Stereolab, FX Randomiz, Jim O'Rourke, C-Schulz & Hajsch and others). Popp has been busy writing new Oval music and working with Oval Process software and installations such as Skotodesk and Public Beta. Werner has toured extensively with Mouse on Mars and released several records on his Sonig label. The time apart has allowed them to diversify the source material and compose tracks individually in a much more deliberate way than previously. *Model 3, Step 2* consists of nine excursions into the world of downtempo speedcore. On all tracks source material was selected and created by Popp and Werner together. The duo gives to these abstract but always physical bodies of sound by shaping them into a song structure. It is an entirely individual way of understanding and presenting music. Even though their songs are precisely edited and arranged, Microstoria finds empathy among musicians whom play free music or jazz because of the broad tonal range and the shared desire to explore and exploit possibilities."

**MICROSTORIA: *Model 3, Step 2* LP (THR 092 LP). \$9.00**

German Sonig pressing imported at domestic price by Thrill Jockey.

**CHICAGO UNDERGROUND QUARTET: *Chicago Underground Quartet* CD (THR 093 CD). \$13.00**

"This self titled release is the debut as a Quartet for the Chicago Underground collective. In addition to the already established Chicago Underground Duo of Rob Mazurek (cornet, electronics) and Chad Taylor (percussion), the quartet model features Jeff Parker (Tortoise, Isotope 217) on guitar and Noel Kupersmith (Brokeback) on upright bass. For those familiar with the Chicago Underground Duo's recordings, Parker and Kupersmith add a lush, organic tone to the proceedings: abstract sonics meet gorgeous melody in this extraordinary sound collage. The Chicago Underground Quartet merges sound from disparate worlds that collide and coexist in unexpected ways."

**TAKEMURA/CHILD'S VIEW, NOBUKAZU: *Hoshi No Koe* CD (THR 094 CD). \$13.00**

"*Hoshi No Koe* is released under Takemura's Child's View alias. The first Child's View release since 1997's *Child and Magic*, *Hoshi No Koe* sees Takemura exploring a number of different sounds that have captured his fancy throughout his career. From the baroque innocence of 'White Sheep and Small Light' to the digital deconstructionism of 'Honey Comb' Takemura draws inspiration from the legends of free jazz, hip-hop and contemporary musique concrete. Takemura's blips and bleeps bubble with exuberant personality. Few electronic composers should ever hope to create music so brimming with playful humanity."

**TAKEMURA/CHILD'S VIEW, NOBUKAZU: *Hoshi No Koe* LP (THR 094 LP). \$11.00**

LP version in full color sleeve.

**MOUSE ON MARS: *Instrumentals* CD (THR 095 CD). \$13.50**

"Shortly after the release of the dance/pop/electronic juggernaut *Autoditacker*, Mouse on Mars issued a sixty-minute album called *Instrumentals*. Composed between 1995 and 1997 and released exclusively on vinyl, the limited pressing of 1300 copies flew off the shelves and three years after the fact, *Instrumentals* remains out of print. Thrill Jockey is taking steps in the national relief effort with the re-release of the sought-after *Instrumentals* album on CD. *Instrumentals* is assorted sonic and psychic electronic particles bursting and inflating, overlapping and elevating. Each composition is deceptively complicated, consistently engaging and irrefutably danceable. The thrills and trills of *Instrumentals* are both a direct and indirect nod to the flavor of Peter Thomas compositions ('Rompatriouille'), and the album itself remains an important chapter in the quest to create an organic electronica. Sound without bounds, details without regrets! Mouse on Mars has been called the Parliament/Funkadelic of the new millennium, and who are we to argue?"

**GELB, HOWE: *Confluence* LP (THR 097 LP). \$9.00**

LP version.

**MOUSE ON MARS: *Idiocracy* CD (THR 098 CD). \$14.00**

"From their beginnings in 1992, Cologne native Jan St Werner and Dusseldorfer Andi Toma have consistently challenged electronic music's paradigm in often surprising and always intriguing ways. *Idiocracy* is the duo's seventh album and is no exception to this rule, as MoM surround themselves with strings, woodwinds, brass and the band's own heavily modified fleet of machines in the St. Martin's Tunstudio. Fans should once again brace themselves for the inevitable shock of the new as Germany's most irreverent audio renegades have created the perfect soundtrack for a highly sinister dance party. Kicking off with 'Actionist Respoke', the album's first single, MoM officially declare their independence from glitchtronica's shoe-gazing legions. Longtime collaborator Dodo Nkishi lends a uniquely warped vocal sensibility to the track which already features MoM's darkest grooves to date. The rest of the album continues to thicken the group's sonic stew. Tracks such as 'Presence' and 'Catching Butterflies With Hands' have their populist intentions undermined by Werner and Toma's meddling hands, while the duo reprise their flirtation with the orchestral as



heard on the opening tracks from 2000's *Niun Niggung*. At the other end of the spectrum, 'Introduce' is a truly evil slice of twisted lympho-zoid hip-hop. *Idiology* takes no prisoners in its dual-pronged assault on the conventions of modern music. Only with the lounchy closing number, 'Fantastic Analysis' (a term Werner and Toma invented to describe their working process), do Mouse on Mars let the arrangements breathe a long sigh of relief, the calm after the storm. To enable these stylistic achievements MoM enlist the help of partners in crime such as: Nkishi, the multi-talented Harald 'Sack' Ziegler, house icon Matthew Herbert on piano, violinist Matty Arouse, in addition to fellow programming wizards Adam 'Vert' Butler and F.X. Randomiz."

**MOUSE ON MARS: *Idiology* LP (THR 098 LP). \$13.00**

**ANDERSON & ROBERT BARRY, FRED: *Duets 2001* CD (THR 101 CD). \$13.50**

"Born 1929 in Monroe, Louisiana, tenor saxophonist Fred Anderson came to Chicago in the late 1930s where he would leave an indelible mark on the city's jazz scene of the last 40 years. Drummer Robert Barry is one of Chicago's best known freelance drummers. Perhaps he is best known for his work with Sun Ra, having been a founding member of the Arkestra and playing with him off and on from 1950 to 1978. After having performed together only once before, this historic performance was recorded at Chicago's Empty Bottle in May of 1999. Anderson described the night as 'one of those rare moments when everything comes together.' This is truly evident on the album, as Barry notes the tunes' 'great momentum' as the set wears on. Anderson and Barry found a musical language of uncommon understanding that night."

**ANDERSON & ROBERT BARRY, FRED: *Duets 2001* LP (THR 101 LP). \$11.00**  
LP version.

**COLEMAN, ANDREW: *Everything Was Beautiful And Nothing Hurt* CD (THR 102 CD). \$13.50**

"Andrew Coleman is perhaps best known for his alter ego Animals on Wheels. Under that moniker, he released two albums and an EP for the highly respected Ninja Tune label, in addition to numerous 12"s and compilation appearances on his own landmark Bovinyl imprint. Along with Bovinylmate Adam 'Vert' Butler, Coleman was largely responsible for the UK jungle offshoot 'drill n' bass' scene. For his debut full-length under his own name, *Everything?* represents both a departure and a logical progression from his Animals on Wheels work. Gone are the rapid-fire breakbeats and abrupt mood shifts of the past. Instead, Coleman has emphasized the rich melodic textures that always held the foundation of his best work. Piano & guitar lines are set adrift over a gentle bath of electronic rhythms and synthesized percussion. These sounds seem even more perfectly realized when you consider the fact that Andrew lives and records his music on a houseboat."

**COLEMAN, ANDREW: *Everything Was Beautiful And Nothing Hurt* LP (THR 102 LP). \$11.00**

LP version in full color sleeve.

**OVAL: *Ovalcommers* CD (THR 103 CD). \$13.50**

"The 6th full length release from Markus Popp (aka Oval) finds this world renowned digital mastermind extending the concept & musical platform of last year's acclaimed *Ovalprocess* in every way. Exploring a spectrum of sounds between the abrasive sandblast of neo desktop rock (tracks 1-3) and the alienating, timeless splendor of DSP chamber music. In between there are unique excursions in folk electronica (track 4) and pop inflected wall-of-sound tunes that could only come from the mind of Oval. Popp describes *Ovalcommers* as a 3D musical obstacle course, a friendly and accessible invitation to complexity. *Ovalcommers* surprises with poetic and playful elements (organs and layers of guitar feedback), making room for understatement, sophistication and a new, almost absentmindedly casual atmosphere. Haunting emulations of processed brass, string and woodwind sections are carefully added to the otherwise still angular desktop rock. Listeners will leave *Ovalcommers* with a new perspective on Oval in general, as Popp's strategy becomes clearly visible: A friendly, yet relentless fanaticism to experiment and innovate musically."

**OVAL: *Ovalcommers* LP (THR 103 LP). \$11.00**

LP version in full color sleeve.

**GIANT SAND: *Cover Magazine* CD (THR 104 CD). \$14.00**

"The latest album from Howe Gelb's Giant Sand is a collection of songs (except one) written by others. *Cover Magazine* was recorded live in the studio with the intention of seeing exactly where these 3 men stood with each other musically and as a chance to reinterpret a diverse selection of songs that have influenced them. Though the original artists covered here run the gamut stylistically from classic rock to punk to heavy metal, country and trip hop; all are given the Giant Sand treatment. Black Sabbath's 'Iron Man' is reinvented as a sparse lament; found sounds brush up against acoustic guitar, piano, congas and horns revealing the subtlety behind this heavy metal classic."

**GIANT SAND: *Cover Magazine* LP (THR 104 LP). \$11.00**

LP version.

**NERVES: *World Of Gold* CD (THR 105 CD). \$13.50**

"Another rock and roll triumph for the Nerves. *World of Gold* finds the Nerves at the top of their game and ready to finish what they started: Bringing true, real rock and roll back to the forefront of modern music. Not a single member of Tortoise plays on this record."

**CHICAGO UNDERGROUND DUO: *Axis & Alignment* CD (THR 106 CD). \$13.00**

"*Axis & Alignment* represents the 7th release by the Chicago Underground collective, and 3rd for the duo of Rob Mazurek (cornet, electronics) and Chad Taylor (percussion). The Duo's last album, 2000's *Synesthesia*, found Mazurek and Taylor fully integrating elements of electronica and studio manipulation with great success. *Axis & Alignment* was recorded after a year of extensive touring with Isotope 217 and the recording and release of the Chicago Underground Quartet's debut album. These influences inform the melodic, lively compositions found on *Axis & Alignment*. Those who have seen the Duo live have borne witness to Chad Taylor's astounding performance on drum kit and vibraphone, which he often plays simultaneously. 'Microexitt' leads the album off with one of Taylor's most haunting vibraphone melodies and perfectly segues into the shapeshifting techno-influenced polyrhythms of 'Lifelines', where Mazurek's cornet melody wraps around the percussion. *Axis & Alignment* is one of the most listenable, yet avant-garde recordings to come from Chicago's fertile Underground."

**CHICAGO UNDERGROUND DUO: *Axis & Alignment* LP (THR 106 LP). \$11.00**

LP version.

**TRANS CHAMPS: *Double Exposure* CD (THR 107 CD). \$9.00**

"Trans Am was first exposed to the Champs in 1997 during the drive from Portland to The Champs' hometown of San Francisco. The final product of this unholy alliance is a collaboration in a pure sense of the word. No track on *Double Exposure* features less than one member of either band. This arrangement allowed the members of each band to stretch out and explore new dimensions in sound."

**TRANS CHAMPS: *Double Exposure 12"* (THR 107 EP). \$9.00**

**PREWITT, ARCHER: *Three* CD (THR 108 CD). \$13.00**

"Prewitt is an accomplished illustrator, comic artist (*SoF Boy* is published by Drawn and Quarterly), guitarist for the Coctails and The Sea & Cake. Inspired by Emmett Rhodes, Roy Harper, Beatles, Impressions, and the Bee Gees, Prewitt writes classic pop tunes. *Three* is Archer's most refined effort to date. The romantic sentiments and lean arrangements of his classic pop tunes should not be mistaken for simplicity. Such assumptions would ignore the serious craftsmanship of his songwriting and performance. It is a credit to the considerable talents of Prewitt (producing, performing and writing) that *Three* bounces along effortlessly."

**PREWITT, ARCHER: *Three* LP (THR 108 LP). \$11.00**

LP version.

**TRANS AM: *TA* CD (THR 109 CD). \$14.00**

"On *TA*, Trans Am's 6th album, the Washington DC based trio take a trip back to the future. It was a time when the Soviet Union was the greatest threat to national security; Don Johnson valiantly fought the war on drugs every week during prime-time in a pastel colored wardrobe; and the year 2002 still seemed like a far-off land of flying cars, holograms and vacations on the Moon. That is if we weren't blown to bits in a nuclear holocaust first. Opening cuts 'Cold War' and 'Molecules' reveal influences like New Order, The Cars, Midnight Star, Funk Carioca and George McRae pushed to the breaking point by abusive studio wizardry and aggressive mixes."

**TRANS AM: *TA* LP (THR 109 LP). \$12.00**

LP version.

**PARISH, JOHN: *How Animals Love* CD (THR 110 CD). \$14.00**

"In nearly two decades of impeccable work, Parish has always done jobs where proficiency is tantamount to anonymity. Parish produced and contributed to the critically acclaimed albums *It's A Wonderful Life* by Sparklehorse, Goldfrapp's *Felt Mountain* and Giant Sand's *Chore Of Enchantment*. He is perhaps known best for his collaborations with PJ Harvey, which span nearly two decades. His involvement and influence on her records is multifaceted: co-producer, featured musician, songwriter, multi-instrumentalist, touring band mainstay."

**PARISH, JOHN: *How Animals Love* LP (THR 110 LP). \$11.00**

LP version.

**THE NATIONAL TRUST: *Dekkagar* CD (THR 111 CD). \$13.00**

"Delivering on its promise of lush vocal harmonies, pillow percussion and imagery with the saturation of a sunset over the ocean. The listener inhales the world of Dekkagar, from the first steamy keyboard/bongo interweavings of 'Making Love in the Natural Light' to the sweeping orchestrations and Buffalo Springfield aura of 'First Time That.' The National Trust formulated as complete and multifaceted a musical universe as you will hear this year."

**THE NATIONAL TRUST: *Dekkagar* LP (THR 111 LP). \$11.00**

LP version.

**GARNER, SUE: *Shadyside* CD (THR 112 CD). \$13.00**

"Sue Garner has been making music for more than twenty years, her first band was the arty new wave outfit Vietnam who hailed from Athens, Georgia. After moving to New York she played in a number of bands that have helped to define that city's musical landscape. The Last Round Up, The Shams, Fish and Roses and Run On are all Garner affiliated projects which have been diverse in sound helping to mold her vision into one that is clearly unique."

**RADIAN: *Rec. Extern* CD (THR 113 CD). \$13.50**

"John Norman: bass, Stefan Nemeth: synthesizer, computer, Martin Brandlmayr: drums, vibraphone, computer. The Vienna trio Radian formed in 1996. For its full length debut *TG11* the band choose to issue the record as a joint release on both Rhiz and Pita's Mego labels. In the beginning of 2002 Radian traveled to Chicago to record their second full length, *Rec.Extern* with friend and fan John McEntire. Before even heading into the studio the band had conscientiously made the decision to make a record that was more 'organic' than previous efforts. *Rec.Extern* began with 'real' atmosphere samples like an old elevator, the sound of train station, and in the event you can smell the sweat, their rehearsal room. *Rec.Extern* finds the band in a crisp, compelling rhythmic space, crackling and bouncing."

**RADIAN: *Rec. Extern* LP (THR 113 LP). \$11.00**

LP version.

**TOWN AND COUNTRY: *C'mon* CD (THR 114 CD). \$13.00**

"*C'mon* is Town and Country's 2nd full length for Thrill Jockey, and 3rd album overall. This album picks up where 2000's *It All Has To Do With It* left off finding the group fine-tuning and expanding the timbre of their all-acoustic/no electronic line up. For *C'mon* their string-bass/acoustic guitar core is augmented by Jim Dörflinger's move from harmonium to bass clarinet which he often plays in tandem with Ben Vida's cornet. In addition Liz Payne's adept handling of the hand chimes gives the record an other-worldly feel in conjunction with Josh Abrams' work on the celeste. Compositionally, Town and Country have shifted as well. Their songs were often noted for their length as much as their beauty, but for *C'mon* the quartet has constructed 7 songs in 40 minutes time. *C'mon* is the result of an entire year's labor of love. The album also begins to reveal some heretofore unmentioned influences as well: the work of Arthur Russell, Jimmy Giuffrè, and Eno's recordings in the 1970's for the Obscure label mesh with Town and Country's already original and minimally lush sound."

**TORTOISE: *It's All Around You* CD (THR 115CD). \$14.00**

"*It's All Around You* finds Tortoise doing what they do best; building and rebuilding upon melodies and rhythms with their own remarkable touch. Written largely in the studio, *It's All Around You* was crafted over the course of a full year, and allowed Tortoise the use of John McEntire's Soma Electronic Music Studios (whose clients have included Wilco, Stereolab among others) in serving not just as a state-of-the-art recording facility, but as a compositional tool as well. It took months of continuous writing, recording, tinkering, mixing, and perfecting to bring *It's All Around You* to its finalized state. The results of this process are clear in the lush, orchestrated tones, intricate melodies, and densely elaborate rhythms that make *It's All Around You* Tortoise's most adventurous and thoughtful record to date. These songs build deliberately and consistently, amassing music of great detail; exploring their layers is both exciting and infinitely rewarding."

**TORTOISE: *It's All Around You* LP (THR 115LP). \$11.00**

LP version.

**SEA AND CAKE, THE: *One Bedroom* CD (THR 116 CD). \$14.00**

"*One Bedroom* sounds refreshingly new for a band's sixth record, yet it is not without moments of familiarity. The record feels like a stroll down the finest moments of the band's career, though it is still another step forward into the evolving 'sound' one has come to associate with the band. The cuffling guitar notes simply woven together, the melodic, propulsive and rhythmic drumming, the swirling sound of synthesizers and the distinct vocals that float in and out fluctuating between lazy delivery and full on falsetto-drawing

you in on the records first track, only to have you completely hooked by it's second."

**OIOIO: *Kila Kila Kila* CD (THR 117 CD). \$14.00**

"The newest release from Japan's category splitting OIOIO (pronounced oh-oh-eye-oh-oh) and their first for Thrill Jockey. OIOIO features Yoshimi, one of the most interesting avant-rock artists making music today. OIOIO has always been the best outlet from Yoshimi to articulate her unique talents, and the swirling, dreamy tunes of *Kila Kila Kila* are the most skilled showcase of her vision as an artists to date. *Kila Kila Kila* is a perfect combination of the chaotic poppy grooves for which Yoshimi is known, and the psychedelic freak-outs of the Boredoms. *Kila Kila Kila* is the perfect antidote to the legions of watered-down drone pop, and a natural heater for an otherwise cold winter."

**TAKEMURA, NOBUKAZU: *10th* CD (THR 118 CD). \$14.00**

"10th begins where Takemura's more recent work — *Sing* and *Hoshi No Koe* — left off, more playful than abstract. The most striking element of 10th is the presence of vocals. The vocals are created using the technology speech-synthe. This is a technology created for the vocally handicapped making it easier for them to communicate. And in Takemura's hands the technology sings, yet you're never sure if it is processed or it he is singing. Whatever the case, this free-spirited interaction is the essence of 10th. Inspired by the nature of Takemura's surroundings, Kyoto, Japan the record flows like a stream, twisting and turning in unexpected ways, ending peacefully in Lake Yoga. So grab a copy and prepare to be transported to a magical world that could only exist in your mind."

**IRWIN, CATHERINE: *Cut Yourself A Switch* CD (THR 119 CD). \$13.00**

"*Cut Yourself A Switch* marks the first solo album by Catherine Irwin, perhaps best known for her work in Freakwater. *Cut Yourself A Switch* owes more in tone and timbre to the high lonesome sound of folks like the Carter Family, Hazel Dickens and Roscoe Holcomb than to any contemporary country movement. Catherine's vocals have been compared to Sarah Carter, Hazel Dickens, and Melba Montgomery, and her songwriting has been praised for it's mixture of dark humor and dark humorless-nessmoving between 'word-play' style and straight forward storytelling."

**VERT: *Mewantemooseic 12"* (THR 12.15). \$6.50**

US license of this Sonig release. Adam Vert is from the UK and is known for founding the Bovinyl label with Milky Boy and Animals on Wheels in 1996. "On *mewantemooseic*, Vert's curious blips and beats are maintained by soft keyboard melodies of organ-like reverence. This 12" fits nicely into the Sonig family of electronic music for those inclined to follow a different path than the often potholed highway of straight drum and bass and electronica."

**ETERNALS, THE: *Chapter And Verse 12"* (THR 12.16). \$6.50**

"A three piece hailing from the city of Chicago. Their music pulls from a variety of sources, foremost amongst them reggae, jazz and soul. These influences all play a large role in the rhythms utilized by the group, creating music which is sometimes rolling, sometimes sparse, with staccato melodies provided courtesy of bass, organ, synthesizer and drums. The band also makes use of melodia, a tape machine and a sound effects generator. The roots of The Eternals can be found in the percussive and melodic sounds of great artists like Augustus Pablo and The Headhunters."

**COLEMAN, ANDREW: *Blame It On Adam 12"* (THR 12.17). \$6.50**

"Andy Coleman lives on a boat. Andy Coleman records his music in his studio on his boat. Andy Coleman describes the title track to his EP on Thrill Jockey by saying, 'Orange music. Broken fridge doors and unsent records. The acoustic guitars are illegal by the way. Modelled wind instruments do their thing. Blow when they want. Miles would have hated it.' So begins the latest release from one of the founders of England's Bovinyl label and Ninja Tune artist Animals on Wheels. A departure from the Animals on Wheels material, it is an avant-electro, plickity-plunk piano release in the vein of recent Richard James or Global Goon."

**ETERNALS, THE: *Where Will We Live Now 12"* (THR 12.18). \$6.50**

"They can be raucous at their most spare and melodic at their most cluttered. Reggae, jazz and soul still reign supreme in the world of the Eternals, but it is the spaces between the genres that most intrigue the band. Rhythms are used to explore melody, tension and texture. Organ, synthesizer and vocals swirl around and stab at the songs that travel from here to other worlds. The Eternals find intensity in the most unlikely places with the most unlikely methods. From the plaintiff melodic stroll of Augustus Pablo to the aggressive rhythmic stride of the Headhunters, the Eternals travel the globe but reside in the unknown."

**LITHOPS: *Sequenced Twinset/Fi 12"* (THR 12.19). \$6.50**

"Lithops is Jan from Mouse on Mars. 'Sequenced Twinset' and 'Fi' are two remastered tracks from the early Lithops period in 1995. Beautifully flowing, they leave behind the boundaries between classical music writing, sound programming, and spontaneous music improvisation. Microtonal buzzes, strained melodies, feedback hiss, digital noise events, tape tricks, and dub perversions fuse to become a hybrid lecture of freaked out subtleness. This limited 12" is filled with poetic surgery dissecting, traces of structural complexity, and compositional skill on the surface of pure music."

**TAKEMURA, NOBUKAZU: *Sign* CD (THR 12.20 CD). \$15.00**

"A digital companion to the limited edition 12" released in late 2000, this CD features different versions of tracks on the 12" as well as a separate long version of 'Meteor'. In addition to that, 'Sign' features a CD-ROM cartoon by the man responsible for it's cover art, Katsura Moshino of Girlstudio fame. 'Sign' overflows with warm production and Nobukazu's ever present unique, charming playfulness and melodically effected, robotic vocals. These are unbearably delightful sounds that will have you unconsciously humming for days! 'Sign' brings to mind the electronic wizardry of some Mouse on Mars releases or Takemura's recordings under the Child's View alias."

**MOUSE ON MARS: *Actionist Respoke* CD (THR 12.21 CD). \$7.00**

"The first tasty treat to be unleashed from Mouse on Mars' forthcoming 7th album, *Idiology* (due April 17th from Thrill Jockey), 'Actionist Respoke' marks yet another leap forward for Mouse on Mars. A head on collision of frenetic scratching, deconstructed house vocals and pulsating beats that represent MoM's darkest grooves yet. 'Actionist' is presented here in two forms. The first will also be found on *Idiology* and is a concise statement of purpose, letting all in earshot know that these sonic terrorists are for real; the second finds the Dusseldorf duo giving the song room to breathe, as the rhythm takes on a life of it's own. To bring it all together MoM find themselves in the studio with Herbert (aka Doctor Rockit) in a more relaxed, yet still devious mood, giving the EP a fine sense of closure. This single will be strictly limited to 2500 copies on CD only."

**CONN, BOBBY: *Winners* CD (THR 12.23 CD). \$7.50**

"In a move designed to further Bobby's recent success, Thrill Jockey presents 5 interpretations of the global hit song 'Winners'. In addition to the album version, Tortoise's John McEntire turns this pop gem into a rumbling no-wave engine. Hot Detroit electro duo Adult. get the kids on the dancefloor with their 'losers mix', Mr. Pot Bear emphasizes the tune's magnificent horn arrangement and upstart Chicago techno-maven Magas strips the tune down to its raw essence. There are winners and losers, and Mr. Conn certainly falls into

the former category."

**MOUSE ON MARS: *Agit Itter It It* CD (THR 12.24 CD). \$9.00**

Domestic CD version of what was once "a MP3 Vinylset, complete with impregnated live-section. The hard disk-to-record-transfer is the first artefact of its kind! Includes tracks for downloading and 2 tracks, genuinely alive: 'actionist respoke' and 'introduce' (from the album *Idiology*). An agenda of breakdown and absurdity. Total ambiguity prevails in exploding sounds often less than milliseconds in length. Nothing is decided in the music itself but its construction as a statement: even intervals and rigid power chords arrayed in dualistic structures, keyed in through blasting tirades of resistance, display a world of madness and diversity."

**TAKEMURA, NOBUKAZU: *Mimic Robot 12"* (THR 12.25). \$8.00**

"Nobukazu Takemura is one of the most innovative and prolific electronic music artists in the world, and now hot on the heels of his critically acclaimed double-CD *Sign* comes this very special limited edition release."

**TRANS AM: *Extremixxx* CD (THR 12.26 CD). \$9.00**

"Features new remixes by Dan the Automator (Gorillaz, Handsome Boy Modeling School), Prefuse 73 (Savath and Savalas, Warp Records), John Herndon (Tortoise, Isotope 217), Dabrye (Ghostly International) and Jonathan K. A 6 track EP in which TA's abusive studio wizardry is exploited further. With an eye-catching cover and an all-star cast, *Extremixxx* captures the emerging sound of the electro underground and makes a fine companion to Trans Am's most accomplished work to date."

**GRAY MARKET GOODS: *We Live In The Future 12"* (THR 12.27). \$7.50**

"Gray Market Goods is the new project for musician and engineer Ken Brown. Credited on many recordings through the years as 'Bundy K. Brown', Ken has been involved in a number of projects that have sewn the patchwork of American independent/underground music, over the last decade. The songs were constructed in the old school style of sampling (MPC) and feature a collection of sounds old and new. No Pro Tools, multi-tracking or other funny business were used in the construction of these songs, which lean towards a 70's Herbie Hancock-fusion vibe as seen through the eyes of DJ Shadow."

**MICROSTORIA/STEREOLAB/OVAL: *12"* (THR 12.6). \$6.00**

First of 3 collaborative 12"s, taken from the Microstoria *Reprovisers* CD. "Microstoria made some new tracks and sent it to Stereolab and Oval. They were to augment the tracks by playing with them. So it is not a remix, it is a piece created by the two. A-side is Microstoria/Stereolab, B-side is Microstoria/Oval."

**MICROSTORIA/MOUSE ON MARS/UI: *12"* (THR 12.7). \$6.00**

2nd in a series of 3 12"s off of Microstoria's *Reprovisers* CD. Collaborations with Mouse on Mars and Ui.

**BROKEBACK: *Looks At The Bird* CD (THR 120 CD). \$13.00**

"Brokeback began when Douglas McCombs set out to create music in a less dense and structured environment than that of his other musical outfits at the time, Tortoise and Eleventh Dream Day. Yet contradictory to the 'loose' structure of *Morse*, the focus of *Looks At The Bird* was for more traditional arrangements. All the songs maintain a verse-chorus-verse progression along with a strong metered underpinning. The arrangements are layered with strings and keyboard elements, as well as vocals, drums and rhythm programming. Brokeback's *Looks At The Bird* should nestle comfortably into your record collection between those Air and Coltrane records."

**BEAN, JANET: *Dragging Wonder Lake* CD (THR 121 CD). \$13.00**

Performed with the Concertina Wire. "Janet Bean has a gift for penning melodic and distinctive music. Born in Florida and coming of age in Kentucky, Ms. Bean was influenced by the regional American music she heard there, as well as the punk music of the time. A multi-instrumentalist, Janet sings as well as plays drums in Eleventh Dream Day. With *Dragging Wonder Lake*, Ms. Bean has created a record that speaks in an entirely new voice. This voice is more assured and open than the voices she conjured on any previous work. The album is comprised of songs that chronicle personal and allegorical elements from Bean's life. The Concertina Wire is an outstanding group of Chicago musicians. These range from well-known free improvisers Fred Lonberg-Holm and Jim Baker to veteran accompanists John Abbey, Jon Spiegel and Dan Leali."

**CALIFONE: *Quicksand/Cradlesnakes* CD (THR 122 CD). \$14.00**

"Perhaps it was a year of touring, most recently with Wilco, or perhaps it is this combination of players, but the album brims with confidence. These songs are reminiscent of those written in the 70's, when blues and country blues were more prevalent influences on groups, like Fleetwood Mac or the Stones. The creative percussive touches, guitar treatments, and technical glitchery give the album it's distinct sound. The highly imaginative lyrical imagery is multi-leveled, open to more than one interpretation, Califone finds absurdity and liberation in the dark side of life, *Quicksand/Cradlesnakes* is rugged and elegant, dark and optimistic, familiar end entirely new. In a word it is beautiful."

**CALIFONE: *Quicksand/Cradlesnakes* LP (THR 122 LP). \$11.00**

LP version.

**TAKEMURA, NOBUKAZU: *Assembler/Assembler 2* CD (THR 123 CD). \$13.00**

"*Assembler* is the second part of a three record explosion Nobukazu Takemura is unleashing in 2003. All three records mark two years of recording at Takemura's home studio in Kyoto, Japan and are certain to put him ahead of the pack in the electronic field. For fans of Takemura's *Scope*, *Assembler* will be a welcome release, as it moves back towards his more minimal pieces. Journalists have had a hard time hanging a specific tag onto Takemura's releases, having settled mostly on defining them as 'playful' and 'accessible' or 'challenging' and 'seminal' depending on the incarnation."

**GELB, HOWE: *The Listener* CD (THR 124 CD). \$13.00**

"*The Listener* focuses on Howe's recent sojourn to Denmark where he lived for half of 2002 with his wife as she prepared to give birth to their second child. Being away from Tucson offered Howe an opportunity to create away from his usual supporting cast and the results are invigorating. The comfort therein of *The Listener* is that as the title implies it was crafted by Howe with you in mind. Instead of getting the feeling you're outside listening in, Howe brings you into the songs with him for what is easily one of his most personal records yet."

**GELB, HOWE: *The Listener* LP (THR 124 LP). \$11.00**

LP version.

**SEA AND CAKE, THE: *Glass* CD (THR 125 CD). \$13.00**

"Recorded shortly after completing their acclaimed *One Bedroom*, *Glass* is worlds apart. A tasty surprise for those who think they know The Sea and Cake. The final three tracks and video on *Glass* are songs from *One Bedroom* reinterpreted by Stereolab, Broadcast, Carl Craig and illustrator Richard McGuire. While the first three names will sound instantly recognizable to music fans, the last may not. Richard is the former bassist in the band, Liquid Liquid."

**LONESOME ORGANIST, THE: *Forms and Follies* CD (THR 126 CD). \$14.00**

"Welcome to the wonderful world of Jeremy Jacobsen. *Forms and Follies* the third album by the musical phenom otherwise known as The Lonesome Organist. These songs feature The Lonesome Organist playing drums, guitar, singing, and playing keys all at once. What a feat! It was antics such as these that drew attentions of fans such as Tom Waits and David Bowie. *Forms and Follies* will be accompanied by a flip book so the listener at home can wallow in the splendor. A truly singular artist with a taste for the vaudevillian, The Lonesome Organist manages to reinvent himself with every release-expanding his musical forms far beyond the novelty of their delivery."

**MOUSE ON MARS: *Glam* CD (THR 127 CD). \$13.00**

"*Glam* features fifteen densely atmospheric tracks which were initially composed as a film score for a Hollywood love and drug movie of the same name starring Tony Danza and Ali MacGraw. The music was built around the director's cut and in a parallel chain of events the music was rejected by the director and the movie was rejected by the studio, sending it straight to video. However, *Glam* works as an album of its own, presenting the band's most intricate and subtle compositions. The CD version of *Glam* comes with three bonus tracks not on the vinyl version."

**TOWN AND COUNTRY: 5 CD (THR 128 CD). \$13.00**

"Like many of the innovators who have carved out sub genre's in music over the last few years (IDM and Post-Rock quickly spring to mind), Town and Country along with bands like Threnody Ensemble and The Rachel's have carved out a niche based around classical and modern classical composition. All of the pieces on 5 were composed prior to recording, though some entered the studio in a more complete form than others. All selections are entirely acoustic, and experimentation continues to be employed in most Town and Country compositions. There are two types of songs on 5. The first being the concise simple chamber pieces and the second being more sprawling trance pieces. The recording process is simply tour people in a room with acoustic instruments — no studio tricks, gimmicks, computers or samples — in fact no amplification at all. The band pride themselves in the ideas put forth creating music of this nature."

**TOWN AND COUNTRY: 5 LP (THR 128 LP). \$11.00**

LP version.

**SO: So CD (THR 130 CD). \$14.00**

"So began in 2002 with the pair of Eri and Markus Popp (Oval, Microstoria) working together as a true symmetrical duo with both members equally contributing to the songwriting and electronic processing. An absolute departure from Oval, So's debut CD is a melodic, at times soothing technological demonstration. The album began as a reworking of a song cycle from Eri's archives. These archives are comprised of a vast collection of diverse materials she recorded in her parents' house in Mito-City, Japan. The sounds represent a significant departure from the dense, abrasion of Oval's ground-breaking *Commers* series, and instead moves towards more airy and organic tones. The inclusion of vocals and live instrumentation allow for So's music to expand far beyond the constraints of the purely digital. So derives its momentum from an almost constant confrontation with Markus and Eri's conceptualizations and implementations of music. The actual collaborative process is more a resemblance of an 18th century naval battle than a convenient exercise in file sharing. It is fundamentally different to Oval recordings which are linear and strategic on the planning board, while So lost the compass from the beginning and is more a free project."

**ELEVENTH DREAM DAY: *Prairie School Freakout* CD/CD-ROM (THR 131 CD). \$14.00**

"2003 marks the 20th Anniversary of Eleventh Dream Day (EDD) and the 15th Anniversary of this ground breaking album. *Prairie School Freakout* is considered by many their landmark album, and one of the great rock records to come out of the Chicagoland and midwest music scene. Doug McCombs is now a member of Tortoise and is one-half of the duo Brokeback. Included is the hard to find *Wayne EP*, extensive liner notes by Byron Coley, deluxe fold out booklet and a bonus CDROM with live footage."

**LITHOPS: *Script* CD (THR 132 CD). \$13.00**

"Lithops is the solo outlet of Jan St. Werner from the Cologne based Mouse on Mars. *Script* begins by extending its relentless sound to more consistent — yet bizarre — sound configurations and even greater compositional extremity. *Script* creates a roadmap along which the music evolves towards structured examples of a multi-linear paradigm. The route itself runs in parallel within the music; every scriptable motion is matched by a layered counterpoint across the duration of the pieces. Minute edits of off-time slamming grain sounds, feedback tips, guitar bursts and bass flange accelerations conspire with harmonic distortions, burbling forth melodic eccentricities and sudden harmonic changes, occasionally introducing brass arrangements. Blast-punctured streams of organ chord changes spell out melodies, while sub-style attacking bass concludes and infects the structure of the tracks. Drums are intercut to create shuddering explosions of precise deconstruction. Each piece has its own circuit board floor plan, allowing a high degree of listenability. Lithops' lowed down grind core improv derivatives spit out non linear rhythm ms, immediately unravelling the predictability of the usual speed metal and free jazz exercises with which they might be compared."

**BYRNE, DAVID: *Lead Us Not Into Temptation* CD (THR 133 CD). \$13.50**

"*Lead Us Not Into Temptation* is the soundtrack to the film *Young Adam*, and features original compositions by David Byrne. David was contacted by the team of Hercules and Jeremy (Recorded Picture Company) about scoring the soundtrack to their adaptation of the 1954 novel by Scottish beat writer Alex Trocchi. Instead of using NY or London players, David decided to travel to Scotland to record, assembling a group of musicians from Glasgow in particular. His hope was that the score might then capture the weird tentative vibe that seemed to be emanating from a town that was simultaneously in the midst of a cultural revival and 'drinking to throw up' imbibing. In mixing came the realization that the background sounds of the film were in many cases, an extension of the ambient sounds the band were trying replicate. A seamless interpretation of music and film. In many ways the perfect soundtrack. As so often is the case, much of the music is not actually heard on the film, so this record represents another film, one with even less dialogue and a lot more music."

**BYRNE, DAVID: *Lead Us Not Into Temptation* LP (THR 133 LP). \$11.00**

LP version.

**MOUSE ON MARS: *Radical Connector* CD (THR 134CD). \$14.00**

"Mouse On Mars' unique way of creating music demonstrates that intelligence and playfulness are not mutually exclusive terms. Their music is both challenging and funny — complexly layered yet with a simple driving beat. Mouse On Mars has a unique vision and a unique way of expressing this vision, resulting in an unmistakable sound which functions on a universal level and makes people move their minds and their bodies. In a musical genre not noted for longevity, Mouse On Mars has not only found their own distinctive voice, but have remained a force of imaginative innovations for a decade. The new album *Radical Connector* includes nine new tracks which took Jan and Andi three years to write and produce in their famous St. Martin studio in Düsseldorf. Long-time musical collaborator Dada Nkishi was part of the recording team once again, and the album features both his drumming and his strangely recorded vocals."

**MOUSE ON MARS: *Radical Connector* LP (THR 134LP). \$12.00**

LP version.

**CALIFONE: *Heron King Blues* CD (THR 135 CD). \$13.00**

"For this recording the band set out to make a record like Captain Beefheart's *Mirror Man*, entering the studio with a blank canvas and laying things down quickly. The resulting songs combine the bands more pop-oriented qualities alongside their more spaced out ethereal thoughts; these most often found on their *Deceleration* releases available on the bands own label, Perishable. The resulting sessions led to songs that were improvised or written immediately before recording, and within days a series of raw, live recordings had been completed. From there the initial recordings were chopped up, mixed around, and reassembled into the final product: a beautifully lush and patient masterpiece."

**CHICAGO UNDERGROUND TRIO: *Slon* CD (THR 136 CD). \$14.00**

"*Slon* features Rob Mazurek on cornet and laptop, Noel Kupersmith on bass and laptop, and Chad Taylor on drums. The record, a mixture of acoustic, electronic, and electro-acoustic music. Like many Jazz records which were crafted as reaction to civil and political injustices taking place in the world, *Slon* is an anti-war record. The war on Iraq started a couple of days into the tour and it had a profound influence on the group and their music."

**CONN, BOBBY: *The Homeland* CD (THR 137 CD). \$13.00**

"Bobby Conn is back this time with a vengeance. *The Homeland* is first and foremost a rock record. Clad in glam attire, Mr. Conn, a consummate entertainer, pays homage to rock and roll's excesses. Paradoxically Mr. Conn's lyrics read like a Michael Moore letter. Lampooning the sacred cow of American values has always been a calling card of Mr. Conn. *The Homeland* continues Bobby's long running commentary on consumerism as culture."

**CONN, BOBBY: *The Homeland* LP (THR 137 LP). \$13.00**

LP version, gatefold sleeve.

**BAND OF BLACKY RANCHETTE, THE: *Still Lookin Good To Me* CD (THR 138 CD). \$14.00**

"The first Band of Blacky Ranchette album was released back in 1983, and was a product of Howe Gelb (Giant Sand) and Rainer Ptacek. Like the X offshoot, The Knitters, BBR began as an outgrowth of Howe and Rainer wanting to explore and play music of a country and western vibe. By christening themselves BBR, they gave themselves a forum to try new ideas, embrace other styles of music and invite other folks to join in and collaborate. While the memories of BBR seemed distant to Howe, it was never far from his mind. Recently he found himself collaborating with a number of various musicians, so late last year he began sowing the seeds for a new BBR record. Wrangling together a host of A list collaborators Howe recorded whenever and wherever possible: Kurt from Lambchop, Neko Case, M Ward, and Chan Marshall."

**BAND OF BLACKY RANCHETTE, THE: *Still Lookin Good To Me* LP (THR 138 LP). \$11.00**

LP version.

**ANDERSON & HAMID DRAKE, FRED: *Back Together Again* 2CD (THR 139CD). \$14.00**

"Sometimes the most obvious projects — the ones that are sure to work — are the ones that keep getting put off. Worst case scenario: they never happen. The notion of recording tenor saxophonist Fred Anderson and drummer Hamid Drake as a duo is something that has been kicked around for years, simply because they play so beautifully together. And of course they've recorded together many times, particularly in recent years, releasing CDs on Okka Disk, Eremit, Delmark, and elsewhere. But always in the company of others. The Anderson-Drake relationship always provides a nucleus for those ensembles. Here, then, for the first time, are Fred Anderson and Hamid Drake: pure, unadulterated nucleus."

**STICKS AND STONES: *Shed Grace* CD (THR 140CD). \$13.00**

"Jazz trio Sticks and Stones formed years ago when drummer Chad Taylor, bassist Josh Abrams and alto saxophonist Matana Roberts met each other at a performance space in Chicago. Their second and newest release, *Shed Grace*, is their first on Thrill Jockey. It was recorded at Semaphore Studios with Ken B. Brown (Directions in Music, Tortoise, Pullman). *Shed Grace* is largely original compositions (songwriting split equally among the three). The eclectic selection of covers includes songs by Fela Kuti, Thelonious Monk, and Billy Strayhorn."

**TRAPIST: *Ballroom* CD (THR 141 CD). \$13.00**

"Trapist is the Vienna based trio comprised of Joe Williamson on bass, Martin Siewart on guitar and Martin Brandlmayr on drums. The band recorded the basic tracks for *Ballroom* in one day, once again relying on improvisation for the direction of the songs. Trapist then brought the recording into their home studio where they overdubbed and drastically edited the resulting record. Using a variety of instruments including the vibraphone, a collection of synthesizers and modulators, as well as a few software-based treatments, the band gave even more life to their improvised recordings. Together the members of Trapist are a group of experienced improvisers who collectively like to explore and question familiar surroundings and contexts for both art and music. Thinking not only of melody and emotional elements in music, Trapist look additionally at structures and forms."

**TRANS AM: *Liberation* CD (THR 144 CD). \$13.00**

"*Liberation* is their new record (7th overall) and the first album on which politics have crept into their music. Their position is unambiguous. Recorded in summer and fall of 2003 at the band's own National Recording Studio, *Liberation* reflects the tension coursing through the city. While New York's skyline is the most radically altered in the past three years, life in Washington is palpably different as well since 9/11. The hum of swirling helicopters, the din of police sirens, and a culture of fear have become omnipresent in Washington DC. Musically *Liberation* is classic Trans Am. Styles continue to shift from track to track, culling from vocabulary familiar to fans of their previous 6th records."

**TRANS AM: *Liberation* LP (THR 144 LP). \$11.00**

LP version.

**MARTIN, JIMMY: *Don't Cry To Me* CD (THR 145CD). \$14.00**

"*Don't Cry To Me* is the companion release to the film *The King of Bluegrass*, both of which chronicle the life and times of Bluegrass pioneer Jimmy Martin. The film tells the story of Jimmy's lifelong quest to reach his dream in becoming a member of the Grand Ole Opry. Known for his flamboyant dress, crazed hunting trips, and brash behavior, Martin is the rebel figure of bluegrass music. Culled from a variety of sources, both old and new, these recordings showcase the amazing talents of a man who once served as lead singer and guitarist for Bill Monroe's Blue Grass Boys, and helped in developing the 'High Lonesome Sound' that is so widely regarded today."

**MARTIN, JIMMY: *Don't Cry To Me* LP (THR 145LP). \$11.00**

LP version.

**RADIAN: *Juxtaposition* CD (THR 147CD). \$13.00**

"The bulk of preparation for both the electronica and standard instrumentation on *Juxtaposition* took place in Radian's Vienna studio. The band first collected and created sounds of different sources — mostly instruments like drums, bass, guitar vibraphone, and marimbaphone. They then recorded these instruments in unusual ways, like 'micorecord-



ing' the sound sources through synthesizer patches. Next Radian carefully arranged these electronics to work within their performances on live instruments of drums, bass and synthesizers. Finally Radian brought their complete electronic arrangement to Chicago's Soma studios where John McEntire recorded the drums and bass. These parts were added to the electronics according to Radian's arrangements. A painstaking and time consuming process, but one that offers the listener many rewards."

**RADIAN: Juxtaposition LP (THR 147LP). \$12.00**  
LP version.

#### THRILLBEATCONSTRUCTION (GERMANY):

**MACHISTE VS. THE ISOLATIONS: We Save The Musical Landscape 12" (TBC 003). \$9.00**

"The 1st track by the Isolations has been influenced by the heroes of new romantic wave electronic like 'Ultravox, Human League' but with his own flavour! Machiste's reinterpretation of this track is pure electro-pop with a beautiful sounding voice. The b-side starts with a track of Machiste, with great rhythms & fantastic melodies. His own way of electro, maybe a little bit influenced by Kraftwerk. Finally Mr Skanfrom provides an electro-vocoder minimal-wave rmx of Machiste and honestly this looks pretty much like a Skanfrom-Machiste rmx swap 12" to me."

**MACHISTE: Reale La Vita Cu Rmx's 12" (TBC 005). \$11.00**

5 track EP, w/ remixes by: Isan (UK), Herrmann & Kleine (D), Skanfrom (D), and Pandem (D). "Sound: we don't have to use lots of words about Machiste do we? Being one half of Beefcake he also released the EP Machiste vs. The Isolations and his debut-album The Italian Stallion last year with pretty good responses. He gave his musical entrance with his track on the TBC 001 compilation and this title now is the working basis of this record. The original track was already considered as killer-electro in the likes of Bochum Welt."

**KRIS TALL WITH BEEFCAKE AND ROBAG WRUHEME: Cellular Electrique/The Mosaic LP (TBC 007LP). \$15.00**

The band Kris Tall are testing their listeners since years with their livesound and concerts. During the show instruments (xylophone, synthesizer, guitar, accordion, bass, organ, lap steel...) are getting passed from hand to hand while homemade videos are to be seen in the foreground or the background. The result is not really a remix, but a completely new, independent creation. In only 21 minutes you become part of a sort of cinema inferno. The movie starts creeping with soundscapes dressed in a guitar/electronic gown. Within the first part a voice peels slowly out of the marsh full of electronic dynamics. The rhythm only lingers a brief time in order to submerge again into the depths of a soundworld made of guitars/feedback/electronic and noises. In the meantime you get a taste of fascinating rhythm/beat and sound compositions until the harmonious finale of this movie ends induced by 'Lord Tension' with an easing, delicate and delightful Robag Wruhme interpretation. This record is our definition of electronic/guitar music."

#### THROW:

**VA: The Mad Circus EP 12" (THO 1003). \$6.00**

Three track EP featuring The Detroit Grand Pu-Bahs ('this techno funk future classic slaps an irresistible vocal line on top of a solid bounding groove'), Run/Stop/Restore ('an 8-bit lounge-core remake of the Doors classic 'Light My Fire'. Equal parts Switched-On Bach and Jean Jacques Perry, this version twists the original's organ riffs with stiff, Mac-Speech vocals, even including some of Jim Morrison's free verse in the break') and Mas 2008 ('classic Detroit electro sound, influenced by first and second wave producers like Juan Atkins and Keith Tucker')."

#### THULE (ICELAND):

**MUM: Mum Remixed 12" (THULE 003). \$9.00**

"Remix EP from Iceland's Mum. Recently signed to Fat Cat after Tugboat licensed their album for the UK, all the signs are that the band will emulate the success of fellow countrymen Sigur Ros. This 4 track EP features remixes of 'Smell Memory' by Bix and Traktor, a 'straight mix' and 'fucked mix' of 'Ballad of Broken Birdie and a Number of Small Things' by Uziq."

**KANADA: Kanada CD (THULE 005CD). \$16.00**

"Bonkers album from Iceland's legendary Kanada. A bizarre mixture of cocktail/lounge, electronic, rockabilly and punk. Hook-laden, organ-driven, Beat Generation brand of instrumental pop somewhere between Stingray meets Devo, you will also find elements of Mexican brass, carnival music, garage, Polynesian easy listening, Spaghetti Western, art school experimentation, jazz, even Gamelan. All this and animal noises too."

**TRABANT: Enter Spacebar Remixes CD (THULE 006CD). \$9.00**

"Iceland's Trabant bring some cheer to the post Christmas bitterness of winter with the sound of funkadelic jamming with the mad android from Logan's Run. Submarine plinks. Broken machinery. Sci-fi theramins and digital glitches disguised as perfect pop. 'Lady Elephant' meanwhile is saxomatic electronic kitsch. Brilliant! Available on 2 track 12" and CD single featuring remixes by Q Burns Abstract Message (Astralwerks), Bodenstandig 2000 (Rephlex), Thor (Thule), ILO (Uni:form)."

**TRABANT: Enter Spacebar 12" (THULE 006EP). \$9.00**  
12" version.

**TRABANT: Moment Of Truth CD (THULE 008CD). \$12.00**

"After a long period of isolation inside a room full of computers, cigarettes, coffee and cute girls, the Trabant boys have brewed an addictive home potion of their own consisting of clever as well as inspired compositions. Being collectors of strange/broken/old instruments and electronic toys, Trabant's music is dynamic in texture and rich with colorful sounds deriving from everything between a hammer and a fly. A growling, animal-like bass comes together with vocals and raw beats; silly sounds with beautiful organ drones; midi saxophone, electric, harmonium and electric guitars but above all brilliant programming full of inimitable Trabant character and inventive twists. The result is an energetic album that is both engaging and continually interesting in every aspect due to its finely tuned clash of minute attention to detail and charming roughness. 'It's a blend of robot technology and what we humans still have to offer to music,' explain the Trabant boys themselves. The members of Trabant have been working together in one way or other for the past nine years in various bands within the Reykjavik music scene, such as Quarashi, Unun, Apparat Organ Quartet, Slowblow, The Funerals, Kvartett O Jonson og Grjoni, and Kanada."

**SOFANDI: Ugly Demos CD (THULE 009CD). \$13.00**

"Sofandi was established four years ago on a parking lot somewhere in Reykjavik. During the first year we mostly played for ourselves. We weren't working on anything special except this one song we called 'Sleeping Beauty' — which ended up being a 30 minute long symphony consisting of all kinds of strange moods that completely kept us poisoned for god

knows how long. In fact we can't remember much from that period but eventually we came to our senses and decided to buy a light bulb and do something more optimistic. The music on Ugly Demos is gloomy and violent with a touch of jazz and blues and goes great with duck. We call it Splitrock."

**VA: Mini:Malt CD (THULE 014CD). \$15.00**

"After the great success of Thule Record's 1st compilation release Fishcake, the Icelandic minimal techno label Thule Records continues its journey with it's second compilation release Mini:malt. This CD features 10 great soothing minimal techno tracks by artists like Thor, Torul V, Ohm, Exos & Ozy all of which are already well known for their previous releases on Thule Records as well as other labels such as Force Inc., Planet Vision, Mosaic, Tissju, Reload, Elektrolux, Æ recordings and many, many others. This is a brilliant CD for the whole family."

**TORUL V: Ivollist CD (THULE 016CD). \$15.00**

"Thule Records proudly presents a brilliant album (CD only) by mastermind Torul V, from Ljubljana, the capital of Slovenia. It's an excellent collection of his 12" releases on Thule Records and its sister label Tissju, mixed flawlessly by one of Iceland's best DJs, DJ Reynir. Torul V is certainly no stranger to the world of techno, after releasing several records, under various monikers and on labels like Force Inc. and Tissju. His tracks are shuffled to the max, making it extra groovy minimal techno like no other. His minimal and hypnotic melodies make people move and groove on the dancefloor and the rhythm section is so tight that you barely can breathe."

**OZY: Gray Area (51) CD (THULE 019CD). \$15.00**

"Real name Örnólfur Thorlacius. Ozy is no stranger to the game of techno as he is one of the original members of the critically acclaimed Thule Records, Iceland's premium techno label. Known to many as Ozy before, he changed his name into Ozy and started emphasizing on producing minimal techno, heavily influenced by drum&bass and breakbeat music. The outcome is a fresh, new take on techno, whether it's ambient, house, dub or hip hop."

**MUM: The Ballad Of The Broken Birdie Records 12" (THULE 1201). \$8.00**

"UK release of the awesome Mum Broken Birdie EP. Tipped along with fellow Icelanders Sigur Ros to be a huge leftfield act in 2001." Five track EP with 4 remixes (by Ruxpin, Ile, & Biegen).

#### TIGERBEAT6 RECORDS:

**KID 606: Kid 606 and Friends, Vol. 1 CD (MEOW 001). \$14.00**

Repressed. "The first release on Kid 606's Tigerbeat 6 label, Kid 606 and Friends, Vol. 1 is the first in a two part series of full length CDs featuring remixes and collaborations with a variety of some of the greatest underground electronic luminaries. Features: Matmos, Hrvatski, Twisted Science, Christoph De Babalon, Jake Mandell, Solvent, Max Tundra, Chessie, Electric Company, Lexanculpt, The Sinking Body, Marumari, Underwood, Vomit Lunch, Miss Kick Cex along with NY modrockers The Rapture, and super prolific Japanese noise hero Aube."

**VA: Good Night 2CD (MEOW 006 CD). \$15.50**

"Originally intended to be the fifth Tigerbeat6 release, this compilation has been completed after more than three years. The compositions were created to induce trances, removed states of mind, and sleep." Artists include: Kid606, Stephan Mathieu, Kurt Ralske, Electric Company, Kurt Ralske, Pimmon, Tim Hecker, Main Cede, Oren Ambarchi.

**KID 606: GQ On The EQ++ CD (MEOW 008). \$14.00**

New jewel case edition. "A handsomely packaged collection of rare, out of print and unreleased Kid 606 material, remastered to take advantage of all that crystal clear CD quality sound. All seamlessly pieced together in chronological order to create an album that lies somewhere between the alarmingly well received Soccergirl EP and the more downbeat and somber moments of his lpeacac full length Down With The Scene. The perfect stocking stuffer for any electronic music fan without a turntable or too impatient to wait for the next Kid 606 full length (hehe, now that's a scary thought!). Includes the full GQ on the EQ 10" along with two unreleased tracks from the GQ on the EQ sessions, the Kid606 side of the Kid 606/Lesser European tour 7", the Kid 606/Remote Viewer Japanese tour picture disc and much more..."

**LESSER: LSR MP3CDR 1990 2000 CDROM/MP3 (MEOW 009). \$14.00**

"We could fill pages retelling the story of Lesser, one of the most engaging, genre-defying, jawdropping artists to emerge from San Diego's vaulted alt.rock scene in the 1990s, and the touring third member of pop's premiere experimentalists MATMOS. But why waste your time, when all that history (and much more) is yours for the taking on this unique mp3cdrom, presenting twelve hours of music recorded over the first ten years of Lesser, for the one low price of a regular cd! Literally, everything is here, from the overwrought 'I Hate Me' debut (which originally included tabs of homemade acid), through the collaborations and tributes to fellow bottomfeeders of the San Diego scene (such as A Minor Forest, Titwrench, Powerdresser, Optiganally Yours, and Rob Crow of Heavy Vegetable/Thingy), through the proto drum n' bass of the both critically acclaimed and confused 'Excommunicate the Cult of the Live Band' and 'Welcome to the American Experience,' to the years with Kid606, plus a bunch of cassette-only, compilation, remix, and unreleased tracks that would otherwise have faded into obscurity or moldered beneath the socks in Lesser's closet." [this release requires the use of an MP3 enabled CD player or computer]

**VA: Tigerbeat6 Inc. Limited Edition Advance 12" 12" (MEOW 010). \$7.50**

"A limited edition 12" featuring 5 tracks from the Tigerbeat6 Inc. compilation as well as an exclusive new Kid606 track. Track listing : 1. Kid606 - youjustdontunderstand 2. D84 - rocket-ship 3. Dwayne Sodahberk - nu.maschine 4. com.a - hallucinatio acid lobot 5. Nutnhoney - eskimokisses 6. Kid606 - break22 7. Kevinblectum - klardiscopic remedy 8. Fossil - kick'SC. Limited to 600 copies worldwide."

**ELECTRIC COMPANY: 62-56 CD (MEOW 019). \$11.00**

"The uncompromising follow up to his recent tour de force full length Slow Food on Muziq's Planet-Mu label, this EP by ex Medicine frontman Brad Laner is one of the most inspired and worthy releases Tigerbeat6 has ever released, we are not to humble to say that Brad has created something amazing and fresh with 62-56, a merging of such interesting and unexpected styles and performances that you can't help but listen to it over and over again. Includes a 15 minute improvised musical collaboration between Electric Company, Kid 606, Lesser and Blectum From Blechdom recorded live at the lab of happy dreams after a concert in Los Angeles. Not to be missed by fans of Mouse On Mars, This Heat, Dat Politics, Mike Ink, Kid606, Vladislav Delay or Can."

**LESSER: Mensa Dance Squad CD (MEOW 020). \$14.00**

"Super crazy and wildly funky new EP from San Francisco's favorite drum and bass/broken hiphop glitchmeister Lesser, the musician responsible for such confrontational and controversial releases like Welcome to the American Experience and Excommunicate the Cult of the Live Band. Much more beaty and flowing than his recent Matador records full length debut Gearhound this EP truly covers the gamut of the best of what Lesser is capable of, a overachieving concept record against the current trend of supposedly 'intelligent' dance

music, *Mensa Dance Squad* shakes yr ass back into detention with bpm's faster than yr average intelligent dance musician's SAT scores and some of the most hyper and inventively programmed 'unin-telligent' dance music you'll ever hear along with a 9 minute slamming dancehall inspired ragga jungle technogabber remix by Kid606 to finish you off in style."

**STARS AS EYES: Freedom Rock CD (MEOW 026). \$14.00**

"Debut full length by longtime Tigerbeat6 cohorts from Rhode Island, Stars As Eyes is Steve Ferrari and Craig Four Two. Steve Ferrari is best known for his coproduction work with Kid 606 on tracks on *Down With The Scene* and *GO on the EQ*. Three years in the making and drawing from a very wide range of influences from Krautrock, hip-hop, IDM, punk, emo, electro and beyond. Beautiful melodies combined with thoughtful song structures and almost lyrical rhythms, with so much more involved than today's current crop of electronica underachievers. Stars as Eyes utilise a calculated mix of old keyboards, organs, guitars, old effects pedals, live drums and even saxophone along with today's most useful computer and modular dsp synthesis techniques and hard disk recording without ever overcomplicating things or losing touch with the rock and roll spirit they insist on flaunting in a time when most electronic musicians are too busy worrying about how much ram they have rather than how much soul their music does."

**ELECTRIC COMPANY: Greatest Hits CD (MEOW 032). \$14.00**

"From the mind of Brad Laner (Medicine, Savage Republic, Personal Electronics) we bring you Electric Company's *Greatest Hits*. No, not a collection of singles people all want on one CD but a remix album of the highest quality: 18 tracks of inspired remixes and collaborations of the chosen musician's favorite Electric Company songs. Trying to reach a different musical peak through the much maligned 'remix,' this album succeeds on constantly challenging the notion of a remix as mere namedropping or opportunistic genre-crossing, instead delivering truly inspired artistic transformation through sonically predirected reconstructions. Much like the collaboration between writer and director in films, where the writer provides the plot and sonic characters, the remixers provide their technique and style, using Electric Company's provided ingredients to create something they couldn't create otherwise." Remixes by: Kid606, Geoff White, Leafcutter John, Mu-Ziq, Blectum From Blechdom, Jasper, Lexaunculpit, Pimmon, Phthalocyanine, Tom Recchion, Electric Company, Kim Cascone, Frank Bretschneider.

**KID 606: Why I Love Life 3" CD (MEOW 035). \$7.50**

"A collection of moody, predominantly treated guitar and synth-heavy work recorded between 1997 and the present, this seven-song EP is a snapshot of the Kid sampling his own musical history, picking pieces out of 100+ unreleased and unfinished songs. Given his prolific output over the past three years, fans and newcomers alike will appreciate this highly personal collection of thoughtful instrumentals centered around family, best friends, ex-girlfriends and avoidance of stagnation. Still completely fresh sounding, even for intimately familiar with Kid606's oeuvre."

**STARS AS EYES: Important Youth Movement 7" (MEOW 037). \$6.00**

"Three years in the making and drawing from a very wide range of influences from krautrock, hip-hop, idm, punk, emo, electro and beyond. Beautiful melodies combined with thoughtful song structures and almost lyrical rhythms, with so much more involved than today's current crop of electronica underachievers. Stars as Eyes utilise a calculated mix of old keyboards, organs, guitars, old effects pedals, live drums and even saxophone along with today's most useful computer and modular dsp synthesis techniques and hard disk recording without ever overcomplicating things or losing touch with the rock and roll spirit they insist on flaunting in a time when most electronic musicians are too busy worrying about how much ram they have rather than how much soul their music does."

**VA: Wrong Application CD (MEOW 039). \$11.00**

"Assembled by A. Nosnitsky for Ostian Mele Productions, this release finally sees the light of day with Tigerbeat6. Features tracks from regular Tigerbeat6 artists Pimmon, Electric Company, Lesser, Phthalocyanine, Kid606, with tracks from No Human Intervention, Farmers Manual, Blitter, Underwood, Suetsu, Blitter, and Viratone Ballad, conjoined by anonymous bits of feedback and astrally projected noise. Quick jumps from golden trebles to space dust create rhythms where no bass exists to link them. The result is music that's architectural rather than melodic, with listeners left to graph shifts in pitch and leaps in rhythm by moving their arms and legs. Compulsively danceable (or at least head-nodder), always surprising even though its many artists maintain a consistent tone, this compilation unlocks the soundtrack in your mind, as the mothership passes and leaves you bobbing in its wake. This fusion of noise with pristine, ear-popping minimalism represents an expansion and redefinition of the Tigerbeat6 fam."

**KID606 VS. DALEK: Ruin It CD (MEOW 040 CD). \$7.00**

"A collaboration between Kid606 and celebrated New Jersey hip-hop trio Dalek, known for their constant touring, highly gifted lyricism, stream-of-consciousness rhyming, forward-thinking, bomb-squad rhythms, and Big Black-inspired clusters of noise. Alternately moving between languid arrangements reminiscent of vintage Amiri Baraka fronting free jazz ensembles to synth-driven glitch hop and Chain-Reaction-meets-digital-hardcore, Kid606's contributions evoke a sense of darkness and confrontation (in place of his customary in-your-face rhythmic assaults or clouds of blissful ambience)."

**KID606 VS. DALEK: Ruin It 12" (MEOW 040 EP). \$7.50**

12" vinyl version.

**MERZBOW/KOUHEI MATSUNAGA: CD (MEOW 041). \$12.00**

"Akita has been a regular guest on Kouhei Matsunaga's projects, since his well-regarded releases on Mille-Plateaux in the late 90s. Noted for 'a bashful take on noise, as opposed to the usual swagger prevalent in the genre,' Matsunaga's cut-ups and textural soundscapes have been hailed for occupying a point between experimental electronic noise and minimalism. Not only are Matsunaga's tracks a compelling introduction to a unique artist, but they shed light on the chain of influence Merzbow exerts on the electronic world, as Akita supplies us with three characteristically abrasive tracks that almost resolve into songs, pulling listeners into their effort to find deeper sonic orders. Eggheads will love Akita's remix of Olivier Messiaen's 'Mode de Valeurs et D'Intensite Pour Piano.' The beats are more block-rockin' than usual, but the bass is transformed into a mutable force, discharging bolts of sound processed beyond recognizability like an electronic cloud. Sounds Akita roughens up, Matsunaga leaves clean, and the result is a CD that polarizes the esoteric ranges of noise, even as it unlocks new possibilities for their construction. This title has an instant appeal to the avant-garde and surprisingly, some of its detractors."

**KID606/ASCDI/PRINTED CIRCUIT: "Money" VOL.8 7" (MEOW 043). \$5.00**

"Yes, one more very good split 7" by three very cool artists."

**DJ RUPTURE: Minesweeper Suite CD (MEOW 045). \$14.00**

"On *Minesweeper Suite*, DJ Rupture tears some of hip-hop's most familiar battle breaks into arguments that reconstruct 'the missing links between dead prez and Middle Eastern dub selector Muslimgaue,' as Vibe described his mission. Mahmoud Fadi, Aphasix, Disc, Cul De Sac, Rotator, Cex, Gregory Whitehead, Kid606, J-Boogie, Dat Politics, Borbetomagus, DJ

Scud, So Takahashi and Donna Summer all find a home in DJ Rupture's realm, where squalls of noise and dub concrete are the sand in his mixer, scouring away the listener's previous associations with music they thought they knew, forcing them to confront cultural differences in a manner that neither essentializes nor orientalizes but honors them within a deeply rooted, humanistic vision. *Minesweeper Suite* extends DJ Rupture's mission of dissolving the boundaries between artistic genres and scenes and the result is post-colonial, post-apocalyptic work that the world needs now more than ever."

**MICHEL, NATHAN: ABC DEF CD (MEOW 046). \$14.00**

"Continuing the tradition of classically trained musicians forsaking their Ph.D.s for the more immediate inspiration of free electronic music and laptronica, Tigerbeat6 brings you the pure and vibrantly enjoyable songs of Nathan Michel, a mix of twangy guitars and simple little bleep-beats, lush organ chords, squeaky toys, catchy melodies and sweet nothings — all performed, assembled, disassembled and reassembled into zig-zag structures, beats and hooks that give new meaning to the words 'lo-fi.' Trapped in the hallowed and isolated halls of East Coast academe (hey, Yale and Princeton, what's up?) Michel looks for inspiration in the work Captain Beefheart, DAT Politics, the Akan people of Ghana, Scratch Pet Land, Steely Dan, Igor Stravinsky, Thelonius Monk, Conlon Nancarrow, Kid606, Nobukazu Takemura, Josquin des Prez, Christian Fennesz, J.S. Bach, Kraftwerk, John Coltrane, Oval and many others."

**ERASE ERRATA/NUMBERS: Split 3" CD 3" CD (MEOW 047). \$6.50**

"Numbers and Erase Errata have already proven themselves essential to the new school of rock with their deft cross-breeding of the best elements of no-wave, punk, and disco to create brilliant ass-shaking hybrid songs. This release brings you these two purveyors of punk alchemy in their finest form. The four women who comprise Erase Errata started playing together in 1999. Think Au Pairs, Fall, or The Slits on a date with The Contortions and you're just starting to get it. If this record was a race between two machines, Erase Errata would be an artfully jury-rigged go-kart and Numbers would be the robot craftily constructed out of left-over buzzers, re-wired circuits and obsolete industrial parts. The mechanics of these propulsive, beat collaging, manic songs have surely hailed comparisons to Units, Melt-Banana, and Chrome before, but really, it's a sound all its own."

**NUMBERS: Numbers Life LP (MEOW 048 LP). \$11.00**

LP version. "Coming straight outta the superhot San Francisco underground, Numbers debut record gets hipsters smiling (smirking?) and asses shaking. This trio has been whipping live audiences into a frenzy since the summer of 2000. Lyrics about work, the proliferation of technology, consumerism, and elitist attitudes all go hand-in-hand with Numbers' egalitarian vision — undoing late-capitalist suburbia with some much-needed rumpus."

**KNIFEHANDCHOP: TKO From Tokyo 12" (MEOW 049). \$8.00**

"The no holds barred follow up to Knifehandchop's acclaimed Tigerbeat6 debut ep *respect to all the haters* comes with three new tracks plus remixes by kid606, venetian snares, Joseph nothing, noise creator. Moving effortlessly from classic gabba to gangsta to ragamuffin and e-fueled raver jams, *TKO from Tokyo* serves up eight dizzyingly fast anthems whose stylistic syntheses are guaranteed to make your head spin. Knifehandchop (aka 20-year-old Toronto native Billy Pollard) is guaranteed a place at the table of notoriety as one of Canada's top producers — especially for his cutting up, looping and sequencing over determined motor rhythms of the vocals of Jamaican dancehall legend Bounty Killer."

**LESSER/VARIOUS: Tigerbeat6 C64 Massive SIDplay Mix CD (MEOW 051). \$7.00**

"The Sound Interface Device 6581 chip (aka SID) was developed for the Commodore 64 in 1981 by Robert Yannes and its three tone oscillators (plus limited sampling) were responsible for some of the most memorable video game music of the '80s. But what most of us don't know is that lurking just beneath the world of video game music, a network of underground producers began composing dance tracks for the SID chip. Committed to pushing the SID 6581 to its limits, these producers made extreme and extremely catchy electro, drum'n'bass, and some twisted kind of gabber, all forever committed to 8-bits. The tracks on this compilation range from classy electro-pop to hilarious cover versions of '80s and '90s favorites to full-out knuckle-dragging, head-banging Lode Runner-core. This nearly hour-long SID Party Massive, continuously mixed by DJ Brotha P Touch (aka longtime sonic terrorist Lesser), delivers a home-computed punches to the groin and the funny bone, while serving as both a history of the do-it-yourself-ness of electronic music and the future of dancing your ass off."

**KID606/STARS AS EYES: Money Vol. 9 7" (MEOW 052). \$5.00**

"Provider of techno dub ambience and electronica subtle and serene, Kid606 juxtaposes satanic mid-'90s thrash metal and futurist, dirty south funksploration of the most mainstream ilk. Ghetto miscreants Stars as Eyes are two youths rooted permanently in traumatic adolescence. This duo invokes the overly melodic spirit of early IDM innovators Black Dog and Autechre in their tumultuous grit-hop dissertation about the hard-knocks life of a hustler."

**PIMMON: Snaps\*Crackles\*Pops CD (MEOW 053 CD). \$14.00**

"*Snaps\*Crackles\*Pops* is a refreshing take on the idea of pop music by highly acclaimed Australian electronic/ambient musician Pimmon. The elements and original vision of what people have come to love in Pimmon's music — as well as obvious rhythms, melodies and song structures — are at the core of an otherwise experimental framework. Overall the tracks reflect an emotional rollercoaster ride from exhilaration to frustration, melancholy and anger. It's very much a personal journey, using an idiosyncratic definition of the term 'pop music' — joyously melodic and catchy, but also chaotic. Similar to Eno's ambient work, Fennesz's *Endless Summer* or Mike Ink's *Gas* albums, *Snaps\*Crackles\*Pops* unites the freedom of early prog rock with the likes of Flying Saucer Attack, AMM, Amon Düül, Christian Marclay and Sonic Boom's E.A.R. Pimmon manipulates old vinyl records, tapes found at thrift shops, and his young children letting loose on a Korg MS20 synthesizer. He mixes up things with a variety of unconventional sound sources, and gets so lost in file manipulation and mixing that when the final product is complete, there is little recollection as to how it all came together. Talk about a trademark of quality."

**VA: Return Of The Fight Club 12" (MEOW 054). \$7.50**

"The slam-bam action-packed sequel to last year's 'Fight Club' 12" raises the stakes with tougher rivals, higher stakes and no mercy. Vinyl-only compilation of new and exclusive tracks." Artists included: Lesser vs. Venetian Snares, Nudge vs. Casino versus Japan, Fanny vs. DJ Paedofile, CB4 vs. Kid606, Knifehandchop vs. 0=0, and Kid606 vs. Dat Politics.

**WOBBLY: Wild Why CD (MEOW 055). \$14.00**

"Drawing inspiration from John Oswald's classic acts of sonic appropriation, Wobbly responds to an increasingly corporate radio landscape by personalizing the popular. Sidestepping the info-glut, Wobbly gets jiggy with a jigsaw, hurls house anthems down the stairs, and commits acts of cut-and-paste ventriloquism that are creepily accurate and hilarious. As stand-alone blasts or as an extended composition, *Wild Why* has the structural rigor of New Music from the academy and the sue-me bravado of label-male Kid 606. Executed with a strong sense of humor and without a laptop in sight, *Wild Why* is a brilliantly ambi-

tious guerilla strike on popular music. Sounding like every hip hop battle record ever made playing angrily at once, *Wild Why* pummels the unwary listener with a Niagara Falls of sonic information. Several thousand hours of raw audio were gathered from corporate hip hop radio stations in the San Francisco Bay Area, digested and broken down to micro-samples of their constituent kits, gasps, and stabs. Wobblingly has created the plunderphonic bastard child of Grandmaster Flash and Charles Ives, the result of three years of painstaking downtime with the sampler. The relentless cut-up frenzy on *Wild Why* has been edited down to the nanosecond with speed-freak precision."

**GOLD CHAINS: *Straight From Your Radio* CD (MEOW 056 CD). \$9.00**

"Gold Chains is a crooner, a modern day Ian Curtis or Scott Walker. His music is heavily orchestrated, triumphant, and anthemic. The bass is heavy. The outcome inevitable: straight from your radio through to your cerebral cortex and down to your ass. On this second release (his first for Tigerbeat6, following his self-titled debut on Orthlorgh Musork), Gold Chains leaves behind his not-so-straight-up brand of hip-hop and dives deeper into the murky waters of, huh, 'electronic dance music'. Each track on this six song ep crosses so many boundaries it's not even worth putting words like techno, ghetto tech, ragga, glam rock or punk into sentences. Gold Chains still gives a history lesson or a tale of sex, drugs and rock and roll with each song, but this is not story time. *Straight From Your Radio* is for the clubs and anyone left standing when it's over deserves a purple heart."

**GOLD CHAINS: *Straight From Your Radio 12"* (MEOW 056 LP). \$9.00**

12" vinyl version.

**CEx: *Bad Acne 12"* (MEOW 057). \$7.00**

"The first single off the recent *Tall, Dark and Handcuffed* full-length album from tangled-brain electronicist Rjyan Kidwell. The title track — a bouncy hip hop number perfectly comfortable with its beautiful blemishes, content to be a radio party jam, a radical manifesto, a venomous battle rap, and an emo ritual all at once — backed with the cut 'K-12 Days of Hell,' a song breaking down the frightening and awkward experience of grade school rocked by Cex and hometown pal MC Height and 'Ghost Rider'. Includes instrumental mixes of each."

**SODAHBERK, DWAYNE: *Don't Want to Know You* CD (MEOW 058). \$14.00**

"Shunting aside all pretense of retro-rock irony and designer furniture store etiquette, Swedish postpunk techno misfit Dwayne Sodahberk gives us a seventeen-song collection of excitingly memorable songs painstakingly composed and improvised with just the right balance between egghead super-collider DSP impacts and raw drum machine beats, twisted modular synth stabs, the occasional glitch, and melodic guitar workouts."

**CEx: *Tall, Dark and Handcuffed* CD (MEOW 060). \$14.00**

"Cex's first two albums, *Role Model* and *Oops, I Did It Again!* are regarded as unprecedented classics among followers of ambitious left-field electronic music. Because of his penchant for complex beats and catchy melodies, Kidwell has garnered critical acclaim from mainstream and underground press alike for bringing daring pop sensibilities and sensitivity to a genre mostly frequently strapped for personality or accessibility. His quick wit and bona-fide mic skills have delighted music fans of many persuasions: hip-hop heads, indie rockers, electronic music geeks, and even the occasional frat boy. After refining everything about his sound in the forge of the ultimate live show, the much-anticipated album version of Cex's unique blend of hip-hop, experimental electronic music, and pure pop is finally ready for the world to absorb and admire."

**STARS AS EYES: *Enemy of Fun* CD (MEOW 061). \$14.00**

"Eleven tracks of pure musical reinvention and rebirth by these Providence, Rhode Island, ex-pats — orchestral in scope but punk at heart; forsaking ambience for drums; turning down the synths and pads and turning up the guitars and samples. Freshly inspired by relocation to Austin, Texas, Stars As Eyes composed these songs on piano and guitar (without completely ignoring samples), from minimal to psychedelic to IDM to krautrock to electro to Providence rock. It's a stellar change of pace from their debut CD *Freedom Rock* — heavier, thicker, more intense, yet cognizant of their emo-IDM roots. Songs like 'The French Method' and 'Suspension Days' contain a subtle, sustained beauty unequaled by their previous output, with melodies that would make Mum, To Rococo Rot or Boards of Canada proud. 'Important Youth Movement' is a slice of inspired electro-kraut with off-kilter, deadly guitar stabs, pounding drums and searing synth lines that build to a fever pitch and land in a soothing bed of soft breaks, piano, and a lullaby of strings worthy of Aphex Twin. Like a third of Flying Saucer Attack and half of Autechre stuck in a rehab center with a computer."

**STARS AS EYES: *Enemy of Fun* LP (MEOW 061 LP). \$11.00**

LP version.

**BLACK DICE: *Lost Valley 3"* CD (MEOW 063). \$7.50**

"Black Dice formed during the spring of 1997 in Providence, Rhode Island, as a loud, chaotic mix of early-'80s-inspired thrash and harsh noise experimentation. By the fall of 2001, the unorthodox instrumentation continued to evolve, and an emphasis on signal processing provided a broader range of sounds to work with. While volume and physical presence of sound remained crucial, melody and repetition became key elements that songs were composed upon. The shift in focus introduced a new gentle and tuneful quality to the intense, brash music. Currently, the music retains elements of noise and proto-industrial experimentation, while organically suggesting minimal, ambient electronic, and psychedelic ideas, as well as those of tropicalia and dub. Black Dice is now the organized presentation of improvised sound, assembled into deliberate structures based on visual concepts."

**MAIN: *Transiency* CD (MEOW 064). \$8.00**

"Along with Spacemen 3 and My Bloody Valentine, Robert Hampson and Loop redefined guitar rock in the '80s — fusing an aggressive, hypnotic, angular guitar edge with a stripped-down, post-punk ethic, but not without healthy references to psych and krautrock. After an influential and groundbreaking string of releases on Beggars Banquet, Hampson's post-Loop Main is back, composing timeless compositions for Fat Cat, Touch, K-raa-k, and Staalplaat. Main's ear-catching ambient/electroacoustic music contains strong references to Stockhausen and Xenakis, but fully enjoys the benefits of modern technology, digital processing and reconstruction. If there is anything left to harvest from the carcass of The Almighty Guitar, Hampson is there to pick the bones clean. As documents of the origins of the guitar-as-centerpiece school (which includes, for example, the ambient and electronic music of Christian Fennesz and Oren Ambarchi), Main records are always studied and well-constructed; Hampson's personal and unparalleled ability allows him to combine concrete and acoustic sounds with manipulated-beyond-belief guitarwork."

**COM.A: *Shot Of Love* CD (MEOW 065). \$14.00**

"Along with his brother Joseph Nothing and artists like Bisk and Nobekuzo Takemura, Com.a (aka Age Yoshida (pronounced 'ah-geh'), is one of the first and most inventive Japanese electronic/IDM musicians. Hailed by many as the Japanese equivalent to groundbreaking UK artists like Aphex Twin and Squarepusher, Com.a is sounding the war-cry as the leader of a laptop gang all over Japan. Born in England but raised in Hong Kong and New Jersey and now residing in Tokyo, Japan, Age started ROM=PARI when he was only 18 with

Joseph Nothing (Planet-Mu); the duo released two critically acclaimed records of highly inventive and abstract drill and bass on the Belgium label SubRosa. After two full tours with AsianDubFoundation and AudioActive, ROM=PARI broke up and Age gave birth to his solo project under the alias Com.a (pronounced 'coma,' named after a much-loved Japanese candy)."

**CRACK: *W.A.R. (We Are Rock) Silent Fantasy* CD (MEOW 066). \$11.00**

Morbid dance music. Inspired as much by Titicut Follies as Black Sabbath, this is the death of disco (or metal — same thing, anyway). Crack presents six tracks of haunted carnivals, socially retarded cabaret and the loneliness of being lost at sea. Drum machines and synths, sure, but Crack is a band; innocence up front and something a little more impish in the back. King Riff, Obscuratron, Le Kim and L'Erin all create a cacophonous din of electro-smash complemented by L'Erin and Le Kim's schoolyard taunt vocals. Their sold-out self-released debut 12" split with Ann Arbor's Wolf Eyes gave only a slight indication of the misery to come. *Silent Fantasy* is their first release for Tigerbeat6 and fits in well with the work of the other inmates. Next time someone decides to take over the teen center or burn down the local theater, Crack will be off to the side taking notes. Death Disco? Electro-chaos?"

**VA: *Paws Across America* CD (MEOW 067). \$11.00**

"To commemorate its first label tour of the United States and Canada, Tigerbeat6 presents a full-length compilation of all new and exclusive tracks by the artists on the tour. That's two or three tracks tracks each from Numbers, Cex, and Stars As Eyes, all of whom who are doing the entire tour, and one track each from other Tigerbeat6 artists playing at least once along the way. Expect thrills and chills from Cex's folksy, Neptunes-type song and a track that can only be described as "industrial IDM hip-hop." Also included are the sweet and tuneful electronica of Nudge, Electric Company, and Nathan Michel, and the absolutely twisted, mind-numbing, beat-infused electronics of Knifehandchop, Uprock and Zeigenbock Kopf.

**ELECTRIC COMPANY: *It's Hard To Be A Baby* CD (MEOW 068). \$14.00**

"Electric Company is the solo project of Brad Laner, frontman for seminal band Medicine (recently reformed with vocalist Shannon Lee — Bruce Lee's daughter — after a long hiatus). As Electric Company, Laner has been making extremely leftfield electronic music since his 1995 Def American debut *A Part Cyclic Omen*. Guitars and other live instrumentation complement abstract and twisted electronics (he's right at home on Tigerbeat6). Recorded just before, during and after making the upcoming *Medicine* album for Wall of Sound, *It's Hard To Be A Baby* represents a radical redirection of energy from experimental, rhythmic sound-sculpting toward melody and mood. These new songs do not squander the advantages that modern studio technology offers — hands-on guitar-playing, voices, and synthesizers — and pay homage to early Brian Eno and Faust, current artists like Mouse On Mars and Christian Fennesz, and Aphex Twin's more melodic work. Endlessly interweaving sensual, melodic textures and clusters with plenty of the 'noise as beauty' aesthetic, Laner places these elements alongside casually funky beats, making this a musically rewarding and dynamic Electric Company album."

**NUMBERS: *Death CD* (MEOW 069). \$14.00**

"This collection of all-star remixes of Numbers' debut album, *Life*, is diverse, dynamic, downright rocking and enjoyable in a way remix albums seldom are. The remixers try to outdo each other either by improving on the originals or reinventing them by adding not just new rhythms and synthesizers but in many cases new vocals and completely new musical sections — all faithfully inspired by the Numbers aesthetic. Highlights include: the full-throttle dance-rockabilly remix of 'Driving Song', by recent Depeche Mode remixer Electronicat (Disco B, Angelika Kohlermann); the New Order-esque take on 'Prison Life' by GD Luxxe (aka Gerhard Potuznik of Mego, Cheap Records, Ersatz Audio, Interdimensional Transmissions); Kid606's rock-steady reworking of 'We Like Having These Things' into a hands-in-the-air dance punk anthem; Original Hamster's fittingly all-over-the-sound-canvas drill-and-bass remix of 'Human Replace'; and Kit Clayton's original and inspired take on the Numbers' theme song 'Information'."

**COM.A: *One More Story 12"* (MEOW 070). \$7.50**

"Hi-fi, futuristic electronica with a humorous and whimsical electro edge for fans of Aphex Twin, Mouse On Mars, Squarepusher, Kid606, Richard Devine, Plaid et al."

**SODAHBERK, DWAYNE: *Partying Without Inhibition Or Dignity* CD (MEOW 071 CD). \$7.50**

"The soundtrack for a bad night out, including bad attitude, bad judgement, social incompetence, desperation, embarrassment, and unmotivated bursts of exaggerated emotions. Musically, Sodahberk can't decide if he's a punk rocker or an electronica geek or an indie-pop nerd."

**SODAHBERK, DWAYNE: *Partying Without Inhibition Or Dignity 12"* (MEOW 071 EP). \$7.50**

Vinyl EP version.

**THE BUG VS. ROOTSMAN FEAT. DADDY FREDDY/DJ RUPTURE: *Split* CD EP (MEOW 072). \$7.00**

"The Bug & DJ Rupture have declared turf war. In a volatile face-off between two kinetically charged contemporary electronics producers, this combination mash up, dancehall destruction, hip hop malfunction and structural deconstruction assures a suitably intense future for soundclash battles. A thinly disguised audio abattoir masquerading as a six-track EP, this explosive exchange steals the tools of the dub and dancehall trade for maximum disorientation. Weapons are set to stun, and artificial genre divides are militantly blitzed."

**NUMBERS: *Death Remixes Vol. 1 12"* (MEOW 073). \$7.50**

First of 2 volumes. Artists include: Kid606, Dymaxion, Kit Clayton, Electronicat, Dwayne Sodahberk, and Caro.

**NUMBERS: *Death Remixes Vol. 2 12"* (MEOW 074). \$7.50**

Artists include: Gold Chains, G.D.Luxxe, Dat Politics, Original Hamster, Stars As Eyes, Uprock, and Zeigenbock Kopf.

**VA: *Open Up and Say... CD* (MEOW 075 CD). \$4.50**

"Tigerbeat6 brings you a full-length super-budget-priced label compilation featuring all vocal tracks. A stunning musical showcase of vocals, instruments and electronics fused in drastically varying ways, this compilation serves as a roadmap to what Tigerbeat6 has been up to recently, and where the label's going in the near future — featuring 80 minutes of music, comprised of 24 previously released, new and upcoming songs by all the best and essential Tigerbeat6 divas and troublemakers." Artists: The Rip Off Artist, The Bug feat. Daddy Freddy, Dynasty, DJ /Rupture, Com.a, Dwayne Sodahberk, Kid606, Numbers vs. Caro, Max Tundra, Stars as Eyes, Numbers, Electric Company, Crack, Knifehandchop, Cex, Total Shutdown, Zeigenbock Kopf, Terminal 11 feat. b. bond, Original Hamster, Nathan Michel, Nudge.

**BUG, THE: *Pressure* CD (MEOW 076). \$14.00**

"The Bug aka Kevin Martin of Techno Animal, Ice, God, Curse of the Golden Vampire. *Pressure* provides heavyweight evidence of the bassbin blowing, mechanoid mash-ups that have become The Bug's trademark sound. Having been indelibly marked by the skull-crush-



ing impact of UK dub, and increasingly obsessed with ragga's bionic gyrations, The Bug crunches reggae's sub-genres into a physically brutal, psychologically deep, low-end feast for non-conformist dance-floor fiends. From the thug-step ragga of 'Beats, Bombs, Bass, Weapons,' to the electronic dub of 'Live & Learn,' via the dancehall punk of 'Killer,' *Pressure* ignites basement anthems and exhausts the echo chamber, as basstronic frequencies are mercilessly exploited. Ignoring the stagnant digi-dub scene, bypassing retro-fixated roots revivalists and avoiding ill-advised attempts at Xeroxing ragga's current trends, The Bug has formulated fearlessly original future shock for electro mainliners and yardcore fanatics alike. With maniacal MCs, blissful crooners and a metaphysical poet, the range of vocals exemplifies the free thinking range of this album. Intense." Licensed from Rephlex.

**ZEIGENBOCK KOPF: The Nocturnal Submissions CD (MEOW 077). \$11.00**

"Ultra-lo-fi, mysterious, and frighteningly addictive slut-punk duo Zeigenbock Kopf (German brothers Hans and Uli Bunschlapfer with aid from Detlef) have left the flaccid and impotent dance scene of Berlin behind forever. Their beats pummel. Their bass is too loud and the highs are acrid. They came to San Francisco not to embrace the dance scene or the gay pride parades, but to destroy clubs and to hurt those who open themselves up to victimization by hurters. *Nocturnal Submissions* follows their debut album, *I.D.M.*, a severely warped and very un-PC collection of ass-destroying, sexy, electro gabber beats, rockabilly-ish guitars, organs, and dance-till-you-drop-dead vocal commandments."

**RIP-OFF ARTIST, THE: In Through The Out Door CD (MEOW 078). \$11.00**

"Tuneful IDM that mixes the hi-fi processing of Richard Devine with the timeless humor and playfulness of Stock, Hausen and Walkman. On *In Through The Out Door*, he has created a playful world of found voices, peppy rhythms and smart-ass musical references. The music harkens back to his *The Kids Are Alright* album from 2000, with glitchy electro-fried beats and hummable pop aspects rarely found in modern electronica, which is what makes *Tigerbeat6* a perfect home for it."

**KNIFEHANDCHOP: Rockstopper CD (MEOW 079 CD). \$14.00**

"Knifehandchop is Billy Pollard, a 22-year-old culture-junkie musician from Toronto who has been producing devastating electronic dancefloor anthems for the last four years on the Irritant and *Tigerbeat6* labels. *Rockstopper* showcases what Knifehandchop has done and explores totally new musical directions, compiling some of Pollard's most manic moments, and offering lots of deep, emotional tracks. The vocoded, electro anti-love songs contrast over-the-top hip hop and distorted hardcore tracks scattered throughout the album, as well as mental mind-blowing gabber, laidback hip-hop, sentimental vocal electro, and dancehall riddims."

**NUDGE: Elaborate Devices For Filtering Crisis CD (MEOW 082). \$11.00**

"Nudge is the Northwest indietronica supergroup headed by Outward Music Company label head Brian Foote and featuring musicians who've played in Fontanelle, Jackie-o-Motherfucker, Emergency, Nice Nice, Jessamine, Strategy and Sunn. For the past five years Nudge has attracted an estranged ark full of talented musicians for marathon improvisations and edits that result in perfectly glitched future musics. Alongside core members Honey Owens and Paul Dickow, Foote battles the source-fragments' natural entropy by coercing them into a near-seamless collage. At its best, the fusion is both ear-pleasing and inebriating. Points of reference become irrelevant as layer upon layer of influence smudge into a unique flavor of rave-damaged art pop."

**KID 606/DWAYNE SODAHBERK: Paws Across Scandinavia 2003 7" (MEOW 084). \$5.50**

"This strictly limited-edition split release with Ideal Recordings of Gothenburg, Sweden, was created to commemorate *Tigerbeat6*'s Paws Across Scandinavia 2003 tour, features two new exclusive tracks by Kid606 and Dwayne Sodahberk. Both tracks are prime quality indietronica that mix guitars, synths and vocals with forward-thinking electronica."

**CRACK: WE ARE ROCK: Cosmic Mind Flight CD (MEOW 085 CD). \$14.00**

"From the murky border between the urban jungle and the smoldering forests of Hades comes Crack: We Are Rock. Spawned as a cough syrup-fueled dream somewhere in the Midwest ca. 1995, founder King Riff brought his vision to San Francisco and performed under the Crack:WAR banner with a revolving cast of savants and sociopaths. Eventually teaming up with black metal poseur Obscuratron, the line-up solidified with the addition of L'Erin and Le Kim, sirens with a poetic vision who had fallen off the back of a caravan in a Satanic children's circus. Crack:WAR immersed themselves in their collective obsessions (specter-infested woods, fiendish horsemen, and New Age warfare) and now unleash a full-length fever dream-journey into a psychodelic future where rainbow-coated simians control the machines and bloodied unicorns sip wine with shrouded reptiles."

**STARS AS EYES: Loud New Shit CD (MEOW 086 CD). \$10.00**

"This is an EP, but a generous one, boasting four new originals recorded after their North American tour with Numbers and Cex, as well as carefully selected remixes by other artists, who chose their favorite songs from *Enemy of Fun*: Icelandic indietronica phenomenon Múm (Fat Cat), New York's Shy Child (El Guapo, ABCs and Touchdown), Los Angeles' Electric Company (*Tigerbeat6*, *Medicine*), Portland's Strategy (Kranky, Omco, Nudge), midwest IDM hero Casino Versus Japan (Carpark, City Centre Offices, Wobblyhead). Highlights include a brilliant eight-minute epic reworking of 'Our Light' by ambient isolationist originator Main, and *Enemy of Fun*'s most poignant track 'Suspension Days' newly reworked by Stars as Eyes themselves."

**DROP THE LIME: Killy 123 12" (MEOW 087EP). \$8.50**

"As its playful title suggests, *Killy 123* is a move away from the morbid and dark releases proliferating in today's IDM scene. Taking a goofier approach to melody, these upbeat tracks are mixed clean and loud for maximum dance-floor appeal. In 'The Days' and 'Amarcord Gold,' big band remixes and squirty sound riffs tangle within the context of floor-thumping anthems, inviting consideration of the relationship between old and new forms of dance music. 'Rad Girl Killy' and 'Cuttie Throats' revolve around the empty spaces in sound, allowing the main rhythms to unravel over time, balanced by tickly, eerie melodies. Each side ends with melancholic, beatless tracks that express the energy and emotion put into the creation of the harder, dancier tracks on the EP."

**KID 606: The Illness CD (MEOW 088 CD). \$7.50**

"This crazy newacidtechnohardcorebreakbeat action from hyperactive manboy Kid606's first single off the upcoming full length album *Kill Sound Before Sound Kills You* is a retro hardcore techno anthem for a period which still hasn't occurred yet: sweeping melodies and gnarling basslines combined with classic beats and all the sonic sci-fi twist and turns needed to keep you at the edge of your listening seat. 'Ecstasy Motherfucker' is a 9-minute, relentless 4/4 160-BPM epic with more energy in it than most albums — thumping 909s mixed with Baltimore breaks and booty 808s with DSP rush breakdowns all climaxing in a bass-heavy speedcore gabber blowout."

**KID 606: The Illness 12" (MEOW 088 EP). \$7.50**

Vinyl EP version.

**DYNASTY: Dynasty CD (MEOW 089 CD). \$10.00**

"Supremely talented, immaculately attired, sporting hooks, looks, chops, and undeniable rockstar power, Dynasty are the complete package royale. This is their seven-song, multiple re-entry vehicular salvo from the heart and loins of the San Francisco dancewavepartypunk culture war. Fronted by the mercurial Jibz Cameron (Roofies) on vox and keyboards, hips set rocking by the bomb-ass bass of Diana Hayes (Mono Pause), and jet-propelled by the undeniable beatz of Indra Dunis (Numbers), Dynasty is the soundtrack to your fever-dream night-on-the-town with Alexis Carrington, Dorothy Parker, and Terri Nunn. Dynasty is not some tired, warmed-over electro retreat. This is fresh, beat-oriented, melodic, everlasting gobstopper party music, awash in sex, deadpan humor, and all-consuming uniform lust."

**SODAHBERK, DWAYNE: Unfortunately CD (MEOW 091 CD). \$15.00**

"The monumental third release and second full length album by Dwayne Sodahberk for *Tigerbeat6* represents one of the label's most ambitious and fulfilling forays into modern pop music. Sodahberk could no longer repress his love for stringed instruments and, almost as a statement, traded his prized TR-909 drum machine for a 12-string electric guitar to make this album. Composed in semi-isolation on the outskirts of Stockholm, Sweden, Sodahberk gives *Unfortunately* a warm, analog glow through digital thumps, tweaks, and textures. His cutely aggressive pitters and patters contrast the emotionally charged noisy bits and adjoin intriguing melodies, gorgeous vocals, and solid structures. This blend of indie poptronics and post-rocking electro is a well balanced soundtrack for dawn to dusk."

**MICHEL, NATHAN: Dear Bicycle CD (MEOW 092 CD). \$14.00**

"*Dear Bicycle* moves away from the lo-fi madness of Nathan Michel's acclaimed *Tigerbeat6* debut, *Abc Def*, into calmer waters of semi-pop pleasure. Momus has described Michel's music as 'very lovely, optimistic and playful sounding, always several steps ahead of habituation or boredom,' while DIW called his debut 'very romantic and utterly creative.' Lush orchestral strings float above vocoder harmonies and disjoint piano loops. Dirty, prepared guitar solos mix with out-of-step, cheap keyboard accompaniment. Scraps of samples from sources like Patsy Cline, Bach, and Spike Jones are woven into acoustic and electronic textures. While *Abc Def* edits the source material to bits, *Dear Bicycle* often allows the sound sources to speak for themselves, unedited."

**UPROCK RHIZOME + THE APHASIA GROUP: Jungle Green Memes CD/BOOK (MEOW 093CD). \$15.00**

"Uprock + The Aphasia Group comb the detritus and effluvial ejaculate of noise, Americana, punk, free jazz, laptop wankery and improvisational percussion, offering music enthusiasts a feast of digital discharge, cover songs, recorded minutes from kelpandcircuits board meetings, and archival tracks from unheard Oakland improv jam sessions. Highlights include: field recordings culled from peep show booths, a scanline synthesized glial cell migration, free jazz mash-ups, oodles of live instruments (digitized and reprocessed guitars, drums, horns and percussion), pedals, patches, a contact mic'd fixed gear bicycle, and an amplified potato. Think Milford Graves and The Nihilist Spasm Band in conversation with Tom Ze and Masami Akita. Imagine a celebrity 'jam band' fronted by Peter Brotzmann and Eugene Chadbourne uniting ex-members of Matching Mole, Mission of Burma and Throbbing Gristle for one epic, sun-kissed late '70s performance. Expect everything from minimal, digital guitar workouts and sinewy found sound collage, to hectic beat frenzies and dubby jeep bumps."

**VA: Paws Across The World 2003 CD (MEOW 094 CD). \$11.00**

"This is the official document of the *Tigerbeat6* global takeover known as *Paws Across The World Tour 2003* — over 100 shows with Kid606, DJ/Rupture, and Dwayne Sodahberk leading the charge with delicately booming reconstructions of broken beats, tyrannical melodic stratagems, and an evident gang mentality. This is a specially priced, 22-track, seventy-nine-and-a-half-minute CD of disco threats, anthemic attacks, aggro drills, punishing skronk, innovative breakbeat, and raging ragga — with two new exclusive tracks from Kid606 and DJ/Rupture, three from Dwayne Sodahberk, an old school mash up junglist smackdown from Rewind Records' Soundmurderer, a Gold Chains-produced grrlgroup anthem from Dynasty, a techhouse bumper from Janosh Brando, Danish breakcore craziness from Puzzleweasel, 8-bit hip hop IDM headnod from Skeksi, New Yawk plunderphonic booty-shaking courtesy of Donna Summer, operatic spazzcore from Total Shutdown, retro ragga snarerush assault from Toronto's 0=0, UK emo IDM from RandomNumber, indietronic ambience from Stars as Eyes, and unclassifiable, twisted tracks from End, Dev/Null, Titwrench, Nice Nice and Terminal 11."

**VA: Revenge Of The Fight Club 12" (MEOW 095 EP). \$7.00**

"Fight Club invites witnesses to the third installment of band vs. band manipulation and audible bloodlust in *The Revenge of the Fight Club*. After nursing a grudge for too long, it's payback time. These avengers have come to settle an old score and go beyond the boundaries of violence, permanent harm, and violation of hyped-up genres." Artists: Stars as Eyes vs. Casino Versus Japan, Dwayne Sodahberk vs. Janosh Brando, 0=0 vs. Super Mario Brothers, Com.a vs. Original Hamster, Cex vs. GD Luxe, Donna Summer vs. Van Halen.

**TOTAL SHUTDOWN: Total Shutdown CD (MEOW 097 CD). \$10.00**

"San Francisco dive-bombing noise-metal jazz aggressors Total Shutdown are a five-piece bass-guitar-keyboard-sax-drums screecher band who flail through stop-and-start, minute-long, tantrum-like songs. Bernard Stollman, the guy who started ESP-Disk said, 'There doesn't seem to be any point to it.'"

**NUMBERS: In My Mind All The Time CD (MEOW 098CD). \$14.00**

"Numbers are Eric (ex-Xerobot), Dave (ex-Xerobot), and Indra (Dynasty), a rock'n'roll trio formed in the fertile post-wealth post-rave San Francisco dot-bomb underground. They play fast, primal punk disco beats, trading detached boy/girl vocals amid intermittent bursts of noisy guitar and fuzzed-out berserk bass. The influences they cite (no wave, Gang of Four, Kraftwerk, Wire) seem typical enough, but Numbers chew these up and spit it back out all their own."

**NUMBERS: In My Mind All The Time LP (MEOW 098LP). \$14.00**

LP version. "Numbers are Eric (ex-Xerobot), Dave (ex-Xerobot), and Indra (Dynasty), a rock'n'roll trio formed in the fertile post-wealth post-rave San Francisco dot-bomb underground. They play fast, primal punk disco beats, trading detached boy/girl vocals amid intermittent bursts of noisy guitar and fuzzed-out berserk bass."

**KID606: Kill Sound Before Sound Kills You 2LP (MEOW 100 LP). \$19.00**

CD version released by Ipecac. "No longer a kid, Kid606 finds himself at the forefront of America's independent electronic music world, striving against adversity, surpassing expectation, and breaking the rules. *Kill Sound Before Sound Kills You* promises to bring listeners to a fiery musical climax, by merging thoughts and ideas previously spewed out by Kid606 while advancing to the next level where over-the-top, danceable, power-electronic, technopunkhyper, rave-gabber-junglist madness reigns. 'The Illness,' 'Woofer Wrecker,' and 'Ecstasy Motherfucker' are pure tension-and-release dancefloor stormers, oozing with sweaty, breakbeat energy, dynamic noise, and grinding acid riffs. 'Who Wah Kill Sound?' and 'Buckle Up,' featuring accomplished UK dancehall MC Wayne Lonesome, are the album's tribal ragga junglist anthems where thunderous beats and booming basslines col-

lide with thrashing gabber kicks, dirty rave blasts, and monstrous, police-siren wails and screeches."

**KNIFEHANDCHOP: *Triple Threat 12"* (MEOW 101EP). \$8.50**

"Following on the heels of the eclectic and wonderful Rockstopper CD, Knifehandchop makes excellent use of a unique ability, in the words of Careless Talk Saves Lives, to 'joyously romp through the various electronic stylings of the last few years.' The infectiousness of these four new tracks is impossible to ignore."

**KNIFEHANDCHOP: *Techno Gaiden 12"* (MEOW 103EP). \$8.50**

"A confusingly titled companion piece to Knifehandchop's *How I Left You* CD, and a premium slice of rave-dancehall-gabberpizz on its own. This 12-inch features the two tuffest and ruffest DJ-worthy tracks off the CD (that weren't already on the *Triple Threat* EP) and four mixes (available nowhere else) from Japan's prodigal laptop pervert Com.A, Berlin's Modeselektor (famous for their electro-acid rave mashup releases on Bpitch Control), France's A77 (one half of Rotator from Peace Off Records fame), and Toronto newcomer Belladonna Killz."

**KNIFEHANDCHOP: *How I Left You* CD (MEOW 104CD). \$15.00**

"This first true Knifehandchop album, as opposed to the latest in a series of compilations of dancefloor singles and plunderphonic booty anthems, aims to be a fully immersive concept. Previous KHC releases all keep the bar raised by mixing, energizing and distorting disparate genres as gabber, pop, techno, booty, ragga and ghetto-tech, but *How I Left You* reflects Knifehandchop's newest saga of bipolar drama; this frenetic new form of sonic aggression could only come from a shot to the heart."

**TIGERSUSHI (FRANCE):**

**VA: *More G.D.M. CD* (TSR 001 CD). \$15.00**

"*More G.D.M.* is a musical selection for the heart and the mind, not a genre compilation, neither an up and coming restaurant soundtrack nor an opportunistic revival. It is the imaginary score to Tigersushi's musical Eden, where notorious figures of the past meet their contemporary heirs. Following the 5 EPs series, here comes the complete *More G.D.M.* album including all the tracks previously released on vinyl plus 5 exclusive bonus tracks." Artists include: Gina X, Metro Area, Maurice Fulton, Silver Apples, Bush Tetras, Alice Machine, Tokow Boys, Max Berlin, Chapter Three, T.B.S. feat. Jamalski, Material, Terrence Parker, John Tejada, and Cluster.

**CLUSTER VS. JOHN TEJADA: *More G.D.M. Vol. 1 12"* (TSR 001 EP). \$9.50**

"Cluster — 'Hollywood'. A crepuscular ode and timeless electronic Kraut-Rock cut courtesy of Cluster (Dieter Moebius and Hans-Joachim Roedelius) who among other things worked in conjunction with Brian Eno (on two LPs *Before and After Science* and *Cluster & Eno*). Since then, they have been regularly quoted as major influences alongside Neu! or LA Dusseldorf by music connoisseurs such as Radiohead, Sonic Youth or The Notwist. Published in 1974 on the Zuckerzeit LP (Brain Metronome), 'Hollywood' and its synthesized curls still sound up to par in 2002. Hypnotic and Visionary. John Tejada — 'Present Pretense'. John Tejada embodies today's most thrilling facet of techno music. His style stands halfway between characteristic Detroit deepness and Germany's new wave signature (Isolée, Losoul etc). Such pedigree landed him releases on prestigious imprints such as Playhouse, Scape, Palette, 7th City et al. Released in 2000, *Significant Numbers*, his masterpiece is already an hard to find classic. For Tigersushi, John composed a new and exclusive cut, 'Present Pretense', full of easy-going, round basses and punctuated with summery synthesizer melodies that grow on the listener at each play."

**VA: *How To Kill The DJ [Part One] CD* (TSR 002 CD). \$15.00**

"The soundtrack to club Pulp's glam-trash Kill The DJ parties mixed by Ivan Smaghe (Black Strobe/Volga Select). Includes exclusive edits of Ministry (by Optimo) and Soft Cell (by Ivan Smaghe and Fany) + Michael Mayer, Captain Comatose (aka Khan) etc.. 'KILL the DJ' is the mythical club night that has been rocking Paris underground for more than three years s now with a cocktail of indecent live acts (Peaches, Khan, Midnight Mike) and stunning deejay sets (Harvey, Trevor Jackson, Optimo). Ivan Smaghe is the most notorious and daring figure of the Parisian electronic underground. As hard boiled as snotty, as sleepless as tasteful. Tigersushi is the best French record label ever(?). Artists included: Roger, Captain Comatose, In Flagranti, Crowdpleaser & St Ploem feat. Selfish In Bed, Laminim & Cottonhead, Digital Tongue, Ministry, Chelonis R. Jones, Suck, Woody, Daniel Diamond, Ferenc, Soft Cell, Interlude, Queen Of Japan.

**BERLIN VS. MAURICE FULTON, MAX: *More G.D.M. Vol. 2 12"* (TSR 002 EP). \$9.50**

"Max Berlin — 'Elle Et Moi'. 'Un coin de rue...': She & Me/ Elle et Moi is the kind of narrative everyone likes to hear when thinking of a stir. Love action is on the menu of Max Berlin as he strolls through the summery streets of Paris. Fat funk and odd Gainsbourg-like storytelling make it a compelling must! 'Dance For Me (Tigersushi Re-Edit)': 'Dance for Me' is the anticipation of today's DJ era. Berlin contemplates accomplished ballerines unleashing all their talents on him with the relaxed studio shark attitude of a crooked producer. Bent as a nine quid note, a perfect leftfield disco track with interseting glitter and immediate rolling beats. Maurice Fulton — 'Feel The Same': He could have been Grandmaster Vixen Morse, a maddaddy of Hip Hop but instead of taking the cash and go he set his mind on rescuing house music from mediocrity. Boy is this deep or what? Do you feel the same? Bumping basses, übercool layers and a unique sense of purpose."

**MU: *Afro Finger & Gel CD* (TSR 003 CD). \$15.00**

"Written by Mutsumi Kanamori. Produced by Maurice Fulton. Mu — amidst the void and emptiness of the umpteenth re-readings of past music an implosion has just occurred. A 'satori' producing the most singular personality in UK music ever, Mutsumi Kanamori. The reign of pop transvestite as electronic innovation is over. Now is the time for true affirmation of self, un-programming of the masses, some rock-n-roll, excellent music, whole lotta love and northern uproar." *Nobody (except perhaps Kool Keith) can claim to sport as many musical signatures as Baltimore-born globetrotter Maurice Fulton. After compiling an impressive re sheet of twisted house programming as Ladyvibb, Synclops, Stress, Basement Boys and Eddie And The Eggs, he finally settled in Sheffield and got married last year to Japanese-born Matsumi. They started making beautiful music together and the resulting Mu album, Afro Finger And Gel, is the best punk electronics you'll hear in 2003. It's a poppers-fueled blurring of the lines between goofy techno, body-popping Latin, Japanese pop, Skinny Puppy, Ministry and rousing horndog Basement Jaxx blitzes.* — i-D

**GINA X VS. METRO AREA: *More G.D.M. Vol. 3 12"* (TSR 003 EP). \$9.50**

"Tigersushi continue their bomb combination of lost classic gems mixed with the more exciting facets of modern electronic music. On the a-side, Gina X delivers a fierce mixture of punk, decadent chic and splendidly leftfield music that quickly became a staple of NYC's Danceteria: there was never anything harder than Kikoine's raunchy vocals over these twisted synth chords - true early 80's disco/punk avantgarde. On the flip, the intriguing duo of Morgan Geist and Darshan Jesrani drafts its dazzling disco creativity from the thirtysomething dance music furnace supreme: NYC. 'We Also Not' is a nonchalant boogie number that

is as much electro as leftfield disco. The Music Institute, the Loft and the Hacienda on just one recording is no small fix, Metro Area do it like no other."

**MU: *Afro Finger & Gel 2LP* (TSR 003 LP). \$22.50**

Double LP version.

**K.I.M.: *Miyage CD* (TSR 004 CD). \$15.00**

K.I.M. is the first ever mixture of album and compilation including a superb reprise of the Smiths' 'Meat is Murder' by K.I.M. themselves amongst Edith Piaf, Larry Levan, Gun Club or Psychic TV. The whole is mixed in a unique manner by this enthralling studio half of which is constituted by Joakim of Fantômes (Versatile Records) fame.

"K.I.M. is an activist vegetarian consortium composed of Flokim Lucas and Jimi Bazzouka. Bazzouka once was a well known anti-capitalist militant, responsible for a painstaking tide of bombing of several institutional buildings in the United States and his past involvement with guerilla warfare in places such as Nicaragua, Colombia and Mexico. Turning his back on a cruel row of bitter fights, unnecessary violence and desultory politics, Bazzouka found a new establishment as gardener in the Icelandic hippie compound of Vik amongst the K.I.M.-fellow community. K.I.M. is an acronym originally created to illustrate the philosophy and way of life of community father figure and German celebrity recluse Ulrich Vordstrom. K.I.M. fellow members recognize him as Kern.Im.Mordsee, a beacon of inspiration who edicted the ways of the K.I.M., a series of precepts and know-hows that by contractual agreement with Tigersushi records shall remain quite obscure and kept undecipherable to the masses. According to biographic information forwarded by various sources, Bazzouka was sent to set up a sub-division of the K.I.M. community in the south of France where he met Flokim Lucas, a Korean refugee and the community's librarian and caretaker of the plentiful of records assembled through various errand jobs and garage sales. Despite the toil and work induced by the extensive development of the south-K.I.M. orchard, Bazzouka and Lucas allegedly decided to vest the riteously enormous profits derived from the side-of-the-road-sale of take away melons into an album mixing their own music with their favorite songs by other artists like Arthur Lyman, Edith Piaf, Larry Levan or the Gun Club. This record was deemed benevolent enough to be left out to Tigersushi records. Although Bazzouka and Lucas undertook not to include and subliminal messages and/or propaganda in the above mentioned recording, Tigersushi records hereby waives any responsibility whatsoever as to possible consequences to a long exposure to K.I.M. music might trigger." Artists: Solomon Islands, Arthur Lyman, Francois de Roubaix, K.I.M., Wevie Stonger, Edith Piaf, Moondog, Un Drame Musical Instantane, Max de Wardener, I Wayne Sadra, Asa Chang and Junray, Joubert Singers, Pierre Bastien, Psychic TV, Gun Club.

**PARKER VS. MATERIAL, TERRENCE: *More G.D.M. Vol. 4 12"* (TSR 004 EP). \$9.50**

"Terrence Parker — 'Love's Got Me High': An all-time house classic from Detroit courtesy of the impressive Terrence Parker who could lay down a soulful track even with his eyes blind and arms tied in his back. No gimmicks or clever tricks just this cold-turkey instant anthem quality that urges you to rush on the dancefloor or hit the replay button anytime. Material — 'Secret Life': This is taken out from the second of the *Temporary Music* EP series (1981) that inaugurated Material's search for a fusion of punk, disco-funk and new synthetic strands. One of the numerous side projects of the notorious Bill Laswell, the outfit demonstrates an insight into the inner workings of music and its innovation cycle that is as fresh and far-reaching thirty years later. Mutant music somewhere between New Wave electro-pop and New York disco."

**MINISTRY/SOFT CELL: *How To Kill The DJ Vinyl Sampler 12"* (TSR 006 EP). \$9.50**

"Ministry — 'I Wanted To Tell Her (Tongue Tied Remix)': Hard to believe that Ministry could actually funk legit before indulging into heavy indus galore. This is an electro-pop masterpiece of savage cut-ups and wild boogie. Ministry — 'I Wanted To Tell Her (Tongue Tied Remix) Naom Gabo Edit': Optimo is an hacktivist collective based in Glasgow that has already been through it all: deejaying, record label, online services, private membership club and so forth. Their Optimo nights and series of edits-remixes have already rocked the casbah worldwide and drawn the attention of hipsters deluxe from the likes of DFA or Erol Alkan. Here Naom Gabo a.k.a Johnnie Wilkes shows his mad skills on a twisted edit. Soft Cell — Memorabilia (Extended Mix) Kill The DJ Edit': A timeless classic in its rare long version. Again edited by neg-marrons supremes Smaghe and Corral. A stupendously modern piece of work. Both simple and definitive. Music has the right to seriousness."

**MU: *Chair Girl/Let's Get Sick 12"* (TSR 007 EP). \$9.50**

"This is MU. The most daring punk artist ever to grace the electronic music community. Mu is revolutionary. Mu is good and Mu is evil, Mu is the whirlwind of more than twenty years of digital bleeps and club culture. MU has produced landmark material. Mu is the Velvet Underground of clubland with bonkers-banana music that will remain in twenty years time. Mu's accomplice and producing hero is none other than the original Doctor Scratch himself, Maurice Fulton. Together they live in Sheffield. So, the only standpoint it do you want to be cutting-edge or not? We Mu, do you?"

**K.I.M.: *Flores Monstrosi 12"* (TSR 008EP). \$9.50**

Features: Psychic TV: "Ov Power". "Okay, let's try to make this simple: Once, among a rather unassuming group of demos, we received a very strange disc bearing the name K.I.M., titled *Silence is God*, which came in a sleeve bearing one email address. And we sure as hell hadn't heard anything quite like it. Through information obtained (with difficulty), we now know that the people behind this disc (men or women?) belong to a sect (sic) of the name of K.I.M.. For reasons that we will explain to you later or perhaps that you will include/understand on your own by listening to this a lot, we immediately decided to release this disc in parts. The two songs you hold in your hand are from their album. For those who aren't familiar with it, Psychic TV is collective/group of ex-Throbbing Gristle Genesis P. Orridge, a pseudo-cult who made emblematic, worrying, iconoclastic and completely disturbed industrial music. OV Power is a nice tribute to Temple OV, the name of the sect that the charismatic, gold toothed Genesis lead. K.I.M. create long sonic layers, where one can hardly perceive changes (droning, you might say), of hypnotic textures, a near Buddhist inspiration on rhythmic martial... You could place this piece between Plastikman, Arne Nordheim and Throbbing Gristle (again) for it's angst ridden atmosphere. However, it's still something else... but what?"

**TONES ON TAIL/DR JOHN/ANTENA: *Kill The DJ - Exhibit [a] 12"* (TSR 009 EP). \$9.50**

Features: Tones on Tail (Blackstrobe edit), Dr. John (Clem Daphonics edit), Isabelle Antena (Kill The DJ edit). "Tones on Tail: An off-shoot of essential goth outfit Bauhaus, Tones on Tail gets a painstakin' take from likeminded downlitting gurus, Blackstrobe aka Ivan Smaghe and Arnaud Rebotini. Dr John: Hard to believe the engineer of New Orleans boogie-funk classics would come to celebrate electro in proper jet-setting fashion and in a nearly metro-area-esque vibe. Cut in funky fashion by Parisian authoritative house dealer, Clément Daphonics. Antena: This is a soother and a gentle number courtesy of Disques du Crépuscule experimentalists Antena. Kill the DJ guru, Fany Corral, cuddles the original with additional loops and gusto."

**K.I.M.: *Kim Kong EP 12"* (TSR 010 EP). \$9.50**

"Another daring output from the K.I.M. cult sect that once again blends K.I.M. far-reaching view of music with some classic releases. Kim Kong is a subtle maladjusted industrial/disco piece that has enuff sweat, dreary mind pictures and bloody inferences to freak out any dancefloor. Mystique supreme Andrew Meecham from Chicken Lips, aka Emperor Machine, visits the myth again whilst Gun Club's 'Sex Beat' uber-classic is yet another hard-to-find-on-vinyl anthem for the freaknation of the world."

**ESG VS FREDDIE MAS: More G.D.M. Vol. 5 12" (TSR 011 EP). \$9.50**

"Could you actually believe there was a never-reissued ESG title that we didn't know of and had never heard? Originally released in 1988, this is so much smooth party groove and raw energy that quite frankly it should speak for itself. Everything is in there and the whole history of house music could be loop in the mystical bliss of that to-good-to-be-true intro. Freddie is a larger-than-life character brought to you by our Codek friends in New York. Urgency, eagerness and a basic killer groove is maybe what a good track is all about and probably what the most thrilling times of NYC were made of. An 'emotional rescue' of some sort."

**SIR ALICE: 1 12" (TSR 012EP). \$9.50**

"Sir Alice is Tigersushi's new darling (not to be mixed up with Alice Machine). At 23 years old only she already has a serious teenage angst background, performing as a punk-rock singer from the age 14 to 19. Whilst slumming all the usual live-band joints, she starts a career as an academic at IRCAM where she teams up with Marc Collin (the man behind trail-blazing musical ventures Ollano, Suburbia, Volga Select) who takes over the production decks. A seriously hyperactive youngster she spans a thousand project a day including art-installations and multimedia performances with the same untamed rage. A serious, enthralling case of musical schizophrenia. Follow, Follow... Tracklisting: A : Bouda Is A Material Girl — 'We are at war'. The No Logo uproar is brought to further musical heights with this cut-throat pop song that makes up for a perfect soundtrack to Bret Easton Ellis' fiction. It's easy to understand why one of Sir Alice's all time fav. is none other than Thurston Moore. Just like Sonic Youth's charismatic leader, Alice has hidden plenty surprises in the mix, right behind the anger wall. B1 : Ballad — This perfectly exemplifies the case for musical schizophrenia. The tempo slows down and the tone is that of ambient rock in a manner that would have us coin big name references such as Einstürzende Neubauten or Leila. B2 : Princess — Another peek into the girl's singular universe. Eerie mixture of childish innocence and tormented structure. An early deed for Alice that was originally recorded a mere Dictaphone."

**VOLGA SELECT/AVRIL/SIR ALICE: So Young But So Cold Sampler 12" (TSR 013EP). \$9.50**

"Three distinctive remixes of excerpts from the forthcoming *So Young But So Cold*, a Volga Select lead celebration of the cornerstone era of French underground music: 1979-1983. Tracklisting: A: Richard Pinhas: Iceland (Volga Select Remix) With an even icier take on the cold ambient ramblings of musician-philosopher Richard Pinhas, Volga Select show a mastery command of cold-wave groove. Twiddling with space echoes and vintage synths, they create yet another classic. This is progressive with good tastes and glow-sticks barred. B1: The (Hypothetical) Prophets: Wallenberg (Avril Remix) An electro-rock take on this absolute classic that prolongates Avril's latest productions on F.Com (his Members Only CD will be available on F-Com in April). Here Avril plays 'Superpitcher' to a tale of woe, spy games and resistance during the second world war. B2 : Nini Raviolette : Je Tu Nous (Sir Alice Remix) A cool crash, with twenty years of music interspersed, between two egotistic pun-ketts. On the one hand Nini Raviolette, the darling of the eighties and on remixing duties Sir Alice, the contemporary hoodlum with a mission to rock the 21st century."

**TILIQUEA (BELGIUM):**

**URABE, MASAYOSHI: Urklang CD (TILIQUEA 001CD). \$16.00**

"Introducing the first solo European CD release by Nipponese contemporary alt saxophone player Masayoshi Urabe (sparse discography with previous releases on PSF and SIWA). The music is minimal but intense, featuring unusual solo sax improvisations which explore the relationship between sound and silence." Two long solo tracks, one for alto, one for soprano, recorded live in Japan in 2001.

**SPACE MACHINE: 3 2LP (TILIQUEA 002LP). \$28.00**

"From around 1998 Maso Yamazaki started to incorporate trippy, spacey electronic elements into Masonna performances. In order to better pursue these elements alone, he started Space Machine in 2000, his self-labeled 'analog electronic cosmic sound project'. For as long as he had been performing under the Masonna moniker, Yamazaki had been ardent fan of early electronic music from the 50s and 60s, and in order to research the impact that electronic sounds had upon the spiritual lineage audible in sixties US and British psychedelic music and seventies krautrock, Yamazaki began collecting analog synthesizers and vintage electronic equipment. He continuously experimented with these instruments in his home studio, and while groping towards an understanding he discovered a new direction for his own music, a direction different from his work as Masonna. This third Space Machine release, which is aptly named 3, is a double vinyl album that consists of solo excursions by Yamazaki in his home studio. The release is limited to an edition of 500."

**TIME-LAG RECORDS:**

**PARVA/ULTRASOUND, DRONA: Songs From The Entoptic Garden Vol. 1 LP (TLR 001 LP). \$17.00**

"The first in a series of split LPs loosely in tribute to Popol Vuh, as well as the first release on Time-Lag Records. Drona Parva's 'form-constants' is a minimalist hammond organ meditation inspired by Popol Vuh's 'In den Garten Pharaos' and early Terry Riley. A slow building, trance inducing, improvisation. Ultrasound (Texas by way of Den Haag) opens side two with a beautiful reworking of Popol Vuh's 'Spirit of Peace', using piano, bass, gong, and viola, then closes the side with a track of shimmering guitar drone. Plenty to float away on... audiophile quality 180 gram vinyl, and packaged in a gorgeous custom letterpressed sleeve. Hand numbered edition of 800."

**PONYS, THE: Shishimumu CD (TLR 006 CD). \$11.00**

"A pretty fantastic debut... the sounds of the past and present meeting to create a unique and uplifting timelessness. Merging rock instrumentation, acoustic guitar, electric slide, moog, wurlitzer, and gorgeous vocals into a cluster of irresistible, catchy, and haunting songs. Flowing through droning psychedelia, velvety instrumentals, quirky indiepop. Country twang, and distortion fueled rock. It's all brought together by the band's unique sound and youthful energy. 100% analog process used from start to finish, for some extremely high fidelity."

**PONYS, THE: Shishimumu 2LP (TLR 006 LP). \$26.00**

Double 180gm vinyl in a heavy weight full color gatefold sleeve.

**ACID MOTHERS TEMPLE & ULTRASOUND: In G 10" (TLR 018LP). \$13.00**

"Wonderful collaboration recorded live on-air at KVRK Austin Texas, 2002. AMT's freak-out

tendencies are mellowed somewhat by Ultrasound's melancholy minimalism, resulting in something sounding like a sort of chiming cosmic gamelan rock... think Ultrasound's Popol Vuh tribute with rock band in tow, and you'll be close... side one slowly builds from deep space buzz to some seriously lifted viola sawing/piano tinkling. Side two's dual guitar action hits some heavy extended cosmic chug, floating along on a thick wash of bass/synth/theremin/percussion... all headed for a final fuzz collapse. Play it loud... far-out 'invisible' 100% inkless packaging : clear vinyl, no labels, dry letterpressed transparent film covers... look close..."

**TIMEBOMB (JAPAN):**

**MOSQUITO: UFO Catcher CD (BOMB 13). \$18.00**

21 cuts of "exotic blues sound," featuring Jad, Steve Shelley, and Tim.

**VERMONSTER: Holy Sound Of American Pipe 2CD (BOMB 14). \$18.00**

Japanese-only CD version of TW 1024. This opus studio stock by Boston's most "coherent" rock band is a fairly pleasurable thing to behold. Just too long for 1 disc, the final track "You Can't Hide" is included as a separate 3" CD. Original LP on Twisted Village is now out of print.

**HALF JAPANESE: Greatest Hits 2 CD (BOMB 23). \$18.00**

28 more tracks, spanning their entire career. Five tracks are unreleased, from '86 and '93 versions of the band.

**19/JUKE: 97 Circles CD (BOMB 41). \$13.00**

Amazing CD reissue program of the complete output by the early 80's band led by Shinroh Ohtake (most recently known to us for his Puzzle Punks duo with Yamantaka Eye); the first and fourth albums are now sold out, we have limited stock on the middle 2. "Legendary Tokyo's obscure band 19 (pronounced 'Juke') — formed by Shinro (Puzzle Punks) in the early 80s. They put out 4 albums and 1 single of unbelievable native mental disorderly sound between '80 and '82 on their own. It's the absolute root sound of the Boredoms, Panasonic/Sahko music (!). You'll be killed by them now in 1996. 97 Circles is the 2nd album issued in '81. Though it's influenced by No New York, such way of crashing sound isn't normal. Roots sound of early Boredoms!"

**HIGH RISE: Psychedelic Speed Freaks '84-'85 CD (BOMB 48 CD). \$13.00**

"Tokyo's veteran hard-acid-core trio well known for their releases from PSF label. This issue features lots of unreleased material. It's the 'megaton violent version' of their 1st and 2nd album (another version of their 2nd album remixed CD), with unreleased material recorded around those times. This will show their dark side of the early days. I can see your ears bleeding."

**TINY RECORDS:**

**POTTS, JOE: Gift From The Dead CD (TINY 01). \$13.00**

New label run by Tom Recchion, one of key figures in the LAFMS group, whose "purpose is to support composers, sound artists, experimental musical activities of all kinds as well as having a hand in preserving various recordings of the past...it is the hope that Tiny Records will continue the legacy left by the L.A.F.M.S." Joe Potts started recording strange sound pieces in 1973 in a collaborative group that would later be called Le Forte Four, and is responsible for coining the term Los Angeles Free Music Society. This disc finds him sampling the Grateful Dead to highly experimental effect, but unlike Oswald's Greyfolded, you may have trouble picking out your favorite parts! "After 20 odd years of very odd sound projects, Joe Potts has finally cleared the edge and in plunging disc-first squarely into the abyss. Gift... has got to be one of the most disquieting releases ever. To begin with, the disc consists of one 46-minute composition generated primarily from a defective CD. And then there's those orgasmic shrieks from the anonymous vocalist. Finally (just for the sheer pop appeal) throw in some La Monte Young-esque chord extensions. And probably the most bizarre aspect of this CD is that although they have never been fused together in quite this way, all of these elements are ideas that Potts has been exploring for the last two decades." Limited stock...

**POTTS, JOE: Sex Machine CD (TINY 18). \$12.00**

"Joe Potts is a founding member of that seminal group of slacker noise artists The Los Angeles Free Music Society, member of the irrepressible Le Forte Four, and master mind of Airway, the gnarliest noise band ever and currently one of four members of Extended Organ. For the past decade Joe Potts has been performing on an instrument of his own device, the chopped optigan. The optigan being a primitive optical sampler disguised as a parlor organ and marketed in the Seventies by Mattell's Boy Wonder Jack Ryan (Father of Barbie.) Potts chops the sound units out of optigans and wires them up so that all 64 channels can be played at once through mixers and effects. Sex Machine is an extended trance induction that seems to both remain static and constantly change. A peppering of subliminals at varying depths adds a spicy hook."

**TIR GROUPE (CANADA):**

**LES MALEDICTUS SOUND: Les Maledictus Sound CD (TG 024 CD). \$14.00**

"(Originally released in 1968) this is one of the most bizarre records ever released and one of the most sought after titles on the collectors' market. The Maledictus Sound are to instrumental rock what Frankenstein was to science... a laboratory monster... a strange creature assembled from a mish-mash of diverse musical sounds. Psychedelic pop, romantic ballads, musical tongue-in-cheek, drugged out chipmunks, near-delirium sound effects, horror movie screamadelia and a mega-twisted '60s vibe. Eclectic, epileptic. For Jello Biafra this is 'some of the most screaming exotica-psych I've ever heard in my life'. Featuring a bonus track."

**LES BIBERONS BÂTIS: Ok! C'est Correct! CD (TG 030 CD). \$14.00**

"Satan Bélanger, the return? In 1993 the first assault of Les Biberons Bâtis, Attaboy On Meurt (an anthology of cassettes, released in 1984-85) had corrupted our ears in a beautiful way. Now, here's Ok C'est Correct, the second album of this group which is actually a solo act. Bruno Tanguay, the brain and the Satan Bélanger of Les Biberons Bâtis, presents us here his last grand cru. More machines, less humans, an uncommon experience on layers of plump dub sounds and psychedelic elasticity. Armed with synths, a clavinet, guitars and a vocoder, the Biberons Bâtis give birth to an disc well anchored in his roots but with an eye to the future, guaranteed to keep the cult of Satan Bélanger alive. About Satan, Bélanger that is, he doesn't sing any more, he speaks a little, but profoundly spazzes the knobs, enough to stun your hip neurones. Orgasms and discomfort assured!"

**TOBIN (GERMANY):**

**TOBIN: 01 12" (TOBIN 01). \$9.00**

An awesome duel-minded minimal classic, one sides takes on the softer side of Mike Ink-related Cologne-style repetition, the other is loose and loopy non-beat drone explosion.



[last copy, in "used DJ condition", sorry]

**TOEI MUSIC PUBLISHING (JAPAN):****TARKOVSKY, ANDREY: Vol. 1: *Ivanovo Detstvo* CD (TMP 2001). \$24.00**

A series of 4 CDs (released in 1995, only in Japan) documenting the film music of the late, legendary Russian filmmaker Andrei Tarkovsky (1932-86). This first volume features sound-track music composed by Vyacheslav Ovchinnikov. This one is only 27 minutes long, so has a cheaper list price. "Musically speaking, this CD has less of the Sound-Research evident in the latter two volumes, opting for a more orchestral approach. Not to say that there aren't some sinister drones and strange bursts of group-sound. There are some scathingly odd sections reminiscent of Jerry Goldsmith's film-work circa *Chinatown* (esp. in the taut piano figures), replete with dense clusters of sound. Firmly rooted in the post-1950 school of academic composition. 11 Tracks." — Hrvatski

**TARKOVSKY, ANDREY: *Andrey Rublyov* CD (TMP 2002). \$32.00**

"A grimly realistic portrayal of a 15-th century Russian Monk which was made in 1966 but was banned in Russia until 1971." — Ephraim Katz. Soundtrack by Vyacheslav Ovchinnikov. "Dark, atonal passages of repeating figures and isolated percussive elements. Some completely unrecognizable instruments, extended performance techniques reminiscent of Lachenmann's string pieces and Penderecki's choral work. Fairly jostling washes of sound. Ensemble playing mixed with field recordings of post-war machinery and plenty of tape hiss (or is it rain...), for that chain-dragging on the ground effect. Startlingly AMM-like in places. Serious rising sounds. 15 tracks." — Hrvatski

**TARKOVSKY, ANDREY: *Solaris* CD (TMP 2003). \$32.00**

The 1972 SF masterpiece based on the Stanislaw Lem book. Strange, arcane, slow and beautiful, one of the quintessential "space" movies of the 70s and about as fine a document in the world of visual arts as you could ask for. Soundtrack composed by Edward Artemyev & Vyacheslav Ovchinnikov (uncredited). "Excellent long-reverb location-sound-collection not far from the Organum school of non-movement bliss. Mysterious. Comes as close to recreating in sound the whole 'space' experience as thought possible. Serious atmospherics (key word: dense). Reoccurring pipe organ theme. Dripping. Think of the best of the Mainstream-label catalogue. 17 tracks." — Hrvatski

**TARKOVSKY, ANDREY: *Zerkalo/Stalker* CD (TMP 2004). \$32.00**

Soundtracks by Edward Artemyev. *Zerkalo* is from 1974 and *Stalker* is from 1979. "Artemyev's compositional ability is closer inspected here, in a much more varied assortment of musical cues than previous volumes. The *Zerkalo* pieces are an eclectic assortment of low drones, ensemble systems-chaos, Handel influenced string interludes, kit-based space ritual chants, dawn-of-time instrument discovery, and one ethically challenging mariachi blast. But the real goods are delivered via the second (*Stalker*) half of the CD; several mellotron-bedded pieces involving SERIOUSLY echoplexed-out phase-synced lute/flute meditations relaying the order of the cosmos to each other over two channels, with underlying sub-aquatic ambience and resonant synth-footing. Excellent stuff, a must-hear. Certainly the place to start with this somewhat daunting series. 21 tracks." — Hrvatski

**TOKTOK RECORDS (GERMANY):****TOKTOK VS. SOFFY O: *Toktok vs. Soffy O* 2LP (TOK 002 LP). \$16.00**

"The first album of Toktok vs Soffy O. Featuring 'Missy Queen's Gonna Die', 'Ludicrous Idiots/Day Of Mine' and ten more motherfuckin burners." CD version is via major label distribution in Europe and not currently available.

**TOKUMA (JAPAN):****TORTOISE: *Remixed* CD (TKCB 71016). \$18.00**

[Limited stock/reduced price of this earlier edition (since superceded by TKCB 72259).] Extremely desirable Japanese-only CD compilation of the Thrill Jockey/City Slang 12"-only remix series from '96. Remixes by U.N.K.L.E., John McEntire, Markus Popp (Oval), Spring Heel Jack, Jim O'Rourke vs. Bedouin Ascent, Luke Vibert (Plug) & Bundy Brown.

**OVAL: *Iso Fabric* CD (TKCB 71277). \$31.00**

Japanese-only compilation. Features 8 tracks culled from *Systemisch* & *94 Diskont* plus 4 exclusive unreleased tracks that are only available here. The exclusive tracks ("Instantan 1+2," "Gegenlesen," "Eigentlichen 2.0," & "70 Kino") make up about 10 minutes worth of music — I didn't hesitate to buy a copy, but only Oval completists really "need" to have it.

**OVAL: *Dok* CD (TKCB 71355). \$31.00**

Japanese pressing of the Oval/Christophe Charles collaboration, (previously issued by Mille Plateaux/Thrill Jockey) with 4 exclusive tracks (22 minutes) to this edition.

**MOUSE ON MARS: *Glam* CD (TKCB 71440). \$31.00**

Japanese-only CD version of the next MoM Sonny release (vinyl-only release in Germany and the US); beautiful digi-pak sleeve. "12 moody and colourful songs that were originally produced for an American generation-x love & drug movie that Jan Werner and Andi Thoma had been asked to do the soundtrack for. In the end, the film was never made. Recommended for headphone use." Plus three bonus tracks only found on this Japanese version: "Snap Bar," "Pool Smooth and Hidden," & "Hetzchase Railway".

**OVAL: *Aero Dero* CD (TKCB 71463). \$17.00**

Japanese-only 4 track EP, 13 minutes long. Features 4 new tracks: "Episonik," "Senti-Welt," "Motif" & "Zentrik". Brilliant rhymic clicking and Markus Popp processing mania.

**OVAL: *PROCESS+4* CD (TKCB 71869). \$31.00**

Japanese version of the new Oval album (released in the US on Thrill Jockey on 6/20), with 4 bonus tracks exclusive to this release ("Excel", "Newslo", "Stueck" & "K-Sum"). "Markus Popp, a.k.a. Oval, is a mastermind of digital technology. *Ovalprocess* continues his elaborate manifesto of electronic music coupled with multimedia wizardry. This new release from Oval is a flowing, textured manuscript that utilizes sublime low end rhythm and directive pulsation in a manner that eases the listener into a soft and pillowy world dominated by electronic bleeps, glitches and moans. *Ovalprocess* equally represents an innovative music software application, designed by Popp, as much as it serves as the core engine to an innovative Oval sound installation. The installation is centered around one or several publicly accessible sound terminals running the *Ovalprocess* application, rendering the exhibit a customizable, collaborative workspace. Making the installation accessible in a public space is the ideal aesthetic that Popp craves—he feels it is far more effective than offering a CDrom or another option that would make the application available on a more individual basis. The *Ovalprocess* installation allows the public to use sounds that are found on the album to produce their own Oval-like music. His latest release displays Popp's talent at developing a deep and complex groove with seemingly difficult tools. *Ovalprocess* is best enjoyed at a loud volume. Oval's rich and round tones provide a Siren-like lure that is irresistible."

**OVAL: *PrelCommers +4* CD (TKCB 71941). \$31.00**

The new Oval album, featuring Markus Popp processing of Oval sounds, 1996-99. There are

8 tracks listed on the digipak, but 12 tracks included, so assumably 4 tracks which will only appear on this Japanese edition (titled simply "I", "II", "III" & "IV" on the insert). US version on Thrill Jockey in 2001. Gorgeous packaging per usual for this Tokuma releases, digital artwork by Frieda Luczak.

**ISOTOPE 217: *Who Stole The Walkman?* CD (TKCB 71942). \$30.00****SEA AND CAKE, THE: *Oui* CD (TKCB 71998). \$31.00**

Japanese version of the new Sea And Cake album, with 2 bonus tracks ("Props Of Upper Class" & "Pitch Direct"). Includes lyric sheet not found on the US version.

**TORTOISE: *Millions Now Living Will Never Die* CD (TKCB 72257). \$24.00**

New versions of the first 3 Tortoise CDs as issued by Tokuma in Japan. These have new catalog numbers, new lower prices and new digipak sleeves. *Millions* was the 2nd Tortoise album as released on Thrill Jockey, with this Japanese version containing three bonus tracks: the Duophonic single track "Gamera", *Macro Dub Infection Vol. 1* track, and Lounge Ax Benefit track. This version adds an additional 4th bonus track: "A Grape Dope" (something to do with Grand Royal?).

**TORTOISE: *A Digest Compendium of the Tortoise's World* CD (TKCB 72258). \$24.00**

Japanese-only release. New version in digipak sleeve. A compilation of Tortoise tracks from their self-titled *Tortoise* Thrill Jockey album and their deleted remix album *Rhythms, Resolutions & Clusters*. Plus three tracks from early 70's and one one previously unreleased bonus track.

**TORTOISE: *Remixed* CD (TKCB 72259). \$24.00**

New version of this extremely desirable Japanese-only CD compilation of the Thrill Jockey/City Slang 12"-only remix series from '96. Remixes by U.N.K.L.E., John McEntire, Markus Popp (Oval), Spring Heel Jack, Jim O'Rourke vs. Bedouin Ascent, Luke Vibert (Plug) & Bundy Brown. Although this album is not really 100% "Japanese only" anymore, this new version adds the Autechre remix of "Adverse Camber" (first CD appearance, previously available on the Thrill Jockey 12.11 12") as a bonus track.

**MOUSE ON MARS: *Agit Iter It It* CD (TKCB 72272). \$21.00**

Japanese CD issue of this recent Sonig label EP. This edition features 8 tracks; the 5 from the Sonig 12", one of the 2 from the bonus 7" that comes with the 12" and 2 exclusive CD tracks: "Rustc" (extended organ version of "Stammtick" from *Diskdusk*) and "Relistic Retrail" (*Idology* session outtake).

**HAINO, KEIJI: *Keeping On Breathing* CD (TKCF 77016). \$31.00**

Solo album for electric guitar and vocal, unspecified recording date. A meditative, almost folk-like album at times, of typical intensity and beauty.

**BAILEY/KEIJI HAINO, DEREK: *Drawing Close, Attuning* CD (TKCF 77017). \$31.00**

Full title: *Drawing Close, Attuning — The Respective Signs of Order and Chaos*. A highly anticipated series of guitar duets, studio recordings made in London in Nov. 1996.

**FUSHITSUSHA: *The Wisdom Prepared* CD (TKCF 77021). \$31.00**

"One 75 minute recording from the same sessions as TKCF 77020. Much heavier/in the mold-blueprint set forth by previous releases. Further lurch-command blast offerings of non chart-topping death-space exceeding all regulations/rhetoric of 'correct' instrument procedure. This time no lyric reprint, in lieu of space taken by several photos detailing Haino's upper facial/cheekbone structure." —Hrvatski. [most of these Takuma Haino releases — there are 8 in all — seem to be o/p at the moment...]

**HIGH RISE: *Destination — Best Of* CD (TKCU 77105). \$18.00**

"Unbelievably, High Rise are celebrating their twentieth anniversary this year. Strictly speaking, they started out as Psychedelic Speed Freaks, only taking the High Rise name in 1983. But, whatever — the will to a state where uber-heaviness and uber-speed merge into one all-enveloping bliss has been their one shining goal for a full two decades now. Acceleration, motor-burn, and blinding forward motion encapsulated through guitar, bass and drums. What you get is twelve remastered tracks of totally thrilling, full on, heads down, speed-psych-metal mayhem taken from their classic PSF releases. The album also includes two previously unreleased tracks: a studio version of live favourite 'Ik'on', and a new piece called 'Heavenly Power'. For once the superlatives are fully deserved. High Rise are the band that kick-started a label and a scene. They're the power-trio to end all power-trios." — Alan Cummings.

**TOM (GERMANY):****SHEFFIELD, JON: *It's Been So Long Since I've Seen The Ocean* CD (TOM 12). \$13.00**

"Jon Sheffield contributed to the Tomlab label compilation *For Friends* in 2000. Many people kept asking us when more songs would be available and indeed Jon Sheffield has taken more than a year to complete his first full release on Tomlab. With *It's Been So Long Since I've Seen The Ocean* he is presenting his very own sketch for a wonderful universe of sounds that has first been presented live in Chicago in autumn 2000 as support act for Oval. With an ear close to the early sounds of electronica group Mouse on Mars, Jon Sheffield has apparently developed an amazing ease for merging electronic sounds with acoustic instruments (melodica, guitar and others) and wonderful voice samples that slip in between more like sounds and that bring a very emotional aspect into his songs ('Dear Yma'). His skills for arrangements make all tracks sound very dense and here and there beautiful melodies emerge from his songs that give the overall album a warm and sometimes even melancholic feel."

**NOVISAD: *Seleya* LP (TOM 13 LP). \$12.00**

LP version.

**KOEHLERMANN, ANGELIKA: *Care* CD (TOM 17 CD). \$13.00**

"Hello, I'm Angelika Koehlermann, from Hamburg, *Care* is my first album, this was supposed to be a kind of a road movie, but just a kind. In fact, this is the fictional story of a girl living in Paris and leaving her boyfriend. She decides one day to take a train. It goes to Köln and by chance she meets a guy who makes an electronic music label and suggests her to try playing music. Then she decides to play guitar tracks for japanese young people. There is no end to this story, because the only possible end was for her to die, but she preferred not to. There is no end to this record because the only possible one would have been to remove it and everybody wanted to listen to it before." Unofficial hint for increased confusion: the artist behind Angelika Koehlermann is a very well known french artist who previously released under the name Michiko Kusaki on Gerhard Potuzniks label 'Angelika Koehlermann'. Expect lo-fi electronica pop with wonderful vocals...good for the heart..."

**KOEHLERMANN, ANGELIKA: *Care* LP (TOM 17 LP). \$12.00**

LP version.

**FLIM: *Given You Nothing* CD (TOM 18 CD). \$13.00**

"The man behind Flim is Enrico Wuttke, a new artist from Dresden, Germany who has been working all quietly over the past years in his homerecording studio to develop his unique sound. His debut CD *Given you nothing* surprised us very much because it is somehow pointing back to the very first Tomlab release Visor — both with evident references to Talk

Talk's *Laughing Stock* album. *Given you nothing* is a very playful, warm and acoustic sounding release, far away from the bespoken Visor CD and hard to compare to anything around. It maybe transports feelings that are close to the wonderful Wechsler Garland release on Morr Music but soundwise it is much more centered on organ and piano as well as guitar sounds that sometimes remind us of Fridge."

**FLIM: *Given You Nothing LP* (TOM 18 LP). \$12.00**  
LP version.

**TORAL, RAFAEL: *Early Works CD* (TOM 19 CD). \$13.00**

"Having completed *Violence of Discovery* and *Calm of Acceptance*, I found myself drawing a continuous line going back in time some 15 years. These early pieces are at the other end of that line. At the time of recording them, I was far from dreaming I would ever release records at all. I found them of little value then, but under the light of all my following works, from 'Sound Mind Sound Body' through 'Wave Field' and 'Cyclorama Lift' to 'Violence of Discovery and Calm of Acceptance', they stand out as having paved the way for all this music." —Rafael Toral, December 2001.

**CASITONE FOR THE PAINFULLY ALONE: *Answering Machine Music CD* (TOM 21 CD). \$13.00**

"CFPA is songs made up, sung and played by Owen Ashworth. His first release on Tomlab under the title *Pocket Symphonies for Lonesome Subway Cars* has gained a lot of attention in the alternative press with an endless list of references ranging from Mouldy Peaches, Mountain Goats, Smog, Silver Jews, Young Marble Giants to Will Oldham. Casitone for the Painfully Alone's self released debut album, *Answering Machine Music* that has been hard to find previously is now available in an expanded version. A series of musical answering machine messages disguised as pop songs. Recorded in 1999 on 4-tracks, answering machines, and boom boxes and played entirely on swap meet and thrift store bought miniature keyboards, it just may be the best battery-powered pop record you've ever heard."

**CASITONE FOR THE PAINFULLY ALONE: *Answering Machine Music LP* (TOM 21 LP). \$12.00**  
LP version.

**NOVISAD: *CD* (TOM 3). \$13.00**

"A project by Kristian Peters from Rostock, Germany. Novisad is the first release of a forthcoming series on the Tom imprint that will give an important impulse to ambient music and that will underline the significance of this small but growing German label. The music of Novisad is very much influenced by the computer game culture of our days, an associated adventure game is available for download from our website. Kristian Peters describes his music as 'music that enchants, that beautifully and imperatively finds its way to the human ear, as if it was natural but not abstract'. Immediate references might be to something like Oval, Basic Channel, and even Curd Duca." From *De:Bug*: "The best ambient album in years...extremely deep, very deserted, incredibly beautiful and absolutely perfect."

**TORAL, RAFAEL: *Cyclorama Lift 3 CD* (TOM 7). \$10.00**

21-minute piece, mid-price CD release. In a similar style and from the same sessions as the *Aeriola Frequency* CD on Perdition Plastics. "*Cyclorama Lift* is a piece about the idea that electronic resonance is everywhere in our electronically mediated perception of sounds. Like a ghost-in-the-machine. It's performed with an empty circuit, basically a feedback loop using as main instruments two 8-second delays and a 4-band parametric equalizer. There's no input, the loop is constantly nourishing and digesting itself. The circulating sound is electronic resonance."

**INKBL0T: *The Language Game CD* (TOM 9). \$13.00**

"When Jeremy Ballard was 17 he discovered electronic music and the powers of the synthesizer. Growing up in a suburb of Dallas, TX, there weren't many people to make music with. So, he began to make music alone. In 1996 he moved to Austin to go to college and by 1997 was playing around town in bars, galleries, college radio and the living rooms of houses under the project name Inkblot. Now, Jeremy is 22, Tomlab is releasing his first full CD. *The Language Game* is electronic progress music with subtle, light-hearted syncopations and a playful sense of austerity and attention to detail. Its mature simplicity and layered composition juxtapose the melodic with the unmelodic, the hi-fi with the lo-fi, and the digital with the acoustic. So far, Jeremy has shied away from using the computer in his studio due to not having any software. Instead, he prefers his daisy-chained midi setup of samplers, sequencers and synthesizers. He arranges and records in real-time directly to DAT until he gets the desired performance, sometimes adding acoustic, bass or baritone guitar...Up to date Inkblot is the strange mutt puppy of life, electro, ambient and post-rock experiences."

#### TO NE CASUALTIES:

**DR. WALKER: *Escape From Cologne 2CD* (TCCD 0050). \$18.00**

"Come experience the best of the best of Cologne, Germany's underground music scene. Dr. Walker introduces 12 trance-ambient-funk tracks on this double CD, a collective of music from Cologne's premier mixers and DJs (Cosmopolis, Air Liquide, Peta, and more). With releases currently on Harvest, Syncron, Electrobunker Cologne, and a new Air Liquide LP scheduled for release, Dr. Walker continues to be a major force in electronic music."

**CZUKAY & DR. WALKER, HOLGER: *Clash 2CD* (TCCD 9830). \$15.00**

New American pressing of this double live CD, previously issued by Sideburn in Germany. Recorded live in the US 1997 and @ Liquid Sky, Cologne 1996. "'How does European avant-garde influence teenage rituals? Holger Czukay, former bassist of the now-infamous and most influential German Krautrock-demigods Can, recently joined forces with German techno musician Dr. Walker aka Ingmar Koch from the Cologne-based techno cult Air Liquide for a series of shows that went around the world: first appearing at Cologne's Liquid Sky Club, the experiment worked out so well that two twosomes decided to carry their outrageous melange of experimental techno, drum'n'bass, ambient, noise, sampling and tape-looping overseas. Without any preparations and rehearsals, Czukay and Walker conspired like one high-wired organism: Czukay offered bits of samples, splicing in taped odds and ends and tweaking them with a fuzz as Walker orchestrated a host of beats and grooves. Of course, all this was recorded, and is now released on Sideburn Recordings: The unique flow of the shows in Cologne, San Francisco and Minneapolis, that, according to Holger Czukay, had a lot to do with the way Can worked almost thirty years ago, is available now on Double CD and will convince the world of how the electronic-language of the late 90s is the central media of the European avant-garde."

**CZUKAY, HOLGER: *Good Morning Story CD* (TCCD 9944). \$14.00**

"Kraut rock pioneer Holger Czukay's first studio album in six years is a collage of music, art, and electronics. This musical adventure draws from Holger's experience as a member of Can, even incorporating 'Vitamin C' into a rare groove break. The album also marks Holger's entry into the digital medium, though he remains true to his jump cut style. *Good Morning Story* is a testament to Holger's inventive Stockhausen-style approach to music." Featuring Can members Michael Karoli, Irwin Schmidt, Jaki Liebezeit, plus Jah Wobble.

**CZUKAY, HOLGER: *La Luna CD* (TCCD 9945). \$15.00**

An "Electronic high ceremony", recorded live at Holger's lab in Cologne, 5/17/96. "Kraut rock pioneer and founding member of Can, Holger Czukay presents an auditory experience to counter his last release, *Good Morning Story*. *La Luna* is an intensive single track of dark, linear soundscapes that create another brilliant masterpiece for the Czukay legacy."

**DR. WALKER: *Escape From Cologne 12"* (TCLP 0051). \$6.00**

"Come experience the best of the best of Cologne's underground music scene. Dr. Walker brings us 6 tracks from his forthcoming double CD of the same title. With releases currently on Harvest, Syncron, Electrobunker Cologne, and a new Air Liquide LP scheduled for release, Dr. Walker continues to be a major force in electronic music." Features tracks under the following alias: Air Liquide, Dr. Walker, L.U.K.L., Cosmopolis, Wulfmanson.

**CZUKAY, HOLGER: *Good Morning Story LP* (TCLP 9946). \$13.00**

#### TONSCHACHT (GERMANY):

**A.F.R.I. STUDIO: *Room Service (Part 1-3. 7"* (TONS 003). \$6.00**

"The second release of a.f.r.i. studios, a project of the Cologne-based Andres Krause. as on his debut CD which appeared last year on his own BMB Lab-label he's creating atmospheric electronic music which could be compared to releases on, say, Meme or Rastermusic. It is not only his almost Ikedaesque use of 'sinewaves', but his combination of them with the linear, almost narrative construction of loops that makes the three parts of this record so fascinating."

**ASHTRAY NAVIGATIONS: *"End-of-the-pier" Vault 7"* (TONS 004). \$6.00**

Especially side A of this 7" marks a bit of a departure in the oeuvre of the semi-legendary Ashtray Navigations from the UK for it contains his first pieces done with computer. These two crackling miniatures collide with two short interventions by guitar into a very dense and dynamic web of sounds. Side B contains a long, almost elegiac multi-track guitar-piece which might move to tears not only connoisseurs of le jazz non."

**SUCHY, JOSEPH: *Tau 7"* (TONS 005). \$6.00**

"Already on his first 7" from the early 90s the Cologne-based guitar-maniac Joseph Suchy explored the possibilities of the coalition between guitar and electronics, then together with Jan St. Werner and F.X. Randomiz on the long o/p first release of their Gefriem-label. Some years have passed since and Suchy is now working with guitar plus electronics on his own — the first results of these works were released on Grob which he is also co-running; this is his second release of his heavily reworked, bombastic walls of sounds — which let you know how Hendrix would have sounded in the 00s. Or Ron Asheton in the age of glitch. Or whatever."

**AMBARCHI, OREN: *Der Kleine König 7"* (TONS 011). \$7.00**

"Der Kleine König' is Ambarchi's first 7" and certainly a step in a new direction — till now his drone, almost poetic explorations were done solely with guitar and effect units. This is his first release constructed with computer, and it shows — especially on side b — a yet unknown harsh, piercing but very clear sound. Imagine Kevin Drumm kickin' Raster-Noton's butt. Side a however contains a beautiful, yet distorting dense piece which develops around a fragmented melody of ovalish melancholy."

**WHITMAN, KEITH FULLERTON: *Live (at the Tremont Theater) 7"* (TONS 012). \$7.00**

"A beautiful diversion to his mighty drill'n'bass productions as Hrvatski. You could witness that already last year on his first release on Apartement B, a stunning guitar-cum-laptop CD. Although 'Live (at the Tremont Theater)' also consists of these elements the result differs from that CD for it's more a coalition between the fragile sound of the acoustic guitar and the punctual sparkling electronic interruptions by the computer processing. The sublime beauty of the two long pieces — the 7" contains almost 14 minutes of music — of, say, Loren-Mazzacane Connors or some of O'Rourke's early pieces which results in a strumming drone-fest. Imagine Godspeed You Black Emperor! stripped down to a solo project."

**JAZZKAMMER: *Knitter 7"* (TONS 013). \$7.00**

"Knitter is the first 7" from this Norwegian duo — guitarist, improviser and composer John Hegre (also in Der Brief) and Lasse Marhaug, one of the most productive musicians in the international noise/experimental underground of the last 10 years. Jazzkammer combines timbre sound textures, drones, crashing noise, digitalia, field recordings, turntables, static electric atmospheres, samplers sine waves and location recordings, all used in free improvisation to create fragmented, eclectic and relentless yet focused and massive collages. 'A-sia' might remind you of mixture between the hi-speed electronics of Belgian irregularities scratch pet land and the microsound-turntablism ala Otomo Yoshihide or Martin Tétreault, 'b-sia' begins like 'Pop' defined by the Tochit Aleph crew, but slowly between layers of distortions there rise sweet, Fenneszian melody as if they were re-arranged by Rudolf E.ber."

**FIBO-TRESPO: *A Hoax. A Scam. A Phony. 7"* (TONS 014). \$7.00**

"Fibo-Trespo is the project of DJ/multi-instrumentalist Sindre Bjerga from Stavanger/Norway (owner of the Gold Soundz label and zine), mainly as a duo with Kjetil D. Brandsdal. Together they explored different subgenres of experimental music, from field recordings via music concrete to improv and back, on several tapes and 7"s and a very special sort of rock-deconstruction on their first LP (on Smalltown Supersound), which at the same time contained already less improvisation, more electronics, samples, electric toys. This direction which is further developed on this 7". *A Hoax. A Scam. A Phony* is the first Fibo-Trespo record Bjerga released together with Andres Gjerde (owner of the Humbug label). Side A contains a more ambient piece which consists of melancholic organ melodies mixed with miniatures on a toy-piano and a wild oscilloscope sounds like a homemade sci-fi-soundtrack in the vein of *Forbidden Planet*. Side B begins as a thick, multi-layered and heavily distorted drone piece — which lets you know how a jam-session between the vibracathedral orchestra with Tony Conrad could sound like — and ends in abstract, celestial reverber. Those two very different sides illustrates the eclecticism inside the cosmos of Fibo-Trespo's homemade weirdness which sometimes isn't that far away from the genius of early Royal Trux."

**SUMMER, DONNA: *Fluxus, Inc. 7"* (TONS 015). \$8.50**

"With *Fluxus, Inc.* we present the second 7" by Donna Summer aka Jason Forrest from Brooklyn, NY — visual artist, musician and legendary radiodiscjockey of 'Advanced D & D' on New York's WFUM — after last year's *Popxplosion* on Brooklyn Beats, one of the finest tour-de-forces through the archive of popmusic since the invention of laptopmusic. On side A you'll get the breakbeat/cut up/plunderphonics-mixture which became already characteristic for Donna Summer — however, on *Fluxus, Inc.* this wild eclecticism gets interrupted with voices that seem to come out of early film noir and passages of musique concrète which blur the boundaries between the sounds of digitalia and turntablism. This highly entertaining plagiarism will not only suit fans of Hrvatski and DJ/Rupture. Side B brings a very special collaboration between Donna Summer and David Grubbs — in 'Awkward Song of Love' (almost 7:00 minutes long) Donna Summer's processing and twisted breaks are interacting with and reworking David Grubbs' wonderful songwriting and improvisations on the acoustic guitar. A stunning mixture between the newest school of weird 'electronics' and of the finest producers of contemporary avantrock which you definitely never heard

before."

**SCHAEFER, JANEK: *Early Electronic Compositions 7"* (TONS 016). \$8.50**

"Both of these compositions were produced while I was working freelance for de Rijke Marsh Morgan architects in London. One afternoon I had a message to call a guy named 'Jet Mistry' who worked for the lift company Thyssen. He was a chatty guy so we talked about names etc, and I decided to dedicate a track to his as I liked it so much. This was produced using an 'RS Integrator' analogue patch bay synthesizer that I'd bought around then with the profits of working a 96 hours week on a new London park competition. Another project we produced at the practice was a quirky, live, stop frame short video showcasing various projects for a touring architecture exhibition. I was asked to edit and produce the sound. Side B is a 7" mix with the spoken sections removed."

**DAVIS, GREG: *Gather/Scatter 7"* (TONS 017). \$8.50**

"This record was created entirely from a casio SK1 drum machine sample. This sample was then processed in real-time using a custom-built max/msp sound environment. 'Scatter' was created by subtracting (or scattering) these sounds, processing them further and adding silences until I achieved a desired lesser density. These pieces were created between the late winter of 2001 and the early fall of 2002. This record is dedicated to John Cage." — Greg Davis.

**TONSPORT (GERMANY):**

**VA: *Bye Bye Mr. Jagger CD* (TONS 010 CD). \$15.00**

"With their two years of existence the label Tonsport comes with it's first CD. The 74 minute long compilation was mixed by Alex Multhaup, head of the label Karmarouge, which has achieved cult status already. The material was derived exclusively from the label's artists, whose releases (001-010) so far only came out on vinyl. The compilation was completed by titles of Gabriel Ananda (Karmarouge/Millennium/Superstition) and the mixing of Alex Multhaup. More artists you will find: Filmpalast (Dirk Schilling/Perfecto, Hope rec., Trapez) Freitag (the boss himself!) and MIR aka Markus Junker. Beneath clearly technoid tracks there are many pleasant cool and grooving electronic tracks, which are suitable for lounging as well as for relaxed home-listening."

**TOO PURE (UK):**

**ROTHKO: *Red Cells/White Cells 7"* (PURE 126). \$4.00**

Single which preceded *A Continual Search For Origins*, contains two exclusive tracks not found on the album.

**ROTHKO: *A Continual Search For Origins CD* (PURE 127 CD). \$15.00**

"It's official. Rothko, the bass guitar trio are dead. After five years together, the threesome felt they had taken their music as far as they could and decided (amicably) it was time to draw an end to that particular chapter. Long live Rothko. The trio may be gone but Rothko aren't. Founder-member, Mark Beazley, decided to call upon the members of Delicate AWOL to help form the new look band. This is not only their first album together but also their first album on their new home, Too Pure. The inspiration for the album comes from the time Mark spent in Switzerland last year, 'the whole album reminds me of being somewhere else, which was my intention. To create a different space, of being elsewhere, travelling and discovering things along the way.' The title of the album signifies humanity's (and Mark's) endless fascination and search about where we come from, and where we're going (either philosophically, spiritually, personally or anthropologically). 'With advanced DNA testing techniques, we can even discover who our ancestors may have been, where our gene pool originated. All of this I am fascinated in.'" Features 2 exclusive tracks not found on the LP version.

**ROTHKO: *A Continual Search For Origins LP* (PURE 127 LP). \$13.00**

LP includes free 7" which features four exclusive tracks.

**TOO PURE/DUOPHONIC:**

**STEREOLAB: *Switched On (Volume 1) CD* (PURE 78 CD). \$15.50**

"It's back. Out of print on CD for three years, unavailable on U.S. LP for at least five (originally issued in 1992). Reissue of the first volume in Stereolab's ongoing series of singles and rarities collections. Two subsequent collections, *Refried Ectoplasm* and *Aluminum Tunes* have been released by Duophonic and Drag City to great demand."

**STEREOLAB: *Switched On (Volume 1) LP* (PURE 78 LP). \$11.00**

**TORTURE GARDEN (UK):**

**VA: *Torture Garden CD* (TG 06). \$19.00**

A compilation of tracks by bands who've performed at "the world's most cutting-edge fetish body-art and sub-culture club." Includes tracks by Coil, Boyd Rice & Tiffany Anders, Death in June, Test Dept., The Tiger Lillies, Von Magnet, Minty, the Naked Goat and other laughable stuff. Appears to feature all common LP tracks. Sorry.

**TOSHIBA/EMI (JAPAN):**

**XTC: *Go 2 CD* (TOCP 65712). \$14.50**

Licensed for release in the US by Caroline, these are Japanese pressings in the limited edition paper sleeves, at domestic pricing! "Recorded less than a year after their debut album *White Music*, *Go 2* continues the quirky, punchy punk of its predecessor. Filled with kaleidoscopic lyrics, the album has an energetic, herky-jerky quality to its tunes including the stand-out track 'Meccanik Dancing.' As a bonus, XTC's classic single 'Are You Receiving Me?' which was recorded around this time but released as a stand-alone single is included. The limited edition packaging includes the original LP insert (featuring a map of XTC's hometown of Swindon!) as well as a replica of the *Go + EP* that was originally included in initial pressings of the vinyl album."

**XTC: *Black Sea CD* (TOCP 65714). \$14.50**

"*Black Sea* is considered one of XTC's pop masterpieces. The album's dazzling collection of tunes makes biting sociopolitical statements beneath some of the most infectious pop ever written. Several of the band's greatest hits are featured including 'Respectable Street,' 'Generals and Majors,' and 'Towers of London' making it one of XTC's most consistently excellent albums. The limited edition packaging replicates the original green paper outer sleeve of the UK's original vinyl LP release."

**XTC: *English Settlement CD* (TOCP 65715). \$14.50**

"Andy Partridges' 12 string acoustic guitar playing shines throughout what was XTC's most intricate and sophisticated album to date. Featuring longer and more expansive sounding songs, the album marks the transition between the poppy punk of their previous efforts and the more textural and elaborate songwriting style that XTC's sound would take for the rest of their albums. *English Settlement* was recorded during a highly prolific period, producing

a double album's worth of songs among which included three classic singles: 'Senses Working Overtime,' 'Ball and Chain,' and 'No Thugs in Our House.' It continues to be one of the band's most popular albums."

**RADIOHEAD: *Itch CD* (TOCP 8285). \$25.00**

1994 release, only available in Japan. Features 8 tracks of alternate and live versions. Tracklisting: 'Stop Whispering' (US version), 'Thinking About You', 'Faithless, The Wonder Boy', 'Banana Co.', 'Killer Cars' (live), 'Vegetable' (live), 'You' (live), 'Creep' (acoustic).

**JACKS: *Vacant World CD* (TOCT 10131). \$22.00**

Reissue of this very legendary psychedelic masterwork from Japan, first released in 1968. Perhaps the closest the Japanese scene got to answering the genius of early Quicksilver Messenger Service, this is psychedelic rock with flashes of an exploratory, improvisational edge. Rumored to be a big influence on High Rise, one of their tracks was covered by Fushitsusha on *Tokyo Flashback II*; but this isn't all over-the-top nor garage-like. Soft vibes 'n reverberated guitar dominate some tracks and a splendid fragility echoes throughout. Fuzz guitar is subtle and effective. The whole thing is sequenced in classic 60s mode, with varied stylings. An obscure and near-lost artifact from the era. [there is a newer 24-bit remaster available on this release (TOCT 25104), but this prior, slightly cheaper version is still available as well]

**JACKS: *Super Session CD* (TOCT 10132). \$19.00**

1998 official reissue of the Jacks' 2nd album, originally released in 1968, after *Vacant World*. Focusing more on the softer, melancholic side of the Jacks, this is a lesser album than *Vacant World*, but still something that fans would want to hear.

**JACKS: *Vacant World CD* (TOCT 25104). \$28.00**

New reissue, w/ 24 bit remastering and card sleeve packaging. A very legendary psychedelic masterwork from Japan, first released in 1968. Perhaps the closest the Japanese scene got to answering the genius of early Quicksilver Messenger Service, this is psychedelic rock with flashes of an exploratory, improvisational edge. Rumored to be a big influence on High Rise, one of their tracks was covered by Fushitsusha on *Tokyo Flashback II*; but this isn't all over-the-top nor garage-like. Soft vibes 'n reverberated guitar dominate some tracks and a splendid fragility echoes throughout. Fuzz guitar is subtle and effective. The whole thing is sequenced in classic 60s mode, with varied stylings. An obscure and near-lost artifact from the era.

**TOSHOKLABS:**

**VA: *Tōshōklabs Presents: Dated CD* (TL 002). \$12.00**

"A compilation of curious electronic structures ranging from ambient and experimental noise to variations on electro-beeps to quirky digi-dub and drum'n'bass. At times dark and pensive while at others playful, *Dated* provides an eclectic mix of sequences and textures which have more in common with 80's and early 90s electronic outfits than they do with the hyper-programming prevalent in much of the current IDM output. Citing Severed Heads and earlier Cabaret Voltaire as well as the Detroit sound as influences, the disc seeks to attract listeners who have a passion for future music while challenging the notions of what future music really is." Features tracks by: Solomondilate, Elliot, Technique:concrete, Cardboardmen, Plex, Jack Russel & Lou Frutiger, MDK. Pronounced as "toe-shoke". Limited stock.

**HEADSHELL: *12"* (TL 003). \$5.50**

"Debuting on Tōshōklabs, London based producer Mark Hadley combines a hazy build of downtempo breaks with 909 programming that together glide along smoothly, offering an unnerving yet Zen-like meditative quality. Minimalist in construction à la Photek, Headshell's drum programming becomes the foundation for brewing and whistling atmospherics and heavily portamento'd melodies that have a slightly anxious edge. This combination of sparse, occasionally frenzied rhythms and nervous yet playful chord progressions makes for a lucid listen not unlike something you would get by crossing older Black Dog with Mick Harris' slower recordings."

**VA: *State Of The Art Heirloom CD* (TL 004). \$12.00**

"Tshklabs returns for the summer with a calm and lucid compilation titled *State of the Art Heirloom*. Picking up where *Dated* left off, this 10 track CD features an ambient and found-sound aesthetic made with a minimum of DSP showmanship; in its place are audio splices of everyday happenings, wavering drones, melancholic horns and understated rhythms. The intent of the compilation is to examine the idea of 'folk' music as we progress into the 21st century and onto the next wave of digital culture, while trying to maintain a certain poetic sensibility. To that end, the tracks exhibit a polite disregard for the latest generative compositional trends in favor of a warmer organic feel. This is not to say that there isn't a good amount of experimentation to be found; the recording would make for a pleasant soundtrack to the forgotten story of discovering an old attic or junkyard treasure. Fans of the quieter passages found within Biosphere, Boards of Canada, Dettinger or the Touch label would do well to search out this release." Features: Antarktika, Ocone, Don Rainwater, Mark Hadley, Headsell, Taylor.

**TOTAL ENERGY:**

**RA, SUN: *Outer Space Employment Agency CD* (NER 3021 CD). \$13.00**

"Sun Ra's appearances at the Ann Arbor Blues & Jazz Festivals of the early 70s are legendary. His explosive avant-jazz Arkestra hit the stage in a riot of color and sound that made a cosmic connection with his first major American festival audience and won him a whole new following. The 1973 Festival featured Sun Ra's Intergalactic Discipline Arkestra in a program of new material and tested compositions. Organized into a spell-binding suite, the show was punctuated by soloists John Gilmore, Marshall Allen, Akkal Ebah, Eloë Omoe, and the Space Ethnic Voices. Released for the first time by Total Energy Records, and produced by John Sinclair, the album is remastered from the original tapes and features unpublished photos from the show by Leni Sinclair, as well as comprehensive liner notes. This is the classic Sun Ra Arkestra at its peak of artistry and invention."

**RA, SUN: *Outer Space Employment Agency LP* (NER 3021 LP). \$9.00**

**RA AND HIS SOLAR MYTH ARKESTRA, SUN: *Life Is Splendid CD* (NER 3026 CD). \$13.00**

"Sun Ra's legendary performance at the 1972 Ann Arbor Blues & Jazz Festival — his first appearance before a major U.S. audience — presents his 'Space Is The Place' suite with brilliant contributions by John Gilmore, Marshall Allen, June Tyson, and the entire ensemble. *Life Is Splendid* is a previously unreleased performance, and from start to finish it is one of Ra's most dazzling presentations. The release, produced by John Sinclair, includes a 12 page booklet with liner notes and rare & unpublished photos."

**RA AND HIS SOLAR MYTH ARKESTRA, SUN: *Life Is Splendid LP* (NER 3026 LP). \$9.00**



## TOUCH (UK):

**WOZENCROFT, JON: *Touch & Fuse: The AfterShock Of The Invisible Book* (TO 15 SC). \$16.00**

Softcover version. "64pp 50% colour 25% 2 colour 25% black and white - 60 images. Images from artwork for releases from Touch, Ash International, London Records, R&S, Swim, Sub Rosa, and articles, images and design for publications from Merge, Stockholm, Compendium Books, London, Vagabond, London and Fuse, London — some never published before. Published by Faculdade de Belas Artes de Porto (Portugal), in association with Touch. This is the most stunning purchase you will make this millennium..."

**INDICATE: *Whelm* CD (TO 25). \$14.50**

"Indicate are Robert Hampson (Main, Loop, Scanner) and Jim O'Rourke. This CD is a result of a 1994 collaboration. All the original sounds were taken from field and analog recordings and other natural sources, and then processed in the studios. At times the sounds or characters return, demanding a new approach from the listener, whose expectations from this work are sometimes fulfilled, and at times confounded. The recording also shows how music, in fact, never stops, even in silence. Fragmented, non-linear sounds all make an appearance, continually recalling and revolving characters and memories."

**IKEDA, RYOJI: *O°* CD (TO 30). \$14.50**

"Ryoji Ikeda is Japan's top avant-garde minimalist electronic composer, in the tradition of Alvin Lucier/The Hafler Trio/Bruce Gilbert/CM von Hausswolff/Panasonic...*±* has a particular sonority whose quality is determined by one's listening point in relation to the loudspeakers. Furthermore, the listener can experience a particular difference between speaker playback and headphone listening. The sound signals can be thought of in the same way as spotlights. Lastly, a high frequency sound is used that the listener only becomes aware of upon its disappearance."

**GAMIL, SOLIMAN: *A Map of Egypt Before the Sands* CD (TO 33.15). \$14.50**

1997 release. "Soliman Gamil is a musicologist and composer who lived and worked in Cairo, Egypt. Born in 1924, his soundtracks for theatre and film have won international awards. His compositions are frequently used for radio and television. Soliman Gamil died in 1995. *The Catalogue* wrote in 1988: 'Instead of trying to create an atmosphere, this record reflects one. From the opening seconds of "Melody of Nile", you are there — lying in the sand, lips sore, throat parched, staring at the huge river. Quite why this record works when so many other atmospheric records just irritate, I do not know. There are no traditional synth sounds or strange electronic wave noises, just really interesting sounds, alien tunes. The Egyptian Music is wonderfully refreshing."

**IKEDA, KEN: *Tzuki (Moon)* CD (TO 33.17). \$14.50**

"Touch is proud to present the first release by Japanese sound artist Ken Ikeda. Having been recently featured in the Hayward Gallery's Sonic Boom exhibition for his collaboration with the Japanese video artist Mariko Mori, *Tzuki (Moon)* is Ken Ikeda's first CD release in his own right. Hypnotic sound-fields strangely reminiscent of early Durrutti Column. This work has as its purpose taking samples from old movies and, by erecting a memorial for the blanks between frames, communicating with the god of images and attracting that holy being. I will be happy if, by saying a mass for our ancestors, I can reconstruct the time of darkness and the energy of the universe and so reach the far ends of the space between frames. Honouring the place our outer eyes cannot see is most necessary for our present-day materialistic society and for our virtual value standards." — Ken Ikeda

**IKEDA, KEN: *Merge* CD (TO 33.19). \$14.50**

"Ken Ikeda is a musician and artist who has composed and recorded for David Lynch and for Moriko Mori, latterly as part of the Royal Academy's 'Apocalypse' exhibition in 2001. He featured as part of Sonic Boom, at the Hayward Gallery, London in 2000. He has released two albums for Touch. The first, *tzuki [Moon]* (Touch # T33.17, 2000), was strangely reminiscent of early Durrutti Column, hypnotic, dreamy and mystical. Here a darker side to his work unfolds; although retaining Buddhist notions of circles and cycles and other natural laws and influences, here he contemplates nature's shadowy side. The title, *Merge*, has as its root 'to drown' or 'immerse' oneself, its current usage with regard to convergence or (business) partnership not recorded until 1926 (OED). The double-edged nature of this recording is also reflected by its entirely different aspect determined by whether one plays it at high or low volume. These notions are further reflected in Jon Wozencroft's photography — two small and uninhabited islands almost enveloped by the rising sea levels, juxtaposed with a view of New York's Upper East Side, taken from Central Park, skyscrapers swimming in the cloud cover..."

**VAINIO, MIKA: *Onko* CD (TO 34). \$14.50**

A collection of sound installation pieces by Finland's Mika Vainio, best known for his classic Sähkö recordings and Panasonic membership. The focus here is on pure sound output, variant streams of electronics, amplified hum, abstract hoverings and repetitious clickery. No beats, pure waves, fully essential sounding experimental music aimed for repeat dosage and maximum pleasure. Beautifully packaged too. "It marks a departure from his previous work, more tranquil, symphonic even, but no less intense in its exploration of the post-digital landscape and its quest to reveal the grain of the one/zero lifeform. Imagine the sounds that cellular patterns might make as they face the scrutiny of a high-powered microscope. Or the soundtrack to a road movie, filmed in the Arctic Circle in high summer. 'Onko' means 'Is It.'"

**PARKER/LAWRENCE CASSERLEY, EVAN: *Solar Wind* CD (TO 35). \$14.50**

Evan Parker (soprano saxophone) and Lawrence Casserley (signal processing instrument), recorded in Amsterdam, 1/97. "Evan Parker is a highly respected improviser; Lawrence Casserley has a unique expertise in live computer processing for improvised music. Together they create a remarkable duo. Casserley, composer, conductor, percussionist and computer musician, has dedicated his professional career to live electroacoustic performance. Recently, Casserley has developed a signal processing instrument specifically for improvised music. Parker has been closely involved and the combination of their talents intensifies and enriches both of their work. The complex interaction made possible by Casserley's instrument leads to a rich and subtle fusion of their musical personalities."

**JECK, PHILIP: *Surf* CD (TO 36). \$14.50**

Repress of this 1999 release. "Philip Jek is best known for his highly subversive work 'Vinyl Requiem' with Lol Sargent (a performance for 180 cassette record players, 12 slide-projectors and 2 movie-projectors). He has also worked extensively with the choreographer Laurie Booth, is a member of Slant and has had tracks released by Blast First (on the *Deconstruct* compilation) and *The Soundworks Exchange* (First Edition). *Surf* further explores his experimentation with loops and scratching. His methods leave much to chance; nothing is pre-planned or calculated. The seven tracks on this CD are surprisingly accessible: rhythms unfold from the miasma. Whilst highly original, there is a surprisingly antique feel to the sound: many of the samples, loops and scratches are taken from old vinyl records. Against nostalgia, *Surf* proves there to be vast potential in analogue recording processes, and by utilising seemingly outmoded sources, Philip Jek shows that you don't need a 24 track digi-

tal console and an enormous hard disk to make music that is both innovative and involving."

**WATSON, CHRIS: *Outside the Circle of Fire* CD (TO 37). \$14.50**

"Chris Watson's second CD is a dramatic contrast to the spacious atmospheres of *Stepping into the Dark* (Touch 27, 1996). Featuring 22 close-up recordings of animals, birds and insect life, *Outside the Circle of Fire* enlarges our awareness of the sound universe, intimate with voices from the past. There is an intensity here that television pictures cannot conjure. These are the sounds of secret languages, particular events that have been recorded as close up as possible to try and reveal something of their individual beauty, rhythm, eloquence and sheer power. Several of the sounds would be inaudible or radically degraded more than a few metres from the animal. Yet others collectively use the acoustics of their habitat to modulate the message. They exist, however, whether we hear them or not — close up details of signals that are beyond our reach outside the circle of fire."

**IKEDA, RYOJI: *O°* CD (TO 38). \$14.50**

Repress of the second full length by Ryoji Ikeda on Touch (originally released 2001), following the highly acclaimed *±* [1996]. It is Ikeda's fourth solo CD overall — he previously released *1000 Fragments* on his own CCI Recordings, and *Time and Space*, a double 3" CD set, for Staalpaat. Since then Touch has released *Matrix* [TO:44] and *op.* [TO:60]. Recorded and mixed at CCI studio in Tokyo, this one features 2 works in Ikeda's continually expanding electronic style. "O°C" is an exploration at the edge of one's perception — an extension of *±* and the next step. "C" adds a velocity axis and a density axis to factors, O° amalgamated numbers, structures, frequencies and sounds.

**FENNESZ: *Plus Forty Seven Degrees 56' 37* CD (TO 40). \$14.50**

"This is Christian Fennesz' 2nd full length solo album after the highly acclaimed *Hotel Parallel*. At the beginning of 1999, he released *Fennesz Plays*, a CD single of radical treatments of Rolling Stones/Beach Boys classics on Jim O'Rourke's new label, Moikai. Fennesz has also made various contributions to compilation CDs, including the awesome 'Surf' on *Decay*; with Jim O'Rourke and Peter Rehberg he is a member of Fennoberg; he also plays with the Laptop Orchestra and Orchestra 33 1/3. *Plus Forty Seven Degrees 56' 37" Minus Sixteen Degrees 51' 08"* was recorded by Fennesz during July and August this summer, transforming his back garden into an open air studio, using only guitar and Powerbook. The tension between source and process has produced a powerful and hypnotic work, with echoes of My Bloody Valentine's classic *Loveless* album of 1991... Maybe a digital update of textures and fractured rhythms explored by Brian Eno on *Another Green World*. A lush photographic treatment by Jon Wozencroft contrasts Fennesz's rich soundscapes with images that attempt to capture the otherworldly atmosphere of places where man has manipulated 'natural' environments into new forms and functions."

**KIRK, RICHARD H.: *Darkness At Noon* CD (TO 41). \$14.50**

"Recorded 20.4.99 at Western Works studios, Sheffield, England, as part of a performance for Phonotaktik, Wien, Austria, April 1999. Real and synthesised sounds of battle. Clandestine and other short wave transmissions. Fighter plane communications numbers/coordinates. The nova light show. Electronic assault systems. Digital warfare. The use of atomic fission to decompose human beings and their cities. The human nervous system amplified under torture."

**REHBERG/BAUER: *Passat* CD (TO 45 CD). \$14.50**

"Five years ago, Faßt declared itself to be entirely made up of the 'mistakes' and system errors of the digital processes Rehberg & Bauer had used in its making, thus finding themselves at the front end of an emerging tendency in new music that came to be known as 'glitch'... frustratingly to those actively involved, because it freeze-framed the more critical dimension of such works into a genre that quickly became a cliché. Following *Faßt* and *ballt*, and originated live on their tour of Australia last year, *Passat* completes Rehberg & Bauer's trilogy for Touch; as such, it provides a window through which to monitor the progress (and atrophy) of this phase of development, now that the laptop seems as commonplace as the electric guitar. In 2001, surface abstraction is easily output. *Passat* therefore is an attempt to relocate this mode of music-making into something once again more progressive. Peter Rehberg (aka Pita) & Ramon Bauer (aka General Magic) run Megó in Vienna, Austria."

**BIOSPHERE: *Cirque* CD (TO 46 CD). \$14.50**

"In the year 2000, a year of just as many fictions and personal projections, Biosphere arrives at *Cirque*. For those of you still expecting *Novelty Waves 2*, a return of some sort to the harder sound of past times, well they just keep getting further and further away from techno and the mutation is finally beyond recognition. For those of you expecting *Substrata 2*, there is a sense here of resolution that *Substrata* never presented us with, despite it being so impossibly close to perfection. And just in case you're thinking of 'arctic' sound, and wondering if it will, sooner or later, bridge into the Norwegian ECM contingent of Garbarek or Rydypd, of icy soundscapes and contemporary classicism, think again. The classical Biosphere will be conquered over time, as evidence, never as a pre-requisite. At times reminiscent of Can's *Future Days*, in its subdued precision and unsettling tension of comfort/discomfort, *Cirque* may in addition recall Jon Hassell's methods in how it digests and redigests sounds while retaining their individual characters intact. Carefully crafted throughout the last three years in between scattered commissions and collaborations, *Cirque* is what Geir describes as his playground, the territory where he has dictated his own rules and created his own visions without any form of outside pressure or compromise. At no point has this translated into self indulgence, one must say, and the sources of inspiration for *Cirque* did remain fertile and focused all the way through. Some of these were deeply personal, but the main one seems to have been Jon Krakauer's book *Into The Wild*, a complex and fascinating insight into the short life and long journey of Chris McCandless who, after years on a quest for self-discovery and enlightenment through solitary travels in the most remote new regions in North America, went on a final journey into the Alaskan wilderness where his body was found alongside an SOS note. The sense of solitude, of idealist wonderment, the constant feel of unease and imminent danger permeate both of these works, so often hand in hand. Yet this in no way to suggest that *Cirque* will only reveal itself when placed alongside Krakauer's book. From it you must construct your own narratives, your own vision, as Geir has repeatedly suggested."

**WATSON, CHRIS: *Weather Report* CD (TO 47 CD). \$14.50**

"The weather has created and shaped all our habitats. Clearly it also has a profound and dynamic effect upon our lives and that of other animals. The three locations featured here all have moods and characters which are made tangible by the elements, and these periodic events are represented within by a form of time compression. This is Chris's first foray into composition using his location recordings of wildlife and habitats — previously he has been concerned with describing and revealing the special atmosphere of a place by site specific, untreated location recordings. For the first time here he constructs collages of sounds, which evolve from a series of recordings made at the specific locations over varying periods of time."

**TORAL, RAFAEL: *Violence Of Discovery And Calm Of Acceptance* CD (TO 48 CD). \$14.50**

"Design by Jon Wozencroft, photography by Heitor Alvelos Considered by the *Chicago Reader* to be 'one of the most gifted and innovative guitarists of the decade', Rafael Toral has been developing in the last 15 years a unique sound world, having been as influenced by Alvin Lucier and Brian Eno as by Sonic Youth and My Bloody Valentine. Using the guitar as part of a complex electronic instrument, Toral has collaborated with Jim O'Rourke, John Zorn, Sonic Youth, Rhys Chatham and Phill Niblock and played in many European countries and in several states in the US. He's also a member of MIMEO, the electronic orchestra featuring Keith Rowe, Christian Fennesz, Peter Rehberg, Kaffe Matthews and many others. VDCA is a collection of ten small pieces crafted by Toral with extreme precision and care through the last seven years. Using guitars and analogue technology, it can be described as Toral's best work, embodying all the directions he explored in his previous critically acclaimed records, *Sound Mind Sound Body* [Moikai, USA], *Wave Field* [Dexter's Cigar/Drug City, USA] and *Aeriola Frequency* [Perdition Plastics, USA] but taking them into new dimensions."

**NIBLOCK, PHILL: *Touch Works, For Hurdy Gurdy And Voice* CD (TO 49 CD). \$14.50**

Featuring the following works: 1. "Hurdy Hurry" (15:20, October 1999; Jim O'Rourke, hurdy gurdy [samples]). 2. "A Y U", aka "as yet untitled" (21:30, October 1999; Thomas Buckner, baritone voice [samples]). 3. "A Y U, Live", (21:30, October 1999/2000; Thomas Buckner, baritone voice [samples and live]). "Phill is a sixty-something New York-based minimalist composer and multi-media musician and director of Experimental Intermedia, a foundation born in the flames of 1968's barricade-hopping. He says: 'What I am doing with my music is to produce something without rhythm or melody, by using many microtones that cause movements very, very slowly.' The stills in the booklet are from slides taken in China, while Niblock was making films which are painstaking studies of manual labour, giving a poetic dignity to sheer gruelling slog of fishermen at work, rice-planters, log-splitters, water-hole dredgers and other back-breaking toilers. Niblock writes: 'In October 1999, I made a concert at Merkin Hall in New York, as part of the series *Interpretations*, produced by Thomas Buckner and the World Music Institute. The concert was shared with Ulrich Krieger, a composer and saxophonist living in Berlin. Normally, concerts in this series have two parts. Since Ulrich and I are collaborators for some years, we decided to interleave our works, and also to make a long concert. It was about three hours, nearly twice as long as is usual in this recital hall. I was preparing two new works for this concert. You guessed it, the pieces on this CD. The works are for hurdy gurdy, a stringed instrument played by cranking a resined wheel, and voice. I had met Jim O'Rourke some time before, and had asked him if I could make a piece using samples of his playing the hurdy gurdy. I recorded the samples in the studios of Robert Poss sometime in the winter of 1999. Tom Buckner and I had talked for some years about a possible piece. I asked him if we could do it for this concert. Later, he explained that he commissions works, so that was a pleasant surprise. When we were recording in Poss' studio, Tom was interested in doing some throat singing. I expected to work on these pieces during the summer of '99. I didn't, of course. I didn't start until two weeks before the concert date. I finished the voice piece on October 11, made the hurdy gurdy piece on the 12th and 13th. The concert was the 14th. On the hurdy gurdy piece, we hear only the samples recorded by O'Rourke. In the first version of A Y U, we hear only the original recorded samples of Tom Buckner singing. On the second piece, Tom recorded again in the studio, singing a line along (listening with headphones) with the first version of A Y U, and four channels of pitch shift were added to his live voice. He did this three times, for the entire length of the piece. This version one has twenty four voices, multitracked from samples. Version two has an added 15 tracks of the live voice. In each piece, I constructed some pitch shifted samples, and some of them were one and two octaves down. These were used along with the original samples as source material. There is not any other modification of the samples during the recording and mixing process.' [A review by Kyle Gann, published in the Village Voice, New York, November 9, 1999]"

**BIOSPHERE: *Substrata 2* 2CD (TO 50 CD). \$18.00**

"Biosphere's 2nd release for Touch after *Cirque* is a double CD in digipak designed by Jon Wozencroft. The release consists of: CDOne — *Substrata*: Originally released in 1997 on All Saints Records, this remastered version of *Substrata* contains 11 tracks with a total length of 55:20. "...by many (the undersigned included) considered to be the finest ambient album of the 1990s". CDTwo — *Man with a Movie Camera*: Contains 9 tracks, total length 53:32. The first 7 tracks consist of the soundtrack to *Man with a Movie Camera* [Verdov, USSR 1929], originally commissioned for the Tromsø International Film Festival in 1996, released here for the first time. The last 2 tracks, 'Endurium' and 'The End of the Cyclone', were originally released on the limited edition Japanese version of *Substrata* in 1997 — they have never before been released outside Japan."

**LOCUST: *Wrong* 2CD (TO 51 CD). \$18.00**

"Mark Van Hoen's second for Touch after *The Last Flowers from the Darkness*. The instrumentation is purely electronic analog synthesizers, edited and manipulated in Digidesigns' Protools. Mark Van Hoen, who programmed and produced the LP, wanted to invoke some of the spirit of late 70's British electronic music, combining that sound with his now familiar brand of electronics for which he became known during the 90's. The fragility and unpredictability of vocalist Holli Ashton's personality and vocals, combined with the decayed and warped quality of the sound offer a warmth rarely found in such pure electronic music. Imperfections are the source of that warmth and there are several connections here between the late 70's (the period which first inspired Mark to make music) and the last few years. Electronic music in the late 70's was forced to become more inventive because the limitations of the instruments of the time needed the musician to craft each sound by hand, and the instruments often went wrong; out of time and out of tune. These same instruments were used on this album; there are no samplers, guitars or anything else but analog synthesizers and vocals on this recording. More recently, artists such as Ryoji Ikeda, Pan Sonic, and Hazard have sought to bring out imperfections in digital music, and those influences are here, too. Even the second CD, to be played simultaneously with the first is a 'mis-use' of technology, yet it makes a beautiful sound."

**JOHANSSON, JOHANN: *Englabörn* CD (TO 52 CD). \$14.50**

"Johann Johansson is one of the most active participants in the new Icelandic music scene. He has one of the founders of Kitchen Motors. Johann has produced and written music with artists as diverse as Marc Almond (*Stranger Things* album), Barry Adamson and Pan Sonic, The Hafler Trio, Magga Stina and many others. Englabörn is Johann's first solo album. It is derived from music he wrote for an Icelandic play of the same name. For the cd release on Touch, the music was revised and restructured to make it stand as a work on its own and not simply function as a collection of cues. The music is written for string quartet, piano, organ, glockenspiel and percussion. These elements were processed and manipulated, adding delicate electronic backgrounds to the otherwise entirely acoustic recordings. One song, 'Ódi et Amó', is a setting of Catullus's famous poem. He says 'This was a happy accident; I'd written

the music and wanted a computerized counter-tenor vocal singing a Latin text and was looking through a collection of Latin poetry when I remembered this poem from college and it did fit the melody perfectly and was also thematically perfect for the play. It's in the final scene. What I really like about it is the harsh contrast of the computer voice and the strings, the alchemy of total opposites, the sewing machine and umbrella on a dissecting table'. Johansson continues: 'The plays is extremely violent and disturbing and basically when faced with the script I decided to work against it as much as possible and just try to write the most beautiful music I could.'"

**FENNEZ: *Venice* CD (TO 53 CD). \$14.50**

"*Venice* was recorded on location in the summer of 2003 and subsequently assembled and mixed at Amann Studios, Vienna in January/February 2004. *Venice*, the fourth studio album by Christian Fennesz, finds electronic music at a crossroads between its early status as digital subculture, and the feeling that there has to be something more, an emotional quality that rises above noise and moves towards melody and rapture. Includes the continuation of his collaboration with David Sylvian on the track 'Transit', following the success of their duo on Sylvian's 2003 solo album, *Blemish*.

Fennesz burst upon the scene with *Instrument* [Mego, 1995] and followed that up with a succession of ground-breaking and highly original solo albums. As *The Wire* wrote, 'he offers all the puzzles and adventures of experimental music, but with a more assimilable grasp of melody — and a prominent role for the guitar', and to be sure, 'though the process may sound simple, it takes some skillful manipulation to simultaneously tug those heart-strings and poke them with tiny pins.' [Nick Phillips, *City Pages*, USA]. Fennesz has been active in film soundtrack work — for Gustav Deutsch and his forensic view of cinema, *film ist...* Live performances, improvised music within a modus operandi that adheres itself more to jazz than computer software... everywhere from Tokyo to Bratislava. Fennesz has also taken part in many collaborations: Fenn O'Berg, with Jim O'Rourke and Peter Rehberg [Mego], a duo with Rosy Parlance [Synaesthesia], and with Polwechsel [Erstwhile]. He has also been recording with Sparklehorse, the first fruits of this collaboration appearing on the recently released *Spire* [Touch # Tone 20]. He lives and works in Paris and Vienna."

**VAINIO, MIKA: *In The Land Of The Blind The One-Eyed Is King* CD (TO 54 CD). \$14.50**

"This is Mika Vainio's 3rd solo CD for Touch, after *Kajo* and *Onko*. Best known as one-half of Pan Sonic (Blast First), Mika is from Finland and now lives in Berlin. Generally speaking, contemporary musicians produce too much stuff. It is easy to do. But if you feel like sighing, 'Oh, it's another Mika Vainio CD', then Mr Vainio himself has anticipated such sentiments with the opening track, a 2 minute blast which sounds like an angry animal breaking free of its cage. What follows is probably Vainio's most accomplished work to date, a series of rich soundscapes whose beauty is always on the edge of darkness. Not wanting to bang a drum, anyone who has been invigorated by the work of Mika and Ilpo in Pan Sonic will be keen to hear these more pastoral takes on their more propulsive sound — in places, being reminiscent of Artyemeyev's recordings for Tarkovsky films, in others, suggesting sound recordings of frogs and insect life. All framed by the distinct touch of Mika Vainio, who confirms his long-standing reputation as one of the most acute musicians of our times."

**BIOSPHERE: *Shenzhou* CD (TO 55 CD). \$14.50**

"12 tracks. Design and photography by Jon Wozencroft. This is Biosphere's 3rd album for Touch, after *Cirque* [2000, TO:46] and *Substrata 2* [2001, TO:50]. Named after the Chinese spacecraft, this is Geir Jensen's deepest and most recording yet, the first 10 tracks based on the orchestral works of Claude Debussy. Dark Ambient at its most spellbinding (without all the negative connotations one might associate with the words "dark" and "ambient")!

**JECK, PHILIP: *Stoke* CD (TO 56 CD). \$14.50**

"This is his 3rd CD for Touch, after *Loopholes* and *Surf*. He has also released a CDR, Live in Tokyo at ICC. All tracks are edits of live performances recorded in Liverpool, Manchester, Osaka, Tokyo and Vienna except *Lambing*, which was recorded at home in part for a film by Lucy Baldwyn. *Stoke* was made using Bush, Fidelity and Philips record players, Casio keyboard and Alba portable CD player. The notion of turntablism may be associated with flashy, deck-hopping scratch gymnastics, but the use of the record player as an instrument harks back to a less ostentatious tradition of music making. John Cage, Karlheinz Stockhausen, Pierre Schaeffer, and James Tenney recognized records and turntable mechanisms as manipulable sound sources. In essence, sampling began with the real-time deployment of gramophones in performance by these artists and academics. Philip Jek, like peers Christian Marclay, Otomo Yoshihide, and Martin Tetreault, legitimizes the turntable as a musical instrument."

**JECK, PHILIP: *7 CD* (TO 57). \$14.50**

Philip Jek, who lives and works in Liverpool, studied visual art at the Dartington College of Arts in Devon, England. During the early 1980s, he drifted from painting and sculpture to music, and began working with old and discarded turntables. Though he's roughly a contemporary of Christian Marclay, recognition for Jek came much later, beginning in 1993 with his massive installation "Vinyl Requiem", which incorporated 180 record players and multiple film projections. This is Philip Jek's 7th solo album, and 4th for Touch, after *Loopholes* (1996), *Surf* (1998) and *Stoke* (2002). He has also released a collaboration with Jacob Kirkegaard, *Soaked* (2002), and a recording of a live concert he gave in Japan, *Live at ICC* (2001). He is currently touring with Jah Wobble & Deep Space, and is heavily featured on their latest album *Five Beat* (30hertzrecords, 2003).

Philip Jek writes: "All seven are edits of home and concert recordings (UK Germany & Belgium) using Bush, Ferguson, Fidelity & Philips record-players, Sony portable mini-disc and Casio keyboards. 'Bush Hum' was made from the amplified hum of a Bush record-player and delay pedal. 'Wipe' was originally made for a video by Marisa Zanotti."

**PARLANE, ROSY: *Iris* CD (TO 58 CD). \$14.50**

"Rosy Parlance lives in New Zealand; he began playing music with the avant-garde rock trio Thela. Thela released two CDs, *Eponymous* and *Argentina* on the label Ecstatic Peace! He subsequently began working with abstract electronic based music, both as a solo artist and as Parmentier with fellow Thela collaborator, Dion Workman. His full and intricate soundscapes are comprised of sample-loops, pianos, guitars, and field recordings manipulated via digital means. Parlance has released two solo albums on Sigma Editions, and a collaboration with Christian Fennesz on the Australian label, Synaesthesia [Live, SYN001]. *Iris* is the result of a concentrated period of activity and artistic development that will introduce Rosy Parlance to an audience hungry for innovative music. He both challenges and invigorates the current bias towards immersive sound, without ever losing sight of the human touch."

**NIBLOCK, PHILL: *Touch Food* 2CD (TO 59 CD). \$16.50**

CD1: "Sea Jelly Yellow" [Ulrich Krieger, baritone saxophone]; "Sweet Potato" [Carol Robinson, bass clarinet, basset horn, and Eb clarinet]; "Yam Almost May" [Kasper T. Toeplitz, electric bass]. CD2: "Pan Fried 70" [Reinhold Friedl, piano]. "In the music of Phill Niblock, we are confronted with the aural equivalent of trompe-l'oeil. Apparently static clouds of harmonically dense material turn out to be not so static as they appear. What's

more, one has the distinct impression that the music is changing spatially over time. How is all of this possible? The key is in Niblock's use of time. In his music, the experience of time is as very slow and continuous. There are no disruptive, discontinuous musical events to disrupt the flow of time. Time is suspended. Niblock's music gives the impression of having always been and continuing to be. Yet, this is not the idea of Being as stasis. Each time one feels that Niblock's music isn't changing, one realizes that it is never the same, an yet, always the same. Being and Becoming as one. Moving Immobility. This is a music that breathes slowly and deeply. It changes its spatial form slowly, as a person who is in deep meditation changes the form of his body ever so slowly as he peacefully expands and contracts the walls of his chest cavity with each new cycle of inspiration/expiration." — Gerard Pape. "Phill Niblock is a sixty-something New York based minimalist composer and multi-media musician and director of Experimental Intermedia, a foundation born in the flames of 1968's barricade hopping. He has been a maverick presence on the fringes of the avant garde ever since. In the history books Niblock is the forgotten Minimalist. That's as maybe: no one ever said the history books were infallible anyway. His influence has had more impact on younger composers such as Susan Stenger, Lois V Vierk, David First, and Glenn Branca. He's even worked with Sonic Youth's Thurston Moore and Lee Renaldo on *Guitar two, for four* which is actually for five guitarists. This is Minimalism in the classic sense of the word, if that makes sense. Niblock constructs big 24-track digitally-processed monolithic microtonal drones. The result is sound without melody or rhythm. Movement is slow, geologically slow. Changes are almost imperceptible, and his music has a tendency of creeping up on you."

**IKEDA, RYOJI: op. CD (TO 60 CD). \$14.50**

Brilliant new Ikeda CD, utilizing string quartet sounds (mostly recorded in France at the Art Zoyd studios), with no electronic sounds used. Some tracks include: "op. 1 [for 9 strings].", "op. 2 [for string quartet]", "op. 3 [for string quartet]". This is Ryoji Ikeda's sixth solo CD and his fourth for Touch, following the highly acclaimed *±* [1996], *0°C* [1998] and *matrix* [2001]. He previously released *1000 Fragments* on his own CCRecordings, and *Time and Space*, a double 3 inch CD, for Staalplaat. 'op.1' was originally commissioned by 'experience de vol #3'. One notable aspect fans of his previous work will highlight upon, is his declaration that 'no electronic sounds have been used on this recording'. This is not to say that Ikeda has in any way renounced the world of electronic music that he has done so much to shape over the past seven years. 'op. 1' is a brave and deliberate step that also lends a new dimension to his previous output, with the acoustic space created by his string arrangements being subject to the same forensic attention to detail as before. "

**AMBARCHI, OREN: *Grapes from the Estate* CD (TO 61 CD). \$14.50**

"Oren Ambarchi's third solo project for Touch sees him reaching beyond the work for electric guitar that he's become recognized for, expanding his palette and taking his investigations into another sphere entirely. *Grapes from the Estate* features new instrumentation (strings, tuned bells, percussion and others that can only be guessed at), but the singular and unmistakable influence that Ambarchi exerts on these new materials is what makes it such an indelible work. There is a reconciliation of his love of song based music and his determination to deal in pure sound. The result is a work that truly eludes such arbitrary definitions. *Grapes From The Estate* is an all consuming experience that draws the listener out of an ordinary sense of time, into a world beyond it. On more than any other release, his entire body of work to date can be experienced in a single statement. There are the seemingly random tonal structures that are such a large part of his vocabulary, the playfulness and humor of his formative noise schooling, his love of free jazz, of pop music, and rhythmic elements, perhaps subconsciously derived from his Sephardic heritage. Another outpouring of personal, intimate and enduring music from Oren Ambarchi."

**BIOSPHERE: *Autour de la Lune* CD (TO 62 CD). \$14.50**

Fourth Biosphere release on Touch. "Widely regarded as one of Norwegian electronic music's most important artists, Biosphere's (Geir Jenssen) career spans nearly two decades, six albums, lots of remixes, various sound installations, commissions, soundtracks and even the odd Himalayan summit. Says Jenssen on his latest commission: 'Radio France Culture contacted me some time ago and proposed a commission that was to be premiered at the *Le Festival de Radio France et Montpellier*. I was granted access to Radio France's archives and given permission to use this vast source of audio material. I settled on this early 60s dramatisation of Jules Verne's *De la Terre à la Lune* that totally captivated me. The story is quite amazing — Verne wrote it in the nineteenth century; still he managed to describe a manned space flight in such detail one is stunned. In *De la Terre à la Lune* Verne describes a space mission that sees the astronauts launched from Florida and returning from space to land in the Pacific Ocean — exactly the same procedure that the US space program would follow many, many years later. I have sampled bits and pieces of the dramatisation's dialogue, coupled it with sounds recorded at the MIR space station and then incorporated it with my own compositions.' Following the original broadcast, Jenssen continued to work on the recording which now sees the light of day as *Autour de la Lune*, a 74 minute symphony made up of nine 'movements'. The propulsive opening sequence 'Translation' gives way to the crosstalk and scrambled communications of 'Rotation' and 'Modifié', before the listener is enveloped in a dense and seemingly endless space (the sound of zero gravity?). The circular flight of *Autour de la Lune* is Biosphere at his most expansive. Featuring a specially-commissioned painting by Tor-Magnus Lundebø, one of Norway's most prominent visual artists, this new release is set to compete with Brian Eno's 'Apollo' recordings as the definitive homage to the space age."

**FENNEZ: *Live at Revolver, Melbourne Australia* 3.02.00 CDR (TO CDR3). \$11.00**

"Running time: approximately 17 minutes. Recorded on the recent Mego tour down under, this is Christian Fennesz' first live CD, his second release for Touch. Although it carries a CDR catalog number, this is not a CD-R. The CD will be manufactured at Universal, like all the other Touch CDs. The packaging will be the same as the Phillip Jeck and S.E.T.I. CDRs however — i.e. in a white wallet with a black and white sticker. This edition is limited to 1000 copies."

**TORAL, RAFAEL: *Engine 03\_04\_02* CDR (TO CDR4). \$11.00**

Fourth release in this limited series on Touch (as with the previous Fennesz CD, this is not actually a CDR, but a regular pressed CD). Recorded live at Centre Georges Pompidou, Paris. "Engine" is a piece for two guitars, one bass, twin modulated feedback circuits, motorised strings, analogue modular system, routing audio mixer and several other devices. It's performed simultaneously on two channels."

**NILSEN, BJ: *Live at Konzerthaus, Wien 06\_12\_03* CDR (TO CDR5). \$11.00**

"Christian Fennesz has started curating a series of events at the Konzerthaus in Vienna as part of the 'generator' series of live performances held there each month. In early December he performed with Phillip Jeck and BJNilsen (aka Hazard) as part of the Touch night, during which Jon Wozencroft also showed his films. All the concerts were recorded, and BJNilsen's becomes the 5th in the TO:CDR series." CD (wallet) — factory manufactured.

**DUNCAN, JOHN: *Tap Internal* CD (TONE 11 CD). \$14.50**

"Have you ever asked yourself 'What is the sound of energy?' John Duncan has been trying

for years to explain the composition of matter through sound, and not everyone can understand this — but once the door is opened everything suddenly becomes easy. *Tap Internal* is beautiful and, in classic Duncan style, cruel — in that it puts you in contact with our deepest psyche and lays it bare, turning the auricular membrane inside out, leaving an indelible mark of new frequencies that are beautiful to abandon yourself to. But watch out: just at the moment of hypnosis the scenario is completely convoluted and the sound becomes coarse and varied, cuts the air and tries to attack. The nightmare begins again, and once more the brain is forced to change its attitude, define a new reaction to the input. The beauty and uniqueness of John Duncan's music is fully captured in this continuous change of situations, dynamics, sounds and emotions which is, in a word, the microscopic photography of life itself."

**KIRK, RICHARD H.: *Loop Static* CD (TONE 12CD). \$14.50**

Solo album from Caberet Voltaire founding member Richard H. Kirk, featuring an array of Bourroughsian found sounds, shortwave excerpts and amine B ring modulations, over a Sheffield electro beat.

**VA: *Light CD* (TONE 13CD). \$11.00**

"4 new tracks from the 3 audio artists (Hazard, Fennesz, Biosphere) who make up the forthcoming Touch Tour [UK, May 2001]. All are exclusive tracks recorded specifically for this CD, released for the tour. Taking the everyday world as source material and inspiration, the three international collaborations between electronic sound artists and visual artists present a vivid introduction to the work of Touch, the ground-breaking audio-visual label, in its twentieth year. Hazard's compositions evoke extreme climatic conditions and the perception of time and space as experienced through sound. Filmic in scope, his environmental sounds take the listener to another place, sending images cascading through the mind and captivating in an almost hypnotic way. Fennesz uses guitar and computer to create shimmering, swirling electronic sounds of enormous range and complex musicality. Biosphere's music is an intimate reflection of the space and climate of his Arctic base in Tromsø."

**TOUCH RINGTONES: *Touch Ringtones* CD (TONE 14CD). \$14.50**

"99 tracks - 177 ringtones. The process of transferring made-to-measure Ringtones to your mobile phone is, at present, a fixed casino... Chart hits, 'celebrity' voices, action heroes, lame keyboard melodies... so the likelihood of hearing one of these on the 07.34 from Carshalton is, at present, remote, although the J range of Sony mobiles promise better things. However each of these has been composed with exactly this eventuality in mind. All the compositions included here are in one way or another intended to be experienced as isolated, personal interventions: low-res loops, creature calls, in low-res environments, with the branding of surprise. In whichever form you find them here, do sample and employ these humble suggestions... We assume you already agree that the cheap 'cheep cheep' tones of Nokia, Ericsson and the others leave a lot to be desired. But there is huge commercial possibility here, not least with the fact that these selections have not been motivated by database usage... this is far cooler, and the contributors have responded accordingly... With New Order, Fennesz, Ryoji Ikeda, Gilbert & George, Mika Vainio, Mark Van Hoen, PITA, Hazard, Oren Ambarchi, Graham Lewis, Bruce Gilbert, AER, Zbigniew Karkowski, Hecker, Ake Hodel, Main, Chris Watson, Regina Lund, Elgaland-Vargaland, Francisco Lopez, Disinformation, Bigert & Bergstrom, People Like Us and many many others, this release shows what is possible and how far behind the phone companies actually are.... despite their desperation to uncover new ways of selling the next generation of phones to an already saturated market."

**JECK & JACOB KIRKEGAARD, PHILIP: *Soaked* CD (TONE 15CD). \$14.50**

"There are grains of truth in the suggestion that, in moving, you may find yourself in or out of some one's favour. But, listen to the slow, delicate, even introspective background: some breeze, some chimes, some distant thunder as each focal point remains a lament.' This blistering work was recorded live at the Moers Jazz Festival, Germany, in May 2002 and follows hot on the heels of Philip Jeck's highly acclaimed *Stoke*. Jacob Kirkegaard is a member of Danish combo Aelter who work in a mixed media context. He was born in Denmark, 1975 and is currently studying at the Academy of Media Arts, Cologne. Germany. He has taken part in numerous festivals throughout Europe, playing live, improvising with samplers and other electronics, as he does on this recording. Philip Jeck, meanwhile, sticks to his turntables. He started experimenting with record players back at school in the 1960s, later won the Time Out Performance Award for *Vinyl Requiem* [1993] and has released 3 solo albums for Touch - *Loopholes*, *Surf* and the abovementioned *Stoke*. He lives and works in Liverpool."

**FENNEZ: *Fennesz: Field Recordings 1995-2002* CD (TONE 16CD). \$14.50**

"*Field Recordings* brings together a range of material Christian Fennesz has contributed to compilations, special projects and film soundtracks between the years 1995 and 2002. Also, for the first time on CD, it includes his debut 12" for Mego, the awesome 'Instrument', remastered, and a new track recorded specially for this release, 'Good Man'. It is his first release since *Endless Summer* [Mego, 2001] and a prelude to his next studio album."

**HAZARD: *Land CD* (TONE 17CD). \$14.50**

"B.J. Nilsen lives and works in Stockholm, Sweden. Born in 1975, he began working with experimental music and sound at an early stage. He was influenced by the early tape movements with the pioneers of sonic assault and released his first recordings at the age of 15. Benny founded Hazard in 1996 after a couple of years as a guitarist/bass player in several local bands. He has since then focused on the sound of nature and its effect on humans, field recordings and the perception of time and space as experienced through sound. B.J. Nilsen is currently working with Chris Watson for both live and recorded work, and on a project mapping the acoustic environment in and underneath the modern city + an infrasound installation. This release is the second of the collaborations with Chris Watson after *WIND* [Ash International # Ash 6.5] and his first release for Touch. Many of the compositions here are based on the live work he produced on the Touch 2001+ UK tour."

**VA: *Star Switch On* CD (TONE 18CD). \$14.50**

Features: Chris Watson, Mika Vainio, Phillip Jeck, Hazard, Fennesz, Biosphere & AER. "The artists were commissioned to use the wildlife recordings of Chris Watson published on *Stepping Into the Dark* (TO:27) and *Outside the Circle of Fire* (TO:37) as source material. 2 original unreleased tracks by Chris Watson, and contributions by Biosphere, Fennesz, Hazard, Mika Vainio, Phillip Jeck and Jon Wozencroft recording as AER."

**ORGANUM/Z'EV: *Tinnitus Vu* CD (TONE 19CD). \$11.00**

17-minute EP recording, based on David Jackman source recordings. Z'EV writes: "Long long ago and far far away... holiday season 1999 & I was in London, & my dear friend Barbara took me to dinner at the house of her friend Olivia — round the corner & down the block & Olivia had invited her friend David Jackman (aka Organum) there also — and so we met. Fast forward... it's July 2003 & I'm in London again & will be here for a while so I see if I can hook up w/ Mr. Jackman again. Thus begins a search for the man himself — thanks here to Brainwashed & Robot Records for facilitating this flow of info — so we meet one Sunday afternoon in the hottest summer London has ever seen at the Crown & Greyhound for a bit



of a chat. The next day Mr. Jackman is going into the studio to record some source for a new series of compositions & invites me by. There am I bright & early (but certainly not bushytailed) at 11 am in the morn (just about the middle of the night for me actually). But anyway. During the some breaks in his process we retire to a most delightful garden behind the studio & chit & chat & get around to a major congruence — ie, our hearing — or, in fact, our various lacks of it to be precise and go onto getting into details regarding the intricacies of our varying degrees of tinnitus. That was the impetus behind David offering to give me a copy of the session to dirty my hands w/ — as I did. Anyway — one treatment led to another & David came by for dinner & I played him some early results & it seems he was enthused. He came by for dinner again & he heard the initial 4 treatments & so began the talks about this actually becoming a collaborative project that would release product."

**VA: Spire - Organ Works Past Present & Future 2CD (TONE 20CD). \$18.00**

"The thought of producing a compilation where the tracks were all either inspired by or more directly influenced by the organ had been frequently aired over the years. The conversations were always animated and expansive. The organ works of Arvo Pärt, those performed by Christopher Bowers-Broadbent, a pupil of Richard Rodney Bennett at the Royal Academy of Music in London, and others, have reached a wider non-classical audience. Eventually Benny Nilsen arranged to visit St. Mary's Church, Warwick and work with one of England's finest, Charles Matthews. Crawling around inside the instrument, positioning microphones most appropriately in the Church, or 'capturing' the psalms composed by Marcus Davidson, Nilsen explored the possibilities with all the familiar lust of the avant-garde. As the brief widened, so did the responses... some contributors referred to earlier versions of the organ and its often highly political usage, others explored aged instruments themselves. Some studied the effects of the sounds produced on the physique and the psyche, others conceptualized the brief and either built their own or recorded natural or man-made phenomena which utilized the same basic process, wind through pipes. The organ represents the marriage between acoustic complexity and ritualized space. It is impossible not to be drawn upward, towards the spire of the church or cathedral, or to the huge and daunting forest of pipes themselves. The organ dwarfs all comers, and unlike other instruments, it is this non-musical element which makes the organ stand apart."

**TOUCHIN' BASS (UK):**

**PARKER FEAT. DJ ASSAULT & DJ GODFATHER, ANDREA: Freaky Bitches 12" (TB 001). \$8.00**

"First release to emerge on exciting new label Touchin' Bass, the imprint owned and A&Red by the World renowned Andrea Parker. The lyrics to 'Freaky Bitches' are inspired by and are a not to the Detroit 'Titty Bar' roots of a sound that has inspired Andrea of late. As a long time lover of hip hop and electro her ear was caught by the Miami Bass sound including the Magic Mike remix of 'In Two Minds' from her Mo Wax album *Kiss My Arp*. Recognising the Ghetto Tech sound pioneered by DJ's Godfather & Assault she teamed up with them whilst in Detroit on tour to record this single. As well as setting up her own label Andrea has collaborated with Ryuichi Sakamoto and Steve Reich and has been busy DJing around the globe."

**CHAOTIC STATE: Gamma Quadrant EP 12" (TB 002). \$8.00**

"Latest corker on former Mo Wax heroine Andrea Parker's brand new Touchin Bass label released in the wake of the success of first release from Andrea herself with DJ Assault and DJ Godfather called 'Freaky Bitches'. Whereas the critically acclaimed 'Freaky Bitches' joined the dots between booty bass and electro, the 'Gamma Quadrant EP' is a more straight forward dancefloor take on Andrea's beloved electro sound from the mysterious Chaotic State. Cutting between futuristic noises and razor sharp production 'Headlok' and 'Bonus Beats' head up the A-side with fearsome peaktime electro with terse drums and a truckload of high-end frequencies."

**PARKER/DAVID MORELY, ANDREA: Game Over 12" (TB 003). \$9.00**

"Though only on it's third release, this label has become a favorite of many esteemed electro and breaks dons, from Adam Freeland to Keith Tenniswood. Here, label boss Andrea Parker works with long term collaborator David Morley to create 3 tracks of deep, funky electro, with powerful results."

**ADJ: The Raw EP 12" (TB 004). \$9.00**

"ADJ aka Andy Jagers has previously released on labels such as Pyramid Transmissions, District Six and Outside Recordings. Opener 'Raw' is minimal and bass-led, followed by the dark & deep 'Deeptro'. On the flip 'Electric' and 'Hope' go down a more experimental/soundtrack route, with stunning results."

**BASS JUNKIE: Deep Bass Matrix 12" (TB 005). \$9.00**

"The fifth weapon of mass destruction on Andrea Parker's label is brought to you by new artist Bass Junkie aka Phil Klein. Phil has released records through Miami's Dynamix II (as Cybernet systems). And UK labels Panix Trax and Audio Illusion. He also has set up his own Battle Trax label. And is signed to Ed Dmx's Breakin' Records."

**CULTEK: Human Interface EP 12" (TB 006 EP). \$9.00**

"Cultek comprises of Philip Bolland of Sync 24 fame and Robert Smith, who promotes London's busiest and most popular electro night Scand. The 4 tracks on this EP showcase electro at it's deepest. Minimal and atmospheric, the effect is unnerving yet thrilling."

**SYNC 24: Darker Senses EP 12" (TB 007 EP). \$9.00**

"Sync 24 is Philip Bolland, who has also released tracks as one half of Cultek. Philip is also one of the promoters of Scand, London's longest running electro night. 'Sense 1' opens the EP with a barrage of high velocity brain bashing beats. This is closely followed by the otherworldly atmospheric vibes of 'Sense 2' and 'Sense 3'. The 4-tracker is then rounded off with 'Sense 4', a good old-fashioned electro funk throwdown."

**EGGFOOYOUNG: Breakdance and Motivate EP 12" (TB 008EP). \$9.00**

"Eggfooyoung hails from Chinatown NYC, and is the son of a famous fashion designer. He is one of the founding members of the Secret Frequency Crew, releasing 3 singles and an EP, the most recent being *Miami Eyes* on Mass Transit. Their debut album *Forest of the Echo Downs* is due out this year on Schematic. This solo EP from Eggfooyoung is aimed at the breakers and the DJs, and is heavily influenced by the low frequencies he was exposed to in Miami."

**MANASYT: Brainwash Volunteer Program 12" (TB 009EP). \$9.00**

"MANASYT, aka Petar Tassev is a Bulgarian-born American with a musical history that reached his current hard electro sound via industrial hardcore and tech-thrash. He has had previous releases on German underground label Kommando 6. Another superb release on Andrea Parker's cult label."

**HYDRAULIX: 4 Pumps/2 Dumps EP 12" (TB 010EP). \$9.00**

"Miami's Hydraulix are the most exciting Electro-Bass outfit since Jackal and Hyde. Hydraulix are Richard 'Ash-Rock' Zarate and James 'JimTheGenius' Merlo, who are both resident DJs for the world renowned Culture Productions. Their releases through their own label Kuad Recordings have made them the most talked about group on the circuit, with the support

from the likes of Scratch D, Dynamix II, Dexorcist, Andrea Parker, Scape One and more. Utilising futuristic beats and dirty ass bass, this release should help propel these young stars to the next level."

**TOYS FACTORY (JAPAN):**

**SPENCER BLUES EXPLOSION, JON: Controversial Negro CD (TFCK 87126). \$26.00**

Only commercially available in Japan, this is something that Matador issued as a promo-only LP in 1997. Recorded live 11/25/96 at the Hotel Congress in Tucson, AZ.

**SPENCER BLUES EXPLOSION, JON: Extra-Acme CD (TFCK 87169). \$26.00**

Japanese-only release with exclusive tracks, b-sides, etc. Track listing: "Wait A Minute", "Get Down Lover", "Confused" (Zebra Ranch), "Bacon" (Sansano Mix), "Electricity", "New Year" (Rough Mix), "Lovin' Machine" (Automator Remix), "Chowder", "T.A.T.B." (For The Saints and Sinners Remix).

**A.R.E. WEAPONS: Great Time CD (TFCK 87292). \$25.00**

Japanese-only release, which collects their Rough Trade label material plus other exclusive demo/live tracks. Tracklisting: 1. New York Muscle 2. Champion Chains(Original) 3. Champion Chains(Be Nice) 4. New York Muscle(Instrumental) 5. Be Nice 6. Street Gang 7. Black Mercedes 8. Saigon 9. New York Muscle(Desperate Mix) mix done by Javis Cooker & Steve Mackey from Pulp 10. Saigon(Live) 11. Sex Bug(Demo). A.R.E. Weapons have been described as: "The third and arguably most thrilling Rough Trade Records band to break out of New York City after The Strokes and Moldy Peaches. A.R.E. Weapons are Suicide's first album with sci-fi effects, Cabaret Voltaire and The Normal mixed up with Sol Yurick's 'The Warriors' — this is dirty, raw, 6" gold blade, ghetto sci-fi scraped straight out of the NYC gutters."

**GENTLE PEOPLE, THE: Simply Faboo CD (TFCK 87620). \$28.00**

Japanese version, released earlier than on Rephlex, with a bonus track. "The Gentle People's eagerly awaited second LP is a celebration of the glossy side of life and will take hep sophisticats around the globe intone dimensions of grooviness. Complementing their first three EPs and debut LP *Simply Faboo* is filled with even more lush, dreamy vocals and strings as well as quirky electro, techno bubblegum and groovy disco beats. The Gentle People have been busy remixing tracks for Japan's Pizzicato 5 and Towa Tei, have been guesting on releases by the Fantastic Plastic Machine and have had their work remixed by the likes of Aphex Twin and Luke Vibert." Limited stock on hand.

**PARKER, ANDREA: Kiss My ARP CD (TFCK 87957). \$26.00**

Licensed from Mo'Wax, this is the long awaited debut album from Andrea Parker (not counting her *DJ Kicks* mix CD). This uniquely packaged Japanese version (one of these mini-LP styled gatefold jackets) came out in late 1998, a full 9 months earlier than the Mo'Wax edition. This version also features 2 Japanese exclusive remixes of "The Unknown", by DJ Magic Mike & Tony Vegas. Following an exquisite set of singles going back to '96 (*Melodius Thunk*, *The Rocking Chair* & *Breaking Ball*, this finds Andrea exploring the various sonic territories outlined by her Mo'Wax catalog to date. From sub-bass electro scronch to breathless vocal works of ecstatic pop reverie (backed by scorching cello lines played by Parker herself), this album focuses on a secret sound sensory-glitch that would be laughed out of context in lesser hands. An arena of non-pre-sets, where unique sounds are prosperous and attention to details ping-pongs over ever centimeter of clatter. Leaving the twinkle-twinkle to the eyes of the beholder. In a better world it gets the attention of U.N.K.L.E. x a million. Limited stock.

**TOYTOWN RECORDINGS (SPAIN):**

**VA: Mr. Toytown Presents...Obscure Psychedelic, Popsyke & ... CD (TT 1001CD). \$19.00**

... Soft-Pop 45s 1969 -1974.' "Mr. Toytown Presents..." focuses on singles by mostly European bands from the early 70s, originally published on small Spanish cult labels like Opalo, Accion, Poplandia, Bocaccio, Top, Goma ... Music ranges from heavy guitar psych (Honest Men doing a psychedelic cover of The Beatles 'Help', Schizo, featuring a young Richard Pinhas on fuzz guitar) to twee UK Popsyke a la Mark Wirtz ('Brother Jack' by ex-Majority One Barry Wigley, White, The Panics, Dorians, Mike & Toti doing a superb Spanish cover version of 'Ice Cream Man', from Circus Days fame), nice orchestrated toytown melody (Napoleon, Morning Glory, ex-The End guys Tucky Buzzard with an Spanish only 45), synke folk-psych from Demsey & Dover and Jumbo, weird studio psych (Big Cherry, Electric Machine, Christophe, Children Of The Morning...) and much more. 21 tracks with remastered sound, 8 pages booklet with informative linernotes in English about each band and amazing sleeve design. Limited edition of 500 copies."

**TOYTRONIC (UK):**

**MULTIPLEX: Pinghaus Frequencies CD (TOY 14 CD). \$15.00**

"It may be called Electronica but Multiplex are back with their second release on the premier label Toytronic . 7 track limited edition transparent green vinyl LP plus 14 track CD. Very focused and often classically analogue complex melodies, displaying structures of a limitless sonic boundaries. With a barrage of digital trickery Multiplex steps outside of the conditioned maze to explore the real meaning of electronic music. Includes remixes from Scape One, Ambidextrous and Ewok."

**LOW PROFILE SOCIETY: 3D Concepts Part 3 12" (TOY 15C). \$13.00**

"Third EP in this limited edition series, 800 copies only for the world (previous 2 EPs completely sold out). Part 3 comes in specially designed exclusive carrier bag to fit Part 1, Part 2 and Part 3 EPs inside. Marbled blue vinyl, 9 tracks."

**GIMMIK: Back To Basics CD (TOY 16 CD). \$16.00**

"With this album Gimmik again takes us into the diffuse world of stucturized chaos. Having sharpened up his electric sounds, he somehow manages to bring together all alienated ambient sounds with his cheeky beats. Let our minds recover while this electric melting pot is intermixed with warm melodic sounds."

**GIMMIK: Back To Basics LP (TOY 16 LP). \$16.00**

LP version.

**KYLIAN: Lappi Inzoo CD (TOY 17CD). \$13.00**

"Four tracks of beat-juggling and freak melodies by a new signing to the label from the northern parts of Finland, called Kylian. File next to Aphex/Skam/Warp."

**KYLIAN: Lappi Inzoo 12" (TOY 17EP). \$13.00**

Vinyl EP version.

**TRACE RECORDINGS (UK):**

**ROTHKO & BKL W/ BEAR: Wish For a World Without Hurt CD (TRACE 001CD). \$15.00**

"A new independent label formed by Rothko's Mark Beazley. A collaboration between Beazley and Washington DC-based sound and visual Artist JS Adams (Blk w/ Bear). The col-

laborative effort grew from on-line conversations between Beazley and Adams over a decidedly necessary personal and creative response to the events of September 11, 2001. Their collaboration created four new tracks for *Wish For a World Without Hurt* with the pair trading sound files between London and Washington. With Adams being a resident of Washington DC, his personal experiences and memories of that day have helped to colour the tone of this subtle and thought-provoking album; a perfect complement to the passionate introspection of Beazley's original tracks. Full of warm deep drones, sharp and soft melodies, raw-boned sound and with a common thread running like a vein through each track, *Wish For a World Without Hurt* is a statement of declaration for these times."

#### TRADITIONAL CROSSROADS:

##### KARTAL, GOKSEL: *The Art of Taksim* CD (TC 4267). \$15.00

Contemporary studio recordings of kanun improvisations, an historic 70+ string Turkish harp-like instrument. "He has been recognized throughout the world as one of the foremost Turkish virtuosos of the kanun, incorporating elements from Spanish Flamenco guitar technique to Western classical styles. He is presented here in the art of Taksim, Middle Eastern Improvisation."

##### GASPARYAN, DJIVAN: *Ask Me No Questions* CD (TC 4268). \$15.00

"The duduk is one of the oldest wind instruments in the world, dating back to Armenia's pre-Christian times. Djivan Gasparian is the foremost living duduk virtuoso... the duduk is a cylindrical wooden flute... dating back to 1200 BC. Its range is only one octave, however, it requires considerable skill to play, its dynamics controlled by constantly adjusting the lips and fingers." Has a fairly deep, resonating reed sound.

##### HRANT, UDI: *The Early Recordings Vol. 1* CD (TC 4270). \$15.00

2 more volumes of Hrnt, the blind master of the ud, the twelve string, fretless lute. This compiles his complete early recordings, transferred from the original discs.

##### HRANT, UDI: *The Early Recordings Vol. 2* CD (TC 4271). \$15.00

##### GYPSY FIRE: CD (TC 4272). \$15.00

"Two giants from the Middle Eastern music world, Richard Hagopian and Omar Faruk Tekbik, are brought together for the first time, accompanied by Turkish and Bulgarian gypsies." Music for Ud, vocals, zurna, ney, kanun, saxophone, violin, percussion, guitar, bass.

##### CEMIL BEY, TANBURI: *Volumes 2 & 3* 2CD (TC 4274). \$22.00

"Bey is the most renowned composer of instrumental art music from the late period of the Ottoman Empire. Acoustic recordings, before the invention of the electronic microphone, were made circa 1910-14...performing his own compositions and in the art of Taksim, Middle Eastern improvisation."

##### VARTABED, KOMITAS: *The Voice of...* CD (TC 4275). \$15.00

"Vartabed (1869-1935), the Armenian priest, ethno-musicologist and composer is regarded as the father of Armenian music. As Bartok did in Hungary, Komitas established a national polyphonic style of composition based on traditional Armenian chant and folk music. This compilation presents rare recordings made in 1912 by Komitas himself, performing his arrangements of both secular and religious songs."

#### TRANSMAT:

##### MAY, DERRICK: *Innovator 2CD* (TMT CD4). \$15.00

Domestic version of this double CD. Totally classic and luxurious overview of Derrick May's legendary productions for his Transmat label, 1986-1990. The single most essential document of Detroit techno, by its most important founding producer. May and his Detroit peers Juan Atkins and Kevin Saunderson are widely considered the post-Kraftwerk godfathers of all techno music. While Atkins may have recorded first, it's the seminal early tracks that May released (most often under the name of Rhythm Is Rhythm) that completely rearranged people's heads worldwide about the possibilities of electronic music. Except for some o/p compilations, these tracks have never been readily available on CD. Includes all of his heaviest tracks: "Strings of Life," "The Dance," "It Is What It Is," "Nude Photo," "Drama," etc. Tracks that introduced machine music to the highest emotional levels. Also includes a live recording of "Kaotic Harmony" with Carl Craig, CD-exclusive remixes by Juan Atkins ("Wiggin") and Ken Ishii ("The Beginning") and specially produced intro/outro segments by May himself to enhance the whole home-listening agenda. Packed with a nice booklet of full color photos and DM manifesto of sorts — an essential artifact for anyone interested. This version adds one track not found on the Sony version: "To Be Or Not To Be" — theme music for the Sony Playstation version of *Ghost In The Shell* — widely hailed as Derrick's first new track in 7 years, and a masterpiece of "out" sound.

##### INDIO: CD (TMT CD7). \$14.00

"Internationally acclaimed electronic producer John Beltran hands us his latest installment of future funk through Derrick May's seminal Transmat label. Indio is the product of Beltran's collaborative efforts with Lansing natives Sam McQueen and Seth Taylor. Sam has been working musically with John since '91, and his early works are featured on Carl Craig's Retroactive label. Seth Taylor works as an audio engineer at a prominent recording studio in Lansing. With previous releases, John Beltran has gained world acclaim; his stunning *Earth and Nightfall* and *Moving Through Hare* on Belgium's R&S label are considered techno classics, and *Ten Days of Blue* on Peacefrog was named one of 1996's Albums of the Year by UK *Muzik* magazine. Beltran has put together a truly challenging and emotional composition; techno, funk, house, jazz, drum and bass, hip hop, soul, and jazz... influenced by Detroit and fused into a soundscape that truly showcases the talents of these future stars."

#### TRANSMITTER (GERMANY):

##### SCHNEIDER, KARL-MICHAEL: *12"* (SWTR 003). \$9.00

"Abstract electronics designed to aid and abet the arrival various states of 'astral travelling' in the listener. Unlike most contemporary techno-related sounds, most tracks herein employ a completely un-followable shifting rhythmic axis sure to send the 'growth' DJ's into an epileptic shudder after serial failed beatmatching attempts. Great sliding glass-textures thrown on top to boot. The more obscure this stuff gets, the better. Unchallenge-ingly sonically adventurous." — Hrvatski.

#### TRANSONIC (JAPAN):

##### FANTASTIC EXPLOSION: *Merry X'Mas & Happy New Year* CD (TRS 20001). \$18.00

Third release already by this Japanese outfit. This features a self-constructed cut up of their first album plus 8 new tracks of Fantastic Explosion's unique sampled Japanese drum 'n' bass.

##### ARM: *Armedphone Tour* CD (TRS 20002). \$18.00

Subtitled "This CD would be enjoyable with shuffle mode of audio system", this is another exciting chapter in the fracture-beat Japanese underground. Really on an EP in length (but

not exactly discounted to us, sorry), this features 88 tracks, many of which are just ambient wave segment that last only a few second in duration, which disrupt into one another quite nicely. An extremely memorable atmospheric beat loop repeats, strange news samples get introduced along with various drum programming variations — a densely packed compendium of the Transonic sound system.

##### KING OF OPUS: *Circumstances Victimization* CD (TRS 25012). \$20.00

Transonic is a new Japanese label run by Kazunao Nagata, the same guy behind the utterly fascinating electronics label, Zero Gravity. This Transonic label is *not* related to Nanjo of High Rise/Musica Transonic, but instead focuses on the strange electronic underground currently brewing in and around Tokyo. Like Zero Gravity, the graphics lean towards stunning hi-tech precision and the sounds documented run the gamut from classic ambient stylings to the more purely inexplicable. "King of Opus has been paying attention to Les Baxter and Martin Denny's exotic sound and Esquivel and Rass Garcia's strange mood. This album includes dub-based exotic voodoo sound, techno sounding like tropical island wood percussion sound. 90s strange sound." An odd and compelling album that dares to list the following as "musical inspiration": Les Baxter, King Tubby, Sonny & Cher, Voodoo, crazy surf, bad jazz, bad mambo, exo, bon-zai disco, ghoul, noise, down beat, chant."

##### NINA NOHO: *Ambient Classic 1990-1992* CD (TRS 25014). \$20.00

"Nina Noho, techno ambient unit, was only active for 2 years during 1990-92. This album only includes their ambient tracks." A duo of TMZ & Merumo, produced by Nagata. As the title might imply this is fueled by the early vision of Aphex Twin's ambient works and minimalist techno standards. Strange synthesis, the occasional heavily processed vocal, patterned electronic machine music that might not wipe your slate with pure innovation, but is certainly of interest.

##### TRANSONIC JOKERS: CD (TRS 25015). \$20.00

"The improvisation unit Transonic Jokers' live recorded album from their performances from 1994-95. The members are Yoshihiro Sawasaki (YS), Kazunao Nagata (Fantastic Explosion), and Naka Tomizawa (King of Opus). Cut up collage mix in-out their original live sound." A superstar group of sorts, this one goes so far as to beautifully spoof the original cover artwork of the Cosmic Jokers' brilliant self-titled debut. You'll have to see it to believe it. Nagata is on electronics, Sawasaki (best known for his Sublime associations) on synthesizer, Tomizawa on mixer & effects, Sueo on "device" & Genshin on "navigator". Musically this one shares the Cosmic Jokers jamming cosmic flavor, but updates it with the sweeping space squelch of 90s minimalist techno pulse. The most outrageously killer release on Transonic to date and a complete classic of its kind.

##### FANTASTIC EXPLOSION: *LIVE* CD (TRS 25020). \$20.00

Live album from the strange Japanese drum'n'bass/soundtrack-sampling Japanese duo of Kazunao Nagata and Takahiro Suzuki. Weird collage interludes, live programming, thrown together in unusual fashion.

#### TRANSPARENCY:

##### THOMSEN, STEVE: *Retrospective* CD (TRAN 0005). \$13.00

Collection of 24 tracks of home-recording by LA figurehead Steve Thomsen (ex-Monitor, currently involved with Solid Eye). Surreal-tinged soundtrack-like instrumentals, with occasional vocals by Steve's neighbor Marilyn DeFrance (who knocked on his door and offered her services). Cracked up and mesmerizingly presented, loopified pop segments merge into a batch of friendly outsider sound 'n' drone at it's finest.

##### FAMILY JAMS, THE: 2CD (TRAN 0011). \$15.00

"In 1970 some close friends of Charles Manson recorded his collection of lost 'desert music' as a statement of friendship and faith during his highly unconstitutional trial. This is the definitive release of the classic acid folk-rock session of Manson compositions — featuring Clem on vocals and guitar, ultra-etheral female vocals by Brenda (Gold), Country Sue, Red, Blue and others, and Gypsy on violin. The second CD contains an hour of never-before-heard songs and radical alternate versions. The 20-page booklet contains embroidery from the legendary missing vests of Manson and Beausoleil, unpublished photos, and vast liner notes by Manson, Lynette Fromme (Red) and Sandra Good (Blue)."

##### SPECULUM FIGHT: *White Elephant* CD (TRAN 0014). \$13.00

CD release of some 1994 cassette material by LA's Damion Romero (previous recordings on P Tapes, etc.). Two 27-minute long tracks of sonic disruption & droning noise, beautifully packaged with some Pit-styled transparent artwork. Feels like Japanese. Limited stock.

##### LOS ANGELES FREE MUSIC SOCIETY: *Blorp Esette 4CD* (TRAN 0022). \$28.00

Perhaps the only logical follow up to the historic LAFMS: *The Lowest Form Of Music* 10CD box on RRR, is this 4CD compilation based around the 2 LP volumes of *Blorp Esette* which Ace Farren Ford released under the LAFMS umbrella in 1978 (Vol. 1) and 1980 (Vol. 2, a double LP set). Both of the LPs featured cover & label art by Don Van Vliet which as been reproduced on this CD reissue. Capt. Beefheart cover art was quite a coup for the times and these LPs have long been some of the most desirable LAFMS artifacts (but basically never available to anyone outside of the LA underground at the time of their release). The four CDs are packaged with a 32 page booklet of artwork and notes, and include nearly 3 hours of previously unreleased tracks! Very low list price (\$29.98) designed to put this in the home of anyone sick enough to need it, and that could be you. The LAFMS bridged the gap. Features performances by: Smegma, Le Forte Four, The Reverend Toad-Eater, Electric Willy Trio, the Di-Dee Dos, Ace Farren Ford, Rick Potts, Doo Doeetees, Henry Kaiser, Dennis Duck, Joe Potts, Chip Chapman, Ace & Duce, Child Molesters, Jerry Bishop, Nopar King, The South Pasadena Free Music Ensemble, Gage Kenady, Ju Suk Reet Meate, Reverend Marty Nation, many more. "In January of 1976 the non-musician comedy team of Ace & Duce officially joined ranks with the newly formed Los Angeles Free Music Society for the legendary Spaghetti Works show in what was then truly old towne Pasadena with fellow stalwarts Le Forte Four and the Doo-Doeetees. When we had begun our forays into 'free music' we had figured to be lone venturers without peers, yet at this point we found ourselves in a sort of like-minded union. Enthusiasm reined supreme, who soon led us to the question of doing an album. For reasons that seem to escape me now, we decided to do a various artists compilation. Response was plentiful, so much so that before it was done plans were underway for a volume 2., which grew to become 2 records. It was a lot of fun. It was also a nightmare. Technology had not yet reached us, and suddenly we had many reels of tape and cassettes, all of varying quality or lack thereof, many with little or no information as to what exactly was on them. We were, in fact, forced to master volume 2 in mono due to varying levels and other technical hardships. Now due to the vision & lack of good sense on the part of Mr. Sheppard, we present the *Blorp Esette* experience, including volume 2 in stereo as originally intended, and many of the tracks that could not have been included in the original volumes due to time constraints and other maladies, with many new surprises." — Ace Farren Ford.

##### BLACK STRAP MOLASSES FAMILY: *Travelling Medicine Show* CD (TRAN 0024). \$13.00

A trio of Dame Darcy (banjo, saw, vocals, tambourine), Pandora Pumpkinhead (flute, vocals,

slide guitar, concertina, harmonica, kazoo, train whistle) & Black Strap Jack Shellac (guitar, vocals). Recorded in Hollywood, April 1998, this features the trio dealing with all traditional tunes like "Fatal Flower Garden," "Electric Chair Blues," "In My Grave I'd Rather Be," "God Is My Friend," etc. Plus Leadbelly's "Keep Your Hands Off Her".

**MATA, PATRICK: *Hydrocarbons From a Meteorite (Green)* CD (TRAN 0051). \$13.00**

"Patrick Mata's legacy and reputation precede him. Founder/composer/leader and shapeshifter of the legendary death rock/gothic/industrial band Kommunity FK, mainman of Sativa Luv Box and conjurer of various other musical concepts, he releases his first solo CD, *Hydrocarbons from a Meteorite (Green)*. Mata calls this first solo effort 'an experiment with chances improved for the love of mystery.' Mata went into the studio with only dreams and destiny, writing the tracks as the ideas and notions appeared from within. Able, with the opportunity to do anything he wanted, he put together this incredible experimental, avant garde masterpiece, straight down to the artwork and packaging. 'All of these songs and sound pieces were conceived with total love and psychedelic abandon, tattooed with question marks.' -Patrick Mata"

**APE HAS KILLED APE: *Matricide* CD (TRAN 0052). \$13.00**

"This project contains members of Leather Hyman and W.A.C.O., along with three theremins and sampled dialog from *Planet Of The Apes* films. It is both a satire of rock music and a Swiftian essay on the nature of power and control found in same. Actors from *Planet Of The Apes* films frequently perform, in costume, with this group, who manage to draw hundreds of people to each of their shows. The front cover shows Leather Hyman drummer Matt Stein with his mother (*Matricide* — get it?) and frying on LSD at school marching band practice, age 14, on the back."

**O.S.T (GREGORPOULOS, STEVE): *Faith Of Our Fathers* CD (TRAN 0053). \$13.00**

"Hamilton Sterling's dark and skeptical film *Faith of our Fathers* was a hit at the Los Angeles Film Festival a couple of years back. Since that time, it has played in art houses from New York to Cairo, to audiences who have found its strange mix of parable and borderline documentary/manifesto style both alluring and disturbing. One thing noted by reviewers and spectators alike has been the importance of the music — with opera singers, prepared piano and exotic percussion augmenting a traditional orchestra — to the themes of the film. This is a CD of the full score, plus several bonus tracks. All the music was composed, arranged and conducted by Steve Gregoropoulos and was produced by the director. It features several well-known names in new music in Los Angeles in uncredited (but nonetheless stellar) performances."

**PROVISIONAL RIVIERA: *Autumn Leaves* CD (TRAN 0056). \$13.00**

"Avant noir 'easy listening' (cello and musique concrete) from Solid Eye co-founder William Leavitt. Ten pieces that flow perfectly into one album. Perhaps a little reminiscent of classic Siegfried Palm or Lynn Harrell DGG avant cello records, yet completely refreshing, innovative and original." Performed solo on cello and synthesizers by William Leavitt, produced by Joseph Hammer. Mysterious west coast experimentalism of a very high order.

**ULTRA-RED: *FS 59* CD (TRAN 0071). \$13.00**

"Ultra-Red has always been about music, but it has always been about more than music, too. The brainchild of auteur/saboteur Don Rhein and collaborator/sound molester Pablo Garcia, Ultra-Red has taken the form of dance hall parties, art installations, manifestos, books, paintings, political rallies, automobiles and who-knows-what? In this case, Rhein and Garcia have assembled a series of interviews with a transsexual firefighter into a lovely musique concrete soundscape that ranges from bouncy to frightening to simply achingly beautiful, as the words have become sounds, rhythms and, ultimately, even exquisite melodies. The CD includes a manifesto on the rights of transgendered workers. Ultra-Red has already amassed an international reputation for surprise and experiment, and *FS 59* will only increase that reputation."

**TRANSPARENT:**

**WASTELAND: *Amen Fire* LP (TRANS 002 LP). \$9.00**

12" vinyl version. 6 tracks.

**VA: *Roots, Rock, Ravers* EP CD (TRANSP 01 CD). \$10.00**

"This mini compilation is the first release from the new sister label of leftfield soundsystem imprint Full Watts. Trans 01 is a slight departure from the reggae/big noise axis of Full Watts and at times highlights the more neutral and varied endeavors that sparked the inspiration for the new label. With that said, fans of Full Watts will find the same tuffness and rough-neck spirit on *Roots, Rock, Ravers* but applied to more flexible sonic strategies. This collection features four pieces by I-Sound, Disco Consultant (I-Sound & Errormith), DJ Scud and Thunder & Lightning (DJ Scud & I-Sound). The tracks skirt the edge of chaos and dissonance while holding to a tightly wound centre of soundsystem style beats and basslines. Rough music in the fine tradition of neo bass culture."

**TRAPEZ (GERMANY):**

**VA: *Selection One* CD (TRAPEZ 001 CD). \$15.00**

"The first ever CD on this label: *Selection One*. Featured on *Selection One* is an exclusive compilation of Russian avantgarde techno and electronic tracks in a deep, dubby and rhythmic style. All tracks are available on CD for the first time." Artists include: Lazyfish, SCSI-9, Yura Moorush (f. Anton Kubikov), Multiplier.

**TRIPLE R: *Selection 2* CD (TRAPEZ 002CD). \$16.00**

"After the mix CD *Friends* on Kompakt, Triple R aka Riley Reinhold delivers a fine selection of not yet released material on CD, combining tracks from Trapez as well as from the sublabel Trapez Ltd. The mix features a broad spectrum of different styles on Trapez, ranging from the Sarahgoldfarbs Detroit Theo Parrish like 'Euben', over the joyous Trapez Ltd 3 to the frenzy of Oliver Hacke's 'Vampir Von Düsseldorf'. Riley Reinhold includes his track 'Count' from the *Airfix* EP on Trapez, being recognized lately by lots of DJs from the UK and DJ magazine. The CD finishes off with the stunning Steve Bug remix of Jeff Samuels 'Knob', a big club hit of the year 2003. The mix is in generally tougher and more uptempo than Riley Reinhold's mix on Kompakt, showing more of a DJ and club perspective without losing the smooth touch." Artists: Pleite (aka Donnacha Costello), Hansen & DJ Daniel, Dialogue, Akufen, Riley Reinhold and Steve Barnes, Unknown, Jeremy P. Caulfield, Oliver Hacke, Gabriel Ananda, Matthias Rahn, Jeff Samuel, M.I.A., Marcos Cabral, Sarahgoldfarb.

**AKUFEN: *Psychometry Vol. 1* 12" (TRAPEZ 003). \$9.00**

"Herbert-like funky tracks from the upcoming producer from Canada."

**AKUFEN: *Psychometry Remixes by Oliver Hacke* 12" (TRAPEZ 014). \$9.00**

"Totally slamin reworks by Oliver Hacke. Two incredible monsters. Part one of three."

**LAZYFISH: *Falling* 12" (TRAPEZ 02). \$9.00**

Trapez is a Traum offshoot label, "Falling" is described as "...sounds like cold & clear vodka, one of the greatest minimal productions today." "EP of new music from this Russian artist, stylistically different from his previous CD. In that this is a record of straight 4/floor techno exercises, not the trick-heavy (and quite frankly, much more interesting) etudes found on his

*Vortex/Please-126* record on Art-Tek. Some could find passages of use within; others can wait for the stepdown." — Hrvatski.

**ANANDA, GABRIEL: *Wegeschwindel* 12" (TRAPEZ 023). \$9.00**

"Wonderful epic and deep string techno as well as harder trax. Tasty as always."

**RAHN: *Reflections* 12" (TRAPEZ 024). \$9.00**

"The return of Rahn to Trapez, and an auspicious offering to be sure. Where the first 12" for the label developed the dubbier elements of the label's remit, this one heads straight for the dancefloor jugular, repeating motifs shift and build, so instead of your regular looping techno twelve, you have a different beast altogether. The Trapez of recent releases has cleverly looked more and more square on at club dynamics, and this moves and shakes in all the right places. Pure brilliance."

**MOORUSH, YURA: *Moscow-Berlin-Café* 12" (TRAPEZ 06). \$9.00**

"New act from Russia serving 5 dreamy & funky up techhousers. Recommended as always."

**HACKE, OLIVER: *Ausschnitt* 12" (TRAPEZ 12). \$9.00**

"Talent scout Triple R digs out another superb producer. Ace, deep 4 tracker, killer."

**NOON(AT): *Snow Dust* 12" (TRAPEZ 16). \$9.00**

"Light bouncing minimaltechno by Moscow's prince of techno (Konvex/Konkay, Salo)."

**ANANDA, GABRIEL: *Schaukeldrehen* 12" (TRAPEZ 17). \$9.00**

"Excellent new entry for Trapez. Driving minimaltechno with a sense of humour."

**SAMUEL, JEFF: *Fcate* 12" (TRAPEZ 18). \$9.00**

"First class minimal techno from Canada. Also released on Lo-Fi, 7th City, Deep Night."

**CAULFIELD, JEREMY P.: *The Cities* 12" (TRAPEZ 21). \$9.00**

"Living in Toronto where has built up his own label Dumb Unit, he has discovered acts such as Jacob Fairley and Repair, both being reknown through their releases on Sender, Traum, Killer, and Sub Static. Jeremy P. Caulfield has created with his debut on Trapez a dancefloor crazed minimal stomper that reflects his love for German techno, not to mention Studio 1, Profan, Trapez, Kompakt, etc."

**M.I.A.: *River* 12" (TRAPEZ 25). \$9.00**

"Energetic clubtrax with a pop touch and vocodered voices. The new sound of M.I.A."

**KLUS, LEA: *Deep Damage* 12" (TRAPEZ 26). \$9.00**

"Debut by the French artist know for his release on the French label Interzone. This 2-tracker features 'Quatro- S' a hard rocking, mental tech house track, influenced by Mr Oizo's famous basslines fused with cut up splattered vocals that go turn dancefloors upside down. The flipside 'Deep Damage' is a modulation monster reminding us of the best Transmat records, monotone coolness sparked with deep emotions. An epis which goes longer than 10 minutes, making nice changes in arrangement."

**G.A.: *Highway To Heaven* 12" (TRAPEZ 27). \$9.00**

"Thundering technomonster in an almost Speedy J-like vein. Unusual for Trapez, but..."

**SAMUEL, JEFF: *Knob Remixes* 12" (TRAPEZ 28). \$9.00**

Steve Bug & Jacek Sienkiewicz remixes.

**CAULFIELD, JEREMY P.: *New Memory* EP 12" (TRAPEZ 29). \$9.00**

"Mr Caulfield makes a rare appearance on the relentless Trapez label with a couple of bass heavy minimal stormers. 'Diving' loops a stripped mechanical feel, wicked crisp percussion rolls the track out, while simple bass stabs set the pace with their switching and pitch shifting, backed by a further synth which enhances the same keys with a little more sub and the top rhythm becomes evident, a real deep groove, perfect for the floor. Flip for a more jacking number with a lot of bass on 'Drowning' which delves way down in to the sub range for a top cut, as always Trapez shines out and doesn't fail to please, ace."

**AKUFEN: *Psychometry III Remixes* 12" (TRAPEZ 30). \$9.00**

"Two Cologne remixes of 'Psychometry III' were planned for long, are now accomplished. The mega hit of Akufen deserved another remix 12", since it has a huge potential. Remixers are Falko Brocksieper and Break 3000 this time, following the crazy remixes in the past by Oliver Hacke, Thomas Brinkmann and Process. Falko Brocksieper is known for his releases on Sub Static, Treibstoff and has released a Trapez LTD already which was a hit on the sublabel. His rework of the classic by Akufen is very unlike the tracks he has released before, working particularly with samples from 'Psychometry III', relying on a rather straight but funky structure. He uses the vocoder sample in the fashion of a sequence and has turned the mighty track in a slick modulating techno monster, straight forward with accelerating breaks. Break 3000's remix is a Detroit inspired, E-dancer-like remix with sweeping melodies and pounding bassdrums."

**REINHOLD/STEVE BARNES, RILEY: *Airfix* 12" (TRAPEZ 32). \$9.00**

"Riley Reinhold known also as Triple R for his DJ disguise, is co-owner of Debug magazine, owner of the labels : Traum Trapez and Trapez Ltd. He is doing the a & r work for all labels, recruiting artists from around the world, often new comers and talents in the field of techno and sometimes electronics, recently he is being involved also in the cover designs together with co-label owner Jacqueline Klein. He has been working as a DJ since 1990, DJing in all major clubs in Germany and touring together with Force Inc in the past and Thomas Brinkmann on his recent travels in Canada and the USA. He is resident DJ in the Sensor club in Cologne and has a monthly night at Comouflage with Thorsten Luetz from Karaoke Kalk. His new record he has recorded together with Steve Barnes, better known as Process, who is a close friend and artist on his label Traum for years. *Airfix* is a fusion of styles and feelings, still techno with a minimal touch. It reflects the feelings and moods he has been through in the last years."

**DIALOGUE: *Serious Swingers* 12" (TRAPEZ 33). \$9.00**

"Dialogue is a project created in 2000 by Stefan Riesen and Niels Jensen straight outta Bern, capital city of Switzerland. Old school label pioneer Riesen (Phont Music, Superbra, Morris Audio, Speaker Attack) joined forces with local young talent Jensen to enter the field of minimal deep dubby tech house. *Serious Swingers* is the debut 12" on Trapez which combines nice stripped down minimal techno with unorthodox samples. Dialogue released several 12"s on labels like: Lo-fi Stereo, Highgrade, Statmusik and Morris Audio."

**SAMUEL, JEFF: *Lya* 12" (TRAPEZ 34). \$9.00**

"Following the huge success of the Knob remix by Steve Bug, the man himself has a top rocker on the desk for us. Two strong cuts mastered loud for club play. Super funky combining a strong dry rhythm section with melodic chords and lots of soul."

**REINHOLD & S. BARNES, R.: *Freeflow* 12" (TRAPEZ 35). \$9.00**

"Two tracker with two 8 minute long cuts that contribute to DJ Triple R's career as a DJ for 13 years in Cologne. Going back to Chicago's finest Mr. Fingers and K-Alexi but pounding away beats in his own way. Tracks were engineered by Steve Barnes, long time friend and Traum artist aka Process, in Mr. Stonestreets studios."

**SAMUEL, JEFF: *Witness* 12" (TRAPEZ 36). \$9.00**

"Yes, the man is hot. And through his fabulous 3 EPs on Trapez the worlds techno alliance can even more appreciate the nice work of this American programmer. On this new 12" we find two long cuts, stripped down as usual, swinging and deadly funky. This man uses so



few elements it is unbelievable. Melodic passages arise and you will witness, melodies do not have to sound the same."

**LOWEN, MAIK: Ein Jahr Ein Monat 12" (TRAPEZ 37). \$9.00**

"Another talent from Cologne spotted by Riley Reinhold is hitting the Trapez scene. The sound designer and musician Maik Löwen has created a symphonic 3 dimensional shuffle monster which is breathing through its 1000 audio-holes. Its gigantic sound range has cinematic quality and is yet unique. Trapez is happy to introduce this new artist to the Trapez line up. The a-side was co-arranged by Riley Reinhold."

**M.I.A.: Straightaway 12" (TRAPEZ 38). \$9.00**

"Yes, it is the comeback of Cologne's best female producer M.I.A. After her stunning debut on Trapez River, the breakthrough nationally and internationally, she surprises once again, this time with a super techno monster that pays tribute to analog strings and dark raving minimal tracker. Straightaway could be regarded as a German answer to Mad Mikes Red Planet Productions, sweet and deep but rocking. The unique analogue quality in sound, everything is 100% non digital(!) And the spontaneity of ideas floating in and out as feathers in the wind, add a feeling not to be replaced."

**OZY: Imaginary Rockstar Syndrome 12" (TRAPEZ 39). \$9.00**

"We are happy to involve one of our big heroes of the past, Ozy the man behind so many brilliant releases on Islands Thule records. The man who has also remixed Gus Gus and other nice bands. He started out doing music in 1997 when his name by then was spelled Ozy, later changed to Ozy. Who now expects a dubby flavour like his music in the past will be confronted with something new. Imaginary Rockstar Syndrome is much more in the flavour of Akufen's music on Trapez, but fused with deep melodies and rocking basslines, powerful and smooth at the same time. A super alliance. The records consists of two tracks, the a-side being the title track and the b-side 'Lingo'."

**REINHOLD/STEVE BARNES, RILEY: Mondrian 12" (TRAPEZ 40). \$9.00**

"The third record by the duo from Cologne and again a bit of a surprise. The title track 'Mondrian' connects with early Chicago house, deep modulating bassline, freaking out from time to time, still always hypnotic and cool escalating and transforming towards the end to something else. 'Joceline' on the flipside is a deep soulful and happy adventure, more tech house than the a-side."

**OZY: Lingo Rmx 12" (TRAPEZ 41). \$9.00**

"After the success of Ornlufur Thorlacius aka Ozy on Trapez, we are happy to introduce remixes by Break 3000 and Domink Eulberg. The remixes are totally different from each other. Eulberg has written a deep night crawler, whereas Break 3000 has created something more euphoric and less close to the original of 'Imaginary Rockstar Syndrome' and 'Lingo'."

**RAHN, M.: Cobra Boy 12" (TRAPEZ 42). \$9.00**

"From the home of Frankfurt, Matthias Rahn delivers two tracks that could be a homage to Sven Väth's legendary omen days in FFM. Classic and harder than the usual techno on Trapez this will be a rocker on the bigger dancefloors. 'Cobra Boy' is the storming monumental track whereas the flipside refers the more gentle side or Mr. M. Rahn."

**SARAGOLDKFARB: LTD 10 12" (TRAPEZ LTD10). \$9.00**

"Hypnotic techno two-tracker from Marseille."

**HANSEN + DJ DANIEL: TBA 12" (TRAPEZ LTD11). \$9.00**

"Rocking & unconventional. A rough shuffle & a cool Chicago minimal track."

**BERN: Lille 12" (TRAPEZ LTD13). \$9.00**

"Strongly limited one sided dub cut by Traum artist Bern. No words necessary other than it is deep, freaky and slick."

**UND: Sikko Stub 12" (TRAPEZ LTD15). \$9.00**

"Crashing melodies, nice monotone techno with vocals in different languages, gives their debut single a personal touch. Their production has partly been done in their studio 2020k in Turin. Analog equipment, 60's cheap microphones, Neumann, microphones, digital sounds, acoustic sounds, sounds from computer ventilators and samples from old vinyl... all changes are desired and help to create the personal view. Their single can be seen as a Fiat car production though; producing different types but with a style and shape you can always recognize."

**CABRAL, MARCOS: Temp 12" (TRAPEZ LTD16). \$9.00**

"Delivers a true techno banger... It leaves no eye dry as we say. A corkcrew de techno par excellence , a hookline that can drill holes in marble. A sequence that wakes up ... Our dear friends that work hard during the day."

**GOOSSENS, SAMMY: X 12" (TRAPEZ LTD17). \$9.00**

"Sammy 'Sierra Sam' Goossens has been busy with music for 15 years. When recording demos with bands he was playing bass or drums, he discovered the power of home studios and decided to create his own music. He started to release records in 1992 on a lot of labels like: Rotation, R&S, Tresor, Teknotika, Pure Plastic, Bipolar, Colette, Re-Load, Muller, Sur Muzique, Meuse Muzique...under the names of: The Sense, 6th Sense, Sierra Sam and The Undeelay. His liking for techno, electro, pop is highlighted on this 12" with two very different tracks, one comes with a French house pop flavour the other one comes very close to the music of Voice Stealer and related artists."

**HANSEN + DJ DANIEL: Ltd18 12" (TRAPEZ LTD18). \$9.00**

"Techno-pop and super-hit minimal sounds remind of the good old 'James Brown Is Dead' opera from the early 90s."

**UNBEKANNT: Psycho 12" (TRAPEZ LTD19). \$9.00**

"Very hypnotic, beautiful minimal Trapez tunes from Cologne. Finest functionality."

**STUDIOGEMEINSCHAFT ON STAGE: Ltd. 21 12" (TRAPEZ LTD21). \$9.00**

Narcotic Syntax + Franklin de Costa.

**EULBERG, DOMINIK: Ltd. 22 12" (TRAPEZ LTD22). \$9.00**

"After his huge success on Traum with Rotbauchunken, here comes a two tracker with a rave anthem touch. Unresistable mega blast from the past and sound 'shaping' programming bigger than any universal picture. A rocker."

**LTD: Ltd. 5 12" (TRAPEZ LTD5). \$9.00**

"Deep clubtrax by an anonymous producer with a certain Asian/exotic touch."

**TRAUM (GERMANY):**

**VA: Elektronische Musik aus Buenos Aires CD (TRAUM 1). \$15.00**

"Artists involved: Gustavo/Gustavo Lamas, Trineo, Yuxtapose, Leo Garcia, Oci, Fantasias Animades, Leandro Fresco, and Pommerenck. All tracks mix that contemporary-classic sound-of-Cologne/Berlin vibe with dialogue (Paris, Texas?), media error, cavernous beats/sounds & just about every other trick in the book. Should be huge as long as the mystery remains... Deep." — Hrvatski.

**FAIRMONT: Paper Stars CD (TRAUM 10). \$15.00**

"Fairmont is the alias of Jacob Fairley and stands for his melodic techno soul side as opposed to his radical stripped down minimal techno releases on Dumb Unit, Sender, and Killer. Under Fairmont he has released two 12"s on Traum. Paper Stars features tracks that deliber-

ately have been recorded over the last 12 months for a project that was to introduce Jacobs vocals, guitars sounds, drum machines and synths. With Paper Stars he departs even more from his status as a minimal techno producer, giving credit to his rock roots, which a city such as Toronto is known for. Fairley humms melodies, rocks basslines that sound like 1000 trapped bees ('Last Words') and then dives into a minimal groover ('True North', 'Inside') to end in a folk nurtured "Ignore Me". Paper Stars tells a story, is spiced with pictures and emotions that allow the listener to relish a bit of his life. In contrast to his new project, The Uncut, we witness a stronger pop influence drawing for example on Wolfgang Voigt Gas project ('Kinmount') stating a light quality with bits of heaviness. Ten tracks that fly by as if you were sitting on the back seats of a car letting towns and buildings pass by."

**VA: Elektronische Musik: Interkontinental 2 CD (TRAUM 11 CD). \$15.00**

"Carrying the philosophy of Traum a step further, the new annual CD compilation, Elektronische Musik Interkontinental 2 continues to highlight new talents around the world in the field of electronic dance & listening. Elektronische Musik Interkontinental 2 CD is a CD to discover, a CD that shows alongside microscopic structures, a lot of individuality, exotic melodies & more. Compiled by Triple R aka Riley Reinhold. The quicktime video is by Cologne visual artist Yvette Klein. Artists included: Dublee, Yomagaillie, Off Pop, Fax, Mikkel Metal, Fotec Foyamat, Darmush, Smartypants, Robin Judge, Process and Tomas Jirku.

**PROCESS: Spectra CD (TRAUM 13 CD). \$16.00**

"Usually associated with light, 'Spectra' can also refer to a collection of sound frequencies, so both bases are covered here, with sound by Process and light with Yvette Klein's video. Spectra is the second album by the English artist Steve Barnes on the Cologne based label Traum. Rhythmically the tracks are mid-tempo Techno in form, still minimal in nature, with added spacious atmospheres and melodic moments. A nod in the direction of early 90's Techno and Electronica with an appreciation for Chicago and Detroit innovators like Carl Craig, Larry Heard and Richie Hawtin. As well as British and European influences like Maurizio, Monolake and To Rokoko Rot are present with the contemporary Process approach. The sound of Spectra has changed from his previous albums Shape Space on Fat Cat and Pattern Recognition on Traum, referring soundwise to his 'Surface/Fiction' 12", which marks a cornerstone in his career. Creating a stir among DJs such as Richie Hawtin, Riccardo Villalobos, Sven Väth and many others, it announced the beginning of a new aesthetic. But certainly the essential idea of his music continues onwards, that sound can create spacious, self-contained environments, something you can immerse yourself in. Spectra features electronic tracks as well as dance tracks, including a quicktime animation video of 'Room'."

**VA: Elektronische Musik: Interkontinental 3 CD (TRAUM 14CD). \$17.00**

"Interkontinental has proved itself as a forum for Riley Reinhold to break and foster new talent along side his growing and respected roster. Process of course has been there from the start, Jorge Gebauhr, Oliver Hacke and Broker/Dealer have all been willing accomplices. Pobrebo is best remembered for a quite remarkable twelve for Schnittstelle a couple of years back, more for Below, as well as strong sales technique at the Freebase store in Frankfurt. New recruits in the guise of homelander Adam Kroll and Boris Heinzmann, Harry Hohnen and Victor Berman from Australia, Kosuke Anamizu from Japan; while Michael Fentum and Donal Tierney from England and Ireland respectively, represent the growing audience for quality minimal electronic house of this kind all over the islands west of Europe. Add a bonus quicktime video and extra track from Process, and you have another quality package from the ever reliable Traum."

**BRINKMANN, THOMAS: Tour De Traum CD (TRAUM 15CD). \$16.00**

Unbelievable Brinkmann remix/re-cut album, recalling the glorious days of this Profan/Studio One variations or Richie Hawtin/Concept remake. Features numerous exclusive C.U.T. (aka Brinkmann) remixes... "Thomas Brinkmann displays his perspective of 5 years of Traum music. The main interest of the label in the past was to generate interest for music similar in style, you may call it micro tech-house, written under different circumstances, adding domestic nuances and flavour to it, impossible for anyone but the people who wrote it. Thomas Brinkmann has chosen music from Traum he likes a lot and music which he can manipulate and interpret. Philippe Cam and Process are constantly popping up, mixed and combined with other tracks on Traum. The tour opens quite electronic, progressing towards a steady techno beat, not unlike his own music. Not only has he changed the contents of some of the tracks, but he has also shifted the frequency range to a sphere which we call the Brinkmann sphere, means the bass heavy active basslines which he develops in his laboratory on his incredible p.a. Thomas sees and hears things differently and twist and turns them to the better, he might argue. He heard complementary sequences and has them join as well as adding his own music sometimes. So the opener is a track that mixes TBA (Tusia Berizide known by her voice on 'Nikakoi') With M.I.A. in a fine way. Some of the tracks have not been released on a CD before, like Oliver Hacke 'Polar 1', a favourite of Daniel Bell and many other DJs appreciating the deep end on things. The piece of art shown on the cover of the CD, plays with the opinion of Cologne people, that the river Rhein flows in to the Zürich lake."

**CAM, PHILIPPE: Balance CD (TRAUM 3 CD). \$15.00**

"Philippe Cam is a star in his own field. He is among the few people that have succeeded to write hypnotic dance music without a conventional beat still conveying a thrilling, dramatic feel. Cam has developed an accurate, intense and complex formula of modulation-techno. Starting with music similar to Pan Sonic in 1996, his music turned towards a more elegant form of minimal music. He worked as a DJ in Brussels beginning of the 90s. Then chose to become a sailor and cruised the oceans. Mid of the 90ies he started to study electronic music in Brussels and began to write music for theatre, ballet and French movies. Abstract sound-tracks lead to an organic form of music, which was equally influenced by modern techno as Wolfgang Voigt's Studio 1/Gas or Basic Channel/Maurizio. His demo received by the Cologne based label Traum in 1999 led to a series of three fantastic 12"s. Since then journalists have made links also to Manuel Göttsching's classical masterpiece E2-E4 referring to his low evolving modular wave scapes and strong repetitiveness. Cam's latest compilation CD Balance on Traum is a fine selection of tracks previously released as Traum 12"s. This CD contains tracks in full length, plus a video of 'Mixte' by Cologne artist Yvette Klein, who thickly textured the music with a minimal aesthetic. Cam's music corresponds heavily to the Cologne scene, where his music is appreciated and played throughout the clubs by the likes of Michael Mayer, Tobias Thomas and various other djs as well as experimental djs from the A-musik corner."

**PROCESS: Pattern Recognition CD (TRAUM 4 CD). \$15.00**

"Process aka Steve Barnes is a respected member of the English electronic-scene for now over three years. Alongside Peter Ford, SND and Matthew Herbert he has developed a specific English style of minimal dance music. His modern and groove orientated music deals with abstract sound design, sometimes non-rhythmic, sometimes rhythm led. The overall concept underlying the 'Process Sound' is to explore music's relation to space and therefore picks on the heritage of true English Minimalism such as LFO, Sweet Exorcist etc. He has

released three breathtaking 12"s since 1999 on the Cologne based label Traum: 'Integ', 'Process Remixes Elektronische Musik Aus Buenos Aires' and 'Horizon' which have had an overwhelming response. Since then process has build up a worldwide following, consisting of people interested in abstract sounds as well as clubbers who seek the unorthodox four to the floor beat. Sven Vath's radio show on hessen 3 has highlighted his work here in Germany, as has The Wire in England and several magazines around the globe. Apart from his Traum records he released on Fat Cat in 2000 the CD & vinyl album *Shape Space*, a split EP with Dat Politics and on the Hefty label, the American equivalent to Fat Cat, 'Immediate Action Series'. The newest release Traum CD4: *Pattern Recognition* is not only a compilation of his Traum releases but also contains previously unreleased music. With this predominantly dance orientated CD Process reveals his talent to produce playfull and also geometrically straight tracks. What all tracks have in common, is a love for physical music and in the last consequence an acknowledgement for youth culture."

**MISS DINKY: *Melodias Venenosas* CD (TRAUM 5 CD). \$15.00**

"Chile born Miss Dinky stems from a circle of talented musicians in Santiago De Chile, including Riccardo Villalobos (Playhouse/Perlon) and Dandy Jack aka Martin Schopf. Miss Dinky aka Alejandra Iglesias moved to N.Y.C. in 1996 to stay contemporary but was very much inspired by a trip to Berlin 1995 where she met DJ Hell, Robert Görl and Stacy Pullen she soon became resident in one of New Yorks most crowded gay clubs, the 'Flamingo East'. The breakthrough came after she founded a DJ collective in N.Y.C. with three other female DJs, the 'Angels On Vinyl'. She ended up playing everywhere: The Limelight, Tunnel, The Cooler, Soundfactory, 21's, Drinkland and during the Transmat tour with Derrick May and Aril Brinkha. Her work as a DJ also included gigs with Khan, John Selway, DJ Silver as well as Adam X. Her first CD includes her ambient tracks tracks as well as her dance tracks with many previously unreleased tracks. Many of the exotic sound have collected through her DJ travels in Latinamerica. Her music can be described as melodic and emotional, deep and rhythmic. Influences have been Christian Vogel, Basic Chennel, Carl Craig, Derrick May etc. and she certainly loves the early period of clonks and bleeps as one can feel throughout her music."

**WAKI: *Music For Lazy People* CD (TRAUM 6 CD). \$15.00**

"The Japanese artist Wakisaka Akifuma belongs to the well known artists of the Japanese techno scene. He has released on Ken Ishii's label Dub Restaurant among others such as Denki Groove. Nevertheless his style varies very much and we see him now with his first release on the Cologne label Traum with beautiful analogue music that is very much different from his other releases on his own label Loveburger. *Music For Lazy People* puts him on the list with musicians such as Biosphere and of course Philippe Cam. Wakisaka Akifuma has studied composition at the University of Tokyo and started producing music in 1989. He started with his own label Loveburger in 1995 and released four cds so far. His influences range from classic electronic-ambient-pop music such Kraftwerk and Brian Eno to Wolfgang Voigt's project Gas. Waki performs live regularly in Japanese clubs such as: Blue, Bullet, Womb, Le Deco, Marbeltron, Zazou, Humandog, Montage, Yellow, etc."

**VA: *Elektronische Musik - Interkontinental* CD (TRAUM 7 CD). \$15.00**

"After the success of the compilation *Elektronische Musik Aus Buenos Aires* in 1998 the Cologne based label Traum releases its second collection on CD and 2x12". It compiles new electronic music from all around the globe including such artists as: Anton Kubikov (Moscow/RUS), Tomas Jirku (Montreal/CAN), Miss Dinky (USA/CHILE), Fairmont/Jacob Farley (Toronto/CAN), Philippe Cam ( Le Havre/F), Process (Brighton/UK), Akufen (Montreal/CAN), Waki, (Tokyo/JAP), Oxtongue (Torino/I), Broker/Dealer (San Francisco/USA), M.I.A. (Cologne/GER). All tracks are unreleased and appear here for the first time. Process opens with one of his best ambient tracks so far, Fairmont continues with folk-tech romanticism, Philippe Cam shows melodies carouselling, Miss Dinky tells traumatic tales, M.I.A. walks the shadows of doubt, Oxtongue drills deep, Kubikov floats in space, Broker/Dealer deal away with frisco Loveliness, Tomas Jirku exersices the zen and Waki walks through glass and steel. Yvette Klein holds up Traum's lovely tradition of including a cute quicktime movie called 'Zoo'. The double vinyl features some clubber tracks by the above Mentioned artists plus exclusive bonus tracks by Andreas Fragel (Duesseldorf) and Fax (Tijchuana, Mexico)."

**IQUINN: *Seed* CD (TRAUM 8 CD). \$15.00**

"Seed is an album that merges influences of Clicks'n'Cuts, Minimal House and Ambient into something that is experimental and beautiful at the same time, a rather unusual combination (but that's one of the things that makes life worth living: unusual music, right?). The music is floating, occupying rooms little by little, not by using broad faces of synth sounds but by fragile yet warm electronic notes. The CD contains an animated visualisation of the track 'Brief Encounter' by Yvette Klein."

**VA: *Process - Re'Processed* 2CD (TRAUM 9 CD). \$19.00**

"Traum releases with the *Re'Processed* CD and LP one of the most elaborate remix projects around. The remixes rely to a high percentage on soundfiles of the Process track 'Pelican' released originally on the *Elektronische Musik Interkontinental* in 2001. Other artists have chosen other tracks for a remix, Such as 'Estero', 'Modif', 'Integ' all released on Traum. Drawing on the aspect of interkontinental friendship, the line up goes beyond the interior Traum family and features for the first time also internationally well known artists such as: Akufen (Trapez, Force Inc., Perlon), Fairmont aka Jake Fairley (Sender, Dump Unit, Traum), Cabanne (Telegraph), Move D (Source, Warp), Jeff Milligan (Force Inc., Revolver, Cynasure), Tomas Jirku (Klang, Force Inc., Revolver), Fax (Traum), Anton Kubikov (Trapez, Force Tracks, Salo), Jonas Bering (Kompakt), Olaf Dettinger (Kompakt), Markus Guentner (Kompakt, Ware), Joachim Spieth (Kompakt, Onitor), M.I.A. (Sub Static, Traum), Oliver Hacke (Trapez, Background), Philippe Cam and Mo & Giamo (Emd) The aspect of new unknown artists always important for Traum is taken into account by new artists such as: Daniëto from Chile, Retrofit, Mike Uzzi (Boston), Bern (Lille) and Eamonn Doyle (Dublin). *Re'Processed* relies to a high degree on computer manipulated tracks made for the dancefloor but features also analogue modulation and ambient electronic music."

**DETALLES: *Shapes Of Summer* CD (TRAUM CD12). \$15.00**

"Starting 7 years ago with the compilation centered around the Argentinean electronic scene in Buenos Aires, and a follow up by Gustavo CD by Santiago de Chiles mastermind Adres Bucci and & New York artist Kate Simko. Andres Bucci has been a respected member of the electronic underground in Santiago for years. Playing together with Atom Heart, the cooperation with Kate Simko has resulted in a concept album of 11 tracks that feature electronica as well as piano pieces. After Gustavo Lamas and Iquinn's album on Traum, *Shapes Of Summer* is the third album that is not a mere compilation of the work. The discrepancy in style between piano and electronica and the seemingly loose assembly, is rather antagonistic. The magic lies in the silent form of communication capturing atmospheres in a gentle way. Traum continues to release their electronic side on CD, while the releases on vinyl are devoted even more to the clubs and alternative world."

**CAM, PHILIPPE: *Caddie's Day* 12" (TRAUM V02). \$9.00**

"Glamorous floating ambient-techno from France."

**CAM, PHILIPPE: *Mixte/Karine* 12" (TRAUM V04). \$9.00**

Second single on this label by this new French producer, described as "Manuel Göttsching's reincarnation, very beautiful! This is ambient!" Long *E2-E4* style guitar-loop workouts that escalate continually; a bit hard to get past the Göttsching link perhaps, but so gorgeously performed.

**CAM, PHILIPPE: *Caddie's Day (Die Salze Remixe)* 12" (TRAUM V05). \$9.00**

Two remixes by Salz. "Glamorous, very clubby re-interpretations of Traum V2. Extraordinary."

**PROCESS: *Music Aus Buenos Aires Remixes* 12" (TRAUM V06). \$9.00**

"Three remixes from Traum CD1 by this British artist. Very crispy and groovy minimal techno."

**MISS DINKY: *Atacama* 12" (TRAUM V07). \$9.00**

"Oh so lovely exotic ambient & 4/4 trax by this native Chilean NYC girl DJ. She brings a perfect combination between ambient and Minimal techno. The title refers to the famous desert in Chile, Atacama."

**FRAGEL, ANDREAS: *Conrad* 12" (TRAUM V08). \$9.00**

"Hypnotic minimal groove with dark melodic soundscapes."

**FAIRMONT: *Palace Pier EP* 12" (TRAUM V10). \$9.00**

"Tasteful deep minimaltechno from Canada's J. Farley/Dumb Unit."

**MISS DINKY: *Valparaíso* 12" (TRAUM V11). \$9.00**

Second 12" on Traum by Miss Dinky, "the straightest Traum so far".

**PROCESS: *Horizon* 12" (TRAUM V12). \$9.00**

"Three-dimensional physical technotrax with an experimental edge."

**KUBIKOV/MAXIM MILUTENKO, ANTON: *Music For Currydoors* 12" (TRAUM V13). \$9.00**

Collaborative 12" between Kubikov (aka SCSI 9) and Mulutenko. "SCSI 9 on all channels these days. Outstanding ambient-ish techno by these gifted Russians."

**FAIRMONT: *Mansfield* 12" (TRAUM V14). \$9.00**

"Jacob Fairley's softer side. Tracks like white satin, smooth minimal techno & ambient."

**PIIRI: *Rajoitousalue EP* 12" (TRAUM V15). \$9.00**

"The mighty Ilpö Väisänen of Pan Sonic fame delivers some cole & clean abstract techno." Some of the deepest reduction yet from Ilpö, purely awesome.

**MISS DINKY: *Amapola* 12" (TRAUM V16). \$9.00**

"New sweet sounds ranging between emotional ambient and teasing minimal house."

**CAM, PHILIPPE: *Canadians!* 12" (TRAUM V17). \$9.00**

The 5th 12" for Traum by this French artist from Le Havre. "The master of techno without kickdrum is back for more funky sequences. One of the main pillars of Traum, his music is very strong, creating an almost quanrophonic experience."

**PROCESS: *Odd Angels* 12" (TRAUM V18). \$9.00**

"Process aka Steve Barnes is a respected member of the English electronic-scene for now over three years. Alongside Peter Ford, SND and Mathew Herbert he has developed a specific English style of minimal dance music. His modern and groove orientated music deals with abstract sound design, sometimes non-rhythmic, sometimes rhythm led. The overall concept underlying the 'Process sound' is to explore music's relation to space and therefore picks on the heritage of true English minimalism such as LFO, Sweet Exorcist etc."

**WAKI: *July* 12" (TRAUM V19). \$9.00**

"Beautiful sequencial music with Pop Ambient flavour."

**FAX: *Resonates* 12" (TRAUM V20). \$9.00**

"Great discovery out of Mexico. Minimal techno somewhere between Farben and Orbital."

**VA: *Elektronische Musik - Interkontinental* 2LP (TRAUM V21). \$16.00**

Double vinyl version. Similar artist listing to the CD, but only 3 of the 9 tracks overlap with what is found on the CD.

**BROKER/DEALER: *Dig Deep* 12" (TRAUM V22). \$9.00**

"What a record! Immensely hypnotic minimal techno straight from San Francisco's heart."

**KUBIKOV & M. MILUTENKO, ANTON: *Music For Currydoors Vol. 2* 12" (TRAUM V23). \$9.00**

"Kubikov's ambient project approaches Erik Satie. Ace music without bones."

**IQUINN: *Seed* LP (TRAUM V24). \$12.00**

LP version. Same 10 tracks as the CD.

**M.I.A.: *Morgentau* 12" (TRAUM V25). \$9.00**

"Dreamy, playful minimalhouse EP straight from the heart...Michaela Grobelny is a well known DJ from Cologne. She runs her own label Sub Static together with Falko Brocksieper...her trax on Traum show a slightly different perspective. Still one trademark prevails, an hypnotic beat with microscopic changes, a carrier for strong emotions."

**PROCESS: *Fiction* 12" (TRAUM V26). \$9.00**

"His strongest release so far. Less experimental — more dancefloor-friendly minimal."

**BERN: *Loann* 12" (TRAUM V27). \$9.00**

"Another ace discovery from Lille/France (DAT Politics, J. Bering). Inventive."

**OXTONGUE: *Delight/Windows* 12" (TRAUM V28). \$9.00**

"What a tune! Supercatchy vocoder-driven minimalhouse from Italy. Larger than life."

**BROKER/DEALER: *Urgent* 12" (TRAUM V29). \$9.00**

"San Fran's hottest newcomers in technoworld coming up in a modernist stylee."

**VA: *Process - Re'Processed* 2LP (TRAUM V30). \$16.00**

Double LP version; features 10 of the 23 tracks found on the double CD.

**JIRKU, TOMAS: *Rychnov* 12" (TRAUM V31). \$9.00**

"If there is such as a figurehead of the new evolving Canadian /Ameriacan clicks & cuts techno scene, it could be Tomas Jirku. His unique sounding tracks are based on samples culled from his favourite funk and pop tunes, and then processed to such an extreme degree that the original is indiscernible. Jirku combines dub elements with haunting rhythms to reconstruct a sound which is influenced by Cologne's minimalism, English pop culture and US House music. His quality relies heavily on his clever mad fast programming and his experience in club culture resulting in tracks almost undeterminable for listeners. His newest release on Traum highlights this quality, nevertheless concentrates on the more smooth, stable, and bass-y tracks opposed to his more clickery tracks."

**FAIRMONT: *Paper Stars* LP (TRAUM V32). \$13.00**

LP Version, full color jacket.

**VA: *Elektronische Musik: Interkontinental* 2 2LP (TRAUM V33). \$17.00**

Double LP version.

**WHITE, GEOFF: *Now Showing* 12" (TRAUM V34). \$9.00**

"Swinging greets from the west coast. Precise minimal techno from edit-camp."

**DINKY: *Medieval Dreams* 12" (TRAUM V35). \$9.00**

"Magic late-night burner in a mental Villalobos-style. Massive release for Traum."

**OFF POP: *Today* 12" (TRAUM V36). \$9.00**

"Fine hypnotic cliky techhouse by this Polish producer known from WMF Records."

**M.I.A.: *Another Day 12"* (TRAUM V37). \$9.00**

"After the formidable rocking 12" on Trapez, MIA has collected all her gift talents to assemble a deep grinding 3-tracker. The force lies within the pounding drum patterns, the great chords and her hidden voice, that is always the tiny accelerator after the great support by Richie Hawtin & friends for her debut 12" on Traum, this new EP is another step into the hearts of the all around the globe."

**PROCESS: *Glider 12"* (TRAUM V38). \$9.00**

"Perfect follow up to his strong *Surface/Fiction 12"*. Similar in sound and strength glider takes it a step further, rocking more minimal and placing strings massively but displaying them rather in short eruptive rhythmic patterns. Two loud cuts building up tension."

**HACKE, OLIVER: *Polar 1 12"* (TRAUM V39). \$9.00**

"Oliver Hacke known from Trapez releases a stunning 12" on the new Traum imprint. 'Polar' is a series within Traum dedicated to dark dance floor techno. It will be fuelled by artists to come on Traum. After 7 years of existence, Traum will dedicate itself to the club side of things with strong releases. *Polar 1* features two long mixes, one being a minimal banger with crucial sounds rhythmic hissing sounds and tons of bass and bassdrum. The flipside features a 15 minute voyage resulting in a breathtaking break."

**ADAM K: *Polar II 12"* (TRAUM V40). \$9.00**

"Adam K is a Poland born drummer, who is living in Cologne, playing the drums for different pop & electronic bands. His debut on Traum records is part of the 2 record Polar edition on Traum which was kicked off with the Oliver Hacke Polar I on Traum last month. His two long cuts of the tracks 'Sporen' and 'Kartenspiel' deliver strong dance tracks with microscopic small twists and variations in the arrangements. Hypnotic haunting and spacious sounds, darkish in style for late night hours."

**GEBAUHR, JORGE: *Monday 12"* (TRAUM V41). \$9.00**

"A new face on the Traum label. Jorge Gebaur is of Argentinian origin, lives in Frankfurt and will record a series of records for Traum. The debut is a 4 track EP, each track devoted to a different influence /genre. Ranging from an Akufen inspired track to Riccardo Villalobos South American funkiness to moody deepness, all tracks are produced with a very rhythmic and funky feeling and samples seldomly heard."

**BERN: *Father 12"* (TRAUM V42). \$9.00**

"The French DJ Bern from Lille, mate of Jonas Bering, Fabrice Lig etc. presents his second 12" on Traum. Two smooth deep tracks, loud cuts for the floor, will comfort DJs and clubbers that like musik ranging from Swayzak's smooth minimal house to Wolfgang Voigt Studio 1. The music fuses both sides and results in unique stripped down techno house tracks."

**EULBERG, DOMINIK: *Der Hecht Im Karpfenteich 12"* (TRAUM V43). \$9.00**

"Dominik Eulberg is lecturer at the university of Bonn and works as a natural scientist, writes books about biotopes and last but not least writes techno music. He has released on Raum Music and has a forthcoming EP on Ware. The Traum release is untypical for the label as it is for himself. Hi Hats sound like the breaking of reed and Dr. Mabuse meets China girl. Alltogether still straight techno, rocking till the end of dawn."

**GEBAUHR, JORGE: *Living In Another Body 12"* (TRAUM V44). \$9.00**

"The Argentinian artist is highlighting his greatest piece of music so far with his epic house slammer a-side: 'Are You Talking To Me'. He combines hi energy elements with electronic feel with his unique groove. On the flipside we find two more silent deep house tracks, ready to be discovered by the DJ."

**KROLL AND RILEY REINHOLD, ADAM: *Static People 12"* (TRAUM V45). \$9.00**

"Static People is a very funky stripped down groover, which could remind people of Steve Bug's music on Pokerflat. It shows the new direction of Traum combining techno with romantic & dark feelings rather than with ambient ideas, as there were in the past which had to be highlighted. The record comes with two very different mixes, the 'Harmony Mix' being rather soulful and deep but funky with q cool piano and short string parts the 'Sequencer Mix' on the flipside instead is rather nervous and reflect more speed and direct energy, including vocals by Triple R. *Static People* originally was a statement concerning the Cologne dance scene some months ago, here it appears in excerpts/phrases."

**VA: *Elektronische Musik: Interkontinental 3 12"* (TRAUM V46). \$9.00**

"The vinyl edition of the Interkontinental III this time is a simple 12". But you will notice why, it is a pure concentrate of the most clubby tracks of the album, mastered extremely well for DJ use. The selection includes 'Warm Hands' by the new English artist based in London Michael Fentum, a track with strings so crass and a dynamic like a tidal wave."

**BRINKMANN, THOMAS: *Tour De Traum LP* (TRAUM V47). \$15.00**

5 track LP version, featuring a Soul Center remix of Process, plus 4 C.U.T. (aka Brinkmann) remixes of Andreas Fragel, TBA, Process and P. Cam.

**EULBERG, DOMINIK: *Die Rothbauchunken von Tegernsee 12"* (TRAUM V48). \$9.00**

"The nature scientist Dominik Eulberg, scholar at the University of Bonn has sampled sounds of a biotope in which the Rothbauchunke lives, a frog with a beautiful red chest and as we believe with a strong organ. The result is a dodgem ride, unpredictable in any way, energetic but also heavy and slow grinding. The title track is in fact a grinding slow techno tune with lots of distractive integrated sounds, crazy drum breaks. A slammer! The b-side is contrary to the a-side again a quite melodic hypnotic ride. Enjoy."

**ECHOPILOT: *I Don't Think So 12"* (TRAUM V49). \$9.00**

"Echopilot is a new project by the Austrian born artist formerly know as Brian Aneurysm, living in Texas, USA. His project as Echopilot differs from his techno project as Brian Aneurysm as far as he now uses German voice with an 'American accent' in a rather explicit way and breaks the rhythm in funky bits rather than diggin the 4/4 beat throughout his tracks. Within 4 tracks he develops charming and crass passages, creating with 'Opticalcentre' a comparison with Isoles 'Beau Mon Plage'. 'Finstere Zeiten' is one of his own favorites that reminds us of early German new wave band DAF."

**KROLL, ADAM: *Sylphen 12"* (TRAUM V50). \$9.00**

"Adam Kroll is since a couple of months a new artist on Traum, working intensely with the label. With his follow up to Oliver Hackes 'Polar 1' he has earned international recognition. 'Sylphen' is in contrast to his debut record, one which is reflecting to 100% his energetic complex almost jazzy way of making music. Untamed and ruthless, still controlled, 'Squnk' is the primetime rhythm-rocker of his new set of songs. Totally different is 'Yngoor' which klings more to the 'Polar 2' episode, a roaring techno animal, whereas 'Puk' is a melodic tree which leaves us with no words to comment on."

**TREES, MUSIC & ART (TAIWAN):****FOURIERS, IEP: *Sound Theatre 4 CD* (TMCD 249). \$15.00**

"*Sound Theatre 4* contains both traditional and contemporary music played by a master of the hurdy gurdy ('draailier', European folkinstrument). Philip Fourier, known as collaborator of Olla Vogala and Geert Waegeman (Cro Magnon) works for national TV. He is a member of several groups and as a solo artist he performed all over Western Europe. All other

instruments (bagpipes, fife, dulcimer) are also played by Philip. He started his musical career in the late 70's when he became fascinated by traditional music of Flanders and France and the typical sound of traditional instruments as bagpipes, hurdy gurdy and others. Today he's recognised as one of the most important hurdy gurdy players in Europe. The music he plays is inspired by both traditional and contemporary music. He experiments with all possible techniques and aims at creating a very personal musical expression to the whole. His music leads the listener into a strange, mysterious and enchanting world of sound. [Hurdy Gurdy: European folk-instrument of which the sound is generated by strings that are rubbed by a resined wheel that acts as a bow. The instrument has dronestrings, a rhythm string and melodystrings, provided with keys in order to play the notes.]

**TREIBSTOFF (GERMANY):****VA: *Gemixt... CD* (TREIB 01CD). \$14.00**

Compilation of tracks from this relatively new German label, based out of Köln., taken from previous vinyl-only 12" releases. Features tracks from Marcel Janovsky, Novatek, Rafael Gómez, René Breitbarth, KlangGut & Nothingface. In the light of the Harvest's demise the German minimal/techhouse scene is flourishing more than ever due to an onslaught of labels like Perlon, Playhouse, Klang Elektronik, Sender, etc., and Treibstoff is one more key piece to the puzzle. Described as "a stunning showcase of this Cologne techhouse label. Pure harmonic minimal pleasure," this represents the post-Modernist agenda in the most logically precise fashion.

**MAETRIK: *Quality Exertion CD* (TREIB 03CD). \$14.00**

"What most people associate with Dallas, is probably the TV series with the famous J.R. and his intricate gang, which was one of the first US soap operas that invaded Europe in mid-eighties. But Dallas, is also a source of good musicians and one of them is Maetrik, aka Eric Estornel, who released the Connect EP in 2000. His album for Treibstoff charms the listener with smooth, fresh sounds and 'alive' effects, which give the music a breathing feeling. The tracks are on the edge of pop-driving music with a 'Detroit feeling' and a safe 'soul' taste, that keep them floating without leaving them undefined. Between hyperactive synthesizer sounds, sunrise topics and a touch of industrial techno, Maetrik shows his flexibility and delivers a debut album that fits perfectly with today's demand for quality music."

**BREITBARTH, RENE: *With A Little Luck 2LP* (TREIB 042LP). \$17.00**

Double LP version.

**VA: *Gemixt. #02 (mixed by Marcel Janovsky) CD* (TREIB 04CD). \$15.00**

Artists include: Jackmate, René Breitbarth, Falko Brocksieper, Jeff Bennett, Marcel Janovsky, Jeff Bennett, Maetrik, Novatek. "One year passed since the first Treibstoff compilation was released. More than 10 vinyl releases and artist albums followed, so it was time to release the 2nd package thus expressing our concern again for those without turntables. Label owner and DJ Marcel Janovsky compiles your favorites for a unique showcase in a tight mix. You will find the good old Treibstoff people as well as promising new acts. There's Cologne-funk, free-floating dub-tech, minimal house and tech-house flavors...Treibstoff style!"

**BREITBARTH, RENE: *Solar CD* (TREIB 05CD). \$16.00**

"Germany's secret king of house René Breitbarth finally delivers his debut album on Treibstoff. *Solar* is not just a vinyl or CD compilation of tracks, but an exhibition of the 'Breitbarth sound' in full effect. From euphoric aural home-listening pearls to dry-rockin' master-builders for the dance floor, Rene defines the new coordinates for a modern dance electronic and groovy everyday life. Rene doesn't need to 'cross over' or copy other styles. He has the courage to present his own vision of beauty and motion, in his effort to please (and release) the listener with beautifully-crafted aural landscapes."

**NOON(AT): *Under The Moon/Sun CD* (TREIB 06CD). \$16.00**

"Besides Canada, Russia is still one of the best international countries for reduced Dub-tech. From Moscow comes also Noon(at, who made himself attentive with releases on labels like Salo, Konvex Konvak and Trapez. His first album consolidates itself to a high-functional microfunk, it's summer ease makes it extraordinary pleasantly. 'Ocean Body' abstracts thereby maritime dub in ultramodern kind, very cleared up and with pleasing few plate surfaces. 'Under The Moon' has continuous organ surface while 'Newsletter' deals with melancholic string-trance and inserts vocal elements. More uncomfortable becomes the wobbly clock-work mover 'One Night With the Machine' which sprays late laminar harmony. A locking approximation to the Cologne shuffle-school brings the CD bonus track 'Fish & Chips' and completes the stylistic pallet of an alternate but homogenous album."

**BREITBARTH, RENE: *With A Little Luck CD* (TREIB 07CD). \$16.00**

"*Into real luck you don't waddle - you gallop!*" (Tina Teubner). That's right, and René Breitbarth knows that too. In 1997, the 28 year old Cologne guy founded the Treibstoff-label together with Marcel Janovsky and is thereby one of the most reliable soundproducers. With his eight EP-publications and the last year album debut *Solar* René advanced the reconciliation of modern cut deephouse with the reduced aesthetics of the dub. And nevertheless he puts one on top 'With a Little Luck'. Pumping sexy, close, funky, always present in the hip and always with a very pleasant summer placidity. The denomination of the tracks understands itself as gentle bow to mister Paul McCartney, 'because I appreciate him a lot as a musician. Of course my tracks do not have much to do with his music, except perhaps the warm, harmonious parts'. And that we don't misunderstand each other there: It's definitely not about reference lists. In addition Breitbarth's definition of depth is way too self-confident, both in emotional and perspective dimension. It leads you to the inside, where the warm pulse impact of the bass synchronizes your heart. And it will make not only you a little luckier."

**MAETRIK: *Quality Exertion 2LP* (TREIB 2024). \$16.00**

Double vinyl version.

**BREITBARTH, RENE: *Solar 2LP* (TREIB 2029). \$16.00**

Double LP version.

**TRENTE OISEAUX (GERMANY):****GUNTER, BERNHARD: *brown, blue, brown on blue (for Mark Rothko) CD* (TOC 001). \$15.00**

"I finished *brown, blue, brown on blue* (for Mark Rothko) in mid-july 1999, and it picks up where *slow gestures/cérémonie désir* (for Heike) left off. this work is dedicated to my favorite painter, Mark Rothko, and the title is taken from one of his paintings that has accompanied me for a long time as print hanging beside my bed. i finally got a chance to see this painting in an exhibition of Rothko's works at the Musée de l'Art Moderne de la Ville de Paris in 1999 and was more deeply touched by it than i can express in words. these strong feelings have found their way into the composition i began working on immediately after my visit at the museum — it is not intended to describe the painting itself, but rather the emotions it inspired. the itinerary the work takes is, in some respect, a reversed mirror image of the development of Rothko's painting during his life: where Rothko started his characteristic style with bright colors and ended in dark grays and blacks, i am starting with



dark colors implying his tragic death to end in a kind of celebration of his greatness being recognized by so many people now, and the heritage of wonderful works he has left us. — b.g., october 1999. those are the liner notes, now for the less formal part: the silence is from japan, the rhythmic flow from india, the harmonic understanding from 20th century europe, the formal devices are the consequences i have drawn from Morton Feldman, and the inspiration from Mark Rothko. this is the good side of globalization — new combinations of cultures are made possible...the piece also represents a new level of craftsmanship for me, in terms of handling a large compositional structure (at 77.0 dim -38:30 min.- the longest piece i have ever composed), and of my 'savoir-faire' concerning the ways of using of my (further reduced) technical equipment."

**REYNOLDS: *Blank Tapes* CD (TOC 002). \$15.00**

"Reynolds is a group of artists from Buenos Aires, Argentina, consisting of Miguel Tomasini, Roberto Conlazo, and Anla Courtis. Their work *Blank Tapes* is a piece in six parts, made from analog and digital treatments of a selection of blank tapes, dating from the years 1978-1999. Despite the minimal material, the six sections are constantly changing and shifting along their duration, covering a wide range of dynamics and frequencies, their overall characteristics varying on a scale from silent and contemplative to outright aggressive, and make this CD a very interesting listening experience."

**GÜNTHER, BERNHARD: *Time, Dreaming Itself* CD (TOC 003). \$15.00**

"This work's main aspects are, as its title suggests, time — and the notion of slowness. Of complex harmonic design similar to *Brown, Blue, Brown on Blue* (for Mark Rothko), the composition uses both instrumental images and elements of a more soundscape-like character, plus a non-tempered scale as the basis for the various transpositions of sounds. Other than that, I think it will speak for itself." — Bernhard Günter.

**SHOEMAKER, MATT: *Groundless* CD (TOC 004). \$15.00**

"When Matt Shoemaker sent me a demo of *Groundless*, it was quite a revelation for me — 'cinemascope' being the first term flashing across my mind hearing it... He is a very original artist, using a very well integrated combination of concrete and electronic sounds for a 55 minute long journey through everchanging soundscapes. Listening to it on headphones in the dark was a real trip for me, and I have to say that Matt's music is entertaining in the best possible sense of the term — it does not know a single minute of boredom. I am very pleased to release this CD, and wish to thank Matt for his decision to release it on Trente Oiseaux." — Bernhard Günter, September 2000

**RODEN, STEVE: *Four Possible Landscapes* CD (TOC 005). \$15.00**

"I originally used the term 'possible landscapes' to describe my performances — spaces created from spaces, relating to the specificity of location, yet trying to open this specificity up to abstraction. Although they use no 'field recordings' I view these 4 works also as possible landscapes — perhaps tied more to the tradition of painting — where fuzzy edges and hues of color can lead one to wander..." — Steve Roden.

**GÜNTHER, BERNHARD: *Then, Silence* CD (TOC 011). \$15.00**

"Then, Silence is dedicated to Morton Feldman and Luigi Nono. The experience of listening to their music has changed my understanding, my way of hearing, my thinking about, and my creating music so much that my own work would simply be unthinkable without it. Dedicating *Then, Silence* to them is my modest Thank You to Morton Feldman and Luigi Nono, expressing not only my admiration, but also the sadness their untimely parting causes me." — Bernhard Günter, August 2000

**BERG SIGMARSSON, SIGTRYGGUR: *Ship* CD (TOC 012). \$15.00**

"Sigtryggur has created a wonderfully calm, very minimal, but also very detailed work. The compositional devices that structure the work are subtle, yet effective in making it a very rounded out listening experience. Sigtryggur has distilled an immensely personal musical statement from very reduced source material. The atmosphere of his work actually strongly reminds me of my visit to Iceland, and its wonderful topography of absence." — Bernhard Günter

**CHARTIER, RICHARD: *Decisive Forms* CD (TOC 013). \$15.00**

"*Decisive Forms* is a very subtle, abstract work of great detail, a perfect object for contemplation that requires the listener's full attention. I find it extremely captivating to follow as it unfolds over time, to adapt my breathing to its slow pulse, and to be completely absorbed by the act of perception itself without thinking in form of interior comments, descriptions, or associations. *Decisive Forms* is another step forward Richard is taking from his fine work 'series' that has just received one of the twelve Honorable Mentions of Prix Ara Electronica 2001. I will not try to further describe *Decisive Forms*, but rather encourage you to go ahead and experience it yourself — the attention it requires is generously rewarded." — Bernhard Günter, May 2001

**GÜNTHER, BERNHARD: *Crossing The River (Night Music)* CD (TOC 014). \$15.00**

"*Crossing the River* is calm, peaceful, and beautiful, guaranteed to slow you down after a busy urban day (but unlike chemical products designed to this effect, it leaves your mind clear and aware). The effect it had on me was that I bagged my elaborate liner notes about 'crossing the river' as a Buddhist metaphor for reaching enlightenment, and replaced them by this: 'Ceci est la couleur de mes rêves' [title of a painting by] Juan Miró ('This is the color of my dreams'). For TOC014, Crossing the River will be paired with Haiku for Mu, composed for the *lower case sound* compilation last year, now re-mastered, and embedded in silence. Being of a nightly mood, too, it combines perfectly with Crossing the River." — Bernhard Günter, January 2001.

**GÜNTHER/STEVE RODEN, BERNHARD: *Japan* CD (TOC 015). \$15.00**

"Originally projected to be sold exclusively at our concerts during our tour in Japan in November 2001 this split CD of Steve Roden and me will be released on Trente Oiseaux, along with Steve's upcoming CD for our label, because we found ourselves to fond of the pieces it contains to limit it to this use. While the three pieces differ very much in style (mine being made of noises exclusively, while the two by Steve are using concrete sounds), they work together very well."

**FRIEDL/MICHAEL VORFELD, REINHOLD: *Au Défaüt Du Silence* CD (TOC 016). \$15.00**

"Reinhold Friedl, piano, and Michael Vorfeld, cello, create music that transcends the boundaries of improvised, and composed music, as well as those between instrumental and electroacoustic music. Their pieces range from quiet, introspective, and sparse atmospheres to very dense, highly intense, and almost orchestral parts. This music is very impressive, and strikes me as a new step in improvised music. Releasing their excellent work will both broaden Trente Oiseaux's spectrum of musical styles, and introduce the artists' highly innovative approach to listeners outside the inner circle of improvised music."

**GÜNTHER, BERNHARD: *Redshift* CD (TOC 021). \$15.00**

"I was forming plans for a entirely different project in my mind when I came across a number of DAT tapes from my first sampling days in 1993, the time of *Un peu de neige salie* — these tapes contained sounds I had not used in those days, and that I could not at all remember the origins/sources of, but that sounded interesting to my present day ears. I thus started to work with them, without the slightest idea of what might be the result, and the

piece kind of made itself — the result was a structure consisting of noise sounds to which I added a complementary microtonal structure of instrumental samples to form the whole. It is difficult to describe the result, but I think it is quite unique in the impression it gives — when listened to at low or medium volume (it is supposed to be), the sounds seem to come from a far distance, and create shifting impressions of space. The associations of signals coming from far away, and transforming space it gave me led to the title 'Redshift', a term that describes a phenomenon discovered in the 1920's: the light of far distant galaxies is shifted to the red spectrum, and the farther away they are, the stronger the redshift is. This discovery can only be explained by a Doppler Effect implying that these galaxies are moving away from us, and that the universe is expanding. These associations are, of course, purely subjective — you do not have to imagine swarms of neutrinos, or radio signals from a quasar to enjoy the piece." — Bernhard Günter

**SHOEMAKER, MATT: *Warung Elusion* CD (TOC 022). \$15.00**

"His music consists of an ever-changing, intricate web of sounds defining spaces in constant transformation. It is very detailed, very present. Transitions between sound scapes, sometimes very slow and very gradual, sometimes very surprising, keep his music going; often different strata of time are present simultaneously. Matt is a master in building and sustaining tension by means of changes in density of sounds and events, as well as by modifying the frequency range of the spectra used. Another interesting quality of his music is that it brings the abstractness of concrete sounds taken out of their context to consciousness. I noted these general impressions while listening to the first of the two pieces, and I'd like to describe the second one in more detail: I can't help but think of it as an immense, surrealist electronic rain forest, filled with tiny noises, far-away calls, and sudden showers of rain. The piece builds up slowly to stay quite intense and urgent over a longer stretch of time, and, after a change in harmony, to end (and finally fade away) in weightlessly floating vastness." — Bernhard Günter, April 2001.

**KUWAYAMA/KIJIMA: *01.06.16* CD (TOC 023). \$15.00**

"01.06.16 is Trente Oiseaux's second release of improvised instrumental music. Kuwayama Kiyoharu, cello, and Kijima Rina, violin, took their instruments to the bottom of a highway at midnight, and improvised along with the passing vehicles. Both are formidable players, and so well attuned to each other that their improvisations cannot be told from highly complex compositions. Like other improvising players, they have adopted the musical vocabulary, and musical gestures of contemporary classical music, and are using them freely, but also drawing from a great number of other influences, making their own music very rich, and inventive. The particular spatial impression created by cars going by is making their recordings an even more fascinating listening experience."

**CHARTIER/BERNHARD GÜNTHER/STEVE RODEN, RICHARD: *For Morton Feldman* CD (TOC 024). \$15.00**

"Presents one piece by each artist, and I am amazed how well these pieces, in spite of being quite different in style, work together to constitute a whole. They also express the influence Morton Feldman's sublime works have had (and still have) on us in our personal ways of creating music. Richard's *How Things Change* is a rather intimate, pensive piece made of abstract electronic sounds and long stretches of silence, while Steve's *Stasis* is probably the most hypnotic and atmospheric set of slowly orbiting loops he has ever created. I, who like to say that the safest to expect from me is the unexpected, have composed a piece for winter rain, small brook, and sho, titled *Fuyu no Ame* (For Morton Feldman), a piece that belongs to what I have called my 'musique concrète, enhanced' strain of work, but sounds like else nothing I have done." — Bernhard Günter.

**HELDEN, JOHANNES: *Sketchbook* CD (TOC 025). \$15.00**

"Based on field recordings Johannes made while traveling from Sweden to Russia via Norway, *Sketchbook* is a quiet, moody work of great atmosphere and devoid of all pretension. This CD will contain 17 photos taken by the artist during his voyage from Sweden to Russia via Norway on which he recorded the sound materials used in his work."

**RODEN, STEVE: *Resonant Cities* CD (TOC 031). \$15.00**

"Steve Roden composed *Resonant Cities* as a project for Kunst Radio Wien (Art Radio Vienna) using only field recordings of tiny details from cities all over the world. The following lines from a text Steve wrote about this work perfectly describe what it is about: '... searching through my library of field recordings for material for this project, I realized that my visits to most cities are a kind of hunting activity to gather these inconsiderable audio things — and indeed as I listened, a lot of these sounds they conjured up some very strong memories of moments when I have been in a city yet felt outside of 'city', as though an intimate listening or soundmaking activity can completely take one outside of their immediate environment to a place where the sound one is listening to begins to define the parameters of space. even quiet sounds, if one listens closely and intimately can direct one's attention away from the existing scenery'..."

**KUWAYAMA/KIJIMA: *02.08.31* CD (TOC 032). \$15.00**

"Japanese Duo Kuwayama-Kijima have recorded their second release for Trente Oiseaux in an empty warehouse at Nagoya Port. The sound of crickets and waves picked up by microphones placed outside the building were transmitted into the space, where Kuwayama and Kijima played along with them, taking advantage of the natural reverberation of the space, and changing their position in it while playing. Compared to Kuwayama-Kijima's first release on Trente Oiseaux, where cars going over a midnight highway bridge provided a very ambience, this recording's ambience is much quieter and more static, thus drawing more attention to the duo's excellent playing, and providing a kind of peaceful canvas if front of which they pursue their musical and sonic explorations. 02.08.31 is a record that demands of the listener to pay attention and to become immersed in the ongoing transformations of sounds and musical figures — when this attitude is taken, listening to the record is a very gratifying experience."

**PHILLIPS, TOMAS: *On Dit* CD (TOC 033). \$17.00**

"*On Dit* was created during the summer and autumn of 2002. These were my last months in the U.S. before relocating to Montreal. It was also a period of technological experimentation, as I had only recently acquired the programs with which *On Dit* was made. Conceptually, the piece had been with me for some time. The intention was to use a palette of both digital and organic sounds and to construct an extended track complete with individual though related 'movements.' I was aiming for a certain quietude, which I achieved in the first section, though as is often the case in art, the composition slowly developed of its own accord and became somewhat louder and more frenetic than anticipated. Perhaps the manifestation of an impending transition was escaping through the music."

**BERRY, KEITH: *The Golden Boat* CD (TOC 034). \$17.00**

"Keith Berry is a sound artist based in London, his *The Golden Boat* consists of four pieces all quite consistent in style and sound quality to the point that they form a unified whole. Keith's work is very musical and beautiful, evolving at a slow pace, like the passing of clouds. It has a strong spatial quality, especially on headphones, and uses a variety of sound materials ranging from concrete to instrumental to electronic."

**GUNTER/HALLIWELL/WASTELL: *+minus (first meeting)* CD (TOC 041). \$17.00**

"As the title implies, *+minus [first meeting]* is the result of the first meeting of Bernhard Günter with Graham Halliwell, and Mark Wastell. It also implies that what was intended to be a recording project has become a group, my first group since fifteen years, and named +minus: Bernhard Günter (electric cello and composed basis tracks); Graham Halliwell (saxophone feedback); Mark Wastell (amplified textures, Nepalese prayer bowls and gong). +minus' music is improvised, but not purely so: two of the four tracks on our first CD use some of my older, noise oriented pieces as their structural basis, while the two others are indeed improvised. We understand improvisation as 'instant composition', and the result is an intuitively played cross-over between electroacoustic and improvised music of generally quiet and contemplative character. Our group name alludes to our playing 'plus' and 'minus' pre-recorded composed basis tracks. Our first meeting led to the virtually immediate creation of a new musical vocabulary and language specific to this particular group of musicians — something I have never experienced to happen in such a short time in the past."

**FRIEDL/BERNHARD GUNTER/MICHAEL VORFELD, REINHOLD: *Message Urgent* CD (TOC 042). \$17.00**

"For this release the respected improvisation duo of Reinhold Friedl, inside piano and Michael Vorfeld, percussion and stringed instruments is joined by Bernhard Günter, electric cello. This trio music is quite different from that of my trio +minus, it is quite dense (at times almost orchestral) and intense, although of very low volume (please resist the temptation to turn the volume up), constantly changing atmospheres and moods. The intensity of our session is well captured by the recording (as well as a bit of background noise that becomes noticeable during the most silent moments), and so the CD provides a listening experience you should not miss."

**LOPEZ, FRANCISCO: *Warszawa Restaurant* CD (TOC 951). \$15.00**

Trente Oiseaux is the label run by Bernhard Günter (who has released some all-time minimalist sound masterworks on the Selektion label). The label seems set to elevate new parameters of digitally-cared-for sound and aesthetics. Each of these come in austere packaging, printed on heavily textured paper with little or no graphic interplay. Lopez's CD is a very subtle and quiet work, eloquently generating these streams of (barely) increasing sound bandwaves in the lower-midrange.

**BEHRENS, MARC: *Advanced Environmental Control* CD (TOC 952). \$15.00**

Environmental and naturally occurring sounds recorded onto mini-disc and digitally edited by Behrens and Bernhard Günter. The sounds are presented in a low-key and non-jarring way and somewhat of a classic in the field of minimalistic abstraction in the way it distorts your memories of familiar and totally alien sound.

**LOPEZ, FRANCISCO: *Belle Confusion 966* CD (TOC 963). \$15.00**

"Francisco López's new work is stunningly beautiful & much more accessible than his first cd on Trente Oiseaux. The cd contains the full 55min. studio version of the work, plus a 18 min. excerpt of it's live performance in Zürich, Switzerland, during the Trente Oiseaux 'Alpine Tour' '96."

**TAYLOR, BRAD: *From The Moon to the Fish* CD (TOC 971). \$15.00**

"This is Brad Taylor's first release, so don't worry if you haven't heard of him. His music is made using only a 386 PC and a soundcard — it's down to earth and minimal, sometimes with a sly sense of humour. The two pieces' musical/sonic discourse takes unexpected turns at every corner and is very attention catching to follow, giving the listener great insight into the formal growth of the music."

**CASTELLANI, HERVE: *Flamme* CD (TOC 981). \$15.00**

2nd CD by this French composer, following his recorded debut on Metamkine. "A new, 53 minute piece, titled 'Flamme' (English translation: 'flame'). This new piece is a deep reaching soundscape, an authentic piece of art, taking repeated listening, revealing new aspects every time, opening a great new world for your ears & your mind to explore. The release will be packaged in a dark blue cover (made of the paper that Trente Oiseaux connoisseurs are well acquainted with) and silver print."

**GUNTER, BERNHARD: *univers/temporellespoir* CD (TOC 991). \$15.00**

"For his new CD, Bernhard has remixed his 1997 piece 'un lieu pareil à un point effacé, 1ere partie', which had been released on a CD that accompanied the American *Halana* magazine, and reworked 'un lieu pareil à un point effacé', 'Zeme partie', never released before. Similarly, he has made a new version of his piece 'the ant moves/the black and yellow carcass/a little closer', a piece based mainly on sounds from New York based artist John Hudak, and first released on the compilation *a hole in the nothing* on British label Ash. The fourth piece of the new CD is called 'vertige hasard', created in January 1999. Playing time is over 70 minutes; music that continues and further develops Bernhard's very personal compositional style." Comparatively maximalist alongside 'Un Peu' or other early pieces. Captivating and surprisingly, in possession of continuous sound in most places.

**BEHRENS, MARC: *Four Installations* CD (TOC 992). \$15.00**

"His new CD could be seen as the counterpart to M. Behrens' intricate electroacoustic compositions: it contains soundtracks of four different sound and mixed media installations made during 1998 and the beginning of 1999. The often very minimal sound events are actually capable of transporting the listener into the various spaces. Locations in which his installations took place range from the cellar of the Institute for New Media in Frankfurt, Germany, full of computers, to a rural village in the mountain area at the border between Italy and Slovenia."

**GÜNTER, BERNHARD: *Un Peu De Neige Salie* CD (TOC SE001). \$17.00**

"This release is a special re-edition of my first CD on the occasion of the 10th anniversary of it's first release in 1983. It is not identical to the original version of *Un Peu de Neige Salie*, but entirely re-mastered using newly acquired digital tools, resulting in more clarity, a better spatial image, and elimination of background and quantizing noises I had no means to get rid of before. The new mastering sheds a quite different on these works I still consider valid artistic statement after ten years have passed. The tracks 'Untitled II/92' and 'Untitled III/92' have been replaced by a soundtrack I created for the video project 'Whiteout of Tokyo' based artist Takahiro Tanaka that combines the two original tracks into one larger work, reinforcing the unity of *Un Peu de Neige* as a whole. I have kept Takahiro's title 'Whiteout' and dedicated the piece to him. The re-edition is completed by extensive liner notes and a collection of photos that I find to somehow relate to *Un Peu de Neige Salie*."

**TRESOR (GERMANY):****X-103 (JEFF MILLS): *Atlantis* CD (TRES 010 CD). \$14.50**

"*Atlantis* is the second long player Jeff Mills recorded with Robert Hood in 1993 as the third part of the X-10... series. The series started as Underground Resistance's tag for work they licensed to Tresor Records for Europe. Because *X-101* and *X-102 - The Rings of Saturn* are out of print these days, X-103's *Atlantis* is the only available musical documentation of the cooperation between these two most famous techno producers from Detroit. Jeff Mills wrote for the original release sheet: Approaching theories are not any easy task — there is much in

doubt! Ranging from origins (and in this case) the world of Atlantis, there are many doubts about its doom and disappearance. X-103 musically investigates these possibilities with its long awaited 3rd release."

**X-103: *Atlantis* 2LP (TRES 010 LP). \$14.50**

Double vinyl version.

**LANDSTRUMM, NEIL: *Understanding Disinformation* CD (TRES 053CD). \$14.50**

"*Understanding Disinformation*, Neil Landstrumm's debut album for Tresor from 1996, is domestically available in the USA for the first time. *Understanding Disinformation* is a raw slab of pulpy science fiction; an otherworldly tale of experimental and on-edge techno; a bizarre placement of William Burroughs within the realm of Star Wars. It is fearless music filled with danger, showing all sides of the Landstrumm fare, deep, and deeper."

**VA: *Tresor 100: Compilation Vol. 6* CD (TRES 100 CD). \$19.00**

"Tresor Records celebrates its 100 records release. This record is a time document of sophisticated techno music. In the meanwhile one can be sure that the tracks reach a solid rank and the quality is standard on a Tresor compilation. Long standing and new Tresor artists as well have immortalized themselves." Features mostly unreleased tracks by: Regis, Fumiya Tanaka, Joey Beltram, Scan 7, Surgeon vs. Ruskin, BC (Basic Channel), Chrislo, Blake Baxter, Neil Landstrumm, Pacou, Heiko Laux & Substance,

**LANDSTRUMM, NEIL: *Pro Audio* CD (TRES 103 CD). \$18.00**

"Fourth full-length from this No Future/Mosquito affiliated heartthrob and honcho of Scandinavia Incorporated (who just happens to record under the names Sugar Experiment Station and Navaurio Sauro). The title no doubt refers to the class of audio software developed for the production of contained unidentified sonic actions with which Mr. Landstrumm seems imminently familiar... Here layer-1 techno kit is augmented severely with multiple DSP generated artefacts not so often heard in a dance floor scheme (i.e., massive bit reductions, contemporary phase-vocoder-algorithmic time compression/expansion, digitally resonant ring modulations) resulting in somewhat of an anomaly; a rhythmically predictable but texturally experimental album that continues to surprise the listener throughout all 12 tracks. Pretty far-out stuff." —Hrvatski.

**VA: *Annex II* CD (TRES 109 CD). \$15.00**

"Tresor compiled a CD to present the best of Tresor 12" to collectors and techno fans who usually don't buy vinyl. The 11 tracks have never been available on CD format; the compilation covers the variety of techno styles throughout the Tresor music concept. The CD starts off relaxed with unreleased and exclusive tracks by Savvas Ysatis and Infiniti (aka Juan Atkins)." Also features tracks by: Marshall Jefferson, Tobias Schmidt, Scna 7, Pacou, DJ T-1000, Joey Beltram, Holy Ghost, The Advent & Leo Laker.

**SENDER BERLIN: *Spektrum Weltweit* CD (TRES 111 CD). \$15.00**

"Introduction: In a time of radical change, synthesis and new order the metropole Berlin has formed to point from where there will go out very much in future. In the center of innovation, modern technics and design the people from Sender Berlin are about to contribute their small part to be participants in the development of Berlin's new appearance. Sender Berlin is not a fixed group of people but a group of DJ's and producers in which every single member tries to bring the music that they create or play a bit nearer to people on it's very own way, no matter whether through tracks on a 12" or as a mix in a club. Underground Techno — always with a touch of melody and experimental rhythms. The interaction of sound and time plays a major role for Sender Berlin as sound is able to circumscribe the situation which one is in much more beautiful than any word ever could, and time as it is needed to understand... The limited first edition of this CD contains a Mix-CD from Sender Berlin (DJ Luke) with tracks by Surgeon, Juan Atkins, Pacou, Vigipirate, X-Men, Blake Baxter's Dream Sequence and many more."

**SENDER BERLIN: *Spektrum Weltweit* 2LP (TRES 111 LP). \$17.00****SURGEON: *Force & Form Remakes 12"* (TRES 116). \$9.00**

"Classic Surgeon floor supremacy for those who dare to cross over the threshold.... Keeping the tradition of having Mick Harris adding his 're-workings' to Surgeon's Remakes they both push the 'one-track-remix-affair' into new dimensions by using different sound parts of different tracks of the forthcoming album. Mick Harris here forced the forms of all new tracks to become a very unique 10 minutes sound collage. Sub beats, deaf tones and squirrel electronics made in Birmingham."

**SCAN 7: *Resurfaced* CD (TRES 121 CD). \$15.00**

"From the depths of the Detroit underground emerges a familiar name again: Scan 7 aka Trackmaster Lou. From the early 90s Scan 7 started to produce on his own and released several maxis for Underground Resistance, 430 West, Direct Hit, FRRR and Makin' MadRecords. To keep his name and his music 'underground' he used different project names: for example Unknown Force, The Specialist, Black Man, XZILE, The Shadow, and Scan 7. Trackmaster Lou's signatures consistently combine intelligent, hard-hitting rhythms with ultra clean production for a groove that won't fail. His track on the 313 compilation (compiled by Blake Baxter) was the beginning of his relationship to Tresor. In November 1996 his debut album *Dark Territories* was released and became a clubhit right away. The classic Detroit Techno Tracks on *Resurfaced* are telling the new stories out of the 313- universe: impressive, groovy and emotional. With 10 tracks the CD has a total playing time of 72:32. The double-vinyl delivers 8 ultimate DJ tools, mastered to be played very loud."

**YSATIS, SAVVAS: *Highrise* CD (TRES 122 CD). \$15.00**

This CD by Greek electronic producer Savvas is the masterpiece of the late 90s ambient house movement. Late night, organic, flowing detail that crystallizes in all the right places, showcasing sure sonic pleasure. "The first longplayer by Savvas Ysatis, perfectly arranged and produced on his own. The Greek native is recording since the early 90s. In 1994-1998 he worked with Taylor Deupree under the names Seti, Futique, Arc, Skai in New York and released two EPs and 8 albums. The different project names stand for the variety of Ysatis' musical directions and interests. Back in Greece for a while now he produced a very harmonic summer album. Dance tracks transferring the easiness of life in the sun next to the beach — after a grey and dark winter in Northern Europe not only needed by the Tresor crew, but also definitely on Tech-House floors. Ysatis works like an architect producingwise. (s) tone on (s) tone are building up to flowing sounds with laid back grooves reflecting Ysatis' time in the US. Cocktailbar? Afterhour? Dancefloor? It's music that hits your mind and soul. Enough reason to welcome Savvas Ysatis in the Tresor family."

**YSATIS, SAVVAS: *Highrise* 2LP (TRES 122 LP). \$16.00****VA: *Tresor Vol.7* CD (TRES 123 CD). \$15.00**

"The Tresor label started to exist in the Berlin summer days of 1991 with the release of 'Sonic Destroyer' by the Detroit trio, Underground Resistance aka X-101. This track became a European club hit and is now — despite the fast moving dance scene — a classic. In the time period of 8 years the origin of the 'Berlin/Detroit - A Techno Alliance' connection has been successfully extended and ranges now up to Japan, here represented by DJ

Shufflemaster, an upcoming star out of the Tokyo Techno underground. More international rising stars are Ben Sims, Steve Rachmad aka Sterac, James Ruskin and Karl O'Connor aka Regis, the 1st three from London, the latter one from Birmingham and all four highly recommended by Jeff Mills & Surgeon. The origin Detroit base is well represented by Juan Atkins' Infinity and Daniel Bell and from Athens, the capital of Greece, comes Savvas Ysatis, being remixed by Surgeon. Berlin shows up with no one else than Maurizio, Pacou and Rok. Note 7- most of the tracks are unreleased and exclusive to Tresor Volume 7 - this release is coordinated with the Love Parade 1999!"

**VA: Tresor Vol.7 2LP (TRES 123 LP). \$17.00**

**SCHMIDT, TOBIAS: *Dark of Heartness* CD (TRES 125 CD). \$15.00**

Emerging from the Sativae Edinburgh/Glasgow bubble, and several years of creating PA meltdown with his own live set and as the second half of Sugar Experiment Station, this man of mystery returns from deep within the Scottish foothills. Following up 3 Tresor EPs and his underground outings with the powerhouses Sativae, Drought, Mosquito, Telepathic, and Scandanavia with his 'real' techno longplayer, Schmidt keeps on with an original street style with which he has made himself synonymous. Earlier this year Scandinavia released Le Chimp Atomique, having Schmidt updating the 80s soundwise and adding his voice singing Sex Pistols and Stax lyrics. That's actually Schmidt's 2nd album, while *Dark of Heartness* is his first. Grand arena style techno: a groovy and syrup-like flow of melodic sub-bass punctuated with future freaked effects. Not exactly pop music, but definitely flexible enough to affect crowds across the board, especially by bringing humor back into techno."

**DREXCIA: *Neptune's Lair* CD (TRES 129CD). \$14.50**

Late 1999 release. "The first sightings of the nebulous Detroit Techno/Electro outfit Drexicia began during 1991, forming close ties with Underground Resistance and Submerge, 'wreaking immediate havoc on the Programmers'. With an encoded agenda and sub-political mission aimed at the world, the latest page of Drexicia's grand history is about to be written on Tresor Records entitled *Neptune's Lair*, featuring twenty-one all-new and exclusive tracks. Drexicia is the sound of originality embodying all the musical styles and history that Detroit the city has seen and been part of. Drexicia is music for change and defies categorization; traditionally armed with freestyle Electro, Techno, Funk, and Jazz while covering an entire spectrum of moods ranging from the dark, foreboding 'Intro' to the shimmering beauty of 'Polymono Plexusgel'. While words won't do *Neptune's Lair* proper justice, rootsy Kraftwerkian techno ("Universal Element" and "Oxyplasmic Gyration Beam"), gives way to G-style electro ("Fusion Flats" and "Andraean Sand Dunes"), while jazzy freestyle funk ("Running Out of Space" and "Funk Release Valve") evolves alongside classic 4/4 clubsound ("Species of the Pod", "Devil Ray Cove" and "Lost Vessel"). Although the roots run deep, *Neptune's Lair* heralds an important new chapter in the musical connections between Detroit's finest and Tresor."

**INFINITI (JUAN ATKINS): *Never Tempt Me 2x12"* (TRES 132 LP). \$15.00**

"True-to-form, Juan Atkins breaks his own mold (again) with the closest example to true Techno-Soul yet released. A master's combination of Blues, Soul and House, Atkins' vocal work reaches out past the dancefloor to write its own history. 'Never Tempt Me' first appeared on the *Annex 2* CD compilation. Similarly ground breaking producers Thomas Fehlmann, Cristian Vogel, and Substance have expounded upon Juan's bluesy original. Thomas Fehlmann's (ex-3MB) 'Flowing Mixes' conjure deep symphonies of reborn Jazz. Cristian Vogel, fresh from his vocal-rich Supercollider project rips things up albeit, in his characteristically stylish way. Next comes Substance of Berlin's Chain Reaction fame, providing two expertly crafted reworkings, fitting tributes to Juan Atkins' vision and time proven musical mastery."

**DREXCIA: *Hydro Doorways 12"* (TRES 137). \$9.00**

"Following the stunning *Neptune's Lair* album release comes the extra CD-bonus tracks finally committed to vinyl. This exclusive six-pronged attack samples the entire Drexician sonic spectrum beginning with the foreboding introduction, 'Quantum Hydrodynamics', to the crowning UR-flavor of 'Devil Ray Cove'. 'Polymono Plexusgel's' warm release of Kraftwerkian nostalgia counters the dancefloor side-effects of 'Lost Vessel'."

**PACOU: *State of Mind* 2LP (TRES 138 LP). \$15.00**

"Pacou's third career album on Tresor reflects a much more dancefloor-oriented work than *No Computer Involved*. Seeking to escape the temporary and disposable DJ-tool stereotypes, and return to more timeless and song-based structures, *State of Mind* jams the standards with straight up sophistication and simultaneously kickdown techno. Combinations of texture, rhythm, mood and emotional value are studied and experimented with, like chemicals to a scientist, to record the conversations of the machines, and how they affect the behavior of the listener. Grungy sequences grind through melodic grooves. Clean keystabs pierce dirty drumtrack distortion. Abstract while danceable, *State of Mind* features the most evolved Pacou recordings to date, packing a mixed spectrum of grooves; from 'Fuel', burning with dry punchy drums powering through damp sequencing, to the smooth and gliding 'Format #2' and jazzy invocations of 'Think Twice'."

**DIXON, TERENCE: *From the Far Future* 2LP (TRES 141 LP). \$15.00**

"Essentially variations on a concept, *From the Far Future* is delightfully warm with dreamlike excursions through techno and house-based structures. Says Dixon himself, 'From the Far Future' is all about respecting those who came before me, respecting the art of pure techno, taking bits and pieces of what's old and making it new once again.' Past, present and future are interwoven within eleven tracks, all compositionally unified but each able to stand alone when heard individually. The 50-minute journey they take is smooth and organic; specifically designed to be flexible; understood in club settings and at home. Alternating rhythms throb to the forefront while floated in echoey synthesizer washes. Subtle traces of some of most ingenious profiles in the history of electronic music are hinted at, including Kraftwerk, Derrick May, and Juan Atkins, bathing the listener in sensual nostalgia. Sublime."

**MILLS, JEFF: *Metropolis* CD (TRES 155 CD). \$14.50**

Oct., 2000 release. "It is our intention to re-introduce and educate the theories and ideology of Fritz Lang's 1926 masterpiece *Metropolis* to the cyber-youth of today. It seems fitting that this movie, the movie that shaped the young minds in the Twenties, with its timeless message of solidarity and the romanticizing of its Utopian dream world be reiterated and reintegrated at the beginning of our new century. Through the advances made in technology and the acute sense of futurism felt by the youth of today, we hope to capture the minds and expand the imaginations of the ones that will soon forge and form our new world." — Jeff Mills. (It is important to say that many different versions of *Metropolis* have been released, including: 1.The original 1926 black and white version (no longer exists); 2.The version subsequently released in the USA received a lot of cuts, and was only 63-minute long. Some of the lost scenes have been added to the restorations, but some scenes have disappeared forever; 3.A B&W 90-min. long version was re-released in German in 1927 or 1928, and it is called the '28 German version'.")

**HERBERT, MATTHEW: *Globus Mix Vol. 5: Letsallmakemistakes* CD (TRES 157). \$14.50**

Nov., 2000 release. "The simple story behind this project: uniting the finest minimalistic and most sophisticated music in Techno/House today. Herbert: "The title says it all. I'm tired of a perfect universe where DJs feed the latest records in to a computer and perfectly beat match them. I'm human, I'm flawed and was never supposed to be a DJ. That said, I have played about 300 DJ gigs in the last 4 years in all sorts of amazing places, from Russia to Australia to Iceland. Increasingly people are wanting to hear new things on the dance floor and consequently going crazy over the wobbly stuff. And this CD is supposed to be those tunes: From the consistently overlooked brilliance of Green Velvet to the structurally challenged records from Berlin. This really is my chance to play those records that make people either scream or leave dance floors. This is what I think electronic music is about, challenging conventions, trying to make people dance to ever increasingly weird sounds and rhythms. You have a captive audience, a big sound system and a Spanish-strength vodka and tonic....in the words of Samuel Beckett: fail again, fail better.'" Tracks from: Isolée, Nightmares on Wax, Vishmountain, Pantytec, Errorsmith, DBX, Theo Parrish, Moloko, Green Velvet, Herbert, Tube Jerk, Auto Repeat, Traktor, Si Begg, Herbert, Mr. Oizo, DJ Deeon, Plastikman, Radio Boy, Hombre Ojo.

**BAXTER, BLAKE: *Dreamsequence 3: The Collective* 2CD (TRES 160 CD). \$14.50**

"Deep Detroit's most original soulsonic hero launches into 2001 with his final chapter of the *Dream Sequence* trilogy. Celebrating Baxter's ten years with Tresor Records (since 1991!) across this all-new double CD never felt so good, dipping into House, Techno, Hip-Hop, and Funk schools with a concept album covering his many faces and sounds: From stomping Disco floor tracks to deeply mental excursions. 'Packed' is an understatement. Starting the rumpus with the slowjam Funk of 'Deeppa', Baxter's secret whispers flow through 'A Lot Like You' and 'Deep N Da Groove' before easing the game into the rockin Disco-Tech of 'Intoxicated' and 'FM Disco'. 'Compromised Evolution' and 'Hands of Time' pans Baxter's psychological depth while 'Soul Stirring' and 'We Vibe' keep the party rolling. House floor-filler tools like 'Laugh and Dog', 'Flying Saucer' together with the tough Techno of 'Work Dat', and 'Weomp!' keep the tempo mixed before the Ghetto Tech of 'If You Were Mine' round out this quality sensory overload."

**TARRIDA, DAVE: *Paranoid* CD (TRES 161 CD). \$14.50**

"Edinburgh, Scotland, Dave Tarrida began his career in 1991 helping set up the legendary Sativa club and hosting the leading lights of the UK and international underground Techno scene. Tarrida spread this influence throughout the Nineties with partner Steve Glenncross by starting up the Sativae, Drought and Penalty imprints. Tarrida's own waves of all-new studio work are now tearing dancefloor havoc with aggro basslines and headstrong doses of freaky future Funk. Tarrida's ten key years in clubland speaks directly for his consistent angle on quality production and avantgarde sound. His all-new *Paranoid* album due February 2001 is splashing out all the tricks of shock-treatment style: the tracky DJ matter of 'Stop the Ride', 'Expediting Matters' and 'Filipando' work sophisticated Techno rhythms before the ferociously dark and stomping 'Horrmone' and 'Tested' tear out any 'mild' preconceptions. Downtempo sides to the album include jacking experimental Electro in 'Blood Simple', 'Glory Hole' and 'Live Young Die Fast', before the warm and sensual Tech-House anthem 'Missing Law Rain' rounds the project out in high style."

**HOOD, ROBERT: *Masterbuilder 12"* (TRES 166). \$8.00**

"Beginning his career MCing for Underground Resistance with Jeff Mills and Mike Banks as the legendary X-101, Robert Hood's own solo work on the subsequent *Waveform Transmission Vol.2* and *Internal Empire* albums instantly became the signatures of a master. Hood's pioneering reduction of sounds to their absolutely most bare elements fuse intelligence and emotion into a deep, dark, danceable context: an art too often imitated even today. Arguably some of the best recordings of Robert Hood, these 'Master Builder' mixes have not been available on vinyl since 1995."

**HAND, KELLI: *Detroit History Pt.1* CD (TRES 168 CD). \$14.50**

"Acacia Records label head Kelli Hand is a true anomaly in the progeny of Detroit dance music: she's one of a shamefully small number of women making, remixing and DJ'ing dance music. With a focus on bringing more women into the Techno/dance field, K.Hand is one of the most influential players for the new millennium. Sampling her impressions from the Detroit Electronic Music Festival (DEM) held for the first time last year, K.Hand's *Detroit-History Vol.1* concept unites the city's fantastic musical past and future in an innovative and moving architecture. The home and birthplace of Techno paid proper homage with fifteen original tracks by one of its most original musicians: Detroit's deep landscape and history covered from nostalgic Elektro and Jazzy House, to hard Techno and bassy Funk."

**HAND, KELLI: *Detroit History Pt.1* 2LP (TRES 168 LP). \$14.00**

**VISION (ROBERT HOOD), THE: *Waveform Transmission Vol. 2* CD (TRES 17). \$18.00**

Robert Hood was a UR member and contributor to the X-101/102 (and X-103? — details are sketchy). He and Jeff Mills left UR to form the Axis label, releasing a brilliant stream of minimalist 12"s, some collaboratively, some solo. More recently he left Axis to form his currently ongoing M-Plant label. He recorded this album in 1993 under his recording moniker The Vision — a companion album to Jeff Mills' *Waveform Transmissions Vol.1* (Tresor/Pow Wow 7437). It's a fabulous collection of stretched-out & tweaked repetitive electronics — performed with head-bursting intensity and pure Detroit techno atmospheric density. Legendary stuff.

**YSATIS, SAVVAS: *Select* CD (TRES 171 CD). \$14.50**

"Greek-native Savvas Ysatis returns with the long-awaited follow-up to his 1999 Tresor debut. Athens-born but transplanted to New York City at age 15, Savvas' groove works island life inspired Dub and House influences around the early electronica of Kraftwerk and Jean-Michel Jarre. Having to-date 7 albums under his own name and collaborated on 10 others under the names Seti, Arc, Futique, Skai, and Allou, it's Ysatis' obvious flair for album-sized work that lets his music thrive both at home and in the clubs. *Select* compiles the cream of Savvas Ysatis' laid-back groove. Smooth and tasteful a la Isolée or Luomo, warm and emotive with neo-Dub: ideal sounds for the season."

**YSATIS, SAVVAS: *Select* 2LP (TRES 171 LP). \$14.50**

"Greek-native Savvas Ysatis returns with the long-awaited follow-up to his 1999 Tresor debut. Athens-born but transplanted to New York City at age 15, Savvas' groove works island life inspired Dub and House influences around the early electronica of Kraftwerk and Jean-Michel Jarre. Having to-date 7 albums under his own name and collaborated on 10 others under the names Seti, Arc, Futique, Skai, and Allou, it's Ysatis' obvious flair for album-sized work that lets his music thrive both at home and in the clubs. *Select* compiles the cream of Savvas Ysatis' laid-back groove. Smooth and tasteful a la Isolée or Luomo, warm and emotive with neo-Dub: ideal sounds for the season." CD version forthcoming.

**RUSKIN, JAMES: *Into Submission* CD (TRES 173 CD). \$14.50**

"Londoner James Ruskin's newest long-player *Into Submission* is the exclusive product of entirely different studio ideas and production techniques since last year's Tresor debut: a



much more deep and cerebral context for club Techno. This dark and moody Renaissance for Ruskin is a radically aesthetic approach on the dancefloor; structures have been minimized and reduced but still just as pounding as his [Point 2](#) Tresor debut last year. Detroit-angle, British twist — this sound is distinct and stands out with a veteran's craft and purity."

**VA: Tresor Vol.9 CD (TRES 174 CD). \$14.50**

"Tresor 9: The Strong Survival! Tresor's landmark compilation series lands its explosive ninth chapter commemorating the legendary label/club's tenth anniversary. It features 100% all-new and exclusive tracks representing the newest sounds from the Tresor artist pool, purpose-built especially for the club and label's legendary decade. Featured highlights across this 14-track volume include exclusive work from the most notable talents in the biz. Detroit veteran Daniel Bell continues his long time work with Tresor, beautifully stripped-down but pure grooves a la DBX; UK wunderkind Herbert follows up his Tresor debut from 2000 with more abstract while mind-blowing simplicity; Exclusive masterminds Cristian Vogel and Neil Landstrumm's restless floor-fillers mark their many years with the label as techno's El Patron; and hard leaders The Advent and DJ Rush open the last floodgates on mayhem, all true talents in the field for pushing the sound and keeping it true. The most up-to-date overview of the label's sound and scope, [Tresor #9](#) welds monoid trackism to abstract art: a rare but achieved feat that can be heard not only throughout the label's back-catalog but the legendary club's lineups as well. First-class dancefloor electronics for fans, DJ's and collectors: ten years strong." Also features: Ben Sims, DJ Shufflemaster, James Ruskin, Dave Tarrida, Surgeon, Blake Baxter, Scan 7, K. Hand.

**TANAKA, FUMIYA: Unknown Possibility Vol. 2 CD (TRES 176 CD). \$14.50**

"Easily Japan's most talented and knowledgeable Techno DJ, Fumiya Tanaka brought the sound of minimal, intense Techno to Japan during the early '90s and introduced thousands of clubbers to the best Detroit and German producers via his clubnights around Osaka and Tokyo. Born in Kyoto, Tanaka listened to and played in punk bands as a teen, then entered the dance scene in 1990 via House, Techno, and Hip-Hop. He began DJing soon after, and formed Japan's first electronic-dance label, Torem Records (1993) for his own stripped-down productions. By 1995, Fumiya Tanaka had released his first mix album [I Am Not A DJ](#) on Torem, which had gained major distribution by then through Sony. Later that year, Tanaka set up Untitled Records, which paved the way for more experimental Techno via the compilation Abstract Set 1. Soon he was spinning around the world, often in the company of frontline DJ's like Jeff Mills, Derrick May, and Dave Clarke and not long after, the European Techno community realized that Tanaka wasn't just one of the best DJ's in Japan, but around the world. His second CD-mix album, 1996's [Mix-Up Vol. 4](#), prefaced the release of his first production album: 1998's [Unknown Possibility Vol. 1](#). Tanaka also worked on production for the debut album from Takkyu Ishino of Japan's Denki Groove. His studio directions culminated in his first CD-mix albums [I Am Not A DJ](#) (Torem, 1995) and [Mix-Up Vol. 4](#) (Sony, 1996), followed in 1998 by his debut artist-album [Unknown Possibility Vol. 1](#). [Unknown Possibility Vol. 2](#), was released only in Japan late last year featuring highly aesthetic blends of his vast studio talent. The totally remodeled Tresor/European version of [Unknown Possibility Vol. 2](#) will be out this September 2001 — a stunning array of dancefloor and more experimental sounds, nine tracks of blinding Techno for hard crowds, wreaking post-modern crunchy loopism via tough tool technology."

**TANAKA, FUMIYA: Unknown Possibility Vol. 2 2LP (TRES 176 LP). \$14.50**

Double vinyl version.

**LANDSTRUMM, NEIL: She Took A Bullet Meant For Me CD (TRES 177 CD). \$14.50**

"Neil Landstrumm hacks his initials into history once again with the release of his long-awaited album [She Took A Bullet Meant For Me](#). This full-length electronic sound clash has entirely re-chromed 'The Sound' with black synth washes and iron percussion on attack mode. [She Took A Bullet...](#) bridges a multitude of styles, mixing hard experimental Techno, trashy Breakbeat, doomsday Hip-Hop breakdance, spiraling Electro and 'tronic Funk... Then digitally mashing them up... edgy, moody and schizophrenic. Built entirely in Brooklyn New York, [She Took A Bullet...](#) fills the gap between the more experimental Scandinavia label, Landstrumm's Peacefrog roots and a cleverly constructed tragic synth-pop sound a la early Depeche Mode. Black-lipsticked vocals carry the mysterious 'bullet' theme throughout the album, demonstrating Landstrumm's fresh ears 3 years since 1998's [Pro Audio](#) LP and work with Scandinavia Animation for MTV and video game titles. The body popping Hip-Hop and broken 'trash' beats reference new rhythm directions for the decade-synth soundclash. Meanwhile runaway mediae play out the artist's digs at modern Western living and American life: the glamorously evil world of orgasmic politics, willing victims and beloved aggressors. Powerfully covered and complemented by designer Mat Consume, the frontcover painting comes from the modern tragedy theme."

**LANDSTRUMM, NEIL: She Took A Bullet Meant For Me 2LP (TRES 177 LP). \$14.00**

Double LP version.

**VA: Annex IV CD (TRES 180 CD). \$14.50**

"The majority of vinyl releases are naturally picked up by DJ's and collectors: heard often in the clubs but virtually unobtainable by non-vinyl junkies and fans who don't own turntables. This third installation of the CD-only [Annex](#) compilation series samples 2000 and 2001's standout EP and album vinyl-only tracks found between Tresor numbers 139 and 179. Appearing for the first time ever on CD format is Matthew Herbert's Housy Housy Mix of 'Mistakes' he recorded exclusively for Tresor. Tobias Schmidt's 'Hot and Heavy' is taken from his new maxi (Tresor 179) coming this fall and the unreleased Drexiciya track 'Digital Tsunami' is introducing the second Drexiciya album on Tresor [Harnessed the Storm](#) to be released in January 2002. Also enjoy Ben Sims and Subhead from their twelve-inch debuts on Tresor and the Shufflemaster Remix of Sender Berlin's 'Zeitsignal' — and this not the only club hit you can find here. [Annex 4](#) is collected for the home listeners of high quality electronic music and for all DJs who'd like to have a hint, which Tresor tracks should definitely be part of their set."

**DREXICIYA: Harnessed The Storm CD (TRES 181 CD). \$14.50**

"Drexiciyan wave-jumpers sighted off German shores! Detroit's best-kept secret reloads the torpedo tubes with 10 all-new tracks of deepwater darkness to break up your frozen waters this winter. Recent underwater disturbances confirm the all-new Drexiciya transmissions delivered to Berlin contain the all-new and exclusive [Harnessed the Storm](#) album set for impact this Winter 2002. [Harnessed the Storm](#), the armor-plated follow up to last year's [Neptune's Lair](#) LP, begins your journey underwater with the dreamlike 'Under Sea Disturbances' and the Kraftwerk-ian 'Digital Tsunami' before diving deeper into the Classic Motor-City Elektro of 'Aquatic Cataclysm', 'The Plankton Organization' and 'Birth of New Life'. The final and deepest stage of this dangerous sonic dive ends with the oldskool of 'Dr. Blowfins' Black Storm Stabilizing Spheres' and 'Soul of the Sea'."

**DREXICIYA: Digital Tsunami 12" (TRES 182). \$8.00**

"Drexiciyan wave-jumpers sighted off German shores again! Mission: all-new transmissions delivered to Berlin containing the exclusive broadcasts set for impact this Winter 2002. Techno and Electro publics will be experimented upon using the brand-new [Harnessed the](#)

[Storm](#) album, the armor-plated follow up long-player to last years [Neptune's Lair](#) LP. Probing the defenses first will be this 'Digital Tsunami' four-tracker, strong Detroit offspring from powerful Electro/Techno parents; running strong. running deep..."

**MILLS, JEFF: Late Night 12" (TRES 183). \$8.00**

"The Tresor Archiv series continues to roll on, and more skeletons were recently found in the many closets here at Tresor HQ? Missing but now back in action are Jeff Mills' 'Late Night' mixes from 1993. The original version appeared on the man's first-ever debut album [Waveform Transmission Vol. 1](#) (1992), but his 'Mills Mix' remix has remained one of Tresor's most infamous 'lost tracks' since 1993. As it's believed that the last DAT of the remix was destroyed in a Chicago basement flood, the track was remastered in October 2001 by Moritz Von Oswald at Dubplates & Mastering, Berlin. This is the first time this long-lost classic has been available on Tresor. The B-Side 'Basic Human Design' is actually an instrumental version of 'Spider Formation' (from Axis Records AX-009)."

**VA: Tresor Compilation - True Spirit Pt. 1 2LP (TRES 185 LP). \$14.50**

First of 2 double-packs detailing the history of Tresor. This volume includes: X-101 (UR & The Vision), Jeff Mills, Black Baxter, Eddie Fowlkes, Maurizio, System 01, Vainqueur. Most tracks are long out of print, the Mills tracks "Hypnotist" is an exclusive/vinyl premiere of a 1991 UR-designed track.

**VA: Tresor Compilation - True Spirit Pt. 2 2LP (TRES 186 LP). \$14.50**

"More rare and sought after Tresor classics and completes the Pt.1 double-EP." Artists: Joey Beltram (DJ Rush & Mike Dearborn remix), 3 Phase, Dr. Motte, Ingator, K.Hand, Marshall Jefferson, 3MB, Juan Atkins, Eddie Fowlkes & Blake Baxter.

**SENDER BERLIN: Gestern Heute Morgen CD (TRES 189 CD). \$14.50**

"In 1998, Sender Berlin brought together Hendrik Vaak (Hendrix), Torsten Litschko (Stassy) and Alexander Lukat (Luke). They began as organizers, producers and DJ's at the weekly Headquarters Nights happening in Berlin's Tresor Club. [Gestern Heute Morgen](#) is an electronic journey: atmospheric and dubby sounds combined with laid-back grooves. Sender Berlin is an outstanding project in Berlin's scene, aware of the (musical) surrounding while keeping a very unique style — courageous and hard-to-find nowadays."

**SENDER BERLIN: Gestern Heute Morgen 2LP (TRES 189 LP). \$14.50**

Double LP version.

**VA: Dave Tarrida - Plays... Globus Mix Vol. 6 CD (TRES 191 CD). \$14.50**

"Dave Tarrida is the dynamic next level in Tresor's 'Globus Mix' series. Following Matthew Herbert's 'Mistakes' manifesto (Tresor 157), the Sativae label boss and 10-year DJ-veteran Tarrida has stunningly compiled and mixed the most eclectic Globus Mix volume yet. Twenty-two fresh-as-they-get tracks in 74-minutes featuring exclusives and cutting edge wax from Cristian Vogel, SI Futures, Si Begg, Neil Landstrumm & The Horrorist, The Mover and the Berlin sensations Smash TV and Aexon in this strictly Underground but clubby blend from the darkside. Tarrida's bold move is highly inspired, playing one of the rarest and most likable mixtures of tunes for any DJ to lay down on CD."

**VOGEL, CRISTIAN: Dungeon Master 2CD (TRES 192 CD). \$18.00**

"Oops he did it again, Cristian Vogel brings you fire. Originally titled [This Is Not An Album](#), this all-new & exclusive double-pack for Tresor is the slamming first spurt from his new No-Future Barcelona studio. To describe [Dungeon Master](#) only word prefixes like 'ultra-' and 'mega-' can apply... in other words if it was illegal to fuck a wall of sound, Cristian Vogel would be in jail for life. Eight tracks of motherboard — melting debauchery fresh for the home, club and your local Techno bunker/dungeon, this time available on vinyl only. In these beautifully dangerous days of downward-spiralling major labels, only the best stick and stay, so stop playing with the imitators and become the Master of your Dungeon now."

**ADVENT, THE: Sketched For Life 2CD (TRES 195 CD). \$19.00**

"The Advent (aka Cisco Ferreira) has always kicked nothing but pure mega flow Techno in his almost fifteen-year master history in dancefloor production. Armed with a huge catalog of music as well as his three 'Sound Sketch' releases on Tresor, Cisco's hand in the game still continues hitting clubs and floors every single weekend, year round and worldwide. The Advent's Tresor 'Sketches' are definitely closer to master plans than just sketches, and we're proud to announce The Advent debut on Tresor: [Sketched For Life](#), which is the first album recording after two years. Both the double-CD and double-EP vinyl formats pack pure Advent Techno, hitting everything between rushing tough stuff and more reduced grooves for all floors."

**ADVENT, THE: Sketched For Life 2LP (TRES 195 LP). \$14.50**

Double LP version.

**SHIFTED PHASES: The Cosmic Memoirs Of The Late Great Rupert J. Rosinorpe CD (TRES 196 CD). \$14.50**

"The mysterious new project born from Drexiciyen parents is here. Entitled Shifted Phases, this new generation Techno-Electro hybrid was created in turbulent seas here on earth but evolved and mutated outland in deep space among the stars above. Shifted Phases documents the cosmic life and times of Rupert J. Rosinorpe combining Detroit Electro, Techno and Freak-Jazz signals in deeply moving space-speak... written by aliens for aliens. While all of Shifted Phases is purely Drexiciyen, tracks 'Solar Wind' and 'The Freak Show' illustrate the harder sides of the solar system, hard and dancy while 'Waveform Cascades', 'Dance of the Celestial Druids' and 'Scattering Pulsars' lean towards quirked electroid directions. The elusive Mr. Rosinorpe chose his Detroit biographers well, the deep message is well understood."

**SHIFTED PHASES: The Cosmic Memoirs Of The Late Great Rupert J. Rosinorpe 2LP (TRES 196 LP). \$14.50**

Double LP version [CD VERSION FORTHCOMING]. "The mysterious new project born from Drexiciyen parents is here. Entitled Shifted Phases, this new generation Techno-Electro hybrid was created in turbulent seas here on earth but evolved and mutated outland in deep space among the stars above. Shifted Phases documents the cosmic life and times of Rupert J. Rosinorpe combining Detroit Electro, Techno and Freak-Jazz signals in deeply moving space-speak... written by aliens for aliens. While all of Shifted Phases is purely Drexiciyen, tracks 'Solar Wind' and 'The Freak Show' illustrate the harder sides of the solar system, hard and dancy while 'Waveform Cascades', 'Dance of the Celestial Druids' and 'Scattering Pulsars' lean towards quirked electroid directions. The elusive Mr. Rosinorpe chose his Detroit biographers well, the deep message is well understood."

**VA: Headquarters Berlin 2CD (TRES 197 CD). \$14.50**

"Part two of the highly-revered [Headquarters](#) compilation series is here. It collects the best studio output from the Tresor Club 'Headquarter Night' residents, the 'core' of Tresor. Here the HQ squad makes their own Techno history, spilling the whole story about Tresor's born-and-bred Techno generation. It's deep, moving and 100% Berlin." Double CD for the price of one.

**VA: Headquarters Berlin 2LP (TRES 197 LP). \$14.50**

Double vinyl version features: 3ST, Sender Berlin, Dash, Kompjutr, Liquid Sky, Tollstol, Baeks, Midnight Madness.

**MOVER, THE: *Frontal Frustration* CD (TRES 198 CD). \$14.50**

"Open your Techno history books to 'Originator'... Born Marc Acardipane in Frankfurt, The Mover is Europe's most prolific Underground godfather, having since 1989 penned some of the most inspirational and pioneering Techno ever on his ACA, Cold Rush, PCP, Dance Ecstasy 2001 and other labels under pseudonyms like Marshall Masters, Nasty Django, Cipher, Pilldriver, Masters Of Rave ect...! Himself inspired by the powers of Detroit and especially Suburban Knight's 'The Art of Stalking', The Mover's own melancholic but deeply musical sound mirrors modern urban life (and lifelessness) and still remains experimental Techno far ahead of anyone's time and the inspiration for an immense array of artists and DJs. Tresor is proud to present The Mover's *Frontal Frustration*, 10 new dark & deep phuture tracks from the Master. Ranging between abrasive trackism and glorious anthems for doom temples, *Frontal Frustration* begins a new chapter for this renowned artist. See you in 2017."

**MOVER, THE: *Frontal Frustration* 2LP (TRES 198 LP). \$14.50**

Double LP Version

**ALANIS, ANGEL & REES URBAN PRESENT PAIR OF JACKS: *Full House 2x12"* (TRES 199 LP). \$16.00**

"Usual suspects Angel Alanis & DJ Rees Urban back from their German debut on Tresor with the *Full House* double-EP follow up: eight floor-fillers of baaaaaad Chicago groove-filtered, compressed and nasty. Both long-standing Chicago DJ-producers, DJ Urban and 'A-Squared' Alanis have solo output already on Pro-jex and Contaminated but their debut as a team was also their German premiere with the recent *Bastard Traxx Vol. 1*. Here appearing as Pair Of Jacks, this odd couple is manning the fires whether you like your Techno fried, steamed or boiled, Pair Of Jacks are serving full plates for all tastes."

**SCION: *Arrange And Process Basic Channel Tracks* CD (TRES 200 CD). \$14.50**

"Scion (Pete Kuschnerit aka Substance and Rene Löwe aka Vainqueur) have arranged and reworked backcatalog tracks from Basic Channel (Moritz Von Oswald and Mark Ernestus) with the help of Ableton's 'live' audio software. The selection is focused on the more clubby tracks of the bc-projects Cyrus (Enforcement, Recall, Inversion), Phylips (Trak I, Trak II), Quadrant (Q 1.1, Infiniton), Octagon/Octadred, is including The Climax - Basic Reshape and also applying atmospheric tracks as found on the Basic Channel CD (1996). Most of the tracks were previously only available on (import) 12-inches. The result is not a simple mix-CD or compilation, but the connection of new software possibilities combined with Scion's experience as DJs and live act."

**HOUSE OF FIX, THE: *21st Century Fix* 2CD (TRES 201 CD). \$19.00**

"The right hook surprise of 2003 is Jason Leach of Subhead fame. Meet his Circa, Royal Blood and Carrion Crow band projects under the ceiling of The House Of Fix; visit the different rooms on *21st Century Fix* and find yourself in a brilliantly well orchestrated crossover world of Techno, Rock, Electro, Punk, and Wave. Trash, flash and something entirely new for Tresor fans, not 'only' dancefloor Techno and rocking just the same. House Of Fix's bands perform live dressed as 6ft crows with laptops, majestic moshers, anarchic aristocrats and posh punks ripping the guts out of Beastie Boys, Helmet, Neon Judgement and this 'Electro-Clash' (Electro Cash?) were currently slogging through. While the past meets the future a new present is created."

**BEATTY, CHESTER: *Shot Of Love* CD (TRES 202CD). \$14.50**

"Presenting the long-awaited Tresor LP debut from Japan's master EQ melter Chester Beatty. Called *Shot Of Love*, The 14-track CD was produced and mixed down to sound like an outer space radio transmission: a non-stop mix of Tokyo manga, martinis and soulpower for that Summer of 2003 free love. *Shot Of Love's* filter attack will be burning sound systems everywhere this summer: furious Techno meets mutant Disco on the 2001 *A Space Odyssey* dancefloor. Highlights include the infamous A Taste Of Honey ('Boogie Dooie Oogie') and Peter Jacques Band ('Shot of Love') bootlegs. Other exclusives include 'Jackstyle', 'Superrappin' and the mega-bridge of 'Balance of Power'. The mysterious Chester Beatty consists of a female and a religion teacher — not your everyday banging Techno band. The duo have built strong followings via their Disq label and Cloned Vinyl appearances with good friend DJ Shufflemaster. Their 2002 Tresor debut (Tresor 193) mixes high energy Techno with Euro Pop and Disco for exactly what the world needs right now, a *Shot Of Love*."

**DIN-ST: *Club Goods 1 12"* (TRES 203). \$9.00**

"Frederic Stader aka DIN-ST (said like 'dynasty') in his Tresor debut. Himself previously known as 'DJ Maximus' (Warp) and 'Fever' (DHR), DIN-ST is slicing his way through Berlin's clubland with style. Along with acts like Aexox and Smith N Hack, DIN-ST is a seminal part of the jacking Neo-Berlin scene packing dancefloors with his laptop vs. turntable attack. DIN-ST gives 'tough and experimental' Funk an all new skin — hacking up Techno, Hip-Hop and Breaks, then injecting the reconstructed sound with Bass and Bleeps: this is Frankenstein's bastard son of Rave, and he's mad."

**VA: *Tresor Never Sleeps* CD (TRES 205 CD). \$14.50**

"During the last decade no other club has been more written about than Berlin's Tresor, unleashing the trends of the time and making pioneering achievements with the worlds best-known DJs. Hidden directly behind the former demarcation line at Potsdamer Platz, this unquestionable cult spot for the techno genre is today jointly responsible for implicating the breakthrough for a new musical generation as well as the unification of the East & West Berliner youth. This decrepit cellar had become the germinating cell for the Berlin Techno scene and soon developed a call that went far beyond national borders. At the same time Tresor Records became the internal underground and electronic music company able to offer its artists a globally heard platform — for almost 12 years now. The Tresor compilations always played a very special role within the artist album releases, combining the club-tracks at Tresor and on international dancefloors, the output of new talents and Techno originators — as they were and are always unified during a kicking party night. Included here are a lot of tracks appearing for the first time on CD."

**WALKER, STEWART: *Live Extracts* CD (TRES 206 CD). \$14.50**

"*Live Extracts* is the result of taking the exclusive and never before released sounds from his live show and re-orchestrating them with the full control offered by a home studio. From the hard minimal of Torso to the broken beats of 'Click To Next Frame' to the lush orchestral house of 'Red Sun Over Tobin Bridge'. Sometimes you feel like stretching the boundaries of synthesis and sometimes you just want to have fun."

**WALKER, STEWART: *Live Extracts* 2LP (TRES 206 LP). \$14.50**

Double LP version. "*Live Extracts* is the result of taking the exclusive and never before released sounds from his live show and re-orchestrating them with the full control offered by a home studio."

**VOGEL, CRISTIAN: *Absolute Time* CD (TRES 22 CD). \$11.00**

Vogel's first album from 1995. Features his minimal techno style, full of abstract junctures and electronic weirdness. An unheralded classic of its era.

**ATKINS, JUAN: *The Infiniti Collections* CD (TRES 48 CD). \$14.50**

Repressed and available again. Beautifully presented (Designers Republic graphics) collec-

tion of tracks from Juan's 1990s output, tracks originally issued on his Metroplex label, as well as Peacefrog, Tresor, Radiuka, etc.

**VA: *Tresor Vol. 4: Solid 2CD* (TRES 63). \$19.00**

Tresor is a German label based in Berlin with strong ties to the underground Detroit Techno scene (along with the Basic Channel and Chain Reaction labels), that have been releasing legendary, minimalist, hard techno tracks throughout the 90's decade. This is a pretty essential intro to the avant/minimalistic possibilities of the Detroit/Berlin axis and heavily recommended for anyone into this junk. "This double CD is a collection of the very best of Tresor Records, including 13 tracks from their back catalog along with a slew of brand new and exclusive tracks. The 2nd CD is a 50 minute nonstop mix of Tresor classics by Berlin resident DJ Jonzon." Features Maurizio, Scan 7, Model 500, Substance, TV Victor, Christian Vogel, Pacou, Joey Beltran, Infiniti, 3Phase, Domina, Holy Ghost, Bamm Bam, Black Baxter, Vainqueur, Ingator II, X 101 & X 103 (Jeff Mills) & more.

**VA: *Tresor Vol. 4: Solid 2LP* (TRES 63 LP). \$12.00**

2LP version of the above, minus the Jonzon continuous mix.

**VA: *Tresor 5 CD* (TRES 64). \$18.00**

"While *Tresor 4: Solid* provided listeners with the classics that have made Berlin's Tresor club infamous, *Tresor 5* provides the definitive insight into the future of techno itself. All-new and exclusive tracks by Joey Beltran, Cristian Vogel, Kelli Hand, Si Begg, Pacou and Naoshia Furusawa as well as recent rereleases by Scan 7, Blue Arsed Fly, Neil Landstrumm, Holy Ghost, and Tobias Schmidt have been collected by the label-team."

**VA: *Tresor 5 2LP* (TRES 64 LP). \$17.00****PACOU: *Symbolic Language* 2LP (TRES 69 LP). \$17.00****MILLS, JEFF: *Waveform Transmission Vol. 3* CD (TRES 76 CD). \$18.00**

Long awaited repress of this 3rd volume. *Volume 1* is still readily available on the Pow Wow label here in the US (PW 7437) & *Volume 2* was produced by Robert Hood (under the name The Vision — TRESOR 17). Standard-setting minimal techno classics from the master of the sound. "*Waveform Transmission Vol.3* by Jeff Mills is the 1st part in rerelease series from titles which had been licensed years ago from Tresor Records to other labels. More than three years after its classic release in July 1994, the last in the legendary 'Waveform transmission' series, *Volume 3* is back. The CD version has been retouched with new cover and disc artwork in a more minimalized colour scheme and by the same designer. The vinyl edition has also received the new cover and label artwork, but in addition, the original master recordings have been recut in Berlin to more exacting specifications than the previous vinyl pressing...but slightly changed as well. The overall sound remains the same but with alterations that Jeff Mills himself has supervised exclusively for this special edition."

**MILLS, JEFF: *Waveform Transmission Vol. 3 2LP* (TRES 76 LP). \$17.00****HOOD, ROBERT: *Internal Empire* 2LP (TRES 77 LP). \$17.00****BELTRAM, JOEY: *Places* 2LP (TRES 78 LP). \$17.00****LANDSTRUMM, NEIL: *Understanding Disinformation* 2LP (TRES 800 LP). \$14.50**

2LP Version

**LANDSTRUMM, NEIL: *Bedrooms And Cities* CD (TRES 82 CD). \$18.00**

"His third full-length picks up where his Scandinavia experiments have been heading since their explosive appearance on the scene: promoting free-style techno ?- tough new art music with a supreme twist. It is new bass and bleep style '97 while remaining distinctly UK Old School sound (chased with a healthy dose of Scottish abstraction)."

**MITJA PRINZ: *Audiovideodiscoatmospheres* CD (TRES 93 CD). \$15.00**

"Tresor presents a new club concept: Tresor Globus. This series will present Mix-CD's, mixed by longtime Tresor/Globus resident DJ's during the legendary Housetraxx party's within the Tresor/Globus. Mitja Prinz is a longtime Tresor club resident & is wellknown for his 6 to 9 hours sets like Sven Vath usually did. This release presents a one-go-mix of one of his magic evenings." Although this definitely falls into "pumpin' house" territory, it touches upon an organic groove quality of definite interest, in a similar vein to the *Neuhouse: Slightly Different* CD (mixed by Heiko M/S/O). Highlights are tracks by DJ Sneak (the massive disco looper of "You Can't Hide From Your Bud") and I-F's sensational "Space Invaders Are Smoking Grass" (as issued by Detroit's Interdimensional Transmissions). Other tracks included by: Mood 2 Swing, Epic Desire, Space Invaders, Basement Jaxx, Black Magic, Stephan G., The Wise Caucasian, Terry Francis, Midnight Groove, The Goodlover Brothers, Mr. James Barth, Shout Out, Faze Action, The Ballistic Brothers, The Mighty Bop.

**VA: *Headquarters: The Album* CD (TRES 94 CD). \$15.00**

A compilation of new and relatively unknown techno artists that have performed at the Tresor club at their Headquarters Night, compiled by Pacou. Featured artists are: Eleve, Pacou vs. Sender Berlin, Tollstol, HendriX & Pacou, DIS x 3 & 3ST. Outstanding selection of minimal techno in the post-Mills/Hood/Surgeon vein.

**VA: *Headquarters: The Album* 2LP (TRES 94 LP). \$17.00****SURGEON: *Balance* CD (TRES 96 CD). \$15.00**

2nd full length for Tresor. "Where Tony Child's early work was almost solely concerned with his theories of communication. *Balance* encompasses a wider set of ideas. The reasoning behind the title works at two levels. Primarily it refers to the tension that exists between the musical influences Surgeon is drawing on, whilst continuing to produce in the techno genre he is involving styles of electronic music that he previously didn't feel to be either relevant or appropriate. He is convinced that techno has the power to operate both on the physical level as well as the cerebral, and his aim is to push experimental boundaries of sound without losing the physical relevance, most notably on the dancefloor. On a different level it refers to the recurring theme of balance as an essential to life that Surgeon is fascinated by. He draws a parallel between the ability of loud music to cross cultural differences, and the different perception of his new album which swings from experimentally contemplative when played quietly, to a powerful physical experience when he decibels are raised to club level."

**BAXTER, BLAKE: *Globus Mix Vol. 2: A Decade Underground* CD (TRES 98 CD). \$18.00**

"The second mix CD compilation concerning House Music, released by Tresor, was mixed and compiled by Tresor Resident DJ Blake Baxter. Coming from Detroit, Blake here shows us his very own definition of House with a slamming set full of classics according to his enthusiastic shows in the Globus, the upper floor of Tresor." Includes tracks by Disco Freaks, Basic Bastard, Markey, K-Hand, Jack & Jill, Junior Vasquez, Trevor Rockcliffe, numerous Blake Baxter tracks.

**PACOU: *No Computer Involved* CD (TRES 99 CD). \$19.00**

Second full-length by this Tresor-club mainstay, lending a voice to the (no longer) underly-

ing anti-digital stance evident in contemporary electronic dance music. Serious pumpin'/jackin' 4/floor with varying levels of intensity/complexity. Definite post-Chain Reaction/Profan minimalist overtones." — Hrvatski. "With an affect for Todd Terry, Underground Resistance, and local legends Basic Channel/Chain Reaction, Pacou's mysterious productions stand on their own; uniquely wrapping and unwrapping abstract sequences around choppy percussion to very contagious effect."

**PACOU: No Computers Involved 2LP (TRES 99 LP). \$17.00**

#### TRICATEL (FRANCE):

**TOBY DAMMIT: Gopher Edits EP 10" (TRI 25006). \$8.00**

"The sixth translucent 10" on Tricatel presents 6 tracks from Toby Dammit. He has just started a new label Hit Things which is a sub-label of Euro Ralph, the label who supports The Residents. The sound ranges from dark landscapes to electro experiments with a bit of hard techno. The whole thing has been edited by Alex Gopher himself."

#### TRIGRAM (JAPAN):

**RYOJI, HOJITO: A Man From The East CD (TRI 902). \$21.00**

Solo piano recorded in Russia 1993 by this improvising, prepared-pianist. "Scratching, rubbing, striking the strings, inside playing, but not just your ordinary inside-playing. Playing different other objects on the metal strings, he comes up with other sounds never heard before. Objects like Styrofoam, empty beer and soft drink cans, plastic pipes."? Soejima Teruto.

#### TRIM (BELGIUM):

**KERN: RSD Duty Cycling LP (TRIM 002). \$12.00**

"Kern aka Ken Dutrieu or Dilemma (Irdial) examining further the possibilities of repetitive dub techno. The entire atmosphere of the album is very dark and industrial. Not that it sounds like a gothic album or even something from that load, but most tracks give you the feel that it's recorded in a very big, empty hanger early morning. The album is a bit more experimental and innovating than the previous 12"s. There are still some tracks that could be played on a dance-floor, but you will have it difficult to find some acid sounds on it. The dance pieces are more pulsating now through it's repetition and beats-esque sounds."

**KPT.MICHI.GAN: Hey Love LP (TRIM 003). \$12.00**

"The Captain used to play in different indiepopbands (Tuesday Welt) before locating himself in Scheider Tm. This completely electronic solo outfit still connects him with pop and electro, but moves towards slow grooving Chain Reaction stuff — like a pitched-down Vladislav Delay. The tracks follow up very quickly, creating a kind of ambient, utempto popbeat and minimal techno beat at the same time. It makes you cheerful without letting you notice that you're settling down your brain, and is an irresistible record. Summer days are coming up, and this can be your Summer record. Reference points are Solvent, Hallucinator, Mille Plateaux stuff, or an instrumental Lali Puna."

#### TRIPKICK (GERMANY):

**GURU GURU/ULI TREPTE: Hot On Spot LP (TRIP 001). \$16.00**

Reissue of the split album, originally issued by Steven Stapleton's United Dairies 1987. The Guru Guru side features an 18-minute freakout version of 'Bo Diddley' from 1972, performed by the trio of Mani, Uli & Ax. Recorded by an "unknown source at unknown location" it features mediocre fidelity but a pretty freaked performance and well worth a spin. The Treppe side, 'Inbetween,' is from 1974, featuring Roman Bunka, Christian Burchard, Carsten Bohn, Willi Pace & Rosy Rosy.

#### TROPEN VERLANG, KÖLN (GERMANY):

**WOHNSEIFER/DIVERSE BRAUNMUSIC, JOHANNES: Honda Beats LP (TROPEN 02). \$14.00**

"Second (First?) record from this German producer notable for producing an album pairing club-beats with sounds derived from a certain series of Braun alarm-clocks. Conceptually speaking, this must be the companion volume, as the engine 'roar' prevalent in the opening track could only be of one source... a sparkling new red Prelude/Accord/Civic (whichever model is featured on the four-color cover...). It remains questionable that ALL sounds are from said automobile (even after repeat listenings it seemed both sides of possible/dubious). Similar flavour to the Diverse Braunmusik LP; minimal techno thumps and click/clack modulations around the center rhythm axis... Just one of the many forks in the road of contemporary German electronic music. Wacky." —Hrvatski.

#### TRUE PEOPLE (GERMANY):

**MILLS, JEFF: At First Sight CD (TRUE 002 CD). \$15.00**

"At First Sight is the new artist album from techno superstar Jeff Mills. The album is 13 tracks of visionary techno & sci-fi drama in pure Mills-style. His fans will know At First Sight is his first full artist album for sometime. As each piece of music to come from his studio is sought after & carefully collected, 13 tracks of brand new material is bound to cause a stir. In his own words, 'At First Sight is an indispensable map. It is a collection and/or trail of Sci-Fi works that I have been wishing to release for many years.' Never one for trivial forms of expression (that's not to say his dj sets don't rock!), Jeff's current work was inspired and influenced by Time, the Twilight Zone, Harmonic, Dreaming, expanding Black Matter in our Universe, the 'What If' series by Marvel Comics, Black Holes & M87, and creating music through forcing the hands to act as tools."

**MILLS, JEFF: At First Sight 2LP (TRUE 002 LP). \$16.00**

Double LP version; CD version next week. "At First Sight is the new artist album from techno superstar Jeff Mills. The album is 13 tracks of visionary techno & sci-fi drama in pure Mills-style. His fans will know At First Sight is his first full artist album for sometime. As each piece of music to come from his studio is sought after & carefully collected, 13 tracks of brand new material is bound to cause a stir. In his own words, 'At First Sight is an indispensable map. It is a collection and/or trail of Sci-Fi works that I have been wishing to release for many years.' Never one for trivial forms of expression (that's not to say his dj sets don't rock!), Jeff's current work was inspired and influenced by Time, the Twilight Zone, Harmonic, Dreaming, expanding Black Matter in our Universe, the 'What If' series by Marvel Comics, Black Holes & M87, and creating music through forcing the hands to act as tools."

**VA: Female Pressure pres. Acid Maria & Electric Indigo: Welttour 2CD (TRUE 004 CD). \$22.00**

"Electric Indigo and Acid Maria, activists on all continents, are setting up a new legend: Welttour is the fulminate first issue of a new compilation series, that we're about to present

to you. Together they are a notorious power team, that is internationally known, if not ill famed, as a 100% party guarantee on the world's dancefloors. Both of them have already been releasing on diverse labels. Electric Indigo e.g. on Disko B and Gigolo and in the future on her very own imprint Indigo:Inc Recordings, Acid Maria on Raw Elements, WMF and Ware. Electric Indigo will contribute edgy and swinging techno with classiness and elegance to the compilation. While Acid Maria delivers her very own mixture of electro, acid-house and locked grooves." Artists: Lawrence, Supercollider, Bakazou, Electric Indigo, Ben Klock, Microthol, Headman, Alex Cortex, Bobby Konders Feat. Massive Sounds, Soundhack, Marc Holste, Wasserman, Aaron Carl, Twinnie, Thomas Brinkmann, Volsoc, The Freaks, Aysam, Cassy & Dave The Hustler, James First & Gladis Garcia, Ark, Hardbrothers, Brett Johnson Feat. Dave Barker, Savas Pascalidis, Konkord, Plastikman, Grom, Markus Günther & Acid Maria, Fastgraph, Traffic Signs, Lockstep, Deko, Alter Ego, Lars Sommerfeld, Btrax, Trike, Superpitcher, Spektrum, Khan, Crossover, Cristian Vogel.

#### TRUNK (UK):

**CAMERON, JOHN: Psychomania CD (JBH 002 CD). \$13.00**

"This is not a reissue. This is the first time this cult biker soundtrack has ever been heard. Another massive soundtrack release from Trunk following their Wicker Man and Kes albums. Psychomania is a cult movie — a cult biker movie and there's probably no other British movie quite like it. It's a tale of Frog worshipping bikers who discover the secret of eternal life. They commit suicide and return as The Living Dead, bikers who wreak havoc upon local supermarkets and motorways. Released in 1972 this film has slowly gathered cult following. Not only because it's so ridiculous but more importantly because of the music which has never been released properly until now. The recording also includes some excerpts from the movie, including some hilarious lines from Beryl Reid and Nicky Henson. All in all, this is an intense listening experience. It is rocky, progressive and quite wild, with a bit of blaxploitation thrown in for good measure. The evil kids will love it. Afterall, they've been waiting thirty years to get their hands on it."

**KIRCHIN, BASIL: Quantum CD (JBH 003 CD). \$13.00**

First issue of this archival recording, originally recorded in 1973. "This is not a reissue. This is the first Basil Kirchin recording released for thirty years. Format: CD and very limited vinyl (500 numbered copies) release. Although there hasn't been a Basil Kirchin release for over 30 years, his reputation is still intact as being one of the most innovative and influential composers of the late 20th Century. This release is possibly his finest hour. It's certainly his weirdest. His last releases, in 1971 and 1973 are both rare and highly influential. This is the man who discovered a new way of listening and a whole new sound —with his unique mixture of jazz and field recordings he became a key influence in the development of Brian Eno's famous ambient works, and also a major influence behind the industrial movement of the mid seventies, for bands like Nurse With Wound. However his influence does not stop in the seventies — bands such as Broadcast are now citing Kirchin as an influence. Constructed in the early 70s, Quantum was spliced together by Basil using jazz, field recordings (animals, insects, trains), his wife and autistic children. Artists involved include the hugely important Evan Parker, Darryl Runswick, Kenny Wheeler and Graham Lyons. The result is a very different and occasionally harrowing journey through sound. Beautiful and often extraordinarily dark, imagine an early 1970s version of the Aphex Twin mixed with a bit of Bjork."

**VA: Flexi-Sex CD (JBH 004 CD). \$13.00**

"A filthy collection of hardcore flexi disc from British porn magazines. Yes, honest. In the late 70s the ever inventive porn industry tried something a little different. The idea was simple really, you buy your dirty mag, and free inside, along with the chosen lady of the month was a pull out square-cut flexi disc. A quick jerk and the disc was out, you place it on your music centre, place a coin near the centre to stop it slipping and just turn it on baby. The flexis on this release date between 1978 - 1982 and come from Rustler and Whitehouse. The whole point of this LP is really to laugh, and listen to the absurd mind of 70s British pornographers at work. Irresistible for DJs and a working tool, the content of these recordings is very salacious, hardcore in fact, so you have been warned. But rather like the stories written in jazz mags at the time, you just know none of it's true. Which makes them even worse, which is quite good really."

**KIRCHIN, BASIL: Charcoal Sketches/States Of Mind CD (JBH 005CD). \$14.00**

"Two vintage unreleased mini albums on one CD. This is not a reissue. This is the first time this music has been heard. Following on the recent success of the the Kirchin recording Quantum... Both are very different recordings, but are important missing parts of the mysterious musical life of Basil Kirchin. The first part — Charcoal Sketches — were tracks recorded before Quantum was recorded. They represent the initial musical jottings made by Basil before he built up his ideas into the magnificent avant garde opus we all know and love. The music is far gentler than Quantum. You'll hear some fine and very different instrumentation, which includes some sublime piano and even the early use of slightly manipulated birdsong. This trio of 'Sketches' is truly delightful and very different to anything you may have heard before. The Second part — States Of Mind was a recording made by Basil in the late 60s for a medical documentary about mental disorders. It's important to note that this recording represents an early collaboration between Kirchin and the avant garde God Evan Parker, and this has to be one of the first times Parker is captured blowing in his new, free style."

**TRANSCARGO: Idle Luxury CD (JBH 007CD). \$15.00**

"Trunk Records is proud to release Transcargos debut album Idle Luxury... slightly skewed sunshine/space-age pop in the style of Saint Etienne or a more poppy Broadcast. Transcargos music is hooky ('hooks harder to remove than red wine stains from a carpet'), different and occasionally quite beautiful — they write everything from simple ballads to modern glammy blues and liven up the stale sound of pop with their great fusions of catchy grooves and lyrics grooves with an added brass section. Anthony Whiting, the guitarist and producer in the band has made three of the tracks on the new Mia album (released on XL Recordings)."

**TRUNK, JONNY: The Inside Outside CD (JBH 008CD). \$14.00**

"As you'd expect from the man who brought you such unusual delights as The Wicker Man, The Clangers soundtrack, and even the music from a few dirty movies, this is an extraordinary debut. Across the thirteen tracks you'll hear familiar styles of music mixed in a way you may not have heard before: imagine a musical cocktail of Mr. Scruff, Alfred Hitchcock and Tarantino, or David Holmes playing at a car boot sale....There is bizarre horror funk here, secret agent hip hop, a pastoral waltz on an abandoned ship, spooky beats, some very groovy sleaze, even twisted nursery rhymes you wouldn't play to children. Although some of this may sound dark or even a little challenging the music is remarkably accessible, and very radio friendly. Track One, 'Sister Woo', with all its yelping hip hop madness has been playlisted by Radio One's Gilles Peterson. Track Two could have been lifted straight from One Flew Over The Cuckoos Nest. Track Three is like a spaghetti western in space with an alien. The Work ('Track Four) is opening the Top Shop fashion show this week. 'Deep in a



Dream' is half beats half trip, like a beautiful nightmare you can dance through. 'Curl One Out' will get you squirming in a painfully groovy way. We could go on, but it's best you listen."

**TRUNK, JONNY: *The Inside Outside LP* (JBH 008LP). \$15.00**

LP version.

**GRAY, BARRY: *UFO (Original TV Soundtrack) LP* (JBH 010LP). \$17.00**

"This is an LP only release from Trunk, 500 copies only! This is the great and groovy unreleased TV music to one of the UKs most cult, dare we say 'sexy' Sci Fi TV series, *UFO*. The music is hip, weird, electronic, jazzy and very groovy, with massive beats, weird strings and even a strange drug sequence. This is sci-fi music to die for, from one of Gerry Andersons finest productions. This album has never been released before and is never likely to be issued on vinyl ever again."

**VA: *Dawn of the Dead - Unreleased Incidental Music CD* (JBH 011CD). \$15.00**

"An absolute classic release from Trunk records, the unreleased incidental music from *Dawn of the Dead* including unique original and unseen artwork. Romero's cult classic *Dawn of the Dead* is possibly the greatest Zombie movie of all time. Often copied but never bettered this thrilling gorefest has over the years gained literally thousands of fans throughout the world. There are dedicated webrings, websites, fan clubs and magazines just for the film, it really is one of the great cult movies of the 70s. The music from the film was played by Goblin (the progressive Italian rockers), and their soundtrack was issued at the time and has never been out of print since its original release. However the Goblin score is only a small fraction of the soundtrack. What eager fans have always wanted are the incidental cues. The weirdo electronics. The dramatic underscoring. The bonkers ragtime jazz. The truly strange big band numbers. Seriously, fans of this film have been waiting years for this one very special release. Well the wait is over for them all...Carefully compiled on this album are these great missing musical moments. They were chosen for Romero by his friend and fellow horror genius, Dario Argento as they were cutting the film, and their twisted, dark humour is all over this release. Out of the 100+ cues Romero used in the film (some only 2 seconds long!), the tracks they have selected are the longest and most distinctive in the film, this is the music the fans have been waiting for. Best of all is 'The Gonk', a truly insane piece of mechanical, almost hypnotic big band jazz. Following on from 'The Gonk' is a truly weird and wonderful menagerie of tracks — including the rare country blues cut 'Cause I'm a Man' performed by The Electric Banana (the band which included members of The Pretty Things). All together these tracks build into a quite wonderful and unique mix of dark electronic horror and musical humour which is something we believe the hardcore horror fans will really enjoy."

**VA: *Dawn of the Dead - Unreleased Incidental Music LP* (JBH 011LP). \$16.00**

LP version.

**CAMERON, JOHN: *Kes CD* (KES 001 CD). \$13.00**

"Following the massively successful *Clangers* and *Wicker Man* soundtracks, Trunk Records is only too proud to present *Kes*.... One of the most beautiful unreleased soundtracks of all time. It may be short, but no score is sweeter or more memorable. Artwork comes with sleeve notes by Jarvis Cocker.. "This is the real thing. This is beauty so fragile it hurts. This is music with the Jesses Well & truly off". Mid priced CD plus limited edition vinyl. Originally recorded at Olympic Studios in 1969, the master tapes have sat silently with the composer John Cameron for over 30 years. The recording itself is a beautiful mixture of wistful pastoral compositions with slight jazz tinges. The musicians themselves read like a who's who of late 60's British Jazz any recording by these musicians are exceptionally rare and valuable eg. Harold McNair's first LP changes hands for 500 pounds."

**TRANSCARGO: *Oh Boy EP CD* (TTT 003 CD). \$6.50**

"We are pleased to announce one of the most eclectic, accomplished debuts we've heard in a good while in the shape of Transcargio. It's pure pop. It's catchy (we challenge you to get 'Oh Boy' out of your head after a couple of listens) but twists and turns and does all that a pop hit shouldn't. Currently earning praise and plays from Mark & Lard, Tim 'Love' Lee and Zero 7, what also makes Transcargio that bit extra-special is that they're the first contemporary pop combo to be signed to the legendary Trunk label. File next to St Etienne/Stereolab."

**TRUNK, JONNY: *Dead Soon/Dead Mouse Blues 7"* (TTT 004 EP). \$5.00**

"Very limited (400 only) 7" by Jonny Trunk on the very wonderful Trunk label. This 3rd single from Jonny Trunk brings with it the sound of Autumn with beautiful strings, wild thunderstorms and a very dead mouse."

**TRUNK RECORDS (UK):**

**VA: *The Battle of Bosworth CD* (BARKED 3CD). \$18.00**

"Contemporary remakes of material found on the *Super Sounds of Bosworth* CD/LP. Remixes by Klute, Ronnie & Clyde, International People's Gang, etc... done up with similar descriptive candor."

**ELLIOT, VERNON: *The Clangers - Original TV Music CD* (SOUP 1CD). \$13.00**

"Now here's an album that thousands of nostalgic adults, kids and serious soundtrack collectors have been waiting years for, the original music from the two series of *The Clangers*. Available for the first time on CD and vinyl. Recently voted by the great British public as number 13 best children's programme ever. CD includes 12 page full colour booklet including unseen photos and *Clangers* drawings, original music, a 20 second interval and then the infamous *Clangers* opera compiled by Oliver Postgate. Originally recorded in 1968, this is the first ever release of this beautiful soundtrack, the master tapes have sat quietly in creator Oliver Postgate's 'underworld' for 30 years...until now! To date the music has been heard throughout the 26 episodes but always at low level, now we can enjoy at full volume. The music begins with the infamous spoken word intro from episode one and ends with the music from the last ever episode. Comprehensive sleeve notes and booklet with unseen photos of Oliver Postgate and Peter Firmin at work, the biography of Vernon Elliot the composer, original working musical sketches and the very first drawings of *The Clangers* before they were presented to the BBC. These items have never before been seen in public."

**TUGBOAT (UK):**

**SPRING HEEL JACK: *Treader 3LP* (TUG 009 LP). \$24.00**

UK-only vinyl issue of the follow up to 1997's *Busy, Curious, Thirsty* (CD version will be released in the US by a Ryko-affiliated label). "Treader sees Spring Heel Jack add extra breadth to their already impressive musical palette. Opening track 'Is' is a display of discordant Bond-funk carried off with great aplomb. It more or less dispenses with their familiar drum'n'bass rhythmic blueprint and this is true of most of the tracks on the album. Like their love of the avant garde, their love of breakbeats is occasionally worn on their sleeve, but more often than not it bubbles beneath the surface." Limited stock.

**LOW: *Dinosaur Act CD* (TUG CD024). \$7.00**

"This is the first taster of the forthcoming Steve Albini produced album, due for release

from Low in Jan./Feb/ 2001. Arguably thier most poppiest and radio friendly song to date, this is the band's first release since last year's phenomenally well-received *Christmas EP*." Limited stock.

**TULIP RECORDS (JAPAN):**

**VA: *OST The Brown Bunny CD* (TLIP 1001CD). \$34.00**

Japanese-only soundtrack to the 2003 Vince Gallo movie (feat. Gallo & Chloe Sevigny). Packaged in an elaborate digipack with insert book of stills and liner notes by Gallo and John Frusciante. The CD has 5 exclusive Frusciante tracks recorded specifically for this movie, which are in John's ultra-downer mode (a la his 1997 classic *Smile From The Street You Hold*) — fractured elevation at the frontier. Evidently these track aren't even in the movie (explaining it would be "unexplainable") — a movie that brought tears to the sophisto's at Cannes (and has rarely been seen anywhere else). Completely desirable package. Tracklisting: 01. COME WANDER WITH ME, Jeff Alexander 02. TEARS FOR DOLPHY, Ted Curson 03. MILK AND HONEY, Jackson C. Frank 04. BEAUTIFUL, Gordon Lightfoot 05. SMOOTH, Matisse/Accardo Quartet 06. FOREVER AWAY, John Frusciante 07. DYING SONG, John Frusciante 08. LEAVE ALL THE DAYS BEHIND, John Frusciante 09. PROSTITUTION SONG, John Frusciante 10. FALLING, John Frusciante.

About the movie: "It's the story of one man's tragic loss of the love of his life. He is Bud Clay. And he races motorcycles. He rides in the 250cc Formula II class of road racing. Round and round he goes, repeating laps over and over until the race is over. The story begins with Bud racing in New Hampshire. Bud's next race is in California in five Days. And so his journey begins across America. And everyday Bud is haunted by the same memories of the last time he saw his true love. Bud will do anything to make those memories disappear. And every day he tries to find a new love. Making outrageous requests of women to come with him on his trip and then leaving them behind after they've agreed. He can't replace Daisy, the only girl he's ever loved and the only girl he will ever love. But every day he tries."

**TULPA RECORDS:**

**FLAHERTY/COLBOURNE/SCHOLZ/MURRAY: *Cydonia LP* (TUP 020). \$7.00**

6th LP, from 1993. Featuring the "touring" quartet version of this total-improv outfit, with Flaherty (alto, tenor sax), Colbourne (drums), Scholz (violin), Murray (guitar).

**COLBOURNE/SCHOLZ/MURRAY: *In Motion LP* (TUP 021). \$7.00**

Trio outing minus Flaherty from this CT free energy ensemble. Guitar/violin/drums improv. Pressed in an edition of only 300. Recorded in the spring of '92, released 1994.

**TUMULT:**

**BURMESE: *A Mere Shadow and Reminiscence Of Humanity CD* (TUMULT 076). \$13.00**

"The return of the four headed hydra, Burmese, San Francisco's grind/noise/sludge behemoth. Cutting a swath of mayhem brutality and entropic dissonance, Burmese make their table-tossing, audience-baiting, tantrum-throwing peers look like charm school graduates. Punk rock Gallant to Burmese's skull crushing, soul poisoning, ear shredding Goofus. Now with an extra drummer and a renewed, dangerously unhealthy obsession with Whitehouse, Burmese have slowed things down a bit. Gone are the hyperspeed blast beats and in their place are midtempo dirges, stumbling drunkenly through nihilistic, grinding sludge, spewing bile and ultraviolence. Pounding militaristic beats demarcate vast expanses of throbbing feedback, guttural growls, tarpit washes of bowel loosening low-end and 16 rpm grind-core."

**WORMS: *Pelican Songs CD* (TUMULT 111). \$13.00**

"Will Finland never cease to surprise us? How can one tiny country continue to produce so much progressive, transgressive, creative and fucking perfect experimental rock? Circle, Keuhkot, Avarus, Anaksimandros, Mieskuoro Huutajaat Pharoah, Overlord, Ektroverde, Skepticism, Kemialiset Ystävät. So here it is, finally, and man it is something. Five tracks of beautiful brutality. A dark and wintry, more motorik My Bloody Valentine, mixed with a little Circle and a little Filth-era Swans. Or some Frankensteinian dirge rock band, equal parts Godflesh, My Bloody Valentine, the Shadow Ring, and the Swans. The disc starts off with a massive 30 minute medley, a droning hypnotic dirge, like Terry Riley composing for Godflesh or the Melvins and quite reminiscent of Dutch riff gods Gore. Definitely for fans of all the above mentioned bands as well as connoisseurs of drone/dirge/doom. Crushing beautiful."

**IRAN: *The Moon Boys CD* (TUMULT 121). \$13.00**

"This is the second missive from San Francisco's premier NOISEPOP band, not noise pop in the jangly-pop-punk-San-Francisco-festival-tight-pants-thrift-store-t-shirt-wanna-be-on-MTV-bullshit sense, but the gorgeous-pop-songs-buried-under-a-thick-splattey-wall-of-buzz-hum-whir-skree-guitars-set-on-self-destruct-Beatles-filtered-through-Skullflower sense. Like Sebadoh or Pavement being backed up by Throbbing Gristle or Whitehouse. Or Nurse With Wound fronted by Elliott Smith. You get the idea. Gorgeous, heart-breaking, voice-cracking lo-fi love (and un-love) soup, delivered in a wavy falsetto, over gentle guitars naive drumming and strange but wonderful backgrounds woven from vocals, amp hunt, guitar buzz, as well tumbling low end and squealing feedback."

**SKULLFLOWER: *Exquisite Fucking Boredom CD* (TUMULT 212). \$13.00**

"First release in 7 years from mighty UK heavy/drone/psych gods Skullflower. Matthew Bower (Sunroof!, Total ) resurrects his slumbering free-noise behemoth with this gorgeous blast of hypnotic, pummeling, droning crush, equal parts shimmering skree, damaged motorik rhythms, murky and druggy psych-rock riffs and swirling fuzzed-out guitars. The album's core is the epic, expansive and never ending, four part suite 'Celestial Highway', a sludgy sabbath sevensies rock riff, repeated adinfinitum, a dangerously unstable entropic jam whererin the riff slowly drifts apart, sinking into a churning tarpit of abstract whirl and hum, gradually mutating into a drifting, throbbing pulse, as warbly synths, chirping birds, and twist washes of dreamy sonic turbulence overtake and subdue any traces of the original riff. Mesmeric and hypnotic and totally otherworldly. Like UK mantric rockers Loop, on repeat play, while your boombox runs out of batteries, or a sweeter, prettier version of Dutch minimal metal gods Gore, or imagine Steve Reich or Terry Riley composing for Black Sabbath. Packaged in a gorgeous two tone digipak, and featuring sonic contributions from Vibracathedral Orchestra's Neil Campbell and produced by Colin Potter."

**VA: *Painted Black CD* (TUMULT BLK). \$13.00**

Long awaited compilation of "covers" of the Rolling Stones' "Paint It Black", inspired by Fennesz's legendary Mego single. "A pop song ruined. Everyone's favorite becomes ours. A seamless whole: variations as movements of a single greater interpretation. An international appreciation/depreciation in sound." Artists include: Mieskuoro Huutajaat, James Plotkin's Joy Of Disease, Stilluppsteyna, Kit Clayton, Acid Mother's Temple, Hrvatski, The Tape-Beatles, Troum, Fennesz, Circle, and Loren Chasse

**TURNING POINT MUSIC (ITALY):**

**MAN: Man LP (TPM 02318). \$16.00**

"One of the most talented bands to come out of Wales during the late sixties, Man started off as a Swansea-based vocal group called the Bystanders, but soon began to move into more progressive territory. Their first two albums, both released on Pye in 1969, were heavily influenced by the West Coast sound (i.e. Quicksilver Messenger Service), but it was their self-titled third album, released the following year, that solidified the band's sound and earned them critical acclaim. With the help of a new label (Liberty) and a new rhythm section (Terry Williams on drums & vocals and Martin Ace on bass), Man had developed a trademark psychedelic sound that earned them the reputation of being Wales' answer to the Grateful Dead."

**LES FLEUR DE LYS: Reflections LP (TPM 02319). \$16.00**

"Les Fleur De Lys were a one of the most talented British mod-psych groups of the 1960s, but due to frequent line-up changes and lack of chart success, they have remained one of the era's best kept secrets. This 22-track anthology uncovers the band's twisted journey — from their early Immediate recordings (with a young Jimmy Page manning the boards) through various side projects — to their final 'Your Just A Liar' single."

**TIPPETT, KEITH: Blueprint LP (TPM 02320). \$16.00**

"One of the most influential and innovative pioneers in contemporary British jazz, pianist Keith Tippett first gained widespread attention in the late sixties — early seventies for his piano / keyboard playing on the recordings of King Crimson, Soft Machine, Elton Dean and Peter Sinfield. Despite these high profile appearances, Tippett's solo releases inexplicably never gained more than a small, but dedicated cult following, making him one of the most talented and undervalued living British jazz musicians. *Blueprint*, originally released in 1972 features his wife Julie Tippett (née Driscoll) on vocals, Roy Babbington on bass and Frank Perry and Keith Bailey on percussions. The session, produced by Robert Fripp, finds Tippett exploring new musical realms and marks the start of his free improvisation career."

**THOMPSON TRIO, DANNY: Live 1967 LP (TPM 03222). \$16.00**

"This set recorded live in 1967 is a rare chance to catch the great Danny Thompson and John McLaughlin together playing jazz standards like Miles Davis' classic 'All Blues' and Coltrane's hauntingly beautiful 'Naima'. A founding member of the pioneering Pentangle (along with Bert Jansch), Thompson has played with everyone from Nick Drake to Elvis Costello to Marc Bolan to Kate Bush and Alexis Korner, becoming one of the most influential British bass players of all time. While McLaughlin, still relatively unknown at the time of this performance, has gone on to become a household name in jazz guitar." 180 gram vinyl.

**BUCKLEY, TIM: Once I Was LP (TPM 205). \$16.00**

"Great collection of live tracks. The first side contains 'Dolphins' and 'Honeyman' from a May 1974 BBC broadcast. Plus a previously unreleased 12 minute version of 'I Don't Need It To Rain' recorded in Copenhagen in October 1968. The second side features five tracks recorded in April 1968 for the John Peel show. Gatefold sleeve and 180 gram vinyl."

**PINK FAIRIES: Kings of Oblivion LP (TPM 206). \$16.00**

"Originally released in 1973, Kings of Oblivion is the Pink Fairies third and final studio album with Larry Wallis on guitar. Tracks include 'City Kids' (famously covered by Motörhead) 'I Wish I Was a Girl', and 'Street Urchins'. The drug-fueled Pink Fairies sprung from West London's hippie scene and included former members of the Deviants (Mick Farren) T-Rex (Steve Took) and Pretty Things (Twink)."

**FALL, THE: Live At The Witch Trials LP (TPM 208). \$16.00**

"Legendary debut album by the band who redefined British punk rock with their own style of cacophonous minimalism punctuated by the scathingly cynical vocals of the king of sarcasm Mark E. Smith. Originally released in January 1979 on Step Forward with Martin Bramah on guitar. It includes 'Rebellious Jukebox', 'Two Steps Back', and 'No Christmas For John Quays'. Original artwork. 180 gram HQ vinyl."

**FALL, THE: Dragnet LP (TPM 209). \$16.00**

"The Fall's rare second album and guitarist Craig Scanlon's debut with the band. Originally released in October 1979 (just 9 months after their debut), it includes 'Spectre vs. Rector' and the melodically and lyrically brilliant 'Dice Man'. Original artwork. Gatefold sleeve. 180 gram HQ vinyl."

**FALL, THE: Grotesque (After the Gramme) LP (TPM 210). \$16.00**

"The Fall's first studio album for Rough Trade. Originally released in 1980. The ever-sardonic piper Mark E. Smith takes us on his usual off kilter tour, with Marc Riley and Craig Scanlon at the wheel. Includes the delicious 'Pay your Rates', 'How I Wrote Elastic Man' and 'N.W.R.A.' (the North Will Rise Again)?"

**SOFT MACHINE: Live at the Paradiso LP (TPM 212). \$16.00**

"Recorded live at the Paradiso in Amsterdam on March 29, 1969 with Robert Wyatt on drums and vocals, Hugh Hopper (replacing Kevin Ayers) on bass and Mike Ratledge on keyboards. *Live At The Paradiso*, the only live recording of the Soft Machine available from this period, captures the band at its frenzied creative peak. Featuring material from the band's amazing second album." Die-cut circular jacket.

**THIRD EAR BAND: Raga Live 2LP (TPM 216). \$22.00**

"Although the Third Ear Band recorded for Harvest (home to many of Britain's leading progressive rock acts) in the late 1960s, the group was more of an experimental ensemble, relying on strictly acoustic instruments, such as violin, oboe, cello and hand drumming. Founder and drummer Glen Sweeney used the term "raga" to describe their music because the melodies and trance-like rhythmic patterns were inspired by the classical music of India."

**GONG: Pre-Modernist Wireless: On Radio 1971-74 2LP (TPM 99202). \$22.00**

"The definitive collection including all their John Peel sessions recorded from 1971 to 1974. 9 tracks and beautiful artwork by Daavid Allen himself. Gatefold sleeve and 180 gram HQ vinyl."

**AYERS, KEVIN: The Radio Sessions 2LP (TPM 99203). \$22.00**

"12 track collection featuring radio sessions from 1970 to 1972 with help from Robert Wyatt, Mike Ratledge, Mike Oldfield, Lol Coxhill, Mick Fincher, David Bedford and more. Gatefold sleeve 180 gram HQ vinyl."

**TURSA (UK):****SOL INVICTUS: Paris CD (TURSA 002 CD). \$15.00**

"An acoustic concert recorded at the Theater Dubois in 1994. Paris - one imagines the aroma of coffee and the bohemian chatter of Left Bank café society. In future you will also think of Tony Wakeford, the Edith Piaf of Folk Noir and his live rendition of 'Black Easter'. Nathalie Van Keymeulen and Celine Marliex - Bardeau on violins, ably assist Tony Wakeford on some of this set. They played the striking and enchanting string arrangements on the seminal 'In The Rain' opus. Mastered by Denis Blackham at Skye studios in Scotland. Includes rare renditions of 'Nothing Changes' & 'Above Us The Sun'."

**SOL INVICTUS: The Blade LP (TURSA 014 LP). \$19.00**

"The Blade is the first in a series of classic album reissues on vinyl. Limited to just 1,000

copies and all fully autographed by Sol Invictus main man Tony Wakeford. The Blade comes in luxurious black vinyl with a bronze embossed cover with the original Blade artwork."

**SKALD: Voices of Thula CD (TURSA 018 CD). \$19.00**

"A record of sublime melancholic beauty. Skald's music draws its inspiration from the Nordic myths of Northern Europe. The album ends with interpretation of a Voluspa which is the creation, destruction and rebirth poem of the Scandinavian and Germanic tribes. Harps, trumpets, violins and female vocals swirl and sway in the Odinic Way! The album is produced by Tony Wakeford and features Eric Roger & Nathalie Van Keymeulen from L'Orchestre Noir on trumpet and violin respectively."

**L'ORCHESTRE NOIR: Eleven 2CD (TURSA 020 CD). \$28.00**

"The latest release from Tony Wakeford's L'Orchestre Noir is his requiem for the first World War and his expression of hope for peace in the Europe of the future. Musically, the styles range from classical to the melancholy of pop. *Eleven* is Wakeford's most ambitious neo-classical work to date. The first 2000 only come with a special bonus 11 track CD and the packaging will be a foil-blocked cardboard outer case with the CDs enveloped inside. Once this edition has sold out the album will revert to a single CD with a normal plastic jewel case."

**SOL INVICTUS: In A Garden Green CD (TURSA 021). \$22.00**

"The all-new studio album from Sol takes us on a moonlit stroll through Europa's garden Green. This release includes both the folk and neo-classical touches one expects from Sol but also has ambient touches alongside the more powerful feel that we witnessed on *The Blade*. *In A Garden Green* reflects the elements of mourning and renewal occurring while the album was being recorded. The first 1000 copies of the album will include an external CD slipcase and a poster, both featuring the verdant artwork of Tor Lundvall."

**SOL INVICTUS: All Things Strange And Rare CD (TURSA 022). \$15.00**

"This is the World Serpent mid-price version of the now deleted USA compilation. The CD combines 6 rare tracks from the Sol Invictus catalog. The WS version comes with all new artwork and extensive sleeve notes from Mr. Wakeford."

**SIEBEN: Forbid The Sun's Escape CD (TURSA 023). \$19.00**

"Sieben began after Sally Doherty, Jane Howden, and Matt Howden started working together in Sol Invictus. Collectively they have worked on *Cupid and Death*, *In Europa*, *The Blade*, *In A Garden Green*, and on the L'Orchestre Noir albums. Sally Doherty has recently composed music for the BBC documentary *Empire of Death* which was screened on British and American television. Jane Howden has recorded and played with Genesis P. Orridge and she sang on *In A Garden Green*. *Forbid The Sun's Escape* is a compelling soundscape bringing together Jane's sensuous voice and throbbing bass guitar, Sally's ethereal and emotive voice and flute, and Matt's hypnotic violin and strings. The music tells stories of loss and longing, war and legend, and the relentless power of nature."

**SOL INVICTUS: Trieste CD (TURSA 024). \$14.00**

"A pristine recording of an acoustic concert in Trieste's lovely Theatre Miela. Matt Howden and Sally Doherty ably assist Tony Wakeford on 17 pieces that span the Sol Invictus repertoire. The concert was part of the Musica In Nero Festival held in November of 1999. An elegant momento of a fine event."

**HOWDEN/TONY WAKEFORD, MATT: Three Nine CD (TURSA 025). \$18.00**

"*Three Nine* is collaboration with Tony Wakeford (Sol Invictus) and Matt Howden (Sieben) and is based around the third and ninth runes. Many of the parts in *Three Nine* conform to a musical/mathematical three or nine structure; some parts are in 3/4 time, 9/8 time, fragments of music or melodies occur in patterns of three or nine. It was not merely a mathematical experiment however; Wakeford & Howden really capture the spirit and mysticism of the subject matter."

**SOL INVICTUS: Hill Of Crosses LP (TURSA 028 LP). \$19.00**

"For the first time since the release of *The Killing Tide*, Sol Invictus' new recording *The Hill Of Crosses* is available on vinyl. The album comes in black 180 grm heavyweight vinyl with a double embossed cover and an insert containing all the lyrics. *The Hill Of Crosses* LP also comes fully autographed by the fair hand of Tony Wakeford."

**SOL INVICTUS: Thrones CD (TURSA 029 CD). \$17.00**

"Matt Howden, Sally Doherty, Karl Blake, Eric Roger, and Renee Rosen join Tony Wakeford in what is in many ways a continuation of the path started with *Hill Of Crosses*. The toe is dipped a little further into the bathwater of warped Jazz and those with a liking for Ennio Morricone should not be too disappointed, especially with the fine trumpet work from Eric Roger. The almost de rigueur Karl Blake solo is a particularly fine example on the final track 'In The Blink of a Star'. Lyrically the album is a little more cryptic than some Sol Invictus releases but there is still plenty of misery for those who like to wallow."

**SOL INVICTUS: Thrones LP (TURSA 029 LP). \$19.00**

"Extremely Limited Edition of the all-new Sol Invictus album *Thrones*. Matt Howden, Sally Doherty, Karl Blake, Eric Roger, and Renee Rosen join Tony Wakeford in what is in many ways a continuation of the path started with *Hill Of Crosses*. The toe is dipped a little further into the bathwater of warped Jazz and those with a liking for Ennio Morricone should not be too disappointed, especially with the fine trumpet work from Eric Roger."

**SOL INVICTUS: The Giddy Whirl Of Centuries 2CD (TURSA 030 CD). \$17.00**

"Looking back through this veil of tears that is Sol Invictus, I marvel at the highs and tremble at the lows — playing in castles and historic sites being the top end, trying to sleep in a van while Mexican transvestites in hot pants scored crack in the car park being closer to the bottom. This double CD is an attempt to introduce my work for those dipping their toe into my musical CV. I suggest you buy all my CDs but those too cheap or lazy can at least get a taste of what most of the world's population are happily unaware of. The tiny percentage that do know my work will no doubt argue, Talmud-like, about what has been included and excluded. All I can say is this was the choice of wiser heads than mine alone." — Tony Wakeford.

**TURTLE'S DREAM (FRANCE):****HAINO, KEIJI: C'est Parfait CD (TD 001CD). \$17.00**

Keiji Haino: voice & rhythms machine. "Live recording at Star's Pine (Tokyo, March 2002), Haino Keiji plays rhythm machine like Cecil Taylor plays piano, mixing rhythms cataclysm with his 'Chant'. Concert built on the obsessive figure of the loop. 'I am a singer, first i am a singer', that's how Haino Keiji, Japanese citizen about fifty, genuine artist, talked about him in an almost rare old interview. Willingly or not, this declaration passed unnoticed by the entertainment promoters and other agents from the cultural industry through whom Art is nowadays forced to pass by. And, on this side of the Universe, Haino Keiji soon became the just one more new guitarist, holding thus his right place among the huge guitar heroes family whose quadrachronical genealogy spreads out in glazing paper anthologies in which ones, ad nauseam, would only be called to minds the blackness of his dresses crossed by the redness of his Gibson SG...Nevertheless Haino Keiji was just saying highly and strongly, through this sybilin assertion, the anteriority of his Chant (in the beginning was the Verb

and everything else is just wordy), and was hoping to put an end to the error in which he was trapped by our occidental hemisphere (perhaps on the asiatic continent was it different?): the just one more guitar hero. But this was not the best way. Behavouring themselves as scrutinizers obsessed by the sole movement of the flux and the reflux of the cultural waves, our oxen-dealers, portraiting themselves as pure aesthetes but not so much listening (only a few of them are doing it, so?) to the artists, were not taking the risk of hearing the former sentence, fatal to their commercial views, not even taking the risk of lending an ear to the genuine works to which this sentence was sending back. His Chant, even in its absence, is leading a decided dance wherever his art takes shapes. A Chant, as in an echo to Jaufre Rudel de Blaja's, Takemitsu Toru's, John Cipollina's, Iannis Xenakis', Django Reinhardt's, Antonin Artaud's, Moondog's, C/line's (and others too) ones. — Jacques Debout.

**MUKAI/RINJI FUKUOKA, CHIE: *L'energie De l'existence* CD (TD 002CD). \$18.00**

(Chie Mukai: voice, kokyū and drums, Rinji Fukuoka: cello, piano and drums). "Two concerts recorded in Tokyo at Ogikubo Community Center, the 7 and 8 September 2002. A drone music moving to free music, unfold to infinity, sonic caravan lost in the opiate meanders of the cortex (lost as they were in this map of Cosmos). Free drumming tearing apart the psychedellic melodies born from the strings, kokyū and cello played until exhaustion and loss (a primary key to a psychedellic journey.) An electric raga played endlessly."

**ENKIDU: *Hasselt* CD (TD 003CD). \$18.00**

"Live recording from the European tour of Enkidu in October / November 2002, to the invitation of Densit/ festival (France). Chie Mukai (kokyū, drums, voice), Sei'ichi Yamamoto (guitar, flute, voice) & Eric Cordier (hurdy-gurdy & electronics)." "Were one of so depressingly prescriptive a mindset, one could feasibly sketch both a lineage and a bullet-pointed timeline — beginning with Taj Mahal Travellers, touching on Takehisa Kosugi's 'Catch Wave', proceeding to East Bionic Symphonia, and concluding with Marginal Consort (music qua East Bionic Symphonia, if you will) — in an attempt to at least partially contextualise exactly what the three (or so) decades of history leading up to \_Enkidu\_ have compelled us to associate with Chie Mukai. But that would only partially explicate her conundrum. Pin-up and muse, leader and partner, invisible presence and tangible influence, Mukai coaxes cohesion and entices dissent. She can happily rein in collaborative dispositions as potent as Masayoshi Urabe and Jutok Kaneko, yet willingly sublimates herself to the respective remits of Hallelujahs and Nagisa Ni Te. Mukai's music speaks eloquently of a creative anomaly neatly summarised by the harmonics she extracts from her kokyū: at once shimmeringly celestial and wincingly blunt. Like all her music, \_Enkidu\_ articulates paradox: eschewing the conventions and niceties of Western improvisation — technically skilful musicians perpetuating ossified norms and idioms in deadened, hollow dialogues, moving inwards in ever-decreasing circles — it's both brutishly crude and breathtakingly fragile." — Nick Cain.

**TWISTED NERVE (UK):**

**DAVE TYACK'S DAKOTA OAK: *Am Deister* CD (TN 022 CD). \$15.00**

Twisted Nerve is the Badly Drawn Boy's label in the UK. "Wilkommen to the wonderful world of *Am Deister*, the debut LP from Twisted Nerve's multi faceted, multi instrumentalist, multi careered Dave Tyack. Inspired by his childhood memories of life in Breckenbeck, Germany and the nearby Deister Forest where he whiled away his days, the album is a beautiful collection of folk tinged melodies influenced by his love of Krautrock, cinematic soundscapes, and seminal blues. As usual, Dave plays all instruments on the album (11 in all) and for the first time he even treats us to some vocals. The 24 tracks are wonderfully formed, heartfelt and earthy and in typical Dave Tyack style they never outstay their welcome."

**DAVE TYACK'S DAKOTA OAK: *Am Deister* LP (TN 022 LP). \$15.00**

**VA: *Twisted Nerve Zoo* CD (TN 040 CD). \$15.00**

"On a similarly unfashionable concept album tip, Twisted Nerve's numbers have reached the mid life crisis inducing 40 and instead of doing the run of the mill-grass is always greener leave your wife for a young blonde bauble thing - Twisted Nerve ran away to the Zoo. A place of tender care called *Twisted Nerve Zoo*. To document Twisted Nerve's mid life crises, all the acts recorded songs about their favourite animals at the Zoo and we decided to collect them all together and give them to YOU. It's the soundtrack to the best animal related movies that haven't been made. Yet? Badly Drawn Boy contributes a brand new exclusive track, the oompah inspired 'Push Me Pull Me' which shows a return to his experimental roots on the label. There are Byrdsian harmonies (DOT with 'Horses'), extreme noise techno (Siriconical's 'Sloth') and Bubblegum garage (Misty Dixons .. 'Butterfly'). It's yet another fine example of Twisted Nerve's diversity, versatility and knack of producing compilations like no one else." Also includes: Andy Votel, Little Miss Trinitron, The Insect (Ian & Joe of Mum&Dad), Dave Tyack, Mariano, Cherrystones, Supreme Vagabond Craftsman.

**LANE, LUMA: *Nicegirls* CD (TN 042 CD). \$10.00**

"Nice girls shouldn't do it, but here's one girl who did. Dreamy vocals, keyboard, guitar, piano, recorder, bells. Luma Lane wanders around these sounds, collecting them, making them her own. These are songs about adventures real and imagined. Experimental pop music, that is lo-fi and unusual. *Nicegirls* opens with the optimistic-but-sad electronic landscape of 'Sleepy Recorder' and finishes with the sad-after-the-storm 'Ships'. *Nicegirls* recalls the seductively dreamy quiet moments between sleeping and waking."

**LANE, LUMA: *Nicegirls* LP (TN 042 LP). \$10.00**

LP version.

**TYACK WITH MALCOM MOONEY, DAVE: *Rip Van Winkle* CD (TN 043 CD). \$15.00**

"The Story of Rip Van Winkle may seem incredible to many, but nevertheless I give it my full belief, for I know the vicinity of our old Dutch settlements to have been very subject to marvellous events and appearances..." In addition to his work on the debut albums by DOT and Misty Dixon, David Tyack follows his solo debut with an album based upon Rip Van Winkle, the short story by Washington Irving. Where *Am Deister* drew comparisons from Tortoise to Faust, Can and even Debussy, *Rip Van Winkle* takes its inspiration from a classic work of American fiction. Rip Van Winkle, an idle fellow from the Dutch settlements goes into the Catskill mountains, where he falls into a deep sleep. When he awakes, he finds that those he once knew have passed away, and that his country has undergone major political and social change."

**TYACK WITH MALCOM MOONEY, DAVE: *Rip VanWinkle* LP (TN 043 LP). \$16.00**

LP version.

**MISTY DIXON: *Iced To Mode* CD (TN 046 CD). \$15.00**

"Debut album from Misty Dixon. *Iced To Mode* features 11 songs displaying a reaction to a vast range of influences from All Saints to My Bloody Valentine. Misty Dixon's debut 'Milk Money' EP was compared to 'Palace spliced with Jane Birkin' — *NME*. From eerie opener 'The Sea Is Not Far' through the luscious 'Are You Lost?' and forthcoming single 'You're So Cruel To My Heart' the first half of this album will seduce and entrance you. With a second half which includes a sublime cover of Prince's 'The Beautiful Ones', a tender song about

Jane's cat Coco and a sleighbell fuelled ending with 'La Chanson De Noel'."

**MISTY DIXON: *Iced To Mode* LP (TN 046 LP). \$16.00**

LP version.

**DOT: *DOT CD* (TN 048 CD). \$16.00**

"Signed in the summer of 1998 after the first A+R scouting mission by Badly Drawn Boy and Andy Votel for the fledgling Twisted Nerve, DOT are a band that defy the usual music convention. DOT have played in cinemas, churches, theatres, pubs and breweries. They have scored music for old films and for new films. Individually they have released records under their own auspices (Dave Tyack as himself, James Rutledge as Pedro, James Wright as himself) Their debut album, *DOT* comprises ten carefully selected tracks from their current repertoire. The airtight three piece manage to encompass rock, jazz, electronica, glitch, krautrock and folk into an album that measures in at the perfect LP length — 45 minutes."

**DOT: *DOT LP* (TN 048 LP). \$16.00**

LP version.

**SMITH, AIDAN: *At Home With Aidan Smith* CD (TN 049 CD). \$9.00**

"Just 23 years of age and hailing from Salford, Aidan Smith has managed to soak up most of the best music of the 20th century and make something new that is completely his own. Aidan learned to play music in bands formed with his friends such as 'Rob Curry and the Tandoori Chickens' and 'Jack Spam and the Spamettes' which were based around the nucleus of 'The Egg Plant Trio' (comprising Aidan, Kev Rogers and Jack Jennings). Whilst at University he began to record on 4-track by himself and is now ready to compromise his anti-social personality and perform live."

**SMITH, AIDAN: *At Home With Aidan Smith 10"* (TN 049 EP). \$9.00**

Ltd edition 10" Vinyl in TN wraparound sleeve.

**VA: *Safety In Numbers* CD (TN 051 CD). \$9.00**

Twisted Nerve is the Badly Drawn Boy's label. "*Safety In Numbers* sees Twisted Nerve re-acquainting itself with the label sampler format and introduces the boys and girls of the TN Class of 2003. Opens with DOT's 'Part Three', a drum heavy, exhilarating post-rock stomp that's been a live favourite for the last couple of years. The second track is by one of TN's newest signings Luma Lane. Sounding not unlike Julee Cruise taking a late-night stroll through Moominland, Luma Lane's music will charm and unnerv you in equal measures. Toolshed's 'NaNaNaNaNaNa' is like nothing you've ever heard before — with knobs on. Call it Kosmiche-freakout-spacerock, call it avant-freejazz-opera, call it what you want, but one thing that it most certainly isn't is music to have on in the background. Siriconical's layered, distorted test tones, oblique melodicism and that magical but rare thing in electronic music - warmth - are all present and correct. *Safety In Numbers* ends somewhat appropriately with Misty Dixon's 'Outro'. Music to fall in and out of love to, the debut LP will see the dreamy chanteuses of Misty Dixon stretch their minimal pop paens to epic proportions."

**VA: *Safety In Numbers* LP (TN 051 LP). \$9.00**

LP version.

**SMITH, AIDAN: *At Home With Aidan Smith Vol. 2* CD (TN 052 CD). \$9.00**

"Hot on the heels of his universally acclaimed debut mini LP comes the second instalment of tracks culled from the wealth of bedroom recordings brought to Twisted Nerve last summer. '*Manchester is currently buzzing with excitement over this 23 year old Salford wunderkind. If Jesus Christ appeared tomorrow in the Northern Quarter, all anyone would want to know is 'How good is Aidan Smith ? ' and Jesus would say 'He's f\*ckin brilliant', because he is*' — *NME*. The seven tracks on this his second album, cover subjects as diverse as baked beans, jellyfish, rice crispies, nitwits, eskimos and gin. With a handful of genres thrown in too theres something for the balladeer (Dream Song 2), lounge freaks (Eskimo) Surf Guitar(Nitwit Jive) and classic singer songwriter (Eskimo)."

**SMITH, AIDAN: *At Home With Aidan Smith Vol. 2 10"* LP (TN 052 LP). \$10.00**

10" LP version.

**TOOLSLED: *Toolshed* CD (TN 053 CD). \$12.00**

"Started in 1998, the Toolshed project is the brainchild of Graham Massey of 808 State and Homelife fame. Sick of club nights that left him feeling short changed Massey decided to start a club night where you could bring your own instruments and join in with whatever records or live jams were taking place. He was soon joined by open minded guests and friends including Paddy Steer (Homelife), Dick Clark (Spaceheads), James Ford (Simian) and the amazing multi octave voice of Seaming To. Lazy observers will call it Jazz but it is in fact truly indescribable, infused with Massey's long long history stretching to the Factory signed Biting Tongues right through his techno days with 808 and speeding off into the future. Toolshed has been hailed as one of the most expansive and ambitious attempts to leave the planet."

**TOOLSLED: *Toolshed 12"* (TN 053 EP). \$12.00**

Vinyl EP version.

**TWISTED VILLAGE:**

**CRYSTALIZED MOVEMENTS: *Mind Disaster* CD (TW 1001). \$13.00**

"At long, long last, we are happy to announce the reissue of our very first record, *Mind Disaster*. The Crystalized Movements were formed in 1980 by Wayne Rogers and Ed Boyden, two Tolland High School freshmen brought together by a mutual love of No Wave & 60's psychedelia. After 3 years of experimenting (and countless versions of 'Gloria'), they decided in early 1983 that it was time to make an LP. They recorded loose duo versions of some of Wayne's songs, and then promptly split up after graduating from high school in June of 1983. Wayne, under the spell of the Plastic Cloud and Randy Holden, then spent the summer piling on mounds of guitar overdubs. The results were issued as *Mind Disaster* at the end of that year in a bank-breaking edition of 130 (as Twisted Village #1001). After a minor stir in collectors' circles, it was reissued on the UK Psycho label with a new cover in 1984. It was received by the 'psychedelic revival' community with universal horror and quickly went out of print. Wayne, meanwhile, added new members to the band and it treaded on as a little-known Connecticut institution until 1992....The years have been kind to *Mind Disaster*, and it's wah-wah and fuzz overload have made it a much sought after LP. After uncountable requests from our adoring public, we are finally reissuing *Mind Disaster*, with it's original cover. It is perhaps the last teenage garage-psych LP to be made in our time. Hope you like it."

**GARBAGE & THE FLOWERS, THE: *"Catnip"/"Carousel" 7"* (TW 1018). \$3.00**

Lone early release by a this defunct NZ outfit; a double LP retrospective came out more recently on The Now Sound label.

**CRYSTALIZED MOVEMENTS: *Revelations From Pandemonium* CD (TW 1019). \$13.00**

Fifth and final album by this pre-Magic Hour group, and the most full-on pinnacle of guitar/psych fuzz obliteration that they had chased for a good 10 years. LP version on September Gurls.

**GATE: *Sunshinelives 7"* (TW 1023). \$3.00**

1992 single from Michael Morley of the Dead C.



**ST. JOHNNY: Gilligan/Live At The Sports Page Cafe... 7" (TW 1025). \$3.00**

Early live recordings. With titles like that, somebody oughta to give them a button or something.

**LUXURIOUS BAGS: Quarantine Heaven CD (TW 1026). \$13.00**

Luxurious Bags is a one man basement project with St. Johnny & Vermonster connections. This CD stacks his two previous limited LPs from the past couple years (*From Heaven To My Head* + *Voluntary Lifelong Quarantine*) one after the other. Churning guitar-noise density and indie splatter consciousness.

**TONO-BUNGAY: Rough Music LP (TW 1029). \$8.00**

Trio featuring Bob Bannister (previous solo LP on TV). A guitar/bass/drums instrumental trio (with found-tape spoken interjections), Bannister's flowing, prog-psych guitar tone skirts through power-drone jamming frameworks to very lovely effect.

**ROGERS, WAYNE: Absent Sounds CD (TW 1033). \$13.00**

70 minute CD which collects the first 2 vinyl-only albums released under Wayne's solo aegis: 1992's *Ego River* and 1994's *The Seven Arms of the Sun*. The songs here (which roughly can be observed as his complete finished songwork between the Crystallized Movements' slow dissolve and the quick ascent of Magic Hour) are fully realized works of dark psychedelic intensity, with a full gtr/ba/drums vocal band sound that is very non bed-roomy.

**LUXURIOUS BAGS: Frayed Knots CD (TW 1034). \$13.00**

3rd album streamlined massivity by this Boston one-man band.

**MAGIC HOUR: Will They Turn You On or Will They Turn On You CD (TW 1035). \$13.00**

2nd full length album.

**B.O.R.B.: In Orbit CD (TW 1036). \$13.00**

B.O.R.B. is an ingenious acronym for Bongloads of Righteous Boo. It represents the commune-esque collective of Twisted Village lifers (Wayne Rogers & Kate Biggar from Magic Hour; Tom Leonard from Luxurious Bags) and their "after-hours" recording activity. A couple of excessively limited vinyl-only LPs were issued in the early 90s, but this recording finds them in a comparative free fall toward the masses. Largely instrumental, this consists of layers of riveting late-night cosmic gush, simply titled "Phase One" through "Phase Five"; guitars feeding back and droning on, analogue keyboard destruction and an all out general pursuit of electronic sound/body/mind fuelled ecstasy are the primary elements.

**WORMDOOM: Last Days Boogie CD (TW 1037). \$13.00**

"That the Xian exploitation LP to end them all never really got made in the prime of the original movement (approximately 1968-1972) is a shame, but we have stepped forward to fill the void. Seven long, loud instrumental excursions that will take you back to the time when 'At least they're not on drugs,' was the rallying cry of America's concerned parents." A Twisted Village in-house project if there ever was one, this features Wayne Rogers & Kate Biggar (Magic Hour), Tom Leonard (L. Bags) and Joe Malinowski (Willimantic Shrin). Recordings started in 1992 and sorta languished for a while (one track under the name Wormdoom has previously appeared on the UK *Deep Funnels of Entry* comp CD), until it's completion in 1994. The final results are some of the most deeply disturbed in the TW catalog.

**ROGERS, WAYNE: All Good Works CD (TW 1038). \$13.00**

"Whilst his latest quartet, Magic Hour, has been grazing on 20 minute instrumental pastures, Wayne has been recording tightly constructed songs at Twisted Village's studios. *All Good Works*, his 3rd solo endeavor, highlights his unique mastery of the three-minute mark. Nothing Wayne touches would be whole without pushing the limits of guitar shamanism. Those seeking to be healed will take comfort in the 8 1/2 minute title track where Wayne trades eights with himself, pied piping his guitar demons in the mere business of saving the world."

**MAGIC HOUR: Secession '96 CD (TW 1039). \$13.00**

"After touring Europe and America extensively, Magic Hour capture the feel of their live extravaganzas on this, their third length release. This instrumental CD features two electric songs, 13 and 22 minutes long, pummeled by America's only truly progressive folk-psych quartet. Propelled by Naomi Yang's unique bass lines and Damon Krukowski's cymbal shattering small kit mastery, Wayne Rogers and Kate Biggar lead shuddering guitars through the early morning haze. In two shorter acoustic improvisations, inspired by a visit to Ali Akbar Khan's home, Naomi trades her bass for an Indian harmonium and Kate introduces the world to the dulci-guitar. Undoubtedly their masterwork."

**ROGERS, WAYNE: Infraction CD (TW 1041). \$13.00**

"Written, played and produced by Wayne Rogers, December '95 — July '96. Wayne's fourth solo work finds him deep in the basement at Twisted Village, moving on after his last band, Magic Hour, parted ways. *Infraction* is forty minutes and forty seconds of instrumental bliss. Within the forty-four dwells eleven distinct movements, strung taut with guitar heaviness and organ overdrive. As the liner notes say, 'Surprise dumping in the lake for next year...Four strong winds from the balcony...'"

**ROGERS, WAYNE: Infraction LP (TW 1041 LP). \$13.00**

LP version.

**TONO-BUNGAY: Wunderkammer CD (TW 1043). \$13.00**

"Tono Bungay, the name appropriated from a title of an H.G. Wells novel, have been being sensibly realized in New York City for five years now. Their first LP was released by Twisted Village in 1993 setting off a reverberation that continues to effect many of the newer rock bands leaning towards more improvisation. During the past year, the band has been in full swing, touring the Northeast and releasing two ten inchers, one a split with Tower Recordings. Tono Bungay is composed of Bob Bannister on guitar and Robert Dennis on guitar and electronics and kept in constant forward motion by drummer Tony Cenicola. *Wunderkammer* opens with their first ever 'song' (with vocals even!), and then careens through 7 purely improvised pieces of brooding psychedelic ecstasy. There's no passage unfilled here; Bannister's guitar navigates the often hazardous free rock river with a confidence of a captain that's got something to say. The CD, (no vinyl this time), and booklet are accompanied by Tony's lovely, surreal photographs, each signifying a song title."

**MAJOR STARS: The Rock Revival CD (TW 1044 CD). \$13.00**

"Major Stars, men (and woman) who have made many records, up the pile one more with *The Rock Revival*. Guitarists Wayne & Kate come to Major Stars straight from Magic Hour, whose quick ascent from snarly West Coast-influenced rock band to all instrumental thugs brought many a tear To helpless Galaxie 500 fans. Bassist Tom Leonard has been at one time or another a member of every non-Magic Twisted Village ensemble, and Dave laid down the big beat in Vermonster. Now that these four have reconvened, they are taking their LOUD polystructural ROCK to the people. *The Rock Revival* consists of four songs. The first, 'Rock Revival Theme,' is a purely free bit of tape captured at one of their bi-weekly recording sessions. 'On' follows, a lovely little tune that then gets masterfully deconstructed for 13+ minutes. 'Strange Reaction' is the token short song that sets up the epic 'Deep End,' their live instrumental tour-de-force. Throughout the disc they jump in and out of structure and freedom like no other post-Isle Of Wight rock ensemble can. And they're that loud. Really. Go

see them fuck up the upcoming Terrastock in SF."

**VA: Marvelous Sound Forms CD (TW 1045 CD). \$13.00**

"When most labels clear their vaults, one is usually reminded of old Roger Corman horror movies. The detritus of the shambling dead stagger forth beneath an unfortunate sun, groping blindly for the unwary listener, as a cultured English narrator sepulchraly utters that there are 'things Humanity was not meant to know.' Here's ours. *Marvelous Sound Forms* is a collection of stray tracks from the TV elite, all once shelved for various reasons but now forming a special picture of that time we call the "early '90s" when bands like the Crystallized Movements, Magic Hour, and B.O.R.B. roamed the galaxy. The Crystallized Movements were Connecticut's long lived last hope. At the point at which these tracks were recorded, the Crystallized Movements were Wayne Rogers ('good evening' guitar), Kate Biggar ('piss off' guitar), Scott McLeod (whose holy bass playing shook Lucifer in the very Pit itself), and Teri Morris (fearless pounder of every inanimate object within reach). *Marvelous Sound Forms* features four crystallizations from their peak era. BORB is one of the label's eternally cryptic projects. Three extraterrestrial visitors periodically touch down in a field in southern Vermont where they are met by label staff. A zorboid-to-analog converter is hastily assembled, and the BORBans interstellar ramblings are downloaded to tape by these intrepid TV staff for Earthly distribution. Two tracks are here, one *Blast Off*-era track (originally considered 'too ridiculous' even by the band) and one meditative post-*In Orbit* excursion (once slated for a never finished fourth LP). Magic Hour melded the powerhouse guitar overload of Wayne Rogers and Kate Biggar with the melancholy flow and throb of bassist Naomi Yang and drummer Damon Krukowski. The results balanced acoustic poise with electric roar, psychedelic rush and funeral stateliness. A band that was truly dark, as opposed to just being poorly-lit. The tracks featured here include their last studio moment together— an 'Untitled' improvisation from 12/95. A Wayne Rogers solo cut rounds out the set. We hope you enjoy this collection of juvenalia and dying breaths."

**VA: Marvelous Sound Forms 2LP (TW 1045 LP). \$14.00**

Limited 3-sided LP version.

**ROGERS, WAYNE: Constant Displacement LP (TW 1047). \$13.50**

Fifth solo album, featuring 9 tracks recorded at Twisted Village, 12/95 to 6/97. Written and played by Wayne Rogers, except "Something In The Air" written by Speedy Keane. Limited vinyl version in hand-printed sleeve; (CD version on Drag City). Descriptive information about this one took it's time forthcoming, but here it is: "The album in the words of it's creator: 'It's rather like minimalism, except within one tone there is a thousand, and then several layers of a thousand, piled high like blankets of snow on a volcano. Actually, I didn't mean to say minimalist, I meant to say obnoxious. It's rather like obnoxiousism.' *Constant Displacement* began as a series of experiments in song form, mainly to satisfy the whims of the artist himself, who never intended it to be issued. How else to explain the wispy balladry, the balls-to-the-wall rock 'n' roll, or the six-minute version of a lousy Thunderclap Newman song? *Constant Displacement* is his fifth solo album, a tribute to Rock formalism based on traditions no loftier than Danish and South Asian renditions of 'Stepping Stone,' though he is apparently hearing something in them that no one else is."

**MAJOR STARS: Space/Time CD (TW 1048 CD). \$13.00**

"*Space/Time* is the Major Stars second full length attempt to explode the boundaries of Rock-with-a-capital-R. Side one features two songs with pickin' and singin': 'Apples To Grapes' is a moody folk rock number that gets blown apart in a hurry & subjected to several improvisational deconstructions in the course of it's 14+ minutes, and 'Runout' is done up short 'n' pretty to set you up for the all-instrumental Side Two. 'Getting Air From A Stone' is a riff heavy cruncher, while 'Dream Of The Accidental Bird' follows it's brief openin revolving door with a massive & exhilarating one chord jam that'll twist your insides just right. The CD adds one track from their now out-of-print debut 12" *Rock Sounds Of People* — the pounding 'It's A Blessing, Brother, I Cannot Lie', a song so relentlessly single minded that the band was asked daily who the hell it was a cover of (Wayne, in fact, wrote it...in far less time than it took to play it). Major Stars aim to take higher-key improvisational wizardry and clobber you on the head with it while simultaneously caressing your mind. *Space/Time* does just that."

**NMPEIRIGN: 2nd CD (TW 1049). \$13.00**

"Twisted Village is proud as a hog farmer with 14 newborn wriggling squealers to bring to you nmperign's second CD, perhaps titled by said flanneled hog farmer — 2nd. Nmperign's first audacious CD, *44'38"/5* (TW-1046) delighted listeners with their non-jazz that blooms in the dark caverns of avant improvisation. After the release of their first CD, they embarked on an ambitious (read: nuts) six week U.S. tour that earned rave reviews and turned many folks onto nmperign's unique sounds. The current tour from September through October 1999 rocks over 30 U.S. cities, culminating in Boston's Autumn Uprising festival of new and improvised music, where surely they will implore the house. Their music explores the multitude of available sounds on the trumpet and soprano saxophone, i.e. multiphonics, mutes and preparations, breath sounds, etc., as well as the unique microtonal language Bhub Rainey and Greg Kelley have developed. What's this means to you is a duo with new ideas about sounds and improvisation. Here's what the press say — 'Greg Kelley and Bhub Rainey play with incredible intentionality and very, very quietly, but totally lacking in stiffness and pretension. Seems like they could do anything, anytime,' — Ian Nagoski, *Halana*. And Julian Cowley in *The Wire*: '...demonstrates once again Rainey's utterly distinct approach to playing the soprano saxophone, an intensely physical determination to take the instrument beyond all obvious limits. He works outside of idiom, pummeling a column of breath, eliciting refracted tones, overblowing ferociously. Closer to Antonin Artaud than Sidney Bechet.' Hear the the tomorrow sounds of nmperign."

**BANNISTER, BOB: Dives And Lazarus CD (TW 1050 CD). \$13.00**

"*Dives And Lazarus* is Bob's long-awaited second solo album (the first, an LP of beautifully abstract guitar instrumentals titled *Eight Day Clock*, appeared on this label in 1991). This time out he's applied his craft to a set of British and American folk songs, each of which he carefully dissects and then reassembles. Every song gets a unique treatment, from the violin drone of 'The Murder Of Maria Marten' to the fuzz organ & guitar stomp of 'I Am A Pilgrim' to the two versions of 'In Christ There Is No East Or West' (one forwards, one backwards). In most cases, the versions here are the first radical departures for these standards since 'folkrock' first reared it's quickly-severed head in the '60s. As we've always known but so seldom get proof of: For those willing to dive deep into the muddy waters of the folk songs of the 20th century, these songs continue to offer an infinite realm of possibility."

**TONO BUNGAY: Kluge 12" (TW 1051 LP). \$8.00**

"Astounding new 24-minute 12" from one of America's longest-running free rock outfits. New York City's Tono Bungay features ace string picker Bob Bannister, who has lent his guitar talents to projects as diverse as Cat Power and Glenn Branca's recent 100-guitar orchestra as well as releasing two solo LPs on Twisted Village. One could nary guess he was weaned on Finnish prog in Finland, no less! Drummer Tony Cenicola is content to lay down a solid backbeat for a few seconds before erupting into pure freedom, then throwing drumsticks

at the kit (and audience), then whipping his drums with chains and whatever else is handy. Dada master Robert Dennis manipulates his masterfully planned Auto-Destruct labyrinth of bass, tape machines, and electronics, which is so beautifully planned by it's creator that it often self-destructs long before Robert pushes that big red button. Kluge is sonically closer to the two-track squall of their 1993 debut LP *Rough Music* than the careful ambience of *Wunderkammer* with their focus sharpened by nearly a decade of dedicated work on their unique approach to sound."

**VILLAGE & WAYNE ROGERS, KATE: *Quits LP* (TW 1052 LP). \$13.00**

"Wayne & Kate have been dueling with their electric guitars for most of their adult lives, usually in the context of Crystallized Movements, Magic Hour, Major Stars, or one of the many imaginary ensembles they've been a part of over the past 15 years. Here they cut out the rhythm section and go head-to-head. One side studio, one side live, both sides loud and free."

**ROGERS, WAYNE: *At Home LP* (TW 1053 LP). \$13.00**

"Mr. Rogers turns his back on 8-track & pulls out the cassette 4-track in an attempt to find new anti-structures in which to frame electric guitar music. Four long monotone no-chord instrumental and a postscript. Inspired by/dedicated to Kaoru Abe and cough syrup."

**NMPERIGN + DOERNER: *Beins LP* (TW 1054 LP). \$13.00**

"With five scorching singles plus an indigestible, side-long masterpiece, you might consider the new Nmperign Twisted Village LP to be their *White Light/White Heat*. No one will argue with you. Here's the breakdown: Side One: nmperign (Bhob Rainey: soprano saxophone, Greg Kelley; trumpet) + Axel Doerner (trumpet) and Burkhard Beins (percussion). Is it a waste of time to say that none of the instruments in this group sound the way they were meant to? Comparisons with electronic music? These five pieces come across a bit like self-assembling sound machines, and it's no doubt that if Marcel Duchamp had a radio show, he'd have spun this side often. Side Two: nmperign. Are you sad because you wore out your LP of Helmut Lachenmano's *Gran Torso*? Well, dry your eyes! nmperign is now providing you with a side-long scratch of silence that's sure to keep your ears cooked forward. Just like a couple 'a Cosmo Vitellis, nmperign gets involved in some sticky situations without ever forgetting what's important to them. Play this side until it's smooth and shiny to find out what that is."

**HEATHEN SHAME: *Heathen Shame LP* (TW 1055 LP). \$13.00**

"Heathen Shame is the trio of Wayne Rogers, Kate Village, and Greg Kelley. They make a howling racket on guitar, trumpet, moog, and drums. All techniques borrowed from Mauricio Kagel, never to be returned."

**LOYD ARTHUR 3: *Spheres Of Nothing LP* (TW 1056 LP). \$13.00**

"Mystically tinged, high-energy alto sax/drums blowout (plus some added cello scrapings on Side A) for those who like their jazz a little bit primitive and a whole lot free. It's uncertain as to whether or not the 3 in 'Lloyd Arthur 3' refers to a trio of unspecified members or just 3 times Lloyd Arthur. What \*is\* certain is that *Spheres of Nothing* is an unrelenting tribute to the spirit of purification through fire, occupying the spaces between classic ESP free jazz, Japanese live-fast-die-young iconoclast Kaoru Abe and a touch of [Lloyd's pick] Swedish scuzz rockers Brainbombs."

**LIFE PARTNERS: *Life Partners CD* (TW 1057). \$13.00**

"There are some stories where every girl has a movie star face and a dirty book body. There are some stories where every guy can be God if he has the balls to stand there with 30 friends and strut around. The lives of the Life Partners are as lurid and unwitting as their music is gaudy and crude. Two boys, one blond and one brunette, went on a road trip to Texas with 250 dollars all in ones. They listened to the same Marty Robbins record over and over all the way across the state. They saw a pig get shot. They visited a hall covered in mirrors and commemorating the fame of Oral Roberts. By the time they came home they knew their American experience had made them partners for life, so they called themselves the Life Partners. The first thing they decided to do was start a fake band that would pass its recordings off as improvisations by 1970s Jamaican teen punks whose Dads. All worked at an army base. They recruited a girl who was obsessed with classical pianist Glenn Gould and wanted the brunette to marry her. Then they met a fantastic Canadian metal guitarist who was also the champ of his roller-hockey team, even though his dream was to play ice-hockey. The boys asked him to play drums, and the band was complete. An instant hit among the happening music scenesters around town, they play in the basements, the record stores, the abandoned warehouses, and the dive bars all over Boston. Their fans include dope-fiends who sell stolen VCRs out of the backs of cars, record collectors with restraining orders against them, art-school dropouts with misgivings about hygiene, and more. The Life Partners now have a record which conjures the ghosts of James Chance, the Collins Kids, and the Electric Eels, but ultimately sounds not quite like anyone else."

**L.A. DRUGS: *LP* (TW 1058 LP). \$8.00**

"They've been working up to this their whole lives. Getting kicked out of Uni High, working at Stop n Shop, crashing limos, flirting with movie stars, eating pennies and catching STDs at the roller rink... It was all leading up to the fateful afternoon when Ryan accidentally threw his frisbee into the backyard of Sandra's parents house. The two quickly struck up a friendship. Eventually, Ryan was able to exhume the mysterious young recluse from the musty childhood bedroom where she had been lingering in self-imposed isolation since a bad experience with PCP at the age of 13. It wasn't long before this pair of miscreants were lying about their age and getting stoned in hotel bathrooms. Then one night at a Fugazi concert they ran into an older boy named Paul. Having noticed that the two teens' rock n roll attitudes were mature beyond their years, he suggested they start a band. Sandra and Ryan, who had never picked up a musical instrument before, didn't ask any questions. Using diary entries Sandra had written during her tumultuous adolescent years as inspiration, they completed their first 5 songs in about 2 and a half hours. They sounded great. Now all they needed was a name. Ryan didn't have to look far — he just dropped trou to reveal a hidden tattoo he woke up with after one of their crazy nights in South Central and they had it: LA Drugs. The Drugs made their first appearance at a midnight noise show that took place on Sunday, May 10, 2002 (Mother's Day). Within two weeks they were ready to record their first album. When they showed up at the studio, the place had just been ransacked by a bunch of the producer's friends who had come to reclaim all their borrowed equipment. They recorded the thing anyway, and it's out now on Twisted Village."

**MAGIC HOUR: *No Excess Is Absurd BOX VERSION CD* (TW-1031 BOX). \$13.00**

In a distant corner of our warehouse we found a select few copies of the first pressing of this 1994 debut CD; this is the edition of 1000 copies that comes in a letterpressed silver cardboard box, as designed by Naomi Yang (regular jewel box version is currently unavailable). First of three full length albums by this group made up of Wayne Rogers and Kate Biggar (Crystallized Movements/ Vermonster/BORB/Twisted Village) and Damon Krukowski & Naomi Yang (Galaxie 500/Exact Change).

**DEAF CENTER: *Neon City CD* (TYEP 001CD). \$13.00**

"Erik Skodvin and Otto Totland are engineers of emotion and with *Neon City* they have created something abstract, yet incredibly accessible. As the sound of a Norwegian log cabin creaks in the distance, drifting into the soundfield — you know you are in the world of Deaf Center. Following hot on the heels of label owner Xela's brand new album for City Centre Offices, this is a persuasive sound document — gathering large strings, isolated piano, mesmerizing guitar across a completely fresh sense of arrangement — these guys have the world at their feet. Add to this a super Helios remix of the opener 'Dial' [last sighted on Neo21cd - *Cottage Industries 3*] and you have some of the best music we've heard in a very long time."

**DEAF CENTER: *Neon City LP* (TYEP 001LP). \$12.00**

LP version.

**VALEO, RJ: *September CD* (TYPE 001 CD). \$15.00**

"At last, one of the most eagerly anticipated, most talked about labels launches, and its with a certified killer full length from New York's RJ Valeo. Brought to you by the brains behind Neo Oujia's Xela, half of CCO's Yasume, graphic designer Stef Lewandowski and promoters of the finest electronic nights in the UK, de:Fault, Type looks set to become one of the hottest imprints of 2004. Inspired by the deepest of bass, warmest melodies and the subtleties of rhythm, Type promises to establish the midlands as a centre for musical excellence. After formative work for Thomas Knak's super Hobby Industries label, Valeo can really extend himself to fill the long playing format, bringing together beautiful, abstract, cinematic washes and intricate, delicate rhythms for a genre tipping experience. A must for fans of crystalline melodic-electronic experimentations. Crank this up on a big system and just feel the bass."

**VALEO, RJ: *September LP* (TYPE 001 LP). \$13.00**

LP version.

**MOKIRA: *Album CD* (TYPE 002CD). \$16.00**

"The return of the mighty Andreas Tillander, presenting his Ambient Masterpiece. After single handedly creating the 'clip hop' scene with his first Mokira album for the peerless Raster Noton's Static series a couple years back, for his third album under this name, Andreas has disregarded beats altogether, creating his deepest and most involving work yet. Up to now, *Album* is the first purchase of the year for anyone following ambient minimal music and yet there's even more brittle, rarer pleasures for the intrepid listener. Losing the need for track titles, Andreas creates a flowing organic dubby float, teeming with life like a freshwater stream. The album enjoys roughly two cycles, the first half is fuller more melodic but still deliciously minimal. Echoes of voice in the first are thrown into stark relief deep into the emotional and cathartic second phase of this immense album. Like maybe an updated electronic raga, this album's structure surprises in each moment. The tug of the undulating basslines here are tempered by an array of melodic interest, left to seem almost effortless. Blessed with an emotional tone, any sense of digital interference is settled into a rhythmic, gradual, unfolding beauty. Early in this seven part album this presents an entire world of melody hanging poised above an understated rhythm of eloquent granular stutter. Protected almost by a solitary, other worldly hand shaker, a reflective dub cycle on keys with a whisper of vocal harmonics. By the conclusion its great to hear the reduced dubwise swelling motion of the closing piece, the sound of digital creation gently subsiding."

**MOKIRA: *Album LP* (TYPE 002LP). \$13.00**

LP version.

**TZADIK:**

**HEUERMANN, CLAUDIA: *A Bookshelf On the Top of the Sky DVD* (TZ 3001DVD). \$25.00**

"A rare peek into the working methods of one of the most notorious and reclusive composers on the scene today. Filmed over a ten year period, this documentary includes live footage of Masada, Naked City, Cobra, as well as improvisations, his classical work and rare interviews. A prize winner at European festivals, this film documents Heuermann's very personal, fifteen year odyssey with the music of John Zorn. At times frightening, at times hilarious, at times frighteningly hilarious. Featuring: John Zorn, Mark Feldman, Erik Friedlander, Joyce Hammann, Wayne Horvitz, Joey Baron, Yamatsuka Eye, Bill Frisell, Fred Frith, Anthony Coleman, Susie Ibarra, Josh Roseman, Jim Staley, Jamie Saft, Chris Speed, Briggan Krauss, Roberto Rodriguez, Mason Wendell, Mark Dresser, Greg Cohen, Dave Douglas, Jennifer Choi, Mike Patton, Ikue Mori, Marc Ribot, David Shea, Jim Pugliese, Ariadne Daskalakis, Michael Schröder, Matthias Kaul, Hartmut Leistritz, Uwe Dierksen, Stefan Schäfer, Anna Carewe, Astrid Schmeling, Nele B. Nelle, Otis Klobber, Stefan Blum, Kenny Wollesen, John Medeski, Dave Lombardo, Bill Laswell, William Winant, Cyro Baptista, Mihoko Fujimura." 82 minutes; NTSC All-region; stereo; color; Letterbox 1.66:1; 16 x 9 enhanced.

**HEBERT/BOB OSTERTAG, PIERRE: *Between Science and Garbage DVD* (TZ 3002DVD). \$25.00**

"A spectacular collaboration between prize winning Canadian animator Pierre Hébert and cutting edge electronics wizard Bob Ostertag. Outrageous noise sampling interacts with spontaneously created live animation in this groundbreaking improvisational work, refined and perfected for this exclusive DVD release." 50 minutes; NTSC all-regions; stereo; color; full frame 4:3.

**ZORN, JOHN: *Lacrosse CD* (TZ 3161). \$22.00**

"Dating from 1977, *Lacrosse* contains the first recordings of Zorn's infamous game pieces. Featuring two all star groups, including guitarists Eugene Chadbourne, Henry Kaiser, and Davey Williams, the music here sets the tone for much of what was to come — sharp contrasts, block changes, unusual juxtapositions, instrumental virtuosity, and a personal approach to composition, improvisation, sound, silence, and color. Previously available in the lavish 7 CD box set *The Parachute Years*, these seminal recordings are now made available in separate issue. The complete sessions on two CDs, including a rare alternative version, outtakes, photos, the original and new liner notes, and more. Multiple versions of the same piece highlight the versatility of Zorn's approach to composing for improvisers."

**ZORN, JOHN: *Hockey CD* (TZ 3162). \$14.50**

"Original recordings from 1980. In a catalog of bizarre oddities, this CD could be the weirdest yet. Written in 1978 the composition *Hockey* has produced some of the strangest music ever conceived. By limiting each improviser's personal language to five sounds and carrying them through a complex structure of solos, duos and trios, *Hockey* forces its interpreters to focus on timing, economy and context. Featuring all the music recorded at the original 1980 session (including over twenty minutes of unreleased material) this CD contains both the electric and acoustic versions of this startlingly bizarre piece."

**ZORN, JOHN: *Pool CD* (TZ 3163). \$14.50**

"This second release from the acclaimed box set *The Parachute Years* features some of the strangest music ever put to tape. Containing the essential seed that was to grow into Zorn's legendary gamepiece 'Cobra', the extended composition 'Pool' was a major step in Zorn's

TYPE (UK):

compositional development. Featuring electronics wizard Bob Ostertag, percussion madmen Mark E. Miller and Charles K. Noyes (The Toy Killers), the legendary master of noise violin Polly Bradfield and of course the composer himself on sax, clarinets and duck calls, this is one of Zorn's most rigorous and enigmatic game composition. Included as a bonus track is the original text and false start of "Archery."

**ZORN, JOHN: Archery 3CD (TZ 3164). \$38.00**

"Orchestral music from another dimension. Often fetching prices well over \$100, the 1981 LP release of *Archery* is one of the most sought-after collector's items in the Zorn catalog. Leading the way back toward Zorn's most well known and oft-performed composition *Cobra*, *Archery* is Zorn's first large scale game piece and features an incredible all-star band, including, among others: Eugene Chadbourne, Bill Laswell, George Lewis, Bob Ostertag, Kramer, Tom Cora, Wayne Horvitz and of course the composer himself on saxophone and duck calls. Available from here in a newly remastered edition, complete with the original notes, inserts, session photos and over an hour of newly discovered outtakes."

**MASADA STRING TRIO: 50th Birthday Celebration Volume One CD (TZ 5001). \$14.50**

"People are still talking about Zorn's 50th birthday month, and if you weren't lucky enough to have been at Tonic in September 2003, this new series of recordings will take you there. All of these CDs are beautifully recorded and hand picked for release by Zorn himself. Inaugurating the series is one of the highlights of the month, the incredible set by the Masada String Trio. Featuring three of the most amazing string improvisers in the world in peak form, urged on by Zorn's inspired conducting, this set is every bit as breathtaking on CD as it was that very night."

**GRAVES/JOHN ZORN, MILFORD: 50th Birthday Celebration Volume Two CD (TZ 5002). \$14.50**

"Another one of the most talked about sets of the month was this historic fleeting between two of music's most powerful and controversial iconoclasts. Playing together yearly since 1999 for very special occasions, their musical connection and spiritual bond has gotten stronger and stronger. This set, played before a packed house of screaming enthusiasts, was without doubt their best and most outrageous performance to date. Intensity, fireworks and incredible mutual respect made this one of the highlights of the month."

**LOCUS SOLUS: 50th Birthday Celebration Volume Three CD (TZ 5003). \$14.50**

"Continuing Tzadik's series of live recordings from Zorn's 50th Birthday month is this classic reunion of three downtown legends, Arto Lindsay (Ambitious Lovers), Anton Fier (Golden Palominos) and John Zorn (Naked City). There has never been a band quite like Locus Solus. Dating back to 1982, the music of these improvised rock units is still as fresh as the day they first hit, and seems to get better with age. This high intensity set features all three players at their very best. Strangled vocals, loping grooves and structural complexity make these improvised rock songs a continual delight. A fascinating and charming set of tension, love, ideas, communication and miscommunication."

**ELECTRIC MASADA: 50th Birthday Celebration Volume Four CD (TZ 5004). \$14.50**

"The long awaited first release of Zorn's most recent and most powerful Masada unit. A true downtown supergroup, blending the raw power of Naked City with the improvisational madness of Cobra and the lyrical soul of the Masada songbook, Electric Masada is considered by many to be the most exciting band Zorn has ever had. This set, the taut climax of a three night run at Tonic, features the full octet at its wildest and most creative. Incredible solos, jaw dropping ensemble conceptions and much more."

**ZORN/FRED FRITH, JOHN: 50th Birthday Celebration Volume Five CD (TZ 5005). \$14.50**

"Working together since 1978, the partnership of Zorn and Frith is one of the most enduring musical partnerships in the downtown scene. Their periodic duo concerts have always been special events in themselves, but when it happens in celebration of Zorn's 50th Birthday, it takes on even greater meaning. Two masters of improvisation meet head to head in the redhot crucible of Tonic for an hour of telepathic communication and exploration, and you are there."

**HEMOPHILIAC: 50th Birthday Celebration Volume Six CD (TZ 5006). \$14.50**

"Mike Patton, Ikuu Mon and John Zorn are Hemophiliac, and together they are responsible for some of the wildest improvisational music ever. Performing for Zorn's 50th birthday month and playing to a packed house of screaming enthusiasts and obnoxious groupies, this set shows them at their most focused and most intense. Their first release since the 2001 online-only limited edition, this is new music from the outer reaches of madness."

**CURRAN, ALVIN: Animal Behavior CD (TZ 7001). \$14.50**

Tzadik is John Zorn's most prolific label; similar (though not directly related) to his continuing Avant label, but these are pressed in the US, w/ a domestic list price. Their output has been very prolific to date, divided into 5 label series: Composer, Radical Jewish Culture, New Japan, Archival (for reissues) and Lunatic Fringe. The design is typically nice (mostly under the direction of Ikuu Mori), with lovely 5-color graphics, detailed notes, small score reproductions, etc. Each release on the label seems to have some sort of burning personal aesthetic ingrained within, making Tzadik one of the most significant US labels of the contemporary continuum. The Tzadik Composer Series starts off with Alvin Curran, who was a founding member of the legendary MEV in the 60s, and has been one of the main outside composers of new music for the past few decades. This CD features 2 recent works: "Animal Behavior" is a slightly dated piece for sampler, juxtaposing Gulf War insanity with the moans and groans of Ms. Annie Sprinkle. "Why This Night Different Than All Others" is much more spectacular, a beautiful 30 minute piece for small ensemble: Curran (piano), Roy Malan (violin), Donal Haas (accordion), Peter Wahrhaftig (tuba), William Winant (percussion). A perfectly realized textural opus.

**BROWN, CHRIS: Lava CD (TZ 7002). \$14.50**

"Chris Brown, San Francisco based composer, pianist, and electronic instrument builder, studied composition with William Brooks, electronic music with Gordon Mumma and computer music with David Rosenboom. His music includes pieces for solo instruments with interactive electronics, and improvisational ensemble works... *Lava* describes a primordial state of flux, the transmutation of one material into another through a streaming of intensely concentrated energy. 'Lava' is written for brass quartet, four percussionists and 4-channels of electronic sound generated by a computer controlled signal processing system. Aspects of the physical structure of a volcano are applied to control musical elements, creating their own musical grammar. The fluid motion of burning lava streams are modeled by a score that describes all musical elements as states of change: there are no fixed pitches, loudnesses or timbres, only directions of pitch, timbre, and dynamic motion... The electronic sounds are all created by live sampling from the acoustic sounds of the instruments, and there are no synthesizers or previous recordings involved. The change from a solid (earth) into a liquid (lava) is modeled by this transformation of the acoustic sounds into electronic sounds that create an enveloping musical landscape." This is a fantastic 60 minute piece, in a very organic electroacoustic vein.

**FUJIEDA, MAMORU: The Night Chant CD (TZ 7003). \$14.50**

Fujieda is a Japanese composer who has studied with Morton Feldman and performed with Yuji Takahashi, Zorn, Malcolm Goldstein, Deep Listening Band, etc. *The Night Chant* combines computer controlled synthesizer tuned in just intonation (a la Harry Partch) with shomyo/Buddhist chant, Japanese traditional instruments, Indonesian gamelan modes and Navaho text. Huge, overtone-rich patterns of alien drone.

**DREYBLATT, ARNOLD: Animal Magnetism CD (TZ 7004). \$14.50**

"These pieces for just-intoned electric guitar, bass violin, cimbalon, percussion and horn section emphasize dynamics and sonorities, achieving stunning acoustical effects. American composer Dreyblatt studied under minimalist greats La Monte Young, Pauline Oliveros and Alvin Lucier, and formed the Orchestra of Excited Strings in 1979. He has released 2 previous albums on India Navigation and Hat Art." From Jim O'Rourke's Minimalism Top web site: "This is the record that really steps out as the first genuinely new sound in maybe 10 years. It's as if the Dirty Dozen Brass band got a hold of some of Arnold's records and decided to give it a go. I cannot overstate how unbelievably brilliant this record is. When played loud, I firmly stand by my declaration that it is one of the 4 or so best records ever made."

**SHEA, DAVID: Hsi-Yu Chi CD (TZ 7005). \$14.50**

Shea's 3rd release, following the excellent *Shock Corridor* CD on Avant, and the *Prisoner* (Sub Rosa). This one is based on the 1592 novel, and dedicated to "the Hong Kong film directors who use both technological, commercial, western, and traditional Chinese sources to create new work... Each musical territory is created with samples, live playing, traditional tunes, scored and improvised material... the travels cross internal and external space through religious devotion to B film exploitation." Shea uses a sampler, piano, turntables, CDs; with Zorn (as), Zeena Parkins, Marc Ribot, Jim Pugliese, etc.

**FELDMAN, MARK: Violin Alone CD (TZ 7006). \$14.50**

Solo violin composed and performed by Feldman (his 1st work as leader), who has played on numerous NY recordings by the likes of Tim Berne, Klugevsek, Previte, Zorn etc. "Synthesizing new music, romantic violin gestures and improvisation," this is a stunning display.

**GISBURG: fea. Q. Chiappetta CD (TZ 7007). \$14.50**

"Imaginary moviemusic by an extraordinary young vocalist and composer, including dramatic text and Chinese and African traditional music." She sings, there's percussion, oboe, and other odd sounds. Not the most immediate release on the label, but various sectors of curiosity do develop.

**ZORN, JOHN: Redbird CD (TZ 7008). \$14.50**

This first CD consists of two pieces of composed acoustic minimal/ambient music, as influenced by Scelsi, Feldman & Olivier Messiaen. The first part ("Dark River") is for bass drums only, and acts as a low-toned pulse-stopper intro for the main title piece, which goes on for (only!) 41 minutes of harp, viola, cello and percussion, which is beautifully performed in the new 90's minimalist style (ala Feldman Hat Art recordings), slowly evolving, luxuriously toned acoustic sound waves.

**ZORN, JOHN: Book of Heads CD (TZ 7009). \$14.50**

Composition for solo guitar, from 1978. Originally written for Eugene Chadbourne, it is performed here by Marc Ribot. "I took the scores home and stared at them for a long time in complete bewilderment. Virtually every note involved some sort of extended technique, non-traditional notation or nearly impossible juxtaposition. This was not surprising, given the task Zorn had set out for himself: to compose in the language of the late 70's/early 80's 'free improv' guitarists (Chadbourne, Frith, Bailey), a language most had assumed to be unnotatable." —Ribot.

**TAKAHASHI, YUJI: Finger Light CD (TZ 7010). \$14.50**

"One of the foremost pianists of the 20th century, composer Yuji Takahashi makes a long-awaited return to solo piano composition along with intriguing works for shamisen, bass shamisen and sho (Japanese mouth organ), applying his own techniques to these traditional instruments." Takahashi has recorded over a 100 albums, and is well known for his associations with Xenakis, Cage, Ichihyanagi, etc.

**O'ROURKE, JIM: Terminal Pharmacy CD (TZ 7011). \$14.50**

Large ensemble compositions for clarinets, bass trombones, drums, accordions, cellos, alto flutes, bass flutes, acoustic guitar, amplification.

**PARTCH, HARRY: The Seventeen Lyrics of Li Po CD (TZ 7012). \$14.50**

"Composer, theorist, inventor of musical instruments, and one of the most colorful characters of the 20th century music, Partch (1901-1974) broke with Western tradition and forged a new music based on a more primal, corporeal integration of the elements of speech, rhythm and performance using the intrinsic music found in the spoken word, the principles of acoustic resonance and just-intonation. *The Seventeen Lyrics of Li Po* were composed between 1931 and 1933 and are among Partch's earliest extant compositions. They were composed for Intoning Voice and Partch's Adapted Viola, a hybrid instrument consisting of a cello neck grafted onto the body of a viola, its open strings sounding one octave below the violin. Partch used texts from the 8th century Chinese poet, Li Po. This is the 1st recording of all 17 of Partch's 'Lyrics of Li Po.'"

**KANG, EYVIND: 7 NADES CD (TZ 7013). \$14.50**

Debut album by Kang (one previous 7" on RGI), who plays violin, keyboard, voice, piano, tape manipulations, bass, erhu, harp, tuba, microphone and noise, along with a large accompanying cast. Kang is well known for his associations with the Sun City Girls and has also played with Zorn, Joe McPhee, Wayne Horvitz, etc. "One of the quirkiest and most indescribable of sound sculptures from a new generation of experimentalists. A composition that will bring new revelations with each listening. Kang is one sick puppy." —Zorn.

**SUNG, LI CHIN: Past CD (TZ 7014). \$14.50**

Discovered on the historic 1995 Zorn/Eye tour of China. "Sung's debut album, a collection of his works from 1992 to '95, was never intended for commercial release. The subject matter of this work is deeply personal, dealing with the people and things around him, especially his family and friends, and as such does not always obey traditional music logic... *Past* presents intriguing and personal ambient/noise/environmental works by this adventurous young Hong Kong composer. Inspired by influences as diverse as Brit-pop, Luc Ferrari and Taoism, Sung has created a unique sound world that is both perplexing and seductive." Performed almost completely solo by Sung, on percussion, guitar, CD, synthesizer, voice and tapes; it's noisy and unpredictable, and should go over big with Otomo Yoshihide fanatics.

**PATTON, MIKE: Adult Themes For Voice CD (TZ 7015). \$14.50**

"Famous as the vocalist of Faith No More, notorious as the singer of Mr. Bungle, Mike Patton goes one step further with a debut solo album of experimental sounds never imaginable possible from just voice and microphone." Four track recordings, heavy on the low-organic hum, this is not necessarily the pure agitated screech you might have expected and has some real listenable moments, the best parts emitting an old school electronic hum.

**SHARP, ELLIOTT: Xenocodex CD (TZ 7016). \$14.50**

"The Soldier String Quartet performs two extended compositions from the master of fractals: the psychedelically transformed of 'Xtopia' and the dark, jagged snapshots of



"Intifada." Sharp plays Buchla Thunder, fretless guitar, clarinet in addition. "Xtopia" is a lovely real-time approach to Elliott's re-assemblage techniques (prev. documented by "Crytid Fragments," where string materials were radically sculptured through time-expansion/compression, pitch-shifting, filtering, editing, etc.).

**SMITH, WADADA LEO: *Tao-Njia* CD (TZ 7017). \$14.50**

"A breathtakingly beautiful document of new compositions from a founding member of the Chicago's AACM and one of the world's most important contemporary musician/composers. Featuring his ensemble Nda-Kulture and California E.A.R. Unit." Smith (trumpet, flugelhorn, bamboo flute, monophony-bar, indian low-bell, Japanese high-bell, nohkan flute, axatse, mbira); other members on drums, vibraphone, tubular bells, flute, piano, clarinet, cello, violin, etc. This fits in perfectly in that nowhere zone of post-jazz/new music composition of cosmic intention.

**KLUCEVSEK, GUY: *Stolen Memories* CD (TZ 7018). \$14.50**

Featuring the Bantam Orchestra: Klucevsek (accordion, piano, melodica), Sara Parkins (violin), Margaret Parkins (cello, voice), Achim Tang (bass). "World-renowned accordionist Guy Klucevsek has played with Kronos Quartet, Laurie Anderson, Bill Frisell, Anthony Braxton, John Zorn and Robin Holcomb, and is also a highly original composer in his own right. These stirring compositions are inspired by (among other things) John Cage, African melodies, sacrificial chickens and Fresh Kills, the world's largest landfill."

**GISBURG: *Shadows In The Sea* CD (TZ 7019). \$14.50**

Gisburg (voice, fl), Jeff O'Malley (narration), Christine Bard (perc.), Anthony Coleman (p), Midori Seiler (violin), Ron Lawrence (viola), Guy Tyler (bass). "Gisburg is an extraordinary young vocalist and composer, with influences ranging from Schoenberg to jazz to Fluxus. She has performed in an ensemble of Dieter Schnebel and in the vocal duo Alli Gaa in Berlin, and worked with Anthony Coleman, Marc Ribot, John Zorn and others in NYC. Using texts by Majakowski, Plath and Fassbinder, Gisburg's second Tzadik CD continues her fascinating exploration of imaginary movie music. With a dramatic edge combining the smoky tones of Marlene Dietrich, the acrobatics of Cathy Berberian and an Ellingtonian sense of orchestration, she creates a unique compositional style that can't be pigeon-holed."

**MORI, IKUE: *Garden* CD (TZ 7020). \$14.50**

"Ikue more, a legend on the NY music scene, has played regularly with the world's top improvisers since 1979, as well as in the groups DNA, Tohban Djan, Death Praxis, Fukuko, Worlds of Love and Death Ambient. Mori has developed a personal and innovative technique of playing samplers triggered by adapted drum machines. *Garden*, her first solo recording, is a textbook in compositional economy, displaying her amazing approach to an instrument she has made her own." Adopting some of the crystallized-fracture ethos of concrete/surreal constructs and the spatialization of certain minimalistic ambient/techno works, this is a pure masterpiece of reproduced sound and one of the finest listening experiences to date within the Tzadik universe.

**LAM, BUN-CHING: *....Like Water* CD (TZ 7021). \$14.50**

"Bun-Ching Lam's extended composition '....Like Water' is an evocative and imaginative work, as sensuous as its title. A native of Macau, now living in NYC, Lam has studied composition with Roger Reynolds, Pauline Oliveros, and Robert Erickson, and has been previously commissioned to compose for the Arditti String Quartet, Ursula Oppens and Fritz Hauser." Performed by the trio of David Abel (violin, viola), Julie Steinberg (piano) & William Winant (percussion). "....Like Water" consists of short self-contained movements. It makes reference to images of water and its various manifestations such as ice, steam and mist."—Lam.

**PATTON, MIKE: *Pranzo Oltranzista* CD (TZ 7022). \$14.50**

"Patton's extended composition 'Pranzo Oltranzista: Musica da Ravola per Cinque (Banque Piece for Five Players)' is inspired by Filippo Tommaso Marinetti's 'Futurist Cookbook' (1932). Performed by an all-star ensemble, 'Pranzo...' magically transports the listener to a surreal ambient world of the unexpected." Performed by Mr. Bungle's Patton (voice, sound effects), Friedlander (cello), Robot (guitar), Winant (perc.) and Zorn (as).

**ZORN, JOHN: *Duras:Duchamp* CD (TZ 7023). \$14.50**

"France has been the birthplace of some of the greatest creative minds of the 20th century. *Duras:Duchamp* is a tribute to two timeless figures who have forever changed our view of the world. Over 30 minutes in length, 'Duras' is a major new composition inspired by the romantic writings of Marguerite Duras and the mystical music of Olivier Messiaen. Seductive, elusive, ritualistic. 'Duras' is a hypnotic work of startling clarity and complexity. 'Étant Donnés' is the perfect companion piece to 'Duras': a provocative noise trio inspired by the enigmatic last masterpiece of Marcel Duchamp, on of France's greatest conceptualists." "Duras" features Mark Feldman (violin), Cenovia Cummins (violin), Anthony Coleman (piano), John Medesky (organ), Christian Bard (perc.) & Jim Pugliese (perc.) and is strongly recommended ala Zorn's prior minimalist masterwork "Redbird". "Étant Donnés" is performed by Feldman, Pugliese and Erik Friedlander (cello).

**SLUSSER, DAVID: *Delight At The End Of The Tunnel* CD (TZ 7024). \$14.50**

"Composer, performer, one of the foremost sound designers on the West Coast, the mad genius of David Slusser has enhanced the films of David Lynch, George Lucas, Francis Ford Coppola and the music of John Zorn, Mike Patton and Angelo Badalamenti. Drawing inspiration from sources as diverse as 1950's mood music, industrial demos, early musique concrete and beer commercials, Slusser takes on an exotic trip through his insane sound world via sound effects, theremins and other rare electronic instruments that either have been or should have been long forgotten."

**FUJIEDA, MAMORU: *Patterns of Plants* CD (TZ 7025). \$14.50**

"Generating melodic material through the micro-changes of surface-electric potential on leaves, Mamoru Fujieda's 2nd Tzadik release was composed completely based on data taken from plants. Combining alternate tuning systems (just intonation, Pythagorean) with traditional instruments of China and Japan (sho, koto and the ancient 25-stringed zither, the hitsu), Fujieda has again created a world of sound never before imagined possible. Delicate and subtle variations of tone and timbre give a whole new life to classical musical forms such as the passacaglia and strophic variations in this bizarre and fascinating mixture of European Medieval music, the traditions of Asia and modern science."

**MOOREFIELD, VIRGIL: *The Temperature In Hell Is Over Three Thousand Degrees* CD (TZ 7026). \$14.50**

"Composer Virgil Moorefield was born in Chapel Hill, NC in 1956 and grew up primarily in Europe. Living in NY since 1975, Moorefield recorded and toured as a drummer with numerous rock bands and avant garde ensembles, including the Swans, Glenn Branca, Bill Laswell, Elliott Sharp, and Damage. The music on this disc is a reflection of his recent interest in microtonality and in creating a music which is looser in structure than his previous works. Alternating between strict notation and passages which may be described by nothing more than a drawing — Virgil blends minimalism, microtonal tunings and improvisations to create a unique sound world of precision, movement and surprise." Performed on violin, violoncello, synthesizer, baritone sax, clarinet, bowed guitar, fretless guitar.

**DRESSER, MARK: *Banquet* CD (TZ 7027). \$14.50**

"One of the world's greatest virtuoso bass players, this CD features two of Mark's most important recent works. 'Banquet' is a double concerto for flute, bass and string quartet, featuring the Swiss flute virtuoso Matthias Ziegler and Mr. Dresser himself. Twisting timbres, jagged melodies and driving rhythms combine in this exciting work exploring extended instrumental techniques. 'Loss of the Innocents', written for the unusual combination of tuba, cello and clarinet, is a piece of haunting beauty."

**ZORN, JOHN: *Angelus Novus* CD (TZ 7028). \$14.50**

"Here is a side of Zorn's work that has pretty much remained hidden — his compositions for classical chamber ensembles. This CD marks the first in a series documenting these pieces, commissioned by some of the world's leading ensembles and appearing on CD for the first time. The works here span over 20 years, and include 'Christabel', a student piece written in 1972 inspired by the romantic mystic poetry of Samuel Taylor Coleridge, the wind octet 'Angelus Novus' composed for the world-renown Netherland's Wind Ensemble and dedicated to the Jewish cultural theorist Walter Benjamin, the dynamic chamber symphony 'For Your Eyes Only' and 'Carry', a virtuosic solo piece that receives an impassioned and breathtaking performance by pianist Stephan Drury. Students of the New England Conservatory perform this challenging music with startling clarity and intensity that will surprise and delight Zorn fans and detractors alike."

**GOODE, DANIEL: *Tunnel — Funnel* CD (TZ 7029). \$14.50**

First recording of this work by composer/clarinetist Goode, performed by The Crosstown Ensemble, conducted by Eric Grunin. Scored for: 3 flutes, 4 trombones, 4 strings, and percussion. "Composed in 1985, it is one of his most ambitious and exhilarating works...Trains have been a large part of Dan's dream and fantasy life: 'A tunnel is a tunnel seen in perspective, and it is a focusing device. When reversed it's a telescope which magnifies, putting a more generous space around each thing magnified.'"

**GRAVES, MILFORD: *Grand Unification* CD (TZ 7030). \$14.50**

"Professor, herbalist, healer, Milford Graves is first and foremost one of the world's great geniuses of the drum. Rarely heard live, even more rarely found in the studio, a new recording by Graves is a special event. This is the CD that free jazz fans and every drummer in the world has been waiting for: his music for solo drums. Intense, shooting off in all directions at once and yet always firmly rooted in the tradition, Tzadik is proud to release this important and historic solo recording."

**LAM, BUN-CHING: *The Child God* CD (TZ 7031). \$14.50**

"For her second Tzadik CD, Lam has assembled some of the greatest traditional music performers of China and matched them with some of NY's most creative instrumentalists in creating a beautiful and lyrical meeting of western art music and Chinese troubadour traditions. Her mini-opera, *The Child God* written as a shadow play, incorporates spoken narrative, instrumental music and tenor songs, and is based on a Ming Dynasty mystical novel *The Creation Of The Gods*. It tells the story of No Cha, from his miraculous birth, to the discovery of his own supernatural powers through various adventures which bring danger to his parents' lives. Adventurous, charming and delightful."

**KANG, EYVIND: *Theatre of Mineral NADEs* CD (TZ 7032). \$14.50**

"NADE: (Sanskrit): Channels of the subtle body/also: sound/also: nothingness. Eyvind Kang has one of the strangest musical minds on the scene today, and this second installment of his 'NADEs' series is, as one would expect, something completely different. Medieval crumhorns, ecstatic arrangements, lilting melodies, unusual concepts and, of course, Eyvind's virtuosic violin stylings. This epic work, a year and a half in the making, is Kang's personal take on 'East' and 'West'. *Theatre of Mineral NADEs* is Kang's *Sgt. Pepper's*. Destined to become one of the most important records of the year."

**FERRARI, LUC: *Cellule 75* CD (TZ 7033). \$14.50**

"Irreverent, psychosexual and always fascinating, Ferrari's work manifests itself in texts, instrumental textures, electroacoustic compositions, reportings, films, theatre, etc. It is an honor for Tzadik to release two of his most important works from the 1970s, recorded under the supervision of the composer himself. 'Place des Abbesses,' the first electro acoustic portrait work realized at his home studio in Paris, 1977, is an evocative portrait of a small square between The Sacred Heart of God and Saints and the Pigalle of licentiousness and sex, two familiar Ferrari obsessions. 'Cellule 75' is an explosive, dynamic work for piano, percussion and tape, balancing improvisational spontaneity with the more exacting writing of classical forms."

**FRITH, FRED: *Pacificia* (1993-95) CD (TZ 7034). \$14.50**

"A major new composition by the world-famous guitarist, improviser and composer. Over an hour in length and composed for a large ensemble of winds, strings and percussion, *Pacificia* sets the poetry of Pablo Neruda into a seductive and hypnotizing sound world that slowly metamorphoses into something altogether different. Lyrical written passages, inspired improvisations, sensual vocals and provocative sound effects all come together into a fascinating whole — one of Frith's most brilliant orchestral creations."

**YAMADA, NORMAN: *Being And Time* CD (TZ 7035). \$14.50**

"Yamada is a brilliant young composer who has worked with Anthony Coleman, Marc Ribot, the Crosstown Ensemble, the Agon Orchestra and was previously heard on the Avant CD by Rough Assemblage. *Being and Time*, the first CD dedicated to his compositions for small ensembles is an atavistic exploration of rock gestures, ambient noise and today's post-modern malaise."

**ITO, TEIJI: *King Ubu* CD (TZ 7036). \$14.50**

"Teiji Ito is one of contemporary music's most elusive mavericks. Born in Tokyo in 1935, he moved to NY at the age of six, and by 1952, at the age of seventeen, he was already composing music for the influential avant-garde film work of Maya Deren. Accompanying her to Haiti in 1955, Ito learned ceremonial and secular drumming techniques from the legendary Haitian musician Coyote. Applying these principles to his knowledge of traditional Japanese music, contemporary classical and African traditions, Ito's scores are a shocking precursor to today's cutting-edge composers. *King Ubu*, originally written for a 1961 NY production of Alfred Jarry's pre-dadaist masterpiece, is a delightful and eclectic score filled with sly humor and ingenious dramatic effects. Intermixing a wide range of traditional and ethnic instruments, all of which are performed with great skill by the composer himself on this rare original recording, Ito's score to *King Ubu* establishes him as one of the most extraordinary and personal composers in the NY underground."

**ZORN, JOHN: *Aporias: Requia for Piano and Orchestra* CD (TZ 7037). \$14.50**

"An aporia is an impossible passage and this 'Requia' pays tribute to the indomitable creative spirit that negotiates the aporia of life and death. Written for piano soloist, six boy sopranos and full orchestra, *Aporias* is John Zorn's most accomplished composition to date. This monumental piece, part piano concerto, part Requiem has been universally hailed by performers, composers and audience alike as a new vision of modern orchestral music. Performed here by pianist Stephen Drury, the Hungarian Radio Children's Choir and the American Composers Orchestra, this premiere recording made under the supervision of the composer is an exhilarating experience filled with subtle detail, unusual instrumental colors

and emotional power."

**GISBURG: *Trust* CD (TZ 7038). \$14.50**

"Gisburg's newest Tzadik recording couples two masterful compositions onto one disc. Her heartfelt opera for solo voice about the ups and downs of doomed and obsessive love is one of her most personal and striking compositional statements to date, a powerful combination of stark emotional content, minimalist melody and narrative charm. 'Anna' shows Gisburg's profound command of classic instrumental writing — a lush and dramatic string quartet performed by the brilliant Cassatt Quartet."

**CURRAN, ALVIN: *Theme Park* CD (TZ 7039). \$14.50**

"Performed by virtuosic madman William Winant, *Theme Park* is a major new work by Alvin Curran and one of the most dynamic solo percussion compositions of the decade. Coupled with a kaleidoscope tribute to jazz giant Charlie Parker, this newest CD by one of today's most important musical pioneers incorporates minimalism, structuralism and post-modernism into an exhilarating new aggregate. Wild sounds, wit and passion to celebrate the opening of the 21st century."

**GOSFIELD, ANNIE: *Burnt Ivory and Loose Wires* CD (TZ 7040). \$14.50**

"Influenced by Harry Partch, Sun Ra and San Francisco's Musee Mechanique's collection of old nickelodeons and player pianos, Annie Gosfield presents us with a new view of micro-tonal music. The sounds of a percussion factory, a destroyed piano and an abandoned guitar are twisted into sophisticated compositions incorporating tuned and detuned instruments, traditional and non-traditional techniques, composition and improvisation. Also included is an exciting premiere composition for saxophone quartet performed here by the world-renowned group Rova, and one of the best sampler pieces you're ever likely to hear."

**SHEA, DAVID: *Classical Works* CD (TZ 7041). \$14.50**

"Two adventurous pieces of classical chamber music by one of today's busiest musical manipulators. The atmospheric *Chamber Symphony #1* juxtaposes live and sampled instrumental sonorities in a complex world of modern polyphony with turntable/sampler wizard David Shea playing along with members of the Ictus Ensemble. 'The Voice Suite' features the brilliant cellist Erik Friedlander and long-time Shea collaborator Jim Pugliese interacting with Shea's twisted sampler magic."

**DE GLI ANTONI, MARK: *Horse Tricks* CD (TZ 7042). \$14.50**

"Mark De Gli Antoni, the talented sampler magician for the pop group Soul Coughing studied composition at the Manhattan School of Music and released his first recording in 1995 on the Avant label as part of the experimental composer collective Rough Assemblage. *Horse Tricks* is his first solo release and features many of his acclaimed musical colleagues in a variety of musical contexts showcasing the wide range of Mark's compositional interests. From instrumental trip hop and rhythm tracks to ambient, minimalist and pieces of startling compositional complexity — Mark's astounding virtuosity, mastery of new media and instrumental inventiveness is sure to surprise and delight both diehard fans and newcomers alike."

**AMACHER, MARYANNE: *Sound Characters (Making The Third Ear)* CD (TZ 7043). \$14.50**

One of the most impressive Tzadik releases in quite some time, Amacher's 'Third Ear Music' produces a rare dosage of interactive audio psychedelics that has to be experienced at proper volume. "Amacher is one of electronic music's truly legendary mavericks. Working mostly in large spaces and installations for the past twenty years, this diverse collection of electronic soundscapes and 'ear-dances' was chosen by the composer especially for Tzadik to work in the more intimate settings of the compact disc. Spectacular acoustical effects take you to expansive worlds of dancing difference tones and psychedelic sonorities. A rare release by one of the most reclusive and elusive of today's visionaries."

**LASWELL, BILL: *Invisible Design* CD (TZ 7044). \$14.50**

"A new solo album by contemporary music's most adventurous musical terrorist. An indefatigable instigator of countless musical projects, from funk, rock, hip hop and jazz to world music, ambient and a myriad of creative hybrids, Laswell steps out here as a composer with eight tracks showcasing his virtuosic bass playing, radical studio techniques and musical obsessions. *Invisible Design* is a CD of Black Magic and spiritual passion."

**HUNT, JERRY: *Song Drapes* CD (TZ 7045). \$14.50**

"Born in Waco, TX, Jerry Hunt was a friend of Jack Ruby, a pianist in strip clubs, a student of the occult and founder of his own mail order church at the age of 13. Jerry Hunt was also one of the great pioneers of live electronic music performance. Very much a modern-day shaman, he designed most of his own equipment and used it in unique ways to create backdrops for his magical performances that referred to, among many other things, exotic ritual, the esoteric traditions of Rosicrucianism, Aleister Crowley and modern science. The *Song Drapes* were some of Jerry's last and greatest creations — and this special first release, authorized by the Hunt estate, includes performances by two of Jerry's closest friends and collaborators, vocalist Shelley Hirsch and performance artist Karen Finley, and one track featuring the popular vocalist Mike Patton."

**SMITH, WADADA LEO: *Light Upon Light* CD (TZ 7046). \$14.50**

"Trumpeter, multi-instrumentalist, improviser and theoretician, Wadada Leo Smith is one of the most important composers of our time. An original member of Chicago's AACM, his exciting pieces blending composition and improvisation have been performed by many of the world's most important ensembles and soloists. Featuring an exotic composition for chamber ensemble and gamelan quartet, a beautiful solo piece for viola, a bass concerto written for virtuoso Bert Turetzky and two electronic pieces featuring Leo's unique trumpet improvisations."

**ZORN, JOHN: *String Quartets* CD (TZ 7047). \$14.50**

"At last all four of Zorn's infamous compositions for string quartet are available on CD. Originally commissioned by the world-renown Kronos Quartet, three of these pieces are recorded here for the first time. From the cartoon/montage qualities of the popular 'Cat O'Nine Tails' to the S/M poetry of 'The Dead Man,' the hermetic philosophy of 'Memento Man' and the spiritual transcendence of 'Kol Nidre,' these four quartets take on and challenge the tradition of classical string quartets from Beethoven, Bartók, Webern, Carter and Ferneyhough, forging an exciting new world of their own. Performed by an exciting new quartet of Zorn veterans and new music virtuosos, Zorn's unique compositional voice shines like never before."

**HYLA, LEE: *Riff And Transfiguration* CD (TZ 7048). \$14.50**

"One of America's most important composers of concert music. Concentrating on his dynamic music for piano, this exciting CD presents a fascinating sextet for hammered dulcimer, clarinet, piano and strings, and three solo piano compositions performed by Stephen Drury, Mia Chung and Judith Gordon, three of today's most acclaimed virtuosos. An exciting adventure into a new world of sound, space and texture from one of new music's guiding lights."

**PARKINS, ZEENA: *Pan-Acousticon* CD (TZ 7049). \$14.50**

"A product of over three years of work, *Pan-Acousticon* is Zeena Parkins' most important

and intriguing work to date, orchestrating sampling noise, classical strings, rock drums and homemade instruments into a new world of color, shape and texture. Co-produced by long-term collaborator Elliott Sharp, this beautiful and varied collection of experimental music is both powerful and touching."

**DE GREGORIO, GIUSTINO: *Sprut* CD (TZ 7050). \$14.50**

"Unusual and quirky sampling collages from the Italian neo-primitive composer Giustino Di Gregorio. Combining modern technology with concepts inspired by John Oswald's plunderphonics and mystery tapes, these charming and intriguing pieces chop, mix and blend known and unknown musical shapes into startling new compositions for the 21st Century." The Boredoms, Blue Cheer, Serge Gainsbourg, John Denver and about 100 other international music icons are sampled for your pleasure, not in a heavily cut-up fashion, but in stream of processed, flowing sound. Some very nice sections, others that almost veer into Merzowian territory.

**YOSHIIHIDE, OTOMO: *Cathode* CD (TZ 7051). \$14.50**

"Otomo Yoshihide has become one of Japan's busiest and most well known musical ambassadors, performing and recording with leading experimentalists the world over. Since the disbanding of his raucous and popular band Ground Zero, Otomo has written film and dance scores, and recorded dozens of ambient and noise projects. Here he steps out as a serious composer. 'Modulation #1' and '#2' are two of his most satisfying and provocative recordings, combining traditional Japanese instruments like the sho with noise, improvisation and ambient drones. The 'Cathode' pieces combine an ensemble of some of Tokyo's most interesting improvisers with analog electronics, turntables, samplers and tape manipulations to create an electric world of soundtrack moods, contemporary compositions and electronics."

**HEMINGWAY, GERRY: *Chamber Works* CD (TZ 7052). \$14.50**

"Cutting edge chamber music from one of the most prolific and ubiquitous composer-performers in new music. A veteran of countless musical projects whose experience includes jazz and funk bands, improvising units with Derek Bailey and Evan Parker, compositions for orchestra and big band, and over ten years as a percussionist in the Anthony Braxton quartet, Gerry's music is a magical blend of compositional structure and improvisational excitement, drawing upon his deep knowledge of classical, jazz and world traditions. Featuring complex string writing and wild percussive fireworks, this CD is one of Gerry's greatest achievements."

**GARLAND, PETER: *The Days Run Away* CD (TZ 7053). \$14.50**

"One of America's true maverick composers, a friend of Partch, Nancarrow, Cage, and countless others, Peter Garland is a tireless champion of new music, a passionate writer and one of the true unsung pioneers of minimalism. These evocative early piano pieces create hypnotic moods of impressionistic beauty and are some of his most personal musical statements. Beautifully performed by the brilliant pianist Aki Takahashi, to whom many of his works have been dedicated, this is an incredibly gorgeous CD of rediscovered masterpieces from the early days of minimalism."

**LEWIS, GEORGE: *Endless Shout* CD (TZ 7054). \$14.50**

"One of the world's leading composer/performers presents a dynamic collection of his most important recent works. Professor, musical scholar, author, composer, virtuoso trombonist, and computer music genius George Lewis has been a major name in new music since the mid '70s, having worked with just about everyone you can imagine, but his recorded output has been all too rare. This first release for Tzadik highlights the wide variety of his compositional approaches, with music for creative music orchestra, soloist with interactive computer systems, narrator with tape, and a suite for solo piano."

**MORI, IKUE: *One Hundred Aspects of the Moon* CD (TZ 7055). \$14.50**

"Ikue Mori's career in music reaches back to 1978 as drummer/co-founder/co-composer of the seminal punk/no-wave band DNA. In the 80s she became involved in the blossoming downtown scene, improvising with the likes of Bill Frisell, Christian Marclay, John Zorn, Tom Cora, Derek Bailey and countless others. Into the 90s her work with drum machines expanded into the world of electronic music, incorporating digital technology into her compositional palette. *One Hundred Aspects of the Moon* leads her into the 21st Century with an astounding suite of pieces for a chamber ensemble of voice, strings and percussion, inspired by the work of famous Japanese woodblock artist Yoshitoshi, it's clearly one of Ikue Mori's greatest works. Lush, romantic, violent, weird, ghostly and exhilarating sounds from one of the world's most important musical thinkers." Performed by: Theo Bleckmann, Anthony Coleman, Eyvind Kang, Erik Friedlander, Kato Hideki, Ikue Mori, Makigami Koichi & Mori.

**VIERK, LOIS V.: *River Beneath The River* CD (TZ 7056). \$14.50**

"Vierk's music explores texture and microtonality in highly structured pieces that build to swirling high energy intensity. Influenced by minimalism, Japanese Gagaku, and Appalachian folk music, Lois Vierk is one of America's great originals. Her first CD for Tzadik is an exciting collection of compositions for string quartet, brass sextet, and a dynamic piece for electric guitar, percussion, cello, and synthesizer. Definitive performances of some of Vierk's greatest works."

**IBARRA, SUSIE: *Flower After Flower* CD (TZ 7057). \$14.50**

"Born in California, raised in Texas and now based in NYC, Susie Ibarra is one of the most sought-after drummers in the downtown scene. Having worked with Derek Bailey, David S. Ware, Ikue Mori, Dave Douglas, and Matthew Shipp, among others. Of Filipino descent, her music blends Asian traditions, free jazz, improvisation and minimalism into evocative and dynamic soundscapes. This exciting recording features her in a variety of contexts, both solo and with an all-star group of her most illustrious musical compatriots. The sounds of Kulintang (Filipino gamelan), fiery free-jazz drumming, Leo Smith's delicate trumpet, and the 'deep listening' accordion of Pauline Oliveros all come together to make this one of the most unusual recordings of the year."

**BROVOLD, BILL: *Childish Delusions* CD (TZ 7058). \$14.50**

"The mastermind behind the powerful band Larval, and a veteran of the early Rhys Chatham orchestras, Bill Brovold's complex compositions smash the borders of rock and classical music. Highly structured and meticulously crafted, these quirky sound sculptures jump from mood to mood — from Zappa to Henry Cow, the Zen Vikings to Glenn Branca. Brovold has created a powerful new instrumental rock that tells a story."

**KANG, EYVIND: *The Story of Iceland* CD (TZ 7059). \$14.50**

"From the twisted world of pop, rock, classical and world music, to acts of revolution and riots in the streets violinist, composer, conceptualist, raconteur and world traveller Eyvind Kang takes us on an exciting new trip to Iceland. An avid fan of underground esoterica and a generous collaborator with the likes of Bill Frisell, Marc Ribot, Arto Lindsay, Ikue Mori and many others, Kang is at his best in the studio, creating incredibly complex sound sculptures filled with meticulous detail, power and vision. His most recent CD, three years in the making features a rare appearance of Indian violinist Kala Ramnath, a bizarre cult anthem ('10:10') and a beautiful piece scored for gamelan."

**SMITH, WADADA LEO: *Reflectivity* CD (TZ 7060). \$14.50**

"*Reflectativity*, first released on Leo Smith's own label in the early 1970s is one of the most important extended compositions blending improvisation and composition, and one of Leo Smith's masterpieces. This exciting new version features the brilliant pianist/composer Anthony Davis (who performed on the original recording) and longtime friend and colleague Malachi Favors — the legendary monster bass player from the Art Ensemble of Chicago. Coupled with several new compositions, this CD brings together the past and present of creative music's most continually fascinating composer/performers."

**ROTHENBERG, NED: *Ghost Stories* CD (TZ 7061). \$14.50**

"A downtown mainstay for twenty years, composer/multi-woodwind performer Ned Rothenberg makes his Tzadik debut with a stunning CD of chamber music. Acclaimed for work in a wide variety of contexts, from the multi-metric funk of his Double Band to the large chamber jazz of Power Lines, Rothenberg here shows both range and focus in works for unprecedented instrumentations that have epic scope. Asian and western instruments combine in scores mixing improvised solo features with through-composed ensembles. *Ghost Stories* is one of Rothenberg's most accomplished works."

**GRAVES, MILFORD: *Stories* CD (TZ 7062). \$14.50**

"A drummer of unparalleled power and creativity, Milford Graves is a living legend. This second volume in a continuing series documenting the solo music of one of the world's most incredible musicians was performed on a special percussion setup allowing unprecedented simultaneity. Playing with his hands, feet, elbows and head, Professor Graves takes us to another world with his driving rhythms, intense energy, and impassioned vocals. Absolutely riveting."

**DRESSER, MARK: *Marinade* CD (TZ 7063). \$14.50**

"Nine new compositions pushing the boundaries of instrumental virtuosity. From the lyricism of 'Air to Mir', commissioned by the Library of Congress, the textures of 'Spin X' for two basses and two percussionists, to the virtuosity of his own solo bass music and more, *Marinade* displays the full range of Mark Dresser's compositional vision. A nine year veteran of the Anthony Braxton Quartet and a vital member of the downtown scene, collaborating with Tim Berne, Diamanda Galas, and many others, Mark Dresser has been a creative force in new music for over twenty years."

**MAHLER, DAVID: *Hearing Voices* CD (TZ 7064). \$14.50**

"One of the unsung heroes from the early days of minimalism, David Mahler has been making music since the early 1970s. A master of the tape recorder and the razor blade, his pieces are legendary and (as is often the case with experimental composers), underappreciated. David Mahler has champions in colleagues such as Larry Polansky, Peter Garland and Guy Kluczewsk and thankfully his music is becoming more and more known. It is an honor for Tzadik to release this latest piece of the David Mahler puzzle: four new text-based tape pieces by one of the undisputed masters of the medium."

**ZORN, JOHN: *Love, Madness And Mysticism* CD (TZ 7065). \$14.50**

"Definitive performances of three dynamic new chamber pieces pushing the boundaries of virtuosity and intensity. *Le Momo*, for violin and piano is a work of extremes, a ritual about exorcism and possession inspired by the works of visionary 20th Century shaman Antonin Artaud. *Untitled*, dedicated to Joseph Cornell, the hermetic New York artist whose delirious box constructions mix innocent nostalgia with uncomfortable personal obsessions, is a tour de force for solo cello brilliantly performed by Erik Friedlander. The piano trio *Amour Fou* explores love — obsessive love, mad love, doomed love in a compendium of moods ranging from Buñuel to Bataille, Scriabin to Messiaen. A mysterious and romantic new direction from John Zorn."

**ZORN, JOHN: *Songs From The Hermetic Theatre* CD (TZ 7066). \$14.50**

"In March 2001 Zorn entered the recording studio to create four very different compositions. 'American Magus' is Zorn's first piece of purely electronic music, and it is dedicated to the underground innovator Harry Smith, whose legendary paintings, groundbreaking films, eclectic collections (ranging from Ukrainian Easter eggs, string games, found paper airplanes to cassettes of New York City ambiences) and encyclopedic mind has continued to excite, confound and inspire artists worldwide. *BeuysBlock*, a bizarre meditation on the work of conceptual/performance artist Joseph Beuys, is scored for piano, string orchestra and an incredible array of homemade sound devices, all performed by Zorn himself. Also included is Zorn's tribute to Maya Deren, dancer, filmmaker, authority on Haitian voodoo and one of the most important and influential figures in the New York underground and the mind-bending sonic hieroglyphs of Codebreaker, Zorn's first piece of computer music. An essential collection of dialogues from one generation of the underground to another."

**MACEDA, JOSE: *Gongs And Bamboos* CD (TZ 7067). \$14.50**

"The first release outside Japan of music by one of the most original and underappreciated composers in contemporary music. Born 1900 in the Philippines, Maceda has been creating remarkable compositions, often for large ensembles of the same instrument for fifty years. This CD brings together three very different pieces from his enormous catalog. The hypnotic 'Suling-Suling' is scored for an ensemble of forty bamboo flutes. 'Colors Without Rhythm' is one of his most dynamic orchestral compositions — performed brilliantly by the Manil Symphony Orchestra under the direction of the composer. 'Pagsamba' is one of the strangest masses ever written for gongs, voices and bamboos, recorded live in an open air temple in the Philippines. An incredibly exciting release of rarely heard music by a rarely heard composer."

**MORI, IKUE: *Labyrinth* CD (TZ 7068). \$14.50**

"Eleven new ear-splitting, brain-twisting electronic compositions by downtown legend Ikue Mori, one of the most respected composers in the contemporary electronica community. Completely unique and utterly original, Mori has developed a personal language through the combination of modified drum machines and triggered samplers. *Labyrinth*, her second CD of solo music for Tzadik, is a multi-faceted collection of complex compositions for the Apple powerbook. After twenty years, Ikue Mori continues to create some of the very best cutting-edge electronic music around."

**GOSFIELD, ANNIE: *Flying Sparks And Heavy Machinery* CD (TZ 7069). \$14.50**

"Annie Gosfield's second amazing CD for Tzadik takes acoustic and electric music into dynamic new realms. Factory sounds?improvisation?lush sonorities?junk percussion?twangy guitars?classic minimalism?delicate harmonics?odd drones?rock?sirens?string quartets?driving rhythms?ambients?noise?complex structures?jack hammers and more from one of downtown's most interesting composers."

**LEO SMITH, WADADA: *Red Sulphur Sky* CD (TZ 7070). \$14.50**

"The first solo recording in over thirty years by the brilliant composer/performer Wadada Leo Smith. Born in Leland, Mississippi, Leo was a founding member of the AACM in Chicago, and has been performing his music all over the world since the mid-1960s. His compositions for solo trumpet, highly acclaimed yet rarely documented, are some of his most personal and delicate creations. *Red Sulphur Sky* is the music of one of the true masters of creative music at the height of his powers."

**WOLFF, CHRISTIAN: *Burdocks* CD (TZ 7071). \$14.50**

"For half a century legendary scholar Christian Wolff has created a very personal musical response to John Cage's challenging experiments and three of his most distinctive compositions receive inspiring performances here by a collection of San Francisco and New York's best and most imaginative performers. Fred Frith, Joan Jeanrenaud, Bob Ostertag, Miya Masaoka and Stephen Drury are just a few of the remarkable players percussion virtuoso William Winant has brought together to pay tribute to the fascinating work of this conceptual visionary, who performs at the piano with an all-star ensemble on his most famous composition *Burdocks*."

**PREVITE, BOBBY: *The 23 Constellations of Joan Miró* CD (TZ 7072). \$14.50**

An exciting new musical universe from the mind of composer/performer Bobby Previte. Filled with sweeping gestures and meticulous detail, *The 23 Constellations of Joan Miró* is Bobby Previte's dream project and one that he's been working on for over six years. Performed here with an all-star ensemble, *Constellations* is beautifully recorded and presented with a lush 36 page booklet containing color reproductions of all twenty-three of Miró's masterpieces. Previte's most original compositional achievement is also his most delightful."

**YOSHIIHIDE, OTOMO: *Anode* CD (TZ 7073). \$14.50**

"Four new compositions exploring free jazz, Cagean dialectics and noise improvisation by one of Japan's most versatile composer/performers. Beginning and ending with two of the most intense recordings Otomo has ever done, the centerpieces of this remarkable CD join the Cagean aesthetics of randomness and delicacy with Japanese noise into two Zen koans. As perplexing as it is exhilarating."

**MUMMA, GORDON: *Live-Electronic Music* CD (TZ 7074). \$14.50**

"The ultimate document by one of the most important electronic music composers in new music. A lifetime in the making, these meticulously crafted masterpieces include the legendary Mesa performed by avant garde virtuoso David Tudor on electric bandoneon and the first release of the complete version of Mumma's classic composition Hornpipe fully remastered and reworked by the composer himself. One of the most important releases of this or any other year — absolutely essential music by one of downtown's Founding Fathers."

**SINGLETON, ALVIN: *Somehow We Can* CD (TZ 7075). \$14.50**

"For over thirty years Alvin Singleton has been devising compositions blending written music with improvisation in the restrictive world of contemporary concert music. His work skillfully joins the European tradition of Lutoslawski and Ligeti with the African American traditions of James Brown, Mahalia Jackson, John Coltrane, Dolphy and the AACM. His first CD for Tzadik features four compositions of chamber music, including his orchestral masterpiece *Again*, a duo for trumpet and piano brilliantly performed by long time associates Wadada Leo Smith and Anthony Davis, and the prize-winning string quartet *Somehow We Can*, one of his most energetic and dynamic compositions."

**FRITH, FRED: *Freedom In Fragments* CD (TZ 7076). \$14.50**

"Active since 1978, the dynamic Rova Saxophone quartet has collaborated with and commissioned from some of the world's greatest composers. Here they give a dynamic reading of Fred Frith's major composition *Freedom In Fragments*, which was written expressly for them and comprises a series of short compositions that can be played in whole or in part and in any given sequence. Rova has chosen the most rigorous of these, and the final sequence, created by the composer himself gives a seamless flow to the overall listening experience. Messianic harmonic shifts, catchy folk melodies, complex dance rhythms and looping minimalism from one of new music's original border crossers."

**WUORINEN, CHARLES: *Epithalamium* CD (TZ 7077). \$14.50**

"Four absolute masterpieces by one of the greatest composers of the 20th Century. Spanning over three decades, *Epithalamium* presents New York born Wuorinen at his radical best, pushing the limits of instrumental and electronic music. Expressly chosen for this exclusive Tzadik release by longtime Wuorinen fan John Zorn, the pieces here include the electronic composition *Time's Encomium*, (winner of the Pulitzer Prize in 1970); from the '80s: *New York Notes*, which brilliantly blends electronic tape with acoustic instruments; and two masterful miniatures from the '90s: *Epithalamium* for two trumpets and Lepton for harp, celeste and piano. All recordings were done under the supervision of Mr. Wuorinen himself, and have been remastered for exclusive release on Tzadik."

**MACÉ, PIERRE-YVES: *Faux-Jumeaux* CD (TZ 7078). \$14.50**

"Four startling studio compositions by an extraordinary young French composer. Born in 1980, Pierre Yves-Macé began as an improviser, played in jazz-rock prog bands, studied classically, accompanied dance classes and has composed electronic music for theater, dance and the martial arts. *Faux-Jumeaux*, his first CD release, brings the aesthetics of French romanticism into a head-on collision with sampling technology, electro-acoustics and minimalism. A lyrical, adventurous mix of styles and sounds, this is an astounding debut recording by a strange and wonderful new musical mind."

**SHEA, DAVID: *Classical Works II* CD (TZ 7079). \$14.50**

"In the 1990s David Shea was a regular on the downtown scene working with Anthony Coleman, John Zorn, Zeena Parkins, Shelly Hirsch and many others. Since 1998 he has been living and working in Brussels collaborating with some of Belgium's finest classical musicians, and performing his exciting solo concerts. *Classical Works II*, his third release on Tzadik, is the definitive document of Shea's new musical direction, bold integrating sampling technology into the classical concert music tradition. The compositions here range from interactive duets for soloist and sampler to a major new piece for chamber symphony. New music from a continually fascinating musical manipulator."

**BAILEY, DEREK: *Pieces for Guitar* CD (TZ 7080). \$14.50**

"Private recordings of incredible historical importance (practically the holy grail to fans of free improvisation), *Pieces for Guitar* presents the earliest known solo recordings of guitar innovator Derek Bailey. Dating from 1966 (possibly 1965) these pieces were recorded for personal study during a transitional period and include some of the only instances of him performing his own written compositions! Under the influence of the music of Anton Webern, Bailey began working through a variety of techniques as he formalized his unique approach to music in general and the guitar in particular. These fascinating recordings offer us a rare glimpse into the secret world of one of the most original and respected guitarists in the world."

**QIN, ERIC: *Photographs* CD (TZ 7081). \$14.50**

"This long awaited release completes a trilogy of CDs documenting the young composer collective Rough Assemblage. Active in the early 1990s out of Mannes College of Music, this trio of like-minded musicians also included Norman Yamada (*Being in Time*) and Mark Degliantoni (*Horse Tricks*). The tragic death of Eric Qin in 1993 ended the project, but in the following years efforts were made to collect and record Qin's extant remaining compositions. *Photographs: 1988?1993* is the exciting result. Meticulously researched and detailed, these pieces show an astonishing variety and maturity. We can only guess where Eric's music may have gone, but these touching recordings, filled with passion and tenderness are a fit-



ting tribute to this very young and very creative musical mind. Produced and organized by Norman Yamada."

**DENYER, FRANK: *Fired City* CD (TZ 7082). \$14.50**

"Composer, theoretician, inventor and instrument builder Frank Denyer is a legendary figure in the Harry Partch/Scelsi tradition. His music is utterly unique and intensely personal, often requiring specialized new instruments of his own design and radical playing techniques. *Fired City* presents six of his most dynamic compositions in definitive performances supervised by the composer himself. Having worked closely with Denyer for many years, The Barton Workshop is unsurpassed in this repertoire and performs it with passion and a meticulous attention to detail. These very special recordings, the group's best, show various sides of this enigmatic composer, making *Fired City* the best place to enter Denyer's mysterious and imaginative musical world."

**SMITH, WADADA LEO: *Luminous Axis (The Caravans Of Winter And Summer)* CD (TZ 7083). \$14.50**

"A relentless musical innovator since his early days in the Chicago AACM, Wadada Leo Smith is one of the most consistently creative composer/performers in new music. In his sixth Tzadik release he once again explores new territory, bringing six absolute masters of live electronics together to perform some of Wadada's most adventurous and colorful compositions. Including a large, sprawling work for four laptops and trumpet, and two dynamic duets with legendary laptop pioneer Ikue Mori, *Luminous Axis* is one of Wadada's most exciting and dynamic recordings."

**SHARP, ELLIOTT: *String Quartets 1986-1996* CD (TZ 7084). \$14.50**

"Elliott Sharp is one of the downtown's most consistently original composers and a wildly versatile string player, whether it be on bass, electric guitar, or one of his whacky home-made hybrids. His music is rhythmic and intense, often drawing upon mathematical models such as the Fibonacci series, fractals or chaos theory for inspiration. With the release of *String Quartets 1986-1996* all of Sharp's work for this classic format is now available exclusively on Tzadik. Performed by his longtime associates The Soldier String Quartet and the virtuosic Meridian Quartet many consider this to be his best and most challenging music to date."

**ZORN, JOHN: *Chimeras* CD (TZ 7085). \$14.50**

"Composed throughout 2001 and previewed at the prestigious venue BargeMusic, *Chimeras* is a major new chamber work by John Zorn. Loosely inspired by Schoenberg's masterwork *Pierrot Lunaire*, and scored for the same small ensemble (plus percussion), each of the twelve movements combine different permutations of the players, climaxing with a breath-taking tutti of all eight musicians. Dramatic and colorful, with a soprano vocal part that takes virtuosity to another level, *Chimeras* is a work of beauty, truth and imagination. Premiere recording by a handpicked ensemble of the best musicians in contemporary music."

**MESINAI, RAZ: *Resurrections For Goatskin* CD (TZ 7086). \$14.50**

"Raz Mesinai is one of the most exciting of the younger generation of electronica musicians. His newest project is an electro-acoustic journey, an entire album devoted to the exploration of goatskins. Subtle rhythmic modulations, a mysterious narrative of harmonics, knocks, bumps and howls in the night. A masterpiece of both minimalism and maximalism."

**YARNELL, CAROLYN: *Sonic Vision* CD (TZ 7087). \$14.50**

"Inspired by the beauty and power of nature, the music of Carolyn Yarnell straddles the borders of minimalism, romanticism and Baroque. A maverick in the American tradition of Partch, Ruggles and Riley, her compositions have been performed worldwide by orchestras, chamber groups and soloists such as Kathleen Supové, who is a fervent champion of her work. *Sonic Vision*, the first CD devoted entirely to her music, contains the powerful electronic composition 'Love God', a beautiful solo piece for Baroque flute, a minimalist suite for chamber ensemble and a powerful extended work for computer piano. Lyrical and mystical music that evokes volcanoes, birds and the Rocky Mountains."

**BABBITT, MILTON: *Occasional Variations* CD (TZ 7088). \$14.50**

"Tzadik is proud to present three world premiere recordings and a critically acclaimed classic by one of the world's greatest living composers. For almost six decades Milton Babbitt has been pushing the boundaries of contemporary composition creating a unique world of sound, form and color. Here, as one would expect, Babbitt is at his most radical. Two striking string quartets, including the first recording of his challenging sixth quartet performed by a special group organized by new music legend Fred Sherry, are balanced with rare electronic masterpiece 'Occasional Variations' and a virtuosic guitar composition evoking legendary jazzman Eddie Lang. An exciting program of compositional fireworks by one of today's most acclaimed, yet misunderstood composers."

**RIBOT, MARC: *Scelsi Morning* CD (TZ 7089). \$14.50**

"Marc Ribot's boldly beautiful world of atavistic horror reaches its apex in *Scelsi Morning*, a startling and eclectic collection of Marc's most powerful compositions for chamber ensemble. Touching upon Ayler, Morton Feldman, minimalism and of course the ritualistic music of Italian composer Giancarlo Scelsi, to whom the work is dedicated, *Scelsi Morning* features plenty of Marc's searing guitar work, lush orchestrations for clarinets and strings, and primitive noise percussion."

**HEMPHILL, JULIUS: *One Atmosphere* CD (TZ 7090). \$14.50**

"An original member of the legendary Black Artists Group (St. Louis' counterpart to the AACM), and founder of the World Sax Quartet, Julius Hemphill was one of the most important composer/performers in creative music. His work is marked by a sharp, edgy melodicism steeped in the blues, contrapuntal complexity and a striking formal logic. *One Atmosphere* presents the full range of his compositional talents: a long, epic work for seven woodwinds (one of his greatest compositions, here receiving its premiere recording); a beautiful quintet for piano and strings; and a bluesy tune originally written for his famous trio with Abdul Wadud, here featuring the versatile cellist Erik Friedlander and two of his closest collaborators, Marty Ehrlich and Pheeroan AkLaff."

**CHEN, CHIEN-YIN: *Purr* CD (TZ 7091). \$14.50**

"A native of Taiwan, Chien-Yin Chen is a marvelous young composer who spent ten years in Germany studying with Gyorgi Ligeti, and is now living in New York. Her work is remarkably inventive, honest and meticulously crafted. *Purr*, her debut CD, features five different pieces showing her love of Chinese traditional music, improvisation, and the Western classical tradition, which she effortlessly reinvents, creating an impressive original sound world. Includes two large ensemble pieces, one featuring pipa virtuoso Min Xiao-Fen, a bizarre duo for organ and bass, a trio for three guitars and more."

**KAYO DOT: *Choirs of the Eye* CD (TZ 7092). \$14.50**

"Dark metal music on an orchestral scale, with powerful riffs, haunted vocals, violin, French horn and much more. Formerly known as Maudlin of the Well, with a dedicated gothic following, their newest recording, over a year in the making, takes them into an adventurous new world where heavy rock and classical music meet ritual. Magical and compelling music from a young band breaking new ground in the rock world."

**HUNT, JERRY: *Phalba* CD (TZ 7093). \$14.50**

"Composer and modern day shaman Jerry Hunt combined live electronics with esoteric spirituality in creating his own very unique ritualistic performances. This CD presents four rare compositions written expressly for James Fulkerson and the Barton Workshop, who had a long and intimate relationship with this elusive composer until his untimely death in 1993. Includes an extended piece for trombone and electronics, two colorful compositions for ensemble and a charming minimalist piece for violin and piano. Hunt's hypnotic sound world transfers brilliantly to this virtuosic ensemble, and they perform his challenging scores with passion and intensity. A wild new view from one of new music's legendary mavericks."

**APPLEBAUM, MARK: *Catfish* CD (TZ 7094). \$14.50**

"A former student of Brian Ferneyhough, Mark Applebaum straddles the two worlds of modern classical complexity and improvisational insanity. As one would expect, this first CD devoted to his work is an eclectic compendium of homemade electro-percussion, orchestral fireworks, virtuoso solo pieces and cartoon cut-ups. Intense, but always with a sick Californian sense of humor, *Catfish* is a vexing and delightful listening experience."

**PATERAS, ANTHONY: *Mutant Theatre* CD (TZ 7095). \$14.50**

"Dynamic and colorful music for percussion, prepared piano and electronics from a marvelous young Australian composer. Anthony Pateras has studied composition academically, toured extensively throughout Europe, North America and Asia and has collaborated with numerous improvisers and electronica musicians the world over. *Mutant Theatre* is a twisted cornucopia of driving rhythms and wild sonic explorations. Creative insanity from down under."

**MARTINEZ, ERNESTO: *Mutaciones* CD (TZ 7096). \$14.50**

"A native of Mexico, where as a young man he encountered and became friends with American maverick Conlon Nancarrow, Enrico Martinez has been sculpting remarkably original polyrhythmic compositions for well over a decade. Inspired equally by Balinese Gamelan techniques, the player piano masterworks of Nancarrow, and Mexican folk traditions, Enrico Martinez and his group Microritmica blends complex and virtuosic hocketing techniques, meticulously performed on a combination of piano, marimba and altered guitars, with a striking sense of drama. Tzadik is proud to present the first recordings outside Mexico of this iconoclastic composer."

**CURRAN, ALVIN: *Lost Marbles* CD (TZ 7097). \$14.50**

"A pioneer of live electronic music and one of America's most adventurous composers, Alvin Curran has been walking his own eclectic path since the late 1960s. The range and scope of his work is enormous, and unprecedented. Few composers have as many interests, or as much wit. This special compilation takes us on a whirlwind tour of fifteen of his most productive years (1987-2002), capturing both live and studio performances from around the world. Featuring a seductive work for chorus and ensemble, an incredible piece for eleven of the world's largest and loudest musical instruments (ships), an electroacoustic tribute to John Cage using the sound of his laughter and the purring of Merce Cunningham's cat and much, much more. This long overdue release will surely confirm Alvin Curran as one of America's most courageous and outrageous musical mavericks."

**IBARRA, SUSIE: *Lakbay* CD (TZ 7098). \$14.50**

"Two exciting new pieces from composer/percussionist Susie Ibarra, whose dynamic drumming has driven the bands of William Parker, David S. Ware, Pauline Oliveros, Derek Bailey and Mephista. Written for her trio, featuring pianist Craig Taborn and violinist Jennifer Choi, the title track 'Lakbay' is a musical portrait of a day in the life of a Filipino field worker — a kaleidoscopic suite that effortlessly moves from folk to classical, jazz and back again. Also included is a brilliant composition for percussion featuring Susie with her husband, percussionist Roberto Rodriguez."

**LIGETI, LUKAS: *Mystery System* CD (TZ 7099). \$14.50**

"A fabulous string quartet, a dynamic piece for percussion ensemble, a bizarre miniature for string quartet with drum machine and a classic composition for two marimbas from this interesting young composer of Hungarian descent, who was raised in Vienna, has lived off and on in Africa, and now makes his home here in New York. Featuring repetitive patterns, complex cross rhythms and a sly sense of humor *Mystery System* is another brilliant CD of adventurous music from the Ligeti family."

**KRAKAUER, DAVID: *Klezmer Madness!* CD (TZ 7101). \$14.50**

First release in Tzadik's Radical Jewish Culture series. David Krakauer (clarinet, bs clarinet), Michael Alpert (vocals, accordion, violin, guitar), David Licht (perc.). "With a profound knowledge of Yiddish music heritage, the virtuosic Krakauer Trio combines the traditions of klezmer with innovative composition, arrangement and improvisation to create a style with reverence, imagination and a sense of humor. *Klezmer Madness* features both traditional and original music, including tunes from the repertoire of klezmer clarinet greats Naftule Brandwine and Dave Tarras, and even John Zorn's Masada. Krakauer combines the diverse influences of Jewish and Balkan clarinet styles, minimalism, jazz and shredded Muzak to create a style uniquely his own."

**COLEMAN TRIO, ANTHONY: *Sephardic Tinge* CD (TZ 7102). \$14.50**

A trio featuring Coleman (piano), Greg Cohen (bs) & Joey Baron (drums). "From traditional Sephardic melodies to Latin-influenced originals by way of T. Monk and Jelly Roll Morton, to an Irving Fields arrangement from the classic 50s Borscht Belt mambo/cha-cha album Bagels & Bongos, Anthony Coleman takes an innovative approach to the classic jazz piano trio."

**NEW KLEZMER TRIO: *Melt Zonk Rewire* CD (TZ 7103). \$14.50**

"2nd album by the CA-based New Klezmer Trio presents avant-garde reinterpretations of traditional tunes and new compositions expanding the Klezmer tradition." Ben Goldberg (cl), Dan Seamans (b), Kenny Wollesen (d).

**HIRSCH, SHELLEY: *O Little Town Of East New York* CD (TZ 7104). \$14.50**

Latest album by the amazing NY vocalist. "...a marvelous performer with remarkable vocals talents, charm and a wicked sense of humor. Her most ambitious work to date is a semi-autobiographical musical suite about growing up in Brooklyn in the 50s and 60s. It's a hilarious, nostalgic, touching and stunningly original album merging avant and pop sensibilities."

**TEITELBAUM, RICHARD: *Golem* CD (TZ 7105). \$14.50**

"A co-founder of Musica Elettronica Viva Richard Teitelbaum has been acknowledged as a musical pioneer for over three decades. *Golem*, a multimedia 'interactive opera,' features vocalists Shelley Hirsch and David Moss, violinist Carlos Zingaro, and trombonist George Lewis."

**MYSTIC FUGO ORCHESTRA: *Zohar* CD (TZ 7106). \$14.50**

Zorn & Eye duo project. 30 minutes of historical Judaica music, at an EP price. Ambient dizziness and confusion, with a heavy emphasis on the sound of vinyl crackle.

**FRIEDLANDER, ERIK: *The Watchman* CD (TZ 7107). \$14.50**

Featuring the quartet Chimera: Friedlander (cello), Chris Speed (clarinet), Andrew D'Angelo (bass clarinet) & Drew Gress (bass) & a follow up to his brilliant CD on Avant. "Active for over a decade, NY cellist Erik Friedlander is finally receiving his due recognition, not just as a musician, but as a composer of note. These works display his unique take on Radical Jewish

Culture — sweeping melodic lines (reminiscent of cantorial singing) in instrumental arrangements that are both adventurous and traditional.”

**ZORN, JOHN: *Bar Kokhba* 2CD (TZ 7108). \$22.00**

AKA the Masada Chamber Ensembles, featuring various groupings of: Mark Feldman (violin), Erik Friedlander (cello), Greg Cohen (bass), Marc Ribot (guitar), Anthony Coleman (piano), David Krakauer (clarinet), John Medeski (organ, piano), Mark Dresser (bass), Kenny Wolleson (drums), Chris Speed (clarinet) & Dave Douglas (trumpet). “Masada has quickly become one of John Zorn’s most popular and adventurous musical projects. These special arrangements for small ensembles of strings, keyboards and clarinets, shed new light on his book of inspiring compositions expanding the Jewish tradition. *Bar Kokhba* presents over two hours of dark, passionate and evocative Jewish music, featuring some of NYC’s finest musicians.”

**PARKINS, ZEENA: *Mouth=Maul=Betrayer* CD (TZ 7109). \$14.50**

Latest album of composed material features her Gangster Band: Z. Parkins (electric harp, sampler, harp), Sara Parkins (violin), Maggie Parkins (cello, voice), Jim Pugliese (drums, vibes), Mark Stewart (cello, guitar, mandolin). Dense, elaborately constructed sound works that mix sampled electronics and electroacoustic complexity with her well-documented improvisational flair; if you were excited by Zeena’s *Isabelle* CD on Avant, this one will file alongside it perfectly. “One of the most intriguing and inspiring of Zeena Parkins’ long-form compositions, ‘Maul’ examines the lives and deaths of Jewish gangsters throughout the ages. Utilizing texts in the lost language of Rotwelsch, she weaves a complex tapestry of voices, sounds, instrumental counterpoint, evoking a side of the Jewish experience perhaps best forgotten.”

**COLEMAN, ANTHONY: *Selfhaters* CD (TZ 7110). \$14.50**

Coleman (organ, piano, sampler, voice, tbn, accordion), James Pugliese (perc., tp), Doug Wieselman (cl), Michael Attias (cl, as, bs), Fred Lonberg-Holm (cello, banjo), David Krakauer (bcl), Roy Nathanson (cl, ss). “...a masterpiece two years in the making, charting the darker realms of the Jewish experience. Essential listening for anyone who has ever suffered the pains of alienation and rejections — or wants to!” Gorgeous jazz-drone from Coleman’s group the Selfhaters (sometimes in the more extended Selfhaters Orchestra mode). Composers such as Feldman, Ellington, Scelsi, Kagel and the Art Ensemble are all thanked in the notes and you can hear their various influences in the way these guys build slowly languishing reed lines and wrap them around your head.

**KLETKA RED: *Hijacking* CD (TZ 7111). \$14.50**

The trio of Leonid Soybelman (guitar, vocals), Andy Ex (guitar, viola) & Tony Buck (drums, samples). “Berlin resident Leonid Soybelman’s frantic originals and punk covers of klezmer classics (sung in Yiddish) jerks Jewish music into the 21st Century with a refreshing approach that hits you like a metal matzoh ball. Featuring the remarkable guitarist Andy Ex (of the Dutch band The Ex) and drummer Tony Buck (formerly of Japan’s Ground Zero). An essential purchase for fans of The Ex, or anyone interested in adventurous new rock or the cutting edge of Jewish culture.”

**NEW KLEZMER TRIO: *Masks And Faces* CD (TZ 7112). \$14.50**

Latest in Tzadik’s Radical Jewish Culture series, by the trio of Ben Goldberg (clarinet), Dan Seamans (bass) & Kenny Wolleson (drums). “Following the astounding *Melt Zonk Rewire*, Tzadik is reissuing the out-of-print first album by SF’s New Klezmer Trio. *Masks And Faces* is a modern Jewish classic, presenting avant garde reinterpretations of traditional tunes and new compositions expanding the klezmer tradition. This landmark album, originally released in 1990 on the Nine Winds label, was a precursor to John Zorn’s Masada, and pointed the direction for future possibilities in Jewish music.”

**NATHANSON/ANTHONY COLEMAN, ROY: *I Could’ve Been A Drum* CD (TZ 7113). \$14.50**

Nathanson (ss, as, ts, recorder), Coleman (piano, organ, sampler), with Ribot (guitar) and Brad Jones (b). “A delightful album of traditional Sephardic tunes, beautiful ballads and crazy original numbers showing off the remarkable chemistry between two highly-engaging jazz personalities.”

**VA: *Great Jewish Music: Burt Bacharach* 2CD (TZ 7114). \$22.00**

“Tzadik artists and special guests paying tribute to one of the great geniuses of American music. Modern jazz greats (Horvitz, Frisell, Baron, Douglas, Medeski, Martin & Wood), rock luminaries (Quine, Patton, Ribot, Kramer, Honda, Holcomb) and experimental stars (Frith, Parkins, Sharp, Hirsch) shed new light on a highly original and inspiring composer/arranger who brought the lessons he learned from bebop and Darius Milhaud to the world of pop music. Essential listening for anyone interested in anything.” Zorn: “A trailblazer. A questioner. An unbridled genius. More than a great tunesmith, he a conductor, a pianist and singer, a bold arranger with an original vision and sharp ear for detail, a brilliant producer and sensitive collaborator. Bacharach’s songs explode the expectations of what a popular song is supposed to be. Advanced harmonies and chord changes with unexpected turn-arounds and modulations, unusual changing time signatures and rhythmic twists, often in uneven number of bars. But he makes it all sound so natural you can’t get it out of your head or stop whistling it. Maddeningly complex, sometimes deceptively simple, these are more than just great pop songs: these are deep explorations of the materials of music and should be studied and treasured with as much care and diligence we accord any great works of art.”

**SCHOTT, JOHN: *In These Great Times* CD (TZ 7115). \$14.50**

“A virtuoso guitarist best known as a member of Junk Genius and the SF jazz/funk supergroup T.J. Kirk, Schott is joined by tenor John Horton Murray (The Metropolitan Opera), bassist Trevor Dunn (Mr. Bungle) and drummer Kenny Wolleson on his debut as leader. Recalling the exotic precision of Schoenberg’s chamber masterpiece *Pierrot Lunaire*, this ambitious song cycle creatively mixes contemporary classical compositional techniques with improvisation, using Hebrew, Yiddish and German texts by Franz Kafka and Jacob Glatshstein.”

**VA: *Great Jewish Music: Serge Gainsbourg* CD (TZ 7116). \$14.50**

“Following on the enormous success of Tzadik’s Burt Bacharach collection, this 3rd installment of Tzadik’s Great Jewish Music series focuses on the songs of French composer Serge Gainsbourg. A superstar since the 1950’s in his native France, Gainsbourg is barely known here in the US — a condition this special tribute to his genius hopes in some way to remedy. In addition to Tzadik regulars, Tzadik is proud to be able to present tracks by Cibo Mato, Elysian Fields, Kramer, Franz Treichler (of the Young Gods), Blonde Redhead and many, many others. 21 tracks by 21 artists — over 74 minutes of music, all on one dynamic disc.”

**SOMECK/ELLIOTT SHARP, RONNY: *Revenge Of The Stuttering Child* CD (TZ 7117). \$14.50**

“An exciting meeting of two eclectic Jewish masters. Ronny Someck, a poet born in Iraq, now living in Israel and composer Elliott Sharp born in Cleveland, now living in NYC. *Revenge...* is a collaboration of sounds — sounds as word and sounds as music, a tangled-up feedback loop that continuously builds and mutates. Much more than poetry set to music,

each piece draws a bead, aims and fires in a different direction, hitting the familiar, the strange, the wry, the warm, the dark, the furious. As Ronny Someck’s words are fleshed by his own throat, Sharp’s music is manifest in his own varied instrumental voices augmented by the talents of pianist Anthony Coleman, the cello and accordion of the Parkins sisters and percussionist Salifoski. In the prolific, unpredictable world of Elliott Sharp, this project stands apart.”

**NAFTULE’S DREAM: *Search For The Golden Dreydl* CD (TZ 7118). \$14.50**

“From adventurous originals to surprising reinterpretations of traditional Jewish classics, Boston-based Naftule’s Dream has created an instrumental music of passion and intensity. Fiery improvisation weaves in and out of complex arrangements in a style reminiscent of Mingus at his best. Very much in keeping with their namesake Naftule Brandwein, this century’s greatest and most controversial Klezmer clarinetist, this is music that keeps you at the edge of your seat.”

**KRAMER: *Let Me Explain Something To You About Art* CD (TZ 7119). \$14.50**

“A 3-part meditation upon aging — an imaginary soundtrack for the dying process, wherein the American Jewry of Herbert Meyer and Margaret Zwoller turns back upon itself before emerging into a common biology. Drawing both upon found and designed sources, while deftly juxtaposing his knowledge of film composition, poetry and world music, Kramer has created a listening experience that breaks down the walls of indifference.”

**GOLDBERG/SCHOTT/SARIN: *What Comes Before* CD (TZ 7120). \$14.50**

“Featuring two of the most creative and original composer-performers on the West Coast: Ben Goldberg (New Klezmer Trio) and John Schott (T.J. Kirk) and the versatile Brooklyn based drummer Mike Sarin (Dave Douglas, Myra Melford) these are improvisations where every note counts. Spare and stark, these introspective pieces touch upon Jewish life and philosophy in a manner both subtle and cruel.”

**LUCAS, GARY: *Busy Being Born* CD (TZ 7121). \$14.50**

“Guitarist extraordinary, Grammy nominated songwriter, TV and film soundtrack composer Gary Lucas has played with Captain Beefheart, Leonard Bernstein, Jeff Buckley, Joan Osborne and many others besides releasing four acclaimed solo albums in his own right. Here he offers his latest — an album for kids of all ages based on Jewish themes. Combining madcap original classics with soulful renditions of traditional classics and left field hits like a medley of Popeye and Betty Boop themes played on National steel guitar, *Busy Being Born* is brimming with whimsical ideas and treasures old and new.”

**ZORN’S MASADA STRING TRIO/BAR KOKHBA SEXTET, JOHN: *The Circle Maker* 2CD (TZ 7122). \$22.00**

“Zorn has again exquisitely arranged his popular and adventurous Masada project for string trio and chamber ensemble. The first disc of this outstanding 2CD set, ‘Issachar,’ features the Masada String Trio: Mark Feldman (violin), Erik Friedlander (cello) and Greg Cohen (bass). The passionate and evocative performances of these three virtuosos musicians sheds new light on Zorn’s book of inspiring compositions expanding the Jewish tradition. Disc 2, ‘Zevulun,’ features the Bar Kokhba Sextet: Cohen, Feldman and Friedlander, joined by the gifted Brazilian percussionist Cyro Baptista, guitar wizard Marc Ribot and jazz great Joey Baron on drums.”

**SELFHATERS: *The Abysmal Richness of the Infinite Proximity of the Same* CD (TZ 7123). \$14.50**

“Jazz, classical, Klezmer and improvisational traditions blend and crash in Selfhaters, Anthony Coleman’s most personal project. A disturbing and all-too-close peek into the very Jewish world of alienation and self-revulsion. Two long masterful compositions separated by a strange solo piece for voice and piano — one of Anthony’s greatest creations. A CD that will vex you till the crack of doom.” W/ Fred Lonberg-Holm, Jim Pugliese, Doug Wieselman & Michael Attias.

**LACY, STEVE: *Sands* CD (TZ 7124). \$14.50**

“Recorded at his home in Paris from February to April 1998, *Sands* is Steve Lacy’s most personal and remarkable solo document, and explores a wide variety of musical and dramatic subjects. Portraits of close friends Barney Wilen and William Burroughs; collaborations with the texts of Allen Ginsberg and Samuel Beckett; and of course his own peculiar take on identity and Jewish heritage, which he characterizes in his most recent composition ‘Jewgitive’. The music of Lacy, like Judaism itself, is a praxis, a question, a floating anxiety, and *Sands* is one of Lacy’s most poignant and intense recordings.”

**NAFTULE’S DREAM: *Smash, Clap!* CD (TZ 7125). \$14.50**

“Boston-based Naftule’s Dream continues to be one of the most exciting bands exploring new Jewish music. This second collection of their newest compositions throws rock and free improvisation into the mix. Produced by Bill Laswell...another important step for this versatile, virtuosic ensemble.”

**BOLAN, MARC: *Great Jewish Music* CD (TZ 7126). \$14.50**

Tribute album featuring Medeski, Martin & Wood, Lloyd Cole, Arto Lindsay, the Melvins, Gary Lucas, Vernon Reid, Marc Ribot & Buckhead, Cake Like, Elysian Fields, Tall Dwarfs, Sean Lennon/Yuka Honda, Lo Galluccio, Trey Spruance, Mike Patton, Rebecca Moore, Danny Cohen, Oren Bloedow, Chris Cochrane & Kramer.

**KRAKAUER, DAVID: *Klezmer, NY* CD (TZ 7127). \$14.50**

“This second CD for Tzadik pays tribute to one of the greatest clarinet soloists in jazz: pioneer Sidney Bechet. In this extended, multi-faceted suite, the Krakauer trio explores the hidden connections between Bechet and Klezmer giant Naftule Brandwein — inspired in part by Bechet’s legendary and incredibly rare performance of ‘My Yiddish Momma.’

**SEPHARDIC TINGE: *Morenica* CD (TZ 7128). \$14.50**

“Anthony Coleman has one of the most intelligent and original musical minds on the downtown scene, capable of confounding you, delighting you, making you howl with laughter or scream with pain. With his popular Sephardic Tinge project he has chosen to delight you, showcasing a unique approach to the classic piano trio. This second collection of original compositions and quirky cover tunes adds a newly-developed virtuosic edge to this already sick and twisted technique, making *Morenica* his ultimate statement on piano jazz, Sephardic tradition, Latin rhythms and dysfunctional harmony.”

**LONDON/SKLAMBERG/CAINE: *Nigunim* CD (TZ 7129). \$14.50**

“An intimate trio recording by two members of the Klezmatics and one of jazz’s greatest young virtuosos. Blending the Yiddish inflections of Lorin Sklamberg’s beautiful voice with the adventurous arranging skills of trumpeter Frank London and the sophistication of Uri Caine’s harmonic piano phasing, *Nigunim* is a new take on Jewish classics that is sure to delight both young and old. Creative and heartfelt arrangements of traditional Jewish songs by three of the greatest musicians on the scene today.”

**SPEARMAN, GLENN: *Blues For Falasha* CD (TZ 7130). \$14.50**

“The question of identity has historically played a large role in the survival of the Jewish people and had special significance to free jazz tenor titan Glenn Spearman, as the son of an African-American father and a Jewish mother. Before his death of cancer in Oct. 1998, Spearman became involved in a deep exploration of his Jewish roots, a journey that

expressed itself musically in *Blues For Falasha*, his last and most adventurous recorded composition. This powerful meeting of Jewish and African-American traditions features Spearman's landmark group "The Double Trio" in a long, visionary work composed especially for the Tzadik Jewish series." With Larry Ochs, Chris Brown, Lisle Ellis, Donald Robinson & William Winant.

**AMBARCHI/AVENAIM: *The Alter Rebbe's Nigun* CD (TZ 7131). \$14.50**

"One of the most extreme, passionate and fascinating recordings we've yet released — a brilliant new addition to the Radical Jewish Culture series. Formerly orthodox Hasidic students of Talmud and Tanya, these two members of the Australian punk unit Phlegm have brought together influences from Boredoms and the Japanese noise scene, traditional Jewish Nigunim and Yiddish theatre, Marc Ribot, Ornette Coleman and countless others to create a new world of twisted dreams and startling sonorities. A must for all lovers of weirdness."

**PSAMIM: *Abi Gezint!* CD (TZ 7132). \$14.50**

"Breath-takingly beautiful Jewish music performed by an intimate ensemble of strings and accordion. Based in Belgium, Psamim has been presenting its original blend of Klezmer classics and tuneful original compositions as a backdrop for renowned singer Zahava Seewald since the early 1990's. Stepping out on their own in these special instrumental arrangements composed especially for Tzadik, they weave a gorgeous, seductive tapestry of new Jewish song. Three nostalgic vocal selections round out this charming collection of Jewish melody."

**AHAVA, RABA: *Kete Kuf* CD (TZ 7133). \$14.50**

"Klezmer, East European folk music, contemporary classical and Tuvan throat singing all came together in this astonishing music of Ahva Raba, one of the most original and distinctive Jewish groups based in contemporary Germany. With a repertoire ranging from exciting dance tunes, experimental chamber compositions and vocal pieces sung in a nonsense language of their own invention, *Kete Kuf*, their remarkable debut CD will surprise and delight you as creative music that is both challenging, beautiful and fun."

**RIBOT SHREK, MARC: *Yo! I Killed Your God* CD (TZ 7134). \$14.50**

"From Jewish punk revolutionary to neo-primitive composer to dance club burnout in 18 short months, Shrek was Marc Ribot's most controversial and eclectic band. Raw and powerful, *Shrek Live* captured Marc's wilder side, with an edge that cut through steel. Featuring plenty of his searing guitar guitar work, cynical, impassioned vocals and several exciting cover tunes, including the Cuban classic 'Jamon co Yucca,' the seed that led to his popular group Los Cubanitos Postigos, this CD brings the visceral edge of one of the world's most exciting and original guitarists to your own living room!"

**DAVKA: *Judity* CD (TZ 7135). \$14.50**

"Davka is an acoustic group at the forefront of the new Jewish Renaissance. Based in SF these three masterful musicians have been performing modern Jewish music since 1992. Their third release (the first two, now out of print, are soon to be released on Tzadik) features their flowing melodic compositions and magical interplay in ten distinctive compositions drawing upon Sephardic and Ashkenazi traditions, jazz and classical chamber music. Beautiful, soulful music performed with astonishing technique and passion."

**EHRLICH, MARTY: *Sojourn* CD (TZ 7136). \$14.50**

"One of the most respected and versatile reed players in New Music, Marty has been an integral member in the units of Julius Hemphill, Oliver Lake, Anthony Braxton and Bobby Bradford, among others. Exploring the roots of his Jewish heritage, Marty takes us on a new path with his intimate Dark Woods ensemble, touching upon Coltrane and Klezmer on his journey. *Sojourn* is a very special release by one of today's most accomplished composers/performers. A musician's musician, his compositions are contrapuntally more complex and have a delightful folklike simplicity."

**BERNSTEIN, STEVEN: *Diaspora Soul* CD (TZ 7137). \$14.50**

"An endlessly inventive musical magician delving deep into his Jewish roots and coming up with sounds you've never imagined possible. Steve Bernstein has worked as musical director for the likes of Hal Wilner, John Lurie's Lounge Lizards and his own madcap bar band Sex Mob, but this newest project is his best yet. Jewish cantunel melodies waiving over Afro-Cuban percussion. A funky, New Orleans rhythm section setting up Klezmer classics. *Diaspora Soul* is this and more."

**SPARKS, TIM: *Heshamah* CD (TZ 7138). \$14.50**

"This is totally beautiful and inspiring music, warm and soulful, rich with melody, harmony and rhythm. Every guitarist on the planet has got to hear this. Tim Sparks is incredible, a complete original." — Bill Frisell. "Traditional Jewish melodies from around the world, Yemen to the Caucasus, Krakow to Tin Pan Alley, artfully arranged for solo guitar and performed by the legendary Tim Sparks, a longtime veteran of Klezmer and Balkan bands."

**ZAMIR, DANNY: *Satlah* CD (TZ 7139). \$14.50**

"Danny Zamir is an astounding young alto saxophonist/composer from Israel who plays with a passion, command and mastery unheard of in a musician of only nineteen. Moving to NYC in 1998, Danny hooked up with two kindred spirits to create their telepathic trio, Satlah, which brings together elements of Masada, Steve Coleman, Ornette and David Sanborn into music very much their own. Featuring John Zorn on three tracks, this is an incredible debut recording of new Jewish music by three musicians you will certainly be hearing a lot more from in the future."

**DAVKA: *Lavy's Dream* CD (TZ 7140). \$14.50**

"Romantic violin melodies, moody cello vamps and crisp percussion: a classic of new Jewish music is finally back in print from Tzadik. A brilliant mix of world music, jazz and klezmer, Davka is one of the most beautiful and virtuosic bands in the New Klezmer Renaissance. *Lavy's Dream*, originally recorded in 1996, is released here in a newly remastered edition with five exciting bonus tracks."

**NEW KLEZMER TRIO: *Short For Something* CD (TZ 7141). \$14.50**

"This long-awaited third CD by the legendary New Klezmer Trio is pure pleasure. Their first two CDs, released in 1990 and 1995 respectively have long been Tzadik favorites, combining elements of jazz and improvisation with the Jewish tradition in ways both thoughtful and surprising. This is a masterful new recording by one of the classic bands in the New Jewish Renaissance. Naftule Brandwein via Jimmy Giuffrè."

**SAFT, JAMIE: *Sovlanut* CD (TZ 7142). \$14.50**

"Guitars and beats, both electric and acoustic, mixed in dub inform this dynamic new twist on Radical Jewish Culture. Bringing together ancient traditions with modern technology, Jamie Saft's debut recording deals with the interaction of Black, Arab and Jewish cultures in his hometown of Brooklyn, NY. Featuring his longtime collaborators Jim Black and Chris Speed as well as the Groove Collective's bassist extraordinaire, Jonathan Maron, *Sovlanut* (Tolerance) is a remarkable and original new take on contemporary club music — Jewish style."

**CRACOW KLEZMER BAND, THE: *De Profundis* CD (TZ 7143). \$14.50**

"Tarafe de Haïdouks meets Astor Piazzola in this beautiful recording exploring the secret

connection between the gypsies and the Jews. The Cracow Klezmer Band is an astounding quintet of young Polish virtuosos whose dynamic original compositions and creative arrangements distinguish them as one of the most exciting bands in today's Jewish renaissance. With Jaroslaw Tyrala, Jaroslaw Bester, Oleg Dyjak, Wojciech Front."

**SPARKS, TIM: *Tanz* CD (TZ 7144). \$14.50**

"Following the success of his first CD for Tzadik, *Neshamah*, the amazing Tim Sparks is joined here by extraordinary bassist Greg Cohen (Masada, The Chams of the Night Sky) and Brazilian percussionist Cryo Baptista (Herbie Hancock, Laurie Anderson) for a beautiful excursion into the farflung and varied music of the Jewish diaspora. Featuring traditional tunes from India to Persia, Tin Pan Alley to Prague, *Tanz* is one of the most charming and engaging CDs of Jewish music you are ever likely to hear."

**LUCAS, GARY: *Street of Lost Brothers* CD (TZ 7145). \$14.50**

"Another brilliant collection of scintillating originals and Jewish classics from the unique and twisted mind of guitar madman Gary Lucas. Gary's first release for Tzadik was a delightful and uproarious collection for children. With *Street of Lost Brothers*, Gary has turned to the dark side. Dances, dirges, and doinas for Gary's versatile touring band, with special guest appearances by insane vocalists Kenny and Larry, sax squealer John Zorn, and Walter Horn."

**BLOEDOW/JENNIFER CHARLES, OREN: *La Mar Enfortuna* CD (TZ 7146). \$14.50**

"Sensuous and lyrical, *La Mar Enfortuna* is a beautiful modern exploration of Sephardic melodies, creatively arranged by the masterminds of the popular rock group Elysian Fields, Oren Bloedow and Jennifer Charles. Breathly vocals, exotic instruments and a sensibility that embraces jazz, funk, folk, rock and Latin music blend to make a CD to be enjoyed again and again."

**LONDON, FRANK: *Invocations* CD (TZ 7147). \$14.50**

"Trumpeter Frank London (Klezmatiks, Hasidic New Wave) presents his most intimate and personal work to date, evoking the passionate, imploring voices of the great cantorial virtuosos Rosenblatt, Sirota and Kamiol. Recorded live in the Community Synagogue in the heart of the Lower East Side, *Invocations* is a soulful collection of classic hazonim, scored for trumpet solo, harmoniums, glass harmonica and bass. A lush and beautiful contemporary reading of an ancient yet under-appreciated Jewish tradition. Featuring Anthony Coleman, Myra Melford, Ken Filiano, Gina Leishman, and of course the trumpet of the great Frank London."

**ZAKARYA: *Zakarya* CD (TZ 7148). \$14.50**

"Based in Paris, Zakarya is the latest band project from the Jewish music master Yves Weyh. Exploring aspects of Jewish history, humor, rhythms, scales and sensibilities, Zakarya pushes the boundaries of Jewish culture in unexpected and exhilarating ways. Featuring four brilliant young musicians on accordion, electric guitar, bass and percussion, this is an astounding virtuosic debut that challenges traditions both old and new."

**SATLAH: *Exodus* CD (TZ 7149). \$14.50**

"A beautiful live recording of acoustic Klez/Jazz by one of the most exciting young bands working today. In the year that has passed since the release of their first CD, Satlah has grown more confident, increasing in both power and sensitivity. Taking a cue from the music of John Coltrane, their sound is developing a spiritual intensity and their second release for Tzadik showcases all three players blazing through creative original compositions at the legendary new music venue Tonic, located in the heart of New York's Lower East Side. Jewish Jazz for the 21st Century."

**KRAKOWSKI, WOLF: *Transmigrations: Gilgul* CD (TZ 7150). \$14.50**

"A unique fusion of traditional Yiddish song with country blues, rock and reggae by Kerouac-inspired cult hero Wolf Krakowski. Recorded in 1995 and originally available in a limited edition on his own label, *Transmigrations: Gilgul* is a soulful contemporary reading of Jewish folk and theater songs mixing the Old World with the New. Yiddish world-beat soul that will delight both young and old."

**MESINAI, RAZ: *Before The Law* CD (TZ 7151). \$14.50**

"Raz Mesinai is one of the most respected young musicians in New York's burgeoning underground electronica scene. His unique approach utilizes samples of acoustic instruments performing his original compositions, electronics of his own design, computers and occasionally his dynamic percussion work. His latest project is inspired by the hermetic Jewish writer Franz Kafka whose influential work views the Jewish experience through a mystical, almost Kabbalistic lens. A complex and multifaceted CD of new electronic music at its best."

**EPHRON, FIMA: *Soul Machine* CD (TZ 7152). \$14.50**

"Fima Ephron, the dynamic bassist for the psycho-semitic-avant-klez-band Hasidic New Wave steps out on his own for yet another new approach bringing Jewish music into the 21st Century. *Soul Machine* blends Jewish scales and sensibilities with jazz/rock fusion via Weather Report and late Miles. Boasting an incredible lineup of downtown's newest jazz stars, Fima's colorful program also features a moody remix collage by the talented composer/performer David Torn."

**NAFTULE'S DREAM: *Job* CD (TZ 7153). \$14.50**

"Now a mainstay of the Radical Jewish Series, Naftule's Dream epitomizes the passion and creativity of New Jewish Music in the 21st Century. Their third CD for Tzadik captures them in front of an inspiring audience, live in Boston. Exciting compositions both old and new, and a charming Jewish take on the music of Erik Satie, *Job* is another brilliant musical statement by one of the most important bands in the New Jewish Renaissance. Mixed by producer extraordinaire Bill Laswell."

**FRIEDLANDER, ERIK: *Grains Of Paradise* CD (TZ 7154). \$14.50**

"One of the most important cellists in New Music and a dynamic bandleader and composer in his own right, Erik Friedlander has been a vital voice in the bands of Dave Douglas, Joe Lovano, Marty Ehrlich and John Zorn for over a decade. His latest project finds him surrounded by ten violins and rhythm section. Moments of lush romanticism, fiery brilliance and hypnotic moods, *Grains of Paradise* is an exciting trip to exotic lands inspired by the spices of the Orient."

**EISENBERG, JEWLIA: *Trilectic* CD (TZ 7155). \$14.50**

"One of the most important releases this year, Jewlia Eisenberg's radical setting of texts by Walter Benjamin, Asja Lacis and Gershom Sholem point to a whole new style of acappella vocal music. Drawing upon traditions from doo-wop to Meredith Monk. Eskimo throat singing, to Hebrew cantillation and more, *Trilectic* is as charming as it is challenging. A brilliant vocalist and bandleader (Charming Hostess) Jewlia has studied a wide variety of vocal techniques, including the secular vocal music of women in the Jewish Falasha tribe in Ethiopia. An astonishing solo debut by this intensely creative musical thinker."

**GOULD, DAVID: *Adonai In Dub* CD (TZ 7156). \$14.50**

"A founding member of the popular rock group John Brown's Body, David Gould has been fascinated with the spiritual connections between Roots Reggae and Judaism for years. *Adonai In Dub* is his fascinating response. Traditional Hebrew prayers beautifully performed



in Gould's inspiring ska arrangements, are deconstructed for the Tzadik Radical Jewish Series by dub master Jamie Saft into an entirely new universe of space dub noise. Extreme dub meets the Jewish tradition in this exciting meeting of three worlds. Shlomo Carlebach via Sun Ra and King Tubby."

**CRACOW KLEZMER BAND: *The Warriors* CD (TZ 7157). \$14.50**

"Each piece telling a different dramatic narrative, *The Warriors* is another brilliant release by one of Europe's most original and exciting avant-klezmer ensembles. Based in the historic city of Cracow, one of the last strongholds of Jewish life in Poland and home to one of the most important annual festivals of Jewish music in the world, this brilliant quartet blends the spontaneity of improvisation, the precision of classical music and the soul of the Jewish tradition. Ever-surprising new music by this thrilling band of virtuosos."

**RODRIGUEZ, ROBERTO JUAN: *El Danzon De Moises* CD (TZ 7158). \$14.50**

"The dynamic Latin percussionist for Joe Jackson, Marc Ribot's Postizos and a variety of other groups here excavates the fascinating world of Cuba's little-known Jewish community. Roberto's firsthand experience with both Cuban and Jewish traditions (performing at Havana Synagogues in the 1970s, and exposure to the Radical Jewish Culture Revolution in New York's downtown community of the 1990s,) have resulted in a brilliant recording blending the two into a seamless new music. Featuring an all-star lineup, *El Danzon de Moises* is a CD that will make you think, make you laugh and make you dance."

**SEPHARDIC TINGE: *Our Beautiful Garden Is Open* CD (TZ 7159). \$14.50**

"The third CD in the legacy of mad genius Anthony Coleman's most popular working band takes us, as always, to a magnetic world of loving dysfunction. Together for over four years, the piano trio Sefhardic Tinge has developed a unique style rivaling the telepathic interplay of Bill Evans, the compositional integrity of Herbie Nichols and the popular cheese of Irving Fields. Charming Jewish music informed by jazz, borscht belt humor, Latin rhythms, Ahasuerus and self-hatred from one of the most twisted minds in the downtown scene."

**SPARKS, TIM: *At The Rebbe's Table* CD (TZ 7160). \$14.50**

"The breathtaking guitarist who created *Neshamah* and *Tanz*, two of the most popular CDs in the Tzadik catalogue, continues to delight us with his newest release *At the Rebbe's Table*. Tim Sparks once again has managed to choose a surprising program of Jewish music from around the world. Lifting melodies to tickle the soul. Harmonies and rhythm to make you dance. Special guests Marc Ribot and Erik Friedlander join Tim's trio from *Tanz* for some intimate duets and complex band arrangements."

**Z'EV: *The Sapphire Nature* CD (TZ 7161). \$14.50**

"One of the world's premier noise percussionists and a learned scholar of Kabbalah, Torah and Talmud, Z'ev has been a vital force in the downtown scene since the late 1970s. In addition to his collaborations with Glenn Branca, Rudolph Grey and his fascinating solo work, Z'ev is also a prolific writer and musical thinker. He has written on subjects ranging from music composition, ritual performance and has also translated several esoteric Tibetan and Hebrew texts into English. His latest study is *Metaphonics*, the spiritual in sound, and *The Sapphire Nature* is his first musical creation based on these principles. Accompanied by 54 pages of text in both English and Hebrew (in PDF files), the music is an atmospheric and hypnotic symphony of bangs, clangs and howls in the night."

**SAFT, JAMIE: *Breadcrumb Sins* CD (TZ 7162). \$14.50**

"Jamie's second CD for Tzadik is a cinematic exploration of dub, pop and club music filtered through his own very personal Jewish lens. Spacy DJ mixes, deep grooves, f\*\*ked-up dubs and soulful vocals on subjects ranging from tashlikh to prayer to fratricide. What more could you ask from one of Tzadik's mainstays whose first CD *Solvanut* and special mixes for David Gould (*Adonai in Dub*) have already become legendary underground hits."

**BRODY, PAUL: *Sa'dawi* CD (TZ 7163). \$14.50**

"Paul Brody is a remarkable trumpet player, composer and arranger based in Berlin. For his first Tzadik release he has brought together some of the best Klezmer players from the U.S. and Germany to create a Jewish music supergroup. The music combines exciting arrangements, catchy tunes and compelling solos into another classic of the new Jewish Renaissance. Along with Masada, the New Klezmer Trio and Naftule's Dream, Paul Brody is forging a new Jewish jazz for the 21st Century with imagination and a solid knowledge of tradition."

**BERNSTEIN, STEVEN: *Diaspora Blues* CD (TZ 7164). \$14.50**

"Steven Bernstein, one of the energy centers of the downtown scene here joins legendary reedman Sam Rivers and his trio for an inspiring program of cantorial melodies associated with the great chazzan Moshe Koussevitzky, perhaps the greatest cantor of all time. Moving ballads, hypnotic grooves and free jazz to soothe your soul and stimulate your libido from the man who brought you *Diaspora Soul*, one of the most popular CDs in the Tzadik catalogue."

**SCHEINMAN, JENNY: *The Rabbi's Lover* CD (TZ 7165). \$14.50**

"An impressive new recording by one of the most sought-after new violinists in the downtown scene. Born in California, Jenny moved to New York in 1998. Most recently heard in a variety of contexts with Bill Frisell, Jenny has also graced projects by Myra Melford, Vinicius Cantuaria and Nels Cline. Here she leads a dynamic quintet of violin, trumpet, guitar, bass and drum creating a seductive and personal take on Radical Jewish Culture. From traditional tunes to creative originals, *The Rabbi's Lover* is both heartfelt and intense, lyrical and driving, a CD you will return to time and time again."

**KRAKOWSKI, WOLF: *Goyrl: Destiny* CD (TZ 7166). \$14.50**

"In his dramatic follow-up to *Transmigrations: Gulgul*, Wolf Krakowski weaves unique and heartfelt world-beat soul stylings with Yiddish folk, theatre and pop songs to create a compelling international downtown sound rooted in the blues, country-rock, tango, reggae and native mameloshn. Produced by Frank London, this contemporary classic is the very embodiment of Old World meets the New."

**LONDON, FRANK: *Scientist At Work* CD (TZ 7167). \$14.50**

"Originally released in 1999 in a privately pressed limited edition, this is much more than a re-release. Alchemically transformed by John Zorn through radical remixing, editing and overdubs by downtown superstars Mark Feldman, Erik Friedlander, Gyro Baptista, Jamie Saft (and Zorn himself on sax), *Scientist at Work* is a dynamic collaboration in the Miles Davis/Teo Macero tradition. Featuring stand-out work by the late Thomas Chapin on saxophones and bass flute, as well as the lyrical trumpet of bandleader/composer Frank London, this music touches on Jewish prayer, Afro-funk, Jazz fusion, Middle Eastern Taksim and more."

**RABBINICAL SCHOOL DROPOUTS: *Cosmic Tree* CD (TZ 7168). \$14.50**

"Based in California, the Rabbinical School Dropouts is about as crazy as a group of kooks as one could wish for. Sun Ra, the Hampton Grease Band, Frank Zappa and the Klezmatics all rolled into one, the music of the Three Freidmann Brothers is fresh and imaginative. Their ten-piece big band (featuring oboe, bassoon, mandolin, toy piano, tablas, etc.) storms through a dozen creative originals touching upon Klezmer, Jazz, funk, Latin, rock and varied silliness along the way. Jewish garage Jazz with a sick sense of humor from Long Beach, California."

**ZAMIR, DANIEL: *Children Of Israel* CD (TZ 7169). \$14.50**

"The incredible musicianship of Daniel Zamir has never more apparent than on this spectacular recording of Israeli folk songs arranged for his telepathic trio Satlah and a horn section of five saxophones. Featuring breathtaking solos over odd time signatures, complex and soulful horn arrangements brilliantly performed by an all-star downtown saxophone section, *Children of Israel* is one of the most exciting and enjoyable CDs in the Tzadik catalog."

**BURGER, ROB: *Lost Photograph* CD (TZ 7170). \$14.50**

"Fourteen exotic musical miniatures crafted by the brilliant accordionist from Tin Hat Trio, one of San Francisco's most acclaimed and popular bands. Accompanied by bassist Greg Cohen (Masada, Tom Waits, Lou Reed), drummer Kenny Wollesen (Bill Frisell, Sex Mob, The Wollesens) and a gaggle of vintage keyboards, Rob Burger has created a fun and fabulous adventure into exotica and west coast lounge, Jewish style. Moody melodies to make your brain dance and your heart smile."

**ZORN, JOHN: *Masada Guitars* CD (TZ 7171). \$14.50**

"In 1993, John Zorn began composing and performing his 208 tunes that now comprise what is known as the 'Masada' songbook. To celebrate the tenth anniversary of this, his most popular musical project, John Zorn has organized a series of CDs, featuring his most illustrious colleagues performing their own unique arrangements of these classics of modern Jewish music. This first release contains three guitarists whose styles are as varied as the compositions they perform. From the singular brilliance of Marc Ribot, the lush sonorities of Bill Frisell, to the orchestral virtuosity of Tim Sparks, *Masada Guitars* is a glittering tribute, lovingly executed by three of the most original guitarists in the world."

**ZORN, JOHN: *Voices In The Wilderness: Masada Anniversary edition Vol.2* 2CD (TZ 7172). \$22.00**

Featuring: Pharoah's Daughter, Zony Mash, Lemon Juice Quartet, Jewlia Eisenberg, Naftule's Dream, Rova Saxophone Quartet, Pachora, Cracow Klezmer Band, Mike Patton, Satlah, Perowsky/Caine Trio, Steven Bernstein. "As John Zorn's most popular project teaches its tenth year, Tzadik celebrates the Masada songbook with a series of all-star tributes. Following *Masada Guitars, Volume 2* is an eclectic and powerful collection of eleven Masada classics artfully arranged by some of the downtown scene's most creative performers. Zorn's catchiest and most lyrical tunes performed by rock bands, klezmer groups, vocalists, jazz piano trios, electronica musicians and more: A fabulous celebration and a party for the ears. Over sixty minutes of Masada compositions as you've never heard them before."

**ARGOV, SASHA: *Great Jewish Music* CD (TZ 7173). \$14.50**

"A fascinating tribute, the first outside of Israel, to one of the most original and important composers of modern Jewish music, whose hits spanned over six decades, from the 1930s to the 1990s. Born in Moscow, Sasha Argov began composing during the Palmach period in Israel and he quickly became one of Israel's most prolific and beloved composers. Everyone knew and sang Argov's melodies, from the ultra orthodox haredim to the average Jew on the street — yet outside of Israel his music is barely known. This fourth release of the thought-provoking *Great Jewish Music* series presents an all-star lineup of Tzadik regulars, and some very special guests."

**SHAPIRO, PAUL: *Mindnight Minyan* CD (TZ 7174). \$14.50**

"Paul Shapiro's fat tenor sound has graced the music of such diverse artists as Lou Reed, Michael Jackson, Nuyorican Soul, the Microscopic Septet and Brooklyn Funk Essentials of which he was a founding member. On Tzadik he can be heard on two of the label's most beloved recordings, Steven Bernstein's *Diaspora Soul* and Daniel Zamier's *Children of Israel*. For his Tzadik debut, Paul has brought together a remarkable band of long-time associates to perform loungey, old-school jazz renditions of seven Jewish classics and two moody originals. *Midnight Minyan* is a treasure for young and old."

**PEROWSKY, BEN: *Camp Songs* CD (TZ 7175). \$14.50**

"A regular drummer with John Scofield, Dave Douglas, Steven Bernstein and many others, Ben Perowsky is a familiar name to jazz fans the world over. Joined here by keyboard sensation Uri Caine, one of the most acclaimed young pianists on the scene, Ben's first recording under his own name on Tzadik is an eclectic take on the songs he used to sing during his formative years at Jewish summer camp. Exotic percussion, twisted arrangements and several brilliant original compositions make *Camp Songs* a swinging delight. Wild, nostalgic, and completely unique."

**KRAMER: *The Greenberg Variations* CD (TZ 7176). \$14.50**

"The mastermind behind Shimmy Disc and co-conspirator of Bongwater, Shockabilly and countless other twisted indie bands, Kramer is finally coming into his own as a composer in the Twenty-first Century. His first solo project in five years is a delightful theme-and-variations inspired by baseball's first Jewish superstar, the legendary slugger Hank Greenberg. The dreamy tones of mellotrons, clavichords, pianos and other vintage keyboards (both real and imaginary) drift you off to a magical world where the baroque meets minimalism and anything is possible. Molded after J.S. Bach's brilliant suite of keyboard masterpieces, written to help Goldberg fall asleep, *The Greenberg Variations* is a radical departure for the pop producer/musical chameleon Kramer."

**SEEWALD/PSAMIN, ZAHAVA: *Khad Gadya: A Tribute to Martin Weinberg* CD (TZ 7177). \$14.50**

"Whether singing in Hebrew, Yiddish, Latino or French, Zahava Seewald is one of the most accomplished and soulful vocalists in the modern Jewish music scene. Following up on her very successful Tzadik debut *AM Gezint!*, her latest recording takes a traditional klezmer repertory into a dynamic world mixing gypsy violins and Kurt Weill cabaret. Dedicated to the creative arranger/performer Martin Weinberg, whose premature death robbed Jewish music of one of its guiding lights, *Khad Gadya* is a passionate blend of tradition and modernity."

**MADOFF, JON: *Rashanim* CD (TZ 7178). \$14.50**

Jon Madoff, Shanir Ezra Blumenkranz, Mathias Kunzli. "This dynamic NY guitar trio covers a range from Jim Hall ballads to Blood Ulmer funk harmonics. Complex compositional originals alternate with gorgeous renditions of classic Jewish melodies making this an extraordinary program from start to finish. Beautifully recorded, with mix translations by Bill Laswell."

**KOBY: *Dance Of The Idiots* CD (TZ 7179). \$14.50**

"Koby Israelite is a young Israeli musician living in London who enjoys smashing genres together and grinding them into dust. Koby has absorbed an astounding array of musics, and blends them together here in dynamic and colorful musical world all his own. As complex and finely crafted as Naked City, Frank Zappa or Mr. Bungle at their best, the music on *Dance Of The Idiots*, Koby's debut recording, is a passionate exploration of the Jewish experience. Cantorial Death Metal, Nino Rota Klezmer, Balkan Surf, Catskills free improvisation. You've never heard such sounds."

**BERGMAN, BORAH: *Meditations For Piano* CD (TZ 7180). \$14.50**

"A solo piano recital by one of the most elusive mavericks in new music. Born in Brooklyn, and a legend in the downtown music community since the late '60s, Borah Bergman is a

master musician and an iconoclastic pianist who has worked with all the major figures in improvised music. This is Borah Bergman as you've never heard him before. Hypnotic and soulful ballads in the cantorial tradition reminiscent of Glenn Gould or Bill Evans. Beautifully recorded on a premium Steinway, Bergman's prodigious technique, deep harmonic knowledge and endless creativity has never been more striking. An incredibly personal document by one of the great pianists of our time."

**ZORN, JOHN: Masada Anniversary Edition Vol. 3: The Unknown Masada CD (TZ 7181). \$14.50**

"The third installment in this Tenth Year celebration is the most exciting yet. Fourteen tunes from Zorn's legendary Masada songbook that have never been heard before. Performed and arranged by an incredible lineup of musicians, the music here touches upon hard rock, world beat, klezmer and jazz, often all in the same arrangement. Highlights include a lyrical ballad by Wadada Leo Smith, two explosive rock tracks by the powerful Japanese duo the Ruins and Mike Patton's Fantomas, and a gorgeous solo performance by Ukrainian bandura virtuoso Julian Kytasty."

**REICHMAN, TED: Emigre CD (TZ 7182). \$14.50**

"A veteran of countless Tzadik projects led by (among others), David Krakauer, Marc Ribot, Roberto Rodriguez and Anthony Coleman, accordionist Ted Reichman steps out on his own in this moody, hypnotic portrait of one of the 20th Century's greatest photographers, André Kertész. Beginning with his early life in the Jewish community of Budapest, Ted eloquently tells the classic story of a man who leaves his Jewish heritage behind only to find further alienation in attempted assimilation throughout France and the United States. A fascinating and touching musical journey by downtown NY's premiere accordionist."

**CRACOW KLEZMER BAND: Bereshit CD (TZ 7183). \$14.50**

"Another brilliant release by one of the most important bands in the New Jewish Renaissance. Passionately blending tradition and modernity with impressive virtuosity, the Cracow Klezmer Band continues to present some of the most breathtaking new Jewish music being made today. Featuring an exciting female vocalist and a dark, free form track about the creation of the world, *Bereshit* is their greatest CD yet."

**ZAKARYA: Something Obvious CD (TZ 7184). \$14.50**

"Another brilliant recording by Yves Weyh's virtuosic avant klezmer ensemble Zakarya. Their second CD for Tzadik Jewish Series is a dynamic journey through Eastern Europe via witty waltzes, thrash accordion, Balkan rock and moody doinas. Combining a charming sense of humor with driving rhythms and a breathtaking ensemble sound, Zakarya is fast becoming one of the most adventurous Jewish ensembles in Europe."

**DAVKA: The Golem CD (TZ 7185). \$14.50**

"Always at the forefront of the New Jewish Renaissance, the San Francisco based ensemble Davka here performs Daniel Hoffman's brilliant and dramatic score to the silent film masterpiece *The Golem*. Condensed and sequenced into a satisfying suite for this special Tzadik CD, the music here is a hypnotic mix of mysterious moods and sounds to chill the bone. Another important release by this dynamic band of Jewish masters."

**WALL, GREG: Later Prophets CD (TZ 7186). \$14.50**

"Saxophonist Greg Wall has been a leading figure in the Jewish Music scene since the late seventies. A veteran of countless bands, he is a founding member of the acclaimed Hasidic New Wave with Frank London, and was one of the first musicians to blend Jewish Music with Jazz. *Later Prophets*, his newest recording, is one of his best. A dramatic and powerful collection of originals inspired by the story of Ezekiel, whose prophecy resurrecting dry bones after the destruction of the temple contains a great message of hope. Merkabah Mysticism meets Free Jazz in this remarkable new work by one of Jewish Music's most passionate voices."

**PHARAOH'S DAUGHTER: Out of the Reeds CD (TZ 7187). \$14.50**

"An underground classic of the New Jewish Renaissance that has been out of print for years, is reissued here in a newly revised and remastered definitive edition. Featuring the lovely voice of Basya Schechter, and produced by legendary downtown maven Anthony Coleman, *Out of the Reeds* features a mystical lyricism blending influences of both the Sephardic and Ashkenazi traditions. New Jewish song at its most soulful."

**BRODY, PAUL: Beyond Babylon CD (TZ 7188). \$14.50**

"Working out of Berlin, Paul Brody is pushing the boundaries of Jewish music with his remarkable band Sadawi. His second CD for Tzadik features five uptempo originals and creative arrangements of Tzadik classics by Frank London, the New Klezmer Trio, Naftule's Dream and David Krakauer."

**SEPTETO RODRIGUEZ: Baila! Gitano Baila! CD (TZ 7189). \$14.50**

"Another charming CD of music from the imaginative mind of composer/performer Roberto Rodriguez, whose first CD *El Danzon de Moises* is one of Tzadik's best sellers. Celebrating the elusive Jewish community of Cuba, Roberto has fashioned an exotic new music that brilliantly blends both Latin and Jewish traditions. Featuring a hot new band and brilliant new compositions Roberto's new CD is as soulful as it is danceable."

**ZORN, JOHN: Masada Recital CD (TZ 7190). \$14.50**

Masada 10th Anniversary Edition Vol. 4. Performed by: Mark Feldman (violin), Sylvie Courvoisier (piano). "Virtuosic fireworks and heartfelt lyricism from two of the most amazing musicians in new music. Performing a dozen compositions from the vast Masada repertory, including the world premiere of a piece never before performed, *Masada Recital* is another new interpretation of the now classic book of compositions expanding on the Jewish tradition."

**DO BANDOLIM, JACOB: Great Jewish Music CD (TZ 7192). \$14.50**

"One of the founders of the Brazilian instrumental style choro, Jacob do Bandolim began his long musical career by plucking his violin with a hairpin, and very soon developed into the greatest mandolin virtuoso Brazil has ever known. His compositions virtually defined the choro style through the thirties, forties and fifties, and he remains one of the most endearing figures in Brazilian music to this day. This exciting tribute to one of Brazil's greatest Jewish composers features creative arrangements by Tzadik regulars ranging from the traditional to the experimental. Charming and powerful music with a sensual lyricism from one of the guiding lights of the Jewish Diaspora."

**SCHECHTER, BASYA: Queen's Dominion CD (TZ 7193). \$14.50**

"An absolutely stunning instrumental album from Basya Schechter, the beautiful vocalist and guiding force of the popular group Pharaoh's Daughter. Collaborating with Alan Kushan, a virtuoso on the santur, they combine influences from both Jewish and Arab traditions in creating this hypnotic and evocative CD of soulful music out of the Middle East."

**MORI, IKUE: Hex Kitchen CD (TZ 7201). \$14.50**

First in Tzadik's New Japan series. "Mori has developed a personal and innovative technique of playing samplers triggered by adapted drum machines. *Hex Kitchen*, which includes the soundtrack to Abigail Child's *8 Million Way to Die*, features both Mori solos and performances with an all star line-up of innovative musicians." Included are David Watson (bagpipes, guitar), Hideki Kato (bs), Catherine Jauniaux (vocal), Zeena Parkins (el. harp, key-

board, accordion), John Zorn (clarinet), Hahn Rowe (guitar), Jim Staley (tbn).

**RUINS: Hyderomastgroningen CD (TZ 7202). \$14.50**

"Along with the Boredoms, Naked City and very few others, this amazing drums/bass duo are masters of quick-change, stop/start tempos, time-signatures and textures. Ruins' explosive and intricately composed tunes are sung in a peculiar language of their own invention. Hardcore, art rock, psych, heavy metal, funk and lots more? If Ruins have heard it, they are likely to incorporate it into their music. Yoshida cites Magma, This Heat, Debussy and Webern as influences. Masada's favorites are James Brown and Fred Frith."

**HAINO, KEIJI: Tonshi No Gijinka CD (TZ 7203). \$14.50**

"Haino's most dramatic album, a solo recording of unusual hand held percussion, exotic instruments from all over the world, impassioned vocals and his trademark numbing guitar. It's an exciting development from his past work, making extensive use of overdubbing as a compositional tool." Title translates to "Seraphic Imposter"; one of the deepest Haino albums to date.

**GROUND ZERO: Null & Void CD (TZ 7204). \$14.50**

"Led by guitar/turtable wizard Otomo Yoshihide, the fast and furious Ground Zero combine oddball sampling and creative jumpcuts with the raw power of a six piece band."

**BAILEY/THE RUINS, DEREK: Saisoro CD (TZ 7205). \$14.50**

A peculiar thought: pairing the always-improvising British guitarist with the pre-determined craziness of the Japanese trio, Ruins. Surprisingly, this turned into one of the finest collaborations of recent times, a unique, burning, rock sound.

**ZORN (DEKOBOKO HAJIUME)/YAMANTAKA EYE, JOHN: Nani Nani CD (TZ 7206). \$14.50**

"The finest in ambient screams, hardcore surf, erotic Indian psychedelic, moronic samples, industrial monster movies and karaoke vomit." Unlike the Mystic Fugo Orchestra, this gives you what is "expected" from these 2.

**HIDEKI/IKUE MORI/FRED FRITH, KATO: Death Ambient CD (TZ 7207). \$14.50**

Trio improv in a "dark world of unusual sounds and unorthodox techniques" vein. Hideki (bs), Frith (guitar), Mori (drum machines). Hideki was an original member of Ground Zero, has a new group called Bass Army (CD on Trigram) and has collaborated with Tenko, Haino, Zeena, etc. It is assumed that Frith & Mori are known to all functional members of Planet Earth. Beautiful, non-disruptive instrumental music that lives up to the title w/o embarrassment.

**KOICHI, MAKIGAMI: Kuchinoha CD (TZ 7208). \$14.50**

"Makigami Koichi is an incredible vocalist and performer, employing creative and versatile techniques blending Japanese traditions and Tuvan throat-singing with rock and avant garde. *Kuchinoha*, his first album for solo voice, contains 9 improvisations of live vocal acrobatics — no effects, no overdubs, no edits."

**ZUBI ZUVA: Jehovah CD (TZ 7209). \$14.50**

"While Ruins fans have come to expect the unexpected, this latest curveball from Ruins mastermind Yoshida Tatsuya is a work of insane genius. Zubi Zuva is a freewheeling a cappella vocal trio, running the gamut from Gregorian Chant and Buddhist Shomyo to doo-wop, hardcore and looney tunes — of course, as usual, all in a language of Yoshida's invention. Essential listening for those interested in the outer limits of weirdness." Features Yoshida Tatsuya (alto voice), Shibasaki Yukifumi (tenor voice) & Takahashi Hideki (baritone voice).

**JON: Smoke CD (TZ 7210). \$14.50**

"Songs about a dog...This bizarre home-recorded gem offers a very private glimpse into the world of a mysterious woman from Japan known simply as Jon. Her strange childlike vocals and pump organ charm and enthrall on their own terms; Jon's fresh approach can't be compared to anything you've ever heard before. Primitive, melodious, captivating and completely unforgettable — Jon is a true original, destined to become a cult classic." Jon has one prior self-released CD and a full length video document available on Augen.

**COMPOSTELA: Wadachi CD (TZ 7211). \$14.50**

"One of the most original groups in modern Japan, Compostela blends folk musics of Eastern Europe with the tradition of Japanese *chindon* (street musicians who play at grand openings of supermarkets and pachinko parlors, dressed as geishas and samurai). The late saxophonist Shinoda Masami was one of the exciting musicians of recent years, the first to bring klezmer and Eastern European music to the Japanese audience. This special compilation, which includes original compositions as well as tunes by Sidney Bechet, Victor Jara and Gilrod & Sandler, was assembled by Compostela's surviving members to pay tribute to one of Japan's musical luminaries."

**TONE, YASUNAO: Solo For Wounded CD (TZ 7212). \$14.50**

"A founding member of the Fluxus Movement with Takehisa Kosugi, Yoko Ono and George Maciunas, Yasunao Tone has been doing experimental sound pieces since the early 1960s. For the past ten years much of his work has centered on extending the possibilities of CDs as a performance medium. With this new CD, Tone has created a new noise music for the 21st century: a symphony of digital errors that reaches a new extreme in intensity and musical energy."

**INOUE, TETSU: Psycho-Acoustic CD (TZ 7213). \$14.50**

"Perhaps the most interesting electronic music since the classic period of Stockhausen and Xenakis. Tetsu Inoue is a composer and sound artist who has worked in a variety of musics — ambient, sound installation, dance music, techno and is a frequent collaborator of Bill Laswell and Haruomi Hosono. This CD features some of the most intricate and fascinating computer generated compositions you have ever heard. Literally thousands of hours went into the creation of these miniature masterpieces charting a world of sound as yet unexplored. Also included is a powerful duet with brilliant electronic percussionist Ikue Mori."

**MERZBOW: 1930 CD (TZ 7214). \$14.50**

"Merzbow is the one and only original Japanese noise band, begun by Masami Akita over 20 years ago and he is still the best of them all. This special release for the Tzadik label is one of his most important compositional creations — an adventurous travelogue into his world of analog and digital noises, taking unexpected twists and turns that will surprise even hardcore Merzbow fans."

**RUINS: Symphonica CD (TZ 7215). \$14.50**

"A new direction for this innovative group, which until now has worked solely as a duo. Augmenting their core unit of drums and bass with two female vocalists and a keyboard player of astonishing virtuosity, these brilliant orchestral arrangements of new compositions and Ruins classics display aspects of their music that have been waiting to emerge for years."

**KOICHI/ANTON BRUHIN, MAKIGAMI: Electric Eel CD (TZ 7216). \$14.50**

"Creative and versatile, Makigami's first CD of solo voice improvisations was a favorite of vocalist from Mike Patton to Pavarotti. On *Electric Eel* he takes an unexpected turn. While studying Mongolian throat singing with masters in Tuva, Makigami became acquainted with the simple folk instrument the jaw harp. Fascination turning to obsession, he has now developed an incredible array of extended techniques on this ancient instrument, and in collaboration with Swiss 'Maul-Trommel' virtuoso Anton Bruhin (who has released several

CDs of traditional European music for jaw harp), they have created a CD of sounds you've never heard before. In addition to over 50 different varieties from soprano to contrabasso, this astounding recording also features the premiere of Anton Bruhin's electric jaw harp and water jaw harp."

**DEATH PRAXIS: *Mystery* CD (TZ 7217). \$14.50**

"For over twenty years, Ikue Mori and Tenko have been on the forefront of new music, both here and in Japan. Veterans of countless classic bands from DNA to Dragon Bue, and countless collaborations with just about every musicians in the new music underground. A tribute to some of the world's greatest writers of suspense stories, *Mystery* brings these two masters of musical suspense together with many special guests to create a new collection of sound compositions for voice and modern ensembles. Also included are bonus tracks from their first duo recording from 1990, *Death Praxis* (issued on What Next?, currently o/p)."

**MICHIYO, YAGI: *Shizuku* CD (TZ 7218). \$14.50**

"One of the most versatile masters of the koto, Michiyo Yagi has performed in rock bands, jazz groups, movie soundtracks, classical ensembles, noise improvisations and of course Japanese traditional and folk groups. Here, using both orthodox and unorthodox techniques, she takes the koto to an exciting new world of her own invention incorporating influences from traditional Japanese and Korean music as well as the American maverick tradition of Partch, Cage, Nancarrow and Terry Riley. Astounding new music for an ancient instrument by one of the world's most adventurous and accomplished contemporary koto players."

**MELT-BANANA: *MxBx 1998/13,000 Miles At Light Velocity* CD (TZ 7219). \$14.50**

"Melt Banana is the defining band of New Japanese Hardcore and it is taking America by storm. Their songs combine compositional complexity and improvisational noise with the power of a locomotive going full blast through a brick wall. Recorded during their tour of the States in 1998, *MxBx* captures the band in a blazing fury that will leave you breathless. An astonishing performance by one of Japan's most innovative, personal and influential bands. Includes several songs not available anywhere else, and a brilliantly twisted cover version of Brian Wilson's classic 'Surfin' USA.'"

**FUJII, SATOKO: *Kitsune-Bi* CD (TZ 7220). \$14.50**

"Jazz, contemporary classical and traditional Japanese folk music blend seamlessly in Satoko Fujii's powerful and unique musical universe. Her first CD for Tzadik presents here in three intimate groupings: in duo with her long time associate Sachi Hayasaka, in trio with the dynamic NY rhythm section of Mark Dresser and Jim Black, and of course here critically-acclaimed solo playing which has recently been compared to the work of Paul Bley, George Russell and Cecil McBee, Satoko is forging a new music with the help of some best experimental musicians in jazz."

**PURPLE TRAP (KEIJI HAINO): *Decided... Already... 2CD* (TZ 7221). \$22.00**

Full title: *Decided... Already the Motionless Heart of Tranquility, Tangling the Prayer Called [L]*. "A new supergroup featuring Haino Keiji, one of the world's and original guitarists/vocalists, Bill Laswell, contemporary music's most personal and experimental bassists and Rashied Ali, Coltrane alumni and godfather of free jazz drumming. Haino is pulled kicking and literally screaming to new heights of inspiration by the most dynamic rhythm section he has ever worked with. Passionate, ear wrenching and exhilarating sounds from three of today's most creative and uncompromising musical masters."

**MICROCOSMOS: *Pilgrimage* CD (TZ 7222). \$14.50**

"Otomo Yoshihide (turntables) and Tenko (vocals) are two of the most internationally acclaimed performers to emerge from the Tokyo underground, and have worked with some of the best musicians from around the world. Collaborating together in bands, improvisational groupings and special projects for over ten years, this is their first duo release and is the result of over two years of recording. A fascinating meeting of two of Japan's most original musical masters."

**KOREKYOJIN: *CD* (TZ 7223). \$14.50**

"Word-of-mouth has it that Ruins mastermind Yoshida Tatsuya's new band is his greatest yet. Featuring Japan's latest guitar sensation Kido Natsuki, Korekyojin is a burning instrumental trio mixing the raw power of rock, the wild edge of improvisation, and the complex stop-on-a-dime compositional structures that Yoshida and very few others have made famous."

**FRICTION: *Zone Tripper* CD (TZ 7224). \$14.50**

"Arriving in New York City in early 1977, Reck was a vital member of the New York No Wave punk scene, playing bass with James Chance and the Contortions and Lydia Lunch. Returning to Tokyo in 1978 he founded Friction, one of the most important and longest running underground bands in Japan. Together over 20 years, Friction has gone through many changes, while still retaining its hard-edged style and unique combination of hard rock, punk and noise. *Zone Tripper* presents some of their greatest songs and some surprising remixes by Tokyo's greatest DJs. Friction's first release outside Japan, *Zone Tripper* is a powerful introduction to one of the most legendary bands in the Tokyo underground." Features 2 remixes each by Audio Active and Fumiya Tanaka! Sensitive listeners should beware that the genres of "rock" and "punk" appear on this disc in apparently non-ironic fashion.

**MOTOR HUMMING: *Musical Aluminum* CD (TZ 7225). \$14.50**

"An absolutely raging new instrumental combo from the Kansai area of Japan, home to the Boredoms Omoide Hatoba, Haco and more. Combining hardcore punk, improvisation, metal, funk and fusion in a seamless and dynamic new music, Motor Humming is at the forefront of instrumental experimental rock and one of the most original bands in Japan. *Musical Aluminum* (a light metal) is their first CD, and it features an incredible range of pieces in a program you will find exciting, challenging and fun. Along with Melt Banana, Motor Humming is pointing the way to a whole new Japanese rock scene, inspired by the Ruins, the Boredoms, Massacre, Naked City and Japanese psychedelia."

**DEATH AMBIENT: *Synaesthesia* CD (TZ 7226). \$14.50**

"Death Ambient's (Ikue Mori, Kato Hideki, Fred Frith) eponymous debut CD was released in 1995 to great critical acclaim and continues to be one of Tzadik's best sellers. *Synaesthesia* is the long awaited follow — up and it finds them exploring new territory. Thirteen powerful new compositions blending vivid colors and complicated textures both electric and acoustic. Dark moods, minimal beauty and exquisite noise from three of the world's leading instrumental innovators."

**AYUO: *Izutsu* CD (TZ 7227). \$14.50**

"Ayuo (whose name translates as Fish-Light) is one of the most enigmatic figures in Japan, as unique a figure as Moondog, Sun Ra or Haino Keiji, with whom he occasionally collaborates. Ayuo's music is a delicate balance of world music traditions, new age, improvisation and classical composition. Drawing upon his love of the Celtic tradition as well as that of Southeast Asia, Indonesia, China and his own native Japan, Izutsu has a charming, mystical quality: hypnotic, sensitive and alluring. A one-act opera based on an ancient Noh play and scored for Celtic harp, hurdy gurdy, sitar-guitar and traditional Japanese instruments, this is Ayuo's masterpiece. Timeless music from one of Japan's maverick individualists who has

been walking his own path without compromise for over twenty years."

**DOUSID3: *Empties* CD (TZ 7228). \$14.50**

"Powerful and hypnotic, Dousid3 has created a unique mix, combining club music with heavy rock riffs, dub studio techniques, noise and sexy vocals. Based in New York City, these three young musicians take the classic format of guitar, bass and drums to a whole new level with the aid of sampling triggers and outboard effects. Influenced by a wide variety of music, *Empties*, their debut recording is a multifaceted peek into a trippy new world of sound."

**INOUE, TETSU: *Fragments Dots* CD (TZ 7229). \$14.50**

"Kyushu native Tetsu Inoue's recent works connect the vivid sound environments of classical ambient with the stark, conspicuous timbral explorations of academic computer music. Tetsu's second release for Tzadik delves deeper into the methods of sonic microscopy that marked his debut, constructing minute, peerless sound-surfaces that break apart and reconstitute in the shifting nth-dimensional space of the ear. While related, Tetsu's intentions differ sharply from those of post-digital composers mining the bitscape for evidence of technology's failure. In the ecstatic bustle of sound particles careening through acoustical space can be heard the distinct inflection of a new means of expression struggling to life."

**HOAHIO: *Ohayo Hoahio* CD (TZ 7230). \$14.50**

"A founding member of the legendary band After Dinner, Haco is one of the most versatile vocalists in the Japanese indie scene. Her newest project, Hoahio, finds her collaborating with two of the most exciting young musicians in Tokyo: koto virtuoso Yagi Michiyo, whose debut solo recording *Shizuku* was released on Tzadik in 1999, and Sachiko M, whose work with Otomo Yoshihide has earned her international acclaim. In the tradition of the great Japanese girl groups Saboten, Shonen Knife, Fukuko and Papaya Paranoia, this new trio recording is simultaneously charming, mysterious, and delightful."

**SHIMADA, AIKO: *Blue Marble* CD (TZ 7231). \$14.50**

"Produced and arranged by enigmatic mystical traveller Eyvind Kang, *Blue Marble* is a CD of surreal folk songs by singer/songwriter Aiko Shimada. Born in Japan and now based in Seattle, Aiko's music is fresh, original and heartfelt. For this latest release, Eyvind has brought in an unusual team of proto-hippies and music freaks keying off of Aiko's moody melodies and lyrics. From noise to string orchestra, drum machine to toy piano, *Blue Marble* is an unforgettable emotional ride through Aiko's exotic music forest. Special guest appearance by Bill Frisell."

**OTOMO YOSHIIHIDE'S NEW JAZZ QUINTET: *Flutter* CD (TZ 7232). \$14.50**

"Japanese Free Jazz has a history that goes back to the '60s, and Otomo Yoshihide's latest project brings together some of the best Free Jazz players in Japan with noise musicians Sachiko M and the legendary Akita Masami of Merzbow. Beautiful arrangements, exciting solos and a kickass rhythm section make *Flutter* one of Otomo's most powerful and unusual musical statements. Features three bizarre covers of tunes by Eric Dolphy and Gerry Mulligan and four dynamic originals. Sine waves, drones, jazz and noise from one of Japan's most ubiquitous experimental musicians."

**A QUI AVEC GABRIEL: *Utsuho* CD (TZ 7233). \$14.50**

"à ui avec Gabriel is a young accordion player steeped in French Romanticism and moody exotica. With the innocence and charm of Erik Satie, her debut recording *Utsuho* depicts the soul's journey from night until dawn, through day to dusk, visiting along the way dark storms, shining drops of light, cats, mysterious winds and galactic voices. Accompanied at times by violin, clarinet, piano and the eerie guitar and voice of Haino Keiji, *Utsuho* is a uniquely personal CD of lyrical beauty."

**RUINS: *Live At Kichijouji Mandala II* CD (TZ 7234). \$14.50**

"A blistering live performance at one of Tokyo's longest running avant garde venues by one of Tokyo's longest running avant garde bands. A breathtaking performance of over twenty stop-on-a-dime Ruins classics, *Mandala 2000* captures the raw power and visceral energy of this dynamic band better than any studio recording ever could. Also included is twenty minutes of encores featuring the versatile and dynamic violinist Katsui Yuji. Intense, powerful and frighteningly complex sonic masterpieces by two performers who make bass and drums sound like an orchestra of synchronized jet engines."

**HIKASHU: *Hikashu History* CD (TZ 7235). \$14.50**

"Makigami Koichi is one of Japan's most popular underground performers and *Hikashu History* follows the journeys of his remarkable rock/pop band Hikashu through over twenty-five years of musical mayhem. From techno (before the Yellow Magic Orchestra) to noise/sampler improvisation (before Ground Zero) to jazz, folk and beyond — all with a Japanese twist. Hikashu has been anticipating trends and charting new paths in Japanese music for decades. *Hikashu History* documents their musical explorations through private tapes, rare demos and exciting live recordings. A fascinating view of one band's visionary directions. Featuring Makigami Koichi, Otomo Yoshihide, Lauren Newton, Inoue Makoto, Torsten Rasch and many others."

**SYZYGYS: *Eyes On Green/Live At Tokyo* CD (TZ 7236). \$14.50**

"With the cute innocence of Shonen Knife and the 43-tone organ of Harry Partch, Syzygys have been fashioning twisted and catchy pop songs since 1985. These performances capture the band live in 1988 and is so beautifully recorded it could have been a studio date. Accompanying the delightful duo is legendary guitarist Imahori Tsuneo playing everything from Bill Frisell to Arto Lindsay's skronk and bassist Shiina Tatsuto. Absolutely charming: somewhere Harry Partch is smiling. Microtonal pop for the 21st Century."

**MONO: *Under The Pipal Tree* CD (TZ 7237). \$14.50**

"Mono is a young instrumental band from Tokyo combining elements of minimalism, psychedelia and trance rock to create a distinctive and powerful new sound via John Fahey, Sonic Youth and the Grateful Dead. Austere and intense — their music is simple, beautiful and incredibly direct. Sheets of sound, lyricism, wailing guitars and pounding rhythms evolve slowly, morphing into a ritual of noise and ecstasy. A remarkable debut from this exciting new Japanese band."

**OTOMO YOSHIIHIDE'S NEW JAZZ ENSEMBLE: *Dreams* CD (TZ 7238). \$14.50**

"The first release outside of Japan featuring two of Japan's quirkiest underground pop stars. From the high fragile sonorities of Togawa Jun to the velvet, sultry tones of Phew, *Dreams* runs the gamut from moody love songs, driving groove to screaming noise. Otomo's exciting New Jazz Ensemble and creative arrangements perfectly set up the diverse vocal stylings of these two legendary divas out of the Tokyo indie scene."

**ROVO: *Tonic 2001 2CD* (TZ 7239). \$22.00**

"Some of the very best musicians in Japan, veterans of bands such as the Boredoms, Bondage Fruits, Bazooka Joe, Dub Sub, Demi Semi Quaver and Omoide Hatoba come together in Rovo, a virtuosic trance-rock group based in Tokyo. This dynamic two CD set collects the best of their legendary two night run at New York City's premiere new music club Tonic. Beautifully recorded and impeccably mixed by Rovo mastermind Katsui Yuji in Japan, *Tonic 2001* captures the fiery brilliance of this dazzling band like no studio recording ever could. Two special mix translations by Bill Laswell are included as bonus tracks. Ecstatic



music for listeners and dancers alike."

**SYZYGY: Complete Studio Recordings CD (TZ 7240). \$14.50**

"The kind of quirky lunacy only possible in Japan, Syzygy is a remarkable instrumental duo that performs infectiously original pop songs on Harry Partch's 43 note to the octave microtonal organ. With an uncanny ear and startling creativity — this music is as hilarious as it is delightful. Out of print for years, Tzadik now presents the complete studio recordings of this amazing band on one CD."

**LIMITED EXPRESS (HAS GONE?): Feeds You! CD (TZ 7241). \$14.50**

"Another eclectic rock/pop band out of the infamous Kansai scene that produced the Boredoms, Omoide Hatoba and more. This exciting young three piece unit based in Kyoto presents their debut recording after years of playing in just about every small club from Tokyo to Fukuoka. Visceral power pieces offset with charming female vocals, pointillism and dub effects. Striking originality and a childlike curiosity point this band towards a new Kyoto rock sound."

**ADACHI TOMOMI ROYAL CHORUS: Yo CD (TZ 7242). \$14.50**

"Adachi Tomomi Royal Chorus is an experimental vocal group based in Tokyo. Drawing upon influences as diverse as the Fluxus movement, hardcore punk, contemporary classical, TV commercials, cartoon music, Conceptual Art and more, Adachi's complex compositional miniatures are filled with energy, imagination and a sly sense of humor. This stuff really kicks."

**SEIICHI, YAMAMOTO: Nu Frequency CD (TZ 7243). \$14.50**

"A driving force at the heart of the much-acclaimed Kansai rock scene since the late 1980s, Yamamoto's piercing guitar has energized some of Japan's finest bands. From the spiritual madness of the Boredoms, the psychedelic trance rock of Rovo to the quirky intensity of his own Omoide Hatoba, Yamamoto's tastes and talents are as eclectic as the bands he's played with. A new solo project from this elusive music matter is truly a cause for celebration, and this CD is his best yet."

**HAYASAKA, SACHI: Minga CD (TZ 7244). \$14.50**

"Sachi Hayasaka is one of Japan's most creative composer/performers, a bandleader, arranger and soloist of great passion and originality. Her beautiful sound and adventurous projects have made her, along with Kazutoki Umezu, one of the busiest and most respected saxophonists in Tokyo. For this latest project, she augments her regular ensemble with some of Japan's best world beat musicians and an exciting African drummer Wagane Ndiaye Rose in an eclectic blend of world music and jazz. *Minga* is Sachi's most dynamic and satisfying musical statement."

**HOAHIO: Peek-Ara-Boo CD (TZ 7245). \$14.50**

"Hoahio's second CD is even more quirky and varied than the first. Joining koto virtuoso Yagi Michio and Kansai vocalist Haco this time is Era Mari, a remarkable young percussionist from Tokyo. Her brilliant vibes and marimba playing gives this release a bit of a Beeheart flavor, but of course there's much more than that. Noisy improv, charming folksongs and romantic moods from this classic trio out of Japan."

**AYUO/OHTA HIROMI: Red Moon CD (TZ 7246). \$14.50**

"Ayu is one of Japan's great originals, having walked his own unusual path for over twenty years. His second CD for Tzadik is a charming and hypnotic collaboration with one of Japan's most beautiful vocalists, pop star Ohta Hiromi. Touching upon various world music traditions, beautiful folk ballads and psychedelic raves, *Red Moon* is a lush and seductive collection of contemporary song."

**YOSHIDA/FUJII: Erans CD (TZ 7247). \$14.50**

"Featuring Ruins drummer Yoshida Tatsuya going head to head with versatile jazz pianist Satoko Fujii, Erans is a meeting of masters. Twelve intense compositions showcasing the passion and virtuosity of these two Japanese visionaries. Absolutely breathtaking."

**SEIICHI, YAMAMOTO: Baptism CD (TZ 7248). \$14.50**

"From organizing concerts at his club Bears to performing in the cult bands Omoide Hatoba, Rovo and Boredoms, Yamamoto has been a central figure of the internationally acclaimed Osaka rock/noise scene since the late 80's. For his second Tzadik CD, one of Japan's most original and creative guitarists presents his first ever solo recording, an exciting and wide ranging program jumping from prepared electric to lyrical acoustic. Fred Frith, Joseph Spence and Derek Bailey are just a few of the influences Yamamoto touches upon in this intimate and surprising classic of new guitar."

**AGATA: Spike CD (TZ 7249). \$14.50**

"Melt Banana is one of Japan's most powerful and popular punk bands and at the center of it is the stinging guitar of Agata. Here he steps out on a rare solo outing created especially for Tzadik. Showing an amazing range of interests, a prodigious technique and a remarkable ear for new sounds, *Spike* is a classic of solo guitar music."

**ZORN, JOHN: Kristallnacht CD (TZ 7301). \$14.50**

Tzadik introduces its Archival Series, to reissue previous works that are now out of print or only available as more expensive imports. *Kristallnacht* was issued in Japan on the Eva label in 1993. "Zorn's most powerful and unforgettable composition. The premiere work of Radical Jewish Culture features a virtuoso ensemble of creative Jewish musicians: Mark Feldman, Marc Ribot, Anthony Coleman, Mark Dresser, William Winant, David Krakauer & Frank London." A seamless and flowing mix of organic breaking-glass-like noise blurs and small ensemble improv bouts, this is an impressive work, and seems less pointedly conceptual than some of the better known Nonesuch pieces.

**ZORN, JOHN: Elegy CD (TZ 7302). \$14.50**

1992 recording (previously issued on Eva, Japan) of a file-card composition, performed on flute, viola, guitar, turntables, sound effects, percussion & voice. "Creates a mysterious world of erotic perversion, drawing inspiration from the writings of Jean Genet, and features an unusual collection of some of SF's most interesting musicians: David Abel, Barbara Chaffe, Mike Patton, David Shea, David Slusser, Trey Spruance & William Winant."

**ZORN, JOHN: Locus Solus CD (TZ 7303). \$14.50**

Reissue of the Rift 1983 DBL LP. *Locus Solus* was made up of small groups of Zorn's closest contemporaries at the time: Christian Marclay, Peter Blegvad, Arto Lindsay, Anton Fier, Wayne Horvitz, Ikue Mori, M.E. Miller. Subtitled "In search of improvised song form," this is supremely disorienting sonic chatter, but still quite listenable; watching this one wait though your speaker cones can't help but give you a feeling of superiority towards the human race's numerous inferior forms.

**ZORN, JOHN: First Recordings 1973 CD (TZ 7304). \$14.50**

Previously unreleased materials from '73/'74, giving "A peek into the secret world of a teenage weirdo, revealing the early seeds that developed into the composer's later dementia. Private tapes, home recordings and candid notes." Contains "Mikhail Zetrotrope", a piece for soprano sax, toy percussion, glasses, pots & pans, turntable, TV set, vacuum cleaner, etc., that Zorn calls his craziest piece ever. "Conquest of Mexico," influenced by Varese and Artaud, is a stunning primitive piece of musique concrete; violent sci-fi madness. "Wind/Ko/la" is a solo guitar/vocal work of lo-fi percussive banging. "Automata of Al-

Jazari" is a short filmic cut up. Plus a weird electronic collage tribute to Albert Ayler. Say what you will, this is one of the premier Zorn listening experiences.

**ZORN, JOHN: The Classic Guide To Strategy CD (TZ 7305). \$14.50**

"Zorn's infamous solo music for saxophone and duckcalls brings together his obsessive love for cartoon music, free jazz and musique concrete in a passionate and astonishing heterophony... using self-invented techniques, bizarre effects and unusual tools, Zorn created his own personal instrumental language — instantly recognizable and still breathtaking over a decade later." This reissues both volumes (long o/p on LP since their issues in '81 and '85) on one CD. "This music is both exhilarating and frightening... largely coming out of the solo music of Anthony Braxton and Evan Parker, the cartoon music of Carl Stalling, and of course the Lyrebird record on Folkways (an absolute classic), it is clear to me that the dedication displayed in developing this language is such that I will never be able to play quite like this again, with this precision, speed or intensity. So it is more than fortunate that we have these recordings documenting my commitment to a language that only one person spoke and no one understood." —Zorn.

**ZORN, JOHN: Film Works 2 CD (TZ 7306). \$14.50**

Reissue of the second of five proposed volumes of music for filmic images. "A dark and brooding work, exquisitely recorded for an untitled Walter Hill film," this features Cyro Baptista (Brazilian perc.), Anthony Coleman (prepared piano, keyboards), Carol Emanuel (harp), Andy Haas (didjeridu), Jim Pugliese (perc.), Marc Ribot (guitar, banjo) & David Shea (turntables, sampler).

**ZORN, JOHN: Filmworks V — Tears Of Ecstasy CD (TZ 7307). \$14.50**

A quartet of Zorn (as, prepared piano, samples), Robert Quine (guitar), Marc Ribot (guitar) & Cyro Baptista (percussion), recording the soundtrack to *Tears of Ecstasy* in 1996. "Forty-eight sound cues for Japan's leading gay porno director, Oki Hiroyuki...mixes together world beat, surf music, hard rock, ambient industrial noise, classical, jazz and just about every other genre you can think of in a bizarre sound world for an equally bizarre film."

**ZORN, JOHN: Filmworks VI — 1996 CD (TZ 7308). \$14.50**

Performed by Zorn (as, sound effects), Ribot (guitar), Greg Cohen (bass), Baptista (perc.), Mark Feldman (violin), Erik Friedlander (cello) & Ikue Mori (drum machines). "Three very different scores for three very different films all recorded in the first months of 1996. Happy-go-lucky surf rock grooves, modern classical improvisational madness and a dark electro-acoustic construct using the sounds of water, fire and wind recorded for an erotic film noir *S/M Fantasy*." For films by Dina Waxman, Henry Mills & Maria Beatty. As you might expect, the packaging on these Filmworks CDs is outrageously nice and beautiful sound images abound.

**ZORN, JOHN: Filmworks III — 1990-1995 CD (TZ 7309). \$14.50**

"Contains 25 cues commissioned by Portland's vanguard advertising agency Weidman & Kennedy for 15-to-60 second TV commercials directed by, among others, Godard, Cronenberg, Sven Nyquist and Industrial Light & Magic. Also included on this incredible collection are the first recordings by Zorn's current group Masada (w/ Douglas, Cohen, Baron) for the film *Thieves Quartet*, a bizarre duo with guitarist Marc Ribot, and nine cues that served as a blueprint for Zorn's impossible-to-find soundtrack to the Japanese cartoon *Cynical Hysterie Hour*." With Frisell, Marclay, Lindsay, Laswell, Mori, Quine, many more; an overwhelming, breathtaking collection of music, bizarre & beautiful.

**ZORN, JOHN: Filmworks IV: S&M + More CD (TZ 7310). \$14.50**

"Focuses on his work in the intriguing S&M film genre. Included here is a solo sampler composition for Mn Sarah's *A Lot Of Fun For Evil One*, a hypnotic trance piece for KimSu Theiler's *Pueblo*, a suite and variations for solo piano from Hiroko Yuichi's Japanese porno film *Mauguy (Sadistic City)*, and unusual sound-design for Lebanese writer Jalal Toufic's experimental documentary *Credits Included*, and the score for Maria Beatty's *Elegant Spanking*, which was a blueprint for Zorn's extended composition *Redbird*." Performed by Zorn (keyboards, sound-design), with Quine, Ribot, Baptista, Coleman, Baron, Friedlander, etc.

**ZORN, JOHN: New Traditions In East Asian Bar Bands CD (TZ 7311). \$14.50**

"From the lyrical sensuality of 'Hu-Die' (for 2 guitars), the aggressive fireworks of 'Hwang Chin-Ee' (for 2 drummers) and the mystical ambiance of 'Que Tran' (for 2 keyboards), this album shows yet another side of Zorn's genius for the dramatic and unexpected. Using the spoken languages of Chinese, Korean and Vietnamese as pure melody, this suite of 3 pieces of twin instruments and narrators is perhaps Zorn's most beautiful creation to date." Performed by Frisell & Frith (breathtaking duet recording in 1986), Baron & Bennett and Horvitz & Coleman, this is unlike any other Zorn document to date and quite lovely overall.

**NAKED CITY: Black Box 2CD (TZ 7312). \$22.00**

Reissue of two albums together, featuring the classic line up of Zorn (as, vocals), Fred Frith (b), Bill Frisell (g), Wayne Horvitz (keyboards), Joey Baron (d) & Yamantaka Eye (vocals). Of all the records out there dedicated to Lip Cream, this is the one! "Couples two of Zorn's most extreme and violent creations with the controversial music and artwork intact. *Torture Garden* (1991) presents Naked City's intense and groundbreaking music combining free jazz, bebop, r&b, country, funk, rockabilly, surf, metal hardcore and grindcore — usually in the same song! The rare, seldom-heard *Leng Tch'e* (1992), released only in Japan, features NC in an agonizingly slow, brutal 32-minute assault."

**ZORN, JOHN: Film Works 1986-1990 CD (TZ 7314). \$14.50**

"This original installment of the FilmWorks Series presents three scores ranging from punk-rockabilly (featuring the nasty guitars of Bob Quine, Marc Ribot and Arto Lindsay); a jazzy Bernard Herrmann fantasy; to a quirky classical/improv/world music amalgam for Raul Ruiz's bizarre film *The Golden Boat*. Out of print for several years these classic recordings are made available here with the original cover art intact. This is the place where it all began."

**ZORN, JOHN: Film Works VII: Cynical Hysterie Hour CD (TZ 7315). \$14.50**

"The holy grail of Zornthologists is finally available in a newly mastered definitive version. Released in Japan for only a few short months in 1990, this is the original music Zorn created for a series of four shorts by one of Japan's most endearing cartoonists: Kiriko Kubo. A long time champion of Warner Bros. cartoon composer Carl Stalling, Zorn considers this to be his finest and most personal take on cartoon music to date, a genre that has influenced him deeply. The all-star band includes Bill Frisell, Marc Ribot, Arto Lindsay, Robert Quine, Wayne Horvitz, Bobby Previte and Cyro Baptista."

**ZORN, JOHN: 1977-1980: The Parachute Years 7CD BOX (TZ 7316-7). \$90.00**

Reissue of the legendary game pieces, first issued as the LPs *Lacrosse*, *Pool* & *Archery*, with lots of unreleased material, packaged in a deluxe box with detailed liner notes, photos, musical sketches, etc. "Just three short years after his 1973 home recordings, Zorn had devised a series of complex game structures that challenged improvisers in ways no one had thought of before. Pulling together influences from classical music (Brown, Cardew, Kagel, Stockhausen) and the AACM (Braxton, Smith, Mitchell) Zorn's scores forged a sound world of striking originality thanks to the virtuosity brilliance of the musicians he worked with. From 1978-81, Zorn produced three 2LP sets of his game compositions for Eugene

Chadbourne's Parachute label. There are included here in a newly mastered edition along with hours of outtakes, rehearsals and other rarities. Among the musicians who rose to the challenge of playing these early esoteric compositions are Eugene Chadbourne, Polly Bradfield, Bob Ostertag, Bill Laswell, Henry Kaiser, George Lewis, Wayne and Bill Horvitz, Kramer, Robert Dick, Anthony Coleman, Tom Cora, Davey Williams and many others."

**PAINKILLER: Complete Studio Recordings 1991-94 4CD (TZ 7317). \$46.00**

"An historical reissue released in cooperation with Earache Records. Out of print for years — with most of the material being released domestically for the first time. Painkiller was Bill Laswell (bass, samples), Mick Harris (drums, samples, vocals) & John Zorn (alto sax, vocals) and this special 4CD package is the ultimate Painkiller document: the complete studio recordings, with all of the original booklets and artwork intact — uncensored and uncompromising, from their classic first release of 1991 *Guts Of A Virgin*, to *Buried Secrets* (featuring members of Godflesh) and their 1994 masterpiece *Execution Ground*. In addition to all of their blistering studio pieces and extended ambient remixes is included a ferocious live performance from Osaka, Japan that captures the band at the height of its powers. Drawing equally from the tradition of jazz, hardcore punk, dub, ambient and much more, Painkiller has created some of the most intense music you're ever like to hear, enclosed in some of the most deliciously beautiful artwork you're ever likely to see."

**ZORN, JOHN: Film Works VIII — 1997 CD (TZ 7318). \$14.50**

"Zorn's Masada music has never sounded as beautiful or as evocative as in this recording originally created for *Port Of Last Resort* — a film documentary about the Jewish refugees who escaped Nazi Germany by resettling to Shanghai. Augmenting the exciting Masada String Trio with the sensual pipa of Min Xiao-Fen, the versatile guitar of Marc Ribot and the ivory touch of Anthony Coleman's piano stylings, this music blends Jewish and Chinese themes in a way both touching and fresh. Also included is an exotic all-percussion score for Ela Troyano's quirky gay porno film *Latin Boys Go to Hell*, featuring the bizarre sonorities and driving rhythms of Cyro Baptista and Kenny Wollesen."

**ZORN/SATO MICHIO, JOHN: Ganryu Island CD (TZ 7319). \$14.50**

"Released in a limited edition on the Yukon label back in 1984 and out of print for well over a decade, *Ganryu Island* has been hailed as one of the most successful recorded meetings of 'East And West'. Named after a small island off the coast of Japan where legendary samurai Miyamoto Musashi and Sasaki Kojiro met for the first and last time, John Zorn's meeting with Tsuru shamisen master Sato Michio is at once surprising, dramatic, hilarious and revelatory. The original release plus 5 never-heard-before out-takes altogether presents the historic 1984 session complete on one CD."

**ZORN, JOHN: The Bribe CD (TZ 7320). \$14.50**

"Written a few months after the session that created one of Zorn's most influential compositional masterpieces, *Spillane*, *The Bribe* is a major new discovery in the Zorn oeuvre. Recorded in the same style as *Spillane*, with the same engineer, and very close to the same ensemble, these cues are not unlike an extended version of that classic piece. Created originally for three thirty minute radio plays produced by Mabou Mines theater company back in 1986, this exciting music features lush moody orchestrations, swinging jazz, hard rock, groovy funk, noise, improvisations, exotic ambience and much, much more."

**ZORN, JOHN: Music Romance Vol. 1: Music For Children CD (TZ 7321). \$14.50**

"First in a series of quirky collections that show Zorn's compositional genius at its most eclectic. 3 short never-heard-before Naked City compositions (written at the time of *Torture Garden*) performed by Zorn with the scorching Boston-based band Prelapse; a 20-minute electro-acoustic excursion for 3 wind machines and 2 controlled feedback systems dedicated to Edgar Varese, and a virtuosic classical chamber piece for violin, percussion and piano brilliantly performed by the Abel-Steinberg\_Winant Trio. These are framed by a poly-rhythmic etude for percussion and celeste and a charming nostalgic lullaby for music box. As one would expect, Zorn's vision of childhood is unlike anyone else's and *Music For Children* is one of his most provocative recordings."

**ZORN'S MASADA, JOHN: Live In Jerusalem 1994 2CD (TZ 7322). \$22.00**

"Every working band has magical nights — nights when everything fits together and the music takes off into the stratosphere. The 'Masada Live' series documents these unforgettable concerts in venues around the world, bringing these rare special moments to you in beautiful 2CD packages. This first set presents Masada's historic visit to Israel, their first appearance at the world famous Jerusalem Festival."

**ZORN'S MASADA, JOHN: Live In Taipei 1995 2CD (TZ 7323). \$22.00**

"Of all the concerts Masada has performed in the past six years, their run in Taipei stands out as perhaps their most exciting. Everyone was on fire during those nights and the excitement generated by the audience seemed to feed the band to a magical level of creativity and inspiration. Masada's live shows have become legendary, but none more than these three extraordinary shows recorded at Crown Theater in Taiwan's capital city of Taipei. An absolute essential document of one of the world's most exciting working bands."

**ZORN, JOHN: Godard/Spillane CD (TZ 7324). \$14.50**

"Two of Zorn's most influential compositions, one long out of print, now sound better than ever in this newly remastered critical edition, complete with detailed notes, session photos, reminiscences and more. A lot has been written about Zorn's 'file card' compositions, of which 'Godard' and 'Spillane' are the first and purest examples. Described as 'aural movies,' these exciting tributes to the life and work of two of the world's most original and infamous artists feature many of Zorn's most important musical colleagues: Bill Frisell, Fred Frith, Bobby Previte, Anthony Coleman, Christian Marclay, John Lurie, Richard Foreman among others. Essential Zorn from the mid '80s."

**ZORN, JOHN: Taboo and Exile CD (TZ 7325). \$14.50**

"Not since the early days of Naked City has there been a CD as remarkably varied and at the same time as enjoyable as *Taboo and Exile*. Running the gamut of styles from moody exotica, hardcore punk, classical, jazz, surf, world music and more, this second volume of this new Music Romance Series features 12 new Zorn compositions performed by the very best of today's musical visionaries: guitar heroes Marc Ribot, Fred Frith and Robert Quine, bass renegade Bill Laswell, percussion masters Joey Baron, Dave Lombardo and Cyro Baptista, the Masada String Trio and vocalists Mike Patton and Miho Hatori, among others. For lovers of music in all its various mutations."

**MASADA: Live In Middleheim CD (TZ 7326). \$14.50**

"Crossing the Atlantic to meet in Belgium for the first time in almost six months, and going their separate ways less than twenty hours later, Masada's concert in Middleheim was under pressure from the very beginning. Reaching full out intensity in the first thirty seconds of their very first piece, this is Masada at their wildest — simultaneously out of control and yet intensely focused like a laser beam. 'I felt like a squirrel being dragged behind a Mack truck.' — Greg Cohen. Beautifully recorded by the Belgian radio."

**MASADA: Live In Sevilla 2000 CD (TZ 7327). \$14.50**

"Beautifully recorded by Sevilla's La Tirana recording unit just two months ago, Masada's concert in Sevilla is a remarkable string of special moments from beginning to end — a per-

fect balance of mind, heart and balls. Intense, tender, beautiful, exhilarating, over the top, featuring plenty of the telepathic group interaction and attention to detail that has become Masada's trademark and some outrageous solo excursions by all four members, (including a show-stopping seven minute drum solo by Joey Baron), this is a must-have for all fans of acoustic jazz and one of Masada's best concerts ever."

**ZORN, JOHN: The Big Gundown: 15th Anniversary Special Edition CD (TZ 7328). \$14.50**

"Boasting an incredible all-star lineup of musical masters, *The Big Gundown* is the landmark album that first introduced Zorn's wild musical universe to a larger audience, influencing a whole new generation of creative musicians. Newly remastered, this 15th anniversary edition includes six remarkable bonus tracks recorded especially for this definitive edition now available exclusively from Tzadik. Accompanying this classic pairing of Morricone's brilliant originals and Zorn's exciting arrangements is a fabulous 32 page full color booklet filled with informative notes, movie stills, posters, and more. 'This is a record that has fresh, good and intelligent ideas. It is realization on a high level, a work done by a maestro with great science-fantasy and creativity. At times my works have been varied from but it doesn't change anything because the pieces are still recognizable. My ideas have been realized not in a passive manner, but in an active manner which has recreated and re-invented what have been done previously for films. Many people have done versions of my pieces, but no one has done them like this.' — Ennio Morricone. It's also worth noting that the bonus tracks feature contributions by Derek Bailey, Mike Patton, Joey Baron, Trevor Dunn, Marc Ribot, etc."

**ZORN, JOHN: Xu Feng CD (TZ 7329). \$14.50**

"This exciting release initiates a new series of CDs documenting the best of John Zorn's infamous game pieces. Composed largely between 1977 and 1989, these pieces harness improvisers in complex compositional formats, combining the unpredictable edge of improvisation with the structural integrity of written composition. *Xu Feng* was composed immediately after Zorn's most well-known game piece *Cobra* and is the most dynamic and fast-paced of them all. Intense and violent, and featuring an extraordinary band of Tzadik all-stars, *Xu Feng* captures the exciting kung-fu action of the Chinese martial arts for which the piece is named. With Chris Brown, Fred Frith, Dave Lombardo, John Schott, David Slusser, William Winant."

**ZORN, JOHN: Cartoon S&M 2CD (TZ 7330). \$22.00**

"Featuring the Mondrian Quartet, The Asko Ensemble with Stephen Ashbury conducting, Tomoko Mukaiyama, Arnold Marinissen, Rick Huls, Ina Hesse, Niek Wijns, Erno Hartsuiker. Passionate performances of John Zorn's exciting chamber music by some of the greatest European classical masters. Divided into light and dark, with one CD of quirky cutup compositions influenced by (among other things) cartoon music. Another is from Zorn's S/M Torture Garden period. Both CDs conclude with different versions of Zorn's Jewish standard 'Kol Nidre', including the world premiere recording of his version for clarinet quartet. Beautifully produced by Dutch master-musicologist Gert-Jan Blom."

**ZORN, JOHN: Filmworks IX: Trembling Before G-D CD (TZ 7331). \$14.50**

"Zorn's first soundtrack in three years is a dark and moody setting for a controversial documentary about the Gay Hasidic community. The score for *Trembling Before G-D* features two of the most inventive and creative musicians out of the burgeoning Brooklyn scene: Jamie Saft on organ and piano and Chris Speed on clarinet, with a special guest appearance by *Filmworks* regular Cyro Baptista. Over sixty minutes of beautiful and haunting Jewish music, including several pieces from Zorn's popular book of Masada compositions."

**ZORN, JOHN: The Gift CD (TZ 7332). \$14.50**

"A beautiful and lyrical exploration of surf, exotica, easy listening and world beat, *The Gift* is an honest and heartfelt offering to music lovers the world over: an invitation to forget about the worries and cares of the world; to sit back and relax. Featuring Marc Ribot (Postizos), Trevor Dunn (Mr. Bungle), Cyro Baptista (Herbie Hancock), Jamie Saft (Bobby Previte), Joey Baron (Masada) and many special guests, this is the album Naked City fans have been waiting for. A side of John Zorn you've rarely heard, the music of *The Gift* is both relaxing and stimulating, like feeling perfectly at home in a place you've never been before. John Zorn 'for lovers only.'"

**ZORN, JOHN: Filmworks X: In The Mirror Of Maya Deren CD (TZ 7333). \$14.50**

"Hypnotic, sensual and evocative music for Martina Kudlacek's brilliant and detailed documentary on the life and work of underground film legend Maya Deren. Mixing myth and ritual with avant-garde dance and film techniques, Maya forged a creative language that continues to resound in the very best of today's experimental artists. The music here moves from nostalgia to mystery, capturing the many moods of Maya's life and art. Performed by Erik Friedlander, Jamie Saft and Cyro Baptista, *In The Mirror Of Maya Deren* also features the unique piano stylings of John Zorn over three dreamy string arrangements. From Klezmer to classical, Haitian drumming to Indonesian gamelan, easy listening to minimalism, this score is one of Zorn's most beautiful and touching listening experiences."

**ZORN, JOHN: Masada Live At Tonic 2001 2CD (TZ 7334). \$22.00**

"You can always expect the unexpected to happen at a Masada concert, but when Masada plays at its home base Tonic, in the heart of New York's Lower East Side everything just shoots right off the scale. One of the most exciting live bands performing two of their most incredible live sets ever to an electrically charged packed house at the most important new club for new music in the world. Nights like this are what New York is all about. One magical evening on two CDs — over two hours of music."

**ZORN, JOHN: Cobra CD (TZ 7335). \$14.50**

"One of the most often performed compositions in new music, the Cobra phenomenon lives on into the 21st Century with continuous monthly performances in Japan, Europe, Australia and the United States. Under the direction of the composer himself this newest recording gives Zorn's infamous game piece a startling new reading by some of downtown New York's leading improvisers. Cobra is never really Cobra without Zorn himself at the helm — and here the music takes some surprising turns that even he never expected. A 21st Century update of a 21st Century classic."

**NAKED CITY: Naked City Live Vol. 1: Knitting Factory 1989 CD (TZ 7336). \$14.50**

"After over ten years, Tzadik is finally releasing an exciting series of live recordings by one of the most unique and infamous bands ever: Naked City. Featuring Bill Frisell, Fred Frith, Wayne Horvitz and Joey Baron this was a true downtown supergroup brought together to realize John Zorn's twisted compositional vision combining jazz, movie soundtracks, rock, rhythm and blues, hardcore punk, cartoon music, country and western and just about everything imaginable — often all in the same piece! This first volume is a beautifully recorded document of the band early on, performing live at the club that served as home base from their very first concert series in 1988 to their very last in 1993. Captured here performing the repertory of their legendary first recording many months before they entered the studio, this is Naked City at its gritty/fast changing best. New solos, wilder improvisations and some original compositions and covers that never appeared on disc make this an absolute must

for all the Naked City fans around the world."

**ZORN, JOHN: Masada First Live 1993 CD (TZ 7337). \$14.50**

"How many times do you get the chance to hear the initial meeting of a legendary band? This CD is just that. A diamond in the rough. The absolutely first time the original quartet Masada ever played the music that has made them one of the premier bands of modern Jewish music. It's all here — the fireworks, the telepathic communication — the Masada magic. Experience the same excitement the musicians felt when they realized the possibilities this very special September evening at the old Knitting Factory back in 1993. A little loose, a little wild — but completely compelling. It all started this night."

**ZORN, JOHN: IAO CD (TZ 7338). \$14.50**

"The name IAO is Kabbalistically identical to the Beast and his number 666. In the tradition of Zorn's longform studio compositions *Godard*, *Spillane*, *Elegy*, *Kristallnacht* and *Duras*, yet completely unique in form and content, *IAO* is a hypnotic seven-movement suite of Alchemy, Mysticism, Metaphysics and Magic both black and white. Inspired in part by the esoteric works of Aleister Crowley and his magical disciple, filmmaker Kenneth Anger, the seven movements range from hypnotic exotica, ritualistic percussion and death metal to ambient, electronica and a stunning piece for female chorus. As varied and listenable as *The Gift* and as perplexing as *Songs from the Hermetic Theater*, *IAO* is a major new work by downtown's master of the unexpected." Performed by: Cyro Baptista, Jenifer Charles, Greg Cohen, Beth Hatton, Bill Laswell, Rebecca Moore, Mike Patton, Jim Pugliese, Jamie Saft & John Zorn.

**ZORN, JOHN: Filmworks XI: Under The Wing CD (TZ 7339). \$14.50**

"The latest volume in a continuing series documenting Zorn's varied and creative work for film features one of his most popular ensembles — the Masada String Trio. Feldman, Friedlander and Cohen are not only brilliant soloists, but also sensitive ensemble players, thoughtful composer/arrangers and the best of friends. Their incredible rapport is at its best in this haunting score for Aviva Slesin's documentary film on Jewish children hidden from the Nazis during the Shoah. Orchestral arrangements, intimate improvisations, lyricism and a handful of new Masada tunes make this time of Zorn's most memorable film scores."

**ZORN, JOHN: Filmworks XII: Three Documentaries CD (TZ 7340). \$14.50**

"The popular Filmworks series is a microcosm of the Zorn universe, following his maturing as a composer and his ever-widening musical interests. The music of Volume 12, all recorded in the space of a few weeks (March/April 2002), is as varied as the films they were written for. A touch of minimalism laces the score to Charles Dennis' film on New York's East Village dance scene; haunting and childlike, the music for a documentary on outsider artist Morton Bartlett is tenderly scored for voice and cello; finally, guitarist Marc Ribot goes head to head with Chinese pipa virtuoso Min Xiao-Fen for a film on the lives of Shaolin Monks who have come to America to spread the teachings of Buddha through the martial arts. Obsession, culture clash and minimalism from the crucible of John Zorn and his circle of creative musicians."

**ZORN, JOHN: Filmworks XIII: Invitation To A Suicide CD (TZ 7341). \$14.50**

"2002 proves to be a watershed year for Zorn, with this being his fifth film score in three months. Here, a taste of Ennio Morricone, Astor Piazzola, French musette and Nino Rota make up what is perhaps his greatest film score to date. At times bizarre, haunting, exhilarating and powerful, the lush sonorities of this dynamic group will surprise you as much as it did Zorn himself. A romantic new lyricism. A remarkable new direction. Unexpected, inevitable and absolutely essential."

**PAINKILLER: Talisman (Live In Nagoya) CD (TZ 7342). \$14.50**

"Bringing together three of the most voracious and energetic musical minds in new music, PainKiller was one of the most intense live bands ever. Here they are captured at their absolute peak. Culminating their legendary 1994 tour of Japan in a masterful set featuring one of their longest and most inspired improvisations, the thirty-five minute Batrachophrenoboccosomachia. Beautifully recorded by the unsung fourth member of the group sound engineer Oz Frith and packaged in deliriously original artwork, *Talisman* is a long awaited new release by one of the most original and unique sax/bass/drum trios in musical history."

**ZORN, JOHN: Filmworks XIV: Hiding and Seeking CD (TZ 7343). \$14.50**

"In a Martin Denny mold, Zorn has created a beautiful and exotic soundtrack with lyricism and a wry sense of humor. Scored for classical guitar, vibraphone, Brazilian percussion, acoustic bass and voice, and performed by an all-star unit from Zorn's exciting band Electric Masada, this is one of the most delightful additions to the popular FilmWorks series. Also features backing vocalist from the Smokey and Miho/Cibo Matto groups, Ganda Suthivarakonfl."

**KEITH, RODD: I Died Today CD (TZ 7401). \$14.50**

First release in the Tzadik Lunatic Fringe series, which will "excavate the innermost views from some of the outermost reaches of human creativity, bringing to light some of the most intense creative acts of our time." The first release by Rod Keith is "A retrospective of an American original — the varied works of Rodd Keith (aka Rod Rogers), the musical auteur of MSR's send-us-your-lyrics record label, and insane genius of *Beat of The Traps* and *The Makers of Smooth Music*. America's most wretched lyrics transformed by a uniquely twisted sensibility. Jazz, rock, ballads and exotica like you've never heard before. Newly discovered recordings, curated by the artists' son, jazz saxophonist Ellery Eskelin." The aforementioned compilations of MSR-label material on the Carnage Press label have been consistently upheld as some of the finest novelty/genius documents released in our times, and this new CD (especially notable for the track "Hippy Happy Land") will surely continue that stream.

**BUTLER, KEN: Voices Of Anxious Objects CD (TZ 7402). \$14.50**

"Tzadik's Lunatic Fringe series continues with the work of manic visual artist and master of musical mayhem, Ken Butler. Performing on hybrid instruments of his own creation...Ken Butler's may is a delightful anecdote to the humdrum sounds of today's popular stylings. Rubberband trumpet, double axe cello, hammer-bridge violin, golfclub sitar/tabla, and a not-so-conventional snowshovel, are just a few of the crazy instruments you will hear in this remarkable debut recording by one of music's most ingenious and eccentric personalities. Includes a 16-page full-color-booklet."

**COHEN/MIKE BONER/HORSE COCK KIDS, DANNY: Self-Indulgent Music CD (TZ 7403). \$14.50**

"A passport to their unique worlds of sound. Danny Cohen and Mike Boner both hail from California, Horse Cock Kids are based in Munich, but they all share an intense passion for their own self-indulgent fantasies. Songs about sex, degeneracy, puberty, loss of identity, truth, love and boredom from three of the most howlingly original songwriters you have ever heard." Has been described as "The Frogs meets King Frog, recorded by Chadbourne's daughter, up on a hill, with a lot of fog and far too little hiss."

**MCGREGOR, DION: Dion McGregor Dreams Again CD (TZ 7404). \$14.50**

"Dion McGregor dreams out loud, and his dreams are not very pretty. Tzadik invites you to eavesdrop on the horror in Dion McGregor's mind. In 1964 ten of Dion's tape-recorded

dreams were released on album and quickly dropped out of print. This CD is it's sequel, drawn from the same source material — the spoke-aloud dreams of Dion McGregor as taped by his room mate Michael Barr between 1961 and 1967. Documented with extensive photos and a long essay by Dion scholar Phil Milstein, this is the ultimate document of the creativity of the human subconscious. A modern masterpiece."

**COHEN, DANNY: Museum of Dannys CD (TZ 7405). \$14.50**

"The hero of last year's *Self-Indulgent Music* collection is back by popular demand, accompanied by his quirky band of kooks and renegades: *Museum of Dannys* is a compendium of Cohen's best work from the '70s, '80s, and '90s, and features his now-legendary underground hits 'Suicide' — 'Running in the Streets' — 'I'm Not Me' — and 'Judgement Day.' Arrangements as creative as Esquivel, lyrics as real as Dylan, hooks as catchy as Brian Wilson, Danny's unique blend of astral projections, bad tacos, Satanism and suicide has made him the most original songwriter since Daniel Johnston."

**KEITH, RODD: Ecstasy To Frenzy CD (TZ 7406). \$14.50**

"Rodd Keith is known as one of the wildest and most creative of the 'send us your lyrics' composers, but *Ecstasy To Frenzy* shows us a hitherto unknown side of this twisted genius. Two versions of a recently unearthed extended studio composition featuring Rodd's legendary backwards vocals, maniacal organ playing and more. Added as bonus tracks are three of Rodd's song-poem masterpieces, including the infamous 'Beat of the Traps'. Explorations into another universe from one of the world's 'out-sider music' pioneers."

**PATHOS: People CD (TZ 7407). \$14.50**

"Michael Henning has been performing since 1982. Raised on the Canadian prairie, he was classically schooled in violin, piano, voice and guitar. Discouraged by the parched landscape of contemporary Western classical music, he gave up playing entirely for cross country travel. By 1999, his experiences, however memorable and formative, had ruined his health. His problems continued to worsen... You have never heard anything like the music of Pathos. Heartfelt, over the top vocals accompanied by intense violin improvisations worthy of Mark Feldman at his wildest. Instrumentals touching upon his private theories of 'reinterpretative sampling' and 'tectonic counterpoint.' But through it all is his music's uncanny ability to be 'felt by bodies everywhere.' Pathos is the real thing, from the farthest reaches of creativity. So original, it's hard to believe it's true."

**BERESFORD, STEVE: Cue Sheets CD (TZ 7501). \$14.50**

First releases in Tzadik's new Film Music series. "Improviser, composer, arranger, producer, vocal stylist and bon vivant, Steve Beresford is one of Europe's most charming and versatile musical minds. These varied and delightful cues originally composed for British film and television are performed by some of London's most brilliant musicians (Alexander Balanescu, Tony Coe, Mike Cooper, Annie Whitehead, Tony Bevan & the Emperor String Quartet). This is the first American release from the wide-ranging Beresford, who has played punk and pop (in the Slits, the Flying Lizards, the Frank Chickens), dub reggae (with Prince Far-I, African Head Charge), improvisation (with Derek Bailey, Han Bennink, John Zorn) and is perhaps best known for his lounge/MOR/TV-theme homage/parody project, *The Melody Four*."

**SCHERER, PETER: Cronologia CD (TZ 7502). \$14.50**

"Evocative sound-scapes by an imaginative Swiss-born producer/composer who has worked with Caetano Veloso, Nana Vasconcelos, Laurie Anderson and choreographer Amanda Miller, and collaborated with Arto Lindsay as the Ambitious Lovers from 1984-91. Scherer's first solo album, *Very Neon Pet*, as released by EMI in 1995. *Cronologia* features harpist Zeena Parkins and brilliant Brazilian percussionists Nana Vasconcelos and Cyro Baptista." Scherer plays keyboards, sampler, etc. (also, was a member of the Swiss group Island whose 1977 album was recently reissued on Laser's Edge). Lovely, ambient-esque escalations that are perfectly suited for home listening.

**FRITH, FRED: Eye to Eye CD (TZ 7503). \$14.50**

"Famous as an improviser and a rock guitarist (Henry Cow, Art Bears, Residents, Massacre, Skeleton Crew), Fred Frith is still highly under-rated as a composer. Since relocating to Germany in the early 90s, Frith has composed soundtracks for a number of films and has chosen his finest for his first Tzadik release." Features some brilliant, aggressive, largely guitar-based pieces, plus more stretched out atmospheric works.

**RIBOT, MARC: Shoe String Symphonettes CD (TZ 7504). \$14.50**

"From brilliant surf guitar to perverse improvisation to Cuban rhythms, this eclectic compilation of his cinematic music displays the full range of his talents and the sick depths of his mind....listened as an album without the visuals, suggests a twisted and vivid narrative drama." Ribot on guitar, sampler, trumpet, banjo, alto horn; with Douglas, Zorn, Mori, Staley, Coleman, Baptista, and others.

**SHARP, ELLIOT: Figure Ground CD (TZ 7505). \$14.50**

"Sharp's most eclectic album to date. Using guitars, saxophones, computers, analog synthesizers and kitchen sink, Sharp performs powerful scores for four films including *Daddy & the Muscle Academy* (a documentary on the life of pioneering gay fetish cartoonist Tom Of Finland) and *The Salt Mines* (a documentary about transvestite prostitutes living in salt warehouses in NYC). Sharp's music is as varied and eccentric as the films he writes for." Some really great loopy characteristics, processed patterns for guitar, and rhythmically inventive — totally worth the time to listen.

**VASCONCELOS, NANA: Fragments: Modern Tradition CD (TZ 7506). \$14.50**

"The world's foremost Brazilian percussionist, Nana's stunning virtuosity is matched only by the originality of his compositional vision. The music here ranges from his trademark solo music to ensemble pieces featuring some of his favorite collaborators, among them Cyro Baptista and Egberto Gismonti, including a lovely piece for string orchestra. Nana's seductive voice and percussion is on the forefront throughout, weaving in and out of this delightful collection of award-winning film scores."

**LONDON, FRANK: The Debt CD (TZ 7507). \$14.50**

"Frank London, a major voice in today's Jewish music renaissance, who has worked with the likes of LL Cool J, La Monte Young, Jane Siberry and Gal Costa, is a trumpeter, composer, arranger and musical scholar of startling range and creativity. *The Debt*, the first compilation of his work for film is the best place to jump into his musical universe containing as it does the widest variety of his musical obsessions. Latin grooves, burning jazz arrangements in the style of Charles Mingus, quirky experimental tracks, classical chamber compositions, moody sound pieces, funky bachelor pad music and a gorgeous suite scored for six female voices — over forty of NY's greatest musicians are brought here in a variety of ensembles to make this one of the most exciting and eclectic releases, by one of the most active musicians in the downtown scene."

**MORI, IKUE: BiSide CD (TZ 7508). \$14.50**

"Ikue Mori's electric percussion is quite simply some of the most original and exciting work happening in electronic music today. For her third Tzadik release, Ikue has assembled a varied collection of her most interesting tracks originally recorded for use in the films of award winning avant garde filmmaker Abigail Child. Erik Friedlander, Zeena Parkins, Anthony



Coleman and Kato Hideki are just a few of the musicians featured in this remarkable recording. Latin rhythms, ambient soundscapes, industrial intensity and infectious melodies from one of the world's greatest musical innovators."

**LURIE, EVAN: *How I Spent My Vacation CD (TZ 7509). \$14.50***

"A veteran of NY's downtown scene, founding member of the infamous Lounge Lizards and a gifted composer, arranger and pianist, Evan Lurie has been the composer of choice for dozens of directors over the past ten years. For his first Tzadik release he has assembled an eclectic collection of some of his favorite film scores, all of which appear on CD here for the first time. Sensuous chamber music, a swinging suite for jazz septet and two gorgeous pieces for solo piano."

**JOHNSTON, PHILLIP: *Music For Films CD (TZ 7510). \$14.50***

"Phillip Johnston has been charming and perplexing audiences for over 20 years with his lyrical music and ascetic wit. The mastermind behind such bands as the Microscopic Septet and the Transparent Quartet, Phillip has spent much of the past five years composing music for films. From silent classics by George Melies and Tod Browning's *The Unknown*, to award-winning contemporary features like *Music of Chance*, Phillip's film music shows him to be a brilliant tunesmith and creative arranger with a sophisticated sense of the dramatic."

**LASWELL, BILL: *Filmtracks 2000 CD (TZ 7511). \$14.50***

"Featuring a wonderful array of Laswell regulars and many special guests, this fascinating disc of recent soundtrack work is one of the few collections that showcase the full range Laswell's vast, seemingly all-encompassing musical vision. Drum 'n' bass, funk, rock and dub all filtered through music from India, the Middle East, Africa and Asia come together in these eleven dramatic pieces created for films. One of new music's most prolific and versatile producer/performers, Bill Laswell has been creating music on a daily basis for well over twenty years and Filmtracks 2000 is one of his most varied and enjoyable discs. A must for Laswell fans, and a perfect introduction for the uninitiated."

**SHARP, ELLIOTT: *Suspension Of Disbelief CD (TZ 7512). \$14.50***

"Elliott Sharp is one of the most versatile composer/performers on the downtown scene — a musician who has embraced free jazz, funk, blues, contemporary classical, rock, world music and distilled them all into his own unique amalgam. *Suspension of Disbelief* is his most varied album to date and is one of the few CDs that showcase the full range of his talents as a composer/multi-instrumentalist performer and recording engineer/producer. A fascinating compilation of sweeping electronics, jungle/jazz/psychodelia, fragmented sonics and distorted club sounds from one of the masters of downtown border crossing."

**BERESFORD, STEVE: *Cue Sheets II CD (TZ 7513). \$14.50***

"More charming gems from the remarkable mind of world traveller/vocal stylist/composer/arranger/pianist Steve Beresford. A veteran of countless bands from the Slits to the Melody Four, Steve has been a central figure in the British improvising scene for over thirty years working with the likes of Derek Bailey, Evan Parker and Han Bennink. For the past decade he has concentrated most of his compositional efforts on tracks for independent British film and television. Strange sambas, jittery jazz, melancholy moods and more from one of the most consistently imaginative and creative musicians in Europe."

**HORVITZ, WAYNE: *Film Music 1998-2001 CD (TZ 7514). \$14.50***

"Mastermind of Zony Mash, The President and veteran of countless projects with Bobby Previte and Bill Frisell, Wayne Horvitz has been making music since the mid-1970s. Delightfully varied and endlessly listenable, this compilation of soundtracks for television and film showcases his incredible versatility as producer, performer, composer and arranger. Over seventy minutes of sound cues touching upon jazz, funk, folk, ambient, world music and classical, are meticulously crafted into a variety of highly personal hybrids in Wayne's inimitable style. Featuring some of the greatest musicians on the Seattle scene, including longtime collaborator Bill Frisell, *Film Music 1998-2001*, is an instant classic by one of the most consistently creative musicians out of the downtown scene."

**WIESELMAN, DOUG: *Dimly Lit: Collected Soundtracks 1996-2002 CD (TZ 7515). \$14.50***

"Born in L.A., Doug Wieselman has drifted back and forth from coast to coast most of his creative life, working with many of the country's greatest underground musicians. On the West Coast he has been co-leader of the San Francisco-based Kamikaze Ground Crew since 1983, musical director and composer for the Flying Karamazov Brothers and is a frequent collaborator with Wayne Horvitz in Seattle. In New York, he has been a veteran of bands led by, among others, Lou Reed, John Lurie and Anthony Coleman. The music here includes his score for the Oscar-winning documentary *Long Way Home* and features rare demos and new recordings of soundtrack compositions rearranged especially for Tzadik. A very special release by one of the most versatile musicians in the downtown scene."

**RIBOT, MARC: *Filmworks 2 CD (TZ 7516). \$14.50***

"This second volume of Marc Ribot's music for films is one of the most eclectic and exciting CDs he's made to date. From 1930s swing to science fiction soundscapes, deep soul grooves to hypnotic moods for strings and guitar, *Filmworks 2* is a fascinating program of miniature masterpieces from start to finish."

**FRITH, FRED: *Eye To Ear II CD (TZ 7517). \$14.50***

"With a career spanning over three decades, Fred Frith continues his fruitful relationship on Tzadik with this, his, fifth release in as many years. Always breaking new ground, *Eye to Ear II*, the second volume dedicated to his work for films is an adventurous voyage into unexplored territory. Four amazing sound collages, improvisations and lyrical dance music from one of the most consistently original composer/performers working today."

**MASSACRE: *Funny Valentine CD (TZ 7601). \$14.50***

"A legendary meeting of three contemporary masters: Fred Frith (guitar), Bill Laswell (bass) & Charles Hayward (drums). From Material, Arcana and Praxis, Henry Cow, Skeleton Crew, Keep The Dog and This Heat, these three geniuses have been involved in some of the greatest underground bands of the past several decades. Collaborating together for the first time, this is a dream project that takes the classic rock trio format to never-before-explored territories. An important document of improvisational rock at its most convulsive."

**VA: *Hallelujah, Anyway: Remembering Tom Cora 2CD (TZ 7602). \$22.00***

"Tom Cora's premature death in 1997 was a tragic blow to contemporary music. One of the founding members of the downtown improvising scene, Tom was a vital member of some of the most important cutting-edge groups of the past twenty years, including Skeleton Crew, The Ex, Curlew, John Zorn's game pieces and Eugene Chadbourne pre-Shockabilly projects. This special 2CD set memorial, features poignant tributes by many of Tom's most distinguished collaborators, new recordings of Tom's most memorable compositions, and some of Tom's most important recordings, creating an exciting and vivid portrait of one of the most original musicians in new music. All profits from this set will go directly to Tom Cora's family."

**BAILEY/JAMAALADEEN TACUMA/CALVIN WESTON, DEREK: *Mirakle CD (TZ 7603). \$14.50***

"Harmolodic noise funk for the 21st century. The godfather of improvisation in a free-

wheeling trio with the legendary Philly rhythm section of Jamaaladeen Tacuma and Calvin Weston, friends for over 30 years and veterans of Ornette Coleman's Prime Time, John Lurie's Lounge Lizards and various Blood Ulmer projects. Noise has never sounded so in tune, funk has never sounded so fucked up. You've never heard a meeting like this before, nor are you likely to again. Intense, fascinating, and howlingly funny."

**SMITH, WADADA LEO: *Golden Quartet CD (TZ 7604). \$14.50***

"A longtime dream project of Wadada Leo Smith, one of creative music's most original voices, Tzadik is proud to present the first recording by a modern jazz supergroup. The four instrumental giants that comprise the Golden Quartet are veterans of some of the most influential bands in jazz history. Here they are at the height of their powers. Five new compositions bring together lyricism, groove and fireworks in this exciting recording destined to become a classic of new jazz. With Wadada Leo Smith, Anthony Davis, Malachi Favors Magoustous, Jack DeJohnette."

**FRITH, FRED: *Clearing CD (TZ 7605). \$14.50***

"Fred Frith is one of the world's greatest originals on the guitar, a composer/performer who has been at the forefront of avant garde music since the early '70s. *Clearing* is his first solo guitar recording in over twenty years (since his classic *Live In Japan* of 1981) and his first solo studio recording since his groundbreaking *Guitar Solos* of 1974. Of the three existing solo recordings by this quirky musical master, *Clearing* is undoubtedly the most dynamic, the most direct and sonically the best recorded. An absolute must have for all fans of guitar music, improvisation and the avant garde."

**MASSACRE: *Meltdown CD (TZ 7606). \$14.50***

"A blistering live performance by one of the greatest instrumental rock trios ever. Fred Frith, Bill Laswell and Charles Hayward have each been responsible for some of the greatest concerts in new music in the last twenty years, and collectively they take rock improvisation to ecstatic new heights. Beautifully recorded by longtime Laswell associate Oz Fritz at Robert Wyatt's Meltdown Festival in London, 2001, *Meltdown* is one of the most exciting recordings by this dynamic supergroup."

**BAILEY, DEREK: *Ballads CD (TZ 7607). \$14.50***

"Yes, this is for real. Experimental guitar wizard Derek Bailey performs a program of his favorite standards in his own inimitable and enigmatic style. Inspired and energized by a very special vintage acoustic arch-top guitar, this intriguing solo recording is a one-of-a-kind chance to hear the master pioneer of non-idiomatic free improvisation perform compositions from the American Songbook. A textbook of originality for years to come, this is one of the most vexing arid enjoyable CDs Derek has ever made. You have got to hear it to believe it. Insightful liner notes by Marc Ribot vainly attempts to explain the proceedings."

**BAPTISTA, CYRO: *Beat The Donkey CD (TZ 7608). \$14.50***

"Madman virtuoso Cyro Baptista has played with an incredible range of musicians, from Paul Simon, Wynton Marsalis, Cassandra Wilson and Herbie Hancock to Medeski, Martin and Wood, Phish and Sting. A distinctive composer and vocalist in his own right, *Beat the Donkey* is his most exciting and longest running project. An astounding live show rivaling Stomp! and Blue Man Group, in combining theater, dance and the martial arts with dynamic percussion music from around the world and soulful vocals, Cyro Baptista's *Beat the Donkey* is a wild and hilarious party for the ears."

**FIER, ANTON: *Dreamspeed/Blindlight 1992-1994 2CD (TZ 7609). \$22.00***

"Anton Fier is well-known in rock circles as the drummer for the Feelies, the original Lounge Lizards and mastermind of the Golden Palominos, but these two CDs, both long out of print many well be his best work. Featuring Japanese vocalists Phew and Makino Kazu (Blonde Redhead), bass terrorist Bill Laswell, Bootsy Collins, Buckethead and many of Anton's longtime collaborators, *Dreamspeed/Blindlight 1992-1994* is the definitive document of one of the Downtown scene's most elusive musicians."

**SMITH, WADADA LEO: *Kabell Years 1971-1979 4CD (TZ 7610). \$46.00***

"From 1971-1979 Wadada Leo Smith released four albums on his own, privately pressed label Kabell. Under the supervision of the composer, this material has now been collected, remastered and coupled with over two hours of unreleased bonus tracks, including the second set of the influential Reflectivity concert and the legendary Mapezi solo concert from 1976. Complete with a twenty-eight page booklet featuring session photos and tributes from musical associates such as George Lewis, Alvin Singleton, Larry Ochs, Anthony Davis, Bobby Naughton, Henry Kaiser and John Zorn, this is an essential collection from the peak period of one of Creative Music's most important composer/performers."

**VA: *Irving Stone Memorial Concert 2CD (TZ 7611). \$22.00***

Featuring: Tim Berne, Roy Campbell, Lesli Dalaba & Wayne Horvitz, Mark Feldman & Sylvie Courvoisier, Satoko Fujii, Charles Gayle, Annie Gosfield, Shelley Hirsch, Okyung Lee, Mephista, Oscar Noriega, William Parker Big Band, Chris Speed, David Swolessen, John Zorn, Stephanie Stone and many others. "Irving Stone was a fixture on the downtown music scene since the mid-seventies. Every musician knew and respected this longtime music aficionado who had seen everything from Bird with Bud to Dolphy with Trane. His presence at a gig always meant that this was THE hip place to be. His passing in June 2003 was a great loss to the community. This special two CD set features highlights from the touching twelve hour musical tribute held at Tonic. Heartfelt performances by many of the greatest names in the downtown scene, musicians whom he loved and that loved him."

**XTATIKA: *Tongue Bath CD (TZ 7701). \$14.50***

"The new Tzadik Oracles series is proud to begin with the unique visions of singer/songwriter Haena Kim. Featuring hypnotic, trippy vocals, nasty electric bass and two driving Korean percussionists, this is a band that opens up an exciting new world of sound. You've never heard anything like Xtatika — a magical blend of alternative rock with Korean traditional music. Pansori via Nine Inch Nails."

**IBARRA TRIO, SUSIE: *Songbird Suite CD (TZ 7702). \$14.50***

"Born in California, raised in Texas and a New York resident since 1989, Susie Ibarra has become one of the most distinctive drummers in the world. Her latest project is a supergroup that crosses all borders. Driving rhythms and moody atmospheres are shaded with romance, lyricism and mystery. Featuring Susie's exotic percussion, the classical violin of virtuoso Jennifer Choi, Craig Taborn's angular pianistic fireworks and laptop electronics pioneer Ikuo Mori, *Songbird Suite* is a delicate and complex recording that introduces an exciting new world of sound."

**HONDA, YUKA: *Memories Are My Only Witness CD (TZ 7703). \$14.50***

"A beautiful CD of quirky instrumentals from the hip mind of Yuka Honda, co-founder of the pop band Cibo Matto. Combining a wry sense of humor with wit, elegance and impeccable taste, Yuka's charming instrumental miniatures cross all musical borders hypnotizing you with funky breakbeats, heartfelt melodies and nostalgic soundscapes. Recorded at her home studio and featuring longtime associates Duma Love, Timo Ellis, Bill Ware and Dougie Bowne, this is a breakthrough project for Yuka Honda, who is moving into a new musical universe on the heels of the demise of Cibo Matto."

**MEPHISTA: *Black Narcissus CD (TZ 7704). \$14.50***

Mephista is: Susie Ibarra (drums), Sylvie Courvoisier (piano) & Ikue Mori (electronics). Features cover artwork by Salvador Dali! "Three of downtown's most dynamic performers join forces to form Mephista — one of the first all women supergroups. Separately these three have worked with some of the most important musicians in new music (Derek Bailey, Wadada Leo Smith, Pauline Oliveros, William Parker, John Zorn, Fred Frith, Mike Patton, Dave Douglas, etc.) — together they have created a whole new kind of music spanning the worlds of rock, classical, jazz and electronica. Sensitive, powerful and exotic, Black Narcissus is an instant classic of improvisation from the heart of the modern women's movement."

**HIRSCH, SHELLEY: *The Far In, Far Out Worlds of Shelley Hirsch* CD (TZ 7705). \$14.50**

"Vocal acrobat, improviser, raconteur, chanteuse and so much more, Brooklyn born Shelley Hirsch has been a central figure in the downtown scene since the mid '70s, collaborating with just about every important figure in new music. This special collection brings together many of her most important pieces, now sounding better than ever in remastered, updated definitive versions. Including hard-to-find recordings, rare live performances and new pieces never before available, The Far In, Far Out Worlds of Shelley Hirsch is the ultimate collection of one of the most original and charismatic vocalists of our time."

**KIHLSTEDT, CARLA: *Two Foot Yard* CD (TZ 7706). \$14.50**

"Carla Kihlstedt is one of the most versatile violinists in new music, is much at home performing Stravinsky's Histoire du Soldat on the concert stage, swinging jazz solos in the popular Tin Hat Trio, scraping noise improvisations with Derek Bailey, or rocking out at CBGBs with her SF based band Sleepytime Gorilla Museum. 2 Foot Yard, her first CD under her own name is a creative compendium of genre-breaking instrumentals and vocal miniatures, featuring some of the greatest performers out of the exciting SF/Bay Area scene."

**BRAZELTON/DAFNA NAPHTALI, KITTY: *What Is It Like To Be a Bat?* CD (TZ 7707). \$14.50**

"Kitty Brazelton has been a mover and shaker in the downtown scene for well over a decade; a singer, bandleader and composer of striking originality. Here she performs two extended suites of twisted, powerful chamber rock blending a raucous punk aesthetic with vocal harmonies, noise and much more. Complex, visionary weirdness from one of the strangest minds in contemporary music." Kitty Brazelton: voice, computer soundtracks, electric bass, sampler; Dafna Naphthali: voice, live audio; processing, max/msp, electric guitar; Danny Tunick: drums, octapad, voice, electric bass, sampler, soprano recorder; Paul Geluso: filtering, voice.

**MUNA ZUL: *Muna Zul* CD (TZ 7708). \$14.50**

"Featuring three beautiful young women singing creative new Latino music, Muna Zul is an exciting a cappella vocal trio from Mexico City. Seamlessly interweaving Mexican folk themes with pop, rock and world beat, their music is charming and infectious. This is a CD you will return to again and again, finding new delights with each listening."

**SCHEINMAN, JENNY: *Shalagaster* CD (TZ 7709). \$14.50**

"Jenny Scheinman, a frequent collaborator of guitarist Bill Frisell, is one of the most sought-after violinists on the scene today. Her second CD for Tzadik, created especially for the Oracles series, features her brilliant quartet augmented by the beautiful keyboards of Myra Melford. Eleven dynamic new compositions, masterfully conceived, make up this heartfelt program of modern folk jazz."

**RED POCKET: *Thick* CD (TZ 7710). \$14.50**

"Following on the enormous success of her Radical Jewish masterpiece Trilectic, composer, singer, bandleader and hellraiser Jewlia Eisenberg has created a rocking collection of songs about women, men, relationships, more women and romance. Performed by some of the best musicians in the Bay Area, Jewlia's new compositions are some of her best, filled with passion, catchy hooks and avant garde lyricism. Thick is an important contribution to the Oracles series."

**MEPHISTA: *Entomological Reflections* CD (TZ 7711). \$14.50**

"Featuring the colorful piano of Sylvie Courvoisier, the groundbreaking laptop electronics of Ikue Mori and the dynamic drumming of Susie Ibarra, Mephista is one of the most spectacular new music groups working today, a perfect blend of heart, fire and mind. Following up on their brilliant debut CD Black Narcissus, Entomological Reflections contains more adventurous improvisations and several radical new compositions."

**SIMONS, DAVID: *Prismatic Hearing* CD (TZ 8001). \$14.50**

"David Simmons is a composer/performer who combines percussion, theremin, digital electronics, and World Music in strikingly original compositions that defy classification. A close collaborator of vocalist Shelley Hirsch, David has toured with Samul Nori, Gamelan Son of Lion, Samm Bennett, Denman Maroney and the Estonian Perception Unit. His first CD for Tzadik presents the full range of his work, and is a fascinating compendium of experimental pieces, both acoustic and electric."

**FELDMAN, MORTON: *Patterns In A Chromatic Field* CD (TZ 8002). \$14.50**

Performed by: Charles Curtis (cellos), Aleck Karis (piano); recorded 2003. "The definitive recording of one of Morton Feldman's most important and challenging pieces, played at the composer's marked tempos, and taking all the notated repeats. Fitting neatly onto one CD, this is Feldman at his most extreme. A dramatic display of virtuosity performed with passion and precision by two of the leading exponents of new music in the world. Out of Feldman's enormous oeuvre, Patterns in a Chromatic Field stands apart as a work of sudden change, contrast and surprise, and as such fits perfectly into the Tzadik catalog."

**MESINAI, RAZ: *Cyborg Acoustics* CD (TZ 8003). \$14.50**

"Composer, DJ, engineer and producer Raz Mesinai was born in Jerusalem and raised in New York City. His compositions blend electronics, beats and dub effects with acoustic instruments in creating an esoteric musical tapestry filled with new sonorities and a haunting spirituality. Dramatic and mysterious, his third CD for Tzadik features a host of downtown luminaries including violin virtuoso Mark Feldman and saxophone alchemist John Zorn in some of the most complex and soulful electro-acoustic music around."

**ADLER, CHRISTOPHER: *Epilogue for a Dark Day* CD (TZ 8004). \$14.50**

"A remarkable young composer out of the Lou Harrison mold and a virtuoso on the khaen mouth organ, Christopher Adler splits his time between California and Thailand where he collaborates with many of the country's greatest classical musicians. For his first CD he has chosen a varied program of solo music and ensembles blending traditional Thai classical instruments with those of the West. Featuring music for percussion ensemble, an evocative trio for khaen, violin and viola, a large ensemble work for Thai classical instruments and a few virtuosic solos for mouth organ, this is beautiful cross cultural music with honesty, imagination and a deep sense of respect for tradition."

**U-COVER (BELGIUM):**

**STARFISH POOL: CD (UCOVER 001). \$16.00**

Repress of this impressive CD from 1999. "The only true Belgian underground minimal techno-act is back with hard, minimal and industrial-like techno with elektro influences for the Autechre/Surgeon likers, minus tracks that go even further with ambience excellence along-

side the known uptempo 4/4 tracks. It's dark and you'll love it."

**LLIPS VS. STARFISH POOL: *Sweetwater* CD (UCOVER 003). \$16.00**

"Through the distribution network Starfish Pool (a.k.a. Koen Lybaert) came in contact with Llipsis. (who's identity still remains anonymous). They appreciated each others releases so much that a versus-collaboration project saw the light of cyberday. New York's lofi-electronic act Llipsis and Starfish Pool worked out a superb release combining filmish sounds, guitarscapes, icy vocals, weird spoken samples and electronic trickery. Six tracks of Llipsis versus four tracks of Starfish Pool with all of them bringing a combination of beautiful sounds and subtle electronica. Again a limited edition release on 855 copies only for the world."

**KOCH, TIM: *Islandtones* CD (UCOVER 014). \$16.00**

"Bright new album by Australian Tim Koch. His musical career began with playing bass and drums in local bands, afterwards approaching the electronic scene where he has reached a very nice status. Even though he is more known for his video-game styled and IDM electronica, Koch also has the sheer talent to create beautiful ambient or pop pieces with a fine sense of composition. In this 16-track album Koch shows his more emotive, ambient and mellow side without letting behind the beats and rhythms. The compositions result in a perfect balance flowing into gentle melodies, rhythmic complexities, bright sounds, emotional soundscapes, beautiful atmospheres and contagious beats, showing the maturity of this musician. Fans of Autechre, Arovane and Lackluster will surely enjoy this album."

**U-COVER 40 (BELGIUM):**

**ONTAYSO: *Score Of An Imaginary Iceland* CD (UCOVER 40/01). \$16.00**

"Ontayso consists of former members of Llipsis & Starfish Pool, here returning on the new UCover sublabel U-Cover 40. Each release will contain 40 minutes of music and will be limited on 500 copies for the world. Score Of An Imaginary Iceland brings a combination of acoustic instrumentation and fine electronics. Lofi guitars, melodic sax and subtle percussions are mixed with layers of electronic manipulation of acoustic sounds, field recordings, samples, and several synthesizers. The result is very cinematic, you can picture the imaginary movie of this 'soundtrack' in your head, floating in dark and breathtaking ambient surroundings."

**UGLY THINGS:**

**MISUNDERSTOOD, THE: *The Lost Acetates 1965 - 1966* CD (UT 2201CD). \$13.50**

"14 amazing, newly discovered, unreleased tracks; High quality sound restoration and mastering; CD package includes 12 full-color pages with full liner notes by Mike Stax. The Misunderstood may just be the greatest lost band of the 1960s. They had the gifts, the creativity, the chemistry, the ambition, the drive — all the ingredients to make it, plus that extra indefinable 'magic' in their sound, which in its purest moments seemed tuned to a wonderful and strangely magnetic frequency. Torn apart by the Vietnam War draft the band was denied the breakthrough they deserved. Through reissues of tracks like 'Children of the Sun' and 'I Can Take You to the Sun' their name has become a legend with connoisseurs of sixties garage and psychedelia. However, until now nobody has heard this amazing set of unreleased tracks recorded in Riverside, California and London, England in 1965-66. The only surviving acetates were carefully stored away by drummer Rick Moe after the original band broke up. They were only recently rediscovered. These historic discs contain some of the most exciting music they ever recorded, from raw, pounding garage blues to electrifying psychedelic rock. Lavishly packaged and lovingly remastered, The Lost Acetates is guaranteed to blow the minds of all fans of sixties garage and psych."

**MISUNDERSTOOD, THE: *The Lost Acetates 1965 - 1966* LP (UT 2201LP). \$16.00**  
LP version.

**ULTIMATE DILEMMA (UK):**

**PEANUT BUTTER WOLF: *Badmeaningood - Volume 3* CD (UD 020 CD). \$16.00**

"This Los Angeles DJ, Stones Throw Record Label Owner, Producer, Remixer and Record Collector has been living life in the hip-hop lane since he first heard the Sugarhill Gang in 1979. In keeping with the Badmeaningood ethos, his mix is a journey through his influences and records he feels helped to shape Hip-Hop, a real mixed bag dabbling in Rap, 60's Psychedelia, Funk, Electro and Soul. It features tracks from Grandmaster Flash, Cold Crush Brothers, Roy Ayers, The Human League and some of the finest breaks known to man, woman or dancefloor! Personal. Musical. A hiphop chronicle."

**PEANUT BUTTER WOLF: *Badmeaningood- Volume 3* 2LP (UD 020 LP). \$18.00**

Double LP version.

**SCRATCH PERVERTS: *Badmeaningood* 2LP (UD 021 LP). \$18.00**

Double LP version.

**RUNAWAYS: *Classic Tales* CD (UD CD 003). \$10.00**

"Runaways are Joe 2000 and AJ. Previously known as RPM, they recorded for Mo'Wax, releasing the classic '2000/Sortie Des Hombres', as well as being featured on the seminal Headz compilations. Now they're back with their debut album, Classic Tales. It is a heady mix of loops, samples, epic strings and beats to die for. From the classical guitar sampling 'Levitacion' right through to the 'Outro', this is one unique, cool ride throughout the contemporary beatscene." Reduced price.

**ULTRA HARD GEL:**

**HAINO/SHOJI HANO, KEIJI: *The Strange Face* CD (GEL 01 CD). \$13.50**

"Long delayed studio collaboration between Shoji Hano (Poly Breath Percussion, Dai So-ongakudan) and Tokyo icon Keiji Haino. Forty-five minutes of improvised takes, recorded at the end of 1999. "Whenever I play with Haino I feel that we share, through our improvisation during the time that we play together, our deep-rooted existence, individuality, and way of living. During this recording in particular, I experienced the world of expansion in sound. I felt this even as an expansion of space, transcending sound itself. In the short time it takes to listen to this CD, I think you might experience what I am trying to describe." — Hano."

**ULTRA-MAIL PROD. (HONG KONG):**

**AUBE: *RM4* CD (UMP 001 CD). \$15.00**

"Track 2 is the mixed version which was released as 2 x 3 CD-R (G.R.O.S.S. Dec. 2001 in Ltd.ed. 22 copies). Sound & design by Akifumi Nakajima (Aube). Material: rusty metal. Limited edition 1000 copies."

**AUBE: *Duplex-Sphere* CD (UMP 002CD). \$15.00**

TRK 1-4: recreated live recordings in 1993-1995 by 2 voltage controlled oscillators. TRK 5-6: recorded in June-July 1996 by a voltage controlled oscillator. Sound and design : Akifumi Nakajima / Aube. Editon of 445 numbered copies.

**ULTRAMACK (UK):****AMBULANCE: *Sleet 12"* (UMACK 00). \$9.00**

"Dublin's U:Mack (formerly Ultramack) crew have done it again. Unearthing another firenishly talented source of electronic alchemy. Learn to love lushly along with Mouse On Mars, Autechre, even early 808 State."

**ANODYNE: CD (UMACK 005). \$16.00**

"Originally released in Ireland in 1996, this startling collection of off-centre electro trickery and techno stomp is reissued to coincide with Anodyne's appearance on the new Skam Record's Mask EP [this has got to be the most ludicrous marketing angle ever!]. The current climate of Rephlex/Warp/Skam-type malarkey will be more than complimented by the arrival of this 3-years-ahead-of-its-time set, which neatly fuses caustic drill'n'bass with perversely a-rhythmic speaker damage and industrial strength bass pounding. However, the audio assault course is smartly juxtaposed with lush, 808 State-style melodic interludes, hard hip hop breaks and plunging electro dub."

**DEEP BURIAL: *Blood Samples CD* (UMACK 007). \$16.00**

"From the deeply creative Dublin Bunker that houses Decal and the Phunk City crew comes this unnerving 9 track set of slo-mo dark-core beat music that starts off from an instrumental hip hop standpoint and steadily progresses into heavily frayed and decayed excursions on the outer reaches of the breakbeat galaxy. The loops of fog-funk are shot through with displaced paranoia and vague nausea; produced with a minimal set up of sampler and drum machine, much of its 'charm' coming from the decidedly un-hip use of snatches of old punk & ska singles, this menacing collection ranks alongside the likes of Tricky, New Kingdom, the Isolationist and Slotek in terms of grinding, lo-fi uneasy listening."

**UMMO:****HOOKEER, WILLIAM: *Tibet CD* (UMMO 1). \$14.00**

Manufactured/distributed by Table of the Elements. "Here he again unleashes the 'fiery power of the cosmic word' with these recordings that feature Donald Miller (Borbetomagus) on guitar, Mark Hennen on piano, and Charles Compo on saxophone. Shuddering under the white light of his freeform aesthetic, *Tibet* is an ecstatic-orgone-chemical fire you can't put out."

**UMMO (JAPAN):****VA: *Vox Vision #1 CD* (UOCA 1003). \$20.00**

"Another compilation from Ummo includes Tabatamara (Zeni Geva), Ootani (Shincho-2m), Masaki Tsuchii (from Psychedelic Jumper), Toyohito Yoshikawa (ex-Boredoms; Grind Orchestra), Atsushi Tsuyama (Omoide Hatoba), Hiroki Misawa (Love Joy), Shintaro Yakamoto (Yurayura Teikoku), Seiichi Yamamoto (Boredoms). Every musician has very strong character in this compilation." Deconstructed blues, strange bedroom pop/psych, exp. vocal groaning from Yoshikawa — your basic schizophrenic compilation. Limited supply.

**UNBEARABLE CANDIES:****VA: *Unbearable Candies CD* (UNB CIDD). \$15.00**

"The first CD compilation of those ever so cute 'Unbearable 7"'s'. Featuring every track from the first six excursions into wired booty electro, HAL 9000 love songs, melodic mood enhancers, electronic wonderment and much much more. Partially re-constructed by our distinguished panel of future Unbearable heroes. Exclusive remixes by Nish\_, Duplo Remote, Cex, V/V/M."

**UNCIVILIZED WORLD (FRANCE):****VA: *Welcome To The Rave CD* (UWE 143CD). \$16.00**

"14 tracks compilation, faithful to the rave sounds of the 90's. Gathering the main artists from the techno and housy scene, DJs or producers, this CD includes tracks from Jeff Mills, Slam, Joey Beltram, Vitalic, Laurent Garnier, Dave Clarke, The Hacker..."

**UNCLE BUZZ:****CREVICE: 2 CD (UBR 04). \$11.00**

"After *Crevice I* was released, the weirdos in town really started coming out of the woodwork. First, the group began receiving bizarre tape loops in the mail from a local guitar-cello-effects nut. Next came the violinist, then the two sax players and a guy who made music by blowing into toilet paper rolls and smashing up Barry Manilow records 'to force the records to make better music than they were originally created to make.' Naturally, they were asked to join the group. The weirdness is definitely still there. The tripped-out atmospheres, synth-washes, and disembodied voices, now joined by violins, cellos, saxes, flute come on like some fucked-up orchestra from Mars. But the album can be downright pretty at times with its strange, soft passages and hypnotic drones."

**MISSION GIANT: *Friends of Sound CD* (UBR 06). \$11.00**

"From Denton, TX comes Mission Giant. This is spacey stuff, 100% head music — it reminds us of some of our favorites: Cluster, Suicide, Stereolab, Perrey & Kingsley...but with a more Southwestern edge: strange backwoods voices occasionally pop out of the mix of Moogs, banjo's piano, organ and videogames as the band keeps chuggin' along with their minimalist rhythms and polite guitar."

**UNDER THE COUNTER (UK):****MATOS PRESENTS DISKO METHOD, EDDIE: *Ghetto Style CD* (UTC 001 CD). \$21.00**

"Eddie is better known as half of house music's revered NY duo, Mateo and Matos. Together these two have built a reputation as prodigious as their back catalogue. They have recorded for Henry Street, Nitegrooves, Nervous, Freeze and Large, Spiritual Life and Glasgow Underground. The pair have also been in demand as remixers; notable clients include Grandmaster Flash and Femi Kuti. The *Ghetto Style* tracks see a healthy dollop of sweet disco soulfulness seep into the mix. Jumpin' cut-ups rub shoulders with late night grooves." Looks & feels like a Glasgow Underground release; in an similar ecstatic/underground house style.

**WACKDADDIES: *Fear of a Wack Planet CD* (UTC 002 CD). \$21.00**

"The Wackdaddies are Tony Senghore and Paul Woolford. They first came to the attention of Under the Counter through their hyped-up Daft Punk style grooves on Tony's own Anonym Records. It was only a matter of time before their rocking beats thrust their way into a more serious project, and the idea for *Fear of a Wack Planet* was born. Mixing up their love of system shaking drums and crazy hip hop licks, the album takes Daft Punk's *Homework* and gives it a spin through Snoop Doggy's blender."

**DJ Q: *Counteraction CD* (UTC 004 CD). \$19.00**

Totally pumping deep house mix album from Glasgow. "*Counteraction* is their first compilation, rounding up the last two years of floor-play from one of Glasgow's finest label's to

date. Here Fun Boy Flynn (Q's nom de plume on UTC) takes us on a roller-coaster ride through the UTC catalogue. Kicking off with the cheeky seventies funk of Eddie Matos' 'Twenty Years Ago', he smoothly cuts through the cool retro chic of Matos' 'Naughty' into the sweet Latin swirl of Blackman's 'Sunshine Thing'. From there, Q heads into the tougher territory of Nostalgia's 'Blue Guitar' before firing full steam ahead into the peak-time mayhem of Sandy Rivera, The Wackdaddies, Kevin McKay, Paul Flynn, etc."

**DJ Q: *Counteraction 2LP* (UTC 004 LP). \$19.00**

Double LP version.

**UNDERGROUND RESISTANCE:****DJ ROLANDO: *Aztec Mystic Mix CD* (UR 049 CD). \$15.00**

Repressed, real CD pressing this time! Awesome studio mix CD by Underground Resistance's DJ Rolando. Featuring previously vinyl-only tracks (and a few exclusives) from: UR, the Martian, Octave One, The Aztec Mystic, Drexcia, Afrogermanic, Dark NRG, MIA, Mad Mike & the Suburban knight. A sweeping, powerful statement from the 313 underground collective and one of the most outright desirable mix albums of recent times. "DJ Rolando grew up on Detroit's southwest side, in a predominantly Latino neighborhood, in the smoke-screen of Ford's might Rouge assembly plant. Raised on a steady diet of mixes, blends, cuts, scratches, backspins, transformations and reverse edits provided by Detroit radio legend, Jeff 'The Wizard' Mills, Duane 'In The Mix' Bradley, the Electrifying Mojo, and Alan 'Fast Forward' Oldahm, Rolando's musical vastness came from these DJs that had absolutely no limits! This openminded approach to DJing resounds in Rolando's sets and makes him devastating due to his understanding of how these various musical forms interact and more importantly how an inner city audience reacts to them. This sonic school of knowledge manifested into Rolando and earned him the reputation of being one of southwest Detroit's best DJs."

**UNDERGROUND RESISTANCE: *Actuator 12"* (UR 058). \$6.50**

Vinyl 12" version.

**UNDERGROUND RESISTANCE: *Actuator 7"* (UR 058-7). \$4.00**

A new series of 7" versions of 12"'s from the Underground Resistance family of label. "The 7" versions have different B sides than the 12"'s and the A sides are shorter mixes. We wanted to have a vinyl product available to the consumer that necessarily does not DJ for an inexpensive price."

**AZTEC MYSTIC, THE: *Aguila 12"* (UR 059). \$6.50**

"The long awaited follow-up from UR's DJ Rolando AKA The Aztec Mystic. Featuring: Remix by Orlando 'Fix' Voorn."

**AZTEC MYSTIC, THE: *Aguila 7"* (UR 059-7). \$4.00**

7" version.

**AQUANAUTS, THE: *The Spawn 12"* (UR 060). \$6.50**

Side A: 'The Spawn' (Genetic Continuation Mix); Side B: 'Relentless' (Xpect No Mercy Mix). The Aquanauts are "the spawn of Drexcia". Additional mono-poly keyboards by: 038.

**AQUANAUTS, THE: *Relentless/Bubble Beats 7"* (UR 060-7). \$4.00**

7" version, with exclusive b-side. Tracks: "Relentless (edit)", "Bubble Beats" (produced by Mr. Bubble, edits by S2).

**DJ ROLANDO A.K.A. THE AZTEC MYSTIC: *Revenge Of The Jaguar — The Mixes 12"* (UR 2000). \$6.00**

Tracklisting Side A: "Loops", "Jaguar (Dance Of The Cat Remix by Jeff Mills)", "Loops", "Jaguar (Spiritual Transformation Remix by Mad Mike)". Side B: "Jaguar (Dance Of The Global Tribe Remix by Octave One)". CD version forthcoming. A series of remixes of 1999's unstoppable UR anthem, "Jaguar". That record was such a major crossover sensation in '99 that a division of Sony in Germany (aware that a legit license of the track for use on cheesy Euro-dance compilations would be improbable) decided to release an anonymous "tone by tone" cover of the record. A distasteful move from almost any perspective, UR are fighting back with the a re-promotion of the original version, plus this remix EP. A reproduction of Sony's laughable justification for this fiasco can be found at: <http://www.submerge.com/index2.html>

**UNDERGROUND RESISTANCE: *Inspiration 12"* (UR 3000). \$6.00**

First new UR tracks in a while, produced by Mad Mike. The b-side features a long spoken overlay that gets to the heart of the matter, very much a blow-up record for the return of UR.

**UNFOLD (UK):****VA: *Heavyweight Rib Ticklers Compiled By Mr. Scruff CD* (UNFOLD 001CD). \$15.00**

"Ever wonder what the nation's top DJs listen to? The stuff they really like. Well wonder no longer — upstart Brighton imprint Unfold are here to fill us in, clue us up, and enhance our collections while they're at it, kicking off with Stockport's finest, Mr Scruff. Unfold is actually the new venture from Brighton eclectic types Tru Thoughts Records, and those familiar with the Brighton record label will guess that first release *Heavyweight Rib Ticklers* is hardly your average artist-picked compilation. It's not a mix of the year's top chart tunes, nor the same old chill-out tosh. Nope, it's Mr Scruff's favourite records. Or rather, his favourite records the day Unfold rang him. And that meant reggae. *Heavyweight Rib Ticklers* is a glorious Caribbean fish fry that'll shake even the most steadfast of booties. We're not talking The Best Of Eddy Grant here either, it's still slap-bang full of Scruff's trademark breakbeat, soul, funk and disco. Just in a rub-a-dub style." Artists include: The Wailers, Music Doctors, Observer Allstars, Butch Cassidy Sound System, Henry and Louis, El Malo, Bjorn Torske, Reggie Steppa, Ninjaman & Flourgon, Truth, Sons of Silence, Dry and Heavy.

**VA: *Unfold Presents... Phonic Hoop (Compiled by Rob Luis) CD* (UNFOLD 002 CD). \$15.00**

"The second compilation from Brighton's crate-digging, hip swinging Unfold label. After Mr Scruff's hugely popular reggae opener, *phonic hoop* is a flavour of things to come — 12 diverse cuts reflecting the tastes of Brighton quasi-legend Robert Luis, traversing the spectrum from soulful breakbeats through crazy-arsed ragga to cutting edge UK hip hop, much of it rarer than the juiciest of steaks and all successfully road-tested at Rob's long-running club night, from which the LP takes its name." Features: Digi Onze, Quantic, Georg Levin, Flytronix, Corrina Joseph, Zero db, Headtop, Clean, The Ragga Twins, Macka B, Life, Dzhian & Kamien.

**VA: *Unfold Presents... Phonic Hoop (Compiled by Rob Luis) 3LP* (UNFOLD 002 LP). \$19.00**

Triple LP version.

**UNHIP RECORDS (ITALY):****LALI PUNA/ISAN: *Common Ground/Little Boy Sitting Up In Bed Looking At The Mo 7"* (UNHIP 002). \$6.00**



"Lali Puna are from Munich, Germany and have released two great albums for their label Morr Music plus an EP, various singles and remixes. Their fresh and unique approach to electro-pop have had many people turning their ears to listen to them (Radiohead, Andrew Weatherall?). Here they pull out a very moody and dark track, with Valerie's lush and soothing vocals again making a difference. UK's duo ISAN have released many records on various labels before landing on planet Morr. They can be considered without any doubt the pioneers of 'heartfelt electronica', a genre which has now gained many followers. Their track for Unhip was first heard in a different version on their 1999 Peel Session."

**PAN AMERICAN/TO ROCOCO ROT: Station Clock/For Bologna 7" (UNHIP 003). \$7.00**

"Mark Nelson co-founded in 1992 the Richmond VA trio of Labradford, regarded by many as one of the most important and influential bands of the 90s. He composed 'Station Clock' for this split single, managing to put on the same track the best elements of his solo output (the engaging dubby rhythms accompanied by electronic glitches). To Rococo Rot come up with 'For Bologna' (a flattering homage to the Unhip label and its birthplace), a track which finally resolves the conflict between abstract electronica and contemporary dance music. It's their grooviest and most dancefloor-friendly track ever but it's also filled with subtle compositional elements that either creep at the lower amplitudes or appear in seemingly random instances. Both tracks are new and exclusive to this single."

**LAND OF THE LOOPS FEAT. TIPSYP/BUCKMINSTER FUZEBOARD: Split EP CD (UNHIP 004CD). \$12.00**

"Land of the Loops is a smooth sampledelic adventure into the mind of beat juggling, mix-making, experimental musician and art teacher Alan Sutherland, who turned to quirky electronica after he conned his parents to buy him a sampler for college graduation. The Boston via-Brooklyn sonic collagist thrives on goofy samples placed over hypnotic, sci-fi beats and tweaked bass hooks, all of which spiral drunkenly into the brain creating a fresh breath of analogue air into the digital sea that now calls itself electronica."

**UNIFORM (ICELAND):**

**VA: Heartbeat (Sunday Sessions In Reykjavik) CD (UNI 10 CD). \$14.00**

"Compilation from Heartbeat, the most legendary clubnight in Reykjavik to date... Originally founded by Bjork and Steph (Gus Gus), this compilation features some of the many artists to have played there. Includes: J-Walk 'This Is A Soul Vibration' (exclusive), DMX Crew, Gus Gus 'Ladypunk' (exclusive), Bjork 'All Is Full Of Love' (exclusive video mix), Mike Paradinas 'Ceiling' (exclusive), Q Burns Abstract Message 'Feel' (Dub) (exclusive), Die Skitz & Rhetna 'Precious Methods' (exclusive), Morpheus Vs Bassbin Twins (rare edition), State Of Bengal, Mike Dred (exclusive), 4E, Alfred Moore Trio. All forms of modern electronica covered."

**ILO: Ilo CD (UNI 11 CD). \$15.00**

"Excellent downbeat album from Iceland's Oli Breidfjord aka Ilo who has previously remixed Sigur Ros, Mum, Starcat and many others. Released on infamous Reykjavik label Thule (home to Mum) offshoot Uniform. Jazzy downtempo hip hop with twists from dub, ambient, techno and blues."

**ILO: Ilo 2LP (UNI 11 LP). \$17.00**

**UNION POLE:**

**WHAM-O: LP (UNION LP1). \$8.50**

Primitive solo acoustic guitar improvisations by a young man from the Pacific Northwest, who convinced the following labels that they should co-release this album with him: Ecstatic Peace!, Bobby J., Sweet Baboo, Betley Welcomes Careful Drivers, Chocolate Monk & Giardia. "Touch strings and make them ring...but most important is the present. And this is a present to you, an LP. Improvised acoustic guitar. A little porch-sittin' one stringin'. Organ drone and tweak. Oh baby."

**UNITED DAIRIES (UK):**

**NURSE WITH WOUND: Live At Bar Maldoror CD (UD 034). \$18.00**

Repress of this 1994 CD release. Features live recordings from various Bar Maldoror locations 1984-86. NWW were on these occasions made up from: Steven Stapleton, Annie Anxiety, Chris Wallis, David Tibet, Diana Rogerson, John Balance, etc. "In our very short spell as a 'live band' Nurse With Wound performed 8 times, 5 in public, between the years 1984-86. These events were shambolic, chaotic and uneven affairs, sometimes as boring for the performers as the non-plussed audiences but at other times reaching an amazing intensity. This CD contains the high points of our Bar Maldoror happenings (sic)." — Steven Stapleton.

**NURSE WITH WOUND: Merzbild Schwet CD (UD 04). \$19.00**

The third NWW album by the original duo of Stapleton and John Fothergill, recorded June 1980, engineered by the Bombay Ducks. Primitive-art freakouts that became legendary for a reason. "Features two tracks, 'Futurismo' and 'Dada X', each 24:25 long. Cleverly inspired by the likes of Schwitters, Duchamp, los hermanos Russolo, Höch, Tzara et.al not only in concept but spirit. Originally issued as a numbered edition of 500 (UD 04). A serious highlight in the extensive recording career of the best-selling avant-garde musician ever, one Steven Stapleton. Really." — Hrvatski

**NURSE WITH WOUND/ARANOS: Acts of Senseless Beauty CD (UD 100). \$19.00**

"1997 release, billed as a collaboration between NWW and Aranós, a highpoint in the recent UD discography. Slowly building compositions of placid drones and exploratory post-classical violin (featured throughout) with the occasional percussive/white noise outburst. Featuring Peat Bog (guitar, percussion, voice) and David Kenny (guitar). 5 Tracks." — Hrvatski

**NURSE WITH WOUND: Man With The Woman Face LP (UD 102 LP). \$24.00**

"Extremely Limited Edition Clear vinyl 12" version of Man With Woman LP. The LP comes in a clear plastic sleeve with 2 full colour inserts by Steven Stapleton. The whole album is then housed in a resealable clear polypropylene bag."

**NURSE WITH WOUND: Drunk With the Old Man of the Mountains LP (UD 110 LP). \$48.00**

Reissue of this very rare 1987 LP (the original edition was 100 copies, each coming with 2 original paintings for the covers). The music is a compilation of various mid-80s NWW tracks. "180g vinyl luxury facsimile edition housed in a heavyweight 350gsm sleeve, full colour, embossed and spot varnished, with 12" full colour insert printed on matte art paper. When it was first released, each copy of this incredibly rare and expensive album came with an original piece of Steven Stapleton artwork. Over the years a lot of these have faded, but Stapleton recently came across some that he had tucked away out of sight and mind from which he has selected four of the best. Two of these are reproduced on the insert, and one each on the front and back of the sleeve; these latter have been embossed and spot varnished to give an excellent finish."

**NURSE WITH WOUND: Angry Electric Finger (Spitch' Cock One) CD (UD 300CD). \$20.00**

"Angry Electric Finger (Spitch' Cock One) is the first installment of Nurse With Wound's most ambitious project to date. It's a remarkable mixture of Industrial and Avant Garde pop styles featuring Sonic Youth's Jim O'Rourke, Ex-Coil sound twisters Cyclobe, Kraut rock legends Xhol Caravan & San Francisco's weirdest pop combo Irr Apt Ex. Each artist has collaborated with Nurse With Wound's Steven Stapleton to create a 4-part suite of alarming freshness and originality. This, the first in a 3-part installment of Angry Electric Finger (Spitch' Cock One), is as stated limited to just 2000 copies on CD. Babs Santini, as always, supplies cover art on this release."

**NURSE WITH WOUND: Sugar Fish Drink CD (UD 36). \$18.00**

Repressed. 1992 CD, subtitled "A Layman's guide Cod Surrealism" (Cod surrealism: "a distinctly wet aberration on paranoid aesthetics occasionally co-ordinated by John Balance and Steven Stapleton."). It's a pretty classic compilation of 12" singles tracks from the late 80s/early 90s. Starting with the NWW half of the 1991 Creakiness split 12" (w/ Spasm), with Steven Stapleton (hand cranked percussion, clockwork, pygmyphone, sheep ventilator), Joolie Wood (violin bow pendulum, flute, jaws), James Mannox (jews) & Tony Wakeford (basso electrico, harmonics); both sides of the late 80s(?) Cooloorta Moon 12" on Idle Hole (NWW's tribute to Wolfgang Dauner's The Oimels, with Tibet, Douglas P, Wakeford, Jackman, etc.); "Swamp Rat" from the ultra-rare 1987 Drunk with the Old Man of the Mountains LP (edition of 100); "Brained (Unconscious mix)" from 1987's Brained by Falling Masonry; "Nil By Mouth" from 1988's Alas the Madonna Does Not Function 12"; "I Am The Poison" from Soresucker.

**NURSE WITH WOUND: Thunder Perfect Mind CD (UD 40). \$20.00**

Repressed. "The sister release of Current 93's album of the same name, was originally released in the winter of 1991. This new version, in a specially produced full colour digipak, consists of the 2 classic 30 minute recordings that made up the original album: 'Cold', an intense industrial mindfuck on overload, and, in 'Colder Still' the band at their most psychedelic and spaced-out. This album is regarded as one of Nurse With Wound's greatest. Also exclusive to this new release is the previously unreleased 'Miss Ticker', a seven-minute psychotic remix of 'Cole' featuring David Tibet and Colin Potter. With newly redone cover art and new artwork by Steven Stapleton." "Although a companion album to the Current 93 LP of the same name, Steven Stapleton dreamed up the concept of a pair of albums that NWW and C93 would record and issue under the same name in the early 90s. The core of NWW for this album is Steven Stapleton, David Tibet & Colin Potter. Rose McDowall, Clive Graham, Joolie Wood, John Balance and others also add to the assemblage. Musically, the record shares little with C93's folk structure. Instead it features just 2 long tracks: 'Cold' is a rhythmically pounds almost classic-industrial rant of doom-ish electronics. And 'Colder Still'... ma 34-minute extension of distant squeals, space-flux ambience and hovering collage presence in traditional NWW mystery-fashion."

**CHRYSTAL BELLE SCHRODD: Beastings CD (UD 41). \$19.00**

Diana Rogerson is Chrystal Belle Schrodd, and this 1993 CD issue collects the best of her two original vinyl LPs issued by United Dairies in 1985-'87: (UK LP, 1985): The Inevitable Chrystal Belle Schrodd Record and Belle De Jour. It doesn't include the complete content of those 2 long o/p LPs, but does add 2 new tracks. Produced by her husband Steven Stapleton, this features guests like Karl Blake, Peat Bog, etc. Richly stylized UD collage and dark ambience by this generally neglected artist.

**NURSE WITH WOUND: A Missing Sense CD (UD 42). \$19.00**

A compilation of three long tracks, released on CD in 1997. The title track is originally from a 1986 split LP with Organum. "'A Missing Sense' was originally conceived as a private tape to accompany my taking of LSD. When in that particular state, Robert Ashley's Automatic Writing was the only music I could actually experience without feeling claustrophobic and paranoid. We played it endlessly; it seemed to become part of the room, perfectly blending with the late night city ambience and the 'breathing' of the building. I decided to make my own version using the basic structure of Ashley's masterpiece, but making it more personal, adding natural sound that I could hear in my environment. It should be played at very low volume." — Steven Stapleton. Also found on this CD: "Swansong" & "Dada (Ostranenei 1913 version)." "Swansong is a vocal piece which was spewed out after watching a documentary on the American A-Bomb tests off the Bikini Islands which left me sad, helpless and fucking angry — an ocean of death." — Stapleton.

**NURSE WITH WOUND: Who Can I Turn to Stereo CD (UD 49). \$19.00**

"1996 release from Steven Stapleton & cohorts, rife with trademark found-spoken vignettes, heavy tape collage spatter/wow/flutter, dense drone-bedding, occasional out-guitar shrill and general A/G presence. A rare selection of shorter pieces that could serve as the terminally impatient's guide to recent United Dairies output. A classic addition to the NWW oeuvre. 12 tracks that run in uninterrupted secession."

**VOLCANO THE BEAR: Five Hundred Boy Piano CD (UD 500 CD). \$17.00**

"The second full length by this Leicester-UK quartet (umpteenth overall including live & CDR releases, collaborations with members of Bablicon, etc...) for the United Dairies label. The appeal of this group to someone like Steven Stapleton has never been up for question; they work the perfect combination of music (sprawling edited improvs that flow from faucets Faust through Folk) and non-music (creaking clacking found sounds, reverb-coated glossolalia). The six tracks herein cover a disparate sonic turf...the epic of the CD, 'The Tallest People in the World' alone works austere oscillating resonance patterns fully before flowing into full-on Camberwell Now territories (maritime themes, low Hayward-esque nasal monotones in octave unison), then into a version of 'Several Species of Small Furry Animals Gathered Together in a Cave and Grooving with a Pict' played back at its recorded speed (-gallic ranting, +pagan chant). Bravo. Clearly showing an innate knack for pushing the limits of 4-track-hacksmanship into something truly zombie, far out there in it. Surreal." — Hrvatski.

**NURSE WITH WOUND: Automating Volume 1 CD (UD 53 CD). \$17.00**

"This release comes on gatefold digipak CD with insert and translucent 12" vinyl, also with insert. It includes all the recordings from the long-deleted Automating 1 album on United Dairies, as well as the 10-minute piece given by NWW to the impossibly rare Born Out Of Dreams compilation on Fluxus Records. Both formats contain the original, and new artwork by Babs Santini and Matt Waldron. The album features Steven Stapleton, and has contributions from David Tibet (Current 93), Robert Haigh (Sema and Omni Trio), Brian Williams (Lustmord), David Jackman (Organum), Jim Thirwell (Foetus), William Bennett (Essential Logic), David Cross (King Crimson), and John Fothergill."

**NURSE WITH WOUND: Automating Volume 2 CD (UD 54 CD). \$17.00**

"Automating Volume 2 is the second volume of compilation tracks, compiled between the years 1981-1985. It contains some of the best & most adventurous NWW music of the period — highlights are the multi-dimensional 'Strange Play Of The Mouth' & the Adolf Wolfi interpretations taken from the legendary outsider music project by Graeme Revell. All the

original vinyl compilations containing these tracks by NWW are now extremely collectable because of the inclusion of NWW. The CD has been remastered from the original analogue tapes & comes in a superb digipak format with all new artwork from Steven Stapleton."

**NURSE WITH WOUND/STEREOLAB: *Crumb Duck* CD (UD 59). \$18.00**

Repressed. CD compilation released in 1996 which compiles the material released on 7"/10" in ridiculously limited fashion on the collecto-scum orientated Clawfish label in approved mass market form. Features 5 tracks all together: the first 2 made up the NWW *Steel Dream March of the Metal Men 7"*, produced by the duo of Steven Stapleton (percussion, mechanical organ, generator, pedals, looping, creaking) and Colin Potter (sound manipulation). The next 2 are the infamous Stereolab/NWW collaborative tracks, first issued as the *Crumb Duck 10"* in 1993. Steven Stapleton is credited with pedals, guitar, Ring Modulator, tapes, Secret Weapon. Secret Weapon indeed, this team-up brings out the finest in detail orientation and "Exploding Head Movie" is one of the most majestic updates on the early 70s German pulse. The fifth track, "A New Dress (remix)" is exclusive to this CD.

**NURSE WITH WOUND: *Alice The Goon* CD (UD 81 CD). \$15.00**

"Five years ago Steven Stapleton was asked to do a piece of music for the Nevers Festival, Musiquis Ultimes in France. *Alice The Goon* was the result. Only 500 vinyl copies were ever pressed for the festival goers, and subsequently the original now commands extortionate prices among avid fans and collectors. World Serpent and Stapleton now release *Alice The Goon* on CD for the first time ever. The CD also features an extra piece of untitled music recorded at the same time as the original sessions."

**NURSE WITH WOUND: *Alice The Goon 12"* (UD 81 LP). \$15.00**

"The original tracks that made up *Alice The Goon* now rest side by side on one side of this black vinyl 12" release. Side two has what can only be described as a piece of Steven Stapleton's art acid etched onto the vinyl. The art comprises a fantastic United Dairies collage that is simply stunning, entitled "Electrical Servants of Everyman Listen To Alice The Goon". Last copies of this now deleted vinyl edition.

**NURSE WITH WOUND: *Funeral Music For Perez Prado* CD (UD 98 CD). \$17.00**

"Music from the deleted NWW EP's *Yagga Blues & Soresucker*, coupled with the unreleased full version of *Funeral Music For Perez Prado*. Yagga Blues, Yagga Blues (instrumental), Funeral Music For Perez Prado (full version), I Am The Poison, Journey Through Cheese. Mixed by Steven Stapleton and remastered by Denis Blackham with cover artwork by Babs Santini. Release comes in a beautiful digipak."

**CURRENT 93/NURSE WITH WOUND: *Bright Yellow Moon* 2LP (UDOR 08 LP). \$25.00**

"2 x 12" vinyl issue of the first ever-joint album by Nurse With Wound and Current 93. This double vinyl album contains the music to the much sought after and deleted *Purgle* that appeared on the first CD edition of *Bright Yellow Moon*. Full colour sleeve by Steven Stapleton and David Tibet; two full colour printed inner bags with lyrics and images; full colour labels. Black Vinyl. Limited to 1,000 copies."

**UNITED DURTRO (UK):**

**NURSE WITH WOUND: *Chance Meeting of a Defective Tape Machine and Migraine* CD (UDAR 010). \$13.50**

US release. "When Matt Waldron attempted to make a tape to tape copy of Nurse with Wound's 'Chance meeting on a dissecting table of a sewing machine and umbrella' he didn't expect the machines to do their own remix. The music on this disc was performed by two slightly defective disobedient tape recorders. Into dark corners ...."

**CURRENT 93: *A Little Menstrual Night Music* CD (UDAR 011). \$13.50**

"This album consists of two new versions of 'In Menstrual Night', remixed by Steven Stapleton at Colin Potter's IC Studios in March 2003. These pieces were used as the introductory music for Current Ninety Three's two performances at the Great American Music Hall in San Francisco on May 9 and 10, 2003."

**CURRENT 93/NURSE WITH WOUND: *Bright Yellow Moon* CD (UDOR 08). \$17.00**

"The first ever joint album by Current 93 & Nurse With Wound. With lyrics written after David Tibet's near-death experience in 2000, and with music composed by C93 & NWW in the months following. Also featuring Michael Cashmore. In a full-colour digipak with liner notes by Tibet and joint design by Stapleton & Tibet."

**UNIVERSAL (GERMANY):**

**JAMES, RICK: *Bustin Out Of L Seven* LP (UNI 0417LP). \$13.00**

LP version.

**PARLET: *Invasion of the Booty Snatchers* LP (UNI 0953LP). \$13.00**

LP version.

**CON FUNK SHUN: *Con Funk Shun* LP (UNI 0966LP). \$13.00**

LP version.

**OHIO PLAYERS, THE: *Contradiction* CD (UNI 0967CD). \$12.00**

Originally released on Mercury, 1976. "The fourth consecutive gold album from the legendary Dayton band The Ohio Players was yet another masterpiece of originality, technique and true groove. If 'elegance' could ever be associated with an All-Time funk album, it would have to be this 1976 effort from The Ohio Players, which includes the funk bomb 'Who'd she Coo?'. *Contradiction* stands as a testimony to their unparalleled stretch of maximum creativity. (As a bonus, the reissue contains the beautiful ballad 'Only a child can love', B-Side of the 1976 hit single 'Far East Mississippi'.)"

**BROWN, JAMES: *The Original Disco Man* LP (UNI 0979LP). \$13.00**

LP version.

**JB'S, THE: *Doing It To Death* LP (UNI 1951LP). \$13.00**

LP version.

**BOOKER T & PRISCILLA: *Booker T & Priscilla* 2LP (UNI 3504LP). \$21.00**

Double LP version.

**CON FUNK SHUN: *Con Funk Shun* CD (UNI 3627CD). \$12.00**

First time on CD. "The fact that not less than ten of their albums made the charts between 1976 and 1986 proves that Con Funk Shun is one of the heaviest hitters of all American dance acts. This record from 1976 is their earth shaking debut. It stands as one of the crucial moments in mid-1970s R&B history, its horn heavy funk jams and contemplative ballads poised delicately to consummate Funk's impending marriage to Disco."

**BROWN, JAMES: *The Original Disco Man* CD (UNI 6014CD). \$12.00**

Originally released on Polydor/Universal (Germany), 1979. (First time on CD). "There's disco and there's Disco. And when James Brown turned his attention to an album that truly investigated the world of mirror balled dance, you just knew he'd turn the whole thing upside down. The 1979 album is definitely one of the best disco-longplayers of the era, a head-on collision between classic funk and upstart dance music that seamlessly blends the best of both worlds. (As a bonus, the reissue contains Brown's homage to his soulmate Elvis: 'Love me Tender', previously released as B-Side to the Single 'The Spank' only)."

**COMMODORES: *Hot On The Tracks* CD (UNI 7744CD). \$12.00**

Originally released on Motown, 1976. "If ever a band worked their way to a complete mastery of sound, it was the Commodores in 1976 on *Hot on the Tracks* — one of the most complete productions of that decade. And while many groups would settle for one LP side of hits — and the Commodores themselves often did — this album truly starts to burn on side two. Only the Commodores had the right combination of sentimentality, originality and genius to produce this All Time Funk Classic."

**OHIO PLAYERS, THE: *Contradiction* LP (UNI 8348LP). \$16.00**

LP version, full color gatefold sleeve.

**UNIVERSAL (JAPAN):**

**CHERRY, DON: *Eternal Rhythm* CD (UCCU 5184). \$25.00**

New 24-bit remastered version. Replaces the now deleted Polydor/MPS version (POCJ 2520). Japanese-only reissue of Don Cherry's classic *Eternal Rhythm* Group, recorded at the Berlin Jazz Festival, 1968. An amazing line up of: Cherry (cornet, gender and saron [gamelan], flutes), Albert Mangelsdorff (trombone), Eje Thelin (trombone), Bernt Rosengren (tenor sax, oboe, clarinet, flute), Sonny Sharrock (guitar), Karl Berger (vibes, piano, gender), Joachim Kühn (piano, prepared piano), Arild Andersen (bass), & Jacques Thollot (drums, saron, gong, bells, voice). Two "side-long" pieces with gamelan underlining for the perfect gush of cosmic interlude.

**CHERRY, DON: *Live In Ankara* CD (UCCU 9013). \$26.00**

New Universal Japan reissue series, subtitled: Hardcore Jazz. These are all Japanese-only releases, many on CD for the first time. Packaged in deluxe mini-LP jackets, with 24-bit remastering. This Cherry album was recorded on 11/23, 1969 on a visit to Turkey, with all Turkish backing musicians: Don Cherry (trumpet, trumpetzurna, piano, vocal, flute); Selçuk Sun (bass); Okay Temiz (drums, percussion); İrfan Sümer (percussion, tenor saxophone). Originally released by the Sonet label in Denmark, later reissued as part of *The Sonet Recordings* (on Swedish Verve, now deleted).

**TAYLOR, CECIL: *Live In The Black Forest* CD (UCCU 9014). \$26.00**

First CD reissue of this classic Cecil Taylor ensemble album, originally released by Pausa/MPS. Japanese mini-LP style packaging, 24-bit remastering. Recorded June 3, 1978. Cecil Taylor (piano), Raphe Malik (trumpet), Jimmy Lyons (alto saxophone), Ramsey Ameen (violin), Siron (bass), Ron Jackson (drums).

**SANDERS, PHAROAH: *Live At The East* CD (UCCU 9016). \$26.00**

First CD issue of this 1971 session, originally released by Impulse in 1972. Recorded at The East, Brooklyn, NYC, 1971. Pharoah Sanders ts; Harold Vick ts, voc; Hannibal Marvin Peterson tp; Carlos Garnett fl, voc; Stanley Clarke b; Cecil McBee b; Joe Bonner p, harmonium; Norman Connors dr; Billy Hart dr; Lawrence Killian congas, balaphone. "By 1971 Pharoah Sanders's playing essentially alternated between two moods: ferocious and peaceful. This live LP gives one a good example of how the passionate tenor sounded in clubs during the early '70s. Sanders is heard in top form. — Scott Yanow."

**HOLLAND & BARRE PHILLIPS, DAVID: *Music From Two Basses* CD (UCCU 9017). \$26.00**

First CD reissue of this classic ECM album, the label's 11th release overall. Beautiful Japanese mini-LP packaging, with 24-bit mastering. Recorded: February 15, 1971, Tonstudio Bauer in Ludwigsburg, Germany; Released: 1971 on ECM Records. David Holland (bass, cello); Barre Phillips (bass).

**BADEN-BADEN FREE JAZZ ORCHESTRA, THE: *Gittin' To Know Y'All* CD (UCCU 9018). \$26.00**

First CD reissue, packaged in Japanese mini-LP gatefold jacket, 24-bit remastering. Recorded 1969. Classic meeting-of-the-minds free-for-all, long forgotten. Lester Bowie (tp, cond), Hugh Steinmetz (tp), Kenny Wheeler (tp), Albert Mangelsdorff (tb), Eje Thelin (tb), Joseph Jarman (ss), Roscoe Mitchell (as), Alan Skidmore (ts), Heinz Sauer (ts), Gerd Dudek (ts), Bernt Rosengren (ts), John Surman (bs), Willem Breuker (bcl), Terje Rypdal (g), Dave Burrell (p), Leo Cuypers (prepared p), Barre Phillips (b), Palle Danielsson (b), Steve McCall (dr), Tony Oxley (dr), Claude Delcloo (dr), Karin Krog (vocal).

**MUSIC IMPROVISATION COMPANY: *The Music Improvisation Company* CD (UCCU 9019). \$26.00**

Japanese-only reissue, packaged in mini-LP jacket, with 24-bit remastering. First time on CD for this early ECM classic (the label's 5th release overall), recorded in August of 1970. Jamie Muir (percussion); Hugh Davies (live electronics); Evan Parker (soprano sax); Derek Bailey (electric guitar). Christine Jeffrey (voice).

**GLOBE UNITY ORCHESTRA: *Improvisations* CD (UCCU 9020). \$26.00**

First CD reissue of this album, recorded September, 1977, Tonstudio Bauer, Ludwigsburg; Released on the ECM subsidiary Japo Records in 1978. Kenny Wheeler (trumpet); Manfred Schoof (trumpet); Albert Mangelsdorff (trombone); Günther Christmann (trombone); Paul Rutherford (trombone); Evan Parker (soprano saxophone, tenor saxophone); Peter Brötzmann (alto saxophone, tenor saxophone, bass clarinet); Gerd Dudek (soprano saxophone, tenor saxophone, flute); Michel Pilz (bass clarinet); Derek Bailey (guitar); Tristan Honsinger (cello); Alexander von Schlippenbach (piano); Peter Kowald (bass, tuba); Buschi Niebergall (bass); Paul Lovens (drums).

**BAILEY, DEREK: *Duo & Trio Improvisation* CD (UCCU 9021). \$26.00**

New issue of this 1978 Japanese session (supervised by Aquirax Aida), originally released by Kitty Records (and later reissued on CD by DIW — now long unavailable). With 4 bonus tracks not found on the prev. issues. Mini-LP style Japanese packaging, 24 bit remastering. Derek Bailey went to Tokyo and recorded this session with all the Japanese free music heavy weights of the time: Toshinoro Kondo (tp, alto horn), Kaoru Abe (alto sax), Mototeru Takagi (tenor, alto saxes), Moto Yoshizawa (bass), Toshi Tsuchitoro (drums). All of these guys are much better known today in the West, due to expansive documentation on the PSF label.

**GRAVES, MILFORD: *Meditation Among Us* CD (UCCU 9022). \$26.00**

Graves (d, perc., piano, voice), Mototeru Takagi (ts), Kaoru Abe (as), Toshinoro Kondo (tp), Toshiyuki Tsuchitori (d, perc.). Graves is one of the truly important free percussionists, and there is only a tiny amount of recorded material to document him, especially as a leader. This CD, supervised by the figurehead Aquirax Aida, features him leading a supergroup of the Japanese free underground, recorded in 1977. Issued on Kitty Records at the time, later reissued on CD by DIW (long unavailable). This album is one of the few existing documents which bridges Milford's mid-60s work and his later re-emergence on Tzadik in the late 90s.

**GIL, GILBERTO: *1969 CD* (UICY 1030). \$23.00**

Japanese-only reissue of the third Gil album (also known as *Cerebro Elettronico*), originally issued by Brazilian Polydor in 1969. This version supersedes the prior Philips Japan version (PHCA 4227), and adds 5 bonus tracks (alternate takes and demos from the same era, a total of 35 extra minutes!). "Every bit as in the zone as Gal's epochal '69 testament; musta been something in the Bahian water that year! The Brazilian military dictatorship of the time didn't know what the fuck to make of these records, but they knew they were plenty subversive & placed Gilberto & Caetano Veloso (don't sleep on his '69 *White Album* either, even

though it's never been as hard to find as these two) under house arrest before exiling them for several years. Lanny, again, provides some of the most psychedelic guitarwork the world has ever known & studio wiz Rogerio Duprat outdoes himself on the almost-Dockstadteresque 'Objeto Semi-Identificado'. There's even a Mutantes cover ('2001' or 'Dois Mil e Uno') which out-freaks the original! Sample lyrics from 'Futurivel' (thanks, Babelfish!): 'Its body will be more shining/The mind, more intelligent/Everything in superdimension/The mutant is happier/ Happy because/In the new mutation/ The happiness is made of metal'. This was Gil's third album, and second in the Tropicalist style. While I've yet to hear a bad one from him, newcomers should observe the best-before-'75 rule & seek out s/t '68 (aka "Frevo Rasgado") all the '68 Tropicalist records were sunnier & Sgt. Pepperier than the '69 freekouts), the epochal *Tropicália ou Panis et Circensis* comp, and the more trad, but still excellent *Expresso 2222* ('72) & *Refazenda* ('75). The 'album-in-exile' immediately following this one (s/t '71, *Gravado em Londres*) is still lost in the mists of time, and is probably a corker (along w/the 'lost' Caetano double album from '69, which was recalled & destroyed by the dictatorship!)." — Jason Witherspoon.

#### JOYCE: CD (UICY 3077). \$23.00

Japanese-only reissue of the first Joyce album, originally released in Brazil by Philips in 1968. "This Brazilian vocalist who has been associated and worked with the likes of Nana Vasconcelos, Nelson Angelo, Caetano Veloso, etc.. An extraordinary and resilient artist, Joyce's music has spanned both musical and cultural divides from 60's psychedelia to Brazilian dancefloor jazz and Joni Mitchell style folk through to anti-government revolutionary political songs.

#### BLAINE, HAL: *Psychedelic Percussion* CD (UICY 3367). \$24.00

Japanese-only reissue of the 2nd Hal Blaine solo album, originally issued in 1967. "This is a beautiful album. The music here constitutes a mind-excursion of rare beauty, and semantically is therefore psychedelic. But I would like to think it is more likely to start a trend than to catch one. And then, perhaps, we will have the benefit of Hal Blaine in concert, Hal Blaine on the tube, and Hal Blaine on the airwaves." — Andy Wickham. Instruments used: Drums, Gongs, Bird Calls, Wind Chimes, 1/4 Tone Xylophone, Whole Tone Xylophone, Cratale Bells, Tree Bells, Siamese Gongs, Chinese Gongs, Flexitone, Radocchia-Phones, Gammalone Gong, Steel Drums, Electric Vibe-Verb, Glockenspiel, Emil-Echolette, Stone Chimes, Japanese Sho, Electric Organ, Celeste, Beaver Electric Modulation Apparatus, Contra Bass Drum, Conga Drums, Bongo Drums, Mexican Shakers, Brazilian Shakers, Tambouro, Bamboo Chimes, Pistol, Gloss Chimes, Christmas Sleigh Bells, Tubular Chimes, Rhymes Chimes, Buggy Whip, Wobble Board, Whistles, Tympani, Bean Bags, Castinets, United States Navy Gas Alarm, Electric Novachord, Traumatonium, Sub Bass Canary, Clavinette, Sub-Contrabass Canary, Electric Harpsichord, Band Box, American Tambourine, Blaine-Tom-Tom-Timbales, Vibra-Fuzz Tone, French Taxi Horn, Tahitian Poguee Lee Sticks, Latin American Cow Bells, German-Harpsichord, Klaxton Horn (Country Ford Motor Co.), Train Whistles.

#### FAUST: *Faust CD* (UICY 9259). \$24.00

New 24-bit remaster of the first Faust album. In special plastic sleeve with screenprint insert, a la the original Polydor LP pressing. This (along with *So Far*) is available on in the US on the cheaply packaged Collector's Choice 2fer, but it not available in the US as an individual CD. Originally issued in 1971, this has become over the decades: your basic all-time IMPORTANT album, mixing brilliant/primitive studio effects with psychedelic intensity, surrealist collage technique and purely flowing conceptual genius.

#### FAUST: *So Far CD* (UICY 9260). \$24.00

New deluxe 24-bit remaster of the 2nd Faust album (originally released in 1972), in paper sleeve, with reproductions of the 10 print inserts found in the original LP release on Polydor (nice touch). Elegantly done. Not available as an individual CD in the US.

### UNIVERSAL (NORWAY):

#### MIN BUL: *Min Bul CD* (UNI 386172). \$16.00

Official, remastered reissue of the first underground classic from 1970 (originally issued by Polydor, in Scandinavia only). On the NWWV list and never reissued before, long awaited. Terje Rypdal: (guitar and soprano saxophone); Bjørnar Andresen: (bass); Espen Ruud: (drums). "The trio Min Bul came out of a progressive environment of jazz and experimental music in the late sixties surrounded by innovators such as Jan Garbarek, Karin Krog and Arne Norheim. The trio included some of the most important figures in the development of modern music in Norway in the late sixties. Terje Rypdal was by now known from the groundbreaking Jan Garbarek quartet with bassist Arild Andersen and drummer Jon Christensen. All the four of them are today in the heavyweight league of European jazz. Drummer Espen Ruud and bassist Bjørnar Andresen came from the infamous free jazz group Sveirt Finnerud Trio which performed regularly at Heine Onstad art centre outside of Oslo. The Finnerud Trio albums are as the Min Bul album cult classics for record collectors and listed high on the hard to get list. Today Terje Rypdal is recording regularly for the German ECM label both as composer, bandleader and guitarist. This spring he was invited to compose the opening concert at Norwegian jazz festival Vossjazz. Espen Ruud is recording and performing with artist such as Knut Riisnæs and Staffan William Olsson. Bjørnar Andresen is active at Oslo based improv scene and is to be found on the upcoming Jazzland release Samsara which includes piano and keyboard player Bugge Wesseltoft and drummer Paal Nilssen-Love. The music on this CD available for the first time since the release in 1970, sounds like it could have been recorded yesterday. The opening track 'I Cried a Million Tears Last Night' blows out like a noisy Sonic Youth burnout and the eleven minute long groovy bass riff tune 'Champagne Of Course' represents the funk side of the group. Min Bul also got a mellow side, like the mid tempo closing track 'Strange Beauty' which got some strong references to the early work of Carlos Santana. Enjoy the experience of this great music sprung out for over three decades ago."

### UNIVERSAL EGG (GERMANY):

#### PENUMBRA: *Anoraks CD* (WWCD 27). \$15.00

"Solo debut from one half of art music pioneers Zoviet France. After critical acclaim from working with world renowned choreographers Sabuo Teshigawa and Wayne McGregor, dance companies such as Zero Visibility and Karas in the UK, across Europe, and in Scandinavia; this solo debut showcases the stunning ambient soundscapes that have made Zoviet France world famous, and adds minimal trancelike pulses in a Pan Sonic or Farmers Manual style. Experimental sound at its most exciting."

### UNIVERSAL SOUND (UK):

#### VA: *Message From The Tribe CD* (US 05 CD). \$18.00

Well done CD compilation (originally issued in 1996) of tracks from the obscure Detroit based Tribe label. Although its records were only distributed locally, Tribe is compared to Strata East and the music of the AACM in terms of its historical significance. "An anthology

of Tribe Records, 1972-1977. Underground jazz and funk from a Detroit collective of musicians that included Wendell Harrison, Phil Ranelin, Marcus Belgrave and others. Besides releasing records in the early 1970s, Tribe also used to produce a black awareness magazine for Detroit."

#### VA: *Message From The Tribe LP* (US 05 LP). \$20.00

LP version.

#### VA: *Strata-2-East 2LP* (US 06 LP). \$21.00

Double LP version in gatefold sleeve (last copies on LP; CD is deleted). "Strata-East Records was one the pioneering labels in independent jazz in the USA in the 1970's. Started by musicians Charles Tolliver and Stanley Cowell the label acted as an umbrella for self financed recordings by some incredible jazz musicians. Artists such as Clifford Jordan, Harold Vick, Weldon Irvine, Cecil Mcbee made some of their finest recordings on this label. Creative musicians were given the musical freedom to explore new areas of jazz music leading to spiritual music on the highest plane. *Strata-2-East* is the the second Soul Jazz release on the label (the first is now deleted) and features artists such as Bill Lee, Shirley Scott, Oneness of Juju and more."

#### PAPETE: *Best Of 2LP* (US 07 LP). \$21.00

Double vinyl version in gatefold sleeve. 1997 release. "Papete is one of Brazil's great percussion players. He is also one of Brazil's least known. These recordings are taken from a number of very rare recordings he made in the late 70s in Brazil. Focusing on many of Brazil's folk songs and styles from the northern part of the country, this CD also features Batucadas and Brazilian jazz. Sleeve notes were specially commissioned by one of Brazil's greatest arrangers, Theo de Barros. The addition of nice pictures make this a classy package." CD is o/p(?)

#### MITTOO, JACKIE: *The Keyboard King at Studio One CD* (US 08 CD). \$18.00

"From forming the Skatalites, at age 15, alongside Don Drummond, Roland Alphonso, Tommy McCook and others, to his work as in-house writer, arranger, and producer at Studio One records during the sixties to his own classic recordings, Jackie Mittoo is a defining figure of reggae music. He is also the funkiest keyboard player ever to come out of Jamaica. Here we showcase Jackie's solo work at Studio One, where he earned the name the Keyboard King."

#### MITTOO, JACKIE: *The Keyboard King at Studio One 2LP* (US 08 LP). \$21.00

Double LP version.

#### ESG: *A South Bronx Story CD* (US 10 CD). \$18.00

Long desired best-of compilation covering most of their recorded output, starting with the historically mindblowing debut EP for Factory/99. "ESG were formed in 1978 and are from the South Bronx and based around the Scroggins sisters: Renee (guitar), Marie (congas), Valerie (drums), and Deborah (bass). With the addition of their friend Tito Libran on percussion, the group changed its name from Emerald, Sapphire and Gold to ESG. ESG are still thriving today, and the Scroggins sisters are now joined by two of their daughters, Chistelle and Nicole. The story of ESG is one that gives them a place in three different musical histories — house music, hip hop, and punk. A unique position that few other bands can claim. Their first single contained the all-time dancefloor classics 'Moody' and 'UFO' (produced by Martin Hannett) which placed them at the root of both house and hip hop. ESG were involved with 99 records in the US (as were Liquid Liquid). Owned by ESG's unofficial manager/producer Ed Bahlman, 99 records spearheaded a new wave in US punk/dance groups that became known as No Wave. 99 records, which had a working relationship with labels in the UK like Factory, Rough Trade, and Adrian Sherwood's On-U-Sounds, eventually closed after it lost a protracted court case with Sugar Hill records when Grandmaster Flash's 'White Lines' sampled Liquid Liquid's 'Cavern'. At this period, laws regarding sampling, which would become a part of life for anyone involved in hip hop, were still unclear. ESG (and 99 records) also lost out in many similar cases — ESG's sparse minimal bass and drum sound made them one of the most sampled artists around (in 1993 they wrote a track 'Sample Credits Don't Pay Our Bills'). ESG were immersed in both the New York dance club scene and in the meeting of punk and dance culture. They played all the New York dance clubs like the Paradise Garage, Xenon, and Danceteria, as well as playing with many punk groups (they once played with the Clash and Grandmaster Flash on the same bill)."

#### ESG: *A South Bronx Story 2LP* (US 10 LP). \$21.00

Double LP version.

#### ART ENSEMBLE OF CHICAGO: *Les Stances A Sophie CD* (US 11 CD). \$18.00

"With this release Soul Jazz Records are reissuing a long lost album by the Art Ensemble of Chicago, one of the most important and radical jazz groups to come out of the USA. *Les Stances A Sophie* was recorded in Paris in 1970 and features the regular Art Ensemble members (Lester Bowie, Joseph Jarman, Roscoe Mitchell, and Malachi Favors) alongside the newly recruited drummer Don Moye and Fontella Bass on vocals and piano. Fontella Bass (who was married to Lester Bowie) had a successful career as a soul singer ('Rescue Me' was her biggest hit in the 1960s). The addition of these two performers perhaps explains in some way the uniqueness of this recording, especially 'Theme De Yoyo'. Vocals (and lyrics) alongside a constant drum and bass beat were new elements to the recorded music of the Art Ensemble at this time and this recording would appear to contradict the AEC's ambition for their music to be heard and played simply as sound — with the freedom from accepted forms (blues, jazz, etc.) that were used to describe music. *Les Stances A Sophie* was originally released on EMI France and later in the US on Nessa records. Both editions have been out of print for many years, and Soul Jazz Records is releasing it for the first time in England."

#### ART ENSEMBLE OF CHICAGO: *Les Stances A Sophie LP* (US 11 LP). \$20.00

Vinyl version, packaged in heavy plastic sleeve. Limited remaining stock of this now deleted pressing.

#### OCHO: *1 CD* (US 12 CD). \$18.00

"Soul Jazz Records are reissuing three albums by Ocho, one of the defining bands of the Latin New York Funk sound. Led by Chico Mendoza, Ocho have been featured heavily in Soul Jazz Records *Nu Yorica* series and these reissues are the three definitive albums by the group. Along with other artists such as Ray Barretto, Eddie Palmieri, Joe Bataan and Tito Puente, Ocho mixed Latin, Funk and Jazz in equal measures. The music of Ocho has never been fully available in this country before and Soul Jazz Records are releasing them in their entirety for the first time. These releases come on CD and limited edition vinyl (with plastic sleeve). Ocho 1 includes 'Coco May May' as featured on *Nu Yorica*. Recorded in NYC, 1973.

#### OCHO: *2 CD* (US 13 CD). \$18.00

"Ocho 2 includes 'What are you Doing For The Rest Of Your Life' also featured on the *Nu Yorica* series." Recorded in NYC, 1973.

#### OCHO: *2 LP* (US 13 LP). \$20.00

#### OCHO: *3 CD* (US 14 CD). \$18.00

"And Ocho 3 includes the Latin Funk classic 'Hot Pants Road'. Recorded in NYC, 1974.

#### OCHO: *3 LP* (US 14 LP). \$20.00



**REID, STEVE: Nova CD (US 15 CD). \$18.00**

"This classic album of deep jazz was originally released in 1976. Steve Reid is one of the featured artists on Soul Jazz Records Universal Sounds of America alongside The Art Ensemble of Chicago, Sun Ra and Pharoah Sanders. Steve Reid has played with, amongst others, Freddie Hubbard, Jackie McLean, Dionne Warwick, Archie Shepp, Chief Bey, Olatunji, Arthur Blythe, Lester Bowie, Dexter Gordon, Gary Bartz, James Brown, Dee Dee Bridgewater, Sam Rivers, Leon Thomas, Fela Kuti, Fats Domino, Miles Davis, Sun Ra, Lonnie Smith, Horace Silver! He has played in the house band at Harlem's Apollo Theatre, accompanying artists such as James Brown, as well as playing in Sun Ra's Arkestra! At the start of the 1970s Steve Reid started his own label, Mustevic Sound, on which he released four LPs of which this is one. Self-produced, self-distributed, these records are classic examples of radical thought, both musical and ethical. The concepts of self-determination, spiritual consciousness and musical questioning had become central themes to Jazz musicians ever since the arrival of, on the one hand, John Coltrane and Ornette Coleman, and on the other, Martin Luther King and Malcolm X. As a conscientious objector to Vietnam, Steve Reid spent two years in jail at the end of the sixties. Self-determination became, both politically and musically, became a key factor for many radical Jazz musicians. Artists such as Albert Ayler, Archie Shepp, Sun Ra, Pharoah Sanders all had similar inspiration. Musical collectives such as The Art Ensemble Of Chicago, Tribe (in Detroit), BAG (Black Artists Group) in St Louis all arrived as a means of making music with a different agenda. At the same time independent labels began to release this music; Nessa, Tribe, ESP, Strata-East. As a whole these labels tried to reflect the radical ideas connected with the music in the way the labels were run with many being self-distributed on a small scale. Steve Reid's label, Mustevic sound was one such label. Steve's musical life has taken many turns since this record was originally released at the beginning of the 1970s. This record is a snapshot of that period. Steve Reid is a living example of an artist who has kept true to their musical spirit. He has lived a life within music for over forty years and is still playing. Asked if his son plays an instrument, he replied that, yes, he sometimes drums for some Hip-Hop group called NWA."

**VA: Voodoo Drums CD (US 16 CD). \$18.00**

"Soul Jazz Records brings you the real deal! 19 rhythms of Haitian Voodoo drumming! Recorded in Port-au-Prince, Haiti, this record features The Drummers of the Societe Absolutum Guinen. This music is at the heart of both Latin and African music and this CD explains the connections between the music of Africa, The West Indies and onto America. These rhythms feature heavily in dance music today, especially with artists such as Masters At Work, Joe Claussel, Osunlade and others. Consequently this release comes on both super-loud double vinyl and Universal Sound CD with booklet."

**VA: Voodoo Drums 2LP (US 16 LP). \$21.00**

Double LP version.

**MORRIS & UNITY, BYRON: Blowing Thru Your Mind CD (US 17 CD). \$18.00**

"Byron Morris and Unity released Blow Through Your Mind originally in the US in 1974. The LP was recorded a year earlier at Minot Sound Studios in White Plains, New York. This studio was a favourite with many independent Jazz groups at this time — for instance, many recordings for the independent Strata East Records, co-owned by Stanley Cowell and Charles Tolliver, were made here. Unity was formed with similar values, aims and objectives of many similar groups at the time, as the name suggests. Uniquely, it managed to match the musical and spiritual searching of John Coltrane, Pharoah Sanders and Ornette Coleman alongside an equally experimental New York art-music dimension that was brought into the group by vocalist Jay Clayton, who has performed with, amongst many others, Steve Reich. With bassist Milton Suggs having played in Sun Ra's Arkestra, and Byron Morris studied with Ornette Coleman and Rahsaan Roland Kirk, it is possible to see the path that makes up 'Kitty Bey', twelve minutes of musical intensity, that sounds like nothing else ever recorded. Kitty Bey was originally featured on Universal Sounds of America on Soul Jazz. Originally released on Unity's own EPI label and distributed by hand, this record has remained an underground classic recording for over 25 years."

**MORRIS & UNITY, BYRON: Blowing Thru Your Mind LP (US 17 LP). \$20.00**

LP version.

**VA: Impact! Rare & Unreleased Reggae, Funk, & Soul... CD (US 18 CD). \$18.00**

"From The Vaults Of Impact! and Randy's Records. "Soul Jazz Records are releasing this compilation featuring the cream of Reggae, Funk and Soul from the Impact and Randy's Records label from Kingston, Jamaica. Featuring classic, rare and previously unreleased material this release continues Soul Jazz Records journey through Reggae. Featuring classic productions from Vincent Chin, and later his son Clive Chin, this release features Augustus Pablo, Jackie Mittoo, Tommy McCook, Lloyd Parks and a host of others all alongside the Randy's All Stars in-house band. Randy's began as a record shop in Kingston and shortly progressed to running it's own studio and record label. It's owner, Vincent Chin, later went on start VP records, the largest distributor of Reggae in the US. The tracks featured here are mostly from the 1970s and are some of the funkier Reggae ever to come out of Jamaica, most of them versions of US Funk and Soul tracks popular in Kingston at that time."

**VA: Impact! Pre-Release 45 12" (US 18 EP). \$9.00**

Pre-Release vinyl EP featuring 4 tracks from the upcoming Impact! Rare & Unreleased Reggae, Funk, & Soul... album. Artists include: Hortense Ellis, Randy's All-Stars, Lloyd Parks, and Skin, Flesh & Bones.

**VA: Impact! Rare and Unreleased Reggae, Funk, & Soul... 2LP (US 18 LP). \$21.00**

... From The Vaults Of Impact! and Randy's Records. Double LP Version

**A CERTAIN RATIO: The Graveyard and the Ballroom CD (US 20CD). \$18.00**

"The Graveyard and the Ballroom is the legendary first album by A Certain Ratio. Originally released in 1980 this album has been a collectors item ever since it's initial release on cassette-only by Factory Records. Soul Jazz Records are releasing this album on CD and for the first time on LP. This album is a definitive piece of Post-Punk history and shows A Certain Ratio as leaders in this movement that they helped create along with their label mates Joy Division and other groups such as The Pop Group etc. Produced by the legendary Martin Hannett and Factory head Tony Wilson only 1000 copies were ever originally issued. The CD came with two bonus tracks 'Thin Boys' and 'And Then Again'. The LP come with a limited free 12" of the same two tracks."

**A CERTAIN RATIO: The Graveyard and the Ballroom LP + 12" (US 20LP). \$21.00**

Double vinyl version.

**A CERTAIN RATIO: To Each CD (US 21CD). \$18.00**

"Soul Jazz Records are releasing one of the seminal Post-Punk albums of all time. Following on from last month's The Graveyard and The Ballroom, ACR's To Each was their first full studio album and was produced by the legendary Martin Hannett and originally released on Factory Records in 1981. ACR's To Each was recorded in East Orange, New Jersey. Here ACR mixed Funk, Dub, Percussion and Electronics to create a truly unique sound and the album was instantly hailed a classic. A Certain Ratio were friends and label mates of Joy Division

and the two groups (especially the singing of Simon Topping and the late Ian Curtis respectively) showed similarities in sound. ACR's Funk however was all their own and led the way for the future sound of groups such as New Order in mixing dance and punk. These sessions in New Jersey actually produced two classic albums — After the completion of To Each, ACR gave over their remaining free studio time to a group they had just seen in New York City, ESG, who recorded their classic first album here for Factory/99 Records, also produced by Martin Hannett. This album comes with two bonus tracks 'Abracadabra' and 'Somnadub'. Sounding like King Tubby meets Sun Ra, these tracks were originally released as a 12" single independently a few months after this album under the pseudonym Sir Horatio (!) and have been a collectors item ever since."

**A CERTAIN RATIO: To Each 2LP (US 21LP). \$21.00**

Double LP version.

**A CERTAIN RATIO: Sextet CD (US 22CD). \$18.00**

"Sextet is the definitive third album released by A Certain Ratio. Originally released on Factory Records, the album mixes Post-Punk/Funk with New York Dance. The album also shows heavy African, Latin and Brazilian influences and shows ACR once again as a group ahead of their time. Soul Jazz Records are releasing this record as their latest in the series of ACR releases. This album is a definitive piece of Post-Punk dance history and shows A Certain Ratio as leaders in this movement that they helped create along with their label mates Joy Division and other groups such as The Pop Group etc. The CD comes with two bonus tracks 'Kether Hot Knives' and 'Funuzekea'. The LP comes with a limited free 12" of the same two tracks."

**A CERTAIN RATIO: Sextet 2LP (US 22LP). \$21.00**

Double LP version.

**REID AND THE MASTER BROTHERHOOD, STEVE: Rhythmatism CD (US 23CD). \$18.00**

"Soul Jazz Records are releasing this second release of deep spiritual jazz by Steve Reid and The Master Brotherhood, entitled Rhythmatism. Steve Reid is a true pioneer of US left-field deep jazz. This release, originally released in 1976, is one of four albums Steve Reid recorded on his own tiny Mustevic record label in the 1970s and has a defining sound. This release follows on from the earlier Steve Reid album, Nova, also released on Soul Jazz Records. Steve Reid is steeped in musical history. He played in Sun Ra's Arkestra, was a Motown session drummer and backed James Brown at the Apollo! He was imprisoned during the Vietnam war as a conscientious objector and lived in Africa in the early 1970s. Steve Reid has also worked with Freddie Hubbard, Gary Bartz, Ornette Coleman, Lester Bowie, Fela Kuti, Leon Thomas, Miles Davis and many more. There were only 1000 copies of this record pressed when it was originally released in 1974 and it has been a collectors' album ever since. Soul Jazz Records are releasing this record for the first time ever in the UK."

**REID AND THE MASTER BROTHERHOOD, STEVE: Rhythmatism LP (US 23LP). \$20.00**

LP version.

**BELGRAVE, MARCUS: Gemini CD (US 24CD). \$18.00**

"Soul Jazz Records are re-issuing a lost classic deep jazz album by Marcus Belgrave entitled Gemini. Marcus Belgrave is featured on the recent Carl Craig album The Detroit Experiment, which includes a new version of the classic track 'Space Odyssey' which features here. Originally released in 1974 on the independent Tribe Records, this album features many of the Detroit heavyweight artists such as Wendell Harrison and Phil Ranelin who have both had releases on Chicago's Hefty Records where they have worked with and been re-mixed by current artists such as Telefon Tel Aviv, Morgan Geist, Prefuse 73 and Kirk Degiorgio amongst others. Marcus Belgrave's musical career over 4 decades. He has worked with everyone from Sun Ra to Charles Mingus, from McCoy Tyner to Clifford Brown. He worked as part of the Tribe collective in Detroit, working with the same ideology as their musical neighbours, The Art Ensemble of Chicago. He has consistently broken down musical barriers, from playing with Was (Not Was) in the 1970s to his current work with Carl Craig in The Detroit Experiment. There were only 1000 copies of this record pressed when it was originally released in 1974 and it has been a collectors' album ever since. Soul Jazz Records are releasing this record for the first time ever in the UK."

**BELGRAVE, MARCUS: Gemini LP (US 24LP). \$20.00**

LP version.

**UNIVERSE (ITALY):****PERREY/G. KINGSLEY, J.J.: The In Sound From Way Out LP (UV 011 LP). \$21.00**

"Their 1st album originally released in 1966 on Vanguard is a must for all the new fans of everything recently labelled as lounge, cocktail, incredibly strange music and space age pop. This 'then-futuristic electronic pop' is the result of 275 hours of work and several miles of tape. The duo combined electronic sounds from oscillators and tone generators with feedback loops and natural instruments to create something close to pop melodies and now, 30 years later, everyone from Stereolab to the Beastie Boys is borrowing ideas from Perrey-Kingsley. Original artwork. 180 gram vinyl."

**HENDERSON, JOE: Power To The People CD (UV 012). \$15.00**

"In this record (originally released by Milestone in 1969) tenor sax player Joe Henderson was helped by an all-star group including Herbie Hancock, Ron Carter, Jack De Johnette and Mike Lawrence. This album has many classic moments including the original version of 'Black Narcissus', 'Isotope', 'Lazy Afternoon' and the free-form 'Foresight And Afterthought'."

**CORYELL, LARRY: Spaces CD (UV 013). \$15.00**

"Fine CD reissue of Larry Coryell's second record as bandleader for Vanguard, from 1970, finding him in a decidedly heavier territory than on his 1969 debut for the label Lady Coryell, which featured the core trio of Coryell and giants Elvin Jones and Jimmy Garrison. Conversely, the group on Spaces is a who's who of some of the architects of fusion, Larry teaming up with John McLaughlin, Chick Corea, 'Count' Miroslav Vitous and Billy Cobham, and it doesn't seem like it's much of a stretch to imagine this record occupying a hallowed place near the bong in sundry 'sheds' and Berkeley dorm rooms not long after it dropped. Striking a pretty thrilling balance between hard electric bop with frequent nods to a more hard rockist type vibe, the players barely seem to come up for breath for the entire ride. Between Coryell and McLaughlin's quid pro quo guitar wars one might think that there would barely be 'space' at all for the other players, but in some ways the 'sidemen' provide some of the most peaked moments. Especially Vitous, who resorts to his bow often, provided some danky atmospheres and a couple of solos that seem to rescue the record. There are two bonus cuts here as well, and the first, an 11+ minute Larry Young tune called 'Tyronne' is pretty awesome. Corea's playing on this track is especially fine, w/ some keyboard stabs that could be baby steps towards the alien sound of Miles' most tweaked 70's work (On The Corner et al.)." — Billy Kiely

**RA & THE BLUES PROJECT, SUN: The Sensational Guitars Of Dan & Dale: Batman And Robin CD (UV 016). \$15.00**

"Originally released in 1966 as a children's record of 'Batman And Robin' for Tifton Record

Company. Tom Wilson produced the session with Sun Ra on organ helped by Jimmy Owens (trumpet), Tom McIntosh (trombone), Al Kooper (when Sun Ra wasn't playing), Danny Kalb (guitar) and the rest of The Blues Project under the name of The Sensational Guitars Of Dan And Dale. 11 tracks. Original artwork."

**RA & THE BLUES PROJECT, SUN: *The Sensational Guitars Of Dan & Dale: Batman And Robin* LP (UV 016 LP). \$21.00**

Gatefold sleeve... 180 gram vinyl.

**RA, SUN: *The Sensational Guitars of Dan & Dale: Batman & Robin* PIC. DISC (UV 016PIC LP). \$21.00**

"Here's the stunning picture disc version of this Sun Ra classic. Originally released in 1966 as a children's record of *Batman & Robin* for Tifton Records, this Tom Wilson produced session with Sun Ra on organ features The Sensational Guitars of Dan & Dale. Includes trumpeter Jimmy Owens, trombonist Tom McIntosh, Al Kooper (when Sun Ra wasn't playing) & guitarist Danny Kalb."

**RA, SUN: *The Other Side Of The Sun* CD (UV 017). \$15.00**

"Originally released 1979 on the Sweet Earth label. 5 tracks recorded with the Arkestra at Blue Rock Studios in New York City on November 1, 1978 and January 4, 1979. Original artwork."

**RA, SUN: *The Other Side Of The Sun* LP (UV 017 LP). \$21.00**

Gatefold sleeve... 180 gram vinyl

**YARBROUGH, CAMILLE: *The Iron Pot Cooker* CD (UV 019). \$15.00**

"As the liner notes to this overlooked album released by Vanguard in 1975 attest, Camille Yarbrough blazed a trail for artists like Lauryn Hill and Erykah Badu. Her rootsy grooves and free-flowing poetry easily rank with the best work of Gil Scott Heron, and the songs of this album still stand up well after 25 years. Definitely to be recognized as a very important work."

**CORYELL, LARRY: *Basics* CD (UV 020). \$15.00**

"A guitar player that needs no introduction, here with one of his less known but still great albums, recorded between 1968 and 1969, and originally released by Vanguard in 1975. The line-up features Ron Carter, Chuck Rainey, Bernard Purdie and Ray Mantilla. Long out of print and finally available on CD."

**CORYELL, LARRY: *Coryell* CD (UV 021). \$15.00**

"1st album recorded for the Vanguard label in 1969 by this sensational guitarist. Rhythmic, melodic, and even lyrical at times, Coryell's masterful playing is impressive. Most of the tracks are instrumentals and the highlight is the fearsomely funky 'The Jam With Albert'. Featuring Ron Carter, Bernard Purdie, Mike Mandel and Jim Pepper."

**CORYELL, LARRY: *At The Village Gate* CD (UV 022). \$15.00**

"This powerful performance for an enthusiastic NYC crowd has Hendrix's spirit (the live show was recorded for the Vanguard label in 1971 only four months after Jimi's death). Coryell on stage with rock-solid bassist Mervin Bronson and inventive drummer Harry Wilkinson. Contains a version of Jack Bruce's 'Can You Follow?'"

**JOHN BERBERIAN ENSEMBLE, THE: *Music From The Middle East* CD (UV 023 CD). \$15.00**

"The 3rd album originally released in 1966 on Roulette. Middle East ethnicity from New York City a long time before the hyped World Music movement. John Berberian, an accomplished oud player and a student in Business Studies at Columbia University in the mid-60s, gathered around him a troop of skilled musicians to perform the music of his forefathers. With a foundation of traditional music from Turkey, Armenia, Greece, Arabia and North Africa, they created a captivating blend of exotic rhythms, melodies and improvisations transporting the listener to bustling bazaars and scorched sands. Original artwork."

**JOHN BERBERIAN ENSEMBLE, THE: *Music From The Middle East* LP (UV 023 LP). \$21.00**

LP version, 180 gram vinyl.

**CORYELL, LARRY: *Offering* CD (UV 028 CD). \$15.00**

"This album (originally released in 1972 on Vanguard) directly anticipated the formation of Larry Coryell's Eleventh House. In fact, the guitarist is joined by a future member, keyboardist Mike Mandel, and the style of fusion is similar to what would be later developed. Steve Marcus contributes some fiery soprano solos, while bassist Mervin Bronson and drummer Harry Wilkinson push the soloists. For listeners who enjoy hearing rock-oriented jazz. Original artwork."

**CORYELL, LARRY: *The Real Great Escape* CD (UV 029 CD). \$15.00**

"A killer 1973 progressive fusion album from the renowned jazz guitarist. Wah-wah, feed-back, and effects were pushing his cutting guitar sound in a rock direction. Some cosmic jazz moments are aided by ARP synth. The band featured Steve Marcus, Mike Mandel and Mervin Bronson along Harry Wilkinson and Earl Derouen. Jazz, rock, blues and psychedelic influenced grace this heavy group workout which originally appeared on Vanguard. Julie Coryell contributes additional vocals and the horn arrangements are by Bryan Wells."

**CORYELL, LARRY: *Restful Mind* CD (UV 033 CD). \$15.00**

"Jazz fusion guitarist extraordinaire recorded this introspective album following early '70s recordings with John McLaughlin and Chick Corea that had raised his playing to another level. Coryell is joined here by fellow Vanguard recording band, the highly influential ethno-jazz unit Oregon (Ralph Towner, Colin Walcott and Glen Moore). This album was recorded in 1975. 2 outstanding long improvisations are highlights of the five tracks. This is a career highlight capturing Coryell at his best in a subdued and thoughtful mode. Original artwork."

**TURNER, IKE & TINA: *Portrait In Blues* 3CD (UV 035 CD). \$46.00**

"56 songs, total running time of 160 minutes on this exquisite 3CD set compiling four albums from the end of the '60s by the fiercest couple in pop music ('So Fine', 'The Hunter', 'Cussin', 'Cryin' & Carryin' On' and 'Outta Season'). The collection contains the four original LPs plus four bonus tracks recorded live. 'So Fine' was a strictly hardcore R&B funk album with some of Tina's grittiest vocal on record. The album made little impact commercially due to being so damn raw. The duo issued 8 albums in 1969 of pure soul R&B, riding the wave of their Spector produced masterwork 'River Deep Mountain High'. This massively productive period resulted in working with Bob Krasnow (who was working with Beefheart) as a producer who stripped back the sound to a Stax raw-minimal funk that sounds electrifying to this day on *The Hunter* — an extraordinary often overlooked album."

**RA, SUN: *It's After The End Of The World* CD (UV 070 CD). \$15.00**

"Recorded live at the Donaueschingen Music Festival on Oct. 17, 1970 and at the Berlin Jazz Festival on Nov. 7, 1970, at a time when Sun Ra's Arkestra (featuring Alan Silva, Leroy Taylor, Lex Humphries, etc.) was one of the most innovative things happening the already innovative avant-garde jazz scene. Lounge soundscapes from outer space — in Ra's music we find elements of jazz, blues, tribal music, the occult, etc., etc., — creative genius beyond measure who guarantees a mind-altering aural experience every time."

**RA, SUN: *It's After The End Of The World* LP (UV 070 LP). \$21.00**

LP version, gatefold sleeve. "Recorded live at the Donaueschingen Music Festival on Oct. 17, 1970 and at the Berlin Jazz Festival on Nov. 7, 1970, at a time when Sun Ra's Arkestra (featuring Alan Silva, Leroy Taylor, Lex Humphries, etc.) was one of the most innovative things happening the already innovative avant-garde jazz scene. Lounge soundscapes from outer space — in Ra's music we find elements of jazz, blues, tribal music, the occult, etc., etc., — creative genius beyond measure who guarantees a mind-altering aural experience every time." 180 gram vinyl.

**RA & HIS ARKESTRA, SUN: *Live At Montreaux* 2CD (UV 075 CD). \$32.00**

"Recorded live at the 1976 Montreaux Jazz Festival. Elements of jazz, blues, African tribal music, trance and the occult — Sun Ra is one of the top innovators of 20th century music — not to be left out of any music collection. A cover of Billy Strayhorn's 'Take The A Train' stands out among the many original Arkestra pieces."

**RA & HIS ARKESTRA, SUN: *Live At Montreaux* 2LP (UV 075 LP). \$32.00**

Double LP version, full color gatefold sleeve.

**RA, SUN: *Live In Paris at The Gibus* CD (UV 079 CD). \$16.00**

"Recorded live in Paris in 1973, Sun Ra and his Arkestra create a magical atmosphere that is difficultly reproduced in-studio. Improvisation is, in fact, the primary impetus behind the band, therefore making a live setting an essential element. As usual, Sun Ra never forgets the roots of jazz music and among his original pieces, we find Jelly Roll Morton's classic 'King Porter Stomp'. Another important testimony to one of the greatest innovators in jazz."

**RA, SUN: *Live In Paris at The Gibus* LP (UV 079 LP). \$21.00**

LP version, deluxe gatefold sleeve.

**RA, SUN: *Nuits De La Fondation Maeght Vol. 1* CD (UV 080 CD). \$16.00**

"Volume 1 features the first half of Sun Ra and his Arkestra's live performance at the Fondation Maeght in France in 1970. Opening with 'Enlightenment', sung by Sun Ra and June Tyson, and followed by 'The Star Gazers', a keyboard piece that introduces 'Shadow World', characterized by Marshall Allen's chilling sax solo. However, the apex is reached by 'The Cosmic Explorer', a 20 min 'multiple keyboards freakout'. These inimitable moments captured on this recording, confirm the greatness of this ensemble."

**RA, SUN: *Nuits De La Fondation Maeght Vol. 1* LP (UV 080 LP). \$21.00**

LP version, deluxe gatefold sleeve.

**RA, SUN: *Nuits De La Fondation Maeght Vol. 2* CD (UV 081 CD). \$16.00**

"Part two of Sun Ra's 1970 appearance at the Fondation Maeght. An important document for this innovator of jazz. Improvisation, percussion, Afro rhythms, mysticism, and the occult — all this and more is what the Sun Ra universe is made of. One of the most mysterious and fascinating figures in the history of jazz."

**RA, SUN: *Nuits De La Fondation Maeght Vol. 2* LP (UV 081 LP). \$21.00**

LP version, textured gatefold sleeve.

**MARLEY, BOB: *Jamaica Joint Jump* 2CD (UV 083 CD). \$32.00**

"This double CD collection compiles Bob Marley's early singles compiles (originally released on 45s and distributed on a local level before Marley became a star). A fundamental release for all fans of Jamaican music, and for anyone wanting to become more familiar with the roots of reggae and ska, and this unforgettable artist."

**HOPKINS, LIGHTNIN': *Mojo Hand* CD (UV 089 CD). \$16.00**

"One of Lightnin' Hopkins' greatest and rarest releases is now out on both CD and LP. *Mojo Hand* (originally released on the Fire labe in 1960) is particularly interesting because it presents Hopkins in a context that ranges from blues to classic R&B. The album's title track, originally released as a single, has become one of the artist's signature tunes. While 'Have You Ever Loved A Woman' features Hopkins on piano, 'Glory Be' is characterized by Hopkins' trademark guitar playing. 'Sometimes She Will' is also characterized by Hopkins' instantly recognizable guitar and pronounced vocals, while 'Awful Dreams' is notable for its apocalyptic text. Featuring six bonus tracks."

**HOPKINS, LIGHTNIN': *Mojo Hand* LP (UV 089 LP). \$21.00**

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**SUMAC, YMA: *Voice Of The Xtabay* 10" (UV 092 EP). \$15.00**

"These two 10", recorded by Yma Sumac in the early fifties, can be considered some of the best recordings of her career. Surrounded by mystery and legend, this mesmerizing vocalist (whose origins still remain unknown) has been blessed with an almost unbelievable vocal range, and her unique style has always attracted attention, particularly after the so-called 'exotica' boom. Arrangements by Moses Vivanco (who would follow Yma through most of her career) and Les Baxter (responsible for almost single-handedly spawning the exotica genre). Yma's suggestive vocal atmospheres evoke the mystery of the unknown. She is an extraordinary talent who has been a source of inspiration for countless artists."

**SUMAC, YMA: *Inca Taqui* 10" (UV 093 EP). \$15.00**

**JAMES, SKIP: *Hard Time Best* CD (UV 094 CD). \$16.00**

"One of the first great Delta blues men, Skip James has influenced everyone from Robert Johnson to Eric Clapton and his Vanguard releases helped write the essential pages in the book of country blues. This exclusive Horizon release brings together a collection of James' most important Vanguard works including rare tracks and live versions of his own compositions as well as renditions of traditional blues numbers, making this 20 track CD the definitive Skip James retrospective."

**JOHNSON, BLIND WILLIE: *The Soul Of A Man* CD (UV 096 CD). \$16.00**

"Blind Willie Johnson (1902-1947) is one of the great gospel blues legends. Initially a preacher who gave sermons in the street, Johnson first became known for his powerful voice, but it was his masterful slide guitar playing that would soon write his name in the annals of blues. He recorded around 30 songs between 1928-1931, many of which would be covered by the likes of Bob Dylan, Eric Clapton and Ry Cooder ('Dark Was The Night' inspired Cooder for the soundtrack of Paris, Texas). The track 'If I Had My Way' was a success in the 1960s for Peter, Paul and Mary and *The Soul Of A Man* will give the title to a new Wim Wenders film telling the story of Johnson, Skip James and JB Lenoir. This 78 min 25 track collection includes much of Johnson's recorded work making it an essential tribute to this artist."

**SUMAC, YMA: *Legend Of The Sun Virgin* LP (UV 099 LP). \$21.00**

"At the beginning of the 1950s, when the first recordings of Yma Sumac came on the market, many were bewitched by her extraordinary voice. Mysterious and fascinating, the music of Yma Sumac is experiencing a much deserved revival, thanks to the rediscovery of the 'exotica' genre. *Legend of the Sun Virgin*, released in 1954, can be considered one of Yma Sumac's most theatrical albums, and thanks to the suggestive atmospheres created by composer Moises Vivanco (a fixture on many Yma Sumac albums) one of the most interesting albums in the genre. 180 gram vinyl."

**HOLIDAY, BILLIE: *Good Morning Blues: Complete Columbia Recordings 1933-1950* 9CD BOX (UV 100 CD). \$100.00**

"This definitive nine CD box set, celebrating one of the most important voices in the history of jazz, contains everything Billie Holiday ever recorded for Columbia, from 1933 to 1950. Accompanied by the musicians who helped her make jazz history (Benny Carter, Duke Ellington, Count Basie and Eddie Heywood, etc) and their orchestras (featuring Lester Young, Buck Clayton, Kenny Clarke, Ben Webster and Art Tatum, to name a few). 230 tracks in all — over eleven hours of non stop Lady Day. Also includes booklet with extensive liner notes and photos."

**JOHNSON, ROBERT: *The Complete Recordings Vol. 1 LP* (UV 103LP). \$21.00**

"Go down to the crossroads with the vinyl first volume of the complete recordings of the most legendary figure in blues history. First part of a two volume collection dedicated to the controversial bluesman, the man that sold his soul to the devil. 20 tracks including alternate takes of 'Kindhearted Woman Blues', 'Rambling On My Mind', 'Crossroad Blues'."

**BAXTER AND HIS ORCHESTRA, LES: *Ritual of the Savage LP* (UV 104LP). \$21.00**

"Considered by most as the birthplace of 'exotica,' this seminal 1952 Capitol release by Les Baxter is once again available on vinyl with one bonus track. Features the hit 'Quiet Village'." 180 gram vinyl.

**PATTON, CHARLEY: *The Vocalion Recordings LP* (UV 105LP). \$21.00**

"A collection of songs recorded in 1934 for the mighty Vocalion label by the godfather of delta blues, the man whose songs and style have been a big influence for the likes of Robert Johnson, Howlin' Wolf and John Lee Hooker." 180 gram vinyl.

**WATERS, MUDDY: *Down on Stovall's Plantation CD* (UV 111CD). \$16.00**

"Library of Congress field recordings done by Alan Lomax from 1941-1942, featuring Muddy with Percy Thomas on guitar, Louis Ford on mandolin, and Henry Sims on violin. Capturing Muddy in a string-band context playing his earliest repertoire, this is a major historical document."

**WATERS, MUDDY: *Down on Stovall's Plantation LP* (UV 111LP). \$21.00**

LP version.

**MCTELL, BLIND WILLIE: *A to Z Blues (Biograph Recordings) CD* (UV 112CD). \$16.00**

"Blind Willie MCTell Library of Congress recordings, cut in 1950 and previously issued on Biograph. Highlights among the 20 remastered tracks are the Delta blues classics 'Brown Skin Woman,' 'A to Z Blues,' and two takes each of 'Pal of Mine' and 'Sending up My Timber.' Highly recommended to anyone who has an interest in early American acoustic blues."

**MCTELL, BLIND WILLIE: *A to Z Blues (Biograph Recordings) LP* (UV 112LP). \$21.00**

LP version.

**HOPKINS, LIGHTNIN': *Ground Hog Blues (The 'Sittin' in With' Sessions) 2CD* (UV 115CD). \$32.00**

"This fabulous reissue on a double CD set collects the famed sessions that Hopkins recorded between 1950 and 1952 for Bob Shad's Sitting In With label. During the sixties this legendary bluesman had his career revamped by a generation of musicians that rediscovered the roots of blues, such as Pete Seeger and Joan Baez — whom he played with at the Carnegie Hall in NYC — Jefferson Airplane and the Grateful Dead, when his style became a musical must for the hippie generation."

**HOOKER, JOHN LEE: *Down Home Blues CD* (UV 116CD). \$16.00**

"One of the most important bluesman of all times, the Hook was undoubtedly influenced by 1920s Delta Blues, although his style and unique class also made him a rising star throughout all the past century (he was awarded a memorable Grammy in 1990). *Down Home Blues* features early 1950s recordings and a lonely artist with his gritty instrument, only sometimes accompanied by a piano or a brass quartet."

**HOOKER, JOHN LEE: *Down Home Blues LP* (UV 116LP). \$21.00**

LP version.

**TERRY & BROWNIE MCGHEE, SONNY: *Key to the Highway (The Sittin' in With Sessions) CD* (UV 117CD). \$16.00**

"When you say 'duo' in blues history, you are actually saying Terry and McGhee. Both born in 1911, they walked the blues road together until mid 1970s. Terry's harmonica is responsible for one of the most imitated songs for fans of this instrument, the famous 'Chasin' The Fox', while Brownie McGhee is an unmistakably talented vocalist and guitar genius. Featured here are the 'Sittin' In With' sessions, rare studio takes produced by Bob Shad for his own label."

**BARRETTO, RAY: *Fuerza Gigante 2CD* (UV 118CD). \$32.00**

"A double CD set that captures all the salsa power of this ensemble led by Mr. Barretto. Please don't fall apart when you hear his congas solos, even though it would be understandable, considering how astonishing and incredible this musician is. Furthermore, Adalberto Santiago is the perfect vocalist for this beloved genre by all the dancers of the world." Recorded live, 4/27/01.

**SUMAC, YMA: *Mambo! LP* (UV 120LP). \$21.00**

"Here's Yma Sumac's 1954 personal take on Mambo, a dance and musical style that was very popular at the time. Our beloved Queen of Exotica performs 11 mambo dances that immediately became 11 gems with only the help of her peculiar and unique vocal technique that made the history of 'incredibly strange music'."

**UNSOUNDS (NETHERLANDS):****MATTHEWS/ANDY MOOR, KAFFE: *Locks CD* (U 02 CD). \$12.00**

"Live convertor Kaffe Matthews and sonic guitarist Andy Moor (The EX/Kletka Red/Dog Faced Hermans) first performed together as an improvised duo in London in 1998. The combination of Andy's energetic guitar work and Kaffe's serene, highly focused live sampling technique blends to create a unique hybrid sound world. They produce a dark, textural sound with extremes in dynamics from barely audible blips and squeaks to massive walls of joyful noise often backed by bizarre rhythmic patterns and melancholic drones. This CD is a collection of live and studio recordings of their improvisations from the last two years."

**MOOR, LEHN, BUTCHER: *Thermal CD* (U 04 CD). \$16.00**

"*Thermal* is a set of improvisations by Andy Moor, John Butcher and Thomas Lehn. Taking the sonic possibilities of their respective instruments (electric guitar, saxophones and EMS synth) through surprising and playful avenues, this is an exquisite example of the meeting of three experienced improvisers, each bringing to this exchange the perspective of their mixed musical backgrounds. Andy Moor is known for his long time association with the EX, Kletka Red, and Dog Faced Hermans, he has a original vibrant style of guitar playing and in recent years has collaborated with many musicians in the improvised music scene. John Butcher is one of the most highly respected saxophone players of our time, as a solo artist he performs worldwide and is associated with musicians such as Fred Frith, Misha Mengelberg, and Derek Bailey. Thomas Lehn has an individual style of musical expression that is rooted in the experience of a broad spectrum of musical fields that encompasses con-

temporary classical music and new electronic improvisation. The electronic equipment he uses consists of analogue synthesizers of the late 1960s. He is associated with musicians such as Gerry Hemingway and Marcus Schmickler, Eugene Chadbourne, and Mimeo amongst many others."

**VA: *Kraakgeluiden: Document 1 CD* (U 06 CD). \$16.00**

"*Kraakgeluiden*, a series of improvised music-performances involving acoustic and electronic instruments, was started in 1999 by a group of musicians in Amsterdam. The central idea of the series is to encourage musicians and composers from Amsterdam and elsewhere to experiment with the electronic medium in a live, improvised setting. They perform in combinations, which include musicians with whom they have never performed before. The selection of recordings on this CD aims at representing the diversity and the quality of the *Kraakgeluiden* improvised sessions." Appearing on this CD are: Sasha Agranov - Ab Baars - Henk Bakker - Richard Barrett - Justin Bennett - Jaap Blonk - Dirk Bruinsma - Stephanie Büttrich - Sakir Oguz Buyukberber - Lucio Capece - Jeff Carey - Marko Ciciliani - Tobias Delius - Huib Emmer - Walter Fabeck - Cor Fuhler - Carlos Galvez - Bjornar Habbestad - Steve Heather - Rozemarie Heggen - Gudrun - Hrund Hardadottir - Hilary Jeffery - Yannis Kyriakides - Anne La Berge - Yoshio Machida - Lou Mallozzi - Colin McLean - Andy Moor - Koen Nutters - Paul Obermayer - Morten J. Olsen - Dragan Pajic Pajo - Gert-Jan Prins - Alan Purves - Robert van Heumen - John Richards - Matt Rogalsky - Michael Vatcher - Cesar Villavicencio - Michael Vorfeld - Joe Williamson.

**UPSETTER:****PERRY, LEE: *Best Of Lee Perry LP* (UP 002 LP). \$12.00**

"A very limited repress of a collection of Lee Perry tracks concentrating on vocal cuts from the Upsetter himself, which mainly date from the mid 70's."

**UPSETTER RECORDS:****FLESH EATERS, THE: *Ashes Of Time CD* (UPCD 001). \$12.00**

A semi-surprising return of the Flesheaters moniker from Chris D, resurrecting his original label imprint as well. Originating in the late 70s LA punk scene, the Flesheaters peaked with one of the quintessential American rock albums, *A Minute To Pray, A Second to Die* in 1981 on Slash. A series of albums followed under the aegis of Divine Horsemen, Stone by Stone, solo Chris D and then the Flesheaters again throughout the next 15 years. *Ashes Of Time* sounds totally out of time and could have been a mid-80s follow up to *Devil's River*, in terms of style & atmosphere. "A total of fifteen songs ranging from the aggressive, anthemic feel of previous Flesheaters endeavors to the more melodic hard rock of Chris D's mid-80s combo Divine Horsemen. Featured musicians are Chris D.; Robyn Jameson; drummer Johnny Ray; guitarists Jeff Vengeance and Larry Schemel; backing vocalists Juanita Myers and Erika Wea.. Also helping on backing vocals for six of the tracks is former Divine Horsemen co-lead singer Julie Christensen." Limited stock.

**URAL 13 (FINLAND):****URAL 13 DIKTATORS: *Techno Is Dead CD* (U13 001 CD). \$15.00**

"Two years after their debut album *Total Destruction* Ural 13 Diktators open a door to their world with a mind blowing album *Techno Is Dead*. After their series of 14 most highly successful releases from Diskossa EP (1998) to Disco Kings (2001) what less could you expect than 12 tracks on three 12" vinyl on beautifully designed double folded sleeve or on a digi-packed CD, composed with the same and even more highly energizing feeling which you have noticed if you have had the chance to follow their releases from the very beginning. *Techno Is Dead* is a crossover between the whole musical scene of the 80s through Hi-NRG Disco to Rock and Pop without falling to ride with cheap clichés or ripped samples. Ural13 Diktators haven't gone through their vinyl collection to find records to sample — quite the opposite. All the tracks are completely written and produced by these two fins. This special futuristic Ural 13 Diktators sound is guaranteed to blast sound systems at clubs around the world with heavy club beats and strong steady bass-lines."

**URAL 13 DIKTATORS: *Techno Is Dead 3LP* (U13 007 LP). \$19.00**

Triple LP version, gatefold sleeve. Same 12 tracks as the CD

**URBAN GEEK RECORDS:****ONE RING ZERO: *As Smart As We Are CD* (UGR 035CD). \$14.00**

"Imagine the finest anthology of writing possible, and then imagine that writing put to music... You're imagining *As Smart As We Are*, a book-cum-CD to be released by Urban Geek Records. Many of North America's bestselling and prize-winning authors, have contributed original lyrics (and in some cases their musical skills) to this CD of music by Brooklyn lit-rock band One Ring Zero." Contributing Authors: Jonathan Ames, Margaret Atwood, Paul Auster, Clay McLeod Chapman, Dave Eggers, Amy Fusselman, Neil Gaiman, Myla Goldberg, Ben Greenman, Daniel Handler, A.M. Homes, Denis Johnson, Lawrence Krauser, Jonathan Lethem, Rick Moody, Aaron Naparstek, and Darin Strauss. Deluxe hardcover book packaging.

**URBAN SUBSTANCE (NETHERLANDS):****DJ GODFATHER: *Ghetto Tech: Detroit CD* (USR 007 CD). \$15.00**

"This mix CD for Urban Substance, an imprint that has already established a name for itself showcasing some of the U.S.'s more underground talents, marks the first time DJ Godfather has rocked it for a UK label. It's a typically raw representation of Godfather's breakneck mixing style — high tempo, high energy, and crammed with the kind of hip-hop techniques that have secured his reputation both at home and abroad as an incendiary performer of the highest calibre."

**URBAN THEORY (UK):****VA, FREESTYLERS: *Electro Science 2CD* (URB 003CD). \$21.00**

"An Old Skool Electro album. The demand for these brilliant classics is still very strong. Features THE classics by Cybotron (aka Juan Atkins), Herbie Hancock, Man Parrish, Newcleus, Grandmaster Flash & Melle Mel, Rockers Revenge, and more! No b-side filler here folks — these be da hits! So get body-poppin'." CD 1 (Mixed) Tracklisting: Time Zone: "(Intro)", Mantronix: "Needle To The Groove", Davy DMX: "One For The Treble (Fresh)", Grandmaster Flash & The Furious Five: "The Adventures Of Grandmaster Flash On The Wheels Of Steel", West Street Mob: "Break Dancin' Electric Boogie", Herbie Hancock: "Rockit", Time Zone: "Wildstyle", Newcleus: "Jam On It", Man Parrish: "Boogie Down Bronx", G.L.O.B.E & Whiz Kid: "Play That Beat Mr DJ", Rockers Revenge feat. Donna Galvin: "Walking On Sunshine", Tyrone Brunson: "The Smurf", Afrika Bambaataa & Soul Sonic Force: "Looking For The Perfect Beat", Cybotron: "Clear", Planet Patrol: "Play At Your Own Risk" CD 2 same tracks,



un-mixed.

**CLAUSELL, JOE: *Music Is... A Reason To Celebrate* 2CD (URB 006CD). \$21.00**

"Joe Clausell is one of today's hottest producers & DJ's, especially familiar to those who have had the opportunity to attend a night at New York's legendary Body & Soul where Joe is a resident. Being involved in both Dancetracks, another of New York's musical institutions & being solely responsible for the prolific label Spiritual Life Music, Joe's activities reflect his musical influences from rock & pop to African & Latin & are clearly demonstrated in the innovative & danceable tracks he produces. BBE & Urban Theory are proud to present Joe Clausell and an album which illustrates an evening with him & which shows the listener that he is more than just a house DJ. *A Reason To Celebrate* stretches boundaries by presenting us with a diverse number of tracks from Ronny Jordan and War to the Hispanic genius of Jorge Ben and Hector Lavoe. This album allows the listener a new way of looking at & listening to world music, so open your ears & your mind & start dancing!" Also features: Bhaki Mseleki, Robin Beck, Drum Dance, Earl Flint, Black Blood, Syreeta, Yambu, Richie Havens, King Sunny Ade, Imagination, Modnda Michiru, Maynard Ferguson, Hector Lavoe, Bob Marley, Pat Metheny, Luis Gasca, The Band That Came To Earth, Jermaine Jackson, The Sounds Of Blackness, The Spirit Of Atlantic, Pam Todd & The Love Exchange.

**VA: *Disco Spectrum 3* 2CD (URB 007CD). \$23.00**

"*Disco Spectrum 3* is a reaction to the over commercialization of dance music and represents the overlooked classics from the 70's and early 80's that were played in the clubs, but left off the radio programmers playlists. These songs didn't make the Top 40's, but were beloved by the denizens of clubs who set the trends. The endless search for the roots of house music and the decades of club culture that many of us missed out on has its best ever representation with this exciting new release. Compiled by disco house legend Joey Negro and producer, compiler, and writer Sean P, *Disco Spectrum 3* resurfaces the lost classics of Denise Lesalle, the underrated Motown artist Syreeta, BT Express, and a handful of less known but equally respected acts."

**VA: *Disco Spectrum 3: Compiled by Joey Negro* 3LP (URB 007LP). \$22.00**

Triple LP version.

**QUESTLOVE: *Babies Making Babies* CD (URB 008CD). \$17.00**

"*Babies Making Babies* is a collection of rare groove tracks designed for lovers and compiled by Ahmir 'Questlove' Thompson of The Roots. While love songs have become the rhetoric for many Generations, too often they are the same old songs, repeated and programmed. *Babies Making Babies* is a compilation, which aims to dig deep into the Soul archives to represent the hidden gems of the genre. Questlove is not simply a drummer for the beloved Roots crew, but a multi-talented musician and producer. Everyone from Cassandra Wilson, Nikka Costa, D'Angelo, Common, Erykah Badu and Jay-Z have been blessed by his signature arrangements and drum programming. *Babies Making Babies* is the influence and inspiration for contemporary soul inspired music beautifully selected and packaged for love devotees and music connoisseurs alike."

**QUESTLOVE: *Babies Making Babies* 3LP (URB 008LP). \$21.00**

Triple LP version.

**DOPE, KENNY: *Presents... Disco Heat* 3CD (URB 010CD). \$23.00**

"What can you say about Kenny Dope that has not been said already? Along with Louie Vega as Masters At Work, and on his solo projects he has created some of the very finest music of the last 10 years, a true benchmark of quality. On *Disco Heat* Kenny takes us back to the late 70's and early 80's, one of the most creative and influential times in dance music's history. New York City was home to clubs that would shape the way we danced for years to come — The Loft, The Gallery, Studio 54, and of course, the Paradise Garage. All these great clubs were built on the sounds that Kenny has chosen for us here, the real underground sound of disco. One look at this tracklisting will have any fan of real dance music drooling. What makes this release something to lose sleep over is Kenny's mix on CD one. He cuts, blends and mixes these wonderful old tunes as only he can." Artists include: Dexter Wansel, Bohannon, Lenny Williams, Sylvester, Harvey Mason, Carrie Lucas, Double Journey, Dinosaur L, Azymuth, Gary's Gang, Mistique, First Choice, Love Committee, Thelma Houston, Congas, Rhythm Makers, Cory Dave, Clyde Alexander, Panache, Ahazz.

**VA: *Electroclash* 2CD (URB 011CD). \$23.00**

"Electroclash is the glitzy universal sound that links Detroit with Berlin, New York with London, Paris with Buenos Aires, and Munich with San Francisco. Although rooted in the technological pop forays of Kraftwerk, New Order, and Depeche Mode, the current electro crop takes its fashion from the 1980's and its attitude from the Sex Pistols. Notable Techno DJs such as Felix Da Houscat, Juan Atkins, and DJ Hell have also been at the forefront of this new sound breathing life back into the clubs and turning rock fans into dancefloor groupies. UK label Urban Theory has compiled an introduction that perfectly reflects the sensibility that has spawned a new generation of body popping, head banging, and all around fabulous connoisseurs of something new and radically different." Artists include: Basement Jaxx, Peaches, Chicks On Speed, Linda Lamb, Dot Allison, Radioactive Man, Anthony Rother, Miss Kittin & The Hacker, I-F, Alden Tyrell, Gonzales feat. Peaches, Ladytron, Crossover, Mekon feat. Marc Almond, Louie Austen, David Carretta, Dexorcist, Dexter, Sir Drew, Creme De Menthe.

**URTHONA (GERMANY):****HANDS TO: *Circumscription* CD (URTHONA 02). \$15.00**

"...consists mainly of field recordings structured into a thrilling composition that takes the listener on an aural journey." Assembly by Jeph Jerman (Blowhole percussionist), using raw materials supplied by Akifumi Nakajima (Aube), Patrick Barber (also from Blowhole) and others; 3rd CD release.

**UNITED ACOUSTIC RECORDINGS:****VA: *They Keep Me Smiling* CD (UUAR 001CD). \$34.00**

Very deluxe packaged compilation of new bands, somehow associated with United Bamboo (NYC fashion line). Debut release on this label. Expensive, but feels like it's worth it — and it's cheaper & better looking than those Colette compilations, right? Mini-hardcover book, with 34 page book of full color artwork supplied by the featured artists. Which are: Samara Lubelski (her songs are homage to the 60's with intricate instrumental arrangements and a gentle, sensual voice); Benji Cossa (comical and ultra positive pop songs); Gang Gang Dance (a true mystic quality that you can hear in their music, as it twists and turns into different dimensions of Ethiopian style guitar melodies, gypsy style vocals and UK Garage influenced beats); Black Dice; White Magic (eclectic mix of 60s guitars and Mira Billotte's Billy Holiday like voice); Animal Collective, Blood On The Wall; Delia Gonzalez & Gavin Russom (new recording artists on DFA Records, homemade Moog style keyboards are used to make this magical space age music); Angel Blood (their magical sound is forged from a mixture of Norwegian Black Metal, Hungarian folk music, and American Speed metal); U W Owl (prefers to manipulate modern electronic equipment to make for mysterious and spacious

sound-scapes); Turrestrial Tones (members of Black Dice and Animal Collective); Jane (a two piece group, interested in subtle movement in sounds more than drama); Coptic Light (sounds like Magma on a Rollercoaster); HSDOM (heavy deep beats, dark sound-scapes with subtle movements); Tes (Lex Records); Excepter (members of No Neck Blues Band).

**UXB (UK):****KRUTON: *Granular Plateaux #3* 12" (UXB 005). \$9.00**

"An extraordinary fusion of cutting edge electronics and live drums from the hugely talented Kruton. A very varied EP that effortlessly shifts from oddball old school electro to low slung hip-hop style live breaks. Includes a stunning left of centre contribution from Warp favourites Autechre — who push the boundaries as only they can with an excellent remix of 'Smallfish PA Track #2'. Will appeal to fans of Warp, Skam, Chocolate Industries, Schematic etc."

**V RECORDS (SWITZERLAND):****REMOND/COSMICS VOL. 2, KNUT: *Cowmeditation* CD (V 3). \$16.00**

Solo album by the Swiss musician, best known for his association with Voice Crack (has also collaborated with O'Rourke, Borbetomagus, Zorn, etc.). "...a very special music and working method. It is completely a studio-production. Although it includes acoustic instruments, it is a kind of electronic piece, because the instruments are processed and nearly impossible to identify as instruments themselves... a great and fantastic piece of music, which reflects the quiet and dark ambience of the region it has been born. It could be best characterized as 'dark ambient' in the vein of 'post industrial' music. There are with no doubt similarities with the works of Jim O'Rourke, Toop/Eastly, the Hafler Trio or Zoviet France. That means that *Cowmeditations* is one of the best 'ambient productions' that has emerged during the last time." "The substance of this works commits itself neither to time nor to space. It creates an indefinable sound architecture, music which inevitably enriches those who hear. The notations, instruments, recordings, samples and haddisc composing leads through metamorphosis to characteristic features which are interconnected and together create a mesmerizing universe of sound."

**DEEP STRUCTURE (KNUT REMOND): *Cosmics Vol.3* CD (V 501). \$15.00**

"A compositional attempt to 'ramifications', proceeding from clusters on a one-manual organ of Italian construction of the late Baroque period. Deep Structure: A thicket of rotation, magnification and reduction combined with any imaginable distortion on 8 x 8 — track hard disk recorder. Deep Structure: The soprano voice shoots through the brushwood of noise like flashcubes, with a poem by the Valaisan lyric writer Bernadette Lerjen-Sarbach and snapshots of a selection of Writing by the American artist Jenny Holzer. As the transposition of Jenny Holzer's writing is defined and the visual interpretation is integrated, the question arises: how do I handle this writing structure in terms of music/composition, this multi-tracking and crossing over, this visual resonance of writing in space. The inside out, and the outside in, the vulnerability, the transitoriness, the unpronounceable, thought-whispering, so that the actual singing must be interpreted as a scream. Air, vocal chords as generators of vibration, the cavities of the frontal sinus, nose, mouth, windpipe and lungs as bodies of resonance, saliva, tongue, teeth, dried-up mouth and lips, moist lips. The space is exclusively the mouth, as well as the skull with sound-radiation through the bones. At Donald Miller's in New York I found a postcard from Mexico, painted with a fine brush in red, white, black and green. A skeleton, an angel and the devil drinking wine together. I believe that this sort of communication between the three could not possibly be more exciting; in addition there is this particular aesthetics of Indian drawing and 14th century European-occidental Flemish-Dutch painting, in brief: of Indian-Boschian mixture. In the composition, the short poem 'Immer nu', written by the Valaisan poet Bernadette Lerjen-Sarbach, forms a linguistic (Valaisan dialect) and formal counterpoint to Jenny Holzer's writing. Immer nu, tanz i vor Dier, mit zerzüüstum Haar, und laamu Fiess" — Knut Remond

**V/V/M (UK):****VVM: *Sometimes Good Things Happen* 1/2 CD (VVM 90025). \$15.00**

"VVM return to their melodic electronica roots, having worked closely with Skam on the 0161 compilation and releasing tracks from the likes of Boards of Canada, Bola, Autechre, Kid 606, Stockhausen and Walkman to name but a few. Based in the working class 'North of England' VVM have become infamous for their plunderphonic gems such as the NME Single Of the Week 'Lady in Red'. Available in two versions, this first version of *Sometimes Good Things Happen* is a twelve track CD featuring various styles of melodic electronica with nice atmospheres. First VVM album available in 'normal' jewel case. "Wheat" colored cover.

**VVM: *Sometimes Good Things Happen 2/2* CD (VVM 90026). \$15.00**

"Companion album to the mellow same titled album, here we see VVM's true plan of evil come through. On this blue sleeved version VVM set the distortion pedals to kill, this second disc is completely different tracks remixed into a massive and jarring Kid 606 meets Merzbrow concoction of distorted audio." Blue cover.

**VVM/WIGURU JOSH: *Who's Law (VVMCPs Abolish Copyright Anthem)IINF 7" (VVM CPS). \$8.00***

"VVMCPs, an organization set up alongside VVM which enables VVM to plunder their way through recorded history demands its own, anthem and once again we are not let down by the VVM boys. This time enlisting the help of one time Bolton Dental Technician Guru Josh, VVM brings this double sided single of painful pleasure (much like having root canal treatment or a filling). Featuring an update of the Guru's all time one off (s)hit 'Infinity — 1990's time for Guru' and 'WHO'S LAW is it anyway?'. 300 only."

**VVM: *Help Aphex Twin 1.0* CD (VVM HAT1). \$12.00**

"Following the infamous Harold Shipman CD (mpn01d), VVM 'The Sickest Label In The World (NME)' turn their attention to Aphex Twin! Aphex Twin's best known tracks 'reworked' by VVM. Limited Edition 3" CD with 6 tracks, 600 copies only."

**VVM: *Help Aphex Twin 2.0* CD (VVM HAT2). \$12.00**

"Following the infamous Harold Shipman CD (mpn01d), VVM 'The Sickest Label In The World (NME)' turn their attention to Aphex Twin. Aphex Twin's best known tracks 'reworked' by VVM. Limited Edition 3" CD with 5 tracks, 600 copies only."

**VVM WDR. H.F. SHIPMAN PRESENTS... *Fred Plays His Favourite Medicaldrama Themes* 3" CD (VVM MORPH). \$11.00**

"Old Dr. Death himself Fred Shipman here proves that not only has he had the ability to kill a few hundred pensioners but also the ability to kill a good theme tune. Here lovingly collected for the first time is a selection of tunes recorded by Fred prior to his arrest. Fred had a penchant for playing his favorite medical drama themes on his bontempi, so here we find lovingly recreated versions of his favourite medical drama shows including Casualty, Dr. Killdare, Young Doctors, ER (a shipman family favourite as he and primrose never missed a show), St. Elsewhere and more."

**GORSE: May The Gorse Be With You CD (VVM OFFAL 09CD). \$15.00**

"Gorse are Aphex Twin's favourite Cornish band, they sing about Cornish things like pasties and sailing....on acid."

**VVM: Sick Love CD (VVM OFFAL 3). \$13.00**

"Must-be-heard-to-be-believed piss takes of Robbie Williams, Spice Girls, East 17, Chris De Burgh, Elton John and countless other wastes of space. Sick Love is a true celebration of the sickest love songs imaginable. Fucked up VVM versions include Knobbie Williams ("Angels"), Hellton John ("Blue Thighs"), LL Cool J ("I Need Red"), plus East 17's "Stay Annua Day", the Spud Girls "Two Become One", and "Lady In Red Is Dancing With Meat", "Perfect Moment", "For Ever and Evva", "Take My Beef Away", "Words", "Just The Way You Are", "On My Own", and more. 21 tracks."

**VA: The Green Door CD (VVM OFFAL 4). \$8.00**

"Awesome full length CD for price of a CD single from VVM. The perfect party album, the 70+ minute CD features versions of hits by Craig David, Michael Jackson, Shakin Stevens, Cannon and Ball and many more plus themes from Bergerac, Auf Wiedersehen Pet, A Team, BBC Snooker Theme Tune and many more."

**VA: The VVM Christmas Pudding CD (VVM OFFAL 5). \$13.00**

Holiday-themed nightmare fest featuring: Butcher Claws, Shakin' Stevens, VVM With Garry's Glitter, Animal, Rod Dodd & Slayed, Electronic Fly Symphony, Banned Aid, Jansky Noise, Dame Edna, many more. All tracks recorded down on the farm. Serve with: Cumberland Rum Butter

**VA: Sick Love LP (VVM OFFAL03LP). \$13.00**

"Previously only on CD, now available on limited edition vinyl with 2 exclusive tracks. Vinyl strictly limited to 600 copies."

**VA: Hate You CD (VVM OFFAL06CD). \$13.00**

"VVM return with 'Hate You' .....an 8 track limited edition (500 only) album plus 12 track CD. The tracklisting speaks for itself...VVM - Karl Cocks (A 4/4 tribute track to the DJ they call Karl Cocks. Here Karl is given a severe pounding with the sound of his own 4/4 kick drum. Devil Chan - Music Fighter (Japanese Noise fighter Devil Chan here reprocesses Japanese Pop Legends 'Judy And Mary' burying them beneath shards of White Noise). Skatter - Madonna Is A Filthy Slut (and on to madonna.... 'Music' hacked and packed here by Irish hands). Icon Of Throat - Bleeding (icon of throat is v.v. from the west coast of america, here we find a typically atmospheric outburst). Jansky Noise - Ghostbusters (jansky noise returns with yet more absurdist output this time the classical theme from Ghostbusters, really). Billy Ray Cyrus - Achy Breaky Hard Drive (Cracked) (Billy Ray is back and promises a new direction. The self proclaimed king of the lap-top Billy here tries in vain to create an electronic masterpiece on his achy breaky hard drive). Mainpal Inv.: Andreas H. Jensen (yet again our favourite danish, lego building, nokia holding, green shoe wearing pixie returns with another catchy melody taken from his extensive musical vaults.) VVM - Hate You (edit) (the longest track on here in edited format. A new anthem and one for all our haters)."

**VA: Hate You LP (VVM OFFAL06LP). \$13.00**

LP version.

**VA: Its Fan-Dabi-Dozi! 2CD (VVM OFFAL13CD). \$16.00**

"An overview of the VVM Test label compiled by those masters of the absurd VVM. Forty Six frocks spread over two compact discs (twenty two tracks on the 2LP version). Features such gems as the Krankies 'It's fan-dabi-dozi' which puts most of the 'New Rock Revolution' air guitar bands to shame, electronic Smiths cover versions, Enrique Iglesias and Elton John 'tributes', electronics. Plunderphonics, ambient, noise and much more. Like the 'Top of the Pops' from hell it has a running time in excess of over two hours and features tracks from The Krankies, VVM, Kevin Blechdom, Toecutter, Cock Esp, Vagina Jones, Animal and many more...."

**COCK E.S.P.: Hurts So Good - The Painful Remixes CD (VVM OFFAL14). \$16.00**

"Cock E.S.P. by their own admission make 'experimental music with a touch of class'. Head Cock and ex VVM wrestler Emil Hagstrom (the Minneapolis loin grinder-bomber-bulldog) compiled and executed this compilation CD which features 99 annoying remixes by 88 different and equally annoying artists. Chaos packaged and disguised as a CD. Cock E.S.P. draws on the most extreme, subversive and absurdist elements of both popular and experimental Twentieth Century music and performance art, creating abstract high-energy entertainment. Influences include punk rock, modern composition, improvised free-jazz, Japanese Noise music, hardcore industrial, and electronica."

**VA: Whine And Missing Toe 3" CD (VVM T4X). \$13.00**

"A re-issue of the much sought after Xmas release from way back in 1997. This 3" CD includes all those tracks found on the original 7" (VVM T4) including the much sought after 'Soylent Night' by Hell Interface aka Boards Of Canada. The CD also includes 2 bonus tracks which were not available on the original 7", one is an edit from a live VVM show back in 1997, the other is a timely update of 'Pipes of Peace'. All of the tracks appear on compact disc for the first time, making this an excellent stocking filler. 750 copies only."

**JANSKY NOISE: The Cuckoo LP (VVM TG/B). \$13.00**

"Part 3 of the VVM distressed audio series sees a debut full length from noisemeister Jansky Noise. Limited edition, 500 only, green and black vinyl. First solo release."

**NOISE/GIRL: Discopathology 12" (VVM TO/B). \$11.00**

"Very limited 12", 400 copies only for world. On the 7th of July in Shibuya, Tokyo, Noise/Girl was officially pronounced dead. This 4 track 12" is a collected wake for Noise/Girl and features the truly immense 'Discopathology', a disco track ripped apart by a white noise tirade."

**V2:****HIGH LLAMAS: Lollo Rosso LP (V2 70341). \$11.00**

An excellent, naturally flowing remix album, featuring tracks rewired by: Mouse On Mars, Cornelius, Schneider TM, Jim O'Rourke, Kid Loco, Stock, Hausen & Walkman & the High Llamas themselves. "The six artists chosen by Sean O'Hagan and his High Llamas to remix their work have been selected carefully reflecting Sean's current interests and his vision of the art in '98. All have emerged from a rock background and now seek to express themselves in other ways.... Cold & Bouncy released earlier this year portrayed the High Llamas growing interest in Electronica with its subtle flashes of keyboard and tape trickery underpinning their traditionally winning formula of melodic understatement and masterful chord changes. Lollo Rosso presents a remarkable showcase of artists in love with pop's formats and history, but with artists willing to embrace these with a futuristic attitude."

**V2 (EUROPE):****VA: Oceanclub For China CD (V2 2451 CD). \$16.00**

New volume in this club-series, previous volumes were released on WMF Records. Compiled by Gudrun Gut (Monika) and Thomas Fehlman. Artists: Jurgen Paape, Thomas Fehlmann, Ocean Club, Bus, Monkeytribe, Morgenstern/Lippok, Masha Qrella, Turner (Lawrence

remix), Komeit (T. Raumschmiere mix), The Orb, Jusko Trust, Soundstream, Jan Jelinek Avec The Exposures, Adventure Time, Ekkehard Ehlers.

**V2 ARCHIVE (NETHERLANDS):****DUIMELINKS/FRANS DE WAARD, PETER: Nulla Di Nuovo Sotto Il Sole 3" CD (V2 19). \$7.00**

A split 3" CD with 5 pieces running about 20 minutes. The Duimelinks material is mostly organic soundtrack work. De Waard's tracks consist of one for contact mics scratching various surfaces and one using sound materials previously exchanged by Merzbow & Kapotte Muziek; not particularly harsh. Weird packaging.

**CHOP SHOP: Tension 3" CD (V2 20). \$7.00**

More nicely flailing speaker construction installation sound (previously documented on the RRR double 10" slab), wrapped in a mesh wire packet.

**WRK: CD (V2 29). \$15.00**

"A full length CD with an extensive booklet and a minimal cover design. The text by m/s in the booklet explains the works presented on the audio CD and furthermore explains the ideas of m/s on sound as a physical vibration and audio signal transmission system which is in effect the core of the work of the WrK members. The booklet also contains an essay by German artists Achim Wollscheid, who is familiar with the works and ideas of WrK." WrK = Toshiya Tsunoda, Hiroyuki Iida, Jio Shimizu & m/s.

**VA: Just About Now CD (V2 30). \$15.00**

"Compilation CD with companion booklet featuring the participants to the second exhibition of soundinstallations in Rotterdam. With Minoru Sato (m/s), BMB.Con, Peter Duimelinks, Frans de Waard, Edwin van der Heide, Jio Shimizu, Masahiro Miwa, Roel Meelkop and Reinier Schimmel, Toshiya Tsunoda, Justin Bennett."

**INADA\*0, KOZO: b [I]2.7 CD (V2 31). \$15.00**

"CD in green rubber fetish-pak. This split CD combines two of the most interesting artists from Japan. \*0's piece '2.7K' is inspired by the remnant heat that fills the universe called the 'Cosmic Microwave Background Radiation.' '2.7K' is the absolute temperature of Cosmic Microwave Background Radiation. It shows that the Universe in its early days was extremely dense and hot and had cooled down to 2.7 kelvins as it expanded. It fills the universe and can be seen everywhere we look. The two pieces by Kozo Inada 'b [0]' and 'b [1]' take their inspiration from the niche that exists in the subconscious where stillness and motion meet in harmony. Though the source of inspiration is very different, the compositions of both artists work together very well. Both use sounds in the microwave soundspectrum to carefully build their music with."

**VANDENBURG:****MARCEL, LUC: Wind CD (VAN 0002). \$14.00**

A "spectacular theater-piece" for saxophone quartet, modern dance ensemble and a gigantic inflatable plastic rectangular bubble. Written by the young Canadian Varèse-influenced composer Luc Marcel, performed by the Chromos Saxophone Quartet, conducted by Charles Bornstein. Merges experimental blocks of sounds not typically attempted within a sax quartet setting with cascades of post-Terry Riley sound waves into a very original and avant sounding affair.

**VANGUARD/COMET (ITALY):****PERREY & G. KINGSLEY, J.J.: Kaleidoscopic Vibrations: Spotlight On The Moog LP (VMD 6525 LP). \$21.00**

"The duo's second album originally released in 1967 by Vanguard. Electronic pop godfather Jean Jaques Perrey's (in collaboration with Gershon Kingsley) helped popularize electronic music using Moog synthesizers, the ondioline and magnetic tapes. Never intended to be part of the avant-garde, their goal was to create a bigger audience for electronic music by deploying it in happy and simple tunes & arrangements. They are the inventors of easy listening/space age pop. These instrumental tracks sound futuristic even these days. Original artwork. 180 gram vinyl."

**PERREY, JEAN JACQUES: Moon Indigo LP (VMD 6549 LP). \$21.00**

"Originally released on Vanguard in 1970 this is one of the best examples of Perrey's work. An album (built around Perrey's experiments with the Moog synthesizer) that has been popular with the electronica crowd thanks to the presence of 'EVA' a funky synth excursion that became popular with remixers (Fatboy Slim turned in a memorable remix of this tune on Best of Moog). Lots of funky lounge-pop and experimental tracks that mix avant-garde electronics with novelty pop. One of the big hits in the lounge arena is 'Soul City' a funky instrumental where Moog synthesizers take the place of horns in a guitar-heavy slice of r&b. A swinging take on 'Hello Dolly' sounds like cocktail jazz from another planet. 15 tracks (including 3 bonus remixed tracks). Original artwork. 180 gram vinyl."

**BULL, SANDY: Fantasias For Guitar And Banjo LP (VMD 79119 LP). \$20.00**

180 gram vinyl.

**BULL, SANDY: Inventions LP (VMD 79191 LP). \$20.00**

"Second and best album originally released in 1964." CD is already available on Bull's own Timeless Recordings.

**COUNTRY JOE & THE FISH: Electric Music For The Mind & Body LP (VMD 79244 LP). \$21.00**

"Originally released in 1967 on Vanguard this one is their 1st and best effort. This album finds the band's psychedelic swirl of distorted guitar and organ at its most inventive. 11 tracks. Original artwork. 180 gram vinyl."

**COUNTRY JOE & THE FISH: I-Feel-Like-I'm-Fixin'-To-Die LP (VMD 79266 LP). \$20.00**

"2nd album originally released in 1967 on Vanguard by this Berkeley, CA group. Distorted guitars and organ-heavy psychedelia with Eastern-influenced melodic lines. Contains 'Janis' (a beautiful love song McDonald wrote at the end of his romance with Janis Joplin), 'Eastern Jam' and their anthem 'I-Feel-Like-I'm-Fixin'-To-Die.' Original artwork with giant full-colour 'fish game.' 180 gram vinyl."

**PERREY, JEAN JACQUES: The Amazing New Electronic Pop Sound Of LP (VMD 79286 LP). \$21.00**

"Reissue of the first of two albums by this pioneer who was bringing the electronic sonorities to popular music on Vanguard in the 1960s influencing an entire generation of electronic music. He accomplished this one via the ondioline, Moog, magnetic tapes, electronic instruments, and other gizmos. He also wrote or co-wrote most of the material on this disc, which is one of the finest exponents of '60s 'mood' music. The fact that these '60s recordings have been remixed by the likes of Fatboy Slim may indicate that these recordings sound as brilliant today as in 1969. Original artwork. 180 gram vinyl."

**FAHEY, JOHN: The Yellow Princess CD (VMD 79293 CD). \$15.00**

Reissue of what Fahey refers to as his 8th solo album, his second and last for the Vanguard

label (following Reguía). Although this album has been reissued in the past (or available as part of couple different compilations of Fahey's Vanguard material), this is the only current option for getting the original album, with original liner notes (which are quite awesome), packaged in an LP-style gatefold sleeve, ala the Akarma label reissues. "Originally released in 1969. Great album by the father of American primitive guitar. With Jay Ferguson, Mark and Matt Andes, and Kevin Kelley. Nine tracks, with the original artwork."

**SAINTE-MARIE, BUFFY: *Illuminations LP (VMD 79300 LP)*. \$21.00**

"Originally released in 1969 on Vanguard... folksy Sainte-Marie is going electronic here. Folk-avantgarde-shamanic album included in *The Wire* magazine as one of the '100 records that set the world on fire'. 12 tracks. Original artwork. 180 gram vinyl."

**BASHO, ROBBIE: *Voice Of The Eagle CD (VMD 79321 CD)*. \$16.00**

"Originally released in 1972, this was his first album for the Vanguard label. Berkeley, Calif-based Basho was one of the main '60s acoustic guitar innovators along with John Fahey and Leo Kottke. Dissonance, unusual tunings, Eastern and American Indian influences in his high standard steel-string guitar playing. Basho sings in all but one of the songs of this album. Sometimes the song structures are more kinda Native American chants than folk tunes. Original artwork. 180 gram vinyl."

**BASHO, ROBBIE: *Voice Of The Eagle LP (VMD 79321 LP)*. \$21.00**

**VANITY (BOOTLEG):**

**TOLERANCE: *Divine LP (VANITY 012)*. \$20.00**

Vanity was a legendary Osaka-based underground label from the late 70s/early 80s. They released albums of primitive electronics by the likes of Aunt Sally, Sympathy Nervous, Dada, Sab, BGM, etc. None have been officially reissued (besides the first Aunt Sally I guess) and the original LPs have been basically unfindable anywhere in the western world since the day of release. This is a "gray area" reissue of the 2nd Tolerance album, originally issued in 1981. Their music has been described as "almost proto-Ambient Techno". Tolerance, consisting of Junko Tanaga and Masmay Yoshikawa, were the only band that released a second album on Vanity. Their first LP (*Anonym*, 1979) was supposedly the source for the title of the second Nurse With Wound LP, *To The Quiet Men From A Tiny Girl*.

The label was founded by Yuzuri Agi (he was also rumored to have ran Voice records, which in 75-76 released the ultra-mysterious Brast Burn and Karuna Khyal LPs). The following label manifesto was published in 1979: 'We will produce records pursuing 1). Electronics Music, 2). 'Music as Furniture' series (Modernistic Music), 3). Invasion to Kayo-kyoku, 4). Music with experimental new vision (Punk., New Wave, Free Music, Modernistic Music, etc.).'

**VENTRICLE:**

**MAUVE SIDESHOW: *Blood Will Tell CD (VENT 7)*. \$12.00**

Fifth and CD by this always intriguing Seattle duo of Treva (vocals, effects) and Dusty (sound collage, mellotron).

**ANGEL PROVOCATEUR: CD (VENT 8)**. \$12.00

A new due in the Ventricle circle, featuring Vanessa Harvey (voice & lyrics) and Kelly Thistle (real & imaginary instruments, places). Described as "the ambient vocal CD of the decade," this delves further into the post-Mauve Sideshow stratosphere of dream-electronics and female vocalization.

**VERSION MUSIC (UK):**

**SWAG: *No Such Thing CD (VERSION 002CD)*. \$16.00**

"Version Music is mainly devoted to classy house music. Their first record is the beautiful new album by Swag (aka Chris Duckenfield and Richard Brown) who did — among many other things — remixes for artists like Björk, Ian Pooley, Blaze, Beanfield and Herbert."

**SWAG: *No Such Thing 2LP (VERSION 002LP)*. \$18.00**

Double LP version.

**VERTICAL:**

**BLBAF: *Home of the Brahma Chopp LP (VER 010)*. \$10.00**

A solo project, with Squirrmbos connections, here's the first non-single on the Vertical label. It's a monster slab of noise contact implosion; not far in parts from an Akita mix of *Holy Sound of American Pipe*.

**SQUIRMBOS: *Beyond A Fever Pitch DBL 7" (VER 011)*. \$12.00**

Double single from '94. What is it?

**SQUIRMBOS: *Beyond A Fever Pitch DBL 7" (VER 011 F)*. \$13.00**

Variant edition in frisbee packaging.

**VELASQUEZ/THE GAG REFLEX, DONNA: *Live 7" (VER DON)*. \$3.00**

Piles of noise & disruption, recorded live to the sound of no hands clapping. Dare I imply a Squirrmbos relation?

**VERTICAL FORM (UK):**

**SKEIN: *Venice 12" (VFORM 007)*. \$9.00**

"A stunning two tracker from new London based artist Skein, one of the key members of London based electronic collective Process. The Skein sound draws influences from a variety of differing creative and musical circles, although production is approached not by recreating sounds and grooves of influential productions or artists, but by pushing style and form of these influences into new challenging directions and territories. Groove formats are kept tight and directional, yet constantly change and evolve throughout their entirety. Synthesis and sound creation are approached with similar attitude where sounds are compelling, innovative and developed yet with emphasis placed on functionality and structure."

**AROVANE, PHONEM: *Aer (Valid) 2LP (VFORM 008 LP)*. \$16.00**

Double LP version in full color jacket. Limited stock.

**SMYGLYSSNA: *U Don't Jump Like I Jump 12" (VFORM 009)*. \$9.00**

"Vertical Form is pleased to announce the release of 'U Don't Jump Like I Jump' from Sweden's Smyglyssna in preparation for his debut album due this autumn. Having released projects under various guises for labels such as the US's Plug Research, Smyglyssna aka Henrik Johansson turns to a new project with a new philosophy, namely a special approach to production that is experimental and uncompromising in sound and processing but is not in anyway hard to digest. Having grown up on a semi-deserted Swedish island in the Baltic, Henrik's first ambition was to be either a balloonist or assassin. He also insists that his music is in no way influenced by the cliché of Scandinavian weather conditions which equals cold, introspective music. Instead this EP is music to move to, freeform digital funk littered with references from hip hop and 70's jazz funk or put more succinctly 'groove'. This is certainly no nostalgia trip however, having just spent the last year rebuilding his studio and moving

from an analogue to fully digital set up, the production is suitably fresh and forward thinking. With less reliance on ambient impressionist melody and pad based washes, crisp tight rhythms are very much at the centre of these tracks, in much the same way as hip hop or early electro, but they are filtered through a different sensibility. Slithers of melody and rich texture collide with unusual time signatures as freer, looser expression encourages randomness whilst still showing the clarity and digital sculpture evident in the best 'computer music'."

**VA: *Vertical Forms CD (VFORM 010 CD)*. \$16.00**

"*Vertical Forms* — a compilation package deeply rooted in the future and built from the foundations over 30 years of electronic music. Reaping with character from every angle, each deeply personal contribution offers an insight into a world generally only understood by purists. Detailing and documenting a multitude of styles yet even more definitively highlighting important intrinsic parallel links between the many different forms of modern electronic music; *Vertical Forms* defines an era in music that has not been so important since the development of underground artforms such as jazz, funk and hip hop. First up are Isan, one of the UK's premier exports to Thomas Morr's growing Morr Music empire providing a short, quirky and beautifully crafted piece drenched in soul and melody highlighting their love for charm and simplicity. Robert Henke's Monolake project follows with an excursion into the extreme depths of Berlin electronics by adopting a more stripped down and subtle approach to a piece slightly reminiscent to his classic cut 'Tangent' taken from the first Monolake album *Interstate*. Munich based electronic mavericks Funkstörung provide a cut from the vaults that delves further into their concept of electronic funk with a groove built entirely around a continual raw distorted rhythm pattern layered with their trademark 21st century sounds and melodies. To follow, California's Kid 606 closes the door on his seminal *P.S. I Love You* project with one stunning last and final remake of 'Whereverleftoff' one of the most widely received pieces from the album. Finnish hero Vladislav Delay comes in as dirty and as rude as ever with a raw, funky up quirky techno/house piece reminiscent of his 'Helsinki / Suomi' project for Thomas Brinkmanns Max Ernst imprint. Next up, Sweden's burgeoning electronic hero Smyglyssna drop's an immaculately constructed playful and glitchy piece constructed around his always fresh selection of tuneful keys and chords. Mr Thomas Fehlmann follows with an untouchable ambient masterpiece, expertly constructed in every sense, his approach here clearly shows what can be achieved with 20 years of recording experience and through working with some of the most important people in the world of modern experimental music. Russian exports EU continue the proceedings with a tight intricately formed construction containing all the trademarks of their sound that has placed them at the forefront of Russia's growing electronic scene. Skam's mysterious Bolaman provides a dark, heavy and intense excursion into rhythmic experimentation and provides an insight into the more electro orientated side of his sound. Last of all, Iceland's Múm close the project with a monumental piece of their much loved childlike magic providing a suitably apt finale to an adventure that won't easily be forgotten."

**SMYGLYSSNA: *Departures 12" (VFORM 011)*. \$11.00**

"After the huge warming reception received over Smyglyssna's debut *Vertical Form* release 'U Don't Jump Like I Jump', the release of 'Departures', a collection of his as yet unheard earlier work recorded between 1999 and 2000 is a welcome addition to the *Vertical Form* catalogue. The six tracks featured on 'Departures' represent a period in the development of the Smyglyssna sound where the concept of atmospheric very much dominated his production approach before the incorporation of more diverse styles such as hip hop, electro, techno and house that are far more present in his current and forthcoming material. The tracks are also documentary of Smyglyssna's first productions working around a predominantly digital recording set-up."

**OPIATE: *Possible 12" (VFORM 012)*. \$9.00**

"Opiate, after an amazingly prolific and successful year, culminating in producing three tracks on Björk's ground breaking *Vespertine* album, releases this 4 track EP exclusive to *Vertical Form*. Still containing the classic Opiate hallmarks of rhythmic complexity and evocative melody, this EP also points towards a new more digital direction and an ever evolving style. Given numbers rather than titles, these tracks are meticulous in their design and immaculately produced — nothing is superfluous. Almost architectural in how they play with sense of space, 07021 starts with a classic Opiate rhythm that pulses and stutters full of digital detail creating a mood of Zen-like composure. 100301 continues in a similar vein, strands of melody shifting in to distortion and dubbed out effects, with a breakbeat drifting in and out of the track. 02031 has a lush feel, and shows Opiate's talent for nagging simple melody lines that weave themselves into your head. The final track is a reworking of 100301 by Raster Noton's Alva Noto aka Carsten Nicolai which strips the track down even further, to its bare rhythmic bones, turning less into more."

**PIIRI: *GPU (Revised) CD (VFORM 013 CD)*. \$14.00**

"Piiri is the alter ego of the legendary Ilpo Vaisanen, one half of the world renowned Finnish Pan Sonic duo. Originally written and released in 1999 GPU is taken from the highly sought after Jarru EP released by Marko Laine's Mind Records imprint. The original version of this cut is re-released here along with five alternative remixed versions by Farben, Pan American, Smyglyssna, Dual Excitor and Phonem. First up is the original version, a dreamy jazz timed rhythm track, minimal in structure yet deeply moving and funk filled. Farben deconstructs and extracts minute particles and reforms the entire groove into a dirty, playful bottom heavy groove perfect for the more discerning and adventurous of dancefloor environments. To follow, recent *Vertical Form* signing Pan American rewires the rhythmic essentials of the original and adds a more detailed complex narrative to the groove with the addition of a deeper level of abstraction and atmosphere. Smyglyssna steps up the pace with yet another classic outing of hip hop fuelled concrete funk soaked with remnants of the original played in a differing context. Dual Excitor, a new London based production outfit regenerate the entire groove by building an entirely new piece made up of layer upon layer of processed and sampled parts of the initial groove accumulating in a stylistic conversion not heard on this side of the water for quite some time. Last of all Phonem begins a new chapter in his production story by adopting and experimenting with a new dimension in software sound research. Carefully chosen components and snippets of Piiri's production work are selected and combined with a range of MAX produced sounds, the results being that of a more sparse, diverse and spatial take on both his own sound and Ilpo's initial vision."

**PIIRI: *GPU (Revised) 2LP (VFORM 013 LP)*. \$15.00**

Double vinyl version.

**VA: *Pro Bono Publico CD (VFORM 014 CD)*. \$16.00**

Artists featured: Pan American, Kim Hiorthøy, Iso68, Corker/Conboy. "*Pro Bono Publico*, is a various artists project with a difference. A project concentrating purely on the concept of emotion in modern music through using traditional and acoustic production techniques as opposed to that of machine made music. Four different artists / production outfits were chosen, each of which, from entirely different creative circles around the globe; Chicago,



Oslo, Hamburg and London. Each of the contributors, whilst having never met and being situated hundreds, if not thousands of miles apart, all share a common view in terms of their passionate musical idea's and constant thirst for emotive music. Each of the contributors were asked to supply three specifically written tracks that explored the various emotive states and feelings within their music using predominantly acoustic production approaches. Of course, this idea and concept can sound somewhat complicated and even slightly pretentious when put down on paper, the project however couldn't be further away from either of these tag's. In essence, it's about getting back to grass roots. Beautiful, moving and heart felt music made with real instruments by individuals that understand how to translate feeling into music."

**VA: Pro Bono Publico 2LP (VFORM 014 LP). \$15.00**

Double LP version. Same 12 tracks as the CD.

**SMYGLYSSNA: We Can Fix It CD (VFORM 015 CD). \$16.00**

"After months of production, tweaking and final adjustments the album finally see's the light of day, clocking in at 46 minutes in length, with 9 tracks in total, each cut individually incorporating Smyglyssna's signature sound whilst offering a new funkier and more diverse edge to his production approach. Through careful combination of sophisticated software use, along with more traditional analog production techniques, Smyglyssna creates a sound that looks to the past for reference whilst simultaneously defining a take on the future. Working with a variety of hip hop sensibilities along with a variety of differing electro and techno sound aesthetics, *We Can Fix It* works on a variety of levels providing listeners with a body of work documentary of both a generation of music along with his own vast array of musical influences. Cut's such as 'Might's It Be's And If It Were's' look to early nineties Detroit scraping through remnants of Carl Craig's 69 project and Stacey Pullen's Kosmik Messenger outputs whilst reinventing their take on the format of electronic funk by breathing new forms of synthesis into the construction of these types of groove. 'Triangular Ears' adopts a similarly fresh take on the format of experimental and avant hip hop by providing a backdrop of crisp, distorted drum beats alongside a more alternative selection of playful melodies and tight programming creating a groove at home in a variety of environments. 'Foaming Prairie' provides a beautifully crafted momentary breath of heart felt ambience to calm and console the listener whilst also providing a small insight into an alternative side of the smyglyssna sound. In all, an album of constant diversity, rhythmic essentials and heart-felt emotion packed with an obsession of sound and invention."

**SMYGLYSSNA: We Can Fix It 2LP (VFORM 015 LP). \$13.00**

Double LP version. Same 9 tracks as the CD.

**PAN AMERICAN: Renzo 12" (VFORM 016). \$9.00**

"In preparation for Pan American's *River Made No Sound* album (released on Kranky in the US), 'Renzo' has been put together as a subtle taster of what is soon to come from this highly acclaimed production project. Three tracks are included, each exclusive to this EP, clocking in at just under thirty minutes playing the time. Each track drifts effortlessly through the varying emotions and feelings that the Pan American project has become synonymous with, whilst also providing a calculated glimpse of what is yet to come. The EP opens with 'Running Dog (Reborn)', a deep and spatial visionary journey that plays heavily with dub based sound aesthetics whilst maintaining a balance with techno and electronic production techniques. 'Toy Triggers', is a short ambient piece that drifts through the motions of melancholia and hopeful melody, allowing for change and pathing the way for the closing groove. 'Renzo', which is essentially the key track here, provides a valuable insight into why Pan American has become such a highly acclaimed production project. Containing all the classic trademarks of early Pan American productions by combining the ever present elements of warmth, groove and feeling, the track drifts further and further into the use of haunting melodies and atmospheric, an element very much at the heart of forthcoming *River Made No Sound* album."

**RECHENZENTRUM: Nelson 12" (VFORM 018). \$9.00**

"The release marks an entirely new level in their production approach which compromises a slightly more jazz tinged element to their warped minimal house sound by incorporating a number of live elements inc trumpet and piano to a sparse, raw and experimental house groove. Drawn out over eight minutes in length the groove develops in a number of differing directions continually building into a fresh and distinctive dancefloor groove perfect for the more discerning and adventurous of club and backroom environments. The b side see's a welcome return for Nick Rapaccioli with a flawless remake of Nelson. By deconstructing the original groove to its basic components and reworking the groove from a differing view point an entirely new cut of the original is created. Maintaining groove and funk throughout and never venturing too far away from the dancefloor the rework takes things to a different level with a slightly more experimental and minimal approach that holds the essential element of groove firmly in place. Nelson Reprise is an altogether different approach and offers an alternative viewpoint of the original in the form of a more relaxed lounge orientated version. Whilst still holding onto the live elements of the initial groove and adopting a more folk orientated easy listening flavour the reprise provides a suitably apt closure to the single."

**EINÓMA: Undir Feilnótum CD (VFORM 019 CD). \$16.00**

First album, repressed. "Einóma is the work of two close Icelandic friends and long time studio partners. Having initially dabbled in the world of shortfilm making commencing from the tender age of 13 years old, an early fascination was developed for sound and its ability as a tool to compliment and often drive storytelling. This dominant fascination within their work soon became more and more prominent to eventually override the filmmaking and to take primary importance within their creative goals. Initially adopting a sound of pure ambience and filmic sensibility, their production approach slowly developed into more rhythmically orientated pieces along with a backdrop of their much loved soundtrack orientated aesthetic. Having released only one ep to date on the Icelandic Uni:Form label, *Undir Feilnótum* is their debut album and first release of many with Vertical Form. Their work cleverly combines elements of both influence and invention that so much of today's electronic output falls short of, whilst simultaneously maintaining and balancing a distinct production approach that firmly places their sound within the premier league of experimental recording outfits. *Undir Feilnótum* is a dark and deeply atmospheric album, incorporating eight tracks clocking in at 38 mins in length, each cut firmly demonstrates their obsessive skill for programming, intricate sequencing and rhythmic construction providing a body of work consisting of varying themes, moods and tempo's whilst continually forging ahead with a fresh outlook on both their own sound and the format of contemporary electronics."

**EINÓMA: Undir Feilnótum 2LP (VFORM 019 LP). \$15.00**

Double LP version.

**RAPACCIOLI, NICK: Compare / Skima 12" (VFORM 021). \$9.00**

"After a long break since his last solo recordings Nick Rapaccioli returns to Vertical Form with the first single of a planned trilogy of releases. Having spent the last 18 months co-writing Leftfield's *Rhythm & Stealth* album and touring extensively as part of their live set

up, his solo productions can now finally take precedence over everything else and this dbl A sided single clearly represents that. Written with contrasting digital and analog techniques, both tracks define a development in electronic dance music not heard this side of the water for quite some time. Each cut is perfectly formed and executed with intricate precision whilst cleverly pushing the envelope of both experimental and dancefloor based music to entirely new levels. 'Compare' is a tough, heavy and driving groove built around tightly programmed electronic drums coupled with warped distorted chords and driving bassline, made complete with an array of stunts and tricks to rival some of the most sophisticated of today's electronic music. 'Skima' is a slightly more dj friendly affair, structured around a handful of key sounds, sequences and idea's. Driven by a distinctively heavy bottom end and left to groove endlessly on its own accord to immense effect."

**CORKER/CONBOY: In Light Of That Learnt Later CD (VFORM 023 CD). \$15.00**

"The long playing debut album from London based duo Corker / Conboy aka Adrian Corker and Paul Conboy or otherwise known as APE and Soul Circuit. Contributors to the project include Jono Podmore of Irmin Schmidt (Can) + Kumo fame and Luke Gifford both on production duties along with percussionist Pete Carey and trumpeter Ian Dixon, with all other instruments and programming by the duo themselves. The album draws influences from a variety of differing reference points that the duo have become synonymous with over the years from African and Brazilian roots music through to Chicago post rock right back to the more worldly experimental approaches and leanings of visionaries such as that of ECM artists Jan Garbarek and Pierre Favre. *In Light Of That Learnt Later* is the soundtrack to Corker / Conboy's wonderfully charismatic and emotive world. Filled with whispers of charm and heart moving melancholia, their delicate and intricate approach to music making provides and inspiring glimpse into the world of instrumental acoustic music and shaped harmonics."

**CORKER/CONBOY: In Light Of That Learnt Later 2LP (VFORM 023 LP). \$17.00**

Double LP version. "The long playing debut album from London based duo Corker / Conboy aka Adrian Corker and Paul Conboy. Contributors to the project include Jono Podmore of Irmin Schmidt (Can) + Kumo fame. The album draws influences from a variety of differing reference points that the duo have become synonymous with over the years from African and Brazilian roots music through to Chicago post rock right back to the more worldly experimental approaches."

**SIXTOO: Outremont Mainline Runs Across The Sunset 12" (VFORM 025). \$9.00**

"Montreal based beat freak/avant hip hop legend Sixtoo makes his debut Vertical Form appearance. Compromising 5 tracks (2 vocal, and 3 instrumental) each cut plays testament to his ever evolving and developing talents as a leading figure in North America's burgeoning alternative hip hop scene. Combining tight intricate beats, warped production, haunting melodies, live sax/bass and a plethora of inspirational and confessional lyrics *Outremont Mainline Runs Across The Sunset* is the foundation to a soundtrack of changing times from hip hop's bleeding heart."

**SIXTOO: Antagonist Survival Kit CD (VFORM 026 CD). \$15.00**

"As a ground-floor contributor to many avant-garde hip hop crews including Anticon (w/ Sole, Jel, Dose One etc), the Vinyl Monkeys (Controller7, Matthe, Moodswing09, Joe Beats, Alias etc) and Mr Dibbs' hand-picked 1200 hobos (DJ Signify, Slug, Abilities, Scratch Bastard etc), Sixtoo has been nothing but humbled by the people he has had the good fortune to work with. His own musical philosophy is closest matched by his longtime partner Buck65, with whom he completed what many people consider to be the only classic Canadian hip hop record, *Sebutones' 50/50 where it counts*. *Antagonist Survival Kit* is the next level from Sixtoo. Compromising ten choice cuts and clocking in at over 45 minutes in length, this disparate collection is an awe inspiring journey into hip hops deepest most alternative depths. Part vocal/part instrumental, *Antagonist Survival Kit* documents Sixtoo's life long quest for artistic integrity and invention within his music. Adopting a careful combination of sophisticated production techniques along with more traditional approaches Sixtoo's sound looks to the past whilst simultaneously defining a take on the future — clearly highlighting his role as one of the most important catalysts within the evolution and advancement of hip hop."

**SIXTOO: Antagonist Survival Kit 2LP (VFORM 026 LP). \$16.00**

Double LP version.

**SIXTOO: Antagonist Survival Kit Instrumentals CD (VFORM 027 CD). \$12.00**

"Close on the tail of his acclaimed Vertical Form LP debut *Antagonist Survival Kit*, Halifax, Nova Scotia's Vaughn Robert Squire — aka Sixtoo — unleashes instrumentals, 6 reconfigured cuts from the album, plus two choice selections from the Vertical Form 12" *Outremont Mainline* runs across the sunset (the vinyl version keeps it to the album tracks alone). Shorn of the man's taut, paranoid lyrics, instrumentals throws new light on *Antagonist's* wonderfully crafted sonic terrain, blending choice samples, various acoustic instruments and a never-less-than-groovy subsoil of beats, into a by turns, evocative, vigorous and thought-provoking mix."

**SIXTOO: Antagonist Survival Kit Instrumentals 12" (VFORM 027 EP). \$12.00**

Vinyl EP version.

**SMYGLYSSNA: We Can Fix It Remixes CD (VFORM 028 CD). \$15.00**

"As eclectic as remix albums can be, this set of make-overs from 2002's critically-acclaimed *We Can Fix It* opus (also on Vertical Form), finds Sweden's Henrik Johansson (aka Smyglyssna) in the company of Soft Pink Truth (one half of San Franciscan electronic enfants terribles Matmos), underground hip hop star (and Lex recording artist) Boom Bip, hipper-than-thou west coast Anticon luminaries Sixtoo and Restiform Bodies, along with eerie Icelandic soundscapers Einoma and Brighton rock/electronic fusionists Fujiya & Miyagi. Smyglyssna also adds one of his own remixes and one previously unavailable solo track. Like the *We Can Fix It* album itself, this will appeal to fans of Warp-style electronic futurism and Skam grooves — but it's eclectic remix means that everything from beautiful ambient soundscaping to crunching Krautrock beats and eerie atmospherics get a look in. It really works as a smart, modernist album in its own right — and clocking in at less than 40 minutes, it hardly outstays its welcome, instead inviting instant replay."

**SMYGLYSSNA: We Can Fix It Remixes 2LP (VFORM 028 LP). \$17.00**

Double LP version.

**RIP-OFF ARTIST, THE: Little Tiny 1/8 Jack 12" (VFORM 029 EP). \$9.00**

"A stonking double-header, this latest release comprises two compelling sides of utilitarian digi-funk from the techno house top drawer. Ornamented with shards of electronic glitz and a beguiling (and, dammit, dead catchy!) vocal chorus hymning the diminutive 1/8 jack socket of the title, the a side is propulsive, mesmeric dance floor fare with the ROA's trademark wit at full throttle. aa-side double diamond also hammers along like a demented heartbeat machine, while all manner of digital scree erupts, making woofers woof like big old hounds and tweeters shriek for joy."

**RIP-OFF ARTIST, THE: Pet Sounds CD (VFORM 030 CD). \$16.00**

"Yes, he's aware that title might just have been used before and, yes, that's (partly at least,

why the man known to his mates as Matt Haines, has adopted the Rip Off Artist moniker... (previous ROA albums include *Electric Ladyland*, *Pump* and *Brian Salad Surgery*... you get the picture...). Top drawer, esoteric techno house with a melodic undertow (often just plain old fashioned 'catchy'), *Pet Sounds* blends acrobatic digital workouts with occasional droll lyrics and never-less-than-propulsive neo-funk grooves. The Rip Off Artist is the alias of Los Angeles resident Matt Haines who runs his own inflatable label and is infamous for re-inventing his personal history on a regular basis. Whether or not he's really a Mexican émigré, part-time country session musician or an off-duty oilrig operative, Haines has recorded for the likes of Mille Plateaux, Bottrop-Boy and Massive Advance and has worked with Atom Heart's Uwe Schmidt, amongst others."

**RIP-OFF ARTIST, THE: *Pet Sounds* 2LP (VFORM 030 LP). \$17.00**  
Double LP version.

**EINOMA: *Milli Tonverka* CD (VFORM 031 CD). \$16.00**

"Surely the next major Icelandic phenomenon to follow Bjork and Sigur Ros into global affections, Reykjavik's Einoma (the alias of Erstwhile film-makers and producers Steindar & Bjarnar) make uncompromising, bleakly beautiful music that, try as you might to avoid the clichéd stereotype, can't help but conjure their island home's austere, tectonic majesty. If 2002's *Undir Feinotum* (Vertical Form) debut, announced Einoma's severe splendour with jaw-dropping audacity, then *Milli Tonverka* ('music that lies between' is the rough translation), goes one better, expanding the palette to include echoes of Coil's dystopian grind here, Brian Eno's most exotic ambient tone poems there, though always retaining something uniquely, ineffably Icelandic at its core. *Milli Tonverka* is an album of uncompromising highlights. There's the almost jaunty motorik undertow of 'Khanin' for example, overlaid with gorgeous, alpine keyboards that suddenly cede to stark caverns of crunching, tactile electronics — idm recast as the colossal friction of shifting glaciers, essentially. Then there are the wondrous symphonic shadings that flutter in the margins of 'Ur Afongum's' otherwise pulverizing rhythmic assault, or the contrastingly lush ambient tone baths of 'Eindir. Liour Og Laoist', meanwhile, interlaces subtle violin and Hildigunnur Einarssdottir fabulously ethereal vocals over a shape-shifting rhythmic drone that sounds, well, like a volcano that's about to blow, frankly."

**EINOMA: *Milli Tonverka* LP (VFORM 031 LP). \$15.00**  
LP version.

**SIXTOO: *Almost A Dot On The Map: The Psyche Years (1996-2002)* CD (VFORM 032 CD). \$16.50**

"It can't have been easy for Vaughn Robert Squire aka Sixtoo — the still youthful, 6 ft 2 inch rhyester from Halifax, Nova Scotia. It's hard to imagine a place more divorced from the hip-hop motherload (whose seams he's been mining since a callow teen) than Canada's wave-tossed, fog-bound east coast. Then again, perhaps that same geographical seclusion gives a creative mind room to breathe. And Squire's mind, if nothing else, is as creative as hell. Fresh from the triumph that was last year's praise-hoovering *Antagonist Survival Kit* album, it's a perfect time for Sixtoo to take stock — and *The Psyche Years* does just that. An enlightening 21-track trawl through his back pages, from cassette-only juvenilia to the above-mentioned fledgling years through tenderfoot outings on tiny local labels like Ant to Toronto's Hand/Solo and on to blessed Anticon endorsement and thus the full twisted maturity that is the contemporary Sixtoo phenomenon. This is one man's crazed arc — a wild learning curve that acts like a barometer of hip-hop's leftfield cutting edge since the late mid-90s, right up to the present day."

**SIXTOO: *Almost A Dot On The Map: The Psyche Years (1996-2002)* 2LP (VFORM 032 LP). \$18.00**

Double LP version.

**CORKER/CONBOY: *Radiant Idiot* CD (VFORM 033 CD). \$16.50**

"London's prolific Adrian Corker and Paul Conboy are back with another beguiling offering. Fresh from writing the next *Bomb The Bass* album with Tim Simenon, the duo have been galvanized into expanding their palette beyond the (albeit beautiful and widely acclaimed) post rock of their debut. An invitingly hazy warp and weft of languid grooves and glistening keyboards, *Radiant Idiot* recalls Can at their most tranquil and hypnotic, or the motorik art-rock glide of later period Talk Talk, yet retains a remarkable glow that is all its own."

**CORKER/CONBOY: *Radiant Idiot* LP (VFORM 033 LP). \$15.00**  
LP version.

**FELLOWS, MIKE: *Limited Storyline Guest* CD (VFORM 034CD). \$17.00**

"A name to conjure with if you're a fan of the Drag City/Domino back catalogue, Mike Fellow's multi-instrumental élan has graced some of the most significant records in the US underground canon — though, where most would accentuate the reflected glory, Fellows insists on keeping his famous paymasters off his CV. *Limited Storyline Guest* is an album of sublime collisions: John Fahey-esque country-folk guitar picking set against gossamer laptop processing; lonesome instrumental passages ceding to rich, multi-harmony choruses; parlour piano one minute, alien drum machines the next. Somehow Fellow's wry ache of a voice and consistent musical judiciousness unite the disparate threads into a thing of beguiling, toe-tapping homogeneity."

**FELLOWS, MIKE: *Limited Storyline Guest* LP (VFORM 034LP). \$16.00**  
LP version.

#### VERTIGO (GERMANY):

**YELLO: *Solid Pleasure* CD (VERT 83392). \$13.00**

European pressing of the debut album from Swiss-originating electronic duo of Dieter Meier (ex-Fresh Colour) and Boris Blank. Originally issued by Ralph Records in 1980, this ground-breaking album featuring the huge hit "Bostich" (as recently compiled on *Disco (Not Disco) 2* & elsewhere). "The most varied and accomplished of any synth-pop debut, Yello's first album presents a few irresistible pop songs (the hit 'Bostich,' plus 'Bimbo,' and 'Eternal Legs'), Boris Blank's synthesizer interpretations of several different forms of music ('Downtown Samba,' 'Bananas to the Beat,' 'Rock Stop,' 'Coast to Polka'), and even a three-song suite of atmospheric industrial music that functions as a miniature invisible soundtrack. The dark lyrical concerns and futurist electronics immediately lifted Yello above the rut of Kraftwerk imitators."

#### VERTIGO (GREECE):

**PLJ BAND: *Armageddon* CD (VERT 88902). \$16.00**

Legit Greek reissue of this psych/prog legend, originally issued by Polydor in 1981. First master tape reissue (previously on CD via the Second Battle label), with bonus tracks. "For sure this is one of the greatest ever recordings to come from Greece. An evil-looking sleeve and darkbrooding synthesizers behind dramatic recitations from the revelation of St. John and Ezekiel's prophecies. Guitar parts have strong similarities to Pink Floyd's *Wish You Were Here* album."

#### VERY GOOD RECORDS (GERMANY):

**SCHNITZLER, CONRAD: *Live Action 1977* LP (VGR LA). \$14.00**

"40 minutes (2 tracks) of cassette concert performance, recorded in the silver skies of West-Berlin's factory in 1977, starring Wecker, Harry Kunsttopf, Mick Pickup, Synthi Ä in 'Einzeltonballet', Originating Industrial: Psycholysis, Collective Consciousness: Proceeding, Definition Physical Existence: 1x - x = x." Packaged in an embossed silver cover, clear vinyl.

#### VHF:

**FLYING SAUCER ATTACK: *Distance* CD (VHF 14). \$14.00**

2nd CD, which is a compilation of early 7" tracks from '93/94, plus about 20 minutes of unreleased material.

**SKULLFLOWER: *Carved Into Roses* CD (VHF 15). \$14.00**

1994 album. "...at once their most 'out there' and most accessible work, fusing for the first all of the disparate elements of their style... keeps the focus firmly on the droning and pulsing guitar-scapes... but also opens up to allow keyboards, horns, and other oddities into their free-association world."

**BOWER/RICHARD YOUNGS, MATTHEW: *Site/Realm* LP (VHF 20). \$10.00**

2 side long duos for electric guitar, wrapped in heavy duty screen printed jacket.

**YOUNGS/STEVE TODD, RICHARD: *Georgians* CD (VHF 22). \$14.00**

The expected array of weird instruments make this another impressive duo work in the style of *Asthma vs. Diabetes*. Violin, sleigh bells, casio, dulcimer, ring modulation, penny whistle, oven tray, reed organ, home-made synth, thai harp, glockenspiel, click orchestration, many more. Surreal, beyond-genre new world improvisation.

**SKULLFLOWER: *This Is...* CD (VHF 23). \$14.00**

Latest album, recorded in August, 1995. Richard Youngs on 1 track. Spikes the organic drone, lush guitar haze vein better than ever before.

**PELT: *Brown Cyclopaedia* CD (VHF 25). \$14.00**

Previously available as a double LP on the band's own label, now on CD w/ new artwork by Christina Carter. "Pelt distill the most worthy influences of the recent generation of obscure bands down to the best of the best and add a healthy dose of their own isolation-honed touch. Songs ring with simple, emotionally charged vocals and expressive guitar playing, easily the equal to the best from the NZ/Xpressway scene. Careful soundscapes emerge from a dense fog of guitar and horn noise. Middle-eastern sounding drones are conjured from a trio of guitars and a wordless vocal. Slowly, life becomes meaningful again."

**FLYING SAUCER ATTACK: *Goodbye* CD (VHF 26). \$10.00**

Three track EP, at about 25 minutes. The title track was intended as a farewell 7" before they decided not to go. It's "an angry and aggressive collage by a 'band' wrung out by the creative process. There's also a collaborative track with NZ's Roy Montgomery and a new "reborn" track — "a lengthy and lovely sonata for guitar and sampler."

**YOUNGS/SIMON WICKHAM-SMITH, RICHARD: *Red & Blue Bear* CD (VHF 27). \$14.00**

"A children's book conceived, illustrated, and performed operationally by R!!! & S!!!. Alluringly bizarre short instrumentals share space with some lovely, folksy vocal numbers. Stylistically diverse, sonically wondrous and aesthetically unmatched."

**PELT: *Max Meadows* CD (VHF 28). \$14.00**

3rd full length release by this VA trio. "Studio/rehearsal/live recordings; combines the jaw-droppingly downer songcraft heard on the *Brown Cyclopaedia* debut with free-formist trappings displayed on the followup *Burning/Filament/Rockets*. Using a wide variety of unusual instruments, including those of their own design, Pelt create soundscapes that are a step removed from the current generation of 'post-rockers'."

**WICKHAM-SMITH/RICHARD YOUNGS, SIMON: *Pulse Of The Rooster* CD (VHF 35 CD). \$14.00**

"The self-proclaimed 'psychedelic' album by Richard Youngs and Simon Wickham-Smith. Certainly their most song-oriented record since their seminal debut *Lake*, *Pulse of the Rooster* might contain more singing than all their other records combined and serves as a reminder of how great their voices are, in the plaintive English tradition of Robert Wyatt and folkies like Pentangle. Behind the vocals is a sometimes howling, sometimes gentle miasma of electric dulcimer, Casio, drums, electric bass, electric guitar, sitar, Thai harp, violin, glockenspiel, penny whistle and shakuhachi."

**PELT: *Techood* CD (VHF 36 CD). \$14.00**

"Washington DC guys release their third VHF CD. Contemporary and traditional musics collide and splatter the devoted listener with tamboura, guitar, violin, tabla, flute, banjo, lap steel, oscillator, voice, organ, and a variety of other instruments both conventional and homemade."

**PELT: *Empty Bell Ringing In The Sky* CD (VHF 43). \$14.00**

"Another chapter in this mid-Atlantic ensemble's existence finds them transforming their one-word moniker from a noun to a verb. Includes a 12-minute surprise collaboration with the RH Band, Pelt's complete 35-minute set at Terrastock II (nominated by many as the highlight of the entire goddamn festival and nicknamed 'The Hillbilly Theater of Eternal Music'), a magically resonating 17-minute slice from a typical East Coast hippie warehouse party, finally capturing Pelt's forceful, multi-layered sound accurately and appropriately."

**WICKHAM-SMITH, SIMON: *Butterfly Dust* CD (VHF 44). \$15.50**

"The first solo CD by Simon Wickham-Smith follows a long and prolific 10 year recording partnership with Richard Youngs. Recorded during a temporary relocation to Australia, *Butterfly Dust* is a strikingly intimate solo performance on organ, voice, Peruvian Reed, and Djerdru. The performances here are informed by a rare combination of virtuosity and exploratory improvisation. In comparison with some prior performances (e.g. Simon's startlingly skilled assault on a grand piano on *Knish*), *Butterfly Dust* is in a more minimal style, where sounds are given room to build up and establish a mood over the long term. This is particularly true of the long organ solo "Objects Appearing", where notes are slowly added to a drone over a period of several minutes, giving each newly introduced note a significant impact."

**SUNROOF: *Found Star Sound* CD (VHF 46). \$15.50**

"*Found Star Sound* is the annual dispatch for 2000 from Matthew Bower and friends, continuing their long legacy of outward-bound audio verité. Recorded mostly at Bower's Cumbrian home in the rainy and windy UK Lake district, the group's droning guitars, organs, voices, and violins blend with twinkling percussion to evoke an atmosphere perfectly suited to such an environment. Following a brief living-room-organ-with-built-in-rhythm-section-gon e-haywire introduction on 'Pink Stream 1', the CD builds a vibe around Bower's thickly buzzing but mellow & casual guitar. Steadily picking up momentum, the record peaks with the chugging sound of trains epic 'Pink Stream 2', calms briefly, and then goes out strong with a rousing blast of guitar and violin scrape on 'Silvera'. Another scuff from the UK's biggest scuffmakers."

**VIBRACATHEDRAL ORCHESTRA: *Versatile Arab Chord Chart* CD (VHF 48). \$15.50**

"Versatile Arab Chord Chart is the second full-length outing by the quintet of Neil Campbell, Michael Flower, Julian Bradley, Bridget Hayden, and Adam Davenport. They cut the drones in their life with extremely effective bursts of near rock, in a style reminiscent of the pre-Nico Velvet Underground (circa 1966 or so). The band's combination of clattering percussion, droning strings, and considerable sense of where to put the 'groove' on tracks like 'Catching Lovers With Blank Arms' makes them unique among their peers."

**MONTGOMERY, ROY: Silver Wheel Of Prayer CD (VHF 49). \$14.00**

"With so much outward-bound free action these days, it's oddly comforting to hear someone's — well, Roy Montgomery's — version of the journey to the heart of the inner cosmos. A sister record to Montgomery's Drunken Fish CD *The Allegory Of Hearing*, *Silver Wheel* has seven complementary instrumental tracks, played mostly on Tiesco six-string and recorded mostly on four-track. A couple of tracks are dominated by a new Farfisa organ, which provides a gliding drone and waver on which to hang titles like 'For The Disoriented' and 'For The Mortified.'"

**MAKOTO, KAWABATA: Inui 2 CD (VHF 51). \$14.00**

"*Inui 2* is the first widely available solo CD by this prolific Japanese guitarist/composer/bearded guru. Known primarily for his recent work with oddballs Acid Mothers Temple, Kawabata's career actually goes back to the late '70s and spans many styles, including solo guitar improv, electronics, folk, and of course the deranged acid mayhem associated with the PSF scene. Performed entirely solo on violin, kemenji, zurna, electronics, sarangi, taiko, gong, water, bouzouki, cello, vibes, organ and sitar, the four tracks that make up *Inui 2* are perfectly executed dream-music, equal parts delicately floating and heavily droning. There's also one all-too-short modal essay for bouzouki that is amazingly beautiful."

**YOUNGS/SIMON WICKHAM-SMITH, RICHARD: Lake CD (VHF 52). \$14.00**

"Originally issued in an edition of 300 on their No Fans label and for all intents and purposes unavailable and unheard for a decade, the tenth anniversary CD-ification of their classic debut double LP still sounds as revelatory and alien as it did when it was released. Tracks like the immortal college freak-out 'Dance: Help the Aged (Give Them A Heart Attack)', the minimal pulse epic 'Chord', and the psych-fuzz rock mania of 'Goat' have been undiluted in their majesty by the unbearable decade that has elapsed between then and now. Deep breath, keep the eyes from rolling back in the head, focus, focus, highest rating."

**WICKHAM-SMITH & RICHARD YOUNGS, SIMON: LammerGEIER CD (VHF 58). \$14.00**

"This finds the duo continuing to pursue the head-scratching assortment and range of outer sound in a somewhat more contemporary style. *LammerGEIER* makes use of all sorts of exotic instruments, but like *Metallic Sonatas*, many of the pieces have undergone electronic transformation, adding an extra layer of unsettling aural alchemedia to the tunes. Some of the sounds show the influence of Simon's laptop work over the last couple of years. Laptops aside, the layers of microscopic detail on *LammerGEIER* should give listeners plenty of practice in differentiating sounds that are produced by complicated software and sounds that are produced by a guy whacking a baking tray with a stick."

**FROM QUAGMIRE: The Tropic of Barren CD (VHF 59). \$14.00**

"The debut release from Virginia's From Quagmire. A trio of Dorothy Geller, James Wolf, and Rake guitarist Vincent Van Go-Gogh, FQ's beautiful, mysterious and just plain weird art-song drift is a look into a rather under-explored corner of the underground universe. The slowly unfolding songs are based on Dorothy's nylon-string guitar and hushed-but-pointed vocals, punctuated by Wolf's expertly sawed violin and Van Go-Gogh's unpredictable percussion, electronics and guitar interjections. The music is highly detailed and performed with significant individual personality, rather than the predictable loud-soft-repeat bombast of other contemporary post-whatever ensembles."

**SUNROOF: Bliss 2CD (VHF 60). \$15.50**

"The atmosphere of this somewhat delayed yet unstoppable annual collection from long-in-the-tooth UK vibe maestro Matthew Bower and friends (who include Neil Campbell, Rosalie Bower, and maybe some other people — honestly, who can tell?) is mostly spaced and buzzing instruments and voices hovering and floating in the dense mix, all running together like some sort of alien shortwave broadcast. Disc 1 takes off from where last year's *Found Star Sound* left us — a mix of fuzzy guitar and organ rhythms jousting with voice, bowed strings, and unidentifiable percussion in a compressed fog. Disc 2 is a headlong rush into newish territory, with analog synth vs. birdsong, child's voice vs. sawing violin, chug vs. fizz, etc. There are many tracks on both discs that have subtle (and overt) melodic and rhythmic undercurrents suggesting a fuzz/hiss-dominated alternate-universe version of say, Harmonia or Richter Band."

**BLACK TWIG PICKERS: North Fork Flyer CD (VHF 61). \$14.00**

"North Fork Flyer represents the continued persistence of a type of Appalachian folk music that has come and gone from the popular radar over the years, but has never completely disappeared from the Black Twig Pickers' Southwest Virginia home. The songs on North Fork Flyer are mostly traditional numbers (with a few originals sprinkled in) that form the backbone of a century-old tradition — the music of bonfires, front porches, coal miner's festivals, and informal gatherings. These 'mountain ragas,' as the group calls them, have been recorded, performed, and revised continually by a who's who of true American artistry — luminaries such as Bukka White, Mississippi John Hurt, John Fahey, Bob Wills, Holy Modal Rounders, New Lost City Ramblers, etc., etc. Recorded live to DAT on front porches and in family rooms, North Fork Flyer blends the fiddle blues of Ralph Barrier Jr., Isak Howell's sinewy guitar and the drone and twitch of Pelt's Mike Gangloff's fretless clawhammer banjo with the trio's rough-around-the-edges but warm vocal harmonies. Played to the accompaniment of night insects, passing trains, and the noise of wandering children, the music retains the charm of tradition but is free of fake antiquarianism and nostalgia. Regardless of age, the music is just as relevant today as it was 100 years ago and the band plays it like they mean it."

**WICKHAM-SMITH, SIMON: Extreme Bukake CD (VHF 65). \$14.00**

"In contrast to the live performance-based pieces on Simon Wickham-Smith's 1999 CD *Butterfly Dust*, the perversely titled follow-up *Extreme Bukake* is a dissection of religious music, realized on laptop computer. Traditional components like Catholic hymns and Wickham-Smith's vocal on a Hare Krsna prayer get fragmented, splintered, and reassembled into a rich blob of sound. According to his notes on the tracks, 'The Self-Immolation of Thich Quang Duc' is a programmatic work based around the death of the titular Vietnamese monk who set himself alight to protest about the activity of the Vietnamese government in the early 1960s. He was a friend of Thich Nhat Hanh, whom Martin Luther King Jr. nominated for the Nobel Peace Prize in 1965. The music sounds like the insanity of the situation, the external noise of cars and people and the internal noise of the heart and the soul of this man. 'Sri Guru Vandana' is a song from the Hare Krsna (ISKCON) tradition of Krishna Vaisnavism, a nod in the direction of Wickham-Smith's pre-Buddhist, teenager self, the young man who got into ISKCON and then freaked out at the evangelical nature of the organization. This track acknowledges the positive side of his experience. 'Ave Regina

Celorum' is based on a Catholic hymn to Mary, an attempt to create a piece which could perhaps be used for meditation, either formal or informal."

**VIBRACATHEDRAL ORCHESTRA: Dabbling With Gravity And Who You Are CD (VHF 66). \$14.00**

"The latest and current pinnacle from the quintet of Neil Campbell, Bridgit Riley, Julian Bradley, Michael Flower, and Adam Davenport was assembled from recordings of their weekly sessions in Flower's kitchen. The tracks here represent the joyous, celebratory side of VCO — all forward motion, massed strings, percussion, horns, and little instruments rocketing forward in a swirl of sound. Compared to the more austere sounds of recent CDs like Lino Hi and Versatile Arab Chord Chart, the tracks here take off from the spot where the loose hippie-chant-and-drum action of collectives like Amon Düül intersects with the polyglot instrumental approach of mid-'60s Sun Ra."

**FROM QUAGMIRE: Caught In Unknowing CD (VHF 71). \$14.00**

"Working from Dorothy Geller's assured finger-picked and plucked nylon-string guitar, and James Wolf's elegant violin lines, From Quagmire explores a kind of hushed, tense chamber song that is so unlike anything else it's hard to draw comparisons. V2G2's unorthodox interruptions of sawing bowed guitar, free-'jazz' drumming, and other unlikely audio splatter is the wild card that keeps things from getting too austere. Usually it's totally beside the point, but it's worth mentioning that unlike most underground folk/outside weirdness, the music here is superbly recorded in close-up detail."

**YOUNGSBOWER: Relayer CD (VHF 72). \$14.00**

"The second collaboration between these two stalwart titans of the true UK underground comes eight years after their first pairing on the *Site/Realm* LP. The title no doubt a nod to the odd resemblance of seven-year-old Rosalie Bower's cover art to another LP of the same title, this *Relayer* throws out the live methodology of the earlier LP for a dense set of layered studio recordings. Like the music of Matthew Bower's Sunroof! group, the tracks are rainbows of colors and textures with string drone, percussion, bleeps, and the unidentifiable, competing in a mix devoid of the traditional 'lead with backing' schema. Many tracks have the kind of welcoming electronic bed seldom heard since the demise of Harmonia, with ring-modulated fuzz bleeping away over a chugging, but non-oppressive beat."

**BLACK TWIG PICKERS: Soon One Morning CD (VHF 73). \$14.00**

"The second CD by this SW Virginia area trio is firmly planted in Old-Time Appalachian tradition, but concentrates mostly on original material. Standing out in particular is 'Floyd Allen,' Ralph Barrier Jr.'s masterful retelling of an area tragedy with a sweet and unexpected major/minor chorus change-up. Mike Gangloff's lengthy and elegiac instrumental 'This War Is Killing Me' glides along on a sad melody passed around between resonator guitar, cello and fiddle. Many tracks are anchored by Gangloff's unusual gut-string baritone banjo. Two solo instrumentals on the CD add balance between the vocal numbers — Isak Howell's 'Have You Been To Alabama?' is a subtle fingerpicked workout, while Gangloff's 'Ironto Special' is a considerably more exotic-sounding modal construction on the big banjo."

**SUNROOF: Cloudz CD (VHF 75). \$14.00**

"Bi-annual collection of pillow sound from Matthew Bower & Co. Fairly mellow and spacey, à la the *Embroidered Birdsong Nearly Meadows* disc from Sunroof's 2001 *Bliss* double-CD. Layers of twinkling keyboard, guitar, unidentified fuzz, short wave, etc. Very much in the style of Harmonia and Cluster in spots. There are a couple of amped-up moments here and there, including surprise lead guitar action on 'Tornado Rose Canoe,' and the excellent fuzz-grilled rock of 'Primavera' (aka 'AC/DC' — a staple of recent live sets). According to no less of an authority than Neil Campbell, *Cloudz* is 'the best Sunroof ever.'"

**PELT: Pearls From The River CD (VHF 76). \$14.00**

"First new music in a couple of years from the trio, focusing entirely on their acoustic side — a single session recorded in Virginia by Mikel Dimmick. 'Up the North Fork' is a trio for banjo, baritone banjo, and cello — after the snaky bowed introduction, the fast thwacking of the banjos and forcefully strummed cello take over and whip up a storm. The other two tracks are lengthy ragas (one in C, one in D) with the virtuoso modal guitar of Jack Rose front and center."

**VIBRACATHEDRAL ORCHESTRA: The Queen of Guess CD (VHF 77). \$14.00**

"While certainly VCO's most upbeat and percussive music, the nine tracks on this immense, visceral slab of rackety action run through a wide range of styles. 'Ramshackle Sunrise' has a gamelan-like, five-note melody overlaid with a hovering drone. 'The Silent Socket' rocks with 'Sister Ray'-style guitar careening along side actual drums. The two 20-minute epics that bookend the record are a study in contrasts: 'Your Head Shone Like A Stone' has a heavy, excited buzz, while the closing 'Goodnight Stars Goodnight Air' is a gentler acoustic epilogue, gliding into the rosy future."

**HWAN TRIO, KANG TAE: Love Time CD (VHF 79). \$14.00**

"*Love Time* is under-documented Korean alto player Kang Tae Hwan's debut release; his trio includes Makoto Kawabata and percussionist Ichiraku Yoshimitsu. More minimalist than free jazz, *Love Time* centers on Hwan's long circular tones, avoiding common free-alto styles in favor of a roughly hewn clarion approach. Kawabata and Yoshimitsu shadow Hwan subtly on sarangi and bowed percussion. The music gradually builds to a crescendo, with Kawabata switching to guitar and Yoshimitsu moving to the drum kit. An atmospheric and understated work. In letterpress gatefold. One track, fifty minutes."

**ROSE, JACK: Two Originals Of... CD (VHF 81). \$14.00**

"The debut solo CD by Jack Rose combines his much-lauded Eclipse LPs *Red Horse*, *White Mule* and *Opium Musick*. While the former is generally recognized as inspired by the Takoma tradition, Rose adds his own exotic influences and recognizable touch — whether abstracting on the modal epic 'Red Horse' or the rough slide stylings of 'The Colonel's Blues.' The latter is an eclectic collection with pieces for 12-string (the percussive and dark 'Black Pearls'), 6-string, and lap guitar. The two tracks featuring the lap guitar are duets. The lovely raga-ish 'Yaman Blues' features Pelt's Mike Gangloff on tanpura, and the near-ragtime of 'Linden Ave Stomp' features Glenn Jones of Cul de Sac on his vintage Gibson. The 12-page booklet reproduces the liner notes from both LPs and adds a few snaps."

**NEILSON & RICHARD YOUNGS, ALEXANDER: Ourselves CD (VHF 82). \$14.00**

"*Ourselves* was originally recorded in Glasgow 2003 as a one-hour special for broadcast on London's Resonance FM but turned out too good to leave to the ether. It is the first collaboration between VHF mainstay Richard Youngs and octopus-armed percussionist Alexander Neilson (currently working with the Glasgow big-band Scatter, whose debut is due soon on Cenotaph). The music here represents something of a return to the extended psychedelic mania of mid-'90s R!!! outings such as *Asthma and Diabetes* and *Enedkeg*. 'Beam' kicks off the CD with Youngs ripping it up on electric guitar over a thick blanket of hard percussion, plucked strings, and backwards scraping noises. The 36-minute 'Mexico' follows with more string mangling, segueing into an atmospheric interlude for voices, bowed cymbals, and bells. The final track is an unusual rendering of the traditional 'God Bless The Master,' with Youngs' unmistakable voice carrying the original melody over the cloud of bric-a-brac and swells of electricity swirling in the background."



**ROSE, JACK: Raag Manifestos CD (VHF 85). \$14.00**

"Compiled from a variety of sources, Raag Manifestos cuts across various acoustic styles much like Rose's *Opium Music* LP, but with a more aggressive attack. 'Black Pearls from the River' and 'Hart Crane's Old Boyfriends' are dense, serious assaults on the 12-string, with the intensity of the latter enhanced by Ian Lagoski's roaring electronic backdrop. With subtle tabla accompaniment by Eric Carbonara, 'Crossing The Great Waters,' is another epic modal journey in the style of Pelt's 'Road To Catawba' and Rose's own 'Red Horse.' The traditional 'Blessed Be the Name of the Lord' finishes off the CD on a calming note. In mini-gatefold."

**VIA SATELLITE (UK):****MOUNT VERNON ARTS LAB: The Seance At Hobs Lane CD (ASTRA 007). \$15.00**

"It is Drew Mulholland's (aka The Mount Vernon Arts Lab) fifth album. The album features remixes from Coil and Barry 7 (Add N to X). Other contributions come from Norman Blake (Teenage Fanclub), Isobel Campbell (Belle & Sebastian) and Adrian Utley (Portishead). Mulholland's previous work has proved his dedication to these arcane tastes. On the *The Seance At Hobs Lane* Mulholland refers to his inspirations without allowing literal connections get in the way of the music. The track 'The Mandrake Club' for example, refers to an infamous secret society, the activities of which remained unknown."

**MOUNT VERNON ARTS LAB: Gummy Twinkle CD (VSAT 2525). \$19.00**

"Mount Vernon Arts Lab are led by Glaswegian experimentalist Drew Mulholland and *Gummy Twinkle* is re-released to tie in with the release of *Warmminster*, the collaboration with Adrian Utley of Portishead on Ochre Records. *Gummy Twinkle* is made up of original compositions as well as collaborations with Norman Blake (Teenage Fan Club), Sonic Boom, Project Dark & Disinformation; it features over loaded circuits, fax tones, weighing machines, locked grooves, a Theremin in a storm, an egg whisk under a nest of tables and a whole host of other electrical wonders and analogue monstrosities custom made to MVAL's own unique specifications."

**VIBRANT MUSIC (GERMANY):****FLUXION: Redundant 12" (VM 02). \$8.00**

"This is the second release on the Vibrant Music label. Fluxion is known for his releases on Chain Reaction. He had released a handful of experimental down tempo minimal groove tracks and atmospheric textures with a dub flavour in them, most of them compiled on two 'Vibrant Forms' CD's. Since Fluxion had managed to sustain a rather open musical spectrum from 1998 to date with his releases, this new 12", focuses on a 'mass organic movement' approach. Deep sounding techno, evolving and transforming rapidly. A fluid state where the percussive elements are changing following the impulse of other harmonic parts, getting far away from accurate metronomic rhythms that create one-dimensional tracks. It is an uplifting listening experience."

**SILEX: Stark 12" (VM 03). \$8.00**

"Silex is a project by K.Soubilis (aka Fluxion). This release is a selection of works within the spectrum of Vibrant Music which is to produce music for both sides of the brain. Music which is analytical but emotional at the same time. Three pieces of music which don't have an obvious link thematically, but on a closer look they work in an experimental way together. One of the main characteristics of the Silex project is the inventive rhythmical, harmonic parts and patterns which are surrounded by the atmospheric structures. 'Stark' is the first release of two releases by Silex, the second of which will be released by the end of the year. 'Stark' places the listener on a really moody and emotional journey that lasts more than 10 minutes. 'Hybrid' evolves and builds it's groove with fragments of sound used as rhythmic parts. 'Sphere' is a melodic piece creating it's own individual atmosphere."

**COTI: La Gru Gialla 12" (VM 04). \$8.00**

"Coti's first release on the Vibrant Music label. A much sought after producer and engineer in Greece, he has previously released two CDs, a 12" vinyl and many tracks on various compilations. Coti's music works both in an analytical, left brain, way, as well as having a strong subconscious emotional right brain impact. The work on this release is a selection of 4 pieces from an upcoming CD which will follow later this year, and it expresses his concern with the process of re-remembering, a state in which memory re-processes what is an already processed fact. The music that arises is often a composition of multi-layered parallel melo-harmonic and/or percussive elements, ranging from playfully complex rhythmic tracks, to moody introspective atmospheres."

**SILEX: Alphabet 2LP (VM 04 LP). \$17.00**

Double LP version.

**NAONO: Naono 12" (VM 05). \$8.00**

"Naono is a new coming artist on Vibrant Music. His work as a whole expresses the artists concern and aim to explain the rapid changes between several different and diverse impulsive 'emotions'. This is being achieved by the unexpectedness of the rhythmical compositions and the melodic atmospheric sounds. The sounds on the musical pieces creating a playfull environment that blends fragments of sounds that in some cases are coming from natural sound recordings. This 12" release introducing four well selected tracks that cover some of the areas of the artist interest. A full scale picture of Naono's work will come at the beginning of the new year."

**FLUXION: Spaces CD (VM 01 CD). \$14.50**

"*Spaces* is the 3rd CD album by Fluxion and follows up to Vibrant Forms and Vibrant Forms 2. This is a study of space and acoustics, a creation of an artificial environment where interacting sounds are creating a warm, live, unpredictable feeling. This work is a statement from Fluxion, underlining the importance of space-place where the sound and the music itself exists."

**COTI: Metamemoria CD (VM 02 CD). \$14.50**

"*Metamemoria* is Coti's first release on the Vibrant Music label. A much sought after producer and engineer in Greece, he has previously released two CDs, a 12inch vinyl and many tracks on various compilations. Coti's music works both in an analytical, left brain, way, as well as having a strong subconscious emotional right brain impact. The title expresses his concern with the process of re-remembering, a state in which memory re-processes what is an already processed fact. The music that arises is often a composition of multi-layered parallel melo-harmonic and/or percussive elements, often underpinned by personal location recordings, ranging from playfully complex rhythmic tracks to moody introspective atmospheres. Also Blaine L. Reininger (ex-Tuxedomoon member) appears on 'M Key' and Fluxion had processed 'Shoal 1.2.'"

**NAONO: Slope Drifting CD (VM 03 CD). \$14.50**

"*Slope Drifting* is the debut album of 24-year old Greek artist Naono for Vibrant Music, following the 12" EP 'Ati Pol'. Label manager Kostas Soubly aka Fluxion discovered this young talent from Athens at one of his few live performances as a part of the blooming Greek Electronica scene. This CD-only release expresses the artists concern and aim to explain the rapid changes between several different and diverse impulsive emotions. This is being

achieved by the unexpectedness of the rhythmical compositions and melodic atmospheric sounds. Tuned in the musical spectrum of Vibrant Music which is to release music for both sides of the brain, analytical and emotional at the same time. The music itself could be listened to as a 54 minute composition and also as 14 individual tracks. The blending of the pieces had been done in order to create a very individual and personal story. The sounds create an interesting environment that blend fragments of artificial sounds together with natural sound recordings."

**QEBQ: Flopper CD (VM 05 CD). \$14.50**

"After many years PA-ing and releasing music in various independent labels, musicians/producers Alex Retsis-George Aggelides formed in 1999 Qebo, a group oriented in many forms of computer music. They are known for their live performances in various clubs in Athens and in electronic music festivals such as Bios 2001, in which they've played alongside acts like Person, Luke Slater, Christian Vogel, Vladislav Delay, Mouse On Mars to name a few. Qebo's material incorporates their musical influences, varying from bleeps to atmospheric breaks and background melodies to distorted vocals, with a touch of extended sound manipulation and machine beats. Their debut album *Flopper* available both in CD/LP, could be described as a freestyle approach of many genres, an approach reminiscent to an experimental artist's work, with a somehow distinct dance feeling. The tracks were written serving various moods and they all seem to have a certain human-computer feeling describing their melodies. The artists also contribute more straightforward tracks, with their touch of personal influences and sound processing always present."

**QEBQ: Flopper LP (VM 05 LP). \$12.00**

LP version.

**VICTO (CANADA):****DUCHESNE, ANDRE: L'Ou'L CD (VICTO 010). \$14.00**

Duchesse is a guitarist, previously associated with Conventum & Les Quatre Guitarists. There are pieces here for string quartet, sax quartet, guitar quartet, etc.

**SHARP/ZEENA PARKINS, ELLIOTT: Psycho-Acoustics CD (VICTO 026). \$14.00**

1994 studio duos, with the expected array: electric & acoustic harp, guitars, Dobro, clarinet, percussion, etc.

**MINARFA, PINO: Sudori CD (VICTO 034). \$14.00**

Italian sextet led by Minarfa (trumpet, prepared trumpet, bugle, didjeridoo, etc.), plus Carlo Actis Dato (ts, bs).

**DEANE, J.A.: Nomad CD (VICTO 035). \$14.00**

Deane plays trombone, bass flute, lap steel guitar, percussion, with various guests including ROVA's Bruce Ackley and Andrew Voigt.

**FAR EAST SIDE BAND: Urban Archaeology CD (VICTO 037). \$14.00**

Studio recordings of a quartet of Jason Hwang (electric violin), Sang-Won Park (alang, kayagum), Joe Daley (tuba, electronics), Yukio Tsuji (shakuhachi, perc.). Nicely evolving Eastern-saturated dreamscape music of subtle transformations.

**MINTON QUARTET, PHIL: Mouthfull Of Ecstasy CD (VICTO 041). \$14.00**

Studio recording based around the texts of *Finnegan's Wake*, led by the legendary vocal improviser, Phil Minton. With John Butcher (ts, ss, voice), Roger Turner (drums, perc. voice), Vervan Weston (piano, voice). "As free improvisers, Minton, Weston, Turner and Butcher take the inherent semiotic flexibility of music one step further, emphasizing a fleeting, constantly-shifting, instantaneous flash of images, sounds, and associations; that imminence is consistent with Joyce's free flow of verbiage, his 'stream of consciousness' style of running-on sentences and creating compounds out of separate linguistic molecules... the group specifically chose to mix the voice integrally, not out on top roughshod over instrumentalists... word for word, each utterance can serve either to stir up freely-associated meanings, harder denotive references, or simply to kick back and join the melange as concrete sound." —John Corbett.

**PARKER/SAINKHO NAMTCHYLAK, EVAN: Mars Song CD (VICTO 042). \$14.00**

Duos recorded in Toronto in 1996 between Evan (soprano and tenor saxophones) and the amazing female vocalist from Tuva, Sainkho. "Having listened to Evan for close to 25 years in a multitude of configurations, there has always been surprise and challenge in his ever developing music; the solo music especially. If one investigates the recordings, mostly soprano, it becomes apparent that he is gradually releasing all the inner voices contained in his horn, and this time there appeared two distinct lines, overlapping, in parallel, joined in harmonics. The inclusion of the tenor in his solo music has opened up yet another avenue, perhaps for even the simple reason of it having a curved bell and being an octave lower. Although I had heard Sainkho Namtchylak recordings on Leo and FMP, I was quite unprepared for the live experience. Her arsenal of sounds come not as trick singing, but story-like, at times vague notions of Madame Butterfly enter my thoughts, another gurgling dialogue of happy babies; and then so low and deep in the throat as to create a definite shiver. When they joined the saxophone and voice together, they existed in the space between my ears rather than outside in, filling my brain. Astounding music." —Bill Smith.

**SHARP/ZEENA PARKINS, ELLIOTT: Blackburst CD (VICTO 044). \$14.00**

The "Psycho-Acoustic" duo; studio recordings from NY, 1996. Electric harp, double guitar-bass, bass clarinet, Buchla Thunder, etc.

**MOORE, THURSTON: Piece For Jetson Dolma CD (VICTO 045). \$14.00**

One 66-minute piece broken into 2 parts by the trio of Thurston Moore (guitar, amplifier, microphone), Tom Sargal (drums, perc.) & William Winant (drums, perc.). Recorded live at Victoriaville 5/17/96. Beautifully ignited sound waves ala the *Klangfarbenmelodie...* CD on Corpus Hermeticum. "The sounds on this disc are about colliding cultures. They are about Thurston Moore creating massive Bertoia-like sound sculptures that dangle ominously above the shiny pates of the massed cogniscetti while Tom Sargal turns his limbs into a riot of machine guns, and William Winant's percussion zyzzyzes through the air like sheets of burning napalm. There are moments when Sargal sounds like Jonathan Jackson power pumping his 12 gauge into a target range full of white cops' exploding heads. There are moments when Moore's guitar, amp and Japanese toys send huge resonant rainbow red arcs pulsing through the crowd's Kirlian clouds. There are moments when Winant's tympanic burling BECOMES a bridge into the hole of nada." —B. Coley.

**CHADBOURNE/PAUL LOVENS, EUGENE: Patrizio CD (VICTO 046). \$14.00**

Duets for Chadbourne (dobro, electric banjo) and Lovens (drums, cymbals), live in the USA 1996. Focusing on Eugene's more serious improvisational persona, this is a spirited collection of sound creation.

**BURN, CHRIS: Music For Three Rivers CD (VICTO 050). \$14.00**

Solo prepared piano compositions by this UK free music figurehead. "Chris Burn brings to the sound-board an improviser's sensitivity to open form exploration and a research scientist's intensity when it comes to the business of piano preparation and alteration...the diverse streams of his involvement in expanding the extended techniques on the instrument and working in the expressive terrain of free improvisation converge in a most fertile flood

plain."

**NEW WINDS: *Potion* CD (VICTO 053). \$14.00**

Studio recordings from 7/97 by the trio of Robert Dick (flute, prepared flute, piccolo), Herb Robertson (trumpet, flugelhorn) & Ned Rothenberg (alto sax, clarinet, bass clarinet).

**RANALDO/WILLIAM HOOKER, LEE: *Clouds* CD (VICTO 054). \$14.00**

Recorded live in Victoriaville 5/19/97. Rinaldo (guitar, synthesizer, tape and voice), Hooker (drums and voice), plus guests Jim O'Rourke (Farfisa organ and electronics) and Gianni Gebbia (saxophones).

**DONEDA/ACHIARY/SAWAI: *Temps Couché* CD (VICTO 055). \$14.00**

Michel Doneda (soprano sax), Benat Achary (voice, percussion) & Kazue Sawai (kotos). Recorded live in La Collégiale St-Pierre La Cour, on 5/13/98.

**FUSHITSUSHA: *Withdrawe, this sable Disclosure ere devot'd* CD (VICTO 060). \$14.00**

The trio of Keiji Haino (guitar, voice), Yasushi Ozawa (bass) & Ikuro Takahashi (drums), recorded live at Victoriaville 5/16/97. "With reference to the title for the Fushitsusha album, Keiji Haino takes a lot of care and time over the selection of titles for his albums. He specifically asked that this title be translated into a type of English that would be reminiscent of medieval language. As going back that far would render the title mostly incomprehensible to the majority of listeners, we eventually came to the compromise of using Elizabethan-style (Shakespearean, etc.) grammar, spelling and diction. Within those parameters, I believe that the title makes grammatical sense and communicates both the feel and meaning of what Keiji wants to say." —Alan Cummings (translator).

**PALINCKX: *It's Frontal Dog* CD (VICTO 061). \$14.00**

"Palinckx makes music that defies traditional categories like rock, jazz, improvised and contemporary composed music. Palinckx plays hard-edge collages, slap-stick effects, psychedelia, musical ready-mades, noise, carrying melodies and abstract sound explorations."

**KOVAC, BORIS: *East Off Europe — Closing The Circle* CD (VICTO 062). \$14.00**

"Multistylism" could be a rough term used to determine Boris Kovac's composition profile, which is not suited to fill any conventional pigeonholes. His music reflects a thorough knowledge of the European chamber music tradition; on the one hand it could (conditionally) be categorized among lyrical sentiments of traditional sound worlds (not only of Pannonian ethnic music but also of a 'planetary human spirit') and sacred ritual sound festivities, and, on the other hand, it adopted some experiences of jazz, avantgarde rock and improvised music. From a strictly composing viewpoint, Kovac relied upon repetitive conceptions of minimalist composers (Reich, Riley, Glass), although he soon became detached from his 'role models' and followed his own way in composing. Among the younger generation composers that we have had the opportunity to hear in the last several years there are indeed very few have introduced so much freshness into contemporary music as Boris Kova has done." — Rajko Mursic.

**CCMC: *aCCompliCes* CD (VICTO 063). \$14.00**

"CCMC has passed through many phases over its 20-year residency at Toronto's renowned Music Gallery, with 8 recordings and tours of North America, Europe and Japan. The band's latest incarnation, a trio whose three members have been described in *The Toronto Star* as 'each an artistic powerhouse and pioneer in his own right,' has original member Michael Snow (piano, synthesizer) flanked by alto sax wizard John (Plunderphonics) Oswald and soundscaper Paul Dutton. Together they perpetuate the CCMC commitment to improvisatory exploration and innovation, with process taking precedence and form evolving organically in a shifting tapestry of textures and timbres." Recorded live in 1996-'97.

**CHADBOURNE/HENRY KAISER: *The Guitar Lesson* CD (VICTO 064). \$14.00**

"Two of today's most important guitarists meet for the first time in an homage to the great Derek Bailey." Studio recordings from '97/98, made in Oakland, CA; 2 of the tracks are electric duets, the rest are acoustic.

**PLIMLEY TRIO, PAUL: *Safe-Crackers* CD (VICTO 066). \$14.00**

Studio recordings by Plimley (piano), Lisle Ellis (bass), Scott Amendola (drums). "The Trio seeks to expand the dimensions of composed and improvised music making. This recording focuses on the elements of beauty, rhythm, and the diversity of ways in which piano, bass and drums can create telling textures and how the leading through (development) of each piece can be distributed in continually shifting ways between each player."

**DONEDA/ERIC M/JEAN MARC MONTERA, MICHEL: *Not* CD (VICTO 068). \$14.00**

Michel Doneda: saxophone soprano; Eric M: tables tournantes, échantillonnage en direct, minidisc; Jean-Marc Montero: guitare, guitare de table, électroniques, objets. "These three men form a trinity of spirit music bidding gracious adieu to a century of anxious form-desires and a heraldic call of welcome for a new landscape of potential freedom, not only by calendar but by critique through genre-ization, as they shut eyes and entrust foci to embouchure/free-key think, to two hands ten fingers toggle-switching/circle-driving, and to a poet-scientist in complete communion with search-glory sentient technique, whereupon tools are there for physical as well as extra sensory perception service unto the people, women-men-children-saints-dogs-lovers-hell riders, for prayers not to be just answered let alone delivered but supremely shared like the vision all life flowers inhabit with paint, clay, light, and music, our inked abstractions for everlasting heavens safe and beautiful and genuine sex of improvisational mode whereupon gender becomes so utterly earthbound whilst sound as joy exhibits those all as verily borderless, not unlike the giants, the gods, the goddesses, they boys, the freaks, the punks, the ravers, the experimentalists, the radicals, the ironists, the occultists, the breathers montera/doneda/m. like no other(s) but like all through study and gravitation and respect and harmony — a kiss on both cheeks, let it be thrice merci merci cimer mon amour for gifts as deeds and deeds as duties to the responsibility of the planet-men, the walkers, the city drifters in concern for the people by concepts of architecture- can we organize our music as such- can we open dialogue- can we open our cities to the worlds of mysticism implied by the colors of soundmagik, LET THE MUSIC COME OUT OF THE GATE, a horse with head charging with muscle action beauty gorgeous beauty and hear these three concentrate on its heart, its mane, its hooves, its legs, its ass, its life, like a boat through the stream of its wholeness in dreamed description of its sacred sex-ululatory walls which are there for EVERYONE to move through. The ball is in our court. Nice serve." — Thurston Moore, NYC USA 1999

**KIMURA/ROBERTO MORALES MANZANARES, KIMURA: *Leyendas* CD (VICTO 069). \$14.00**

"Mari Kimura, violin; Roberto Morales Manzanares, flutes, piano, Veracruz harp. Manzanares' choice of instruments and techniques reveals a panoramic sweep extending back to the vast pre-Columbian civilizations of the Central and South Americas, back across the treks over the Bering Strait, and on rafts over the Pacific, back to Asia and forward again on all circuits. In Kimura's extended violin technique, another look backward, through the veil of the European academy and through the language of gagaku and noh. They finally meet in an illuminated place outside of all location, temporal or spatial." — Elliot Sharp.

**DRESSER/FRED FRITH/KUE MORI, MARK: *Later* CD (VICTO 070). \$14.00**

"Mark Dresser (contrabass); Fred Frith (guitar, tabletop guitar, violin, piano, organ); Ikue

Mori (electronic percussion). Recorded in San Francisco in April 1994."

**MARCLAY/THURSTON MOORE/LEE RANALDO, CHRISTIAN: *Fuck Shit Up* CD (VICTO 071). \$14.00**

Christian Marclay (tables tournantes et disques), Thurston Moore (guitare et amplificateur), Lee Rinaldo (guitare, 'krackelbox' et divers objets). "Feedback rose and fell in heaving crescendos, drum sticks were inserted between strings, and for an hour and change, a wall of beautiful noise was erected, then smashed to bits, with no pesky backbeats or melodies to upset mesmeric abandon." Recorded at the Victoriaville Festival on 5/24/99.

**FRITH/JEAN-PIERRE DROUET/LOUIS SCLAVIS, FRED: *I Dream Of You Jumping* CD (VICTO 072). \$14.00**

"Frith, Sclavis, and Drouet delivered improvisations with a clear sense of intersecting personal vocabularies. Frith displayed versatility, moving from abstract textures to searing linearity to dulcet, fingerpicked folkish melodiousness. Sclavis responded with lines that built from warm, bubbling melodies to insistent, fiery flurries. Drouet's whistles, bells, and hand drums were an effective complement, creating a flowing open pulse. Their playing displayed a warm, relaxed sensibility. The extended improvisation moved from open, free sections to heated intensity, ending with an intimate interchange of Flamenco-like, dancing guitar patterns, Arabic modal clarinet, and tinkling percussion."

**DRESSER/DENMAN MARONEY, MARK: *Duologues* CD (VICTO 073). \$14.00**

Mark Dresser: contrebasse, Denman Maroney: piano. "When I saw Denman Maroney and Mark Dresser perform at Victoriaville in May of 2000 I was on the edge of my seat, breathless, agog. It had been a long time since a concert had drawn me in and held me in that way, and I was fascinated by the effortless melding of different ways of 'composing', spontaneous and otherwise. The result? Irresolute beauty, hesitantly definite, wide, wild." — Fred Frith.

**PLIMLEY/JOHN OSWALD/MARILYN CRISPELL/CECIL TAYLOR, PAUL: *Complicité* 3CD (VICTO 074-6). \$29.00**

"Three pianists — Cecil Taylor, Marilyn Crispell and Paul Plimley — and an alto saxist — John Oswald — gathered to play, in a triple-header that meandered blissfully and chaotically, and showed us a vision of measured abandon. Freedom rang out, amidst floating bits of structure and melody, and it also stretched out over three hours. Obviously, an intensely personal expression is involved in the work of solo improvisers on this high of an order. Yet there is also a negation of the usual musical hierarchies, which makes this music so brimming with a kind of idealism, unveiled in very real time."

**TAYLOR/BILL DIXON/TONY OXLEY, CECIL: *Taylor/Dixon/Oxley* CD (VICTO 082). \$14.00**

Cecil Taylor: piano, Bill Dixon: trompette, bugle, Tony Oxley: batterie, percussion. "A summit meeting of historical proportions, the magic triangle of Cecil Taylor, Bill Dixon and Tony Oxley belies the contention that *Musique Actuelle* is a young man's music alone. In this cutting edge world premiere concert, three masters with more than 40 years of experience each proved that they are as forward looking now as they were when they began."

**FUJII/TATSUYA YOSHIDA, SATOKO: *Toh-Kichi* CD (VICTO 083). \$14.00**

"Compatriots Satoko Fujii and Tatsuya Yoshida thrillingly demonstrated the virtues of Speed Metal Improv. The piano/drums duo threw itself headlong into a wild and bogglingly precise exchange of hammering percussion and jabbering voices — part battle, part hyperactive dance. A flawless composite of jumpcuts, the set spanned the musical map from hardcore and Metal to boogie-woogie and tango, ending with a hilarious impromptu rendition of 'Girl From Ipanama'."

**CHADBOURNE/RENÉ LUSSIER, EUGENE: *L'Oasis* CD (VICTO 084). \$14.00**

"Eugene Chadbourne found the perfect partner in Rene Lussier. Chadbourne has phenomenal technique, a precocious sense of humor, and a willingness to spar with just about anyone. Lussier has the technique and wit to match Chadbourne, and also shares his love for folk roots. So after the two retreated to Lussier's farm for a few days to work out a set, they came up with a blistering mix of thorny free improvisation, blinding flat-picked duets, refracted bluegrass, warped country blues, and skewed country swing. Their set had the relaxed feel of a front porch party as the two switched off from steel string guitar, electric guitar, National Steel, and banjo. Licks were traded back and forth, full of crackling energy and stoked abandon. Musical genres were gobbled up and shredded through a cracked sensibility shared by the two."

**EROSONIC: *Mystery Theatre* CD (VICTO 085). \$14.00**

David Mott : saxophone baryton; Joseph Petric : accordéon et bande. "In 1994 Joseph Petric approached David Mott and suggested the idea of a unique duo which would explore new compositional, improvisation and artistic terrain. In the baritone saxophone discography, this disc reinforces the well known work of David Mott as he uses an extended registral spectrum, circular breathing, vocal modulation, multiphonics and timbral shifts. Mon has long been active as a composer and performer in an inclusive sonic exploration that allows for a greater range of artistic expressivity. In the accordion discography, this disc establishes Petric as the first accordionist to achieve an inclusive art of performance. This is based on the big picture integration of improvisation, interpretation, extended instrumental technique, vibrato and the introduction of his instruments prototypical accordion sound. Petric's aesthetic allusion to sonic symbolism through references to both vernacular and past musics (semiotic coding), provides the foundation for the enormous range of artistic expressivity on the accordion."

**ROVA: *Resistance* CD (VICTO 086). \$14.00**

"Ignore the passing of time as a measure of anything real. Twenty-five years and counting is a milestone, but really only means they've had more opportunities and experiences — commissions, recordings, performances, musical and personal challenges — all of which affect the growth patterns, the infrastructural dynamics, the attitude and identity of the ensemble as ensemble. Rova's music exists within this 'continuous present' — any other interpretation would arbitrarily lessen their previous, valuable accomplishments. And the catalogue they have composed is large, singular, significant. This newest chapter is the equal of any, an affirmation of continuity, of what poet Robin Blaser called the commotion of belief. Beginning again and again." — Art Lange.

**DEROME/LOUIS SCLAVIS QUARTET, JEAN: *Un Moment de Bonheur* CD (VICTO 087). \$14.00**

"When Louis Sclavis and Jean Derome joined artistic forces for a Victoriaville concert in 2001, it was a meeting on turf both familiar and alien. That sort of duality is at the heart of an artistic adventure all about the pursuit of, and also selective resistance to, balance. It was a transcontinental first encounter between musicians who knew of each other, who shared mutual respect, and are known to cross idiomatic borders. The virtuoso and range-free clarinetist Sclavis & Montrealese Derome (flute, alto sax, guimbarde). The conference of disciplined free spirits resulted in one of the clear highlights of that year's FIMAV, and a rambling musical landscape with proper disregard for genre or strict adherence to structure."

**KOWALD/WILLIAM PARKER, PETER: *The Victoriaville Tape* CD (VICTO 088). \$14.00**

Kowald (contrabass, voice) & Parker (contrabass), recorded live at Victoriaville, 5/19/02.

"Hear a sound become a sound respond to sound if you play low I'll play high if you pluck I'll bow. Paint with sound if you walk I'll solo on top then I'll walk and you'll solo on top. Listen to the silence that accompanies this history this journey of music see the colors hear the colors of the world 8 strings dancing over the dark sunset use your voice down the low mountains of E now swing! sing! swing! sing! like old new now moment song second chance every second a second a chance rosin dust field of flowers again and again and again sarangi fiddle koto kumungo violin cello banjo a string village his term throwing paint across the sky like rainbows echoes of voices looking for peace no matter what they say the blind and deaf scouts called critics they know little about this ritual or this brotherhood of circles and horizons they were not there when the crows sang they were not there when the temples were built nor were they there when the temple fell now they scramble to claim the broken pieces they cannot put back together the sound soon stops then goes on and on and on forever. And then the tears came and heaven opened. Uncle Petey goes up to join the band in the sky he is greeted by Jimmy Blanton his face smiles now sunshine eternal sunshine. — William Parker, February 2003.

**MERZBOW/PAN SONIC: V CD (VICTO 089). \$14.00**

Recorded live at Victoriaville, 5/20/02; one 68-minute piece performed by Masami Akita, Mika Vaino & Ilpo Vaisanen. "The festival's closing act, Pan Sonic with Merzbow, was worth the long wait. Their complete absence of stage presence notwithstanding, the trio orchestrated glorious cascades of white noise that sporadically collapsed into fat dirty beats — a gutrumbling excursion into the inner depths of sound and an indication of where the true spirit of improv lives in 2002."

**CHARLES/DIANE LABROSSE/KRISTOFF K. ROLL/MARTIN TÊTREULT, XAVIER: Tout le monde en place pour un set américain CD (VICTO 090). \$14.00**

"The most successful was the Saturday afternoon concert by Diane Labrosse (electronics), Martin Têtreault (turntables etc), Xavier Charles (clarinet and electronics) and French duo Kristoff K. Roll (household objects). The five were placed on a platform in the middle of the Colisée, and the audience was free to walk around and observe the musicians at close range, which de-mythified the process. The improvisation was powerful and atmospheric, dominated by Labrosse's inventive use of samples taken from around her house. Têtreault was drolly inventive, while Charles and KK. Roll added splashes of colors."

**PHILLIPS/JOËLLE LÉANDRE/WILLIAM PARKER/TETSU SAITOH, BARRE: After You Gone CD (VICTO 091). \$14.00**

"If you think about where the players of this quartet paying tribute to Kowald are coming from, you'll get a glimpse of the network he helped to establish and was involved with: William Parker from Afro-American Free Jazz, Joelle Léandre from European Classical and New Music, Barre Phillips an American in Europe, experienced in the aesthetics of both these worlds, Tetsu Saitoh from Japanese Traditional Music, tango ensembles and, most importantly, Free Improvisation. It was Peter's belief already in the late seventies, when he started the trio with Leo Smith and Günter Sommer, that musicians coming from different cultural traditions could find a common base of communication via the language of free improvisation. His concept of a Global Village, which differs fundamentally from any kind of world music, was developed from this belief."

**BLONK/KOICHI MAKIGAMI/PAUL DUTTON/PHIL MINTON/DAVID MOSS, JAAP: Five Men Singing CD (VICTO 092). \$14.00**

"The singers shape their song into a repeated chant that loops in on itself in darkened circles. Then, within a single drawn breath, ahhhhhhh, the picture changes, or maybe it simply changes into a picture with everyone in their cherished role. Then, the song of the singers on that mound is pulsed through the crowd on everyone's voice and tongue, and it becomes the one song of that moment no longer owned or even made by those 5 men singing in the center, not followed or learned by the townspeople. Suddenly, on that single in-drawn AHH-HHHHH, comes the pleasure and fullness of a task needing to be done and a song waiting to be sung. This is how singing really works: you find yourself humming the song of a stranger who passes you in the warm evening air and you take the melody in your arms and run away!" — David Moss.

**VICTOR (JAPAN):**

**MOPS, THE: Psychedelic Sounds In Japan CD (VICL 18212). \$20.00**

Reissue of the first Mops album, originally issued by Victor in Japan in 1968. One of the originators of the Japanese G5 ("Group Sounds") garage/beat movement, they went on to record 8 or so albums, but this 1st one is considered their classic blast. "Although the Mops sported the most American sound of all the Japanese teen bands, their number one idols were the Animals. Their 1968 album features two vocalists, both trying to out do each other for the best Eric Burdon sound alike. The Mops themselves single handedly introduced Japan to the psychedelic sounds of San Francisco covering both 'White Rabbit' which is rather poor, and 'Somebody To Love' which they turn into a punk/psych masterpiece. Live, the Mops used psychedelic lighting effects and played blindfolded to stimulate themselves to hallucinogenic heights (obtaining LSD was next to impossible in Japan at the time). Flanging, phasing and other studio techniques were also introduced to Japan by the Mops who experimented in various ways to achieve their psychedelic sounds. The Mops not only displayed an amazing adeptness at copying psychedelia but also American punk. Classic teen punk songs like 'I Am Just A Mops' which would have made Armand Schaubroeck proud, and 'Please Kill Me' which appears on *Boulders #7* sound like so many of the garagedelic tunes penned by their teenage American counterparts. The Mops where one of Japan's wildest groups!" — Glynis Ward

**KATZE, NAV: Never Mind The Distortion II CD (VICL 60025). \$22.00**

A beautiful followup to the first remix project involving the music of the Japanese pop group Nav Katze. I doubt that I've ever heard any of the original music by this female duo, but the first volume of remixes (issued in 1994, later licensed beyond Japan by SSR) featured mesmerizingly dreamy IDM mixes by Aphex, Black Dog, Reload, Global Communication, etc. and was one of the all time classic remix albums. This new volume features remixes by The Gentle People, Disjecta, Sun Electric, Seefeel, µ-Ziq and Autechre — and for lush, atmospheric futuristic pop deconstruction this is as good as you can expect. Stunning Designers Republic packaging, too.

**RZA, THE: Music From the Motion Picture Ghost Dog CD (VICP 60944). \$30.00**

"Japanese exclusive release from 1999 of the score to the Jim Jarmusch penned/directed Isaac de Bankolé vehicle *Ghost Dog*. This CD is a completely different beast than the widely/domestically available 'songs inspired by the movie' collection in that it contains the actual free-form-ish RZA-penned improv-feel instrumental tracks as heard in the movie itself (pearls in the sea of Wu-whatnot, especially to the non-acclimated) amongst a small handful of vocal tracks (some sung by RZA himself!). This title has been long whispered about in muted tones due to its persistent unavailability in combination with the baffling non-relationship of the tracks on said US version of the soundtrack (far more marketable Me/Tony Starks/Ghostface/ODB lyrical joints) to the ones in the movie. RZA (aka Robert Diggs, Bobby

Digital, Bobby Steels, Prince Rakeem, the Abbott, etc...) is the in-house producer for the Wu Tang family, worked hits for Big Punisher, Bounty Killer, Cypress Hill, was a member of the Gravediggaz, All In Together, etc... Considered by most to be the key perpetrator of the street/lo-fi/gritty home-production style prevalent in hip hop throughout the 90s. Excellent selection, easily some of RZA's best work, a definite outsider influence resounds throughout. The perfect entry point to the non-hip-hop affiliated, those wanting to slide in without the strain of accumulating mass Wu-Tang catalogue to sift out the 'goods', those afraid of the lyrical flow of affiliated MC's (85% instrumental!). Highlights: 'Untitled #12 (Free Jazz)', 'Flying Birds', 'Dead Birds', etc... Beyond solid." — Hrvatski.

**COMUS: First Utterance CD (VICP 62166). \$30.00**

New Japanese reissue (the prior UK BGO version is out of print), with 20-bit remastering and packaged in an awesome looking mini-LP style gatefold jacket. No bonus tracks. "The classic weird-folk British album from 1970, more recently infamous for influence on Current 93's sound in the 90s. The first LP is rock music only by association. Taking British folk as a point of departure, the music twists and oozes as a vile bunch of snakes, pairing gorgeous melodies and expert playing to ecstatically altered vocals and vicious lyrics. Rape, murder, witchcraft and abuse are main ingredients to the menu, which is cooked with raging madness, but still manages to taste delicately composed. One of the very first British folk albums that creates a totally new, dangerous and utterly unique atmosphere."

**KATZE, NAV: Never Mind the Distortions 2CD (VICP 62424/5). \$40.00**

New double CD version of one of the 90's classic IDM events. Disc one reissues *Never Mind the Distortions*, originally issued in 1994 by SSR in Belgium (now unavailable). This album featured mesmerizingly dreamy mixes of the unknown-to-the-west Japanese pop sensation Nav Katze by Aphex, Black Dog, Reload, Global Communication, Ultramarine. This was one of the all time defining remix albums and will put you in the perfect tub of ecstatic glaze. Disc two reissues *Never Mind The Distortion II*, which has always been a Japanese-only follow-up release. It features additional remixes by The Gentle People, Disjecta, Sun Electric, Seefeel, µ-Ziq and Autechre — and for lush, atmospheric futuristic pop deconstruction this is as good as you can expect.

**VICTORY GARDEN (UK):**

**SOUTHALL RIOT & ANSUZ LUNASA: Sunhead CD (VG 09). \$9.00**

"Eight track mini-album following on from singles on their own Victory Garden label. Think Pink as in Floyd's '69 Moonhead', think Faust *Tapes* and loving homage to the cult of cut-up, a 9th revolution evoking the cinematic ultrachaos of early John Arthurs. Bangs, feedback, overdriven distortion, layers of soft pulsing white noise."

**VIEWLEXX (NETHERLANDS):**

**I-F: Space Invaders Are Smoking Grass 12" (VIEW 002). \$9.00**

"The record which created the hype! Influenced many and copied by many... but there is only one original *S.I.A.S.G.*, 'Playstation#2', 'Secret Desire', and 'Us and ours you and yours' .....Four killer tracks by I-f on one EP."

**I-F/PARALLAX CORP.: Coca Disco CD (VIEW 004 CD). \$14.00**

"After the highly successful Cocadisco pre releases on 12" vinyl (V12/10, 11 and 12) Clone and Viewlexx finally present the full length CD album. 14 new disco electro tracks tracks from I-f and his musical partner Intergalactic Gary (I-g) which features tracks from the Parallax Corp. 12"s and loads of fresh unreleased material. 74 minutes of non stop dance music. Expect the same impact as the I-f's *Mixed up the Hague* mix album. The South-West of Holland, just another day in the year 3000. Get in line before the toilet because the Parallax Corporation is dealing Cocadisco behind the doors! 'Cocadisco, the new and improved formula. Our message is clear: Mass manipulation due to highly addictive sound waves forcing human beings into habits and lifestyles, all controlled of course by the Parallax Corporation. In November 1998 the naïve Interr-Ference (I-f for friends) and Intergalactic Gary, both working musicians and entertainers for the Murdercapital organisation were made an offer they couldn't refuse; Either to go down with the Murdercapital promotion team, or join The Parallax Corporation in their efforts to control life on this planet and keep operating in the frontlines. The choice was easy, the result more then satisfactory. Now time has come to present to you: Cocadisco. With vocals from I-f, Nancy Fortune, Melvin White and Kaori Kuwabara, added Nicotine from Texas, grind Coca leaves from Cochabamba, Coffee flavour from Paramaribo and vintage synthesizers from around the world; Only the best ingredients are used in this product.' *Cocadisco* the album — breaking the waves for a new standard in Disconix."

**FREAK ELECTRIQUE: P.H.A.S.E.R. 12" (VIEW 010). \$11.00**

"Two long building tracks in the best synth pop tradition mixed with functional Italo disco beats...but nothing to cheesy or sampled. Can be played by Teisto and the 2 Many DJ's guys too. Oh and the producer... he is a veteran from the Rotterdam/The Hague area but wants to remain anonymous..."

**TYRELL, ALDEN: Visitor from Another Meaning: Hills of Honolulu/The Rising 12" (VIEW 015). \$12.00**

"Alden Tyrell presents an unexpected gift on I-f's Viewlexx label. And as we all know Viewlexx delivers driving Italo disco/electro cuts, who rule the dance floor for sure. 2 strong effective tracks. 'Hills of Honolulu' is a uptempo killer with trademark synths and a massive bassline... and 'The Rising' is kind of the same... but in a slower pace. Played in Alden Tyrell's live sets during the last months... and we had so many request for these tracks to that they got pressed on a high quality Viewlexx disc for everyone's pleasure."

**PARALLAX CORP.: Fear 12" (VIEW 12/16). \$9.00**

"By popular demand... The extra long lasting version by The Parallax Corporation of Claudio Simonetti and Gianfranco Meo's darkroom masterpiece from 1980... and it seems that this is the moment to reintroduce this track... Fear his hot in the double zeros. The Music of 'Fear' is by I-f and Intergalactic-Gary, vocals by Helga Lablague and Guy Tavares (Bunkers label boss!). Also find the album versions of 'Lift off' and the vinyl premiere of 'Iro' with Japanese vocalist Kaori Kuwabara originally recorded as a remix for the band of Kaori...but now on Viewlexx."

**VA: Musique Compacte Vol. 1 CD (VIEW 13). \$15.00**

After 10 years of vinyl-only releases, here is a beautifully sequenced selection of the best tracks from the Hague-based Viewlexx & Interr-Ference labels; 90's new-electro, as typified by I-f (whose genre-defining album *Fucking Consumer* was previously released by Disko B). "January 4, 1990 — Hotmix crashed on earth due to major spaceship malfunctions. In order to survive on this planet, the crew started importing and distributing music from sources in Chicago and Detroit. When these sources dried up, the organization decided it was time to set her own standards. Everybody remembers the sabotage actions from Unit Moebius and Beverly Hills 808303. The second blow came in 1995, when I-f and Electronome released almost simultaneously 'Portrait Of A Dead Girl' and 'No Landscape'. The big bang occurred in 1997 when Hotmix released 'Space Invaders Are Smoking Grass'. Soon creators like Melvin



White, Duracel, Alden Tyrell, the Parallax Corp., The Brothers Fuck and many others rose above the oppression of the political music scene and set a standard of modern electronic musical art, yet all compressed to CD format for consumer purposes. Hotmix presents: *MUSIC Compacte, Vol. 1.* Artists include: Unit Moebius, I-f feat. Helga La Blaque, The Parallax Corporation, Duracel, Electronome, I-f, Alden Tyrell, Melvin White, Ilsa Gold."

### VILLA QRELLA (GERMANY):

**QRELLA, MASHA: Luck LP (LOK 017LP). \$13.00**

LP version (CD is on the Monika label).

### VINYL COMMUNICATIONS:

**PERSONA: Maximal CD (VC 170). \$12.00**

"Thought we'd give the good ole' VC organisation one more shot at redeeming itself. Here we have the debut CD from Persona (aka Gravitator drummer Eric Cook), recently ousted as being 'actually really good for a VC artist' in lieu of the recent availability of his 'follow up' release (which actually predated this one by a few months), *Uptight*. I'd have to agree. This CD manages to carve a few fresh chunks out of the all-too-familiar breaks n' noise precipice, especially in the anti-loop/linear-rhythm category (he's a drummer, right, OK). The release itself is fleshed out by a mini/virtual remix EP, featuring programming by folks like Warren Defever, Lesser, Marumari, Totemplov, and Kid 'Cash Money' 606, adding a bit of unnecessary heft to an already weighty ensemble. Worth its weight in zinc, at least..." — Hrvatski. Limited stock.

### VINYL ON DEMAND (GERMANY):

**DIE TODLICHE DORIS: Strudelsölle - Audiotapes als Vinyl 1980-1984/2004 6LP (VOD 001LP). \$200.00**

"6 Vinyl-Boxset incl. their first 6 legendary and highly collectable tapes (1980-84). The most radical, intelligent and influential German avantgarde band of the last two decades. The box contains heavyweight vinyl editions of *Der Siebenköpfige Informator*, *Das typische Ding*, *Die Überdosis*, *Tabea und Doris*, *Live im SO 36* and *Live im Delphinalast*." [please note, this is a heavy-package, too heavy for the cardboard box that contains the 6 LPs; all copies we have received have split corners on the box, sorry.]

### VIOLA (JAPAN):

**DJIMBE: Djimbe Breaks & Magic Plant CD (VIOLA 01). \$12.00**

Debut releases on a new Japanese label operating in similar territory to labels like Soup Disk, Shi Ra Nui, etc. Radical post-drum'n'bass experimentation & beat freakage, quite excellent. Label statements of intent are often fun, do you want to hear Viola's? "Viola label to fun of Mille Plateaux label, Jazz Fudge, Soup, Sub Rosa, Staalplaat, Ecstatic Peace, Psychedelic Sounds Fun, Brazilian psychedelic hip hop, Shi Ra Nui, Sakho type techno, free jazz break, Latin breaks..." Well, alright. "Djimbe breaks to fun of Brazilian psychedelic hip hop excuso & amazon noise adillity. 20 chinese football players in Brasil. wood A go-go drum machine, domingos da guia, leonidas da silva artur friedreich, djimbe shoes, Brazilian turtles hoof, (Brazilian foot ball players) and Backwoods Celebration Orchestra, a produtor executivo viola recordings." Reduced price, last copies.

**COINBRA: Optical Ladder CD (VIOLA 02). \$12.00**

"Coinbra's optical drum ladder & Asian field recordings. to fun of Alaska, log drum breaks, guilo breaks, plus, Asian vibraglad, other optical drum breakers. coinbra drum & folklore confusao devido a falta de objetivos ou destinos. coinbra sings around a bonfire the jungle song which describ the rainbow. optical era." Reduced price, last copies.

**VA: Optical Drum Cry CD (VIOLA 03). \$12.00**

A various artists compilation of Viola labels artists, featuring: tRap/ruins (not related to Yoshida's "Ruins"), F.L.Y., Watt Works, Potoratch, Taisa, Cologne, DJ Mascut, Coinbra, tRap. Reduced price, last copies.

### VIOLENT TURD (NEW ZEALAND):

**DJ BROKEN WINDOW: Parallel Universe Vol. 1 CD (TURD 004CD). \$10.00**

"From the mind and decks of the mysterious DJ Broken Window — an unnamed longtime American IDM legend known for his plunderphonics who also releases electro on labels from the UK, Europe and the USA — come pop song mash-ups that go far down the path forged by Evolution Control Committee and the early '80s dancefloor-pop-oriented Slingshot 12-inches. These are not lo-fi, chopped up, lobotomized collages of MP3s, but incredibly well researched, selectively re-layered entire songs — vocals and instrumentals — from tracks pulled from the rare and clean vinyl in Broken Window's ridiculous and massive record collection. Unbelievably smooth tunings and compositional alignments are in effect as Broken Window finds entire instrumentals and a cappella songs that fit together. In other words, every verse and chorus line up because the songs have exactly the same structure — to freaky and hilarious effect, not to mention seeming like uncannily legit collaborations by artists who are generations, genres, and continents apart. For example: R&B vox over late '60s moog classics; Miami rap over obscure Canadian synth-pop; '60s garage-psych over '90s Detroit electro; Tahitian islanders sing and chant with techno lock grooves; children sing over commercial hip hop club tunes; IDM meets prog-rockers-gone-pop."

**DJ BROKEN WINDOW: Parallel Universe Vol. 2 CD (TURD 005 CD). \$10.00**

"The Swiss army knife of pop-record-matching delivers a second CD full of hilarious whole-song mash-ups. The mysterious DJ — an unnamed international IDM and electro producer — continues amazing research on pairs of vocal and instrumental tunes that, once overlain, create a kind of Top 20 pop hits from a parallel universe. In addition, the CD contains printed instructions for every track used and exactly how to mix them together. Selection and conceptual integrity is why these mashups stand out; each is the combination of an instrumental and a capella vocals that happen to be parallel arrangements across through their entire durations, but are usually a few decades and genres apart, as well: doo-wop vocal harmonies backed by micro-house; rap over '70s prog-rock anthems; R&B backed by classic industrial dance music; club divas backed by a '60s samba trio; even contemporary jabs at the Hooked On Classics series. They resemble pop tunes, except that all the 'wrong' vocals are fronting all the 'wrong' bands. Unlikely combinations work out perfectly due in no small part to Broken Window's encyclopedic knowledge of pop and avant-garde music. Because *Parallel Universe* relies on the elegant layering of whole, unedited tracks, they are free of the scars of brutal computer-based reconstructive surgery that make glitchy, MP3-based mash-ups unpalatable to many music fans. In fact, some work so well, you might suspect that they were legitimate, next-wave productions by the original artists."

**SOUNDMURDERER: Wired For Sound CD (TURD 006CD). \$10.00**

"The aptly named SoundMurderer produces and runs the ragga-jungle label Rewind Records based in Detroit, Michigan with co-owner/producer SK-1. His soulful dancehall

ragga jungle productions combine the modern illness and intricate programming of Squarepusher and Plug with the classic sounds of Congo Natty and the early ragga jungle soundsystem culture. We're talking full-on bass-rinse snare-rush; tight, Cutty Ranks; and mixing like you're not likely to hear anywhere else. Mixed between 1999 and 2002, and boasting a jaw-dropping 60 tracks in under 70 minutes."

**FANNY: Welcome to the Machines 12" (TURD 007 EP). \$7.50**

"Welcome to the Machines is a journey into the oiliest cogs and deviously detailed wheels of sick society's most rhythmic and unrelenting vibrators. The perfect soundtrack for every Republican debutante's first S&M party. The first track 'Automatron' is a basic theme of boy meets girl, boy loves girl, boy finds out girl is merely a whiny, self-pitying robot. In a jungle full of plasticine monster drummers (naturally) 'Fuckingmachines' pays tribute to the comedic value of the net's most deranged sites (winter in Winnipeg is very long), with a definite nod to the first release on Zed Records. Side two is one track with the mood-altering title of 'War Machines / Mousemachines'. The former being a trip to the dentist with Goldie meets the Daleks on the pay-per-view Violence Channel, the latter a tripped-out half-side of slower grooves depicting a large metal ball rolling around your head in a case of Xmas scotch."

**PUZZLEWEASEL: Farvel Til Slaegt Og Venner! 12" (TURD 008 EP). \$7.50**

"Puzzleweasel is 22-year-old Peter Dahlgren: born in Zürich, lived in Amsterdam and Stockholm, now residing in Aarhus, Denmark. Awakened early one somber Monday morning by a guy muttering about some Music-n-MIDI course starting a few minutes later, the Puzzleweasel was dragged into an in-depth study of Logic Audio (his current software weapon of choice) and studio technique. Combining this newly acquired knowledge with early musical influences (the twistedness of Texas Faggott, Nam Shub of Enki, the beats of Noia DnB, and the intensity of harsh noise), his ambition was to create what was then lacking in the Scandinavian scene: a full-frontal attack on the dancefloor. Mixing crispy sounds with harsh schizophrenic beats, this tight, four-track EP is an excellent showcase of Puzzleweasel's skillz. Soundwise, these tracks fall somewhere between Richard Devine and Venetian Snares, with a playful sci-fi edge and an unabashed love of throbbing jungle basslines and snarerushes à la Squarepusher and Aphex Twin."

**DJ RUPTURE VS. MUTAMASSIK: Shotgun Wedding Vol. 1: The Bidoun Sessions CD (TURD 009CD). \$10.00**

"The Bidoun Sessions commemorates performances with The Bidoun Crew in Dubai, United Arab Emirates (Mutamassik in 2002, Rupture in 2004). Available outside the Middle East for the first time, this CD inaugurates Violent Turd's 'Shotgun Wedding' split DJ mix series. Easy labels such as 'postcolonial party music' or 'hardcore world beat' fail to describe DJ's Rupture and Mutamassik's forward-looking Diasporal breakbeats. Hip hop, dancehall, and drum'n'bass meet in Beirut while chopper blades whirl overhead. Rupture's blazing half-hour Bidoun session fuses hot new orientalst dancehall and battle-grade hiphop with Arabic vocals and instrumentation, soul divas, and a dusting of break-core grit. Mutamassik's 'Bidoun Session' scratches and mashes Upper Nile Sa'aidi, old-skool rap instrumentals, hardstep D-and-B, and underground rai hits into a serious, rooted mix of relentless rhythms from pan-AfroArabic immigrant sound sources."

**TEAM SHADETEK: WHST: Radio Mix CD (TURD 010 CD). \$10.00**

"The first publicly available mixtape from Shadetek label operators Soze and Zats1, *WSHT: Radio Mix* catalogs the rotation sheet for an imaginary radio station with an outernational footprint. Originating in Team Shadetek's own SHTBox studios in Manhattan and relayed via New Zealand, WSHT blazes hip hop, noise and R&B (although, due to sketchy broadcast techniques, lord knows what else might seep through the cracks). The tracks in heavy rotation at WSHT, unlike competing Manhattan-based radio stations, are not chosen by fat briefcases of cash. Instead, they reflect links between artists who don't know they're connected. There are also a number of exclusive original Shadetek productions as well as tunes from SHT affiliates which you will have a very difficult time finding anywhere else."

**DOORMOUSE: Method/Freaked Out Mess 2CD (TURD 011 CD). \$10.00**

"A ridiculously excessive, two-fisted tour de force priced way to low, Doormouse's carefully crafted and long-awaited mix double-CD may be Violent Turd's crowning achievement. The *Method* liquefies every conceivable style of music in a blender for 55 minutes. From Venetian Snares to DJ Quik, Tom Waits to AFX, everything is mashed up into a crazily cohesive mix that takes you up, down, all around and then back for more. Think jazz death metal funk post jungle. *Freaked Out Mess* is the third full length for Doormouse (following *The Album*) on Addict and Broken on Planet Mu). Once again, all styles are fair game. Check the Latin-infused opening track 'Crustomer,' followed by the pummeling speed of 'Face In The Gutter,' or the spastic jazz of 'Back Door Blues,' or the full-on Black Sabbath tribute 'Warpigs,' also featured on the Planet-Mu's Criminal 2 comp."

**MOCHIPET: Combat CD (TURD 012 CD). \$10.00**

"Just when you thought Darwinism was dead, Mochipet mutates music into an indefinable force that dumbfounds the best Scrabble players. With, ahem, songs like 'White Stripes vs. Berry White vs. White Lion' and 'Neil Diamond vs. King Diamond vs. The Lion King,' this CD not only explodes musical genres, it takes deconstructionism to a whole new level of insanity. Your brain... a blender... a big, fat, mushy, musical rice cake. If you could ever imagine Frank Zappa marrying Aphex Twin and having surrogate children by the likes of NoMeansNo, Yes, Wang Chung, Johnny Cash, DJ Qbert, Nelly and ThunderCats, then you can picture Mochipet's Violent Turd debut."

**DEV/NUL: E Boyz Revenge: 230 BPM Eternal 12" (TURD 013EP). \$8.00**

"Having lurked in the break-core maximum-fuckedbeat underground for years, Boston's Dev/Null finally releases a debut 12-inch; extreme rave noise is the rule here, where bits and pieces of classic rave hardcore and old-school jungle (including Human Resource, The Prodigy, Joey Beltram, Sub Base Records, and 2 Bad Mice) are yanked from their surroundings and forced to share the frequency spectrum with ultra-jarring, obsessive-compulsive blastbreaks. The result is a noise/beats extravaganza on par with Venetian Snares."

**KNIFEHANDCHOP VS. DJ ANEURYSM: Evil Doppelganger CD (TURD 014CD). \$11.00**

"In the second installment of, 'Shotgun Wedding' — Violent Turd's strictly limited virtual soundclash series — DJ Combat gets taken to the next level with Toronto's Knifehandchop pitted against Oakland's DJ Aneurysm in a fever-pitched hardcore massacre. Comes correct with a 40-minute mashup that mixes the sleazy pop of Khia, Daft Punk, RZA and Kool Moe Dee with the best hardcore hits from his own back catalogue, and unreleased friends' tracks. DJ Aneurysm, musical mastermind of Switchcraft Records and winner of many underground hardcore / noise / gabber turntablist contests, takes things to a more multidimensional level of perversion, constantly mixing between turntables and laptops, combining DSP and scratching, and mixing in lots of his own new tracks over the best hard techno and grimy hiphop, jungle and gabber."

**VA: Freakbitchlickfly CD (TURD 01CD). \$8.00**

"All new and exclusive mindblowing and inspired material from this wicked selection of artists on New Zealand's Violent Turd label, must be heard (and seen) to be believed."

Artists include: kid606, Max Tundra, Posterboys of the Apocalypse, Kevin Blechdom, Mortal and Chemist, Kid666.

**KID606: *Kid606 The Action Packed Mentalist Brings You The Fucking Jams CD (TURD 02 CD)*. \$15.50**

"Not repeating himself while managing to tread on all previous musical terrain kid606 has treaded in his relatively short musical career, New Zealand's Violent Turd label is proud to present this strictly limited edition Kid606 album unreleasable by any other record label. Even tigerbeat6 wasn't able or willing to release this lazy IDM equivalent to 2 Live Crew's legendary Banned in the USA: a unmistakable Hyped up, overclimactic, plunderphonic gabber rave hiphop opera that lasciviously lifts voices from the familiar, lingers luxuriously to tease out their deeper meanings over ambient washes of sound, big booty beats, soulful r&b technoidmhouse, presents the shrill and stifled scream of voiceless punk angst alongside whiplash raga jungle snarerush rinseouts, and deposits all these musings on disc to be savored by the few consumers worldwide who will actually be able to obtain this album! This release reflects kid606's growing interest in the human voice as an instrument along with the need to live dangerously and not work with other musicians. His desire, long repressed since teenage metalhead induced social trauma, to work with vocalists and make their waxing wanings the jewels in his velvet settings gets full reign as he brings you the fucking jams. Spell it however you want: SPZXYWYU or QVBLJIC, PROLIX or BOLLOCKS or FLUMMOX? all these words will get you points in Scrabble! But after listening to the post-pop lollygagging of these lemon-flavored lollies, your only conclusion will be that kid606 is MENTAL with a double L!"

**KID606: *Kid606 The Action Packed Mentalist Brings You The Fucking Jams 2LP (TURD 02 LP)*. \$14.00**

Double LP version.

**DJ RUPTURE: *Gold Teeth Thief CD (TURD 03 CD)*. \$7.50**

"Strictly limited to 500 copies, this is a non CDR re-release of DJ /Rupture's seminal Gold Teeth Thief mix CD, self-released on his own Negrophonic label. Hear what The Wire was talking about when it raved 'so fabulous that you need to beg, borrow, remortgage, and steal...so you can go to the Website and download it post haste' before naming this CD one of the year's 50 best albums!"

**VIPER (UK):**

**CAPTAIN BEEFHEART & HIS MAGIC BAND: *Magnetic Hands - Live In The UK 1972-1980 CD (VIPER 011 CD)*. \$18.00**

"Captain Beefheart and his various Magic Bands created a unique fusion of sound sourced from Delta Blues, Free Jazz, Rock 'n' Roll and Doo Wop. The band visited these shores a number of times and it is from these dates that the Viper label has culled this collection, covering every period from Safe as Milk to Doc At The Radar Station and everything inbetween."

**CAPTAIN BEEFHEART & HIS MAGIC BAND: *Railroadism: Live In The USA 72-81 CD (VIPER 015 CD)*. \$18.00**

A collection of various live recordings in the US over the years '72-81 (from Boston, NYC, TX, LA, etc.). "This album shows what a magnificent, powerful and remarkable voice the Captain had and what a truly formidable force the 'magic' band were. This is another historic document and features such rarities as the captain performing 'The Blimp' from Trout Mask Replica which leads him into playing a sax solo equal to the free jazz experimentation of Ornette Coleman or John Coltrane, 'Harry Irene' with the best whistling outro ever and the lost gem, 'Railroadism' - a distant cousin of the lost track 'Hoboism' + many more. This will not only be of importance to Beefheart freaks but to the world as a whole. Also features previously unpublished photos and indepth liner notes."

**CAPTAIN BEEFHEART & HIS MAGIC BAND: *Magnetism LP (VIPER 022LP)*. \$19.00**

"Limited edition vinyl (1000 only for the world) release combining the highlights of the two previously released CD albums: Magnetic Hands - Live in the UK 1972-80 released July 2002 and Railroadism - Live In The U.S.A 1972-81 with other previously unreleased 'live' rarities, unpublished photos and in depth liner notes."

**VIRGIN (FRANCE):**

**FONTAINE, BRIGITTE: *Kekeland CD (VIR 06612)*. \$18.00**

New studio album, only released in France. Includes collaborations with Sonic Youth, Archie Shepp and others. "Fontaine sticks to her 90s strategy of selective collaboration with younger musicians and producers, injecting her sound with appropriate rai rhythms and textures of a new North Africa. This time her chosen few come from the indie diaspora, including singer M, the rock group Noir Désir, producers Sound Orama and emo-pop group Les Valentins. More surprising are her non-French collaborators: saxophonist Archie Shepp and longtime admirers Sonic Youth. The best tracks mirror the loose sparseness that characterized Fontaine's classic 70s albums, but without aping their specific avant ethnic tonalities. Her two collaborations with Sonic Youth, with deft mixes courtesy of Jim O'Rourke are among the most successful. Regardless of all the album's stylistic leaps and its inevitable lapses, Fontaine's voice has the strength and emotional resonance to make itself heard above the clamour of assume modernity." — Alan Cummings/The Wire.

**MOTORBASS: *Pansoul 2LP (VIR 18391)*. \$18.00**

Double LP version.

**INTERPOL: *The Black EP CD EP (VIR 21572 CD)*. \$11.00**

"1 year after the release of their album Turn On The Bright Lights, here's a wicked French EP with 4 unreleased tracks from French live radio program 'Back Session' + a rare version of superb track 'NYC'."

**FONTAINE, BRIGITTE: *Plans Fixes 3CD (VIR 3151CD)*. \$48.00**

"Longbox including 60 songs, rare tracks, one 32-page booklet, unissued photos... Including her tracks from her Saravah period!" A greatest hits package, elegantly designed in one of those sturdy longboxes. Booklet is French-text only, unfortunately. Material is evenly broken up between her classic '70s Saravah period and her 90's/00's works for Virgin. Includes collaborations with Areski, Sonic Youth, Art Ensemble of Chicago and Archie Shepp. I don't think there's any exclusive or new tracks, more of a gift pack kind of thing.

**FONTAINE, BRIGITTE: *Les Palaces CD (VIR 8451062)*. \$22.00**

Following her spectacular recording career for the Saravah label, ending with Vous et Nous in 1977, Brigitte Fontaine appeared to leave the music business until a surprise return album was released on French Virgin in 1975 (Genre Humain). She followed that up with Le Nougat in 1990 and then this album, Les Palaces, released in late 1997. Her long time partner Areski Belkacem produced, wrote all the music and provides percussion. A group of studio musicians (including Gong's Didier Malherbe) provide a modern digital pop context that is quite advanced compared to her classic work, but not impossible to deal with if you're willing to accept it. There's subtly d'n'b-influenced programming that isn't a million miles away from the sort of vibe created on Stereolab's Dots And Loops as well, and this is a nice contempo-

rary addition to the Fontaine shelf.

**FONTAINE, BRIGITTE: *Le Nougat CD (VIR 8474052)*. \$16.00**

1999 mid-line reissue of this somewhat obscure 1990 comeback album. The music and production is handled by her longtime partner Areski Belkacem and Gong's Didier Malherbe is found guesting once again. Very studio-pro rock/pop stylings, but with enough Fontaine idiosyncrasy to be of interest to her more advanced fans.

**VIRGIN (UK):**

**CABARET VOLTAIRE: *Just Fascination 12" (CVS 712EP)*. \$9.00**

Warehouse find of some copies of this 2002 release, featuring rare & classic Francois K mixes. 12" Tracklisting: Side A : 'Just Fascination' - Richard H Kirk Remix, Alternative Remix, Dub. Side B: 'Sex , Money , Freaks' - Francois Kervorkian 12" Mix, Kervorkian 12" Dub.

**CAPTAIN BEEFHEART: *Doc At the Radar Station CD (VIR 71362)*. \$16.00**

Apparently out of print in the US, this is an European pressing of this 1980 classic, featuring the lineup of: Don Van Vliet, Jeff Moris Tepper, Eric Drew Feldman, Robert Williams, Bruce Fowler, John French and Gary Lucas. "Filled with junkyard rhythms and effortless, delirious poetry, Doc At The Radar Station marked a return to the more familiar side of Captain Beefheart street. Hardcore Captain Beefheart, the album is as extreme as anything this side of Trout Mask Replica."

**NYMAN, MICHAEL: *Decay Music CD (VIR 98979CD)*. \$26.00**

First ever CD issue of this classic minimal album, originally released on Brian Eno's Obscure label, in 1976. Features: "1-100" (for piano), "Bell Set No. 1" (for percussion), "1-100 (Faster Decay)" (for piano). "Michael Nyman, composer, musicologist and critic, asserts his place in musical history with this re-release — in celebration of his 60th birthday Virgin/EMI have remastered and repackaged Decay Music. When he discovered his musical style (in the mid 70s), Nyman had for many years been listening to American minimalism, the Beatles and the Velvet Underground. This music is echoed in his use of repetition, his pop sensibility, and in the rawness of his recordings. Decay Music, whose CD notes include an excellent short essay by Brian Eno, the pioneer of ambient music, features two original compositions by Nyman. In '1-100' (Faster Decay) four separate recordings of 100 sustaining chords played on the piano are superimposed. The real magic in this soundscape comes from the unintentional microfine pitch deviations between the four superimposed piano recordings (due to the analogue nature of the tape recorders). A re-listening of Decay Music should make the classical-music world think twice about not taking Michael Nyman seriously as a composer." — Hans Bjørn Lian.

Nyman's comment: "Composed in 1976, '1-100' for multiple pianos demonstrated a curious confluence of free and fixed musical processes. The fixed systems control the background harmonic language and overall textural density... The free-ish process is designed to create unwritten harmonic (and rhythmic) divergences by overlapping the juxtaposition brought about by the fact that each individual reading of the chordal text is independent of those of the other players, since each pianist may only move to the next chord after the preceding one has decayed. Individual touch and hearing are therefore indeterminate factors causing the desired out-of synchness as the overall motion of the piece decelerates - as the chords get lower, they get thicker and the decay process slower."

**VA: *Monsters, Robots & Bug Men 2CD (AMBT 11)*. \$30.00**

In the mid-90s Virgin UK put out a surprising series of compilations under the "ambient" banner, including most famously, Isolationism and David Toop's Oceans of Sound. Here, in retrospect, are a few of them. Monsters... is 1996 double CD compilation, subtitled: "A user's guide to the rock hinterland". Compiled and annotated (sort of) by Simon Hopkins. Features tracks from: Bardo Pond, Long Fin Killie, God, Third Eye Foundation, Hair & Skin Trading Co., Fuxa, Run On, Ui, Bowery Electric, Rise Glace, Pram, Magic Hour, Labradford, Mercury Rev, Flying Saucer Attack, Jessamine, Yona-Kit, Windy & Carl, Godflesh, Sabalon Glitz, Stereolab, Cul de Sac, Roy Montgomery, U.S. Maple, Space Needle.

**SCRITTI POLITTI: *Songs To Remember CD (VIR 10242)*. \$12.00**

Mid-line reissue of their first album, originally released by Rough Trade in 1982. "Wire had Foucault and FM rock; Gartside had Derrida and digital dancehall. The Scritti double A-side 'Asylums In Jerusalem/Jacques Derrida' [both included here] took Nietzsche, sunny Jamaican pop styles and noted the Frenchie deconstructivist to Number 43 in the hit parade...Lovers Rock and Left Bank intellectualism have rarely combined more fruitfully." — Mojo.

**RICHARD X: *Presents His X-Factor Vol. 1 2LP (VIR 13791 LP)*. \$17.50**

"The Richard X story begins at the start of 2001 when he accidentally instigated the craze for making bootleg mash-up records. Secretly working under the name Girls On Top, Richard released a limited seven-inch featuring the Whitney Houston-meets-Kraftwerk contemporary classic 'I Wanna Dance With Numbers'. This icy electronic R&B anthem took the club scene by storm. Now newly signed to Astralwerks and following his (let's be honest) unexpected success with the remix of the Sugababes #1 UK hit 'Freak Like Me', as well as the summers smash hit 'Being Nobody' with Liberty X singing Chaka Kahn 'Ain't Nobody' over Human League's 'Being Boiled', Richard X has teamed up with a dream team of collaborators to create the perfect twisted pop album. In a logical extension of his Girls On Top activities he's recorded material with Kelis, Liberty X, Sugababes, Jarvis Cocker, Tiga, Annie, Deborah Evans-Stickland (Flying Lizards), Caron Wheeler (Soul 2 Soul) and Javine pairing them with an equally fierce parade of 80's pop references/influences so golden it'll leave you breathless. A full on pop record with big time R&B flavor and a distinctly underground twist, Richard X's Richard X Presents His X-Factor Volume One is posed to break open the charts and turn some heads in the process."

**FAITHFULL, MARIANNE: *Kissin Time CD (VIR 20092)*. \$21.00**

Marianne Faithfull's best work since Broken English (1979), featuring collaborative tracks with the likes of Beck Hansen, Blur, Jarvis Cocker, Dave Eurythmic Stewart and Billy "Somebody Forgot To Kill Me" Corgan. Apparently not destined for US release. "Faithfull's cracked growl and painfully personal lyrics are an acquired taste. But if you can deal with sexual and emotional honesty, as well as deliberately eclectic tunes and textures, you'll be treated to bold, bitter, and elegantly profane pop art."

**MASSIVE ATTACK: *100th Window 3LP (VIR 81239 LP)*. \$22.00**

"100th Window is Massive Attack's fourth album. Written and recorded at the band's Bristol studio over the last year, it is also a giant step into warm glitchy electronica, psychedelic landscapes, Arabic strings and deep into the depth-charged dub reggae at old. Like all their releases, 100th Window is an inspirational, mood-altering panorama, propelling the band into new waters and features guests vocalist Sinead O'Connor on three tracks and Horace Andy on two tracks."

**JAPAN: *Gentlemen Take Polaroids CD (VIR 91016)*. \$16.00**

"Influenced by Roxy Music, David Bowie and Brian Eno, Japan's stylish synth-pop sound made them one of the more intriguing and successful artists of their time. Featuring David Sylvian on vocals, bassist Mick Karn, guitarist Steven Jansen and drummer Richard Barbieri, Japan's atmospheric approach to pop captured fans of groups like Duran Duran, Ultravox,



Talk Talk and Bill Nelson. After a series of successful albums the band split with each of the members releasing solo projects, the most successful being the series of David Sylvian solo albums (which will also shortly be issued in remastered and repacked form). Seven years after their split, nearly all the members of Japan reformed for a one-off album project under the name Rain Tree Crow a highly sought-after release which has been unavailable for several years."

**JAPAN: *Tin Drum* 2CD (VIR 91018). \$19.00**

"Japan, on *Tin Drum*, made its most unique, challenging, and striking album...only the Talking Heads showed the same attempt at reach and variety at the time, at least in the Western rock world, but Japan arguably outstripped the New York band with its sheer sense of theatrical style." — All Music Guide. Deluxe box set edition.

**RAIN TREE CROW: *Rain Tree Crow* CD (VIR 91025). \$16.00**

"...stark soundscapes that sound alternately beautiful and desolate...the album remains fascinating..." — All Music Guide.

**JAPAN: *Oil On Canvas* 2CD (VIR 91030). \$19.00**

"Japan's stunning live album. The track running order of this new double CD version has been changed to the original vinyl running order."

**SYLVIAN, DAVID: *Brilliant Trees* CD (VIR 91307 CD). \$16.00**

2003 digital remastered edition, in deluxe digipak. "*Brilliant Trees* was David Sylvian's stunning debut album eloquently fusing rock, jazz and ambient music featuring guest appearances from Brian Eno collaborator Jon Hassell, Ryuichi Sakamoto and Holger Czukay."

**SYLVIAN, DAVID: *Alchemy An Index Of Possibilities* CD (VIR 91308 CD). \$16.00**

"This newly compiled collection features the gorgeously ethereal *Words With The Shamen* mini album (recorded 1985) together with several rarities recorded during this period with Ryuichi Sakamoto." Also features: Jon Hassell, Holger Czukay, Steve Jansen, Robert Fripp, etc.

**SYLVIAN, DAVID: *Gone To Earth* 2CD (VIR 91309 CD). \$19.00**

2003 digital remastered edition, in deluxe foldout digipak; originally recorded 1985-6. "Featuring King Crimson's Robert Fripp, Bill Nelson, and Mel Collins (flute and saxophone sessionsist for Bryan Ferry, King Crimson, and Dire Straits). *Gone To Earth* was Sylvian's ambitious double album project moving between atmospherically textured songs and ambient instrumentals, which has now been expanded to a double disc set including 7 additional tracks."

**SYLVIAN, DAVID: *Secrets Of The Beehive* CD (VIR 91310 CD). \$16.00**

2003 digital remastered edition, in deluxe digipak; originally released 1987. "A jazz-infused album featuring what many consider to be Sylvian's finest songs featuring gorgeous Ryuichi Sakamoto string arrangements and stunning production work by Steve Nye (recording engineer for Roxy Music and Frank Zappa and producer for Clannad, Japan and XTC)."

**MASSIVE ATTACK: *Special Cases 12"* (VST 1839). \$9.00**

"Feat. Sinead O Connor. The single also includes two remixes: first mix is by Akufen, who has made an unforgettable impression on the techno and house community. 2nd up is Luomo, aka Vladislav Delay, one of Scandinavia's leading artists in electronic music."

**VIRGIN SCHALLPLATTEN (GERMANY):**

**CONSOLE: *Reset The Preset* 2LP (VIR 3996LP). \$19.00**

"*Reset The Preset* is the name of the new album of Martin Gretschnmann, the head of Console. Console should be known since *14 zero, zero*, released in 1999 & from the media high praised love-song to his computer. In comparison to earlier songs the new ones on *Reset The Preset*, which is a double album, are much more melodic and plausible without losing the unique electronic-criteria. The first LP 'Reset' contained 8 wonderful songs with melody, the second LP 'Preset', 8 ambient-tracks. Produced by the well known Mario Thaler and Console, mixed by o.l.a.f. opal. Martin is also known for the electronic influence of the guitar-band The Notwist, in which he is a fixed member."

**CONSOLE: *Dirt On The Wire* 12" (VIR 6704 EP). \$9.00**

"The new 12" from Console this is a teaser for the forthcoming album. Everybody's darling Martin Gretschnmann aka Console is back with his wonderful world of electronic pop. After his works for Notwist, Bjork & so many remixes he did for so many other artists, he made his first regular album after 4 years and this is the start. Welcome to the wonderful world of Console."

**VIVID SOUND (JAPAN):**

**ABE, KAOL: *Sudio Session 1976.3.12 CD* (VSCD 3053). \$26.00**

Subtitled "the Documentary of Solo Improvisation", this features Abe (with a translation variant of his name, more commonly spelled Kaoru in English) on various solo instruments (piano, harmonica, alto saxophone). Recorded 3/12/76 at the Victor Bigbox studio and originally released by Nippon Crown. "Sax player Abe Kaoru, who died in 1978 of a drug overdose, and left behind many other legends, was a sole charismatic figure in the world of Japanese free jazz. During his lifetime he released a mere 3 or 4 records, yet there have been more than ten CDs released of his solo live performances posthumously. All of these have sold well for free music recordings, and there are at least three books written about him. Abe Kaoru continues to be a social phenomenon in the underground world after his death. While Takayanagi's purpose lay in honing his improvisational language upon a groundwork of noise, born from his cool observations of society, Abe was concerned with the physicality of the saxophone, and asserting himself as a social phenomenon in the midst of the socio-political climate of the 1970s. This was, looking back on it now, similar to the charisma of rock music or punk...his music was what planted the seeds of my later interest in punk and noise music..." — Otomo Yoshihide.

**YOSHIZAWA, MOTOHARU: *Outfit: Bass Solo 2 1/2 CD* (VSCD 3056). \$26.00**

First reissue of one of Yoshizawa's classic solo bass albums from the 70s. Recorded live at Aoyama Tower Hall in Tokyo on 9/29/75. First time on CD for this long unavailable item. The late Moto Yoshizawa was one of the principle figures in the Japanese underground free music community (see numerous releases on PSF, etc.). Along with *Cracked Mirrors* this documents his subtly & abstract solo activity from early in his career.

**VOID RECORDS:**

**THIRD ESTSTE: *Years Before The Wine* LP (VOID 07). \$20.00**

"Folkrock progressive concept piece from Louisiana, like a good book you must read from start to finish. Mostly male vocal but title cut has haunting female vocals. This is a legit 500 pressing from masters, with lyrics and an actual cover, which original didn't have 'Kings' is a solid folkrocker, 'Useless Things' with echoey wispy vocals, title cut and more. Recorded in 71-72, released in 74, now legit in 1997." Limited remaining stock of this early Void reissue.

**PLASTIC CLOUD: *Plastic Cloud* LP (VOID 13 LP). \$19.00**

1968 Canadian psych classic (originally issued on the Allied label), insane fuzz lead guitar

and the foppiest of pop-song structures — a surprising combination of the accessible and the over-the-top mentalities. Limited stock.

**SUB ZERO BAND: LP (VOID 15). \$20.00**

"Airplane like psychedelia from California 1970, with male/female vocals, penetrating lyrics, unique arrangements and even a touch of country rock. This is a legit 500 pressing from masters, on black vinyl with insert and actual cover (original didn't have one) Songs like 'Too Many Religions' which reminds me of one of early Neil Young. 'Sidewalk Shuffle' which Grace Slick could have done, the hillbilly rocker 'Home Grown Women' and many more. If you like the folkier side of the Airplane, bluegrass, Neil Young and fiddles, played through a psych mist, you will dig this LP."

**FEATHER DA GAMBA: *Like It Or Get Bent* LP (VOID 24). \$20.00**

"Ultra rare psych from the bayou, just a few hundred made way back then. Allman Brothers vibe at times if they were more psychy. Musically it is quite a varied album with songs like: 'The Armadillo', 'Surprise', and more. Somewhat of a Hickory Wind edge as well."

**WHITE SUMMER: LP (VOID 26). \$20.00**

"A legit 500 remastered pressing of one of the rarest Michigan private LPs. Guitar led rockers that forays into the psychedelia and the progressive and occasionally funky. Lavish color cover. Power trio with the occasional 4th added."

**HOLY GHOST RECEPTION COMMITTEE #9: *Songs For Liturgical Worship* LP (VOID 27). \$19.00**

Exact reissue of this Christian psych album from 1967 (previously available on CD on the Hallucinations label). "Great Christian psychedelic songs that are sure to blow your mind. These boys were going to Catholic High in the late 60's, dropping acid, and listening to the Beatles. The result is cool, intelligent, raw, psychedelic sounds. This is the best example of what Christian psych can be."

**BLISS: *Bliss* LP (VOID 30). \$15.00**

2 Bonus tracks. From master tapes. "Very rare Arizona psychedelic trio from '69. Fuzz guitar, psychy leads and great cuts like 'Ride The Ship Of Fools', 'Cry For Love', and 'Visions'. Plus 2 incredible bonus tracks never before heard."

**VOLKSBUHNE RECORDINGS (GERMANY):**

**VA: *Stum/Mute* LP (LUX 000 LP). \$12.00**

"The first offering on Volksbühne Recordings is a limited vinyl EP with 6 highlights recorded at the Stummte night on November 24th, 2000. The 'electronic side' features Pole, Thomas Brinkmann and DJXDJ, the collaboration between NovaMute labelhead Seth Hodder and Daniel Miller, the Mute founder himself. The second side features Add N To X, Goldfrapp and Nick Cave with Blixa Bargeld and Thomas Wydler (mercy seat live version prev unreleased). The 12" is limited to a run of 2000 units, which are numbered."

**VOLKSOPER WIEN (AUSTRIA):**

**PULSINGER/TUNAKAN: *Schwanensee Remixed* CD (VOP 1). \$16.00**

"Svan Lake" remixed by the Austrian electronic musicians Patrick Pulsinger and Erdem Tunakan, "with minimal influence by Peter I Tchaikovsky". "Tchaikovsky's original music was torn apart, filtered and newly layered for a dance performance at the Vienna Opera. This CD features the 'highlights' from over two hours of material deconstructed and mixed by Patrick Pulsinger and E. Tunakan. Also features M. Neugebauer and M. Steppaner."

**VYNALOGICA (NETHERLANDS):**

**LEGOWELT VS. ORGUE ELECTRONIQUE: *Untitled 12"* (CEM 002 EP). \$9.00**

"The second release of the Cem serie. Legowelt got invited to the studio and stayed for a few days... A nice 5 track ep produced in the Steim studio. Electro/disco tracks with phat analog basslines and the authentic dramatic Legowelt synth lines."

**BANGKOK IMPACT: *Colour Over Taste* EP 12" (CEM 003 EP). \$9.00**

"Rocking monster tracks again by Bangkok impact... Strange to believe (after hearing this record) that Bangkok Impact's Sami Liuski had never worked on modular synthesizers before, but that didn't stop him from creating an analogue monster with this EP. Helped by his live partner and Creme-artist Kassen, he laid down 4 tracks in the vintage modular CEM studio in as many days. 'Bounce Baby' and 'Hide' are pure dancefloor material in the best Bangkok Impact tradition. In 'Puppets' and 'Let the Steam Out' Sami lets the analogue sequencers steer them in a more experimental direction, a beautiful combination of grooves and melodic weirdness. But the main tracks A1 and b1 will take over everydance floor in the coming period."

**ENDORPHINS: *Taming Textures* 12" (CEM 004 EP). \$9.00**

"Fourth release in the CEM studio's Vynalogica series comes from young Dutch talent Endorphins (known for its releases on Eat this records). Normally using almost exclusively digital source material, Endorphins sets out to coach sometimes unreal sounds out of the machines as building blocks for 4 excellent and warm-sounding idm-tracks. This one is for the freaks out there."

**MENS, RADBOUD: *4 12"* (CEM 005EP). \$10.00**

"Vynalogica's CEM studio with its analogue machinery is almost ideally suited for minimal click-type techno, so the label invited one of its Dutch masters for a recording session. Radboud Mens is well known for his experimental releases on Staalplaat and his 3 techno EPs on Audio.nl. Radboud brought his laptop into the studio, spent several days recording clicks, cuts, bleeps and bleeps, and the result is 4. The ep follows up on his other 3 EPs with four slowly evolving tracks, almost like locked grooves. Hypnotic, danceable and very bass-heavy: a perfect tool for the more adventurous DJ as well as the more adventurous listener."

**SOLVENT VS LOWFISH: *Power Failure* 12" (CEM 007EP). \$10.00**

"Canadians Jason Amm (Solvent) and Gregory De Rocher (Lowfish) known for their releases on the Suction records label and currently with their new collaboration with Ghostly International. As we all know they have proved themselves fine craftsmen of electropop. Vynalogica invited them to explore their wilder side, and the result is *Power Failure* (which, incidentally, they did indeed suffer from during the recording session), their first collaborative release. The robots spent 2 days living in the Centre For Electronic Music Studio in Amsterdam, making noises with the old machines. Returning to Toronto with two DATs full of modular mayhem, the EP was composed almost entirely from noises made in the CEM studio. The EP includes three brand new compositions, and two dramatic reworkings of classic tracks: Lowfish's 'fatBlex' becomes 'cemBlex', and Solvent's 'Built-In Microphone' is reconstructed with a massive, modular bassline."

**W.D.T.C.H.C.:**

**SPLINTER GROUP: *Blowing Down Blue Sky* CD (WDTCHC 9902). \$13.00**

LA group, to be filed under: "improvisational beats vs. new music." G.E. Stinson (ex tech



guitar, electronics); Kaoru (voice, electronics, toys, objects); Steuart Liebig (contrabass guitars, applied tools, tech); DJ Chowderhead (turntables, minidisk). "Blowing Down Blue Sky is G.E. Stinson's first full-length release from his improvised deep groove project Splinter Group. Splinter Group was first recorded for the 1999 Ecstatic Peace! Stinson retrospective, *Vapor*. For *Blowing Down Blue Sky*, G.E. and DJ Chowderhead selected specific beats to be programmed by engineer/sound artist Wayne Peet and pressed a diverse stack of dry-drum dub plates to use as 'beat' building blocks. Splinter Group occasionally uses grooves to ignite their instant composition but what Splinter Group realized is, in fact, layered sound that at times obfuscates this potent rhythmic structure. Extended technique guitarist Stinson builds shimmering layers of sound along with Liebig's dynamic and unsettling bass colorings, as Karous processed vocal excursions and DJ Chowderhead's meltdown turntable techniques add another set of textures. Improvised live and produced by Stinson, this release is a concise document of the expansiveness that defines Splinter Groups explorations." From *The Wire*: "one of the bleakest, fogged landscapes this side of Nico's *Marble Index*."

#### WABANA:

##### ABBC: *Tete A Tete* CD (ORE 024CD). \$13.50

"A collaboration record between Tucson's Calexico and Parisian combo, Amor Belhom Duo. Drifting from eerie Southwestern desert sounds accented by the vibe of fifties Parisian caberet to straight up counrty singer songwriter material. A beautiful journey that brings the listener to a place where two foreign worlds collide. A special record featuring the intuitive mingling of two great musical duos. Unique and beautiful."

##### ABBC: *Tete A Tete* LP (ORE 024LP). \$11.00

##### ACID MOTHERS TEMPLE & THE MELTING PARAIISO U.F.O.: *Born To Be Wild In The USA 2000* CD (ORE 39). \$13.00

"In the year 2000, Japan's psychedelic rock masters, The Acid Mothers Temple, hit the road on an endless journey. That journey has taken them to many far and strange places. While braving their way through the wilds of the American venue, they were captured...on tape. That tape surfaced a year later as the much sought after *Born To Be Wild In The USA* LP. Apparently there were 1000 pressed. Not much more was known except the fact that it disappeared very quickly. That LP has been remastered for this one time CD release. Contains the original five long tracks: 1) Acid Tokion 2000 2) La Novia 3) Pink Lady Lemonade 4) Speed Guru 5) God Bless AMT. Packaged in a generic looking purple Digipak except with a lone 'Skull' on the back cover. The front cover has the original LP cover art affixed in the form of a sticker."

##### SUNBURNED HAND OF THE MAN, THE: *Self Titled* CD (ORE 41CD). \$13.00

"Sunburned Hand of the Man *Self Titled* is the third release in Wabana's CD re-issue series of limited live LPs. Recorded entirely at the Sunburned loft in Charlestown, Massachusetts, this musical journey takes the listener into the band's inner sanctum and sets them free. Occasionally a listener of two gets lost while swimming in the their drug induced hypnotic spiral but in most cases they find their way out, only to desire that feeling again. Comes in the standard generic purple digipak sleeve with clear sticker attached featuring the original LP artwork."

#### WACHSENDER PROZESS (GERMANY):

##### BEHRENS, M.: *Lecture Feedback/Source Feedback/The Aesthetics Of Censorship LP* (WP 05). \$13.00

"M. Behrens is considered one of the most talented young artist in the experimental electronic scene of Germany. His music has been released by many national and international labels. Recently his intricate, intense sound objects and compositions have been celebrated in Tokyo and Osaka. Back in 1992, when the first parts of this record came into being, M. Behrens started to experiment with extreme frequencies, although less conscious and 'doc-matic' than in his later works."

#### WACKIE'S (GERMANY):

##### WACKIES: *African Roots Act 1* CD (WACK 001 CD). \$16.00

"Originally released on the Five Arts Label in 1977, then re-issued on Wackies in 1980, this album provides a register of producer Clive Hunt's work with a who's who of Jamaican music — including done-over tracks from his time at Channel One (Ernest Wilson's return to 'Undying Love'), with Joe Gibbs (Trinity's 'Three Meals A Day'), Sonia Pottinger (Marcia Griffiths' 'Mark My Words'), and Geoffrey Chung (Pablo Moses' 'We Should Be In Angola'); and not least with Bullwackies, on a couple of one-away rhythms. Enough Upsetter in the mix too. Another essential dub set from the Bronx. Wackies' lineage is classical — rooted in Studio One and Black Ark — but cut with the acid urbanity of New York City. Its sound is characterized by pervasive echo and deep bass: the atmosphere is luminous and unique. Lloyd Barnes, Clive Hunt, Noel Delahaye and Douglas Levy were the key engineers; Jerry Harris, Tony Allen, Owen Stewart, the Sylvester brothers and Jerry Johnson played on almost all the albums; reggae legends like Jackie Mittoo and Roland Alphonso were studio regulars. Several local artists made their names here, and a roll-call of great Jamaican singers — including Horace Andy, Leroy Sibley, Sugar Minott, Max Romeo and Stranger Cole — recorded some of their best sides at Wackies. Yet this great music has struggled to move beyond cult status: many of the recordings are still obscure, and most are very hard to find. Now the Rhythm & Sound reissue programme will provide further pointers."

##### WACKIES: *African Roots Act 1* LP (WACK 001 LP). \$14.00

Vinyl LP version.

##### ROOTS UNDERGROUND: *Tribesman Assault* CD (WACK 038 CD). \$16.00

"Originally issued around 1977, this dub album collects Wackies recordings made in JA — studios like Randys, Black Ark, Treasure Isle — and in NYC before the White Plains Road studio was established, where finally they were overdubbed and mixed. Included are the rhythm tracks of the African Jamaicans' 'Girl Of My Dreams' and Tyrone Evans' 'Dread Like Me'; also versions of 'Ballistic Affair' and The Righteous Flames' 'I Wasn't Born To Be Lonely'. KC White and the Lovejoys contribute the only vocal. The band is basically the Reckless Breed, with the funkified drumming of Jah Scotty — just off the Kingston plane — especially outstanding. As featured in a rare sleeve photograph, Bullwackies, Jah Upton and Prince Douglas work the mixing desk. Rougher yet, tougher yet."

##### ROOTS UNDERGROUND: *Tribesman Assault* LP (WACK 038 LP). \$15.00

LP version.

##### WACKIES: *Creation Dub* CD (WACK 041CD). \$18.00

"Pretty much since its original release in 1977, *Creation Dub* has been as wanted amongst reggae bounty hunters as its Wild West cover typography suggests — every track a killer, a key Bullwackies dub album. The record inaugurated Wackies' fruitful London connection: the second-pressing sleeve carries a nostalgic distribution credit for the long-gone Maroons

Tunes shop, run by Rae Cheddie for Honest Jons. The core musicians here are Allah, Clive Hunt and Jerry Harris, with outstanding contributions from hornsman Sel Wheeler and Roy Robertson on bass, and John Clarke on the single vocal track. Included are dubs of rhythms voiced for Wackies by the Chosen Brothers, Joe Auxumite and K.C.White, alongside versions of Mammy Blue, Bo Kirkland's soul classic 'I Want To Get Next To You', and a superb reprise of Sel Wheeler's 12" cover of Jo Jo Bennett's 'Leaving Rome'."

##### WACKIES: *Creation Dub* LP (WACK 041LP). \$16.00

LP version.

##### SIBBLES & NOEL DELAHAYE, LEROY: *This World & Pretty Looks 12"* (WACK 1050). \$8.00

"An exemplary performance even in the illustrious career of Leroy Sibley, 'This World' dramatically matches techniques of big-city US soul music with classic dub. Curtis-style lyrics (delivered with gospel urgency) and jazzy, stylised horns counterpoint a sparse and reverbed rhythm, Wackies to the bone. This is sufferers' music at its most atmospheric, radical and expressive. The B-Side 'Pretty Looks' features an early Noel (Junior) Delahaye steppers tune and a DJ cut by Jah Scully, with sly-style double-drumming and sweet background vocals."

##### DELAHAYE, JUNIOR: *Showcase* CD (WACK 1382 CD). \$14.00

"*Showcase* by Junior Delahaye is the fourth installment of Rhythm & Sound's Wackie's re-issue programme. Originally released as LP in 1982 and reissued in its original sleeve artwork last year this album recasts Philadelphia-style sweet soul within the shimmering, bass-heavy textures of classic Wackie's dub. The music is spine-chilling: Junior's singing ranges expertly from sophisticated tenor to delicate falsetto, and his declarations of exalted love are at one with the mystical space of the Wackie's sound. *Showcase* includes interpretations of Billy Stewart's 'Sitting In The Park' and Fuzz's Sigma-recorded 1971 smash 'I Love You For All Seasons', alongside the Reggae evergreen 'Travelling Man'; together with three fabulous Delahaye originals. Like the 'Lovers Rock' release, the album features such Wackie's stalwarts as Jerry Harris, Jah T and Roland Alphonso — Jamaican-born Junior Delahaye remains co-engineer; and of course Lloyd 'Bullwackie' Barnes is the producer."

##### DELAHAYE, JUNIOR: *Showcase* LP (WACK 1382 LP). \$12.00

"Reggae by Junior Delahaye is the second installment of Rhythm & Sound's Bullwackies re-issue programme (after the Love Joys' *Lovers Rock*). Originally released in 1982 this album recasts Philadelphia-style sweet soul within the shimmering, bass-heavy textures of classic Wackie's dub. The music is spine-chilling: Junior's singing ranges expertly from sophisticated tenor to delicate falsetto, and his declarations of exalted love are at one with the mystical space of the Wackies sound. Reggae includes interpretations of Billy Stewart's 'Sitting in the Park' and Fuzz's Sigma-recorded 1971 smash 'I Love You For All Seasons', alongside the reggae evergreen 'Travelling Man'; together with three fabulous Delahaye originals. Like the 'Lovers Rock' release, the album features such Wackies stalwarts as Jerry Harris, Jah T and Roland Alphonso; JA-born Junior Delahaye remains co-engineer; and of course Lloyd Bullwackie Barnes is the producer."

##### ANDY, HORACE: *Dance Hall Style* CD (WACK 1383 CD). \$16.00

"Throughout the illustrious thirty-year recording career of Horace Andy, with its innumerable highs, his unmistakable falsetto has lit up just three albums of indisputable greatness — *Skylarking*, for Coxone at Studio One; *In The Light*, for Everton DaSilva's Hungry Town label, in Queens, New York; and — with the biggest original impact, by far the most contemporary of the trio — *Dance Hall Style*, for Bullwackies in the Bronx. Recorded at the turn of the seventies, *Dance Hall Style* reworks songs first recorded by Bunny Lee ('Money Money') and Derek Harriott ('Lonely Woman') — alongside a version of Lloyd Robinson's 'Cuss Cuss' — and births classics like 'Spying Glass' (later covered by Massive Attack). The musicians include Wackies regulars like Owen Stewart and Oral Cooke from Itopia, Ras Menilik and Jah T; also Horace's multi-instrumentalist spar Myrie Dread from the Hungry Town sessions. At the desk, Lloyd Barnes, Junior Delahaye and Douglas Levy coax unequalled vocal performances from Horace Andy, showcased in ineffable extended mixes."

##### ANDY, HORACE: *Dance Hall Style* LP (WACK 1383 LP). \$15.00

LP version. "Throughout the illustrious thirty-year recording career of Horace Andy, with its innumerable highs, his unmistakable falsetto has lit up just three albums of indisputable greatness — *Skylarking*, for Coxone at Studio One; *In The Light*, for Everton DaSilva's Hungry Town label, in Queens, New York; and — with the biggest original impact, by far the most contemporary of the trio — *Dance Hall Style*, for Bullwackies in the Bronx. Recorded at the turn of the seventies, *Dance Hall Style* reworks songs first recorded by Bunny Lee ('Money Money') and Derek Harriott ('Lonely Woman') — alongside a version of Lloyd Robinson's 'Cuss Cuss' — and births classics like 'Spying Glass' (later covered by Massive Attack). The musicians include Wackies regulars like Owen Stewart and Oral Cooke from Itopia, Ras Menilik and Jah T; also Horace's multi-instrumentalist spar Myrie Dread from the Hungry Town sessions. At the desk, Lloyd Barnes, Junior Delahaye and Douglas Levy coax unequalled vocal performances from Horace Andy, showcased in ineffable extended mixes."

##### DELAHAYE, JUNIOR: *Movie Show 12"* (WACK 153). \$11.00

"This 12" came originally in 1981 in fine underground style with white or blue Wackies labels, with and without information stamped on. The A differs from the album cut; the dub is right up there with Bullwackies' 'Anybody's Best'."

##### JARRETT, WAYNE: *Mini Showcase 10"* (WACK 1716). \$10.00

"Wayne Jarrett is an artist from the front rank of reggae whose work for the legendary Wackie's label without question includes his very best. This 1983 release revived by Rhythm & Sound present the singer showcase-style, in mostly devotional mood. Wackie's sound is characterised by pervasive echo and deep bass: the atmosphere is luminous and unique. Several local artists made their names here, and a roll-call of great Jamaican artists including e.g. Leroy Sibley, Max Romeo or Jackie Mittoo."

##### ANDY MEETS NAGGO MORRIS & WAYNE JARRET, HORACE: *Showcase* CD (WACK 1716 CD). \$15.00

"Horace Andy, Wayne Jarrett and Naggo Morris are all artists from the front rank of reggae whose work for the legendary Wackie's label without question includes their very best. These 1983 releases revived by Rhythm & Sound present the singers showcase-style, in mostly devotional mood. The music is classical and original — full of awe, in a kind of dread development of the Bullwackies lovers rock sound — with inimitable and glorious dubs throughout. Born in Jamaica in 1944, Wackie's founder Lloyd Barnes worked for Duke Reid's Treasure Isle label before emigrating to New York in the early seventies. Here he founded the Wackie's House Of Music and behind this shop-front was the first significant reggae studio and label in the United States. Wackies' lineage is classical — rooted in Studio One and Black Ark — but cut with the acid urbanity of New York City. Its sound is characterised by pervasive echo and deep bass: the atmosphere is luminous and unique. Several local artists made their names here, and a roll-call of great Jamaican artists including e.g. Leroy Sibley, Max Romeo or Jackie Mittoo besides the ones to be found on these releases — recorded some of their best sides at Wackies. Collected for the first time on CD."

##### WACKIES: *African Roots Act 3* CD (WACK 1717 CD). \$14.50

"Originally issued in 1983, *African Roots Act 3* is basically the dub counterpart of Sugar Minott's *Wicked Ago Feel It* album (also out in Rhythm & Sound's Bullwackies reissue programme). Lloyd Barnes' key collaborators here are Sugar himself and stalwart Jackie Mittoo, with the core of his studio musicians drawn from the group Itopia. Subdued and hypnotic, musically more sparse than its predecessor, *African Roots Act 3* offers the same trademark combination of Wackie's originals and classic Studio One rhythms, nodding again to The Heptones ('I Hold The Handle', 'Love Me Always'). Worth buying for the version of 'Real Rock' ('the rhythm most known with the song 'Armageddon Time' by Willie Williams or covered by The Clash) alone and a must have for the fans of Sugar Minott, the Wackies label in general and for all lovers of Dub-Reggae."

**WACKIES: African Roots Act 3 LP (WACK 1717 LP). \$12.00**  
LP version.

**MINOTT, SUGAR: Wicked Ago Feel It CD (WACK 1718 CD). \$14.00**

"During the period of this 1984 recording, Sugar Minott was arguably the brightest star in reggae music world-wide. In the early 70ies he had single-handedly revived the fortunes of Studio One, before cutting a string of hits for Channel One. Meanwhile his Youth Promotion sound system and his own label Black Roots nurtured fresh new talent like Tenor Saw, Nitty Gritty and Junior Reid. After moving to London at the turn of the decade, his international smash 'Good Thing Going' brought Sugar a rash of lucrative major label offers, which he declined, preferring to link up with Bullwackies in New York. This album — for the first time on CD here — contains the full vocal versions of tracks included on the dub album *African Roots Act 3*. With the core of his band drawn from the Wackies group Itopia, Sugar Minott sings inimitably for lovers, boppers and rootsmen all. He recasts Michael Jackson again; and — alongside Studio One maestro Jackie Mittoo in the studio — revisits his all-time favourite album, *The Heptones On Top*. For those who like their Sugar unrefined, raw and uncut."

**MINOTT, SUGAR: Wicked Ago Feel It LP (WACK 1718 LP). \$12.00**

LP version.

**WACKIES: Jamaica Super Dub Session CD (WACK 1720 CD). \$14.00**

"The musicians on this classic early 80ies dub release are Itopia augmented by Leroy Sibbles and Jackie Mittoo. Also Annette Brissette on drums — her solo album provides three outstanding cuts here, featuring Menelik in fine style on percussion. 12Inches by Barrington Spence and Lloyd Hemmings take dub honours from the Wackie's mixing desk — also Sugar Minott, Leroy Sibbles' redemptive version of Lionel Richie's 'Truly', and the rhythms behind still-unissued vocal tracks by Milton Henry and — best of all, the killing Super Dub cut — The Shades. More resplendent dub from Bullwackies!"

**WACKIES: Jamaica Super Dub Session LP (WACK 1720 LP). \$13.00**

LP version.

**SUPER T: West Bound D Train 10" (WACK 1988). \$12.00**

"Super T was an Jamaican policeman with a badboy reputation to match Duke Reid. On this 1983 cut he runs Dennis Brown's lyrics over killer new music — it's the D train we're on — from Itopia. This is Wackies resplendent, steeply spiritualised, with dense percussion and masterful mixing — and comes backed with an irresistible deejay version from Batta and Skatee, inna Michigan & Smiley style and fashion."

**COLE/LEROY HEPTONES, STRANGER: Revolution 12" (WACK 210). \$9.00**

"An all time killer classic from Wackies. This 12" features 3 cuts of Lee Perry's immortal Tight Spot Rhythm featuring searing vocals by Leroy Sibbles and the great Stranger Cole, together with an instrumental version by the Bullwackies All Stars."

**LOVE JOYS: Lovers Rock Reggae Style CD (WACK 2383 CD). \$14.50**

"Rhythm & Sound/Basic Channel inaugurates its Wackie's reissue series with *Lovers Rock* by the Love Joys aka cousins Sonia Abel and Claudette Brown, originally from Brixton, England. This women's roots album is a milestone in reggae, a refreshing departure in a tradition dominated by men. With the classic Wackie's sound magnificent behind them — 'Lovers Rock', showcase style, in extended versions — the duo beautifully and skilfully meshes social critique and affairs of the heart, from a woman's point of view. *Lovers Rock* is one of the best and rarest albums on the legendary Wackie's label produced by Lloyd 'Bullwackie' Barnes in 1982. Musicians include: Jah T, Clive Hunt, Rolando Alphonso."

**LOVE JOYS: Lovers Rock Reggae Style LP (WACK 2383 LP). \$12.00**

"Wackies' lineage is classical — rooted in Studio One and Black Ark — but cut with the acid urbanity of New York City. Its sound is characterised by pervasive echo and deep bass: the atmosphere is luminous and unique. Lloyd Barnes, Clive Hunt, Noel Delahaye and Douglas Levy were the key engineers; Jerry Harris, Tony Allen, Owen Stewart, the Sylvester brothers and Jerry Johnson played on almost all the albums; reggae legends like Jackie Mittoo and Roland Alphonso were studio regulars. Several local artists made their names here, and a roll-call of great Jamaican singers — including Horace Andy, Leroy Sibbles, Sugar Minott, Max Romeo and Stranger Cole — recorded some of their best sides at Wackies. Yet this great music has struggled to move beyond cult status: many of the recordings are still obscure, and most are very hard to find. The street-directions on the cover of the 1982 album *Jah Son Invasion* — quoted above — are a literal attempt to put Wackies on the map. Now the Rhythm & Sound reissue programme will provide further pointers."

**VA: Jah Son Invasion CD (WACK 2384 CD). \$16.00**

"Around 1980, London-based Bullwackies fan Ed Brennan circulated amongst his friends a homemade cassette of his own favourite Wackies productions. In turn, Lloyd Barnes made his own selection from this Pirate's Choice — adding several debut cuts, but retaining Ed's title and much of his artwork (omitting the barcode which he had snipped from a can of drink!). Like the Coxson re-appropriation, this makes for a superlative compilation. Lloyd Barnes trumps Ed Brennan throughout, kicking off with a killer one-off rhythm from the vaults, featuring Bobby Sarkie of The Immortals, before teaming Joy Card's 'Black Girl' (originally on 12") with a previously unreleased singjay version by Barrington Spence. Other highlights include Clive Hunt's reading of Wayne Jarrett's 'Darling Your Eyes', Joe 'No Equal Rights In A Babylon' Auxumme's interpretation of 'New Sensation' (by Wackies songwriting regular Andrew McCalla), and Sugar Minott singing beautifully over an exclusive horns mix of his 'Sometime Girl' 12". From over 150 singles and 20 albums these 10 extracts are showing you the quality and range of Jah Reggae music', as the cover puts it. Another master-class from Bullwackies country."

**VA: Jah Son Invasion LP (WACK 2384 LP). \$15.00**

LP version.

**WACKIES: Natures Dub CD (WACK 306 CD). \$14.50**

"As there haven't been any information with the original album release from 1982, the short and basic info is as follows: 'The Reckless Breed in Jamaica, the New Breed in New York! Scotty and crew rock rootical Jezzreel rhythm tracks like 'Roman Soldiers', with fine sing-jaying from Jah Batta; also Clive Hunt's inimitable take on the 'Rockfort Rock' rhythm; and a steppers version of Junior Delgado's Upsetter classic 'Sons Of Slaves'. 'Natures Dub' — this sound a rockers.rockers.rockers.me say a rockers.rockers.rockers. Essential dub music!"

**WACKIES: Natures Dub LP (WACK 306 LP). \$12.00**

LP version.

**LOVE JOYS: Reggae Vibes CD (WACK 3239 CD). \$14.50**

"*Reggae Vibes* was the Love Joys' first album, initially released in 1981 on the Florida-based Top Ranking label (when it was also entitled *Jah Light* on the inside labels). It features 10 tunes produced and recorded at Wackies NY, ranging from Lovers Rock Reggae Style and utempo dance vibes to roots and reality. Tracks include: 'Stranger' and 'All I Can Say' (which also appear on *Lovers Rock Reggae Style* in different mixes); 'Studio Man', a tribute to Bullwackie himself; 'Jah Light', in Bullwackie's words, 'shining a favourite of mine and very inspirational in all of the crew at Wackies, with Jah Scotty always ready to drum up some steady beats along with Roy Bessie from the Wackies Rhythm Force'; Watch Them, 'a revolutionary cry from Sonia Abel — a very special writer that can stretch far into her imagination — just vibing in the studio'; Love Is Not A Game, 'typical lovers rock sharing roots feeling in a dance style, Love Joys Stylee'; How Long, 'another love song, sweet sounding vocals makes life feel real special'. A must for all Wackies fans."

**LOVE JOYS: Reggae Vibes LP (WACK 3239 LP). \$12.00**

LP version.

**CLIVE FIELD MARSHALL: Poor House Rockers CD (WACK 334 CD). \$14.50**

"On its original release in 1981, Clive Field Marshall's *Poor House Rockers* album sold out so quickly that Wackies was unable to supply his customary distributors outside New York; and it has been high on Wackies-collectors' lists ever since. The rhythms nod again to The Heptones at Studio One and Bob Marley. Others are voiced elsewhere in the Wackies catalogue by Barrington Spence, Junior Delahaye and the Love Joys; some had appeared on the 'Presenting Prince Douglas' set the previous year. Clive himself is compelling, witty and ebullient in the dancehall style pioneered by Lone Ranger, ranging over subjects including Jamaican tourism and landlordism, Carter and Reagan, banks and bulldogs, and — outstandingly, on Delahaye's ineffable but unissued 'Acting So Strange' — the in-things beaver hat and sheepskin coat."

**CLIFTON, RAS: Queen Of The Universe 12" (WACK 3482). \$10.00**

"Ras Clifton's delirious hymn to Black womanhood is backed by the original Wackies crew — Allah, Clive Hunt, the Sylvester Brothers. 'Look Over Yonder' originally appeared in 1975, as a 7" on the Wisdom-Rock label which Wackies created for Clifton: this 1982 reworking is more spacious and contemplative. Both sides are deep, charged reggae with musical inspiration to spare over extended mixes — and Lloyd Barnes at the desk steals the show."

**MEDITATIONS, THE: I Love Jah CD (WACK 510 CD). \$14.50**

"This is the first ever release of a masterful The Meditations album recorded by Bullwackies in the heady months of 1982. The lineage of The Meditations — Ansel Cridland, Winston Watson, Danny Clarke — elaborates Wackie's classical project perfectly: from their introduction by Stranger Cole (who would himself record for Wackie's) to Dobby Dobson back in 1975, and their hits for him under the supervision of ace Studio One engineer Sylvan Morris through revered Lee Perry productions. This album evokes and deepens the atmosphere of those Black Ark sides — but cuts the group's militant rasta reputation with ecstatic soulful sensibilities. The tracks comprise six originals — brand new, prime Bullwackies music — though the title cut recasts 'I Shall Be Released' via interpretations for Studio One's Coxsona Dodd and Lee 'Scratch' Perry by The Heptones (another all-time-great Jamaican vocal trio with an unreleased Wackie's album recorded during this period). The luxuriant sublimity of the mature Wackie's sound — dubwise from start to finish, with the drums of Jah Scotty and big-city-blues guitar of Barry Vincent outstanding — sets off some of the finest trio harmonising you will hear."

**MEDITATIONS, THE: I Love Jah LP (WACK 510 LP). \$12.00**

LP version.

**ANDY/LLOYD MOODIE, HORACE: Money Money 12" (WACK 5252). \$8.00**

"On this classic 12Inch Horace Andy revisits a Bunny Lee favourite — twin rhythm to the famous 'Cuss Cuss' — in the opening track 'Money Money' of his wonderful 'Dance Hall Style' album for Bullwackies. This is the rougher extended mix, not available on the album: more snare, more reverb and effects, extra raw. Al Moodie's toast of the 'Money' rhythm on the B-side is carnivalesque JA travelogue, from Bull Bay to Rockfort to Harbour View, guaranteed to put a glide in your stride."

**WACKIES: African Roots Act 2 CD (WACK 617 CD). \$14.50**

"Another Rhythm & Sound presentation from Bullwackies' golden year of 1982, this album offers fully-worked dubwise versions of tracks voiced elsewhere by such Wackies' luminaries as Max Romeo, Barrington Spence and Junior Delahaye. Only the treatment of Horace Andy's 'Lonely Woman' — from the original release of 'Dancehall Showcase' — contains traces of a song. Alongside producer Lloyd Barnes aka Bullwackies himself of course, Junior Delahaye's contribution is crucial — on keyboards, drums and drum machine, and at the mixing desk. Likewise Leroy Sibbles, on bass guitar, bringing to the session three classic Heptones Studio One rhythms: 'Fight It To The Top', 'Love Won't Come Easy' and 'Sea Of Love'. Vintage Wackies dub: all killers, no fillers!"

**WACKIES: African Roots Act 2 LP (WACK 617 LP). \$12.00**

LP version.

**LOVE JOYS: Gimme Back 12" (WACK 707). \$10.00**

"'Gimme Back' is a classic Bullwackies production, catching the Love Joys in full flight. The song is forlorn and imploring, the singing magnificent, over soulful organ, rocking horns and a crisp Delahaye drum programme, with a fine, deep dub. 'It Ain't Easy' features veteran Blues Buster Philip James alongside Sonia Abel at the microphone. 'Stranger Get Up' is the slower, keyboard cut: moody and essential. Yet another exclusive, 'Roots Vibes' — which comes with a version — is from the sessions which produced the *Reggae Vibes* album (also recently reissued by Rhythm & Sound)."

**DELAHAYE, JUNIOR: Working Hard For The Rent Man 12" (WACK 709). \$10.00**

"Recorded in the late seventies, originally released in 1983, the A is irresistible, bubbling sufferers'. As fluently as seventies Curtis it combines rapture and engagement, soul and sophistication — with scatting, jazzy stylings by Roland Alphonso and guitarist Barry Vincent, and a drum-machine still fresh as a crisp biscuit. 'Mystic Revelation' in all its glory appears likewise in both the original tape and the 1983 12" versions."

**MINOTT, SUGAR: Jamming In The Street 12" (WACK 717). \$10.00**

"Out originally on Black Roots in 1983, this is warm, natural music-making from Sugar's Informer sessions, overflowing with dancehall vibes. The rhythm follows Channel One's refinement of vintage Studio One, and features deejay John Wayne from Youth Promotion days, with a masterful Wackies dub."

**MINOTT, SUGAR: Hi Hello 12" (WACK 956). \$10.00**

"Sugar mugs flirtatiously over an upful dubwise cut of Barrington Levy's 'Here I Come', with an old-school NYC rap by Bullwackie's adolescent son Dion. And it was the flipside which turned out pockets the first time around, in 1983: a blazing horns version of 'Billie Jean', and another spotlighting the brilliant percussionist Hasan Bakr."



## WARE (GERMANY):

**VA: Digital Warenkorb #1 CD (WARE 001 CD). \$15.00**

"Remastered and edited favourites from the first 2 vinyl samplers on Ware." Featuring: Mathias Schaffhäuser, Iven Schmidt, The Kitbuilders, Salz, Decomposed Subsonic, Nieswandt & Schaffhäuser, Benjamin Brunn, Schlubäuer.

**DECOMPOSED SUBSONIC: Blaue Löwen CD (WARE 02 CD). \$16.00**

"'Blaue Löwen' means 'blue lions'. We know that these cute little animals neither exist today nor existed in any past on our blue planet — until today. Now they are alive to change your good old view of — ... maybe colours, animals, CD-titles, German sense of humour (if there is one) and other absurdities. Or of Minimal House? Decomposed Subsonic manage to combine minimalism, abstraction and very strange sounds with catchy elements, ass-shaking-rave-grooves and Pop. From noise to nonsense, Blaue Löwen can't be grasped in one word or one minute. Imagine Matthew Herbert and Mr Oizo produce a record together and you almost get the picture. Seriously, Decomposed Subsonic is the Minimal House project of Cologne based producer Hartmut Wessling. The influences of his hometown are admittedly obvious, but Mr. Decomposed adds a special funkiness, a brilliant sound design and his very own definition of Pop to the so-called Cologne style. Wessling definitely knows how deep a bass can go."

**SCHAFFHAUSER, MATHIAS: Love & Business CD (WARE 03 CD). \$13.00**

"Lido Hotel was last year; Love & Business is the title for 2001. The holidays are over, real life sets in again wavering between 'desire and obligation', 'feeling and duty', 'time and time-clock'. 'Love & Business' are cornerstones here not contradictions, not a pendulum between good and evil. Love & Business, the record, is more of an 'album' than its predecessors or comparable works. It reflects moods, ups & downs, fluctuations in the pace of time — both real time that races ahead and inner, slow crawling time and vice versa. And floating above this is a basic, stable state of mind within the music that feels soft and delicate saying 'hey, stop, breathe a sigh of relief, give yourself a shake — it isn't that bad!'. Aural reconciliation as someone put it. Love & Business is released on Ware, Mathias Schaffhäuser's label, though it follows on imperceptibly from his album in 2000 Lido Hotel on Force Tracks. So musical continuity is ensured and there is no sudden break. Schaffhäuser's next album will be released on the Frankfurt cult label by late 2001/early 2002. The style is again compartmentalized as minimal techno house though 'minimal' here only relates to the sound aesthetics that are clearly rooted in the Cologne-Frankfurt-Berlin triangle. The tracks themselves have their own special structure though these structures do branch out quite broadly sometimes tending towards opulence. Reduced opulence, opulent reduction, varied repetition, minimal gluttony?. Love & Business deals with life and life doesn't very often run according to a logical plan. By the way: there are two cover versions on Love & Business, 'Hey Little Girl' (Icehouse) and 'Take Me To Your Heart' (Eurythmics). But that is definitely no retro thing — it happened by chance more than anything else."

**VA: Warenkorb #3 CD (WARE 04 CD). \$15.00**

"The third Ware label compilation appears this time simultaneously on vinyl and CD — so not another 'Digital Warenkorb' anymore, thereby ending the project and the confusion. The result: all tracks on the vinyl edition of Warenkorb #3 are exclusive tracks. The only re-release is 'Fuck, Past & Future' (Ware 2) — as this was sold out on 12" — it appears here in new re-mastered form. The CD features two additional tracks: Donna Regina's song version of Decomposed Subsonic's 'Blaue Löwen', which got rather lost in the 12" format (because it is a typical listening track), and as a bonus track and a special gift for all radio DJs you got a modified and shortened version of Mathias Schaffhäuser's interpretation of Icehouse's 'Hey Little Girl'." Artists include: Mathias Schaffhäuser, Salz, Decomposed Subsonic, Benjamin Brunn, Caulfield, The Aphorism, Markus Güntner, Midinova, Iven Schmidt.

**COLOMA: Silverware CD (WARE 05 CD). \$13.00**

"Ware's next step: the duo Coloma (Rob Taylor & Alex Paulick) with the debut album Silverware. Classic British song writing meets smart beats and clicks in a style which might be categorised as 'Click-Pop'. Silverware is definitely not dance-floor. But it definitely is minimal electronic music, and from a perspective never quite heard before. Also noteworthy: Rob Taylor is the voice of Mathias Schaffhäuser's club hit 'Hey Little Girl', and Alex Paulick doubles as bassist for Düsseldorf electro-pop purists Kreidler. The Coloma sound is based on Rob Taylor's lyrics and voice in combination with Alex Paulick's subtle melodies, set within a abstract electronic framework. Organ bass, two-finger keyboard lines and guitar-chord fragments underpin the vocal. A straight bass drum emerges from the rhythmic ticks and crackles before things can get too serious."

**DECOMPOSED SUBSONIC: Gradients CD (WARE 06 CD). \$14.00**

"Decomposed Subsonic's new album offers neither super-subtle experimental tracks, nor pop in the style of Blaue Löwen. But then again? On Gradients is the lovely house-chanson, 'Etoile Bleue', which we'd be pleased to hear being sung by French schoolchildren as they skip merrily around the Eiffel Tower. Or 'Nachtlicht', which shows once again how good German-language pop music can be, and that there is really no discrepancy between this and purely electronic music. This phenomenon has more to do with song-craft than electro-pop kitsch — if you know what I mean. So as you can hear, Hartmut Wessling hasn't made a U-turn, rather, he has focused in on his terrain. But at the same time, he has actually broadened his perspective. In the computer-jargon of graphics programmes, the 'gradient' is a way of measuring the difference between one extreme and another. Also of course, from one nuance to the next... but why not let the artist speak for himself: 'For me, Gradients represents on one side, the common thread running through the variety of styles on one album. On the other hand, as far as the songs are concerned, the title is intended to mean that there are some absolutely unequivocal elements, but also the most subtle of components in the arrangement and sound design, which have come from every possible source.'"

**TURISMO: The Gigantic Night CD (WARE 07 CD). \$14.00**

"In 1999 Turismo released the 'Simulation EP'. The name of the project and certain song titles clearly suggested one thing: These boys have had enough — they want to get away, they want to leave for 'Odessa' or some simulated reality, no matter how that simulation is achieved (a computer isn't ALWAYS necessary). 'Longing' is the key word — for a mountain world ('[Damals] Im Schnee') or for a cheekily copied fantasy version of the Far East ('Akihabara'). Such destinations are less distant in 2002, partly because the general mood has become darker. While in '99 the main emphasis was on minimal electro (we'll call it that in retrospect), in 2002 it's abstract down-tempo tracks that frame the album and lead it into The Gigantic Night. That was always the best hiding place — the actual environment, or at least the local bar. By the way, the title (and also the tracks 'Tsugumi' and 'Discogefühl') is a reference to Banana Yoshimoto, whose protagonists also appreciate the protective warmth and the all-enveloping density of darkness. Pop somewhere in the nameless genre-land between abstract beats, Massive Attack's best instrumental moments, Clicks'n'Cutts and minimal techno-house. Yes, there is one 'straight' beat — on 'Discogefühl' of course. Turismo are Jin Choi & Mathias Schaffhäuser."

**VA: Warenkorb 4 CD (WARE 08 CD). \$14.00**

"After some tough qualification matches we have emerged with a result — a selection that is bolder and more varied than any previous Warenkorb compilation. The CD ranges from, let's call it the 'typical' Ware sound of Decomposed Subsonic or of course Mathias Schaffhäuser to stuff at the very edge of Tech-House: from Misc. who have been around for a while now, all the way to a bizarre techno-mayhem from Ware-newcomer Dominik Eulberg, with a reconciliatory finish from the wonderful Lausanne-based Velma. In between is a melancholy interlude from Spain's Silvania, towards the end a real loud and clear statement: 'I Hate You' — rage meets dub-house? Is that allowed? You bet it is! Once again the CD has been mixed and edited in the computer, a few tracks blending into each other DJ-style, others joined with sound effects and Samplitude trickery. As usual, it's all about the flow — like a mix-cassette you'd put together for your best girlfriend, or that you'd like to hear down at your local bar. Variety, excitement, daring — we hope that these three virtues can all be heard on Warenkorb #4."

**GUENTNER, MARKUS: Audio Island CD (WARE 09 CD). \$14.00**

"Markus Güntner is going to make it big — we firmly believe that here at Ware. And maybe even very soon — his cover of Talk Talk's 'Such A Shame' is currently being remixed by Swayzak. Who knows what will follow... Or what has already been — Audio Island also includes a co-op with Acid Maria: 'So Well' features one of the most whacked-out lyrics of all time. This track will have people doing summersaults on the dance-floor. Güntner has been producing electronic music since 1996. His records on Ware breathe an airy spirit, which pleasantly stands out from the usual minimal-tech-house strictures in a very individual way. People have described some of Güntner's tracks as neo-trance — and this Regensburg lad can live with that quite well. Anyone who knows Kaito (Special Life) will understand where Güntner is coming from. Rarely is house so comforting, so tender, so intimate. Markus Güntner released his first release in May 2000 on Gemeinschaftspraxis (Festplatten Rec.). Then the ambient production Regensburg appeared on Kompakt (and was recently remixed by Mike Ink), followed by Äpfel und Birnen, again on Festplatten. Last year his ambient album In Moll (Kompakt) caused a furor."

**VA: Tape10 CD (WARE 10 CD). \$15.00**

"Contemporary photography meets Ware. Which came first? The chicken or the booklet? In this case definitely the latter, but on closer inspection: none of the two. Because the Tape10 booklet is really a catalogue. It all began with the following idea: Rui Camilo and Ren+Herzer started a gallery for contemporary photography in XXL sizes. Only the best photographers are asked to produce exclusive images for Tape10. The Frankfurt-based team position their work somewhere between service and art, and this is reflected in their prices. They have made a conscious decision to opt out of the general art award rat race. To support and kickstart the idea, they decided to put the pictures to music. A label was soon found: Ware carries its ethos on its sleeve and in its name, a premise close to the Tape10 collective's heart. The CD booklet shows all photographs, stating size and photographer — just like a proper catalogue. Ware now chose 10 musicians to create exclusive tracks inspired by the motifs — not aiming for the dancefloor, but drifting in the eclectic no-man's-land between ambient and electronic listening. The catalogue has been given a sound." Artists: Markus Güntner, Laub, Benjamin Brunn, Decomposed Subsonic, Schmidt & Herze, Jeremy P. Caulfield, Midinova, Mathias Schaffhäuser, Losoul, and Geoff White.

**COLOMA: Finery CD (WARE 11 CD). \$15.00**

"A little over a year after the release of their debut album Silverware, Alex Paulick and Rob Taylor are dressing up in their Sunday best to present Finery, a collection characterised by harmonious shape and classic lines. Once again the pair have clearly been attending to detail, as befits their bespoke approach to songwriting. Paulick's cuts (and clicks) are perfectly measured, and piano, vibraphone and violin (hand-played, of course) provide natural warmth. Taylor's voice is sometimes buttoned up; sometimes he gets just a little hot under the collar... As you are probably realising, there is a common thread running through Finery. From a melodic yearning to put away the winter garb and put on the clothes that summer wears, along a procession of thought (in seven verses!) from a megalomaniac tailor, and on to a stream of consciousness journey wrapped in a coat made out of senses. 'Illegible Love' features Christoph Clöser, Of Bohren & The Club Of Gore."

**SCHMIDT, IVEN: Track Array CD (WARE 12CD). \$16.00**

"It's 2003, and despite everything, Techno is alive! No comment on the political situation — let's focus on music, like on Track Array. Track-A-What? 'Track' refers to the music, or rather the structure of Iven Schmidt's music, which is more track-based than songlike. 'Array' is a term from computer programming language, meaning a data field in which variables, often of the same kind, can be saved all at once. So the album is such an array on which several tracks are stored. However, Schmidt isn't interested in producing DJ-food, with a limited shelf life. The Frankfurter doesn't attempt to follow any particular school with his tracks: he creates a distinct, unique sound with playful, humorous melodies, sometimes with rather daring dramaturgical structures. Ware appreciates this peculiarity. Creativity is more important than any kind of rat race for the sound award."

**LAUB & SCHAFFHAUSER: Mofa 12" (WARE 16). \$8.00**

"'Mofa' (a small moped) is the first real co-operation of Laub, Berlin based band of Antye Greie-Fuchs and Jotka, with Ware boss Mathias Schaffhäuser. 'Real' means: They worked together in the studio, sent tapes, CDs and WAVs from here to there (?), e-mailed, telephoned and conferred a 100 times."

**DECOMPOSED SUBSONIC: Blaue Löwen (Hans Nieswandt & Donna Regina Remixes) 12" (WARE 18). \$8.00**

"Decomposed Subsonic's stunning debut album Blaue Löwen blew off the roof not only in Germany with its mixture of rather experimental clicks & cuts and 'In Your Face' Techno/House tracks, tailor-made for the dancefloor. A German journalist claimed, the album sounds like 'a mixture of Herbert and Mr Oizo'. The title track of the album has now been remixed by Whirlpool Productions member Hans Nieswandt and Donna Regina. Nieswandt delivers a very melodic mix that keeps things quite clubby, whereas Donna Regina, who already collaborated with Herbert and with Ware labelboss Mathias Schaffhäuser on his album Lido Hotel for Forcetracks, turn the track into a charming Chanson. Decomposed Subsonic aka Hartmut Wessling himself rounds things off with a brilliant radio edit that keeps very close to the earthshaking album version."

**SCHMIDT, IVEN: Dance Machine 12" (WARE 19). \$8.00**

"Iven Schmidt's second release on the label is split in two very different sides: The A-track presents Schmidt's ability to combine minimalistic underground techno house with humour and a fascinating simplicity. Or stupidity? Is it really allowed to call a track 'Dance Machine', Mr. Schmidt? On the other hand, don't we all like it really cheesy sometimes? Welcome to the soap opera disco... and back to street-fighting atmosphere on side B. We're in Neukölln, Berlin, and the song is called 'Amok Neukölln' — I wonder if this is a rebellion or just New Year's Eve? Fighting or dancing? 'Tanzmaschine' gives the answer: Everything happens in your head, fighting against bad memories, dancing to subtle beatless noises, stupidity, seriousness..."



**SCHAFFHAUSER, MATHIAS: Love & Business 2LP (WARE 20). \$15.00**

Double vinyl version, full color gatefold.

**GUENTNER, MARKUS: No Title 12" (WARE 21). \$8.00**

"Ware 21 kicks off in a way that might proverbially compartmentalise it. But hang on — 'Re-form' very quickly turns out to be nothing less than a hymn, a romantic ballad manifesto — a FEAST. 'Seven Days' begins in a similarly familiar manner but then darts sideways towards ? let's say neo-trance — that is both audacious and incomprehensible. 'Skyline' on side 2 takes off on a flight of fancy and quite unashamedly runs for more than 10 minutes, quite happy to let compartments be compartments as it were (anyone still wanting to talk about minimal house and dub should also listen 'Luomo' as a model dream sequence to crown it all)."

**VA: Warenkorb #3 2LP (WARE 22). \$16.00**

Double LP version.

**DECOMPOSED SUBSONIC: Live At Barcelona 12" (WARE 23). \$8.00**

"It was exactly one year ago that Decomposed Subsonic's 'Different View' EP was released as a second maxi on Ware and since then success for this Cologne local has been unstoppable. This live EP and with almost 35 minutes running time 'Live at Barcelona' is longer than many Beatles albums ever were. Both sides can be listened straight through without breaks though for DJs there are obviously ridges between tracks. And as a sign of our gratitude the EP is pitched at the normal price of a maxi single."

**SCHMIDT, IVEN: Quest For Tires 12" (WARE 24). \$8.00**

"'Quest For Tires' is the next step into the unique sound-universe of Iven Schmidt. Iven Schmidt was the first 'outside' solo artist on Ware. Anyone investigating the flipside of this record or Schmidt's new track on Warenkorb #3 will recognise a musician blessed with the rare gift of being able to blend serious profundity with equal amounts of humorous trash. 'Quest For Tires' is slamming in an amount, no other production from Mr. Schmidt did before. The main focus at Ware records is still set on the ideas, the creativity and the uniqueness of a production, and those criteria are met by Iven Schmidt like they are met by no other musician in the Techno/House context these days."

**OHARA, RAZ: Very Political 12" (WARE 25). \$8.00**

"Raz Ohara — who's that again? That's right, but we know him from that cool Berlin label Kitty Yo. After two wonderful albums, *The Last Legend* and *Realtime Voyeur*, we decided there should be a couple of danceable versions, and because Ware is so close to the dance-floor, it was clearly the right label for these tracks. 'This a Beautiful Day' came about as a collaboration between Raz and Mathias Schaffhäuser, which doesn't just mean sampling and editing, but actually singing in the studio. 'We'll All Go Sometime' is the record's exclusive track — produced overnight by Raz. You could say it's his statement for the end of the party. The second four-to-the-floor mix was delivered by our buddies from Regensburg, the legendary Gebr. Teichmann (Festplatten Rec.). The track is called 'Ass For Cash' and it grooves like hell! The original was actually on Raz's first album *Realtime Voyeur*. Last but not least, 'It's All An Illusion' was nabbed by Jay Rope, who likes his beats crooked and tricky, something which Ware always has flirted with."

**COLOMA: Transparent 12" (WARE 26). \$8.00**

"A new chapter for Ware: The duo Coloma doesn't make dance music, but rather a wonderful hybrid between classic British pop-sensibility and crisp, minimal electronic music. 'Clicks'n'Pop(s)' is the buzzword on the scene. This pre-album remix maxi single guarantees Coloma a suitably worthy and seamless entrance into the world of Ware, prior the February release of the album *Silverware*. Decomposed Subsonic and Mathias Schaffhäuser build a bridge between those lofty Coloma melodies and typical Ware-dancefloor. Clyne (alias Thomas Klein of Kreidler) also contributes with a tastefully restrained, four-to-the-floor version of 'The Difference Between Silver & Grey', more or less the album's title song. 'Transparent' itself is a collaboration between Coloma and Mr. Subsonic, created in two intensive night sessions, and is as clear and resonant as cut crystal. By the way: Coloma's singer is Rob Taylor, who also sings that 'Hey Little Girl'. His partner Alex Paulick is primarily responsible for the wonderfully understated instrumentation and production (he also doubles as live-bassist for the Düsseldorf band Kreidler)."

**COLOMA: Silverware LP (WARE 27). \$12.00**

LP version.

**CAULFIELD: Outside 12" (WARE 28). \$8.00**

"The name of Caulfield's new record is 'Outside', and that can only be where the melodies are, where harmony still has something to say. So, actually totally 'out'. Sascha Kösch alias Bleed (chief editor of Germany's esteemed electronic music paper *De: Bug*) sums up Caulfield's world to a tee: 'Something as calm and soft, as defined and clear, as deep and swinging as this is rarely just any old music. (...) There's always a bass line here that will get your heart racing, and melodies that put the whole of Bremen in a thick mist of clarity, of pure pleasure. And that way he has with relaxed grooves makes you see life from a new perspective.'"

**DECOMPOSED SUBSONIC: Gradients 2LP (WARE 29 LP). \$14.50**

Double LP version.

**GUENTNER, MARKUS: Forget Sandra EP 12" (WARE 30). \$8.00**

"It's a shame — such a shame! that Sandra, the German pop starlet from the darkest days of the eighties, covered 'Such A Shame' before Markus Güntner could get his hands on it. That darned parallel idea phenomenon! Those mainstream buckaneers! Shameful indeed! Never mind. With his version of 'Such A Shame', Markus has no intention of casting sidelong glances at the mainstream. It comes from the heart, not the abacus of success. And the fact that the track is another eighties cover — well, what can you do if Talk Talk wrote such good songs back then? If it bothers you, then go right ahead and take a listen to the three other tracks on 'Forget Sandra', representing various pieces of the techno-house puzzle that Güntner has made his own, and with one thing in common: no fear of feelings or velvet robes, and three spoonfuls of sugar in the tea. Yet somehow it all manages to remain minimal-something. Just try pigeonholing this."

**TURISMO: The Gigantic Night LP (WARE 31). \$13.00**

LP version.

**NIESWANDT, HANS: You Don't Know Shake It 12" (WARE 32). \$8.00**

"THE house pioneer in Cologne, one of THE first in Germany, number one in Italy for a long hot summer with 'From Disco To Disco', the Whirlpool Productions anthem. 'You don't know shake it' is now the first Ware record that Hans has all to himself. The original version of the song is a fluffy, late-summer house-chanson, which Hans sings with his wife Andrea Nieswandt. On side A is a stomping remix of the track by Ware's ever-so-diligent Decomposed Subsonic — a clear case of club-hit! 'Keep 'em busy' demonstrates Nieswandt's slightly more abstract side — which he doesn't show quite so often."

**VA: Warenkorb 4 3LP (WARE 33). \$19.00**

Triple LP version. "As we didn't want too many tracks to end up on the cutting-room floor, this time the vinyl version is being released as a triple-LP with 15 tracks, including two exclu-

sive bonus tracks! Here, of course, everything is unmixed and in it's entirety."

**DECOMPOSED SUBSONIC: I Never Say/Whenever 12" (WARE 34). \$8.00**

"No unnecessary fuss, no superfluous frills: The new Decomposed Subsonic maxi simply combines Hartmut Wessling's two strongest sides on two sides of vinyl. 'I Never Say' is an absolute killer track featuring a nasty distorted bass. 'Whenever' is an aesthetic rocker, the like of which hardly any other producer can serve up — art that grooves and that doesn't clench its butt cheeks. And all that on 45 rpm, so that it really thumps. Hartmut is currently also making quite an impression with his Wessling/Schrom project on Boxer Records together with Stefan Schrom aka Big Chief Electric. 'Donauwellingen' can not only be heard in Richie Hawtin's set, but also on the next Cocoon-Compilation, which on this occasion Sven Vath mixed with Richie."

**GUENTNER, MARKUS: Such A Shame Remixes 12" (WARE 35). \$9.00**

"It's bubbling, it's boiling — so we must add fuel to the fire. Markus Güntner's cover version of Talk Talk's 'Such A Shame' on his *Forget Sandra* maxi has turned out to be a nice little club-hit — and that calls for remixes. The Swayzak mix sheds light upon the darker sides of the original, creating a super-deep mood, perhaps best described as 'trembling'. This is surely what is known as 'magic', or in the best sense, 'trance' (as pronounced in French). Mathias Schaffhäuser picked exactly four elements from approximately 372 tiny fragments of Güntner's version, putting together a functional minimal-rocker track, showing once again that less can be just as much as minimal yet somehow acid. Markus himself tucks the beats under a warm eiderdown, then adds the hot-water bottle. Any Kompakt fan will know that this lad from Regensburg is a master of ambient music, and this record will tell a good three million more at least."

**GUENTNER, MARKUS: Audio Island 2LP (WARE 36). \$16.00**

Double LP version.

**DECOMPOSED SUBSONIC: Live In Bogota 12" (WARE 37). \$9.00**

"Live In Bogota is a record where each side plays straight through without stopping, so it works like a classic Vinyl LP. It's great to listen to at home, but is also ideal for DJs, as the energy that Hartmut generates during his live sets has been captured particularly authentically. To use the R-word again: This rocks."

**COLOMA: Re:Finery 12" (WARE 38). \$9.00**

Features remixes by Monoplace, Markus Güntner, Alex Paulick (Coloma) & Mathias Schaffhäuser.

**SCHMIDT, IVEN: Track Array 12" (WARE 39). \$9.00**

Vinyl 12" version.

**NIESWANDT, HANS: So Fein 12" (WARE 40). \$9.00**

"Some — Peter Kremer aka Losoul for example — find *So Fein* so great that they spontaneously decide to produce remixes, despite having other things to do in this multi-functional business world than to pursue nerdy musical passions. Others simply don't get it, even though they do understand the words. 'What's all that about? Why does Nieswandt write such a simple text, when he was only recently celebrated as a novelist? Their confusion is understandable because one wouldn't guess that 'So Fein' isn't about a super woman in a summer dress, but about Hans's little daughter. Once you know that, a line like 'du bist so fein, ich will mit dir zusammen sein' (You're so fine, I want to be with you) makes much more sense. And it can even move people who are on the same wavelength. But that's not all — this track grooves like hell. Plus, there are two more unbelievable pieces on this maxi that open up Nieswandt's artistic horizon even further. 'Gloria' is House without lyrics, and yet it sounds like a hit and wants to be played all the time. 'Please Let Me' is a song without real vocals, generated from samples and crazy programming, which has something quite soothing. All this gives you an idea of how much there is to expect from Hans's next album."

**SCHAFFHAUSER, MATHIAS: Truthology / De: tox - Re: tox 12" (WARE 41). \$9.00**

"Don't believe in nothing / don't believe nobody / don't believe in anyone / no god, no guide, no party.' Life without truth, life without faith — try it. It works! If this seems a bit banal, you can have it backed up by Friedrich Nietzsche — from his excellent *On the Genealogy Of Morality*: 'The will to truth requires critique — let us thus define our own task — the value of truth must for once be experimentally called into question...' Yes Please! Try it, it won't hurt. So why does something like that occur to Mathias Schaffhäuser now? The current state of the world? Hmm. yes, no, partly. The text was actually written in 1992, and was indeed influenced by Mr. Nietzsche. But the critical approach to God, ethics and truth has always been central to Schaffhäuser's way of thinking. In his opinion, contemplation and content should (once again) be brought into the focus of Techno and House — as hard as that may be. But the music should come across without being cramped or stiff — it's always better to have a smile on your lips, hidden by a mask. 'Truthology' is funky and mean and light on its feet at the same time. Rumpelstilzkin philosophy, foot discourse... The B-side is called 'Detox - Retox' — and who isn't familiar with that? The morning after: 'Oh no, I will never take this or that again, from now on I will walk the path of virtue!' And one day later: 'Hey, that tastes fine, sure, lets have another one...'. Give us our daily liquid bread (or whatever). It works even better in the context of confusing dance music. Actually, you don't really even need any toxic substances if you have warped clusters like 'De:tox - Retox' — but hey, what am I talking about..."

**VA: Warenkorb 5 CD (WARE 013CD). \$15.50**

Fifth volume in this sensational series, overseen by label owner Mathias Schaffhäuser. "Minimal, maximal. Dub House, Tech-House. What's all the fuss? *Warenkorb\_5* prefers tracks that dare more, and actually try and stay away from the consensus of recent years. Of course, we're not talking about quantum leaps here. It's up to others to re-invent the wheel. However, the guideline for the artists was: all tracks on *Warenkorb\_5* were supposed to be 'not as usual'. So the gentlemen Goldfish & Der Duz (Playhouse) have added a few more drops of techno into their funky flow to make your legs quiver that little bit extra. The Aphorism from Freiburg have experimented with creating the opposite of their smooth club hit 'Warmer Regen' (*Warenkorb\_3*) and get out the distorted bass — with success. Call it 'High Speed Garage'. Jeremy P. Caulfield (WMF/Trapez Rec.) needs no further explanation. The Berlin-based Canadian is currently making the most interesting techno house records on the planet, and has taken The Kitbuilder's classic 'Get Out' and turned it into Contemporary Club Extravaganza. But 2003 also allows a few softer sounds, especially when Soda Inc. have put them together so seductively. Their 'Morning Prayer' absolutely belongs in every morning/after-hour set of the autumn/winter season. And that's just mentioning a few of the acts representing the inventory on this fifth label compilation." Artists: Mathias Schaffhäuser, Goldfish & Der Duz, Jaumetic, Markus, Kazoo, Iven Schmidt, Dominik Eulberg, Geoff White, Benjamin Brunn, Rudolfo, Soda Inc, Coloma, Jeremy P. Caulfield Vs. The Kitbuilders, The Aphorism.

**VA: Warenkorb 5 2LP (WARE 043LP). \$16.50**

Double LP version. Artists: Mathias Schaffhäuser, Goldfish & Der Duz, Jaumetic, Markus, Kazoo, Iven Schmidt, Dominik Eulberg, Geoff White, Benjamin Brunn, Rudolfo, Soda Inc,

Coloma, Jeremy P. Caulfield Vs. The Kitbuilders, The Aphorism.

**EULBERG, DOMINIK: *Mabuse 12*" (WARE 44). \$5.99**

"Mabuse", the title track on Ware 44, is a dark techno track with subtle power and hidden tenderness. B-side track "They Say" could be characterized as minimal deep house, in which the short vocal snippets work as well as they would have back in 1994. "Emotionsbottich" just wants to be minimal house reconciling beautiful melodies with disrupting sounds. "Nebelfahrt" (journey through the fog) on **Warenkorb # 4** was Dominik Eulberg's debut on Ware. It's an indescribable Tour de Force — one which you wouldn't even wish on your worst enemy in real fog. All the better for more or less foggy brains. For **Warenkorb # 5** Eulberg contributes a clever cut-up minimal funk track, together with Wolfgang Thums. Releases on Traum Records, Raum Musik, ZYX."

**WARM O'BRISK:**

**SNYDER AND BOB THOMPSON, DOUG: *Daily Dance CD* (WD 05). \$11.00**

A nicely done reissue of an obscure album of guitar/drum duo drone & free-rock noise, recorded in rural OH in 1972. The eleven or so people who knew about this album's existence in the mid-to-late 70s considered themselves kings of a very small island and indeed they had good reason to feel superior. This album documented the basement haze of post-Velvets churning feedback meshing into non-fusion guitar extrapolation like little else of its time. Snyder late became involved with NYC noise-improv group Sick Dick & the Volkswagens (pre-Borbetomagus, with Donald Miller), and he and Thompson have continued to make music together ever since, in an almost invisible sense. But the fact that they documented this stuff so early is amazing. There's a rich, basement vibe throughout, thoroughly soaked in underground permutation. "Here is a disc that can sit quite snugly alongside productions by Fushitsusha, Sonic Youth, Blue Humans and any number of other noise- and free-rock manifestations, with the added archival interest of having been committed to tape over 25 years ago!"

**WARNER BROS (JAPAN):**

**VA: *Atom Kids Remix: 21 Century Boys And Girls CD* (WPC6 10008). \$32.00**

A remix sequel to the Warner Bros. Japan tribute compilation **Atom Kids: A Tribute to the King "O.T."**. Features 6 remixes from that album: Naoko Yamano (Shonen Knife)'s remix of the Shonen Knife track; Eye's remix of Angie's track, Thurston Moore's remix of the entire **Atom Kids** album, Eye's remix of the Boredoms (an extended version of the "DJ Let's Cry & D.I.Y. Drum Machine Mix" found on **Super Roots 8**), Yuka Honda (Cibo Matto)'s remix of Sean Lennon, Sugizo's remix of Cibo Matto. Although this CD remix project is only 26 minutes long, it is full priced Warner's Japan release and priced accordingly.

**TAKEMURA, NOBUKAZU: *Milano: For Issey Miyake Men By Naoki Takizawa CD* (WPC6 10017). \$30.00**

New Japanese-only follow-up to one of 1998's most mind-blowing recordings (Takemura's **Child & Magic CD**). Elegantly packaged in a luminous lime green embossed mini-LP jacket. "60 minute CD of minimalist (i.e. Glass/Reich/Riley/etc.) tendencies performed by Aki Tsuyoko, Tadashi Satou, Nobukazu Takemura, and hundreds of 'virtual' instrumentalists (i.e. the Miroslav Vitous Orchestral sound sample library collection). As far as I can tell, Issey Miyake is a fragrance house (what next? Porter Ricks' music for CK1...), and Naoki Takizawa is working on the development of a Japanese Experiment Module (JEM) of a space station at the National Space Development Agency/Tsukuba Space Center (NASDA/TKSC). Right. Those who paid attention to **Child & Magic** won't be incredibly shocked to find some heavily blessed-out ensemble ruminations that don't fall far from the Anthony Moore/Gorecki (spec. 3rd Symphony) tree instead of some freaked out amen-break choppy (not that he doesn't do that sort of thing especially well...). Either way, this guy's making completely uncategorizable music at either end of the spectrum (stodgy academic and low-brow jackin') that still never fails to astound." — Hrvatski.

**VA: *Anima Mundi CD* (WPC6 10231). \$28.00**

Japanese-only compilation put together by ROVO. Artists include: Saicobab (feat. vocals, organ & Glöken by Yoshimi P-we and sitar, A. guitar and E. guitar by Yoshidadaikiti), Rovo, Blast Ahead, Joujouka feat. Kyono, Matally vs. Geronimo, Honda Lady, Strobo, Soft, and Boredoms. Confusing.

**TAKEMURA, NOBUKAZU: *Child and Magic CD* (WPC6 8399). \$35.00**

1998 solo album by Nobukazu Takemura, the well-known figure of underground Japanese electronica for his memorable **Child's View** album (and remix album) from 1994, his associations with Audio Sports and numerous other activities. This full length features Takemura venturing into Terry Riley-like new music territory, drum'n'bass beats and general inexplicable down-tempo euphoria that is his trademark. Takemura is personally responsible for the programming, synthesizer, acoustic piano, marimba, acoustic and electric guitar, flute, oboe, English horn, tublabeel, tape recorder, turntable, etc. Various guests on vocals and other instruments. A more advanced sound than he's previously offered and a superb, challenging album overall.

**FLOWER TRAVELLIN' BAND: *Satori CD* (WPC6 8425). \$22.00**

Newly remastered CDs of the 2nd, 3rd and 4th albums by this early 70s Japanese underground rock legend. Flower Travellin' Band were a Japanese psych/hard rock quartet from the 70s. Their pants flared most excellently, vocalist "Joe" had a shriek to match his Atlantic label counterpart across the ocean, and there was a certain Zep-edge to their sound that nobody wants to admit to today. **Satori** was their 2nd album from 1971, a heavy-rock concept album in the grand tradition, and is generally acknowledged as their masterpiece. This version features somewhat more extensive graphic detail, with a fold out booklet. [for a very inspiring overview of the FTB discography, read Julian Cope's reviews at: <http://www.headheritage.co.uk>]

**FLOWER TRAVELLIN' BAND: *Made In Japan CD* (WPC6 8426). \$22.00**

New remaster of this group's 3rd album, originally issued on Atlantic in 1972. Chugging, anthemic hard rock flourishes, with some of the most over-the-top vocal wailing possible. "If you're dead, listen to dead sound. If not, give this band a hearing. They're alive."

**FLOWER TRAVELLIN' BAND: *Make Up 2CD* (WPC6 8427/8). \$30.00**

New remaster of the this group's 4th and final album. Previously issued as a single CD, this new double CD version tacks on the missing 17-minute live-studio version of "Satori Pt. 2". Can you believe you've gone this far in life without it? I didn't think so. Recorded live in Sep. 1972.

**SPEED GLUE AND SHINKI: *Eve CD* (WPC6 8452). \$21.00**

Official reissue from 1998 of the first album by this Japanese group, originally issued in 1971. A trio led by Joey Smith (on drums, vocals; was also a member of Juan de la Cruz from the Philippines), Masayoshi Kabe (bass), & Shinki Chen (guitar). Thudding blues-infused heavy rock with English vocals; not as out there as their 2nd album which was recently reissued in very limited form on Shadoks.

**VA: *Atom Kids: A Tribute to the King "O.T."* CD (WPC6 8522). \$32.00**

A Japanese-only tribute album for a famous Japanese animator, Osamu Tezuka — creator of Astro Boy, and considered the grandfather of the contemporary manga and anime industry. Features exclusive tracks by: You, Ikuno Takagi (Jungle Smile), Genki Hitomi, Hiroyuki Nanba, Cosa Nostra, Kiyoshiro, Shonen Knife, Maki Nomia, Dimitri From Paris, Ken Takagi, Cibo Matto, Haruomi Hosono, Kazufumi Miyazawa, Boredoms, Tadanobu Asano, Bloodthirsty Butchers, El-Malo, 80's Kinniku Shojitai, Anji, Yui Nishiwaki, Sean Lennon, Chocolate, Motoharu Sano. Nice packaging. "All star compilation of music inspired by the legendary Japanese animator, Dr. Osamu Tezuka, considered the grandfather of the contemporary manga and anime industry. "Despite the fact he possessed a license to practice medicine, he instead drew and compiled dozens of stories for a living, right up to his death in 1989. In 1950, he serialized the classic Jungle Taitei (Jungle King), a series on the adventures of a brave white lion named Kimba. In 1952, in what is arguably his most famous work, he created Tetsuwan Atom (Mighty Atom), known in North America as Astro Boy, a boy robot who fought evildoers in the future. Tezuka is also credited for developing the big-eye look of manga characters and the manga formula of engrossing serial storylines stretching hundreds of pages. His tales proved riveting, touching on many powerful themes. Inspired by his great love for cartoon animation, Disney in particular (it's said he saw Walt Disney's Bambi 80 times), he set up Mushi Studios, his own production company, (1961-1973) which became a springboard for a number of influential animators who were to follow, including Katsuhiro Otomo (Akira)."

**FLOWER TRAVELLIN' BAND: *Make Up CD* (WPC6 592). \$10.00**

A few remaining copies of this edition (a more expensive/complete version found as WPC6 8427/8), at a reduced price. Fourth and final album from 1973. Live album recorded 9/16/72.

**FAHEY/HIS ORCHESTRA, JOHN: *Of Rivers and Religion CD* (WPCR 10357). \$24.00**

Japanese-only CD reissue of this 1972 album, originally released by Reprise. "In Fahey's important article 'Bola Sete, the Nature of Infinity and John Fahey' (published February 1976) he writes: 'I first saw [Bola Sete] playing — solo — in early 1972 at David Allen's Boarding House in San Francisco. Shortly thereafter, I listened to a record I had cut while on various drugs [he must mean **Of Rivers and Religion**] and was astounded to find that, although I had thought while cutting this album that I was playing fast songs fast, I had in fact been playing them very, very slowly and boringly. (That album received reviews which all referred to my special 'inner sense of space and peace' — it was nothing but drugs.) This record now sounded to me as though it were moving through thick glue." From **Playboy Magazine**, 1972: "John Fahey says he plays 'American Primitive Guitar,' by which he appears to mean a style formed on lves and early blues, ragtime and jazz, country and Gospel. **Of Rivers and Religion** (Reprise) shows, however, just how sophisticated such a style can prove. This is open and evocative music, with a stress on phrasing and pacing that is hard to imagine this side of Segovia. On several cuts, Fahey is joined by Nappy LaMare and Joe Darenborough. The results sound like something out of Wooden Joe Nicholas and his New Orleans Band. Frequently you'll hear the strings squeak, as Fahey fingers his stops, or the tempo accelerate, perhaps inadvertently (as it often did in old music) and perhaps not. Who cares? This is the good old stuff, created and re-created lovingly."

**POP GROUP, THE: *Y CD* (WPCR 722). \$26.00**

Japanese-only reissue from 1996 of this classic 1979 UK release. Originally issued by RadarScope, this CD includes the A-side of their first single, "She Is Beyond Good And Evil". The Pop Group were: Gareth Sager, Bruce Smith, Mark Stewart, Simond Underwood and John Waddington. Historic production handled by Dennis Bovell (ala the Slits debut album). "When The Pop Group first came onto the scene in late 1978 they were being hailed in the UK press as one of the saviours of rock and roll, and with good reason as the group's music made almost everything being created at the time seem old hat over night. The Pop Group's debut single 'She Is Beyond Good and Evil' released in 1979 was an instant classic and one of the landmark recordings of the 1970's, it was a seething tense piece of aggressive funk/punk/dub/free jazz that demanded attention. It sounded like nothing in the world at the time of it's release and gave me the same feeling as when I heard Public Image Ltd.'s first single, it seemed to hint at endless possibilities for rock and roll. After playing **Y** you wonder how the group ever hoped to top it, they never did, but their second album (**We Are Time**) was great as well but just not as good as **Y**, few albums are. The Pop Group finished in 1981 and splintered into groups like Rip, Rig and Panic, The New Age Steppers and most importantly Mark Stewart and Mafia; Stewart really carried the flame from the original Pop Group and much of his work with Mafia is on par with the best of The Pop Group yet his records have been totally ignored." — Dave Furgess (from Julian Cope's **Headheritage**). Tracklisting: She is Beyond Good and Evil, Thief of Fire, Snowgirl, Blood Money, We Are Time, Savage Sea, Words Disobey Me, Don't Call Me Pain, The Boys From Brazil, Don't Sell Your Dreams.

**WARNING LABEL:**

**ROMANS, THE: *You Only Live Once CD* (WLR 001 CD). \$8.00**

2002 reissue, low priced. "The Romans were one of Los Angeles' first super-groups with members of the budding art/punk scene sweeping Southern California in the early 80's. With members from Human Hands, Monitor, BPeople, Deadbeats, 45 Grave, Consumers, Tikis, the LAfMS and Green On Red, The Romans added a unique voice to the 'LA Punk' movement. While the explosive chemistry of The Romans was short lived, with only 2 full-length LPs ever recorded, band members went on to make rock history with Mazzy Star and Opal. On the debut release, The Romans were Mikey Borens, Pat Delaney, Juan Gomez, Keith Mitchell, and Michael Uhlenkott, and was engineered by the legendary Paul Cutler. Digitally re-mastered from the original analog tapes under the supervision of founding member Juan Gomez, this is the first time The Romans debut 1983 LP, **You Only Live Once** has ever been available on CD. In addition to the entire first LP there's exclusive early demos, live tracks and ultra-rare soundtrack cuts from the 80's horror cut classic **The Hideous Sun Demon**. **You Only Live Once** is equal parts of Punk, Surf and Psychedelic."

**URINALS: *What Is Real and What Is Not CD* (WLR 002 CD). \$13.00**

"The Urinals are back with a brand-new release, marking their 25th year of playing a truly unique brand of punk rock. The Urinals formed in 1978 during the Southern California punk explosion that spawned such stalwarts as Black Flag, X, Circle Jerks, Germs, and TSOL. The Urinals' originality and unique minimalist sound allowed them to share bills equally with hardcore, pop, and art-punk bands such as the aforementioned X, Black Flag, and Circle Jerks, as well as the Go-Go's, Minutemen, Roky Erickson, Savage Republic, The Last, and The Misfits. **What Is Real And What Is Not** features 15 new recordings and positions the Urinals back on top of the underground music scene they helped spawn a quarter century ago. This CD will appeal to both fans of classic punk as well as enthusiasts of post- and pop-punk. Punk is more popular than ever thanks to a new generation of bands carrying on the flame. But why settle for the watered down version when you can have the real thing?"

**URINALS: *Negative Capability CD* (WLR 003CD). \$13.00**

"Now in their 25th year, what better time to reissue this collection of songs that inspired a

generation of punk, art-punk, post-punk, and pop-punk bands, from the Minutemen and Gun Club to Yo La Tengo and Butthole Surfers, in addition to newer bands such as The Dishes, The Reds, and ST-37. A 31 song collection featuring such Urinals classics as 'I'm a Bug', 'Black Hole', and 'Ack Ack Ack', in addition to a selection of madcap covers such as the 'Jetson's Theme', and songs by Soft Machine and Roky Erickson. Recordings were made between 1978 and 1980, during the heyday of American punk. Includes the complete *Urinals*, *Another EP*, and *Sex/Go Away Girl* 7-inch material, 3 tunes from long out-of-print compilations, several unreleased studio and rehearsal pieces, and samples from the band's archive of live tapes, including their very first performance as a three-piece."

#### WARP RECORDS (UK):

##### V.L.A.D.: *Motion CD* (WAP 130 CD). \$9.00

Debut single by this new Warp signing. Very minimal info provided, but it's been suggested that "sounds very electro/electronic. All the people that buy Autechre/Chocolate/Schematic should be interested." The following background information lifted from www.vladtronic.com: "V.L.A.D.'s music emerges from the death throes of new wave and electro-body-music... Awakening to music as early as the late eighties, young Vlad took up metal culture, clutching his guitar and setting on a long solitary journey. The road was clearly mapped out for a future guitar hero with long hair and a studded leather-jacket but preferring the companionship of machines to humans, he endeavored in a basement to mix heavy riffs with robots-like sequences. He went as far as producing a solo album in Tampa, Florida, together with Scott Burns. The only mark he preserved from that period was the hairstyle of the head-banger lurking in him. He was indeed very much influenced by such delirious hairy groups as Obituary, Mr Bungle or Suffocation, who produced the darkest alloys and there only remains in him the substance of those electronic sounds, anonymous ones that were however ubiquitous in the media, mangas or video games. In 1996 he gave up his guitar and started working on a sampler, basic gear that has remained at the heart of his work. His tunes thus evolved with the synths he lay his hands on, with sounds of the 80s, very much like those of video games. In late 1998 he set up his own studio in a shop selling toys, comics and other artifacts of pop culture, again in a basement. The music of electronic Vlad is naturally marked by this digital world teeming with mechas and sci-fi creatures, as if >Yellow had composed the score of the mythical game Bomberman. In fact, Vlad's tunes are often based on unrestrained tempos with electro sounds typical of Human League, New Order or Fad Gadget, but 'what's bred in the bone will come out in the flesh' — his metal roots regularly emerge through an undeniable obsession with nerve-racking and distorted sounds a typical feature of the most experimental drum'n'bass German productions. With this universe both schizophrenic and epileptic, V.L.A.D. has become one of the new french producers whose works are today in demand by such different people as the Paris label Artefact the Angstrom compilation or even Warp."

##### AUTECHRE: *Anti EP CD* (WAP 054 CD). \$9.00

"Outing from 1994, all music exclusive to this release. Contains the tracks 'Lost', 'Djarum', and 'Flutter' and rails against questionable policies under litigation in era Britain thusly: 'Warning. Lost and Djarum contain repetitive beats. We advise you not to play these tracks if the Criminal Justice Bill becomes law. 'Flutter' has been programmed in such a way that no bars contain identical beats and can therefore be played at both forty five and thirty three revolutions per minute under the proposed new law. However we advise DJs to have a lawyer and musicologist present at all times to confirm the non repetitive nature of the music in the event of police harassment'. Clocking in at just under 25 minutes, this one of the best examples of Booth/Brown's collaborative foray into techno's outer digital fringes." — Hrvatski.

##### APHEX TWIN: *Ventolin CD* (WAP 060 CD). \$9.00

First part of a 2-part single, a definitive artifact in the sound of 1995 sweepstakes. These singles were once available as a very cheap Sire US combo 12-track CD single, but that version is now deleted & these original UK Warp versions are the only way to go at this time. Tracklisting: "Ventolin (Phaze-an-Beeble Mix)", "Ventolin (Marazanova Mix)", "Ventolin (Plain-An-Gwarry Mix)", "Ventolin (The Coppice Mix)", "Ventolin (Crowsmenegus Mix)".

##### APHEX TWIN: *Ventolin (The Remixes) CD* (WAP 060R CD). \$9.00

The 2nd part, remix EP. Tracklisting: "Ventolin (Wheeze Mix)", "Ventolin (Carharrack Mix)", "Ventolin (Probus Mix)", "Ventolin (Cylob Mix)", "Ventolin (Deep Gong Mix)", "Ventolin (Asthma Beats Mix)".

##### APHEX TWIN: *Donkey Rhubarb CD* (WAP 063 CD). \$9.00

Classic 1995 4-track EP. Features: "Donkey Rhubarb," "Vaz Deferenz," "Icct Hedral (Philip Glass Orchestration)," & "Pancake Lizard".

##### AUTECHRE: *Anvil Vapre CD* (WAP 064 CD). \$9.00

##### DISJECTA: *1.2: Looking For Snags 12"* (WAP 068Z). \$9.00

##### FREEFORM: *Prowl 2x12"* (WAP 073). \$10.00

Double vinyl version.

##### FREEFORM: *Prowl CD* (WAP 073 CD). \$9.00

Classic 1996 IDM abstraction from Simon Pike, who has also recorded for Musik Aus Strom, Skam and Worm Interface. One of the standout obscurities buried in the Warp catalog.

##### APHEX TWIN: *Girl/Boy CD* (WAP 078 CD). \$9.00

1996 EP featuring "Girl Boy (NLS Mix)", "Milk Man", "Inkey\$", "Girl Boy (Snare Rush Mix)", "Beetles", "Girl Boy (Red Ruth Mix)".

##### INK, MIKE: *Polka Trax CD* (WAP 082 CD). \$13.00

Forty-three minute EP that compiles 7 of the 8 tracks on WAP 81 & 82 12" EPs. It's a somewhat obscured fact by now, but Germany's Mike Ink was briefly aligned with Warp in 1996, releasing these two classic EPs. "Paroles" is a heavy, near-ravey acid anthem from Mike, and get's remix treatment from Autechre, T-Power and Ink himself (in his more typical minimal style — as refined over numerous releases on Profan, Studio One, etc.).

##### AUTECHRE: *Envane 12"* (WAP 089). \$9.00

Small restock of this long o/p single.

##### AUTECHRE: *Envane CD* (WAP 089 CD). \$9.00

CD EP that collects the 4 tracks found on the 2 different "Envane" 12" singles. The magnificent precursor to 1997's classic album, *Chiasitic Slide*.

##### SQUAREPUSHER: *Vic Acid 12"* (WAP 090). \$9.00

"The second post Stereotype/Rumble/Spymania/Worm Interface/Rephlex effort from one Thomas Jenkinson, aka Alroy Road Tracks/Chaos AD/etc., following *Port Rhombus*. All of the jam-session-with-Billy-Cobham aesthetic remains in tact, only this time Jaco sits out, favoring the tabletop version of 'Centipede' in the corner. There's a certain present affinity for the summer of love's 303-as-god sound, applied in droves on such Jenks classics as 'The Barn' (303 Kebab) and 'Fat Controller' (G7000 Remix). Centering in on the sort of post-rhythm-as-rump-shaker manifesto he decidedly goes for later on." —Hrvatski

##### SQUAREPUSHER: *Big Loada 12"* (WAP 092). \$11.00

"7 tracks. Higher IDM quotient than previous releases (audible in the melancholic swirls of melody-sound), but with the stick-tub-amp ratio on full. The indecipherable voice overs (notably, MC Twintub's 'Contribution' to 'Full Rinse', sure to bring a tear to Conrad's eye...) and overall blown sonics succeed in leaving your scalp more than agitated. More Amen/Lyn/soul pride grappling than allowed by Federal law. Much denser and more ear-pleasingly brilliant than previous efforts, the one to start with." —Hrvatski

##### APHEX TWIN: *Come To Daddy 12"* (WAP 094). \$9.00

UK-only vinyl of this 1997 4 track EP. Features "Come to Daddy" (Pappy Mix), "Flim", "Come To Daddy" (Little Lord Faulteroy Mix), "Bucephalus Bouncing Ball".

##### APHEX TWIN: *Come To Daddy CD* (WAP 094X CD). \$13.00

1997 8 track EP. Features "Come to Daddy" (Pappy Mix), "Flim", "Come to Daddy" (Little Lord Faulteroy Mix), "Bucephalus Bouncing Ball", "To Cure A Weekling Child, Contour Regard", "Funny Little Man", "Come To Daddy (Mummy Remix)", "IZ-US".

##### AUTECHRE: *Cichlisuite 12"* (WAP 096). \$9.00

Limited restock of this 1997 single.

##### AUTECHRE: *Cichlisuite CD* (WAP 096 CD). \$9.00

Brilliant 1997 followup to their *Chiasitic Slide* album. 30-minute EP, 5 tracks on 1 CD or broken up into 2 12"s.

##### MIRA CALIX: *Pin Skeeling CD* (WAP 097 CD). \$9.00

Lush IDM genius from the illustrious DJ Chantal, produced in collaboration with Disjecta. Totally dream-infested Warp-generation electronic tracks, distantly submerged vocal distortions and perfectly oblique atmospherics. The next superstar emission from the Warp stable. "Mira Calix follows up her cult classic 'llanga' with *Pin Skeeling*, a four track piece of singy songy techno guitar beat weirdness that defies gravity. The release includes a remix by new label mates Boards of Canada. Some information: Mira Calix is a cool name. 'Pin Skeeling' is what happens when you're up late with friends and you get your words mixed up. Mira Calix is Chantal Passamonte, a South African Deejet who speaks Italian and collects shiny things and rare trainers. Mira Calix is currently making music for her special friends in her very cold bedroom, she misses the sunshine. The music will be put on long playing record sometime in the future."

##### PHOENECIA: *Randa Roomet CD* (WAP 098 CD). \$9.00

Debut 30 minute EP release by this US duo. "Somory" opens the EP in fine style. Like Autechre meets Miami Bass, with layers of clanking electronica slowly building into a shuffling, twisted groove. 'Y-Interpntk' takes warped hip hop beats and pushes them through a seamless furrow towards a stomping, deformed finale. 'Thong' sees the frequency oscillators set to low; a myriad of analogue squelches interlocking with interplanetary rhythms. Final track 'Can' sees the boys back in Autechre territory, all bleeps, blaps and bloots and steam engine drum patterns. Phoenicia are Josh Kay and Romulo Del Castillo. They hail from Miami and normally record on the Schematic label with fellow artists Takeshi and Push Button Objects."

##### VA: *We Are Reasonable People CD* (WAP 100 CD). \$19.00

"Insanely/tortuously hyped centennial marker piece from arguably the world's finest society of bedroom growth engineers/vertical-dancefloor oddniks and the label that represents them. Legally, 12 hither-to-fore unreleased efforts from Squarepusher/AFX (yes, that's Jenks AND Dicky-Twin collaborating channel-for-channel on the same five-minute-and-forty-two-second nugget), Boards of Canada (another beautiful example of post-fidelity sound research), Autechre, Plaid, Mark Bell (of LFO), Two Lone Swordsmen (first track back at Warp), Red Snapper, Broadcast, Nightmares on Wax, Jimi Tenor, Mira Calix, and (new signings) Plone (described as 'a band who realized that Kraftwerk were right and that key-boards should be played live by men standing in a line, but they quite like the meandering melodies and arrangements of Morricone'). Painfully worthwhile audio, bandaged in a career-topping Designers Republic sleeve/booklet. Cracker." —Hrvatski

##### MAX TUNDRA: *Children At Play CD* (WAP 101 CD). \$9.00

"The first ever recording from London's Max Tundra (aka Ben Jacobs). The title track 'Children At Play' is a 12-minute extravaganza, fusing twisted breakbeats to Squarepusher style beats and rhythms before slipping into a gorgeous analogue coma. 'Clive's Folly' is more Warp genius, like LFO on an urban health farm, with stripped down metallic grooves and techno driven synths that coil their way around the fucked up beats."

##### B12: *3EP 12"* (WAP 102). \$9.00

12" vinyl version.

##### B12: *3EP CD* (WAP 102 CD). \$9.00

"B12 return with their own brand of beautiful digital space funk, *3EP*. This is their first release since their 1996 LP *Time Tourist* (and first ever single). Experimenting with breaks and beats, B12 has come up with three tracks of top techno with beautifully intricate background melodies that slowly creep up on you. B12 have previously released two albums, *Electric Soma* and *Time Tourist* for Warp, along with tracks appearing on both of the label's acclaimed *Artificial Intelligence* comps."

##### RED SNAPPER: *Bogeyman 12"* (WAP 104). \$9.00

12" version.

##### RED SNAPPER: *Bogeyman CD* (WAP 104 CD). \$9.00

"The first single to be lifted from their excellent *Making Bones* album. A proper call to arms. Aimed straight at your jugular, Red Snapper are back and it feels good. 'Bogeyman' is a slice of rolling, brassy, funk with that real Snapper twist. Joining the hardcore trio of Richard Thair (drums), David Ayers (guitar) and Ali Friend (double bass), trumpet intelligence is supplied by the legend Byron Wallen. The result is distinctive and utterly infectious." Includes remixes by David Holmes and Two Lone Swordsmen.

##### RED SNAPPER: *The Sleepless CD* (WAP 108 CD). \$9.00

"The second single to be taken from the forthcoming *Making Bones* long player. 'The Sleepless' introduces the lyrical might of MC Det. You may remember Det from his days as an integral part of the S.O.U.R. roster, or on the seminal East London pirate Kool FM with DJ Brockie, or more recently on occasion on Radio 1's 'One In The Jungle'. Here he showcases his amazing vocal dexterity, forging an incredible partnership with the Snappers. Continuing to work with the finest and most innovative remixers around, the single has also been given the remix treatment by the notorious Shut Up & Dance duo. The results are fantastic."

##### RED SNAPPER: *Image Of You CD* (WAP 111 CD). \$9.00

"The beautiful new single, taken from the album *Making Bones*, features remixes by Shut Up & Dance, Rae & Christian and Salt City Orchestra." This CD version features 3 mixes of "Images of You": Manna Radio Edit, Shut Up & Dance Vocal Mix, Rae & Christian Vocal Mix.

##### AUTECHRE: *Peel Sessions 12"* (WAP 112). \$9.00

UK-only vinyl version (CD is on Nothing in the US); limited stock available. "Autechre release the first in a series of classic John Peel Sessions that have been recorded over the past four years. This session is comprised of three exclusive tracks recorded in August 1995."



**BLACK DOG, THE: *Peel Sessions* CD (WAP 115 CD). \$9.00**

"Warp release the third in the series of Peel Sessions, Black Dog recorded in December 1994 before the release of *Spanners*. Four of these tracks are exclusive: 'Shadehead', 'Rise Up', 'Simperton' and 'Rue' whilst the final track is a re-working of 'Psil-Cosyn' from *Spanners*. These tracks are a true representation of the their pure form as Black Dog before the split which saw Plaid move forward in an alternative direction to Ken Downie as Black Dog."

**SLUM: *Twilight Mushroom 7"* (WAP 117). \$5.00**

7" debut release. Soft, dreamy vocal pop, somewhat akin to something like Broadcast (vs. much of the rest of the Warp catalog).

**PLAID: *Peel Sessions 12"* (WAP 119). \$9.00**

UK-only vinyl of the 4th in this series of Warp Peel Sessions EP (CD is available in the US via the Nothing label). Features four tracks: "Scoobs," "Eph," "Bo-Bootch," & "Cold".

**TENOR, JIMI: *Total Devastation 12"* (WAP 121). \$9.00****TWO LONE SWORDSMEN: *A Virus With Shoes* CD (WAP 126 CD). \$13.00**

"Two Lone Swordsmen follow on from last years' album *Stay Down* with the release of two records, this one and *Receive Tactical Support*. *A Virus With Shoes* is a brand new 8 track EP mixing a more hip hop sound with Two Lone Swordsmen's trademark electronics." These releases are exclusive to Warp and are not licensed to the US.

**V.L.A.D.: *12"* (WAP 130). \$9.00**

12" vinyl version.

**CALLAGHAN, JOHN: *You've Got Your Memories, I've Got My Dreams 10"* (WAP 137). \$9.00**

"John Callaghan, onetime postman and nude artist's model, follows his 1998 7" release 'I'm Not Comfortable Inside My Mind' with a new 6 track 10" EP."

**MIRA CALIX: *Peel Sessions 12"* (WAP 140). \$8.00**

12" vinyl version.

**MIRA CALIX: *Peel Sessions* CD (WAP 140 CD). \$8.00**

Five track EP in the Warp series of Peel Session releases. Featuring: "Ithanga (Eccelsall Mix)", "She Keeps Her Secrets", "Listless", "Only" and "A Pinprick Away". Recorded 09/03/00.

**BROADCAST: *Extended Play Two 12"* (WAP 141). \$8.00**

"Following on from *The Noise Made By People* album released earlier this year, Broadcast return with an EP which captures the mood of their much talked about live shows. Including the standout track from their set, 'Unchanging Window/Chord Simple' recorded in its seven minute glory and 'Drums on Fire', another sensational live track which is much sought after since appearing on a very limited DJ promo earlier in the year. Also includes three exclusive new tracks." UK pressing; CD (and even the 12") is out in the US on Tommy Boy.

**VA: *Artificial Intelligence* CD (WAP 06 CD). \$15.00**

The seminal 1992 CD compilation that jump started the whole IDM wave. Featuring classic tracks by: The Dice Man (Aphex Twin), Musicology (B12), Autechre, I.A.O. (Black Dog), Speedy J, UP! (Richie Hawtin) & Dr. Alex Paterson (Orb). Although this is available in the US as a domestic CD on Wax Trax, a) this UK version is mid-line & comparable in price to the US edition and b) Wax Trax kinda sucks and people ought to be glad the opportunity to spend an extra buck and get this authentic version. The funny but serious manifesto reads: "electronic music for the mind created by trans-global electronic innovators...Real people whose unity lies in a common sound + spirit and whose 'listening' music' cannot be described as either soulless or machine driven. The atmosphere and emotion both come from the musicians, their machines are merely the means to a human end."

**AUTECHRE: *Incunabula* CD (WAP 17 CD). \$15.00**

The debut full length from the duo of Sean Booth & Rob Brown, originally issued in 1993 as one of the final installments in Warp's Artificial Intelligence series. Also available on Wax Trax in the US; this is the mid-line UK original. Autechre would follow this up with *Amber*, *Tri Repetae*, *Chiastic Slide* and the most recent *LP5* — a perfect progression of electronic sound imagery, from the ambient-scape, lushly atmospheric moodiness of the early works to the crunch-process specification that has become so insanely detailed on the immaculate 4th & 5th albums.

**KIRK, RICHARD H.: *Virtual State* CD (WAP 19CD). \$19.00**

Previously issued on Wax Trax.

**APHEX TWIN: *Selected Ambient Works Vol. II 2CD* (WAP 21 CD). \$22.00**

"Immensely favorable import pressing featuring one extra track to the domestic on Sire (a 4:31 track on disc 1 commonly referred to as 'hankie'). This is Richard James's first proper foray (the prior *Selected Ambient Works 85-92* volume on R&S is actually a collection of trance/pre-IDM style club-tech workouts) into the realm of conservatory composition with rest stops at Glass/Reich/Eno as well as the tonal minimalism of Ligeti/Penderecki, all with the pleasantries of an Englishman. Serious concreté elements at play. This is the one that bridged the gap. Two CD's (one being 80 minutes, the other being 76. Somewhat of a 'bargain'). Losing consciousness never involved fewer steps..." —Hrvatki.

**LFO: *Advance* CD (WAP 39 CD). \$19.00**

Second and final LFO (Low Frequency Oscillation) album from 1996. LFO were Mark Bell and Gez Varley and their 1991 debut *Frequencies* was a groundbreaking techno underground classic. *Advance* features dark, anthemic, throbbing techno occasionally of a near industrial velocity.

**JAKE SLAZENGER: *Das ist ein Groovybeat, ja* CD (WAP 42 CD). \$19.00**

Classic electro-lounge diversions from Mike Paradinas (aka µ-Ziq), circa 1996. His second (and last?) album under this moniker, following 1995's *Makesaracket* on Clear. Less reckless racket than µ-Ziq, Mike's output as Jake Slazenger mixes exotic slow breakage & twinkling cosmic funk euphoria into a unique instrumental electronic-fusionistic flow.

**APHEX TWIN: *Richard D. James LP* (WAP 43 LP). \$17.00**

UK-only vinyl of this classic 1996 album (CD is on Sire in the US).

**VA: *Blech II* CD (WAP 44 CD). \$17.00**

1996 Warp mix-CD of classics and unreleased tracks, mixed by Ninja Tune's PC & Strictly (*Blech I* was theoretically a cassette-only release and has never been commonly available). Features unreleased bits from Plaid, Jimi Tenor, Mira Calix, plus an assortment of tracks from Autechre, Aphex, LFO, Nighmares on Wax, Freeform, Black Dog, Mike Ink, Squarepusher, etc. An essential IDM document, either as an intro to the Warp universe, or for the fully committed Blechdötrir.

**PLAID: *Not For Threes 2LP* (WAP 54 LP). \$19.00**

The first readily available full length from the post-Black Dog duo known as Plaid (Ed Handley and Andy Turner). CD is on Nothing in the US. This was one of 1997's strangest, most eye-enhancing post-techno electro-lush excursions, featuring lovely vocal guest spots from Nicolette, Bjork, Mara Carlyle and Leila Arab.

**AUTECHRE: *LP5 2LP* (WAP 66 LP). \$19.00**

UK-only double vinyl version. CD is on Nothing in the US, simply referred to as *Autechre*. The fifth album from Manchester's duo of Sean Booth and Rob Brown is Autechre's most

detailed and insane collection of electronic specification. Number crunching at a new fully realized peak, sledding past the masses of insignificant humanity at an alarming rate. Some people have been waiting their entire life for just this album. Exponentially the next step from *Incunabula*, *Amber*, *Tri Repetae* & and it's most significant forebearer, *Chiastic Slide*. One of the records that defined 1998.

**BOARDS OF CANADA: *In A Beautiful Place Out In The Country 12"* (WAP 144). \$6.00**

12" version.

**BOARDS OF CANADA: *In A Beautiful Place Out In The Country* CD (WAP 144 CD). \$6.00**

"This four track EP marks the return of Boards of Canada. Recorded in their turquoise hexagon sun studio in Scotland's Pentland Hills, it is their first new material for 18 months."

**MIRA CALIX: *Prickle EP 12"* (WAP 145). \$6.00**

12" vinyl version.

**MIRA CALIX: *Prickle EP* CD (WAP 145 CD). \$6.00**

q"Like Chantal Passamonte (aka Mira Calix)'s *Peel Session*, this material was recorded after her exodus from Sheffield to more pastoral digs in the English countryside. Perhaps, that's what makes her music so beguiling, that sort of everyperson quality that holds a little something for everyone. Maybe, it's the spectral forces that pull her work to and from between airy expanses to percussive claustrophobia. Regardless, it can leave the listener vacillating between feelings of meditative solitude and edgy loneliness, something to which anyone can relate."

**SQUAREPUSHER: *My Red Hot Car 12"* (WAP 147). \$6.00****SQUAREPUSHER: *My Red Hot Car* CD (WAP 147 CD). \$6.00**

"Tom Jenkinson has confounded fans and critics alike for his constant need to push his own abilities to the limit. After making a relatively big splash with his US debut, *Big Load* (a brilliant collection of programming virtuosity that harnessed the combined energies of drum 'n' bass and rave), Jenkinson then retorted with an album that challenged his fanbase to follow him on a one-man fusion jazz voyage, devoid of ANY of the technological pyrotechnics of previous releases. *Selection Sixteen* saw a return to machines, but with a darker, more subdued tone. Which is what makes the lead single from his upcoming album so mindbendingly delicious. 'My Red Hot Car' hearkens back to the *Big Load* era, but is so stylistically groundbreaking and so unbelievably catchy, that we've been half-jokingly referring to it as 'THE HIT'. Synthetic basslines pulsate before giving way to a sinisterly seductive vocal from the man himself, beckoning you to an overwhelming breakbeat climax."

**GALLO, VINCENT: *So Sad 12"* (WAP 149). \$5.50**

12" version features 1 side at 45 and the other size at 78 RPM!

**GALLO, VINCENT: *So Sad* CD (WAP 149 CD). \$5.50**

New single post-*When*, only 1 track on the CD, total time: 2:16. "Vincent's musical world is so intensely heavy with mood that you'd think his delicate compositions would crumble under the weight. That they don't is a testament to their strength. 'So Sad' continues in the vein of his recent Warp debut album, *When*. His vocal delivery has been drawing comparisons to Chet Baker in its tenderness and unique timbre. His delivery is loosely wrapped in gentle jazz-inflected guitar figures and a lonely tom-tom cadence. As the lyric goes... 'so very blue(s)'. But, there's a warmth to song that will make you feel better by comparison. That's what the blues does for you."

**AUTECHRE: *Peel Session2 12"* (WAP 150). \$6.00**

UK pressing, shrinkwrapped and priced for ease of American consumption.

**AUTECHRE: *Peel Session2* CD (WAP 150 CD). \$6.00**

"Autechre release their second session recorded for John Peel's Radio One show in the UK. This continues the series released by Warp which has seen sessions from Boards of Canads, Mira Calix, and Black Dog." Recorded 08/09/99. Tracks: "Gelk", "Bilfil", "Gaekwad" & "19 Headaches".

**BROTHOMSTATES: *Otio 12"* (WAP 151). \$5.50**

6 track mini-LP version.

**BROTHOMSTATES: *Otio* CD (WAP 151 CD). \$5.50**

"Brothomstates aka Lassi Nikko from Suomi, Finland is the latest signing to Warp Records." Designers Republic cover graphics.

**SOMETHING J/DJ MAXXIMUS: *Mercedes Bentley Vs Versace Armani 12"* (WAP 152). \$5.50**

12" version.

**SOMETHING J/DJ MAXXIMUS: *Mercedes Bentley Vs Versace Armani* CD (WAP 152 CD). \$5.50**

"Leave it to the Germans... Just like they did with the original Detroit innovation, the automobile, they've taken the motor city's latest export, ghetto tech, and made it a sleeker, more elegant beast. This thing thumps, bumps and rolls with the persistence, simplicity and repetitiveness that put Miami Bass and Detroit Ghetto Tech on the map. The only thing missing from this mutant strain is the smut, but, you really don't miss it since, you know... there's plenty of smut to go around already. We're not saying it's classier, just different. We don't have a catch-all phrase for this new, um, movement but please call us when you do, but be sure to turn down the subwoofer first."

**ANTI-POP CONSORTIUM: *The Ends Against The Middle* CD (WAP 154 CD). \$8.00**

"There's something quite exciting about witnessing inspired innovation and that's what makes Anti-Pop Consortium so damn interesting to follow. Beans, Priest and Sayyid take electro and hip hop to places both never dreamt of going and it's definitely catching folks' attention. Call it an EP or a mini-album (but don't call it a single). *The Ends Against The Middle* is bold step forward and clearly shows that APC know there is more than one way to move a crowd. It will serve as a convenient warm-up for their brand new studio album set to drop in early '02."

**ANTI-POP CONSORTIUM: *The Ends Against The Middle 12"* (WAP 154 EP). \$8.00**

12" version, same 7 tracks as the CD.

**PREFUSE 73: *The 92 Vs. 02 Collection* CD (WAP 156 CD). \$6.50**

"Scott Herren's marriage of electronic glitch and hip hop rhythms combined into a seductive sound that caught the ears and imagination of both camps, making *Vocal Studies & Uprock Narratives* one of Warp's most critically lauded and most consistent sellers throughout the year. MCs, divas and even telephone messages were julienned into staccato bursts and served over a serving of downtempo instrumental tracks that were at times, heavy in mood or joyously playful. Since then, Scotty's been hard at work producing tracks for a number of MCs, remixes and simultaneously cranking out a new Prefuse album and one for his alter ego, Savath and Savalas (out on Hefty later this year). But, this is no odds 'n' ends catalog filler. *The 92 VS 02 Collection* shows a more self-assured creator expanding his palette and honing his craft. Tracks like 'Desks Pencils Bottles' show that inspiration can come from anywhere, you've just got to know where to look."

**PREFUSE 73: *The 92 Vs. 02 Collection 12"* (WAP 156 EP). \$7.00**

12" vinyl version.

**SOTE: *Electric Deaf 12" (WAP 157).* \$5.50**

12" version.

**SOTE: *Electric Deaf CD (WAP 157 CD).* \$5.50**

"A mysterious new discovery found in the relatively remote wilds of Northern California. Tracks find their way to the London office and voilà: a banging new single of pounding bass and stroboscopic drums that is sure to impress the Warp faithful and heathen alike. Think Autechre meets Venetian Snares over at Squarepusher's for tea at 11:15 in the evening. Guaranteed to wake up the neighbors and keep your rodent population under control."

**PLAID: *P-Brane EP 12" (WAP 158).* \$7.00**

12" version.

**PLAID: *P-Brane EP CD (WAP 158 CD).* \$7.00**

"Four brand new tracks and (for CD purchasers) the new animated video for the lead track from *Double Figure*, 'Eyen.'"

**NIGHTMARES ON WAX: *Know My Name #1 12" (WAP 159).* \$6.50**

Three tracks: Know My Name (original version, instrumental version, Mark Pritchard mix).

**NIGHTMARES ON WAX: *Know My Name CD (WAP 159 CD).* \$6.50**

"The proverbial 'leadoff single,' 'Know My Name,' with its sassy soul diva bounce. Various formats will contain remixes from the likes of Paul Nice, Mark Pritchard, and Will I Am."

**NIGHTMARES ON WAX: *Know My Name #2 12" (WAP 159R).* \$6.50**

Three versions: Know My Name (Will I Am mix, Paul Nice mix, Harmonic 33 mix).

**CLARK, CHRIS: *Ceramics Is The Bomb CD (WAP 161 CD).* \$6.50**

"*Clarence Park* was definitely one of the sleeper albums of past 3 years; it slipped out quietly in 2000 but has built a solid reputation ever since, gaining support from everyone from Autechre to Mogwai. *Ceramics Is The Bomb* has been his sound mature and solidified. Still there is a power of techno and the beautiful melodies, but now he has that one special thing that many people in electronic music cannot muster — his own sound."

**CLARK, CHRIS: *Ceramics Is The Bomb 12" (WAP 161 EP).* \$6.50**

Vinyl EP version.

**BROADCAST: *Pendulum CD (WAP 162 CD).* \$6.50**

"After a 3 year hiatus, Broadcast return with a spellbinding EP, perfectly showcasing their unique blend of power and sophistication. 'Pendulum', the lead and title track from this EP is one of the many highlights from the forthcoming summer album. Understated and powerful at the same time, a result of both Trish Keenan's haunting vocals and the majesty and depth of their production techniques."

**BROADCAST: *Pendulum 12" (WAP 162 EP).* \$6.50**

Vinyl EP version.

**PREFUSE 73: *Extinguished CD (WAP 164 CD).* \$10.00**

"The new 23 track, 39 minute EP proves that Herren has a reservoir of music flowing from him. He throws away the most hypnotic beats you've ever heard by stopping it after 30 seconds to move on to the next track. Lesser talents could base their whole career on a single one of these abbreviated sketches, but not Prefuse 73 — he has plenty to spare."

**PREFUSE 73: *Extinguished LP (WAP 164 LP).* \$10.00**

LP version.

**BEANS: *Now, Soon, Someday CD (WAP 167 CD).* \$9.00**

"The depth and weight of the beat on NSS shows that Beans production technique is maturing beyond all previous recognition while his rhymes are becoming more searching, revealing and autobiographical. By touching on human weakness and frailties, his music is opening up, and he is truly becoming a great wordsmith. The six brand new tracks are accompanied by staggering remixes from El-P and Prefuse 73, independent hip hops two greatest boundary pushers."

**BEANS: *Now, Soon, Someday 12" (WAP 167 EP).* \$9.00**

9 track 12" version.

**TEAM SHADETEK: *Burnerism CD (WAP 170CD).* \$6.50**

"*Burnerism* is the debut release of Team Shadetek on Warp records. The title refers to both the pyrotechnically abstract aesthetics of wild-style graffiti and the artists practice of allowing no tracks to escape their SHtBox studio unless they are tested and confirmed burning hot. Soze.sht and Zats One grew up in the same neighborhood in downtown Manhattan and started producing tracks together in 1999. Their early releases on their own Shadetek label along with recent releases on Kid606's Tigerbeat family of labels have been extremely well received around the world."

**TEAM SHADETEK: *Burnerism 2x12" (WAP 170EP).* \$6.50**

Double Vinyl EP version; priced as a single 12"!

**EDGAR, JIMMY: *Access Rhythm CD (WAP 171 CD).* \$5.50**

"Jimmy Edgar: is 19 years old, is 6'1", is from Detroit, has a 24 carat gold tooth, was playing Detroit raves alongside Juan Atkins, Kevin Saunderson and Derrick May by the time he was 15 years old, and can be found DJing and indulging his love of 4/4 techno most weekends, dropped out of fashion/design studies to make music, but continues to enjoy acclaim for his ongoing installations and artworks."

**EDGAR, JIMMY: *Access Rhythm 12" (WAP 171 EP).* \$6.50**

Vinyl EP version.

**SQUAREPUSHER: *Venus No. 17 12" (WAP 172EP).* \$6.50**

"This 12" only release features 3 tracks not included on the album, 2 of which are exclusive (the title track can also be found on the promo-only, limited 3" CDs that were distributed around the release of *Ultravisitor*)."

**HOME VIDEO: *That You Might 10" (WAP 173EP).* \$5.00**

"Debut release from this newly signed Brooklyn based band. The sound is an exciting sign of Warp's new direction as a label. Drawing it's influences more from Depeche Mode and Smashing Pumpkins than Warp heroes like Aphex Twin and Squarepusher, Home Video has a chance of bringing Warp into new, wider circles. And that's not to say it's not electronically produced, but this is a pop, vocal act with songs, deep lyrics, and melodies."

**AUTECHRE: *Gantz Graf CD (WAP 256 CD).* \$6.50**

Three track CD version (no videos).

**AUTECHRE: *Gantz Graf DVD/CD5 (WAP 256 DVD).* \$12.00**

"How about Warp's first (of many) DVD release? Yep, this is the stuff of legends (and massive sales). Three new tracks and three videos in one. Let's talk about the three new tracks... excellent stuff. At times, angular and aggressive but not nearly as abstract as *Confield*. Dare I say it? Yeah sure: 'catchier.' Now, the DVD portion features all three AE videos, including the new one for 'Gantz Graf,' directed by Alex Rutherford, plus 'Second Bad Vilbel,' directed by Chris Cunningham and 'Basscadet' from JS Hunter." This version contains the above CD-5 plus a separate DVD with the videos.

**AUTECHRE: *Gantz Graf 12" (WAP 256 EP).* \$6.50**

3 track 12" vinyl version.

**AUTECHRE: *EP7.1 12" (WAP 7.1).* \$9.00**

11 tracks and 60 minutes long, spread over 2 separate 12"s. CD version is out in the US on Nothing (INTD 90999). "Five new Booth/Brown creations, known as 'Rpeg', 'Ccec', 'Squeller', 'Left Blank', and 'Outpt', done left-handed for a change of pace. 'Rpeg' is a 120 BPM track with a nice floating minor arpeggio. 'Ccec' is a 96 BPM track with random voice-overs (time compacted/DSP'ed, perhaps carnival/auction sourced). 'Squeller' is a 100 BPM track with some nice 60% swing-feel computer percussion. 'Left Blank' is a 137 BPM track with skittering drum sounds and alien synthesizer sounds. 'Outpt' is a 118 BPM track with varying droning, whooshing, and beat sounds. All are very, very nice and simple and should appeal to fans of (globally recognized organization) without completely alienating those of (contrasting specific beliefs). Were crimes of anti-progression (or inherent lack of self censorship) punishable by open means, perhaps included audio/visual designs would be something more of a 'festival of the senses' than a 'brisk walk home from the market'. 'What the world needs now...' — Hrvatski.

**AUTECHRE: *EP7.2 12" (WAP 7.2).* \$9.00**

"Six more Booth/Brown studio labors, known as 'Dropp', 'Liccflii', 'Maphive 6.1', 'Zeiss Contarex', 'Netlon Sentinel', and 'Pir', the fruits of countless man-hours. 'Dropp' is a 98 BPM track with a nice hovering melancholic melody and some whooshing rhythms. 'Liccflii' is a 150 BPM track with stuttering percussion and some synthesized zaps and high ring modulated tones. 'Maphive 6.1' is a 140 BPM track with a confusing meter and some free-time percussion not completely unlike a computer would make. 'Zeiss Contarex' is a 82 BPM track with hovering pad-sounds and record scratch sounds. 'Netlon Sentinel' is a 158 BPM track with a half-time feel and squeaking synthesizer sounds. Finally, 'Pir' is a 115 BPM track with some very nice melancholic floating/folating triads that close the EP nicely. Perfect for fans of sound 'not performed by human beings on instruments, but by machines, or computers' (? Smithsonian Folkways). You'll have to spend a few months outside in the wilds of nature for a change, the decision's been made for you." — Hrvatski.

**AUTECHRE: *EP7 CD (WAP EP7 CD).* \$13.00**

"UK Warp CD of the recent Autechre EP/Mini-LP/it's 70 fucking minutes long, by default an ELP) featuring an extended U&I systems Meta Synth study in the style of the Gescom MiniDisc NOT FOUND ON THE US NOTHING CD ISSUE, playable by starting track one & 'rewinding' (back queue-ing) past zero on the TAC to -9:45 (runs clear through -3:00, and if wormholes do not in fact exist, it's 6:45) long. And the randomly generated artwork, viewed through a slightly frosted jewel case, and you've got a damn superior version of a timeless IDM divider than the Reznor.com issue." — Hrvatski.

**BOARDS OF CANADA: *Geogaddi CD (WARP 101 CD).* \$12.00**

"Boards of Canada withdrew from society four years ago after the release of their classic album *Music Has the Right to Children*. They have been working on music ever since, amassing over 90 songs, some of which can be heard on this new LP *Geogaddi*. The album has been worth the wait, not a 'child of the time' but a 'mother of the future,' an album that stands alone inspired by nature, mathematics and the 'disturbing side' of the human psyche, and has already been referred to by the NME as the record that they hoped Kevin Shields (of My Bloody Valentine) would have gone on to make after *Loveless*. *Geogaddi* is full of 'scientific psychedelic music' and the feeling that the sounds are barely in control, a definite step away from *Music Has the Right to Children*, whilst still maintaining the well-loved BOC flavour of beauty and childlike innocence."

**BOARDS OF CANADA: *Geogaddi 3LP (WARP 101 LP).* \$24.00**

Triple LP version, very deluxe gatefold sleeve.

**APHEX TWIN: *26 Mixes For Cash 2CD (WARP 102 CD).* \$20.00**

"Here it is: a 26 track compilation of Aphex Twin's blinding remixes (plus two previously unreleased Aphex tunes). We know it's just devalued your precious 12" collection somewhat, but you can't blame us. Encompassing 10 years of always evolving, unpredictable Aphex Twin sounds, from acid tax and raved-up bangers to strangely commercial pop and his inimitably delicate, ambient empathies, *26 Mixes For Cash* is a proper milestone, a greatest hits on the sly from the original leader of the dance music pack. The Aphex Twin way is to approach mixes more like 'fixes'. If a track was any good, it wouldn't need remixing, would it? This could explain the presence of Jesus Jones' 'Zeros and Ones', and why his Curve remix, released only as a single-sided 12", is renowned as a complete classic. It might also provide a clue as to why he has turned down remix requests from Bjork, Madonna, Limp Bizkit and Super Furry Animals to name just a few." Artists include: Seefeel, Gavin Bryers, Gentle People, Kinesthesia, Philip Glass, Buck Tick, Jesus Jones, Nav Katze, Saint Etienne, The Beatniks, Nine Inch Nails, Nobukazu Takemura, Die Fantastischen Vier, Phillip Boa & The Voodoo Club, Curve, Mescalalium United, Nine Inch Nails, Baby Ford, Meat Beat Manifesto, DMX Crew, Wagon Christ, and Mike Flowers Pops."

**BEANS: *Tomorrow Right Now CD (WARP 103 CD).* \$15.50**

"Ladies and gentlemen, welcome to the wonderful world of Beans, aka Mr. Ballbeam. Hip-hop rebel. Wordsmith extraordinaire. Sonic architect. Fashion renegade. Published poet. Culture star. With lyrical virtuosity, vanguard production that straight bangs, and one of the most unique and remarkable live performances around, Beans harkens back to the glory days when all it seemed to take was real talent, real passion and the desire to actually be real and simply shine. Raised in White Plains, NY and first picked up on in the mid-90s as part of the mythic Brooklyn Boon, Poetic collective and the word began to spread. Having achieved his widest acclaim as one-third of the legendary NYC progressive rap crew, Anti Pop Consortium, Beans continues his grand experiments in music and life with the release of his debut solo album, *Tomorrow Right Now*.

**BEANS: *Tomorrow Right Now 2LP (WARP 103 LP).* \$18.00**

Double LP version.

**MIRA CALIX: *Skimskitta CD (WARP 104 CD).* \$17.00**

"A soul record. By a singer-songwriter. On Warp. Electronic music, but not as we know it. Its predecessor, *OneOnOne*, was red, but this is white. Beautiful, evocative, romantic, a 61-minute piece, or movement, with no spaces, no gaps, and lots of interesting noises conjured from unusual sources. Mira Calix says that *Skimskitta*, her new album, is all of the above. Controversially, she also considers it a guitar record. Hardly any of the 21 tracks, she says, are without some element of her battered Fender Stratocaster. Not that you can pick out big riffs or anything. Nor, even, could you really say that her time playing with Radiohead has necessarily taught her how to redefine guitar music. You'll also struggle to pick out the vocals. But they're there. *Skimskitta* is just Mira Calix, and just sounds like itself."

**MIRA CALIX: *Skimskitta 2LP (WARP 104 LP).* \$20.00**

Double LP version.

**PREFUSE 73: *One Word Extinguisher CD (WARP 105 CD).* \$16.00**

"Prefuse 73, also known as musical wiz kid Scott Herren, drops the highly anticipated follow up to 2001's seminal *Vocal Studies* and *Uprock Narratives*. The new LP, titled *One Word Extinguisher*, features an eclectic mix of futuristic, next-level productions. The Prefuse sound is undeniable and exceeds even the highest expectations. He is a multi-instrumentalist seen clearly in his Savath + Savalas incarnation where he plays guitars/bajosexto/guitarron/con-

certina/harmonium/cello/tamborine, drums, all strings and vocals) and that element of his talent seeps in deep with this new record. Herren is viewed by many other producers and DJs as a true innovator. He is on some way otherlevel with what he is doing now and the results are stunning and quite accessible."

**PREFUSE 73: One Word Extinguisher 2LP (WARP 105 LP). \$18.00**

Double LP version.

**BROADCAST: Haha Sound CD (WARP 106 CD). \$16.00**

"Broadcast's full-length debut for Warp, The Noise Made By People, expanded the band's sonic template with allusions to soundtrack composers such as John Barry and Ennio Morricone, as well as '60s Los Angeles electronic pioneers the United States Of America. Haha Sound is the perfect follow up to The Noise Made By People. Trish Keenan's vocals have never sounded so dreamy and persuasive, a feat which is further glorified by her ability to replicate these achievements live. Not since Liz Fraser has a voice been used so effectively in becoming an instrument for the band her screams and wails becoming indistinguishable from the organized cacophony around her at times. Broadcast's uncanny mix of perfect, pop productions and darker, more sinister offerings make the band impossible to pigeonhole. The bright tracks sound like nursery rhymes for adults with underlying messages of love and adulation, while the darker tracks remind us that a big bad wolf might be lurking somewhere in the shadows."

**BROADCAST: Haha Sound LP (WARP 106 LP). \$19.00**

LP version.

**CLARK, CHRIS: Empty The Bones Of You CD (WARP 107 CD). \$17.00**

"Chris Clark sprang forth in 2001, with feisty, sparks flying techno rebelling against moments of dreamy, eerie sweet tunelessness on his mini-LP debut, Clarence Park. One thing was clear: there were two Chris Clarks at battle, with no clear winner emerging. The two sides of Chris Clark have duked it out over a couple of years, while the name Chris Clark spread like wildfire among the Warp faithful, creating a devoted worldwide audience. Still, it offered no firm clue on the direction Chris Clark would take. But finally — we have the proper, full length debut album, Empty The Bones Of You, and one side has come out on top."

**CLARK, CHRIS: Empty The Bones Of You 2LP (WARP 107 LP). \$19.00**

Double LP version.

**REQ: Car Paint Scheme CD (WARP 108 CD). \$16.00**

"Old school aerosol artist, graffiti master, experimental hip hop visionary, Req has been tagged by others almost as many times as he's tagged himself. Attempts to pigeonhole either his art or his music, however, are consistently confounded by his innate ability to go off at a tangent. Even as a fledgling graffiti artist he was considered rather avant garde by his peers and this independent attitude is equally evident in his music. Req's latest album is Car Paint Scheme, a collection of outstanding warm, dubby Req gems. After releasing two albums for Skint, One (1997) and Frequency Jams (1998) Car Paint Scheme is Req's second album for Warp, following Sketchbook in 2002."

**REQ: Car Paint Scheme 2LP (WARP 108 LP). \$19.00**

Double LP version.

**LFO: Sheath CD (WARP 110 CD). \$17.00**

"LFO hail from Leeds and were originally composed of Mark Bell and Gez Varley. Early in 1990 they met up, by chance, with the directors of Warp Records who, on the strength of a few rough demos, immediately signed them up. The importance of the early LFO records that followed cannot be overlooked. These records promoted the Detroit and Chicago sounds to the burgeoning European dance market and directly influenced future Warp greats such as Aphex Twin, Squarepusher and Autechre. Mixing hard hitting beats, destructive bass with infectious rhythms proved you could chart and still be cool. Gez and Mark decided to go their separate ways. Mark Bell retained the working name LFO and remains signed to Warp Records. After charting on the UK singles chart in 1990, LFO released their debut album, Frequencies. LFO released their second album, Advance, in January 1996. The third LFO album, entitled Sheath, is now released on Warp Records."

**LFO: Sheath LP (WARP 110 LP). \$19.00**

LP version, die-cut sleeve.

**AUTECHRE: Draft 7.30 CD (WARP 111 CD). \$17.00**

"Sean Booth and Rob Browns seventh album as Autechre. Draft 7.30, although just as progressive as any of their releases, offers up a mix of less hidden melodies over their most crunching beats since Basscadet and Tri Repetae."

**AUTECHRE: Draft 7.30 2LP (WARP 111 LP). \$19.00**

Double LP version, gatefold sleeve.

**VIBERT, LUKE: Yoseph CD (WARP 112 CD). \$17.00**

"It seems crazy when you think about it, but Yoseph is Luke Vibert's first ever release on Warp Records. Throughout his career, Luke has masterfully matched his natural creative bounce — the man can't help himself, he's been known to produce a track a day for months on end — with an ear for accessibility, and never more successfully than on Yoseph (note the 'pH' — which here refers to a table of bases, acids and very excited neurons). The logical conclusion to years of self-inflicted abuse within the genre of 'acid-techno', Yoseph is what you might call an acid renaissance album — timeless, perfect and sonically magical. A record for the mind that can cut it on the dancefloor (try to resist the raving lure of 'I Love Acid', 'Acidisco' or 'Synthax') Yoseph is a seriously addictive romp through fields of freshly home-baked acid, wrought with much love from loads of gnarly, vintage analogue synths and beautifully polished with meticulous Vibert production glow. It's the record Luke Vibert has always threatened to make."

**VIBERT, LUKE: Yoseph 3LP (WARP 112 LP). \$20.00**

Triple LP version, UK pressing.

**PLAID: Spokes CD (WARP 114 CD). \$16.00**

"Spokes marks a return in mood, if not production, to some of their earlier work in the 90s as The Black Dog, but retains the characteristic harmonic warmth and rhythmic sensibility they have developed as Plaid. Although unashamedly optimistic in parts, it reaches more melancholic and darker spaces than their recent outings on Warp (their last full length being 2001's Double Figure)."

**PLAID: Spokes 2LP (WARP 114 LP). \$19.00**

Double LP version, gatefold sleeve, UK Pressing.

**SAVATH & SAVALAS: Apropa't CD (WARP 115 CD). \$16.00**

"Savath & Savalas is Scott Herren (aka Prefuse 73) and Eva Puyuelo. After some months communicating via email while searching for a spot to live, Scott and Eva met at her house in Barcelona. Scott came from Atlanta searching for his roots and new winds. After immediately connecting in the spring of 2002 they exchanged impressions, ideas, different life styles and lots at music. They both share a passion for Brazilian music, the art of production (or lack of), very sad melodies and tortilla de patatas. What results is an album that is more like Spanish folk than any of Scott Herren's other productions."

**SAVATH & SAVALAS: Apropa't LP (WARP 115 LP). \$16.00**

LP version.

**SQUAREPUSHER: Ultravisitor CD (WARP 117CD). \$14.50**

"Suffice to say, Squarepusher's new album Ultravisitor has just upped the ante. From Tom Jenkinson's perspective, his challenge is to find the point of tension between his two loves — his all-time passion, playing the bass, at which his is a master, and the drums, alongside the satisfying mental absorption he finds in programming and sequencing on a computer. To hold these two divergent ideas in his mind at the same time, and imagine music that reinvents the intensity, depth of emotion and restrictive genre boundaries of musical language — welcome to the odyssey that is Ultravisitor."

**SQUAREPUSHER: Ultravisitor 2LP (WARP 117LP). \$19.00**

Double LP version.

**TWO LONE SWORDSMEN: From the Double Gone Chapel CD (WARP 119CD). \$14.50**

"*'What the fuck are they up to now?'* This is what Andrew Weatherall and Keith Tenniswood expect you to think when you play their new album. That's Weatherall singing. And Tenniswood playing guitar and bass, while a number of drummers take their turn on an old kit that was left for safe keeping in the basement studio. For Weatherall there was a dawning sensation that he wanted to break free from sterile, heavily processed, intellectual techno and electronica floating around and make something with more direct communication and soul. And whenever Weatherall starts feeling like's he had enough of techno, he always goes back to his roots in rockabilly, rock 'n' roll and dub. He understands that the visceral energy of any good dance music — his specialties being electro and techno — is the same as in a good rockabilly song. The same gut feeling that reacts with your head or feet. It's about making music WITH machines, not by machines."

**TWO LONE SWORDSMEN: From the Double Gone Chapel 2LP (WARP 119LP). \$18.00**

Double LP version.

**GRAVENHURST: Flashlight Seasons CD (WARP 120CD). \$10.00**

"Flashlight Seasons is the stunning new album from Gravenhurst, aka Nick Talbot, whose music chronicles tales from the darker side of life with a clarity of sound, voice and lyricism that is at times breathtaking, at others shocking, but never less than entirely involving. Gravenhurst's dark romanticism and lush production values call to mind such artists as Simon and Garfunkel, Jeff Buckley and My Bloody Valentine, while his delicate voice and picked guitar strings recall Nick Drake. Yet though he and Drake inhabit a largely pastoral setting, Gravenhurst's world is an altogether stranger one."

**GRAVENHURST: Flashlight Seasons LP (WARP 120LP). \$16.00**

LP version.

**AUTECHRE: Confield CD (WARP 128 CD). \$14.50**

"It's been over a decade since the duo of Sean Booth and Rob Brown met one another and, over the course of five albums and numerous EPs under the Autechre name (say aw-TECH-er) and their alter-ego, Gescom (say GES-com), they have simply reshaped modern electronic music as we know it. There are so many landmark releases from them that there's literally not enough space on this page to do them all justice. Electro, techno, hip hop, ambient, modern classical, geometry, chaos theory... Autechre harness these constructs, push them beyond their breaking points and recombine them into glistering creations. It's easy to get lost in the perception of amorphous beauty in some of their pieces, but there's a meticulous precision to all their work that makes it all the more striking."

**AUTECHRE: Confield 2LP (WARP 128 LP). \$14.50**

Double LP version in full color sleeve; UK pressing, domestic US pricing.

**RED SNAPPER: Reeled & Skinned CD (WARP 33 CD). \$19.00**

"1995 release of three previous vinyl-only EPs for Warp (Snapper, Swank, and Hot Flush). Features vocals by Beth Orton on two tracks as well as a remix by Andrew Weatherall's Sabres of Paradise. Nestled calmly between the early nineties acid jazz craze and contemporary dub excursions by the likes of the On-U sound crew, with nods to Headhunters-era Herbie Hancock, John Barry, Augustus Pablo, and all sorts of other crap." — Hrvatski

**B12: Time Tourist CD (WARP 37 CD). \$19.00**

2nd album from 1996 of out-of-vogue lushness from these early Warp-label favorites. Heavily futuristic sound activity by the UK duo of Mike Golding and Steve Rutter. Comparable to Black Dog, Statis, early As One, etc.

**RED SNAPPER: Prince Blimey 2LP (WARP 45 LP). \$21.00**

**TENOR, JIMI: Sahkomies CD (WARP 47 CD). \$15.00**

"Warp re-issue of Jimi Tenor's debut LP, originally released as the first record on Sähkö subsidiary PUU ('wood' in Finnish; PUU releases are conceivably more 'human breath' oriented than Sähkö's 'electricity' themed abstractions) in 1994, containing one extra track, the 9-minute 'Union Ave III'. Jimi's become something of a figurehead in these post-lounge/exotica 'sexplosion' times, after recording at least 4 LPs for various Finnish labels (Bad Vugum/Sonic/Poko) w/ his band 'Jimi Tenor & the Shamans' and double as many solo excursions (and endless remixes/comps/collaborations, most notably the 'Kosmos' co-authoring agreement w/Pan(a)sonic's Mika Vainio and several different projects w/Can 'Khan/Bizz OD' Oral) featuring his skillful organ deployments (LOL!) over a casual backdrop of Ellington/Sun Ra charts. Enjoyably fuzzy & surprisingly 'outsider' despite what more sensible individuals will claim." — Hrvatski.

**TENOR, JIMI: Intervention CD (WARP 48 CD). \$19.00**

1996 Warp debut full length, following his previous album for PUU (Sähkömies). A strange amalgam of lounge-funk, easy-listening, soul/jazz influence and Russian Moog abandon from Finland's man of the moment in the world of technoid exotica.

**AUTECHRE: Chiastic Slide CD (WARP 49 CD). \$12.00**

Now at mid-line price! Autechre's 4th full length and one of 1997 most essential sound documents. Following up on 1993's Incunabula, 1994's Amber & 1996's Tri Repetae — the duo of Sean Booth and Rob Brown turned up the levels of intricacy in sound processing one notch further. Now regarded as the quintessential Warp recording artists, Autechre have advanced the possibilities of machine-coded music into all new parameters. Topped off by perfect Designers Republic graphics per usual.

**AUTECHRE: Chiastic Slide 2LP (WARP 49 LP). \$19.00**

Repress of this long unavailable double vinyl version of the fourth album from 1997. Exquisite Designers Republic packaging.

**SQUAREPUSHER: Hard Normal Daddy CD (WARP 50 CD). \$11.50**

Now available at mid-line price. "Much anticipated 2nd full-length from THE all time king-pin weirdstep progenitor, a good sequence of impossibly difficult rhythmic structure amidst some more subdued green-room mind-flood. Here, Jenks' special brand of ring-mod jazz and industrially-flared break-fuckery afloats him another plaque in the hall of the revered ones, alongside Luke Vibert's work as Plug, the entire output of the Worm Interface and Spymania labels (both of which he was an integral part), and the rest of the albeist post-Jenks 'Spunk Jazz' squad. Sleeved in a milieu of Johnny Clayton's (aka Rubber Johnny's) 3-bit



Atari-art." —Hrvatski

**SQUAREPUSHER: *Hard Normal Daddy* 2LP (WARP 50 LP). \$17.00**

Double LP.

**SQUAREPUSHER: *Burningn'n Tree* CD (WARP 53 CD). \$11.50**

Now available at mid-line price. Compilation of Tom Jenkinson's legendary early material for label Spymania label. Plus three new unreleased tracks.

**SQUAREPUSHER: *Burningn'n Tree* 2LP (WARP 53 LP). \$17.00**

Double LP version.

**BOARDS OF CANADA: *Music Has the Right To Children* CD (WARP 55 CD). \$12.00**

Now reissued in the US on Warp, at mid-line price (originally co-released by Skam/Warp in 1998, later licensed to Matador for the US). Fold-out digipak artwork. "Debut album from the BoC commune, who operate from a bunker in the Pentland Hills in Scotland. Boards of Canada's emerging reputation for beautiful melodies has taken an infamous new turn, with rumours about their use of embedded messages in their recordings and live visuals."

**BOARDS OF CANADA: *Music Has the Right To Children* 2LP (WARP 55 LP). \$19.00**

UK pressing of this 2LP, the classic 1998 album...

**RED SNAPPER: *Making Bones* 2LP (WARP 56 LP). \$21.00**

**SQUAREPUSHER: *Music Is Rotted One Note* LP (WARP 57 LP). \$19.00**

UK-only vinyl version of the 4th Squarepusher album from 1998. "Totally eschewing the concept of tempore linear composition, Jenks brings us an assortment of not-completely-un-Miles-like space-jazz sound-scapes (with TJ playing the DeJohnette, Zawinul, Holland, AND Macero roles without flinching, or developing carpal-tunnel syndrome) via multi-track recording technology and scattered computer post-processing. No breaks. No drum programming. Unreal. An amazing turn of events proving Tom to be a fairly proficient swordsman in a variety of post-prog-jazz roles. Likely to turn rave kids onto *Sextant*-era Herbie or some such wonder. Mental." —Hrvatski.

**TENOR, JIMI: *Organism* LP (WARP 60 LP). \$19.00**

CD version is available via Sire in the US, vinyl is UK-only on Warp. Mika Vainio guests on "glue buzz" on the opening track, "Total Devastation".

**NIGHTMARES ON WAX: *Carboot Soul* CD (WARP 61 CD). \$13.00**

"Originally released in 1999, this classic album from Nightmares On Wax is back on Warp with three new tracks. The album includes the definitive version of 'Les Nuits' with a full orchestra, as well as many other popular down-tempo tracks such as 'Finer', 'Easejimi', and 'Ethnic Majority'."

**NIGHTMARES ON WAX: *Carboot Soul* 2LP (WARP 61 LP). \$18.00**

Double LP Version

**HASWELL & MASAMI AKITA, RUSSELL: *Satanstornado* CD (WARP 666 CD). \$17.00**

"Masami Akita AKA Merzbow is most certainly one of the doyens of experimental noise in the whole world. He once made an exclusive CD sold welded into a Mercedes sound system and hired a club in Cambridge, England to play his music back to back in a dark room for 3 solid days where people could go and spend as much time as they wanted to really live the experience. Russell Haswell is a renowned artist in both London and New York; he has toured the world with Aphex Twin and supported Autechre on their US and European tours of 2001. His un-compromising sets laden with sex and aggression lost him many fans, but the ones he won will be faithful forever. Haswell is a man committed to the extremes in life; a love or hate type person. *Satanstornado* is probably the most extreme album ever released by Warp."

**HASWELL & MASAMI AKITA, RUSSELL: *Satanstornado* LP (WARP 666 LP). \$17.00**

LP version.

**VA: *Warp 10+1: Influences* 4LP (WARP 67 LP). \$32.00**

UK-only Warp pressing of this historic compilation. All 3 of these Warp editions have deluxe packaging, full color gatefold sleeves on the first 2. The vinyl edition omits 5 tracks off the CD: Nitro Deluxe, Model 500, Virgo Four, Juno & Phuture. Limited stock.

**BOARDS OF CANADA: *Twoism* CD (WARP 70 CD). \$14.50**

"Remastered and recut, this nine track mini album will be available on CD for the first time, seven years after it's original, semi-mythical pressing on Boards of Canada's own label Music70. This esoteric release, limited to an exclusive hundred copies on vinyl, made it a most sought after contemporary item. A subtle precursor to the ground-breaking *Music Has the Right to Children*, *Twoism* gently maps BOC's twilight territory, exploring the themes that would later become unquestionably their own: bittersweet evocations of childhood, haunted pastoral spaces, contriving a detached perspective, or drift, through their grainy organic electronics."

**BOARDS OF CANADA: *Twoism* LP (WARP 70 LP). \$14.50**

LP version.

**TENOR, JIMI: *Europa* CD (WARP 71 CD). \$15.00**

"Warp re-issue of Jimi's second LP from the fall of 1995. A bit more hi-fi/thought-out (much higher make-out quotient, for sure) than the first, reading as some sort of roller-boogie/porn-funk soundtrack experiment gone horribly awry. Inspired monologues ("Yeah baby, I want to have sex with you, and no one else but you, tonight", etc...), chops (extended flute/sax/Moog solos), programming (the distant/elektro-ish 'Fantom' recalls the Sähkö sound the best), and other fine touches make it an INSTANT CLASSIC. Besides it's on Warp now. The Aphex Twin is on Warp. I've never seen them in the same place at the same time..." —Hrvatski.

**SQUAREPUSHER: *Selection Sixteen* CD (WARP 72 CD). \$12.00**

No longer available in the US on the Nothing label. "Mr. Jenkinson returns with another storming mini album, *Selection Sixteen*. This release sees Tom returning to a more upbeat mood, mixing his amazing bass slapping antics with trademark Squarepusher acid lunacy. The release also includes four unlisted bonus tracks (same tracks found on the 10").

**SQUAREPUSHER: *Selection Sixteen* 2LP (WARP 72 LP). \$17.00**

Released as a double 12" + bonus 10". "Mr. Jenkinson returns with another storming mini album, *Selection Sixteen*. This release sees Tom returning to a more upbeat mood, mixing his amazing bass slapping antics with trademark Squarepusher acid lunacy. The release also includes four unlisted bonus tracks (on the 10")."

**MIRA CALIX: *One On One* CD (WARP 73 CD). \$13.00**

"Mira Calix's (aka Chantal Passamonte) debut album is back on Warp in the US with two bonus tracks including a gorgeous Boards of Canada remix. From the start it was clear that this was a new take on electronic music, one that reflecting her love of strung out, avant garde guitar blazers like Spaceman 3 and My Bloody Valentine as much as any techno influence. Richly steeped in her own, digitally tampered-with vocals, it followed no particular rulebook but was happy to rip out pages from all of them. *One On One* is a 16 track introduction that reveals for the first time the true breadth and variety of Chantal's vision, from the elongated, sun-kissed chords of its opening to the pummeling beat crunches of 'Skin With Me' and 'Isabella'. Using a mass of sometimes contradictory elements, of savage beau-

ty and rough grittiness, sadness and euphoria, fragrant melody and rhythmic sweat, Chantal, or maybe even the little part of her that is Mira Calix, is redefining electronic music for a new generation."

**MIRA CALIX: *One On One* 2LP (WARP 73 LP). \$18.00**

Double vinyl in full color gatefold sleeve.

**PLAID: *Trainer* 2CD (WARP 74 CD). \$16.00**

Long anticipated compilation of early Plaid (and alter ego) tracks, only released in the UK via Warp (no US-license scheduled). It contains lots of their classic tracks (a total of 26) including everything from their impossibly rare debut LP *Mbuki Myuki*, as well as singles and comp tracks from the Black Dog Productions, Clear, Likemind, ART, Fuse and A13 labels. There are also 7 previously unreleased tracks. Feature tracks from: Plaid, Atypic, Balil & Tura. Recorded 1989 through 1995. Tracklisting: by Plaid: "Uneasy Listening", "Anything", "Slice Of Cheese", "Link", "Perplex", "Summit", "Bouncing Checks", "Yak", "Scoobs In Columbia", "Chirpy", "Fly Wings", "Tan Sau", "Android", "Angry Dolphin". By Balil: "Eshish", "North Route", "Whirling Of Spirits", "Choke And Fly", "Small Energies", "Uland". By Atypic: "Prig", "Blah", "Jolly". By Tura: "Letter", "Soft Key", "Reishi". Soft & eloquent non-jewel box packaging from Warp tops it all off. A set of desirable material which connects the dots from early acid house into the friendly clouds of ambient-influenced techno (ala Carl Craig or As One) into the roots of more contemporary electronic music. "Old school friends Ed Handley and Andy Turner first started working together in 1989. They helped formed Black Dog Productions and in 1991 released an album called *Mbuki Myuki* as Plaid. In addition to their work as Plaid they have released solo projects under the names Atypic, Balil and Tura and have collaborated with others on several albums under the pseudonyms The Black Dog and Repeat. *Trainer* is a selection of the duo's early releases with a few previously unreleased tracks thrown in for good measure."

**PLAID: *Trainer* 3LP (WARP 74 LP). \$23.00**

Triple vinyl version in a very deluxe full color matte finish gatefold. Same 26 tracks as the double CD.

**LIDELL, JAMIE: *Muddlin Gear* CD (WARP 75 CD). \$15.50**

"The solo debut album from one half of Super Collier, a split release between Warp and Spymania. Liddell's been very busy over the last few years, recording for Mosquito, Trash, Mille Plateaux, Loaded, etc... This record features his more experimental minded effort (close to the Trash stuff). Pretty insane all over, the sort of rampant electronic underworld action that eases no spirit, instead, full of rage, squirms through the vertebrae infecting the spine with little voltage ticks and oxygen bubbles, causing pre-death rigor mortis symptoms. Quite lovely in parts (esp. the Miles 69-73 emulative pieces), dastardly in others (much noise & grit). Not too many vocal tracks either (could see the inclusion of many such an issue, despite his vocal brilliance). Sort of needs to be heard to be believed. Believe it." —Hrvatski.

**LIDELL, JAMIE: *Muddlin Gear* 2LP (WARP 75 LP). \$15.00**

Double LP version, with one bonus track not found on the CD.

**TWO LONE SWORDSMEN: *Tiny Reminders* CD (WARP 77 CD). \$15.50**

"It's been a few years since the none-more-deep electro-minimalism of *Stay Down*, and Messrs Weatherall and Tenniswood have clearly been busy up at the Rotter's Golf Club. Busy having fun, from the sounds of it, because there's a definite sense of gleeful malevolence that scampers through this record, and a sharp, subtle humour that steers it clear of any pitfalls of brooding indulgence that may have lain in wait. Tracks like 'Brootle' and 'Neuflex' are pure dancefloor damage, whereas the twisted whistles of 'Rotting Hill Carnival' and kinky funk of 'Very Futuristic' are symptomatic of the afore-mentioned playfulness that mark this album out as the best thing the Lord of Darkness has presided over for some time. Andy and Keith are right back where they like it, on the outside and in the thick of it — unexpected, wielding all manner of musical weapons and ready to throw some serious spanners in the works. Death to all culture snitches, indeed."

**TWO LONE SWORDSMEN: *Tiny Reminders* 3LP (WARP 77 LP). \$19.00**

Triple LP version.

**MORRIS, CHRIS: *Blue Jam* CD (WARP 79 CD). \$17.00**

"Commercial document of Morris' short running (1997-1999) BBC radio 1 show, whose peculiar humorous slant has garnered a great many fans (seemingly exclusively drawn out amidst the electronica elite), placed him amongst the pantheon of great UK comic geniuses (har). While it's easy to see such gifted euphemisms as "Introduce me to Gladston (HELLO!)", "Cackle my Glads", "Green Spunky" (all BadSex2) work their way into the cubicle-speak genus, it's feasible the main appeal of this particular item lies within the choice of backing tones 'neath the constant 'commentary'; tracks from Aphex Twin, Labradford, Amon Tobin, Funki Porcini, Herbaliser, Maxwell Implosion, Brian Eno, Propellerheads, Jimi Tenor, Fila Brazillia, etc... Altogether pretty damn funny stuff, rather overtly awkward in places (i.e. 'Unflustered Parents') but mostly the sort of sthick you'd equate with the home-studio bofin/outcast lifestyle; detached and often a little too over-the-top/socially awkward. Riotous though, absolutely riotous." —Hrvatski.

**GALLO, VINCENT: *When* CD (WARP 8087 CD). \$19.00**

Deluxe limited CD version, packaged in a mini-hardcover book-like sleeve.

**NIGHTMARES ON WAX: *Mind Elevation* 2CD (WARP 8095 CD). \$20.00**

Limited CD edition with deluxe fold-out digipack sleeve and a bonus instrumental retrospective mix CD.

**BOARDS OF CANADA: *Geogaddi* CD (WARP 8101 CD). \$21.00**

Limited CD version, packaged in a deluxe hardcover sleeve (ala the Vince Gallo limited CD on Warp), with a 12 page booklet of digital triptych imagery.

**VA: *Warp:Routine* CD (WARP 82 CD). \$11.00**

"As part of commencing the launch of our North American operations, we thought it might be a good idea to give everyone a chance to catch up on the recent past and get a jump on the immediate future. This compilation CD brings together some of the latest and greatest, highlighting the recent US releases and giving a sneak preview to Warp's busy future. It features a mix that runs the gamut of the label's roster: Boards of Canada, Autechre, Nightmares On Wax, Plaid, Two Lone Swordsmen, Squarepusher, Mira Calix, Jamie Lidell, Blue Jam and Prefuse 73 all put in an appearance." Mostly album tracks, but some of the more desirable moments includes Autechre's "Konlied Mx" (previously unreleased) and Plaid's "Booc" (long deleted 12" only release).

**PREFUSE 73: *Vocal Studies & Uprock Narratives* CD (WARP 83 CD). \$12.00**

"Prefuse 73, unlike Brazil 66, is the work of a lone gun; a super-sharpshooter by the name of Scott Herren, though he's often mistaken for post-rock jazzbo Savath & Savalas (LP of Hefty last year) and digital subverter Delarosa & Asora (recent EP and LP on Schematic). On *Vocal Studies*... melancholy pre-fusion jazz passages (hence the name) are infused with punctuating vinyl drops while being brought to a boil over simmering beats and electronic glitchwork. Guest MC spots (from the likes of Aesop Rock, MF Doom, Mikah 9 and Sam Prekop) are deconstructed and re-animated into percussive instrumentation. Make no mis-

take about it, Prefuse 73 is where Scott Herren's passions truly flower. Vocal Studies... draws together elements from his alter-egos to craft a devastating blend of downtempo instrumental hip hop that opens a new vista for the genre to explore."

**PREFUSE 73: Vocal Studies & Uprock Narratives 2LP (WARP 83 LP). \$17.00**

Double LP version, packaged in deluxe chipboard-styled gatefold sleeve.

**PLAID: Double Figure CD (WARP 84 CD). \$14.50**

"The partnership between Andy Turner and Ed Hanley has been flourishing for over a decade now. Even before their stint as two-thirds of the seminal Black Dog Productions, the two of them were concocting a brew of crisp funky electro-hop together, as has been recently documented in the recent Trainer anthology of early material. As satisfying a treat the Trainer comp was, fans of the group are sure to delight in their brand new opus, Double Figure. Featuring some of their most ambitious work to date, the music can be seductively serene, combining catchy melody lines with brooding arrangements. At other times, it can be brutally kinetic, driven by pulsating sequencers and funky, frenetic breakbeats. Plaid have simply delivered their best album yet in the form of this 70-minute masterpiece."

**PLAID: Double Figure 2LP (WARP 84 LP). \$17.00**

Double LP version in gatefold sleeve.

**SQUAREPUSHER: Go Plastic CD (WARP 85 CD). \$14.50**

"Go Plastic is the record that folks have been waiting for... a more aggro, technologically-oriented outing. The incredibly catchy leadoff single, 'My Red Hot Car,' is revisited as a mind-bending two-step workout, Lee Scratch Perry style. Dub and d'n'b elements weigh in heavy on Go Plastic. Breaks rush by at the speed of light only to be tethered to some of Jenkinson's moodiest melodic work. Go Plastic is simply one of the most exciting, sinister records of the year."

**SQUAREPUSHER: Go Plastic 2LP (WARP 85 LP). \$17.00**

Double LP version.

**CLARK, CHRIS: Clarence Park CD (WARP 86 CD). \$12.00**

"Clarence Park is the debut album from Chris Clark, a student from Bristol whose music teacher told him that if he ever bought a drum machine he would give up all hope in the development of Chris' talent and music ability. Chris promptly bought one just to spite him. Most people would think Chris' music is influenced by ravey techno, jungle, computer games and more abstract electronics. He thinks his music sounds like Prince and he doesn't really care what other people think. Well, maybe a bit. He cares about 5.34 per cent, so think Aphex Twin, Cylob, Squarepusher. We think this is something very special. Strangely melodic and melodically strange theme music for playing with the toys in your attic...or burying the bodies in your cellar."

**CLARK, CHRIS: Clarence Park LP (WARP 86 LP). \$12.00**

LP version in full color sleeve. UK pressing, domestic US pricing.

**GALLO, VINCENT: When CD (WARP 87 CD). \$16.00**

"What can you say about him that hasn't been said already? He's truly a renaissance man for which there are so few equals that I dare you to name one right now! I'm sure you're kinda scratching your head... Vincent? Warp?!? Well, it will all become clearer when you listen to When. Born in Buffalo, NY, Gallo left home at the age of 16 to live in NYC. It was there that he formed Gray, an experimental band co-founded with artist Jean Michael Basquiat. Gallo later went on to play in a succession of other notable bands, while composing and performing highly regarded soundtracks for underground movies during the eighties and nineties. Running concurrently with his music activities, Gallo also embarked on an acting career. Vincent's reputation was cemented with Buffalo 66, the 1998 movie that he wrote, directed, scored and starred. Gallo's film and acting careers have been put on hold for the past two years, allowing him to concentrate on music. When has all the hallmarks of Gallo's auteur approach to his other works. Recorded in his home studio (among his many passions, Vincent is a dedicated audiophile), he has written all the songs and played every instrument, as well as producing. When showcases the inventive instrumental work that he's incorporated into his soundtrack work. It's also the first album to showcase, in more depth, his distinctive vocals and delicate songwriting (only one vocal track on the Buffalo 66 soundtrack has previously surfaced). When will scramble your expectations."

**BROTHOMSTATES: Claro CD (WARP 88 CD). \$14.50**

"One of the newest additions to the Warp family, Brothomstates has arrived fully-formed, after only one EP and a series of compilation tracks on European labels even more obscure than we. Hailing from Finland, Brothomstates is one Lassi Nikko and his debut album, Claro, is a startling opening salvo, confidently weaving airy atmospherics with frittering sequencing. Straddling the territories of Boards of Canada's melodicism and Autechre's rhythm experimentation, Claro will be a welcome addition to the collections of fans of the former, who are looking for a few more BPMs, and for those who have been sidetracked by the latter's more abstract sonic experiments."

**BROTHOMSTATES: Claro 2LP (WARP 88 LP). \$17.00**

LP version, full color gatefold sleeve. "One of the newest additions to the Warp family, Brothomstates has arrived fully-formed, after only one EP and a series of compilation tracks on European labels even more obscure than we. Hailing from Finland, Brothomstates is one Lassi Nikko and his debut album, Claro, is a startling opening salvo, confidently weaving airy atmospherics with frittering sequencing. Straddling the territories of Boards of Canada's melodicism and Autechre's rhythm experimentation, Claro will be a welcome addition to the collections of fans of the former, who are looking for a few more BPMs, and for those who have been sidetracked by the latter's more abstract sonic experiments." [CD version forthcoming]

**REQ: Sketchbook CD (WARP 89 CD). \$15.50**

"Req comes to us from Brighton where he attended the Skint Skool, releasing two previous albums (One and Frequency Jams) of some completely spaced out wall of old skool beats with brushes of techno/electro scribbles. Many of you may notice that he's got a different accent, well that's because Brighton is in England, far away across the Atlantic Ocean. But kids, I'm sure you'll be able to get along with Req just fine, as his parents tell me that he's well schooled in early American hip hop culture (pre-'King of Rock') with a specialty in graffiti art and disc jockeying."

**REQ: Sketchbook 2LP (WARP 89 LP). \$15.50**

LP version.

**THE OTHER PEOPLE PLACE: Lifestyles Of The Laptop Cafe CD (WARP 90 CD). \$14.50**

"Rumoured to have been penned by one half of Drexciya, Lifestyles Of The Laptop Cafe is one of the finest Detroit Flava'd LPs ever to have been released. And we mean ever. Up there with classic Carl Craig, Model 500, Drexciya et al. Drenched in warmth and groove, the opening moments of 'Eye Contact' creep in with mid-tempo, half-electroid funkiness so deep and mesmerising that the remaining 50 minutes of the LP seem to pass before you can even say 'Classic'. 'Moonlight Rendezvous' is so retro and so crisp that even those of you who didn't follow the Detroit scene will feel nostalgic for it. The standout track, however, has got to be 'Let Me Be Me' — with the vocal refrain of 'Let me be what I wanna be' and a

dark, electroid squelch perfected into hip-shaking and addiction with utterly ridiculous levels of success. Much like the MSG you find in Chinese fast-food, 'lifestyles...' is deep and addictive in measures that should really come with a health-warning." [LP version forthcoming]

**THE OTHER PEOPLE PLACE: Lifestyles Of The Laptop Cafe 2LP (WARP 90 LP). \$17.00**

Double LP version.

**TWO LONE SWORDSMEN: Further Reminders CD (WARP 91 CD). \$13.00**

"After serving up the brilliant electro main course of Tiny Reminders last autumn, Andrew Weatherall and Keith Tenniswood have invited home some friends over to cook something up using the same exact ingredients. Sort of like Iron Chef for the IDM set. The remixes are new compositions all to themselves, rarely tethered to the style of the original." Features remixes by: C-PIJ, Villalobos, 2LS, Cause, Dry and Heavy, Simulant, Decal, Klart, Lali Puna, Calexico. [LP version forthcoming]

**TWO LONE SWORDSMEN: Further Reminders 2LP (WARP 91 LP). \$17.00**

Double LP version.

**APHEX TWIN: Drukqs 4LP (WARP 92 LP). \$33.00**

"Richard D James returns with an artistic salvo like no other. A double CD (available from London/Sire/WEA) and quadruple vinyl magnum opus that goes places even his fans may not have expected. A release that is, at times, introspective and, at others, brutally intense. The album is highlighted by some very delicate piano études that recall the works of Erik Satie whilst being set against some of RDJ's more bangerin' acid garage tracks. But, the album isn't without its lighter smile-inducing moments too... like the 'happy birthday' message in two-part harmony from Richard's parents or the sly sampling of an old arcade favorite of our collective youth on '54 Cymru Beats.' The LP version is a quadruple vinyl extravaganza that's coming in a special 12" x 19" box."

**ANTI-POP CONSORTIUM: Arrhythmia CD (WARP 94 CD). \$15.50**

"Beans, Priest and Sayyid have concocted something very special. It can honestly be said that there's never been anything quite like it in hip hop. The flow, the hooks, and the production are all just amazing. Arrhythmia could be described at different times as experimental, funky, catchy, humorous, operatic, uplifting, sly and wry. But, it's always tight."

**ANTI-POP CONSORTIUM: Arrhythmia 2LP (WARP 94 LP). \$15.50**

Double LP version.

**NIGHTMARES ON WAX: Mind Elevation CD (WARP 95 CD). \$17.00**

"All the qualities that made NoW's Smokers Delight (Warp/TVT '95) and Carboot Soul (Warp/Matador 99) LPs chilled-out classics are present and accounted for: uplifting melody lines and crisp hip hop and stoned rhythms that combine into refreshing r'n'b jams, more nourished on Quincy Jones and Curtis Mayfield than on New Jack Diddy. There are even more vocal delights to be had this time out: from the reggae-tinged observational sociology of '70's 80's' to the sassy diva bounce of the first single, 'Know My Name.'"

**NIGHTMARES ON WAX: Mind Elevation 2LP (WARP 95 LP). \$20.00**

Double LP version.

**GALLO, VINCENT: Recordings Of Music For Film CD (WARP 96 CD). \$17.00**

"Original scores and compositions from a variety of films are contained herein, nearly 20 years of archival history. From tracks that were omitted from the recent Downtown '81 CD release (by choice of their creator so that they could be collected together aside his other soundtrack work) to the original tracks from the Buffalo '66 soundtrack, it's all of previously unreleased material and all carefully remastered. Much like the music from his solo work on last year's When, this music was recorded by Gallo on his own. Stylistically, it is similar to the moody introspection of last year's When, while favoring the instrumental side more. Recordings... is a bracing anthology that hardly needs its visual components to be compelling."

**SQUAREPUSHER: Do You Know Squarepusher 2CD (WARP 97 CD). \$17.00**

"If you've ever had the good fortune of talking to or spending time with Tom Jenkinson, you get a glimpse of hope in a future world for music... a way forward, which is something that is getting harder to see and hear in today's cultural morass. Watching the music, almost literally, spin 'round in his brain in the course of a normal day, habitually drumming out rhythms or mouthing arrangements is like a twilight thunderstorm rolling across the plains. Scary yet beautiful nonetheless. These seven new snapshots come in the form of a fierce squall. Some may be already familiar with this album's opener: 'Do You Know Squarepusher,' a recent live favorite that leaked out in slightly different form on a one-sided 12" early this year. For those that have heard it, it has left an indelible mark: every bit as catchy as last year's breakout single 'My Red Hot Car' but, even more foreboding and challenging. From there the album moves from schizoid MCs riding a groove with square wheels and atmospheric digitized darkness to manic [pusher-patented drum 'n' bass strafing fire and (perhaps the greatest surprise) a spooky restrained cover of Joy Division's classic 'Love Will Tear Us Apart.' Oh yeah, CD format comes with a bonus disc of [pusher live in Japan.]"

**SQUAREPUSHER: Do You Know Squarepusher LP (WARP 97 LP). \$14.50**

LP version.

**VA: OST Morvern Callar CD (WARP 98 CD). \$17.00**

"Morvern Catlar is the latest film from Lynne Ramsay, one of the industry's strongest new voices of the past five years. The director of the shorts Small Deaths and Gasman, (both of which won the Cannes Prix du Jury) and Ratcatcher which on release was universally lauded as a highly accomplished debut film, she has defined herself as an idiosyncratic talent and drawn comparisons with luminaries such as Klesowski and Tarkovsky for her intuitive direction and singular unpretentious style. An adaptation of Alan Warner's novel of the same name, Morvern Callar is a story of a woman's personal journey from a prosaic life on the remote Scottish coast, to self-abandonment on the costa del Clubland, and re-invention in the empty Spanish sierras. The rich and intriguing story, focused through the lead actress Samantha Morton's absorbing portrait of the eponymous heroine, Lynne's oblique perspective on the everyday and Warp's complimentary soundtrack, becomes an intense sensory experience. More than a soundtrack, this selection is integral to the film, actually playing a part in the story; the tape her boyfriend left her before committing suicide. And a very particular score is needed for an introspective film such as this, requiring an acute choice of tracks to map the emotionally driven plot and expose the interior tangle that guides Morvern through her odyssey." Artists include: Can, Aphex Twin, Boards Of Canada, Sterolab, The Velvet Underground, Broadcast, Gamelan Drumming, Holgar Czokay, Lee 'Scratch' Perry, Lee Hazlewood and Nancy Sinatra, and Ween.

**BLACK DOG, THE: Music For Adverts (and short films) CD (WARP PUP002CD). \$19.00**

The Black Dog was originally the trio of Ken Downie, Ed Handley and Andy Turner; their early 90s albums for Warp (Bytes and Spanners) defined the lush futuristic side of the IDM universe as well as any documents of the era. After those releases, Ed & Andy splintered into Plaid. Ken continued with this solo album under the name The Black Dog, released in August of '96 — his final output to date. Music For Adverts consists of 25 short-ish tracks —



and in the spirit of the title, expansive filmic possibilities can be imagined. A fine continuation of the lush sound-invigoration that the Black Dog name implies.

### WARPODISC:

#### MILLER/MICHAEL J. SCHUMACHER, DONALD: *Flood* CD (WD 04). \$11.00

"All the music herein is derived from two electric guitars. Michael manages to bow his from nearly a foot away. I am known for disemboweling mine. Imagine then, listener, a correspondence between Mikolaj Kipernik and Gilles de Rais, historically impossible by the latter's condemnation and execution 23 years prior to the birth of the former, but do not feel burnt. See the moon upside down, and do not fret for your missing children. I met Michael and Charles Curtis through our mutual acquaintance La Monte Young, who holds all blame. They knew my work with Borbetomagus. Here is enough earth, wind and fire for any anathanor. Now we bring lots of water. Time to swallow." — Donald Miller.

### WATER:

#### HOLY MODAL ROUNDERS, THE: *The Moray Eels Eat The Holy Modal Rounders* CD (WATER 101). \$15.00

"The 1968 Holy Modal Rounders' only album for Elektra Records is a cult classic. No acid folk album mixed inspiration and lunacy in as downright deranged a fashion as *The Moray Eels Eat The Holy Modal Rounders*. As strokes of mad genius go, it was a winner, managing to just about walk the tightrope between art and chaos. A melange of mind-melting acid folk that might have hung together by a thread, but was usually exhilarating, with a cracked, brain-damaged mystique all its own. *The Moray Eels Eat The Holy Modal Rounders* was, in its own way, just as steeped in Americana as any of the ancient Appalachian folk records from which Peter Stampfel and Steve Weber had learned much of their early repertoire. Available on CD for the first time. Includes 2 previously unreleased bonus tracks. New detailed liner notes by '60s music historian Richie Unterberger."

#### ZODIAC, THE: *Cosmic Sounds* CD (WATER 102). \$15.00

"This collectively-hatched concept album (originally released by Elektra in 1967) matched psychedelic mood music with spoken prose and all manner of percussive, exotic and electronic instrumentation. Divided into 12 separate tracks, one for each astrological sign, this 'celestial counterpoint with words and music' (as the subtitle boasted) 'must be played in the dark' (as the back sleeve instructed in capital purple letters). The album, conceived by Elektra founder and president Jac Holzman, was produced by Alex Hassilev. And while Cyrus Faryar deep-voiced the spoken astrological narrative written by Jacques Wilson, Mort Garson assembled the group of musicians including Paul Beaver and percussionist Emil Richards. Its spacy yet tight groove could have fit The Zodiac tracks into the soundtrack of 1966 Sunset Strip documentaries but, in other respects, the album was futuristic, embellished by some of the first Moog synthesizer ever heard on a commercial recording, an assortment of exotic percussive instruments and sitar. The arrangements were further decorated by haunting harpsichord and organ, along with standard mid-1960s Los Angeles rock guitar licks. The cover, complete with psychedelic illustration of the twelve signs set on a black background with hand drawn groovy letters, was eye-catching even by Elektra's own high standards. Available on CD for the first time."

#### AYLER, ALBERT: *Nuits de la Fondation Maeght 1970* CD (WATER 103). \$15.00

"Fantastic CD reissue featuring two classic late Albert Ayler's albums (both originally released on the French Shandar label). Albert Ayler with Mary Maria, Call Cobbs, Steve Tintweiss and Allen Blairman recorded live in France at the Fondation Maeght in St. Paul de Vence (July 25th and 27th, 1970). Stellar live performances capturing his two last gigs ever. Contains new exclusive liner notes by Wire contributor David Keenan. Digitally remastered."

#### SHARROCK, SONNY & LINDA: *Paradise* CD (WATER 104). \$15.00

"In the '60s, Sonny Sharrock was one of the top avant-garde guitarists and Miles Davis, Don Cherry, and Herbie Mann used his intense and wild playing. This is the classic album he recorded with vocalist wife Linda for the Atco label in 1975. The duo's free-form avant-garde guitar and vocals are blended with fusion/electric grooves on Moog, Rhodes piano, Clavinet and percussion. A jazz/funk/rock masterpiece. Available on CD for the first time. New detailed liner notes by Byron Coley."

#### HAMMOND, JOHN: *Sooner Or Later* CD (WATER 105). \$15.00

"Blues singer/guitarist John Hammond needs no introduction, *Sooner or Later* is his second Atlantic LP released in 1968. Ten songs of electric blues boogie with a rocking band. Features songs written by Chester Burnett, John Lee Hooker, Elmore James, Willie Dixon, Sonny Boy Williamson — all in that funky and electrifying John Hammond style. Available on CD for the first time."

#### HAMMOND, JOHN: *Southern Fried* CD (WATER 106). \$15.00

"A 1970 Atlantic Records blues rock classic that features Brother Duane Allman on lead guitar along with the legendary Muscle Shoals rhythm section including keyboardist Berry Beckett, bassist David Hood, and drummer Roger Hawkins. Hammond growls his way thru classics by Willie Dixon, Chester Burnett, Chuck Berry, Elvis and others. 12 tracks of blistering electric blues. First time on CD and remastered from the original master tapes."

#### REID, TERRY: *River* CD (WATER 107). \$15.00

"Upon its original 1973 Atlantic Records release, one journalist said of Terry Reid's classic rock LP *River* that 'his velvet and sandpaper sound is irresistible as Rod Stewart, his delivery as nakedly emotional as Joe Cocker, and his musicianship as fine as Steve Winwood'. Aretha Franklin once said that 'there are only three things happening in London: The Beatles, The Rolling Stones and Terry Reid.' Produced by Tom Dowd and featuring slide guitarist David Lindley. Deluxe packaging 20-page booklet with rare photos and liner notes. First time on CD and remastered from the original master tapes."

#### REID, TERRY: *Silver White Light: Live at the Isle of Wight 1970* CD (WATER 108). \$15.00

"Coming out of the 1960's, singer/songwriter Terry Reid was on a roll. He'd toured with the Stones, been offered the spot of fronting Led Zeppelin and there was an Atlantic Records contract waiting for him (which became the legendary *River* CD in 1973). Captured live at the Isle Of Wight Festival in 1970, this previously unreleased live recording features Terry and his band including maverick David Lindley on lead guitar and original King Crimson drummer Michael Giles rocking through nine Terry Reid original classics (including a couple of songs from *River*). Fans of the Faces, Joe Cocker, Led Zep and Free will enjoy this 1970's British blues rock at its best."

#### NEUWIRTH, BOB: *Bob Neuwirth* CD (WATER 109). \$15.00

"Until this 1974 album on Asylum, Bob Neuwirth was known as Bob Dylan's sidekick and co-author of Janis Joplin's 'Mercedes Benz'. With appearances by Rita Coolidge, Mama Cass, Don Everly, Richie Furay, Chris Hillman, Booker T., Kris Kristofferson, Ian Matthews, and Dusty Springfield among many others, this country-rock collection finds Bob Neuwirth sounding a bit like Willie Nelson on his original tunes and co-writing with Roger McGuinn and Kris Kristofferson. Original artwork. Contains liner notes. Remastered from the original

tapes and on CD for the first time."

#### SPENCE, JOSEPH: *Happy All The Time* CD (WATER 110). \$15.00

"Born in the Bahamas, Joseph Spence created an idiosyncratic and inimitable guitar style rife with percussive and improvisatory vamps around staid hymns and Caribbean folk standards. He was a guitarist's Thelonious Monk, his growling vocal counterpoint and surprising inventions are one of folk music's great delights. A major influence on Ry Cooder, Taj Mahal, David Lindley, and many more. Produced by Paul Rothchild (the Doors and Butterfield Blues Band) for Elektra that originally released this album in 1964. Original artwork. Contains liner notes. Remastered from the original master tapes."

#### PEARLS BEFORE SWINE: *These Things Too* CD (WATER 111). \$15.00

Previously available in the *When Jewels Were Stars* boxset on Water, you can now get all the classic post-ESP Pearls Before Swine albums individually. These are the third thru sixth albums in the PBS discography. Each is exceptionally packaged in a deluxe hi-gloss 20-page booklet, with original lyrics, new liner notes, etc. "*These Things Too* was Pearls Before Swine's third album (and their first for Reprise), originally released in 1969. Dreamy psychedelia, organic American folk songs, political and social utopias, personal brokenness and transformation, country-rock, and pure beatific vision are the elements that create Tom Rapp's sonic architecture here." Liner notes by Nick Saloman.

#### PEARLS BEFORE SWINE: *The Use of Ashes* CD (WATER 112). \$15.00

"Their fourth album (second for Warner/Reprise) and released in 1970 features songs written by Tom Rapp while living in Holland. Subversive, tender, moving, goofy, maddening, and profound." 20 page booklet, complete lyrics, liner notes by Edwin Pouncey.

#### PEARLS BEFORE SWINE: *City Of Gold* CD (WATER 113). \$15.00

"Do not give dogs what is holy; and do not throw your pearls before swine, lest they trample them under foot and turn to attack you." This is the third Warner/Reprise album from Tom Rapp and Co. Originally released in 1971." Liner notes by Lenny Kaye.

#### PEARLS BEFORE SWINE: *Beautiful Lies You Could Live In* CD (WATER 114). \$15.00

"Pearls Before Swine's fourth and last Warner/Reprise album originally released in 1971. Ten Tom Rapp originals, plus a beautiful cover of Leonard Cohen's 'Bird On A Wire'. There is a dark angel's purity in these songs and all of them are of a piece musically and philosophically linked with all of the others." Liner notes by Joe Phillips.

#### LANCASTER, BYARD: *It's Not Up To Us* CD (WATER 115). \$15.00

"First time on CD for this late 60's jazz classic originally released on Atlantic's Vortex label. Lancaster is a sax player, who is perhaps best known for his ESP-Disk' recordings with Sunny Murray and his work with Larry Young and Bill Laswell. On this rare 1968 classic album, Lancaster teams up with jazz-rock guitar maverick Sonny Sharrock and original Weather Report drummer Eric Gravatt. Another Vortex slightly psychedelic, rock influenced cutting-edge jazz recordings. Remastered from the original tapes with new liner notes by Tim Plowman."

#### MCDANIELS, EUGENE: *Outlaw* CD (WATER 116). \$15.00

"First domestic release on CD by this 1970 funky rock black power classic. Probably best known as the writer of the Les McCann/Eddie Harris 1969 hit 'Compared To What', Daniels continues that song's groove-based political message on the *Outlaw* album. Produced by Joel Dorn and directed by William S. Fischer (1960's sideman for Eddie Harris, Joe Zawinul, Fathead Newman, Herbie Mann), *Outlaw* hits hard with late 60's black power messages and anti-government statements (with lyrics that still ring true today), all delivered in a hard hitting, but groovy rocking, slightly jazzy style with heavy weight Ron Carter on bass and the 'Welfare City Choir'. This album has been a favorite of underground DJ's and sampling stealers for many years. A Rock'n'Soul classic."

#### GALE, EDDIE: *Eddie Gale's Ghetto Music* CD (WATER 117). \$15.00

"Having developed his skills amongst the cream of New York's hard bop players (jamming with John Coltrane and Jackie McLean), Eddie Gale helped ring in jazz's controversial new thing during the 1960s and 1970s on a series of influential releases. His inspired trumpet playing graced Cecil Taylor's *Unit Structures*, Larry Young's *Of Peace And Love* and a series of recordings and performances with Sun Ra's Arkestra. He also cut a pair of under-acknowledged soul-jazz influenced albums as a leader for Blue Note at the end of the '60s. The first Eddie Gale Blue Note LP *Eddie Gale's Ghetto Music* was released in 1968, produced by Blue Note founder Francis Wolff. A blend of funky grooves, a gospel street choir of singers, and late 60's free form freak outs. Recommended for fans of Sun Ra & Brother Ah, Coltrane's *Love Supreme*, and Max Roach's *It's Time*. The original vinyl LPs go for big bucks on Ebay, this is the first time this Blue Note album has ever been reissued. Remastered from the original master tapes. Original artwork."

#### GALE, EDDIE: *Black Rhythm Happening* CD (WATER 118). \$15.00

"*Black Rhythm Happening* (the second Blue Note album by Eddie Gale) was released in 1969 and includes jazz heavy weight Elvin Jones on drums and sax man Jimmy Lyons. Again the mix is a blend of soul jazz, free form freak outs, and a gospel influenced street choir. Suggested listening for fans of Sun Ra & Brother Ah, John Coltrane's late 60's LPs, and Ornette Coleman and Albert Ayler's more groove oriented recordings. The original vinyl LPs go for big bucks on Ebay, this is the first time this Blue Note album has ever been reissued in the US. Remastered from the original master tapes. Original artwork."

#### PALANCE, JACK: *Palance* CD (WATER 119). \$15.00

"Best known as a legendary actor, Jack Palance did record an album in 1969 for Warner Bros. that recalls the wacky country-rock music vibe of Lee Hazlewood's albums of the same time period. Recorded in Nashville with the usual studio cats, the album is a playful country-rock romp not unlike other late 60's Nashville recordings. Fans of Lee Hazlewood, Johnny Cash and Scott Walker will love this album. Featuring Palance's self penned classic song 'The Meanest Guy That Ever Lived'. A 20 page booklet with new and detailed liner notes (and rare photos) is included."

#### MARCUS, STEVE: *Tomorrow Never Knows* CD (WATER 120). \$15.00

"Saxophonist Steve Marcus spent the late 60's and early 70's touring and recording with Gary Burton, Herbie Mann and Larry Coryell as well as playing with guitarist Sonny Sharrock and vibist Roy Ayers. This album was originally released on Atlantic's Vortex label in 1968 and makes its CD debut here. Produced by Herbie Mann and featuring Larry Coryell on guitar — the 'jazz' band works its way thru free form psychedelic rock versions of songs by The Byrds ('Eight Miles High'), Donovan ('Mellow Yellow'), and the Beatles (an 11 minute freakout of 'Tomorrow Never Knows' and 7 minutes of 'Rain'). Fans of lounge-core kitsch will enjoy these late 60's pop music instrumental grooves, while modern jazz fans will love the Coltrane-like freak out of Marcus' sax work and rock fans will dig some of Coryell's most distorted and shredding guitar work. A 16 page booklet with new liner notes and rare photos is included."

#### REID, CLARENCE: *Dancin' With Nobody But You Babe* CD (WATER 121). \$15.00

"Singer/songwriter/producer Clarence Reid had multiple musical personalities. One was a Southern soul singer recording for Atlantic Records' Alston imprint. His charting singles were 1969's 'Nobody But You Babe' (from this album), 1972's 'Good Old Days' and 1974's



'Funky Party'. He co-wrote hits for Betty Wright ('Girls Can't Do What The Guys Do'), the million-selling 'Clean Up Woman,' 'Baby Sitter,' and 'Let Me Be Your Lovemaker.' In his other persona, he performed wild X-rated material under the pseudonym Blowfly. This 1969 Alston/Atlantic album makes its CD debut here. Like other classic R&B-soul albums of the time, this Clarence Reid work features the legendary Memphis Horns and some classic tunes like Tony Joe White's 'Polk Salad Annie,' Smokey Robinson's 'Shop Around,' the Beatles' 'Get Back,' and Curtis Mayfield's 'I've Been Trying' as well as Reid's own hit 'Nobody But You Babe'. A 24 page booklet with new liner notes and rare photos is included."

**VAN PEEBLES, MELVIN: *What The ... You Mean I Can't Sing?!* CD (WATER 122). \$15.00**  
"Film producer/director Melvin Van Peebles invented the blaxploitation film genre with his groundbreaking 1970 *Sweet Sweetback BadAss Song*. He's also known for writing several novels & screenplays throughout the 70's (including *Greased Lightning*) and acting in films such as *Lost Action Hero*, *Terminal Velocity* and *Boomerang*. As a major influence on Spike Lee and Quentin Tarantino, Van Peebles remains a legend of African American cinema. On this rare 1974 album for Atlantic Records Van Peebles sings passionate reflections on the state of 70's black culture over some very funky grooves with strings and orchestration (think of the soundtrack to any Pam Grier flick). Harold Wheeler arranged the music with the same touch of class he brought to his work with Nina Simone, the soundtrack to *The Wiz*, and Bernard 'Pretty' Purdie. Fans of underground 70's soul and blaxploitation soundtracks will find much to love here. A 16 page booklet with new liner notes, rare photos and lyrics is included."

**FISCHER, WILLIAM S.: *Circles* CD (WATER 123). \$15.00**

"A ground-breaking blend of concentrated funk, electronica, soul, and futureheaded jazz rock. William S. Fischer, musical director for 1960's soul funk experiments of Eddie Harris, Eugene McDaniels and Les McCann, released this amazing debut solo album for the Embryo label in 1970. Some of these songs would appear in the 1971 streets of New York drug movie *Born To Win* starring Robert De Niro & Karen Black. Featuring Ron Carter and Billy Cobham. First time on CD with liner notes and rare photos."

**MATTHEWS, IAN: *Valley Hi/Some Days You Eat The Bear And Some Days... CD (WATER 124). \$15.00***

"...The Bear Eats You. "Ex-Fairport Convention lead singer Ian Matthews recorded a pair of inspired albums for Elektra in the early '70s. *Valley Hi* was produced by Michael Nesmith and contains many original Matthews classics plus songwriting contributions from Richard Thompson, Jackson Browne and Randy Newman. *Some Days You Eat The Bear* continued the mellow L.A. country-rock sounds with songs by Tom Waits, Gene Clark and Crazy Horse with guest guitarist David Lindley among others. A unique blend of British folk and American country rock. Featuring a new detailed interview with Ian Matthews, complete lyrics, rare photos and more."

**RAPP, TOM: *Familiar Songs* CD (WATER 125). \$15.00**

"After four blissfully stoned albums (all recorded for Reprise), 1972 seemed to be the perfect time for a Pearls Before Swine 'best of' LP. Rather than use previous recordings, Tom Rapp and pals entered the studio to re-record some PBS classics and the results become known as *Familiar Songs* (released here on CD for the first time). Featuring new liner notes from Tom Rapp on the origins of these 1972 recording sessions that are 'like that disturbing yearbook picture of you that you now see through a haze of nostalgia and good will'."

**ETHRIDGE/JOHN BARBATA/JOEL SCOTT HILL, CHRIS: *L.A. Getaway* CD (WATER 126). \$15.00**

"Probably the greatest and most obscure supergroup album, combining the talents of a core group of Joel Scott Hill (guitar/vocals), the Flying Burrito Brothers' Chris Ethridge (bass/piano/vocals), and The Turtles' Johnny Barbata (drums). Hill's blue-eyed soul vocals on such rockers as 'It's Your Love' and Dr. John's brilliant, New Orleans-soaked 'Crane Crow' clearly attest to his sheer genius. Perhaps the album's crowning achievement is a version of Booker T. Jones' slow and smoky gospel/blues workout, 'Ole Man Trouble,' which is aided by the songwriters' Hammond organ performance and a sterling background vocal arrangement. Numerous guest appearances, including Dr. John and Leon Russell. Produced by Paul Rothchild."

**KEITH, BARBARA: *Barbara Keith* CD (WATER 127). \$15.00**

"Originally released on Warner/Reprise in 1972, Barbara Keith's debut showcases a voice and writing style steeped in folk, blues, and country. Her songs have an earthy, timeless quality that have been covered by Delaney & Bonnie, The Dillards, and Tanya Tucker among others. Guest musicians are an L.A. 1970s 'A-List' including Little Feat's Lowell George, Sneaky Pete Kleinow, Peter Asher, Russ Kunkel, Jim Keltner, Ron Tutt, Emory Gordy, Leland Sklar, Spooner Oldham, and Danny Kortchmar. Deluxe booklet with rare photos."

**KIRK, ROLAND: *Here Comes the Whistleman* CD (WATER 128). \$15.00**

"This album showcases Rahsaan Roland Kirk in 1967 with a fine band, live in front of a roomful of invited guests at Atlantic Studios in New York. His band for the occasion is stellar: alternately Jacki Byard and Lonnie Smith on piano, Major Holley on bass, and Charles Crosby on drums. This is the hard, jump blues and deep R&B Roland Kirk band. Original artwork and liner notes."

**MINGUS, CHARLES: *Tonight At Noon* CD (WATER 129). \$15.00**

"Despite the scattered recording history of the five tracks that comprise this album (two separate sessions — one from 1957, the other four years later — were used), the result is pretty cohesive. It took another three years before the actual album was released in 1964. Mingus and his steady backing crew (the same musicians that supported him on the eminent *The Clown* and *Oh Yeah* respectively) chart some rarely explored stylistic territory. The later date features the more refined, and characteristic, songs of the bunch; the 1957 session races around Eurocentric rhythms for a feeling of rushed exuberance. It's hardcore jazz at its most celebratory, with master Mingus up front leading the charge."

**HOLY MODAL ROUNDERS: *Bird Song: Live 1971* CD (WATER 130). \$15.00**

"Calling the Holy Modal Rounders 'legendary' is an understatement. Peter Stampel, Steve Weber and company were the original 'acid folk rock' band. This 1971 previously unreleased live radio broadcast, captures these wild and wacky visionaries at their peak. Includes their two biggest 'hits' — 'If You Want to be a Bird' (featured in the *Easy Rider* movie & soundtrack) and 'Boobs A Lot' (not politically correct, but still very funny). There's also a song by former Rounder and legendary playwright Sam Shepard and a Johnny Otis tune thrown for good measure as well. This expanded seven piece version of The Rounders cover rock, latin, swing and everything in between during this nearly hour long show — all through a good time, beatnik haze."

**KORNER & SNAPE, ALEX: *Accidentally Borne in New Orleans* CD (WATER 131). \$15.00**

"Alexis Korner and King Crimson (minus Robert Fripp) came together as Alexis Korner & Snape and recorded this 1973 Warner Bros. release. The album was recorded in San Francisco and London also included some interesting guests including Steve Marriott (Small Faces, Humble Pie), Patto members Ollie Halsall and Mike Patto, Tim Hinkley (Alvin Lee, Thin

Lizzy, Roger Chapman). Peter Thorup of CCS was also a key member of Snape. Now for first time on CD, the album has been remastered from the original tapes and includes new detailed liner notes by band member Ian Wallace."

**JOHNSON, LOU: *Sweet Southern Soul* CD (WATER 132). \$15.00**

"The high esteem in which Lou Johnson is held by soul collectors is sadly disproportionate to the size of his catalog. He recorded only 10 singles and two albums in his ten year career. *Sweet Southern Soul* was his first and is, by common cognoscenti consensus, also his best album. Despite the fact that he started his career by working with Burt Bacharach and Hal David and recorded the original versions of several of their classic songs, next to nothing is known about Lou Johnson. He doesn't appear to have been interviewed in his prime, and he nowadays lives reclusively. Fortunately Johnson's recorded legacy speaks volumes for his talent. This album plays a major part in doing just that."

**PEARSON, DUKE: *The Phantom* CD (WATER 133). \$15.00**

Reissue, originally released by Blue Note in 1969. "*The Phantom* finds Pearson writing an ambitious set of post-bop that expands the boundaries of the music with Latin percussion and complex harmonies derived from the avant garde. His supporting band is fairly large, featuring Jerry Dodgion (flute), Bobby Hutcherson (vibes), Sam Brown (guitar), Al Gafa (guitar), Bob Cranshaw (bass), Mickey Roker (drums), Patato Valdez (conga) and Victor Pantajo (conga), but they're agile, bringing a spark and energy to the complex arrangements."

**WILSON, REUBEN: *A Groovy Situation* CD (WATER 134). \$15.00**

"Originally released in 1971 (Blue Note), *A Groovy Situation* finds organist Reuben Wilson turning in a funky collection of R&B and pop covers. Supported by guitarist Eddie Diehl, alto saxophonist Earl Turbinton, and drummer Harold White, Wilson runs through soul hits like 'If You Let Me Make Love to You (Then Why Can't I Touch You),' 'A Groovy Situation' and 'Signed, Sealed, Delivered I'm Yours,' plus the Turtles hit 'Happy Together.' These smooth, funky grooves are quite hot indeed."

**YOUNG-HOLT UNLIMITED: *Born Again/Mellow Dreamin'* 2CD (WATER 135). \$18.00**

"For the first time on CD are two classic soul-jazz albums from Young-Holt Unlimited originally released in '70 and '71 on Cotillion/Atlantic. These records have been sampled by many hip-hop artists and turntablists from DJ Shadow to Primal Scream and beyond. 'Queen of the Nile' has the bass line used by Eric B & Rakim's 'Don't Sweat The Technique.' Other highlights include 'Hot Pants,' which brings up the funk and 'Wah Wah Man' opens up with Redd Holt banging on his drums for a nice open break before the band goes into another funky jazz number."

**PEARLS BEFORE SWINE: *The Wizard of Is* 2CD (WATER 136). \$18.00**

"This is a 2-CD set of all previously unreleased vintage Pearls Before Swine recordings. Disc One features '60s and '70s home demos, out-takes, various studio recordings, works in progress — many songs that never appeared on any Pearls Before Swine albums, various cover songs, experiments, and just an amazing view of Tom Rapp's personal tape archives. Disc Two features a complete early '70s live concert performance, as well as other vintage '70s live recordings and radio sessions."

**WATERS, PATTY: *You Thrill Me* CD (WATER 137). \$15.00**

Subtitled: *A Musical Odyssey 1960-1979*. "In the mid 1960's vocalist/pianist Patty Waters released a pair of groundbreaking recordings *Patty Waters Sings* and *College Tour* for the legendary avant garde/jazz label ESP-DISK'. Sadly, since that time, very few recordings have been released by Patty, although she still performs. *You Thrill Me* is a collection of all previously unreleased recordings spanning a nearly 20 year time period, capturing this unique jazz vocalist at the peak of her powers. There's several Patty original compositions as well as her own spin on various jazz standards. Among the highlights is a 1964 three song session produced by Tom Wilson (known for his work with Bob Dylan, Velvet Underground). Booklet includes many rare vintage photos, detailed liner notes by Byron Coley and Patty Waters, and an introduction by Masaki Batoh of Japanese band Ghost."

**MCCANN, LES: *Invitation To Openness* CD (WATER 138). \$15.00**

"Featuring the 26-minute 'The Lovers', this album is THE essence and translation of the predominant free love theme of the '60s and '70s. Every nuance of McCann's stream of consciousness comes through loud and clear, as do the excellent solos by Yusef Lateef on a wide array of reeds, flutes, and percussion. David Spinozza's electric guitar chops and Alphonse Mouzon's drum and percussion feelings on McCann's completely improvised composition are an auditory delight for fusion fans. Two other compositions, 'Beaux J. Poo Boo' and 'Poo Pye McGoochie (And His Friends)' round out the set with by adding different sonorous characters and musical back stories."

**PEARLS BEFORE SWINE: *When Jewels Were Stars* 4CD (WATER 200). \$50.00**

"After 'acid-folk' LPs for ESP-Disk' during the Summer of Love, in 1969 Pearls Before Swine signed to Warner/Reprise. *These Things Too*, *The Use Of Ashes*, *City Of Gold*, and *Beautiful Lies You Could Live In* are hippy singer/songwriter masterpieces with a cult of admirers as diverse as Elton John, Patti Smith, Damon & Naomi, and Sonic Youth. This box contains all those 4 Warner/Reprise albums (remastered from the original tapes and released on CD for the very first time), plus a detailed 60-page book with photos, memorabilia and liner notes by Lenny Kaye, Byron Coley, Savage Pencil, Bevis Frond, Mitch Myers, Joe Phillips, Damon Krukowski & Masaki Batoh, plus interviews with Tom Rapp and Elisabeth. Limited to 2,000 copies."

**AYLER, ALBERT: *Nuits de la Fondation Maeght: Volume 1* LP (WATER 501). \$15.00**

"Fantastic vinyl reissues of two classic late Albert Ayler's albums (both originally released on the French Shandar label). Albert Ayler with Mary Maria, Call Cobbs, Steve Tintweiss and Allen Blairman recorded live in France at the Fondation Maeght in St. Paul de Vence (July 25th and 27th, 1970). Stellar live performances capturing his two last gigs ever. Both albums contain 4 tracks and come with the original artwork." Both come with gatefold sleeves and are pressed on 180 gram vinyl.

**AYLER, ALBERT: *Nuits de la Fondation Maeght: Volume 2* LP (WATER 502). \$15.00**  
2nd volume.

## WATER (NETHERLANDS):

**VA: *Mind Expanders Vol. 2* PIC. DISC (WATER 06). \$25.00**

"Beautiful picture disc. More psychedelic sitar trash go-go round ups beyond belief! The weirdest of the rarest. Featuring The Stradivarius, The Flying Guitars, Mr Acker Bilk, Emery Deutsch And The Astro Sounds, The Scottmen, Dynatones, Bauer Production, Shell Steel Orchestra, International Bongo Band, Didier Vincent, Renegades, Robert Gretch, Jaime Perez, Timezone, Soulful Strings, Thomas Natschinski Und Sein Gruppe + A Persian 'Go-Go' Tune."

## WATER ROW PRESS:

**MOORE, THURSTON: *Alabama Wildman Book* (WR TM BK). \$17.00**

A hardcover book, collecting various short prose and poems from the former editor of *Killer!* (and Sonic Youth guitarist). Some of the longer texts include "On The Loose" (recol-

lections of moving to NY in 1977-79), "In the Mind of the Bourgeois Reader" (deep artificial penetration) & "SonicSmith" (a long, affectionate interview with Patti Smith recorded in Lowell, MA, 1995). A handful of way-early archival photographs are interspersed to totally get you in the mood. Looks & feels just right, an artifact in the making from Sudbury, MA's Water Row Press. Edited by Byron Coley. Afterword by Richard Meltzer. Preface by Lisa Crystal Carver. 112 pages, cloth bound. Cover price is \$18.95.

**MOORE, THURSTON: Alabama Wildman (Slipcased) Book (WR TMLTD). \$70.00**

Limited edition version; 200 copies made, the same hardcover version of the book as the trade edition, in black embossed slip case, signed by the author. Each copy includes a bonus #d sheet of poetry, "Punk poems for poets w/ penny". These are a series of 200 poems written exclusively for this limited printing, meaning each poem is only available in one copy of the edition. My copy has a poem dedicated to Jack Brewer, and that's good for me. Your copy might have the Opal L. Nations poem, you'll just have to gamble. And yes, each copy comes with an adhered Lincoln penny artifact (and additional signature).

**WAVETRAP (GERMANY):**

**PXP: while(p){print".", "x\$++"} CD (WAV 004). \$15.00**

"The department for penetration and perversion (pxp), an fm subunit located at [http://wrzk.web.fm/], manages to transmit across viscous to impermeable dimensions a piece of raw waveform, strong DC offsets and polyrhythmic acrobatics aligned between, along and on the peripheries of diverse areas such as +++spam filtering. File under: extreme computer music."

**VAINIO, MIKA: Ydin CD (WAV 01). \$15.00**

"The new label Wavetrapp opens its catalog.. Ydin (Finnish for 'core') is a set of eleven tracks flowing into each other and extended over 74 minutes of dark haunting beauty. The package is a heavy-paper digifile and the package is laminated. Edition of 1000 copies." "Mika Vainio is one half of Pan(a)Sonic, records perceptual-techno as Philus, Ø, and Tekonivel, and works under his own name as a sound sculptor/installation artist/rockabilly DJ. This is a 74-minute collection of abrasive bursts and gliding drones, it should open everyone's ears (and eyes, Leif Elggren cover art) to a world of non-digital possibilities (Vainio comes off as the revered luddite in the tech-gallery) in a suddenly flooded pool of cracked-(l)app(top) applicators. Something, clearly not nothing. Something else." — Hrvatski.

**WAVING BYE RECORDS:**

**WALLACE, JOHN BRUCE: Loud Noises In A Corner: Engagements On Urbain Terrain CD (WAV 3001). \$11.00**

"John Bruce Wallace is a composer/performer currently exploring the avant-GEIST through improvisational guitar. He has a heavy interest in the textural aspects of tones and the time/space dimensioning of emotion through the interrelationship of noncongruous sonic phases and time configurations. His improvised compositions often incorporate sonorous multi-tonal qualities, dense interwoven passages juxtapositioned with harmonic and microtonal sound statements, or silence topographically related by irregular syntaxed rhythms and primitive beats. He is credited with having invented a method of playing guitar while constantly changing (phasing) pitch values." "For a guy whose list of desert islands discs contains works by Scelsi, Globokar, Kagel, Xenakis & others of the same ilk, it's interesting to hear such a loud, aggressively rock-like, feedback laden approach to solo-bedroom electric guitar."

**WAY OUT SOUND:**

**TRUMAN'S WATER: Godspeed The Vortex LP (WAY 8). \$5.00**

Remember Truman's Water? They put a trilogy of homemade LPs in the mid-90s (the other two were for Drunken Fish and Homestead) that were supposed to "sell out in a day" — to confirm their indie-credibility & master of the limited-supply art form, among other things.. Those LPs did "sell out" in a day, but unfortunately, some of the buyers were complete fucking idiots (like Forced Exposure Inc.), who used very poor judgement in their purchasing expertise & vision. What this means in a sense, is that this LP is even rarer than you thought it was, because many of the copies "sold" are actually still sitting in a box, waiting for a fresh new warm home. It could be yours. Do you know that feeling? Accommodation is within the realms of possibility.

**WEASEL DISC:**

**FIFTY FOOT HOSE: Cauldron CD (WD 19451). \$11.00**

Repressed. Fantastic reissue from 1994 of this SF band's one major label album, released in '67 on Limelight. Re-acquired by the band, they've self-released it from master tapes, with interesting liner notes & photos, and 3 extra tracks; a real nice job compared to so much overpriced/unauthorized reissue rubbish passing hands these days. "Pere Ubu, Chrome and Throbbing Gristle have cited them as influences... their first and only record is a strange brew of pre-moog electronics, vocals, percussion and feedback guitar... At the time their only musical contemporaries were the West Coast Pop Art Experimental Band and The Mothers of Invention. Their music was an amalgam of electronic experimentation, 12-bar blues and eastern influences... 50 Foot Hose was the by-product of a magical collaboration between 2 innovative men: Cork Marcheschi (fascinated by the dadaist/futurist movement as well as the musics of Edgar Varese, Luigi Rossolo and John Cage) & Dave Blossom (a great guitar player who had been experimenting with extended solos, feedback and the emerging psychedelic scene)."

**FIFTY FOOT HOSE: Sing Like Scaffold CD (WD 19456). \$11.00**

A new studio Fifty-Foot Hose album recorded over the last 3 years. Their debut album, *Cauldron*, came out in 1967 and was one of the most unique psychedelic electronic artifacts of the period. They've reformed to play a handful of shows (documented on the Captain Trip CD *Live & Unreleased*) and now there is new album. Original founder, Cork Marcheschi is still at the forefront, generating sound via: Echolette, twin audio generators, squeaky stick, white noise generator, Theremin, Spark gap and saw blade.

**WEED (ITALY):**

**FWOLEY, KIM: Adventures in Dreamland CD (WEED 7915CD). \$14.00**

"Imagine if Lou Reed and Frank Zappa made a new album in 2004. The result would be *Adventures in Dreamland*. However, the artist isn't Lou Reed or Frank Zappa; it's Kim Fowley and *Adventures in Dreamland* is his masterpiece. Kim Fowley has performed with or written songs for John Lennon, Kurt Cobain, Jim Morrison, Gram Parsons, Gene Vincent, and Frank Zappa. The first US solo album in ten years from the man who's worked with as diverse artists as Pink Floyd, Sonic Youth, Soft Machine, Cat Stevens, Jimmy Page, The Runaways, Primal Scream, Kiss, The Modern Lovers, Alice Cooper, and The Byrds. Guru, svengali, shaman, scenester, artist, visionary, and original 'Mayor of Sunset Strip,' Kim Fowley creates

his masterpiece with *Adventures in Dreamland*."

**RITCHIE, BRIAN: Shakuhachi Club NYC CD (WEED 7916CD). \$14.00**

"Violent Femmes bass player Brian Ritchie takes up the traditional Japanese wooden flute and makes some very untraditional shakuhachi music with some of the best boho musicians on the New York scene. Featuring Billy Ficca of Television on drums, Tony Trischka (Bela Fleck's teacher) on banjo, along with tuba player Dan Nosheny and John Kruth on mandolin, *Shakuhachi Club NYC* was recorded live in one room in the style of classic jazz recordings and features compositions by John Coltrane and Albert Ayler."

**WERGO (GERMANY):**

**SATIE: Inside The Dream CD (ALC 5107CD). \$19.00**

"*Inside the Dream* evolved out of a live, multimedia performance, complete with multi channel sound and augmented with club-style electronics. The brain-child of Jurgen Grozinger, this project glorifies the surrealist movement in general and the work of Robert Desnos in particular. The disc includes a selection of Grözingers' arrangements of Satie's works (including his beloved 'Gnosienens'), flanked by Grozinger's own works, which were written as an homage to Satie. All are performed with the perfect balance of melancholy and desire by the European Music Project, under the direction of the composer/arranger."

**VA: Global Accordion: Early Recordings 1927-1948 CD (SM 1623). \$17.00**

"Companion piece to the book *Das Akkordeon* (Christoph Wagner, ISBN 3-7957-2361-2), an eye-opening selection of recordings made between 1927 and 1948 (transcribed off of (mono) 78rpm discs) spotlighting the trans-portability and natural blending characteristics of 'that damn squeeze box' as applied in folk music contexts the world over (France, Germany, Austria, Sweden, Switzerland, Finland, Poland, South & West Africa, Turkey, Ireland, Russia, Dominica, Madagascar, Italy, Brazil, Canada, USA, and Puerto Rico). Mostly unknown practitioners (aside from the monstrous Huddie Ledbetter, well worthy of deeper investigation), many surprising discoveries (esp: Martin Cayla & Adrian Bras, Luiz Gonzaga, Jonas Mate & Kleinbohl Motaung), many polkas & waltzes, much virtuosity and tomfoolery aside. Overall consistent fidelity (ripe with crisps, phone-band narrow throughout) makes such cultural tourism an easy & painless jaunt. Liners in matching German and English trace the instrument from it's upper-middle class beginnings through it's acceptance as a 'voice of the people'. Thorough, albeit whiny." — Hrvatski.

**MINGYUE, LIANG: Yangguan San Die CD (SM 1706). \$18.00**

"The chordingophone instrument qin occupies a principal position in classical Chinese music. Not only does it express the essential views and the cultivation of Chinese music, but it is also firmly rooted in the traditional philosophical worldview of ancient China. The booklet is extensive and richly illustrated."

**VA: New Computer Music CD (WER 2010). \$18.00**

Wergo is the legendary, long-standing German avant-classical label; here is an introductory sampling of some of their more obvious CD titles (not a complete listing). High quality, well annotated releases of some of the most important works in contemporary composition. Starting with their computer music series. This first one is an introductory compilation of material featuring Paul Lansky, Curtis Roads, James Dashow, Michael Waisisz, Clarence Barlow & Stephan Kaske.

**SUBOTNICK, MORTON: Touch/Jacob's Room CD (WER 2014). \$18.00**

Subotnick is one of the earliest pioneers of electronic music composition; "Touch" is a classic all-analog synthesizer piece from 1969. "Jacob's Room" is a more recent piece for soprano (Joan La Barbara) and cello.

**VA: Computer Music Currents 12 CD (WER 2032). \$18.00**

Features Thierry Lincino's "Aloni" (for instrumental ens., boys choir, vocal soloists, and live electronic environment), where "specially designed algorithms process the acoustic music of instrumentalists and singers in real time and create a new musical dimension of space, timbre and artistic intensity." A bit vocal heavy for me; much better is: Tamas Ungvary's "Gipsy Children's Giant Dance with Ili Fourier," a totally restructured shimmering wave of electronic spectral warmth.

**SUBOTNICK, MORTON: Silver Apples Of the Moon CD (WER 2035). \$18.00**

Infamous electronic classics from '67/68, performed on Buchla's Electric Music Boxes. "...we are transported to a sound garden under the regime of voltage control, amidst the chirping and warbling of sequencers, gates, and sample-and-hold circuits... it is not just the colors that are distinctive, it is the gestures: jittering lines, sweeping glissandi, sudden interruptions, and sound objects scattering like colliding particles."

**MAIGUASHCA, MESIAS: Reading Castañeda CD (WER 2053). \$18.00**

Latest releases in a new Wergo-sponsored electronic/computer music series: Edition ZKM. Maiguashca's CD is a beautiful document of subtly altered sound transformations, based around recordings of metal objects performed in a sound installation environment. [And by the way, there are no spoken texts in this work, if you are a bit scared off by the title]. An excellent work within the realm of contemporary electro-acoustic production. "A journey through a sound landscape: a dream world of bizarre sounds. The ear can take a walk through it just as the feet find their way through a rugged mountain region. Everything is highly distinct and yet stamped with the same character. The musical component of the 'terribly beautiful' sounds that the composer especially likes is noise in its most multifaceted sense. They are changeable sounds with a depth of perspective in which the microscopically fine inner life of the sounding object becomes loud and clearly audible. In principle, Mesias Maiguashca does not differentiate musically between traditional instruments, metal objects that can be played on and electronic devices. The sounds of bowed or struck metal objects (metal plates, coils, pipes, etc.) are the focus of his interest: variations of these sounds are produced, on the one hand by cello, flute and the whispering voice and on the other hand, by a software that synthesizes timbre according to models of metal sounds."

**OLBRISCH, MARTIN: FM 099.5 CD (WER 2054). \$18.00**

Selections from a Radiophonic Installation piece, originally broadcast for 48 hours in Donaueschingen in 1993, a streaming sampling of electronically processed sound & richly developed. "From the very beginning, it was a network of references between music, commentary and Hörspiel, of sound, noise and voices. Because its material is gleaned from diverse acoustic situations, paradoxes arise. A string harmonic can be louder than an orchestral tutti, the sharp breathy sound of a flute can blow away an entire woodwind ensemble. Music can suddenly change into a concrete description of a situation or vice versa. All of these moments join to create a virtual sound space which only apparently reproduces the picture of a real event in its totality."

**VA: Surround Music DVD-AUDIO (WER 2058). \$20.00**

"This DVD-Audio disc (only playable in DVD-A compatible DVD players) offers innovative works from three different musical styles that do not use surround sound for effects but as musical means. Fifty minutes of surround music were played by some of the best electronic musicians and recorded live at ZKM and are recorded here under the name Fiber Jelly. Alvin Lucier's classic 'I Am Sitting in a Room' is presented in a live production with eight rooms

resonating at the same time. And Medusa by Ludger Brummer for two percussionists and four-channel sound synthesis was recorded and mixed at ZKM's Blue Cube, the surround-music studio par excellence." Composers: Alvin Lucier, Ludger Brummer, Justin Bennett, Kaffe Matthews, Anne Wellmer, Fiber Jelly.

**BRUMMER, LUDGER: Thrill DVD-AUDIO/ROM/VIDEO (WER 2059). \$19.00**

DVD audio/video. "On this DVD, composer Ludger Brummer's works are presented for the first time in their original, multi-channel format. Each and every detail of these works was created on a computer. The acoustic idea uses techniques that give the sound a realistic and natural impression in space. *Thrill* is a strange kind of Musique Concrète: All of its sounds are created with physical models. All the sounds should be considered to be true 'natural' and since they sound out or the speaker they are as well real — but artificial in the same moment. It is audible that the sounds have references to real existing sound phenomena. As a bonus, two videos (4-channel audio) are included, in which Brummer collaborates with video artist Silke Braemer."

**STOCKHAUSEN, KARLHEINZ: Kontakte CD (WER 6009). \$18.00**

*Kontakte* is a Stockhausen classic from 1959, for electronics, percussion and piano (played here by David Tudor). One of his "moment form" compositions, which "...lead up to no climax, nor do they have prepared, and thus expected, climaxes, nor the usual introductory, intensifying, transitional, and cadential stages which are related to the curve of development in a whole work; they are rather immediately intense and — permanently present — endeavor to maintain the level of continued 'peaks' up to the end; forms in which at any moment one may expect a maximum or a minimum, and in which one is unable to predict with certainty the direction of the development from any given point... leading to timelessness."

**STOCKHAUSEN, KARLHEINZ: Klavierstücke I-XI 2CD (WER 60135). \$36.00**

Pioneering piano studies, composed throughout the 1950s, recorded in 1985-86 by Herbert Henck. "Stockhausen experimented with different modes of attack and pedaling which modify the vibration of the strings and with silent depression of the keys which frees particular strings to resonate. In this way he achieved a 'filtering' of the sound spectrum that comes after the attack... the result was a rich palette of overtones and echo sounds which emphasized as never before the piano's characteristic resonance and its unique ability to suggest sound effects in perspective." ? Herbert Henck.

**CAGE, JOHN: Etudes Australes 3CD (WER 6152). \$55.00**

A 1974 composition for solo piano, performed by Grete Sultan in 1978-82, totalling 169 minutes. The score is designed on the basis of a book of maps of stars as seen from Australia (in conjunction with the LChing). "The crowning touch of this work — the characteristic sound that makes it different from other Cage pieces — is the resonating drones. Not only are the tones depressed at the beginning of each etude, but the other notes that are held as long as possible, all create overtones that resonate and combine long after the keys are depressed. And when new notes are played, fresh overtones are generated in serendipitous ways." —Richard Kostelanetz

**CAGE, JOHN: Works For Piano, Toy Piano & Prepared Piano Vol III CD (WER 6158). \$18.00**

**XENAKIS, IANNIS: Palimpsest/Epeidikhthas/Akanthos CD (WER 6178). \$18.00**

Four pieces for various sized ensembles, from the late 70s by the Greek mathematician/composer.

**WOOD, JAMES: Stoicheia CD (WER 6194). \$18.00**

Long piece for percussion ensemble, from 1990 (Wood's most recent CD was on the Mode label). Many unusual resonant materials are used within the ensemble: slabs of brittle, metamorphosed rocks, cloud chamber bowls, Javanese log-drums, whistles from Java & Brazil, etc.

**CAGE, JOHN: Works for Percussion CD (WER 6203). \$18.00**

Cage's infamous percussion works from '39 to '42, such as "First Construction (in metal)", "Imaginary Landscape No. 2", etc. Live studio performances by Quatuor Helios in 1989. Early avant garde percussion music is a joy to bask within.

**CAGE, JOHN: 25 Year Retrospective Concert 3CD (WER 6247). \$36.00**

The legendary performance at Town Hall, NY May 15, 1968; previously available as a ltd. private pressing 3LP box set. "The pieces performed were written over a period of 25 years, between 1934 and 1958. Presented together, they reflect not only Cage's search for new compositional processes and means of expression, they also already contain the seed for all the technical procedures and the ideological basis of his later compositions: the interest in Eastern philosophies, the involvement with 'silence', and the introduction of chance as compositional procedure." Includes classic early prepared-piano works, "Imaginary Landscape No. 1" (a recording of constant and variable frequency records, cymbal and piano), percussion ensemble, tape music, "Concert for Piano & Orchestra," etc. Comes with a 92 page booklet, with in-depth notes, historic photos, score reproductions, etc. One of the nicest Cage items you could imagine.

**STOCKHAUSEN, KARLHEINZ: Mantra CD (WER 6267). \$18.00**

A 1970 piece for 2 pianos, performed here by Andreas Grau and Gotz Schumacher in 1993. "The unified construction of 'Mantra' is a musical miniature of the unified macro-structure of the cosmos, just as it is a magnification into the acoustic time-field of the unified micro-structure of the harmonic vibrations in notes themselves." — Stockhausen.

**KATZER, GEORGE: CD (WER 6274). \$18.00**

Another former East European composer with ReR connections. Includes works for chamber orchestra, piano & small ensemble, an electroacoustic piece made of bass clarinet sounds produced by Wolfgang Fuchs, a string quartet performed by Arditti, and a confusing choral work.

**SCHWITTERS, KURT: Ursonate CD (WER 6304). \$18.00**

A previously unknown shellac recording of the dadaist recording his immortal sound poem, Ursonate, from the 1930s, was apparently recently discovered. And to much amazement has been released here for the first time. Historically, sonically mindblowing.

**CAGE, JOHN: James Joyce, Marcel Duchamp, Erik Satie: An Alphabet 2CD (WER 6310). \$25.00**

"James Joyce, Marcel Duchamp, Erik Satie: An Alphabet is a poetic, philosophical spoken piece by John Cage, based on his memories of decades of studying the works of Joyce, Duchamp and Satie. Live performances in German and English took place in 1987 at the 'NachtCageTag' of WDR Cologne to mark the 75th birthday of the composer and in 1990 at the WDR Sound Art Festival '2nd Acustica International' in New York. Both versions feature an outstanding cast, including some of the giants of 20th Century composition."

**CORNER, ALISON KNOWLES, GEORGE BRECHT, PHILIP: Fluxus CD (WER 6312). \$18.00**

"Whenever 'Fluxus' comes up, the three New York-born artists whose radio plays are collected on this CD are mentioned. They have appeared together in performances and they are also connected by their relationship to John Cage's aesthetic, working with chance opera-

tions. The intermedia artist Philip Corner pays homage to the French composer Erik Satie — his piano piece consists of two chords. Alison Knowles' litany-like recitation of many poetic names for beans, one of the oldest 4 forms of human food, sounds like a mantra. Brecht's voice play in four languages is created by chance operations from texts by one of the great poetic and philosophical texts of Zen Buddhism, the Hsin Hsin Ming as taken down by its third Chinese patriarch, Seng Ts'an, who died in 606." Part of the Wergo Ars Acustica series.

**STAUB, VOLKER: Suarogate CD (WER 6545). \$15.00**

"Suarogate" is a work of some 70s minutes' duration for vocal quartet, flute, trumpet, trombone, steel strings, percussion instruments (three players) and sirens. "Whether produced by nature or by human beings, logs or metal containers, Staub turned these objects into his 'acoustical material' in the original sense of the word. He was, in a manner of speaking, constantly en route on a voyage of discovery of sounds. At first, he built his own instruments and the result is marked by a close proximity to arte prova, a rejection of overblown techniques, and an almost ecological renunciation of compositional devices. The second stage is the compositional process per se, e.g. the gradual incorporation of traditional instruments in his wholly original 'sound concretisations'. Volker Staub's composition is formed of 23 (partially interpenetrating) pieces which form new entities at a higher level of organisation."

**CAGE/TOSHIO HOSOKAWA, JOHN: Two (4)/In die Tiefe der Zeit CD (WER 6617). \$18.00**

One work from each composer, performed by Julius Berger (cello) and Stefan Hussong (accordion). "The Japanese composer Toshio Hosokawa describes his music as calligraphy with notes in space and time, notes that come from the world of silence and also return to it. 'In Die Tiefe der Zeit' (Into the Depths of Time) is a mythic soundscape."

**PARTCH, HARRY: The Wayward CD (WER 6638). \$18.00**

Recorded by Newband/Dean Drummond, Dec. 1999. "The Wayward" is a collection of musical compositions based on the spoken written words of hobos and other characters — the result of my wanderings in the Western part of the United States 1935-1941. —Harry Partch. Performed by Newband on original Harry Partch instruments: Dean Drummond (conductor, surrogate kithara, kithara II), Stephen Kalm (baritone), Robert Osborne (bass-baritone), Nelson Padgett (chromelodeon I), Michael Lipsey (kithara II, cloud chamber bowls), Tom Kolor (surrogate kithara), Nina Kellman (harmonic canons), Dominic Donato (diamond marimba, spoils of war), Frank Cassara (bass marimba, bamboo marimba), Bill Ruyle (bamboo marimba), Gregory Hesselink (cello).

**KAGEL, MAURICIO: Heterophonie for orchestra, Improvisation ajoutée for organ CD (WER 6645). \$18.00**

Gerd Zacher (organ); Radio-Sinfonie-Orchester Frankfurt/Michael Gielen. "Mauricio Kagel is among the most distinctive composers of contemporary music. Imagination, originality and humour are the hallmarks of this multimedia artist. To celebrate Mauricio Kagel's 70th birthday, Wergo publish two early works by Kagel on CD, previously only available on LP: 'Heterophonie' and 'Improvisation ajoutée for organ' where the performers sing, speak, whistle, shout and clap across the sound of the organ."

**LIVINGSTON, GUY: Don't Panic! 60 Seconds For Piano CD (WER 6649). \$18.00**

"What if sixty composers from 18 countries wrote 60 pieces for solo piano, each 60 seconds in length? This is the concept behind this brilliant CD, created by American pianist Guy Livingston. It is a showcase for the endless possibilities of late-twentieth century music. Many of the pieces are amplified or for piano and tape or use techniques from virtuosic-serialism to unsettling performance art. All are premieres written for Mr. Livingston. The framework is quite fascinating: Although one minute seems like an unbelievably short time, it actually offers the composers a good deal of scope. An entire atmosphere can be established (or destroyed) in 60 seconds. The program offers a wide-ranging sampler of new music styles from traditional classical to the cutting-edge of the avant-garde."

**RILEY, TERRY: In C CD (WER 6650). \$18.00**

"The new interpretation of Terry Riley's legendary minimalist piece 'In C' — a coproduction of the European Music Project with the electronics duo Zignori++ — is neither a modern remix nor a reproduction of the first recording of the late 1960s. The European Music Project was formed in 1995. Its members work as soloists, teachers, or in leading positions in renowned symphony orchestras. The electronic arrangement and the production are the work of zignori++, a collaboration by Joachim Glasstetter and Jürgen Grözing, who create electronic realizations that fall between the concert hall, the sound installation and the club scene."

**CAGE, JOHN: Credo in US... More Works For Percussion CD (WER 6651). \$18.00**

"Ten years after their first highly esteemed Cage CD *Works for Percussion* Quatuor Helios present a second with works by the inventor of the prepared piano. In the wake of this process comes the series of the five 'Imaginary Landscapes'. 'Credo in US' is another heroic work, particularly in the ambiguity of its title: is Cage patriotically referring to the United States, or is he simply humanistically proving allegiance to the first person plural? Collages, layerings and overlaps clash with omnipresent wild and scattered piano bits, strewn with explosions and streaked with silences that are in themselves aggressive. In 'Inlets', the performers let Nature do the composing. Quatuor Helios has always been open to collaboration with composers in order to develop new contemporary percussion languages, often associating 'classical' instruments, new technologies and musical theatre." Features: 2000 recordings of: "Credo In US" (1942, for piano, cans, buzzer and records), "Imaginary Landscape No. 1" (1939, for piano, 2 oscillators and a Chinese cymbal), "Inlets" (1977, for three players of water-filled conch shells), "Imaginary Landscape No. 3" (1942, for coil, gongs, oscillators, tin cans, marimbula, buzzer), "But What About the Noise of Crumpling Paper Which He Used to Do in Order to Paint the Series of 'Papiers froissés' or Tearing Up Paper to Make 'Papiers déchirés?' Arp Was Stimulated by Water (Sea, Lake and Flowing Waters Like Rivers), Forests" (1986).

**FRESCOBALDI/CAGE: Anarchic Harmonies CD (WER 6655). \$18.00**

Performed by Stefan Hussong (accordion) and Mike Svoboda (trombone). "Frescobaldi and Cage. More than three hundred years separate them. Three hundred years of music. Neither rises out of the universal murmuring unaided. Frescobaldi's predecessors are found among the Spanish composers of lute and keyboard music, such as Trabaci, Mayone, and Milan, and in the great Monteverdi. Cage picked up on many things that began in the work of Satie, yes, and Cowell. Cage's 'Forty-Four Harmonies' is part of a substantial series of works that Cage wrote between 1974 and 1979 — all works that make use of models taken from the musical traditions of the United States. Cage's intention was to push the notes so far apart that they would be free of any reminiscence of the place and historical situation of their origin. In this way they could escape the laws of tradition and yet retain the spirit of harmony. Frescobaldi's Canzoni are autonomous instrumental works. The genre grew out of vocal models: first the French chanson and then the Italian madrigal. Their richness of contrast, their juxtaposition of polyphonic and homophonic sections, of changes of tempo and beat, their principle of dialogue of upper and lower registers are all features of the canzone. The



present recording lives from the relationship of tension between these two worldviews turned into sound: Frescobaldi's vivacità contrasts with the gravità of the Cagean Harmonies in a surprisingly affecting way, and at the same time demonstrates a connection between them that bridges centuries. — Rolf W. Stoll.

**STOCKHAUSEN, KARLHEINZ: Tierkreis, Zodiac CD (WER 6659). \$18.00**

"As part of the celebration of Karlheinz Stockhausen's 75th birthday, Wergo is proud to release an exceptional new recording of *Tierkreis and Zodiac*, under the direction of Mike Svoboda. 'Zodiac' is one of Stockhausen's most beautiful and accessible compositions. He created several different arrangements, allowing each interpreter to create his or her own version by using special formulas. With regard to the first of his two realizations on this recording, Svoboda says, 'I approached the composition the way jazz musicians approach a standard: take inspiration from the melody and harmonic sequences and then express themselves spontaneously and very individually.' In his second realization, Svoboda gave the musicians just a few structures and asked them to improvise freely on Stockhausen's melodies. These two versions of one of Stockhausen's most important works are a fitting tribute to this controversial master of contemporary composition."

**NONO, LUIGI: Composizione per orchestra No. 1 - Der rote Mantel CD (WER 6667). \$18.00**

"Luigi Nono called his *Composizione per orchestra* a kind of 'dodecaphony with nine notes'. The music plunges the listener into a whirl of intensity so panicked that the entry of the percussion finale is like the cutting of the Gordian knot: release and judgment in one. Nono's ballet *Der rote Mantel* on Garcia Lorca's *Erótico Hallelujah* is a bizarre kind of chamber play that seeks intensifications of Garcia Lorca's intangible, poetic images. In addition, at the same time it pays homage to Garcia Lorca, who was murdered by the Falangists. A parable of irreconcilability."

**NANCARROW, CONLON: Studies for Player Piano Vol. 1-5 (complete) 5CD (WER 6907). \$56.00**

"This set brings together all five volumes of Nancarrow's prize-winning player piano recordings in one deluxe, slipcase package. With their dazzling acrobatic complexities, well beyond the technique of any human, Nancarrow's works are both amazingly beautiful and strangely unsettling. Wergo's recordings were made in 1988 at Conlon Nancarrow's Mexico City studio, using the composer's own custom-altered Ampico reproducing piano. The 140-page booklet includes numerous unpublished photographs, an essay by producer Charles Amirkhanyan and a probing musical analysis by James Tenney." This set replaced the now deleted individuals sets that were previously issued by Wergo (60165, 60166, 6168). Priced as 5 CDs for the cost of 3 (in Wergo terms), so a bit more attractive than the original versions in that sense.

**CAGE, JOHN: Diary: How to Improve the World (You Will Only Make Matters Worse) 8CD (WER 6912). \$95.00**

New edition of this infamous Wergo document, with new, slimmer packaging and new booklet (replaced the long o/p WER 6231). "This landmark Wergo set presents 8 out of 10 volumes from John Cage's unfinished spoken diary. Read in the composer's own inimitable voice, these recordings provide fascinating insights into Cage's musical and life philosophies. These are not simply spoken word recordings — each volume is sonically composed. Changes in typography in the printed text correspond to simultaneous changes in the stereophonic position and simultaneous changes in the volume of Cage's voice. This deluxe 8 CD boxed set includes a 64-page booklet containing several photographs taken in John Cage's loft and during the recording sessions in 1991, as well as a complete chronology of the composer's life."

**VA: Music of Our Time — 40 Years 4CD (WER 6921). \$40.00**

"In fall 2002, Wergo celebrated its fortieth year. During this period Wergo has set standards, especially in the world of modern music. This is reflected not least in the large number of prize-winning CDs. To celebrate this occasion, Wergo presents this specially-priced 4-CD set, containing music from four decades ranging from Stockhausen's *Kontakte* of 1960 to Wolfgang Rihm's compositions from the 1990s. Label founder WERNER Goldschmidt's original idea was to combine key musical works of the twentieth century with still unknown recordings of contemporary works, while supplementing both with performer portraits. The fruits of his inspiration now include a vast array of titles ranging from classics of modernism to the compendium *Digital Music Digital — Music with Computers*. One disc each to the following composers: Karlheinz Stockhausen, John Cage, György Ligeti and Wolfgang Rihm. Discs included have previously been available separately: *Kontakte* (WER 6009), *Roaratorio* (WER 6303), *Trio für Violine, Horn und Klavier* (WER 60100) & *Image — Echo/Bilder — Echo* (WER 6623).

**WERGO/SPECTRUM (GERMANY):**

**VETTER, MICHAEL: Zen — Koto CD (SM 1052). \$18.00**

In the mid-80s Vetter produced a series of solo recordings, of which these 3 are available on CD. Each is in an in-depth probe of sound potentialities and resonance, some incredible stuff. "The recording series, ZEN MUSIC, is in this sense primarily a collection of acoustic experiences in being, which one, listening, may encounter again and again as new. At the same time this series provides examples for what 'Zen in the art of music making' can be. Each record is devoted to a different instrument which is not primarily to be 'mastered', but listened to."

**VETTER, MICHAEL: Zen — Glocken CD (SM 1054). \$18.00**

Music for glockenspiel (tuned metal bars) and a "circle of small Japanese prayer bowls". My favorite of the series, stretched out sounds slowly hover and expand into overtone seepage. "Silence in music means essentially sound is silence. Sounds are born from silence — and they return to it. Bell-like instruments, which are not so much played as set into motion, lead the listener — whose hearing grows ever more sensitive — deeper and deeper into a stillness in which he can distinguish neither time from space nor hearing from feeling."

**JULICH, MICHAEL: Energy: The Four Directions CD (SM 1070). \$18.00**

Subtitled "Dynamic Meditation Music For Gongs and Gongdrums." Julich is a German percussionist (who has studied with Alfred Alings, gong player in Stockhausen's ensemble!), who creates a massive wall of inner resonating sound of cosmic significance.

**VA: Echoes Of Africa Early Recordings CD (SM 1624). \$17.00**

"A stunning voyage back to the early days of the African record industry. Concertina bands and doo-wop singers from South Africa, accordion groups from Kenya, West African brass bands, unaccompanied vocal and drum ensembles from Nigeria and Tanzania, plus bands from East Africa with their Arabic influences. The huge variety of early African pop and traditional styles is revealed. A musical treasure-trove. Authoritative sleeve-notes and some brilliant authentic photographs complete the package."

**VA: Nyabole - Music of the Hamar CD (SM 1707). \$18.00**

Reissue of an 1978 LP of Ethiopian music, recorded 1970-76. Beautifully packaged in slipcase, with 92 page booklet (in German/English). "The men of the Hamar, a south Ethiopian

people, still tell of the great deeds of their ancestors from whom they have inherited their heroic will and strong personality. The music of the Hamar is varied: the word painting of the mouth bow, the sound of the flute, the interplay of voice and lyre stand alongside running songs, leaping dances and war songs. Mythical traditions indicate that they originated as immigrants from northern, eastern and western tribes, but we do not know when they developed their distinctive cultural features. At the time when the recordings for this album were made (1970-76), only two rough dirt tracks crossed the area, one from north to south and one from east to west."

**VA: Waza: Music of the Berta from the Blue Nile CD (SM 1708). \$17.00**

"The music of the waza trumpet groups is considered the most important instrumental music of the Berta, who have been living in the border region, of Sudan and Ethiopia since the 19th century. A full ensemble consists of ten to twelve monotone instruments between 50 and 180 centimeters long and the wood blocks called *balli*. The performances usually take place after sunset and are a major event for the inhabitants of a village. Before the pieces begin, a woman sings a song which is then performed instrumentally." Slip-case packaging, with 76-page booklet.

**MAHADEVA, SAMBHO: O Great God Sambhu 2CD (SM 1709). \$32.00**

Latest volume in this incredible series of archival world music releases. "O, Great God Sambhu" is the latest release in Wergo's Museum Collection Berlin series. The album features the South Indian *vina* (lute), one of the most important instruments in Carnatic music, as played by Rajeswari Padmanabhan and Karaikudi Sambasivayer Subramaniam, with percussion accompaniment by Tanjore Upendram on the *mrđangam*. These studio and concert recordings were made in Berlin in 1975. As is the norm in this series, the booklet (128 pages German/English) is incredibly detailed and informative."

**WERK (UK):**

**VA: Werk One 12" (WERK 001EP). \$10.00**

"With their fingers in many pies, Werk are responsible for some of the most funky up, demented parties in the chic surroundings of London and Madrid and here, carefully select an array of unknown talent with which to launch their first assault on your record buying senses with this seriously inspired six tracker of original sh\* — none of your IDM by numbers electronic dirge or copyist crunchedelic shenanigans — this is where it's at right now. Mixing a blend of influences from London grimey business through to Detroit beat-driven technoid re-constructions, electroid mayhem, nervously modified break mashups and padded bass-stab devastation — marvel at the wondrous cut-ups of 'Actress' (the sound of Robocop's anaerobic workout routine on crack), 'The Byte Stripes' (a media revolution via the medium of 10/8 jungle - killer styles), 'Ben Codec' (algorithms on toast and ash-tray musli bezerkerisms), 'Cut Out' (genetically modified fidget-hop), 'Mr. Lizard' (made from a sample patch based on the contours of Noel Edmonds' mullet!) and 'Format.K' (tonic for the anguish of a thousand ecstasy-ravaged bird-brains) — Werk just have it all. A record with a beginning, middle, an end and even a nervous breakdown."

**WHAT DISC (UK):**

**THOMPSON TRIO, DANNY: Live 1967 CD (WHAT 3CD). \$15.00**

"Danny Thompson truly is a legendary figure within the music industry. Danny has played with, amongst others: John Martyn, Tim Buckley, Richard Thompson, Pentangle and Everything But The Girl. The tapes of this set were recorded in 1967 at a long forgotten venue and were recently discovered in Danny's attic. John McLaughlin is Britain's most renowned jazz guitarist. John has played with Georgie Fame, Jack Bruce, John Surman, Tony Williams, Billy Cobham, Charlie Haden and formed The Mahavishnu Orchestra. Miles Davis chose him to play on the ground breaking albums, *In A Silent Way* and *Bitches Brew*. The trio is completed by Tony Robertson tenor saxophone, flute and bass clarinet. The set features a fine selection of jazz standards. There are fine solos from Roberts and McLaughlin and some muscular playing from Danny. John Coltrane's haunting fragile ballad 'Naima' receives a magic reading with a heartbreaking short solo from John. This very rare recording offers a chance to hear a short lived world class trio with their interpretation of some jazz classics."

**OVARY LODGE: CD (WHAT 4). \$15.00**

"For over twenty years, Keith Tippett has been at the forefront of contemporary European jazz and new music as a solo pianist, composer, bandleader, band member, and musical educator. This recording was originally released in 1973 and followed Tippett's critically acclaimed Centipede project, which featured leading members of the English jazz and rock scenes of the early 70s. *Ovary Lodge* is a totally improvised recording, featuring Keith Tippett on piano and zither, Roy Babbington on bass, and Frank Perry on percussion. Produced by Robert Fripp."

**WHAT NEXT?:**

**EXQUISITE CORPSES FROM PS 22: CD (WN 02). \$13.00**

Thirty NY improvisers apply the Surrealist game scheme to music, creating short bursts of noise. Includes Ikue, Zeena Parkins, Mike Sappol, Lonberg-holm, many more. "A wild hybrid of structure and chaos which sounds astonishingly coherent."

**GURALNICK, TOM: Broken Dances For Muted Pieces CD (WN 17). \$13.00**

"These live improvisations were performed on tenor and soprano saxophones modified with homemade mutes and electronic processing, and augmented with invented and appropriated wind instruments. These various elements are assembled within a sculptured construction which come to be known fondly as the 'Mobile Saxophone & Mute Unit,' the structure of which allows the performer easy access to the many components while encouraging lively physical movement within its boundaries."

**WHATNESS (GERMANY):**

**SUCHY, JOSEPH: Canoeing Instructional CD (WHATNE 002). \$16.00**

Released on Ekkehard Ehlers new label. Packaged in a gorgeous fold-out digipak, this artifact has an intensely detailed flavour. Unique stringed instrument improvisations, slowly mixed in with sampled loops of the same sounds. Suchy supposedly spent a year developing this work, and you can hear the effort. "This release is a result of a new project by the Cologne-based guitarist Joseph Suchy. Joseph was invited to make a musical piece from 'Harfe' a recent art work by Berlin based artist Kirsten Pieroth. 'Harfe' is a 5.40 m. wooden canoe, that has been transformed into a stringed instrument. The recordings were rebuilt by Joseph Suchy and are an intense and colourful work."

**USHMI MEETS REVEREND GALLOWAY ON ERNST BUSCH, MARC: Mein Kopf Velor Ein Dach CD (WHATNE 003). \$16.00**

"When socialists get on their soapboxes... as part of their campaign for the 1928 Reichstag elections, the German Social Democratic Party SPD handed out pieces of soap imprinted

with the words 'Vote SPD'. The accompanying flyer bore the ditty 'Nimm dieses Stückchen Seife, auf daß es Dich erfreu' und schenke deine Stimme der SPD-Partei.' (roughly: Take this piece of soap from me, enjoy it, and vote for the SPD). Not everyone in the socialist workers' movement appreciated such offbeat humour. It spawned the 'Soap Song' which audiences never tired of requesting from the singer, actor and later communist Ernst Busch. It was one of the songs that firmly established Busch's reputation as the 'Tauber of the Barricades' — alluding to 1920s operetta star Richard Tauber. In December 2000 Ekkehard Ehlers and Markus Weisbeck asked Stephen Galloway, one of the most scintillating figures in the German pop scene, to interpret the famous workers' revolutionary songs of Ernst Busch on the occasion of an exhibition curated by Liam Gillick at MAK Vienna. This legendary champagne-fuelled recording was presented as an installation in Vienna (very loud, at night). Some six months later, Marcus Schmickler set about compiling this CD on the basis of those recordings. On Ernst Busch opens up a new dimension in polit-funk with a blend of exhilarating techno and house tracks based on Mr Galloway's absurd cultural achievement. This CD pays homage to Ernst Busch and begs the question of how to interpret a text one does not understand."

**BUTLER, ADAM: Smoozing With The Après Garde CD (WHATNE 006). \$18.00**

"For quite a while the British national but Cologne resident Adam Butler — alias Vert — has been making a name for himself on an international level. Lightness and profundity exist side-by-side in his music and not in opposition. 'I have an obsession with combining opposites', he says, 'control/chaos, rational/distorted, perfect/flawed.' But the title of the last Vert album — Small Pieces Loosely Joined — hinted at an interest in the complexities of social interaction, and this interest led to a desire to revive the almost-disappeared role of the cocktail pianist. Armed with piano and laptop, Butler is never happier than when playing out of joint blues in the corner while party guests schmooze all around. But don't expect gentle Gershwin workouts: this is, after all, the after-hours of a century of experimentations and extremes, and even this traditionally more relaxed genre can't resist a networking opportunity. Instead, Butler provides us with new interpretations of his own material, processed improvisations, and a Mouse on Mars arrangement in the style of Eric Satie."

**VA: On Peter Roehr CD (WHATNE 007). \$19.00**

Remixes by Liam Gillick, Albrecht Kunze, Mellián, Alva Noto, Markus Schneider, Shantel, Nobukazu Takemura. For Roehr's original work, see the Suppose label. "Peter Roehr's crafted work with a categorical reduction of form, was developed in the 60's: a time of revolt, of divergence, and of pop. He critically observed industrial production and its effects, so it isn't surprising that serialization, in its strictest form, became Roehr's artistic process. Even less so is, from the result of his far-from-sober 'examinations', yet a poetic popping emerges. This ambivalence is marvellously encapsulated in his purely tonal cuts — his 'Film Assemblies' —, which were the earliest loops. Consequently this makes them particularly suitable to be deconstructed and remixed again today." — Monique Behr.

**WHITE LEATHER (GERMANY):**

**D'ARCANGELO: Corner EP 12" (WLV 003EP). \$9.00**

"White Leather present the Corner EP by Italian electro stars D'Archangelo. The musical siblings Marco and Fabrizio D'Archangelo are responsible for the definitive 'Sound of Rome', carving a longstanding career releasing music on labels such as ACV, Monomorph, Suction, and Rephlex. Using complex hip-hop rhythms and minimal synths, the Corner EP has an intricate, soulful contemporary sound, which grows in depth on repeated listens."

**CROSS, DAVIS MICHAEL: Cold War CD (WLV 005 CD). \$16.00**

"The White Leather imprint continues to release the finest in electro pop music with their first album release. David Michael Cross originally recorded the tracks for Cold War in 1982! and they still sound really fresh. Forget the retro hype this is the real thing. The list of machines, that were used to create this groundbreaking record includes Korg MS10, Oberheim DMX drum-computer, Roland Jupiter 8 and the Korg KR55; yesterday's absolute avant-garde and today's ultra rare collectors items. His influence can be heard in many aspects of dance/pop music from Detroit techno to British pop. Long time fan and White Leather/Turbo Recordings owner Tiga was eager to give David Michael Cross's music a re-release so that a wider audience can hear what all the fuss was about. Sophisticated early 80ies synth-electro pop."

**WHIZZKIDZZ:**

**LONE PIGEON: Schoozzzmmii CD (WHIZZ 001CD). \$15.00**

"Schoozzzmmii — like its Domino predecessor Cocubine Rice — was recorded at home, giving it an unmistakable 4-track quality, and Gordon Anderson's lyrics are pure pop glory. Based in Fife, a place from which he says he never wants to escape, his distance from the music business capital has allowed him to develop a singular approach. Listening to Lone Pigeon is more about recognizing that the world imposes unnecessary restrictions and accepting the sense of personal freedom offered. Even partial access to the minds of genuine outsider artists whose music cleanses the soul is quite humbling. With Lone Pigeon appearing on The Guardian Top 50 Best British Band and Mojo's British Eccentrics lists, Gordon Anderson — for he is the Lone Pigeon — shies away from such talk. Not in some fake 'I-secretly-crave-limelight' way, either. For him, over-confidence breeds arrogance, which in turn yields nonsensical output. Bup, bup, we'll have none of that here."

**WHOLLY OTHER:**

**ARTIFICIAL SUBTERRANE: Water Regions of The Southwest USA CD (WHO 4). \$13.00**

"Third solo release by Paul Guilford/Locasta of the Dave Dove Paul duo, this time under the pseudonym Artificial Subterranean. Long and layered bass triggered synth pieces form some kind of oblique 'concept' album somehow related to the fact that there are no naturally occurring lakes in Texas. Sounds involved range from appropriately aquatic to 'ambient' (if your idea of ambience is a construction site)."

**WICHITA (UK):**

**RUBY: Short-Staffed At The Gene Pool CD (WEBB 006CD). \$15.00**

"Following the release of her universally successful debut album Salt Peter (Creation, 1995), Lesley Rankine moved to New Orleans. Six months later, after a rash of car-jackings and hold-ups, a sufficiently scary incident happened. A woman was brutally murdered in the garden of her house opposite and the killer had deposited her clothing in Lesley's garbage as he left the scene. Lesley left New Orleans 5 days later and moved to Seattle to start recording her second album. In-between touring and the stint in New Orleans, Lesley recorded a version of 'Kung Fu Fighting' with Tom Jones (way before it was compulsory to do so) and performed 'Thank Heaven For Little Girls' in an ad filmed in LA for Pepsi/Mountain Dew..." This official description goes on & on about the trauma of being sucked into the Creation vortex, typical "Pro Label" nonsense: say nothing about the music,

mention the Mountain Dew commercial, etc., and hype the credibility enhancing remixers who've been duped in: Mekon, Schneider TM, Bench, Mira Calix, Max Tundra, Solex, Kid 606, Hrvatski, Eli Janney, Deckwrecka, Anjali, Dot Allision, Console, etc.

**PENFOLD PLUM: Scribbled i Infant CD (WEBB 013CD). \$10.00**

"6 track mini-LP from this Wauvenfold side-project (I know how helpful that is but bear with me), on a new label run by former Creation label personality Dick Green. A nice sturdy low-tech affair, crunked beats, almost BOC-like SH-101 melodies, gases. Pleasant and pretty, if slightly trance-informed in spots. An artist-set to watch out for." — Hrvatski.

**PENFOLD PLUM: Scribbled i Infant LP (WEBB 013LP). \$10.00**

**HER SPACE HOLIDAY: Ambidextrous CD (WEBB 017 CD). \$13.00**

"A limited package of unreleased remixes including an amazing take on Elastica's 'My Sex' by Marc Bianchi, the man behind Her Space Holiday." Artists remixed: Elastica, Aspera Ad Astra, Bright Eyes, Ruby, Micromars, Logic, Brave Captain, Duster, Her Space Holiday.

**WAUVENFOLD: On The Blink CD (WEBB 018 CD). \$9.00**

"Follow up to the critically acclaimed 'Crisp Little Digit'. CD comes in a unique flip out CD package never before used. Currently have remixed tracks for Super Furry Animals, Ruby, Brothers In Sound."

**WAUVENFOLD: On The Blink 12" (WEBB 018 EP). \$9.00**

12" vinyl version.

**WAUVENFOLD: Threefold CD (WEBB 024 CD). \$15.00**

"A compilation of their three highly acclaimed EPs, plus previously unreleased material. The 3 EPs 'Crisp Little Digit', 'On The Blink' and 'Splinter Switch' have been collected together on CD with additional tracks. Noel Murphy (audio florist) and Tom Hill (beat monger) are from London, but relocated to Nottingham to record together, and take advantage of the cheaper cost of living. The past year has had it's moments. The lowest must have been the complete theft of their studio equipment from their basement. The higher points including the development of their live show from 2 guys cowering behind laptops to fucked-up stand up and shake it mc-ing via live bass experimentation. In a complex lo-fi electronica kinda way of course. Wauvenfold have been seen out playing with Four Tet, Her Space Holiday, Hood, S.I. Futures, Manitoba and more recently with Minotaur Shock."

**WIJJA (UK):**

**GUVERN: Curry Favor 7" (WIJ 38). \$4.00**

UK only 7" EP; "Making Headlines" taken from the E. Peace album, both sides of the original self released Gap Year single ("Thespian Girl" & "She Dog Stop") + 1.

**WILD PLACES:**

**HOLY RIVER FAMILY BAND: Welcome To Riverhouse 2CD (WILD 004). \$22.00**

Expansive double CD second album by this Swedish group with roots in the Spacious Mind universe. "New CD from this Spacious Mind offshoot now becoming more viable than the origin counterpart. 2CD set totalling 109 minutes of stunning psychedelia ranging from earthy tribal grooves and raga/trance sensibilities to prime early Floyd (Piper, Saucerful) space forays. Unlike the last release this features some vocals and takes the looser vibe of that CD and really focuses the vision and playing. Transporting and dazzling with exotic instrumentation in addition to the rock tools and truly stellar guitar work. They have also incorporated such influences as Pearls Before Swine, native American and eastern modes and the West Coast psych vibe."

**PERHACS, LINDA: Parallelograms CD (WILD 005). \$14.00**

New remastered version, from original tapes, with 5 bonus tracks (one prev. unreleased song, plus alternate demos), new liner notes. Reissue of this legendary folk-psych album, originally issued by Kapp in 1970. Perhacs was from the west coast and this was her lone document. Various reissue labels tried to track her down for many years, but only now has a fully authorized version been possible. Comparable to a very lysergically tipped Joni Mitchell, Linda performs an enchanting brand of elevated folk, with strange, eerie electronic effects in the background. One of the most quietly stunning records of the period.

**USE OF ASHES: Albion Moonlight CD (WILD 009). \$12.00**

Use of Ashes are the contemporary Dutch-based psych duo of Maarten Scherrenburg (elec. & acoustic guitars, keyboards, vocals) and Peter van Vliet (elec. & acoustic guitars, citer, melotron, organ, melodica, sampler, drumbox, sounds and tapes, vocals). This mid-priced 33-minute CD is a reissue of a limited 10" release from 1998 with bonus tracks adds. The group have released numerous records, starting with a debut LP in 1988, The Castle Of Fair Welcome, some of which have been ridiculously limited. This will be their first easily findable release, at least from a US-based perspective.

**HOLY RIVER FAMILY BAND: Earthquake Country CD (WILD 010). \$14.00**

"Stunning new CD from this amazing Swedish band with Spacious Mind and Cauldron members. Running time is over 76 minutes. Incorporating psych, deep folk psych and beyond. A true gem." From Tom Rapp's liner notes: "To me, music is psychedelic if it has the unmistakable presence of magic and it helps you to open up your heart and your mind. The Holy River Family Band, in this new CD, is wonderfully psychedelic, and this CD is a Psychedelicatessen. Come on in and help yourself."

**TOUCH: Touch CD (WILD 011). \$14.00**

"New repackaged and expanded reissue of their 1969 Coliseum LP (aka 20/20 Sound) with four bonus tracks. Their album was a really exploratory effort with touches of psychedelia ('Down At Circes Place'), jazz, avant-garde and progressive rock. The vocals sound rather like Tim Buckley in his Starsailor period."

**FENNER, LELAND & O'BRIEN: CD (WILD 012). \$14.00**

"2-on-1 reissue of unknown LP's from 1969 (50 and 250 original LP copies, respectively): Peace In Our Time + Somewhere, Someday, Somehow. These were originally issued on the RPC Vanity label. Stunning LP's filled with that broken dreamer vibe, where youthful idealism and naivete met the cold facts of Vietnam and the government's 'true intentions'. The resulting sound is somewhat akin to some of Bryan MacLean's work with LOVE and Crosby's Wooden Ships, yet this music is all their own. Some excellent fuzz on a couple tracks, and hailed by all who have heard it. Original copies sell for seriously lofty amounts!"

**TIRILL: A Dance With the Shadows CD (WILD 013). \$14.00**

"The debut solo CD from Tirill Mohn, formerly of renowned Norwegian folk/prog group, White Willow. A truly stunning recording full of light and shadow, from sun gilded meadows to firelight dancing off the trees at the deep heart of the darkened forest. At once contemporary and ancient, earthy and grounded and ethereal and otherworldly, joyous and sorrowful, deeply emotional and stirringly cerebral. Tirill's acoustic guitar work is classical in influence as well as rooted in folk musics and Scandinavian melodies, at times recalling some of the playing of Duncan Browne and Nick Drake. Her violin work is sublime and lyrical and her voice is nothing short of angelic. (think a Nordic Linda Perhacs even) She is backed by some amazing musicians making this CD truly an experience, whilst incorporating

neo classical, folk, progressive and even gothic elements she has created a lovely nether-world all it's own."

**GODDING, BRIAN: *Slaughter On Shaftesbury Avenue* CD (WILD 014). \$14.00**

"Awesome solo recordings from legendary UK guitarist, Brian Godding. Brian has played with Blossom Toes, BB Blunder (w/ Julie Driscoll-Tippett), Magma, Centipede, Mike Westbrook, Kevin Coyne, Mirage and many more. Truly a forerunner and contemporary to the likes of John McLaughlin, Allan Holdsworth, Ollie Halsall and beyond. Contains an unreleased track and a full version of another (3 more minutes). Originally issued on Reckless in '88 this is vastly improved sound and flow wise."

**WIN RECORDS:**

**MISS MURGATROID: *Myoclyonic Melodies* CD (WIN 018). \$13.00**

2nd full length CD by this "avant accordionist". "...ventures far deeper into the dark sonic timbres and textures capable of the accordion. Her 1930's Dallape accordion provides for a rich range of tunes — some soundtracks to nightmares, other noisy lullabies for devout insomniacs. *Myoclyonic* also features guest Hawaiian slide from seminal guitarist John Fahey and dirgey upright bass, short wave radio and amplified bicycle from avant-noise terrorist Patrick Barber of the infamous Blowhole." Limited remaining stock...

**WISHING TREE:**

**ALUMINUM GROUP: *More Happiness* CD (WTR 020 CD). \$14.00**

"Over the course of five studio albums, The Aluminum Group has created a simultaneously futuristic and retro sound — a potent cocktail of atmospheric electronica, slinky soul and old-school easy listening. The lineup shifts subtly with each release, but the core is always brothers Frank and John Navin, who maintain a strong interest in song structures, the blending of traditional ideas, reinterpreting to some degree, and bringing a newness, a contemporary feel, to a lot of things. The Aluminum Group creates songs that are stories, melodically and lyrically very nice. Swimming in lush orchestrations reminiscent of vintage Brian Wilson, *More Happiness* is a pop album filled with melodies that work their way into the listener's brain. The ten new songs are filled with contributions from members of Tortoise, The Sea And Cake, and a special appearance by Cynthia Plaster Caster."

**MOLES, THE: *On The Street* 2CD (WTR 022 CD). \$15.00**

"The Moles were an Australian art-rock band led by Richard Davies (a gifted singer/songwriter who quickly assumed cult status and found success on American soil both as a solo artist and as one half of the short-lived duo Cardinal). The band's catchy, eclectic brand of art-pop combined elements of the Beach Boys, the Velvet Underground, and early Pink Floyd. *On The Street* combines stand out tracks from all of The Moles' various releases, with rare and unreleased tracks packaged as the bonus disc, *Rare and Weird*. Never to be heard from again, The Moles' music stands the test of time — and their influence can be heard on many records since."

**VA: *The Amos House Collection Vol. III* 2CD (WTR 023 CD). \$15.00**

"The third installation in Amos House charity compilation series features twenty rare and exclusive tracks. Proceeds go directly to Amos House, a Rhode Island-based non-profit charity organization dedicated to providing direct support for people in need by offering resources that help them achieve greater stability and self-reliance in their lives." Artists: Emily Sparks, Spoon, Richard Davies, James William Hindle, Her Space Holiday, The Aluminum Group, Wheat, Califone, Elf Power, Super Furry Animals, Circulatory System, The Good Life, The 'Mericans, Skating Club, Wilco, Matt Smith, Archer Prewitt, Clairvoyants, Azure Ray, Hayden.

**ALUMINUM GROUP: *Happiness* CD (WTR 105 CD). \$14.00**

"Over the course of four studio albums, The Aluminum Group has created a sound that's simultaneously futuristic and retro, a potent cocktail of atmospheric electronica, slinky soul and old-school easy listening. The band's lineup shifts subtly with each release, but the core is always brothers Frank and John Navin, who've had a strong idea of what they wanted the band to do since they started it — manage song structures with a blend of traditional ideas and new interpretations with a revitalizing, contemporary feel. Only in the twisted, intelligent minds of the brothers Navin could such worlds collide. Swimming in lush orchestrations reminiscent of vintage Brian Wilson, *Happiness* is a pop album filled with melodies that work their way into the listener's brain. The ten new songs here benefit from contributions from some of the independent music world's most exciting artists: members of Tortoise, The Sea And Cake, Rebecca Gates of The Spinanes, and many more."

**ALUMINUM GROUP: *Happiness* LP (WTR 105 LP). \$11.00**

LP version.

**WITCH & WARLOCK (GERMANY):**

**DOM: *Edge Of Time* CD (W&W 005). \$10.00**

Reduced price on the last copies of this initial bootleg reissue (more recently issued by Second Battle). 1995 reissue of dubious legality of this 1970 Krautrock legend. "The name DOM wasn't neither a synonym for 'cathedral' nor did it mean 'dirty old man'. It was the name of an acid-trip, you could stay on for nearly two days. You will hear this influence throughout the tracks. They made a record in early '72 (all songs are contained on this CD, unfortunately there are no bonus tracks left). They'd been called Early Birds and Set Minds before, playing things like Beat and 'Voodoo Chile' but DOM was more something Pink Floyd could have done, if they had followed the path of 'Careful With That Axe, Eugene.' Those were the days." —Warlock. "A strange, spacious and innovative album fusing rock, folk, ethnic and the avant-garde musics most uniquely...it ranges from atmospheric Yatha Sidhra realms via electroacoustic collage, and free-form jazz, onto the chaotic psychedelic underground of Amon Düül. Enigmatic through and through." —Freeman's

**WMF RECORDS (GERMANY):**

**VA: *Audio.Video.Disco - (Compiled & Mixed By Dixon and Mitja Priz)* CD (WMF 003 CD). \$14.50**

"Audio Video Disco is a compilation series on WMF records, meant to describe a possible night, spent in the WMF club: house is in the house — and on disc. The prelude to this series is naturally hosted, mixed and compiled by the inventors, founders and residents of the club night which bears the same name. Starting the CD with an intro, that invites the party crowd to the WMF club, Dixon (member of the Sonar Kollektiv) and Mitja Prinz (see also V.A. *Globus Mix Vol.1 - Mitja Prinz Audio-Video-Disco-Atmosphere* on Tresor) smoothly begin their tour de floor. 13 favourites were picked and carefully chosen with affection to picture a typical Dixon - Mitja - WMF party. The warm smart grooves of Dixon prepare the dancefloor for Mitja's smashers, which are taking a faster step. The pocket sound may sound rounded off comparatively early — but the sound resounds and reminisces — to make appetite on more: enjoy!" Artists include: Attica Blues, Unforscene, Ski Oakenfull,

Recloose, Metro Area 2, Borne & Sporenburg, Derrick Carter, Annie, Freaks Presents Turning Orange, DJ HMC, Barada, M1, Lynden David Hall.

**VA: *Audio.Video.Disco - (Compiled & Mixed By Dixon and Mitja Priz)* 2LP (WMF 003 LP). \$14.00**

Double vinyl version, featuring the tracks from Annie, Lynden David Hall, unforscene, DJ HMC and Attica Blues.

**ELEKTRO MUSIC DEPARTMENT: *Follow Me 12"* (WMF 004). \$8.00**

"The Elektro Music Department in itself is already exceptionally extraordinary. The trio of Mo, Kotai and Daniel Pflumm is legendary in Berlin's art, music and clubscene due to their bar/club projects: elektro, panasonic and init and their musical and visual arts concepts. Their label, which is also called Elektro Music Department, can be seen as a reflection of the synergy of art and music, which has been the driving force in the development of those projects especially the elektro and the panasonic. The records released are supplemented with videos and artwork by Daniel Pflumm, which is relying on 'art -' quotes of logos and slogans, emphasizing, playfully ironic, the logo mania and corporate identity of 'the big business'. The musical output of EMD is dominated by Mo and Kotai. It is about techno, minimal, deep and atmospheric are often added attributes that fit — but do not hit the point. EMD's music is dancefloor music, without techno clichés, it is minimal in a way of purity and clarity, deep — in the meaning of a strong baseline and atmospheric — if this means to create a certain spatial feeling. EMD sound clever and cool with a rock approach. But all those attributes do not exclude their opposites. EMD inside and out comes something romantic?"

**VA: *Komfort.Labor Presents: Ocean Club* CD (WMF 004 CD). \$14.00**

"The role model for the series komfort.labor on WMF records is the event called Komfort Labor, which is taking place on Saturdays in the WMF Club, Berlin. Under the dictation of komfort.labor a comfortable bar evolves from the pleasant room of the DJ lounge, music itself evolves from a relaxing fringe event to a central concert-like happening. Different berlinian formations are forming the komfort.labor as residents inviting guest DJs and live performing artists along their musical preferences. These are: the label Scape, the radio show Ocean Club, the magazine for electronic living aspects DE:BUG, the computer generated studio production crew of Native Instruments, and the electronic experiment Solitaire Touring. The compilation series komfort.labor is based on the different musical contents that are presented by komfort.labor's residents. Those who don't know what Ocean Club is should visit their website or listen to their radio shows online to get an impression. Ocean Club is special — that's what the compiled tracks show as well. Compilers Gudrun Gut and Thomas Fehlmann do feature own heroes as well as good friends, rock'n'roll as well as elektronika, fun as well as groovyness. That's what Ocean Club's like: they don't care about genre conformity. Ocean Club is not only a bunch of musicians from different backgrounds playing in one common project but a broadcast on Radio One, Berlin, dedicated to electronic experiments and musica obscura. Ocean Club Radio are Gudrun Gut (Einstürzende Neubauten / Malaria! / Miasma / Monika Enterprise) and Thomas Fehlmann (The Orb / Palais Schaumburg / Flow) who are virtuously playing and expressing themselves with lots of different styles — as musicians, DJs and label managers. Gudrun Gut is currently very successful with the remixes of her Malaria! Hit 'Kaltes Klares Wasser'. Ocean Club also is last but not least a club event at WMF's [komfort.labor]. You can join the club now all over the world by this crispy and very special 'soundselection'."

**VA: *Nighteffect* CD (WMF 005 CD). \$14.00**

"DJ Highfish, resident at Berlin's traditional and best house club, is the compiler of Nighteffect.2 that features a wide range of very well known and for sure soon to be famous artists of the actual European electronic music scene with an obvious focus on Berlin. The compilation is in fact an overview of Berlin's hippest and grooviest e-musicians and their friends from Cologne and Frankfurt/Germany, Switzerland, Poland and Detroit/US (John Tejada). The family affair aspect then is the main reason for nine of the 13 confirmed tracks being exclusively and previously unreleased. This makes the whole CD a very special compilation that not just mirrors the Tech-House presence to be listened and danced to in Europe's finest clubs. It is also an outlook of what's coming up. Nighteffect.2 will not only gain attention by its tracklist — it will be in the mix by DJ Highfish. So be prepared to feel the Saturday Nighteffect beats — and rock." Artists include: T.Raumschmiere, Plastique de Reve Vs. Crowdpleaser, Jacek Sienkiewicz, Offpop, John Tejada, Rework, Falko Brocksieper, Beroshima, Sascha Funke, Mitte Karaoke, Martini Bros, Gebrüder Teichmann, Welt Zwei.

**VA: *Komfort.Labor Presents Native Lab* CD (WMF 006 CD). \$14.00**

"The third edition of *Komfort.Labor* features the Native Lab, an evening organized by the music software company Native Instruments. Electronica stars from all over the world played there and now made new tracks for this CD (only Vert's has been released before). A very special feature on this CD is the CD-extra part, music by Lazyfish from Russia, design by fork.unstable media from Hamburg. There you'll find a Reaktor application generating Lazyfish's new track and you'll be able to interact, to modify the music, to create your own track on the basis of Lazyfish's programming." Features exclusive tracks from: Kid 606, Jake Mandell, Richard Devine, Errorsmith, F.X. Randomiz, Rob Acid, Solar X, Kent, Vladislav Delay, Siegmur Kreie, Mike Dred, Nitrate vs. Vger, Lazyfish. Packaged in a beautiful fold-out digipak.

**KOTAI: *Sucker DJ 12"* (WMF 008). \$8.00**

"Sucker DJ is part of Kotai's concept album to be released in April on Nighteffect on WMF Records. Better known as member of the legendary Elektro Music Department Kotai decided to release his album, where this EP is taken from, on WMF Rec because of the clubby concept it's based on. This is mirrored by DJ Highfish's remix. Highfish is Resident compiler of the Nighteffect sampler series and Resident DJ of the Nighteffect Tech House event series at Berlin's best house club WMF. Kotai's Sucker DJ represents the arty, vocal and expressive song version whereas Highfish's remix has been already tested as excellent floor filler."

**KOTAI: *Kotai* CD (WMF 008 CD). \$14.00**

"Kotai, better known as member of the legendary Elektro Music Department, decided to release his album, where the EP 'Sucker DJ' is taken from, on WMF Rec because of the clubby concept it's based on but as well because of comparable label histories and a personal affinity to WMF. The label Elektro Music Department evolved from the cult club Elektro in Berlin and is run by former club owners and now 'just' artists, namely very well-known DJ Mo, video artist Daniel Pflumm, internationally famous for his logo art and responsible for both the visual appearance of EMD and WMFrec — and musician and artist Klaus Kotai. Every track of the 9 exclusive pieces on this release has a special meaning for the whole curriculum. And the whole is indeed something with a strange, intense character: knitted by small intervals of pure background noises a quilt of straight sounds and deep vocals is enfolded that densifies to certain song structures and concrete tracks. It's art but it's physical. It's dance but it's philosophical. It's abstract but colourful. It's dark, dense, dirty and pure joy. The higher art of techno so to speak — and to any club customer's satisfaction."

**KOTAI: *Kotai* 2LP (WMF 008 LP). \$12.00**



Double LP version, reduced pricing.

**VA: WMF Compilation 001 CD (WMF 01 CD). \$16.00**

"WMF club Berlin (alive and kicking it since 1991) is synonymous with clubculture, not only in Berlin but nationwide. Their first CD release (compiled by WMF resident DJ Highfish) was created as an acoustic reference to the exiting Saturday nights, named Saturday 'night-effects' at WMFN04johannishof and, also as a conceptual 'outlook'. Compilation 001 is the first in a series of WMF compilations that will document club events and musical projects. Taken from a pool of artists and friends at the club, which were all hosting (and still will be) the Saturday nights at WMF as a family affair. Therefore this record is not an ordinary compilation — nearly all the tracks have been produced exclusively for it. And yet it reflects just about any Saturday night at the WMF, like a guide through the music featured here. In spite of differences in style and tempo, the result is a homogenous acoustic experience. So come in, tune in, and open your ears to the electronic song." Artists include Chicks on Speed, Zombie Nation, Ben E. Clock, Rawell, Mitte Karaoke, Elektro Music Department, Anontelli Electr, Steve Bug, Alter Ego, Patrick Pulsinger, Thomas Fehlmann, Farben, and Pole.

**NIKAKOI: Shentimental CD (WMF 010 CD). \$18.00**

"After being surprisingly successful in a certain electronic niche with his first album *Sestrichka* 2002 out of the popular music's no man's land Georgia Nikakoi (Russian for nobody) isn't a nobody anymore. But always are interpreted in an individual and urban manner to result in the opposite of folk. Nikakoi's sound collages consist of house pixels, hip hop and drum'n'bass quotations alongside funky laptop bombast and ballad-like lyrics, whether performed by Nikakoi himself or guests like Maja or Tusia. The musical arc is widespread with the 17 tracks of *Shentimental* but the album doesn't end up in heterogeneous confusion. Rather *Shentimental* convinces with its commitment to sentimental dreaminess which is to be found in the very silent tracks as well as in the more active ones and the rather awkward songs."

**NIKAKOI: City Light 12" (WMF 011). \$8.00**

"Nikakoi (Russian for 'nobody') is Nika Machaidze. He is not only one of the few electronic musicians from Georgia but also member of Goslab, an artistic Georgian network that deals with different kinds of media such as film, fashion, video, literature, art, and music. His first album *Sestrichka* is the first electronic CD from Georgia ever and the first artist release on WMF Records — till then famous just for compilations (released in March 2002). As media and music fans all over Europe responded that fantastic to the music of this unknown young man, WMF Records tries to fulfill the need for more Nikakoi."

**VA: Moment CD (WMF 011 CD). \$19.00**

"The first WMFRECORD label compilation, containing vinyl tracks and previously unreleased material from both label and guest artists produced in the years 2000 to 2003, is a musical snapshot, which reminds you of favourite songs, introduces the present, and takes a look into the future. *Moment* presents a journey through a clubmusic landscape with a diversified topography. WMFRECORD shows a wild and crispy mixture of bad ass ragga tronix, experimental elektronika, melodic broken beats, reduced techno, funk-con-fusion, minimal house, clubrockgalore and straight forward. *Moment* gathers and surprises, because of the harmonious together of the different styles. Or for the very reason just not. After all, every single artist feels comfortable on WMF Records, whether they are from Sweden, Canada, Poland, England, or just Berlin. For the joy of vinyl enthusiasts who love extraordinary mixtures the CD will be completed by a maxi with previously unreleased material, also to carry *Moment* back to the turntables." Artists: Elektro Music Department, Mitte Karaoke, Bucci, sweet.n.candy, Jacek Sienkiewicz, Khan, Jeremy P. Caulfield, Håkan Lidbo, Offpop, Perch, Rawell, Nikakoi, Jahcoozi.

**VA: Comfort.Labor Presents Native Lab 2LP (WMF 011 LP). \$11.00**

Double LP version.

**SIENKIEWICZ, JACEK: Case Theory 12" (WMF 014 EP). \$8.00**

"Being a young music nerd born in 1976 in Warsaw/Poland and a DJ since 1995 Jacek found it very hard to get fresh records and then to depend on them as a DJ. He started to produce his own stuff and founded with Recognition his own label in 1999, where he released an album and five EPs till now. From the start he focused on at that time quite unpopular minimal techno, but nearly at once has been internationally very successful with his kind of music. Nowadays he is one of the sympathetic underground heroes for his very complex and dense, but at the same time absolutely minimal tracks he loves to present live. In Germany Jacek also released on Hartwaren, Klang und Trapez."

**TRANSFORMER DI ROBOTER: Transformer Hits 12" (WMF 015). \$8.00**

"Transformer Di Roboter is just one experimental music project Johannes Malfatti and Alex Kloster from Berlin are working on. They are named after the Italian version of a popular 80's toy — and that's what Transformer is mainly about : Already existing hits are altered, modulated, turned upside down and put into a complete new sound shape. Weirded though catchy tracks, hits themselves, are born that intend to show what this hit thing is really about and what is possible with a (grim) sense of humour. For those who know..."

**KOTAL: Sucker DJ Remixes 12" (WMF 016). \$9.00**

"Jacek Sienkiewicz & Khan did a great job on one of last year's huge monstertracks."

**BUCCI: Skip & Chord EP 12" (WMF 018). \$9.00**

"New on WMF are Pier and Andres Bucci. The brothers from Santiago de Chile are raised in a family of artists and travel the world to define themselves and their musical output afresh again and again without losing their Latin American roots. Closely connected to the 'Chile-Posse' with compañeros like Atomheart, Señor Coconut, Ricardo Villalobos, Dandy Jack, Sieg Über Die Sonne, Chica Paula and others who are based in Germany and Chile the brothers currently split: Andres lives in Chile again and Pier is now based in Berlin. The current mutual project of both brothers — Bucci is performed live just by Pier, but production work is done together. So Bucci combines the brother's experiences and preferences to one complex alter ego, that always refers back to their home country, sometimes louder, sometimes more quiet. Nestled microbeats, gently touched by dancing sunny melodikas with a rockin' undertone now hit the European floors and say hola on WMF records. Vamos juntos a bailar..."

**JAHCOOZI: Fish 12" (WMF 019). \$9.00**

"Fringing on blip hop, ragga-tech and abstract electronica, this cabaret filled circus of genres and jangleurs complement bass-heavy organic and electronic sounds with storytelling and lyrics. At times sparse and metallic. At times melodic and ironic. Hey, this is musical-mayhem-pure. Jahcoozi is a band of three based in Berlin. The remix of the Jahcoozi track 'Kaleidoscope' by Beige (on Burnt Friedman's imprint Nonplace) on the contrary shows Jahcoozi's love for the abstract and will please experimental music friends."

**LIL' MARK: Diversion 12" (WMF 020). \$9.00**

"Djing since the early part of the 90s, Mark Keith Currell decided to pursue his love for house music with some production work. Hysterical vocal loops meet sweet melodies and stomping beats, combined with some extra funk you have four timeless and beautiful house bites — for your heart and hips."

**WMO (UK):**

**O'SHEA, MICHAEL: CD (WMO 012 CD). \$15.00**

"A compendium of the only known recordings of an extraordinary musical talent, including his eponymous album, a long lost classic originally produced by Wire's Bruce Gilbert and Graham Lewis for their Dome label in 1982. O'Shea was discovered busking in Covent Garden by the The's Tom Johnston, playing a home-made instrument called the mo cara, constructed from a wooden box over which he stretched 17 strings, played by striking them with old paintbrushes. This dulcimer-like affair was then amplified through various pedals to create it's unique, eerie sound."

**SYMPTOMS: Apathy CD (WMO 032 CD). \$15.00**

"The second album from Denmark's Klaus Ammitzbohl (brother of Silo's Fred) takes the listener on a deeper, more introverted journey than his highly-acclaimed eponymous debut, retaining and refining his attractive though unsettling mix of 'one guitar one pc' lo-fi and a breathtaking harmonic skill. The music here explores direct effects on the body, both in terms of external physical reactions and corresponding internal senses, encapsulated best by the artist's assertion that 'thoughts have a distinctive feel to them, which can be translated into physical music.' As much in the tradition of atmospheric pioneers like Eno & Sylvian, as it is in step with Swim's other modernist heroes Lobe, Immersion & Silo, while also sharing headspace with the likes of Pan Sonic, Phoenecia and friends, the deep tones and looming sonic clouds of *Apathy* offer new visions of electronic construction."

**WOBBLY RAIL:**

**SMITH/HARUMI MAKINO SMITH, WADADA LEO: Condor, Autumn Wind CD (WOB 001). \$13.50**

Debut release on a new NC-based based jazz label. "Throughout his career Wadada has made some of his most powerful, effective, and affecting music in a solo setting. For *Condor*... his first solo release since 1994's acclaimed *Kulture Jazz*, Smith was recorded live in Durham, NC, performing mainly on the trumpet (in hot blasts and blinding runs, muted cries and mournful, smeared notes), but also on wooden flute, mbira and intense, honking seal norm. He also sings on the haunting, almost ambient blues of Skip James's 'Special Rider Blues'. Poet Harumi Makino Smith collaborates on 3 pieces, reading her poetry in English and Japanese over Smith's improvising."

**IBARRA/DENIS CHARLES, SUSIE: Drum Talk CD (WOB 005). \$13.50**

"A rollicking live set of drums and percussion from two generations of master percussionists. The late, legendary Denis Charles, a pioneering free-jazz drummer, and the quickly rising Susie Ibarra, former pupil of Milford Graves and current drummer for the powerhouse David S. Ware quartet among others, had been performing duets live in a practice room over a year leading up to the unexpected passing of Charles in early 1998. Tunes of both Charles and Ibarra are performed here, from the dynamic Charles duet standard of the title track to the gorgeous, shimmering 'Kulintang Medley' featuring Ibarra on tuned Phillipine gongs. *Drum Talk* captures the pair before a lively crowd and at the height of their collective power in a sometimes thoughtful, often furious display of joyous and communicative drumming power."

**BUTCHER/PHIL DURRANT, JOHN: Secret Measures CD (WOB 006). \$13.50**

"London-based saxophonist John Butcher has been active in the improv/new music scene since the early 1980's, performing and recording with Derek Bailey, Butch Morris, Fred Frith, Zeena Parkins and others. On *Secret Measures*, the duo utilize three separate streams of sound: Butcher's live amplified saxophone and two separate treatment chains controlled by Durrant, to create an evolving, dynamic flow of sound and noise. Durrant fights the predictability of so much digital electronics — in particular the deadening blanket of regular digital delay; he uses modulation to create random changes in the pitch and rhythm of the repeated sounds, and often 'scrambles' the sounds to make them unrecognizable as the original trigger played by Butcher. This also means that traditional reed techniques of multiphonics and overblowing can not be relied upon, as some of the most violent, dense sections of this music might arise when the saxophone is actually being played quite cleanly and simply. The result is an improvised music, which far from being some monstrous man-meets-machine music, finds both musicians equally explorative. Butcher, always one to explore the outer reaches of the saxophone rather than rely on the weight of its jazz history, finds himself pushing even further out as Durrant transforms delicate melodic flurries into landslides of thudding percussion or a stentorian roar is whisked into a telephone bleep." — Richard Sanderson

**GRAEWE QUINTET, GEORG: Concert in Berlin 1996: Snapshots 1-53 CD (WOB 007). \$13.50**

"The classic hard bop quintet has always been one of my favorite formats. Listening to a lot of jazz in my teens, I was drawn to quintets (Parker, Davis, Rollins, Monk) rather than to any of the piano trios." — Georg Graewe. And so on *Concert in Berlin* we get the Georg Graewe version of the classic quintet: abstract and delicate at times, muscular and pointed at others, always surprising and engrossing. The group is incredibly percussive, with Gustafsson's saxes and Tramontana's trombone often meshing seamlessly with the Mattos' cello and Mark Sanders drums into a fluttering rhythmic web. Duets and trios appear and disappear, soloists break in (sometimes for only the briefest interjection), eventually falling back into the flow of the quintet through the piece. Graewe's expressive piano regularly bursts in with ideas and statements, at times sharply pointillistic, at times gently splashing."

**VANDERMARK/PAUL LYTTON, KEN: English Suites 2CD (WOB 009). \$17.00**

Disc one: Chicago, USA January 11, 1999. Disc two: Hasselt, Belgium November 20, 1999. "The two concerts are quite different and show the range of stylistic concerns both Paul and I share: issues regarding rhythm, dynamics, space, tension, timbre, and melody. Both occasions gave me the opportunity to work with one of the pioneers and masters of European free improvised music one on one. This duo is one of the great challenges and pleasures that I've had in my life." — Ken Vandermark

**DICKEY QUARTET, WHIT: Big Top CD (WOB 010). \$13.50**

"Whit Dickey was inspired to play drums by the music of Cecil Taylor and Sunny Murray, and later studied with master drummers Andrew Cyrille and Milford Graves. Since then Whit has performed and recorded with Bill Dixon, Matt Shipp, and David S. Ware, and of course the esteemed musicians that join him here on Big Top: Joe Morris, the most exciting and unique improvising voice on the guitar right now, Chris Lightcap, a versatile and respected young NYC bassist, and Rob Brown, whose voice on the alto and other reeds has been heard with such great groups as William Parker's In Order To Survive."

**BISHOP/SEBI TRAMONTANA, JEB: Chicago Defenders CD (WOB 011). \$13.50**

"Sebi Tramontana and Jeb Bishop originally worked together when Sebi visited Chicago in 1999 to perform at the Empty Bottle Festival of Jazz and Improvised Music. On that occasion Sebi and fellow Italian trombonist Giancarlo Schiaffini sat in with Jeb's trio. This led to a live Sebi/Jeb duo concert on WNUR, which in turn led to the idea of hitting the studio to record

these duets. The sonic malleability of the trombone (plus voice, plus mutes) is a constant stimulus to the improvising trombonist, and putting two of them together often seems to create a mutual reinforcement of the desire to examine the slide horn's capabilities for everything from ephemeral melody to mud to bombast to underwater textures. In any case, this is the spirit in which the duos on Chicago Defenders were undertaken."

**VANDERMARK, KEN: *Two Days in December 2CD* (WOB 012). \$17.00**

Duos with Raymond Strid, Sten Sandell, David Stackenas, Kjell Nordeson. "I had been thinking of recording a series of improvised duos with these four players for a couple of years, but it took some time to shape the way to go about it. The main thing was to show some of the improvisational range that each of them have and I thought that the best way to do this was to work with shorter durations, pieces from five to ten minutes in length, over two cds so each duo could be represented by at least a half an hour of music. With these duos I think that we tried to be as free from musical categories and boundaries as we could, playing what the music suggested not what our preconceptions dictated. I feel that in many cases we succeeded. There are elements of styles defined as Free Jazz, Free Improvisation, New Music, Blues, Jazz, etc., but there are many times that I think we found something that is personal and does not fit into the categories that are set by 20th century expectations. It's a new time and we need to find music that belongs to our own experiences." — Ken Vandermark

**FREE FALL: *Furnace CD* (WOB 013). \$13.50**

Ken Vandermark (clarinets) / Ingebrigt H'ker Flaten (bass) / H'vard Wiik (piano) = Free Fall. Gorgeous trio recording from Chicago reedsman Vandermark and his trio Free Fall, achieving freedom & controlled chaos, balanced with beauty & delicacy. "Any listener with a solid knowledge of jazz history will realize that inspiration for the name of this group was taken from the brilliant album, *Free Fall*, by the Jimmy Giuffrè Trio. The instrumentation has obvious parallels (clarinet, piano, bass), and I'd like to think that the music of this ensemble has an openness akin to that of Giuffrè's band with Paul Bley and Steve Swallow. It is important to note, though there are other associations that can be made between the two groups (combination of pulse and open time, distribution of melodic responsibility through fragmentation, etc.), Free Fall was not put together to function as a Jimmy Giuffrè 'tribute band'." — Ken Vandermark.

**IBARRA & MARK DRESSER, SUSIE: *Tone Time CD* (WOB 014). \$13.50**

"Astounding collection of duets by these two exciting improvisers — Mark Dresser a veteran of the international improv scene and a master of the bass, and Susie Ibarra now firmly established as one of the most unique and creative drummers/percussionists in the world. These duos were improvised and recorded live in the studio in the summer of 2003, and cover an amazing amount of ground, from swinging, melodic grooves to nuanced, subtle dialogues."

**WOBBLYHEAD:**

**CASINO VERSUS JAPAN: *Go Hawaii CD* (WBL 003 CD). \$12.00**

Year 2000 release. "Erik Kowalski's second album as Casino Versus Japan is an ambient-tech-no postcard from the nation's sunniest state, though the only obvious references to Hawaii come with the faraway slack-key guitar on the opener 'Theme' and the delightful vocal samples of a preschooler on 'It's Very Sunny.' Elsewhere, *Go Hawaii* is a superb album of chill-out techno-pop — heavy on the spacious synth, minor-key melodies, and crunchy percussion programs. Check 'Local Forecast,' 'Late for School,' and 'Over Island' for some of the dreamiest techno to come out of the American underground, or 'Dielectric Saints' for an atmospheric soundclash between dub and noise-pop. — John Bush.

**AM-BOY: *Floridian CD* (WBL 010 CD). \$12.00**

"Lo-fi electronics are paramount in the Wobblyhead camp and this batch of brilliance deftly delivers the remedy for what ails you during those frigid winter months. Simple like Freescha, memorable like Boards of Canada, melodic like Casino Versus Japan, and innocent like no one else. *Floridian* by Am-Boy will stretch out the cerebral cortex and squeeze tiny little audio droplets of electronic bliss all around, remembering childhood in all its wide-eyed wonder. Am-Boy leaves the camera out of focus, clicking away at many of life's simple pleasures: childhood, nature, and nostalgia. Sometimes the most compelling moments are found flitting in the in-between. While the balanced geometry of *Floridian* cycles beyond indifference by uniting the soul with a metaphorical soundtrack of a walk to the beach, you can rest assured that no one is chasing you, the walls aren't closing in, and that the coast is peacefully clear."

**INNERSTANCE.BEATBOX: *All Little Boys Do Silly Little Dances CD* (WBL 011 CD). \$9.00**

"Jason Todd, the production brain behind the Def Harmonic releases, steps out on his own and drops a ridiculously charming LP under the Innerstance.Beatbox guise. Sounding not unlike Luke Vibert's downtempo offerings, this instrumental morsel pulls from the jazz & hip hop canon and wows you with twisted samples and melodic genius. Predominantly an instrumental affair, *All Little Boys...* allows Todd to investigate his 12+ years of jazz heritage. Being an accomplished DJ as well, he sprinkles the mix with his own humor, savvy beat programming, and low end rhythm. Samplers, melodicas, turntables, saxophones, keyboards and countless other mysterious gadgets and noisemakers are all present. Todd assembles from the heart and pastes his work together like only a true turntablist could, giving proper affection to the hip hop beast without losing touch with the soul of The Song. The headz will know."

**INNERSTANCE.BEATBOX: *All The Little Boys Do Silly Little Dances LP* (WBL 011 LP). \$9.00**

LP version.

**SIGNALDRIFT: *Compass CD* (WBL 012 CD). \$12.00**

"SignalDrift is Franz Buchholtz. He has been refining and updating his electro soundtrack signature for more than a few years. With a slew of self-released albums behind him, we felt the time was right for a proper album to be presented on Wobblyhead. The sound on *Compass* is decidedly uptempo. Ass-shake factor has been reconfigured but the shimmering moods and textures remain, retaining the warm flare that has always been the foundation of SignalDrift's aural output. SignalDrift keeps the clutter in check and adds only the necessary elements to hold down the groove. The diplomatic use of drum machine and live percussion drive these songs and the Peter Hook style basslines and shimmering keyboards give the songs depth and a nagging familiarity. Imagine the soundtrack to the discoteque in Cloud City, with pill-popped shimmy-bots drifting about the fringes. Whether you're a disc jockey or armchair enthusiast, *Compass* will move your feet and tickle your brain. 8 tracks of minimalist, cinematic electro for punks in pumps are on the menu. Factory records updated. John Carpenter on a bender. Not body popping zombies but rather Ginger Rogers wearing samplers on her feet. The queue starts here."

**SIGNALDRIFT: *Compass LP* (WBL 012 LP). \$12.00**

LP version.

**CASINO VERSUS JAPAN/FREESCHA: *Split EP CD* (WBL 013CD). \$8.50**

"Two of America's forward thinking producers together on one slab of deep fried vinyl. Mr. Casino requested this partnership many moons ago and it has proven to be a brain treat for all who have intercepted its signal. Together they have managed to splay the dream sequences and switched-on sonics, meanwhile retaining enough rhythm to keep it all still locked into our orbit. It's a joyously psychedelic weekender that proves everything and nothing all at once, taking only cues from each other and any surreal stimuli welcoming their handshake. Staring at the sun is highly encouraged. Influences hardly matter here, as the players involved seem only to be extending their own new path, driven by their own soul and the mad respect for their fellow travellers sitting next to them. The co-ordinates are locked into a place that favors experimentation over redundancy and puts a high value on the space in between your ears."

**CASINO VERSUS JAPAN/FREESCHA: *Split EP 12"* (WBL 013EP). \$8.50**

Vinyl EP version. "Two of America's forward thinking producers together on one slab of deep fried vinyl. Mr. Casino requested this partnership many moons ago and it has proven to be a brain treat for all who have intercepted its signal. Together they have managed to splay the dream sequences and switched-on sonics, meanwhile retaining enough rhythm to keep it all still locked into our orbit. It's a joyously psychedelic weekender that proves everything and nothing all at once, taking only cues from each other and any surreal stimuli welcoming their handshake."

**AM-BOY: *Clayton's Hideout LP* (WBL 014LP). \$12.00**

"Forrest Wolf returns with his sophomore effort, a 10 track nugget of kaleidoscopic melodies. Perpetuating his trademark 'Walt Disney World on acid' brand of nostalgic electronics, this particular journey is a limited vinyl-only affair. The synths have sheen, the reverb is whale-like at times, and the rhythms are programmed simply and effortlessly to lock down the pace. Am-Boy maps out a gauzy route through his own daytime nation, inviting you to get lost for 35 minutes and ease away from reality. Very spliff friendly. Not a departure, but an upgrade from his debut, *Floridian*, this Long Player proves the songs to be better and frankly, more psychedelic."

**STRING THEORY: *Radiovalerian LP+CD* (WBL 015). \$12.00**

"It goes without saying that our fellow bro-bots have been building the largest single-span robotic funk bridge from Chicago to Milwaukee and all points over-seas since their debut for the legendary Skam Records SMAK series back in 1999. Indeed the brothers Theory have made a name and sound for themselves that has risen high above any IDM rope-ladder, crossing and soaring over the current onslaught of humdrum MSP mediocrity. They have paved their way with magnificent miles of 80's influenced, retro dance-floor gold. In crossing, there is plenty of time to absorb the on-coming scenery — frame after frame of slightly shifting moods and techniques, from android dub to melodic and clean-cut master strokes that will get your body lockin' and poppin' for sure. Don't try to put them in the upper echelon of American electronic producers, because they've been there for some time now. *Radiovalerian* is a vinyl LP release with the CD version included. Gotta buy both, don't have a choice."

**WONDER (GERMANY):**

**KREIDLER: *Circles 12"* (WON 002). \$8.00**

"Relax on the backseat for a sec. Let the engine run circles for you, and for a moment everything feels alright. And you know this keeps on keeping on. A dance step imported from another time into the present. When you feel responsibility, its only for the quarks. Like the knight as a portrait of independence. Laid back, leaving all the insecurities far behind. Once more you can have beauty as an argument, a modern soul movement. And it all happens in a concrete place with the two resident DJs arguing who spins first. It's the moment where everything is possible, without losing strength and linearity. Finally, Lancelot the knight tells stories of love and freedom. The break marks the inbetween time. From the R&B influenced 'Circles' to the soulstrumal beauties, from the deep bass re-edit to the fine groove of 'Lanzelot'. Once more, Kreidler shows its international pop sensibility. A statement of modernity in the beautiful musical tradition of Duesseldorf."

**KREIDLER: *CD* (WON 003CD). \$15.00**

"It comes as no surprise that on their third LP, Kreidler are more imaginative and multifaceted than ever before in their celebration of music. Celebration? Hardly any other band organises sounds and noises with such skill that their music can sound fragmented yet complete at the same time. The songs always — even if only briefly — explore that enchanting moment when a sequence of notes and sounds suddenly begins to make sense: the initiation of beauty. At the same time, they have enough respect not to stop halfway; over the course of the album, scattered sounds and short intervals form a swaying, circulating track, with those melodic lines and swinging rhythms that are typically Kreidler. The record repeatedly reminds us of instances when music is perceived not merely as an everyday thing on the radio or the TV, but consciously recognised as an enrichment of a moment. In this way, in their collaboration with Momus — the last hip-intellectual of pop music — they have explored how a piece of music or a song can be created from a series of observations in a diary. In 'Mnemorex', Momus and Kreidler describe a sort of departure, made possible by their connection to the past, their own history and their knowledge of the loss of innocence. Here, and in the following songs, they are re-creating themselves, sounding more focused yet at the same time lighter; this is Kreidler's return as renaissance men. Kreidler's most complete and liberated album to date has achieved all this with gallant coolness, a charming sense of humour and that un-dogmatic intelligence which has always led to the most exciting music. The honour of accompanying them on this journey was well worth waiting for."

**KREIDLER: *LP* (WON 003LP). \$11.00**

**AVIGNON, JIM: *Neoangin: A Friendly Dog In An Unfriendly World CD* (WON 004CD). \$15.00**

"Without a doubt, Jim Avignon is a name that is recognized far beyond German borders. His paintings are unmistakably his own, and he is a very well known figure in the art scene. So it follows that since 1997, as Neoangin, this passionate clubgoer has been releasing his own wildly genre-defying lo-fi pop: an overload of kindergarten chaos, also offering quiet, melancholy moments that avoid irony, often incorporating musical quotes; music featuring a slightly dusty old Yamaha organ, of which Jim says: 'I can play in every style with it, yet the sound is always special'. To better emphasize the artificiality of his music, he sticks to the preset sounds of the organ rather than using samples. However the sounds are employed in a way so contrary to their intended use that whoever first programmed them would quite probably have a heart attack if they heard what Avignon was up to with their software: he creates an art-techno track from country elements, a jump-and-run melody is mutated into a dark, moody tango and then eaten away by squeaking sound defects. And nevertheless, we are dealing with very personal, sometimes almost intimate songs, rather

than some musical tour de force for its own sake. Wonder is now releasing Avignon's masterpiece: *A Friendly Dog In An Unfriendly World* — 33 songs, and a booklet with a corresponding picture for each one. JIM is never 'just' a painter or 'just' a musician, rather a chronicler of and contributor to a constantly self-renewing pop culture. The collage-like music reminds one of the technical naïveté of Badly Drawn Boy, the lyrics have an existentialism reminiscent of early Cure. In a way, Neoangin is a musical reverberation of the last fifteen years, an echo of all those revolutions that perhaps didn't change the world, but certainly changed our record collections. A personal refurbishing of C-86, Grunge, Techno and Lo-Fi-Pop, a sweeping style-jump, an unpredictable mix of everything that Jim likes, which is a lot: Doors, Stranglers, Der Plan, Blur, electronic from Rephlex and Warp, Stockhausen-Walkman, Mr. Scruff, or the DMX Crew. Sometimes these varied influences can be found within a single song, which Jim creates using the same cut-and-paste concept as old-school hip-hop producers, but with an entirely different result. It is definitely wild-style club-culture, just without the sponsoring and bouncers."

**AVIGNON, JIM: *Neoangin: A Friendly Dog In An Unfriendly World 10"* (WON 004LP). \$12.00**

10" full color picture disc version.

**KREIDLER: *Eve Future LP* (WON 006LP). \$9.00**  
LP version.

**KREIDLER: *Eve Future CD* (WON 007CD). \$9.00**

"Düsseldorf based electronic trio Kreidler is back with a new mini album. Kreidler's *Eve Future* is like an attic, like an archive of European song-culture. In baroque guise they take a glance back upon their own musical history, creating variations upon themes of known Kreidler songs, fabricating replicas, playing around with titles. The sound of strings, tympani, trumpets — then suddenly an entire clockmaker's shop seems to spring into life. The listener immediately thinks of film, searching for references, before realising that most of the images which come to mind have yet to be filmed. After the impressionistic overture 'Weekend', the constructionist cool of *Re-Sport* the abstract expressive 'Appearance And The Park', the renaissance-esque album *Kreidler* — now the baroque miniatures of *Eve Future*."

**BOHREN & DER CLUB OF GORE: *Black Earth CD* (WON 008CD). \$15.00**

"With each album, Bohren Und Der Club Of Gore are further approaching the end of the world. There is no documentation of how Morten Gass, Thorsten Benning, Robin Rodenberg left Mülheim an der Ruhr, how they buried their own past as hardcore legend 7 Inch Boots, and how they began to explore the boundaries of time and endless darkness. Perhaps they met one night, in the shade of trees, beneath a cloudy death moon. A rising storm may have carried the howling of wolves or the flutter of black wings. This is the twilight zone of the Bohren mystery, where inconclusive evidence and hearsay strengthen the power of the dark secret. The dark secret: A few scattered film quotes were dragged into the shade without much fuss on their moody debut hit 'Gore Motel'. They called it 'horror jazz'. The addition of Christoph Clöser's saxophone brought a deceiving sheen to Bohren's quicksand of the 'dark mainstream'. On the 'Dark Victory' tour that followed, Bohren expanded their arsenal of horror, in half darkness, with chains dangling from the ceiling like meat hooks. A cold breath could be felt. Morten: 'The goal was to create a quiet heaviness, which is otherwise only achieved using distorted guitars and lots of noise.' Bohren's trip into darkness has found the parking space closest to purgatory yet. The colour particles of once-upon-a-time have finally been ground to dust. No kidding around, no excuses, just drums creeping forward with the brushes, the trademark Bohren double bass, detuned to gloomy depths, and with it Fender Rhodes, saxophone and Melotron — for the film in your head and the knife in your back. The various parallel worlds of the Bohren universe flow together into a single seductive stream of blackest velvet. Bohren project the listener back to the horrors of one's own imagination. Chromed bone torches rummage through the scarlet-red shadows. It prefers to remain unnamed. The bridge between Black Sabbath, Autopsy and the smile of Sade. an understanding of the dark side of pop culture. Reduced, abstracted. Cast into timeless shapes. Preserved for eternity. In their early days they burnt their silhouettes onto audiences' retinas with the flickering light of the stroboscope. Now that switch remains turned off, and the senses must get accustomed to a new, intangible darkness. Time is on their side."

**MODERNIST, THE: *The Modernist Comeback 12"* (WON 010EP). \$9.00**

"Of course, The Modernist hasn't just been on vacation for the last three-years, he's been working on numerous releases under names such as Triola, Geometric Farms, Autobianchi and Pop Up (with Antonelli Electr.). *The Modernist Comeback* begins a series of releases on Wonder and, a bit like on *Architainment* (the introduction to *The Modernist Explosion*), it's a definite DJ-tool and an affirmation of his commitment to club culture. With 'Comeback' and 'News Value', this 12" contains two floor fillers, tested live on numerous occasions, while 'Kodac Moments' exemplifies yet again the more harmonic (or 'bionautical') side of the Modernist, giving us a preview of the album to be released early next year."

**MODERNIST, THE: *Kangmei CD* (WON 011CD). \$15.00**

"When it comes to Techno, The Modernist is interested in a special kind of beauty: he loves classic pop harmonies, a Roddy Frame or Edwyn Collins guitar sound, the grand gestures of a Martin Fry or a Kevin Rowland. That was 'his' 80s. And this is how he transferred those song structures into the present swinging times: Be it through his melodious alter ego Bionaut, turning from spherical, uplifting trance (Cologne-style) to a calmer song-writing for home use; or as Trinkwasser, with Lothar Hempel — between the Pet Shop Boys, New Order, The Smiths — with enormous pop appeal which goes straight into the charts (in another world, at least); and of course with Mike Ink (aka W. Voigt) as Burger/Ink; finally Popup, the inevitable collaboration with Antonelli Electr. — like the Modernist for clubs. The same motto applies: Pop as an attitude. Pop as a statement. And now *Kangmei*: The Modernist's third album. It seems as if all the threads that he has laid out over the years have come together here. *Kangmei*. America. We know The Modernist's labels: Virtual Elvis. Interstate 10. Burger Industries and Eat Raw. Wild Horse Annie. And productions: Johnny Cash. Fort Knox. Nashville and Las Vegas. Pop Art. Silicon Minor, in the guitar valley. Magic Lantern, the alleged FBI computer virus. Over and over again: America. *Kangmei* is Chinese for: 'Resist America!' It's a protest song against arrogance, against imperialism, against stupidity. Also in 'Prozac Europe', knowing that one really does love so much about, and so much from, America. *Kangmei/Resist America* means: let yourself be seduced, but stay awake! Love makes the difference, 'only a smile remains'."

**MODERNIST, THE: *Kangmei 2LP* (WON 011LP). \$16.00**  
Double LP version.

**MODERNIST, THE: *Protest Songs 12"* (WON 012 EP). \$9.00**

"Create confusion! Smash expectations! Doesn't The Modernist just love making a statement which, at the end of the day, is so wide open it can only be explained (away) in contradiction... So it is with the 'Protest Song' on his latest album *Kangmei*. It's a laconic taking to task of the past and what happens when the truth lies somewhere between standing still

and moving on. *'That's why the song remains the same / only the singer has gone insane'*. Unusually, it's Jörg Burger's own voice you'll hear on this recording. Producer turned singer? Techno gone Pop? Is this the end of an era? Under normal circumstances, Jörg Burger is the last to complain about an unanswered question mark. This time, however, he won't let it lie and has enlisted friends from the highly renowned Kompakt family Reinhard Voigt, Michael Mayer and M.I.A. to pick up the pointers. Four exclusive versions of the 'Protest Song' on one slice of vinyl, this is the Here and Now of Techno's possibly overdue integration into the social system, or thereabouts. Little hints of our Pop history no longer leave the electronic music scene embarrassedly shuffling their feet, now its more of a knowing grin you'll spot here and there on the dancefloor. In his Modernista 90 guise, Jörg Burger winds up the 303 acid memory banks (don't drop the bass) whilst Reinhard Voigt leaps a few years further on with comically pitched vocals and what sounds like a loop orgy at an open air Tech-House rave. It just doesn't want to stop. Michael Mayer's freeze frame full on rave horn works its way up to an almost sadistic climax. M.I.A., incidentally the power behind the Sub Static label, comes closest to what we generally call minimal, dare we say contemporary. So much for end of an era. Contradiction makes sense in the end. An indispensable release uniting one of Germany's finest electronic artists with the best of Kompakt in one historical document."

**ENIK: *Without A Bark CD* (WON 014CD). \$11.00**

"Not many artists like to take risks these days. Laying one's soul bare is a rarity. Enik, from Munich, is one of those rare artists who expects a lot of his listeners, who does not hide behind empty gestures, who chooses to share with us the depths of his soul beyond any narcissistic tendencies. *Without A Bark* is his first solo effort, six songs which defy indifference. His name is familiar thanks to his contribution to Funkstoerung's *Disconnected*, the Rosenheim electronic visionaries' recently released album, helping them shape a piece de resistance of classic song and melody around roughly-hewn soundscapes. Whilst Enik has been making music since the tender age of 13, the decision to concentrate entirely on his creative output (a poetry volume is in the making) fell around the turn of the century. 'I set up a studio in the cellar and started working earnestly on songs. Within a year, I had around a hundred... In spite of such zeal, the 23 year old multi-instrumentalist was rather more hesitant when it came to making his work public. It was Chris De Luca and Michael Fakesch from Funkstörung who dug him out of the orchestra pit of Munich's Phatos Theatre and were instantly won over by his talent. Small wonder, as the six unique songs on *Without A Bark* testify. Tracks like 'Micro Ocean' or 'How To Destroy' set / let the mind run free as melody lines break up in the deconstructionist manner of Tom Waits. *'This is too intense'* Enik sings on 'Chaos The Drug'. How right he is. *'Tom Waits is an inspiration, David Bowie as well, of course. In fact everything I've ever listened to, from Michael Jackson to Georg Kreisler, has influenced me in some way.'* Enik is fine with being a loner, and yet... 'I'm sure I'll get together more musicians for my album, there's definitely something to be gained by working with other artists. I love having a band for live shows, just me and a laptop isn't as much fun'. He did have some help on *Without A Bark*, particularly from Hans Tauschek, who arranged the strings and co-wrote three of the songs. *'At the moment, he's the only person I let near my material. We're on the same wavelength.'*

**ENIK: *Without A Bark LP* (WON 014LP). \$11.00**  
LP version.

#### WOODEN HILL:

**VA: *Syde Trips One CD* (WH 002). \$17.00**

CD reissue of the first volume of this 60s UK psych comp series, which quickly sold out in LP form. "Features 15 essential recordings from 1966-70, including contributions from The Purple, Pleasure Garden, Tidal Wave, Kat, Fringe Benefit and a host of equally obscure names from the soft white underbelly of British psychedelia."

#### WOODWURK (UK):

**DJ WOODY: *Bangers 'n' Mash - A UK Hip Hop Retrospective CD* (WOOD 001 CD). \$13.50**

"DJ Woody is the first ever Brit to take the coveted World ITF turntablism championship title over in San Francisco. He is also the official Skam resident turntablist. He is credited for the invention of numerous groundbreaking turntable techniques including the internationally recognized Woody or 'Woodpecker' scratch and revolutionary double-tone arm technique. Woody has always been a strong advocate and collector of UK Hip Hop. This mix is based around obsessive crate digging, a dope, totally unique hip hop mash-up that showcases his turntable skills as well as his tune selection, from the narcotic flavour of Rodney P and Dobie's 'Stuck On You' to the hardcore 'Untitled' by Hardnoise, an underground secret tune for years, Woody takes in such names as London Posse, Blak Twang, Lords Of Rap, Ruthless Rap Assassins, Blade, Krispy, Gunshot, Hijack, MC Mell 'O', Gutter Snypes and more, all divided into their own sections across the mix. Spreading the entire length of UK Hip Hop history Woody compiles some of the best [and rarest] UK beats and promptly proceeds to scratch and cut his way through the years using accapellas and instrumentals, effects and loops, and some of those world famous techniques."

#### WORDPLAY (UK):

**VA: *Champion Sound CD* (WORD 033 CD). \$15.00**

"Reggae reflects its birthplace of Kingston, Jamaica, in that it, too, is fragmented into ghettos. Cultural or historical barriers, ideological gulfs and conflicts between the generations put a brake on the flowering of a musical genre. Skimming thirty years worth of musical creativity, the *Champion Sound* compilation has one single, unshakable selection criterion: the quality of the sounds. Roots music from the Seventies, Ragga, hip-hop and modern Roots are all brought together in a complete yet eclectic compilation. No factional infighting here: *Champion Sound* unifies the crews, reminding us that any art that doesn't change is a dead art form and that, beyond the vagaries of fashion and eras, quality is always what counts. *Champion Sound* has been compiled by Seb and Uncle 0 — two veteran DJs from the Parisien soul and reggae scenes who have previously put together Shaolin Soul 1 & 2. 'We're not interested in making 'best of' or 'top hits' compilations... we like 'rare' tracks, we like to dig in the crates.... We felt that there weren't really compilations that brought together the older roots music with the more modern forms of reggae, and so our aim was to make the set work regardless of styles and periods!' — Uncle 0."

#### WORDS AND WORKS REJECTED (UK):

**PAVO: *CD* (WWR 004 CD). \$15.00**

"The debut LP by this Austin, Texas duo is a soon-to-be post-rock classic created from a carefully structured blend of guitar, drums, tape loops, and treatments. Pavo deliver their 10 emotionally charged pieces, performed with delicate and loving care. Think Mogwai, Aerial



M, Tortoise, etc. in their gossamer thin moments."

**2 LITRE DOLBY: *El Caballo Rojo* CD (WWV LIT007 CD). \$15.00**

"Another gleaming beauty gallops majestically from the Words and Works paddock. This 8 track debut ranges from short bursts of electronica to winding 12 minute guitar-driven epics. Possible influences/references include ISAN, Mogwai, June of 44."

**PAVO: LP (WWV 004 LP). \$13.00**

**WORLD ARBITER:**

**VA: *The Roots of Gamelan* CD (WA 2001). \$16.00**

1999 release, the first on this exceptional classical world music label. Recordings from Bali, 1928, reissued for the first time. "These historic recordings were made in 1928, as part of a collection of the first and only commercially-released recordings of Balinese music prior to World War II. This incredibly diverse sampling of Balinese new and older styles was released on 78 rpm discs that same year, with subsequent releases for international distribution in the following years. The discs were sold world-wide (or not sold, as it happened) and quickly went out of print. It was a crucial time in the island's musical history, as Bali was in the midst of an artistic revolution, with a new style of music, kebyar, sweeping the island. Gamelan groups were having their older ceremonial orchestras melted down and reformed in the new style. Intense competition between villages and regions was driving young composers to develop compositional ideas, innovations and impressive techniques. Gamelan is the general term for Bali's dozen or so instrumental music ensembles. The word is derived from gamel, to handle, and Balinese make a clear distinction between gamelan krawang, bronze instruments, and other kinds of ensembles utilizing bamboo. The distinctive features of Bali's major styles highlight shimmering resonances of gongs, knobbed gong-chimes, and metallophones (with bronze keys suspended over bamboo resonators), ranging four or five octaves, and differing from neighboring Java in their explosive sonorities and phrasings. Gamelan styles are associated with specific contexts of ceremonial, entertainment, or recreational activity. The unique collection of tuned gongs, gong-chimes and flat metallophones which we associate with the gamelan styles of Bali and Java, appears to have developed between the construction of the 9th century Buddhist temple Borobudur and the arrival of the first Dutch expedition in 1595."

**VA: *Dances and Trances: Sufi Rites and Berber Music from Morocco* CD (WA 2002). \$16.00**

Recordings from Taroudannt, Morocco, 1994-1995; a series of Moroccan Sufis practicing trance rites which outsiders are rarely able to witness. "The city of Taroudannt, Morocco, is surrounded by perfectly-preserved red-ochre mud walls dating back, in part, to the sixteenth century Saadian dynasty, which chose Taroudannt as its capital before moving to the larger and more accessible Marrakesh. While the walls and their ramparts are impressive, the real attraction of Taroudannt lies in its purely Moroccan character, which has remained essentially unchanged for centuries. Situated in the Souss River valley and cut off by the snow-capped peaks of the Haut-Atlas mountains to the North, and the semi-desert Anti-Atlas range to the South, the French occupiers never created a modern ville-nouvelle here, with the typical unimaginative grid of streets one finds in many cities, large and small, throughout Morocco. The feeling of Taroudannt is timeless and traditional. A note about the recordings: The Guerreras and the Hadra were recorded with a hand-held stereo microphone, allowing free movement through the musicians and capturing the performances from a variety of vantage points. Sometimes particular instruments or voices were targeted, allowing the listener to hear the role they played. As a result, the sound is not static, the balance of elements shifting with the motion of the microphone. The performances were not the result of prearranged sessions. All were 'encounters,' recorded at public events held during the course of daily life in Morocco. Particularly in the large Guerrera, we find ourselves joining the throng of participants, surrounded by their expressions of enthusiasm and excitement, along with their casual socializing."

**PATHAK, PANDIT ASHOK: *Ancient Court Raga Traditions* CD (WA 2003). \$16.00**

Performed by Pandit Ashok Pathak (surbahar). Two long tracks: "Raga Malkauns", "Raga Bageshri", recorded 2000. "Only part of India's noblest classical instrumental traditions have been adequately documented on recordings, beginning with sitarist Imdad Khan in 1905. With the compact disc, raga performances could expand from pioneering 4-minute excerpts on 78 rpm discs to span well beyond an hour on CD, allowing full development and style to unfold. One vital court style remains in a fragmentary way: the ancient art of dhrupad, characterized by slowly singing and playing which favored the arhythmic alap section and based on the ancient Vedic chant. Too few of these family-based traditions survived the ending of royal patronage. Amongst them are the Pathaks, representing a musical lineage through 5 generations of dhrupad singers, veena players and sitarists, with the current generation including a composer and tabla player. Balam Pathak introduced the use of harmonics on sitar with meend, heard on his one CD. This unique practice has further explored by (his son) Ashok, who uses it extensively, along with thematic playing on the sympathetic strings. Before beginning a raga, he dwells on these strings, at times playing two simultaneously, creating harmonies which he adopted after having heard it in pre-Renaissance Western music (in polyphonic works by Perotin, Josquin des Prez, etc...)."

**KA PING, LO: *Lost Sounds of the Tao: Chinese Masters of the Guqin* CD (WA 2004). \$16.00**

"Lo Ka Ping, guqin. recorded 1970, 1971. The guqin was Confucius' instrument, used by scholars and nobles for self-purification. Lo was a Taoist priest (1896-1980) who lived in the remote lands of the New Territories behind Hong Kong, recorded by a pupil in 1970. These rare archival tapes were assembled after an extensive hunt in Hong Kong, New York, California and Taiwan." From the liner notes: "A tape ready of four traditional pieces (Side I) and four original pieces (Side II) for ch'in, played by an old master who lives in a country home in the New Territories. There emerged a vibrant expressive art, its first impression the forthright spirituality of a Blind Willie Johnson (yes, some scales have the blue note intonation!) who made his Ming Dynasty qin state and moan out visions, as panoramas of ancient brush paintings danced before my eyes, attaining life in sound, all their varied densities in depicting nature now breathing amidst sonic rainbows unleashed through the qin's harmonics. The scratching of the silk strings as one changes the finger positions is referred to as the instrument's respiration. Lo's non-thematic use of the fundamental tones in the beginning of the first piece were akin to a veena beginning a raga, causing one to wonder if this manner had become embedded in his music from the early visits by Indian Buddhists, who had brought their own instruments to China. What so casually endows Lo's playing with profundity and depth is the philosophy behind the music, entering the sound through the Tao rather than displaying the fruits of a learned craft, for he was completely self-taught and thus freed from any burden of tradition. His performances, compared to most other players, brim with vitality and spirit, like found objects emerging forth into independent existences, unlike the imposed rhythmic regularity and extremely slow tempi the works are

often given by scholars. Lo was alive until 1980 (age 84)."

**DAVIS, REVEREND GARY: *The Sun of Our Life (Solos, Songs, a Sermon 1955-1957)* CD (WA 2005). \$16.00**

"This disc is ALL NEW material, contains many otherwise unrecorded solos and a walloping sermon to boot. Reverend Gary Davis profoundly influenced Bob Dylan, The Grateful Dead (Bob Weir was his pupil), Jorma Kaukonen, Taj Mahal, and the entire folk scene of the 1960s. World Arbitrator discovered professional tapes of Davis made of works otherwise unrecorded, including a Sunday service during which he offered a fiery sermon. This is the most comprehensive cross-section of his artistry ever presented: blues, ragtime, gospel and more." Recorded 1955-57; 78 minutes; extensive liner notes by World Arbitrator's Allan Evans.

**JEFFERSON, BLIND LEMON: *Long Lonesome Blues: Lemon's Texts Revealed* CD (WA 2006). \$16.00**

Recorded 1926-29. "A monumental artist amongst the earliest recorded bluesmen, Blind Lemon Jefferson was a master guitarist and lyricist. While his recordings have been re-issued, often in poor sound, World Arbitrator's restoration is the first publication of Jefferson to include transcriptions of the song texts and bring greater clarity to these classic vintage discs."

**WORLD ELECTRIC (GERMANY):**

**FUNKTAXI: *Sektor 17* CD (WE 002CD). \$18.00**

Second CD of German electro by Andreas Bolz (aka Bolz Bolz). "Bolz Bolz twists all styles in a very fresh, conscious and personal way. The quieter side of Bolz Bolz, fluffy melodic intelligent mixture of styles."

**BOLZ BOLZ: *Take A Walk* CD (WE 1000). \$18.00**

"CD-only album of great quirky nostalgic electrophunk in a Bolz Bolz style."

**WORLD IN SOUND (GERMANY):**

**MYSTIC SIVA: LP (RFR 002). \$40.00**

"This quartet from Detroit created one of the most wanted artefacts in the psychedelic collectors scene. The music was recorded in 1970. With an average age of 17 those 'teenage Sivas' showed great quality in songwriting playing their instruments and creating an own sound. First official release with original artwork, thick foldout cover and thick vinyl."

**TRAVELERS AID: *Corduroy Roads* LP (RFR 005). \$36.00**

"Megare, sometimes Eastern sounding Westcoast? Psychedelic with a fantastic songwriting and massive fuzz guitar assaults. Their roots are in the sixties punk movement starting '64 in San Bernardino CA as the Torquays, with a few 45's. The only album *Corduroy Roads* was recorded in 1970, there were only 100 copies made! Their music is sneaky, loner, killer, desert sound that creeps down your back and leaves you asking for more — maybe later in this year! (Comes in a single cover including a bandstory insert)."

**LUND, GARRETT: *Almost Grown* LP (RFR 006). \$40.00**

Authorized reissue of this psychedelic rock record from 1975. Incredible over-the-top packaging from RFR, heavy textured gatefold sleeve, 180 gram vinyl pressing. There has never been a bootleg version of this LP and supposedly less than 10 original copies exist, so this will be the first chance for almost anyone to hear it. "First reissue (from the mastertape) of this lost Westcoast monster rarity with the blend of those early S.F. Bands like Tripsicord Music Box, Quicksilver Messenger Service, Kak etc. There is a fantastic songwriting with a cosmic lost in time feeling. Garrett's falsetto voice and singing is beyond words and the guitar leaves you crying on the right or wrong day. Cover artwork is one of the best artistic statements ever made for a record! An angel mother breastfeeding a baby in cosmic space, the losing milk drops from her breast are forming a milky way. Maybe the godmother of us all. Comes with foldout cover and lyric insert."

**FRED: LP (RFR 007). \$40.00**

Heavy duty textured gatefold sleeve, heavy vinyl.

**OPUS ALFA: LP (RFR 008). \$36.00**

"First vinyl reissue of this heavy psych masterpiece from Uruguay. The original album, on the label Discos de la Planta was recorded in 1970. Dramatic and desperate songwriting with intense organ and guitars. The guitarist Jorge Barral also played in the band Dias de Blues and in other solo projects. First album of our Sendor series with legendary records and recordings from Uruguay. Contains a little bio of the band, thick cover and thick vinyl."

**PSIGLO: // LP (RFR 009). \$36.00**

"First vinyl reissue of this heavy progressive masterpiece from Uruguay. The second release of Psiglo is Uruguays rarest rock album, that was recorded in 1974 and first released in 1980 in an edition of only 200 copies. Contains long progressive tracks with heavy guitars pounding organ and creative arrangements. Second album of our Sendor series with legendary records and recordings from Uruguay. Contains a little bio of the band, thick cover and thick vinyl."

**DARIUS: LP (RFR 010). \$36.00**

"First official release of this legendary Westcoast Psychedelic rarity including a story, photo and 3 unreleased bonus tracks. Darius originally came from Cleveland and went to California to record his album — he was supported by studio musicians who played for the band of Elvis Presley and who recorded the legendary *Goldenrod* album, that was also released on Chartmaker. The sound, directly from the masters is gonna blow your mind. The story will be continued with an unreleased album, coming soon. 180g vinyl/insert and thick cover."

**GOLDENROD: LP (RFR 011). \$36.00**

"First official reissue of this legendary Westcoast acid psych masterpiece. It was recorded 1969 in Hollywood and originally released on Chartmaker. Goldenrod is not just the backing band of Darius — it is Ben Benay, Jerry Scheff and Toxey French who all were involved into several major projects, playing with Elvis Presley, 5th Dimension, supporting The Doors, Ventures to name a few. On this album they let it freewheelin running — just caring about their own passion with a magical sound in 4 long cuts: Descent of the cyclopeans/ Karmic Dream Sequence/ The Gator Society/ Standing Ovaluation — those satisfy by its intense and emotional sound with ultimate guitarwork by Ben Benay. Contains band story + photos."

**DARIUS: // LP (RFR 012). \$38.00**

"Long expected the second unreleased Darius album — that continues the sound of the famous Chartmaker album (a world classic), that was also released on WIS. On the electric tunes Darius is backed by the legendary Goldenrod who supported also his first album, plus many guest musicians. This album makes you find deep and true psychedelic dimensions with various influences, that range from garage to perfectly arranged sound also with cool psychedelic jam feel and effects. Contains informative poster-insert and exclusive cover artwork (stamp printed front)! A joy of 15 songs, 46 minutes, emotional and unique music best of its kind."

**MCNAMARA, TREVOR: *Yeah Captain* LP (RFR 013). \$36.00**

"First reissue from Australia on WIS, The *Yeah Captain* album was recorded in 1969 and it

was the first album of its type produced in Australia, a milestone. Music ranges between heavy psychedelic rock and poetic acid folk, both in an outstanding level. Trevor sang and played all instruments, creating a perfect full band sound, that really blows. An original album, is near impossible to find. Also included 2 bonus tracks by Trevors 45 record, that was also recorded on Nationwide Recordings Adelaide. A piece by one man with various talents — an absolute must."

**MARCUS: From The House Of Tracks LP (RFR 014). \$38.00**

"First official release of legendary 1979 private recorded space rock album of Marcus and his band. This top memorabilia album has intense, passionate and poetic songwriting, sometimes desperate, sometimes mystical but always deep in instrumentation and interpretation. It comes up with the sixties acid folk blend — with electrified heavy guitars and various space effects a la Hawkwind. Contains a very informative bio, couple of photos, 2 bonus tracks and extra CD-R with a 20 minute live performance video (great quality — extra 7 bonus tracks) playable on computer and your audiosystem. An All time classic — not just for psychedelic collectors!"

**JONES FAMILY BAND: ... an electrified Joint Effort? LP (RFR 015). \$36.00**

"Unreleased stoned and eastern sounding psychedelic/garage Folk by Joint Effort from Detroit (a different session was already released on CD by WIS), amazing passionate songs in the early Stooges, Country Joe and the Fish vains, acoustic with many improvisational and homemade effects! 1973 the Band Leader and Singer Val Zukowski founded the short living electrified 'Jones Family Band' playing heavy psych blues and garage music with incredible wah-wah guitar leads, going into Hendrix — those cuts also remind sometimes to the Fracture and Bentwind feeling. One of the best and freaked out releases of US Seventies Psychedelic Garage Underground."

**BEN-ISRAEL, DANNY: Bullshit 3.1/4 LP (RFR 016). \$40.00**

"By 1969 Danny Ben Israel recorded a Psychedelic masterpiece of an album *Bullshit 3.1/4*. This revolutionary ground breaking album is largely unknown, however the few people who know this GEM consider it to be one of the greatest Psych albums of all times and original vinyl copies of this album change hands for hundreds of dollars. The uniqueness of this album lies not only in its music — also the weird and obscure pornographic foldout cover artwork and the sometimes very trippy lyrics deal with the Israeli society and its hypocrisy, the fake emptiness of the Bohemian way of life, drugs, escapism and freaks. The most obvious theme reflected in his lyrics is the wish for freedom of all kinds (freedom of thought, freedom of expression and so on). The music itself mixes psych and avant-garde, full of fuzzed out and distorted guitars, studio effects, tape loops, tone generators etc. Ben-Israel sings, a scream, murmurs, whispers and moans throughout all of the tracks. His vocals are often doubled and used as an instrument like Tim Buckley, Alan, Sorrenti, Robert Wyatt and Peter Hammill, but in a totally twisted manner. The whole album (backed by the band 'Electric Stage') sounds like a big LSD acid trip, sometimes very spacey and very heavy almost industrial. Also raga-based compositions remind of some early Daavid Allen stuff with Gong on his *Banana Moon* album." CD version is on the MIO label out of Israel.

**MYSTIC SIVA: Under The Influence LP (RFR 017). \$40.00**

Vinyl LP version. Deluxe foldout gatefold sleeve on textured stock and poster — first 500 copies in transparent blue vinyl.

**PHANTASIA: Phantasia LP + 10" (RFR 018). \$46.00**

"Reissue of US psychedelic ultra rarity recorded 1971/72. The original albums, a 2 sider and a one-sided album, are legends for all electric garage folk and psychedelic collectors — only 25 copies pressed of each — not many people have the pleasure of having seen a copy. The music is creeping slowly and sensitively in your mind, whether stoned or not — it takes you wherever you want. One of the best Psychedelic albums, playing in the same league as Fracture, Music Emporium, Hunger, Mystic Siva, Damon. — Later the band changed into Trizo 50! Unbelievable that this extremely talented band didn't make it — Here are the complete sessions, 55 mins in mastertape quality presented the first time — with an extremely informative bio, outstanding artwork (gatefold over), colour photos + poster/lyric insert and the one sided lbum is released as a bonus 10"EP."

**GOLD: San Francisco Origins 1970 LP + 7" (RFR 019). \$46.00**

"This previously unreleased LP-edition contains an important part of S.F. underground history from GOLD's first incarnation with lead singer Richard Coco, known from the *No Parking* 45RPM already released on LP by Rockadelic and on a CD compilation *Nuggets from the Golden State* by Big Beat. Also included an extra their 45 RPM incl. the previously un-reissued flipside of *No Parking*, a 4:45 minute sensitive but totally unexpected version of Gershwin's 'Summertime' produced by Country Joe McDonald. A foldout-cover, a poster and great liner notes that reflect the 'golden spirit' of the late 60's early 70's in San Francisco."

**ASYLUM: First and Last LP (RFR 020). \$36.00**

"This is an excellent and almost unknown 9-track Hippie album, privately recorded/pressed in 1973 — an original is extremely rare. The band was found by Fork Union Military Academy school members in Virginia around 1970 — the music room of the school became their 'refuge' from the predictable, regimented military school life... Thus was born the name Asylum — a place of refuge. Shortly before graduating and after some line up changes the last dollars were saved to make this album. The music in the *Airplane* & H.P. Lovecraft vains is true 60's Westcoast psychedelic, garage, folk stuff. The electric cuts such as, 'I want you every day', 'Sometimes', 'I will be free', 'Deliverance', 'Help me be someone' contain, combined with male vocals the crystal clear voice of Elaine Lazizza (Cronin), great guitarwork (electric & acoustic), excellent drumming & organ. Acoustic tunes sometimes remind of 'Serpant Power' (David & Tina Meltzer)."

**TRIZO 50: Trizo 50 LP + 7" (RFR 021). \$40.00**

"The Trizo 50 music continues the outstanding, individual and very surprising songwriting of Phantasia. This release contains 15 original cuts, plus a 7" 4 track EP — all songs have been carefully remastered and were taken from the original mastertapes. Included is the first part of an extended biography (8 page booklet) to be continued with a second Trizo 50 album. This album is a great experience for all fans of true Rock'n'Roll."

**LAGHONIA: Glue LP + 7" (RFR 022). \$40.00**

"Both Lagonia albums, *Glue* and *EtCetera* belong to most legendary and best South American psychedelic collectors albums, besides *La Revolucion de Emiliano Zapata*, *Modulo 1000*, *Toncho Pilatos*, *Traffic Sound*. The core of Lagonia, post 'New Juggler Sound' is a combination of Peruvian and US members, Saul Cornejo Vocals, Guitar, Manuel Cornejo on Drums, and David Levene on Lead Guitar and Vocals. All eight album tunes are catchy psychedelic Rock'n'Roll stuff, with English vocals, intense Fuzz Wah-Wah Guitars, Hammond B-2 Organ and a massive, variative percussion set. The songwriting is Beatles/Yardbirds-influenced and the music goes into Santana, Cream, Hendrix and other different directions. The original artwork used, is by M. Cornejo, a 7" 4 track EP and a poster incl. bio rounds this masterpiece perfectly off."

**VA: Red Medium LP (WIS 001). \$15.00**

"A compilation of the Sforzando/Télé Music Series that includes roots of modern Funk, Soul

and Jazz. Songs were recorded in early/mid Seventies in France and reflect a real 'undergroundfeeling' with many incredible creative sounds and songs that will meet today's spirit in the best way in audiophile mastertape quality! From layed back bar-jazz to soulful driven funk-excursions and Jamaican-Vrasilian influenced tunes, this compilation expresses the bridge spectrum of the French music library from the 70's. The universe of "Télé Music" was originally created to compile high-end productions of studio musicians to intensify optical impressions in TV and cinema. If you listen to it today, you will hear the roots of so called modern music. Trippy, jazzy and always funky in a way, these 12 tunes show for the first time in public release, that there is more to experience in the French *Red Medium*-sound, than just easy listening vibrations."

**DARIUS: CD (WIS 1001). \$18.00**

After a couple of poorly conceived bootlegs, here is the first legit reissue of this 1969 private press release. "First official release of this legendary Westcoast Psychedelic rarity, packaged in a jewel case, with 8 page booklet of liner notes, lyrics and previously unseen photographs — and 3 unreleased bonus tracks. Darius originally came from Cleveland and went to California to record his album — he was supported by studio musicians who played for the band of Elvis Presley. The sound, directly from the masters is gonna blow your mind. The story will be continued with an unreleased album, coming soon."

**MYSTIC SIVA: CD (WIS 1002). \$18.00**

Repressed, new higher price. First legit reissue, originally from 1970. "The original album is one of the most wanted psychedelic artefacts. These 4 teenagers, average age of 17, were from the Detroit area and show best qualities in songwriting and playing their instruments. They created an individual underground sound, driven by furious organ, powerful guitar-work and a strong voice with trippy lyrics — the mellow songs sound a bit like the Doors. First time with a complete band story and very exclusive triple fold digi-smart pack (new CD-holder design)."

**FRED: CD (WIS 1003). \$18.00**

"In 1971, as the war in Viet Nam continued, some college students in rural, central Pennsylvania formed a band and left school behind. That year, they published a 45 RPM single, and recorded most of the music on the album available here for the first time. Influenced by the likes of Procol Harum, The Band, Traffic, Jethro Tull, Frank Zappa, and King Crimson, they bring a unique sensibility and style to their original pieces, uncannily as fresh today as they were when they were first recorded. Contains, notes, photos and band-story."

**JOINT EFFORT: Two Sided Country .....Blues CD (WIS 1004). \$18.00**

"First reissue of this unplugged psychedelic album, recorded in 1971 and 200 copies pressed. Joint Effort are from the Detroit, but sounding like from the Westcoast. They recorded all songs at home — most of the tracks were first takes..... imagine jam sessions by The Beatles on acid — a real natural eastern influenced tunes with homemade effects and amazing songwriting. All songs stand for a real summer, peace and love feeling. Our CD includes 2 bonus tracks and 4 original remixed tunes (70 mins stoned music)."

**PEACE, JOE: Finding Peace Of Mind CD (WIS 1005). \$18.00**

"Modern' singer/songwriter album that was recorded in Ohio in 1972, after being a long time on road. Joe Peace was inspired by Johnny Rivers and his experiences he made on road, when writing his 10 emotional songs for this album, that contains heavy fuzz guitars and powerful voice. This album is underrated in the collectors scene — but an all time classic. With some unseen photos and story."

**LUND, GARRET: Almost Grown CD (WIS 1006). \$18.00**

"First reissue (from the mastertape) of this lost Westcoast monster rarity with the blend of those early S.F. bands like Tripsicord Music Box, Quicksilver Messenger Service, Kak, etc. There is a fantastic songwriting with a cosmic timeless feeling. Garrett's falsetto voice and singing is beyond words and the guitar leaves you crying on the right or wrong day. Cover artwork is one of the best artistic statements ever made for a record — an angel mother breastfeeding a baby in cosmic space, the losing milk drops from her breast are forming a milky way. CD release contains 5 bonus tracks and bio of Garrett."

**FARIA, GLENN: CD (WIS 1007). \$18.00**

"First re-issue of this psychedelic/electric folk monster only issued as a promo in 1974 on the, by collectors well known Tiger Lily label and Labelmate to the legendary Stonewall. Only one copy is known in collectors hands. Glenn is one of the best songwriters ever and when he starts to play the electric fuzz guitar together with his mindcreeping voice, then you will know why we call this, one of the best five records anytime from anywhere in this genre. The song 'Love Is Calling' will take you to unexpected psych/folk heaven. The music was recorded in New York during 1970/71 after Glenn's departure from his psychedelic band the Headstone Circus. There were two other great bands together in the studio with him, during the recording of his 1970 sessions, Boffalongo and Omnibus! Glenn's bio & bonus tracks will be enclosed on this one of a kind CD re-issue."

**DANIEL: CD (WIS 1008). \$18.00**

"This album was a demo only release by Daniel in 1979 to send out to record companies. He started to write the music in 1971, recorded in 76-78 — only a few copies are known of this great and unique record. The music ranges from fantastic acid folk to full blown psychedelic creepers with heavy cello — and furious fuzz guitar assaults. His producer's voice: 'Daniel plays the cello like Jimi Hendrix the guitar'! Now he is a movie actor and producer in Hollywood, known as Jason D. Holt. This CD comes with 2 bonus tracks, artist's bio and picture."

**MCMAMARA, TREVOR: Yeah Captain CD (WIS 1009). \$18.00**

"First reissue from Australia on WIS. The *Yeah Captain* album was recorded in 1969 and it was the first album of its type produced in Australia, a milestone! Music ranges between heavy psychedelic rock and poetic acid folk, both in an outstanding level. Trevor sang and played all instruments, creating a perfect full band sound, that really blows. An original album, is near impossible to find. Also included 2 bonus tracks by Trevors 45 record, that was also recorded on Nationwide Recordings Adelaide."

**MARCUS: From The House Of Tracks CD (WIS 1010). \$18.00**

"First official release by the legendary 1978 private recorded space rock album of Marcus. Intense, passionate and poetic songwriting — sometimes desperate, sometimes mystical but always deep in instrumentation and interpretation. It has the sixties acid folk blend — with electrified heavy guitars and various space effects. Contains a very informative bio, couple of photos, bonus tracks and extra CD-ROM with a 25 minute live performance video (great quality)."

**DARIUS: II CD (WIS 1011). \$18.00**

"Long expected the second unreleased Darius album — that continues the sound of the famous Chartmaker album (a world classic), that was also released on WIS. On the electric tunes Darius is backed by the legendary 'Goldenrod' who supported also his first album, plus many guest musicians. This album makes you find deep and true psychedelic dimensions with various influences, that range from garage to perfectly arranged sound also with

cool psychedelic jam feel and effects. Contains informative booklet. A joy of 15 songs, 46 minutes, emotional and unique music best of its kind."

**GOLDENROD: CD (WIS 1012). \$18.00**

"First official reissue of this legendary Westcoast acid psych masterpiece. It was recorded 1969 in Hollywood and originally released on Chartmaker. Goldenrod is not just the backing band of Darius — it is Ben Benay, Jerry Scheff and Toxey French who all were involved into several major projects, playing with Elvis Presley, 5th Dimension, supporting The Doors, Ventures to name a few. On this album they let it freewheelin running — just caring about their own passion with a magical sound in 4 long cuts: Descent of the cyclopeans/ Karmic Dream Sequence/ The Gator Society/ Standing Evaluation — those satisfy by its intense and emotional sound with ultimate guitarwork by Ben Benay. Contains bandstory + photos. Plus an unreleased mono session of album outtakes, freaked out 70 mins."

**ESTES BROTHERS: Transitions CD (WIS 1013). \$18.00**

"First CD-Reissue of US Heavy-Psychedelic masterpiece recorded in Ohio 1971, an original LP is near impossible to find (only 100 pressed). The music is outstanding & gutsy bluesy hardrock mixed with "THAT" lysergic blend of those late sixties S.F. bands like Quicksilver Messenger Service & Mad River - contains 8 bonus tracks (home and live recordings), informative booklet, original front cover and a couple of great & unseen photos. One of the best US psychedelic hardrock albums ever!"

**GOLD: Mission Rock CD (WIS 1014). \$18.00**

"Mission Rock was recorded live in San Francisco 1971 (excellent studio soundquality) — music ranges in the early Quicksilver/Santana/Big Brother & The Holding Company style — (68 mins) unreleased material! Gold in 1971 was one of the hottest bands in S.F. still without an LP. Bill Graham was booking the band to open shows for Ten Years After, Big Brother and the Holding Company, Mike Bloomfield....., with the hope and the support for an LP release. Now finally after 32 years here is the album Graham would have liked to hear. Country Joe McDonald took a personal interest in the band and worked with them on a number of projects & on this CD he wrote 2 of the 13 songs, which he had never performed with Country Joe & the Fish. The very talented guitarists Ed Scott/ Joe Bajza remind often to 'John Cipollina' founded Gold in 1967/68. Gold vocalist on Mission Rock Robin Sinclair was the same cut of female singer of the time in the style of a 'Janis Joplin' — an experienced professional who had recorded two LPs on Cadet Concept/Chess as part of a group called Saloom — Sinclair and the Mother Bear. The music itself is very powerful in rhythm section with congas, two acid jamming guitars and vocals a la Janis that make this CD to an absolute must for all Hippie and S.F. Sound fans. Contains bio, great photos and underground S.F. posters. The CD was produced with friendly support of Country Joe McDonald."

**PHANTASIA: CD (WIS 1015). \$18.00**

"Reissue of US psychedelic ultra rarity recorded 1971/72. The original albums (a complete one and a one-sided) are legends for all psychedelic/garage collectors, only 25 copies pressed of each — not many people have the pleasure of having seen a copy. The music is creeping slowly and sensitively in your mind, whether stoned or not & it takes you wherever you want. Those are the complete sessions, 55mins in mastertape quality presented the first time to the public — extremely informative booklet (20 sided), with outstanding artwork and colour photos. One of the best Psychedelic albums, playing in the same league as Fraktion, Music Emporium, Hunger, Mystic Siva, Damon. Later the band changed into Trizo 50 that will also be released on WIS. For us unbelievable that this extremely talented band didn't make it."

**FRED: Notes On A Picnic CD (WIS 1016). \$18.00**

"After the Successful World in Sound debut of Fred's first album of progressive/psychedelic rock, Fred returns with a second album featuring the continued growth of their original and innovative sound. Lots of heavy electric guitar, progressive electric violin with fusion/ classical overtones, massive rock drums and bass, swirling garage rock organ, funky/jazzy electric piano, and heavenly vocal harmonies all mix together to create music that is uniquely fred. Influenced by Frank Zappa, King Crimson, and Mahavishnu. With echoes of 70's rock bands like Traffic, Procol Harum, Jethro Tull, and The Allman Brothers, these performances sound like something else entirely. The master tapes were originally recorded 1973/74 at Blue Rock, the studio Rolling Stone called 'the apotheosis of the laid back'. The eight instrumental and three vocal tracks are at the highest level of musical proficiency and creativity in the progressive rock genre. The CD booklet contains informative liner notes, original Fred cartoons, and plenty of photos. 64 minutes of honest, dangerous, and awesome music that will own you."

**MYSTIC SIVA: Under The Influence CD (WIS 1017). \$18.00**

First issue of these recordings from 1969-70, packaged in a heavy duty book-like folder. "Previously unreleased recordings of Mystic Siva from Detroit, very famous in the psychedelic collector's scene for their outstanding and rare original album (already reissued by WIS). The music here, recorded live prior to the album is taken from the mastertapes. The opener is an instrumental cut, followed by six diff. versions of original album tracks in very powerful style, mixed with four long acid jamming cover tunes turned into typical Siva style with pounding and hypnotic Hammond B3 organ, wailing and distorted fuzz/wah-wah guitarwork, powerful (sometimes Doors influenced) vocals and massive drums which lead you to the holy grail of psychedelic music."

**GOLD: San Francisco Origins CD (WIS 1018). \$18.00**

"This CD contains 2 parts of S.F. underground history — both parts from the first incarnation with lead singer Richard Coco. Part 1 are the Studio Sessions of Leo Kulka's Golden State Recorders, 9 heavy guitar cuts (as on Rockadelic LP) with great congas and bizarre Rock'n Roll vocals. Part 2 is a live set at the Fillmore-West Audition, a qualification gig for Bill Graham's club circuit, which was successfully passed — gigs at Winterland, Fillmore-West followed. These 42 minutes reach the highest level of power and a unique kind of heavy acidrock sound(containing a 6 min. killer version of 'No Parking') — Ed Scott's hypnotic rhythm guitar, a mind blowing bass and drums create an outstanding and surrounding flow, Joe Bajza's soaring solo guitar played in a kind of aggressive Cipollina / Jeff Beck style is brilliantly intense and brings true Sixties S.F. Hell's Angels party feeling to your home. Very detailed 12 page booklet, 78 minutes of hot music — reflect the 'golden spirit' of the late 60's early 70's in San Francisco...."

**STONED CIRCUS: Revisited CD (WIS 1019). \$18.00**

"This is an outstanding piece of US psychedelia Stoned Circus started in 1968 in Kansas City and became soon to one of the hottest local acts. The powerful sound with male and female lead vocals has a strong Jefferson Airplane feeling, incl. great organ and heavy guitars. Not to be confused with the Stone Circus that recorded for the Mainstream label. This material was unreleased and found in the archives of Cavern Sound Studios where the Wizzards from Kansas recorded too. Rockadelic Records released these recordings as limited LP version in 1994 and is long sold out. Songs include 'Gotta find Way', 'Try Love', 'New World', 'Trust', a cover of Zeppelin's 'Gonna Leave You' plus more. Originally recorded in 1970 and for the first time as a CD release from the original masters incl. a detailed bio and pics."

**FRED: Live at the Bitter End CD (WIS 1020). \$18.00**

"Who or what on God's earth is Fred? In Swedish, Fred means 'peace', a good idea for any decade. In music, Fred is an upstart band of pseudo-bumpkins (aka hippies) from the hills of central PA (really just kids from mid-Atlantic suburbia lost in the purple haze) who took Greenwich Village by storm in 1974. Recorded over the summer of 1974 while Fred was headlining at NYC's world famous nightclub The Bitter End, these are raw, in your face live performances that will lift you up and blow you away. It is high octave, aggressive electric instrumental music with a pulse pounding beat, wailing gutsy guitar, and wild violin pyrotechnics. Live at the Bitter End features all new original music, ranging from tender to tortured, demented to delirious, always energetic, edgy, enigmatic, and full of surprises. With strong melodic themes over innovative rhythms, six pieces of the puzzle are carefully arranged into a seemingly endless variety of combinations, and then each is set loose over elegant structures for solo flights in the twilight zone of improvisation. Influenced by Mahavishnu, Zappa, Jethro Tull, Yes, Spirit, King Crimson, Bartok, and Stravinsky, as well as inspired by musicians like Jean-Luc Ponty, Jerry Garcia, Bill Bruford, Herbie Hancock, John Bonham, Jerry Goodman, Robin Trower, Joe Zawinul, Chris Squire, and Stephane Grappelli, Fred had by 1974 assimilated and fused a staggering array of disparate elements into their sound."

**WORLD PSYCHEDELIA (WORLD'S LEADING TERRORIST STATE):**

**LES MOGUL: Danses et Rythmes de la Turquie CD (WPC6 8460). \$17.00**

Bootleg reissue. "Another sparkling reissue of a Turkish classic, this time a strange collection of melodic crypto-folk instrumentals with a weird Zombies/Animals touch, recorded by the biggest selling group in Turkey at the time; first released in Paris by Guilde Internationale du Disque in 1971; spicy take on traditional music won the coveted Grand Prix du Disque from the Academie Charles Cros."

**KORAY, ERKIN: Elektronik Türküler CD (WPC6 8461). \$17.00**

Booleg reissue of classic material by this elusive Turkish psychedelic legend; previously reissued on LP by the German Damla label. Unlike previous Koray albums (including some CDs that have come out in Turkey that are basically impossible to find), this appears to be a straight reissue of a complete album from 1974. Beautifully developed eastern melodies via a folk-ish/psych merger and some of Koray's most extended tracks. Mesmerizing stuff.

**3 HUR -EL: 3 Hur-el CD (WPC6 8462). \$17.00**

Bootleg reissue. "Their first LP, another masterpiece of Turkish psychedelic delight, culled from singles by the three very talented Hur El brothers, and released in 1972 in small quantities on Diskotur (originals sell for \$1000 and up nowadays); some of the very best Turkish psych songs — less Western in some ways than their great Arşivi LP, but still with the same excellent guitar, impassioned vocals and Eastern percussion that makes for memorable listening and a long-term connection with the music; a triumph that belongs in every record collection."

**3 HUR -EL: Hurel Arşivi CD (WPC6 8463). \$17.00**

Bootleg reissue. "A masterpiece of Turkish ethno-psychedelic delight, recorded between 1970 and 1975 by the three very talented Hur El brothers, and released in small quantities on Diskotur (originals sell for \$1000 and up nowadays); their second album has the heavy hashish sound — fuzz guitar, impassioned vocals and Eastern percussion — that makes Turkish psych so savoury to the rest of the world; very possibly as good as anything recorded by countryman Erkin Koray."

**COLOURS: Colours CD (WPC6 8466). \$17.00**

Bootleg reissue. "The liner-notes from this, the band's first album tell us that they 'have the crystalline sharpness of the Beatles before they turned acid', and what's more, it's quite true; an excellent pop-psych album, first released on DOT in 1968; the first track, 'Bad Day At Black Rock, Baby', must be reckoned among the very best attempts at an orchestrated psych sound, with the band easily switching from key to key and featuring many disturbing time-changes; it's charms are many and varied, with songs like the sitar drone 'Rather Be Me', and the commune-song 'Brother Lou's Love Colony', later covered by Moon, and the eerie 'Cataleptic'. An underestimated LP, until now, but not anymore."

**FINCHLEY BOYS: Everlasting Tribute CD (WPC6 8467). \$17.00**

Bootleg reissue. "Recorded in 1968, released in 1972, only album ever released — and it's a good one — by this band from Champaign, Illinois; not much known about them — they recorded the material for their album in Chicago during 1968 and 1969, although it was not released until 1972; a great heavy psych record, featuring often-compiled cuts like their hard-rocking reinterpretation of the Kinks song 'I'm Not Like Everybody Else', the superb 'It All Ends', and the best cut for me, the anti-establishment anthem 'Restrictions'."

**AVE ROCK: Ave Rock CD (WPC6 8468). \$17.00**

Bootleg reissue. "Excellent debut album by original Ave Rock line-up is a very spacey psychedelic progressive effort from Argentina, featuring the sweet 'Ausencia', the moody 'El absurdo y la melodia', and the great guitars and organ of 'Gritos'; best track might well be long improvised instrumental 'Viva Bélgica'; a very good effort which included Daddy Antogna from Orion's Beethoven; full of shifting rhythms and rich melodies."

**COSA NOSTRA: Cosa Nostra CD (WPC6 8469). \$17.00**

Bootleg reissue. "Heavy duty rare Latin funk psych album recorded in Mexico City in 1971, their English language debut (not to be confused with their Spanish-language second album, reissued by Lazarus on LP); heavy grooves right from the start, with hard guitar, bass, drums and organ kicking it and not letting up; sounds a little like the Black Sugar albums, if you can imagine U-Roy 'singing' along with the rhythm tracks, and some strange dissonant background singers chiming in to boot; but all vocal limitations aside, has some great cuts, such as the eponymous track 'Cosa Nostra', the funky 'Squeeze it Tight' with a real punchy groove, the rife-for-sample intro to 'Proud Mary', and the shimmering 'Change of Mind'."

**LOS YORK'S: 67 CD (WPC6 8470). \$17.00**

Bootleg reissue of this South American album from 1967. "First album by garage psych quartet who, along with Los Saicos and Los Shains are one of the best and most important bands to come from Peru in the mid-sixties (their albums are now very rare); first issued on Mag in 1967 (of course), and featuring a non-stop beat-influenced go-go twang guitar garage psych tone throughout."

**POLIFEMO: Polifemo CD (WPC6 8471A). \$17.00**

Bootleg reissue. "Rare debut album by this Argentine rock super-group, led by (ex-Color Humano and Pescado Rabioso) David Lebon on guitar and vocals, Rinaldo Rafanelli (ex-Color Humano and Sui Generis) on bass, Juan Rodríguez (ex-Los Mentales and Sui Generis) on drums, and keyboard player Ciro Fogliatta (ex-Los Gatos, Sacramento and Espiritu); blend of rock with some progressive touches, especially the use of mellotron and moogs; includes both of their rare EMI singles + b-sides as bonus tracks."

**VOX DEI: Es Una Nube, Non Hay Duda (It is a Cloud, No Doubt) CD (WPC6 8471B). \$17.00**



"Classic album by one of Argentina's best-loved bands was their first recorded for CBS (1973) and their first with professional production; truly inspired music that blends progressive rock, pastoral songs, 'psicodelia', and rock & roll; subjects are less heavy than on their earlier albums, with the best moments being the title track (written by Quiroga), and Ricardo Soul's 'La Verdadera Historia de Sam, el Montas (The True History of Sam the Mountain Dweller)', both considered classics of Argentine rock; booklet comes with lyrics and photos."

**BULENT: Benimle Oynar Misin CD (WPC6 8472). \$17.00**

"Extremely rare and sought-after album shows a very different side to the incredibly rich Turkish music scene of the late 1960's/early 1970's, with gravelly vocals and introspective folk rock arrangements; a mostly calm album with incredible songs and lyrics from revered songwriter Bulent Ortacgil, recorded in 1973 or 1974; regarded by Hans Pokora's Record Collector Dreams book as psych folk, where it received four stars; musical support provided by a team of dynamite musicians including Onno Tunc and Atilla Ozdemiroglu; booklet includes lyrics and photos."

**KING GEORGE DISCOVERY: King George Discovery CD (WPC6 8473). \$17.00**

"One and only album of Jimi Hendrix-inspired power-trio rave-ups recorded in 1968 (Haparanda label) by American R&B singer 'King' George Clemons, and a trio of Swedish musicians who later founded famed heavy psych bands Life and Blond; recorded and released only in Sweden, which is no doubt why it has remained unknown to the many fans of psychedelia who would most enjoy it; booklet has King George biography and interview."

**MOGOLLAR: Mogollar CD (WPC6 8474). \$17.00**

"Incredibly rare second album from Mogollar, which does not even appear in the band's own discography, but was released on Diskotur all the same sometime around 1971; eleven perfect examples of the group's 'Andalou pop' mixture of ethnic Turkish music and Western elements, plus eight bonus tracks from singles (including different heavier versions of two tracks from their *Danses et Rhythmes* album) makes for one great disc. Booklet comes with band history and includes some photos."

**WORLD SERPENT (UK):**

**NOBODY: Transparent Sessions CD (WS 019 CD). \$19.00**

"Stefano Di Felice/Nobody has been on the cusp of the Apocalyptic Folk scene for some time, and has in that time kept the Serpent informed of his progress. *Transparent Sessions* is his first full length CD release. To look for references would be all too easy and also be unfair, though people have mentioned all the usual suspects (Death in June, Current 93, etc.). Twelve string guitars chiming in the darkness!"

**NETHER NEITHER WORLD: Torch Songs CD (WS 020). \$19.00**

"Wendy Van Dusen and Lemon De George get together again to bring us another CD of finely crafted tales of spurned love and deceit. NNW have been likened to Bongwater which is no mean thing when you think about it, though I think they take all the exotica erotica culture much further than most. So if your lover has left you for your best friend, then this is the album for you."

**WORLD SERPENT/A-SCALE (UK):**

**BATES, MARTYN: Imagination Feels Like Poison CD (ASR 022). \$19.00**

"This is the first full issue of the latest Martyn Bates album, it was originally issued in 1997 to accompany the similarly titled book of lyrics. Primarily a collection of songs occasionally threaded through with fleeting illustrative atmospheric sketches. A music brightly bitter-sweet, conjuring up ghostly and vivid invocations of folk." Pleasant folk-based material from the founder of Eyeless In Gaza; Bates on: songs, voices, banjo, autoharp percussion, pump organ, whistles and colourings.

**WORLD SERPENT/EPIPHANY (UK):**

**KING, ANDREW: Bitter Harvest CD (EPIPHANY 01). \$19.00**

UK traditional folk, with some non-humorous similarity to Ivor Cutler. Vocals, harmonium, bells, drones, etc. John Murphy, Karl Blake & others provide backing. "After hearing Andrew's contribution to the *QN* magazine CD, I immediately fell in love with his interpretation of the old folk song 'The Bitter Withy'. With this in mind I continually harassed Andrew for a full length CD of his vocal interpretations. Andrew then spent over a year researching and hunting down the more obscure and more often than not sinister adaptations of our folk past. Andrew has worked in his capacity as a visual artist with Tony Wakeford and a host of Serpent artists. No doubt the manufactured folkies will be queuing up to rip off this fine collection of songs."

**WORLD SERPENT/LMM (UK):**

**SAVAGE/SUZIE HIGGIE, CONWAY: Soon Will Be Tomorrow CD (LMM 001). \$19.00**

"*Soon Will Be Tomorrow* is the project of Nick Cave's keyboard player Conway Savage and the Falling Joys' Suzie Higgie. The result is an album of stunning beauty. Blending Conway's Cavesque ballads and Suzie's haunting vocals the CD drifts in style from Nick Drake to Mazzy Star."

**WORM INTERFACE (UK):**

**BARAKI: Colony Laspberry CD (WI 019). \$15.00**

"Excellent sounds from Kyoto City. Having made some exceptional contributions to our last *Alt. Frequencies* compilation, Japan's Baraki has recorded his first album. His approach is to 'always look for some unknown possibility and that is in full effect here. With a psychedelic attitude, Baraki keeps a playful style throughout. Starting from the well-earthed opening of 'Rock'n'Job', he trips through the charged beats of 'Koukakului' and the electrified 'Wa to Yoni' before ending up by the lunar shores of the final destination — 'Colony Laspberry'. Not obviously categorisable, but definitely exotic."

**VA: Volume Transmission CD (WI 020). \$15.00**

"The House of Worm once again field an international team including Swedish synth duo Plod, Airat from Russia, the anonymous Remote, UK software mole Astral Engineering, Koichi from Japan, and Sandspider—straight outta Beckenham. A unique selection of minimalism, lush soundscapes, dreamy ambience and downtempo electro make up this collection of reflective music. Plod will soon release their long-awaited debut album *Pillow Talk*. Koichi is currently in the studio putting the finishing touches on his first album. Astral Engineers' *Chronoglide* has become known as a chill out classic and was our first ever release. The Airat tracks are another example of the emergent Russian new wave of electronic music, and were selected from a unique set of field recordings made among the tenements of Moscow. The Remote project is by somebody in the film industry who wishes to remain anonymous. Sandspider are a recent Worm signing who are finishing their first album for us, to be released early next year." Limited stock.

**SANDSPIDER: Sand CD (WI 022). \$15.00**

"Electro ambient dub album from Sandspider, London duo Matt Embleton and Alan McDermott. This album is in the tradition of bands such as Orbital, Future Sound of London, and Higher Intelligence Agency."

**VA: Alt.Frequencies 4 CD (WI 024). \$9.00**

Re-release of this year 2000 comp, at the price of a single. "The label that introduced the world to the sounds of Squarepusher and Freeform uneath more secrets from the global electronic underground. *Alt.Frequencies 4* weaves an inspiring thread through the experimental beats and frequencies of established artists like Warp's Freeform and Mira Calix, while maintaining a firm commitment to providing a platform for inventive new music. Absorbing output from a diverse selection of sources, this compilation brings together new electronica from all five corners of the globe. Featuring Plod (Sweden), Himuro and Baraki (Japan), Meek (Canada), Mira Calix and Freeform (USA), Jake Mandell, Solenoid and Rook Vallard (USA), and Gamers in Exile (Italy). While much of this material is destined for armchair appreciation, tracks come in a range of post-pigeonhole shapes and guises. Guaranteed to take the listener from the motionless to the moveable and everywhere in between."

**DUNDERHEAD: Bee Cave Sounds CD (WI 026). \$15.00**

"An album of slow funky jazz all crafted with the able assistance of Lumo (Orbital). The sleeve is gloriously psychedelic, soundwise...think echoes of Miles, Thelonious Monk and Oscar Peterson meets the downtempo homeboy funkiness of Mo Wax."

**757: 757 CD (WI 027). \$15.00**

"Debut album from American artist Adrien 75's project. Hyperreal fragmented electronics that will appeal hugely to fans of the current American scene (e.g. Marumari, Cex. Ect). Defining a new genre of psyche out electronica. References the moods of utopian 60's psychedelia americana."

**PL0D: Compilation 12" (WI 028). \$9.00**

"This is the first full vinyl release from Plod of Sweden. For fans of classical electronica, Kraftwerk, Isaan, Arrovane, Bola, Gimmik."

**PFLUM, KARSTEN: Tracks CD (WI 029). \$16.00**

"Massively technical but catchy drum programming a la Tom Jenkinson, mixed with sweet tooth melodic sensibility, will appeal to fans of Solar X, Tom J., Aphex Twin. Karsten Pflum is from the currently very trendy northern Europe, Denmark to be exact."

**HIMURO/KOICHI: Latest Gorgeous Energy 12" (WISE 003). \$12.00**

"Clash of weird freak-beats featuring two Japanese artists on the cutting edge, Yoshiteru Himuro and Koichi Shimizu. These two have been bought together for a double header in the Tekken tradition. These tracks are no longer languishing on the shelf here at Worm Interface — we thought that we would rush this little extra item for you before the summer break. This release is the third in our 'special edition' series after Freeform's 'Heterarch' and Gimmik's 'load/error!' Himuro has had two previous releases — the 'Nice Feedback' EP and his CD album *Nichiyobi*. To date, Koichi has not had any solo releases in Britain, but this is a taster for his debut album that will be released Autumn 1999."

**FORT LAUDERDALE: 1001 Revolutions CD (WISE 04CD). \$16.00**

"Well meaning post-BOC album (I'm sorry but there's just no way...) from these lounge/spy-jazz obsessed twits, their first release on London's (previously) groundbreaking Worm Interface label. Some nice moments of real-time guitar interplay come in here & there (and I'm not talking about that shred solo at the outro of 'The Kaleidoscope Man', which rivals — if not out-does — even the most misguided examples in the genres.mp3.com/music/electronic directory, right up to the moronic voice over), which when coupled with the genre's trademark mellow synth squiggle & odd-meter drum bits adds up to slightly more than a hill of beans and a whole lot less than a Dunderhead record. Life=1, ID=0. — Hrvatski.

**FORT LAUDERDALE: 1001 Revolutions LP (WISE 04LP). \$15.00**

LP vinyl version.

**VA: Electric Chicken Vol. 1 LP (WISE 05LP). \$12.00**

"Worm Interface follow up their excellent Gimmik album with a strictly limited edition 330g vinyl comp. *Electric Chicken Vol. 1*. 8 tracks of weird beat electronica from the likes of Fibia, Solar X, Himuro, Koichi, Trail, Hexigonsun, and Ryoko. The album is described by the label as sounding like 'Jim O'Rourke on acid'."

**WRASSE RECORDS (UK):**

**MASSI, SOUAD: deb (heart broken) CD (WRASS 096CD). \$16.00**

"With a beautiful voice and a large palette of influences to draw from, Souad Massi is one of the most interesting new singers to come from North Africa. Influenced equally by shaabi music, French chanson, flamenco, 60's American folk and a variety of African traditional music, this Algerian guitarist and chanteuse makes music that is at once exotic and familiar. The music on *Deb (heart broken)*, for love gone wrong, for lost innocence and for the plight of her home country. Yet, not unlike the music of the Cape Verde singer Cesaria Evora, the sun still shines and celebration is still possible. In nearly every song on this wonderfully arranged and beautifully sung CD, evil does battle with good. Evil seems to win every time, but the music stands as testament to a hope and spirit that cannot be dimmed, let alone vanquished."

**XERIC:**

**CAPTAIN BEEFHEART: Grow Fins Vol. II: Trout Mask House Sessions 2LP (XER 097LP). \$19.00**

Repressed. 2nd volume in the proposed 3-volume series of double LPs. "Captain Beefheart & His Magic Band set rock on its ear from 1965 until 1982, when leader Don Van Vliet retired from music. Engineering a mutant strain of musical DNA (tuff-ass garage punk R&B, extra-terrestrial field hollers, austere 'classical' miniatures, loping sea chanties, scorched-earth delta blues, free-blowing skronk, fat-bottom groove and post-everything clangor all found their way into the soup). CB&HMB are now regarded as one of the most original and consistently compelling bands ever waxed."

**GUSTAFSSON, MATS: The Education of Lars Jerry CD (XER 100 CD). \$14.00**

Repressed. "Swedish saxophonist Mats Gustafsson is one of the most significant new faces in improvised music. Combining great sensitivity and attention to detail with boundless energy, Gustafsson works regularly with the upper echalon of European and American improvisors. This CD, which features Gustafsson on tenor and baritone saxes, French flageolet and 'fluteophone' (his own contraption combining alto sax mouthpiece and flute) is his second solo record, splendidly recorded by legendary producer Jim O'Rourke is the unique acoustic space of Chicago's Renaissance Society Art Gallery." Thurston Moore: "Mats is the most modern of players where the genre tags of jazz, noise, experimental, avant-whatever are finally transcended to a new millennium — where compositional concepts are at once in check with open improvisation and a super-postmodernism becomes what we always wanted: rock & roll!"

**GUSTAFSSON, MATS: *The Education of Lars Jerry* LP (XER 100 LP). \$14.00**  
Repressed.

# XI:

**NIBLOCK, PHILL: *Four Full Flutes* CD (XI 101). \$13.00**

Here is the complete CD catalog of this superior NYC composers collective label (aka Experimental Intermedia); although pretty low-profile, there are some amazing releases on this label in the spirit of long, droned tones and advanced new music composition. Don't let the title to this Niblock thing throw you off — this is massive trance music and a key work in the unspecified field of "pure sound". "...adjacent tones beat violently against one another while clouds of harmonics hover above the wavering drone. When the piece ends, it takes the listener a few moments to recover. This physiological experience, when the ossicles slow their vibrating and the membrane hairs come to a standstill, is probably the only aspect of the music not regulated by the score. The four pieces on this 80 minute CD are for multiple tracks of alto flutes, flutes, flutes and alto flutes, and bass flutes, performed by Peter Kotik, Susan Stenger, and Eberhard Blum."

**VIKRE, LOIS V.: *Silmoom* CD (XI 102). \$13.00**

"Three of Vierk's works for 'big instruments,' that is, multiples of the same instrument, treated more like single entities than like groups of voices. The three pieces on this CD are for five electric guitars tuned microtonally around 'E,' six trumpets, and eight cellos." The 12-minute "Go Guitars" is a classic work of loud guitar tonality drift, in the tradition of Branca/Rhys/Remko/early-SY, etc. and is largely unknown in this context.

**RADIGUE, ELAINE: *Kyema, Intermediate States* CD (XI 103). \$13.00**

"Radigue became a disciple of Tibetan Buddhism in 1975. 'Kyema', a piece for synthesizer, is a Tibetan term expressing the emotional state of surprise tinted with sorrow. This piece explores electronically the full range of existence, going beyond death and back into the exuberance of physical life, expanding the musical consciousness of the uninitiated, leading one in a cyclical voyage through myriads of tones, drones, and warbles where the end is only the beginning."

**KLUCEVSEK, GUY: *Flying Vegetables Of The Apocalypse* CD (XI 104). \$13.00**

Klucsevsek is the well-known experimental accordion player, his playing bridging a style supposedly influenced by "Henry Cowell-style tone clusters; the eerie difference tones of 'acoustic phenomena' composer Pauline Oliveros; the hypnotic phasing and locomotive ostinatos of early minimalism; low register drones punctuated by high register yips, in a manner of Scottish bagpipe and Bulgarian accordion music; dark, Gyorgi Ligeti-ish sound clouds...; a Morton Feldmanesque sense of grand gesture, and of microscopic movements; an appropriation aesthetic shared with John Zorn and other NY avant-gardists..."

**BEHRMAN, DAVID: *Unforeseen Events* CD (XI 105). \$13.00**

"...made with computer software designed to interact in real time with a solo performer. The electronic timbres are intended to complement the sounds of Ben Neill's trumpet — the admirable and humorous mutantrumpet, with its three separately-mutable and playable bells."

**JOHNSON, TOM: *Music For 88* CD (XI 106). \$13.00**

"Simplicity and clarity have always been among Tom Johnson's chief concerns as a composer. They led him to research number theory, particularly by Pascal, Fermat, and Euclid. These sources suggested musical structures somewhat more complicated than those he had used before. *Music For 88*...contains nine sections, each of which is a musical demonstration of a mathematical phenomenon." Solo piano work that's a bit too quirky.

**LEACH, MARY JANE: *Celestial Fires* CD (XI 107). \$13.00**

"The works of Mary Jane Leach explore the physicality of sound, working very carefully with the timbres of instruments, creating combination, difference, and interference tones. Space is also an important concern: how sound changes when it is moved around a room." Includes a piece for 7 bassoons, four 8-part pieces for a cappella women's voices, and a piece for alto flute and voice. Beautiful sound strokes that don't mock the title.

**FORWARD, FAST: *Same Same* CD (XI 108). \$13.00**

"Fast Forward is a composer best known for his compositions for percussion and music theatre works for diverse instrumentation...features recordings from 3 concerts of his music featuring Yuval Gabay, Michelle Kinney, Guy Klucsevsek, Takehisa Kosugi, James Lo, Ikue Mori, David Moss, Ben Neill, David Shea and Alex Tobias."

**FULLMAN, ELLEN: *Body Music* CD (XI 109). \$13.00**

A follow up to her amazing LP on the Het Apollohuis label, featuring Ellen's unique Long Stringed Instrument, an 80-foot instrument with approximately 80 strings. A must have if you're into experiencing loud, power-drone sound sculpture at a transcending peak.

**MACLOW, JACKSON: *Open Secrets* CD (XI 110). \$13.00**

Musical works from the legendary Fluxus artists; this consists of 8 works for voices and/or instruments, including weird and great tributes to Kurt Schwitters, John Cage, and Morton Feldman. The indeterminate vocal works are especially loaded with the Fluxal spirit of inspired disorientation.

**NIBLOCK, PHILL: *Music By Phill Niblock* CD (XI 111). \$13.00**

"Features The Soldier String Quartet performing in 'Five More String Quartets', a piece for five multi-tracked string quartets and in 'Early Winter' for flute, bass flute, string quartet and synthesizer, also featuring Susan Stenger (flute) and Eberhard Blum (bass flute)." This is purely awesome drone work and one of the loudest, most commanding minimal works you could ever dream of basking within, even living up to the following: "Dense, elusive trance music distinguished by its singular methods of construction and the intricacy of the relationships of its components with a surprising flux of pulsing adjacent tones which convey a stunning range of acoustic phenomena."

**CAMERON, ALLISON: *Raw Sanguedo* CD (XI 112). \$13.00**

Debut release of music by a new Canadian composer, who has studied under the likes of Andriessen, Rzewski and James Tenney. "Her compositions can be characterized as rigorous study forms with which specific sound worlds are explored. She experiments with the physicality of sound on various instruments, using pithy material to exploit instrumental colours. Most of her works to date have been written for a variety of chamber ensembles encompassing both traditional and unusual groups of instruments." "Cameron writes chamber works...with no themes, few gestures, rarely a rhythm aside from slow, steady beats. Fragile and suspended, underlaid by long, long chords, they would be almost metaphysically gloomy if they weren't so colorful. My favorite, 'A Blank Sheet of Metal', starts off like slowly pulsating Feldman before dissipating into near stillness and a chord repeated at surreally extended intervals. The music reminds me of the painter de Chirico's sad surrealism." — Kyle Gann.

**GOODE, DANIEL: *Clarinet Songs* CD (XI 113). \$13.00**

"A 75 minute suite for solo clarinet, begun in 1979 and completed in 1991, using all of Daniel Goode's virtuosic techniques distilled into sixteen 'Songs Without Words', a poetics of the new clarinet...Most use circular breathing for continuity and use alternate fingerings

which produce non-tempered intervals with unusual, striking timbres."

**CHILDS, MARY ELLEN: *Kilter* CD (XI 114). \$13.00**

Debut collection of works by this MN composer, includes various pieces for solo, duo and small ensemble, performed by: Guy Klucsevsek (accordion), the SoHo Quartet (Mary Rowell, Mark Feldman, Lois Martin, Erik Friedlander), Relache (clarinets, saxophones, bassoon, accordion, voice, perc.), Anthony de Mare (piano), Kathy Suprov (soprano), Dora Ohrenstein (soprano), Phillip Bush (piano). "An enveloping and entrancing audio quilt composed of organic reeds, sylvan accordion, timepiece xylophone, seductive polyrhythms, and somewhat historicist wordless vocals...accomplished, beautiful work that creates its own little universe." —Tom Surowicz.

**LAINHART, RICHARD: *Ten Thousand Shades of Blue* 2CD (XI 115). \$13.00**

Double CD (for the price of one) of beautifully processed electronic sound, one of the quintessential XI releases. "Lainhart's music rings true to the spirit of possibility that once defined electronic music. It brings with it a sense of past, present and future that transcends time, technology and cultural assumptions. It's a music that is beholden to no one, yet informed by a diverse sphere of appreciations, rich in both intellectual and emotional interest, at once distant and interior, actual and implied." — Ron Goldberg. Featured works: "Bronze Cloud Disk" (1975, for multitracked, processed bowed tam-tam); "Two Mirrors Face One Another" (1976, for multitracked, processed bowed Japanese temple bells); "Cities of Light" (1980, for multitracked, processed voice); "Ten Thousand Shades of Blue" (1985, for realtime interactive computer music system; "Staring at the Moon" (1987, for realtime interactive computer music system with bowed and struck vibraphone); "Walking Slowly Backwards" (1989, for vibraphone).

**ZUMMO, PETER: *Experimenting With Household Chemicals* CD (XI 116). \$13.00**

A work for trombone and ensemble: voice, amplified cello, keyboard bass, marimba, perc., saxophones, flute, organ, synthesizer and bass. Zummo writes for extended trombone techniques and sound layers.

**LOGOS DUO: *Works CD* (XI 117). \$13.00**

Eight works by the long running Belgian duo of Godfried-Willem Raes & Moniek Darge. "Their live performances often make use of musical instruments designed and built by Raes, who is a very inventive and prolific instrument builder. His designs range from all kinds of acoustic and digital/electro-mechanical sound sculptures to the most sublime controlling and sound generating devices." Fascinating sound mixtures utilizing percussion, computers, synthesizers, organ, ethnic instruments, piano, etc.

**LOCKWOOD/RUTH ANDERSON, ANNEA: *Sinopah* CD (XI 118). \$13.00**

"Split release by two prominent post-1950 composers, offering one piece per, inspired by the mountain sacred to the Blackfeet nation of northwestern Montana. Annea Lockwood gives us the 45 minute 'World Rhythms', endless percolating monitor-click and tone-wash (w/vague dawn-of-man/time overtones) by way of non-repeating location recordings of water, wind, fire, distant gongs, birds, etc... Nice. Similar yet completely different from her previous works (including the magnificent *Glass World* LP on Tangent which was reissued to great effect recently via the What Next?/Nonsequiter Foundation). Ruth Anderson's piece, 'I come out of your sleep' floats around the negative-space concept before, well, before nothing. Impressive in the purest sense, non tampered/tempered. A fine display of raw sound documenting the furthering in concept of these important composers." —Hrvatski. "I come out of your sleep" follows a tradition of sound poetry, or text-sound, begun in part by Kurt Schwitters' 'Ursonate', expanded by Henri Chopin, John Cage, and Bernard Heidsieck, by Charles Amirkhanian, Carlos Santos and Jackson MacLow, with seminal works in this area. These abstract pieces are formed directly from the sounds of the text used or created, with the full gamut of consonants, vowels and inflections, along with compositional techniques of process, repetition, patterning and overlap." —Anderson.

**RADIGUE, ELIANE: *Trilogie de la Mort* 3CD (XI 119). \$25.00**

"*Trilogie de la Mort* is a work in three parts. The first, *Kyema*, was originally released by XI in 1992. The 2nd and 3rd parts, *Kailasha* and *Koumé* are being released for the first time and the trilogy now makes its debut as a whole [this 3CD set is being sold for the cost of 2 CDs to make up for the prior availability *Kyema*]. 'Kyema' is inspired by the texts of Bardo-Thodol (*The Tibetan Book of the Dead*). This work evokes the six intermediate states which constitute the 'existential continuity' of the being. 'Radigue's 'Kyema' explores electronically the full range of existence, going beyond death and back into the exuberance of physical life, expanding the musical consciousness of the uninitiated, leading one in a cyclical voyage through a myriad of tones, drones, and warbles where the end is only the beginning.' — Neil Strauss. 'Kailasha', the second chapter in the work, is structured on an imaginary pilgrimage around Mt. Kailash, one of the most sacred mountains in the Himalayas; considered as a path to other spheres of existence. 'Koumé' makes up the last part of the trilogy and emphasizes the transcendence of death. It is the descent to the deepest, where the spark of life is. There, Death is born. Death becomes birth. Activity re-beginning. Eternity, a perpetual 'becoming'."

**GOLDSTEIN, MALCOLM: *The Seasons: Vermont* CD (XI 120). \$13.00**

"Two pieces recently converted to digital, one a group setting from 1983, the other a solo from 1997. This recording of 'The Seasons: Vermont', which had previously existed in excerpt form on a Folkways LP, features the veritable OO/XI/What Next? dream-syndicate of Robert Black (bass), Mark Steven Brooks (wood flutes, electric guitar, percussion), Joseph Celli (oboe (extended, perhaps?)), English horn, ocarina), Malcolm Goldstein (violin), Tom Guralnick (tenor, soprano & bass saxophones, vappuchones), Brian Johnson (vibraphone, percussion), and Kenneth Karpowicz (intensified vocalizing, accordion). Said grouping waltzes through all four quarters in a Vermont hour, emoting on freely occurring sonics/timbres/genres in said state and plagiarizing nature in general... The other piece, 'Soundings for solo violin; is all scrape/pluck/drag; a call back to the composer's work with Fluxus villains like Philip Corner and meta-musicians such as James Tenney. Fine sounds all around." — Hrvatski.

**NIBLOCK, PHILL: *YPGPN* 2CD (XI 121). \$13.00**

"YPGPN (Young Person's Guide to Phill Niblock) is the long-awaited re-release of a 2 CD-set that was a joint production by the UK based Blast First label and The Wire magazine in 1995. It includes the following works: Held Tones (1982-94) Barbara Held, flute; Didjeridoos and Don'ts (1992) Ulrich Krieger, didjeridu; Ten Auras (1994) Ulrich Krieger, tenor saxophone; Ten Auras Live (1994) Ulrich Krieger, tenor saxophone; A Trombone Piece (1978-94) James Fulkerson, trombone; A Third Trombone (1979-94) Jon English, trombone; Unmentionable Piece for Trombone and Sousephone (1982-94) George Lewis, trombone and sousephone. Phill Niblock and his music have been with us now for quite some time. In 1972 he guided an audience that had come to the New York venue The Kitchen for a concert of his compositions, to his loft... Now, some thirty years later, Niblock's work continues to draw new audiences. What is extraordinary about this, is that the principles of his music have not changed much over the years; that with the long timespan covered by each piece and the sparseness of the musical material and its elaboration, one could be forgiven to

think that it is at odds with contemporary hasty tastes. In fact, just because of that, it has the power to draw attention to itself. The apparently immobile string of tones that is basic to his compositions, has a singular mesmerizing quality." — Rene van Peer

**PANHUYSEN, PAUL: *Partitas For Long Strings* CD (XI 122). \$13.00**

"CD documentation of Panhuysen's steel-wire sound installations & their subsequent agitation-related overtones, 3 separate instances ('Partita for 16 long strings of equal length,' 'Partita for 16 long strings of equally diminishing length,' and 'Partita for 16 long strings proportionally tuned') recorded in 1997 @ Het Apollohuis. Each new Panhuysen/Apollo set is always met with much consternation/euphoria/varying points between from those 'in-the-know', little expressed variance here. 'Size and volume are directly related to the range of pitches that comes through. The materials used have a strong influence on the overall sound. Styrofoam does the job very well. I had similar experiences with a sheet of lead, slate and balloons, which all worked surprisingly good. Aluminum produces a resonance that I can only describe as idiosyncratic. It had a complex timbre that is entirely its own, with many peaks at separate frequencies. Birds love it." — Panhuysen. Aye, and indeed they should." — Hrvatski.

**JOHNSON, TOM: *The Chord Catalogue* CD (XI 123). \$13.00**

"Extreme and, one would think, extremely simple. A lesser man would have arranged those 8178 chords in some symphonically meaningful, or else quasi-random order. But Johnson proceeded methodically up the chromatic scale from two notes at a time, three, four, and so on to 13. By the time we reach 10 note chords, the information overload was such that the differences were hardly perceptible, a situation reminiscent of serial music. Far from being heavy handed minimalism, *The Chord Catalogue* was a pointed lesson in music history and the relativity of perception." — Kyle Gann, *Village Voice* "I have often tried to explain that my music is a reaction against the romantic and expressionistic musical past, and that I am seeking something more objective, something that doesn't express my emotions, something that doesn't try to manipulate the emotions of the listener either, something outside myself. I like to think of *The Chord Catalogue* as a sort of natural phenomenon — something which has always been present in the ordinary musical scale, and which I simply observed, rather than invented. It is not so much a composition as simply a list." — Tom Johnson

**BAND, ELLEN: *90% Post Consumer Sound* CD (XI 124). \$13.00**

"Ellen Band creates sound and music pieces for performance and concert settings, installation, sculpture, and tape. Deeply inspired by the infinitely complex textures, rhythms, and colours within the so-called ordinary sounds of everyday life, she uses the technique of field recording to collect the source material she uses for her pieces. She then fashions works that reflect the imagistic, mnemonic (memory), and psychoacoustic properties of sound. With a strong background in 20th Century experimental music and sound art traditions, she crafts sound works which transform familiar sounds into new contexts and forms for listening to, perceiving, and experiencing sound."

**CORNER, PHILIP: *40 Years And One: Philip Corner Plays The Piano* CD (XI 125). \$13.00**

Solo piano works, performed by the composer, recorded in 1998. "Philip has vision, he did something nobody else did, he brought the expressive into indeterminacy (he calls it 'non-compulsive indeterminacy'). He's also one of the only composers I know who can give you a handful of worlds (notes) for a score, suggestions and alternatives for a realization and create wonderful expansive vistas of music and sound. Philip loves sound(s), he really listens and relishes (cherishes) the sensual aspects of perception. When he plays the piano there is a tremendous sensitivity (sensibilité), his own art of touching and caressing the keyboard. He also loves embellishments, whether in Korean classical music or in the late French baroque of Marin Marais or François Couperin. There's humor too, he's very funny (as many of his 'fluxus' performances and art works will show) and his universal and non-conformist approach to life is extremely refreshing in a (music-al) world still dominated by the dull mainstream of academia." — Anton Lukoszevieve. Featured pieces: 1. 7 Joyous Flashes (3:45) 2. Concerto for Housekeeper (5:58) 3. Short Piano Piece IV (2:51) 4. Short Piano Piece IX (2:07) 5. Short Piano Piece XIII (1:50) 6. Flux & Form No. 2 (solo) (4:01) 7. Flux & Form No. 3 (3 versions mixed) (4:39) 8. Pulse: a 'Keyboard Dance/C Major Chord (25:43) 9. "perfect" (on the strings) (21:49)

**MONTGOMERY, GEN KEN: *Pondfloorsample* 2CD (XI 126). \$13.00**

"2 cds for the price of 1. These two discs represent some of Gen Ken Montgomery's sound art and compositional work from 1981-2001. *Pondfloorsample* is a collection of sonic explorations utilizing common devices meant to hold something other than sound. As with much of his sound work, the sonic material contains many sounds of everyday life. Having composed extensively for multi-channels, *Pondfloorsample* was specifically designed as a stereo audio piece enabling Montgomery to reach a larger audience. His work always begins with listening to the world. He works within processes, defining a set of conditions by which a piece will unfold itself. Sometimes he takes the familiar - sounds of icebreakers, radiators, laminators, egg slicers, bath drains, etc. - amplifying their familiarity, all the time asking us to hear the world a little differently. Other times he constructs a vapor of mesmerizing sound that is entirely dissociated with things that you know or instruments that can be visualized. These are sounds that you can see. He has a Cagian appreciation of ambient noise."

**SCHUMACHER, MICHAEL J.: *Room Pieces* 2CD (XI 127). \$13.00**

"Much has been written to guide listeners through the course of a preconceived form. Although Michael J. Schumacher's music is distinctly his own it has been inspired by David Tudor and Morton Feldman as well as La Monte Young. Like their music it is about hearing sounds in themselves, about allowing the ear to register sonorities and then the hearing imagination may go to work, navigating amongst temporal realities and imaginary spaces, negotiating between a sense of control and perceived randomness, stasis and movement, finitude and limitlessness, Schumacher thrives on those creative tensions. At its most personal and expansive his singular music has the capacity to convey 'intimate immensity.' *Room Piece* provides a unique solution and musical experience in reference to 'the room.' Generated by a specific method and possessing a decidedly emotional character, *Room Piece* is not merely 'ambient music' but creates a bridge between the 'eventfulness' heard in Cage-ian and serial music, and the new American drone music that has arisen intuitively to create the sound of a vibrant universe with rich interior activity." 2 CDs for the price of one.

**LICHT, ALAN: *A New York Minute* 2CD (XI 128). \$13.00**

"Alan Licht wears many hats. Over the years, he's been a curator of music as well as a tireless performer. And he's as well-known an author as he is a musician. It's one thing to have eclectic tastes; it's another to make a practice of them. While Licht's earlier records have seamlessly melded his improvisational guitar playing with extended plundered sounds, *A New York Minute* takes things a few steps further. Instead of fusing the many sides of Licht into one monolithic mega-mix, this disc separates them into discreet compositions. There's a lot more at stake here: the guitar pieces are showcased as guitar pieces and the plundered works are just that. The conceptual tendencies in Licht no longer hide behind his talent as a

guitarist; likewise, the guitar pieces are no longer propped on hooky concepts that take our attention away from his fretwork. The good news is that both work: Licht is as strong a conceptual artist as he is a composer." 2 CDs for the price of one.

**XL RECORDINGS (UK):**

**CAPITOL K: *City/Soundwaves 10"* (CAPKXL001). \$9.00**

"First single since the long sold out, Steve Lamacq Single of The Week 'Roadeater'. Capitol K first came onto the scene with an NME Single of the Week (on Elf Cut) and an NME Album of the Month with 'Sounds of The Empire'. Kristian Craig Robinson aka Capitol K has since then gone on to remix Badly Drawn Boy and release a second album *Island Row* (soon to be rereleased in new form). 'City' is a reworking of a track from *Island Row* while 'Soundwaves' wanders down a psychedelic path, twisting traditional songwriting with dark electronics."

**XL RECORDINGS/SOURCE/VIRGIN (FRANCE):**

**LEILA: *Soda Stream 12"* (XL 113 LP). \$12.00**

**LEILA: *Courtesy of Choice* 2LP (XL 135 LP). \$17.00**

"From our darling label Rephlex, Leila made her way to XL Recordings. This is the vinyl version of her new album. These are probably the best 14 songs she has ever recorded, and the album has included the fantastic 'Sodastream' single too. Additional vocals come from Luca Santucci, Donna Paul, and Roya Arab. No words are necessary, especially when you see the luxury gatefold sleeve."

**CAPITOL K: *Pillow* CD (XL 138 CD). \$8.00**

"The man behind the Capitol K moniker. Kristian Craig Robinson, after two warmly-received and limited edition vinyl releases on XL last year, is finally ready for his full assault on the mainstream with his new single, 'Pillow'. It's a work of cut-up and off-kilter pop genius, and is suitably accompanied by remixes from fellow leftfield artistes, Wagon Christ and Leafcutter John. As an added bonus, the full vocal mix of album track, 'Capitol Beat Sticky', is included on the vinyl release, having only previously been available on *The Cosmic Forces Of Mu* compilation double CD on Planet Mu."

**CAPITOL K: *Pillow 12"* (XL 138 EP). \$8.00**

12" vinyl version.

**LEILA: *Soda Stream* CD (XL 61482 CD). \$15.00**

"This is the new single from Leila, and it's great. Leila is from Persia, and moved to England in 1979, frequenting a variety of educational institutions culminating in a degree in Film/TV/Radio studies from Staffordshire. Leila Dged by night in the fertile musical oasis that was Stoke on Trent from 1990 to 1993, loved jazz, hip hop, and the rarest of grooves and thought that 'dance' music was sad. She changed her mind when she started hearing break-beat hardcore, so she wrote her thesis on Dennis Hopper and got a 2:1, got a job playing keyboards on Bjork's *Debut* tour, got bored playing keyboards and mixed live on Bjork's *Post* tour. Then she came home to make some noise, was at home learning to use her studio, when some friends and family started singing with her. Luca came round and started singing, Donna had just written her first songs, so she came and sang, Roya was very upset one day and she sang a song. So Leila decided to release them on Aphex Twin's label, as he was a friend. She loves noise and hopes you enjoy."

**XOTIC MIND (SWEDEN):**

**WORD OF LIFE: *Dust* CD (XOTIC CD2). \$22.00**

1996 CD issue of the 2nd Word Of Life album, with 3 extra bonus tracks not found on the LP. For contemporary psych, this is high on anyone's reasonable list. "This one is even more baked: surging fuzz/wah lead guitars, spacey moog attacks, flutes, percussion the way we want it."

**YAZOO:**

**VA: *Times Ain't Like They Used To Be: Early American Rural Music* CD (YAZ 2067). \$16.00**

"A collection of classic recordings from the 1920's and 30's featuring many all-time great performances of early American traditional music. These two volumes are a fascinating overview of traditional American musical styles from the Civil War to the 1920's including all phases of both white and black genres, fiddle tunes, rags, banjo songs, religious selections, old ballads, blues, etc. Both volumes abound with rarities never appearing before on any reissues. Yazoo's usual high standards of sound quality, graphics, and note are apparent throughout."

**VA: *Times Ain't Like They Used To Be: Early American Rural Music* CD (YAZ 2068). \$16.00**

Volume 8.

**PATTON, CHARLEY: *The Best of Charlie Patton* CD (YAZ 2069). \$16.00**

"Charlie Patton is considered by many to be the single most important figure in the history of traditional blues as performer, influence and inspiration. The combined power of his vocal and guitar dynamics is unparalleled, and his legacy is an imposing body of powerful and eloquent music. The Mississippi Delta is at the heart of the blues and Charlie Patton is the essence of Mississippi Delta blues. For this release Yazoo has re-mastered these classic recordings in the finest sound reproduction ever, far surpassing anything done before. Features his 20 greatest performances."

**VA: *Kentucky Mountain Music: Classic Recording of the 20s & 30s* 7CD BOX (YAZ 2200). \$80.00**

"As the Mississippi Delta is to blues, Kentucky is to fiddle music, banjo playing, and classic old ballads and songs. No other state comes even close in both terms of amazing diversity of styles and just pure prodigious amounts of great classic performances. This 7 CD box set contains almost 200 all-time great performances by some of the finest country musicians who ever lived. It is a treasure trove of Americana, and one of the most important roots projects ever assembled. Since all the recordings are from the 1920s and 1930s, its as close to ultimate sources as anything can be."

**VA: *The Best There Ever Was: Legendary Early... CD* (YAZ 3002). \$16.00**

...Blue Performers. "Features the 20 greatest blues performers of the earliest period of blues recording, the 1920's into the early 1930's, including Charlie Patton, Skip James, Son House, Blind Willie McTell, etc., etc. For 35 years now Yazoo has been recognized as the leading historical blues label, and its credibility and extremely high standards add to the sales potential for this album featuring many of the greatest blues performances of all time. Cover photo is a newly discovered photo of Charlie Patton which will cause great excitement among blues fans everywhere."

**YELLOW PRODUCTIONS (FRANCE):**



**JABRE, JULIEN: *The Disco Tech Of...* CD (YP 145 CD). \$16.00**

"Yellow Productions presents *The Disco Tech Of...* as the first installment of their new compilation series. The series offers the listener a wild ride through the annals of house music guided by such talented guest DJs as Julien Jabre. Julien Jabre, a promising young figure in the electro-house scene, inaugurates the collection. The compilation includes Jabre's favorite tracks and features such jewels as Carl Craig's 'Domina', Herbie Hancock's 'Stars in Your Eyes', and Romanthony's 'Bring U Up'." Artists include: Philippe Sarde, Herbie Hancock, Blaze, Marvin Gaye, Tania Maria, Georges Duke, Romanthony, Calibdos 3, Somore, Jon Lucien, Carl Craig, and Sun Palace.

**JABRE, JULIEN: *The Disco Tech Of...* 2LP (YP 145 LP). \$13.00**

Double LP version.

**SINCLAR, BOB: *III* CD (YP 146 CD). \$16.00**

"Chris and Alain's (DJ Yellow) dynamic relationship began in 1990. Together they have produced several Soul, HipHop and Acid Jazz bashes. In 1993, Alain and Chris released their first EP on Virgin, the influential psychedelic candy *Indian Vibes*. A year later, the boys lay the first bricks of what would soon become a pillar of French electronic music: Yellow Production, forever remaining true to their original Hip-Hop and Acid Jazz aspirations. Together, Chris and Alain have produced Reminiscence Quartet and Mighty Bop. Their first release under the Bob Sinclair moniker — *Paradise* was released in 1998 that included a couple of boombastic tracks that fueled a generation of clubbers wildest sonic fantasies. In 2000, Chris teamed up with Cerrone to produce the legendary track 'I Feel 4 U' on Champs Elysees. So enthralling is the collaboration that it would eventually engender the Cerrone by Bob Sinclair project, which received unanimous praise and turned into a gold record for good measure. III demonstrates Bob Sinclair's rich production skill while staying true to their signature 'Disco Electronic' groove."

**ROBOTNICK, ALEXANDER: *Dance Boy Dance 12"* (YP 164 EP). \$9.00**

"For the new ArtOfDisco 12" Inch series, Yellow Productions is proud to release a new version of the 80's classic *Dance Boy Dance* remixed by Alexander Robotnick himself. The godfather of Electro-Disco made in Italy, is known worldwide as the author of *Problemes D'amour*, one of the biggest dance classic of the 80's. With this 2003 version of *Dance Boy Dance*, originally released in 1984 Alexander Robotnick proves how modern & exciting his music still sounds..."

**YO MAMA RECORDS (GERMANY):****VISIT VENUS: *The Endless Bummer RMX Appendix* CD (YPS 7018 CD). \$15.00**

"Visit Venus return with an amazing remix package from their latest album, *The Endless Bummer*. After the massive success with their first longplayer *Music For Space Tourism* and the second *The Endless Bummer*, both produced by DJ Cullman and Mario va hacht, two Hamburg based guys, follows now an excellent remix album. New interpretations by DMX Crew, Herbert, Jazzanova, Runaways, Groove Armada, Omar Santana, DJ Koze, Erobique, Jimpster, Funkstörung, and Rae & Christian."

**YORUBA (UK):****ATELEWO (OSUNLADE): *New Day 12"* (YOR 101). \$0.00**

"Soul Jazz Records are taking over the running of Osunlade's seminal New York deep House label Yoruba and will be running it as an in-house label. The label will focus on the various productions and solo works of Osunlade as well as other Deep House releases. The label was founded by Osunlade three years ago and has been releasing deep spiritual House music ever since. The first release on this new joint-venture label is 'New Day' by Atelewo, which is one of Osunlade's many pseudonyms. Following on from remixes for everyone from 4-Hero to Miss Dynamite this will be the first new material from Osunlade since the album *Paradigm* released on Soul Jazz."

**SIN PALABRAS: *Yemaya 12"* (YOR 102EP). \$9.00**

"Yoruba Records is the label set up by Soul Jazz Records and Osunlade to release new Osunlade productions and solo work. This new release on Yoruba Records is a heavyweight slice of Deep Latin House featuring the Cuban group Sin Palabras and produced by Osunlade. The AA-side features remix by John Beltran. Since Soul Jazz Records first released Osunlade's *Paradigm* LP, over two years ago, Osunlade has become one of the most recognised names in dance music and has gone on to work with everyone from Masters at Work to Miss Dynamite."

**SANTOS: *An Introduction... 12"* (YOR 103EP). \$9.00**

"Soul Jazz Records are taking over the running of Osunlade's seminal New York deep House label Yoruba, and will be running it as an in-house label. The label will focus on the various productions and solo works of Osunlade as well as other Deep House releases. The label was founded by Osunlade three years ago and has been releasing deep spiritual House music ever since. The latest release from Yoruba Records is Santos."

**BROWN, DJINJI: *La Siete Potencias (The Seven Powers) 12"* (YOR 104). \$9.00**

"Djinji Brown is the latest artist to be released on Yoruba Records, run by Osunlade and Soul Jazz Records. Hailing from the South Bronx, Djinji Brown mixes his Latin and African dance roots to bring us a heavyweight slice of deep spiritual afro-house and broken-beat. Recorded in Puerto Rico, these four tracks perfectly blend his many influences from the dubbed-out deep house of 'My Beloved' to the spoken voice yoruba Orisha beats of 'Breakout'. Djinji Brown's life has been steeped in music. Djinji's father is Marion Brown, the legendary free-jazz artist who worked alongside artists such as Sun Ra, Archie Shepp and John Coltrane in the 1960s."

**OSUNLADE: *Year of the Monkey 12"* (YOR 107). \$9.00**

"New York's Osunlade is a hero to fans of great House music and his productions have crossed over into the Broken Beat, Nu soul and UK Garage scenes. This 12" Soul Jazz/Yoruba release features two deep, percussive House tracks: 'Mr. President' is full of shifting, Moodymann-style Jazz chords and is accompanied by a pitched-down spoken word vocal and the gradually building 'Macoco' is more classic deep house."

**YOUNG GOD:****SWANS: *Soundtracks for the Blind 2CD* (YG 01 CD). \$18.00**

"Originally released 1997, now reissued in a jewelbox after being out of print for ages. Michael Gira has always been good at establishing finality. Each successive Swans release would have made a spectacular tombstone or constituted an epitaph for which other groups would have killed. Soundtracks for the Blind is no exception to the rule, but this time around even by his own high standards and compared to his low-end excursions of yore, Gira has exceeded himself. As dramatic excursions go, Soundtracks equals the best. Running over two CDs and two-and-a-half-hours, this would be a grueling enough listen even without the bejeweled brilliance of the ten actual songs nestled among the found-soundscapes, ambient depositions and twisted electronic noises that constitute the album's remaining

sixteen fragments."

**SWANS: *Children of God/World of Skin 2CD* (YG 02 CD). \$18.00**

"Over 145 minutes of scary and beautiful music. Two crucial breakthrough records from Swans' mid- to late-'80s period back in print. Consistently sought after by an ever-replenishing fanbase seeking out the roots of Gira's Angels of Light work, related projects, Young God Records, and past collaborator Jarboe."

**SWANS: *Swans Are Dead 2CD* (YG 03 CD). \$18.00**

"Double-live jewelcase reissue from final Swans tours in 1995 and 1997. Exceedingly high-quality, 24-track recordings mixed with live ambient microphones comes as close as possible to the overwhelming sonic overload that was Swans in their final period."

**GIRA, M.: *The Somniloquist CD* (YG 04 CD). \$15.50**

"*The Somniloquist* is a limited edition CD of Michael Gira narrating his stories, or 'fairy tales' as the former leader of Swans calls them. Gira's stories might best be described as lurid, body-obsessed, claustrophobic allegories that simultaneously paint a world both obscure and obscene. Gira lets the cinematic qualities of the stories speak for themselves. His stoic approach, he says, is inspired by Burl Ives' narrations and various Disney recordings heard as a child. Gira's hyper-macabre vision of an escapist fantasyland is a place we'd all be better off having visited."

**ANGELS OF LIGHT, THE: *New Mother CD* (YG 08). \$15.50**

"Swans leader Michael Gira's first 'songwriting' project since he discontinued Swans over a year ago. The compositions on *New Mother* represent powerful, complex and imaginative American songwriting by any standard. Country melancholy flows into raspy blues, dark and psychotic narrative grooves, and gently plucked layers of acoustic and electric guitars, slowly unraveling in psychedelic folk lullabies. Each arrangement is built around solo vocal and acoustic performances — sometimes incredibly intense, sometimes sensual and understated — given further variety and psychological depth by orchestration ranging from the stark, raw and expressionist to the lushly cinematic. The instrumentation is appropriately rich and diverse: strings, hammer dulcimer, mandolin, banjo, lap steel guitars, vintage analog synthesizer, choral background vocals, Mellotron, B3 organ, vibraphone, glockenspiel, accordion, double bass, timpani, grand piano and flute."

**WINDSOR FOR THE DERBY: *Difference And Repetition CD* (YG 09). \$14.00**

"Birthed in Austin in 1994, Windsor for the Derby includes core members are Daniel Matz and Jason McNeely. The amorphous WTD crew includes (on occasion) Rodan's John Weiss, Adam Wiltzie of Stars of the Lid, Wayne Magruder of Bowery Electric/Calla and a host of others. King Coffey's Trance Records released their first full length, *Calm Hades Float* to good reviews, and the Swans' Michael Gira was impressed to such a degree that he included WTD on the last-ever Swans tour as an opening act. The sound? Think Pink Floyd's *Ummagumma* as re-recorded by Joy Division's sadly departed producer Martin Hannett."

**COULTER, DAVID: *Intervention CD* (YG 10 CD). \$14.00**

"Talented British multi-instrumentalist David Coulter creates a series of 13 somber, deeply resonant, sonic meditations. Coulter plays an array of instruments, including guitar, violin, ukulele, theramin, mandolin, double bass/bass, didjeridu, mouth harp, musical saw, accordion, harmonium, and others. Mostly instrumental — though sometimes accompanied by sung, narrated, or chanted vocals. Each piece has its own unique cinematic atmosphere, as if he's briefly tapped into an ongoing, transcendental stream of pre-existing sonic imagery. Low-key, low-tech, and intimate, Coulter's understated and organic music seems to search for something beyond itself-through the juxtaposition of colliding acoustic and electronic sounds, through the obsessively nuanced, ritualized grooves, and through the subtle interaction and improvisation of the wide assortment of players and collaborators. *Intervention* includes contributions from Marc Ribot, Steve Nieve (of Elvis Costello fame), Terry Edwards, Phil Minton and others."

**SWANS: *Filth/Body to Body, Job to Job 2CD* (YG 11 CD). \$18.00**

"Another exciting piece of history from one of The Big Apple's meanest, creepiest, most uncompromising bands ever. As with the *Various Failures* triumph, *Filth/Body to Body, Job to Job* collects material from one of the band's golden eras, a time when bands like Swans and their contemporaries such as Glenn Branca and Sonic Youth could barely get library cards, let alone featured on the covers of magazines to which they are accustomed today. Disc number one reissues Swans' classic 1983 crawl, recorded by M.Gira, Norman Westberg, Roli Mosimann, Harry Crosby, and Jonathan Kane and features previously unreleased tracks, all recorded live at the Kitchen. Disc number two reissues studio out-takes and live recordings from 1982-85, with a previously unreleased nine-minute version of 'Raping a Slave,' recorded live in Berlin, 1984."

**FLUX INFORMATION SCIENCES: *Private / Public CD* (YG 14). \$14.00**

"Flux's music is schizophrenic in the extreme, with violent dynamic schisms, bizarre, angular rhythms (but incredibly funky at times), and bursts of noise and violence that abruptly shift into weird, brief passages of cerebral, vaguely menacing soundscapes. The vocals are cryptic, sometimes lurid consumer slogans shouted or chanted over the heaving maelstrom. Their abstracted sense of refined Las Vegas show biz, coupled with their crude, brazen energy reminds me of when I first moved to NYC in 1979 and saw the Contortions at Max's Kansas City." — Michael Gira

**CALLA: *Scavengers CD* (YG 15). \$14.00**

"Calla are from Texas, and moved to NYC a few years ago. The music is slow and slinky, with deep bass and lots of space and atmosphere. The grooves have a swampy, narcotized-Cajun feel, with hollow-body-twang guitar that snakes and erupts through the mix with signature lines — Morricone-like sometimes, but more authentically American — very bluesy, dramatic, and spacious. They use some electronic textures and grooves, too, very tastefully and not gimmicky, just enough to convey a sense of dimension and filmic atmosphere. The vocals are softly intoned and tender, but right up front in the mix." — Michael Gira

**ANGELS OF LIGHT: *How I Loved You CD* (YG 16). \$15.50**

"Here is the new Angels of Light album. I wrote the songs over the last couple of years. As it turns out, they're all love songs, in one form or another. The songs started out with just my voice and acoustic guitar, and then developed naturally over time by playing them with my friends — whose collaboration and contributions are positively inspirational, to me anyway. Our combined sensibilities feel very natural at this point, which I guess comes from having played most of the songs live a lot. The songs were recorded live in the studio, then subjected to my usual lapses of over-orchestration. In this case though, I think I reigned myself in, and the final sound/ picture seems to fit organically with the basic songs and lyrics." — Michael Gira

**GIRA/D. MATZ, M.: *What We Did CD* (YG 17 CD). \$14.00**

"Dan Matz (Windsor for the Derby, Birdwatcher) and I recorded these songs at his (various) house(s) over the course of two years. This was completely collaborative, in that one of us would present the other a simple, basic idea, and then we'd build on it together, sharing completely in the songwriting process. In general, we alternate lead vocals from song to song throughout the album. We used a variety of instruments, including our voices, acoustic

and electric guitars, bass guitar, various organs, piano, synthesizer, drums and percussion (as well as a simple drum machine), harmonica, banjo, a few samples here and there, various toy and miniature percussion instruments. We look at it as a 'pop' record, our view of which, admittedly, might differ from the usual implied connotation." —Michael Gira

**SWANS: The Great Annihilator CD (YG 18 CD). \$15.50**

"Their twelfth album, *The Great Annihilator*, is a majestic symphony of haunting melodies and shifting moods. Spirituality — or rather the absence of it — provides the linking motif. With a kinetic, industrial goose step, 'She Lives' plays with chanted images of madness and martyrdom, while the jagged coda of 'Celebrity Lifestyle' lays the groundwork for a cutting look at material dreams. 'Warm' forms the album's thematic center, overflowing with ethereal vocal loops and drums that patter like raindrops across the lyrical landscape. On 'Mother/Father' and the mantric 'My Buried Child,' vocalist Jarboe outdoes herself with a spectrum of darkly distinctive voices. Taken on its own, this album is a vivid example of how to combine the dissonant with the dulcet while retaining a dangerous edge. Viewed in the context of the Swans' 12-year journey from audio pornography to majestic romanticism, *The Great Annihilator* serves as an epic apotheosis."

**LARSEN: Rever CD (YG 19 CD). \$14.00**

"Larsen's ideology seems to be arcane and extreme (though I'm not clear on all the details), and from what I could glean when I recorded their album in their hometown Torino, Italy, they operate as some sort of hermetic cult/collective. With electric guitars, accordion, organ, bass guitar, drums and percussion, their voices, a trumpet or trombone, and an occasional handmade tape loop, Larsen work and work themselves into the core of the rhythm and sounds they generate. Grooves begin with a certain feel and transmute entirely by the time they wring the essence into its final shape, which is what you hear, in edited form, on *Rever*." — M. Gira.

**BANHART, DEVENDRA: Oh Me Oh My... CD (YG 20 CD). \$15.50**

"To say Devendra Banhart is unique is an absurd understatement. When I first heard the voice of this completely unknown, precociously talented 21-year-old songwriter, I could not believe it. His occasionally warbling falsetto is alternately bizarre, comical, and often a little frightening. Coupled with his advanced finger-picking guitar style - which itself often veers schizophrenically from gentle grooves into jolting, non-rhythmic stabs and weird harmonic flights of chaos — and the wildly surreal nature of his truly exceptional lyrics, each of the 21 songs on this CD (some of which clock in at about 30 seconds) contain their own special drama and immediately memorable melodies — no mean feat when your instrumentation is acoustic guitar and voice, with only the occasional hand clap or whistle thrown in as 'orchestration.' In a popular music environment inundated with computer and electronically generated sound and sanitized ProTools mixes, it's a tremendous relief to hear something so ridiculously compelling, low-tech, utterly personal, and hand-made. The songs were recorded on various borrowed and usually broken 4-track cassette recorders by Banhart himself in various haphazard locations around the globe. These recordings were made solely for himself, and they're better for it — devoid of any self-consciousness or artifice, just utterly personal and idiosyncratic, magically twisted and imaginative. All kinds of comparisons that might be relevant in describing Banhart — from Marc Bolan's pre-T. Rex recordings to Daniel Johnston, to Nick Drake's inner purity and pathos, to Karen Dalton (one of Banhart's idols)." —Michael Gira

**PALESTINE/COULTER/MATHOUL: Maximin CD (YG 21 CD). \$15.50**

"On *Maximin*, the music of the seminal minimalist composer Charlemagne Palestine is reconfigured and reiterated by David Coulter and Jean-Marie Mathoul, in full co-operation and collaboration with Mr. Palestine. Coulter and Mathoul have taken previously recorded works of Mr. Palestine and — with the full respect due these often transcendent and sacred works — have interwoven new and/or found sounds, drones, and unexpected textures into an ever-shifting flow that brings new light to these deeply soulful, sonic-sculptural emanations. Recontextualizing the pure and spiritual force of nature that Mr. Palestine's music represents could be a risky musical undertaking, but Coulter and Mathoul pull it off beautifully, inspired solely by their love of and respect for the original works themselves. The mixes have an authentic, handmade sensibility, and even when electronics are occasionally introduced, retain an organic feel."

**ANGELS OF LIGHT: Everything Is Good Here, Please Come Home CD (YG 22 CD). \$15.50**

"The third Angels of Light album started innocently enough, with the intention of collecting well-written songs performed by the musicians who played them live for the last few years, with the addition of a few acoustic songs, lightly colored. Some songs might be construed as sad or poignant, and others 'rock' in a weird, skewed way, sometimes subtle, sometimes excessive. I think I've managed to sort through the chaos, letting the songs discover themselves. It's densely orchestrated in some places, sparse in others. The instrumentation is all over the place, initially built up from my acoustic guitar and voice, then incorporating everything from electronic noise, to banjo and mandolin, bass-drums-electric guitar, (open-tuned) lap steel guitar, vibraphones and marimbas, accordion, fiddles, flutes (yes, flutes), the dreaded children's choir, layered vocal harmonies, drones acquired from various organic sources, piano and Fender Rhodes, trumpet and trombone. It is much, much different than the first two Angels albums." — Michael Gira

**BANHART, DEVENDRA: The Black Babies (UK) CD (YG 23 CD). \$9.00**

"Six new tracks, plus two from his critically lauded Young God full-length album. UK release made available stateside. Six new tracks from the floating and constantly replenished pool of songs at Banhart's disposal (about 100 from which to choose at any given moment), and complemented them with two favorites from *Oh Me Oh My...* to make *The Black Babies* (UK)."

**BANHART, DEVENDRA: Rejoicing In The Hands CD (YG 24CD). \$15.00**

"With songwriting and guitar-playing that have progressed since *Oh Me Oh My The Way The Day Goes By The Sun Is Setting Dogs Are Dreaming Lovesongs Of The Christmas Spirit*, and determined not to be ghettoized as a low-fi crank, Devendra Banhart and Michael Gira agreed it was best to move on to professional recording studios. Banhart sat on a stool in that living room for ten days, twelve hours per, playing constantly, sometimes with a chorus of cicadas when they recorded at night with open windows. Overdubs were later added back in NYC. The title tune, a duet with the legendary '60s English folk gamin (one of Banhart idols) Vashti Bunyan — is an obvious highlight, but Banhart's uncanny ability to transport the listener through words, voice, and pretty amazing finger-picked acoustic guitar is where the album's magic lies."

**YUNX RECORDINGS (UK):**

**YUNX: Customer Service EP 12" (YUNX 002). \$9.00**

"YunxTare back, the second release on their own label, *Customer Service* is a sublime instalment to their growing roster. Following on from 'Soft Boucle Funnel Neck', and the 'Ducky Dicky Bird' EP on Isophlux, and tracks on the now infamous *0161* compilation on Skam,

v/m, and Neo Ouija's *Cottage Industries* compilation. A slightly warmer and more varied sound, being some 48 minutes long, it's more of an LP than an EP. Incorporating a deeper warmth than earlier releases, some tracks such as 'Muddy Funksters' approach territories held by the likes of Delsin and other detroiteseque musicians."

**YUNX: The Interview 12" (YUNX 003). \$9.00**

"Skam luminaries and Isophlux associates Yunx return with a follow-up to their critically acclaimed *Customer Service* extended player, the third release on their own label. This is truly unique territory, an infusion of their love for all things Detroit together with their signature electronic sound. Each and every Yunx release is like a journey through rapidly changing terrain, 40 minutes long, exploring different textures and sceneries, doing so with devastating brilliance. Thinking About Your Next Move must surely register as one of the finest opening tracks on any record of its kind, a loving tribute to Carl Craig's finest hour, deep moving strings (that you could hardly imagine found their source in South Manchester), crisp offbeats, and a spooky aroma that can only really be described as life affirming. Had this been included on one of Carl's groundbreaking 69 12"s, it would have certainly been grasped as one of its most shining moments. Pure brilliance. And then, as if by magic, Leave the world behind drops in and we're transported to another place and time. Tom Tom's click in with unusual timing, once again harking back to that early Black Dog sound: washes of warmth and an innocent playfulness. Time changes hoist in and transform layers within layers of mood and atmosphere. Up, up and away is signature Yunx territory: deep aquatic electronic music, subtle strains and heartwrenching melody patterns. This is truly a cut above your run of the mill kinda gush, lovingly crafted, technically flawless and effortlessly translated across mediums and genres. Truly gorgeous."

**YUNX: SO\* WHATtype of MUSIC DOYOUMAKE\* CD (YUNX 004 CD). \$15.00**

"This is a gorgeous, luscious, warm and enedearing collection, opening up with the deep, Carl Craig-inspired Detroit strings on 'Thinking about your next move', through to the epic 'Miuna', through to the guitar-laden electronic lullaby sweeps of 'Things are looking up', the jazz-tinged house inflections of 'Jazz Skunk', the dusty dub breaks of 'Mukka' and, finally, the Black Dog inspired bubble of 'Old Skool Junkski'. Collecting tracks from the three EPs — 'Soft Boucle Funnel Neck', 'Customer Services', and 'The Interview', together with 2 new and exclusive cuts, the breadth of style and delivery that Yunx have painstakingly perfected has set them apart as one of the finest exponents of deep, varied and warm electronic music in the UK today. An essential purchase for fans of electronic music spanning from Detroit, through to *Artificial Intelligence*, Black Dog, Skam and back again."

**YUNX: Spanish Fly Guy 12" (YUNX 005 EP). \$9.00**

"It's been over five years since Ian and Darren first came to our attention with their contribution to Skam's legendary *0161* compilation. *Spanish Fly Guy* is the fourth EP to date on their own eponymous label. This is the sound of moonlit nights, damp manchester city streets, looking for the next party — a soundtrack fuelled waybackwhen with scarce and mystifyingly deep American music. A simply majestic collection of new work then, bringing together elements of Detroit's finest stylings, and etching them onto a slate simply enamored with classic British electronic music of the early to mid 1990's."

**ZAABWAY:**

**FLAHERTY/RANDALL COLBOURNE QUARTET, PAUL: Visitants CD (ZAAB 2001). \$12.00**  
First CD release by this CT group, from 1994. Studio recordings of freely improvised music for as, ts, drums, bs, baritone horn, guitar. Limited stock,

**ZABRISKIE POINT:**

**BLOWHOLE: Free Metal LP (ZP 16). \$8.00**

Reissue of a 1994 cassette, for guitars and drums. "...the Tucson contingent exploring the possibility and dubious rewards of free-heavy-metal."

**ZE RECORDS (FRANCE):**

**VA: N.Y. No Wave CD (ZE 001CD). \$16.00**

The resurrection of the classic No Wave label of the late 70s/early 80s is finally fully in place. This opening volume features historic tracks from: James White & the Blacks, Lizzy Mercier Descloux, Lydia Lunch, Suicide, Mars, Rosa Yemen, Teenage Jesus & The Jerks, The Contortions, Arto/Neo, James Chance & Pill Factory. The absolute best of the Ze catalog. Deluxe fold out digipak with 16 page booklet of liner notes/photos. "In the late seventies the No Wave bands created their own apocalyptic soundtrack of New York, self critical, riddled with arrogant doubts, these 'brats' were their own worst enemies as well as their own best friends. Self-destructing and parodic chaos was the name of the game, playing the wrong note at the right time. No Wave music explored the original amateurism and anarchy of punk rock but took it further into a cubist brain game, rejecting the formulaic rhythms of rock and roll and the verse/chorus organization. Loose experiment, freaky amalgam of free-jazz, Sun Ra, Ayler, Captain Beefheart, Velvet Underground, old root of black music. A perfect Psycho World Music."

This compilation is a wild echo chamber of artiness and primitivism pushed to the extremes, deliberately unpretty and atonal with garage bands equipments. Although they barely receive credit, Suicide (singer Alan Vega and keyboardist Martin Rev) is the source point for virtually every synth pop duo that glutted the pop market place (especially in England) in the early 80's. Without the trailblazing Rev and Vega, there would have been no Soft Cell, Erasure, Bronski Beat, Yaz, Depeche Mode, you name 'em.

Lydia Lunch from Teenage Jesus and the Jerks is a satanic Betty Boop, schizo-Lolita whining and screaming boredom, sarcasm, romance and perversity, a dark sex kitten, porcelain skin poetess. The band is raw flesh, two string guitar, snare drum crashing and James Chance on sax, scary as a snake charmer dude on mescaline. Teenage Jesus is a pure object of blasphemy, sex misery, surgical anger and aural terror.

Rosa Yemen was a strange minimalistic combo creating soundtracks for guerilla movies that never existed using samples of Antonin Artaud screaming speeches or the hoarse agony of an african man digging soil.

Mars stands as a cosmic marriage of surrealistic poetry and Beckett's void, wonderfully bizarre and disturbing, slow motion, jerhythms, raw jaw power.

Arto - Neto is a comet tail project of Arto Lindsay and Seth Tillet.

James Siegfried, aka James Chance and the Contortions, aka James White wanted to be the most sensational and controversial act in NY. The group overall concept was simply funk minus pop harmony. The songs followed most dance-music conventions steady bass lines and drumbeats, soul derived syncopation, but totally out of control. The band played on frustration, tension, on making people angry and it worked.

Pill Factory was another experimental project combining, James Chance, Arto Lindsay, Bradley Field and Georges Scott around *Grutzy Elvis*, the film featuring Anya Philips by underground guru Diego Cortes."

**VA: *Mutant Disco* 2CD (ZE 002CD). \$18.50**

Double CD compilation of original Ze Records "mutant disco" tracks from 1979-82. Featuring: Was (Not Was), Lizzy Mercier Descloux, Cristina, Aural Exciters, Kid Creole & the Coconuts, Coati Mundi, James White & The Blacks, Don Armando's 2nd Av. Rhumba Band, Garçons, Caroline Loeb, Gichy Dan, Material & Nona Hendryx, The Waitresses. Deluxe fold-out digipak packaging, with 16 page booklet of liner notes/photos. "In 1976 a record was released which could have changed the world. It was by the Disco Dub Band; on the Movers label; an extreme reworking of the O'Jays' For The Love of Money. Arranged and produced by journalist Davitt Sigerson, it featured steals of James Brown guitar motifs, free jazz traces, and stripped down, dubbed out disco. Its reverberations would be felt for many years."

Five years on, consciously or not, it could certainly be felt haunting the dancehall that was home to ZE's *Mutant Disco* revolution. ZE by that time was ready to burst overground in a riot of colour. A perverse over-the-top Hollywood musical spectacular to complement the grainier, underground pop that could equate to the black and white French new wave films of tortured New York noir novels.

So, *Mutant Disco* acknowledged that disco music circles were creating sounds as absurdly adventurous and radical as anything emerging from those fighting rock orthodoxy with more traditional instrumentation. We now know of course that disco alchemists like Arthur Russell and Larry Levan, labels like West End and Prelude, to use ZE's own words subtly discolored the norm in as spectacular way as say The Pop Group and A Certain Ratio, Rough Trade and Factory. What it boiled down to was that imaginations could soar and people could dance. The two were an irresistible force. The same as it ever was. ZE just gave us the best of all possible worlds, and opened up all sorts of new vistas.

ZE's original *Mutant Disco* compilation came after the label's first few years of quiet artistic defiance, steadily releasing records from the US and French underground resistance. By 1981, however, ZE's records had caught the imaginations of the hungry pop press and daring DJs; and there was no turning back."

**DESCLOUX, LIZZY MERCIER: *Press Color LP* (ZE 002LP). \$16.00**

LP version.

**DESCLOUX, LIZZY MERCIER: *Press Color CD* (ZE 003CD). \$16.00**

First reissue of this classic debut album, originally issued by Ze in 1979; with the awesome Rosa Yemen *Live In N.Y.C. July 1978* mini-LP added, plus 4 bonus tracks (including her stellar 1995 duet with Patti Smith "Morning High", as released by Bill Laswell). Straddling the cultural canyon of no-and-new waves like nothing else, this is one of the most romantically hypnotic albums of the era. "Originally from Paris, in 1978 Lizzy Mercier Descloux moved permanently to NY and took a huge empty loft in Soho with friends Michel Esteban & Patti Smith... They used it as a workshop to play guitar, silkscreen materials, drawing and photo studio... In the meantime Lizzy started with DJ Banes a pretty obscure and nervous combo called Rosa Yemen."

Cryptic homage to Rosa Luxembourg, Isabelle Eberhard and all the Guerilla movements like the one of Amílcar Cabral, Agostino Neto in Africa... Urban Guerilla too like the Red Brigades, or Baader's group... Rosa Yemen transcends... All this on a surreal poetic scale, songs are short and tortured like a flintstone, sparkles in the wound... foetus of african high life guitar, chopsticks drumming, screaming and whaling vocals about Dziga Vertov or the misery of Herpes... samplings of Antonin Artaud loosing his mind at a radio show or the death-rattle of a Malian farmer ploughing through dry land of Africa.

February 1979 recorded in 10 days *Press Color*, Lizzy Mercier Descloux first solo album came out of the blue, like a blind bet one drunken night... Recorded almost Live, late at night at Bob Blank recording studio (kingdom of the No Wave / Mutant Disco music).

DJ Banes and Lizzy Mercier D. added Eric Elliason (from French band Marie & les Garçons) to the gang... *Press Color* works as a disjointed musical stroll, whimsical drift... it all could be an impro. Disconstructed 60's soundtracks from Lalo Shiffrin *Mission Impossible* and *Jim on a Move* or how Americana Standard *Fever* of Peggy Lee turns into an apocalyptic *Tumor* version... sensual and scary.

American dreams seen through a cubist lense... Sparse lyrics, heavy french accent, broken down guitar riffs, autodidact tension with an attitude of insouciance, lightness of the day, derision, soultrainmachine. Let's gamble and gamble!! This record is fresh weed... pure wit, youth and tease...

This was also the time of the Paradise Garage when Disco was still underground. And the crazed cover of Arthur Brown's *Fire* remixed by disco Pope Savarese was a vibrant sign of this strange cross-over Disco Inferno / No wave-Funk that was happening in the city."

**DESCLOUX, LIZZY MERCIER: *Mambo Nassau CD* (ZE 004CD). \$16.00**

First readily available CD issue of Descloux's 2nd album, originally issued in 1981 by Phillips (France). With 5 bonus tracks (including Arto Lindsay on 1 track). Fold-out digipak packaging, 16 page booklet of liner notes/photos. "After touring to promote *Press Color*, her debut album, with a funk band, Lizzy Mercier Descloux travelled to Europe with companion-filmmaker Seth Tillet. They worked in Italy on a series of short films where she played Anna Magnani, Suzanna Agnelli, filmed Renzo Rossellini at Cinecittà about the Emergent movement, met Federico Fellini during the filming of *Cita della donna*, discovered the label Ocora (traditional music from all around the world) and with all this in mind started writing songs with help of drummer Bill Perry. In Paris they auditioned many african musicians cause after wild child funk the idea was to make a record malaxating african roots music, french buzz vocals, albatross swing and some bizarre soundtracks. The record was made in Nassau, Bahamas at Compass point, Island Records studios under kindness support of Chris Blackwell. Walli Badarou who worked there as a house musician with Sly Dunbar and Robbie Shakespeare, joined Lizzy's band. Steve Stanley a young engineer from Jamaica who was also working on Grace Jones's album, produced the sound, he later also produced Tom Tom Club, Third World and lots of Island records."

*Mambo Nassau* was all instinctive pulsations, improvised energy. Each song is an attempt to mix the urban vibes of city like New York, raw tempo and acrobatic drum beats, african harmonies, hirsute guitars, heavy pulse of bass lines, anachronistic chants, derisive laughter, a blissfull ignorance of the rules of good taste. Music to snatch and glean with a big black sun in the middle of it. World music was not in the cards, it was a step by step adventure, everyday was a surprise, an uncompromizing ride, a motherfucking hot stew and they had the ocean to get lost.

Eric Clapton, who was recording next door, showed Lizzy his legendary guitars and she sang him an Edith Piaf Song. Nassau is an island for Les millionnaires, drug center, casinos, american ladies looking for sex but Lizzy and the band lived like hermits in the studio, outside Lee Perry was talking to his tree and that was the best Omen for a record. Fireflies music."

**WAS (NOT WAS): *Out Come the Freaks* CD (ZE 005CD). \$16.00**

First reissue of this 1981 debut album. "Don Was (Donald Fagenson) & David Was (David Weiss) grew up in the musical and cultural thrall of Detroit, raised on the timeless soul of

Motown artists as well as on such anarchic rockers as the MC5 and the Stooges. According to legend David and Don became friends when both were ratted on in an 8th grade gym class incident in suburban Detroit. Their debut album was released in June 1981 in the UK, *Was (Not Was)*, was immediately recognized as a wildly unique conflation of R & B, funk, rock and theater of the absurd. Referred to by one early published account as *'The Beat That Devoured Detroit, the funk-mutation experiment that wrecked the lab and boogied off into the night'*, *Was (Not Was)* brought more than just a whacked-out-yet- utterly danceable sensibility to pop music. It also introduced the listening public to such striking musical voices as frontman Sweet Pea Atkinson, the former Detroit auto worker whose rich vocal qualities recall Otis Redding or Sam Cooke.

Following release of their first self-titled album in the summer of 1981, the daft *Out Come the Freaks* reached the disco top 20. The smooth dance sound of 'Tell Me That I'm Dreaming' broke them into the dance top 5 in early 1982. The *Was (Not Was)* sound could often be mistaken for classic R & B with a dance beat if not for topical and sometimes overtly lyrical lyrics. Shattering the imaginary divisions between 'black music' and 'white music', Detroiters David (Weiss; sax, flute, keyboards, vocals) and Don (Fagenson; bass, keyboards, guitar) Was used undated soul and funk as a flexible backdrop for their alternately serious and sarcastic commentary. The historical problem with a lot of dance music has been its rabid dissociation from intellect; more than almost any other group, *Was (Not Was)* obliterates that gap. The first album's material, while drawing on such familiar sources as Grace Jones and Stevie Wonder, blends in enough humor and cleverness to make virtually every song an original gem, including the disco hits 'Out Come the Freaks' and 'Tell Me That I'm Dreaming' (which includes mutilated found vocals by Ronald Reagan). The remarkable cast of players is a disparate mix of rock and funk.

In addition to the welcome sounds of Sweet Pea and Sir Harry, the album was stocked with a wickedly confusing assortment of guest stars. It featured Mitch Ryder, Ozzy Osbourne, Doug Fieger of The Knack — and most remarkably — rock hating jazz singer Mel Torme. Ozzy was dragged into the studio to record the vocals for 'Shake Your Head' for which the 'brothers' had originally used Madonna as vocalist. But Don was not convinced that anyone outside of New York would ever hear of her... President Nixon was apparently asked to play piano for 'Return To The Valley Of' *Out Come the Freaks*, but refused. In the USA, for some inexplicable reason the record was issued with side two as side one. Although fans were once again bowled over by the band's irresistible beat and genre-bounding eclecticism, the group proved to be a marketing nightmare — too rock to be thought of as an urban act, and yet too urban to be thought of as a rock band.

To be continued..."

**WAS (NOT WAS): *(The Woodwork) Squeaks* CD (ZE 006CD). \$16.00**

First release of this compilation of original *Was (Not Was)* extended 12" mixes and remixes. "It's not hard to understand why Michael Zilkha & Michel Esteban's ZE Records and the whole punk-funk, disco-not-disco thang of the early 80s has been rediscovered by a new generation looking for their own answers to music's eternal mind-body problem. ZE offered a seductive vision of the world where style collided with substance, where deconstruction made a reconciliation with melody and hooks, where groove embraced distortion, where punk's outcast geek was transformed by the fairy godmother of disco into a 'Halston, Gucci... Fiorucci' clad suavevito with a social conscience and a brain..."

If this moment in dance music history can be seen as the revenge of the nerd, the class valedictorians were undoubtedly *Was (Not Was)*. The group was formed in 1980 by two childhood friends (Donald Fagenson and David Weiss) from Detroit who had spent their adolescence locked in each other's basements listening to The MC5, Frank Zappa, John Coltrane and Firesign Theatre. Such listening habits inevitably led to a surfeit of ideas which came tumbling out every which way on their records: reggae skank guitar, Robert Quine-style solos courtesy of The MC5's Wayne Kramer, surreal, sarcastic lyrics via Dylan and Lenny Bruce, James Brown/Nile Rodgers chicken scratch, rudimentary synth riffs, basslines that alternated between Jah Wobble's work with PIL and Terry Lewis' Minneapolis sound, paranoia that seemed to come straight from a 1950s public service announcement. It was all wrapped up in the brittle production values that marked the 80s - the eggshell sound lending a piquancy to the rueful observations of the façades of the age of Reagan and Thatcher. However, while they probably combined dub, jazz, punk, funk and studio alchemy more elegantly than any other group of the time, *Was (Not Was)* could also be victims of their own intelligence and refusal to recognize boundaries.

Left to their own devices, *Was (Not Was)* were like The Bonzo Dog Band, the Merry Pranksters and Gang of Four on a New Orleans funeral parade led by Parliafunkadelicment. On their extended remixes, though, their music became more streamlined and honed down to a razor smoothness. The remix process and the dancefloor forced Fagenson and Weiss to focus on one idea rather than the 30 they had running around their heads. Their wild eclecticism was restrained as was their tartness. Where most remixes are created simply to get more bodies on to the dancefloor, the mixes collected on *(The Woodwork) Squeaks* actually shed light on the messages of the songs rather than merely their grooves. Of course, the goal of the best dance music is to get you to think with your entire body and that's exactly what *Was (Not Was)* succeeded in doing. After all, it's not merely the détourned words of Ronald Reagan that let you know that 'Tell Me That I'm Dreaming' is not your ordinary hands-in-the-air disco stomper; it's the astringent guitar riff, the dub alienation, the comedic voices, the sibilant hi-hat that would soon become the hallmark of house music.

The early 80s were a time when every musical genre seemed to converge, when a tangent that began in, say, punk would suddenly be picked up a month later by hip-hop, when the currents that would become house and techno were coursing through the wires of dance music. *Don Was*' partner on the first two remixes here, the Traditional 12" mix of 'Tell Me That I'm Dreaming' and the Predominantly Funk version of 'Out Come the Freaks' was Ken Collier, a legendary Detroit DJ who was a crucial influence on the then-emerging techno scene. Collier's credentials as a house and techno pioneer can be seen all over his mixes here, particularly in the bassline and sparse rhythms of the 'Out Come the Freaks' remix. Collier died of diabetic complications in 1996, and these sterling, groundbreaking mixes stand as a fitting testament to his influence.

Even without Collier, though, these remixes are often extraordinary. 'Wheel Me Out', produced and mixed by Don Was and longtime partner in crime Jack Tann (who was in *Was*' early punk bands *The Traitors* and *President Eisenhower*), represents everything great about the merging of post-punk and dance music in the early 80s. It was cathartic yet eerie and uncomfortable, cryptically political, full of nuance and intrigue. Another reason that *Was (Not Was)* and the whole punk-dance schtick resonates now is their sharp, acidic, left-wing cynicism. It's a voice that almost the entirety of today's popular music has silenced. This isn't the bedazzled groove of Timbaland or The Neptunes embracing money, glitz and technology with equal verve. This is dance music as a way of shaking off the heebie jeebies, shedding off the skin of the daytime daze, jolting you out of your nightmares, only for you to realize that you weren't imagining anything. Please, Tell me that I'm dreaming." — Peter



Shapiro, London December 2003.

**WHITE & THE BLACKS, JAMES: Off White CD (ZE 007CD). \$16.00**

Definitive reissue of this No Wave classic, originally issued in 1979. Previous reissues of the Contortions and James White albums on Infinite Zero have been deleted for the better part of a decade. These are all officially sanctioned by the originating label, Ze Records; packaged in fold out digipaks, with deluxe 20 page booklets. "The 21st century has produced a new generation of young contenders of all kinds, who have, within months, spread a new string of names across the planet such as The Rapture, Playgroup, LCD Sound system, Liams, Yeah Yeah Yeahs, Radio 4 and the likes, just to name a few. Once again the heat was initiated in NYC, even though its Lower East Side epicenter 'cleaned up' by Giuliani and Bloomberg, has moved a few blocks east and across the river to Brooklyn and Williamsburg. It might be wise to remind the younger ones among us that the origins of this new musical cycle is for the most part rooted in the No Wave movement of which James Siegfried aka James White, aka James Chance is undoubtedly one of its most prominent figures. New York City was hands down the artistic telluric center of the second half of the 20th century, especially from the 70's, on. Rising from the ashes of the Velvet Underground, a slew of local bands redefined the aesthetics of rock'n'roll which the merchants of the temple hastened to rename under various designations, such as Punk, New Wave, Jazz-Funk or even Disco and Disco-Punk without forgetting to mention the original Electro designation pioneered by the band Suicide. One of the indispensable and emblematic figures of the mid-70's is of course James Chance.

Michael Zilkha and I would spend our days in the studio and our nights at the Paradise Garage, Studio 54, Max's Kansas City, CBGB's or at the Mudd Club. It did not seem incompatible to us to love underground disco played by Larry Levan along with James' Punk/funk/No Wave. After hearing the Contortions' album, Michael suggested to James to re-record new 'disco' titles. Anya seeing an opportunity to cash in on another advance suggested another concept: James White (alluding to James Brown) & The Blacks, a 'disco' version of The Contortions and obtained a new budget to record a second album, which was immediately recorded in the aftermath of Buy.

Numerous guests join in the Blacks' sessions: Lydia Lunch under the pseudonym of Stella Rico, Anya Phillips under Ginger Lee's, Kristian Hoffman under Tad Among's and Master guitarist Bob Quine who played at the time in Richard Hell's Voidoids and who will later join Lou Reed." — Michel Esteban/Ze Records.

**CHANCE & THE CONTORTIONS, JAMES: Buy CD (ZE 008CD). \$16.00**

Definitive reissue (long deleted on the Infinite Zero label) of this classic 1979 No Wave debut album, as originally issued by Ze. "But the exclusive world of New York jazz looks down on these new poseurs and particularly this 'white dude', who gets his kicks from listening to Ornette Coleman, James Brown or Funkadelic. So James turns towards the Lower East Side 'rock groups'. He explores venues such as CBGB's, the Mudd Club or Max's Kansas City and, hiding behind the pseudonym 'James Chance', sets out to link together the bare threads of punk, funk and free jazz. He produces an electrifying sound that will subsequently give birth to a musical current from which today's young contenders will draw their plagiarized 'inspiration'. These two first albums which came out on ZE records in 1979 and haven't aged in any way, open up a new standard: introducing Funk grooves, Free Jazz improvs and Disco efficiency, from which the British scene from Manchester will draw its full inspiration a few years later, thus creating the perfect scam." Includes deluxe 20 page booklet.

**WHITE, JAMES: Flaming Demons CD (ZE 009CD). \$16.00**

Reissue of this 1983 album, originally issued by Ze. "In the same vein as George Clinton, James becomes James Chance & the Contortions, then James White & the Blacks, and has a third incarnation as James White's Flaming Demons. In four years, James will record his three best albums on ZE records. A considerable number of musicians participated in the adventure. James experimented the most adventurous combinations, Funk rhythmic sections, arty poseurs, rockers, a kaleidoscope of picturesque characters which we will discover later in many bands directly inherited from this experience: Bush Tetras, Raybeats, Defunk, 8 Eye-Spy, etc..." Includes deluxe 20 page booklet.

**CHANCE & THE CONTORTIONS, JAMES: Paris 1980 - Live Aux Bains Douches CD (ZE 010CD). \$16.00**

Previously unreleased live album, recorded Live aux Bains Douches; Paris May13, 1980. Remastered 2004. Personnel: James Chance: (Lead Vocals, Alto Sax, Organ); Ginger Lee: (Vocals on 'I Danced with A Zombie'); Al Mac Dowell: (Bass); Patrick Geoffrois: (Guitar); Richard Harrison: (Drums); Lorenzo Wyche: (Trumpet); Fred Wells: (Guitar). Available for the first time ever on CD.

**WHITE & THE BLACKS, JAMES: Contort Yourself 12" (ZE 1201). \$9.50**

"Consult your average pop-culture oriented magazine these days and you'll see bands slogging through three musical styles being hyped. Unless those magazines are wallowing in electro and the Strokes or are so advanced they're already promoting the big Dietrich Buxtehude revival, those three styles would be: No Wave, JazzFunkPunk, and DiscoPunk. The father of fusing jazz, funk, disco, punk and noise into hyperkinetic, literate, menacing, danceable music, the man with three better band names on his resume than you, the sax maniac himself, is none other than — drum roll please — James Chance. In 1976 Chance was one of the first to take punk to its pure extreme of utter cacophony, 'No Wave', as a founding member and sax player in the intelligently unintelligible Lydia Lunch 'aural terror' launch-pad Teenage Jesus and the Jerks. By '78 he left to form James Chance and the Contortions, funding his own superconducting supercollider and smashing free jazz into punk to release a brand new funk. By the turn of the decade, as James White and the Blacks, Chance and some Contortions had even managed to elevate disco without denigrating their funk. Today alive and well in New York, James Chance is a huge hero for anyone interested in anarchic music. Back by popular demand 1978 Cult Classic August Darnell's remix of Mutant Dance hit 'Contort Yourself' by James White & the Blacks + The original version + The Contortions version + (Tropical) Heatwave re-mastered from original analogue masters and reissued on 12" maxi."

**AURAL EXCITERS: Emile (Night Rate) 12" (ZE 1202). \$9.50**

"By the end of the seventies Bob Blank was one of the original respected young Disco producers of N.Y.C. Opening the famed Blank Tape Studios in New York in 1976 and producing hit records (with his wife Lola a former performer with the James Brown revue) such as *Over Like A Fat Rat* by Fonda Rae. Blank tape was ZE records favorite studio. Bob was going to records there some of the best No wave and Mutant disco albums. First efforts by Kid Creole & the Coconuts, Lizzy Mercier Descloux, James White & the Blacks, Lydia Lunch, The Contortions, Cristina, Garçons, Casino Music, everyone was recording at Blank Tapes Studios, with Bob as chief engineer or sometime co-producer. Perhaps more than any other Mutant Disco artifact, the Aural Exciters' record features a special spider's web of links and lineages. Besides, the aforementioned August Darnell connections, who was also one of Aural Exciters's main composer, the gang featured Taana Gardner, who later sang on 'Heartbeat', her awesome West End disco classic. Most of the girls you could find on any Prelude records,

like Chris Wiltshire were also invited to the party. August Darnell even used Aural Exciters for experimentation on various material to be founded on future Kid Creole's albums. Songs like 'Mr. Softee', 'Gina, Gina', 'Maladie d'amour', 'Broadway Rhythm', were first recorded by Aural Exciters. August also wrote the avant garde '< Emile (Night Rate) >', which was downbeat dub disco ten years before Massive Attack. Not to mention the evident wink to Amyl Nitrate well known by Poppers's fans."

**TWITCH: Contort Yourself 12" (ZE 1203). \$9.50**

"This 12" single is the first release of a series called Zevolution whose the original idea was to ask various artists to cover one of their favorite songs from ZE records back catalogue. Twitch is brilliantly opening the ball."

**DESCLOUX, LIZZY MERCIER: Mission Impossible 12" (ZE 1204). \$9.50**

"Before getting french national fame in 1984 with cult hit, 'Mais où sont passées les gazelles', Lizzy was in 78 a French boyish poetry cute girl singer living in New York and used to play in No Wave band Rosa Yemen. She also used to write in *Rock News*, one of the very first French 'Punk' magazine. Her first album *Press Color* was recorded in New York with Eric from Marie & Les Garçons. Her covers of 'Mission Impossible' and Arthur Brown's 'Fire' became club cult from New York, Tokyo to London. *Press Color* was released in 10 countries. Her second album was recorded in Nassau Bahamas in Island Studio Compass Point with collaboration of Walli Badarou and Tom Tom Club's Chris Stanley. Here's a 12", a taster of both albums featuring the tracks 'Fire', 'Funky Stuff' & 2 versions of 'Mission Impossible'."

**ZEAELECTRONIC (BELGIUM):**

**SYBARITE: Engaged/Without Nothing I'm You 7" (ZEAL ORANG). \$6.50**

"The third episode, or let's say the orange single, in the Zealelectronic story, comes from Sybarite, which is Brooklyn (NYC) based Xian Hawkins (of Silver Apples reunion fame). His previous work can be heard on the Emanate Records releases *V/A-Emanated* and the 'Meusic' single and more recent on his debut album *Musicforafilm* on the Temporary Residence label. The 2 tracks on Zealelectronic Orange are both showings of his musical talent to combine both organic and electronic sounds and produce, in the form of 'Engaged' a beautiful guitar melodic driven electronic composition or a more dubjazzy vibe as in 'Without Nothing I'm You'."

**ZEDIKIAH:**

**NICODEMUS: Spacechild Squall LP (ZED 1069). \$18.00**

Recent repressing of one of the earliest Nicodemus LPs, first issued in 1977. Using leftover heavy board covers from the original pressing with a new vinyl, this is semi-indistinguishable from the original. Recorded live at Dungeon Hall, this is the desolation-folk side of Nicodemus, exemplified.

**NICODEMUS: What For? CD (ZED 334). \$14.00**

1995 reissue of what was theoretically the 6th album by Detroit's Nicodemus, originally from 1980. The immortal Barry Hennsler's overview of this eccentric legend from a recently issue of *Motorbooty*, has elevated this man to a whole new level of consumability. He's "To Stoned to Get High."

**NICODEMUS: Antannae Moonlite LP (ZED 7275539). \$23.00**

"It's almost like renaissance man Nicodemus & his trusty companion, Matchez, never really went away. It's more like they just fell asleep inside a warm log & woke up a few years later when they smelled smoke. These are songs from the vault and they carry as thick a stoned-biker-skiff-whatsis whiff as any air these guys have ever released. Genuinely stupid, extremely fucked up, and loaded with late-night nine-bong-logic, this is (so called) street person psych of a very high caliber."—Byron Coley. Nicodemus is a homegrown outlaw folk artist who has sporadically released LPs going back to the 70s (take your pick between the number 5 & 50). A big favorite with dealers like Paul Major, responsible for the following quote: "Legendary biker messiah of hedonism who has tombstones in his living room and rainbows tattooed on his forehead...he has an overall bent thing to his music & is into drugs & booze heavily, having a whole mythology & fantasy world on the edge he must inhabit."

**ZENAH (FRANCE):**

**MINOTT, SUGAR: Leave Out of Babylon CD (DG 81108 CD). \$19.00**

"He is one of the most outstanding voices that Jamaica has ever produced, yet Sugar Minott is much more than just a singer. As a harmony specialist, he leant depth and texture to the works of many fellow artists and his song writing ability has been noted as unswervingly excellent. He was part of the Studio One renaissance of the late 1970s, helped usher in the lover's rock craze in the early 1980s and then become one of the leading dancehall figures; as proprietor of the Black Roots and Youth Promotion stables, he nurtured young unknowns and cut self-produced work of a consistently high standard. In the incredibly rich history of reggae music, Sugar Minott is simply exceptional. This new album *Leave Out of Babylon*, perhaps the most roots-oriented set he's released in the last twenty years, was recorded at Zenah studio in Montreuil on the outskirts of Paris with a group of committed local musicians steeped in the consciousness of Rastafari. Zenah's studio is analogue and they favour live recordings, bringing the quality of the past to a sound that is always facing forward. Their approach forms a perfect platform for Sugar's versatility, so the result is highly inspiring. Overall, this album is a testament to the lasting quality of Sugar's unique voice and his powerfully poetic command of the word. These are pertinent works that speak of what's happening today, making it another great set in the ever-growing canon of Lincoln Sugar Minott."

**ZENBEI (JAPAN):**

**UCHIHASHI, KAZUHISA: Phosphorescence CD (ZEN 004). \$20.00**

Follow up to *Guitar Solo*. Live improvisations for guitar and Roland GR-500 guitar synthesizer, by the Altered States guitarist. Looping, sequenced textures with perhaps a bit of nod towards Henry Kaiser.

**ALTERED STATES: 6 CD (ZEN 005). \$20.00**

The trio of Uchihashi Kazuhisa (guitar), Nasuno Mitsuru (bass, vocals) & Yoshigaki Yasuhiro (drums), with their intricate, Crimson edge. "The 6th album from Altered States. Whole studio recording album featuring more of Mitsuru Nasuno's vocal. Psychedelic and rock."

**ZENITMUSIC (GERMANY):**

**GRANSEN, STANNY: 2 Decks Set CD (ZENIT 09 CD). \$15.00**

"Stanny Franssen presents the first Mix CD on Zenit the Label. Stanny, everywhere well known for his superior performance at the turntables presents 23 grooving tracks on one CD; much more, he is able to inspire the listener, to bann him. Stanny builds up a curve of tension just like only few DJs are able to. It reflects his enormous spectrum of feeling for electronic music. A synthesis between mixing an record selection. Between all the releases in

Stanny still finds time to accept some of the numerous remix requests. Among the people who came knocking on his door to get remixes done were names such as Henrik B, Johan Bacto, Samuel L Session, Monika Kruse and Missrest Barbara. Stanny's plans for the future include more releases on labels such as KK, Gaetek's Comform and Marco Carola's Zenit and an album for Zenit." Artists include: Mr Sliff, Johan Bacto, Marco Carola, Rino Cerrone, Secret Cinema, Tomaz vs Filterhead, Marco Bailey, Marc Williams, Delirium, Chris Liebing, Gadgets, Gaetano Parisio, Stanny Franssen, Henrik B, Inigo Kennedy, Random Noise.

### ZERO G SOUNDS:

#### SCANNER: *Spray/Lambertia 12"* (OG 002EP). \$7.00

"The first vinyl release by Scanner for some years, this record offers two tracks of contrasting moods. The tracks slip from elastic dub fused work and scattering beats into a warm, seductive groove lacing hard digital locked groove rhythms that edge under the floorboards of pixelated abstraction. A return to the classic sound of *Lauwarm Instrumentals*, side A's 'Spray' is an epic, 10-minute meditation showcasing Scanner's infallible ability to manipulate electronic drones and give them an eerie, captivating pulse. On the flipside, 'Lambertia' truly allows the maestro to flex his caustic capabilities, while winding your synapses and providing a gritty, yet seamless bridge between dub and modern-day electro. Bonus cut 'Bette' leads off the B-side—a reassuring techno piece driven by off-kilter pensive basslines and phase-blended percussion. 'Bette' is signature Scanner: Ambient, odd, and driven upon subliminal composition."

#### TRITON: *Green 12"* (OG 003EP). \$7.00

"That dirty and hissy trademark of 'Green' is no mistake — Triton's influences are anything but a mystery to fans of the Basic Channel/Chain Reaction legacy. It's the throbbing bass that Maurizio pounded onto wax, such as M7, and the methodically repetitious filtered techno of Scion that inspires the Triton tech-dub sound. But who is Triton? Triton listens to reggae and electronic dub music, relishing the savory flavors and digesting them through his own creations. Taking aural cues from the On-U Sound label, Tubby, and even Burning Spear, he fuses traditional dub sounds with Berlin-inspired techno, shaking walls and chasing ears. 'Green' is Triton's debut single, featuring remix versions from tech/dub up-and-comer Gys and the elusive Triton himself."

#### GYS: *Art D'Echo CD* (OG 005 CD). \$13.00

"Todd Gys remains one of the progressive sonic minds of the next generation of electronic producers, spearheading a new movement based on the groundwork laid by early Detroit techno and the pioneering dub of the 60's. *Art D'Echo* is a solid musical statement featuring nine original tracks plus three remixes from Phil Western (Download/Netzwerk), Substance (Scion/Chain Reaction), and Twine (Hip Hop/Hefty). Styles range from tech-house, electro dub, glitch, ambient, and minimal techno. For fans of artists on record labels such as Basic Channel/Chain Reaction, Mille Plateaux, Plus 8, & Force Inc."

#### GYS: *Subset Echo 12"* (OG 006EP). \$6.50

"A solid translation from *Art D'Echo* to the treasured 12" sound, *Subset* features three cuts from last year's critically acclaimed LP, including the icy dub-tech favorites 'Gymnasium' and 'Listening to Yourself.' Along with the slithery 'Den,' *Subset* features B-side 'Gb,' a shimmering, submerged tech-house epic that is sure to cause a stir on the unsuspecting dancefloor."

#### LOCALFIELDS: *Length Scales 12"* (OG 007EP). \$6.00

"As an avid purveyor and fan of electronic sounds, it's no surprise that Ben Recht's musical output began as field recording experiments in his native Chicago. Now an MIT grad student, it's rather fitting that his present-day alias Local Fields is both a nod to his roots and the culmination of his work since. But it is Local Fields where Ben Recht truly flexes his skills as an electronic musician. Fearlessly, he delves into hypnotic tech-house with post-rock sensibility, never forgetting the hooks that make his music so enjoyable."

#### LOCALFIELDS: *Lovers and Creepers 12"* (OG 010EP). \$6.00

"Back in true form, re-inventing his wheel once again, Localfields shows a different shade of tech on the *Lovers and Creepers* EP, his second 12". What makes *Lovers and Creepers* solid is not just the level of effort and craftsmanship this whiz-kid pounds in, but the originality and emotional sheen that evolves energetic dance music into a thoughtful collection of sounds and ideas. What you get is a head-bobbing trip through uplifting and adroit melody, punchy deep beats, and an expanded sense of headspace through electronic dub technique."

#### RAYGUN: *The Sound of Words 12"* (OG 011EP). \$6.00

"With *Difference Engine* paving the way, the 21st century sees Howell's Raygun forging an alliance with Zero G Sounds for his debut 12", *The Sound Of Words*. Featuring title track remixes by the always entrancing Morgan Page, the single, along with B-side 'Punch Rum,' is a deep tech-house tour de force, showing just how far Jason Howell has come. Think early-Underworld meets fresh funky deep techno."

### ZERO GRAVITY (JAPAN):

#### TEMENDAM SUAY: *Sounzer Paranoun CD* (ZGV 003). \$20.00

Film soundtrack work for the movies of Ichiro Sueoka. "Deep ambient experimental sound influenced by Neul, This Heat & Eno." Atmospheric guitar and ambient-rock, okay, but a lesser ZG title.

#### VA: *Electronic Musical Festival CD* (ZGV 009). \$20.00

A selection of live recordings from an electronic + abstract musical festival at Uplink Factory in 1996. Artists included are Kazunao Nagata, Utah Kawasaki + Nob Ohtake, Trio Rakant (phased synth loops), Tamaru (processed electric bass), Nerve Net Noise, Masaaki Kikuchi etc. Loaded with droning pulsations, distorted synth washes and general electronic cacophony, this is a great introduction to Japan's new electronic + abstract scene.

#### DUB SONIC ROOTS MEETS NERVE NET NOISE: *Live At Uplink Factory CD* (ZGV 010). \$20.00

"The live session album with no over-dubbing, cutting. Full live performance documentary album. Techno/abstract meets free jazz." Dub Sonic Roots is Masaaki Kikuchi's septet, featuring electronics, percussion, saxophones, etc., who have recorded a series of albums in the 90s, including one for Creativeman. Dub Sonic's trip is tribal jazz, here pushed up against the flailing home-made electronics of Nerve Net for a fairly unusual pairing and a whole different kind of freak out.

#### TRIO RAKANT: *Kokorosususu CD* (ZGV 012). \$20.00

"The first album from Trio Rakant with Akaiwa from Strange Garden, Masahiko Okura from Dub Sonic Roots and Jiro Sueoka from Temdendam Suay. Emotional abstract." Trio Rakant is Akaiwa (all sounds) + God.Nagato.F (all comments — maybe that means "mix"?), plus guests, and this is apparently their tribute to Toru Takemitsu. Obscure, low-resonance treated electronics and dark-collage that coalesces just right, presented in most excellent fashion.

#### NAGATA, KAZUNAO: *The World of Electronic Sound 3 CD* (ZGV 019). \$20.00

"Latest volume of primordial-cum-ultra-current synth-blat from this contemporary Japanese composer, closer in girth to the output of the Mego/Laton axis than, say, Merzbow.

'Recorded at Transonic Studio (Yoyogi) 1997-1998, Arp 2600 Synthesizer, Roland System 100M Synthesizer/ Programming, Effects & Mixing: Kazunao Nagata'. We probably won't be able to calculate the importance of the Zero Gravity organization's output for years to come. Up there with the classic canon of individual-music geniuses scattered across this earth. 13 tracks of band-pass-randomly-oscillated-phase-locked sound, on two discreet channels. Pure and simple. The most authentically damaged example of modern day sub-conservatory analogia to hitch its trappings inside my cortex for some time." — Hrvatski

### ZOAR:

#### VA: *An Ear For A Leg: Music From Dance 2CD* (ZOAR 18 CD). \$15.00

"Features music that was originally written for a dance performance context. Such music is rarely heard outside the commissioning theater, and this collection provides a rare opportunity to hear these unusual works by some of New York's finest experimental composers. Unfettered by the commercial pressures of recorded music, the dance context has allowed the composers to delve far into the extreme fringes of the creative impulse, carrying them to the limits of the possible. Ranging from found sound or *musique concrete* manipulations, to analog and digital synthesis, to electronica and ambient, to improvisational scores, the collaborative natures of the works give them a mysterious, haunting formality when heard on their own. Artists include: Jim Coleman, Doug Henderson, David Linton, Zeena Parkins, Leslie Ross, Lauren Weinger, and Guy Yarden."

### ZOD RECORDS:

#### GUY/DAN DOORMOUSE, BRODIE: *Zod 06 12"* (ZOD 06). \$6.50

"This marks Brodie's debut release under his self-named alias 'Brodie Guy'. Brodie has earned his reputation for bringing a fresh dose of spontaneity and punk attitude to the abstract electronic scene. These 3 tracks feature some nice warm melodies alongside devastatingly harsh beat programming. Dan's side encompasses some of his most interesting material to date. Making clever use of percussion and melodies sampled courtesy his vintage vinyl collection."

#### EMOTIONALJOYSTICK: *EP2 12"* (ZOD 09). \$6.50

"With a very solid sense of structure and a profound inclination for melody, this is the sort of EP you can listen to and completely lose yourself. Brilliantly constructed songs with an avant garde sound, contrast with a very accessible feel. Emotional, string-filled melody rich tunes with an 8-bit SID-ish quality to a lot of the sounds. The forms are something like the drill-n-bass of Squarepusher's latest, or at times like Aphex of *i care because you do*."

#### GRIDLOCK: *Trace 12"* (ZOD 10). \$7.00

"Listening to Trace is tantamount to dialing into a secret frequency on the radio between a classical station and a beat-pumping dance station. Imagine the haunting strings of an orchestra and the voice of an opera singer nearing catastrophe run through the filter between stations like a grater, sprinkling the few tangible shards of sound onto the dance grooves like so much ash. A wall of fuzz clips the fold every few seconds as the two stations threaten to cave in one each other. Great stretches of silence mark the dank breathing room between. This 12" version of Trace, features a remix by Somatic Responses."

#### EMOTIONALJOYSTICK: *Bellicose Pacific CD* (ZOD 12CD). \$11.00

"*Bellicose Pacific* encompasses several pieces taken from the first two emotionaljoystick EP 12"s, along with several previously unheard pieces. Highly influenced by, but stylistically unique to artists like Squarepusher, Aphex-Twin, and/or Muziq, the emotionaljoystick has always incorporated musical structure into his compositions, and even in his noisiest tracks manages to work in some sort of melody or chord structure. On his latest E.P., the tracks tend to consist of frenetic breaks and flowing melodies with string-filled chords and strong arrangements. At times harsh, and at times beautiful (and many times both) he tries to push the envelope of what is and isn't organic vs. electronic music. The newest tracks 'Majik Johnson' and 'Tonight is a Lie' both feature live Fender Rhodes performances; showcasing the Emotionaljoystick's outstanding musicianship coupled with incredibly intricate rhythmic structures."

#### SOPLERFO: *EP For Dogs 12"* (ZOD 15). \$7.00

"Soplerfo's EP for dogs is very minimal and its construction seems to be that of found objects and other organic sources. It is very melodic and extremely warm. The ep's mellow yet playful nature, walks the listener through a vast range of feelings and emotional ups and downs, while maintaining a very abstract vision. The sound bares a resemblance to works by artists Jake Mandel, Mum, or Matmos yet achieves a sense of sheer originality, and unique composition achieved only by Soplerfo, whose works seem to explore beyond any specific genre. As an extra added bonus, this EP will be accompanied by a Hrvatski remix."

#### COM.A: *We Are The Pervert Volume 1 2LP* (ZOD 16). \$14.00

"A collection of remixes derived from Com.a's recently famed *Dream and Hope* released by Japan based label Romz. One of the basic tenets of post modernism is to destroy the imaginary divide between high and pop culture, deconstructing assets into new forms. This pair of vanity plates engages in an experiment of subversion and mockery of our scene, one that has oft grown so self-absorbed as to become blind to their own imperial nudity.[...] In order to achieve such a prodigious end, we must find an appropriate modernist to deconstruct, assets tangible enough to be reconstituted as a dual LP with of same cohesion and melodic clarity as the autter's own, original, draft(s)." Remixes by: robo\*com, Kamishimo K.G., Taisuke Matsuo, Duplo\_Remote, Mishima Ongaku, Digiotaku, EmotionalJoystick.

### ZYX (GERMANY):

#### WITTHÜSER & WESTRUPP: *Der Jesupilz/Musik vom Evangelium LP* (OHR 2021098LP). \$10.00

Last copies of their third album, at a reduced price. Originally from 1971 (first issued on Pilz). "As a proper duo, the Witthüser + Westrupp sound came on in leaps and bounds, their music was pure innovation, drawing on Westrupp's classical background, and with enthusiasm from Rolf-Ulrich Kaiser, Witthüser + Westrupp became the cosmic buskers. With some of the finest session musicians in Germany, they went on to record three of the most original progressive folk-rock albums of the early 70s. *Trips & Träume* is a very cosmic affair, with long spacious tracks oozing out atmosphere, like ancient folk diversions from Ash Ra Temple. The next two albums on the Pilz label developed the sound on an even richer, more complex level with massed keyboards, a little more rock, more guitars and even choirs, many of the guests being from Wallenstein." — *Crack In The Cosmic Egg*.

#### WITTHÜSER, BERND: *Lieder von Vampiren, Nonnen und Toten CD* (OHR 56002). \$14.00

CD issue of the first Witthüser and Westrupp album, although issued just under Witthüser's name (and not included on the W&W box set). First issued in 1970 on OHR, the third release on that fledgling label. Strange German folk, the beginning of strangeness to come. The lime

green cover with a baby vampire pictured is hard to forget.

**ANIMA: *Der Regt Mich Auf* 2CD (OHR 69001). \$22.00**

Reissue of this 2nd generation OHR double LP release from 1982, by the free improv genius crew of Limpe, Paul & Zoro Fuchs. One of the more difficult to find OHR-artifacts on vinyl, this has never been previously issued on CD before either and is a very welcome reissue. Featuring recordings from 1978 to 1982, this utilizes piano, percussion, violin, vocals, etc. and mixes a strange, experimental improv blend that is quite exotic and unique.

**WITTHUSER & WESTRUPP: *Live '68-73* 2CD (OHR 69002). \$22.00**

CD issue of what the this German duo's fourth and final album, originally issued on Kosmische Musik in 1973. It features a variety of live material from the years listed, including early folk pre-dating their recording career, and later thoroughly zoned weirdness. A fitting cap to the bizarre career of the group, whose prior albums *Trips Und Traume*, *Der Jesus Pilz* & *Bauer Plath* make up some of the most idiosyncratic blather of the early 70s German underground landscape.

**VA: *Mittens Ins OHR Appetizer* CD (OHR 69003). \$8.00**

Restocked; cheaply priced sampler of tracks from the seminal early 70s Krautrock label, OHR. Featuring classic album tracks by Gila, Hölderlin, Limbus 4, Wallenstein, Guru Guru, Popol Vuh, Mythos, Bröselmaschine, Emtidi, Witthüser & Westrupp, Floh de Cologne, Annexus Quam, Anima, and Jerry Berkers. As an introduction to this scene, or simply as a very playable car stereo disc, this is a nice object and is actually decently packaged as well. "OHR is the first thing that comes to your mind when you think of German Underground (Krautrock). The label was founded by Rold Ulrich Kaiser and Peter Meisel (Hansa Musik Produktion Berlin) in 1970. All the long-playing records and the wonderful meditative hard progressive sounds set the ground for a brandnew and complex German kind of music which has become known as electronic rock music. Dieter Dirks recorded a large part of the albums in the very idyllic countryside of Stommein. In 1971 Kaiser and Meisel formed their second label PILZ which was distributed by BASF. It was intended to be a haven for new German folk music, strictly speaking for folk rock bands. Their third label owned by the duo was established at the same time — Die Kosmischen Kuriere. Like the OHR label is was distributed by Metronome. The music magazine *Bravo* wrote: 'Kosmo rock starts where Pink Floyd had stopped — it's heavy, wild and electronic.' There is no doubt that many musicians, even from the States and from Great Britain, are influenced by the early 70s German Underground."

**WALPURGIS: *Queen Of Saba* CD (OHR 70030). \$19.00**

New CD reissue of this OHR Krautrock album, originally issued in 1972 (an early 90s CD release on Ohrwaschl has long been hard to find). Possibly of Polish origin, the group enlisted the distinctive Cosmic Jokers' Jürgen Dollase on keyboards to fill out their sound, on what was their only recording. "Walpurgis were another of those one album wonders that sadly vanished from the scene too early! The really outstanding material was the two lengthy tracks on side two: 'What Can I Do' and 'My Last Illusion', brilliant examples of Wallenstein and/or Floyd influenced space rock with dreamy instrumental passages. In general this is a very good album and indispensable for fans of the two mentioned groups." — Dag Erik Ashjornsen

**WITTHUSER & WESTRUPP: *Die Ohr CD Collection* CD (ZYX 80026). \$14.00**

A best-of collection of material from the 5 Witthüser & Westrupp albums on OHR/Pilz/Kosmische Music, including 1 track from *Live \*68\*73* (not otherwise on CD). Limited stock.



!!!/OUT HUD, 256  
 (A)PENDICS.SHUFFLE, 398  
 \*O, 1  
 \*G\*, 2  
 μ-ZIQ, 153  
 0/r (NOSEI SAKATA + RICHARD CHARTIER), 1  
 1 MILE NORTH, 60  
 1-A DUSSELDORF, 90  
 1-SPEED BIKE, 115  
 10TH PLANET, 400  
 13TH FLOOR ELEVATORS, 74  
 15-60-75 (THE NUMBERS BAND), 261  
 16B, 29  
 19/JUKE, 628  
 1929, 167  
 2 DOLLAR EGG, 308  
 2 LITRE DOLBY, 707  
 23 SKIDOO, 211  
 242.PILOTS, 92  
 28TH DAY, 281  
 2ND GEN, 76  
 3 CHAIRS, 4  
 3 HUR -EL, 709  
 33.3, 14  
 49TH PARALLEL, 215  
 500MG, 231  
 69, 6  
 6TH SENSE, 294  
 7 HURTZ, 425  
 757, 615  
 8 BOLD SOULS, 618  
 8 DOOGYMOTO, 12  
 8-BIT CONSTRUCTION SET, THE, 65  
 808 STATE, 233  
 87 CENTRAL, 572  
 9 LAZY 9, 404  
 91, 2  
 90 DEGREES SOUTH, 414  
 A BAND, 10  
 A BAND OF BEES, 45  
 A CERTAIN FRANK, 46  
 A CERTAIN RATIO, 426  
 A DRAG CITY SUPERSESSION, 159  
 A GRAPE DOPE, 36  
 A GUY CALLED GERALD, 344  
 A HANDFUL OF DUST, 116  
 A HAWK AND A HACKSAW, 95  
 A QUI AVEC GABRIEL, 661  
 A REMINISCENT DRIVE, 209  
 A ROCKET IN DUB, 288  
 A SILVER MT. ZION, 115  
 A.F.A., 184  
 A.F.R.I. STUDIO, 630  
 A.M.P. STUDIO, 224  
 A.R.E. WEAPONS, 55  
 A1 PEOPLE, 270  
 AALY/DKV DOUBLE TRIO, 417  
 AARDVARCK, 139  
 ABBC, 686  
 ABE, KAOL, 685  
 ABE, KAORU, 460  
 ABE TRIO, KAORU, 461  
 ABLINGER, PETER, 259  
 ABOUT THIS PRODUCT, 440  
 ABRAMS, DAN, 366  
 ABRIL, ANTON GARCIA/GIOMBINI, MARCELLO, 132  
 ABSOLUTE GREY, 135  
 ABSOLUTE ZERO, 96  
 ACCELERA DECK, 72  
 ACHILLES I, 578  
 ACHILLES II, 578  
 ACID MOTHERS TEMPLE, 12  
 ACID MOTHERS TEMPLE & THE MELTING PARAISO U.F.O., 12  
 ACID MOTHERS TEMPLE & ULTRASOUND, 628  
 ACKIE/CHESSE ROOTS, 62  
 ACKLES, DAVID, 111  
 ACOUSTIC GUITAR TRIO, 279  
 ACQUAVIVA, JOHN, 530  
 ACRYLITE, 75  
 ADA, 39  
 ADACHI TOMOMI ROYAL CHORUS, 662  
 ADAM K, 640  
 ADAMS, JOHN LUTHER, 110  
 ADAMS/COX/FINK/FOX, 110  
 ADAMSON, BARRY, 394  
 ADCOCK & CLIVE BELL, MIKE, 188  
 ADD N TO (X), 73  
 ADEM, 154  
 ADJ, 10  
 ADJ + PATHIC, 469  
 ADLER, CHRISTOPHER, 666  
 ADLER, GUNTER, 574  
 ADLIB, 294  
 ADRIEN 75, 92

ADULT., 39  
 ADULT/TAMION 12 INCH, 196  
 ADVENT, THE, 134  
 ADVENTURE TIME, 450  
 ADVERTS, THE, 166  
 AE, 13  
 AELTERS, 540  
 AEOLIAN STRING ENSEMBLE, THE, 500  
 AEREOGRAMME, 346  
 AERIAL M, 156  
 AERO, 38  
 AEROC, 246  
 AESOP ROCK, 16  
 AESOP ROCK/I SELF DEVINE/CAGE, 399  
 AESTHETICS, THE, 175  
 AFFLUX (INFLUX), 177  
 AFTERGLOW, 15  
 AFX, 65  
 AGA, ALEMU, 85  
 AGATA, 662  
 AGENTS XI, 233  
 AGF, 124  
 AGF, KYBORG, SARAH MARRS, PEABODY & SHERMAN, 124  
 AGINCOURT, 13  
 AGITATION FREE, 231  
 AGOG, 33  
 AGROVATORS, 291  
 AHAVA, RABA, 658  
 AHMED, MAHMOUD, 322  
 AHORA MAZDA, 459  
 AHVAK, 130  
 AHVENLAHTI, OLLI, 293  
 AHWESH & BARBARA ESS, PEGGY, 176  
 AICHINGER, OSKAR, 68  
 AIHIYO, 466  
 AIR, 8  
 AIR & ALESSANDRO BARICCO, 46  
 AIR (PETE NAMLOOK), 29  
 AIR LIQUIDE, 209  
 AIRAKSINEN, PEKKA, 337  
 AIRLOCKTRONICS, 16  
 AIRWAY, 72  
 AISSAWA CONFRATERNITY, THE, 414  
 AIX EM KLEMM, 320  
 AKCHOTE, NOEL, 77  
 AKCHOTÉ/ROLAND AUZET/LUC FERRARI, NOËL, 77  
 AKENDENGUE, PIERRE, 509  
 AKIPA, BRYAN, 566  
 AKIYAMA, MITCHELL, 172  
 AKIYAMA, TETUZI, 8  
 AKIYAMA AND MARTIN NG, TETUZI, 277  
 AKIYAMA/TAKU SUGIMOTO/BO WIGET, TETUZI, 117  
 AKIYAMA/TIM BARNES/MASAFUMI EZAKI, TETUZI, 472  
 AKIYAMA/TOSHIMARU NAKAMURA/GREG MALCOLM/BRUCE RUSSELL, TETUZI, 118  
 AKUFEN, 39  
 AKWAABA, 146  
 AL-UMAYRI ENSEMBLE, 282  
 ALANIS, ANGEL & REES URBAN PRESENT PAIR OF JACKS, 645  
 ALASKA, 12  
 ALATI/GIUSEPPE IELASI/RUGERRO RADAELE, CHRISTIAN, 549  
 ALBARN, DAMON, 268  
 ALBATROS, 231  
 ALBUM LEAF, 390  
 ALCATRAZZ, 335  
 ALDER & ELIUS, 539  
 ALEJANDRA & UNDERWOOD, 56  
 ALEJANDRA AND AERON, 423  
 ALEX IS MY BRO, 507  
 ALEXANDROID, 40  
 ALEKKID, 209  
 ALFA, IBRAHIM, 220  
 ALFORD, CLEM, 341  
 ALGARNAS TRADGARD, 354  
 ALGORITHM PRESENTS VOID, 66  
 ALGORITMO, 368  
 ALI, RASHIED QUARTET/QUINTET, 309  
 ALI FEATURING ROYAL BLUE, RASHIED, 309  
 ALI KHAN, NUSRAT, 73  
 ALI KHAN, NUSRAT FATEH, 415  
 ALI/LEROY JENKINS DUO, RASHIED, 309  
 ALIAS, 7  
 ALIEN ARMY, 79  
 ALIF, 424  
 ALKA, 59  
 ALL, 1  
 ALLAN & THE ARROWS, DAVIE, 600  
 ALLAN PRESENTS CHAINO, KIRBY, 61  
 ALLEN, DAEVID, 240  
 ALLEN, THE BYRON TRIO, 202  
 ALLEN, TONY, 113  
 ALLEN AND AFRO MESSENGERS, TONY, 429  
 ALLEN WITH AFRICA 70, TONY, 428  
 ALLEN/DRAKE/JORDAN/PARKER/SILVA, 195  
 ALLENKO BROTHERHOOD ENSEMBLE, 113

ALLIEN, ELLEN, 44  
 ALLIES, THE, 43  
 ALOG, 294  
 ALP, 545  
 ALPES-PATRICE MOULLET, 563  
 ALSTON, MALIK, 615  
 ALTER EGO, 7  
 ALTERATIONS, 25  
 ALTERED STATES, 148  
 ALTERNATIVE TV, 181  
 ALTHOFF, KAI, 400  
 ALUMINUM GROUP, 207  
 ALUMINUM GROUP, THE, 262  
 ALVA, 34  
 ALVA NOTO + RYUICHI SAKAMOTO, 480  
 ALVA NOTO + SCANNER, 527  
 ALVA NOTO AND OPIATE, 480  
 ALVA NOTO/SIGNAL/KOMET/BYETONE, 570  
 ALVARADO, DAVID, 434  
 AM-BOY, 226  
 AM/PM, 162  
 AMACHER, MARYANNE, 654  
 AMAN, MOHAMMED, 414  
 AMBARCHI, OREN, 575  
 AMBARCHI & JOHAN BERTHLING, OREN, 258  
 AMBARCHI & KEITH ROWE, OREN, 575  
 AMBARCHI & MARTIN NG, OREN, 476  
 AMBARCHI/AVENAIM, 255  
 AMBARCHI/G. MULLER/VOICE CRACK, OREN, 56  
 AMBARCHI/MÜLLER/SAMARTZIS, 217  
 AMBARCHI/ROBBIE AVENAIM/KEITH ROWE + OTOMO YOSHIHIDE + SACHIKO M, OREN, 255  
 AMBIT3, 398  
 AMBULANCE, 393  
 AME SON, 238  
 AMENTI SUNCROWN, 30  
 AMERICAN BLUES, 19  
 AMIRKHANIAN, CHARLES, 573  
 AMK, 62  
 AMM, 26  
 AMM/TOM PHILLIPS, 347  
 AMMER & CONSOLE, 108  
 AMMONCONTACT, 450  
 AMOEBA (RAFT BOY), 543  
 AMON DÜÜL, 26  
 AMON DÜÜL II, 49  
 AMON DÜÜL UK, 562  
 AMOON, ALEX, 82  
 AMOR, NAIM, 427  
 AMP, 2  
 AMP FIDDLER, 181  
 AMPBUZZ, 579  
 AMPLIFIED ORCHESTRA VS DEXTER, 107  
 AMUTE, 284  
 ANAKSIMANDROS, THE, 173  
 ANALOG FINGERPRINTS, 441  
 ANALOGY, 17  
 ANANDA, GABRIEL, 637  
 ANDEREGG, 38  
 ANDERSON, BETH, 403  
 ANDERSON, FRED, 51  
 ANDERSON, FRED QUARTET, 51  
 ANDERSON, LEE, 518  
 ANDERSON & HAMID DRAKE, FRED, 622  
 ANDERSON & ROBERT BARRY, FRED, 620  
 ANDERSON QUARTET, FRED, 416  
 ANDERSON TRIO, FRED, 416  
 ANDERSON/DKV TRIO, FRED, 416  
 ANDERSON/HAMID DRAKE/KIDD JORDAN/WILLIAM PARKER, FRED, 194  
 ANDERSON/STEVE MCCALL, FRED, 416  
 ANDERSSON, SVEN, 336  
 ANDERSSON, TOMAS, 83  
 ANDREWS, AMEN, 493  
 ANDROMEDA, 19  
 ANDY, HORACE, 170  
 ANDY MEETS NAGGO MORRIS & WAYNE JARRET, HORACE, 686  
 ANDY/AL MOODIE, HORACE, 687  
 ANEMONENGURT, 152  
 ANEURYSM, BRIAN, 593  
 ANGEL, 29  
 ANGEL PROVOCATEUR, 676  
 ANGELBLOOD, 90  
 ANGELS OF LIGHT, 713  
 ANGELS OF LIGHT, THE, 713  
 ANIBALDI, LEO, 455  
 ANIMA, 17  
 ANIMA-SOUND, 22  
 ANIMAL COLLECTIVE, 256  
 ANIMIST ORCHESTRA, 33  
 ANIMO COMPUTER, 250  
 ANNEXUS QUAM, 459  
 ANODYNE, 667  
 ANOMOANON, 430  
 ANOMOANON, THE, 430  
 ANONYMOUS, 18

ANP (ABSOLUT NULL PUNKT), 275  
 ANTENA, 412  
 ANTENNA FARM & MAIN, 570  
 ANTENNAE, 37  
 ANTENNE, 317  
 ANTHEIL, GEORGE, 182  
 ANTI-POP CONSORTIUM, 166  
 ANTIBALAS, 76  
 ANTIGA PRIME, 307  
 ANTIMATTER, 43  
 ANTIMC, 388  
 ANTONELLI ELECTR., 288  
 ANTONELLI ELECTR., 54  
 ANTONY & THE JOHNSONS, 520  
 ANTONY AND CURRENT 93, 430  
 ANTUNES, JORGE, 452  
 ANZOLA, ELOY, 210  
 APE HAS KILLED APE, 637  
 APES, 67  
 APHELION, 138  
 APHEX TWIN, 7  
 APHILAS, 359  
 APOCALYPSE, 68  
 APOLLINAIRE, GUILLAUME, 205  
 APPARAT, 82  
 APPARAT ORGAN QUARTET, 164  
 APPELQVIST, HANS, 258  
 APPLEBAUM, MARK, 656  
 APPLETON SYNTONIC, 439  
 APPLIANCE, 329  
 APRIL, 5  
 AQUANAUTS, THE, 667  
 AQUEOUS, 206  
 ARAB STRAP, 61  
 ARAKATUBA, 370  
 ARAMCHEK, 502  
 ARANOS, 66  
 ARBETE & FRITID, 371  
 ARCADIUM, 19  
 ARCAND, PIERRE-ANDRÉ, 416  
 ARCANE DEVICE, 144  
 ARCHE TYPE, 98  
 ARCHETTI/BO WIGET, LUIGI, 504  
 ARCHIMEDES BADKAR, 371  
 ARCHITECT, THE, 302  
 ARCON 2, 487  
 AREA, 13  
 ARESKI & BRIGITTE FONTAINE, 239  
 ARGOV, SASHA, 659  
 ARIESTA BIRAWA GROUP, 530  
 ARK, 7  
 ARKHAM, 129  
 ARLING & CAMERON, 63  
 ARLING & CAMERON/SWARTE, 63  
 ARM, 12  
 AROVANE, 14  
 AROVANE PHONEM, 531  
 ARPANET, 485  
 ARROW TOUR, 98  
 ARS NOVA, 604  
 ARSONISTS, 137  
 ART & TECHNIQUE, 565  
 ART BEARS, 125  
 ART BLAKEY'S JAZZ MESSENGERS WITH THELONIOUS MONK, 6  
 ART ENSEMBLE OF CHICAGO, 6  
 ART KONIK, 113  
 ART OF NOISE, 44  
 ART ZOYD, 125  
 ARTANKER CONVOY, 543  
 ARTAUD, ANTONIN, 205  
 ARTHUR, 1  
 ARTHUR, MALCOLM, 162  
 ARTI E MESTIERI, 17  
 ARTIFICIAL SUBTERRANE, 702  
 ARZACHEL, 18  
 ASANO, TATSUHIKO, 233  
 ASCIONE, PATRICK, 278  
 ASH RA, 49  
 ASH RA TEMPEL, 49  
 ASHER & GUY HARRIES, MEIRA, 589  
 ASHLEY, GREG, 74  
 ASHLEY, ROBERT, 22  
 ASHLEY & PAUL DE MARINIS, ROBERT, 339  
 ASHTRAY NAVIGATIONS, 264  
 ASKEW, ED, 407  
 ASMAR, ANDRE AFRAM, 388  
 ASPERA, 290  
 ASTRAL PROJECTION, THE, 232  
 ASTROBOTNIA, 166  
 ASWAN TROUPE FOR FOLKLORIC ARTS, 93  
 ASYLUM, 19  
 ATARI TEENAGE RIOT, 102  
 ATELEWO (OSUNLADE), 713  
 ATEM, ZIGGY, 57

ATHERTON/JAMES ASHLEY FRANKLIN, MICHAEL, 94  
ATKINS, JUAN, 645  
ATLON INC., 218  
ATMO.BRTSCHITSCH, 536  
ATMOSPHERA, 370  
ATOMIC/SCHOOL DAYS, 417  
ATOMIZER, 166  
AU, 4  
AU-PAIRS, 166  
AUBE, 263  
AUCH, 55  
AUDIO ACTIVE, 72  
AUDIO BULLYS, 150  
AUDION, 225  
AUDISION, 315  
AURAL EXCITERS, 715  
AURORA PLASTICS CO., 78  
AUSGANG, 224  
AUSTEN, LOUIE, 97  
AUSTIN, LARRY, 183  
AUTECHRE, 7  
AUTECHRE & THE HAFER TRIO, 439  
AUTECHRE/SEEFEEEL, 454  
AUTOMATIQUE, 289  
AUTOMATO, 121  
AUTOPHONES, 140  
AUTOPSIA, 572  
AUX 88, 146  
AVE ROCK, 709  
AVENGERS, THE, 135  
AVIGNON, JIM, 705  
AVITABILE, GRAZIANO, 397  
AVRAM/IANCU DUMITRESCU, ANA-MARIA, 178  
AVRAM/IANCU DUMITRESCU, MARIA, 178  
AVRIL, FRED, 209  
AWOL ONE AND DADDY KEV, 389  
AXE, 18  
AXELROD, DAVID, 41  
AXOLOT, 468  
AYERS, KEVIN, 190  
AYERS AND THE WHOLE WORLD, KEVIN, 190  
AYLER, ALBERT, 201  
AYLER, ALBERT TRIO, 201  
AYRES, MARVIN, 430  
AYRO, 418  
AYUO, 461  
AYUO/OHTA HIROMI, 662  
AZ, 10  
AZALIA SNAIL, 134  
AZITA, 48  
AZOPIA, 411  
AZTEC MYSTIC, THE, 667  
AZUSA PLANE, 294  
B'N'G, 474  
B-RECORDINGS, 433  
B.O.R.B., 650  
B.O.S., 32  
B12, 86  
BABBITT, MILTON, 401  
BABBLETRON, 189  
BABICZ, ROBERT, 365  
BABY DEE, 164  
BABY FORD, 28  
BABY FORD & THE I-FACH COLLECTIVE, 306  
BABY J, 78  
BACHARACH, BURT, 454  
BACKWORLD, 259  
BACULUM, 4  
BAD EXAMPLES, THE, 47  
BADAR ALI KHAN, USTAD, 73  
BADEN-BADEN FREE JAZZ ORCHESTRA, THE, 669  
BADMARSH & SHRI, 86  
BAGAYOKO, N'GOU, 228  
BAHN, CURTIS, 183  
BAIKONOUR, 355  
BAILEY, DEREK, 30  
BAILEY & MILO FINE, DEREK, 188  
BAILEY/ALEX WARD, DEREK, 279  
BAILEY/ANTOINE BERTHIAUME/FRED FRITH, DEREK, 29  
BAILEY/BARRE PHILLIPS, DEREK, 279  
BAILEY/GREGG BENDIAN, DEREK, 412  
BAILEY/HAN BENNINK, DEREK, 279  
BAILEY/INGAR ZACH, DEREK, 280  
BAILEY/JAMAALADEEN TACUMA/CALVIN WESTON, DEREK, 665  
BAILEY/JOELLE LEANDRE, DEREK, 455  
BAILEY/JOHN BUTCHER/OREN MARSHALL, DEREK, 279  
BAILEY/JOHN STEVENS, DEREK, 279  
BAILEY/KEIJI HAINO, DEREK, 279  
BAILEY/MIN TANAKA, DEREK, 496  
BAILEY/MIN XIAO-FEN, DEREK, 280  
BAILEY/MOHOLO/LIPERE, 279  
BAILEY/NOEL AKCHOTE, DEREK, 77  
BAILEY/PAT THOMAS/STEVE NOBLE, DEREK, 485  
BAILEY/SUSIE IBARRA, DEREK, 279

BAILEY/THE RUINS, DEREK, 660  
BAILEY/TRISTAN HONSINGER, DEREK, 280  
BAILEY/WILL GAINES, DEREK, 280  
BAILIFF, JESSICA, 319  
BAILIFF, JESSICA W/THE DITHERING EFFECT, 495  
BAKER, MICKEY, 526  
BALANCE MAN, 140  
BALANESCU, ETC., ALEXANDER, 574  
BALDUIN, 122  
BAMBAATAA, DJ AFRICA, 413  
BANANAFISH, 559  
BANCQUART, ALAIN, 374  
BAND, ELLEN, 712  
BAND OF BLACKY RANCHETTE, THE, 622  
BANDULU & DISX3, 40  
BANG ON A CAN, 88  
BANGALTER, THOMAS, 502  
BANGKOK IMPACT, 86  
BANHART, DEVENDRA, 373  
BANKS, DARRELL, 526  
BANNISTER, BOB, 650  
BAPTISTA, CYRO, 665  
BARAKA (LEROI JONES) & THE SUN RA MYTH-SCIENCE ARKESTRA, AMIRI, 546  
BARAKI, 710  
BARBARIANS, THE, 601  
BARBED, 258  
BARBEZ, 275  
BARBIERI, GATO, 203  
BARDO POND, 5  
BARDO POND/TOM CARTER, 5  
BARJAZZ MIT BEGLEITAUTOMATEN, 78  
BARKI, 348  
BARKER/CHARLES WATERS, ANDREW, 469  
BARON + BARONDOWN, JOEY, 59  
BAROQUE BORDELLO, 469  
BAROUH, PIERRE, 510  
BARRETTE, 185  
BARRETTO, RAY, 673  
BARRETTO Y SU ORQUESTRA, RAY, 243  
BARRON, LOUIS & BEBE, 386  
BARRY, JOHN, 132  
BARTOS, KARL, 266  
BARTZ, RICHARD, 247  
BASEBALL ASTROLOGER, THE, 266  
BASEMENT JAXX, 46  
BASHIR, MUNIR, 415  
BASHO, ROBBIE, 676  
BASHO-JUNGHANS, STEFFEN, 579  
BASIC CHANNEL, 44  
BASINSKI, WILLIAM, 3  
BASINSKI + RICHARD CHARTIER, WILLIAM, 567  
BASS COMMUNION V. MUSLIMGAUZE, 544  
BASS JUNKIE, 64  
BASSHOLES, 73  
BASTEROID, 39  
BASTEROID/VOCOPHON, 525  
BASTIEN, PIERRE, 492  
BATES, DJANGO, 518  
BATES, MARTYN, 710  
BATTIN, SKIP, 112  
BAUDER & JASON AJEMIAN, MATT, 332  
BAUHAUS, 18  
BAURI, 59  
BAXENDALE, 339  
BAXTER, BLAKE, 643  
BAXTER AND HIS ORCHESTRA, LES, 673  
BAYLE, FRANCOIS, 278  
BEAM, 10  
BEAN, JANET, 621  
BEANS, 62  
BEANS, THE, 285  
BEAR IN HEAVEN, 171  
BEASTIESHOPBEACH, 253  
BEAT JUNKIES (FEAT. DJ RHETTMATIC), 75  
BEAT OF THE EARTH, 477  
BEATTY, CHESTER, 645  
BEATTY & DOUG HILSINGER, CAROLEEN, 135  
BEAUSOLEIL, BOBBY, 39  
BECK, THAVIUS, 389  
BECKETT, SAMUEL, 282  
BECKETT AND STEVE TAYLOR, LASZLO, 257  
BEEDLE, ASHLEY, 581  
BEEQUEEN, 66  
BEGG, SI, 410  
BEGNAGRAD, 369  
BEHRENS, M., 177  
BEHRENS, MARC, 146  
BEHRMAN, DAVID, 22  
BEIGE, 65  
BEIT & JORG SCHLICK, ANDI, 9  
BELGRAVE, MARCUS, 671  
BELL, 4  
BELL, DANIEL, 333  
BELL, MADELINE, 170



BELL, NORMA JEAN, 229  
 BELLE & SEBASTIAN, 153  
 BELLE AND SEBASTIAN, 153  
 BELLINO, DIANNE, 159  
 BELOW, NORA, 82  
 BELTRAM, JOEY, 645  
 BELTRAN, JOHN, 206  
 BEN, 1  
 BEN-ISRAEL, DANNY, 332  
 BENDER FEAT. JAN KUMMER, OLAF, 71  
 BENDIAN'S INTERZONE, GREGG, 49  
 BENEATH AUTUMN SKY, 163  
 BENGE, 71  
 BENNETT, JEFF, 194  
 BENNETT, SAMM, 276  
 BENNINK, HAN, 51  
 BENNINK & EVAN PARKER, HAN, 467  
 BENNINK/DEREK BAILEY, HAN, 279  
 BENNINK/KAZUO IMAI, HAN, 276  
 BERBERIAN, JOHN, 386  
 BERBERIAN AND THE ROCK EAST ENSEMBLE, JOHN, 13  
 BERESFORD, STEVE, 664  
 BERESFORD/COOMBES/SMITH/DAY, 186  
 BERESFORD/DENNIS PALMER/BOB STAGNER/ROGER TURNER, STEVE, 279  
 BERESFORD/PAT THOMAS/VERYAN WESTON, STEVE, 187  
 BERG SIGMARSSON, SIGTRYGGUR, 641  
 BERGER & EDWARD BLACKWELL, KARL, 186  
 BERGHEIM 34, 16  
 BERGMAN, AERON, 149  
 BERGMAN, BORAH, 659  
 BERGMAN, OLA, 403  
 BERICOCHÉA, I.A., 368  
 BERING, JONAS, 310  
 BERKERS, JERRY, 565  
 BERLIN VS. MAURICE FULTON, MAX, 627  
 BERMITTELNDE-ELEMENTE.DE, 85  
 BERN, 195  
 BERNE, TIM, 402  
 BERNE & THE COPENHAGEN ART ENSEMBLE, TIM, 518  
 BERNE'S BLOODCOUNT, TIM, 518  
 BERNE/CRAIG TABORN/TOM RAINEY, TIM, 518  
 BERNE/HANK ROBERTS, TIM, 325  
 BERNOCCHI, KONDO, LASWELL, 477  
 BERNSTEIN, STEVEN, 658  
 BERROCAL, JAC, 26  
 BERROCAL, JACQUES, 23  
 BERRY, KEITH, 641  
 BERTHET, PIERRE, 549  
 BERTHLING, ANDREAS, 210  
 BERTHLING & KIM CASCONE, ANDREAS, 32  
 BERTHOLO, RENÉ, 538  
 BERTOIA, HARRY, 460  
 BERTONCINI, MARIO, 179  
 BERTONI, MARCO, 184  
 BESOMBES, PHILIPPE, 369  
 BETA BAND, THE, 46  
 BETA BODEGA COALITION/DJ AURA/DJ POLARIS, 66  
 BETA BODEGA COALITION/SETH P. BRUNDEL, 66  
 BETA EVERS, 122  
 BETRIEB, 204  
 BEVAN/GREG KINGSTON/MATT LEWIS, TONY, 279  
 BEVEL, 291  
 BEYER/SPEEDY J, ADAM, 393  
 BIANCHI, MAURIZIO, 180  
 BIANCO & PAUL DUNMALL, TONY, 189  
 BIANCO/DAVE LIEBMAN/TONY MARINO, TONY, 188  
 BIANCO/PAUL DUNMALL/SIMON PICARD, TONY, 186  
 BIG BROTHER & HOLDING CO., 239  
 BIG STAR, 6  
 BIG YOUTH, 150  
 BIGG JUS, 71  
 BILL WELLS TRIO, 234  
 BILLY, BONNIE 'PRINCE', 160  
 BIN FARIS ENSEMBLE, MUHAMMAD, 282  
 BINARY SYSTEM, 49  
 BINDER, 148  
 BINDI/MIDGET STOOGES, 174  
 BIOCHEMICAL DREAD (RICHARD H. KIRK), 108  
 BIOCHIP C., 339  
 BIONAUT, THE, 76  
 BIOSPHERE, 30  
 BIOSPHERE/DEATHPROD, 504  
 BIOTA, 34  
 BIOTA/MNEMONISTS, 34  
 BIRDSONGS OF THE MESOZOIC, 126  
 BIRGE GORGE SHIROC, 370  
 BIRMINGHAM, 32  
 BIRTH CONTROL, 561  
 BISHOP, SIR RICHARD, 496  
 BISHOP TRIO, JEB, 417  
 BISHOP TRIO/QUARTET, JEB, 417  
 BISHOP/SEBI TRAMONTANA, JEB, 704  
 BISK, 185  
 BITSTREAM, 102

BIZ MARKIE, 36  
 BIZZ CIRCUITS, 140  
 BJECT, 276  
 BJÖRGULFSSON, HEIMIR, 165  
 BJÖRGULFSSON & JONAS OHLSSON, HEIMIR, 80  
 BJORK, 49  
 BJÖRKENHEIM, RAOUL, 128  
 BJÖRKENHEIM/HAKER FLATEN/NILSSEN-LOVE, 505  
 BJÖRKENHEIM/KRAKATAU, RAOUL, 126  
 BJØRNSTAD, KETIL, 411  
 BLACK & SELF PART TWO, KONRAD, 4  
 BLACK DEVIL, 193  
 BLACK DICE, 141  
 BLACK DOG, THE, 251  
 BLACK DOG & BLACK SIFICH, 270  
 BLACK DOG + BLACK SIFICH, 270  
 BLACK FOREST/BLACK SEA, 77  
 BLACK OX ORKESTAR, 115  
 BLACK PIG LIBERATION FRONT, 228  
 BLACK SABBATH, 20  
 BLACK SPIRIT, 304  
 BLACK STAGE, 340  
 BLACK STRAP MOLASSES FAMILY, 636  
 BLACK STROBE, 304  
 BLACK TWIG PICKERS, 679  
 BLACKALICIOUS, 113  
 BLACKFIELD, 232  
 BLAINE, HAL, 670  
 BLAMSTRAIN, 358  
 BLANCHARD/CHRISTIAN RENOU, PHILIPPE, 444  
 BLANK, 12  
 BLANKO, BENNY, 446  
 BLAST, 11  
 BLAST FURNACE, 335  
 BLBAF, 676  
 BLECHDOM, KEVIN, 97  
 BLECTUM, BLEVIN, 140  
 BLECTUM FROM BLECHDOM, 98  
 BLEY, PAUL, 237  
 BLEY QUINTET, PAUL, 201  
 BLISS, 1  
 BLITHE SONS, THE, 211  
 BLITZ, 18  
 BLO, 76  
 BLOCK, OLIVIA, 520  
 BLOCK/SETH NEHIL, OLIVIA, 521  
 BLOCKHEAD, 136  
 BLOEDOW/JENNIFER CHARLES, OREN, 658  
 BLOME & GRUMMICH, 525  
 BLONDE ON BLONDE, 562  
 BLONK, JAAP, 571  
 BLONK/KOICHI MAKIGAMI/PAUL DUTTON/PHIL MINTON/DAVID MOSS, JAAP, 682  
 BLOOD ULMER, JAMES, 149  
 BLOODCOUNT, 518  
 BLOOM & LOREN MAZZACANE, KATH, 30  
 BLOOM/LOREN MAZZACANE CONNORS, KATH, 351  
 BLOWHOLE, 38  
 BLUE CHEER, 16  
 BLUE HUMANS, 75  
 BLUE'S MEN, THE, 398  
 BLUEPOINT UNDERGROUND, 90  
 BLUES IMAGE, 603  
 BLUM, EBERHARD, 183  
 BLUMM, F.S., 575  
 BLUNSTONE, COLIN, 549  
 BLUNTED BOY WONDER, THE, 390  
 BLUTSIPHON, 233  
 BNET MARRAKECH, 322  
 BNSF, 333  
 BOA, 171  
 BOADI AND THE AFRICAN INTERNATIONALS, DAN, 15  
 BOARDS OF CANADA, 10  
 BOCHUM WELT, 40  
 BOCOUM, DAMON ALBARN, TOUMANI DIABATÉ AND FRIENDS, AFEL, 267  
 BODENSTANDIG 2000, 489  
 BODY LOVERS, THE, 49  
 BOETTCHER, CURT, 603  
 BOGGS, DOCK, 496  
 BOGGS, THE, 104  
 BOGHOSSIAN, HERVE, 480  
 BOHMAN, ADAM, 398  
 BÖHMLER, CLAUS, 1  
 BOHREN & DER CLUB OF GORE, 286  
 BOISEN, MYLES, 479  
 BOKAJ RETSIEM, 232  
 BOKANOWSKI, MICHELE, 361  
 BOLA, 10  
 BOLAN, MARC, 169  
 BOLIVAR, PABLO, 486  
 BOLLAND, CJ, 582  
 BOLZ BOLZ, 39  
 BOMB 20, 145  
 BOND, GRAHAM, 70  
 BOND ORGANIZATION, GRAHAM, 240

BONDZIO, OLIVER, 107  
 BONE, 19  
 BONOBO, 95  
 BOOGIE DOWN PRODUCTIONS, 98  
 BOOKER T & PRISCILLA, 669  
 BOOM BIP, 16  
 BOOM BIP & DOSEONE, 388  
 BORBETOMAGUS, 15  
 BOREDOMS, 3  
 BORGMANN/MORRIS/CHARLES, 536  
 BORGMANN/MORRIS/CHARLES TRIO, 536  
 BORGMANN/PETER BRÖTZMANN/WILLIAM PARKER/RASHID BAKR, THOMAS, 255  
 BORKO, 309  
 BORN HELLER, 333  
 BORNEO & SPORENBURG, 288  
 BOSCO & JORGE, 207  
 BOSETTI, ALESSANDRO, 256  
 BOSETTI/ANNETTE KREBS, ALESSANDRO, 255  
 BÖSKE, LARS, 538  
 BOSS, INGO, 107  
 BOUCHARD, CHRISTIAN, 192  
 BOUD DEUN, 126  
 BOULDER DDASH, 32  
 BOURBONESE QUALK, 316  
 BOVELL, DENNIS, 456  
 BOVINE LIFE, 20  
 BOVINE LIFE AND/OR/VS. KOMET, 72  
 BOWDEN, CHRIS, 405  
 BOWER/RICHARD YOUNGS, MATTHEW, 678  
 BOWERY ELECTRIC, 39  
 BOWIE, DAVID, 168  
 BOXHEAD ENSEMBLE, 28  
 BOXTYPE, 400  
 BOY DIRT CAR, 326  
 BOY ROBOT, 102  
 BOYKIN OUTET, DAVID, 618  
 BOYKINS, RONNIE, 202  
 BOZULICH, CARLA, 143  
 BR. DANIELSON, 520  
 BRADFORD, BOBBY, 188  
 BRADFORD/THE MO'TET, BOBBY, 555  
 BRAIN DONOR, 275  
 BRAIN POLICE, 470  
 BRANCA, 13  
 BRANCA, GLENN, 13  
 BRAND & MORGAN GUBERMAN, GAIL, 188  
 BRANDLMAYR/WERNER DAFELDECKER/STEFAN NEMETH/MARTIN SIEWERT, MARTIN, 256  
 BRANDSDAL, KJETIL D., 116  
 BRANT, HENRY, 281  
 BRAST BURN, 431  
 BRAXTON, ANTHONY, 237  
 BRAXTON, TYONDAI, 293  
 BRAXTON/DEREK BAILEY, ANTHONY, 185  
 BRAXTON/GEORG GRAWIE, ANTHONY, 416  
 BRAXTON/GINO ROB AIR, ANTHONY, 479  
 BRAZDA BROTHERS, THE, 257  
 BRAZELTON/DAFNA NAPHTALI, KITTY, 666  
 BREAK 3000/ADAM KROLL, 397  
 BREITBARTH, RENÉ, 486  
 BREITBARTH, RENÉ, 486  
 BRENNAN, MAX, 594  
 BRENNAN/SIMON PICARD/EDDIE PREVOST, JOHN WOLF, 217  
 BRESCHAND/DONEDA/ZBINDEN, 217  
 BRETSCHEIDER, FRANK, 2  
 BRIDE OF NO NO, 50  
 BRIGADE, 142  
 BRIGHTBLACK, 231  
 BRIK, ADDIE, 328  
 BRINKMANN, ESTER, 605  
 BRINKMANN, THOMAS, 195  
 BRINKMANN FEATURING IRA G. WOOL, ESTER, 606  
 BRITISH MEAT SCENE, 97  
 BRITISH NORTH-AMERICA ACT, THE, 20  
 BRIVAL, ROLAND, 287  
 BROADCAST, 23  
 BROADWAY PROJECT, 213  
 BROCKSIEPER, FALKO, 592  
 BRODY, PAUL, 659  
 BROKAV, CHRIS, 50  
 BROKEBACK, 354  
 BROKEN DOG, 147  
 BROKER/DEALER, 44  
 BROKESCH, SUSANNE, 147  
 BROOKES, TERRY, 136  
 BROOKS, MIKE AND FRIENDS, 378  
 BROOKS & LIGHT OF SABA, CEDRIC 'IM', 46  
 BROOKS/SOUND DIMENSION, CEDRIC IM, 553  
 BROOM & BABY FORD PRESENT, MARK, 307  
 BROSELMASCHINE, 561  
 BROTHER AH, 6  
 BROTHER AH & THE SOUNDS OF AWARENESS, 273  
 BROTHER JT, 73  
 BROTHER JT 3, 158  
 BROTHER LOVE, 527

BROTHER LOVE & THE HOMEBACON GANG, 527  
 BROTHOMSTATES, 39  
 BROTZMANN, CASPAR, 424  
 BROTZMANN, PETER, 51  
 BROTZMANN, PETER, 51  
 BROTZMANN, PETER SEXTET & QUARTET, 51  
 BROTZMANN & WALTER PERKINS, PETER, 84  
 BROTZMANN CHICAGO TENTET, PETER, 417  
 BROTZMANN CHICAGO TENTET + TWO, PETER, 417  
 BROTZMANN CLARINET PROJECT, PETER, 54  
 BRÖTZMANN GROUP, PETER, 53  
 BROTZMANN MASSAKER, CASPAR, 615  
 BROTZMANN, WILLIAM PARKER & MICHAEL WERTMÜLLER, PETER, 277  
 BROTZMANN/BENNINK/VAN HOVE, 53  
 BROTZMANN/HAMID DRAKE, PETER, 416  
 BRÖTZMANN/HAMID DRAKE/MAHMOUD GANIA, PETER, 416  
 BROTZMANN/KEIJI HAINO, PETER, 462  
 BROTZMANN/PAGE HAMILTON, CASPAR, 48  
 BROTZMANN/PARKER/DRAKE, 195  
 BROTZMANN/SHOJI HANO, PETER, 276  
 BROUGHTON BAND, EDGAR, 190  
 BROVOLD, BILL, 654  
 BROWN, BARRY, 291  
 BROWN, BOBBY, 20  
 BROWN, CHRIS, 175  
 BROWN, DJINJI, 713  
 BROWN, EARLE, 349  
 BROWN, IAN, 150  
 BROWN, JAMES, 617  
 BROWN, MARION, 201  
 BROWN DUO WITH MATTHEW SHIP, ROB, 407  
 BROWN JR., TERRY LEE, 443  
 BROWN QUARTET, MARION, 201  
 BROWN QUARTET, ROBT, 407  
 BROWN/JAMES WARDEN/DOUG SCHARIN, BUNDY K., 617  
 BRUHIN, ANTON, 21  
 BRUME AND ARTIFICIAL MEMORY TRACE, 27  
 BRUMMER, LUDGER, 700  
 BRÜN, HERBERT, 183  
 BRUNDEL, SETH P., 14  
 BRUNET/FRED VAN HOVE, ETIENNE, 510  
 BRUNN, BENJAMIN, 71  
 BRUNO, TOM, 194  
 BRUS, CHRISTOFFER, 266  
 BRUSSELER PLATZ 10A-MUSIK/HAJSCH, 605  
 BRUTE FORCE, 256  
 BRUTHERS, THE, 602  
 BRYANT, ALAN, 122  
 BRYANT, JIMMY, 600  
 BSC, THE, 255  
 BTESH & POLLEN, VALERY, 564  
 BTMZ, 217  
 BUBBLE PUPPY, 240  
 BUCCI, 87  
 BUCKLE, J.P., 489  
 BUCKLEY, TIM, 184  
 BUCKNER, THOMAS, 338  
 BUDD, 5  
 BUDD, ROY, 146  
 BUFFALO, 18  
 BUFFALO DAUGHTER, 191  
 BUG, STEVE, 108  
 BUG, THE, 412  
 BUG FEAT. CUTTY RANKS, THE, 493  
 BUG FEAT. WARRIOR QUEEN, THE, 494  
 BUKTU, TIM, 81  
 BULBUL, 352  
 BULENT, 138  
 BULL, SANDY, 675  
 BULLDOG BREED, 13  
 BULTEAU, MICHEL, 225  
 BUM CELLO, 113  
 BUM KHUN CHA YOUTH, 515  
 BUMP, 219  
 BUNDOK, 567  
 BUNNY BRAINS, 356  
 BURDON & THE ANIMALS, ERIC, 487  
 BURGALAT, BERTRAND, 191  
 BURGNER/PHILLIPS/SCHUTZ, 217  
 BURGNER/TEITELBAUM/MULLER, 217  
 BURGER, ROB, 659  
 BURGER/INK, 9  
 BURKE, SOLOMON, 229  
 BURKE & KEVIN DRUMM, DAN, 570  
 BURKETT, JOSHUA, 568  
 BURMESE, 542  
 BURN, CHRIS, 680  
 BURN ENSEMBLE, CHRIS, 187  
 BURN/JOHN BUTCHER/RHODRI DAVIES/JOHN EDWARDS, CHRIS, 187  
 BURNETTE & FELIX KUBIN, PIA, 180  
 BURNING ROME, 271  
 BURNING SPEAR, 151  
 BURNS, RANDY, 235  
 BURRELL, DAVE, 237

BURRELL FULL-BLOWN TRIO, DAVE, 265  
 BURROUGHS, WILLIAM S., 587  
 BURT, WARREN, 452  
 BUS, 16  
 BUS FEAT. MC SOOM-T, 513  
 BUSDRIVER & RADIOINACTIVE AS THE WEATHER, 388  
 BUSDRIVER, RADIOINACTIVE, & DAEDELUS, 389  
 BUTCHER, JOHN, 155  
 BUTCHER & JOHN EDWARDS, JOHN, 155  
 BUTCHER WITH DEREK BAILEY & RHODRI DAVIES, JOHN, 187  
 BUTCHER/ VENESSA MACKNESS, JOHN, 279  
 BUTCHER/PHIL DURRANT, JOHN, 186  
 BUTCHER/PHIL DURRANT/JOHN RUSSELL, JOHN, 186  
 BUTCHER/PHIL MINTON, JOHN, 254  
 BUTLER, ADAM, 702  
 BUTLER, KEN, 664  
 BUTTERFIELD BLUES BAND, THE, 601  
 BUTTERFINGERS, 471  
 BUZZCOCKS, 7  
 BYARD AND THE APOLLO STOMPERS, JAKI, 555  
 BYRDS, 8  
 BYRDS, THE, 599  
 BYRNE, DAVID, 448  
 BYRON, MICHAEL, 109  
 BYZAR, 42  
 C-SCHULZ/HAJSCH, 547  
 C.A. QUINTET, 599  
 C.C.C.C., 110  
 C.H. & ME, 350  
 C1C2, 529  
 CABARET VOLTAIRE, 74  
 CABO SAN ROQUE VS. LUCIANO, 85  
 CABRAL, MARCOS, 638  
 CACAVAS, CHRIS, 409  
 CADUCEUS, 88  
 CAGE, JOHN, 30  
 CAGE/DAVID TUDOR, JOHN, 542  
 CAGE/TOSHIO HOSOKAWA, JOHN, 700  
 CAKEKITCHEN, 261  
 CALE, JOHN, 35  
 CALIFONE, 30  
 CALL & RESPONSE, 93  
 CALLA, 14  
 CALLAGHAN, JOHN, 692  
 CALLENDER, BOBBY, 18  
 CALLIER, TERRY, 135  
 CAM, PHILIPPE, 638  
 CAMERON, ALLISON, 711  
 CAMERON, JOHN, 646  
 CAMIZOLE, 562  
 CAMPBELL, CORNELL, 378  
 CAMPING, 450  
 CAN, 1  
 CANE, 39  
 CANEY & KAMAL JOORY, MORGAN, 102  
 CANIBAL A:FRAUX, 16  
 CANNANES, THE, 7  
 CANNIBAL OX, 16  
 CANSON, 574  
 CANTERBURY FAIR, 599  
 CANTERBURY MUSIC FESTIVAL, 64  
 CANZIAN, ADRIANO, 246  
 CAPITOL K, 712  
 CAPRI, 247  
 CAPTAIN BEEFHEART, 19  
 CAPTAIN BEEFHEART & HIS MAGIC BAND, 86  
 CAPTAIN COMATOSE, 124  
 CARBON, LISA, 481  
 CARDEW, CORNELIUS, 31  
 CAREI THOMAS FEEL FREE ENSEMBLE, 500  
 CARIBBEAN, THE, 267  
 CARISI/SAUTER/WOLFF/WOLPE, 260  
 CARL & SVEN-ÅKE JOHANSSON, RÜDIGER, 257  
 CARLOS, DON, 292  
 CARNEY, RALPH, 72  
 CAROLA, MARCO, 272  
 CAROLINER RAINBOW, 427  
 CARPENTER, JOHN, 132  
 CARRETTA, DAVID, 248  
 CARRIER BAND, 136  
 CARRINGTON, LEONORA, 205  
 CARTER, CHRIS, 124  
 CARTER, DERRICK, 105  
 CARTER, DERRICK L., 105  
 CARTER, ELLIOTT, 374  
 CARTER, KENT, 187  
 CARTER, TOM, 174  
 CARTER & REUBEN RADDING, DANIEL, 58  
 CARTER STRING TRIO, KENT, 188  
 CARTER/ALBRECHT MAURER, KENT, 186  
 CARTER/BOBBY BRADFORD, JOHN, 185  
 CARTWRIGHT, GEORGE, 127  
 CARVER, LISA (ED.), 501  
 CARY, TRISTRAM, 610

CASCONI, KIM, 31  
 CASCONI & SCANNER, KIM, 591  
 CASEY, AL, 603  
 CASH, JOHNNY, 229  
 CASH & THE TENNESSEE TWO, JOHNNY, 242  
 CASINO VERSUS JAPAN, 91  
 CASINO VERSUS JAPAN/AM-BOY, 226  
 CASINO VERSUS JAPAN/FREESCHA, 705  
 CASIOTONE FOR THE PAINFULLY ALONE, 630  
 CASPAR, C.O., 299  
 CASSERLEY, LAWRENCE, 510  
 CASSIUS, 45  
 CASSY & DAVE THE HUSTLER, 107  
 CASTELL/ROMAN STEWART/PRINCE MOHAMMED, LOCKSLEY, 501  
 CASTELLANI, HERVE, 642  
 CASTILLEJO, JOSE LUIS, 25  
 CAT POWER, 12  
 CATALOGUE, 7  
 CATANZARO, GABE, 357  
 CATCH 20-22, 478  
 CATCH UP, 123  
 CATHARS, 55  
 CATHARSIS, 142  
 CATHODE, 27  
 CATLETT, FRANCISCO MORA, 114  
 CATNIP, 122  
 CAULEY, CHRISTOPHER, 194  
 CAULFIELD, 143  
 CAULFIELD, JEREMY P., 163  
 CAURAL, 38  
 CAUSTIC WINDOW, 489  
 CAVE AND THE BAD SEEDS, NICK, 396  
 CAZABAN, COSTIN, 178  
 CAZAZZA, MONTE, 396  
 CCMC, 606  
 CD\_SLOPPER, 351  
 CEEPHAX, 214  
 CEIVER, JIRI, 401  
 CELL, 68  
 CELLI, JOSEPH, 412  
 CEMIL BEY, TANBURI, 636  
 CENIK, 288  
 CENTER OF THE WORLD, 194  
 CERBERUS SHOAL, 410  
 CERBERUS SHOAL/ALVARIUS B., 410  
 CERBERUS SHOAL/MAGIC CARPATHIANS, 410  
 CEX, 7  
 CHADBOURNE, EUGENE, 485  
 CHADBOURNE & HAN BENNINK, EUGENE, 176  
 CHADBOURNE & JOE WILLIAMSON & ULI JENNEBEN, EUGENE, 254  
 CHADBOURNE/DAUGHTERS/OTHERS, EUGENE, 485  
 CHADBOURNE/HENRY KAISER, EUGENE, 681  
 CHADBOURNE/PAUL LOVENS, EUGENE, 680  
 CHADBOURNE/RENÉ LUSSIER, EUGENE, 681  
 CHADLEHN, 253  
 CHAIRMEN OF THE BOARD, 170  
 CHALK, ANDREW, 580  
 CHALLENGERS, THE, 64  
 CHAMP D'ACTION, 95  
 CHANCE & THE CONTORTIONS, JAMES, 716  
 CHANTLER, JOHN, 502  
 CHAOTIC STATE, 635  
 CHARALAMBIDES, 173  
 CHARAOUI/LELY/WRIGHT, 348  
 CHARDRONNET, 481  
 CHARIZMA & PEANUT BUTTER WOLF, 578  
 CHARLES, CHRISTOPHE, 591  
 CHARLES, XAVIER, 8  
 CHARLES ATLAS, 57  
 CHARLES LLOYD QUARTET, 6  
 CHARLES/ALMA FURY/OTOMO YOSHIHIDE/OTANI YASUHIRO, XAVIER, 613  
 CHARLES/DIANE LABROSSE/KRISTOFF K. ROLL/MARTIN TÊTREULT, XAVIER, 682  
 CHARTIER, RICHARD, 124  
 CHARTIER/BERNHARD GÜNTER/STEVE RODEN, RICHARD, 641  
 CHASALOW, ERIC, 403  
 CHASSE, LOREN, 33  
 CHATHAM, RHYS, 60  
 CHE-SHIZU, 460  
 CHEAP COLOGNE, 79  
 CHECKSUM, 421  
 CHEN, CHIEN-YIN, 656  
 CHEN, SHINKI, 529  
 CHERRY, DON, 96  
 CHERRY FIVE (AKA GOBLIN), 101  
 CHESSIE, 3  
 CHESSIE & COMPUTER SOUP, 449  
 CHESTNUT STATION, 156  
 CHICA AND THE FOLDER, 380  
 CHICAGO UNDERGROUND DUO, 231  
 CHICAGO UNDERGROUND QUARTET, 619  
 CHICAGO UNDERGROUND TRIO, 99  
 CHICKEN LIPS, 3  
 CHICKS ON SPEED, 46  
 CHICKS ON SPEED VS. KREIDLER, 97



CHICKS ON SPEED/MIKA VAINIO, 98  
 CHILD & ANDREW READ, ANTHONY, 296  
 CHILDS, MARY ELLEN, 711  
 CHILTON, ALEX, 168  
 CHINE NUAL, 444  
 CHION, MICHEL, 361  
 CHION/LIONEL MARCHETTI/JEROME NOETINGER, MICHEL, 228  
 CHOCO & HIS MAFIMBA DRUM RHYTHMS, 243  
 CHOCOLATE OVERDOSE, 503  
 CHOP SHOP, 157  
 CHOPIN, HENRI, 1  
 CHRIS & COSEY, 124  
 CHRIS MCGREGOR'S BROTHERHOOD OF BREATH, 126  
 CHRIST, 20  
 CHRISTI WITH MENAGE, ELLEN, 555  
 CHRISTMAN/MULLER/SMITH/WILLIAMS, 53  
 CHRISTMAS, 42  
 CHRISTMAS DECORATIONS, 320  
 CHRISTOPHER, 2  
 CHRISTUS & THE COSMONAUGHTS, 66  
 CHROMATICS, 21  
 CHRONOMAD, 26  
 CHRYSTAL BELLE SCHRODD, 668  
 CHURCHILLS & JERICHO JONES, 261  
 CILIO, LUCIANO, 143  
 CIM, 32  
 CINEMA RECORDED MUSIC LIBRARY, 153  
 CINEMATIC ORCHESTRA, 113  
 CINERAMA ORCHESTRA AND ALEX NORTH, 133  
 CINORAMA, 460  
 CIRCLE, 21  
 CIRCLE SQUARE, 426  
 CIRCULATION, 11  
 CIRCUS 2000, 17  
 CIRCUS VS ANDRE AFRAM ASMAR, 389  
 CITY OF WOMEN, 287  
 CLARINETTE, 102  
 CLARK, CHRIS, 693  
 CLARK, DAVE, 540  
 CLARK, GENE, 8  
 CLARK HUTCHINSON, 20  
 CLARKE, AUGUSTUS, 41  
 CLARKE, DAVE, 135  
 CLARKE, MIKE 'AGENT X', 615  
 CLARKE FEAT. CHICKS ON SPEED, DAVE, 540  
 CLARO INTELECTO, 10  
 CLAUDIA QUINTET, THE, 130  
 CLAUSELL, JOE, 674  
 CLAYTON, KIT, 61  
 CLEAR BLUE SKY, 488  
 CLEAR HORIZON, 321  
 CLEAR LIGHT, 111  
 CLEARLAKE, 154  
 CLEARLIGHT SYMPHONY, 563  
 CLIC, 106  
 CLIENT, 339  
 CLIFF, JIMMY, 169  
 CLIFTON, RAS, 687  
 CLIMAX GOLDEN TWINS, 34  
 CLINE, NELS, 49  
 CLINE TRIO, NELS, 176  
 CLINE/GREGG BENDIAN, NELS, 49  
 CLINIC, 76  
 CLINTON, GEORGE, 229  
 CLIVE FIELD MARSHALL, 687  
 CLOGS, 84  
 CLOIDT, JAY, 440  
 CLOITER, 412  
 CLOSER MUSIK, 82  
 CLOUDDEAD, 7  
 CLUB OFF CHAOS, 203  
 CLUBSSESEL, 295  
 CLUE TO KALO, 388  
 CLUSTER, 4  
 CLUSTER VS. JOHN TEJADA, 627  
 CM ENSEMBLE, 362  
 CNS ENGINEERING/MONKEY +1, 427  
 CNUT, 195  
 CO-FUSION, 594  
 COACHMEN, THE, 175  
 COBRA KILLER, 149  
 COCK E.S.P., 675  
 CODEBASE, 219  
 CODEC & FLEXOR, 3  
 CODEC & FLEXOR AND MICHAEL MAYER, 40  
 COE/ROGER KELLAWAY, TONY, 68  
 COELACANTH, 33  
 COEUR MAGIQUE, 563  
 COFFEE, 1  
 COH, 256  
 COHEN, DANNY, 664  
 COHEN & PETER SILLEN, JEM, 447  
 COHEN-SOLAL, JEAN, 370  
 COHEN/MIKE BONER/HORSE COCK KIDS, DANNY, 664

COHN, ROMINA, 247  
 COHRAN AND THE ARTISTIC HERITAGE ENSEMBLE, PHILIP, 15  
 COIL, 40  
 COIL/ZOS KIA, 200  
 COINBRA, 683  
 COLBOURNE/SCHOLZ/MURRAY, 647  
 COLDER, 145  
 COLE/LEROY HEPTONES, STRANGER, 687  
 COLECLOUGH, JONATHAN, 272  
 COLECLOUGH/ANDREW CHALK, JONATHAN, 272  
 COLECLOUGH/TIM HILL, JONATHAN, 519  
 COLEMAN, ANDREW, 620  
 COLEMAN, ANTHONY, 657  
 COLEMAN, JAMES, 520  
 COLEMAN, ORNETTE, 202  
 COLEMAN QUARTET, ORNETTE, 526  
 COLEMAN TRIO, ANTHONY, 656  
 COLGRASS/GUNTHER SCHULLER, MICHAEL, 374  
 COLLAPSE OF THE WAVE FUNCTION, THE, 493  
 COLLEY, JOE, 371  
 COLLINS, NICOLAS, 38  
 COLLINS WITH SLY & ROBBIE, ANSEL, 378  
 COLOMA, 387  
 COLOMBIER, MICHEL, 214  
 COLONGIB, 59  
 COLONGIB & CHRISTOPHER GRAVES, 317  
 COLONGIB & OCTOPUS INC., 318  
 COLOURS, 5  
 COLOURSOUND, 104  
 COLTRANE, ALICE, 526  
 COLTRANE, JOHN, 237  
 COLTRANE WITH STRINGS, ALICE, 277  
 COM.A, 309  
 COM.A & DATACH'I, 309  
 COM.MUNIKATION, 486  
 COMATOSE CAPTAIN, 446  
 COMETS ON FIRE, 60  
 COMMERCIAL BREAKUP, 323  
 COMMODORES, 151  
 COMMON FACTOR, 150  
 COMPANY, 4  
 COMPANY 91, 279  
 COMPANY FLOW, 10  
 COMPOSTELA, 660  
 COMPUTER JOCKEYS, 259  
 COMUS, 164  
 CON FUNK SHUN, 669  
 CONCENTRICK, 140  
 CONCORDE 3000, 533  
 CONDITIONS, 4  
 CONEMELT, 273  
 CONFUSIONAL QUARTET, 184  
 CONN, BOBBY, 618  
 CONNAH, GRAHAM, 479  
 CONNORS, LOREN, 74  
 CONNORS, LOREN MAZZACANE, 176  
 CONNORS & ALAN LICHT, LOREN, 213  
 CONNORS & DAVID GRUBBS, LOREN, 258  
 CONOCO, 534  
 CONRAD, TONY, 608  
 CONRAD WITH FAUST, TONY, 608  
 CONSOLE, 26  
 CONSPIRACY, 47  
 CONTINUOUS MODE, 181  
 CONTORTIONS, 7  
 CONTRIVA, 310  
 CONTROL PANEL, 264  
 CONTROLLER.CONTROLLER, 430  
 COOKE, SAM, 243  
 COOKIE MONSTER & THE GIRLS, 406  
 COOL HIPNOISE, 523  
 COOMBES/STEVE BERESFORD, NIGEL, 186  
 COOPER-MOORE/TOMS ABBS/CHAD TAYLOR, 268  
 COORDINATES, 106  
 COPLAND TRIO, MARC, 261  
 CORBETT, JOHN & HEAVY FRIENDS, 49  
 CORBETT & DAVEY WILLIAMS, JOHN, 49  
 CORKER/CONBOY, 261  
 CORNELIUS, 31  
 CORNER, PHILIP, 21  
 CORNER, PHILLIP, 23  
 CORNER, ALISON KNOWLES, GEORGE BRECHT, PHILIP, 700  
 CORSO, ALLEN GINSBERG, PETER ORLOVSKY, GREGORY, 64  
 CORTEX, ALEX, 32  
 CORVETTE, 349  
 CORYELL, LARRY, 671  
 COSA NOSTRA, 690  
 COSMIC JOKERS, 249  
 COSMONAUTS HAIL SATAN, 224  
 COSMOS, 8  
 COSTELLO, DONNACHA, 218  
 COTI, 680  
 COTTON, JAMES, 244  
 COULTER, DAVID, 713

COUNTRY JOE & THE FISH, 19  
COUP, THE, 7  
COUPLA PROG, 335  
COURAGE, ALEXANDER, 386  
COURSIL, JACQUES, 238  
COURTIN, NICOLAS, 195  
COVAY & J. LEMON BLUES, DON, 526  
COWELL, HENRY, 373  
COX, RICK, 109  
COXHILL, LOL, 186  
COXHILL & VERYAN WESTON, LOL, 186  
COXHILL/TORSTEN MÜLLER/PAUL RUTHERFORD, LOL, 188  
COXHILL/VERYAN WESTON, LOL, 186  
CRABSTICK, 7  
CRACK, 8  
CRACK: WE ARE ROCK, 247  
CRACKHAUS, 391  
CRACKLESTONE, 286  
CRACOW KLEZMER BAND, 658  
CRACOW KLEZMER BAND, THE, 658  
CRAIG, CARL, 75  
CRAIG & PEPE BRADOCK, CARL, 339  
CRANE A.K., 221  
CRANK, 35  
CRANK #4, 121  
CRANK #5, 121  
CRANK STURGEON, 503  
CRAWL UNIT, 165  
CRAWLING WITH TARTS, 4  
CRAWLSPACE, 65  
CRAWLSPACE/MOOSEHEART FAITH, 222  
CRAY, 71  
CRAZE, 43  
CREATIVE MUSIC STUDIO, 309  
CREELEY, ROBERT, 291  
CREELEY/STEVE SWALLOW/DAVID TORN/CHRIS MASSEY/DAVID CAST, ROBERT, 128  
CRESHEVSKY, NOAH, 392  
CRESSIDA, 18  
CREVICE, 667  
CRIME, 47  
CRISPELL/ANDERSON/DRAKE, 416  
CRISPELL/EDDIE PREVOST, MARILYN, 347  
CRISTOU, JANI, 179  
CROMAGNON, 203  
CROOK, BRIAN, 351  
CROON INC, 149  
CROSS, DAVIS MICHAEL, 702  
CROSSOVER, 15  
CROWDPLEASER, ST.PLOMB & SELFISH IN BED, 357  
CROWLEY, ADRIAN, 60  
CRUBE, PIERRE, 32  
CRUDE, 31  
CRUMAR, PHIL, 43  
CRUNCH, 1  
CRUNCH/KIMA VIDEO PROJECT, 112  
CRYSTALIZED MOVEMENTS, 222  
CTI, 124  
CUATRO VIENTOS, 146  
CUL DE SAC, 36  
CULTEK, 635  
CUNNINGHAM, DAVID, 440  
CUNNINGHAM & STEPHEN PARTRIDGE, DAVID, 440  
CUOMO, 470  
CURD DUCA, 32  
CURLESS, DICK, 604  
CURLEW, 126  
CURRAN, ALVIN, 375  
CURRENT 909, 151  
CURRENT 93, 66  
CURRENT 93/ANTONY AND THE JOHNSONS ORCHESTRA, 164  
CURRENT 93/MICHAEL CASHMORE/CHRISTOPH HEEMAN, 164  
CURRENT 93/NURSE WITH WOUND, 581  
CURRENT 93/THOMAS LIGOTTI, 164  
CURRITUCK CO., 327  
CURSE OF THE GOLDEN VAMPIRE, 286  
CURSE OV DIALECT, 388  
CURTIN, DAN, 594  
CURTIS, CHARLES, 569  
CURTIS & SAMURAI, MIKI, 427  
CUSACK, PETER, 334  
CUSAK/NICOLAS COLLINS, PETER, 444  
CUSTOMERS, THE, 184  
CUT-OUT, 140  
CUTLER/FRED FRITH, CHRIS, 483  
CUTS, THE, 10  
CUYPERS, LEO, 51  
CX AUDIO IE, 594  
CYANN AND BEN, 332  
CYBERNET SYSTEMS, 64  
CYCLO., 44  
CYCLOBE, 33  
CYLOB, 328  
CYLOBOTNIA, 493  
CYMANDE, 150

CYNE, 66  
CYRILLE, ANDREW, 237  
CYRKLE, THE, 600  
CZERNOWIN, CHAYA, 374  
CZKO, 557  
CZUKAY, HOLGER, 630  
CZUKAY & DR. WALKER, HOLGER, 630  
CZUKAY/U-SHE, HOLGER, 229  
D, 2  
D'ARCANGELO, 149  
D.I.E., 106  
D.M. & JEMINI, 326  
D.S.P., 34  
D84, 440  
DABRYE, 209  
DACHTE MUSIK, 253  
DACM, 353  
DADAMAH, 116  
DAEDELUS, 163  
DAEDELUS AND BOOM BIP, 388  
DAFELDECKER/BORIS D. HEGENBART, WERNER, 254  
DAFELDECKER/KLAUS LANG, WERNER, 255  
DAFELDECKER/KURZMANN/DRUMM/ERIKM/DIEB13/NOETINGER, 95  
DAG ARE HAUGAN, 294  
DAHINDEN, ROLAND, 375  
DAHINDEN TRIOS, ROLAND, 376  
DAILLEAU, LAURENT, 549  
DAKAR & GRINSER, 148  
DALESSANDRO, BILLY, 220  
DALI, SALVADOR, 205  
DALL, CYNTHIA, 157  
DAMENBART, 468  
DAMNED, THE, 166  
DAMON, 7  
DAMON & NAOMI, 72  
DAN THE AUTOMATOR, 7  
DANDO SHAFT, 19  
DANDY JACK AND THE LATIN LAVA, 437  
DANGER MOUSE & JEMINI, 326  
DANGER MOUSE FEAT. JEMINI THE GIFTED ONE, 326  
DANGERS, JACK, 275  
DANIEL, 1  
DANNY L / LOGREYBEAM, 528  
DANTEC/R. PINHAS, M.G., 191  
DANUBIUS, 367  
DARA, 175  
DARE DEVIL BAND, 465  
DARIUS, 454  
DARK/TARSUS, 304  
DARROW, CHRIS, 70  
DAS BIERBEBEN, 106  
DASENT, PETER, 470  
DAT POLITICS, 9  
DATA 80, 222  
DATE COURSE PENTAGON ROYAL GARDEN, 428  
DAUBY, YANNICK, 29  
DAUGHTER, 21  
DAVE AJU, 101  
DAVE DOVE PAUL DUO, 215  
DAVE TYACK'S DAKOTA OAK, 649  
DAVENPORT, BART, 35  
DAVID S. WARE QUARTET, 58  
DAVIDSON, THE LOWELL TRIO, 202  
DAVIES, HUGH, 254  
DAVIES, PETER MAXWELL, 376  
DAVIS, BETTY, 386  
DAVIS, GREG, 91  
DAVIS, JAN, 600  
DAVIS, PAUL B., 226  
DAVIS, REVEREND GARY, 542  
DAVIS, RICHARD, 4  
DAVIS REDFORD TRIAD, 266  
DAVIS REDFORD TRIAD, THE, 266  
DAVIS, JR., ROY, 433  
DAVIS/PHIL DURRANT/MARK WASTELL, MATT, 199  
DAVKA, 658  
DAWSON, KIMYA, 274  
DAY, DEVORAH, 11  
DB, 61  
DDKERN, 352  
DE BABALON, CHRISTOPH, 145  
DE CHIRICO, GIORGIO, 205  
DE CLARIO, DOMENICO, 409  
DE CRECY, ETIENNE, 149  
DE FABRIEK, 448  
DE GENNARO/ALASTAIR GALBRAITH, MATT, 117  
DE GLI ANTONI, MARK, 654  
DE GREGORIO, GIUSTION, 654  
DE KLEER, MARTIJN, 67  
DE LA CALLE, EDUARDO, 508  
DE LUCA, Chris, 586  
DE MASI, FRANCESCO, 264  
DE NERVAL, GERARD, 205  
DE PUTTER, RENAUD, 588

DE WAARD & ROEL MEELKOP, FRANS, 371  
DE WARDENER, MAX, 12  
DE WYS, MARGARET, 176  
DEAD C, THE, 324  
DEAD HOLLYWOOD STARS, 271  
DEAD LETTERS SPELL OUT DEAD WORDS, 272  
DEAD MEADOW, 346  
DEAD SILENCE SYNDICATE, 116  
DEADBEAT, 219  
DEADBEAT VS. STEPHEN BEAUPRE, 420  
DEAF CENTER, 651  
DEAN, ELTON, 126  
DEANE, J.A., 680  
DEAR, MATTHEW, 566  
DEASON, SEAN, 285  
DEATH AMBIENT, 653  
DEATH PRAXIS, 67  
DEATHPROD, 287  
DEBRIS, 13  
DECAL, 442  
DECEPTIKON, 358  
DECIBEL, 16  
DECKWRECKA, 77  
DECOMPOSED SUBSONIC, 134  
DECOSTA, DEAN, 593  
DEDALUS, 184  
DEEP, THE, 242  
DEEP BURIAL, 667  
DEEP LISTENING BAND, 33  
DEEP LISTENING BAND/JOE MCPHEE QUARTET, 136  
DEEP STRUCTURE (KNUT REMOND), 674  
DEEPART, 136  
DEERHOOF, 214  
DEFEVER, WARN, 328  
DEFRAG, 138  
DEGIERE, 185  
DEGIORGIO, KIRK, 401  
DEKKER, DESMOND, 169  
DEL THE FUNKY HOMOSAPIEN, 99  
DEL-ALFOLDI SAXOPHONE ENSEMBLE, 411  
DELAHAYE, JUNIOR, 686  
DELAROSA AND ASORA, 436  
DELAURENTI, CHRIS, 332  
DELAY, VLADISLAV, 269  
DELCLOO/ARTHUR JONES, CLAUDE, 237  
DELGADO, JUNIOR, 556  
DELIRE, 528  
DELIVERY, 9  
DELTRON 3030, 7  
DELUXX, 78  
DELUXXE, GERHARD, 506  
DEMARINIS, PAUL, 264  
DEMNITZ, DAVID, 231  
DEMON THOR, 519  
DEMPSEY, 393  
DEMPSTER, STUART, 33  
DENGUE FEVER, 367  
DENHAM, JAY, 148  
DENLEY/ MARTIN NG, JIM, 254  
DENNY, MARTIN, 112  
DENYER, FRANK, 656  
DENZEL & HUHN, 102  
DEODATO, 286  
DEODATO, EUMIR, 286  
DER PLAN, 46  
DEREN, MAYA, 398  
DEROME/LOUIS SCLAVIS QUARTET, JEAN, 681  
DERU, 359  
DESANTIS, DENNIS, 295  
DESCLOUX, LIZZY MERCIER, 715  
DESIGNER MUSIC, 404  
DESIGNERS REPUBLIC, 108  
DESORMAIS, 284  
DESTILLAT, 108  
DETALLES, 639  
DETENTION, 39  
DETROIT, EDDY, 342  
DETROIT ESCALATOR CO, THE, 434  
DETROIT GRAND PUBAHS, 285  
DETTINGER, 209  
DEUPREE, TAYLOR, 1  
DEUPREE & KENNETH KIRSCHNER, TAYLOR, 592  
DEUPREE/CHRISTOPHER WILLITS, TAYLOR, 56  
DEUS EX MACHINA, 129  
DEUTER, 231  
DEUTSCH, ANDREW, 34  
DEV/NULL, 626  
DEVIANTS, 16  
DEVIANTS, THE, 90  
DEVILS, 64  
DEVINE, RICHARD, 515  
DEVINE, RICHARD COLEMAN, 515  
DEXTER, 20  
DEXTRO, 141  
DI LACUNA, 212  
DIALECT, 24  
DIALOGUE, 12  
DIAMOND ICE, 66  
DIAMOND ICE/HAMIJAMA, 66  
DIAS DE BLUES, 17  
DICKY QUARTET, WHIT, 704  
DICKY TRIO, WHIT, 57  
DICKINSON, JAMES LUTHER, 526  
DICTAPHONE, 36  
DIE BLUTLEUCHTE, 507  
DIE ENTTAUSCHUNG, 124  
DIE HAUT AND NICK CAVE, 265  
DIE KRUPPS, 89  
DIE LIKE A DOG QUARTET FEATURING ROY CAMPBELL, 194  
DIE PATINNEN TIEL II, 85  
DIE TODLICHE DORIS, 487  
DIE TÖDLICHE DORIS, 9  
DIEB 13/KAHN/MULLER, 217  
DIEB13/PURE/SIEWERT, 151  
DIEGO, 104  
DIETRICH, DON, 174  
DIFFERENTGEAR, 104  
DIGGLER, D, 481  
DIGGLER, D., 481  
DIGITAL, 1  
DIGITAL, LOUIS, 39  
DIGITAL HASSAN, 195  
DIGITAL INTERVENTION, THE, 272  
DIGITAL TERRESTRIAL, 143  
DIGITAL'S ROOTS PRODUCTIONS, BOBBY, 350  
DILLINGER, 36  
DILLINGER/U ROY, 292  
DIMBIMAN, 101  
DIMENSION 5, 139  
DIMENSION DOLLS, THE, 599  
DIMUZIO, THOMAS, 484  
DIMUZIO, TOM, 233  
DIMUZIO/DAN BURKE, TOM, 549  
DIN A4, JAMES, 200  
DIN-ST, 102  
DINGER, THOMAS, 89  
DINKY, 85  
DIPLO, 70  
DIRECTORSOUND, 234  
DIRT CREW, 397  
DIRTY THREE, 27  
DIS\*KA PRESENTS, 172  
DISCHARGE, 166  
DISCIPLINE, 39  
DISCO D, 257  
DISCOLOR, 527  
DISCOM, 135  
DISFLEX6, 325  
DISINFORMATION/VARIOUS ARTISTS, 42  
DISJECTA, 28  
DISK THE PHONOSYCHOGRAPH, 78  
DISKAHOLICS ANONYMOUS TRIO, 121  
DISLOCATION, 23  
DISSOLVE, 3  
DITHERS/JOHNNY LARUE, SID, 420  
DIVERSE, 10  
DIVINE STYLER, 138  
DIXON, TERRENCE, 643  
DJ 3000, 182  
DJ ASSAULT, 82  
DJ BEATTIE, 569  
DJ BROKEN WINDOW, 683  
DJ CAM, 151  
DJ CRAZE, 55  
DJ DAB, 367  
DJ DEZ, 265  
DJ EDDIE DEF, 175  
DJ FOOD, 99  
DJ FORMAT, 37  
DJ FRENCHBLOKE & SON, 318  
DJ FUSION, 556  
DJ GODFATHER, 82  
DJ HELL, 12  
DJ HELL FEAT. ALAN VEGA, 247  
DJ JAZZY JEFF, 479  
DJ KOZE, 308  
DJ KOZE AKA MONACO SCHRANZE, 313  
DJ KOZE/JUSTUS KOHNCKE, 313  
DJ LOE, 543  
DJ MARZ, 43  
DJ MINX, 368  
DJ OLIVE MEETS I/O3, 502  
DJ PIERRE, 87  
DJ POGO, 581  
DJ Q, 667  
DJ ROLANDO, 7  
DJ ROLANDO A.K.A. THE AZTEC MYSTIC, 667  
DJ RUPTURE, 274



DJ RUPTURE VS. MUTAMASSIK, 683  
 DJ RUPTURE/COM.A/WICKED ACT, 533  
 DJ RUPTURE/SHADETEK/WAYNE LONESOME, 533  
 DJ SASSE, 397  
 DJ SCUD, 30  
 DJ SHADOW, 37  
 DJ SHIRLEY, 515  
 DJ SIGNIFY, 326  
 DJ SMALLCOCK, 163  
 DJ SPOOKY, 43  
 DJ SPOOKY VS. SHADOW RECORDS, 530  
 DJ SPOOKY VS. THE FREIGHT ELEVATOR QUARTET, 88  
 DJ T-1000, 206  
 DJ TONIO, 107  
 DJ VADIM, 77  
 DJ VADIM W/ MOTION MAN, 406  
 DJ WALLY, 473  
 DJ WOODY, 706  
 DJ YOAV B, 139  
 DJ YODA, 36  
 DJ YODA FEAT. PEOPLE UNDER THE STAIRS, 36  
 DJAM KARET, 126  
 DJIMBE, 683  
 DJS COLLAPSE, 557  
 DK BERLIN, 486  
 DK7, 426  
 DKV TRIO, 416  
 DMX KREW, 97  
 DMZ, 526  
 DNA, 7  
 DNTEL, 3  
 DO BANDOLIM, JACOB, 660  
 DO MAKE SAY THINK, 28  
 DOC WOR MIRRAN, 223  
 DOCKSTADER, TOD, 332  
 DOCKSTADER & JAMES REICHERT, TOD, 484  
 DOCNUKE.COM, 66  
 DOCTOR L, TONY ALLEN, ETC., 113  
 DOCTOR NERVE, 125  
 DOCTOR ROCKIT, 12  
 DOCTOR. L, 93  
 DODDS, BABY, 54  
 DOERNER/GREG KELLEY/ANDREA NEUMANN/BHOB RAINEY, AXEL, 521  
 DOGFEE, 304  
 DOKES, REGGIE, 469  
 DOLBY, THOMAS, 508  
 DOLBY WITH SALZ, THOMAS, 508  
 DOLDEN, PAUL, 192  
 DOLDRUMS, 318  
 DOLE & KOM, 222  
 DOLPHY, ERIC, 236  
 DOM, 67  
 DOME, 124  
 DOMINATRIX, 246  
 DON KING, 48  
 DON'T DOLBY, 232  
 DONEDA/ACHIARY/SAWAI, 681  
 DONEDA/ERIC M/JEAN MARC MONTERA, MICHEL, 681  
 DONNA REGINA, 221  
 DONOVAN, 38  
 DONZEL-GARGAND, BERNARD, 444  
 DOO-DOOETTES, 33  
 DOO-DOOETTES/KEIJI HAINO, 464  
 DOOR AND WINDOW, THE, 427  
 DOORMOUSE, 13  
 DOPAMIN, 263  
 DOPE, KENNY, 674  
 DOPPLEREFFKT, 39  
 DORAMAAR, 116  
 DORAU, ANDREAS, 90  
 DORAU/KOHNCKE, 314  
 DORFMEISTER, RICHARD, 145  
 DORMOUSE, JEREMY, 257  
 DORNER, AXEL, 8  
 DORNER AND FRED LONBERG-HOLM, AXLE, 331  
 DORNER/KEVIN DRUMM, AXEL, 198  
 DORNHAGEN, VOLKER, 57  
 DOS, 39  
 DOS TRACKS, 481  
 DOSH, 35  
 DOT, 49  
 DOUBLE, THE, 93  
 DOUBLE DUTCH, 106  
 DOUBLE DYNAMITE, 174  
 DOUBLE LEOPARDS, 161  
 DOUBLE X, 298  
 DOUGLAS SPOTTED EAGLE, 566  
 DOUGLAS/TIM HECKER, STAN, 193  
 DOUSID3, 661  
 DOWER, JEREMY, 449  
 DOWNPOUR, 31  
 DOWNTOWN ENSEMBLE, 339  
 DOWSER, 122  
 DOYLE, ARTHUR, 16

DOYLE, ROGER, 537  
 DOYLE ELECTRO-ACOUSTIC ENSEMBLE, ARTHUR, 176  
 DOYLE PLUS 4, ARTHUR, 156  
 DOYLE/DAN WARBURTON/EDWARD PERRAUD, ARTHUR, 165  
 DOYLE/HAMID DRAKE, ARTHUR, 470  
 DOYLE/SUNNY MURRAY, ARTHUR, 60  
 DR NACHTSTROM, 352  
 DR. ATMO, 498  
 DR. DOOOM, 107  
 DR. JOHN, 6  
 DR. LEKTROLUV, 403  
 DR. LUDLOW AND MR. SMITH, 212  
 DR. MIX AND THE REMIX, 13  
 DR. SHINGO, 40  
 DR. SHINGO & ASCII DISKO, 40  
 DR. SMITH AND PROFESSOR LUDLOW, 212  
 DR. WALKER, 182  
 DR. WALKER & M. FLUX, 259  
 DR. WHO, 287  
 DRAGONS 1976, 332  
 DRAKE & SABIR MATEEN, HAMID, 195  
 DRAKE/ASSIF TSHAR, HAMID, 60  
 DRAKE/MICHAEL ZERANG DUO, HAMID, 416  
 DRANSFIELD, BARRY, 568  
 DREAD, MIKEY, 59  
 DREAMIES, 232  
 DREAMLIFE, 206  
 DREAMWORLD, 32  
 DRED/PETER GREEN, MIKE, 490  
 DREDD FOOLE, 176  
 DREDD FOOLE AND THE DIN, 176  
 DRESCH QUARTET, 411  
 DRESSER, MARK, 653  
 DRESSER/DENMAN MARONEY, MARK, 681  
 DRESSER/FRED FRITH/KUE MORI, MARK, 681  
 DREXCIYA, 86  
 DREYBLATT, ARNOLD, 88  
 DRIBS, 33  
 DROP THE LIME, 626  
 DROSSELBART, 336  
 DRUGS VS. CHATEAU FLIGHT, 318  
 DRUMM, KEVIN, 257  
 DRUMM/MARTIN TETREAU, KEVIN, 197  
 DRYER, 21  
 DSN, 558  
 DÜ, 1  
 DUAL PURPOSE, 5  
 DUB KULT, 107  
 DUB SONIC ROOTS MEETS NERVE NET NOISE, 717  
 DUB TRACTOR, 103  
 DUBBLE STANDART, 523  
 DUBBLE STANDART FEAT. DILLINGER, 523  
 DUBSTAR, 310  
 DUBUCCANEERZ, 223  
 DUCA, CURD, 364  
 DUCHAMP, MARCEL, 151  
 DUCHESNE, ANDRE, 680  
 DUCRET, MARC, 518  
 DUDEK, GERD, 467  
 DUDEK/NIEBERGALL/VESALA, 54  
 DUE PROCESS, 503  
 DUFOR, DENIS, 277  
 DUIMELINKS/FRANS DE WAARD, PETER, 675  
 DUIMELINKS/ROEL MEELKOP/RALF WEHOWSKY, PETER, 549  
 DUKE, ANDREW, 72  
 DUKE SPIRIT, THE, 105  
 DUMAS, CHANTAL, 415  
 DUMITRESCU, IANCU, 178  
 DUMITRESCU/ANA-MARIA AVRAM, IANCU, 41  
 DUMMY RUN, 227  
 DUNBAR RETALIATION, AYNLEY, 563  
 DUNCAN, JOHN, 28  
 DUNCAN, PAUL, 267  
 DUNCAN & FRANCISCO LOPEZ, JOHN, 28  
 DUNCAN AND ELLIOTT SHARP, JOHN, 29  
 DUNCAN/C.M. VON HAUSWOLFF/LEIF ELGGREN, JOHN, 144  
 DUNCAN/PETER FLEUR, JOHN, 177  
 DUNDERHEAD, 532  
 DUNDOV, PETAR, 60  
 DUNGEN, 152  
 DUNKELZIFFER, 89  
 DUNLAVY, 527  
 DUNMALL, PAUL, 188  
 DUNMALL & PAUL ROGERS, PAUL, 188  
 DUNMALL OCTET, PAUL, 127  
 DUNN, DAVID, 452  
 DUNN'S TRIO CONVULSANT, TREVOR, 286  
 DUPLAIX, VIKTER, 297  
 DUPLEX, 106  
 DUPLEX 100, 163  
 DUQUE, ABE, 613  
 DURACEL, 106  
 DURRANT/THOMAS LEHN/RADU Malfatti, PHIL, 198  
 DUSTBREEDERS AND JUNKO, 573

DUUL, DRV/NIBO/VEND, 327  
DVK TRIO, 417  
DWINELL, MARK, 60  
DWORZEC, 362  
DYKEHOUSE, 245  
DYLAN, BOB, 585  
DYNAMAXION, 163  
DYNAMO, 146  
DYNAMO HUM, 530  
DYNAMO PRODUCTIONS, 273  
DYNAREC, 140  
DYNASTY, 70  
É N, 89  
E.A.R., 47  
E.P.A., 155  
E.U., 45  
E8, 342  
EAR CANDY, 455  
EARGOGGLE, LUKE, 86  
EARLY W, 607  
EARTH, 3  
EARTHMONKEY, 67  
EAST NEW YORK ENSEMBLE DE MUSIC, THE, 273  
EASTLEY & DAVID TOOP, MAX, 72  
EBLAKE, 140  
EBONY RHYTHM BAND, 411  
EC8OR, 145  
ECHOBOY, 171  
ECHOPLOT, 640  
ECKARDT, JASON, 375  
ECSTASY OF SAINT THERESA, THE, 322  
ECTOMORPH, 86  
EDDIE PREVOST TRIO, 348  
EDGAR, JIMMY, 693  
EDITION KUNST, 177  
EDLER, HANS, 81  
EDO-8, 342  
EDWARDS, GREG, 413  
EDWARDS, MARC, 29  
EDWARDS/MARK SANDERS, JOHN, 188  
EEN, ROBERT, 573  
EFDEMIN, 142  
EFZEG, 96  
EGG, 18  
EGGERT, MORITZ, 69  
EGGFOOYOUNG, 635  
EGOEXPRESS, 323  
EHLERS, EKKEHARD, 574  
EHLERS/SUCHY/HAUTZINGER, 576  
EHLERT & LOHBERGER, 310  
EHRHORN, TILMAN, 364  
EHRlich, MARTY, 658  
EICHENBERGER, MARKUS, 188  
EIGHT FM, 423  
EIGHT FROZEN MODULES, 398  
EIGHT MILES HIGH, 8  
EIH, ALK & BROTHER CLARK, DAMIN, 22  
EILIFF, 231  
EINMUSIK, 289  
EINOMA, 567  
EINÖMA, 567  
EINSTURZENDE NEUBAUTEN, 44  
EINSTURZENDE NEUBAUTEN, 44  
EISENBERG, JEWLIA, 658  
EK TUNKUL, 566  
EKG, 331  
EL CONGRESO, 530  
EL GRANDE, JONO, 505  
EL-BAKKAR & HIS ORIENTAL ENSEMBLE, MOHAMMED, 133  
EL-P, 28  
EL-P AND AESOP ROCK, 99  
EL-P PRESENTS, 137  
ELAH, OSTAD, 324  
ELBLAUS, LUDVIG, 403  
ELDERBERRY JAK, 232  
ELDERS OF ZION, 279  
ELECTRIC BANANA, 92  
ELECTRIC BIRDS, 36  
ELECTRIC COMPANY, 82  
ELECTRIC EELS, 111  
ELECTRIC INDIGO, 269  
ELECTRIC MASADA, 652  
ELECTRIC PRUNES, 72  
ELECTRIC PRUNES, THE, 110  
ELECTRIC SHEEP, 391  
ELECTRIC SOUND OF JOY, 171  
ELECTRIC SUN, 249  
ELECTRIC SUN FEATURING JOHN KING, 249  
ELECTRIC TURN TO ME, 407  
ELECTRONICAT, 32  
ELECTROPUTAS, 543  
ELEGIA, 208  
ELEKTRO MUSIC DEPARTMENT, 184  
ELEKTRO NOVA/ELECTRO NOVA, 541

ELEVENTH DREAM DAY, 617  
ELFISH ECHO, 558  
ELGARØY, TORE, 504  
ELGGREN/PER JONSSON/KENT TANKRED, LEIF, 42  
ELGGREN/SOURCE RESEARCH/MATMOS, LEIF, 558  
ELIAS, HANIN, 145  
ELIN (STUTZPUNKT WIEN 12), 421  
ELIXIR, 17  
ELLESMERE, DAVE, 299  
ELLIOT, MATT, 153  
ELLIOT, VERNON, 647  
ELLIOT AND HIS SWINGING BIG, BIG BAND, DEAN, 63  
ELLIS, ALTON, 379  
ELLIS, ROB, 324  
ELOE OMOE, 281  
ELOY, CHRISTIAN, 278  
ELUVIUM, 612  
ELYSE, 422  
EM, 9  
EMERY & JOE LOVANO & JUDI SILVANO & DREW GRESS, JAMES, 69  
EMOTIONALJOYSTICK, 717  
EMPIRE, ALEC, 145  
EMPIRE VS MERZBOW, ALEC, 145  
EMPRESS, 103  
EMTIDI, 561  
ENCORE, 7  
END, 1  
ENDO, NIC, 233  
ENDORPHINS, 172  
ENEID/PARKER/ROBINSON, 194  
ENGKILDE, AUGUST, 97  
ENGKILDE PRESENTS EPO, AUGUST, 455  
ENGLISH, LAWRENCE, 502  
ENIK, 297  
ENKIDU, 649  
ENO, BRIAN, 46  
ENOS SLAUGHTER, 556  
ENSEMBLE, 6  
ENSEMBLE IBN ARABI, 334  
ENZLBERGER, JOHANNES, 69  
EON, 86  
EONTA, 71  
EPHRON, FIMA, 658  
EPY, 3  
ERASE ERRATA/NUMBERS, 624  
ERASURE, 24  
ERIC B & RAKIM/BROTHAMSTATES, 39  
ERICKSON AND THE ALIENS, ROKY, 607  
ERIK, 44  
EROSONIC, 681  
ERRORSMITH, 108  
ERTUNC TRIO, HUSEYIN, 62  
ES, 72  
ESEM, 138  
ESG, 13  
ESG VS FREDDIE MAS, 628  
ESKELIN, ELLERY, 260  
ESMERINE, 494  
ESPERS, 332  
ESSIT MUSIQUE/SEVERED HEADS, 303  
ESTERMANN, ANDRE, 524  
ESTES BROTHERS, 709  
ESTORNEL, 421  
ESTORNEL/TUTERA, 594  
ESTRADASPHERE, 367  
ESTRIBOU & JEAN-PAUL PICKENS, GENE, 333  
ET SANS, 330  
ETERNALS, THE, 14  
ETHEL, 88  
ETHER, 49  
ETHEREAL COUNTERBALANCE II, 527  
ETHIOPIANS, THE, 169  
ETHNIC HERITAGE ENSEMBLE, 536  
ETHRIDGE/JOHN BARBATA/JOEL SCOTT HILL, CHRIS, 698  
EU, 15  
EULBERG, DOMINIK, 638  
EULENSPYGEL, 231  
EUPHORIA, 2  
EVERETT, PEVEN, 303  
EVERYTHING BUT THE GIRL, 151  
EVIDENCE, 10  
EVOL, 351  
EVOLUTION CONTROL COMMITTEE, 522  
EVOLVER, 66  
EVORA, CESARIA, 78  
EX & AB BAARS, TERRIE, 50  
EX & HAN BENNINK, TERRIE, 50  
EXCEPTER, 230  
EXECUTIVE LOUNGE, 7  
EXHAUST, 27  
EXIAS-J, 464  
EXOS, 14  
EXPERIMENTAL POP BAND, 105  
EXPLOSIONS IN THE SKY, 612

EXQUISITE CORPSES FROM PS 22, 701  
 EXTENDED ORGAN, 72  
 EXUMA, 60  
 EYEPHONE, 558  
 F.S.BLUMM, 382  
 F.X. RANDOMIZ, 9  
 F/I, 269  
 FABRICE LIG, 106  
 FABRICE LIG PRES. BUG ORCHESTRA, 482  
 FACTION, 399  
 FAHEY, JOHN, 111  
 FAHEY/HIS ORCHESTRA, JOHN, 690  
 FAIR & DANIEL JOHNSTON, JAD, 290  
 FAIRFIELD PARLOUR, 13  
 FAIRLEY, JAKE, 163  
 FAIRLEY, JAKE/SUPERPITCHER, 313  
 FAIRMONT, 638  
 FAITHFULL, MARIANNE, 684  
 FAKE, 12  
 FAKESCH, MICHAEL, 390  
 FALL, THE, 108  
 FALSE, 27  
 FALSE FACE SOCIETY, 280  
 FAMILY JAMS, THE, 636  
 FAMILY LOUNGE (AKA ANTHONY ROTHER), 298  
 FAN CLUB ORCHESTRA, THE, 547  
 FANCHER, SUSAN, 282  
 FANKHAUSER, MERRELL, 90  
 FANKHAUSER & HMS BOUNTY, MERRELL, 15  
 FANNY, 17  
 FANTASTIC EXPLOSION, 636  
 FANTASTIC PLASTIC MACHINE, 191  
 FANTASY FACTORY, 13  
 FANTOMAS, 286  
 FAPARDOKLY, 468  
 FAR EAST SIDE BAND, 680  
 FARBEN, 15  
 FARIA, GLENN, 708  
 FARIDA & THE IRAQI MAQAM ENSEMBLE, 334  
 FARM BAND, THE, 20  
 FARMERS MANUAL, 97  
 FARREN, MICK, 89  
 FARREN/THE DEVIANTS, MICK, 89  
 FASHION, CARLO, 261  
 FASHION PINK, 335  
 FASTEAU, ZUSAAN KALI, 215  
 FAT JON AS MAURICE GALACTICA, 121  
 FAT JON THE AMPLE SOUL PHYSICIAN, 121  
 FAT TRUCKERS, 76  
 FATBACK BAND, THE, 170  
 FATE, 40  
 FATHER MOO & THE BLACK SHEEP, 607  
 FATRUCKER, 247  
 FAUN FABLES, 161  
 FAUNA FLASH, 114  
 FAUST, 1  
 FAUST/DALEK, 577  
 FAX, 20  
 FAZE ACTION, 86  
 FC/KAHUNA, 60  
 FE-MAIL, 80  
 FEADZ, 82  
 FEATHER DA GAMBA, 685  
 FEATHERS, CHARLIE, 496  
 FEHLMANN, THOMAS, 311  
 FELDER/MORTON FELDMAN, DAVID, 183  
 FELDMAN, MARK, 652  
 FELDMAN, MORTON, 26  
 FELDMAN/STEFAN WOLPE, MORTON, 401  
 FELIPE, DINO, 516  
 FELIX DA HOUSECAT, 3  
 FELIX DA HOUSECAT PRESENTS APHROHEAD, 105  
 FELLOWS, MIKE, 678  
 FEMININE COMPLEX, 64  
 FENIN, 361  
 FENNER, LELAND & O'BRIEN, 702  
 FENNESZ, 38  
 FENNESZ/JIM O'ROURKE/JOHANNES REHBERG, 352  
 FENNESZ/O'ROURKE/REHBERG, 352  
 FENNESZ/ZEITBLUM/NIEMAND, 354  
 FERENC, 148  
 FERENC/NAUM, 313  
 FERGUSON, SCOTT, 247  
 FERN KNIGHT, 410  
 FERN-NDEZ & DEREK BAILEY, AGUSTI, 268  
 FERRARI, LUC, 76  
 FETISH 69, 155  
 FIBLA, 65  
 FIBO-TRESPO, 630  
 FIBRILLATION, 33  
 FIER, ANTON, 665  
 FIFTY FOOT HOSE, 89  
 FIGURERA, 272  
 FIGURINE, 380

FILAMENT, 8  
 FILIFIN, 227  
 FILIP/RADU Malfatti/MATTIN/DEAN ROBERTS, KLAUS, 256  
 FILLE QUI MOUSSE, 225  
 FILMPALAST, 508  
 FINCHLEY BOYS, 709  
 FINDLAY, SZAM, 494  
 FINE, MILO, 229  
 FINE, PETE, 528  
 FINE FREE JAZZ ENSEMBLE, MILO, 613  
 FINE/SUSAN J. SPERL, MILO, 280  
 FINGER, 8  
 FINGLETOAD, STRANGE, & SIHO, 530  
 FINK, MICHAEL JON, 109  
 FINLOW, CARL A., 141  
 FINN, SIMON, 293  
 FINN., 8  
 FIRE CROW, JOSEPH, 566  
 FIREBEATS, 422  
 FIREBIRDS, 477  
 FIREFLY WRECK, 274  
 FIRES WERE SHOT, 44  
 FIREWIRE, 102  
 FIRST & GLADYS GARCIA, JAMES, 227  
 FISCHER, KLAUS-GOTTHARD, 123  
 FISCHER, WILLIAM S., 698  
 FISCHERSPOONER, 104  
 FISHEROFGOLD, 473  
 FIVE DAY WEEK STRAW PEOPLE, 19  
 FIVE DEEZ, 121  
 FIXMER, TERENCE, 246  
 FIXMER + DOUGLAS MCCARTHY, TERENCE, 443  
 FJF, 416  
 FLAHERTY/COLBOURNE/SCHOLZ/MURRAY, 647  
 FLAHERTY/CORSANO, CHRIS, PAUL, 176  
 FLAHERTY/RANDALL COLBOURNE QUARTET, PAUL, 714  
 FLAHERTY/RANDALL COLBOURNE/STEVE SCHOLZ, PAUL, 87  
 FLAMEN DIALIS, 369  
 FLAMIN GROOVIES, 50  
 FLANGER, 123  
 FLARE (KEN ISHII), 595  
 FLASH, GRANDMASTER, 581  
 FLASKET BRINNER, 354  
 FLEISCHMANN, B., 96  
 FLEMING, DON, 249  
 FLESH EATERS, THE, 50  
 FLEXTONE, 481  
 FLIES INSIDE THE SUN, 116  
 FLIM, 448  
 FLINSCH, HOLGER, 362  
 FLOH DE COLOGNE, 561  
 FLORES/JANEK SCHAEFER, CHRISTOPHER, 543  
 FLORINTINTIN, 615  
 FLOTEL, 38  
 FLOW, THE, 16  
 FLOWER TRAVELLIN' BAND, 257  
 FLOWERS MEETS CYLOB/ORBITAL, 328  
 FLR, 486  
 FLR (AKA KEN ISHII), 486  
 FLUX INFORMATION SCIENCES, 713  
 FLUXION, 680  
 FLY ASHTRAY, 134  
 FLY PAN AM, 27  
 FLYING LIZARDS, THE, 370  
 FLYING SAUCER ATTACK, 35  
 FLYNT, HENRY, 31  
 FLYNT & THE INSURRECTIONS, HENRY, 332  
 FME, 417  
 FOEHN, 148  
 FOETUS INC., 54  
 FOG, 32  
 FOLDER, 85  
 FOLIE, 371  
 FOMOFLO, 250  
 FONDLE 'EM FOSSILS, THE, 136  
 FONN, 212  
 FONODA, 302  
 FONTAINE, BRIGITTE, 454  
 FONTAINE/ARESKI BELLACEM, BRIGITTE, 509  
 FONTANELLE, 57  
 FOOD, 10  
 FORCED EXPOSURE #10, 223  
 FORCED EXPOSURE #11, 223  
 FORCED EXPOSURE #12, 223  
 FORCED EXPOSURE #13, 223  
 FORCED EXPOSURE #14, 223  
 FORCED EXPOSURE #15, 223  
 FORCED EXPOSURE #16, 223  
 FORCED EXPOSURE #17, 223  
 FORCED EXPOSURE #18, 223  
 FORCED EXPOSURE #7/8, 223  
 FORCED EXPOSURE #9, 223  
 FOREVER EINSTEIN, 126  
 FOREVER SWEET, 259



FORMANEK, MICHAEL, 518  
 FORREST, JASON, 548  
 FORT, BERNARD, 192  
 FORT LAUDERDALE, 355  
 FORTÉ, NICK, 517  
 FORWARD, FAST, 711  
 FOSS, LUKAS, 182  
 FOUNTAIN, JUDSON, 281  
 FOUR TET, 103  
 FOUR WAY ANAL TOUCHFIGHT, 503  
 FOURCOLOR, 38  
 FOURIERS, IEP, 640  
 FOWLEY, KIM, 41  
 FOX, JIM, 109  
 FOX, TERRY, 444  
 FOXX, REDD, 251  
 FRA LIPPO LIPPI, 503  
 FRACTION, 65  
 FRAGEL, ANDREAS, 385  
 FRAMEWORK, 94  
 FRANCESCO, 1  
 FRANCIS, SAGE, 35  
 FRANCO, JESS, 122  
 FRANK, JACKSON C., 169  
 FRANKLIN, ARETHA, 5  
 FRANZ FERDINAND, 154  
 FRAZER, PAULA, 73  
 FREAK ELECTRIQUE, 682  
 FREAKS, 10  
 FREAKS AMOUR, 398  
 FREAKWATER, 393  
 FREAKWINCEY, 489  
 FRED, 14  
 FREDDY & HERMAN, 104  
 FREE DESIGN, THE, 97  
 FREE FALL, 193  
 FREE JAZZ QUARTER, 347  
 FREE KITTEN, 73  
 FREE MUSIC QUINTET, 203  
 FREEDOM, 2  
 FREEFORM, 16  
 FREESTYLE MAN, 106  
 FREEZY FREEZE/SWAYZE, 76  
 FREIBAND, 80  
 FREILAND, 57  
 FREILAND/JENS HARKE, 313  
 FRESCO, LEANDRO, 312  
 FRESCOBALDI/CAGE, 700  
 FRESH, FREDDY, 208  
 FRESH BLUEBERRY PANCAKE, 471  
 FRICTION, 33  
 FRIDGE, 153  
 FRIDGE/PLUXUS, 560  
 FRIEBAND, 449  
 FRIEDL/BERNHARD GUNTER/MICHAEL VORFELD, REINHOLD, 642  
 FRIEDL/ELLIOTT SHARP, REINHOLD, 254  
 FRIEDL/MICHAEL VORFELD, REINHOLD, 641  
 FRIEDLANDER, ERIK, 84  
 FRIEDMAN, BURNT, 408  
 FRIEDMAN & JAKI LIEBEZEIT, BURNT, 409  
 FRIEDMAN AND THE NU DUB PLAYERS, BURNT, 409  
 FRIEDMANN, BERND, 41  
 FRIEDMANN, BURNT, 408  
 FRIEDMANN, BURNT & THE NU DUB PLAYERS, 512  
 FRIEDMANN & THE NU DUB PLAYERS, BURNT, 512  
 FRIEND, 5  
 FRIENDS FOREVER, 196  
 FRITH, FRED, 226  
 FRITH/HENRY KAISER, FRED, 127  
 FRITH/JEAN-PIERRE DROUET/LOUIS SCLAVIS, FRED, 681  
 FRIVOLOUS, 302  
 FRIZZI, FABIO, 132  
 FROG POCKET, 20  
 FROHMADER, PETER, 563  
 FROHMADER/RICHARD PINHAS, PETER, 127  
 FROM QUAGMIRE, 679  
 FROST, EDITH, 157  
 FROST JOCKEY, 442  
 FROYD, 467  
 FRUMIOUS BANDERSNATCH, 17  
 FRY, MARK, 18  
 FUCCLILLO, JEFF, 500  
 FUCHS, LIMPE, 580  
 FUCHSBAU, 57  
 FUCKHEAD, 351  
 FUCKING AM, THE, 162  
 FUCKING CHAMPS, THE, 159  
 FUHLER/GERT-JAN PRINS, COR, 198  
 FUJIEDA, MAMORU, 652  
 FUJII, SATOKO, 661  
 FUJII/TATSUYA YOSHIDA, SATOKO, 681  
 FUJIYA & MIYAGI, 343  
 FULL SWING, 66  
 FULLMAN, ELLEN, 34

FULLMAN & KONRAD SPRENGER, ELLEN, 106  
 FULLY CELEBRATED ORCHESTRA, 78  
 FUMBLE, 215  
 FUNCKARMA, 112  
 FUNCKARMA VS BOOMOPERATORS, 150  
 FUNKADELIC, 49  
 FUNKE, SASCHA, 81  
 FUNKI PORCINI, 123  
 FUNKSTÖRUNG, 86  
 FUNKTAXI, 707  
 FUNKY TRANSPORT, 446  
 FUNNY CHAIR, 469  
 FURRY PHREAKS, 434  
 FURSAXA, 77  
 FURT, 349  
 FURTHER, 1  
 FURUHASHI & TORU YAMANAKA, TEIJI, 216  
 FURUHOLMEN/BJERKESTRAND/WADLING, 504  
 FUSCHIMUSCHI, 490  
 FUSE, 36  
 FUSHITSUSHA, 59  
 FUTURE BEAT ALLIANCE, 108  
 FUTURE PILOT AKA, 153  
 FYM, 79  
 FZV, 10  
 G-MAN, 138  
 G-MODERN #12, 467  
 G.A., 307  
 G.E.N., 259  
 G.I. JOE KILLAZ, 107  
 GABRIEL AND BIBI, 397  
 GABURO, KENNETH, 402  
 GAINES/DEREK BAILEY, WILL, 280  
 GAINSBURG, SERGE, 360  
 GAL, 84  
 GALACTIC ZOO DOSSIER, 161  
 GALADRIEL, 18  
 GALAS, DIAMANDA, 42  
 GALATA MEVLEVI MUSIC AND SEMA ENSEMBLE, THE, 94  
 GALAXIE 500, 74  
 GALE, EDDIE, 6  
 GALLO, VINCENT, 692  
 GALLUZZI, ANDRE, 610  
 GALOPPIERENDE ZUVERSICHT, 85  
 GALUZZI/JOHN SELWAY, ANDRÉ, 149  
 GAMA, VICTOR, 493  
 GAMELAN SON OF LION, THE, 231  
 GAMEZ, LEANDRO, 400  
 GAMIL, SOLIMAN, 632  
 GANDALF, 603  
 GANG GANG DANCE, 230  
 GANG WIZARD, 175  
 GANGER/THE UNDERDOG, 555  
 GARBAGE & THE FLOWERS, THE, 649  
 GARLAND, PETER, 373  
 GARLAND, WECHSEL, 300  
 GARLAND AND WORLD STANDARD, WECHSEL, 577  
 GARNER, SUE, 618  
 GARNER, SUE AND RICK BROWN, 618  
 GARNIER, LAURENT, 209  
 GASENETA, 436  
 GASPARYAN, DJIVAN, 636  
 GASTR DEL SOL, 67  
 GATE, 13  
 GATHERING, THE, 188  
 GAUGE, 302  
 GAVOUNA, 355  
 GAYLE, CHARLES, 463  
 GAYLE, PHILIP, 215  
 GAYLE TRIO, CHARLES, 75  
 GCTTCATT, 351  
 GD LUXXE, 106  
 GDX, 282  
 GEBAUHR, JORGE, 640  
 GEBBIA, GIANNI, 479  
 GEBBIA/GARTH POWELL/DAMON SMITH, GIANNI, 479  
 GEEZ'N'GOSH, 280  
 GEEZ'N'GOSH, 363  
 GEIGER COUNTER, 441  
 GEIOM, 102  
 GEIOM/M. CANEY, 104  
 GEL, 449  
 GELB, HOWE, 427  
 GELDOLF, BOB, 150  
 GELLER, URI, 223  
 GENASIDE II, 164  
 GENDREAU, MICHAEL, 4  
 GENERAL MAGIC, 351  
 GENERATION ALDI, 3  
 GENF, 114  
 GENTLE PEOPLE, THE, 489  
 GENTLE SOUL, THE, 600  
 GERMAN POPOV, 544  
 GEROGERIGEGERE, 224

GERTY FARISH, 357  
GESCOM, 10  
GET IT BOYS, 86  
GHETTO BLASTER, 62  
GHIGLIONI, TIZIANA, 555  
GHOST, 9  
GHOST CAULDRON, 296  
GHOST EXITS, 543  
GIANNELLI, FRED, 507  
GIANT SAND, 16  
GIARDINI DI MIRO, 3  
GIBBS, JOE, 553  
GIBBS & THE PROFESSIONALS, JOE, 456  
GIFFONI/LEE RANALDO/JIM O'ROURKE, CARLOS, 37  
GIFT CERTIFICATE, 246  
GIL, GILBERTO, 439  
GILA, 231  
GILBERT, BC, 609  
GILBERTO, ASTRUD, 503  
GILES, GILES AND FRIPP, 370  
GILGAMESH, 128  
GILLICK, LIAM, 524  
GIMMIK, 366  
GINA X, 246  
GINA X VS. METRO AREA, 627  
GINSBERG, ALLEN, 239  
GIOVANNI, PAUL, 537  
GIRA, M., 713  
GIRA/D. MATZ, M., 713  
GIRLFRIENDS, 66  
GIRLS, THE, 11  
GIRLSCHOOL, 167  
GISBURG, 652  
GITECK, JANICE, 375  
GIVENS, DANIEL, 14  
GIZMOS, 257  
GJERSTAD & DEREK BAILEY, FRODE, 188  
GJERSTAD/JOHN STEVENS/DEREK BAILEY, FRODE, 187  
GLANDIEN, LUTZ, 484  
GLANDS OF EXTERNAL SECRETION/DECAER PINGA, 573  
GLASS CAGE, 432  
GLASS DOMAIN, 106  
GLAZE & PRO-CELEBRITY GOLF, JAY, 100  
GLIDE, 47  
GLIESE, 16  
GLOBE UNITY ORCHESTRA, 52  
GLORY B, 367  
GLORY DOMINION POWER MAJESTY, 442  
GLOVE FEAT. JULIA W., 446  
GLOWING GLISSES, 226  
GLUHEN 4, 142  
GNU, 125  
GO-BETWEENS, 293  
GOBEIL/RENÉ LUSSIER, GILLES, 192  
GOBLIN, 100  
GOBLIN/GIORGIO GASLINI, 100  
GODARD, JEAN-LUC, 174  
GODDING, BRIAN, 703  
GODSPEED YOU BLACK EMPEROR, 26  
GODSPEED YOU BLACK EMPEROR!, 26  
GODZ, 19  
GOEM, 1  
GOLD, 17  
GOLD CHAINS, 44  
GOLD SPARKLE BAND, 470  
GOLDBERG/SCHOTT/SARIN, 657  
GOLDCARD, 415  
GOLDEN, 2  
GOLDEN, JACOB, 502  
GOLDEN BOY WITH MISS KITTIN, 2  
GOLDEN CUPS, 429  
GOLDEN CUPS, THE, 429  
GOLDEN CUPS/MOPS/HAPPENING FOUR, 429  
GOLDEN DAWN, 240  
GOLDEN DAWN, THE, 240  
GOLDEN TONE, 251  
GOLDENROD, 707  
GOLDFISH UND DER DULZ, 446  
GOLDFRAPP, 150  
GOLDSTEIN, MALCOLM, 711  
GOLOWIN, SERGIUS, 564  
GOMEZ, RAFAEL, 592  
GOMMAGANG, 250  
GOMORRHA, 519  
GONG, 8  
GONK, 606  
GONZALEZ, WALLY, 530  
GONZALEZ & GAVIN RUSSOM, DELIA, 142  
GOODE, DANIEL, 653  
GOODHEART ALLEN POWELL TRIO, 499  
GOODHOUSE, SISSY, 566  
GOODIEPAL & FRIENDS, 342  
GOODMAN/HENRY KAISER/LUKAS LIGETI, GREG, 176  
GOOSSENS, SAMMY, 638

GORDIAN KNOT, 127  
GORDON, MICHAEL, 88  
GORDON/DAVID CUNNINGHAM, PETER, 440  
GORDON/MORE, IKUE/DJ OLIVE, KIM, 608  
GORDONS, 215  
GORE, MARTIN L, 392  
GÖRING/BAROM\*ONE, BREZEL, 230  
GORSE, 675  
GOSFIELD, ANNIE, 654  
GOSUB, 172  
GÖTTSCHING, MANUEL, 560  
GOUDRON, 196  
GOULD, DAVID, 658  
GRAEWE QUINTET, GEORG, 704  
GRAHAM, KENNETH, 566  
GRAIN, 27  
GRAINER, ROB, 537  
GRAMM, 56  
GRAMME, 166  
GRANDMASTER FLASH & THE FURIOUS FIVE, 37  
GRANDMASTER MELLE MEL & THE FURIOUS 5, 36  
GRANSSEN, STANNY, 716  
GRAVENHURST, 694  
GRAVES, MILFORD, 201  
GRAVES/JOHN ZORN, MILFORD, 652  
GRAW, GEORGE, 416  
GRAY, BARRY, 647  
GRAY MARKET GOODS, 621  
GRAY/LOREN MAZZACANE CONNORS, DARIN, 211  
GREAT PLAINS, 417  
GREEN, AL, 77  
GREEN, PETER, 491  
GREEN MILK FROM THE PLANET ORANGE, 67  
GREEN RAY, THE, 212  
GREENBANK, 65  
GREENE ENSEMBLE, BURTON, 237  
GREENE QUARTET, BURTON, 202  
GREENPEACE & DJ YODA, DAN, 36  
GREENS KEEPERS, 106  
GREENWOOD, NICHOLAS, 20  
GREGG BENDIAN'S INTERZONE, 49  
GREGORIO, GUILLERMO, 51  
GREIF/DAN BURKE, RANDY, 114  
GRIDLOCK, 271  
GRILLO, FERNANDO, 30  
GRIMES TRIO, HENRY, 201  
GRINDVERK, 211  
GRINGO GRINDER, 421  
GRIS GRIS, 54  
GRODECK WHIPPERJENNY, THE, 477  
GROENLAND ORCHESTER, 574  
GROM, 323  
GROOF, 367  
GROOVES, 2  
GROSS/LIZ TONNE, DAVID, 521  
GROSSI, PIETRO, 37  
GROSSMAN TRIO, RICHARD, 260  
GROUND ZERO, 8  
GROWING, 9  
GRUBBS, DAVE, 485  
GRUBBS, DAVID, 65  
GRUBBS/DAVID SHRIGLEY, DAVID, 193  
GRUBBS/MATS GUSTAFSSON, DAVID, 76  
GRUDZIEN, PETER, 431  
GRUESOMES, THE, 600  
GRUMMICH, PETER, 57  
GRUNTZ, GEORGE, 53  
GRUNWALDT, MARTIN, 306  
GRUPO DE CAPOEIRA ANGOLA PELOURINHO, 542  
GRUPO OBA-ILU, 550  
GRUPPO DI IMPROVISAZIONE NUOVA CONSONANZA, 179  
GRUPPO DI IMPROVVISAZIONE NUOVA CONSONANZA, 24  
GUAPO, 130  
GUDIBRALLAN, 535  
GUEM, 216  
GUENTNER, MARKUS, 310  
GUERIN, JEAN, 184  
GUERRERO, TOMMY, 231  
GUIDED BY VOICES, 346  
GUIGNOL, 95  
GUILBEAULT, NORMAND, 29  
GUILFORD, PAUL, 612  
GUILLAUME, JEPHTE, 287  
GUIONNET, JEAN-LUC, 8  
GUITAR, 1  
GUNTER, BERNHARD, 327  
GÜNTER, BERNHARD, 327  
GUNTER/HALLIWELL/WASTELL, 642  
GÜNTER/STEVE RODEN, BERNHARD, 641  
GURALNICK, TOM, 701  
GURU & ZERO, 607  
GURU GURU, 89  
GURU GURU/ULI TREPTE, 566  
GURUS, THE, 213

GUSTAFSSON, MATS, 77  
 GUSTAFSSON/BARRY GUY/PAUL LOVENS, MATS, 416  
 GUTBUCKET, 89  
 GUTHER, 384  
 GUTHRIE, JIM, 616  
 GUTHRIE, ROBIN, 75  
 GUTZEIT, BRENT, 321  
 GUV'NER, 174  
 GUY/DAN DOORMOUSE, BRODIE, 717  
 GUY/HOWARD RILEY/PHILIPP WACHSMANN, BARRY, 187  
 GWEM, 532  
 GWOSDZ, THOMAS, 57  
 GYAATEES, 89  
 GYPSY FIRE, 636  
 GYS, 717  
 GYSIN, BRION, 22  
 H.E.A.D., 259  
 H.N.A.S. (HIRSCHE NICHT AUFS SOFA), 152  
 H.N.A.S./MIESES GEGONGE, 152  
 H.P. LOVECRAFT, 110  
 H.S.O., 162  
 HA-ZA-MA, 89  
 HAACK, BRUCE, 304  
 HAACK & ESTHER NELSON & DIMENSION 5 RECORDS, BRUCE, 191  
 HAARLA & PEPA PAIVINEN, IRO, 411  
 HAAZZ & COMPANY, 52  
 HACHUJOJIMA, 249  
 HACKE, OLIVER, 637  
 HACKER, THE, 269  
 HACO, 141  
 HACO/SAKAMOTO HIROMICHI, 484  
 HAFLER TRIO, THE, 144  
 HAGEDORN, 259  
 HAGERTY, NEIL, 158  
 HAGERTY, NEIL MICHAEL, 159  
 HAGERTY & THE HOWLING HEX, NEIL MICHAEL, 160  
 HAIL/STAIL, 229  
 HAINES, D., 534  
 HAINO, KEIJI, 27  
 HAINO & MICHIO SATO, KEIJI, 467  
 HAINO & YOSHIDA TATSUYA, KEIJI, 408  
 HAINO/LOREN MAZZACANE CONNORS, KEIJI, 356  
 HAINO/MIKAMI/YOSHIZAWA, 460  
 HAINO/PHILLIPS/TOYOZUMI, 461  
 HAINO/SHOJI HANO, KEIJI, 666  
 HAIRY CHAPTER, 519  
 HAJSCH, 547  
 HAL RUSSELL'S CHEMICAL FEAST, 51  
 HALF JAPANESE, 158  
 HALL & MUSHTAQ, TERRY, 46  
 HALL OF FAME, 324  
 HALLELUJAH, 313  
 HALLELUJAH, 20  
 HALLETT, SYLVIA, 187  
 HALLUCINATOR, 95  
 HAMBURGER, NEIL, 157  
 HAMILTON/MIKE SILVERTON/AL MARGOLIS, TOM, 452  
 HAMMOND, JOHN, 697  
 HANATARASH, 336  
 HANCOCK, HERBIE, 6  
 HAND, K., 59  
 HAND, KELLI, 643  
 HANDS TO, 139  
 HANGAR 18, 33  
 HANGEDUP, 115  
 HANGHOFER, LEROY, 250  
 HANK, CANDIE, 230  
 HANNA, 97  
 HANNO, YOSHIHIRO, 458  
 HANO, SHOJI, 276  
 HANO & DEREK BAILEY, SHOJI, 466  
 HANO/ASAHIITO NANJO/GARY SMITH, SHOJI, 100  
 HANSEN, AL, 1  
 HANSEN + DJ DANIEL, 637  
 HANSON, STEN, 21  
 HANSSON, BO, 535  
 HAPPY THE MAN, 131  
 HAPSHASH & THE COLOURED COAT, 19  
 HARADA CONDANCTION ENSEMBLE, MASASHI, 186  
 HARAKAMI, REI, 595  
 HARD SLEEPER, 210  
 HARDFLOOR, 494  
 HARDING, JOHN, 350  
 HARDMAN, 236  
 HARDWAY, JAMES, 271  
 HARLINGEN, FAT, 66  
 HARMONIA, 28  
 HARRIOT/JOHN MAYER DOUBLE QUINTET, JOE, 20  
 HARRIS, EDDIE, 6  
 HARRISON, LOU, 374  
 HARRY J ALL STARS, 291  
 HARVESTER, 535  
 HARVEY, JONATHAN, 510  
 HARVEY/FRANCES-MARIE UITTI, JONATHAN, 510

HARZ/PETER GRUMMICH, PATRICK, 79  
 HASH JAR TEMPO, 163  
 HASSELL, JON, 337  
 HASWELL, RUSSELL, 351  
 HASWELL & MASAMI AKITA, RUSSELL, 695  
 HAT, 9  
 HAUNTED HOUSE, 197  
 HAUSCHKA, 300  
 HAUSMEISTER, 200  
 HAUTZINGER, BAILEY, 254  
 HAUTZINGER, FRANZ, 253  
 HAUTZINGER/MANSON LIU WINTER, FRANZ, 255  
 HAVERGAL, 520  
 HAWK, GERALD, 11  
 HAWKWIND, 96  
 HAWTIN, RICHIE, 368  
 HAWTIN & SVEN VATH, RICHIE, 394  
 HAWTIN + STEVE BUG, RICHIE, 369  
 HAWTIN/PETE NAMLOOK, RICHIE, 368  
 HAYASAKA, SACHI, 662  
 HAYMARKET RIOT, 482  
 HAYWARD, CHARLES, 330  
 HAZARD, 42  
 HAZE, JAY, 116  
 HAZE VS. MIKAEL STAVOSTRAND, JAY, 116  
 HAZEVOET, KEES, 53  
 HAZLEWOOD, LEE, 105  
 HAZLEWOOD/ANN-MARGARET, LEE, 541  
 HDJ TOM, 280  
 HE 6, 64  
 HEADMAN, 45  
 HEADSET, 361  
 HEADSHELL, 631  
 HEARTS OF DARKNESS, 518  
 HEATHCLIFF, JUSTIN, 529  
 HEATHEN SHAME, 651  
 HEBERT/BOB OSTERTAG, PIERRE, 651  
 HECKER, 72  
 HECKER, TIM, 364  
 HEIB, 57  
 HEIDELBERG PROJECT, 146  
 HEIDSIECK, BERNARD, 21  
 HEIL, JOHANNES, 134  
 HEINRICH AT HEART, 364  
 HEINZ, GUENTER, 217  
 HEISZENBERGER, ANDREAS, 204  
 HELDEN, JOHANNES, 641  
 HELDON, 4  
 HELGOLAND, 180  
 HELIOS, 217  
 HELL, RICHARD, 249  
 HELLFISH & PRODUCER, 442  
 HELLHOUND, 304  
 HELVACIOGLU, ERDEM, 332  
 HEMATIC SUNSETS, 306  
 HEMINGWAY, GERRY, 69  
 HEMMANN & KADEN, 227  
 HEMOPHILIAC, 652  
 HEMPHILL, JULIUS, 518  
 HENDERSON, JOE, 671  
 HENDRICKS TRIO, THE KARL, 568  
 HENDRIX, JIMI, 240  
 HENKE, ROBERT, 380  
 HENNEKEN, SIMONE, 578  
 HENRIKSEN, ARVE, 505  
 HENRY, PIERRE, 342  
 HENRY & MICHEL COLOMBIER, PIERRE, 438  
 HEPTONES, THE, 41  
 HER SPACE HOLIDAY, 389  
 HERBALISER, 34  
 HERBERT, 10  
 HERBERT, MATTHEW, 123  
 HERBERT, PETER, 68  
 HERBERT BIG BAND, MATTHEW, 12  
 HERBERT/KARIN KROG, 123  
 HERR PITZELBERGER, 530  
 HERRMANN & KLEINE, 3  
 HERRMANN KARAOKE, 285  
 HERSHEL, RAHEEM, 122  
 HESS, FELIX, 179  
 HESSON/WILKINSON/FELL, 175  
 HESSON/WILKINSON/FELL/MORRIS, 279  
 HEUERMANN, CLAUDIA, 651  
 HEXSTATIC, 405  
 HICKORY WIND, 64  
 HIDALGO, JOHN, 24  
 HIDALGO, JUAN, 239  
 HIDEKI/IKUE MORI/FRED FRITH, KATO, 660  
 HIEROGLYPHIC BEING, 566  
 HIGELIN, JACQUES, 509  
 HIGELIN & BRIGITTE FONTAINE, JACQUES, 454  
 HIGH LLAMAS, 43  
 HIGH RISE, 223  
 HIGH TIDE, 17



HIGH TREASON, 232  
 HIGHRISE, 274  
 HIKASHU, 401  
 HILLOW HAMMET, 151  
 HILTMAYER INC., 250  
 HIM, 4  
 HIMURO/KOICHI, 710  
 HINGE, RICHARD, 530  
 HINTERDING, JOYCE, 37  
 HIRANO, GO, 461  
 HIROSHIGE FEAT. YOSHIKO SAI, JOJO, 20  
 HIRSCH, BETH, 584  
 HIRSCH, SHELLEY, 656  
 HIRSCH/D. WEINSTEIN, SHELLEY, 407  
 HISE, STEEV, 273  
 HISS, 4  
 HOAHIO, 198  
 HOBBS TRIO, JIM, 536  
 HODELL, ÅKE, 21  
 HOENIG/GOTTSCHE, 562  
 HOFFMAN, DR. SAMUEL J. & THE THEREMIN, 63  
 HOLBROOKE, JOSEPH, 280  
 HOLCOMB, ROSCOE, 542  
 HOLDEN, RANDY, 89  
 HOLDERLIN, 561  
 HOLIDAY, BILLIE, 201  
 HOLKHAM, 207  
 HOLLAND & BARRE PHILLIPS, DAVID, 669  
 HOLLAND BORTHWICK, 612  
 HOLMBERG, DOTTI, 600  
 HOLMES, DAVID, 2  
 HOLMES, JAKE, 478  
 HOLMES & BLACK COFFEE, BRAXTON, 229  
 HOLOSUD, 9  
 HOLT, ERROL, 422  
 HOLT, JOHN, 169  
 HOLY GHOST RECEPTION COMMITTEE #9, 257  
 HOLY MODAL ROUNDERS, 202  
 HOLY MODAL ROUNDERS, THE, 203  
 HOLY RIVER FAMILY BAND, 702  
 HOLZWORTH & JUTTA KOETHER, JESS, 176  
 HOME VIDEO, 693  
 HOMOSEXUALS, THE, 360  
 HONDA, YUKA, 665  
 HONSINGER, STEVE BERESFORD, DAVID TOOP & TOSHINORI KONDO, TRISTAN, 52  
 HOOD, 7  
 HOOD, ROBERT, 333  
 HOOD/THEMSELVES, 501  
 HOOKER, D.R., 596  
 HOOKER, JOHN LEE, 170  
 HOOKER, WILLIAM, 477  
 HOOKER GROUP, WILLIAM, 195  
 HOPKINS, LIGHTNIN', 241  
 HOPPER, HUGH, 125  
 HOPPER/LISA S. KLOSSNER, HUGH, 78  
 HORENSTEIN, STEPHEN, 555  
 HORNS OF HAPPINESS, 520  
 HORROR INC., 436  
 HORSOCROFT, SCOTT, 476  
 HORVITZ, WAYNE, 665  
 HORZU!, 530  
 HOSOMAKI, 357  
 HOSONO, HARUOMI, 611  
 HOSTETTLER, DIEGO, 298  
 HOULE, FRANCOIS, 68  
 HOUN/AFRO-ASIAN MUSIC ENSEMBLE, FRED, 555  
 HOUSE OF FIX, THE, 645  
 HOUSEMEISTER, 82  
 HOUSTON, PENELOPE, 135  
 HOWARD, NOAH, 194  
 HOWARD HELLO, 613  
 HOWARD QUARTET, NOAH, 60  
 HOWARD RILEY TRIO, 187  
 HOWARD/DENMAN MARONEY, EARL, 197  
 HOWDEN/TONY WAKEFORD, MATT, 648  
 HOWLAND, DON, 73  
 HOWLING HEX, THE, 162  
 HOWTH CASTLE, 212  
 HOYLE, LINDA, 61  
 HRANT, UDI, 636  
 HRK, 259  
 HRSTA, 27  
 HU VIBRATIONAL, 554  
 HUBBUB, 8  
 HUBER, ALOIS, 507  
 HUBER, RUPERT, 575  
 HUDAK, JOHN, 177  
 HUDSON, KEITH, 62  
 HUG, CHARLOTTE, 188  
 HUG/CHANTALE LAPLANTE, CHARLOTTE, 217  
 HUGE PAVILLIONS, 440  
 HUGHES, JOHN, 262  
 HUGHSCORE, 126  
 HULKONEN, JORI, 441

HUMAN INSTINCT, 18  
 HUMAN LEAGUE, 45  
 HUMAN LEAGUE/THE FUTURE, 74  
 HUMANOID, 121  
 HUMBERT, JACQUELINE, 339  
 HUNDARNA FRAN SODER, 4  
 HUNT, JERRY, 654  
 HUNTER, RODNEY, 230  
 HUON, 7  
 HURLEY, MICHAEL, 331  
 HUSK, 165  
 HWAN TRIO, KANG TAE, 679  
 HYDRAULLX, 635  
 HYLA, LEE, 654  
 HYMIE'S BASEMENT, 326  
 HYPO, 569  
 HYU, 98  
 HYUN & DONKIES, SHIN JOONG, 64  
 I DRIVE, 335  
 I'M NOT A GUN, 102  
 I-F, 86  
 I-F/PARALLAX CORP., 682  
 I-LINER (KIT CLAYTON & VELOCETTE), 431  
 I.G. CULTURE, 113  
 I/O, 126  
 IANEQ, 357  
 IBARRA, SUSIE, 654  
 IBARRA & MARK DRESSER, SUSIE, 705  
 IBARRA TRIO, SUSIE, 665  
 IBARRA/DENIS CHARLES, SUSIE, 704  
 IBBOTSON, DANIEL, 249  
 ICARUS, 154  
 ICEBREAKER, 14  
 ICEBREAKER INTERNATIONAL & MANUAL, 556  
 ICEWATER SCANDAL, 543  
 ICHIYANAGI/MAKI ISHII, TOSHI, 179  
 ICHIYANAGI/MICHAEL RANTA/TAKEHISA KOSUGI, TOSHI, 162  
 IDEA FIRE COMPANY, 523  
 IDIOT O'CLOCK, 20  
 IDJUT BOYS, 146  
 IDJUT BOYS AND QUAKERMAN, 249  
 IELASI, GIUSEPPE, 521  
 IELASI/DOMENICO SCIAJNO, GIUSEPPE, 198  
 IEM (INCREDIBLE EXPANDING MINDFUCK), 232  
 IF.THEN.ELSE, 185  
 IFGRAY, BRANDI, 507  
 IGGY AND THE STOOGES, 214  
 IHAN, 366  
 IKEDA, KEN, 632  
 IKEDA, RYOJI, 572  
 ILEK.TRO, 377  
 ILAR, ANDERS, 55  
 ILITCH, 225  
 ILKAE, 271  
 ILL WIND, THE, 18  
 ILLUSION OF SAFETY, 66  
 ILLUSION OF SAFETY & THOMAS KONER, 144  
 ILO, 623  
 ILSA GOLD, 353  
 IMAI, KAZUO, 461  
 IMAI, SAYAKA, 141  
 IMITATION ELECTRIC PIANO, 159  
 IMMEDIA, 84  
 IMMENSE, 4  
 IMMORTALS, 269  
 IMP, 221  
 IMPRESSIONS, THE, 242  
 IMPRESSIONS WITH JERRY BUTLER, THE, 243  
 IMPROVED SOUND LIMITED, 335  
 IMPROVISOR, 38  
 IMPULSE, 41  
 INABA, SHUJI, 463  
 INADA, KOZO, 524  
 INADA & PHILIP SAMARTIZ, KOZO, 146  
 INADA/\*0, KOZO, 675  
 INCAPACITANTS VS. IN SPITE OF FLAMING CREATURES, 573  
 INCH FEAT. MARK E. SMITH, 486  
 INCREDIBLE STRING BAND, 6  
 INCREDIBLE STRING BAND, THE, 92  
 INDICATE, 67  
 INDIO, 93  
 INEVIDENCE, 469  
 INFANT, 81  
 INFINITE LIVEZ, 70  
 INFINITI (JUAN ATKINS), 643  
 INFORMATION, 2  
 INK, MIKE, 206  
 INK/BURGER INDUSTRIES, MIKE, 313  
 INKBLOT, 630  
 INNER CITY UNIT, 564  
 INNERSTANCE.BEATBOX, 226  
 INNERSTANCE.BEATBOX/CASH BISHOP, 226  
 INNERZONE ORCHESTRA, 4  
 INOUE, TETSU, 29

INOUE & ANDREW DEUTSCH, TETSU, 34  
 INOUE AND CARL STONE, TETSU, 87  
 INSANUS, 546  
 INSTITUT FUER FEINMOTORIK, 229  
 INTERFACE, 2  
 INTERNATIONAL HARVESTER, 535  
 INTERNATIONAL PONY, 114  
 INTERNATIONAL PONY VS. LOSOUL, 315  
 INTERNATIONAL SUBMARINE BAND, THE, 601  
 INTERNATIONALISTS, 455  
 INTERPOL, 135  
 INTERSYSTEMS, 119  
 INUIT, 588  
 INVADERS, THE, 41  
 INVISIBL SKRATCH PIKLZ, 43  
 INVISIBL SKRATCH PIKLZ DJ Q-BERT VS A-TRAK, 379  
 INVISIBL SKRATCH PIKLZ DJ Q-BERT VS D-STYLES, 379  
 IOTA, 295  
 IQUINN, 639  
 IRAN, 11  
 IRMLER, HANS JOACHIM, 576  
 IRR.APP(EXT.), 80  
 IRWIN, CATHERINE, 621  
 ISAACS, GREGORY, 169  
 ISAN, 3  
 ISHII, KEN, 206  
 ISHIZUKA, TOSHIAKI, 463  
 ISHMITU PRODUCTION FEAT. MASAOKI KIKUCHI, 557  
 ISKRA 1903, 187  
 ISO68, 261  
 ISOLEE, 101  
 ISOTOPE 217, 14  
 IT'S ALL MEAT, 257  
 ITEM ONE, 299  
 ITHACA, 13  
 ITO, TEIJI, 653  
 ITSUMI, YUJI, 467  
 IVYTREE, THE, 93  
 IZITITIZ, 556  
 J.K. & CO., 64  
 J.XAVERRE, 356  
 JABBERJAW, 108  
 JABRE, JULIEN, 713  
 JACK MASTER, 290  
 JACK THE DOG, 181  
 JACKMAN, DAVID, 143  
 JACKMAN/PHILIP SANDERSON, DAVID, 144  
 JACKMATE, 226  
 JACKPINE SAVAGE, 304  
 JACKS, 89  
 JACKS, THE, 422  
 JACKSON, REVEREND CHARLIE, 92  
 JACKSTONE, 459  
 JACOBS, HENRY, 331  
 JACOBS' VORTEX, HENRY, 331  
 JACQUES COURSIL UNIT, 237  
 JADE WARRIOR, 487  
 JAGA JAZZIST, 257  
 JAHCOOZI, 124  
 JAKE SLAZENGER, 583  
 JAMES, RICK, 669  
 JAMES, SKIP, 672  
 JAMES, THE BOB TRIO, 202  
 JAMES ORR COMPLEX, 61  
 JAMES TRIO, BOB, 235  
 JAMMIN' UNIT, 81  
 JAN DUKES DE GREY, 168  
 JANDEK, 74  
 JANDL, ERNST, 284  
 JANISARY MUSIC, 175  
 JANKOWSKI, LECH, 316  
 JANSCH, BERT, 168  
 JANSKY NOISE, 212  
 JANSKY NOISE VS. ANTHONY CHILD/ANDREW READ, SPEEDRANCY, 212  
 JAPAN, 1  
 JAPANOTHER, 356  
 JARBOE, 50  
 JARL VS. GUS GUS, MARTIN, 495  
 JARRETT, WAYNE, 686  
 JARRY, ALFRED, 205  
 JARVIS STREET REVUE, 429  
 JAUMETIC/SCHAFFHÄUSER, 486  
 JAWORZYN, STEFAN, 224  
 JAWORZYN/ALAN WILKINSON, STEFAN, 279  
 JAY, ABNER, 596  
 JAYLIB, 154  
 JAZZANOVA, 77  
 JAZZKAMMER, 80  
 JB'S, THE, 211  
 JEANRENAUD, JOAN, 400  
 JECK, PHILIP, 283  
 JECK & JACOB KIRKEGAARD, PHILIP, 634  
 JECK, OTOMO YOSHIHIDE & MARTIN TETREAULT, PHILIP, 56  
 JEEP BEAT COLLECTIVE, 79

JEFFERSON, BLIND LEMON, 707  
 JEFFERSON AIRPLANE, 17  
 JEGA, 153  
 JEL, 35  
 JELINEK, JAN, 512  
 JELINEK & COMPUTER SOUP, JAN, 56  
 JELINEK WITH THE EXPOSURES, JAN, 513  
 JELLO, 132  
 JEMEEL MOONDOC VTET, 195  
 JENKINS, LEROY, 339  
 JENNIFER GENTLE, 326  
 JERMAN, JEPH, 34  
 JERSEY DEVIL SOCIAL CLUB, 193  
 JESSAMINE, 163  
 JESWA, 183  
 JET BLACK CRAYON, 229  
 JETONE, 140  
 JGRZINICH/SETH NEHIL, 285  
 JIRKU, TOMAS, 26  
 JIRKU/JUDGE, 420  
 JIRKU/JUDGE, TOMAS, 420  
 JLIAT, 177  
 JLIAT/Y9V9, 293  
 JOHANNSSON, SVEN-AKE, 52  
 JOHANNSSON, JOHANN, 633  
 JOHANSSON & BURKHARD BEINS, SVEN-AKE, 204  
 JOHANSSON WITH NMUI, SVEN-AKE, 256  
 JOHANSSON, AXEL DORNER, ANDREA NEUMANN, SVEN-AKE, 260  
 JOHANSSON/RÜDIGER CARL/JOE WILLIAMSON, SVEN-AKE, 255  
 JOHN BERBERIAN ENSEMBLE, THE, 672  
 JOHN GAVANTI, 48  
 JOHN STEVENS TRIO, 60  
 JOHNSON, ADAM, 358  
 JOHNSON, BLIND WILLIE, 672  
 JOHNSON, LOU, 698  
 JOHNSON, MICHAEL, 391  
 JOHNSON, ROBERT, 673  
 JOHNSON, TOM, 37  
 JOHNSTON, PHILLIP, 665  
 JOHNSTON AND THE HYPERJINX TRICYCLE, DANIEL, 274  
 JOINT EFFORT, 102  
 JOKERS, 249  
 JON, 1  
 JON SPENCER BLUES EXPLOSION, THE, 346  
 JONES, 1  
 JONES, GLENN, 580  
 JONES, JERICHO, 19  
 JONES, JOE, 1  
 JONES, WIZZ, 112  
 JONES FAMILY BAND, 708  
 JONES MACHINE, THE, 490  
 JONSON, MATHEW, 368  
 JORDAN QUARTET, 'KIDD', 536  
 JØRGENSEMANN & ECKARD KOLTERMANN, THEO, 260  
 JØRGENSEMANN QUARTET, THEO, 260  
 JORMANA GROUP, LOTFI, 94  
 JOSEFUS, 19  
 JOSEPH HOLBROOKE, 279  
 JOSHUA, 37  
 JOST, CARSTEN, 142  
 JOWONIO PRODUCTIONS, 325  
 JOY DIVISION, 151  
 JOYCE, 37  
 JOYCE, JAMES, 587  
 JU JU & BLOODY MOON, 36  
 JUAN DE LA CRUZ, 528  
 JUANTRIP', 208  
 JUD'S GALLERY, 334  
 JUKEBOXER, 214  
 JULIAN'S TREATMENT, 17  
 JULIUS, ROLF, 179  
 JULLANDER, 599  
 JULLICH, MICHAEL, 701  
 JUMBLE LANE, 61  
 JUNIOR BOYS, 303  
 JUNIOR DAN, 267  
 JUNKIE SARTRE & HEXAQUART, 221  
 JUNKO, 184  
 JURAJIUM, 20  
 JUST, CHRISTOPHER, 97  
 JVKM, 210  
 JYLHÄNKANGAS, PAULI, 305  
 K-GROUP/OMIT, 230  
 K-LED, 219  
 K-ROCK, 489  
 K.I.M., 627  
 KA PING, LO, 707  
 KA-SPEL, EDWARD, 67  
 KADAH VRESKY, 149  
 KADANE, MATT & BUBBA, 448  
 KADOTANI, MICHIO, 460  
 KAGEL, MAURICIO, 14  
 KAHAVAS JUTE, 328  
 KAHN, JASON, 539

KAHN & STEVE RODEN, JASON, 316  
 KAHN AND JON MUELLER, JASON, 124  
 KAHVAS JUTE, 18  
 KAISER AND WADADA LEO SMITH, HENRY, 130  
 KAISER/JOHN OSWALD, HENRY, 279  
 KAITO, 76  
 KAKASHI, 89  
 KALABRESE, 138  
 KALI, MAITREYA, 528  
 KALI Z., 215  
 KALKBRENNER, PAUL, 81  
 KAMERAKINO, 250  
 KAMMERER, MARGARET, 96  
 KAMMERFLIMMER KOLLEKTIEF, 477  
 KAMUEFLASH & BEE, 498  
 KAN, MIKAMI, 460  
 KANABIS THE EDIT ASSASSIN, 586  
 KANADA, 319  
 KANDIS, 114  
 KANEKO, JUTOK, 464  
 KANG, EYVIND, 11  
 KÄNGÜRÜ, 563  
 KANSAS CITY PROPHETS, 116  
 KANTE, 155  
 KANTE, DIEFADIMA, 228  
 CAPITAL BAND 1, 385  
 KARAMASOV, 511  
 KARAOKE BROES, 285  
 KARATE PSYCHO, 469  
 KAREEM, 132  
 KARIE, KAHIMI, 454  
 KARKOWSKI, ZBIGNIEW, 361  
 KARKOWSKI & ANTIMATTER, ZBIGNIEW, 538  
 KARKOWSKI + FRANCISCO LOPEZ, ZBIGNIEW, 408  
 KARTAL, GOKSEL, 636  
 KARUNA KHYAL, 134  
 KASAKAI/IKURO TAKAHASHI, FUMIO, 432  
 KASSEN, 122  
 KAT COSM, 576  
 KATZE, NAV, 682  
 KATZER, GEORGE, 700  
 KAVINA, LYDIA, 376  
 KAWABATA, MAKATO, 414  
 KAWABATA & JEAN-FRANCOIS PAUVROS, MAKOTO, 465  
 KAWANI, HIROSHI, 464  
 KAYN, ROLAND, 62  
 KAYO DOT, 656  
 KEBNEKAJSE, 535  
 KEITH, BARBARA, 698  
 KEITH, RODD, 664  
 KELLEY, MIKE, 609  
 KELLEY/JASON LESALLEET, GREG, 198  
 KELLY, EUGENE, 234  
 KEMISTRY & STORM, 583  
 KENNELMUS, 603  
 KENSO, 562  
 KEPLER, 494  
 KERMAN/SUU'S, DAVE, 127  
 KERN, 351  
 KERO, 82  
 KERRIER DISTRICT, 493  
 KESSLER, KENT, 417  
 KESSLER, SIEGFRIED, 563  
 KETTEL, 33  
 KEV HOPPER, 159  
 KHAN, 8  
 KHAN, ALI AKBAR, 30  
 KHAN, CAN ORAL, 605  
 KHAN, DR. P. LI, 152  
 KHAN, USTAD BARY FATEH ALI, 94  
 KHAN & WALKER, 148  
 KHANATE, 329  
 KHOURSHID, NOUREDDINE, 282  
 KICKBIT INFORMATION, 90  
 KID 606, 7  
 KID 606/DWAYNE SODAHBERK, 626  
 KID 606/THE BUG/WAYEN LONESOME, 533  
 KID CHOCOLAT, 455  
 KID KOALA, 7  
 KID LOCO, 34  
 KID606, 43  
 KID606/ASCDI/PRINTED CIRCUIT, 624  
 KID606/STARS AS EYES, 624  
 KID606 VS. DALEK, 624  
 KIEDAISCH/SVOBODA/HAHN, 411  
 KIEFER, CHRISTIAN, 207  
 KIENTZY, DANIEL, 277  
 KIHLESTEDT, CARLA, 666  
 KIKI, 3  
 KIKI & SILVERSURFER, 83  
 KILL MEMORY CRASH, 245  
 KILN, 245  
 KIM, ILL-YOUNG, 135  
 KIM, JIN HI, 412

KIMURA/ROBERTO MORALES MANZANARES, KIMURA, 681  
 KING, ANDREW, 710  
 KING, B.B., 242  
 KING, PETER, 15  
 KING CREOSOTE, 154  
 KING FROG, 252  
 KING GEEDORAH (MF DOOM), 70  
 KING GEORGE DISCOVERY, 710  
 KING JAMMY MEETS DRY & HEAVY, 252  
 KING KONG, 159  
 KING MISSLE III, 275  
 KING OF OPUS, 636  
 KING RHYTHM, 475  
 KING TUBBY, 36  
 KING TUBBY AND FRIENDS, 422  
 KING TUBBY/PRINCE JAMMY, 457  
 KINGS OF CONVENIENCE, 45  
 KINGSLEY, GERSHON, 133  
 KINSKI, 86  
 KINSKI/PAIK/SURFACE OF ECEYON, 390  
 KIODYSSEA, 41  
 KIPE, MALCOLM, 359  
 KIRALY, ERNO, 59  
 KIRCHIN, BASIL, 437  
 KIRK, RAHSAAN ROLAND, 236  
 KIRK, RICHARD H., 284  
 KIRK, ROLAND, 698  
 KIRK DIGIORGIO OFFWORLD, 211  
 KIRKEGAARD, JACOB, 80  
 KIRLIAN, 12  
 KIRSCHNER, KENNETH, 2  
 KIT CLAYTON VS. SAFETY SCISSORS, 92  
 KITBUILDERS, 40  
 KITES, 225  
 KITES/PRURIENT, 330  
 KIYO, 516  
 KLANG, 45  
 KLANGKRIEG/GUNTER ADLER, 575  
 KLANGSTABIL, 444  
 KLAUS CANTERBURY/THE ACES, 163  
 KLEIER, ROGER, 573  
 KLEINE, CHRISTIAN, 102  
 KLEINSASSER, WILLIAM, 87  
 KLETKA RED, 207  
 KLIMEK, 311  
 KLINE, PHIL, 88  
 KLOCK, BEN, 82  
 KLUCEVSEK, GUY, 573  
 KLUNDER, 116  
 KLUS, LEA, 637  
 KNEAD, 226  
 KNIFEHANDCHOP, 550  
 KNIFEHANDCHOP VS. DJ ANEURYSM, 683  
 KNIZAK, MILAN, 31  
 KNOTT, DAVID, 34  
 KO-WRECK TECHNIQUE, 79  
 KOBY, 659  
 KOCH, TIM, 138  
 KODJABASHIA, NIKOLA, 484  
 KOEHLERMANN, ANGELIKA, 629  
 KOENIGSBERG, CHRISTOPHER, 469  
 KOGLMANN, FRANZ, 68  
 KOHN, 71  
 KOHN/PIMMON, 371  
 KÖHNCKE, JUSTUS, 272  
 KOICHI, MAKIGAMI, 660  
 KOICHI/ANTON BRUHIN, MAKIGAMI, 660  
 KOIVIKKO, SAMI, 213  
 KOLLEKTIV, 82  
 KOMÉIT, 215  
 KOMET, 44  
 KOMP, 172  
 COMPUTER, 317  
 KONERS FEATURING MASSIVE SOUNDS, BOBBY, 248  
 KONER, THOMAS, 144  
 KONFEKT, 39  
 KONIK, ART, 113  
 KONITZ, LEE, 462  
 KONK, 27  
 KONK PACK, 27  
 KONTAKT DER JÜNGLINGE, 143  
 KOOL G RAP, 323  
 KOOL G RAP & DJ POLO, 323  
 KOONCE, PAUL, 377  
 KOPEKIN, ALEKZANDER, 210  
 KOPPERFIELD, 232  
 KORAY, ERKIN, 709  
 KORBER/ERIKM/NAKAMURA/OTOMO, 217  
 KORDA, CHRIS, 247  
 KOREKYOJIN, 661  
 KORN & ROXY, 313  
 KORNER & SNAPE, ALEX, 698  
 KORU, 543  
 KOSMIK KOMMANDO, 490



KOSOKUYA, 436  
KOSOKUYA/MASAYOSHI URABE, 462  
KOSTROW, OLEG, 180  
KOSUGI, TAKEHISA, 338  
KOTAI, 104  
KOTAI & MO, 184  
KOTCHE, GLENN, 331  
KOTIK, PETR, 152  
KOUSOKUYA, 223  
KOUYATE & ALI BOULO SANTO, HADJA, 227  
KOUYATE & LES GUINEENS, HADJA, 228  
KOVAC, BORIS, 681  
KOWALD/WILLIAM PARKER, PETER, 681  
KOWALSKI, ALEXANDER, 298  
KOWALSKI FEAT. RAZ OHARA, ALEXANDER, 298  
KOWALSKI/HOSTETTTLER/DESANTIS, 298  
KPT.MICHI.GAN, 15  
KRAAN, 282  
KRAFTWERK, 36  
KRAKATO, 129  
KRAKAUER, DAVID, 656  
KRAKOWSKI, WOLF, 658  
KRALDJURSANSTALTEN, 351  
KRAMER, 50  
KRAML & FREUNDE, ANDRE, 214  
KRAUSE, A., 78  
KRAUSE, SCHMUEL, 369  
KRAUSE & POLE, MANUELA, 379  
KRAUSE DUO NR. 2, 391  
KRAUSE/ANTHONY MOORE/PETER BLEGVAD, DAGMAR, 78  
KREIDLER, 47  
KREISEL, 310  
KRIEGER, ULRICH, 412  
KRIS TALL WITH BEEFCAKE AND ROBAG WRUHME, 623  
KRISHNAN, GOPAL, 415  
KRISTIAN, SHALABI, ST-ONGE, 27  
KRISTIAN/DOWNPOUR, DAVID, 162  
KRISTUIT SALU VS.MORRIS NIGHTINGALE, 358  
KRIVIT, DANNY, 411  
KROG, KARIN, 123  
KROKODIL, 519  
KROLL, ADAM, 640  
KROLL AND RILEY REINHOLD, ADAM, 640  
KRÖM, 362  
KRON, 220  
KRUDER & DORFMEISTER, 12  
KRUST, 140  
KRUTON, 674  
KRZISNIK, BORUT, 210  
KUBIKOV & M. MILUTENKO, ANTON, 639  
KUBIKOV/MAXIM MILUTENKO, ANTON, 639  
KUBIN, FELIX, 9  
KUBISCH, CHRISTINA, 143  
KUBISCH/FABRIZIO PLESSI, CHRISTINA, 31  
KUBLI, THOM, 78  
KUCHEN, 300  
KUCHEN MEETS MAPSTATION, 300  
KUDO, REIKO, 436  
KUMO, 16  
KUNIN, BEN, 613  
KUNSTKOPF, 418  
KUPPER, LEO, 590  
KURENNIEMI, ERKKI, 337  
KURZMANN, CHRISTOF, 96  
KUSAKI, MICHIO, 264  
KUSUMI, SUGURU, 323  
KUTEK, PATCHA, 66  
KUUSUMUN PROFEETTA, 507  
KUVAYAMA/KIJIMA, 641  
KYBORG & SARAH MARRS, 124  
KYBURZ, HANSPETER, 297  
KYLIAN, 635  
KYOAKU NO INTENTION, 464  
KYRIE ELEISON, 110  
L'ALTRA, 14  
L'ORCHESTRE NOIR, 648  
L. PIERRE, 355  
L.A. CARNIVAL, 411  
L.A. DRUGS, 651  
L.A.F.M.S. (LOS ANGELES FREE MUSIC SOCIETY), 119  
L.A.M., 107  
L.A.S., 11  
L@N, 9  
LA BARBARA, JOAN, 338  
LA DÜSSELDORF, 89  
LA FACHADA DE PIEDRA, 530  
LA! NEU?, 89  
LAB RAT XL, 107  
LABELLE, BRANDON, 8  
LABELLE/STEVE RODEN, BRANDON, 146  
LABRADFORD, 16  
LABROSSE & MARTIN TETREAU, DIANE, 29  
LABTEKWON, 388  
LACHENMANN, HELMUT, 179

LACKLUSTER, 59  
LACY, STEVE, 121  
LADDIO BOLOCKO, 407  
LADIES WC, 529  
LADYTRON, 3  
LAFAYETTE AFRO ROCK BAND, 264  
LAGHONIA, 470  
LAIBACH, 30  
LAINHART, RICHARD, 711  
LAKIZZ, K., 524  
LALI PUNA, 16  
LALI PUNA/ISAN, 667  
LAM, BUN-CHING, 653  
LAMAS, GUSTAVO, 310  
LAMB, LINDA, 247  
LAMBKIN, GRAHAM, 321  
LAME GOLD, 433  
LAMINAR, 43  
LANCASTER, BYARD, 697  
LAND, 27  
LAND OF NOD, 414  
LAND OF THE LOOPS FEAT. TIPSYP/BUCKMINSTER FUZEBOARD, 668  
LANDAU, 359  
LANDESVATTER, 410  
LANDING, 24  
LANDOVITCH, VELMA B., 340  
LANDSKY, MARTIN, 453  
LANDSTRUMM, NEIL, 642  
LANE, LUMA, 649  
LANG, BERNHARD, 297  
LANG, DAVID, 88  
LANG, KLAUS, 179  
LANGAGE COMPUTER, 476  
LANGE, ROBERTO CARLOS PRESENTS: BOOM & BIRDS, 498  
LANGILLE, SUZANNE, 520  
LANGILLE W/ LOREN MAZZACANE CONNORS, SUZANNE, 520  
LANGILLE/LOREN MAZZACANE CONNORS, SUZANNE, 520  
LANGLEY SCHOOLS MUSIC PROJECT, 231  
LANGLOIS, MICHAEL, 592  
LANGUIS, 191  
LARD FREE, 225  
LARGE PROFESSOR, 37  
LARIVIERE, REGIS RENOUARD, 278  
LARKIN, KENNY, 435  
LARNER/TAKU SUGIMOTO/BURKHARD STANGL, BRETT, 8  
LARSEN, 518  
LARVAL, 130  
LAS ROTURAS, 428  
LASSIE & CHRIS, 200  
LAST DAYS OF MAY, 569  
LAST POETS, THE, 133  
LASWELL, BILL, 475  
LASWELL'S MATERIAL, BILL, 591  
LATER DAYS, 210  
LAUB, 124  
LAUB & SCHAFFHÄUSER, 688  
LAUBNER & RIC Y MARTIN, STEPHAN, 437  
LAUER, P., 469  
LAUGHNER, PETER, 222  
LAUTREAMONT, 84  
LAUTWANDEL, 391  
LAUX, HEIKO, 297  
LAVENTILLE RHYTHM SECTION, 268  
LAWRENCE, 42  
LAZARUS, 104  
LAZARUS, DAMIAN, 124  
LAZYFISH, 40  
LAZYFISH & ALEXANDROID, 296  
LAZYFISH/MEWARK, 295  
LCD SOUNDSYSTEM, 141  
LE BOPRE, 79  
LE CAINE, HUGH, 294  
LE CASTOR, OLIVIER, 204  
LE COEUR, 357  
LE DOIGT DE GALILEE, 333  
LE DUST SUCKER, 124  
LE FORTE FOUR, 119  
LE ROK, 300  
LE STELLE DI MARIO SCHIFANO, 17  
LE TIGRE, 45  
LEACH, MARY JANE, 711  
LEADBELL, 171  
LEAFCUTTER JOHN, 309  
LEAFHOUND, 19  
LEAO, NARA, 360  
LEARY, TIMOTHY, 239  
LEAVES, THE, 3  
LEBARON, ANNE, 375  
LEBLANC, KEITH, 522  
LEBLAZE, 171  
LEE, TIM 'LOVE', 211  
LEGENDARY PINK DOTS, THE, 67  
LEGOWELT, 32  
LEGOWELT VS LUKE EARGOGGLE, 302

LEGOWELT VS. ORGUE ELECTRONIQUE, 150  
LEHN/GERRY HEMINGWAY, THOMAS, 197  
LEHN/MARCUS SCHMICKLER, THOMAS, 198  
LEHN/PAUL LOVENS, THOMAS, 255  
LEILA, 225  
LEIMGRUBER, URS, 217  
LEIMGRUBER/GÜNTHER MÜLLER/ARTE QUARTET, URS, 217  
LEJEUNE, JACQUES, 277  
LEKMAN, JENS, 520  
LEKTROGIRL, 490  
LELO & HAITHAM HASAN, MOHAMMED SALEH ABD AL-SAHEB, 93  
LENA, 147  
LENTZ, DANIEL, 110  
LEO & THE PHARMACISTS, TED, 448  
LEO SMITH, WADADA, 655  
LERCHE, SONDRÉ, 46  
LERMAN, RICHARD, 34  
LES BIBERONS BÂTIS, 628  
LES FLEUR DE LYS, 648  
LES GEORGES LENINGRAD, 28  
LES MALEDICTUS SOUND, 132  
LES MOGUL, 709  
LES RALLIZES DENUDES, 226  
LESSER, 5  
LESSER/VARIOUS, 624  
LESTER AND HIS PALS, PEP, 222  
LEUNG, KAMAN, 162  
LEVAN, LARRY, 581  
LEWIS, GEORGE, 654  
LEWIS, HERSCHELL GORDON, 72  
LEWIS, SUSANNE, 520  
LFO, 107  
LIAISONS DANGEREUSES, 265  
LIARS, 41  
LIBDO, HAKAN, 453  
LICHT, ALAN, 159  
LICHT & SCHATTEN, 481  
LICHT/LOREN MAZZACANE CONNORS, ALAN, 157  
LIDBO, HAKAN, 221  
LIDELL, JAMIE, 695  
LIEBE IST COOL, 85  
LIFE, 1  
LIFE PARTNERS, 651  
LIG, FABRICE, 299  
LIGETI, LUKAS, 656  
LIGHTBOX ORCHESTRA, THE, 331  
LIGHTNING BOLT, 329  
LIGHTS, THE, 498  
LIGOTTI & BRANDON TRENZ, THOMAS, 430  
LIIMA, 44  
LIKE A TIM, 141  
LIKE A TIM & GINA V. D'ORRIO, 149  
LIL' MARK, 704  
LILES, ANDREW, 280  
LILIENTHAL, 90  
LIMBUS 4, 561  
LIMITED EXPRESS (HAS GONE?), 662  
LIMP, 382  
LINDBLAD, RUNE, 451  
LINES, 1  
LIPITONE, 227  
LIPPOK, ROBERT, 380  
LISA CARBON TRIO, 473  
LISP, 367  
LISTENER, 2  
LITERON/SPEEDY J, 411  
LITHIUM PROJECT, THE, 271  
LITHOPS, 77  
LITTLE ANNIE, 289  
LITTLE ANNIE & THE LEGALLY JAMMIN', 289  
LITTLE COMPUTER PEOPLE, 81  
LITTLE ROY AND FRIENDS, 457  
LIVE HUMAN, 212  
LIVINGSTON, GUY, 700  
LLIPS, 140  
LLIPS vs. STARFISH POOL, 666  
LLOYD ARTHUR 3, 651  
LO FIDELITY ALLSTARS, 413  
LOBA Q, 89  
LOCALFIELDS, 717  
LOCKE, KEVIN, 566  
LOCKWOOD/RUTH ANDERSON, ANNEA, 711  
LOCUS SOLUS, 330  
LOCUST, 206  
LOG, 33  
LOGAN, GIUSEPPI, 202  
LOGAN, THE GIUSEPPI QUARTET, 202  
LOGAN QUARTET, GIUSEPPI, 235  
LOGOS DUO, 711  
LOHMANN, ULF, 310  
LOKA, 406  
LOLITA STORM, 145  
LONBERG-HOLM/GLENN KOTCHE/JASON ROEBKE, FRED, 50  
LONDON, FRANK, 658

LONDON IMPROVISERS ORCHESTRA, 188  
LONDON IMPROVISORS ORCHESTRA, 188  
LONDON/SKLAMBERG/CAINE, 657  
LONE PIGEON, 153  
LONESOME ORGANIST, THE, 617  
LONG, WYNDELL, 288  
LONG AGO/MAYDAY/RHYTHIM IS RHYTHIM, 87  
LONGSTONE, 414  
LOOP CIRCUIT, 573  
LOOP ORCHESTRA, THE, 476  
LOOP TROOP, 145  
LOOS, 417  
LOOSE FUR, 50  
LOOSE JOINTS, 554  
LOPAZZ FEAT. ALEX CORTEX, 107  
LOPEZ, FRANCISCO, 26  
LOPEZ & MICHAEL NORTHAM, FRANCISCO, 12  
LOPEZ & ZBIGNIEW KARKOWSKI, FRANCISCO, 12  
LORA-TOTINO, ARRIGO, 24  
LORD INVADER, 133  
LORD KITCHENER AND FRIENDS, 267  
LORY D, 492  
LOS ANGELES FREE MUSIC SOCIETY, 72  
LOS SONADORES, 146  
LOS YORK'S, 709  
LOSCIL, 284  
LOSOU, 289  
LOST & FOUND, 240  
LOST AARAAFF, 460  
LOST IN TRANSLATION, 46  
LOTEK HI-FI, 70  
LOUIS 2000, 228  
LOVE, 2  
LOVE CHILD, 223  
LOVE DEPRESSION, 529  
LOVE INC., 206  
LOVE JOYS, 62  
LOVELY MIDGET, 175  
LOVENS/PAUL HUBWEBER/JOHN EDWARDS, PAUL, 187  
LOW, 1  
LOW PROFILE SOCIETY, 635  
LOW RES, 185  
LOWE, FRANK, 202  
LOWE QUINTET, FRANK, 407  
LOWE/BILLY BANK QUARTET, FRANK, 407  
LOWE/EUGENE CHADBOURNE, FRANK, 187  
LOWEN, MAIK, 638  
LOWFISH, 196  
LOWFOUR, 125  
LOWTEC, 200  
LTD, 5  
LU & JII HOO, 209  
LUCA TRIO, NICK, 336  
LUCAS, GARY, 280  
LUCAS, TOM, 478  
LUCIANO, 30  
LUCIANO, LUCIEN N., 307  
LUCIANO & MAT JONSON, 437  
LUCIANO + BUCCI, 87  
LUCIANO + QUENUM, 87  
LUCIEN & LUCIANO, 435  
LUCIEN-N-LUCIANO, 435  
LUCIER, ALVIN, 239  
LUCIFER, 19  
LUCKY & EASY, 31  
LUCKY PIERRE, 339  
LUMBEE, 232  
LUMP, 253  
LUNCH, LYDIA, 48  
LUND, GARRETT, 707  
LUNDSTEN, RALPH, 31  
LUNDVALL, TOR, 203  
LUNGE, 188  
LUOMO, 221  
LUOMO/RAZ OHARA, 269  
LURIE, EVAN, 665  
LUSINE, 112  
LUXURIOUS BAGS, 527  
LYD, 19  
LYLE & JULIUS HEMPHILL, K. CURTIS, 273  
LYONS, JIMMY, 237  
LYONS, ZAN, 224  
M, SACHIKO, 8  
M WARD, 336  
M-BOOGIE, 75  
M., ERIK, 361  
M.E.V., 24  
M.I.A., 290  
M.M.F. (MUSIC FOR FREAKS), 246  
M.N.D., 325  
M.R.I., 221  
M/GUNTER MULLER/OTOMO YOSHIHIDE, SACHIKO, 216  
M/TOSHIMARU NAKAMURA/OTOMO YOSHIHIDE, SACHIKO, 199  
M:I:5, 57

M83, 93  
 MACÉ, PIERRE-YVES, 655  
 MACEDA, JOSE, 655  
 MACHADO, 329  
 MACHIDA, YOSHIO, 544  
 MACHINE DRUM, 358  
 MACHISTE, 623  
 MACHISTE VS . THE ISOLATIONS, 623  
 MACIUNAS ENSEMBLE, 264  
 MACIUNAS ENSEMBLE AND KANARY GRAND BAND, 264  
 MACK, LONNIE, 603  
 MACLEAN/THE RAPTURE, JUAN, 142  
 MACLISE, ANGUS, 472  
 MACLOW, JACKSON, 711  
 MAD RIVER, 111  
 MADE IN GERMANY, 130  
 MADLIB, 36  
 MADOF, JON, 659  
 MADRID, 24  
 MAETRIK, 421  
 MAGAS, 196  
 MAGIC ARROWS/STRING THEORY, 226  
 MAGIC CARPATHIANS, 163  
 MAGIC CARPET, 45  
 MAGIC HOUR, 97  
 MAGICAL POWER MAKO, 49  
 MAGNET, 27  
 MAGNET/WIGHNOMY BROS., 313  
 MAGNOG, 318  
 MAGNUM 38, 530  
 MAGUIRE/NOBLE, 279  
 MAHADEVA, SAMBHO, 701  
 MAHAYONI MUDRA/DOCUMENTS, 613  
 MAHER SHALA HAS BAZ, 234  
 MAHJUN, 509  
 MAHLER, DAVID, 655  
 MAHOGANY BRAIN, 184  
 MAIGUASHCA, MESIAS, 699  
 MAIN, 1  
 MAINLINER, 27  
 MAJIC SHIP, 17  
 MAJOR STARS, 569  
 MAJU, 208  
 MAKOTO, KAWABATA, 155  
 MAKOTO & JENNIFER GENTLE, KAWABATA, 536  
 MALANGA, GERARD, 589  
 MALARIA VS. CHICKS ON SPEED/B.MORGENSTERN, 379  
 MALARIA!, 298  
 MALCOLM, GREG, 117  
 MALEC, IVO, 277  
 MALFATTI/ILYA MONOSOV, RADU, 84  
 MALI MUSIC, 45  
 MALIK, JOSEPH, 114  
 MALIK QUARTET, RAPHE, 195  
 MALKMUS, STEPHEN, 347  
 MALONE, WIL, 568  
 MALTE, 281  
 MAMBOTUR, 166  
 MAN, 3  
 MAN WITH GUITAR, 304  
 MAN'SBESTFRIEND, 384  
 MANASSEH MEETS THE EQUALIZER, 522  
 MANASYT, 635  
 MANDELL, JACOB, 309  
 MANDELL, JAKE, 90  
 MANERI, JOE, 58  
 MANERI ENSEMBLE, 58  
 MANERI TRIO, JOE, 107  
 MANERI/RANDY PETERSON, MAT, 407  
 MANGELSDORFF, ALBERT, 386  
 MANHEAD, 426  
 MANIER, CHARLES, 245  
 MANITOBA, 65  
 MANN AND THE USE, CHRIS, 339  
 MANNING, BARBARA, 223  
 MANNING, MICHAEL, 10  
 MANTRONIX, 10  
 MANUAL, 9  
 MANUVERS, 79  
 MANY FINGERS, 385  
 MAPS & DIAGRAMS, 38  
 MAPS AND DIAGRAMS, 38  
 MAPSTATION, 300  
 MAPSTATION FEAT. RAS DONOVAN, 576  
 MARANHA, DAVID, 549  
 MARBLE SHEEP, 89  
 MARCEL, LUC, 675  
 MARCH, APRIL, 441  
 MARCHETTI, LIONEL, 361  
 MARCHETTI, WALTER, 21  
 MARCHETTI VOICE CRACK\_NOETINGER, 253  
 MARCLAY, CHRISTIAN, 44  
 MARCLAY/MÜLLER, 217  
 MARCLAY/OTOMO YOSHIHIDE, CHRISTIAN, 43

MARCLAY/THURSTON MOORE/LEE RANALDO, CHRISTIAN, 681  
 MARCOVIC, MARC, 213  
 MARCUS, 9  
 MARCUS, STEVE, 697  
 MARGINAL CONSORT, 276  
 MARIN, INAQUI, 486  
 MARINKOVIC, 288  
 MARK ONE, 11  
 MARKANT, 343  
 MARKER, CHRIS, 205  
 MARKLEY, 13  
 MARKS, SYLVIE, 81  
 MARKS & HAL9000, SYLVIE, 82  
 MARLEY, BOB, 41  
 MARLEY & THE WAILERS, BOB, 170  
 MARLEY MARL, 98  
 MARONEY, DENMAN, 403  
 MARS, 7  
 MARSHALL, INGRAM, 402  
 MARSHALL, LARRY, 385  
 MARTELLI, AUGUSTO, 132  
 MARTIAN, THE, 486  
 MARTIN, JIMMY, 579  
 MARTIN/WILLIAM BASINSKI/CHRISTOPH HEEMAN, ANDREAS, 500  
 MARTINEZ, ERNESTO, 656  
 MARTINEZ, JOSH, 88  
 MARTINI BRÖS, 329  
 MARTINI HENRY RIFLES, THE, 76  
 MARTINIQ, FRANK, 80  
 MARU SANKAKU SHIKAKU, 90  
 MARUMARI, 15  
 MARY JANE, 339  
 MARY VS LIQUITEX, 520  
 MÄRZ, 300  
 MASADA, 279  
 MASADA STRING TRIO, 652  
 MASAKATSU, TAKAGI, 91  
 MASH'TA, 473  
 MASIN/GIUSEPPE CAPRIOLI, GIGI, 37  
 MASLAK, KESHAVAN, 75  
 MASONNA, 20  
 MASS, 59  
 MASSACRE, 73  
 MASSI, SQUAD, 710  
 MASSIMO, 4  
 MASSIVE ATTACK, 45  
 MASSONI, JOHN, 560  
 MASSONI W/ SONIC BOOM, JOHN, 560  
 MASSTISHADDHU, 468  
 MASTA ACE, 323  
 MASTER MUSICIANS OF JAJOUKA, 195  
 MASTER MUSICIANS OF JOUJOUKA, 587  
 MASTER'S APPRENTICES, THE, 41  
 MATA, PATRICK, 637  
 MATCHING MOLE, 127  
 MATEEN & BEN KARETNICK, SABIR, 293  
 MATEO & MATOS, 249  
 MATH, 3  
 MATH/L'USINE/GOSUD/MITCHEL AKIYAMA, 172  
 MATHIEU, STEPHAN, 210  
 MATHIEU & EKKEHARD EHLERS, STEPHAN, 422  
 MATHIEU & SI-CUT.DB, STEVEN, 72  
 MATI:K, 271  
 MATISKE, MARTIN, 247  
 MATMOS, 12  
 MATOS PRESENTS DISKO METHOD, EDDIE, 667  
 MATSUTAKE, HIDEKI, 427  
 MATTHEW SHIPP STRING TRIO, 260  
 MATTHEWS, IAN, 698  
 MATTHEWS, KAFFE, 33  
 MATTHEWS/ANDREA NEUMANN/SACHIKO M, KAFFE, 275  
 MATTHEWS/ANDY MOOR, KAFFE, 673  
 MATTHEWS/NEWMAN, HAYLEY, KAFFE, 56  
 MAURIZIO, 56  
 MAUVE SIDESHOW, 676  
 MAX ERNST & FREUNDE (THOMAS BRINKMANN), 350  
 MAX TUNDRA, 152  
 MAXFIELD/HAROLD BUDD, RICHARD, 401  
 MAXWELLS, 336  
 MAY, DERRICK, 550  
 MAY BLITZ, 19  
 MAYER, MICHAEL, 209  
 MAYER & REINHARD VOIGT, MICHAEL, 313  
 MAYER VS. VOIGT, 313  
 MAYFIELD, CURTIS, 133  
 MAYR, ALBERT, 37  
 MAYSLES, ALBERT AND DAVID, 448  
 MAYTALS, THE, 169  
 MAZUREK, ROB, 80  
 MAZUREK/LIAM GILLICK, ROB, 193  
 MAZZACANE, LOREN, 74  
 MAZZACANE CONNORS, LOREN, 74  
 MAZZACANE CONNORS/SUZANNE LANGILLE, LOREN, 74  
 MC SHAN, 323



MCS, THE, 166  
 MCCANN, LES, 6  
 MCCANN & EDDIE HARRIS, LES, 6  
 MCCULLY WORKSHOP INC., 64  
 MCDANIELS, EUGENE, 697  
 MCDONALD, MIKE, 508  
 MCENTIRE, JOHN, 262  
 McFARLAND, JOHN, 217  
 MCGREGOR, DION, 664  
 MCGREGOR'S BROTHERHOOD OF BREATH, CHRIS, 18  
 MCGUINN, ROGER, 603  
 MCGUIRE, BARRY, 562  
 MCLAUGHLIN, JOHN, 237  
 MCNAMARA, TREVOR, 707  
 MCNULTY, MARC, 443  
 MCPHEE, 19  
 MCPHEE, JOE, 51  
 MCPHEE QUINTET, JOE, 136  
 MCPHEE/HAMID DRAKE, JOE, 417  
 MCPHEE/JEB BISHOP, JOE, 416  
 MCPHEE/KEN VANDERMARK/KENT KESSLER, JOE, 416  
 MCPHERSON, DONALD, 362  
 MCTELL, BLIND WILLIE, 673  
 MD, 42  
 MDK, 498  
 MEAM, 539  
 MEANEST MAN CONTEST, 450  
 MECKI MARK MEN, 354  
 MEDICINE, 46  
 MEDITATIONS, THE, 457  
 MEDUSA, 215  
 MEEK, JOE, 502  
 MEELKOP, ROEL, 327  
 MEELKOP & TORE HONORE BOE, ROEL, 570  
 MEELKOP/TOY BIZARRE, ROEL, 299  
 MEG, 184  
 MEGADEBT, 66  
 MEHTA, RAJESH, 68  
 MEITZ/MISSUS BEASTLY, 123  
 MEKURYA, GETATCHEW, 85  
 MELCHIOR PRODUCTIONS, 108  
 MELIS, MARCELLO, 75  
 MELODIANS, THE, 169  
 MELT-BANANA, 10  
 MELTZER, DAVID & TINA, 482  
 MELTZER, RICHARD, 328  
 MEMORY BAND, THE, 269  
 MEN AT ARMS, 507  
 MENCHE, DANIEL, 27  
 MENDELBAUM, 529  
 MENS, RADBOUD, 55  
 MENS & JAAP BLONK, RADBOUD, 570  
 MENSTRUATION SISTERS, 356  
 MEOOW MEOVV, 141  
 MEPHISTA, 656  
 MERCURY PROGRAM, THE, 121  
 MERDZO, ROBERT, 148  
 MERRIWEATHER PRESENTS..., NATHANIEL, 7  
 MERRY AIRBRAKES, 528  
 MERZBOW, 8  
 MERZBOW + KIM CASCONI, 592  
 MERZBOW/KOUHEI MATSUNAGA, 624  
 MERZBOW/PAN SONIC, 682  
 MESAK, 305  
 MESINAI, RAZ, 656  
 METABOLISMUS, 75  
 METAL BOYS, 13  
 METAL TASTES LIKE ORANGE, 30  
 METAL URBAIN, 13  
 METALUX, 330  
 METAMATICS, 32  
 METAXU, 444  
 METEORITES, 322  
 METERS, THE, 242  
 METOPE, 39  
 METRO AREA, 45  
 MEV, 24  
 MEWARK, 166  
 MEYER, RUSS, 470  
 MEYER & TORU YAMANAKA, ANNETTE, 216  
 MF DOOM AND MADLIB, 578  
 MFA, 153  
 MICE PARADE, 16  
 MICHAUX, 55  
 MICHEL, NATHAN, 624  
 MICHIO, YAGI, 661  
 MICROCOSMOS, 307  
 MICROSTORIA, 10  
 MICROSTORIA/MOUSE ON MARS/UI, 621  
 MICROSTORIA/STEREOLAB/OVAL, 621  
 MICROTHOL, 280  
 MIDNITE SNAKE, 74  
 MIDWEST PRODUCT, 245  
 MIGHTY BABY, 501

MIGONE, CHRISTOF, 27  
 MIGRANTES, 173  
 MIKAMI, KAN, 460  
 MIKAMI/HE YON/ISHITSUKA/SATOH, 465  
 MIKAMI/ISHIZUKA, TOSHI, 466  
 MIKAMI/KAZUKI TOMOKAWA, KAN, 461  
 MIKE & RICH, 489  
 MIKKEL METAL, 172  
 MILES WITH ALAN LICHT & KEIJI HAINO, GERRY, 48  
 MILESI, PIERO, 127  
 MILKWOOD, 17  
 MILLENNIUM, THE, 40  
 MILLER, AARON, 424  
 MILLER, ALTON, 435  
 MILLER, PETER, 232  
 MILLER, ROGER, 222  
 MILLER'S BINARY SYSTEM, ROGER, 49  
 MILLER/IN CAHOOTS, PHIL, 130  
 MILLER/MICHAEL J. SCHUMACHER, DONALD, 697  
 MILLIS, ROBERT, 34  
 MILLS, JEFF, 59  
 MILLSART, 59  
 MILO FINE FREE JAZZ ENSEMBLE, 187  
 MILOSH, 450  
 MILSTEIN, BEN, 426  
 MIMAROGLU, ILHAN, 333  
 MIMEO/JOHN TILBURY, 198  
 MIMI + BOYD, 440  
 MIMIR, 361  
 MIN BUL, 670  
 MINA, 86  
 MINAMO, 38  
 MINARD, ROBIN, 179  
 MINARFA, PINO, 680  
 MINDBOMB, 503  
 MINDFLAYER, 330  
 MINEO, ATTILIO, 596  
 MING, 155  
 MINGUS, CHARLES, 236  
 MINGUS, CHARLIE, 236  
 MINGYUE, LIANG, 93  
 MINIMAL ALLSTARS, 290  
 MINIMAL MAN, 209  
 MINISTRY/SOFT CELL, 627  
 MINIT, 19  
 MINNEAPOLIS SUMMIT, 572  
 MINNOW, 38  
 MINOTAUR SHOCK, 355  
 MINOTT, SUGAR, 687  
 MINSKY, TED, 32  
 MINTON, PHIL, 186  
 MINTON & ROGER TURNER, PHIL, 189  
 MINTON QUARTET, PHIL, 680  
 MINUS 5, 496  
 MINUS STORY, 291  
 MION, PHILIPPE, 361  
 MIRA CALIX, 71  
 MIRIODOR, 128  
 MIRRA, HELEN, 207  
 MIRROR, 38  
 MIRROR REVEALS, THE, 362  
 MIRROR/DASH, 174  
 MIRRORS, 9  
 MISC., 226  
 MISS DINKY, 91  
 MISS KITTIN, 2  
 MISS KITTIN & THE HACKER, 39  
 MISS MURGATROID, 703  
 MISS NELSON & BRUCE, 304  
 MISSION GIANT, 667  
 MISSION OF BURMA, 49  
 MISTA SINISTA, 7  
 MISTAKEMAN, THE, 195  
 MISTY DIXON, 649  
 MISUNDERSTOOD, THE, 239  
 MITCHELL, ROSCOE, 392  
 MITCHELL (AKA PHILOSOPHER'S STONE), GARETH, 165  
 MITJA PRINZ, 75  
 MITTOO, JACKIE, 55  
 MIX MASTER MIKE, 42  
 MIX MUP, 195  
 MJ COLE, 151  
 MNEMONISTS, 34  
 MOCEAN WORKER, 114  
 MOCHIPET, 83  
 MOCKY, 106  
 MODAJI, 413  
 MODERAT, 82  
 MODERN LOVERS, 153  
 MODERNIST, THE, 345  
 MODESELEKTOR, 82  
 MODEY LEMON, 73  
 MODUL, 44  
 MOEBIUS, 86

MOEBIUS + NEUMEIER, 90  
 MOEBIUS/PLANK/THOMPSON, 157  
 MOGOLLAR, 61  
 MOGS, THE, 614  
 MOGWAI, 14  
 MOHOLO/STABBINS/TIPPETT, 54  
 MOHR, MAX, 446  
 MOJO MEN, THE, 603  
 MOKIRA, 125  
 MOLASSES, 28  
 MOLES, THE, 703  
 MOLINA, ANGEL, 485  
 MOLINA, JUANA, 154  
 MONADE, 160  
 MONCUR III, GRACHAN, 238  
 MONDII, 262  
 MONDO GENERATOR, 285  
 MONDOMARC, 309  
 MONEY MARK, 191  
 MONK, MEREDITH, 338  
 MONK, THELONIOUS, 236  
 MONK HUGHES & THE OUTER REALM, 578  
 MONKEYCHOP, 122  
 MONKEYSHOP, 578  
 MONKS, 56  
 MONNE AUTOMNE, 329  
 MONO, 11  
 MONOBOX, 268  
 MONOLAKE, 96  
 MONOLIGHT, 504  
 MONOPHACE, 295  
 MONOS, 144  
 MONOTRONA, 356  
 MONSTRE, 27  
 MONTAGE, 49  
 MONTALBA, GEORGES, 265  
 MONTEFIORE COCKTAIL, 286  
 MONTERA, JEAN-MARC, 252  
 MONTGOMERY, GEN KEN, 712  
 MONTGOMERY, ROY, 163  
 MONTGOMERY EXPRESS, THE, 273  
 MONTGOMERY/CHRIS HEAPHY, ROY, 319  
 MONTOLIU, TETE, 555  
 MOODY AND ONE RING ZERO, RICK, 288  
 MOODYMANN, 104  
 MOONBUGGY, 155  
 MOONDOC, JEMEEL, 60  
 MOONDOC & THE JUS GREW ORCHESTRA, JEMEEL, 195  
 MOONDOC & WILLIAM PARKER W/ HAMID DRAKE, JEMEEL, 195  
 MOONDOC TRIO, JEMEEL, 194  
 MOONDOC WITH DENIS CHARLES, JEMEEL, 195  
 MOONDOG, 20  
 MOOR, LEHN, BUTCHER, 673  
 MOORE, ANTHONY, 78  
 MOORE, GENE, 174  
 MOORE, GEORGE, 175  
 MOORE, MICHAEL, 69  
 MOORE, THURSTON, 317  
 MOORE, TONY, 347  
 MOORE & FRIENDS, JEFF, 422  
 MOORE/DAVE MARKEY, THURSTON, 174  
 MOORE/EVAN PARKER/WALTER PRATI, THURSTON, 349  
 MOORE/JOSEPH VALLRIBERA, TONY, 348  
 MOORE/MARCO FUSINATO, THURSTON, 227  
 MOORE/NELS CLINE, THURSTON, 212  
 MOORE/TOM SURGAL, THURSTON, 116  
 MOORE/TRISTAN HONSINGER/COR FUHLER, MICHEAL, 68  
 MOORE/WALTER PRATI/GIANCARLO SCHIAFFINI, THURSTON, 57  
 MOOREFIELD, VIRGIL, 653  
 MOORUSH, YURA, 637  
 MOOSEHEART FAITH, 222  
 MOOSEHEART FAITH STELLAR GROOVE BAND, 527  
 MOPED ENDO, 31  
 MOPS, THE, 682  
 MORA CATLETT, FRANCISCO, 303  
 MORANE, 209  
 MORCHEEBA, 151  
 MORE, ANTHONY, 78  
 MORE ROCKERS, 381  
 MORGAN, DERRICK, 169  
 MORGEN, 154  
 MORGENSTERN, BARBARA, 379  
 MORGENSTERN, CHRISTIAN, 223  
 MORI, IKUE, 653  
 MORLEY, MICHAEL, 231  
 MORLY GREY, 18  
 MORMOS, 472  
 MORODER, GIORGIO, 488  
 MORODER & JOE ESPOSITO, GIORGIO, 488  
 MORPHOGENESIS, 144  
 MORRICONE, ENNIO, 101  
 MORRICONE/BRUNO NICOLAI, ENNIO, 566  
 MORRIS, CHRIS, 695  
 MORRIS, JOE, 58

MORRIS, LAWRENCE BUTCH, 217  
 MORRIS & UNITY, BYRON, 671  
 MORRIS QUARTET, JOE, 58  
 MORRIS TRIO, JOE, 57  
 MORRIS WITH DKV TRIO, JOE, 416  
 MORRIS/MAT MANERI, JOE, 58  
 MORRISON, BILL, 448  
 MORRISSEY, 150  
 MORWELL UNLIMITED MEETS KING TUBBY, 522  
 MOS DEF & DIVERSE, 99  
 MOS DEF, DIVERSE & PREFUSE-73, 99  
 MOSAIC, 11  
 MOSCATELLO, FILIPPO NAUGHTY, 248  
 MOSES, 162  
 MOSLANG, NORBERT, 217  
 MOSLANG-GUHL (VOICE CRACK), 52  
 MOSQUITO, 147  
 MOSS/OTTO/SCHULTE, 407  
 MOTHER GONG, 96  
 MOTHER MALLARD'S PORTABLE MASTERPIECE CO., 38  
 MOTHER MALLARD'S PORTABLE MASTERPIECE COMPANY, 128  
 MOTION, 2  
 MOTOR, 7  
 MOTOR HUMMING, 661  
 MOTOR TOTEMIST GUILD, 127  
 MOTORBASS, 46  
 MOTORHEAD, 166  
 MOTORHEAD/GIRLSCHOOL, 167  
 MOU. LIPS!, 328  
 MOUNT EVEREST TRIO, 51  
 MOUNT SIMS, 192  
 MOUNT VERNON ARTS LAB, 200  
 MOUNT VERNON ASTRAL TEMPLE, 200  
 MOUNTAIN BUS, 16  
 MOUNTAIN GOATS, THE, 4  
 MOUSE ON MARS, 9  
 MOVE D, 85  
 MOVE D/THOMAS MEINECKE, 283  
 MOVER, THE, 645  
 MOVIE TONE, 159  
 MOVING SIDEWALKS, THE, 18  
 MR 76IX, 540  
 MR ALBERT SHOW, 335  
 MR. CALIFORNIA AND THE STATE POLICE, 329  
 MR. FOX, 240  
 MR. HAZELTINE/DIVINE STYLER/MR. MOTO, 449  
 MR. LIF, 99  
 MR. PROJECTILE, 65  
 MR. SCRUFF, 86  
 MR. TOAD, 370  
 MR.E.MINIMAL, 116  
 MRI/DECOMPOSED SUBSONIC, 222  
 MS + TOSHIYA TSUNODA, 524  
 MS. JOHN SODA, 261  
 MSRB, 399  
 MU, 2  
 MUCKRAKER, 387  
 MUD ACRES, 64  
 MUEGGE, A., 495  
 MUELLER, GUENTER, 217  
 MÜELLER, WOLFGANG, 9  
 MUELLER/BHOB RAINEY/JIM SCHOENECKER, JON, 124  
 MUFFINS, THE, 129  
 MUGISON, 327  
 MUI, 302  
 MUJICIAN, 125  
 MUKAI, CHIE, 460  
 MUKAI/RINJI FUKUOKA, CHIE, 649  
 MULERO, OSCAR, 506  
 MULLENDER, ROB, 572  
 MULLER, WOLFGANG, 9  
 MÜLLER, MARKUS, 214  
 MÜLLER/JIM O'ROURKE, GUNTER, 217  
 MULLER/MOSLANG, 256  
 MÜLLER/OTOMO YOSHIHIDE, GÜNTER, 199  
 MULLER/SUGIMOTO, 217  
 MÜLLER/VOICE CRACK/ERIK M, GUNTER, 216  
 MÜLLER/VOICE CRACK/JIM O'ROURKE, GUNTER, 217  
 MULLINIX, TADD, 244  
 MULTIPHONIC ENSEMBLE, 458  
 MULTIPLEX, 91  
 MUM, 15  
 MUMMA, GORDON, 338  
 MUMMY FORTUNA'S, 325  
 MUNA ZUL, 666  
 MUNIT, 257  
 MUNK & PRINCESS SUPERSTAR, 250  
 MURCOF, 116  
 MURMUR/BOVILL, 351  
 MURRAY, SUNNY, 201  
 MURRAY/SABIR MATEEN, SUNNY, 194  
 MURS, 137  
 MUSHROOM, 19  
 MUSHROOM WITH GARY FLOYD, 74

MUSIC, 1  
 MUSIC AM, 476  
 MUSIC EMPORIUM, 335  
 MUSIC ENSEMBLE, THE, 500  
 MUSIC IMPROVISATION COMPANY, 51  
 MUSIC LIBERATION FRONT SWEDEN, 506  
 MUSIC OF THE BIBAYAK PYGMIES/GABON, 415  
 MUSIC REVELATION ENSEMBLE, 149  
 MUSICA ELETTRONICA VIVA, 37  
 MUSICA TRANSONIC, 225  
 MUSICA TRANSONIC W/ KEIJI HAINO, 243  
 MUSICIANS OF THE NILE, 415  
 MUSICWORKS, 390  
 MUSIQUE CONCRET, 226  
 MUSLIMGAUZE, 55  
 MUZARC, 524  
 MX-80, 9  
 MX-80 SOUND, 34  
 MY BLOODY VALENTINE, 3  
 MY CAT IS AN ALIEN, 173  
 MY INDOLE RING, 529  
 MY ROBOT FRIEND, 138  
 MY SOLID GROUND, 335  
 MYERS & THOMAS DIMUZIO, DAVID LEE, 317  
 MYND MUSIC, 455  
 MYSTERY BAND, THE, 16  
 MYSTERYMEN, 147  
 MYSTIC FUGO ORCHESTRA, 656  
 MYSTIC SIVA, 707  
 MYTHOS, 178  
 N.O.I.A., 196  
 NABATOV TRIO, SIMON, 260  
 NACHT PLANK, 270  
 NACHTLUFT, 51  
 NACHTSTROM, 155  
 NAFTULE'S DREAM, 657  
 NAGATA, KAZUNAO, 717  
 NAGISA NI TE, 234  
 NAGOSKI, IAN, 177  
 NAKAMURA, TOSHIMARU, 125  
 NAKAMURA/SACHIKO M, TOSHIMARU, 198  
 NAKAMURA/TETUZI AKIYAMA, TOSHIMARU, 275  
 NAKATANI & PETER KOWALD, TATSUYA, 472  
 NAKED CITY, 59  
 NAMLOOK, PETE, 29  
 NAMLOOK & BILL LASWELL, PETE, 29  
 NAMLOOK & BURHAN OCAL, PETE, 29  
 NAMLOOK & GEIR JENSSEN, PETE, 30  
 NAMLOOK & KLAUS SCHULZE, PETE, 29  
 NAMLOOK/KLAUS SCHULZE/BILL LASWELL, PETE, 29  
 NAMLOOK/TETSU INOUE, PETE, 29  
 NANCARROW, CONLON, 424  
 NANJO GROUP MUSICA, ASAHITO, 226  
 NANOBOT AUXILIARY BALLET, 608  
 NANOSPEED, 530  
 NANOSPEED FEAT. SPACETANK, 530  
 NAONO, 680  
 NAPOLI IS NOT NEPAL, 420  
 NARCOTIC SYNTAX, 369  
 NARITA & SHOJI HANO, MUNEHIRO, 464  
 NASCIMBENE, MARIO, 264  
 NASIBOV, EDALAT, 415  
 NATHANSON/ANTHONY COLEMAN, ROY, 657  
 NATIONAL HEALTH, 127  
 NATISUTA HETEKATA, 342  
 NATURE AND ORGANISATION, 164  
 NAUM/JOACHIM SPIETH, 313  
 NAUTICAL ALMANAC, 81  
 NAZZ, THE, 168  
 NE ZHDALI, 195  
 NEBELNEST, 128  
 NECKS, THE, 484  
 NECRONOMITRON, 330  
 NEEDLE, 9  
 NEEDLE & IO/NEEDLE, JESWA, & OTTO VON SCHIRACH, 183  
 NEGATIVLAND, 256  
 NEHIL, SETH, 177  
 NEIL, FRED, 110  
 NEIL/RICHARD/SIMON/STEWART, 223  
 NEILSON & RICHARD YOUNGS, ALEXANDER, 679  
 NEINA, 208  
 NEKROPOLIS, 562  
 NELSON, BILL, 541  
 NEON PEARL, 13  
 NEOTROPIC, 33  
 NERELL, LOREN, 545  
 NERVE NET NOISE, 285  
 NERVES, 33  
 NETHER NEITHER WORLD, 710  
 NETZWERK FRANKFURT, 467  
 NEU!, 45  
 NEUHAUS, MAX, 24  
 NEULANDER, 44  
 NEUMANN/BURKHARD BEINS, ANDREA, 199

NEUMANN/SABINE ERCKLENTZ, ANDREA, 96  
 NEUMEIER, MANI, 566  
 NEUMEIER/PETER HOLLINGER, MANI, 614  
 NEUNG PHAK, 11  
 NEUTRAL, 47  
 NEUTRAL MILK HOTEL, 95  
 NEUTRINO, 389  
 NEUWIRTH, BOB, 697  
 NEW CIRCLE FIVE, 136  
 NEW CREATION, THE, 114  
 NEW KLEZMER TRIO, 656  
 NEW ORDER, 45  
 NEW PORNOGRAPHERS, THE, 346  
 NEW TWEEDY BROSI, THE, 528  
 NEW WINDS, 681  
 NEW WORLD AQUARIUM, 139  
 NEW YORK ART QUARTET, 201  
 NEW YORK GONG, 240  
 NEWBAND, 281  
 NEWMAN, HARRIS, 580  
 NEWSOM, JOANNA, 161  
 NEWWORLD AQUARIUM, 139  
 NEXTMEN, THE, 7  
 NEXUS6, YUKO, 548  
 NGUYEN VINH BAO ENSEMBLE, 414  
 NIBLOCK, PHILL, 208  
 NIBO, 327  
 NICE NICE, 613  
 NICHOLS & RICK CHARNOSKI, COAN, 448  
 NICHOLSON, ANTHONY, 433  
 NICO, 6  
 NICODEMUS, 431  
 NICODEMUS AND MATCHEZ, 431  
 NICOLAI, BRUNO, 131  
 NICOLETTE, 296  
 NICOLS/CAROLINE KRAABEL/CHARLOTTE HUG, MAGGIE, 187  
 NIEDERFLUR, 368  
 NIEHUSMANN, FRANK, 309  
 NIESWANDT, HANS, 322  
 NIGHTMARES ON WAX, 34  
 NIGO, 372  
 NIHILIST SPASM BAND, 20  
 NIJUMU, 27  
 NIKAKOI, 165  
 NIKOLAI, MARCUS, 437  
 NILSEN, BJ, 634  
 NILSEN, TOVE, 504  
 NINA NOHO, 636  
 NINEY THE OBSERVER, 291  
 NINH, LE QUAN, 217  
 NINTENDO TEENAGE ROBOTS, 145  
 NIOBE, 380  
 NISHINIHON, 172  
 NITRADA, 3  
 NITSCH, HERMANN, 1  
 NITZER EBB, 192  
 NITZSCHE, JACK, 111  
 NMB ALLSTARS, 539  
 NMPERIGN, 198  
 NMPERIGN + DOERNER, 651  
 NMS (BIG JUS & NEPHILM MODULATION SESSIONS), 70  
 NO NECK BLUES BAND, 26  
 NO.9, 77  
 NOAH23, 3  
 NOBODY, 2  
 NOCTURNAL EMISSIONS, 545  
 NODE 1, 81  
 NOETINGER/ERIKM, JÉRÔME, 199  
 NOGGIN, 252  
 NOISE-MAKER'S FIFES, 66  
 NOISE/GIRL, 675  
 NOISEADDICT, 174  
 NOMMONSEMBLE, THE, 58  
 NON, 2  
 NON-PROPHETS, 325  
 NONO, LUIGI, 179  
 NONPLACE URBAN FIELD, 408  
 NOON(AT, 508  
 NORDENSTAM, STINA, 171  
 NORDHEIM, ARNE, 503  
 NORDINE, KEN, 44  
 NORIHIDE, OGURUSU, 91  
 NORKEN, 139  
 NORMANDEAU, ROBERT, 192  
 NORMANOAK, 520  
 NORTHAM, M., 177  
 NORTHERN LIGHT/CLE/MIKE VAMP, 40  
 NORTHERN LITE, 2  
 NOST, 220  
 NOTHINGFACE, 172  
 NOTO, 34  
 NOTWIST, 16  
 NOTWIST, THE, 105  
 NOVAMEN, 86



NOVEL 23, 65  
 NOVISAD, 294  
 NOVO, 468  
 NÖVÖ, 468  
 NOXAGT, 329  
 NOYEAHNO, 479  
 NOYES, CHARLES K., 176  
 NÖZE, 101  
 NU FOREST, THE, 234  
 NU SCIENCE, 10  
 NUCLEUS, 49  
 NUDGE, 57  
 NUKUBUS, 86  
 NULL, K.K., 224  
 NULL, KAZUYUKI K., 224  
 NULL/BILL HORIST, KK, 67  
 NUMBERS, 4  
 NURSE WITH WOUND, 24  
 NURSE WITH WOUND/ARANOS, 668  
 NURSE WITH WOUND/STEREOLAB, 669  
 NUSPIRIT HELSINKI, 428  
 NV GROEP '65, 252  
 NYMAN, MICHAEL, 684  
 NYMPHOMATRIARCH, 271  
 NYNACK, 418  
 NYNE, MYKA, 340  
 NZOMO TRIO, THE DAVID, 324  
 Ø + NOTO, 480  
 O'BRIEN, IAN, 302  
 O'BRIEN/KIRK DE GIORGIO, IAN, 412  
 O'DELL, ROBERT, 490  
 O'JAYS, 243  
 O'ROURKE, JIM, 156  
 O'ROURKE/FRED LONBERG-HOLM/WEESEL WALTER, JIM, 253  
 O'ROURKE/MATS GUSTAFSSON, JIM, 279  
 O'SHEA, MICHAEL, 704  
 O-TYPE, 182  
 O.S.T (GREGORPOULOS, STEVE), 637  
 O.S.T., 28  
 O.S.T. (GOBLIN), 131  
 O.S.T. (GORAGUER, ALAIN), 135  
 o9, 91  
 OBJECT, 1  
 OBSCURA, 87  
 OCCHIPINTI, GIORGIO, 70  
 OCHO, 134  
 OCHS, PHIL, 110  
 OCSID, 42  
 OCTAVIUS, 389  
 OCTOPUS, 66  
 OCTOPUS INC, 91  
 ODA, 257  
 ODD NOSDAM, 7  
 OFF POP, 638  
 OH., 4  
 OHARA, RAZ, 305  
 OHIO PLAYERS, THE, 669  
 OHKAMI NO JIKAN, 225  
 OHNE, 220  
 OHR MUSIK, 90  
 OI VA VOI, 425  
 OILING, MATTI, 292  
 OKKERVIL RIVER, 16  
 ØKLAND, NILS, 504  
 OKURA, MASAHIKO, 276  
 OLBRISCH, MARTIN, 699  
 OLD MAN MALCOLM, 226  
 OLDHAM, WILL, 156  
 OLIVEROS, PAULINE, 136  
 OLIVEROS & REYNOLDS, PAULINE, 500  
 OLIVEROS/ANDREW DEUTSCH, PAULINE, 136  
 OLIVIA TREMOR CONTROL, THE, 107  
 OLOKUN PROPHECY, NAJITE, 544  
 OLSSON, BJORN, 252  
 OLVIS, 495  
 OLYMPIC LIFTS, 86  
 OMAR, USTAD MOHAMMAD, 542  
 OMID, 29  
 OMIT, 33  
 OMNI INCENTIVE, 122  
 ON FILLMORE, 331  
 ONDA, AKI, 276  
 ONE RING ZERO, 288  
 ONEIDA, 290  
 ONEIL, TARA JANE, 456  
 ONENESS OF JUJU, 582  
 ONTAYSO, 666  
 OOIOO, 73  
 OPERATOR, 20  
 OPIATE, 3  
 OPTIC NERVE, 139  
 OPUS, 13  
 OPUS ALFA, 707  
 OPUS AVANTRA, 17

OR SOME COMPUTER MUSIC, 182  
 ORA, 69  
 ORANGE PEEL, 398  
 ORANGE TWIN FIELD WORKS, 422  
 ORBITAL, 45  
 ORCHESTRA OF THE NAT'L CENTER FOR KOREAN TRADITIONAL PERFORMING ARTS, 179  
 ORCHESTRA TERRESTRIAL, 143  
 ORCHESTRE MURPHY, 21  
 ORGANIC GROOVES, 58  
 ORGANUM, 26  
 ORGANUM & THE NEW BLOCKADERS, 500  
 ORGANUM/EDDIE PREVOST, 348  
 ORGANUM/NEW BLOCKADERS, 500  
 ORGANUM/Z'EV, 634  
 ORGUE ELECTRONIQUE, 122  
 ORIGINAL INSTRUMENT, 198  
 ORN, EINAR, 268  
 ORTOLANI, RIZ, 131  
 ORTON SOCKET, 378  
 OSBORNE, 18  
 OSBORNE/ISOLEE, 566  
 OSSO EXOTICO, 548  
 OST, 6  
 OSTARA, 423  
 OSTER, ANDREAS, 449  
 OSTERMAYER, FRITZ, 353  
 OSTERTAG, BOB, 521  
 OSTROWSKI, MATTHEW, 452  
 OSUNLADE, 78  
 OSWALD, JOHN, 192  
 OSMYISO, 444  
 OTHER DIMENSIONS IN MUSIC, 28  
 OTHER DIMENSIONS IN MUSIC: SPECIAL QUINTET WITH MATTHEW SHIPP, 58  
 OTHER HALF, THE, 477  
 OTIS, SHUGGIE, 503  
 OTOMO, YOSHIHIDE, 20  
 OTOMO YOSHIHIDE'S NEW JAZZ ENSEMBLE, 661  
 OTOMO YOSHIHIDE'S NEW JAZZ QUINTET, 661  
 OTOMO/ROWE/SUGIMOTO, 20  
 OTTAVI, JULIEN, 534  
 OUR GLASSIE AZOTH, 443  
 OUT HUD, 256  
 OUT TO LUNCH, 19  
 OUTSIDERS, 59  
 OVAL, 46  
 OVARY LODGE, 19  
 OVE-NAXX, 533  
 OVIL BIANCA, 295  
 OVUCA, 490  
 OWADA, 440  
 OWENS, ISAIAH, 92  
 OXLEY QUARTER, TONY, 279  
 OXTONGUE, 313  
 ØYE, ERLEND, 45  
 OZ ARTISTS, 13  
 OZY, 219  
 P-ORRIDGE, GENESIS, 275  
 P.G. SIX, 30  
 PAAPE, JURGEN, 310  
 PABLO, AUGUSTUS, 12  
 PACIFIC SOUND, 335  
 PACMAN AND COLONGIB, 414  
 PACOU, 95  
 PADDINGTON BREAKS, 273  
 PAGE, BETTY, 470  
 PAGEANT, 562  
 PAIK, 1  
 PAIK, NAM JUNE, 590  
 PAINKILLER, 48  
 PAINTED VAN, 145  
 PAINTING SOLDIERS, 543  
 PAIVANSAD, 173  
 PAL:NDROM/DECAPOD CLAW, 427  
 PALACE MUSIC, 156  
 PALAIS SCHAUMBURG, 311  
 PALANCE, JACK, 697  
 PALESTINE, CHARLEMAGNE, 23  
 PALESTINE/COULTER/MATHOUL, 714  
 PALINCKX, 681  
 PALMER, BRUCE, 112  
 PALMER, JOHN, 510  
 PALMER & DAVID WEISMAN, JOHN, 447  
 PALMER/BOB DEVEREUX, CLIVE, 441  
 PAN, 26  
 PAN & REGALIZ, 407  
 PAN AMERICAN, 75  
 PAN AMERICAN/TO ROCOCO ROT, 668  
 PAN SONIC, 26  
 PAN/TONE, 421  
 PANDA ONE, 121  
 PANDATONE, 399  
 PANHUYSSEN, PAUL, 264  
 PANIC AMIGO, 381  
 PANKANANDA, 214

PANOPTICA, 95  
PANTALEIMON, 164  
PANTASZ, 303  
PANTHA DU PRINCE, 142  
PANTYTEC, 209  
PAPA M, 28  
PAPE, GERARD, 178  
PAPERCLIP PEOPLE, 139  
PAPETE, 670  
PARALLAX CORP., 104  
PARALLAX CORPORATION, THE, 147  
PARAPHRASE, 287  
PARDONS, 172  
PARISH, JOHN, 620  
PARKER, ANDREA, 372  
PARKER, CHARLIE, 203  
PARKER, EVAN, 186  
PARKER, TERRENCE, 586  
PARKER, WILLIAM, 194  
PARKER & GEORGE LEWIS, EVAN, 467  
PARKER & HAMID DRAKE, WILLIAM, 58  
PARKER & LITTLE HUEY CREATIVE MUSIC ORCHESTRA, WILLIAM, 58  
PARKER & PAUL LYTTON, EVAN, 185  
PARKER & THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA, WILLIAM, 57  
PARKER CLARINET TRIO, WILLIAM, 195  
PARKER FEAT. DJ ASSAULT & DJ GODFATHER, ANDREA, 635  
PARKER QUARTET, WILLIAM, 58  
PARKER VS. MATERIAL, TERRENCE, 627  
PARKER/BARRY GUY/PAUL LYTTON, EVAN, 186  
PARKER/DAVID MORELY, ANDREA, 635  
PARKER/EDDIE PREVOST, EVAN, 348  
PARKER/FRANK PERRY, EVAN, 469  
PARKER/GEORG GRAVE, EVAN, 416  
PARKER/IN ORDER TO SURVIVE, WILLIAM, 58  
PARKER/JOE MCPHEE, EVAN, 417  
PARKER/JOHN EDWARDS/MARK SANDERS, EVAN, 189  
PARKER/KEVIN DRUMM/MICHAEL ZERANG, JEFF, 51  
PARKER/LAWRENCE CASSERLEY, EVAN, 632  
PARKER/PAUL LYTTON, EVAN, 185  
PARKER/SAINKHO NAMTCHYLAK, EVAN, 680  
PARKER/SCHLIPPENBACH/LYTTON, 467  
PARKER/THE LITTLE HUEY CREATIVE MUSIC ORCHESTRA, WILLIAM, 57  
PARKIN & TOM GILLIERON, NICK, 545  
PARKINS, ZEENA, 608  
PARKINS & IKUE MORI, ZEENA, 353  
PARKINS, NELS CLINE & THURSTON MOORE TRIO, ZEENA, 293  
PARKS, VAN DYKE, 602  
PARLANE, ROSY, 534  
PARLET, 669  
PARLIAMENT, 61  
PARLOUR, 13  
PARMEGIANI, BERNARD, 278  
PARNELL, PHIL, 437  
PARRISH, THEO, 433  
PÄRSON SOUND, 535  
PARSONS, GRAM, 599  
PARTCH, HARRY, 281  
PARTS & LABOR, 293  
PARTY FUN ACTION COMMITTEE, 137  
PARVA/ULTRASOUND, DRONA, 628  
PASCAL, MICHEL, 277  
PASCAL F.E.O.S., 14  
PASCALIDIS, SAVAS, 249  
PASS INTO SILENCE, 312  
PASSAGE, 5  
PASSARANI, MARCO, 398  
PASTELS, THE, 153  
PATAPHONIE, 232  
PATCHEN, KENNETH, 333  
PATERAS, ANTHONY, 656  
PATERAS & ROBIN FOX, ANTHONY, 608  
PATHAK, PANDIT ASHOK, 707  
PATHOS, 28  
PATRICK, JAMES, 38  
PATTERSON, BEN, 1  
PATTERSON, BOBBY, 600  
PATTERSON/KING TUBBY, CARLTON, 456  
PATTO, 18  
PATTON, CHARLEY, 497  
PATTON, MIKE, 652  
PAUL DUNMALL OCTET, 128  
PAUVROS, JEAN-FRANCOIS, 561  
PAUVROS/GABY BIZIEN, JEAN-FRANCOIS, 561  
PAUVROS/SESUKO CHIBA, JEAN-FRANCOIS, 565  
PAVEMENT, 28  
PAVO, 706  
PEACE, JOE, 708  
PEACE ORCHESTRA, 123  
PEACEPIPE, 529  
PEANUT BUTTER WOLF, 36  
PEARLS BEFORE SWINE, 72  
PEARSON, DUKE, 698  
PEDRO, 65  
PEDRO THE LION, 141  
PEEBLES, SARAH, 87  
PEETERS, ARNO, 364  
PEGGY'S LEG, 302  
PEKLER, ANDREW, 513  
PELL MELL, 65  
PELLMAN, SAMUEL, 282  
PELOQUIN, 386  
PELT, 173  
PELT/KEENAN LAWLER/ERIC CLARK, 173  
PELTOLA, MARKKU, 308  
PELZIG, 432  
PENDLE COVEN, 377  
PENFOLD PLUM, 165  
PENTAX, 220  
PENUMBRA, 178  
PEOPLE BAND, 183  
PEOPLE LIKE US, 42  
PEOPLE LIKE US & KENNY G, 360  
PEPE DELUXE, 78  
PERCEPTION, 1  
PERE UBU, 11  
PERHACS, LINDA, 702  
PERLONDON, 436  
PEROWSKY, BEN, 659  
PERREY, JEAN JACQUES, 675  
PERREY, JEAN-JACQUES, 317  
PERREY & DAVID CHAZAM, JEAN JACQUES, 63  
PERREY & G. KINGSLEY, J.J., 671  
PERREY/G. KINGSLEY, J.J., 671  
PERRY, LEE, 41  
PERRY, LEE  
PERRY & NINEY THE OBSERVER, LEE, 419  
PERRY & THE UPSETTERS, LEE, 244  
PERSONA, 7  
PERSONAL ELECTRONICS, 322  
PESHAY, 78  
PESSOA, FERNANDO, 206  
PEST, 39  
PETER BROTZMANN GROUP, 52  
PETERS, STEVE, 110  
PETERSON, DICKIE, 89  
PETTER MOALVER VS. HERBERT, NILS, 599  
PETTER MOLVAER, NILS, 174  
PETTIBON, RAYMOND, 438  
PFFR, 73  
PFLUM, KARSTEN, 710  
PHAKO, 149  
PHANTASIA, 708  
PHARAOH OVERLORD, 407  
PHARAOH'S DAUGHTER, 660  
PHÉROMONE, 117  
PHILEMON ARTHUR AND THE DUNG, 535  
PHILHARMONIE, 127  
PHILLIPPS, MARTIN, 215  
PHILLIPS, TOMAS, 641  
PHILLIPS/JOËLLE LÉANDRE/WILLIAM PARKER/TETSU SAITOH, BARRE, 682  
PHILLIPS/KEIJI HAINO, BARRE, 461  
PHILLIPS/MOTOHARU YOSHIZAWA, BARRE, 462  
PHILOSOPHER'S STONE, 165  
PHOAMING EDISON, 134  
PHOENECIA, 15  
PHOENIX, 46  
PHON.O, 131  
PHONEM, 15  
PHONO.O, 131  
PHONOPHANI, 504  
PHOSPHOR, 96  
PHTHALOCYANINE, 185  
PHUTURE 303, 11  
PHYSICS, DAN, 122  
PIANA, 258  
PICCHIO DAL POZZO, 128  
PICCIONI, PIERO, 133  
PICKLE FACTORY, THE, 606  
PIERRE & PIERRE, 268  
PIETERS/BRUCE & MAX RUSSELL/PETER STAPLETON, KIM, 176  
PIETERS/BRUCE RUSSELL/PETER STAPLETON, KIM, 116  
PIGEON FUNK, 116  
PIIRI, 639  
PIKE SET, DAVE, 386  
PIKE SET, THE DAVE, 453  
PILE, 7  
PILLOW, 10  
PILOT BALLOON, 3  
PILOTE, 77  
PILOTE VS BONOBO, 95  
PIMMON, 38  
PINHAS, RICHARD, 129  
PINHAS/MAURICE DANTEC (SCHIZOTROPE), RICHARD, 127  
PINHAS/MAURICE DANTEC SCHIZOSPHERIC EXPERIENCE, RICHARD, 589  
PINK & BROWN, 329  
PINK FAIRIES, 20  
PINK FLOYD, 6  
PINK GREASE, 76

PINNACLE, 46  
 PINTSCHER, MATTHIAS, 297  
 PITA, 44  
 PITCHTUNER, 155  
 PIXEL, 44  
 PIRELLATED VISION, 519  
 PIZZICATO FIVE, 86  
 PJ POOTERHOOTS, 459  
 PLACES, THE, 12  
 PLACID ANGELS, 87  
 PLAGIA/BODY COMBAT, 350  
 PLAID, 12  
 PLANET JAZZ, 78  
 PLANETARIUM MUSIC, 579  
 PLANETARY ASSAULT SYSTEMS, 434  
 PLASTIC CLOUD, 649  
 PLASTIKMAN, 140  
 PLASTIQUE DE REVE, 247  
 PLAT, 459  
 PLATINA, THE, 370  
 PLATZGUMER, HANS, 148  
 PLATZGUMER & CATRIONA SHAW, HANS, 155  
 PLATZGUMER FEAT. CATRIONA SHAW, HANS, 155  
 PLAYGROUP, 44  
 PLEAZERS, THE, 41  
 PLIMLEY TRIO, PAUL, 681  
 PLIMLEY/JOHN OSWALD/MARILYN CRISPELL/CECIL TAYLOR, PAUL, 681  
 PLJ BAND, 678  
 PLOD, 332  
 PLONE, 147  
 PLOTKIN/BRENT GUTZEIT, JAMES, 219  
 PLOTKIN/MARK SPYBEY, JAMES, 319  
 PLUMBLINE, 271  
 PLUNDERPHONICS, 273  
 PLURAMON, 9  
 PLURAMON FEAT. JULIE CRUISE, 300  
 PLUSH, 156  
 PLUTO, 176  
 PNEUMA, 343  
 POEM ROCKET, 49  
 POINTS OF FRICTION, 33  
 POIRE\_Z, 198  
 POIRE\_Z + PHIL MINTON, 217  
 POIRIER, GHISLAIN, 1  
 POLANSKY, LARRY, 41  
 POLAR GOLDIE CATS, 174  
 POLAR QUARTET, KELLEY, 193  
 POLARIUS, 86  
 POLE, 39  
 POLIFEMO, 709  
 POLLY SHANG KUAN BAND/SMACK MUSIC 7, 176  
 POLMO POLPO, 115  
 POLWECHSEL/FENNESZ, 199  
 POLY BREATH PERCUSSION BAND, 462  
 POLZIN, ALEXANDER, 142  
 POM POM, 454  
 POMASSL, 181  
 POMASSL/KODWO ESHUN, FRANZ, 507  
 POMERANCE, ERICA, 202  
 PONYS, THE, 628  
 POOLEY, IAN, 413  
 POP, IGGY, 601  
 POP GROUP, THE, 690  
 POP UP, 90  
 POPCHOR BERLIN, 215  
 POPOL VUH, 75  
 POPP, ANDRE, 62  
 POPPY, ANDREW, 559  
 POPULOUS, 383  
 POPWATCH, 455  
 POREST, 522  
 PORN DARSTELLER, 122  
 PORN SWORD TOBACCO, 103  
 PORTABLE, 21  
 PORTAL, 116  
 PORTER RICKS, 189  
 POSITION NORMAL, 367  
 POST INDUSTRIAL BOYS, 350  
 POSTHUMAN, 455  
 POTTER, COLIN, 272  
 POTTER, JAMES, 121  
 POTTER & JONATHAN COLECLOUGH, COLIN, 272  
 POTTS, JOE, 119  
 POTUZNIAK, GERHARD, 97  
 POUNCEY/SAVAGE PENCIL, EDWIN, 92  
 POUSSUR, HENRI, 25  
 POUSSUR/MAIN/JECK/OVAL, 591  
 POW WOW WOW, 566  
 PP ROY, 490  
 PRAM, 57  
 PRE FADE LISTENING, 145  
 PREFUSE 73, 14  
 PREHN, TOM, 52  
 PREKOP, SAM, 618

PRESENT, 2  
 PRESOCRATICS, 171  
 PREVITE, BOBBY, 655  
 PREVOST, EDDIE, 347  
 PREVOST, EDWIN, 347  
 PREVOST QUARTET, EDDIE, 347  
 PREVOST TRIO, EDDIE, 348  
 PREVOST/VERYAN WESTON, EDDIE, 348  
 PREWITT, ARCHER, 620  
 PRICE, ANTON, 56  
 PRICHARD & GIBRALTAR, JOE, 478  
 PRIMAL SCREAM, 107  
 PRIME, MICHAEL, 144  
 PRINA, STEPHEN, 119  
 PRINCE FAR I, 36  
 PRINCE JAZZBO, 36  
 PRINCE LINCOLN, 243  
 PRINCE LINCOLN & THE RASSES, 244  
 PRINCE LINCOLN & THE ROYAL RASS-ES, 243  
 PRINCE PAUL, 37  
 PRINCE PO, 326  
 PRINCESS NICOTINE, 595  
 PRINS, GERT-JAN, 253  
 PRINS/VAN BERGEN/FENNESZ, 254  
 PRINZ, MITJA, 75  
 PRISM, 13  
 PRITCHARD, DAVID, 430  
 PROCESS, 1  
 PROCESS/JAUMETIC, 486  
 PROEM, 91  
 PROF. WOLFF, 519  
 PRONSATO, BRUNO, 422  
 PRONT, HARCO, 340  
 PROSWELL, 358  
 PROTO-KAW, 129  
 PROVISIONAL RIVIERA, 637  
 PROZACK, 577  
 PSAMIM, 658  
 PSAPP, 38  
 PSI PERFORMER, 295  
 PSIGLO, 707  
 PSYCHE/RHYTHM IS RHYTHM, 87  
 PSYCHONAUTS, 154  
 PSYLOCITY, 467  
 PUGS, 250  
 PULLEN, STACEY, 209  
 PULLMAN, 332  
 PULSAR, 32  
 PULSEPROGRAMMING, 14  
 PULSINGER/TUNAKAN, 282  
 PURE, 1  
 PURPLE ALGAE, 455  
 PURPLE FLASH, 193  
 PURPLE GANG, THE, 240  
 PURPLE TRAP (KEIJI HAINO), 661  
 PUSH BUTTON OBJECTS, 28  
 PUSH BUTTON OBJECTS W/ DEL, MR LIF & DJ CRAZE, 99  
 PUSSY, 20  
 PUTSCH '79, 106  
 PUZZLEWEASEL, 626  
 pXp, 699  
 PYLE'S BASH, PIP, 130  
 PYRAMID, 138  
 PYRAMID TRIO, 407  
 PYROLATOR, 46  
 Q, LESLIE, 342  
 QBA, 469  
 QEBO, 680  
 QIN, ERIC, 655  
 QRELLA, MASHA, 380  
 QUAD SAX, 562  
 QUADRANT, 62  
 QUANNUM, 231  
 QUARKS, 81  
 QUASIMOV, ALIM, 415  
 QUATUOR ACCORDE, 187  
 QUEEN OF JAPAN, 147  
 QUEENS OF THE STONEAGE, 286  
 QUENCH, 149  
 QUENUM AND LEE VAN DOWSKI, 88  
 QUESTLOVE, 674  
 QUICKSILVER MESSENGER SERVICE, 17  
 QUINOLINE YELLOW, 539  
 QUINTEAVANT, 353  
 QUINTESENCE, 185  
 QUOIT, 475  
 R-TYME, 413  
 RA, SUN, 40  
 RA & HIS ARKESTRA, SUN, 53  
 RA & HIS ASTRO INFINITY ARKESTRA, SUN, 205  
 RA & HIS MYTH SCIENCE ARKESTRA, SUN, 204  
 RA & HIS SOLAR-MYTH ARKESTRA, SUN, 238  
 RA & THE BLUES PROJECT, SUN, 671  
 RA AND HIS SOLAR MYTH ARKESTRA, SUN, 631



RA ARKESTRA, SUN, 149  
RA ARKESTRA, SUN, 149  
RA ARKESTRA, SUN, 149  
RA SEXTET, SUN, 502  
RA-X, 32  
RA/HENRY DUMAS, SUN, 273  
RABBATH, FRANCOIS, 563  
RABBINICAL SCHOOL DROPOUTS, 659  
RABELAIS, AKIRA, 210  
RACOT, GILLES, 277  
RACZYNSKI, BOGDAN, 491  
RADAR, VINCENT, 524  
RADER/TRIKE, VINCENT, 525  
RADIANT, 199  
RADIGUE, ELAINE, 711  
RADIGUE, ELIANE, 228  
RADIO, 7  
RADIO 4, 45  
RADIO 9, 193  
RADIO MAGENTA, 302  
RADIO/GUITAR (BARBARA ESS AND PEGGY AWESH), 609  
RADIOACTIVE MAN VS. TRANSPARENT SOUND, 336  
RADIOHEAD, 14  
RADIOINACTIVE, 322  
RADIOINACTIVE AND ANTIMC, 389  
RADULESCU, HORATIU, 180  
RAE & CHRISTIAN, 296  
RAGIN, HUGH, 268  
RAHN, 315  
RAHN, M., 638  
RAHN/INAKI MARTIN, M., 486  
RAIDERS OF THE LOST ARP, 398  
RAIK'S PROGRESS, 602  
RAILWAY RAVEN, THE, 491  
RAIN PARADE, 107  
RAIN TREE CROW, 685  
RAINBOW BAND, 335  
RAINEY/GREG KELLEY, BHOP, 524  
RAJKOWSKI, MIROSLAW, 66  
RAKU SUGIFATTI (RADU MALFATTI AND TAKU SUGIMOTO), 276  
RALSKE, KURT, 590  
RAMANAN, ROLAND, 188  
RAMEL, MIKAEL, 546  
RAMLEH, 146  
RAMMELLZEE, 70  
RAMMELLZEE & MUNK, 250  
RAMMELLZEE FEAT. SHOCKDELL, 251  
RAMONES, THE, 166  
RANALDO, LEE, 47  
RANALDO/WILLIAM HOOKER, LEE, 681  
RANALDO/WILLIAM HOOKER/ROGER MILLER, LEE, 50  
RANCHO RELAXO ALLSTARS, 12  
RAND AND HOLLAND, 576  
RANDOLPH, 7  
RANDOM INC., 140  
RANDOM LOGIC, 309  
RANDOMNUMBER, 500  
RANDY'S ALL STARS, 291  
RANELIN, PHIL, 262  
RAPACCIOLI, NICK, 677  
RAPOON, 66  
RAPOSO + CARLOS SANTOS, PAULO, 539  
RAPP, TOM, 503  
RAS MIDAS, 563  
RASKIN QUARTET, JON, 402  
RASTER NOTON, 172  
RATKJE, MAJA, 505  
RATKJE & LASSE MARHAUG, MAJA S.K., 80  
RATLIFF, GEORGE, 448  
RATTLEMOUTH, 126  
RAUM/B.C. GILBERT, 478  
RAUMSCHMIERE, T., 263  
RAUNDIN, 210  
RAW MATERIAL, 1  
RAW VISION, 481  
RAWFRÜCHT, 588  
RAYGUN, 446  
RAZOOF, 400  
RE., 3  
REACHING QUIET, 7  
REAL AND THE REALISTICS, SIR EDDIE, 212  
REBECCA, 96  
REBEL POWERS, 579  
RECCHION, TOM, 74  
RECHENZENTRUM, 72  
RECHORD, 55  
RECLOOSE, 106  
RED CRAYOLA, 156  
RED KRAYOLA, 4  
RED KRAYOLA, THE, 49  
RED POCKET, 666  
RED SNAPPER, 7  
REDBIRDS, THE, 530  
REDDING, OTIS, 6

REDDING & CARLA THOMAS, OTIS, 601  
REDMAN, DEWEY, 238  
REDMOND, EUGENE B., 272  
REDOLFI, MICHEL, 277  
REED, ANGIE, 97  
REED, BRADFORD, 249  
REED, JIMMY, 242  
REED, LES, 131  
REED, LOU, 482  
REFLECTION, 4  
REHAB, 193  
REHBERG/BAUER, 27  
REIBEL, GUY, 277  
REICH, STEVE, 88  
REICHMAN, TED, 660  
REID, CLARENCE, 697  
REID, STEVE, 671  
REID, TERRY, 191  
REID AND THE MASTER BROTHERHOOD, STEVE, 671  
REIGN GHOST, 20  
REINDEER SECTION, THE, 84  
REINHOLD & S. BARNES, R., 637  
REINHOLD/STEVE BARNES, RILEY, 637  
RELAIS, 135  
RELATIVELY CLEAN RIVERS, 477  
REMAR, 442  
REMOND/COSMICS VOL. 2, KNUT, 674  
REMOTE VIEWER, 7  
REMUTE, 39  
RENBOURN, JOHN, 169  
REPEAT ORCHESTRA, 54  
REQ, 326  
RESIDENTS, THE, 203  
RESONANCE, 8  
RESOUND, 347  
RESTGERÄUSCH, 364  
RETINA, 262  
RETRO\*SEX\*GALAXY, 230  
REUBER, 192  
REV, MARTIN, 507  
REVELONS, 527  
REVERBAPHON, 20  
REVERBERATION VS. MUSLIMGAUZE, 615  
REVIVAL, 11  
REVOLUTIONARY ENSEMBLE, 392  
REWORK, 32  
REX THE DOG, 312  
REYES, JORGE, 565  
REYES Y SUS PLENEROS & CUERDAS DE BORINQUEN, MARCIAL, 542  
REYNOLD, 163  
REYNOLDS, ROGER, 183  
REYNOLDS, 80  
REZNICEK, 574  
RHUBARB'S REVENGE, 232  
RHYTHM & SOUND, 44  
RHYTHM & SOUND W/ JAH BATT, 86  
RHYTHM & SOUND/CHOSEN BROTHERS, 86  
RHYTHM KING AND HER FRIENDS, 305  
RHYTHM MAKER, 61  
RIBBON EFFECT, 501  
RIBEIRO, CATHERINE, 342  
RIBOT, MARC, 656  
RIBOT SHREK, MARC, 658  
RIC Y MARTIN, 437  
RICARDO VS. JAY, 116  
RICE, BOYD, 393  
RICH, ROBERT, 561  
RICHARD X, 45  
RICHMAN & THE MODERN LOVERS, JOHNATHAN, 169  
RIDDLE, NELSON, 6  
RIHM, WOLFGANG, 297  
RILEY, PETER, 279  
RILEY, TERRY, 54  
RILEY & REPETITION ORCHESTRA, TERRY, 334  
RILEY TRIO, HOWARD, 187  
RILEY/JOHN TILBURY/KEITH TIPPETT, HOWARD, 188  
RILEY/PIERRE MARIETAN, TERRY, 238  
RING CRAFT POSSE, 379  
RIP-OFF ARTIST, THE, 268  
RISHAUG, ALEXANDER, 44  
RISING SONS, THE, 601  
RITCHIE, BRIAN, 699  
RITUEL, 479  
RIZZO, RICK AND TARA KEY, 618  
RJD2, 79  
RLW, 34  
ROACH, MAX, 237  
ROBAIR, GINO, 479  
ROBB, J.D., 332  
ROBERTS, ALASDAIR, 160  
ROBERTS, DEAN, 223  
ROBERTS/WERNER DAFELDECKER, DEAN, 197  
ROBERTSON, DON, 19  
ROBESPIERRES & MELISSA LOGAN, 98

ROBOTMAN, 369  
ROBOTMAN/FUSE, 369  
ROBOTNICK, ALEXANDER, 713  
ROCH, ERNAN, 146  
ROCKENSCHAUB, GERWALD, 524  
ROCKERS HI-FI, 174  
ROCKET FROM THE TOMBS, 393  
ROCKETMANN, 441  
ROCKMORE, CLARA, 139  
RODEN, STEVE, 641  
RODEN/DOUG AITKEN, STEVE, 193  
RODEN/IN BETWEEN NOISE, STEVE, 549  
RODRIGUEZ, ROBERTO JUAN, 659  
ROEDELIIUS, 28  
ROEDELIIUS, HANS-JOACHIM, 90  
ROEDELIIUS/ALQUIMIA, 459  
ROEHR, PETER, 606  
ROGERS, PAUL, 185  
ROGERS, WAYNE, 161  
ROLANDO, 7  
ROLLERBALL, 499  
ROLLERDERBY #11, 501  
ROLLERDERBY #13, 501  
ROLLERDERBY #14, 501  
ROM, 12  
ROMAN, 10  
ROMANS, THE, 20  
ROMEO, MAX, 170  
ROMULUS & REMUS, 67  
ROOTS UNDERGROUND, 686  
ROPE, 19  
ROQUE ALSINA, CARLOS, 277  
ROSE, JACK, 173  
ROSE, JON, 484  
ROSE & VERYAN WESTON, JON, 189  
ROSE GARDEN, THE, 112  
ROSENBOOM, DAVID, 452  
ROSENFELD, MARINA, 96  
ROSENFELD/TOSHIO KAJIWARA/TIM BARNES, MARINA, 472  
ROTA, NINO, 537  
ROTATING ASSEMBLY, THE, 557  
ROTHENBERG, NED, 655  
ROTHENBERG/DOUGLAS QUIN, DAVID, 171  
ROTHER, ANTHONY, 108  
ROTHKO, 75  
ROTHKO & BKL W/ BEAR, 635  
ROTOR, ROGER, 571  
ROTTOR, 186  
ROVA, 52  
ROVA SAXOPHONE QUARTET, 52  
ROVO, 264  
ROVO/DATE COURSE PENTAGON ROYAL GARDEN, 428  
ROWE, KEITH, 347  
ROWE & KIM CASCONI, KEITH, 32  
ROWE/AXEL DÖRNER/Franz HAUZINGER, KEITH, 199  
ROWE/BLAISE SIWULA/TONINO MIANO, TIM, 503  
ROWE/CHRISTIAN FENNEZ, KEITH, 200  
ROWE/GUNTER MULLER/TAKU SUGIMOTO, KEITH, 197  
ROWE/JEFFREY MORGAN, KEITH, 348  
ROWE/JOHN TILBURY, KEITH, 199  
ROWE/OREN AMBARCHI/ROBBIE AVENAIM, KEITH, 256  
ROWE/THOMAS LEHN/MARCUS SCHMICKLER, KEITH, 199  
ROWE/TOSHIMARU NAKAMURA, KEITH, 198  
ROWENTA, FRANK, 152  
ROWENTA/KHAN, 152  
ROXY MUSIC, 13  
ROY, STÉPHANE, 192  
ROYAL TRUX, 28  
ROYALS, THE, 456  
ROYKSOPP, 45  
RÖYKSOPP, 45  
RST, 117  
RUBBERNECK, 104  
RUBY, 171  
RUCKER, URSULA, 296  
RUDE 66, 32  
RUE EAST, 153  
RUFUS ZUPHALL, 336  
RUFUS ZUPHALL, 336  
RÜHM, GERHARD, 1  
RUIN/LYDIA LUNCH, CLINT, 48  
RUINS, 26  
RUMAH SAKIT, 612  
RUN STOP RESTORE, 368  
RUNAWAYS, 166  
RUNNING MAN, The, 18  
RUPP, OLAF, 255  
RUSKIN, JAMES, 643  
RUSNAK, DENIS, 39  
RUSSELL, ARTHUR, 55  
RUSSELL, BRUCE, 117  
RUSSELL, JOHN, 186  
RUSSELL, RAY, 112  
RUSSELL, WILLIAM, 375

RUSSELL & ROGER TURNER, JOHN, 185  
RUSSELL QUARTET, RAY, 112  
RUSSELL/MAARTEN ALTENA/TERRY DAY, JOHN, 186  
RUSSELL/ROGER TURNER, JOHN, 185  
RUSSELL/UTE VOLKER/MATHIEU WERCHOWSKI, JOHN, 188  
RUSTY WATERS ROTATING ASSEMBLY, 557  
RUTH, 126  
RUTHERFORD, 53  
RUTHERFORD, PAUL, 185  
RUTHERFORD & ISKRA 1912, PAUL, 186  
RUTHERFORD TRIO, PAUL, 188  
RUTHERFORD/PAUL ROGERS, PAUL, 185  
RUTMAN, ROBERT, 452  
RUTMAN'S STEEL CELLO ENSEMBLE, ROBERT, 143  
RUTTMANN, WALTER, 282  
RUXPIN, 184  
RWA, 212  
RWA/VOODOO MUSAK, 264  
RYDER, J., 18  
RYLANDER, HENRIK, 272  
RYOJI, HOJITO, 646  
RZA, THE, 682  
RZEWSKI, FREDERIC, 29  
S-MAX & FYM, 79  
S.A. SMASH, 137  
S.E.M. ENSEMBLE, 31  
S.E.T.I., 41  
S.R.I., 57  
S.Y.P.H., 47  
S/T, 28  
SAARIAHO, KAIJA, 377  
SAASFEE\*, 506  
SACCHI, FRANCA, 143  
SACHER-PELZ, 180  
SACK & BLUM, 576  
SACK AND BLUMM, 574  
SAD ROCKETS, 283  
SADJA, DORON, 2  
SAFETY SCISSORS, 92  
SAFETY SCISSORS/SUTEKH, 419  
SAFT, JAMIE, 658  
SAGOR & SWING, 258  
SAINT 13, 224  
SAINTE-MARIE, BUFFY, 676  
SAINTS, THE, 7  
SAKADA, 37  
SAKAMOTO, RYUICHI, 42  
SAKANA, 208  
SALARYMAN, 105  
SALU, KRISTUIT, 359  
SALVATORE, 135  
SALVO BETA, 193  
SALZ, 181  
SAM & VALLEY, 489  
SAM GOPAL, 239  
SAMARTZIS, PHILIP, 155  
SAMARTZIS + PIMMON + DARRIN VERHAGEN + DAVID BROWN, PHILIP, 155  
SAMARTZIS + SACHIKO M, PHILIP, 155  
SAMETI, 564  
SAMLAMAMMAS MANNA, 227  
SAMUEL, JEFF, 637  
SAMURAI JAZZ, 125  
SAN AGUSTIN, 499  
SANCTIONS/JIM & THE LORDS, 261  
SAND, 16  
SAND 11, 323  
SANDERS, DIJF, 150  
SANDERS, PHAROAH, 202  
SANDERSON, PHILIP, 34  
SANDIN, AKE, 596  
SANDOR CARON, 139  
SANDOZ, 108  
SANDS, RICHARD, 215  
SANDSPIDER, 366  
SANGATSU, 428  
SANTA POD, 42  
SANTANA, 17  
SANTANA/TURIYA ALICE COLTRANE, DEVADIP CARLOS, 112  
SANTOS, 264  
SAORI VS. DANBALL BAT, 89  
SAPHIN, JEFF, 431  
SAPIANO/THE PARTYCRASHERS, 306  
SARAGOLDKFARB, 638  
SARRIO, FRANCK, 86  
SATAN ALFA BEEL ATEM, 268  
SATIE, 3  
SATIE, ERIK, 351  
SATLAH, 658  
SATO, MICHIIRO, 460  
SATO, SOMEI, 375  
SAULE, 591  
SAUNDERSON, KEVIN, 583  
SAUTER/DON DIETRICH/THURSTON MOORE, JIM, 222  
SAVAGE/SUZIE HIGGIE, CONWAY, 710

SAVATH & SAVALAS, 14  
 SAXOPHONE QUARTET, ROVA, 479  
 SCACCO, LORI, 171  
 SCAN 7, 642  
 SCANNER, 8  
 SCANNER & STEPHEN VITIELLO, 56  
 SCANNER + TONNE, 72  
 SCANNER/DAVID SHEA, 588  
 SCARCUBEM, 135  
 SCARLETRON, 427  
 SCATTER, 41  
 SCELSI, GIACINTO, 179  
 SCENE CREAMERS, 160  
 SCHACHT, HUBERTUS, 269  
 SCHAELEN & VOSS, 214  
 SCHAEFER, JANEK, 29  
 SCHÄFER, PASCAL, 300  
 SCHAFFHAUSER, MATHIAS, 75  
 SCHECHTER, BASYA, 660  
 SCHEINMAN, JENNY, 659  
 Schematic Natural (LARGE), 517  
 Schematic Natural (XLARGE), 517  
 Schematic Synthetic (XLARGE), 517  
 SCHERCHEN, HERMANN, 180  
 SCHERER, PETER, 664  
 SCHEYDER/SCHWARZ/TERUGGI, 278  
 SCHIANO, MARIO, 53  
 SCHICKERT, GUNTER, 252  
 SCHIFRIN & JOHN DAVIS, LALO, 386  
 SCHIRMANN, PETER, 122  
 SCHLAMMEITZGER, 9  
 SCHLEIERMACHER, STEFFEN, 351  
 SCHLICK & JUSTUS KÖHNCKE, JÖRG, 577  
 SCHLIPPENBACH QUARTET, 52  
 SCHMICKLER, MARCUS, 9  
 SCHMIDT, IVEN, 688  
 SCHMIDT, TOBIAS, 147  
 SCHMOOF, 32  
 SCHNAUSS, ULRICH, 102  
 SCHNEIDER, KARL-MICHAEL, 636  
 SCHNEIDER TM, 15  
 SCHNITZLER, CONRAD, 342  
 SCHOLZ, CARTER, 228  
 SCHOOF, MANFRED, 53  
 SCHOOL DAYS, 243  
 SCHOOL OF VELOCITY, 253  
 SCHOTT, JOHN, 401  
 SCHULKOWSKY, ROBYN, 349  
 SCHULTZE SET, KRISTIAN, 123  
 SCHULZE, KLAUS, 560  
 SCHUMACHER, MICHAEL J., 520  
 SCHUMACHER, THOMAS, 567  
 SCHVARTZ, HAYDEE, 375  
 SCHWARZ, JEAN, 277  
 SCHWARZ & BENAT ACHIARY, JEAN, 278  
 SCHWEIZER/MANI NEUMEIER, IRÉNE, 89  
 SCHWITTERS, KURT, 206  
 SCHWITTERS READ BY JAAP BLONK, KURT, 62  
 SCIASCIA, ARMANDO, 132  
 SCIENCE GROUP, THE, 484  
 SCIENTIST, 29  
 SCIENTISTS, THE, 533  
 SCION, 172  
 SCISSOR GIRLS, 47  
 SCOTT, RAYMOND, 62  
 SCOTT & THE SECRET SEVEN, RAYMOND, 63  
 SCOTT QUINTETTE, RAYMOND, 63  
 SCOTT-HERON/BRIAN JACKSON, GIL, 242  
 SCRATCH PERVERTS, 36  
 SCRATCH PET LAND, 547  
 SCREAMIN' MEE-MEES, 532  
 SCREAMING PINCH HITTER, 250  
 SCRITTI POLITTI, 292  
 SCSI 9, 221  
 SEA AND CAKE, THE, 617  
 SEA ENSEMBLE, THE, 202  
 SEAMUS, PEEL, 139  
 SEARCH PARTY, 64  
 SECEDE, 358  
 SECONDO, 162  
 SECRET CHIEFS 3, 367  
 SECRET MOMMY, 423  
 SECULAR MUSICS OF SOUTH YORKSHIRE, 80  
 SEEDS, THE, 241  
 SEESSELBERG, 444  
 SEEWALD/PSAMIN, ZAHAVA, 695  
 SEFFER, YOCHK'O, 563  
 SEIICHI, YAMAMOTO, 20  
 SEIKAZOKU, 225  
 SELFHATERS, 657  
 SELFISH AND THE IDEALS, BING, 21  
 SEMAJ, 16  
 SEMPER, JONTY, 330  
 SENDER, RAMON, 333

SENDER BERLIN, 149  
 SENKING, 44  
 SENOR COCONUT, 78  
 SENSORAMA, 108  
 SENSORBAND, 71  
 SENSUAL PHYSICS, 226  
 SENSURROUND ORCHESTRA, 571  
 SEPHARDIC TINGE, 656  
 SEPTETO RODRIGUEZ, 660  
 SERUM, 66  
 SET FIRE TO FLAMES, 27  
 SETE, BOLA, 509  
 SETE (DJALMA DE ANDRADE), BOLA, 508  
 SEVEN STAR, 80  
 SEX IN DALLAS, 305  
 SEX PISTOLS, 7  
 SEYMOUR BITS, 305  
 SFT, 56  
 SHADES OF JOY, 133  
 SHADOW HUNTAZ, 322  
 SHADOW RING, THE, 607  
 SHADRACK CHAMELEON, 232  
 SHAGAN, MAZHAR, 334  
 SHAGRAT, 90  
 SHAKA MEETS FIRE HOUSE, JAH, 76  
 SHAKEYFACE, 475  
 SHAKING RAY LEVIS, 279  
 SHALABI, SAM, 27  
 SHALABI EFFECT, 26  
 SHANK, 292  
 SHANKAR, ANANDA, 494  
 SHANNON, MIKE, 33  
 SHANNON, MIKE, 33  
 SHANTE, ROXANNE, 324  
 SHANTEL, 296  
 SHAPES & FORMS, 295  
 SHAPIRO, PAUL, 659  
 SHARP, ELLIOTT, 48  
 SHARP/BOBBY PREVITE, ELLIOTT, 255  
 SHARP/ZEENA PARKINS, ELLIOTT, 680  
 SHARROCK, SONNY, 6  
 SHARROCK, SONNY & LINDA, 697  
 SHE-SATELLITES, 233  
 SHEA, DAVID, 473  
 SHEDD, TRACY, 141  
 SHEDDING, 182  
 SHEFFIELD, JON, 629  
 SHEK, KRYSTIAN, 213  
 SHEPP, ARCHIE, 96  
 SHEPP AND THE FULL MOON ENSEMBLE, ARCHIE, 238  
 SHEPPARD, JIM, 537  
 SHERMAN/HORACE ANDY/U BLACK, BIM, 422  
 SHIFF, GREGORY, 437  
 SHIFTED PHASES, 644  
 SHIFTS, 3  
 SHIINA, KENSUKE, 469  
 SHIMADA, AIKO, 661  
 SHINCHO 2M, 122  
 SHINTO, 92  
 SHIOMI, MIEKO, 1  
 SHIPP, Matthew, 407  
 SHIPP DUO/MAT MANERI, MATTHEW, 260  
 SHIPP TRIO, MATTHEW, 260  
 SHIPP/WILLIAM PARKER, MATTHEW, 498  
 SHIRAIISHI & SEAN MEEHAN, TAMIO, 230  
 SHIRT TRAX, 80  
 SHIT AND SHINE, 498  
 SHITMAT, 442  
 SHIVA'S HEADBAND, 20  
 SHIVER, 216  
 SHIZUKA, 460  
 SHOEMAKER, MATT, 641  
 SHONEN A, 283  
 SHORT BREAK OPERATOR, 477  
 SHRIMP BOAT, 58  
 SHRIN, 568  
 SHUDO, 473  
 SHUTTAH, 529  
 SHUTTLE 358, 363  
 SI CUT DUB, 568  
 SI-CUT.DB, 61  
 SIAMESE TEMPLE BALL, 533  
 SIBBLES & NOEL DELAHAYE, LEROY, 686  
 SICA, 256  
 SICILIANO, DANI, 297  
 SIEBEN, 253  
 SIEG ÜBER DIE SONNE, 181  
 SIENKIEWICZ, JACEK, 108  
 SIERRA ROMEO, 224  
 SIEWERT, MARTIN, 199  
 SIEWERT/MARTIN BRANDLMAYR, MARTIN, 199  
 SIGHTINGS, 156  
 SIGMARSSON, SIGTRYGGUR BERG, 80  
 SIGNAL, 2



SIGNALDRIFT, 57  
 SIGNALDRIFT/NUDGE & CAURAL, 226  
 SIGNER, 92  
 SIKORA, 40  
 SILEX, 680  
 SILICON SCALLY, 40  
 SILICON SOUL, 104  
 SILK SAW, 588  
 SILK SAW VS. JARDIN D'USURE, 589  
 SILL, JUDEE, 171  
 SILVA, ALAN, 202  
 SILVA & THE SOUND VISION ORCHESTRA, ALAN, 194  
 SILVA AND THE CELESTIAL COMMUNICATION ORCHESTRA, ALAN, 238  
 SILVA/OLUYEMI THOMAS, ALAN, 195  
 SILVA/WILLIAM PARKER, ALAN, 194  
 SILVANIA, 577  
 SILVER APPLES, 20  
 SILVER JEVS, 35  
 SILVER MT. ZION MEMORIAL ORCHESTRA & TRA-LA-LA BAND WITH CHOIR, THE, 115  
 SILVERMAN, 1  
 SILVESTERBOY, 97  
 SIMEON, 18  
 SIMIAN, 44  
 SIMMONDS, IAN, 584  
 SIMMONS, SONNY, 201  
 SIMONE, NINA, 237  
 SIMONETTI/MORANTE/PIGNATELLI, 132  
 SIMONS, DAVID, 666  
 SIMPLY SAUCER, 34  
 SIMPSON, RED, 604  
 SIN, 12  
 SIN PALABRAS, 713  
 SINCLAR, BOB, 713  
 SINES & NATACHA LABELLE, TODD, 443  
 SINGH, TALVIN, 151  
 SINGLETON, ALVIN, 655  
 SINGS, BENNY, 304  
 SIR ALICE, 628  
 SIR STEPHEN, 32  
 SISTOL, 440  
 SITTING BULL, 108  
 SIX ORGANS OF ADMITTANCE, 30  
 SIXTOO, 16  
 SIZE, RONI, 359  
 SK/UM, 494  
 SKALD, 539  
 SKALPEL, 405  
 SKANFROM, 196  
 SKATALITES, 36  
 SKEIN, 676  
 SKELF, 372  
 SKETCH SHOW, 394  
 SKILLET, LEROY & LAWANDA, 251  
 SKOLTZ-KOLGEN, 327  
 SKUA LOVELLE, 289  
 SKUGGE, JOHAN, 558  
 SKULL, 11  
 SKULLFLOWER, 342  
 SKYLAB, 208  
 SKYPHONE, 505  
 SKYWAY, 559  
 SLAPP HAPPY/HENRY COW, 484  
 SLATER, LUKE, 395  
 SLAVE PIANOS, 65  
 SLEPCY, 30  
 SLICK SIXTY, 394  
 SLICKER, 256  
 SLIPPER, 490  
 SLITS, THE, 234  
 SLO-FI, 55  
 SLOPE/PAUL KUHN/DIFUSORA, 123  
 SLOWBLOW, 373  
 SLUM, 154  
 SLUSSER, DAVID, 653  
 SLUT, JONNY, 482  
 SLUTA LETA, 97  
 SLUTS'N'STRINGS & 909, 97  
 SLY & ROBBIE, 35  
 SMAGGHE, IVAN, 482  
 SMALLEY, DENIS, 192  
 SMALLFLOWERS PRESS, 541  
 SMALLWOOD, SCOTT, 136  
 SMALTS, 317  
 SMART/CORNELL CAMPBELL, LEROY, 292  
 SMASH TV, 81  
 SMELL OF INCENSE, THE, 527  
 SMELL OF INCENSE/ETHEREAL COUNTERBALANCE, 527  
 SMITH, AIDAN, 649  
 SMITH, CHAS, 109  
 SMITH, DAVE, 347  
 SMITH, GARY, 100  
 SMITH, IAN, 187  
 SMITH, JACK, 610  
 SMITH, JULIAN, 400

SMITH, LADONNA, 609  
 SMITH, ROGER, 185  
 SMITH, WADADA LEO, 653  
 SMITH & MIGHTY, 39  
 SMITH & NEIL METCALFE, ROGER, 279  
 SMITH (EDITOR), HARRY, 541  
 SMITH/HARUMI MAKINO SMITH, WADADA LEO, 704  
 SMITH/JOE GALLIVAN, GARY, 432  
 SMITH/JOHN STEVENS, GARY, 174  
 SMITH/N'DA KULTURE, WADADA LEO, 95  
 SMOG, 12  
 SMOKEY & MIHO, 15  
 SMOLDERS, IOS, 165  
 SMYGLYSSNA, 61  
 SMYTH, GILLI, 563  
 SNAIL, AZALIA, 134  
 SNAKEFINGER, 203  
 SNAWKLOR, 607  
 SNAX, 227  
 SND, 80  
 SNIPER MODE, 362  
 SNIPER MODE & MBP, 362  
 SNOPEK III, SIGMUND, 232  
 SNOW, 8  
 SNOW, MICHAEL, 606  
 SNYDER AND BOB THOMPSON, DOUG, 690  
 SO, 1  
 SO CALLED ARTISTS, 16  
 SO PERCUSSION, 89  
 SODAHBERK, DWAYNE, 625  
 SOFANDI, 623  
 SOFT BOYS, THE, 346  
 SOFT CANYON, 27  
 SOFT HEAP, 130  
 SOFT MACHINE, 18  
 SOFT MACHINE/MARK LEEMAN 5/DAVEY GRAHAM, 560  
 SOFT PINK TRUTH, 12  
 SOFT VERGE, 425  
 SOFTLAND, 567  
 SOGAR, 1  
 SOL INVICTUS, 67  
 SOLE, 7  
 SOLENOID, 185  
 SOLMANIA, 20  
 SOLOVYEV, 419  
 SOLVENT, 196  
 SOLVENT VS LOWFISH, 685  
 SOLVER, 227  
 SOMECK/ELLIOTT SHARP, RONNY, 657  
 SOMETHING J/DJ MAXXIMUS, 692  
 SONAR LODGE, 340  
 SONIC DRAGOLGO, 271  
 SONIC LIBERATION FRONT, 265  
 SONIC SUBJUNKIES, 145  
 SONIC YOUTH, 13  
 SONIC YOUTH W/ YAMATSUKA EYE, 174  
 SONIC YOUTH WITH JIM O'ROURKE, 608  
 SONICS, THE, 526  
 SONOVAC, 425  
 SONS & DAUGHTERS, 61  
 SONS OF SILENCE VS. RONNIE & CLYDE, 140  
 SONS OF THE SUN, 212  
 SOPHIA, 105  
 SOPERFO, 256  
 SORA, 449  
 SORGEN/STEVE RUST/BOB WINDBIEL, HARVEY, 201  
 SORT OF QUARTET, THE, 123  
 SOTE, 693  
 SOTOS, 129  
 SOUL CENTER, 322  
 SOUL CENTER (THOMAS BRINKMANN), 350  
 SOUL JAZZ RECORDS, 267  
 SOUL ODDITY, 45  
 SOULO, 449  
 SOULPHICTION, 227  
 SOULS OF MISCHIEF, 37  
 SOULSAVERS, 104  
 SOUND COLLECTOR, 556  
 SOUND FACTORY, 16  
 SOUNDMURDERER, 442  
 SOUNDMURDERER + SK1, 494  
 SOUNDSMITH, 193  
 SOUPAULT, PHILIPPE, 206  
 SOUTHALL RIOT & ANSUZ LUNASA, 682  
 SOYLENT GREEN, 307  
 SPACE ART, 47  
 SPACE FARM, 41  
 SPACE MACHINE, 20  
 SPACE PONCH, 378  
 SPACEBOX, 89  
 SPACECRAFT, 24  
 SPACEHADS & MAX EASTLEY, 71  
 SPACEK, 114  
 SPACEMEN 3, 147

SPACER, 469  
SPACEWAYS INC., 50  
SPACEWAYS INCORPORATED, 49  
SPAHLINGER, MATHIAS, 179  
SPARKS, TIM, 658  
SPARO, FRANKIE, 114  
SPEACH, BERNADETTE, 373  
SPEARMAN, GLENN, 194  
SPECIAL FORCES, 439  
SPECTRE, 69  
SPECTRUM, 14  
SPECTRUM VS. JESSAMINE, 559  
SPECTRUM VS. SILVER APPLES, 559  
SPECTRUM/THE IMAGINARY FRIENDS, 559  
SPECULUM FIGHT, 636  
SPEED GLUE AND SHINKI, 530  
SPEEDRANCH/JANSKI NOISE, 12  
SPEEDY J, 108  
SPEKTRUM, 247  
SPELL, 18  
SPENCE, ALEXANDER  
SPENCE, JOSEPH, 502  
SPENCER BLUES EXPLOSION, JON, 346  
SPENCER DAVIS GROUP, THE, 502  
SPIDERS, 466  
SPIEGEL, LAURIE, 182  
SPIESS, PETER F., 306  
SPIESS VS. JAY HAZE, PETER F., 116  
SPIETH, JOACHIM, 57  
SPIETH/M. MAYER, JOACHIM, 313  
SPIKE, 63  
SPINFORM, 266  
SPK, 326  
SPLATTER TRIO, 479  
SPLATTERCELL, 95  
SPLENDOR MYSTIC SOLIS, 230  
SPLINTER GROUP, 685  
SPLINTERED/HEADBUTT, 408  
SPOILS OF WAR, 369  
SPOKANE, 290  
SPONTANEOUS MUSIC ENSEMBLE, 174  
SPONTANEOUS MUSIC ORCHESTRA, 186  
SPOONICH, 430  
SPRING, JOHN, 594  
SPRING HEEL JACK, 393  
SPRINGFIELD, DUSTY, 6  
SPUNK, 52  
SQUARE4 PRESENTS, 121  
SQUAREPUSHER, 65  
SQUIRMO, 676  
SSAB SONGS, 230  
ST-PLOMB, 357  
ST. HILAIRE, PAUL, 211  
ST. HILAIRE & RENE LÖWE, PAUL, 211  
ST. JOHN GREEN, 13  
ST. JOHNNY, 650  
STAALPLAAT SOUND SYSTEM, 274  
STABBINS, LARRY, 188  
STACKENÄS, DAVID, 258  
STACS OF STAMINA/PILOT BALLOON, 3  
STAFRAENN HAKON, 494  
STAHLGREN & FERGUSON, 269  
STAKKER, 492  
STANGL/CHRISTOF KURZMANN, BURKHARD, 197  
STANGL/DIEB13, BURKHARD, 199  
STANLEY BROTHERS, 496  
STARFISH POOL, 140  
STARFISH POOL MEETS VARIOUS ARTISTS, 340  
STARFUCKERS, 134  
STARK, ALEK, 147  
STARK REALITY, 578  
STARLIGHT, JOHN, 611  
STARS, THE, 463  
STARS AS EYES, 91  
STARS OF THE LID, 44  
STARS OF THE LID/JON MCCAFFERTY, 319  
STARSHIP BEER, 52  
STASIS, 10  
STATIC, 2  
STATIC LOUNGE, 530  
STATIC TAXI, 73  
STATIC WITH VALERIE TREBLEJAHR, 102  
STATION ROSE, 247  
STATON, CANDI, 268  
STAUB, VOLKER, 700  
STAVIS, GEORGE, 19  
STAVÖSTRAND, MIKAEL, 218  
STAVOSTRAND & SKUGGE, 421  
STEAM, 28  
STEAMBOAT SWITZERLAND, 253  
STEEL, 3  
STEELWOOL, 416  
STEIN, GERTRUDE, 206  
STEINBRUCHEL, 327  
STEINSKI, 36  
STELZER & JASON TALBOT, HOWARD, 285  
STEN, 1  
STENDEC, 57  
STEPHEN AND THE FARM BAND, 20  
STEREO MC'S, 583  
STEREOFUSE, 508  
STEREOLAB, 28  
STEREONERDS, THE, 481  
STEREOTYP, 230  
STERIL, 2  
STEVENS, MICK, 529  
STEVENS, SUFJAN, 44  
STEVENS/KENT CARTER/DEREK BAILEY, JOHN, 279  
STEWART, 7  
STICKS AND STONES, 622  
STILLROVEN, THE, 602  
STILLUPPSTEYPA, 80  
STIMULUS, 66  
STINKWORX, 122  
STINSON, G.E., 176  
STOCK, HAUSEN & WALKMAN, 12  
STOCKHAUSEN, KARLHEINZ, 175  
STOL, 287  
STOLL, STEVE, 65  
STOLPMANN, BJÖRN, 419  
STOMACHMOUTHS, THE, 596  
STONE GARDEN, 500  
STONE THE CROWS, 20  
STONED CIRCUS, 709  
STOOGES, THE, 134  
STOP DISCO MAFIA, 459  
STR, 303  
STRAND, 87  
STRASS, 57  
STRATEGY, 46  
STRATOS, DEMETRIO, 17  
STRATOS/LUCIO FABBRI, DEMETRIO, 121  
STRATOS/PAGANI/TOFANI, 17  
STRENG, PEKKA, 292  
STRING THEORY, 226  
STRINGS WITH EVAN PARKER, 189  
STROMBA, 212  
STRUNG, 109  
STUDER, FREDY, 216  
STUDER/DJ M. SINGE, FREDY, 217  
STUDIO 1, 57  
STUDIOGEMEINSCHAFT ON STAGE, 638  
STUMPF, DR. PHIL, 214  
STUNTZ'S BLUE LEG EXPEDITION, 527  
STURM, 84  
STYRENES, THE, 427  
STYROFOAM, 3  
SUB ZERO BAND, 685  
SUBARACHNOID SPACE, 579  
SUBOTNICK, MORTON, 375  
SUBRAMANIAM, L., 415  
SUBTITLE/FREE MORAL AGENTS, 257  
SUBTONAL, 362  
SUBURBAN KNIGHT, 87  
SUCH, 1  
SUCHY, JOSEPH, 193  
SUCKLE, 97  
SUDDEN ENSEMBLE, 32  
SUETSU & UNDERWOOD, 148  
SUFIT, ALISHA, 341  
SUGAR EXPERIMENT STATION, 512  
SUGARHILL GANG, 171  
SUGIMOTO, TAKU, 80  
SUI, PHONG, 313  
SUICIDE, 3  
SUKIA, 404  
SUKORA, 355  
SULAYITI KALUNGI ENSEMBLE OF KAMPALA, 414  
SUMAC, YMA, 672  
SUMMER, DONNA, 630  
SUN, 1  
SUN CITY GIRLS, 11  
SUN DIAL, 13  
SUNBURNED HAND OF THE MAN, THE, 61  
SUNCOIL SECT, 147  
SUNDAY, 19  
SUNDIN, RONNIE, 258  
SUNG, LI CHIN, 652  
SUNROOF, 173  
SUNTANAMA, THE, 160  
SUPER COLLIDER, 12  
SUPER NUMERI, 405  
SUPER T., 687  
SUPER\_COLLIDER, 12  
SUPERBALL, 57  
SUPERPITCHER, 82  
SUPERPITCHER/QUARKS, 313  
SUPERPITCHER/WASSERMANN, 312

SUPERSESSION, 159  
SUPERSILENT, 325  
SUPERSOUL, 203  
SURFACE OF ECEYON, 390  
SURGEON, 67  
SURVIVAL RESEARCH LABORATORIES, 590  
SUSANNA AND THE MAGICAL ORCHESTRA, 505  
SUSTAINER, 289  
SUTEKH, 61  
SUTEKH/GEOFF WHITE, 61  
SUZUKI, AKIO, 179  
SUZUKI BAND, DAMO, 90  
SVARD, LOIS, 338  
SWAG, 95  
SWANN, BETTYE, 268  
SWANS, 44  
SWAYZAK, 107  
SWAYZAK FEAT. KIRSTY, 606  
SWELL MAPS, 285  
SWIFT, ROB, 43  
SWIMMINGPOOL, 113  
SWITZER, WILLIAM, 215  
SYBARITE, 38  
SYLVAIN/RYUICHI SAKAMOTO, DAVID, 508  
SYLVIAN, DAVID, 508  
SYMPTOMS, 425  
SYNAPSES, 8  
SYNC 24, 635  
SYNCOM DATA, 86  
SYNDROME, 149  
SYSTEM, 4  
SYSTEM 7/DERRICK MAY, 10  
SYTH;S, 615  
SYZYGY'S, 661  
SZAJNER, BERNARD, 562  
T-POLAR, 302  
T-POWER, 16  
T-REX, 8  
TAHO, 593  
TAJ MAHAL TRAVELLERS, 26  
TAJ MAHAL TRAVELLERS, THE, 162  
TAKAHASHI, AYUO, 461  
TAKAHASHI, IKURO, 539  
TAKAHASHI, SO, 91  
TAKAHASHI, YUJI, 652  
TAKAHASHI, YUKIHIRO, 561  
TAKAYANAGI SECOND CONCEPT, JOJO, 616  
TAKAYANAGI/NEW DIRECTION, MASAYUKI, 460  
TAKEMURA, NOBUKAZU, 208  
TAKEMURA/CHILD'S VIEW, NOBUKAZU, 619  
TAKEMURA/FRANZ ACKERMANN, NOBUKAZU, 193  
TAKESHI MUTO, 65  
TAKSI, 149  
TAMION 12 INCH, 196  
TAMPOPO, 247  
TANAKA, FUMIYA, 644  
TANAKA, YUMIKO, 276  
TANAKA NIXON MEETING, 264  
TANAKH, 27  
TANGERINE, 60  
TANGERINE DREAM, 60  
TANIMURA, KOOKA, 98  
TANZMANN, MATTHIAS, 381  
TANZMUSIK, 594  
TAPE, 2  
TAPPA ZUKIE, 291  
TARENTEL, 494  
TARKOVSKY, ANDREY, 629  
TARKOVSKY, ANDREY, 629  
TARRIDA, DAVE, 643  
TART, 157  
TARWATER, 16  
TAU (BORIS D. HEGENBART), 476  
TAYLOR, BRAD, 642  
TAYLOR, CECIL, 237  
TAYLOR, DUB, 221  
TAYLOR FEEL TRIO, CECIL, 108  
TAYLOR UNIT, CECIL, 401  
TAYLOR/BILL DIXON/TONY OXLEY, CECIL, 681  
TAZARTES, GHEDALIA, 21  
TBA (AKA NATALIE 'TUSIA' BERIDZE), 349  
TCHICAI-SCHWEIZER GROUP, 51  
TEAM DOYABI, 539  
TEAM DOYOBI, 455  
TEAM SHADETEK, 103  
TEAMFOREST, 381  
TECA & RICARDO, 563  
TECHNIQUES, 1  
TECHNO ANIMAL, 275  
TECHNO ANIMAL vs. DALEK, 345  
TECHNOVA, 270  
TEENAGE JESUS & THE JERKS, 48  
TEICHMANN, GEBR., 213  
TEITELBAUM, RICHARD, 400

TEJADA, JOHN, 138  
TEJADA & ARIAN LEVISTE, JOHN, 445  
TELE:FUNKEN, 57  
TELE:FUNKEN/FLYING SAUCER ATTACK, 156  
TELEFON TEL AVIV, 262  
TELEGRAPH MELTS, 12  
TELEMEN, 387  
TELESCOPES, THE, 559  
TELEVISION, 6  
TELEVISION POWER ELECTRIC, 234  
TELEVISION SET, 233  
TELLIER, SEBASTIEN, 45  
TEMENDAM SUAY, 717  
TEMPLE, 5  
TEMPONAUTA, 611  
TEMPVS FVGIT, 334  
TENECKE, 295  
TENJO SAJIKI, 533  
TENNEY, JAMES, 259  
TENNIS, 9  
TENOR, JIMI, 305  
TENOR & URAL 13 DIKTATORS, JIMI, 40  
TERRAE, 24  
TERRANOVA, 116  
TERRANOVA PRESENTS THE COSMONAUTS OF INNERSPACE AKA FETISCH, 246  
TERRASHIMA, 76  
TERRESTRIAL TONES, 468  
TERRITORY BAND -1, 417  
TERRITORY BAND -2, 417  
TERROADE, KENNETH, 238  
TERRY & BROWNIE MCGHEE, SONNY, 673  
TERUGGI, DANIEL, 277  
TES, 297  
TESENDALO, 458  
TEST, 15  
TESTE, 451  
TÉTREAU/OTOMO YOSHIHIDE, MARTIN, 29  
TETREAU/RENE LUSSIER/MICHEL F. COTE, MARTIN, 29  
TETREAU/SACHIKO M/YASUHIRO OTANI/OTOMO YOSHIHIDE, MARTIN, 30  
TEX, JOE, 243  
TEX CARMAN, JENKS, 496  
TEXT OF LIGHT, 144  
TEXTA, 506  
THACKER, EUGENE, 207  
THAEMLITZ, TERRE, 9  
THE ALLENKO BROTHERHOOD ENSEMBLE, 113  
THE BEAUTIFUL GLASSBOTTOM BOAT, 449  
THE BIONAUT, 76  
THE BROTHERS FUCK AND FRIENDS, 106  
THE BUG VS. ROOTSMAN FEAT. DADDY FREDDY/DJ RUPTURE, 625  
THE CIRCLE FOR POPULAR ART, 415  
THE CONGOS, 37  
THE CONTINENTAL OP, 159  
THE DETROIT ESCALATOR CO., 434  
THE DISK ORCHESTRA, 481  
THE FAMOUS BOYFRIEND, 7  
THE FIREMAN, 272  
THE JUAN MACLEAN, 141  
THE KINKS, 41  
THE KRYONICS, 187  
THE LOVE EXCHANGE, 603  
THE LOVE GENERATION, 600  
THE MEMORY FOUNDATION, 95  
THE MUFFINS, 129  
THE NATIONAL TRUST, 620  
THE ORB, 33  
THE ORB/M.MAYER, 313  
THE OTHER PEOPLE PLACE, 10  
THE OTHER PEOPLE PLACE FT. MYSTIC TRIBE, 106  
THE PAISLEYS, 600  
THE PRESENCE, 37  
THE RAPTURE, 141  
THE REMOTE VIEWER, 7  
THE SOFT BOYS, 346  
THE STICK MEN, 128  
THE SUN ALSO RISES, 514  
THE TEARDROP EXPLODES, 111  
THE WEATHERMEN/MR. LIF & MURS, 137  
THE X-TERMINATOR SOUND, 350  
THELA, 175  
THEM, 1  
THEMERSON, STEFAN, 206  
THEMSELVES, 2  
THEOREM, 295  
THEOREM VS. SUTEKH, 368  
THEORETICAL GIRLS, 13  
THERMODERM, 555  
THESE TRAILS, 538  
THEY MIGHT BE GIANTS, 448  
THIBIDEAU, MARK, 593  
THIEVERY CORPORATION, 86  
THIGHPAULSANDRA, 200  
THILGES 3, 575  
THINKING PLAGUE, 127



THIRD EAR BAND, 90  
 THIRD ESTSTE, 685  
 THIRD EYE FOUNDATION, 71  
 THIRD UNHEARD, THE, 578  
 THOMAS, ANDREW, 312  
 THOMAS, JOHN, 333  
 THOMAS, LUTHER, 52  
 THOMAS, PAT, 187  
 THOMAS, PETER, 122  
 THOMAS, RICHARD, 328  
 THOMAS, RUFUS, 602  
 THOMAS, TOBIAS, 315  
 THOMAS SOUND ORCHESTRA, PETER, 80  
 THOMAS VS MAXWELL EXPLOSION, PETER, 343  
 THOMAS/GINO ROBAIR, OLUYEMI, 479  
 THOMAS/THE WORMHOLES, RICHARD, 328  
 THOMPSON, BOB, 61  
 THOMPSON, CHRIS, 514  
 THOMPSON, HANK, 604  
 THOMPSON, LINDA, 135  
 THOMPSON, LINVAL, 291  
 THOMPSON & FRIENDS, LINVAL, 58  
 THOMPSON TRIO, DANNY, 648  
 THOMSEN, STEVE, 636  
 THORN, TRACEY, 241  
 THORNTON, CLIFFORD, 53  
 THRICE MICE, 336  
 THROBBING GRISTLE, 87  
 THU20, 165  
 THUNDERDUK, 500  
 THUUNDERBOY, 610  
 TIBBETTS, STEVE, 131  
 TICKLISH, 198  
 TIED & TICKLED TRIO, 16  
 TIEFSCHWARZ & ERIC D'CLARK, 247  
 TIERE DER NACHT, 89  
 TIETCHENS, ASMUS, 124  
 TIETCHENS/DAVID LEE MYERS, ASMUS, 146  
 TIGA, 86  
 TIGA & ZYNTHERIUS, 104  
 TIGERSKIN, 495  
 TIK & TOK, 493  
 TIKI OBMAR, 358  
 TIKI OBMAR, 358  
 TIKIMAN, 86  
 TILBURY, JOHN, 348  
 TILBURY/EDDIE PREVOST, JOHN, 349  
 TILBURY/EVAN PARKER, JOHN, 348  
 TILLIANDER, ANDREAS, 363  
 TILSTON, STEVE, 514  
 TIME, 1  
 TIMEBLIND, 116  
 TIMEBLIND/OVE NAXX/DJ CWAYNE LONESOME, 533  
 TIMELESS PULSE, 136  
 TIMEOUT DRAWER, THE, 100  
 TIMONY, MARY, 344  
 TIMTIM, 84  
 TIN HUEY, 111  
 TINO'S DUB SELECT, 476  
 TIPPETT, KEITH, 19  
 TIPSU, 43  
 TIRILL, 702  
 TITUS GROAN, 240  
 TMRX, 524  
 TO DAMASCUS, 229  
 TO LIVE AND SHAVE IN L.A., 356  
 TO ROCOCO ROT, 14  
 TO ROCOCO ROT & I SOUND, 105  
 TO ROCOCO ROT + D, 555  
 TOAD, 257  
 TOAH DYNAMIC, 285  
 TOBARI, DAISUKE, 455  
 TOBIN, 70  
 TOBIN, AMON, 405  
 TOBY DAMMIT, 265  
 TOEPLITZ, KASPER T., 548  
 TOGASHI, MASAHIKO, 40  
 TOHIR & HIS BACKBONE, DAVE, 479  
 TOHO SARA, 12  
 TOKENS, 64  
 TOKTOK, 81  
 TOKTOK VS. SOFFY O, 629  
 TOKYO 77, 277  
 TOKYO KID BROTHERS, 429  
 TOL, 71  
 TOLERANCE, 37  
 TOMBSTONE VALENTINE, 15  
 TOMCATS IN TOKYO, 573  
 TOMITA, YANN, 56  
 TOMLINSON/STEVE BERESFORD/ROGER TURNER, ALAN, 188  
 TOMOKAWA, KAZUKI, 460  
 TOMORROW, 3  
 TOMORROWLAND, 319  
 TOMORROWS GIFT, 519

TONALAMOTL, 521  
 TONE, YASUNAO, 44  
 TONE REC, 9  
 TONES ON TAIL/DR JOHN/ANTENA, 627  
 TONNE, 72  
 TONO BUNGAY, 650  
 TONO-BUNGAY, 650  
 TONY, CARO & JOHN, 471  
 TOOLSHED, 649  
 TOOP, DAVID, 577  
 TOOP + SCANNER + I/O3, 502  
 TORAL, RAFAEL, 261  
 TORO PROJECT, 397  
 TORSSON, PATRIK, 258  
 TORTOISE, 6  
 TORTOISE/THE EX, 316  
 TORUL V, 623  
 TOSCA, 46  
 TOSH, PETER, 169  
 TOSS, 143  
 TOTAL, 15  
 TOTAL SHUTDOWN, 330  
 TOTTY, 478  
 TOUCH, 3  
 TOUCH OF CLASS, 55  
 TOUCH RINGTONES, 634  
 TOUZIMSKY, THOMAS, 71  
 TOWN AND COUNTRY, 331  
 TOYAMA, TAKEO, 300  
 TOYDEATH, 309  
 TRABANT, 623  
 TRACEY & EVAN PARKER, STAN, 467  
 TRAD, GRAS OCH STENAR, 1  
 TRAJECT, 10  
 TRANS AM, 140  
 TRANS CHAMPS, 162  
 TRANSATLANTIC RAILROAD, 482  
 TRANSCARGO, 646  
 TRANSFORMER DI ROBOTER, 309  
 TRANSIENT WAVES, 212  
 TRANSLUSION, 492  
 TRANSMISSION/SHADOW RING/BLOODMOUSE, 263  
 TRANSONIC JOKERS, 636  
 TRANSPORTER, 123  
 TRAORE, LOBI, 227  
 TRAPIST, 151  
 TRAVELERS AID, 707  
 TRAVELLING, 22  
 TRAXX & DEECOY, 247  
 TREAD, 289  
 TREBLE, JOSHUA, 284  
 TREE, CHRISTOPHER, 472  
 TREPTE, ULI, 90  
 TRESETTER AND THE FOLLOWERS, 391  
 TREVOR WHATEVA, 406  
 TRI, 57  
 TRIAGE, 417  
 TRIANGLES, 378  
 TRICKY, 14  
 TRICOLOR, 49  
 TRIDIM + JIM O'ROURKE & BARRY GUY, 543  
 TRIKE, 64  
 TRIMBLE, BOBB, 422  
 TRINKWASSER, 346  
 TRIO HURRICANE, 194  
 TRIO RAKANT, 717  
 TRIOS, 50  
 TRIOSK MEETS JAN JELINEK, 513  
 TRIPLE R, 135  
 TRIPSICORD, 17  
 TRIPSICORD MUSIC BOX, 17  
 TRIPTYCK, 41  
 TRITON, 717  
 TRIZO 50, 470  
 TROGGS, THE, 487  
 TROUBLESHOOTER, 377  
 TROUM, 66  
 TROVAIOLI, ARMANDO, 566  
 TROYER, 8  
 TROYER, ULI, 352  
 TRÜBY TRIO, 86  
 TRUE FAITH/RHYTHM ON THE LOOSE, 400  
 TRUMAN'S WATER, 163  
 TRUNK, JONNY, 646  
 TRURL AND KLAPACIUS (CRISTIAN VOGEL), 606  
 TSAHAR, ASSIF, 268  
 TSAHAR & THE NEW YORK UNDERGROUND ORCHESTRA, ASSIF, 268  
 TSAHAR AND THE ZOOANTHROPIC ORCHESTRA, ASSIF, 268  
 TSAHAR/TATSUYA NAKATANI, ASSIF, 268  
 TSAHAR/THE BRASS REEDS ENSEMBLE, ASSIF, 268  
 TSUNODA, TOSHIYA, 317  
 TSUNODA/CIVYIU KKLIIU, TOSHIYA, 84  
 TSURUBAMI, 498  
 TSUYUKO, AKI, 378

TSUZUKI, TAKASHI, 257  
 TU M', 38  
 TUBE, 97  
 TUBE JERK, 273  
 TUCKER B'S, 252  
 TUDOR, DAVID, 239  
 TUDOR LODGE, 514  
 TUDOR/JOHN CAGE, DAVID, 401  
 TUJIKO, NORIKO, 352  
 TUNDRA, MAX, 152  
 TURCOTTE, ROXANNE, 192  
 TURID, 536  
 TURIN BRAKES, 35  
 TURISMO, 556  
 TURN ON, 31  
 TURNER, 3  
 TURNER, IKE & TINA, 243  
 TURNER, MAX, 230  
 TURNER, MICK, 157  
 TURNER, STEVE, 279  
 TURQUOISE, 135  
 TUTTI, COSEY FANNI, 125  
 TUXEDOMOON, 95  
 TV POV, 80  
 TWENTIETH CENTURY ZOO, 15  
 TWENTY SIXTY SIX AND THEN, 519  
 TWERK, 116  
 TWIG INFECTION, 3  
 TWILIGHT SINGERS, 74  
 TWINE, 32  
 TWINK, 16  
 TWINKEYZ, 34  
 TWINS, THE, 247  
 TWISTED SCIENCE, 328  
 TWITCH, 66  
 TWO LONE SWORDSMEN, 95  
 TWOFOURTEEN, 362  
 TY, 70  
 TY W/ ROOTS MANUVA, 70  
 TYACK WITH MALCOM MOONEY, DAVE, 649  
 TYLER, CHARLES, 202  
 TYLER ENSEMBLE, CHARLES, 201  
 TYRANOSAURUS REX, 8  
 TYRANNY, BLUE GENE, 338  
 TYRANT, 209  
 TYRELL, ALDEN, 106  
 U, 12  
 U ROY & FRIENDS, 170  
 U.S. MAPLE, 157  
 UCHIHASHI, KAZUHISA, 275  
 UGLY DUCKLING, 36  
 UILAB, 164  
 ULBRICH, LUTZ, 562  
 ULLMANN FEAT. CARLOS BICA, GEBHARD, 69  
 ULTRA-RED, 37  
 ULTRADYNE, 440  
 ULTRAKURT & PANTYTEC, 611  
 ULTRAMARINE, 483  
 ULVER, 293  
 UMEK, 393  
 UNABOMBERS PRESENTS, THE, 181  
 UNAGI PATROL, 38  
 UNAI, 102  
 UNBEKANNT, 638  
 UNCLE WIGGLY, 134  
 UNCUT, THE, 163  
 UND, 57  
 UNDER MILKWOOD, 17  
 UNDERDOGS, THE, 41  
 UNDERGROUND EVOLUTION, 433  
 UNDERGROUND RAILROAD, THE, 324  
 UNDERGROUND RESISTANCE, 7  
 UNDERWORLD, 48  
 UNDO/REDO, 39  
 UNICORNS, THE, 28  
 UNIT4, 107  
 UNITED STATES OF AMERICA, 18  
 UNITED SUPREME COUNCIL-OASTEM! VIBE ORCHESTRA, 174  
 UNITED TRIBES, 566  
 UNIVERS ZERO, 125  
 UNIVERSITY OF ERRORS, 130  
 UNKNOWN SOLDIER\*\*\*\*\*  
 UNRELATED SEGMENTS, 604  
 UNRUH, N.U., 424  
 UNSUNG HEROES, 7  
 UP BUSTLE AND OUT, 404  
 UPROCK RHIZOME + THE APHASIA GROUP, 626  
 URABE, MASAYOSHI, 462  
 URABE/GARY SMITH, MASAYOSHI, 432  
 URAL 13 DIKTATORS, 40  
 URBAN TRIBE, 87  
 URINALS, 690  
 USA, 3  
 USAISAMONSTER, 281

USE OF ASHES, 697  
 USER, THE, 43  
 USHMI & STEPHEN GALLOWAY, MARC, 9  
 USHMI MEETS REVEREND GALLOWAY ON ERNST BUSCH, MARC, 701  
 USSACHEVSKY, VLADIMIR, 401  
 USUELLI, TEO, 132  
 UTER, 423  
 UXA, 236  
 V TWIN, 153  
 V-TWIN, 153  
 V.L.A.D., 691  
 V/VM, 140  
 V/VM W/GURU JOSH, 674  
 VA, 2  
 VA, FREESTYLERS, 673  
 VA (ANTHONY ROTHER PRESENTS), 468  
 VA (BETA BODEGA & ETIHAD PRESENT), 203  
 VA (CURATED BY DAVID TOOP), 183  
 VA (MIXED BY BEN NEVILLE), 329  
 VA (UNIVERSAL INDICATOR), 491  
 VACUOUS NINNIES, 474  
 VAGGIONE, HORACIO, 31  
 VAINIO, MIKA, 479  
 VAINIO & CHRISTIAN FENNESZ, MIKA, 56  
 VAISANEN, ILPO, 352  
 VAJRA, 461  
 VALEN, FARTEIN, 504  
 VALENTINE, MATT, 177  
 VALEO, RJ, 651  
 VALEO/ACUSTIC, RJ, 266  
 VALHALLA, 478  
 VALIUM, 248  
 VALVERDE, GABRIEL, 377  
 VAN BEBBER/PHILIP JECK, CLAUS, 284  
 VAN DER GRAAF GENERATOR, 129  
 VAN DER HEIDE, EDWIN, 572  
 VAN HOVE, FRED, 53  
 VAN LUNTEREN, ROGER, 263  
 VAN OEHLEN, 76  
 VAN PEEBLES, MELVIN, 698  
 VAN ZANDT, TOWNES, 409  
 VANDERMARK, KEN, 49  
 VANDERMARK, KEN'S JOE HARRIOTT PROJECT, 49  
 VANDERMARK 5, THE, 49  
 VANDERMARK FIVE, THE, 47  
 VANDERMARK/PAUL LYTTON, KEN, 704  
 VANILLA FUDGE, 232  
 VANLOO, BILL, 102  
 VARIOUS ARTISTS, 38  
 VARLEY, GEZ, 218  
 VARTABED, KOMITAS, 636  
 VASCONCELOS, NANA, 510  
 VASQUEZ, ANDREW, 566  
 VASSILIKOS ENSEMBLE, 415  
 VAST AIRE, 99  
 VATH, SVEN, 107  
 VAUXHALL 44, 280  
 VAZ, ANDY, 557  
 VEDIC SOUND, 589  
 VEER, 31  
 VEGA POP, 89  
 VEGETABLE ORCHESTRA, 207  
 VELASQUEZ/THE GAG REFLEX, DONNA, 676  
 VELEZ, GLEN, 517  
 VELLA, 41  
 VELMA, 340  
 VELOSO, CAETANO, 359  
 VELVET MONKEYS, 158  
 VELVET UNDERGROUND, 6  
 VENETIAN SNARES, 13  
 VENETIAN SNARES AND SPEEDRANCH, 442  
 VENOM, 55  
 VENOM P. STINGER, 55  
 VENOMOUS CONCEPT, 286  
 VERBOSE, 271  
 VERDEAUX/BERNARD XOLOTL, CYRILLE, 566  
 VERHAGEN, DARRIN, 155  
 VERLAINE, TOM, 111  
 VERMITTELNDE-ELEMENTE, 85  
 VERMONSTER, 342  
 VERSION CITY ROCKERS, 37  
 VERT, 309  
 VERTICAL SLIT, 418  
 VERY MASH'TA, 473  
 VESSEL, 16  
 VETIVER, 143  
 VETTER, MICHAEL, 701  
 VEX'D, 598  
 VHF, 197  
 VIA TANIA, 99  
 VIBERT, LUKE, 694  
 VIBERT/BJ COLE, LUKE, 116  
 VIBRACATHEDRAL ORCHESTRA, 95  
 VIDÉO AVENTURES, 563

VIENTO DE AGUA, 542  
 VIERK, LOIS V., 654  
 VIKI/HAIR POLICE, 329  
 VIKTER DUPLAIX, 181  
 VILLA-LOBOS, HEITOR, 392  
 VILLAGE & WAYNE ROGERS, KATE, 651  
 VILLAGE OF SAVOONGA, 71  
 VILLAIN ACCELERATE, 389  
 VILLALOBOS, R., 446  
 VILLALOBOS, RICARDO, 108  
 VILLALOBOS/CLEVER & SMART, 329  
 VILLALOBOS/SENSE CLUB, 437  
 VINCEBUS ERUPTUM, 16  
 VIOLENCE FOG/JERUSALEM, 335  
 VIRGINIA DARE, 12  
 VIRTUAL VOODOO, 611  
 VIRUS, 7  
 VISION (ROBERT HOOD), THE, 643  
 VISIT VENUS, 366  
 VISITORS, THE, 447  
 VITA, 219  
 VITA (AKA MIKAEL STAVOSTRAND), 220  
 VITAMIN B12, THE, 185  
 VITAMINSFORYOU, 284  
 VITELLI, COSMIN, 45  
 VITRIOL, 538  
 VOCOKESH, 156  
 VOGEL, CRISTIAN, 644  
 VOICE CRACK + CARLOS ZÍNGARO, 539  
 VOICE CRACK/MUELLER, 216  
 VOICE OF EYE, 33  
 VOIGT, REINHARD, 310  
 VOIGT, REINHARDT, 310  
 VOIGT & VOIGT, 313  
 VOIGT/HEIB, REINHARD, 313  
 VOIGT/JAKE FAIRLEY, REINHARD, 313  
 VOLAPÜK, 126  
 VOLCANO THE BEAR, 67  
 VOLFRAM, 578  
 VOLGA SELECT/AVRIL/SIR ALICE, 628  
 VOMIT LUNCH/STOCK, HAUSEN & WALKMAN, 269  
 VOMIT LUNCHS, 269  
 VON BIEL, MICHAEL, 180  
 VON HAUSSWOLFF, C.M., 592  
 VON HAUSSWOLFF, CARL MICHAEL, 479  
 VON HAUSSWOLFF, CM, 609  
 VON SCHIRACH, OTTO, 516  
 VON SCHLIPPENBACH, ALEXANDER, 53  
 VON SCHLIPPENBACH TRIO, ALEXANDER, 53  
 VON ZAMLA, 127  
 VOORN, ORLANDO, 272  
 VORONTOVA, JULIA, 11  
 VOSS, HEIKO, 313  
 VOSTOK, 195  
 VOTE ROBOT, 264  
 VOX DEI, 709  
 VRIL, 485  
 VULCAN, 577  
 VVM, 674  
 VVM W/DR. H.F. SHIPMAN PRESENTS..., 674  
 WABARUAGUN ENSEMBLE, 415  
 WABI SABI, 9  
 WACHSMANN/PAUL LYTTON, PHILIPP, 174  
 WACKDADDIES, 667  
 WACKIES, 62  
 WADA, TAKASHI, 421  
 WAGONCHRIST, 406  
 WAHL & THE AMADANS, JON, 73  
 WAILING SOULS, THE, 456  
 WAILING WALL, 530  
 WAITS, TOM, 241  
 WAKAN TANKA, 563  
 WAKEMAN, ROB, 104  
 WAKHEVITCH, IGOR, 224  
 WAKI, 639  
 WALCOTT, MITCH, 60  
 WALKER, MARTY, 109  
 WALKER, SCOTT, 157  
 WALKER, STEWART, 218  
 WALKER & GEOFF WHITE, STEWART, 219  
 WALL, GREG, 660  
 WALLACE, JOHN BRUCE, 699  
 WALLENSTEIN, 231  
 WALLFLOWER COMPLEXION, THE, 528  
 WALLS, BRENDAN, 272  
 WALPURGIS, 718  
 WALTER/KEVIN DRUMM/FRED LONBERG-HOLM, WEASEL, 256  
 WALZ, C.RAYZ, 137  
 WANG, DANIEL, 246  
 WANG INC., 71  
 WARE QUARTET, DAVID S., 57  
 WARLOCKS, 73  
 WARMDISK, 8  
 WAS (NOT WAS), 671

WASHER, ZIMMER & THE GUITAR PEOPLE, 303  
 WASPS, THE, 427  
 WASSERMANN, 57  
 WASSERSTOFF, 146  
 WASTELAND, 159  
 WATANABE, HIROSHI, 615  
 WATER FORM, 98  
 WATER LILLY & PLASTIQUE DE REVE, 357  
 WATERS, MUDDY, 673  
 WATERS, PATTY, 201  
 WATSON, CHRIS, 632  
 WATSON, TOM, 614  
 WATSON, VINCE, 29  
 WATT, BEN, 241  
 WATTS, ALAN, 111  
 WATTS, MARZETTE, 201  
 WATTS & VERYAN WESTON, TREVOR, 187  
 WATTS AND FRIENDS, ALAN, 332  
 WAUVENFOLD, 166  
 WE ACEDIASTS, 360  
 WEBSTER, CHARLES, 435  
 WEERASETHAKUL, APICHATPONG, 447  
 WEGMÜLLER, WALTER, 565  
 WEHOWSKY & BRUCE RUSSELL, RALF, 118  
 WEHOWSKY/LIONEL MARCHETTI, 523  
 WEINBERG, ARNE, 256  
 WEINBERG METHOD OF NON-SYNTHETIC ELECTRONIC ROCK, THE, 471  
 WEINGER, LAUREN, 484  
 WEIRD LITTLE BOY, 59  
 WEIRD WAR, 159  
 WELCH, DENTON, 206  
 WELLER, PAUL, 150  
 WELLS, BILL, 325  
 WELLS TRIO, BILL, 234  
 WELTTRAUMFORSCHER, 215  
 WELTZWEI, 39  
 WEMILERE, 334  
 WENDY & BONNIE, 599  
 WERQU, ASNAQETCH, 85  
 WERTHER/WITTWER, 253  
 WERTMÜLLER, MICHAEL, 256  
 WEST COAST POP ART EXPERIMENTAL BAND, 13  
 WESTON, RANDY, 113  
 WESTON, VERYAN, 188  
 WESTON & CAROLINE KRAABEL, VERYAN, 187  
 WESTON/JOHN EDWARDS/MARK SANDERS, VERYAN, 186  
 WEVIE DE CREPON, 547  
 WEVIE STONDER, 343  
 WHAM-O, 500  
 WHARTON, DONATO, 102  
 WHAT WE LIVE, 401  
 WHEELER, KENNY, 467  
 WHILE, 1  
 WHITE, GEOFF, 131  
 WHITE, JAMES, 7  
 WHITE, JOSH, 526  
 WHITE, TONY JOE, 526  
 WHITE & THE BLACKS, JAMES, 7  
 WHITE HEAVEN, 89  
 WHITE MAGIC, 161  
 WHITE NOISE, 1  
 WHITE OUT, 175  
 WHITE SUMMER, 685  
 WHITE WILLOW, 324  
 WHITE WINGED MOTH, 175  
 WHITELODGE, 66  
 WHITMAN, KEITH FULLERTON, 320  
 WHOMADEWHO, 251  
 WHY SHEEP, 294  
 WHY?, 3  
 WICKHAM-SMITH, SIMON, 678  
 WICKHAM-SMITH & RICHARD YOUNGS, SIMON, 678  
 WICKHAM-SMITH/RICHARD YOUNGS, SIMON, 678  
 WIESELMAN, DOUG, 665  
 WIGWAM, 433  
 WILCO, 16  
 WILD, BENJAMIN, 221  
 WILD, DAMON, 297  
 WILDSTYLE, 70  
 WILHELM, MIKE, 462  
 WILKINSON, CLIVE, 228  
 WILL I AM, 64  
 WILLERS, ANDREAS, 68  
 WILLETT/JAD FAIR, JASON, 351  
 WILLIAM PARKER TRIO, 60  
 WILLIAMS, DAVEY, 175  
 WILLIAMS, DEZ, 519  
 WILLIAMS, EMMETT, 180  
 WILLIAMS/CEDRIC 'IM' BROOKS, LLOYD, 555  
 WILLIAMS/NUMB RIGHT THUMB, DAVEY, 351  
 WILLIAMSON, JOE, 255  
 WILLIAMSON, ROBIN/PALMER, CLIVE, 441  
 WILLIS, CHUCK, 600  
 WILLITS, CHRISTOPHER, 2



WILLOX, MIKE, 510  
 WILLS, MICK, 246  
 WILP, CHARLES, 47  
 WILSON, DELROY, 169  
 WILSON, GARY, 385  
 WILSON, REUBEN, 698  
 WILSON & BOND STREET, JOE LEE, 309  
 WIND UP BIRD, 390  
 WINDO, GARY, 126  
 WINDSOR FOR THE DERBY, 14  
 WINDY & CARL, 16  
 WINTSCH/ROADMOVIE FEAT. GERRY HEMINGWAY, MICHEL, 68  
 WIO, 65  
 WIRE, 10  
 WIRE, THE, 166  
 WIRKUS, PAUL, 476  
 WISHART, TREVOR, 182  
 WITTHUSER, BERND, 717  
 WITTHUSER & WESTRUPP, 231  
 WITTWER, STEPHAN, 254  
 WOBBLE, JAH, 4  
 WOBBLE & DEEP SPACE, JAH, 4  
 WOBBLE & TEMPLE OF SOUND, JAH, 5  
 WOBBLE & THE INVADERS OF THE HEART, JAH, 4  
 WOBBLE AND EVAN PARKER, JAH, 5  
 WOBBLE'S SOLARIS, JAH, 5  
 WOBBLY, 79  
 WOHNSEIFER/DIVERSE BRAUNMUSIC, JOHANNES, 646  
 WOLD, ERLING, 368  
 WOLF EYES, 140  
 WOLF EYES & BLACK DICE, 230  
 WOLF EYES/SMEGMA, 140  
 WOLFE, JULIA, 88  
 WOLFF, CHRISTIAN, 349  
 WOLFINGTON, JOHN, 541  
 WOLLSCHIED, ACHIM, 498  
 WOLMAN, GIL J., 23  
 WOLPE, FELDMAN, ZIMMERMANN, SEEL, 260  
 WOMACK, BOBBY, 132  
 WOMB, 174  
 WONDERLAND FALLING YESTERDAY, 125  
 WOOD, JAMES, 700  
 WOOD, ROBERT, 561  
 WOODBINE, 153  
 WOODBURY, BRIAN, 483  
 WOODEN WAND AND THE VANISHING VOICE, 141  
 WOODSON'S ELLIPSIS, RICH, 127  
 WOODSTOCK MOUNTAINS, 64  
 WORD OF LIFE, 511  
 WORKMAN, DION, 37  
 WORKMAN, HAWKSLEY, 60  
 WORKMAN/ROHAN THOMAS, DION, 534  
 WORKSHOP, 29  
 WORLD (OF DREAMS), 134  
 WORLD MUSIC MEETING, 555  
 WORLD PROVIDER, 608  
 WORLD STANDARD, 5  
 WORLD STANDARD & MOOSE HILL, 5  
 WORLD STANDARD + KAMA AINA, 428  
 WORLDS OF LOVE, 407  
 WORMDOOM, 650  
 WORMS, 83  
 WOZENCROFT, JON, 632  
 WRAY, LINK, 602  
 WRAY & THE WRAYMEN, LINK, 600  
 WREN/LARRY STABBINS/HOWARD RILEY/MARK SANDERS, TONY, 187  
 WRIGHT, FRANK, 238  
 WRIGHT, JACK, 568  
 WRIGHT, TIM, 411  
 WRIGHT & FRIENDS, JACK, 290  
 WRIGHT TRIO, FRANK, 235  
 WRIKKEN, 371  
 WRITING ON THE WALL, 19  
 WRK, 27  
 WRUHME, ROBAG, 367  
 WU-TANG, 36  
 WUNDER, 299  
 WUORINEN, CHARLES, 655  
 WYATT, ROBERT, 130  
 WYLD OLDE SOULS, 431  
 WYNN, STEVE, 135  
 X-103, 642  
 X-103 (JEFF MILLS), 642  
 X-ECUTIONERS, 7  
 X-RAY SPEX, 166  
 XELA, 38  
 XENAKIS, IANNIS, 43  
 XENAKIS/UPIC/CONTINUUM, 225  
 XENAKIS/VARESE, 375  
 XEROPHONICS, 522  
 XHOL CARAVAN, 562  
 XII GHOSTS, THE, 514  
 XINGU, 271  
 XMARSX, 50

XOLOTL, BERNARD, 566  
 XTATIKA, 665  
 XTC, 181  
 Y PANTS, 176  
 YA HO WHA 13, 533  
 YABBY YOU, 37  
 YAGYA, 220  
 YAMADA, CHISATO, 461  
 YAMADA, NORMAN, 653  
 YAMAMOTO, SEIICHI, 57  
 YAMASH'TA, STOMU, 562  
 YARBROUGH, CAMILLE, 672  
 YARDBIRDS, THE, 96  
 YARDBIRDS FEAT. JEFF BECK, THE, 96  
 YARNELL, CAROLYN, 656  
 YASUME, 103  
 YATHA SIDHRA, 11  
 YEAH NO, 569  
 YEDID, YITZHAK, 69  
 YEE-KING, 491  
 YELLO, 42  
 YELLOW6/ROTHKO/LANDING, 390  
 YESTERDAY'S NEW QUINTET, 77  
 YIPS, THE, 356  
 YO LA TENGO, 28  
 YOKOTA, SUSUMU, 206  
 YOKOTA, SUSUMU, 206  
 YONKERS, MICHAEL, 231  
 YORKSTON, JAMES, 154  
 YOSHIDA, AMI, 276  
 YOSHIDA/FUJII, 662  
 YOSHIHIDE, OTOMO, 8  
 YOSHIHIDE + NOBUKAZU TAKEMURA, OTOMO, 261  
 YOSHIHIDE/PARK JE CHUN/MI YEON, OTOMO, 276  
 YOSHIHIDE/SHIMADA MASAHIKO, OTOMO, 96  
 YOSHIHIDE/VOICE CRACK, OTOMO, 198  
 YOSHIMI, 72  
 YOSHIMI & YUKA, 285  
 YOSHIKAWA, MOTOHARU, 460  
 YOSHIKAWA/MOTOTERU TAKAGI, MOTO, 461  
 YOSHIKAWA/TAKEHISA KOSUGI/HARUNA MIYAKE, MOTO, 460  
 YOSSARIAN, 511  
 YOTOKO, 139  
 YOU DEE, 420  
 YOUNG, CLAUDE, 582  
 YOUNG, NEIL, 232  
 YOUNG JAZZ GIANTS, 74  
 YOUNG-HOLT UNLIMITED, 6  
 YOUNGMAN, 166  
 YOUNGS, RICHARD, 223  
 YOUNGS/SIMON WICKHAM-SMITH, RICHARD, 678  
 YOUNGS/STEVE TODD, RICHARD, 678  
 YOUNGSBOWER, 679  
 YOUTHANASIA, 487  
 YSATIS, SAVVAS, 642  
 YUI, MIKI, 327  
 YULDUZ, 4  
 YUME BITSU, 60  
 YUNX, 714  
 YUPPIE FLU/THREE PIECES, 208  
 YUSH 2K, 553  
 Z'EV, 47  
 Z'EV/THOMAS KONER & ULRICH KRIEGER, 144  
 Z.E.L.L.E., 125  
 ZABELKA/GISELHER SMEKAL, MIA, 180  
 ZACHARIAS, TOM, 597  
 ZAFFIRI, ENORE, 143  
 ZAKARYA, 658  
 ZAMIR, DANIEL, 659  
 ZAMIR, DANNY, 658  
 ZAMLA MAMMAZ MANNA, 535  
 ZAMMUTO, 38  
 ZANESI, CHRISTIAN, 278  
 ZANEY JANEY, 527  
 ZASHIKI-WARASHI, 556  
 ZED (BERNARD SZAJNER), 562  
 ZEEBEE, 32  
 ZEIGENBOCK KOPF, 625  
 ZEISS, KARL, 486  
 ZEITER, J.S., 350  
 ZEITKRATZER, 28  
 ZEN, 24  
 ZENITH, 30  
 ZERFAS, 422  
 ZGA, 610  
 ZHONG, CHEN, 415  
 ZIEGLER, HARALD SACK, 575  
 ZIMMERMANN, WALTER, 373  
 ZINGARO, CARLOS, 538  
 ZINGER, EARL, 585  
 ZIPORYN, EVAN, 88  
 ZIPPS, 459  
 ZNR, 483  
 ZODIAC, THE, 697

ZOFFY, 12  
ZOMBIE NATION, 40  
ZORN, 48  
ZORN, JOHN, 261  
ZORN (DEKOBOKO HAJIME)/YAMANTAKA EYE, JOHN, 660  
ZORN'S MASADA, JOHN, 663  
ZORN'S MASADA STRING TRIO/BAR KOKHBA SEXTET, JOHN, 657  
ZORN/EUGENE CHADBOURNE, JOHN, 279  
ZORN/FRED FRITH, JOHN, 652  
ZORN/SATO MICHIIRO, JOHN, 663  
ZU & SPACEWAYS INC., 51  
ZUBI ZUVA, 660  
ZULUTRONIC, 39  
ZUMMO, PETER, 711  
ZURN, UNICA, 206